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HEX SIGNS
And Magical Protection of House and Barn
Folk-Cultural Questionnaire No. 35

To the outsider one of the most striking features of the Pennsylvania Dutch Country is its massive barns, different in form and in decoration from the barns of other American regions. The decorations—now called “hex signs”—were first commented upon by outsiders in the early automobile age, when Philadelphia journalists appear to have coined the term, at the same time circulating the idea that the hex signs on the forebays of barns were put there to protect the premises from witchcraft (Hexerei). Scholars are divided on the question, some insisting that they have no protective character, that the Pennsylvania Dutch even though they may have believed in witchcraft never paraded this belief before the world, hence the “barn signs” or “barn stars” are merely decorative. In order to sort out the beliefs relative to Pennsylvania’s hex signs, we direct this questionnaire both to tourists and festival visitors and to native Pennsylvania Dutchmen who happen to own the remaining hex sign barns of Southcentral Pennsylvania.

1. Are Hex Signs Protective or Decorative Symbols?
   Give us your opinion of the matter, citing if possible the views of earlier generations on the subject. What, for example, did your parents or grandparents say about the symbols on Pennsylvania barns? What did they call them?

2. What are the Major Symbols used in Hex Signs?
   List and describe the major designs traditionally used on Pennsylvania barns. If you are the owner of a decorated barn, list the symbols and designs on your barn or send us a photograph of the forebay. Why do you think these certain designs were popular and remained in use over several generations?

3. Location of Hex Signs.
   On what parts of the barns were hex signs located? Were any of them ever located on the gable ends of barns, or on hoods over individual entry or stable doors? Were they ever located traditionally on houses? In Germanic Europe, for instance, symbols similar to Pennsylvania hex signs were sometimes carved in stone or wood on the fronts of houses. Was this ever done in Pennsylvania? Was there a connection between the hex sign and the “blessing stone” or “date stone” that often appeared on the façade or gable end of a house, giving the names of the builders, the date, and sometimes a blessing to those who pass in and out of the door?

   The Pennsylvania Dutch, like other ethnic groups in colonial America, had strong witchcraft beliefs. Because of this, some of the early settlers believed in “protecting” their houses by occult or magical means against witchcraft and other evils. These protective devices were normally inside houses and barns, consisting of prayers or magical charms in German plugged into holes in rafters or above windows and doors, or in the form of patterns of nails driven into the feeding troughs of the horses and cows. Can you give us examples of this type of magical building protection from any houses or barns that you are familiar with?

5. The Himmelsbrief. Some Pennsylvania Dutchmen had somewhere in their homes, or carried on their persons, a Himmelsbrief or “letter from heaven,” purporting to have been written by God himself and let down miraculously from heaven. It was believed to have the power to protect the person and the dwelling from all sorts of physical and other harm. If the family had a Himmelsbrief, where was it found in the house? Was it ever displayed openly in a frame on the wall? Do you have evidence of persons who carried a Himmelsbrief on their person, particularly in time of war, for protection? What was the last time a Himmelsbrief was printed for distribution in your neighborhood?

6. Other Types of Barn Decoration.
   In some cases pictures, usually of animals, were painted on barns rather than hex signs. In certain areas, as for example Somerset County in Western Pennsylvania, large stars and designs were cut out in wood and appliqued to the barn, and in Central Pennsylvania in the brick barn era of the 19th Century, designs were patterned into the brick ends of the barn, usually for light and ventilation. Do these types of barn decoration relate to the hex sign and what were the reasons for their development?

7. Modern Hex Signs.
   The contemporary tourist world has become fascinated with hex signs and they are being bought by the thousand to place on houses and garages. If you have bought one of these and use it, what is your reason for its use? Do you consider it decorative or protective? What in your opinion are the most popular of the contemporary hex signs, which, by the way, have little to do with the once common traditional designs? Where did you get your hex sign and who was its maker? How do you account for the popularity of this modernized use of the hex sign in contemporary America?

Send your replies to:
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Hex Signs and Magical Protection of House and Barn
Folk-Cultural Questionnaire No. 35
(Inside Front Cover)
In the year 1950 three college professors from Franklin and Marshall College in Lancaster—Alfred L. Shormaker, J. William Frey, and Don Yoder—founded what has become the largest regional folk festival in the United States. In the twenty-five years of its existence it has brought a knowledge of the Pennsylvania Dutch and their culture to hundreds of thousands of visitors from every state in the union and many countries of the world.

The festival grew out of the work and program of the Pennsylvania Dutch Folklore Center, a research institution at Franklin and Marshall College which the above-mentioned triumvirate had founded in 1949, along with a weekly magazine, The Pennsylvania Dutchman, now the quarterly Pennsylvania Folklife. The purpose of the Center, which became the Pennsylvania Folklife Society in 1958, was to gather, archive, and publish research materials on the Pennsylvania Germans, and (after 1958) on all the ethnic cultures of Pennsylvania. The Center supported ethnographic research in all parts of the Pennsylvania Dutch Country, gathered an impressive research library, published books and pamphlets, and created indexes of Pennsylvania German research materials. Two of these are of basic importance. The Pennsylvania Biographical and Genealogical Index, now in the Fackenthal Library, Franklin and Marshall College, brought together for the first time every biographical and genealogical reference in the publications of the Pennsylvania German Society, the Pennsylvania German Folklore Society, the Penn-
sylvania-German Magazine and its successors (1900-1918), and the Pennsylvaniaisch Deitsch Eck, The Pennsylvania Folk-Culture Index, now in the Myrin Library, Ursinus College, is a collection of over 800,000 cards indexing the folklore and folklife materials of many local historical works, 19th Century newspapers, and a vast amount of ethnographic information gathered directly from Pennsylvania informants interviewed in the 1950's.

After the financial difficulties of the early 1960's, when the Pennsylvania Folklife Society went through a period of bankruptcy due to the unsuccessful attempt to hold a second festival at Lancaster over the Labor Day holiday, the society was reorganized. Lancaster attorney Mark R. Eaby, Jr., became President of the Board of Directors in 1964, and Director of the Folk Festival. The Society, which was connected with Franklin and Marshall College from its foundation there in 1949 until 1958, operated independently from 1958 to 1969, when it was affiliated with Ursinus College, Collegeville, Pennsylvania. The Board of Directors was at this time again restructured, with Mr. Richard P. Richter of Ursinus College as president; Mr. Thomas P. Glassmoyer, college counsel, as secretary-treasurer; and Dr. Donald L. Helfferich, president of the college, as member. Upon Dr. Helfferich's retirement in 1970 he remained on the board and was joined by his successor in the presidency of the college, Dr. William S. Pettit. Of the original board, Mark R. Eaby, Jr., has continued as Director of the Folk Festival, and Dr. Don Yoder as Editor of Pennsylvania Folklife.

Folk festivals in the United States go back essentially to the 1930's, when the crafts movement was getting into full swing in the Appalachians and the American folksong heritage was being discovered. The idea of a several-day festival where singers and craftsmen could perform for the public was brought to Pennsylvania by Pennsylvania's own George Korson, a native of Pennsylvania Dutch rural life.
the anthracite regions who has become the pioneer of mining and industrial folklore in the United States. Dr. Korson engineered the Pennsylvania Folk Festivals at Bucknell University and at Allentown during the 1930's. These festivals were important as background for the Kutztown Festival in that Korson discovered and brought to public notice the work of Dr. Thomas Royce Brendle and his associates in collecting Pennsylvania German folksong materials—William S. Troxell and Paul Wicand—who between them collected in the 1930's and 40's some 400 folksongs in the area from the Delaware to the Susquehanna. Korson also discovered the folksinging talents of a young student named J. William Frey—who appeared at Bucknell with a group of singers singing songs of the Conestoga wagons, and who since has become a major contributor to Pennsylvania German studies, particularly linguistics.

Another more local root of the Kutztown Festival was the Dutch picnics and applebutter boilings, begun in 1933 by William S. Troxell—"Pumpernickle Bill" of the Morning Call in Allentown. These day-long affairs featured Pennsylvania Dutch foods, crafts, songs, and above all, Dutch dialect speeches and humor. They were part of the dialect renaissance of the 1930's which helped to produce the Pennsylvania German Dutch Folklore Society and other institutions formed to strengthen the Pennsylvania German culture from within.

The Pennsylvania Dutch Folk Festival began its career in July, 1950, with—as I recall—some five tents, a small attendance of several thousand people, excellent radio coverage, participation by farmers from Berks and Lehigh Counties, and a good spirit. Kutztown was chosen for the festival because through the years it has been a typical "Gay Dutch" town, midway between the two "Gay Dutch" capitals of Allentown and Reading. The term "Gay Dutch" refers to the Lutheran and Reformed church groups which accept the "world" and its fashions, in contrast to the "Plain Dutch"—the Mennonites, Amish, and Brethren (Dunkards)—who like sectarian everywhere consider the "world" sinful and cannot participate fully in its activities. Lancaster is the capital of the "Plain Dutch" country, with its heavy concentration of bearded and broadbrimmed Amishmen, conservatively dressed Mennonites and Dunkards, and smaller sects such as the River Brethren.

Whatever the relation of the Pennsylvania Dutch to the world, the world discovered the Festival and by 1960 attendance reached the 100,000 mark. By this time the festival had grown into a seven-day program, with hundreds of participants in all areas of the Dutch culture—everything from cookery as practiced by dozens of Dutch Hausfrauen from church and grange groups—to discussions of witchcraft and powwowing by experts who interviewed on the stage believers in these occult arts and even practitioners of occult folk healing, called powwowing in Pennsylvania. Among the star performers at the Festival in the 1950's were 82-year-old Sophia Baler from the Coal Regions in Schuylkill County, a practising powwooer with a wide clientele, and later her niece and successor, Sophia Eberly. And who can forget from those earlier Festivals such genuine Pennsylvania Dutch types as Ollie Strauss the Basket Maker, Happy Hen Hollenbach the folksinger, Maggie Oberholtzer the maker of straw mobiles, Victor Diefenbach (who wrote a dialect column under the name of "Der Oldt Bauer," or "The Old Farmer"), and Peter M. Kershner the spiritual-singer with the great camp-meeting voice?

What made the festival different from most other events called folk festivals was its rounded approach to an entire culture. The professors who founded it in 1950 attempted to put an entire rural culture—the Pennsylvania Dutch culture—on display to the public in ways that cannot be done in the usual museum format. Emphasis was on participation by living practitioners of all the arts, crafts, and techniques of the culture. Emphasis was secondly on informality—what the visitor saw was not a closed museum exhibit but a living demonstration, with tools he could touch and handle, and a demonstrator with whom he could chat and exchange techniques as well as lore. A third emphasis was instruction—beginning with the first festival we offered "seminars" and "panels" on various subjects, folk art (especially fraktur), cookery, religion, folklore. Each year experts in these fields were brought to Kutztown to participate in the seminars, which are still held after twenty-five years in a special Seminar Tent. Here the visitor, during the course of the afternoon, can take a short "course" in Pennsylvania Dutch culture—see "plain" costumes and learn the reasons why the Amish and Mennonites wear them, learn the great differences between the "Plain" and the "Gay" Dutch, hear a row of craftsmen explain their products, see a vast range of Pennsylvania Dutch antiques at first hand and hear explanations of them with hints on collecting, learn how funerals were conducted in the Pennsylvania past, and end up the afternoon with a hilarious program of Pennsylvania Dutch humor, featuring several Dutch-English comedians famed from one end of the Dutch Country to another.

The festival then, has been an experiment in adult education, an adjunct museum program, in a sense a new museum technique—a temporary living demonstration of a culture not possible in the usual museum context, and—for adults and children alike—an adventure in discovering Americana.

Because of its new techniques, the festival has had progeny in many parts of the country. One of the first festivals to show the influence of the Kutztown tech-
Cookery Panel, Folk Festival, early 1950's. Stella Miller at microphone, Edna Eby Heller, cookery editor, to her left.

Harvesting scene at first Folk Festival, 1950, in what was then open fields North of fairgrounds.

Robert Bucher making long shingles on a Pennsylvania Dutch "schnitzelbank".

In Pennsylvania several regional Pennsylvania Dutch festivals show the influence of Kutztown. The earliest of these to appear was the Appalachian Festival held in Somerset County to celebrate the Pennsylvania Dutch character of the culture of Somerset County, Pennsylvania, and the adjoining Grant County, Maryland. This festival, like Kutztown, is the public edge of a scholarly program to record the local culture, headed by Dr. Alta Schrock and other Western Pennsylvania scholars, who joined to form the Council of the Alleghenies. In Eastern Pennsylvania, a local group calling itself Goschenhoppen Historians, organized in 1964 to promote folklife research and architectural restoration in the historic "Goschenhoppen" area—the upper Perkiomen Valley in Montgomery, Bucks, Lehigh, and Berks Counties. The Goschenhoppen Folklife Festival in August has become popular in the Philadelphia area and uses all the original Kutztown techniques. Similar to the Goschenhoppen organization is the Historic Schaefferstown group, which is restoring Alexander Schaeffer's Town in Lebanon County, which has the character of an 18th Century Pennsylvania German village. The Schaefferstown Festival each year during the last week of July uses the Kutztown techniques as well.

Finally, there is at least an indirect connection between the Kutztown Festival and the Festival of American Folklife sponsored each July by the Smithsonian Institution and staged each July on the Mall in Washington, D.C. The term "folklife"—which means the total range of traditional culture as researchable in the regional or ethnic context—was introduced into the United States by the Pennsylvania Folklife Society in the 1950's. In 1958 the Pennsylvania Dutch Folklore Center was changed by charter into the Pennsylvania Folklife Society, and the journal, The Pennsylvania Dutchman, became officially Pennsylvania Folklife. The change was made in recognition of the urgency of researching all the ethnic groups which have contributed to Pennsylvania culture, not just the Pennsylvania Dutch. Since then the term folklife has spread widely in the American academic world.
As one who has been involved with the Festival from its beginning in 1950, I can point out some of the changes that have taken place during the quarter century of its existence. As the festival has grown, wider participation from the entire Pennsylvania Dutch Country has accompanied it. Whereas in 1950 the participants were from a limited Berks and Lehigh County area, today participants represent many of the Dutch counties of Pennsylvania, from Monroe in the Northeast to Somerset in the Southwest. As the festival grew into a national event, attracting visitors from every area of the United States, the image and form of the festival have registered changes which register adaptation to national needs. For example, there has been, regrettably but understandably, a lessening of program materials in Pennsylvania Dutch dialect. With the national interest in the Amish, there has also been a shift from emphasis on the Gay Dutch to emphasis on the Plain Dutch, with Amish musicals replacing the main stage Gay Dutch Pageant of Farm Life. Finally there have been more commercial products available along with handcrafted products, an inevitability to all large festivals where a range of tastes has to be supplied, where the public demands manufactured as well as handcrafted souvenirs, hot-dogs as well as schnitzel and gnepp. But with all these changes, the Kutztown Festival is still the largest theater in the nation for the display of the Dutch culture, it is still one of the principal places where visitors to the state can actually sample authentically prepared Pennsylvania Dutch cuisine (the state has very few restaurants which specialize in our regional foods and shockingly, Philadelphia has none whatever!). And the festival is still the major arena where the visitor, adult or child, can learn by observation, and by meeting craftsmen and other culture-bearers, the essential outlines of the historic way of life of the Pennsylvania Dutch. And since the focus is on farm life of the pre-automobile era, the city-dweller of today can learn something of the spirit of the everyday life of his ancestors, and sense the pace of an earlier age.

When I think over these twenty-five years, I am amazed at the number of Dutch participants from Berks and Lehigh Counties who are still helping at the Festival after a quarter century. Among these are the stout church women of Windsor Castle Church, who have served full country meals each year from the very beginning, and individuals like Earl Dierch the thrasherman from Wescosville, Howard Geisinger the "Little Engine" man from Kempton, “Red” Erb the Kutztown electrician who has furnished electronic equipment for all the stages from 1950, and Daisy Schlicher of Brooklyn (a Kutztown suburb) who has presided over the Fowl Lore Tent for many years.

One favorite participant of many visitors, Mabel Snyder — called “Soap” Mabel to distinguish her from “Funeral” Mabel, the other Mabel Snyder of the Festival who for many years managed the Funeral Lore Tent—died since the 1973 festival. Mabel had attended every festival since 1950, when she inaugurated the demonstration of the soap-making, with her Seefhessel (soap kettle) for boiling soap and her Seefesaeerrick (lye hopper) for making home-made lye. Mabel weighed about 250 pounds—a typical Hausfrau of the Gay Dutch variety, full of sympathy and good humor—and before her retirement from her five-day-a-week shirt factory job, used to take one of her two vacation weeks per year to “work” at the Festival. She enjoyed participating, and visitors enjoyed her.

The Festival is still one of the few places in the state where authentic Pennsylvania Dutch cuisine is available to the tourist public.

Goschenhoppeuer Clarence Kulp sampling Pennsylvania Dutch pie specialty at Festival.
Mabel Snyder of Temple, Berks County, long-time festival participant, managed the soap-boiling demonstration from 1950 till 1973.

So it appears that the Kutztown Festival is something special in the festival world. In conclusion we take this opportunity to express our own appreciation for the participation of all the Mabel Snyders, of all those representatives of the Dutch culture, particularly those from the wider Kutztown area, who have given something of their spirit to what has become the largest regional folk festival in the United States.

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Our Farmer's Market

By MARTHA S. BEST

Witters' fruit and vegetable stand.

The Minnichs feature potato chips and pretzels.
Produce which surpasses the fruits and vegetables described in the mid-winter seed catalogues is sold at the Farmer's Market at the Kutztown Folk Festival daily. Everything at the market is bigger, tastier, and more colorful than the produce carried by many supermarkets. No purchase is too small or too large for the market personnel. For instance, you may purchase just one slice of cantaloupe to appease your sweet tooth or you may buy a basket of cantaloupes. Nine times out of ten, the festival goer who buys several pieces of fruit for immediate consumption is so pleased with the high quality items, that he selects large quantities of food to share with the folks at home.

You may want to stop for your favorite peaches, plums, cherries, nectarines and apples at the Witters’ stand. Mr. and Mrs. James Witters of Myerstown tell how their business has met the needs of the Festival for the past eight consecutive years.

At the next stand, Mr. and Mrs. Clarence Minnich of Kutztown are selling potato chips and pretzels. The chips and pretzels are packaged in reusable containers which are decorated with Pennsylvania Dutch designs on black lacquer or pure white. Many customers use these containers for cake boxes. A popular souvenir you may purchase here is a miniature cast-iron skillet holding two guest-size jars of jam.

Mrs. Alma Nissley claims that the Baum’s Bologna company of Elizabethtown has such good bologna, because the properly aged beef is ground and spiced according to a family guarded secret recipe. Then it is ground again and stuffed into the casing. After the bolognas are stuffed, they are hung in the smokehouses where they are slowly smoked over a wood fire. The bolognas are available in the midget size of one and one-half pounds, the medium size of four pounds, and the economy size of nine and one-half pounds. This stand also offers smoked sausage, sugar cured ham,

The breads of the Dutch Country have been famous since early times. This stand specializes in loaf breads (upper left), tea cakes (center), and Dutch coffee cakes (below).

Lebanon Bologna is one of the nationally known Pennsylvania Dutch food specialties. Baum’s Bologna is one of the leading varieties.
Cheese products of the Dutch Country include "schmierkees" (soft cottage cheese) and cup cheese. These are still made locally and featured in the farmers' markets of the area.

dried beef, sharp cheese, and smoked bacon, picced or sliced.

For baked goods different from the usual commercial kind, you can take your choice at the eye-catching display of the Glass Bakery of Birdsboro. Mrs. Gloria Reinert points out the home-made bread, the cinnamon sticky buns, and the sugar and spice cookies. The men prefer the raised breakfast cakes with a silver dollar topping substituted for crumb topping. To make this special topping, sugar, flour, and melted butter are formed into a roll one inch in diameter. After it has been refrigerated, it is sliced and placed on top of the raised cakes before they are baked.

Cookies are longtime favorites in the Dutch home. Molded by cookie cutters in traditional designs, these huge sugar cookies are popular tourist items.

Darryl and Sharon Kissinger of Shoemakersville manage the Peanut Stand. You may select butter toasted peanuts, sugar coated peanuts, Spanish peanuts, or the regular salted peanuts. Then there are boxes of luscious caramel corn, packages of walnuts or pecans, and tins of cashews or mixed nuts. The children dream of eating all the peanut butter in their peanut butter and jelly sandwiches or biting into the crunchy peanut brittle.

Everyone likes barber pole striped candy sticks. Mrs. Rosemary Welsh of Lyons has the sticks in the flavors of tart apple, root beer, wintergreen, strawberry, and chocolate. The Pennsylvania Dutch chew licorice to fight a cold, so it is no surprise that the best seller is a licorice whip forty-four inches long. Favorite souvenirs you may purchase are glass Amish-figure banks or lanterns filled with hard candy.

Mel Townsen explains that there are one hundred varieties of cheese. To the Kutztown Folk Festival, he has brought these types of cheese: Bermuda Onion, Swiss, Hot Pepper, Caraway, Colby, and Weight Watchers. If you do not want to try any of these cheeses in your lunches, you must try the smoked sausages.

For cookies and more layers of cookies, come to the stand supervised by Jack Gordon of Temple. The Dutch Boy cookies seem to urge you to take along the chocolate chip cookies or the thick sugar cookies. Of course, there is raisin bread, wheat bread, and rye bread. The doughnuts would be delicious with your favorite brand of tea or coffee. Will you please try the Dutch apple dumplings and bear-claw buns?

We hope you see why you should visit the farmer's market. We know that you will find many bargains. We ask that you write to us about the manner in which we may serve you more efficiently.
Carmel Corn and Fresh Roasted Peanuts add to festive atmosphere.

The candies produced by the Pennsylvania Dutch have been famous since the early 19th Century. These are commercially made varieties using traditional recipes.
By BARBARA B. BOMBERGER

Pennsylvania Easter eggs were occasionally ornately decorated. With a sharp knife or other pointed instrument, as a needle, one scratched through the dyed egg to the natural color of the egg shell. This type of decorating we call Scratch Carving. As a rule, the scratch carved Easter eggs were presentation pieces. As such they were not eaten but cherished and saved. It is these scratch carved Easter eggs, the early ones so expressive of our folk art which have today become collectors’ items. The oldest scratch carved egg on record which had been the property of a Maria Brubaker, bore the inscription, M.B. 1774. This egg has been on display at the Kutztown Folk Festival in perfect condition with beautiful scratch rose and heart.

Dyeing the Egg

In order to take the dye properly, the eggs must be clean and free of any trace of grease. Hard boiled eggs are easiest to dye. Boil them gently for a half hour. This makes the yolk and white so hard that they do not spoil and the eggs can be kept whole indefinitely.

Our ancestors produced their own dyes by boiling various natural substances, for example:

Yellow—onion peel briefly steeped, saffron, celery leaves.
Brown—tea, coffee, onion skins steeped to desired brown.
Red—beet juice.
Green—spinach, early grass clippings.
Blue—blueberries.
Black—alder bark, walnut bark, alder bark.

Traditional folk art motifs of tulips and birds were the early designs used.

Various shades of brown can be formed by laying eggs among the skins. Plain brown is achieved by
Simple Basics of EGG DECORATING

bare spaces. Roll in cloth or stocking, twist ends to secure firmly, place eggs in blue or red dye. The egg will be brown where onion skin touches and white outline of leaves or weeds placed under onion skins. The uncovered part of egg will be red or blue whichever contrasting dye is used.

Interesting colors can be achieved by wrapping eggs in colored materials as calico which are not dye set materials—and boiled gently 20 to 30 minutes.

**BLOCKED EGGS**

German variation of leaf decorated eggs. The nylon stocking gives a slightly texture appearance.

**Method.**
1. Wash flowers or leaves or grasses, dry.
2. Dip in small amount salad oil or beaten egg white.
3. Arrange on egg to form design.
4. Wrap in nylon stocking, tie end close to egg to secure leaves.
5. Die the egg in onion skin or other dyes until desired shade.
6. Remove the wrapping and leaves when cool.

I found an easy way to finish and seal scratch carved eggs is to rub them in my hands with a small amount of varnish, coating evenly.

**BLOWN EGGS**

Clean eggs at room temperature. Make hole in end with sharp needle or ice pick, about ½” in diameter. Break yolk with long needle or cake tester. Shake hard to break up yolk and white. Use a syringe and blow air in hole forcing out contents. Wash out egg of contents and set to dry before using.

Blown eggs can be decorated in many ways—to hang on an Easter tree, or mounted on a base and jeweled to imitate the famous Faberge’ eggs of Russia.

For the more elaborate cut-out or jeweled eggs, the large goose egg is easier to work with. Duck eggs are best kept whole for decoupage as they lose their shape when cut.

Rubber bands are easy to use to mark eggs in half length wise for jewelry box. Use number three pencil to mark egg, also to section off egg in equal parts.

The egg can be cut with a jewelry hand saw or electric bench tool.

Trims and bases can be bought in craft stores or discarded jewelry makes less expensive decorations. Laces, narrow ribbons, narrow gold braids, sequins and pearls are used around openings. Small ornaments can be found in craft shops or figures cut out of cards make interesting insets. Bases can be made from curtain rings, trim spools-buttons, egg cups and perfume bottle tops.

**DECOUPAGE**

I use wrapping paper for decoupage first. It is very thin, applies easier than cut outs from greeting cards. However greeting cards can be used but should be peeled to the thickness of wrapping paper. Seal face of card with decoupage sealer. Then dry 12 hours, soak in warm water. Lay print on paper towel face down. Rub off back gently with finger or fine sand paper until desired thickness.

Cutting the picture is very important to achieve the proper effect so it will look like a painting.

Curved decoupage scissors held with thumb and third finger. Open and close the scissors feeding the print into the blades making a continuous cut. The secret to good cutting is learning to maneuver the paper up and down around and around to the contours of the line of the picture.

Apply white glue to cover the cut out completely, apply to egg smooth down. Use a round tooth pick and roll print from center to edge to roll out excess glue and bubbles. Remove excess glue from egg with damp cloth or sponge. Dry over night and you are ready to varnish.

**Method.**

Dip the half inch brush halfway into the varnish and flow on egg evenly. Apply about four coats or enough coats to bury print. Two or three coats a day. Be sure varnish isn’t tacky before putting on another coat. Dry 48 hours before sanding. Use fine steel wool and buff until you get the dull finish you desire.

There are many books on decoupage which can be applied to egg decorating.

Happy Egging.
By LESTER P. BREININGER, JR.

The arrival of a printer into a small Pennsylvania town of the late eighteenth or early nineteenth century was a cause for much celebration. Starting with rather limited means—a small hand press, limited type to set and, of course, paper and ink—this venturesome businessman might well establish an enterprise which will last for generations. For example, the Saurs of eighteenth century Germantown or Ritters of nineteenth century Reading. On the other hand, some printers never made it and went on to try their luck elsewhere. Sage, at Reading in 1826, went on to Allentown the next year because of keen competition.

With a printer in the community, small tracts, mostly religious in nature, became available for the instruction of youth. A newspaper usually followed. Persons could now advertise their goods for sale, the grain and produce wanted, rewards for lost farm animals and labor needs. The printer soon came out with an almanac which provided a host of useful information, some entertainment and general weather predictions. Gardening information, moon lore, moon phases and zodiac signs made it one of the most useful printed forms in a household other than the family bible.

The printer usually included hand bills, the important sale or auction bill, and various other broadsides including the much celebrated taufscheins. These baptismal certificates which included the birthdate, birthplace and parentage of the child often received

L. W. Bumbaugh, "Der Baerrick Bummy" (Mountain Bummy), with books and herbs, two of his specialties.

The Bumbaugh Book Store sells everything from the powwow book to the latest novel—secondhand.
The Festival Hearse rolls by the Book Store, manned by Edgar Messerschmidt (at the reins) and Paul Brumbach.

much elaborate decoration after printing and are now quite collectable.

If the community prospered and the printer maintained his ambition and good business practices, he would soon be printing books, again mostly religious in nature. *Ready Reckoners*, compiled math tables with interest rates and conversion tables for changing English pounds, shillings and pence into dollars and cents, were issued by a great many printers. Since copyright laws did not exist almost any book could simply be “reissued”. After math books many secular books followed and by 1831 even Reading was printing, *The Life of Andrew Jackson, History of the American Wars up to 1812*, and similar works.

The Reading presses started in 1789 and have put out a tremendous volume of imprints which includes about 67 variations of birth certificates. Harrisburg started printing about 1794 with one printer. With the capitol of Pennsylvania moving there in the early 1800’s printers prospered and by 1830 at least six shops were in full production.

One Samuel Mowry attempted a newspaper and printshop in Womelsdorf but this enterprise, *The Womelsdorf Gazette*, c. 1846, did not long endure. At this writing only one example of his work is known to have survived. He moved his newspaper and business to Myerstown, ten miles to the west, and was more successful at that location. Not until the 1880’s was a printer at Womelsdorf able to prosper and remain in business for any length of time. This was also true of other towns like Hamburg and Kutztown.

The study of these imprints and their printers gives us an excellent insight into the minds of the early nineteenth century Pennsylvanians, and is an important facet of our total history.

The student of imprints and documents can consult the many excellent collections at libraries, museums and historical societies. Most people, however, develop a desire to possess some of their own material and end up becoming collectors of sorts. One can get a start from friends’ and relatives’ attics and attending public auctions of household goods. Another good way is to visit a dealer in books and manuscripts.

Such a man may well be Mr. L. W. Bumbaugh of Niantic, Pa.—books, antiques, herbs, raw furs in season. “Mountain Bummy,” as some people call him, started in the book business in a moment of “weakness” some twenty years ago. Attending a farmer’s market selling fresh produce he ended up buying out a stand of old volumes and the book business began.

His third purchase was a copy of the rare 1743 *Saur bible*. Since that time he has managed to find all sorts of materials to excite the collector’s heart. Care for an imprint by Benjamin Franklin? Or an even rarer one by his brother? A scarce Pottsville broadside? A Peters print? A pow-wow book? Well, maybe Bummy has one. Surely he can supply a new copy of the pow-wow book but possibly could even get you the early nineteenth century first edition.

A 1790 Reading imprint was considered quite rare until Bummy discovered six like-new copies in an Oley Valley attic. Fortunately the author was in on the action and obtained one of these very desirable booklets. Care to know about certain old magazines, songbooks, or a county history? See Mountain Bummy. He also handles Indian artifacts, gives Pennsylvania Dutch lessons and herb lessons.

He has been coming to the Kutztown Folk Festival for many years and, along with his regular stock, one may still discover a very hard-to-find item. It is not unusual to find a century old bee book, a first edition novel or one of grandma’s favorite song sheets. Certainly a festival goer must stop in at “Bummy’s Books” to round out his visit here.
The Kutztown Pennsylvania Dutch Folk Festival celebrates a very significant birthday this year—our twenty-fifth—and on reaching that sturdy and silver age it seems natural to give our readers and visitors to the festival some "behind the scene" observations of the people who have participated in the set-up of the festival, helping to make this twenty-fifth year possible. Although the author of this article has only been with the festival for a quarter of these past twenty-five years he knows full well, from direct observation, participation and a lot of hard work, that a great deal of fascinating happenings occur before as well as during the big week of the festival. All year long the planning, scheduling and layout of the festival go on, all directed toward the beginning set-up of the grounds which start after a restful Memorial Day and continue up to the perfecting of the minutest detail the night before opening day.

Unbelievable to most visitors of the festival, the majority of what they see around them—the Old Oley Church and its accompanying cemetery, the Wolf School, the Country Kitchen, the Hoedowning Stage, the Old Plow Tavern, the Bookstore, the many and varied tents with their numerous exhibits and demonstrations and much more are not permanent displays. All of these aforementioned and practically everything else on the festival grounds, with the exception of the permanent cinder block buildings, are erected, put together and made functional during the month of June only for the big week of the folk festival. First of all these various displays, exhibits and mock buildings are hauled from the festival warehouse (the large tan building where the quilts are displayed during the festival) and the sections and pieces being placed where the future building or exhibit will take shape that year. It is during this time that the "tentmen" as they are known among the set-up crew, are beginning to raise the approximately fifty tents that will house anything from Professor Phares and his snakes to one of the many delicious places to eat the varied Pennsylvania Dutch food specialties. The next step is that of the carpenters, who have not only made the buildings on the commons become a three-dimensional reality by originally building them from existing replicas, putting them together, painting and repairing them each year, but the carpenters are also responsible for all the decorative woodwork and backdrops found in the many tents, craft and exhibit buildings. While these three groups, the haulers, the tentmen and the carpenters are going about their work, the electricians and the plumbers are making the numerous tents and buildings functional with the essentials of light and water. All of these diverse groups of people, the haulers, the carpenters, the tentmen, the electricians and the plumbers are necessary in setting up the festival. They work separately and together in making the festival better each year. But, as is usually the case of people "behind the scene," they really are never given enough credit for the hard and creative work they do, and so this being our twenty-fifth year we've decided to write an article about these "behind the scene" people and tell our readers something about them and how, over the years, they've helped to create and make possible this twenty-fifth Kutztown Pennsylvania Dutch Folk Festival.

The first to appear for the setting up of the festival ground is George Adam and his crew of haulers or "hauptmen," as they refer to themselves in Pennsylvania Dutch. This crew of relatives and friends headed by George Adam live up to their name of "hauptmen" (which means most important men), since they are the ones who haul and move, from the festival warehouse, all that is seen on the festival grounds. Their job is to move the various sections and pieces of the buildings and later the displays and exhibits to where they will be located on the grounds each year. Enormous sides and fronts which will late become the Wolf Schoolhouse or the Old Oley church are the pieces usually taken out first. The large sectional pieces will not only include the school and church as mentioned. In addition George and his crew will haul the sections later to become the covered bridge, the barn raising, the Country Kitchen, the Hoedowning Stage, the large green chair used for the wedding, the Old Plow Tavern, the Bookstore and the Hex Sign Barn Display. The largest and most cumbersome items as George has found, are the Hanging Gallows and Cider Press, each
of which must be moved as one piece and requires the entire crew's help. All of this moving and hauling is done by George and a crew of seven to ten men, with the aid of two or three pick-up trucks and a tractor. They work preferably during the evening hours when the weather is cooler and the helpers, finished with their daily chores, are available. It is during the first two weeks of June that these large pieces and sections are moved. Thus, as George and his men work evenings, the carpenters will work during the day putting up and reconstructing the buildings, while the tentmen are raising the approximately fifty tents on the festival grounds, so that by the middle of June the skeleton of the coming folk festival can be seen to be well under way.

After the heavy hauling is completed, George and his crew will split into two groups. Half of his men will haul the displays and exhibits, the hundreds of tables and chairs and the other necessary equipment which will further complete the inside of the now erected buildings and tents. The other half of his men, with the help of a pick-up truck and a tractor will move and put into place the hundreds of feet of railing and fence post which will be seen throughout the festival grounds. This fencing will serve the multiple purposes of designating the various areas of the different demonstrations and it will display the informative signs that tell festival visitors of past and present Pennsylvania Dutch folklore or as George says, "We put it up chust for nice!"

George Adam, who has been with the festival since 1951, started out as the festival butcher, displaying and demonstrating antique butchering equipment. But, over the years due to his vast knowledge and actual use of much of the old-time equipment seen and demonstrated at the festival, he has become an invaluable guide in
the setting up and operating of this equipment. He remembers earlier festivals when he demonstrated the apple crusher and large cider maker and he is still responsible for the smooth operations of the wheat thresher, the vertical and horizontal horsepower and the old saws and the post-hole driller from which he and his crew have produced the hundreds of feet of rail and fence post mentioned earlier in this article. All of these things he truly looks forward to talking about, working with and demonstrating for the festival visitor. But, possibly one of the bigger highlights he looks forward to might be that of his leading the July 4th "fantastical" parade or the celebration of his birthday each year during festival week, which is amply celebrated by the Country Kitchen baking him a cake and his crew of workers treating him to a couple of "schnapps".

George and the job that he and his crew have is one that never really ends. Even after the hauling and moving is done, the fence posts and railings are in place, all the wagons, exhibits and displays have been brought out and the machines are in operation, there are still assorted jobs which only George can perform. But, whether they be finding the right type of Christmas trees for the Christmas House or getting the old stove to work and supplying it with wood in the Country Kitchen—George performs all his jobs faithfully and conscientiously each year. Hoping he can demonstrate that which the folk festival presents, George states that "even in the old days, they used to make things to make life easier!"

At the same time that George and his crew are hauling and placing the different sections of the future festival buildings, a crew of four tentmen headed by their foreman Don Hartman are beginning to raise the many tents seen at the festival. Don, who has been with the festival since 1950, recalls how the few tents used at that time took only one or two days to set up.
The Arndt carpenter brigade puts finishing touches on the Country Store, one of the permanent festival structures.

But, along with the festival's growth and the tents having to become larger each year to accommodate the crowds, the approximately fifty tents used now, take about a week to two weeks to erect. One of the determining factors in setting up the tents is of course the weather, wind and rain being the worst enemies in raising the tents or threatening them after they have been raised. But, at the same time, Don notes that a good rain after all the tents have been raised helps in tightening up the tent ropes, making the tents themselves much tighter and stronger.

Over the years Don Hartman has also noticed how the format of the tents has changed. In the beginning of the festival, tents usually served the same purposes as the buildings do now since the present craft buildings did not exist. Also there was a time when a tent served the same purpose as the present main stage. But the most noted changes are that at one time the few tents used served mainly as eating places, whereas now the majority of the tents house the festival's many and varied craft demonstrations plus other Pennsylvania Dutch displays. Even the hardest and most time-consuming job of driving the stakes into the ground to stretch back the tent canvas has changed. The operation can now be performed by a machine which pounds the stakes into the ground rather than having to drive them in by hand with a sledge hammer. But, raising the tents is still a great chore, considering the number of them which are amazingly put up within a week. Since the Kutztown Folk Festival uses more tents than any other fair or festival in the area, the writer feels much more content pounding his typewriter rather than pounding stakes to put up tents.

The next step in the set up of the festival grounds is the carpentry work. Although everyone, at one time or another no matter what their job becomes a car-
Festival plumbers ready equipment for thousands of festival visitors.

Penter at the festival they could far from perform what the festival carpenters accomplish during the month of June. A crew of seven carpenters and their foreman Norm Arndt have been with the festival since 1953. Like Don Hartman and his tent crew, Norm can also remember a time when his work at the festival took only two days to complete. But over the years the job has become a thirty-day operation due to the fact that the various buildings found on the commons have been entirely constructed by this crew.

With each year of the festival, a new building or project has been introduced giving the festival visitor a new attraction upon his next visit. These buildings and projects consist of not only the tavern, the schoolhouse, the church, the covered bridge and the country kitchen but also the herb garden, the cemetery, the bush meeting stage, the dryhouse, the icehouse, the smokehouse, the hoopdowning stage and the bookstore. All these buildings and projects are copied from originals existing throughout the Pennsylvania Dutch area.

Originally these buildings required as many as fifteen men to set up one side. But Norm and his crew have learned, over the years, to redesign and construct smaller sections so that his crew of seven men can now perform the task. Like many of his other carpentry jobs at the festival Norm finds he discovers a new trick each year in setting up.

In addition to raising the buildings seen in the commons of the festival Norm and his crew are also responsible for the interior woodwork found in all the tents, the Arts and Crafts Building, the Antique Building, the Country Store, and the Farmers Market. Painting, repairing and maintenance are all part of the job that Norm and his crew must perform. But like the work of George Adam and his men, the work done by Norm and his carpenters is endless to list. Up to the night before opening day of the festival Norm can be found repairing the Christmas House, putting the front on the country store, building a much needed table for one of the craft stalls or doing any other needed carpentry work that has to be done.

So as George and his crew are putting in fence posts, the tentmen are raising the 40' by 60' Hospitality Tent and Norm and his men are priming up the buildings
on the festival commons. The plumbers and electricians are the next to begin their work. Luther Moyer and George Erb, the festival plumber and electrician respectively, are the oldest members of the set up crew at the folk festival. They have both been here since the festival started in 1949 and have always done all the plumbing and electrical work on the festival grounds.

It is Luther’s job to connect a multitude of pipes which will supply running water to all the food tents and the eating and drinking buildings located on the grounds. Luther will also supply plumbing necessary to make the windmill operational demonstrating how earlier farmers supplied irrigation for their crops and water for their animals. Probably the most important, essential and necessary jobs that Luther and his men do is that of making the restrooms functional for the thousands of festival visitors that will arrive on opening day.

George or “Red” Erb, as he is locally known, is the festival electrician. He and his crew of four are responsible for all the electrical wiring and amplification work.
done at the festival. Before the festival gates can open to admit the visitors, George and his crew must supply the loud speakers and microphone equipment not only for the main stage but also amplify the butcher shop, the seminar stage, the barn raising, the hoedowning stage, and have a ready set-up microphone equipment for use at the Amish Wedding and the Hanging of Susannah Cox. When all of this is completed, George and his men move next to connect the electrical power which will provide light and service for all of the exhibit buildings, craft stalls, the large eating tents, and the food or drinking stands.

Although the majority of work done for the festival is routine to George, he can recall some rather challenging jobs he's been confronted with in setting up the electrical work for the festival over the past years. Perhaps the hardest and most challenging job he feels he has ever had was with the introduction of the balloon ascension. In order for the balloon to make a clear and free take-off much of the pole wiring had to be restrung where this event takes place. For George, this required considerable pole work and the rewiring of all the poles from the grange exhibit hall to the balloon area at the lower end of the festival grounds. But like the many other unbelievable feats accomplished by all of the crew who set up the Folk Festival, this was also done and in time for the festival to open.

This year as for the past twenty-four years the Kutztown Folk Festival has again been set up by the people whom you have just read about. Although there are others involved in the setting up of the festival grounds, the haulers, the tentmen, the carpenters, the electricians and the plumbers are the essential. For they not only prepare the festival for the thousands of visitors who will come on opening day but, these five crews of men ready the festival grounds for all the other participants of each year's festival. And so to George Adam and his hauling crew, Don Hartman and his tent raisers, Norm Arndt and his carpenters, and Luther Moyer and George Erb, the festival plumber and electrician, we say thank you, for making this twenty-fifth year of the Kutztown Folk Festival possible.

*Folk Festival artists spend weeks painting signs and labels for exhibits.*
Young-Timers
at the Festival
Festival Highlights

Christmas House

Fourth of July Parade

Butchering

Seminar Tent

Hoedowning and Jigging

Barn Raising
### SEMINAR STAGE

**FOLKLIFE SEMINARS on the Pennsylvania Dutch Culture**

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<td>Heidelberg Polka Band</td>
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<td>12:30 P. M.</td>
<td>Introduction to the Plain Dutch</td>
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<td>1:00 P. M.</td>
<td>Crafts and Craftsmen of the Dutch Country</td>
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<td>Pennsylvania Dutch Folk Art</td>
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<td>Food Specialties of the Pennsylvania Dutch</td>
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<td>5:00 P. M.</td>
<td>Pennsylvania Dutch Folk Music</td>
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### 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, Pennsylvania.

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### Ursinus College Studies at Festival

Currently, Ursinus College is offering a history course during the summer session on the Pennsylvania Dutch Culture in the History of America.

The course (two semester credits) includes a study of the history, language, culture and folklife of the Pennsylvania Dutch, their contributions to, and their influence upon, the American life. A day at the Kutztown Folk Festival is planned during the course, on July 6.
**HANGING**

*Place—Gallows  
Time—11:00 & 4:30 P.M.*

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

**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.

**SHEEP SHEARING**

*Place—Sheep Pen  
Time—12:00 a.m.*

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

**AMISH BARN-RAISING**

*Place—Barn  
Time—12:30 & 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.

**HORSESHOEING**

*Place—Horse Tent  
Time—1:00 P.M.*

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

**BUTCHERING**

*Place—Butcher shop  
Time—1:00 to 5 p.m.*

Demonstration of hog butchering including the making of pemmican and sausage.

**25th Annual Pennsylvania Dutch Days**

June 29, 30, July

KUTZTOWN

**MAIN STREET**

11:30 a.m.—NOON HEID  
With
by Mil  
NOON-12:30 p.m. FOO  
12:30 p.m.-2:00 p.m. MUS
• Songs by  
• Music an
• Pennsylvania  
by Berle  
2:00 p.m.-3:45 p.m. Maj  
3:45 p.m.-5:30 p.m. COL  
5:30 p.m.-6:30 p.m. MUS  
6:30 p.m.-7:00 p.m. Inte  
7:00 p.m.-7:15 p.m. HEID  
7:15 p.m.-9:00 p.m. Maj  

SEMINAR

NOON-5:00 p.m. FOLK  
on the  
(See f)
RG POLKA BAND

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

AMISH WEDDING
Place—Green Chair
Time—11:30 & 5:00 P.M.
Announcement of the wedding of Michael Stoltzfus and Hannah Knecht.

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

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.

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

STAGE SEMINARS
Pennsylvania Dutch Culture
(on Preceding Page)

ECIALTIES at the Festival
Pennsylvania Dutch Humor
by K. Freeman

DUTCH HUMOR:

Weakly by Leroy Heffentrager

Festival Presentation:
MAIN UNCHANGED
(on Following Page)

Y AUCTION
Brooks and Heffentrager

RG POLKA BAND
Festival Presentation:
MAIN UNCHANGED
(on Following Page)
2:00 P. M. and 7:15 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 Ruth

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
"A World Apart" .............................................................. David
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

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.
Country Kitchen

Festival Highlights

Food Preparation

Ox Roast

Funnel Cakes
Old-Timers
at the Festival
The purpose of the musical, “We Remain Unchanged,” Stories about the Old Order Amish, is basically twofold: to inform and to entertain. The play consists of two stories. The first one takes place in Germany in 1732 and is the story of the Hochstettler family. The second one brings us to the present and to the Koenig family of Lancaster County, Pa. The idea is to show that in the 250 years there has been little change. The dress is the same, the customs are the same, the beliefs in God and in Jesus and in Jacob Amman’s teachings are the same. Even the people remain unchanged.

BEHIND THE SCENES
Of “We Remain Unchanged”

By way of narration and from the character of Christian Hochstettler comes the historic background of the Amish Church. It is explained why the Anabaptists withdrew from the Catholic Church and that Menno Simons, a Roman Catholic priest, founded the Mennonite Church. An interpretation of the Meidung, an edict about shunning, is what gave rise to the Amish Church. Since the movement was led by the Mennonite bishop, Jacob Amman, the sect took the name Amish.

The play also tries to show how some of the Amish customs began at this time. No buttons on clothing and no mustaches are two of them. The plot attempts to tell of the suffering that these people had to endure in Europe and how they attempted to escape to America, especially to Penn’s Land, where there was freedom of religion. The story is of Christian Hochstettler’s returning to his family and friends after imprisonment for being an Amish bishop, only to have tragedy strike again. His son adheres strictly to his command, even though it means the son must give up what he wants most in this world. This emotion is expressed in the song, “Every New Beginning”.

The second play has several plots. Since it takes place in the present, the main plot deals with a major problem of the Amish, that of getting the young people, especially the boys, to join the church. Before a boy joins the church, he does not follow the rules and regu-
Author Gougler and young members of the cast tour Festival Commons between performances.

ulations of the Amish as do the older ones. In many cases the boy will have a car. But in order to join the church, he must sell his car and travel only by horse and buggy. One can see that this would not be an easy decision for most people to make. To complicate matters for him, the main character of the play, David Koenig, accidentally wrecks the auto of a New York woman, Carla Osman. She is forced to spend some time at the Koenig farm and falls in love with David. She is glad that he is not yet a member of the church, for then, she believes, her chances of winning him are greater. This plot represents a real problem for the Amish today. Some win their sons to the life of the Amishman and some lose theirs to the ways of the evil cities.

Another major problem of the Lancaster County Amish deals with the land. The land is good soil and very productive but there is not enough. The custom is for a father to split his farm into smaller farms for each of his sons. Since the Amish believe in large families, this can become quite a problem. David’s father, Yost Koenig, is confronted with this dilemma. His farm is too small to divide any further and he has several sons. The tradition is to keep the family together. The only way that he can do this is to move the entire family to some other place where there is more land. There are Amish settlements in Maryland and Delaware that he has heard about. Actually there are Amish settlements in eighteen states and Canada. Yost’s wife, Judith, and his mother, Grandma Koenig, are bitterly opposed to this re-locating of the family. Something must be done and it is the duty of the father to make the decision.

Another sub-plot also deals with leaving the Amish church, but from another standpoint. Yost’s daughter, Hannah Koenig, is in love with Michael Stoltzfus. Michael decides that he wants to continue his education by finishing high school and then going on to college. This would mean that he would end up working in the city and that he would leave the Amish Church. He asks Hannah to marry him and go with him. Hannah loves Michael, but how could she ever leave the church and her family and her friends and live in the city. She, too, must make a decision. She expresses her feelings to Michael in the title song, “We Remain Unchanged”.

These three plots deal with problems that are real for the Amish of today. Another plot deals with a problem that is not reserved for the Amish. Yost’s sister, Esther Koenig, is getting on in years and still is unmarried. She is in love with Samson Hartzler but he hasn’t seemed to notice her even though he too hasn’t married. Grandma Koenig butts in, as all good mothers do, and forces Esther to do something. This is when Esther tells of her problems with the song, “I Said ’No’ Once Too Often”.

These are the major plots but there are many more entertaining songs in the production. One of these is sung by David’s friend, Henry, telling about an Amishman’s trip to the city, “Did I Tell You ’Bout The Time?” When Carla arrives at the Koenig farm, she knows little about the Amish. As she learns about their customs, she and David sing “That’s Sinful”. 
Act II, Scene VII: Reprise—"I Said 'No' Once Too Often".

Then too there are the dances, the Amish dance and Carla's dance. There is also a scene where a church service is depicted. During it two Amish hymns are sung in German. But in the whole show there is no thrill like the entire cast singing the finale—a combination of the songs "Every New Beginning" and "We Remain Unchanged".

Every new beginning starts with an end,  
Every new beginning means saying goodbye to friends.  
When you're looking to the future,  
A voice within you tends to say  
That every new beginning starts with an end.

Just look around you,  
What do you see?  
People keep fighting  
'Cause they want to be free.  
They haven't got the answer so  
We remain unchanged.  
You'll find a greener pasture.  
If you look long enough,  
You might see a better way.  
But once you take a step  
Into a world so different,  
You'll soon look back at what you had  
And wish you would have stayed.  
Sunrise and sunset,  
Day after day,  
Rainfall in April  
Brings the roses in May.  
Always the seasons come and go  
But we remain unchanged.

BIBLIOGRAPHY
GRANGES

At the Kutztown Folk Festival

By MARSHA DELONG

Granges . . . at the Festival? England’s farms of yesteryear were known as “granges”, but the Grangessponsored exhibits and food concession stands at the Kutztown Folk Festival do not involve English participants. All-American in heritage—dating from just after the Civil War, Grange organizations, more formally known as the Patrons of Husbandry, are members of a national farm fraternity that boasts quite a large membership throughout the nation. And with the Pennsylvania Dutch area of Berks County being the large farming area it is, one is not surprised to find so many grange sponsored stands and exhibits at the Festival.

No less than ten local units participate in Festival activities, ranging from the exhibit of “home grown” food and fabrics to preparing meals and food specialties for visitors at the Festival.

The Grange is the foremost general farm organization in the country, and its dedication to continually improving farm products dictates that an entire building on the Festival grounds be devoted to the display of various home canned fruits and vegetables, along with quilts and homemade clothing items. Ranging from canned peas or asparagus to schnitz and tomato butter, one is generally amazed at the variety of canned produce that lines the four-tiered exhibit in the Grange building. Jellies and jams are part of these exhibits—blackberry, crabapple, quince, and mint jellies are only a few that are featured. The eight Grange units that so proudly assemble these exhibits, in their continuing attempt to promote good public relations for agriculture, show festival visitors that home grown fruits and vegetables are still a basic way of life for many Berks Countians.

After leaving the Grange exhibit building and having his appetite sharpened by the assortment of canned goods on display, the Festival visitor may find himself once again drawn toward the food concessions area. In attempting to choose from the maze of food specialties at the Festival, he finds himself once again before Grange-sponsored stands—offering hamburgers . . . funnel cakes . . . and even full course dinners! The four Granges that add to the wide variety of food offered at the Festival do so in effort to maintain their specific Grange units as well as continue the large volume of charity work characteristic of their organiza-

tions. Preparation for the operation of these stands begins at least three weeks before the Kutztown Folk Festival, and involvement of the majority of the members is necessary during the Festival week itself. Long hours of standing behind hot ovens and serving hungry visitors are experienced by those volunteering their services. And for what? Their satisfaction is derived from the fun they have working with fellow Grangers as well as the realization that they are helping to further the aims of their organization—to be of service.
to the rural and farm communities of which they are part.

Grange life goes far beyond setting up canned fruit and vegetable exhibits and selling food to hungry festival visitors. Organized in 1867 as a farm fraternity, the Patrons of Husbandry have developed an attitude of service to the community, as well as service to all other Grange members. Devoted to the promotion of good public relations for agriculture, and the betterment of rural and farm conditions, the Grange has long been a beneficial community organization.

Today's Grange members can look back upon many accomplishments fostered by their organization. Rural mail delivery, rural electrification, improved roads, medical care, cooperative purchasing and selling, conservation of land and forests, eradication of Bovine T.B., and availabilities of rural telephones have all been the direct by-product of Grange activities and involvement in good citizenship, government and progress. Working as a lobbying unit for farmers, milk controls have been corrected for the dairy farmer. The Federal Department of Agriculture has utilized the extensive organization as a vehicle to spread farm education throughout the country.

The Grange, as well as being a rural and farm organization, is also a family organization. One hundred years ago the Grange established women as members on equal footing with men (the original Woman's Lib?) and women as well as children have always been a very much accepted, recognized and welcome part of all Grange activities. These activities are geared toward the entire family; and the Grange has always advocated strong family unity in its workings. In the activities it is easy to discern a mutual respect for those of various ages and positions in the family, and hence, a noticeable lack of "generation gap". The Festival visitor, when patronizing one of the Grange food stands, sees the men and women working side by side regardless of age. Grange members, despite their age and sex differences, are united in friendship and service to their Grange and community. This type of cooperation has brought to the American farmer the pride and respect of a family unit representing to the world an integrity, so often unrecognized, of family—something which the nation and mankind in general depends upon so heavily; something which other organizations envy so much.

A Grange is not made up of exclusively farm families. Families of practically any occupation are welcomed in the local grange. Although meetings and lectures are generally aimed toward agriculture, one can find tradesmen, professional people and merchants mingling with farmers at most Grang meeting. Only a few occupations, which the Grange considers to be contrary to its beliefs, such as that of bartending, are not admitted to membership in a Grange unit due to the Grange's traditional prohibition of alcohol.

Meetings for these Grange members occur generally twice every month. The entire family is welcomed to
attend these meetings which last about two hours. A Grange meeting is usually comprised of two segments. The first portion of the meeting is devoted to business and various committee reports. The final hour of a Grange meeting provides a literary program for its members. Because one of the major emphasis of the Grange organization is education, this is considered to be a very important aspect of Grange meetings and membership. Slides, movies, lecturers, and musical programs are frequently part of this final portion of a Grange meeting.

For those not quite old enough to have a vote in grange affairs, we find a “Junior Grange” organization for children under the age of fourteen. These junior Grange members spend time doing various handicrafts and hearing lectures geared to farm life and good citizenship. Many of their crafts can be seen as part of the exhibits in the Grange building on the festival grounds, ranging from dolls to flower vases to pencil holders.

Over half of the 8,000 local Grange units in the country have provided themselves with a Grange hall, where meetings are held and social activities conducted. Many Grange halls have kitchen and dining room facilities, as well as auditoriums and recreation rooms which enable the local Grange to serve banquets and rent its hall in order to help maintain their building and continue their large volume of charity work characteristic of the organization. Those unable to build a hall generally rent or use another community facility such as a “Town Hall” or church recreation area.

While Grange members may use a certain church as a meeting place, or have members of primarily one denomination, it cannot be said that the Grange organization is sectarian. However, many religious references can be found in the various ceremonies that are part of Grange life—in fact, there are more than forty quotes from the Bible in the Grange ritual.

Along with being non-sectarian, the Grange can also claim non-partisanship with regard to politics. The merits of various political candidates with respect to rural and agricultural benefits may be a major portion of the program at a Grange meeting, but adherence to one specific political party is not part of Grange traditions.

Having been started as a farm fraternity, it has uniquely kept agricultural concepts in its internal organization for the titling of officers in the Grange is based on ancient agricultural hierarchy. Since old English farms used to be known as “granges” and the owner was known as the “master,” this is the title used by Granges to designate the chief officer. Next in command was the “overseer” serving in the capacity of vice chairman as did the overseer on the old English farm. The “steward” in a local grange unit is in charge of grange equipment and paraphernalia as was the case in Merry Old England. Also retained is the “lecturer” who provides programs for each Grange meeting, and the “chaplain” to give religious stimulation.

The Patrons of Husbandry, being a national farm fraternity, has a secret ritual of its own. Upon reaching the age of fourteen, or deciding to join the Patrons of...
Husbandry at a later date, prospective initiates learn four lessons based on the four seasons of the year and the farmer's relationship to them. These lessons provide guidelines by which members should live their lives and relate to others. The first degree is related to the Spring of the year. Spring is the time for planting crops and Grange members are taught to plant in FAITH. In summer, they are told to cultivate their crops in HOPE. The third degree, related to Fall and the harvest of the crops, deals with CHARITY and the giving to others of what is not needed by the family. Then finally, Winter is the season of FIDELITY and the enjoyment of the past efforts.

These four lessons are taught at a local Grange level. Once these lessons have been learned, a membership in the local and National Grange is conferred and bonds of friendship and charity with all members of the National Grange—more than one million people have been attained.

There are three higher degrees that a Granger may be privileged to experience. The fifth degree refers to becoming a member of the County Grange. It is called the Pomona degree—"Pomona" being the goddess of fruit. The sixth degree, referring to Flora, the goddess of flowers, deals with membership in the State Grange. Finally, the seventh degree, associated with the goddess of grain, Ceres, deals with membership in the National Grange. This entails forty-two states and six thousand local Granges all standing staunchly for betterment of the earth and one's position on it by strong and fertile cooperation.

Granges in rapidly expanding and modernizing towns have frequently served as the hub of the community, and in many cases have acted as a local chamber of commerce. A great part of Grange activity deals with community work and the helping of others less fortunate. Each Grange sponsoring a concession stand at the Festival has at least one special charitable beneficiary to which it donates a portion of the week's economic harvest. From donating money to build a playground (local) to providing Christmas gifts for those in a local mental hospital to erecting pavilions for the local community park, these local Granges fulfill their service obligations. If an appeal from a needy Grange member is sent out, whether a member of that specific local unit or not, each unit tries to provide as much assistance as possible, evidencing the true fraternal feeling of Grangers.

Grange members enjoy working and playing together. In spite of the large amount of civic and charitable work, they find time to participate in Grange recreation such as softball and bowling leagues. There seems to be a unity in their organization that is not achieved by many others of such wide age and sex differences. Grange members are proud to say that there is no generation gap or male chauvinism in their organization. And it is quite apparent—a Festival visitor can see this for himself at each Grange-sponsored stand where young and old, male and female, are working side by side—proud to be a part of an organization with a stainless record, exemplifying the integrity and dignity of agriculture and those who till in the soil.
By DOROTHY L. LONGSTREET

Collecting Material

Pick material during the driest part of the day, preferably between 10 A.M. and 2 P.M. Avoid picking after a rain or on a humid day. Process as quickly as possible after picking to preserve best color. Pick the flowers at the peak of bloom, when rich in color and in prime condition, never when faded or shedding petals. After a flower has reached maturity, it will tend to lose its color.

Short stems are preferable, practically all stems turn straw colored or brown, therefore use sparingly, or they may be colored after pressing. Learn the flowers that press well and avoid flowers that are thick such as Zinnias or Marigolds, etc., unless they have been taken apart and the petals pressed separately, then reassembled and glued in the design. The thinner and lighter flowers are the best to start with.

The following flowers press well: Field Daisies, But- tercups, Lobelia, Larkspur, Cosmos, Delphinium, Baby’s Breath, Deutia, Calendula, Cornflower, Bluets, Forget-Me-Not, Johnny Jump Up, Pansy, Queen Anne’s Lace, and Bee Balm to name a few. Violets do not hold their color, but they also can be colored after pressing.

When collecting your material don’t forget to look for interesting curves and curls such as grape tendrils, grasses, curved ferns, and other interesting forms to combine with the flowers. The tiny buds of Multiflora Rose are lovely to use as accent pieces and for the edge of a design. Pick Dusty Miller and Blue and White Salvia in the bud stages. This is indispensable as a filler in a design.

Process your flowers as quickly as possible after picking to preserve color. Always press more than you think you will need so you will have a good selection with which to work. Putting the flowers in plastic bags as you pick them will keep them from wilting. Do not pick too many at one time.

Pressing

Ordinary newspaper (not colored sections) is fine for use in pressing. Telephone books can also be used. Coated paper used in most magazines is not suitable. Using five or six folds of paper, place flowers face down, and some placed in silhouette will add interest. Be careful to keep petals smooth. Place the flowers separately, not touching each other. When the flowers are in place fold over the newspaper to cover. The flowers may be placed between facial tissues in the newspaper for a more absorbent atmosphere. When the material has been carefully placed between the folds of the newspaper and you have a stack about three to four inches thick, cover with a board, such as plywood, to distribute the weight evenly. Heavy weight is essential; thirty-two pounds pressure is recommended for good results, about eight bricks or other heavy objects can be used. To set color and hurry the removal of moisture the papers may be changed three times in the first 24 hours. Most material takes two to three weeks to dry. Use a dry airy place for best results. When dry remove from the paper. Keeping them under pressure for a prolonged time may impair the color. Store in boxes or large envelopes. Place the flowers between heavy paper or light cardboard to keep them flat. Put flake camphor in the boxes or envelopes to repel insects.

Coloring

Colors do tend to fade with age. If they do fade you may like the antique quality they acquire. But to insure keeping the color, there are several ways to color the flowers. As mentioned the stems and also the leaves often lose their color. The first method is to color the flowers when they are fresh (before they are pressed) with a commercial flower dye, especially for coloring flowers. The powder is dissolved in hot water, when warm the flowers are placed in the solution. The dye is absorbed through the stems. When the flowers reach the desired shade they are ready to press.

In the second method, the flowers may be colored
Dorothy Longstreet specializes in paper cutouts and pressed flower pictures.

after they have been pressed. A translucent bisque stain used in ceramic work is ideal for this purpose. This stain does not have a water base so it does not impair the flowers. Using a fine brush, the stain is brushed on to the petals. Its translucent quality does not give the flower an opaque look but for example will allow the fine black lines on a Johnny Jump Up to show through. The colors may be mixed for desired shades. To obtain a suitable moss green shade for leaves and stems, etc., you must mix your own. Adding some yellow and black to the standard leaf green stain, a suitable moss green shade can be obtained.

Completing the Picture

Various fabrics are appropriate for backgrounds. Cotton velvet or velveteen, textured materials such as burlap, smooth tweeds are all suitable. When using a fabric as a background material, cut a piece of stiff cardboard the size of the opening of the frame. Cover the cardboard with some Elmer's glue, then glue the fabric down tightly to the cardboard and trim. All material except very thin material can be done in this way. Cotton velvet is an especially popular background. Its nap acts like a cushion to hold the design. Art board available in many colors can be used. This needs only to be cut to size.

Frames that may be used are in endless variety. Old frames from the attic may be just the thing, perhaps an oval one, so popular many years ago, will make a delightful picture. Many new frames found in the shops, including modern wood frames, have great possibilities.

Very few tools are needed but a fine watchmaker's tweezer is almost indispensable. The Exacto Co. has a very good one. A corsage pin can be used to pick up the flowers in the event a fine tweezer is not available. For gluing the flowers a white glue such as Elmer's can be used. An adhesive for plastics called G C-7 manufactured by the Guard Coating and Chemicals Corp., Kearny, N.J. is very satisfactory for this work. It is thin enough to use in a disposable syringe which makes application to the flower quite easy.

When you have prepared your mat you are ready to proceed with the designing of your picture. The designs given here may help you start your picture and create your own designs. Remember in designing each design must have a focal point, the place in the picture that the eye will see first and then proceed to the ends of the design. Space is as much a part of the design as the materials used, so don't overcrowd your design. Do not use too many different forms of either flowers or leaves. Repetition can be an interesting part of the design. Vary the size of the flowers but avoid flowers that are either too small or too large in relation to the design as a whole. Avoid too many crisscross lines.

To Create a Crescent Design as illustrated, place larger flowers to form a focal point and the small sprays complete the end of the line of the crescent. When these are placed proceed to place the flowers that will complete the design, the smaller flowers nearer the ends of the crescent becoming larger as they near the focal point. Curls may be used as accent pieces and butterflies may be used to complete the design. In gluing the flowers to the mat, glue applied to the entire back of the flower will help keep it flat. A little piece of lintless cloth is helpful in blotting up any excess glue. Take care that the glue does not appear on the face of the picture.

After the design has been secured in the frame a backing of colorful wall paper or a pretty giftwrap is applied. If the paper is dampened before application it will dry taut. Cover the back edge of the frame with white glue and apply damp paper. When thoroughly dry trim with a sharp razor blade.

Keeping flowers "alive" for a long, long time is a most rewarding hobby.
There Is This Place...

By PEG ZECHER

A newspaper editor from a metropolitan daily stood in the small press office, selecting pictures he wanted for an upcoming story about the Festival, when a blood-curdling shriek tore through the room, driving us both to the doorway.

Outside on the macadam walk, a cute blonde child in a ruffled pinafore was jumping up and down, continuing her monstrous screaming, as her young mother, face flushed under a well-coiffured hairdo, stood helplessly by.

"I didn't spank her, I really didn't touch her," she said embarrassed by our stares and those of people walking past. "I just said, NO! She wanted to go barefooted and be Amish!"

The mother and daughter, among the day's visitors attending our annual Kutztown Folk Festival, would learn before their trip ended, that it takes more than bare feet to be Amish, and while the Amish are undoubtedly colorful, and the best-known among the "Plain" sects of the Pennsylvania Dutch, today they are only a small part of the culture which started back in the 17th Century and which has become a vital section of America's heritage.

Being born into this Pennsylvania Dutch culture is an Act of God which thrusts a person into a way of life so binding, so all-enduring, that one never quite escapes. Efforts are made, apron strings are cut, new lives launched, but, inevitably, there comes a return, and the ties are stronger than ever.

It's that way with many families who work together to produce the Kutztown Festival,—not the "Plain," but the "Worldly" Dutch, those willing to adjust to modern ways, wanting to be a part of the changing scene. There are three generations now at the Festival, of soap boilers, basket weavers, candle molders, tinsmiths, beelore demonstrators and others. No one receives "top billing" for their individual skills or crafts. All are stars doing "their thing" at the Festival, working together and shining through a quarter century of perpetuating the life and customs of their ancestors.

Their pulse-beat is echoed in my small one-room press office between talks with visiting dignitaries in publishing and TV,—often an echo from the Festival itself, giving a meaning to it all.

"My, my, that nice man from New York, how he liked my mush!" says our "Mush Lady," Carrie Lambert, at the edge of the door, pausing to set her bucket down on the wooden step of the press office. "Mind you, he sat there and ate up three bowls full with milk. It was just wonderful to watch him. He said it took him back to his mother's kitchen!" A smile covered her pretty, 80-year young face, as she turned and spryly walked off to her busy stand.

"Say, now," said Clara Rauenzahn, walking in as Carrie walked out. Clara is the lady who demonstrates chaffing, how country folks stuff straw into ticking to make mattresses. "Today I got going on a new bridegroom, and got him so ruffled! I asked him to try the mattress, and when he crawled up on the bed, I jumped down beside him and said we'd bundle! He left in such a hurry, he almost forgot his bride." Her ample shoulders shook as she chuckled and nudged my arm. Then she hurried out to continue her demonstration.

Each afternoon, no matter what the crowds or excitement in the press office, 93-years young, Prof. Phares Hertzog, the youngster of us all, shoves himself through to the coke cooler in the farm corner, for a "bottle of something to wet my whistle." The soda (often Mountain Dew) gets him set for a half hour program on the seminar stage, when he expounds on snake lore and sometimes treats the audience to a few old songs, rendered in dialect, and backed up by our singing blacksmith, Edgar Messerschmidt, and the Heidelberg Polka band.

Often come the "chicken women," dropping in to say how they "shook up city kids" by letting chickens,
And These People

Illustrated by LeRoy Gensler

pointed to the big, white building, and said, ‘up there, git!’

“Well, he was gone a long time, and came back down the hill, faster than he went up, which was pretty fast. He confronted his mother again, this time, dancing around on one foot, then the other. He was in pretty bad shape.

“His mother,” Bertha continued, “was exasperated. She was so busy, and Johnny was so dumb, so she called to his brother, Billy.

“Your brother is a nincompoop! He can’t find anything! Quick, take him up the hill, and show him where it is, Billy.’

“Those brothers really ran. They went up that hill so fast, their mother just about saw the dust. Johnny was in the lead.

“It wasn’t long before they both came back, and Johnny was acting much better. Billy, though, was looking annoyed, and as he walked up to report things to his mother, he shook his head sadly.

“Johnny was right, Maw. He couldn’t find it. He is so dumb. He put his pants on backwards!”

These have been the days aglow with the fun and excitement of life.

In addition to the Festival “family” coming and going, maybe to chat, to look at pictures of themselves on the walls, to report the day’s happenings or whatever, there are the Festival visitors who also add a definite flair of their own!

Like the young woman, rushing in, slamming shut the never-shut press room door, and without a moment’s hesitation, starting to strip!

She did have speed, that I remember, and as she got down to her bra and panties and wiggled around, I meekly asked, “do you need a doctor?”

“Oh, no”, she said, “I just had a hay fight with my son, and the stuff got inside my bra. It was driving me nuts. I’m so ticklish!”

A logical explanation . . . .

The hay removed, her clothes back on, the door open, and life in the press office was returned to normal.

And the spry grandmother who knocked on the office door, and timidly asked if she might please sit bareback on one of the barnyard horses.

“I won’t want to ride any place,” she declared. “I just want to sit and pat the horse’s head, and think back to when I was a girl.”

There was, too, the perspiring New Yorker who stumbled in one day, asking if the hex sign painter would paint him a sign “in reverse?”

who lost their heads but not their reflexes, scamper around and around . . . .

And our good-natured butcher who daily makes scraple, stopping to report that he almost ground up a man’s beard in his waste pot!

Then, too, in comes “Maybelle,” my dear friend Bertha Rehrig, fancied up in her big hat and lacy dress, ready to spark the stage show with her special brand of Pennsylvania Dutch humor.

“That audience today, they jest wouldn’t let me leave,” she’ll say, her eyes squinting with laughter, and the flowers on her hat bobbing up and down as she gives vent to deep-bellied mirth.

“The one about the brothers . . . They always like that.”

At the moment the press office was empty, so I pretended forgetfulness.

“I can’t seem to remember that story, Bertha.”

“You know, about Johnny and Billy, and their mother, so busy making funnel cakes!”

“What happened?”

Bertha’s great joy is in telling her original yarns, droll and straight-faced, with her natural Dutch accent adding to her effectiveness.

“Johnny had to go, and his mother was too busy to take him up the hill, so she turned his head around,
The first time my wife came here five years ago, she brought home a hex which she said meant ‘fertility.’

“For a long time before then, we didn’t have any kids. Now we have four, one right after the other, and I’d like to reverse the enchantment!”

Yet along with the sunshine and light and happy times, there is mixed a little thunder.

One big uproar, as I recall, started in the men’s room at the top of the same hill, (as in Bertha’s story). Another mother, sending her young son in to take care of nature, became distressed when, after what she thought was a reasonable time, he failed to come out.

So in she marched after him, and the men in the large, non-partitioned room, busy taking care of nature themselves, scattered in all directions. One, walking pass the press office, was over-heard to say, “Women, what will they do next! They should certainly be made to keep themselves and their ‘lib’ out of the men’s rooms—even at Kutztown!”

And the strong, virile, big game hunters, just back from Africa,—demanding to get their admissions refunded because the diminutive gnats from fresh-cut rye over the hill, were driving them bananas!

Then two sweet, white-faced ladies, dressed in dainty dresses and white gloves, walking in, requesting that police be dispatched to locate their fathers.

“Can you describe them?” I asked, their panic increasing my own fears.

“Yes,” quietly said the more composed of the two. “Both have white hair and rather long noses. One is eighty-two, and the other, eighty-three. One is pushing the other in a wheelchair!”

It was another such day when a bearded young fellow, carrying an umbrella, entered the press office, interrupting a discussion on modern day witchcraft. He shouted abruptly, “I demand that you stop hanging Susanna Cox!”

“We are recreating a legend,” I answered, somewhat ruffled by his rude interruption, “an historical incidence which today has become a ballad sung by the Amish children.”

“Ballad or not,” he shouted back. “You are contributing to violence in America, and I demand that the hanging be eliminated. His anger mounted as he explained the purpose of his League of Freedom Fighters to End Violence in America, and perhaps he might still be ranting and raving, had not cries and laughter on the Commons diverted our attention.

Next to the Press Office that year was the Funeral lore tent, with the coffins and caskets and paraphernalia used long ago in the burial of the dead. It is highly fascinating to most Festival visitors, and on this day, was especially so to a young boy from Brooklyn who had crawled into an old coffin, trying it for size. His horrified father stood screaming for the boy to remove himself, which at the moment was impossible we later learned, for his pants had hooked themselves onto a nail.

Finally, after a crowd had gathered, one of our calm nurses from sick bay next to the press office, went to his rescue with a blanket, and ushered the embarrassed boy and his detached pants into her quarters for a quick put-together.

Looking back to another time when Dick Shaner added his old antique still to our demonstrations . . . . It was a beautiful exhibit, even if rusty and decrepit, and the one-horse motor puttered away, spitting out a trickle of dark liquid into the ancient trough.

A group of folks were enjoying the lecture about how Pennsylvania Dutch moonshiners operated a century ago, when, speeding up the narrow walk came a station wagon, sirens open and blasting.

The driver, a big man, red-faced and perspiring, stepped out, pushed folks to the side, and rapidly walked up until he was face to face with the demonstrator.

His father screaming for the boy to remove himself.
"I understand," he barked, hostility flowing from every pore, "that you are making whiskey."

"Whiskey?" The cry went up as a cloud from both audience and demonstrator, and one visitor leaned over and stuck his finger in the dark liquid.

"Golly, no," said the young Pennsylvania Dutch boy, his face openly perplexed. "You are certainly mistaken, mister, this old still."

He tried to continue, but the IRS inspector was determined, and in a hurry. "The law is the law," he announced, "and my orders are to take a sample back to headquarters for analysis. You will be hearing from us very shortly . . . ."

He took his sample, and went his noisy way. Three years have passed, and we have yet to hear.

And then, the year we added hot air balloon ascensions to the program. Bob Trauger and his parachute, was our first daring balloonist to sail his big bubble through the atmosphere.

One of his early ascents came close to having a disastrous end. He started his flight on the hill overlooking the festival grounds, with just the right breeze. Over the enthusiastic visitors he sailed, waving to all, continuing out over the town. Shortly, spotting an open space which looked appropriate for his landing, he began his descent which happened to be in the center of Kutztown Park, where a Sunday School picnic was in progress.

"Hey, fellows, look!" cried one precocious boy who spotted Bob on his way down. "Here comes a man from Mars! His friends all came running, and while Bob gestured frantically for them to scatter, they stood open-mouthed, glued to the spot, looking up in wonder at the man coming toward them, by parachute.

Finally, at the last second when he was but inches from the ground, the children got the message and ran. It was a close call for a bunch of Sunday School kids, and Bob came even closer, to losing his equilibrium.

But lost equilibriums are rather common at Kutztown. Our popular singer, Ken Brooks, is frequently in danger of losing his when swamped by female fans seeking his autograph as he leaves the big stage. Often he seeks refuge in the press office, where so much is going on, that he can sit quietly unnoticed in a corner.

So it has gone for twenty-five years at the Kutztown Folk Festival. No day quite like the one before.

The visitors coming from all parts of the world. They walk past the press office: golden-agers, full of pep and vigor, stimulated by long ago sights and sounds,—wheat being threshed, a horse being shod, soap boiling, square-dancing, bands playing old tunes, antique farm engines, sputtering along at a steady pace . . . .

And youngsters, jumping in the hay, playing recess games, riding the Conestoga wagon . . . .

The in-betweener, too, loving the crafts, the quilts, all the hearty foods, and the Amish pageantry.

It all gets together at Kutztown. For, along with the programs steeped in a rich tradition, it's the Pennsylvania Dutch people, too, who themselves project, who reach out, and give the visitors an "experience" to take back home.

Dr. Kenneth Lambert, the town's general practitioner who is also our Festival physician, in the dead of winter when the winds howl and the snow is high, often drives past the grounds to make his calls at Mennonite farms. He will sometimes stop his car and look out over the bleak grounds, and remember the summer days when the fields teemed with visitors.

"It is then that I wonder where all the people have gone with their memories of Kutztown," he recounts. "I can feel the warmth, and hear the gaiety,—folks laughing, and singing and dancing, and eating . . . .

And I have an overwhelming loneliness, and an ache for that June or July morning, when it will start all over again . . . ."
There's always a crowd before the "lampmaker" and his wife—Mr. and Mrs. Joseph Messersmith.

Tom Stauffer, holding the mold for one of his expertly crafted pewter specimens, is shown against a background of some of the finest contemporary work to be found anywhere.
Back in the days when the world was less frantic than it is now, if a man felt impelled to bang things together, whether punitively or otherwise, the handiest thing to grasp, other than heads, was probably a stone or two. Even stones may go to pieces under stress, however, and no one will ever know how much time passed before man realized that something more effective than mere rock-knocking was called for.

This may have been the time when the shaping of certain types of stones to meet specific needs came into being. Even at its best, however, rock-artificing is both slow and cumbersome, and it was inevitable that at some point, since man was a creature with a degree of intelligence, he should turn from mere rocks and stones to look for something which would suit his purpose better.

Just what the very first man-created implement looked like stands a good chance of remaining a matter of conjecture. It will probably remain equally conjectural as to what it was made of, and the special circumstance, if any, which inspired its creation. One speculates that this most ancient of implements might have been a chunk of glassy substance created by volcanic fire or perhaps by a lightning-set fire which grew to such proportions that quantities of sand may have fused. It might have been—and one speaks without any great conviction, since all that seems possible here is speculation—a piece of what we should call “pure” metal. It might have come from a concentration of some ore-plus-foreign-matter combination—iron, perhaps, or copper—from which the dross was removed or the wanted metal retained by the action of intense heat, whether volcanic, “natural” electric, or man-made.

Whatever the way in which it came about, there was a point somewhere near the edge of recorded history at which man had learned not only how to shape heavy metals to suit an ever-increasing variety of purposes, but how to combine them to obtain new effects, and eventually to use them as the raw materials of something intended to be beautiful as well as utilitarian. When he had reached this stage of achievement he had, perhaps without yet having created a word to describe either what he was doing or what he was using, become a metalcrafter. He has, of course, been one ever since.

At the Folk Festival, metal-working has long played a part in the attractions which draw crowds of newcomers—and crowds of others who return, year after year, because they like what is taking place, the skill with which the activities are carried on, and the friendliness which seems to be an integral part of the total process.

The writers of this article are “charter” members of the Festival in the sense that they have been with it since the idea of a Dutch-Country folk fair assumed tangible form, a quarter-century ago, when Dr. Alfred Shoemaker and his close associates Dr. Don Yoder and Dr. J. William Frey staged the first get-together. They are thus privileged in being in a position to take a long, backward look to see how far the Festival has come in this span of time. In what follows, there is no thought of presenting a chronology of activities or personalities; what we are attempting to do is to bring to the attention of today’s Festival-goer some sense of the continuity of activities which have contributed to the picturesqueness of the Festival in varying degrees of time between 1949 and 1974.
Contemporary silver pins marked "Silivercraft Handmade Sterling, a Tobias Original"; miniature cooky cutters are about two inches tall; the trivets, about three inches.

Miniature copper-washed sterling silver (so marked) pins in cooky-cutter designs, marketed in earlier days at the Folk Festival.

Well, what does the backward glance reveal, after the trial-and-error first year or so had passed and the Festival had become a going concern? Probably the cooky-cutter making and the piles of shiny tin cutters in clean-cut patterns which—"old stuff" in the Dutch Country as a whole—had an almost magnetic charm for many outsiders, some of whom may have had only a minor acquaintance with cooky-cutters of their own era and none at all with the flat-lobed hearts, five-pointed stars, plump hens and roosters, tulips, robins, and cutters of yet other designs used to shape old-time Pennsylvania Dutch cookies.

Twenty-five years ago, interest in cooky-cutters as a manifestation of folk art had little more than begun its climb to the peak it has reached since, but collectors in ever-increasing numbers were discovering, in some instances with amazement, that not merely dozens but hundreds of fascinating patterns had long been known and used in southeastern Pennsylvania. True, some of the very finest in design and intricacy, by the time of the discovery, were to be be found only in antique shops (and, as the years passed, at prices which went steadily from the commonplace toward the astronomical).

At the Festival, new cutters in good designs were on hand for the purchasing—with an unadvertised bonus for the modern housewife, at that. Many of the more fascinating "old" designs are so intricate that only a thick and substantial (it would perhaps be prejudicial
Except as noted, objects photographed are in private collections.
Photography by Stephen Karas, Hartsdale, N.Y.

to say “tough”) cooky dough can be used, or the spicy creations will simply fall to pieces before they reach the baking sheet . . . or, in the old days, not infrequently the heavy dripping pan. Our forebears liked their cookies substantial; we have come to prefer ours smaller, thinner, and richer. The bonus to the housewife was that only comparatively uncomplicated patterns were offered for sale at the Festival—traditional and pretty, yes, but simple enough that a novice could not justifiably say, “No more Pennsylvania Dutch cookies for me; they are too tricky to handle.” How would you go about handling a cooky fashioned by a 17-inch-tall cutter, the pattern that of an Indian girl in profile, with details of topknot, high bosom, and arms and feet to keep intact? The writers have such a one in their collection . . . to look at only!

Early fair-goers in those days saw little of the actual cutter-manufacturing process, though; what they ordinarily saw was the finished product. Today, they may watch a skilled tinsmith, using a complete battery of professional equipment, go through the steps of cutter-making from start to finish. So well liked are some of the designs that the obliging craftsmen have reduced them to brooch or breast-pin proportions for those who wish to use them as jewelry, and will even make an especially desired figure for you while you wait—if you are lucky enough to catch the craftsman when he is not surrounded by spectators and questioners.

Cooky-cutter, of course, are but one item among the hand-made creations of tin which are increasingly being displaced by synthetics in our contemporary society. Candle sconces are available, and may help to solve a problem when the hand-dipped candles which are another Festival specialty seem to call for an extra plus which will turn a thoughtful gift into something ultra-special.

Candle lanterns of pierced tin go further than sconces in reproduced lighting devices, in the thinking of many. Carrying the tradition of old-time light fixtures beyond lanterns, a number of talented individuals turn out complete chandeliers of the kind which once illuminated church interiors or other rooms of some importance. Then there are other utilitarian, albeit more mundane objects—cake pans, pudding molds, coffee pots, and so on—which serve the double purpose of recalling the past while performing a present function. Peculiarly Pennsylvanian is a tin funnel of the kind used in
A tinsmith like Charles Messner need not be ambidextrous — but it helps!

making the drechter kucha (funnel cakes) which, sprinkled with powdered sugar, are sold at the Festival. (One maker will give you a recipe for the cakes when you buy a funnel.)

“Lampmaker” is the chosen appellation of one of the versatile Festival metalcrafters. Whether it is a term of his own coinage or whether it existed historically to describe the kind of thing he does matters less than the fact that he is a remarkably able reproducer of early American tin articles. Neighbor of one of America’s most celebrated artists, Andrew Wyeth, he seems to have absorbed enough of the creative atmosphere which appears to permeate the Chadds Ford region, to achieve fame in his chosen medium. Whereas the famous painter records on canvas what he sees in his surroundings, the lamp maker finds much of his inspiration in objects of tin and glass in museums. He studies them so closely that not only can he make repairs that could be detected only by an expert among experts, but can also turn out complete “brand new” objects which the layman would swear were antique originals.

He warms particularly to the challenge presented by intricate chandeliers and candle sconces. Asked how he came to embark on his hobby (like many of the Festival craftsmen, he admits that he hardly knows where vocation leaves off and avocation begins) he will tell you with a half-wry, half-pound smile that it all began with some old tin from the roof of a building owned by the Wyeths. The tin seemed to him just too good to discard; one thing led to another—and eventually to some of the best ornamental tinwork to be found anywhere—at first just for the Wyeths, but before long for repairs to museum pieces, and eventually to a very few specimens for individuals lucky enough to be able to charm a piece away from him. His chief pleasure, though, lies, not in the number of sales he makes, but in the skillful manipulation of his art.

Craftsmen in copper and brass have played a lesser part in Festival demonstrations during the past 25 years, although coppersmithing and the work done by braziers are comparable in antiquity to other types of metal craftsmanship in Pennsylvania. One obvious reason, of course, is the difficulty of setting up the cumbersome
Cast iron toys were popular at the end of the 19th and well into the 20th centuries. The fire engine (center) is in two pieces; wheels are red; 6 1/2 in. over all. The dog and the turkey are coin banks. The dog, painted brown, with gilt decoration, is 5 1/2 in. long; the turkey, brown with red, 3 3/4 in. long.

Tin automobile toy, chauffeur-driven, painted white with gold trim; wind-up type; 4 1/4 in. long.

Equipment necessary to demonstrate the old-time methods properly. Early cooking utensils, from small pots to enormous applebutter kettles (some would hold 30 gallons or even more), were often made of copper—the smaller, heavy-duty vessels not infrequently lined with tin. Applebutter kettles, large round-bottomed candy-making pots, and the like were ordinarily reinforced with iron bails and/or rims to give strength to the beautiful but light-in-weight metal.

Brass, sometimes to the surprise of today's generation, was used in a good many ways other than for making candlesticks. "Brass candlestick" often sounds like a single word, so frequently have the two appeared in combination. Brass pails were popular over a long period of time and were not uncommonly used as cooking vessels. If it had not been for a brass kettle at preserving or pickling time, how could the housewife be sure that her pickles would stay green after they had been heated to the canning point?

Copper was used decoratively in many minor ways, as, for example, in broad rivets for a miller's wooden scoop, when ordinary nails would have served the purpose as effectively. Both brass and copper were used for insets—sometimes surprisingly intricate insets—in the handles of large-size forks and ladles.

There seems to have been a certain degree of éclat attaching to the early coppersmith, or to his finished product, which did not necessarily apply to workers or work in other "base" or utilitarian metals. Metalcrafters often could and did work in several media. They were by no means reticent in advertising their skills, either, if one may judge by the advertisements they placed before the newspaper-reading public! Time and again a pewterer would make the point that he also worked in copper—but if he chose a title which would serve to cover his total occupation the chances are better than even that it would be Kupferschmidt (coppersmith).

The blacksmith at the forge is, as he has been for almost the total span of the Festival years, a familiar figure and a popular attraction. Since his use of hammer and anvil speaks musically for itself, perhaps the best way to call attention to ironwork of fine quality is by a number of illustrations presented in these pages. It may be noted in passing that the extraordinarily heavy equipment of the kind once needed to set up operations at the village smithy has yielded space in our time to much lighter, often portable equipment. The present Festival blacksmith, who happens also to be a talented raconteur, is obviously familiar with both old and new equipment. In our day, ornamental
iron, in the sense of elaborate hinges and graceful iron fences and porch railings may have gone the way of all flesh, but the need for horseshoes and men who can apply them, far from being a lost cause, seems to be on the increase as horseback riding steadily gains in popularity.

Silver and gold have, from times far antedating the Pennsylvania Dutch or the Dutch Country, been thought of as materials suited to the fine rather than the utilitarian arts. Such a statement by no means indicates that objects of gold or silver (the combination of words makes one think of the Old Testament phrase, "apples of gold in pitchers of silver") did not appear in the Dutch Country. It does, however, help to explain why there was, in early times in Pennsylvania, comparatively little fabricated gold or ornamental silver. The situation changed, in some cases, as the settlers passed by degrees from poverty or adversity to security, and then, in an impressive number of cases, from security to affluence.

It did not change in all cases, however. The Plain People, so called, had neither time nor use for objects of gold or silver . . . and there were a great many Plain People—the sectarians who lived a rigidly controlled life in which such fripperies as silver candlesticks or fine gold watches played no part. The Quakers, too, believed in plain, unostentatious living. What they bought was often of the best quality available, but a Quaker costume could no more be thought of as "showy" than could that of the sectarian Amishman or Mennonite. What was true of Quaker clothing seems to have been true of Quaker homes, furniture, household equipment, and personal accessories: They might be of top quality, but they were seldom, if ever, intended to be ornamental first and utilitarian second.

The goldsmithing tradition, therefore, as represented at the Folk Festival, may well be considered incidental—even peripheral—rather than historically significant. There seem always to have been, with the exception of such groups as those noted above, persons who did approve of gold in jewelry, or gold wherever it might serve the purpose of adding beauty to one's life. There was not a goldsmith in every settlement of any size, however, as was likely to be the case with a tinsmith or a blacksmith or a pewterer. There may have been craftsmen who attempted to see what they could do

Child's tin alphabet plate which has seen considerable usage. The horse was a popular design. The pointing finger at the bottom tells the youngster where to start in reciting the alphabet. 5 1/2 in. in diameter.

Novelty or rarity—either term applies: Cooky-cutters of brass. Heart-shaped stamped-out air vents show clearly in some pieces. The largest shown here is the horse—4 in. long.

Completely hand-wrought iron trivet or iron-holder of an early type; wooden handle; 14 1/2 in. over all.

Confrontal birds, often called "love birds," shown as used for molds. Left: two-part tin mold, perhaps for candy, fastened with clamp, 4 7/8 in. long; right: hinged pewter ice cream mold of a type made by J. Ernst in the 1850's, 5 1/4 in. long.
Victorian gold jewelry—four pins (including a pair of “baby” pins), a pair of earrings, and an early type of chased gold wedding ring.

Gem-cutter, silversmith, goldsmith—all these terms apply to Martin Kessler. Given his first choice, however, he says he would stick with gold.

with gold; in fact, it would be somewhat remarkable if no one among the numerous ingenious craftsmen had not done some experimentation with precious metals. The fact remains, however, that most important Ornamental gold objects seem to have come into the Dutch Country by way of the large cities.

At the same time we must not overlook the fact that the home of the Hamilton watch—long regarded as one of the finest timepieces money could buy—was in Lancaster . . . and Lancaster is in the very heart of the Dutch Country. To be completely fair about it though, one should observe additionally that a Hamilton watch is about as far removed from “folk” art as an Inness painting is from a piece of fraktur.

The Festival goldsmith, who would probably be the first to disclaim a traditionally Pennsylvania Dutch origin or a folk art derivation for his work, is performing a service of peculiar significance, however, for he is helping to fill in what would otherwise be a gap in the total picture of metalcrafting. A perfectly normal—and in some cases probably inevitable—question to follow a viewing of tin, pewter, and iron in-the-making might well be something like, “The ordinary metals, sure—but what about gold?” The goldsmith, like other metalcrafters, shows enough of the process that the fair-goer gets at least an idea of

Gold pendant with floral design of pearls, set in black onyx base, used as a locket; original chain. Ladies’ gold watch, embossed, marked “Seth Thomas;” has original chain with pearl insets on crescent slide.

Oval pendant, gold, with filigree decoration on front half and 3/8 in. wide band bracelet with snap catch and chain guard.
what is involved.

What is true of work in gold is true to a considerable degree also in silver. A man who can work in one of these media often possesses comparable facility in working in the other. The young Festival goldsmith happens to prefer working with gold, especially in small objects. The Festival silversmith, a man with many years of experience and an enviable record of superb craftsmanship behind him, would rather work in silver, especially sterling. The goldsmith likes best to work from wax castings; the silversmith does not. It is not a question of whether one method of doing a thing is better than another; a hobby is a hobby, and it seems to be the case that most hobbyists are entitled to make a considerable number of their own rules.

What the Festival silversmith turns out, although he modestly claims to be a hobbyist, bears little if any of the mark of the mere hobbyist—in the usual more or less casual sense—about it. Much of what he does is made to order—especially finger rings and brooches. If there is finer sterling silver jewelry being made than he has created, one wonders where it is and who is making it, for in workmanship this is as creative and as sophisticated individually made jewelry as one is likely to come upon.

So—there we have it: the metalcraft of the Dutch Country, presently and in retrospect—tin, pewter, iron, copper, brass, gold, and silver. The visitor could do worse than spend a major portion of a day in concentrating on this phase of the Festival alone!

Contributors to this Issue

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MARTHA S. BEST, Walnutport, Pennsylvania, is a native of Lehigh County and a student of Pennsylvania German culture. An elementary school administrator in Lehigh County, she has been associated with the Festival since its beginning in 1950.

BARBARA B. BOMBERGER, Manheim, Lancaster County, Pennsylvania, has organized, taught and demonstrated egg decorating for numerous women's groups, school children, and others. She has been at the festival for the past nine years.

LESTER BREININGER, Robesonia, Pennsylvania, is a high school teacher, local historian, and archaelogist. A dialect-speaking native of Berks County, he has made the Pennsylvania Germans his principal field of research. In addition to his articles which have appeared in Pennsylvania Folklore, he is editor of the new journal of the Tulpehocken Historical Society, Die Schilgrut un der Tulpehock.

ERNEST ANGSTADT, JR., Topton, Berks County, Pennsylvania, has an associate degree in art from York College, and a B.S. in Sociology from Virginia Commonwealth University, Richmond, Virginia. He is associated with the promotion department of the Mike Douglas television show. Ernest has been doing all-around work at the festival for nine years.

MARSHA DELONG, a native of Bowers, Berks County, Pennsylvania, graduated from Kutztown High School, and Duke University with a degree in Sociology. During the past four years, she has been associated with Peg Zecher at the festival, in public relations.

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DOROTHY I. LONGSTREET, Mechanicsville, Bucks County, Pennsylvania, has lectured on pressed flowers before women's clubs and garden groups and has attended Philadelphia flower shows, and numerous arts and crafts exhibits. She has been at the festival for the past six years.

PEG ZECHER, Swarthmore, Pennsylvania, is a native of Lancaster County, Pennsylvania, with a Pennsylvania Dutch background. After graduation from Temple University, she reported for the Lancaster newspaper, Intelligencer-Journal, and later was on the editorial staff of the Saturday Evening Post. She and her husband, Paul, operate their own advertising and public relations agency in the Philadelphia area. Peg has handled the press office duties at the festival for the past eleven years.

LEROY GENSILER, Mount Penn, Berks County, Pennsylvania, design editor for Pennsylvania Folklore and its predecessor, The Pennsylvania Dutchman, helped to produce the Pennsylvania Folklore Society's publications: Hex, No! (1953), My Off Is All! (1955), The Pennsylvania Barn (1955), Christmas in Pennsylvania (1959), and Easterid in Pennsylvania (1960). Roy, cartoonist for the Reading Eagle newspaper, creates the festival's brochures, advertisements, etc.

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).
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June 28, 29, 30, July 1, 2, 3, 4, 5, 1975

GATE ADMISSION is $2.50; Children under twelve, $1.00; Parking on Grounds, $1/car.

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

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