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Festival Folkdancers Swing To the Kutztown Reel
THE DANCE IN PENNSYLVANIA: CURRENT STATUS
Folk-Cultural Questionnaire No. 30

In an earlier questionnaire — The Pennsylvania Folk-Dance Tradition: Folk-Cultural Questionnaire No. 5 (Pennsylvania Folklore, XVII:1, Autumn 1967) — we requested information from our readers on the historical aspects of the folk-dance in Pennsylvania, the fiddlers and fiddle tunes, the event of the dance itself and its context. In this questionnaire we wish to bring the dance picture of the present time into focus, both social and folk. Folklore studies is interested both in past forms of culture and in the ethnographic present. Will readers add to our archive by writing out answers to the following questions?

1. The Folk-Dance in Pennsylvania. Folk dance groups are popular again in many areas. How do you account for this popularity? Describe the folk-dance groups that you are familiar with as to age of participants, purpose for joining, where and when and how often dances are staged. List and describe as many types of dances (e.g., jigs), or names of individual dances which are included in the repertoire of the groups with which you are familiar.

2. The Social Dance in Pennsylvania. Obviously the social dance, which represents urban tradition, where the folk-dance was rural, has continued throughout this century in every community, holding its importance when earlier the folk-dance lagged. Why did the social dance at one time replace the folk-dance? What in your opinion is the purpose of social dancing? In what sense does it fill the same, or different, community needs as the folk-dance?

3. Context of the Social Dance. Earlier, the folk-dance was sponsored by tavern-keepers and staged in the tavern itself. Where are social dances held today? What types of groups or institution sponsor them — clubs, lodges, high school classes, other groups?

4. Music of the Dance. Who furnishes the music for the dances of today? What types of music are provided? Discuss the types of music favored by older people, younger people, middle-aged people, special groups?

5. Church Attitudes to the Dance. Earlier, many churches vetoed dancing for their members. Is this true today? What can you tell us of the range of present-day church attitudes to dancing? Do any churches sponsor dances in their own parish halls?

6. New Types of Dance. The world of the dance is now international, with influences from abroad (e.g., Brazil, the Caribbean) as well as from ethnic segments of the American population (e.g., black culture). Describe these and give your reasons for their popularity.

7. Terminology of the Dance. List as many terms as you can recall that deal with the dance, either types of dance (e.g., waltz, foxtrot, conga), types of dance event (ball, hop, prom), or names for individual dance patterns or steps.

8. Traditional Element in the Dance. How are dances learned? In what sense is the entire dance event a learning process, a socializing experience? If social dancing is so important in our culture, why in your opinion was folk-dancing revived in the 20th Century?

9. Square Dance Contests. Describe and analyze the importance of the square dance contests held at festivals, farm shows, and other contexts.

10. Lore of the Dance. Write down your favorite stories, jokes, anecdotes, songs or other lore connected with dancing, either folk or social.

Send your replies to: Dr. Don Yoder
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COVER: One of the teams which participated in last year's hoedowning and jiggling contest at the Kutztown Folk Festival.
A visitor arriving at the main gate of Kutztown's Pennsylvania Dutch Folk Festival will be assailed by a multitude of sensual impressions. Sights, smells, and sounds both familiar and foreign will inundate his consciousness.

Swirls of calico, broad-brimmed hats, fresh bread baking, a horse's clip-clopping, all are first impressions of our typical festival guest. There are great masses of people moving in complex patterns without a perceptible plan among the tents and buildings. They shout to one another, "Over here—look at this!" or "Hurry up, or we'll miss that!" All of this leaves our typical visitor bewildered and confused as to where to go and what to see first. This article can serve the visitor as guide in which his ears will lead him around the festival grounds and introduce him to the sounds of the Folk Festival.

After entering the gate from Whiteoak Street we see to our left the central core of the festival grounds, the commons. This is the area which contains most of the festival activities. It is from here at our "bush meeting" preacher's stand that Clarence Kulp orates in a traditional Fourth of July ceremony complete with the shooting of the anvil by the blacksmith and the grand "fantastical" parade. The sound however that will be most remembered by Festival visitors will be Dr. Kulp's oratory prowess. Expounding on the virtues of America, Mom, and Shoo Fly Pie, Clarence, as he is affectionately known to his friends, typifies the American virtues of clean living and good eating.

As we turn left to walk around the commons we will certainly encounter along the way the curious sounds of another American tradition. The Still. Bubble, bubble, toil and trouble, that is, if the revenuers catch us, might be the song of the moonshiners but our distillers only make non-alcoholic birch extract. To demonstrate the process to festival visitors, Mr.
Richard Shaner, proprietor of this and the other den of iniquity, The Old Plow Tavern, spends hours each day at cutting up birch twigs and roots to boil into non-alcoholic balm for medicinal purposes only.

As fate would have it we also find located by the still, the Hospitality Tent where visitors can sit and rest, make hotel reservations, or listen to the sounds of the Heidelberg Polka Band.

We feel it necessary at this point in our tour to clear up some insidious rumors concerning this fine group of musicians. It can here be stated unequivocally that these men are not Heidelberg University drop outs nor are they complete drunkards. These slurs to their character can only be attributed to those malcontents who have attended their concerts. Any one hearing their rendition of “Snitzelbank” or “Hi Le Hi Lo” can only help wonder at their musical talents. We might add that besides touring the grounds, the band has scheduled concerts on the main stage throughout the day and for an enjoyable interlude they can’t be beaten.

Just past the hospitality tent our ears should tell us that we’re nearing the Craftsmen’s Tents. Hammering, drilling, sawing, a different sound emanates from each area, where the Tinsmith, the Gunsmith, the Pewterer and others ply their trades. Somewhere in this cacophony we’ll probably hear the loudest of them all, the Blacksmith.

Harry Haupt has been at the Kutztown Folk Festival for as long as I can remember and has always provided a bit of homespun philosophy and poetry recitation along with his smithing demonstration. “Poetry from a Blacksmith?”, you ask, Well, you have never heard those immortal lines spoken until you have heard Harry
recite, "Under the Spreading Chestnut Tree the Village Smithy Stands."

Across from the craftsmen we will hear the most joyous sounds of the festival: children playing. What could be more pleasing than the cries of glee coming from kids as they push each other off the hay wagon or bury each other in the straw pile. In this general vicinity we'll also find the organized children's games illustrating typical Dutch diversions from bygone times. Speaking of children, we should be in sight of the replica One-Room School House which formerly dotted the rural landscape. Pleasant memories of singing and recitation should return to those of us lucky enough to have attended these idyllic pieces of Americana.

As we round the far corner of the commons our ears are assailed with what sounds like a convention of Model T Fords. The pop-pop chugga-boom echos among the buildings emanating from a tent presided over by Howard Geisinger, resident mechanical wizard. Howard would have to be a mechanical wizard to get some of his stationary farm engines running, whose ages predate Methuselah. In yesteryears these engines were used to power corn grinders, saws, and whatever else a farmer could think of. We see their direct descendants today in the farm tractor belt-drives. To those of you with a mechanical bent, surely this will be a highlight of your trip.

"Couple up and form your sets, Eight hands round, Swing your partner and promenade," calls Elvin Savidge from our next stop, the Square Dance Stage. There are few areas at the festival that surpass the Hoedowning and Jigging for excitement and color. Swirling Skirts, tapping feet, and country music are all ingredients in this Folk Spectacular. The taps of the Lykens Valley Tiny Tots and the Lykens Valley Jiggers add a distinctive rhythm to Floyd Feick and the Feick family serenaders.

Floyd, his son Dale, and his daughter Faye make up the core of what is the oldest musical organization at the Festival. Few people remember that the first
Folk Festival included a week-end Square Dance Contest over twenty years ago. Floyd and family played for that festival and all others since. His repertoire contains hundreds of folk melodies such as the “Kutztown Reel” and ever popular “The Flop-Eared Mule”. We might add here that Floyd’s band contains one of the natural wonders of the musical world, their drummer, Andy. Many have tried but all have failed to find adequate words to describe Andy’s playing, so let’s not repeat their mistakes. Let’s just say that Andy’s playing provides a unique musical experience.

Surrounding the Square Dance Stage by accident or design are the animal tents, such as the one containing Edgar Messerschmidt’s horses. Edgar, besides being an expert horseman, is also the Bass Profundo of Kutztown, often joining Floyd Feick or the Heidelberg Polka Band for his rendition of “Im tiefen Keller sitz ich hier”. This is a singularly appropriate number for Edgar and his sidekick Luther Welder because, translated it means “In The Wine Cellar Here I Sit.”

Across from the animal tents, we hear two sounds which typify a by-gone era; post-hole drilling and threshing. If good fences make good neighbors, all fences used at the festival grounds are made here with the help of an antique drill press and hand tools. We might add that these fence posts become rifles on the fourth of July when Paul Adam and his father, George, act as the color guard for our grand parade.

Besides the post-hole drilling demonstration we hear the sounds of the threshing machine, the ancestor of the combine and the descendant of the flail. It is used to separate the grain from its shaft. One of the most
exciting events on a farm for a child was the summer harvest along with its wondrous sights and exciting sounds. Standing underneath the straw chute bathing in an itchy mass of chaff and straw, was ecstasy for dirt-loving children and the sounds that emanated from such a contrivance rivaled the Philharmonic in dramatic appeal.

Moving on we pass some additional craftsman tents to our right, and arrive at the seminar stage where we hear a Folk Culture lecture being presented by Don Yoder, the editor of our Quarterly Magazine *Pennsylvania Folklife*. All afternoon, programs dealing with every phase of Pennsylvania farm life are presented here.

The seminar stage also hosts the Mc Spaddens, dealers and manufacturers of ancient musical instruments. Lynn and Mary Catherine take listeners back to the American Revolution with their renditions of folk songs on the dulcimer and recorder. The end product of the Mc Spaddens’ labor, shows the many hours of painstaking research required to duplicate such delicate instruments.

Lurking in the darkened rear of the stage waiting for his chance at stardom is Lester Breininger nervously fingering the strings of his antique Bombas. Lester besides presenting talks on bee-keeping also solos on such diverse ancient instruments as our afore-mentioned Bombas and the trying Seigeik. Certainly a lover of Bach and Mozart would thrill to these performances of the “virtuosi bombas”.

The mournful dirge of Susanna Cox next attracts our attention from the center of the commons. As the folksinger recounts the heart-rending tale of Susanna’s
trial and execution in 1809 we hear the gallows door slam open and the lifeless body of Susanna swing from the taut rope.

Near the gallows we see the old Oley Valley church and cemetery, and flowing from its open doors, the old familiar hymns of Evangelical Pennsylvania, as played by Gordon Eby. The pump organ's particular tone conjures visions of gray-haired Sunday School teachers instructing fledgling Christians in the Bible. The Harvest Home decorations also add their touch of nostalgia to those who remember those special church services.

There are so many sounds to be heard on the commons, and we have just mentioned the highlights. There is still the Amish Wedding and cook house. Well that may be stretching the truth since it really isn't our ears that are growling, so it's off to have a light snack or a full meal at the many church tents and stands.

After a full meal, it's down to the main stage for their programs. In the afternoon the auctioneer produces sounds that are not only unintelligible but also expensive, if you happen to move your head at the wrong time, so sit still and enjoy yourself.

Later on comes the pageant, "We Remain Unchanged," written and directed by Richard Gouger. This musical portrays the life of the Amish through song and dance. Special attention has been paid to the authenticity of costumes and story so the visitor can learn and enjoy himself at the same time.

If you're not completely exhausted by this time you might think of walking back up the commons for the Square Dance Contest whose sound will provide a fitting and happy end to your day at the Kutztown Dutch Folk Festival.
Only recently have we noticed that herbs are again being talked about and used in our country. They have been here since the very first inhabitants, but it has taken a change in the American way of life to bring us back to these very basic plants. Ecology, organic, recycling, etc., are all words which have back-to-earth roots and thus herbs follow in this same pattern.

As we visit the various folk festival exhibits, we can see the influence of herbs in the Pennsylvania Dutch way of life. Here they have been used for flavorings, for medicines, and for hexerei. The places to visit are the Tavern, the Distillery, the Witchcraft or Hexerei Lore, the Beekeeper, the Butcher, the Vegetable Dyeing, the Applebutter Making, and the Herb and Dried Flower Lore.

At the tavern we would find a very popular Pennsylvania Dutch remedy for a stomach ache or to prevent one. Here we find a bottle of whiskey in which has been immersed four or five roots of Snake Root. These are left to set for three days or more, after which time one swig will cure a stomach ache. Another early tavern remedy is to collect the petals from the wild white lily and immerse these petals in a bottle of whiskey. When you cut or burn yourself, these petals are applied to the wound to promote healing. St. John’s Wort is also used in whiskey to rejuvenate health.

At this distillery, pure birch oil made from birch bark is used to make the Birch Beer that is served here at the Folk Festival. The oil is made from Black Birch trees. The birch man does not grow his own birch trees but goes to the farmer and cuts down his young birch trees. This is done in the winter when the sap is not running. The young trees are cut down and then chopped up. The oil is then distilled from this bark. Birch oil distilleries are still popular in Berks County. One of the largest is in Barto, near Kutztown, and is run by Mr. Kemmerer.

Visiting next the hexerei or witchcraft exhibit, Richard Shaner would tell us that hexerei is a common belief by the Pennsylvania Dutch. One hexerei item believed in is the Adam and Eve Root. This herb is used in a love potion. The root is put into the drink of the person whom you want to love you and when he or she drinks this mixture, the spell is cast. When planted in the herb garden, the Adam and Eve Root grows out in a short time and thus is like Adam and Eve who were not content with the garden of Eden. Another hexerei concoction is for catching fish. Rose and mustard seed plus the foot of a weasel are hung in

By LOUISE and CYRUS HYDE

a bag over the water. The fish will gather at the spot where this is hung and thus can easily be caught.

The Pennsylvania Dutch also believed that certain herbs in the garden would ward off evil. Sedums, houseleek, or hens and chickens were always planted in the garden away from the house, for it was thought that they drew the lightning away from the house and into the garden. The leaves of the sedums were also applied to warts and corns and used for burns and insect bites. As the sedums were used to ward off evil, another herb, Blessed Thistle or Holy Thistle, was used to bless the garden. This was found in most gardens.

Farther on we can visit the butcher, Newton Bachman, and watch him while he butchers a hog and then prepares the scrapple and sausage. The herb coriander is used when he makes sausage. This is added after the meat is ground, along with salt and pepper. Earlier mace was also used. Coriander oil was also added to medicines to cure nausea.

Louise Hyde (right) and little daughter gather herbs at Festival Herb Garden.
Visiting the beekeeper, Lester Breininger, we can see how herbs help him to keep his bees content. Pennsylvania Dutch beekeepers would rub peach or mint leaves on the inside of the beehive to make a new swarm stay in the new hive. Sumac heads were also used in the bee-smokers when the honey was extracted to confuse the bees so that they did not sting the beekeeper. Thus herbs helped to keep the beekeeper content.

At the vegetable dyeing, Barbara Faust will show you how some of the dyes were made by the Pennsylvania Dutch. One of the nicest dyes, which gives a dark blue, comes from indigo. This was not a native plant of the United States but was introduced in 1649. The indigo dye was extracted from the leaves of the plant by a complicated process of steeping, fermenting, and oxidizing. Another herb used for dyeing was goldenrod. This gave a bright, clear, yellow dye. The flowers are picked just as they come into bloom, boiled in water, strained, and then a mordant is added to set the color. Goldenrod leaves were also used in a tea to promote perspiration and for stomach troubles. Pennsylvania Dutch Blue Mountain Tea is made from the sweet-scented goldenrod. The leaves of this goldenrod have an anise flavor and not only make a pleasant tea but one that is good for diarrhea and an upset stomach.

Sassafras is another herb used commonly. The sassafras comes from the bark of the root of the sassafras tree. Boiled in a brass kettle with urine for a mordant to set the color, it makes a tan or light brown dye. There are many other herbs for dyeing. Some of these are wood, madder, alkanet, safflower, sumac, marigolds, and pokeberries. You can see the various colors that these make plus others at the exhibit of vegetable dyeing.

Sassafras is also used for a very important Pennsylvania Dutch flavoring, especially in the making of applebutter. Be sure to visit the exhibit of applebutter making. The delicious smell of sassafras and apples will tell you where they are being cooked.

Leaving the applebutter making, now let's go visit the herb garden and herb and dried flower lore, and learn some of the history and uses of herbs. Looking back into the early Pennsylvania Dutch history, we find that herbs were a part of their culture. There were differences in the uses of herbs from valley to valley and area to area, but herbs were needed for the families to survive.

The womenfolk of the Pennsylvania Dutch were the purveyors of the herbal knowledge and this was handed down from generation to generation. Doctors were not usually available, and a family's various illnesses were remedied by herbal teas, herbal salves, poultices, and decoctions. Not only were there the usual colds and other illnesses to contend with, but lack of refrigeration and unsanitary handling of foodstuffs often caused upset stomachs, fevers, and diarrhea. There are many different herbs useful for these three ills.

The early Pennsylvania Dutch housewife grew her herbs in a garden located close to the house. It was usually on the sunny and warmer side of the house (South or East). The garden was usually square with paths that divided it into four squares. Sometimes the garden had a circular bed in the center, and usually was fenced in with a wooden fence. The planting, weeding, harvesting, and general care of the garden belonged to the woman of the house. The men did very little work in the garden except for hauling the manure needed as fertilizer or perhaps digging the ground under in the Spring. Pig, cow, horse, and chicken manure were used for the fertilizer.

In this early Dutch garden vegetables, flowers, and herbs were grown together. The majority of the garden was for vegetables, with the herbs planted along the pathways, along the fencing, or even planted among the vegetables. Naturally the vegetables occupied the most space for these gardens were depended upon to
feed the family all year long. Sometimes the mints or other herbs that travel under the ground very readily were planted outside the garden where they could wander as they willed. In the garden it was hard to keep them from taking over with their spreading roots. Many of the herbs used by these early families were also found growing in the fields. Goldenrod, tansy, boneset, woolly mint, blue stem mint, and yarrow are a few of these wild herbs.

For us of today, herbs are used mostly for cooking. But for the early Pennsylvania Dutch, herbs were for medicine as well as a flavoring for foods. Large quantities of herbs were not needed for medicines for a small amount went a long way. The amount to use was known by the women folk and if one herb did not work another with the same properties would be tried. Most of the year the herbs were used fresh from the garden but for winter use they were dried. The oils in the foliage of each herb plant are the strongest before the plant blooms. As the plant buds, prior to blooming, the strength of the plants goes toward producing the blossoms. Thus unless the blossoms or seeds contained the herbal properties desired, the plant was harvested before it bloomed. Where roots or barks were used, the plant was harvested when mature. The herbs used as foliage were also harvested in the morning as soon as the dew left the leaves. At this time the oils are also greater than when the sun is strong. Thus the herbs were gathered in the morning, tied in bunches and hung to dry in the trees near the garden, in the attic, on the porch, or behind the cook stove. When dry the herbs were left to hang until needed or sometimes the leaves were removed from the stems and stored in a closed container until needed.

There are four general ways in which the herbs were used for medicines. Most of the herbs were made into a tea or infusion. This was then left standing a few minutes to steep before using. Another method was for roots, barks, or seed to be boiled in water, then strained to extract their herbal properties. The herbs were also heated into lard and made into a salve. Plasters or poultices were also used. These were used on festering sores or wounds. Poultices were made by crushing seeds, then heating them with water to make a paste, placing this mixture in a cloth, and then applying it to the wound. Leaves were also used in this manner. The leaves were dipped into hot water and then applied to the feet. These leaves seem to extract the tired feeling and soreness. Plaintain leaf poultices are also good for festering sores, insect bites, bee stings, and poison ivy. We find that it is best to wilt the plaintain leaves first, and then to extract the juice by squeezing the leaf. The wilting of the leaves by heat (a match, hot water, or over the stove) releases the juices and when applied to the wound gives quick relief.

As with the vegetables and flowers in the garden, seeds of the herbs were gathered each year to be replanted the following year and shared with neighbors. Some plants are hardy and come up each year but with others seed must be kept. One plant was always allowed to mature for the purpose of gathering seeds. The seed was planted in the Spring after all danger of frost was past, harvested before it bloomed, and then dried for winter use. This seems like a lot of work for us who just go to the drug store for our medicines, and to the store for our herbs for cooking, but for the Pennsylvania Dutch it was a way of life. It was the only way to survive.

Some of the herb plants found in the Pennsylvania Dutch garden we still use today for cooking. One of the main herbs used was sage. This was the favorite beverage tea and whenever one went visiting, sage tea was served. Sometimes it was mixed half with thyme.
Holy Thistle.

Lamb's Ears.

Herb gardens of the past offered variety, beauty, fragrance, culinary tastes, and medical cures.

Making "Pomander Balls" or "Clove Apples". This Victorian pastime is demonstrated daily at the Herb Tent.

It was served cold in the summer and hot in the winter. The fresh leaves were used in the summer and the dried ones in the winter. The sage was used for colds, sore throats, headaches, toothaches, and to relieve pain. For a sore throat the sage tea was mixed with alum and used as a gargle. It was also used as a dye for dyeing gray hair. Today we use it for poultry stuffing.

Another interesting herb is sweet cicely. Sweet cicely has an anise flavor and was used to flavor apple or fruit pies. Because of its sweet flavor, it was often used in place of sugar. A good recipe is to make a coffee cake by taking a sweet biscuit dough, spreading it out thin, and spreading first almond paste, then crushed pineapple mixed with some sugar and flour, and then sprinkling coarsely chopped sweet cicely leaves over this. Fold this dough together and bake until done. This makes a delicious dessert. Another favorite herb is lovage. This was called Liebsteckel by the Pennsylvania Dutch and was considered a potent aphrodisiac. Lovage grows like celery but has an anise flavor. Added to potato salad, it enhances the flavor so much that potato salad without lovage seems tasteless. On a cold day a cup of bouillon soup with a few dried lovage leaves added and sprinkled with a little grated cheese, makes a delicious soup.

Winter savory or Bohnegreidel is a Pennsylvania Dutch staple. When added to green beans it gives them a delicious flavor. As a tea it is also good for colds, colic, and cramps.

There are many other herbs that could be mentioned, but space does not allow. Remember that the Pennsylvania Dutch used herbs every day, for medicines and for flavorings. Be sure to visit the herb tent and listen to the lore of herbs. Here you can visit the herb garden and the herb room to hear the history and uses of herbs. Also notice the booth with dried flowers and herbs. Most of these flowers and herbs were used for medicines. Today we use them for dried flower arrangements. One of these flower-herbs is tansy. It has pretty yellow button flowers, and very importat leaves. The leaves were used in a tea as a tonic, for women's troubles, for expelling worms, and even for abortions in the early days. A few other herbs that you can see hanging here are boneset, Joe-Pye weed, pearly and fragrant life everlasting, yarrow, goldenrod, and pot marjoram.

Here also you can see the making of pomander balls. Pomander balls are apples, oranges, lemons, or limes that have been covered with whole cloves by inserting them through the skins. The Pennsylvania Dutch usually used apples. After the fruit is covered with the cloves, the fruit is rolled in a spice mixture to preserve it and then is placed in a dry area until it has lost its moisture. After the fruit is dry it is hung in a closet or placed in a drawer to keep the moths out and make the area sweet smelling. Ask to smell our pomanders that the children have just finished making; they're so spicy and fragrant.

We do hope that your visit to Kutztown will quicken in you an interest and curiosity about herbs. Herbs do not only have to be a part of the past history of the Pennsylvania Dutch but can be a real and useful part of your everyday life.
One of the big events in anyone's life is his marriage, but to the Amish this occasion has even more meaning. For the Amish there is no divorce—marriage is final, if he wants to remain in the church. Marriage means a completely changed life and today this change is becoming more and more difficult to make. Nevertheless, practically all Amish take the step.

For the Amish there is a wedding season which is from mid-October to mid-December. This is the slack time for farming and has over the years become the traditional season for marriages. Weddings are held on Tuesdays or on Thursdays. The best explanation is that Sunday is a church day and no work gets done. Monday is a catching-up day. Tuesday is a good day and if someone has a wedding on Tuesday, then Wednesday is another catching-up day. That means Thursday is another good day. Friday is usually spent getting ready for Saturday, a market day. Saturday also is a day when sales (auctions) are held. So Tuesdays and Thursdays are the wedding days. There are other explanations, but none of them are as good as this one, for the others are based on superstitions and the Amish generally do not believe in such things.

Today there is a courting time for the Amish, but they do make certain that their choice meets with the approval of their parents. Not too long ago all marriages were arranged by the parents, with the father of the groom choosing the bride. It often happened that the young couple were only casual acquaintances, in some cases not knowing each other at all. There is no fact to back up the legend of the blue gate which stated that if a man had a daughter of age to be married he would advertise it by painting his gate blue. There are, however, a few traditions that are still followed. A few weeks before the wedding is to take place, it is announced in church. The bride-to-be does not attend this service. After the announcement, according to tradition, the prospective groom goes to his bride's house to tell her of the announcement.

The entire church congregation and the families and friends are invited. This is done by a personal visit by the groom. It has been known to happen that he sent postal cards to some of the more distant relatives, but never is a formal announcement sent.

Contrary to common belief, the Amish follow all civil procedures for the marriage. The bride and groom and the parents of both go to the courthouse to get the license. They do have the blood test taken, just like everyone else. They follow all the legal procedures the same as the non-Amish.

The wedding takes place at the home of the bride unless it should be too small and then it is held at the home of some close relative. There is a regular church service which lasts about four hours. The bridal party consists of the couple to be married and two other young couples. This party is seated in the front, the women on one side and the men on the other, usually facing each other.

The bride chooses a colored dress and although some colors may be favorites, there is no particular color for weddings. She wears a white apron and a black prayer
The Amish wedding is recreated twice daily on the Festival Common.

cap. She does not wear a veil and she does not wear a white dress. Nor does she carry flowers. Flowers are not used for decoration at all. Rings are not used and there are no wedding photographs.

At the beginning of the service the bride and groom meet in an upstairs bedroom with the bishop, the ministers and the deacons. Here the bishop questions them about their readiness for marriage and also rehearses them for the ceremony.

When they return downstairs, the service continues. The wedding sermons are about stories of Old Testament marriages. The marriage rites are very short. After the service there is no kissing of the bride. As soon as the service is over, the wedding meal begins. After a regular church service the older members eat first, but for a wedding, the order is reversed. The young ones are paired off and eat first. When everyone has finished eating, they all sit around and sing. This singing continues until it is time to eat supper. Some of the older ones leave but most stay for supper which is another feast.

Sometime during the day the unmarried men try to catch the groom and take him to a fence or stone wall and throw him over it into (hopefully) the waiting arms of the married men. There is nothing like starting one’s marriage with a few broken ribs, but tradition is tradition. The bride had been required to jump over a broom, going from the unmarried ones to the side with the married women. That has changed somewhat so that today the unmarried girls try to hide a broom so that the bride will pass over it without realizing what she is doing.

After supper more leave and the trickery begins. Sometimes close friends and relatives play tricks and sometimes only the immediate family. The Amish are generally a quiet and reserved people, but a wedding night is one exception. It is usually quite late, sometimes not until the next morning that the bride and groom are left to themselves.

The next morning is clean-up time and the newly married couple pitches in. When the work is all done, the newlyweds leave to visit their relatives. Some places they will stay for several days, others for just one night. During their stay they are given gifts from the family that they are visiting. Some people take their gifts to the wedding, but most of the relatives keep them until the visit. Gifts are very practical things, such as towels, sheets and pillow cases, bedspreads, jarred foods, jellies, even small livestock, such as chickens.

After the visiting is all over, they return home, which may be a farm of their own or a small farm that they will rent until they can buy one.

And now their lives change. They may not attend the singings, which are also dances, of the young people. The woman changes from wearing a white apron to wearing a black one. The man grows a beard. They must associate with married couples and not with single people. Their life is to be a simple and plain one. Today the young people enjoy the modern conveniences. Many boys have cars. They are not yet members of the church and so this infringement is overlooked. However, to get married they must be church members and so they must sell their cars and travel by horse and buggy. Even the open carriage must be sold and a closed family carriage must be used.

Making these changes in one’s life is probably not the easiest for some people and they are holding off their marriages longer and longer. In the 1950’s a study of the Amish revealed that the average age of marriage for men was 22 and for women it was 20. Today the age is even older, for more and more are unwilling to make the change. But in the end most young Amish people do make the change and marry within the church and continue the Amish traditions.

BIBLIOGRAPHY


FOOD VARIETIES

By MARTHA S. BEST

The Kutztown Folk Festival meets everybody's food needs at anytime of the day, whether they crave a snack or a gourmet's meal and whether they have modernistic or traditional tastes in food. From eight o'clock in the morning until nine o'clock at night, the eating stands and tents serve food prepared on order at a very nominal price. Large tents may serve breakfast, dinner, and supper while a small stand may handle only one specialty.

Festival goers arriving early may purchase a dieter's breakfast of cereal and orange juice or a he-man's breakfast of bacon or ham with eggs, home fried potatoes, toast, and coffee or milk. The Pioneer Grange of Topton offers a variety of breakfasts and also features Berks County Scrapple. (Scrapple, a by-product of butchering, made primarily of pork and cornmeal, is cut into half inch slices and fried in very little shortening until the outside is golden brown and crisp.) Other crowds partake of sausage and pancake breakfasts prepared by the Kutztown Lions Club.

For a mid-morning snack, the Virginville Grange, with Mrs. Nevin Hill in charge, suggests funnel cakes.

Pretzels come in all sizes at Festival Time.

"Kasha Kucha" (Cherry Fritters) are a Pennsylvania Dutch treat served annually at the Festival.
The batter for these cakes is run through a funnel and swirled around and around in the hot fat until each cake is about six inches in diameter. Sweetened with sugar or molasses, the cakes are delicious with mint tea which is a mixture of blue balsam and spearmint tea grown on near-by farms.

Cherry Fritters and Hex Waffles are the specialties of Mr. and Mrs. Forrest Hoffman. The fritters, although they have a uniquely different taste, are made of a cruller dough and ripe sweet or sour cherries. The Hex Waffles are brittle delicacies made by dipping miniature waffle irons, coated with liquefied shortening, into the batter. The irons, collector's items, have the shape of barn stars which newcomers into the Dutch Country believed kept witches away.

For the Pennsylvania Dutch country folk, dinner at noon is the biggest meal of the day. This calorie-laden repast usually consists of meat, potatoes or dumplings, several vegetables, bread, sours and sweets, and pie.

One organization offering such meals is the United Church of Christ, Windsor Castle, Hamburg. Mrs. Paul J. Miller, Shoemakersville, and her staff of 50 waitresses, 60 cooks, 20 bakers, and 10 bus boys, serve an average of 2,000 meals daily. The menu includes
Grandmother's methods are demonstrated at the Country Kitchen. The stove was made at Oley, near Kutztown.

Daily Menu of Country Kitchen.

23rd Annual Pennsylvania Dutch Kutztown Folk Festival
July 1 thru 8, 1972

Country Kitchen Menu
Friday, July 7, 1972

Fried Scrapple
Skillet Potato Pie
Corn
Tomato and Onion Salad
Cake and Pie
Home Made Bread and Butter
Apple Butter and Cottage Cheese
Coffee

Tomato and Onion Salad

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 large tomatoes</td>
<td>1/2 cup</td>
</tr>
<tr>
<td>1 large Spanish onion</td>
<td>1/2 cup</td>
</tr>
<tr>
<td>salt and pepper</td>
<td>1/2 cup</td>
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</tbody>
</table>

Alternate slices of tomato and onions in layers sprinkling each layer with brown sugar and salt and pepper. Mix water and vinegar together and pour over sliced tomatoes and onions. Garnish with parsley. Serve cold.

Fried chicken and baked ham, "schnitz un knepp" (dried sweet apples, ham and dumplings), potato filling, string beans, pepper cabbage, red beets, shoofly pie, and milk tarts.

St. Michael's Lutheran Church, Hamburg, with Mrs. Ray Wagner supervising, has church members working in shifts around the clock to prepare the food. Each night these indefatigable volunteers cook 250 pounds of pork, boil quarts of bacon dressing for hot lettuce salad, and bake funeral pies (raisin pie), sweet-strip lemon pies, and cheese custards. Their number one platter consists of pork, sauerkraut, dumpling, bread, applebutter, cottage cheese, and coffee.

Kenneth Schmidt's Gute Essen Tent (Good Eating Tent) provides a complete ham dinner: baked ham with pineapple sugar glaze, potato filling, special sun-dried corn, baby limas, fresh fruit salad, pie and beverage. Mrs. Thelma O'Neal, head hostess, points out the screened, spotless kitchen where the guests may observe the dough being mixed, rolled, and cut into squares for their chicken potpie dinner.

In the afternoon, you may refresh yourself at one or all four of Richard Thomas's stands with a slice of watermelon, a sausage sandwich, corn on the cob, orangeade or lemonade. During each festival,
the Thomas stands use at least 500 watermelons from Florida, locally grown corn rushed to the festival at its peak flavor, and bushels of oranges and lemons from which the juice is extracted as needed. All of these can be topped only by the sausage sandwiches—country sausage, peppers, and onions on a bun—the number one selling item on the grounds.

The Goschenhoppen Cake and Mead Shop suggests that you try a piece of their shoo-fly pie, a sticky bun, a funny cake, or Montgomery pie. Mrs. Frances Heard Dresher informs us that the shop also sells whole pies and cakes plus home-made white and rye bread.

To satisfy your sweet tooth as you watch a stage program, you may want to pause at the Fudge Shop or at the Soft Pretzel House. Richard Harloff, Allentown, vouches that it may be difficult for you to decide as to which fudge flavor you prefer: chocolate, vanilla, peanut butter, or maple nut. Mr. Norman Resslu knows that after you have seen his personnel roll several of the 3000 pretzels that they twist daily, you will purchase some and that you can not cease nibbling until you have devoured the last crumb.

For your evening meal, Thomas Merkel of the Kutztown Fair Association proposes that you select roast beef or meat loaf, two vegetables, a salad, roll and butter, iced tea or coffee. He reminds us that smaller portions, at a reasonable price, are available for the children.

The savory aroma of the outdoor ox roast may tempt you to order a sandwich with the beef rare or well-done. Arthur Hertzog, Allentown, includes roast beef with gravy, Pennsylvania Dutch potato cakes, corn pie, and pepper cabbage on the platters. For desserts, there are apple dumplings, strawberry shortcakes, and cheese cakes.

To please the lovers of seafoods, Paul Siegfried, Mertztown, has steamed clams, crab cake sandwiches, fish sandwiches, and shrimp in a basket. For hearty suppers, there are shrimp or crab cake platters with potato salad or French fries, pepper cabbage, and crackers.

At the stand managed by Mrs. Willis Schadler, there are baked potatoes, sandwiches of real Dutch sweet bologna, and brown flour potato soup. As the name
indicates, for this tasty soup, flour is browned with butter, in a heavy skillet, until almost burned and then added to the potatoes and milk.

Dick B. Cahoon, Denver, claims that the tent of the Church of Jesus Christ of Latter Day Saints, has gained renown for their two favorite soups. The chicken corn soup, the ingredients of which are stewing chicken, noodles, freshly picked corn, parsley, and chopped hard-boiled eggs, is made according to a recipe passed along through many generations. Also worth waiting in line for is the ham and bean soup, which the natives call a “stick-to-the-ribs” one-dish meal. This old-fashioned soup is simmered until the beans and potatoes are soft and then it is seasoned with minced onions.

If you expect to attend the Folk Festival as a group, you might have your meals served family style. However, it matters not if you are alone or in a group of fifty, before you go home, you must sample foods at the many other refreshment stands. There are waffles with ice cream, hot dogs with sauerkraut, cheeseburgers with potato chips, and cider with pretzels.

In order to secure a recipe for a food that you have eaten, Mrs. Evelyn Werley of Wescosville and her co-workers in the Country Kitchen will be glad to assist you. Each evening fifteen festival workers enjoy a supper of the food prepared for demonstration purposes. The menu may list ham with string beans and potatoes, lettuce and egg salad, spice “flop cake,” pig stomach filled with sausage, or “nothing crumb cake.” Furthermore, if you have not already done so, you can obtain first hand information at the demonstration tents as to mush making, cooking applebutter, baking bread in a century old oven, and making sauerkraut or potato candy.

Please try our Pennsylvania Dutch foods—you will like them!
Traditional festival fare – corn on the cob.

Loaves fresh from a Pennsylvania bakeoven. Such outdoor ovens earlier were found on every local farm.

“Drechter Kucha” – funnel cakes – are fried in deep fat and eaten with plenty of syrup and powdered sugar.

Ox roasts were traditional at political gatherings and country fairs in early America.
“Hex signs” and “Distelfinks” add Dutch appeal to milk cans and wall plaques.

Toleware – painted tinware – added lively color to the pioneer home.

Local portraitist catches a likeness.

Dyeing yarn with dyes from woods and fields.

Festival Highlights
Quilting, ever a festival favorite, concentrated on by local Dutch farm women.

Candle-dipping, a colonial and 19th Century necessity, demonstrated at candlemaker's tent.

Glass blower in action.

Itinerant fraktur artists once decorated manuscripts for Pennsylvania farmers and their families.
“Fantastical” parades were customary in Dutch Country towns in the 19th Century on the 4th of July. Parade at the festival recaptures their inventive spirit.

Mourners

Festival Highlights

Hangman and Balladeer

Post-hole drillers

Amish Pageant Participants

Chicken Pluckers
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 of these activities for scholarships and general educational purposes at Ursinus College, Collegeville, Pa.

SEMINAR STAGE
FOLKLIFE SEMINARS on the Pennsylvania Dutch Culture

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. Almanacs, Witchcraft and Powwowing
2:30 P. M. Customs of the Year
3:00 P. M. Funeral Lore of the Dutch Country
3:30 P. M. Folk Architecture and House Restoration
4:00 P. M. Mennonite, Amish and Brethren Culture
4:30 P. M. Snake Lore
5:00 P. M. Pennsylvania Dutch Folk Music

PENNSYLVANIA FOLKLIFE

The Pennsylvania Folklife Society publishes a profusely illustrated 48-page periodical, PENNSYLVANIA FOLKLIFE: Fall, Winter, Spring, Summer, and a colorful Folk Festival supplement.

Subjects covered include: architecture, cookery, costume, customs of the year, folk art and antiques, folk dancing, folk medicine, folk literature, folk religion, folk speech, homemaking lore, recreation, superstitions, traditional farm and craft practices, and transportation lore.

Subscription Rates for Pennsylvania Folklife: $6 a year
Pennsylvania Folklife Society, Box 1053
Lancaster, Pa. 17604
COUNTRY AUCTION
Place—Main Stage
Time—4:15 p.m. to 6 p.m.
Auctioneers in action, selling a variety of articles from the Pennsylvania Dutch area.

AMISH WEDDING
Place—Green Chair
Time—11 a.m. & 4:30 p.m.
An enactment of the wedding of Michael Stoltzfus and Hannah Koenig.

BALLOON ASCENSION
Place—Balloon
Time—6:30 p.m.
Old-fashioned balloon ascension similar to those done in the Dutch Country in the 1870s.

CHILDREN’S GAMES
Place—Hay wagon
Time—12:30 p.m. to 5:30 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.

SHEEP SHEARING
Place—Sheep Pen
Time—11:30 a.m.
Shearing of sheep and subsequent use of the wool in vegetable dyeing.

24th Annual
KUTZTOWN
June 30, July
**Pennsylvania Dutch Folk Festival**

2, 3, 4, 5, 6, 7

**STAGE**
- **ERG POLKA BAND**
- **SPECIALTIES at the Festival by LeRoy Heffentrager**
- **DUTCH HUMOR** by Brooks
- **DUTCH HUMOR** by Nan and Bertha B. Rehrig

**Folk Festival Presentation:**
- **MAIN UNCHANGED**

**AUCTION**
- **ERG POLKA BAND**

**Folk Festival Presentation:**
- **MAIN UNCHANGED**

**STAGE**
- **SEMINARS**
- **Pennsylvania Dutch Culture**

- **HORSESHOEING**
  - **Place:** Horse Tent
  - **Time:** 12:30 p.m.

**HANGING**
- **Place:** Gallows
- **Time:** Noon & 5:00 p.m.

The hanging of Susanna Cox for infanticide, reenacting Pennsylvania's most famous execution, 1809.

**AMISH BARN-RAISING**
- **Place:** Barn
- **Time:** 1 p.m. & 5:30 p.m.

A demonstration of the building of the barn of David Koenig.

**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.

**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.

**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.
**2:30 P.M. and 7:30 P.M. on MAIN STAGE**

**Stories about the Old Order Amish**

*Written and Directed by Richard C. Gougler*

*Music Written and Directed by Kenneth C. Blekicki*

**ACT I**

**Place:** The Hochstettler home in a small village in Western Germany

**Scene 1:** 1732

"Someone's Coming Home" ................................. Cast

**Scene 2:** Two weeks later

"Every New Beginning" ................................. Jacob and family

**ACT II**

**Place:** The Koenig farm in Lancaster County, Pennsylvania, and New York City

**Scene 1:** The present—Saturday—8 P.M.

"I Said "No" Once Too Often" ................................. Esther

**Scene 2:** Same day—11 P.M.

"We Remain Unchanged" ................................. Hannah and Michael

"That's Sinful" ................................. Carla

**Scene 3:** Sunday—8:15 A.M.

Hymn #62 ................................. Cast

Hymn #91 ................................. Cast

**Scene 4:** Same day—late afternoon and evening

Amish dance ................................. Carla and Unmarried Amish

Carla's dance ................................. Carla and Unmarried Amish

**Scene 5:** Monday evening

"Did I Tell You 'Bout The Time?" ................................. Henry

**Scene 6:** The same evening

"One Night To Live and Love" ................................. Carla and David

**Scene 7:** Friday evening

Reprise: "I Said "No" Once Too Often" ........................ Esther and Samson

Finale ................................. Cast

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*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.
Dulcimers accompany Pennsylvania Dutch folksongs.

Belsnickling and Christmas decorations explained at Festival's Christmas house.

Festival Highlights

Wooden toys on display.

Pennsylvania Dutch china dolls.
Broom corn prepared by Festival broom-maker.

Beekeeper smoking the hive.

Festival Highlights

Explanation of pioneer milling techniques.
The "Snake man" at the Festival lectures about his living collection.

Hanging of 1809 is reenacted complete with the "Sad and Mournful Ballad of Susanna Cox."

Wash Day as Grandmother knew it on the farm.

Every day features a balloon ascension.
A Rendezvous at the Old Plow Tavern.

Antique still makes birch oil extract for the Dutch Country's favorite soft drink, Birch Beer.

The Wheelbarrow Race gives festival children a taste of early American recreation.
Ever since colonial times wayside inns, halfway houses, and country taverns of the Pennsylvania Dutch have been treating the American traveler to a regional hospitality which has come to be one of the most colorful in the nation. Several years ago the American artist Gayle Hoskins caught the rich cultural heritage associated with the Dutch taverns when he painted the "Red Lion Inn" of Berks County in a painting he entitled the "Rifle Frolic, 1776". Located in the neighborhood of the Daniel Boone Homestead on Route 422 below Reading, the Red Lion (1760) is pictured among the numerous Conestoga wagons which rolled to its door, the many wagoners and militia that gathered there for sport, and the spirit of frolic which existed among them. Prior to the Revolution the Red Lion was called the "King George" but the patriotism of its owner changed that on the eve of the war. Although this fine old tavern has been altered in several generations it is still in operation in 1973, and much of the original portion appears as it does in Hoskins' painting.

The cultural importance of a tavern to its community as a trading center, meeting place and social quarters probably outranks its basic function as a place for food and lodging in the eyes of the native. However, to the itinerant colonial traveler the superb regional food, good lodging and personality of the Pennsylvania Dutch taverns have gained for them a reputation for outstanding hospitality at an early period along the eastern sea coast.

Situated at the crossroads of early American culture, Pennsylvania's taverns have enjoyed the opportunity to play host to both New England travelers and South-
ern gentry. In fact, the relocation of the Continental Congress’s meeting sessions from British-occupied Philadelphia (1777-1778) to the Dutch cities of Lancaster and York brought the nation’s most industrious leaders to the heart of the Dutch Country.

With the agrarian excellence of the Dutch farmer and culinary expertise of the Dutch housewife it is easy to understand why so many colonists returned to their various homes acclamation the fine hospitality of the Pennsylvania Dutch taverns. Here in Kutztown, at the edge of town, Kemp’s hotel, dating from 1740, is one of the taverns whose hospitality has been attested to on record by members of the Continental Congress who were guests of the inn. Although the original founder of Kemp’s tavern was Daniel Levan, the tavern has been in the Kemp family ever since George Kemp acquired it in 1788. Still in operation, the Georgian interior of Kemp’s hotel—with its corner fireplaces, raised paneling, candle shelves, and dog-eared trimmed doorways—is evidence of the simple grace of Dutch country taverns.

Colonial taverns differ in architecture from the Georgian refinement of Kemp’s at Kutztown, to the quaint half-timbered style of the Golden Plow Tavern (1741) of York, Pennsylvania. On the festival grounds here at Kutztown we have attempted to capture some of the romance of such a half-timbered tavern with our one-and-a-half story replica of the “Old Plow Tavern”. The first level of this building represents the hewn-log structure typical of 18th Century log cabins, as does its counterpart in York, with the half-timbered style forming the second story. Half-timbered architecture, although very common in Europe, is rare in America. The interior of the festival tavern is rustic, featuring a bar for beverages as well as saw-buck tables and chairs around a colonial fireplace. As you sip your beverage note the early assortment of antique bottles and merchandise on the back-bar.

Germane to every tavern was its livery stable where hosters provided for the needs of the traveler’s horse. Rarely did every tavern have enough room to stable the number of horses which came to call. Teamsters would often bed their horses in nearby meadows and would occasionally use a hobbling chain, a chain attached to two hoofs to prevent running away. Major taverns, located at heavily traveled cross roads, were converged upon by large numbers of Conestoga teamsters and country gents alike. As teamsters were not likely to pay the price of a room at the inn, there were no conflicts with the gentry for the better lodgings. In most instances wagoners were very satisfied to sleep on the tavern floor, or if weather permitted, in the open air.

Obviously with such a large concourse of people convening in one place daily, various forms of recreation emerged, some of which have survived to recent times. As in many cultures the most boasted subject at a tavern was hunting and skilled marksman-ship. During the colonial period it was quite common for the militia of a community to have a certain day or days to meet at the tavern site to have practice at improving their skills. Inevitably these sessions gave way to shooting matches which were to test the skills of the best marksmen in a territory.

Among the taverns of contemporary Dutchland innkeepers still hold “shoots” called according to the prize awarded—ham shoot, turkey shoot, or ox shoot. In recent days shoots have been entitled “flying board shoot” since the nature of the shoot is to hit an “X” drawn on a four-inch board which is hurled in the air. According to the house rules, for each board you shoot at you must pay a fee, and the individual with a board having a pellet nearest the center of the “X” receives the prize. As the shoot is perhaps more a game of chance than marksmanship its popularity is probably due to the socialization its affords the hunters.

One of the most confused tavern games is that of the raffle. In attending local public sales it is still possible to find a large leather box (similar to a miniature hat box) which is the basic prop used in the raffle. Into this four-inch-deep leather box are placed seven large copper half pennies of the colonial type. The contestant places the lid on the box and begins to shake the coins vigorously, after which he turns the box upside down on the tavern table. When the box is opened a referee counts the number of coins which are heads-up. The raffler has three turns to cast as many heads as he is capable of by chance. After the

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3While an undergraduate student at Kutztown State College I had the pleasure of working with the late Dr. Arthur D. Graeff who at that time was researching where a number of men from a Continental Congress party had been housed since the rooms at Kemp’s Hotel were filled. According to one source the men were put up in nearby farm homes down the road.

4For an excellent preview of the magnificent architecture of the Golden Plow Tavern see the 1967 Spring issue of Pennsylvania Folklore, Vol. XVI, No. 3.
The Festival Tavern, “log” below and “half-timbered” above, suggests 18th Century inns that lined Pennsylvania’s roads and turnpikes.

necessary playoffs to eliminate ties, a winner is eventually announced and will receive a prize. Raffles of this type have survived up to recent times (1950s) in the small village of Dryville, a few miles south of Kutztown. Akin to the colonial raffle is the throwing of bar dice (five picture-card dice) which is still common at older taverns.

True to the Germanic tradition, playing cards is very popular at the country taverns. Although the games vary, most popular is the ancient card game of “Hasenpfeffer,” played everywhere. Card gambling such was never popular in the Dutch Country, rather the cunning satisfaction of outsmarting your neighbor became the reinforcement.

For the inhabitants with the finest hunting dogs a “coon” chase at the local tavern furnishes quite a bit of excitement. So competitive are the races that guests in the tavern bid on the prospected winning dogs as they are brought into the bar-room. The highest bidder on a dog shares part of the winnings if that dog places. Outside the tavern a raccoon trail is made overland which terminates at a tree near the tavern with a live raccoon in its branches. To determine the winning dogs a line is drawn across the trail as it approaches the marked tree, and the first of the dogs to go across is called first-line, then second-line and so on for winning positions. After the dogs have crossed the line it is necessary for them to signify their knowledge of the raccoon’s presence in the tree by standing on their hind legs and barking, thus there becomes an order of winners known as first-tree, second-tree, and so on. There are usually five dogs in one heat.

Of other related activities associated with the traditional country tavern the two most popular with both sexes were the square dances (later called hoe-downs) and trading. As many people in the Dutch Country were very religious, and there were few public places to hold dances, most of the taverns became centers for courting and music merriment. It is without a doubt that the availability of itinerant fiddlers and musicians in these places provided the necessary accompaniment for whatever spontaneous activities might occur. Each community had its own specialty dances named for that town, for example—the Kutztown reel, Oley reel, etc. Other novelty dances were likewise creatively dreamed up by dance callers at the various town taverns. So musically oriented have the Dutch been in the first half of the 19th Century that in almost every fair-sized community there was a band, which served any social occasion. In the later part of the century, par-
particularly in Berks County, “Bandstands” or Bandfairs were organized at various villages. A bandstand was a social night held in the village hotel (especially in a banquet room) where the local band gave a concert, and there were numerous chances and carnival type games to play. At almost every bandstand special souvenir glasses or plates were available with the name of the community and could be won by chance. Most of the early antique glassware was strawberry red with the monogram etched in clear glass, but in later years the multi-colored carnival glass was used as prizes. Bandstands were usually held in the fall or winter of the year when people turned to indoor recreation. This form of socialization was kept alive as long as a community had a band around which the affair was centered. In the 20th Century with the advent of numerous lodges, social centers, and an automated America, the bandstands of this type disappeared.

Since the proprietor of a tavern was also a businessman, sometimes operating a store simultaneously along side the bar, he had broad knowledge of the trading market. In fact the likelihood of anyone doing any trading at all other than at the village tavern was highly improbable in early America. Enterprising innkeepers brought to their establishments by wagon or drove, large quantities of goods and a variety of livestock, which would later be sold privately or by public sale. Drovers, men who took charge of herds of horses, hogs, geese, etc., would often make long journeys to bring the livestock to its appointed destination. Even with the advent of the iron horse, drovers were needed to bring herds of livestock from the train depots to the inland taverns.

One amusing story is told of the hostler at the Fredericksville hotel, south of Kutztown. He became so accustomed to feeding the hogs which had been
brought for sale that he continued to do so long after they had been sold. At the end of the week he remarked to the innkeeper that he feared something was wrong with the hogs for they were not eating!

That the Dutch tavern owner was very proud of his profession is attested to by the story told about one of the colonial taverns in Allentown. A customer disappointed in the purchase of limes from the store clerk and obviously making this known to the owner of the establishment caused the owner to address the clerk saying, “Three Conestogas on the road every day and NO LIMES!” In order to supply the tavern complex with the necessities of business some taverns had their own conestogas which were continuously going back and forth from the port of Philadelphia.

Folk art uniquely related to the 19th Century tavern was that of the itinerant tramp who traveled from place to place painting for his room and board. The artist would usually paint all the walls of the tavern (usually plaster walls) with landscapes. Some of the landscapes were obviously inspired from European culture but occasionally they made attempts to paint local American life and scenery. Such painting gave the country tavern a rural atmosphere which made its customers all the more at home.

Today in contemporary Dutchland there still survive a few of the older taverns, sometimes in original condition, on the back roads of the countryside. Although most taverns located along Pennsylvania’s most traveled arteries have gone through an evolution of change, many of them still maintain original sections possessing some of the most respected examples of architecture in the nation.
The Lure of TINSMITHING

By LESTER BREININGER

Speak of “tin” and many people think of something cheap, lowly, or poorly made and disposable—like the 50,000,000,000 tin cans Americans use and throw away each year. Actually one should say tinplate. Tin by itself is of little use although it is of great value in alloys and plating. Consider this description from a 1798 encyclopedia:

Tin—Stannum, Jupiter—is an imperfect or base metal distinguished from other metals by the following characters; it is white which verges more to the blue than the silver, the most fusible, the least ductile, unites with most metals but renders most of them very brittle, and has a smell particular to itself, which cannot be described. Tin is beat into fine leaves and may be extended between rollers to a considerable surface. Tin sheet is used in various arts, is commonly about 1/600th of an inch, but can be extended twice as much. Looking glasses are foliated or tinned with this plate.
As very little tin occurs in America and practically none in the east, England happily supplied the colonists with finished tinware. At first sheets of forged charcoal iron were dipped in a vat of molten tin. This gave a very desirable material. Later “tin” is rather flimsy with a very thin coating on steel.

By the early 19th Century numerous native craftsmen were busily engaged in the production of tinware of all types. Since the tin plated thin iron sheathing was rather strong, easy to manipulate, and light in weight it became ideal for coffeepots, teapots, kettles, sconces, milk dippers, pudding and cake molds, candle molds, match boxes, measures, and funnels. If certain areas required more strength, as in the case of the rims of funnels and some handles, iron wire was imbedded in the piece. Scraps of tinplate often wound up as cookie cutters.

When production was more prolific a cartload of finished tinware was peddled throughout the country-side. The tin peddler and tinker was usually a very welcome visitor as he brought news as well as new kettles and he could mend old ones on the spot.

While hand-crafted coffeepots and cookie cutters—folk art in tin—have been collectible for some time, it is only recently that old tin items of all kinds have hit the fancy of the gatherers of treasures. This new interest of antique collectors has caused the prices of old tin to spiral upwards rapidly, and good pieces and unusual items are getting quite hard to find. So it is that the craftsmen of today are being called upon to repair, copy and reproduce the tinware of the years gone by and revive the art of tinsmithing.

The main job of the old tinsmiths was putting roofs and spouting on houses, porches and barns. In spare time or bad weather they did the “little work” of making household articles, buckets and cans.

Charles Messner, one of the festival tinsmiths, was such a roofer who, while recovering from an injury about a decade ago, started “playing around”. Using old shop tools including a charcoal stove to heat his coppers, usually mistakenly called soldering irons, he produces a variety of wares including candle molds, teapots, lanterns, cookie cutters, cookie cutters, and more cookie cutters. He has produced about sixty shapes and sizes of these cutters and is still being asked for “that other kind”.

Joseph Messersmith, who has worked in stained and leaded glass for more than half a century, made a tin chandelier for a friend. Another friend saw it and, of course, wanted one. Mr. Messersmith, having stated that he had no old tin, soon found an entire old tin roof dumped in his yard. And then the fun started. His specialty is reproduction of lighting devices. Quite a variety of sconces can be seen in his annual display.

A relative newcomer to the festival goers is Horman Foose, who also found something extra for his hands to do, a strong left hand at that. Buying out a tinsmith shop Mr. Foose was soon busy filling orders. He reproduces some antique items, the rest of the designs come out of his head. He also does some repairing but finds it is easier to make a new item than repair one.

These men can deftly manipulate a plain sheet of tinplate into a useful and decorative object. Of course, each tinsmith’s work is quite distinctive and is readily distinguishable from the ware produced by another. They and their work serve as a constant delight to the visitors to this folk festival.
By EARL F. and ADA F. ROBACKER

Of all the kinds of cutting up—and we are talking literally, not figuratively—to be encountered on a tour of the Folk Festival grounds, none calls for a surer eye or greater skill than does the art of the wood carver.

Let no one think that hand carving, whittling—call it what you will—is a lost art. Today's practitioners may not always perform in just the way the whittlers of yesteryear did, but the same old magic operates when a man with an idea in his head takes a block of wood in one hand and a sharp knife in the other and proceeds to make the idea tangible. This shaping of wood is older than the hills; in fact, if Adam in his later years never whittled a plaything for his grandchildren it was probably because he had left his pocket knife behind in his hasty departure from the Garden.

So many men at so many times whittled small objects which someone else admired sufficiently to preserve and pass on to the next generation that anything
like a thorough-going history would be out of the question, especially since in some localities a man who spent more than a little time in whittling stood rather far down in the social scale, and his achievements had a better chance of being forgotten than remembered. A little whittling now and then, like an occasional lapse from sobriety, would be accepted as a merely human foible—but enough was enough. An excess—any excess—was likely to stereotype an individual as anything from a mere odd-ball to an out-and-out ne’er-do-well.

The carvers of figureheads for sea-going vessels of the 19th Century—and earlier—may have been the first American whittlers to achieve status. So good was their work, as a matter of fact, that it seems demeaning to apply the term whittling to what they did. The same is true of those artists who created the life-size or near life-size animals and other creatures...
Dan Strawser of Robesonia, Pennsylvania, with some of the objects he carves—objects which his wife Barbara paints. Note the bird tree, one of his specialties, at his elbow.

which made the merry-go-round a thing of beauty as well as of gaiety. While the term “wood sculptor” has less than universal acceptance, the carvers of both figureheads and merry-go-round creatures are entitled to whatever euphemism for whittling the semanticists can dream up. The term “whittling,” one might observe, would undoubtedly never occur to the person overwhelmed by the magnificently carved little figures in the circus parade at Shelburne Museum, Shelburne, Vermont. These, of course, were professionally executed by one of the masters of our time—and over a period approaching three decades of steady work.

The creators of cigar-store Indians did a piece of work outstanding in its vigorous qualities. In the days when the inscrutable Red Man or his equally inscrutable squaw stood in wooden splendor outside the doors of the tobacco-selling establishments of the nation, perhaps no one would have thought of using the word Art to characterize a mere advertising device. If anyone devoted more than a casual thought to the matter at all, it may have been to ponder over the connection between Indians and cigars; the carving was almost certainly of secondary significance—perhaps less than secondary.

Not everyone today is impressed by these figures, for that matter; but enough do admire them to have brought about three conditions: Almost every figure known to exist has vanished from the open market; the few which remain command prices in four digits; and the museums have joined in the search for undiscovered specimens—the ultimate in approval. Names of the carvers have seldom been recorded, but no one seems especially to care; the gaudy Indian himself is the thing. Perhaps in time researchers will ferret out
the creators of this highly individual art form. If they do, fine; if they do not—well, even though nothing has been gained, nothing has been lost, either.

Much of what we may safely call folk carving has come about because somebody needed something which was not to be bought—either because it did not exist or because someone handy with the knife chose not to spend his hard-earned money for it. In the days when much of Northeastern Pennsylvania was devoted to lumbering but before lathe-turned wooden objects came to be commonplace, a man would have scorned the idea of buying a hasp or a latch for the doors of any of his farm buildings; with a couple of pieces of seasoned wood and his ever-ready pocket knife he turned out, as a matter of course, door fastenings which are as collectible today as they were workable a century or more ago. Simple fasteners, usually termed “but-

tons,” for cupboard doors in his kitchen may have lacked the éclat of metal fixtures, but today’s collector would give them first choice.

It should be noted, of course, that home-made gadgets of whatever kind were not always highly regarded by their owners; handcrafting, when it was a matter of necessity, had none of the charisma attaching to it today, when it has become something of a luxury. Hand-whittled finials for a child’s crib, or for the posts of a chair, yielded without a struggle when their lathe-turned counterparts came on the scene. The lathe, however, while it did both wonderful and fearful things for furniture, could never compete with the whittler and his knife when a wooden backing was desired for a cooky cutter, a tough wooden pick and a leather thong were needed for husking corn, an equally tough, blunt blade was needed for cleansing the animal casings which would hold sausage, or the little wooden cylinders which some up-country farmers preferred to buttons on their wammuses (work jackets) were desired.

One entire category of objects in the whittler’s repertoire of useful articles had to do with the preparation or serving of food, and techniques beyond simple whittling were often called for. In the days of the Puritans, plates and bowls of wood (made from trees and in England and New England referred to as “treen”) were in common use until more durable replacements could be had. Here, a lathe offered a heaven-sent assist in the rare cases in which such a machine was
available. Bowls painstakingly carved out of tree burls largely followed forms first created by the Indians, but did not always match them in quality; non-existent was the colonist who could take all winter to fashion his bowl if he so desired, as the Indian could.

Scoops for meal or flour were partly and sometimes completely fashioned by hand, and in some cases are graceful as well as functional. The collector would do well to proceed cautiously, however, when he is invited to inspect an “Indian” scoop. The Indians seldom if ever ground grain in quantities sufficient to call for a scoop. Wooden spoons, spatulas, potato mashers, funnels, mush sticks, butter paddles, and the like may exist in whittled form, in a combination of whittling and lathe-turning, or in turning alone— with whittling likely to be earliest and all-turning the most recent. Since even the most recently made of these seem headed for early obsolescence, it is not surprising that collectors are eagerly seeking them out. The subject of handmade butter molds merits a full-scale treatment in itself, and will not be touched upon, here.

It may seem unpatriotic to bring up the subject, but the simple fact is that non-American carving is often more finely detailed than our own. Mortars and pestles from South America; knife or spoon racks from Portugal; gouge-carved objects of various kinds from northern Europe; beautifully formed whetstone carriers from Nova Scotia—all these show signs of painstaking care in the making which our faster-moving life style would simply ignore as not worth the effort.

So much for whittled objects which, for the most part, had a basically utilitarian purpose. Let us take

![Lathe-turned tobacco jars with added gouge-carving. Decorated with paint in dark red, green, and brown, they were found in the vicinity of York, Pennsylvania. They were probably used for snuff.](image1.jpg)

![Jacob Brubaker, Landisville, Pennsylvania, does some adroit wood turning — some of it in the tradition of Joseph Lehn.](image2.jpg)
a look now at some of those created to be ornamental. If they happened to be useful, too, so much the better—just as objects created for purely utilitarian purposes were so much the better if they happened to look good.

At the top of the list stands the man whose name has come to be synonymous with quality-whittling—Wilhelm Schimmel (1817-1890). Little is actually known of him, in spite of the fact that periodically a new researcher, dissatisfied with what his predecessors have discovered—or failed to discover—makes an all-out effort at a definitive biographical sketch. What he discovers he may say in a greater number of words than did those who went before him, but in the final analysis the basic facts remain as follows:

Schimmel was a German-speaking itinerant who operated in a territory in East-Central Pennsylvania, with the town of Carlisle frequently a place to which he returned. He was a man of uncertain mood and temper, and was given to alcoholic binges. He followed no trade or profession, but he liked to whittle, and when he appeared at a farmstead would often ask for chunks of well-seasoned wood, preferably pine, if any were available. (Itinerants were seldom, if ever; summarily turned away.) Some persons appear to have made a point of saving blocks of wood for him, in anticipation of his visits. His only implement was a keen-bladed pocket knife.

He liked to carve birds and animals, especially birds; among birds, the eagle, a creature more numerous then than now, was a favorite. He worked during the later years of the 19th Century, but if anyone has ever seen a dated piece of his work, that fact has not been recorded. Small creatures were usually carved from a single block, the size being determined largely by the dimensions of the piece as it came into his possession. In the case of larger birds, especially the eagles (see illustrations), the wings were created separately and pegged into the body. Whether his birds and animals were painted or not depended on whether his patron of the moment happened to have odds and ends of paint handy.

Large Schimmel pieces, most particularly of eagles, were sometimes mounted on poles outdoors, constituting a free-standing decoration. Smaller ones apparently took on the status of toys, or at a later date: There is a menacing ferocity in the visage of many of these small carvings which is matched by the work of no other whittler (except possibly a deliberate imitator) and which makes them objects to look at and perhaps admire—but certainly not to love. To an almost uncanny degree, Schimmel carvings project a mood—a dark, dour, evil mood in many cases. One might expect an eagle to look fierce; he is likely to be shocked at finding an aura of hate emanating from a parrot or a dog or a squirrel.

One facet of toy-making in Germanic Europe in these years was that of the Hol or self-contained farm-
Perhaps the most celebrated of all Schimmel pieces is the elaborate Garden of Eden.

The Philadelphia Museum of Art

Originally attributed to Wilhelm Schimmel, this giraffe-toy may be the work of an entirely different carver. It is not characteristic of the known works of Schimmel.

The Philadelphia Museum of Art

Instead, created in miniature as a play object. Schimmel is credited with having created a number of these pieces, and if the attribution is correct it seems clear that he was familiar with the European counterpart. His Garden of Eden is in the same feeling, but since the component unit-figures were usually nailed to a board, often in a not especially workmanly manner, such Gardens as have survived are likely to be minus some of their details. Correlatively, more or less mutilated carvings attributed to Schimmel may well have been Garden figures in the beginning... but at best it is a matter of guesswork.

The Garden, like the farmyard, had a board base; on it were the figures of Adam, Eve, the serpent, and an apple tree, the whole surrounded by a stockade. These element constituted the minimum, additionally there are believed to have been other animals and birds. Schimmel might have remained a comparative unknown on the strength of these composite pieces, since they seem to have been almost carelessly put together. It is the fierce vigor of the individual carvings on which he took more pains that catapulted him to fame.

Within the past year a strange-looking object, carved from a tree trunk, came to the auction block—a lamb in the clutches of a great owl, the entity a little larger than life-size. It purported to have been an early inn “sign”—The Owl and the Lamb—and because of its massive solidity and crude execution elicited little interest. The astute purchaser, however, recognized in it a piece which had years before been attributed to Schimmel, but for which the verifying documentation had been misplaced or lost. If the papers ever turn up—and this is the chance the purchaser took—and if the piece was actually created by Schimmel, then here is a unique piece so important that the owner can put on it practically any price he chooses, and probably sell it within a matter of minutes. On the other hand, if the missing papers do not turn up, he has in his possession—perhaps permanently—a strange-looking owl with a strange-looking lamb in its talons. The magic in this case is in the name rather than in the quality of the object itself.

The story of the pillow case filled with Schimmel figures is one which causes heart-burning, even today, many years after the event. The mother of an eager but inexperienced collector told her son and his wife that an elderly widow, in need of money, had a considerable number of small Schimmel carvings which she kept in a pillow case, and which she would sell for $250.00. That sum of money, in the Depression years
Bird-on-a-basket (nest?), the work of Wilhelm Schimmel.

Carved and painted squirrel attributed to Wilhelm Schimmel.

Schimmel rooster, still cocky albeit a little the worse for wear.

in which the incident took place, looked like the national debt to the young couple. Moreover, who had ever even heard of a cache of Schimmel figures of that magnitude? So, instead of going to look at the carvings, the young man laughed off the whole matter. He stopped laughing when the figures proved to be genuine. He laughs even less nowadays when he hears of a “good” eagle which has changed hands for a sum in excess of $10,000.00. In the fall of 1972 a bird which a number of experienced dealers called spurious, though it was listed as Schimmel, was sold at auction for $2400.00.

Even in his own day, Schimmel had his imitators. One man emerges from the ranks of those talented but now forgotten men who carved birds for Christmas trees and created intricate puzzles for the delight of children. This was Aaron Mounts, whose carving appears to have been inspired by Schimmel's work, but whose execution is indubitably of a higher order. Mounts is considered a pupil or disciple of Schimmel's, not a mere imitator. If his work lacks the vigor of his teacher's, the deficiency is more than overcome by his attention to detail—something with which Schimmel did not always bother.

Probably most of the miniature landscapes set up as accompaniments of the Christmas tree in Pennsylvania, especially among the Moravians, included a number of whittled birds and farm animals. The usual Noah's Ark, so popular at Christmas time at the end of the 19th Century, might have a full complement of machine-carved creatures, and as often as not was an import from Europe. Occasionally, however, one hears of an American-made Ark and, if he is alert he may in an antique shop spot hand-carved exotic animals, often unpainted, which survived not only the Flood of a bygone day but also the Christmas putz which they were intended to grace.

Georg Huguenin, of Newfoundland, a village in the Poconos, created farmyards, stockades, and small
Painted rooster three inches high attributed to Aaron Mounts, a contemporary of Schimmel's. The strokes of the knife are sure, but do not suggest those of Schimmel.

Primitive carved toys found in the East, but not positively identified as Pennsylvania Dutch. The jackon-a-stick lacks the finishing touches of the standing figure, but the faces of the two are markedly similar.

Tramp-work comb case. All the plane surfaces have been carefully lined with serge patches in red and blue.

Two types of cooky rollers, the one at the left of walnut. These implements made impressed decorations comparable with those of springerle boards, except that the pattern is a continuous one.

animals and buildings in the mid-19th Century, bringing to bear his remembrance of European prototypes from his native Switzerland. Just beyond Monroe County's West End, almost solidly Pennsylvania Dutch until a generation or two ago, Noah Weiss, a tavern operator, achieved a considerable reputation as a wood carver-extraordinary. His figures of men and animals, in many cases like-size, started out as decorations for his place of business, though his very first work is said to have been a toy for a sick child. As his reputation grew and as the number of his creations increased, the collection took on the proportions of a museum. After his death the figures seem to have been widely dispersed, perhaps in many cases destroyed, and only rarely today does one hear of a carving believed to have been done by this untutored but highly skilled whittler.

Something of a mystery in Monroe County is the actual identity of the carver of a number of rather stocky wooden human figures and animals which have been found in the West End. There are people who firmly believe these to be the offhand work of Nicholas Hawk, who was an expert gun-maker in the days of the Henry gun factory in Northampton County. However, if anyone knows positively, he is not telling. Beyond doubt, Hawk had an artistic bent of the first magnitude; whether he really created those sturdy cows, horses, and human figures, however, is as much a matter of conjecture now as it was upwards of a half century ago when they came to light.

Whittling and carving go on in many places today, as we have already indicated. It is hardly surprising that the Pennsylvania Dutch Country, known so long for its variety of artistic representations, is a leader in wood-working today. A number of outstanding craftsmen demonstrate phases of their work each year at the Festival, and brief sketches follow of those who expect, as this is written, to be on hand in 1973.

Dan and Barbara Strawser, of Robesonia, Pennsylvania, are a young husband-wife team who create birds and animals in a continuation of the genre which
Whittled comb case in pine, with a total of nine 6-pointed star symbols (three not visible in the photo). The pair of confrontal birds below the topmost figure is a typical Pennsylvania Dutch touch.

made Wilhelm Schimmel famous. Their work, however, is by no means imitative; if a Strawser eagle brings to mind a Schimmel eagle, it is owing to the fact that the fierceness of the bird registered similarly in the minds of two craftsmen close to a century apart in time—and possibly also that the only implement used by either man was a simple pocket knife. However, just to make sure that no novice will unwittingly make a mistake, since there is a degree of likeness in pocket-knife whittling, Strawser’s name is deeply impressed in the base of each of his carvings. The paint decoration on Schimmel pieces is random, often haphazard. Barbara Strawser’s painting is smooth, well conceived to enhance the essentially “primitive” nature of Strawser carvings. Parrots, owls, horses, cows, and a highly individual bird tree are among Strawser creations.

Frank Updegrove and his son Bruce, both of Boyertown, Pennsylvania, are carvers in a more sophisticated vein. Although their work is highly professional in quality, it is essentially an avocation for both men. Frank likes to do life-size Indians, especially cigar-store Indians, but he also creates eagles, horses, and animals of all kinds. Bruce, however, tends to concentrate on eagles, which are carved in exquisite detail. In fact, his business card lists him simply as “Carver of Eagles.” The possessor of an Updegrove eagle has something which is a desirable art object today—and has the built-in quality of a valued antique of tomorrow.

Another man who likes to work with birds, although they are not his first love, is Bruce L. Nunemacher, of Manheim, Pennsylvania. Bruce creates saffron boxes,
baskets made of various kinds, cutting boards, and decorative wall plaques, his favorite cabinet woods being walnut and sassafras. It might be noted that even the most hurried, harried housewife would hesitate to put one of his cutting boards into actual service, so attractive are they. Bible boxes, however, are his specialty. Such little chests were once treasured containers for family Bibles, in Pennsylvania and elsewhere. Present-day Nunemacher Bible boxes are not only works of art simply as chests, but are the more attractive because of Bruce's use of traditional designs of hearts and floral sprays in the carving.

Jacob E. Brubaker, of Landisville, Pennsylvania, is primarily a wood-turner rather than a wood-carver. His lathe-turned objects are reminiscent of the little bowls, saffron cups, egg cups, and cups and saucers of Joseph Lehn, 19th Century farmer in Lancaster County. The condition is by no means merely coincidental; Jacob's grandfather, also a lathe artist, was taught the practice by Lehn himself. Jacob, who was actually operating a lathe when he was four years old, is therefore continuing a tradition of long standing. As he says, he is fascinated by the beauty innate in wood, and in his work has used more than 50 varieties, including such exotic types as zebra wood, rosewood, and teak. Like his long-gone predecessor, Lehn, he makes bowls and egg cups, but unlike Lehn he relies on the natural beauty of the wood for effect, rather than on paint or decalcomania decoration. He is particularly proud of his "moon" ware, footed cups or bowls with inlays showing the four quarters of the moon. These were inspired by the first "moon walk" of the American astronauts.

**BIBLIOGRAPHY**


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**Contributors to this Issue**

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**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 Folklore*, 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).
KUTZTOWN FOLK FESTIVAL INFORMATION

GATE ADMISSION is $2.50; ALL ENTERTAINMENT, Demonstrations, Exhibits and Special Events within the Grounds are included in Admission Price.
Children under twelve, 50c; Parking on Grounds, $1/car.

A Daylight Gathering: HOURS - 9 a.m. to 7 p.m.
The Folk Festival Common portrays the down-to-earth qualities of the Pennsylvania Dutch, showing the many facets of their way of life.

- **BUILDINGS**
  - Balloon Ascension
  - Sheep Shearing
  - Hoe Hoeing
  - Square Dancing, Hoedowning
  - Amish Wedding
  - Amish Barn-Raising

- **FOOD AND DRINK**
  - Family Style Dinners
  - Food and Drink
  - Country Store

- **SERVICES**
  - Police Office
  - First Aid
  - Rest Rooms
  - Craft Stalls
  - Country Kitchen

- **PARKING**
  - Parking
  - Hospitality Tent
  - Press Office
  - Rest Rooms

- **CHILDCARE**
  - Children's Games

- **ENTERTAINMENT**
  - Quilting
  - Butchering

- **ARTS AND CRAFTS**
  - Cigar Making
  - Wood Carving
  - Pottery

- **COUNTRY STORE**
  - Antiques
  - Farmers Market

- **FESTIVAL PROGRAMS**
  - Publications & Festival Programs
  - Seminar Space
  - Main Stage

- **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.