Summer 1978

Pennsylvania Folklife Vol. 27, Folk Festival Supplement

Richard Shaner

Tom Ahern

Theodore W. Jentsch

Mary E. Sise

Robert W. Murphy

See next page for additional authors

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Authors
Pennsylvania FOLKLIFE 1978

FOLK FESTIVAL ISSUE
ONE DOLLAR

9th Annual KUTZTOWN FOLK FESTIVAL  July 12345678,1978
places to see -
in the Pennsylvania Dutch Country
after visiting the
Kutztown Folk Festival!

1 Birthplace of Daniel Boone - America's Great Frontiersman.
Daniel Boone Homestead, off Rt. 422, east of Reading. "A museum of the Pa. pioneer." The story of the Boone family who settled and lived here until Daniel was 16 years old. Restored 18th cen. home, log cabin, bank barn and up-'n-down sawmill. Admin. by The Pa. Historical & Museum Com. - Visitors center. Open wk. dys. 8:30 a.m. to 5 p.m. - Sun. 1:00 to 5 p.m.

2 Cannon for Washington and Stoves for Philadelphia.
Hopewell Village - 6 mi. s. of Birdsboro on Rt. 345. Est. in 1770 by Mark Bird, the restored village and furnace presents authentic picture of life in an early iron-making community. Admin. by the U.S. Dept. of Interior, Nat. Park Service - Visitors center. Open 9 a.m. to 5 p.m. every day.

Perched on the top of Mt. Penn, overlooking miles of city and county, sits the famous Pagoda. Drive to the top on the winding road Chas. Duryea tested his pioneer hill climbing autos. Giftshop, restaurant, exhibits, scenic look-out. Admin. by the city of Reading, Parks Dept. Open 10 a.m.-9 p.m.
VOL. XXVII, FOLK FESTIVAL SUPPLEMENT, 1978

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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, College-
ville, 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 publica-
tion of PENNSYLVANIA FOLKLIFE Magazine; and third, using the proceeds
for scholarships and general educational purposes at URSINUS COLLEGE.
Conjure up an image of the Pennsylvania Dutch and there is bound to be a hex sign-painted barn in poly-chromatic color. Easily made with a compass, the first hex signs were incorporated with folk-art illumination on Pennsylvania Dutch dower chests and birth certificates from the last half of the Eighteenth Century.

The Pennsylvania Dutch disposition of decorating or illuminating objects was a direct carry over from earlier European traditions. However, here in America, it flourished anew and took on different dimensions and wider forms. The creators of this art were a simple, agriculturally-oriented people. Yet, they developed America's finest folk-art, which is found in every major American museum.

The Pennsylvania Dutch hex sign's popularity with the American public may be due, in part, to the notorious stories that hex signs keep away witches! Thus, from Maine to Georgia, on suburban garages and roadside ice cream stands, we find multi-colored masonite hex amulets, which are protecting humorous
Americans' worldly goods. In truth, the colorful beauty of a geometrically-designed hex sign enhances almost everything it adorns. Any occult power the sign may possess becomes secondary to its esthetic purpose. Most historians agree that hex signs were almost always used in an esthetic sense. They spring from the same creative, Pennsylvania Dutch spirit which inspired the fanciful tulip and the outlandish distlefink bird!

Hex sign-painted barns are not native to all parts of the Pennsylvania Dutch Country; they seem to be concentrated in a tri-county area of Lehigh, Berks, and Montgomery. Lancaster County, which was one of the first territories settled by the Pennsylvania Dutch, does not have hex sign-painted barns. The reason for this may be that the early Lancaster County barn had a low forebay and a steep roof. The shortness of the forebay height did not allow much opportunity for folk-art inspiration.

By the beginning of the Nineteenth Century, the Pennsylvania Dutch frontier had extended well into Lehigh and Berks Counties from Montgomery County. Here the emergence of the "large," Swiss-bank barn, with an enormous forebay which was twice the height of the Lancaster County barn, took place. With this large, dead-spaced forebay confronting him every day, the early Pennsylvania Dutchman decided that someone should bring life to its plain surface with colorful hex signs. By the end of the Nineteenth Century, this tri-county territory contained hundreds of hex sign-painted barns, many of which are still standing today.

Professional hex sign-painters answered the huge demand for that folk-art. These artists, skilled in elementary principles of folk-art, followed the cardinal rule of symmetry. This rule calls for the balancing of decoration; everything painted to the left of center on a barn had to be repeated to the right of center. For instance, the artist outlined each of the doors which were left of center in white. After finishing that task, he discovered that this barn did not have doors which were to the right of center to counter the left doors' positions. Therefore, in order to "balance" the barn, the artist would paint imaginary doors on the right to match the position of the doors on the left.

William Schuster, Festival hex-sign painter, paints traditional designs.

Pa. Dutch barn with painted "fake" door.

Full view of above "fake" door barn.

An unusual barn with many windows and large, bold hex-signs.
In addition to symmetry, the second noticeable aspect of a properly decorated barn is the placement of the hex sign. In order to create the illusion that the barn was longer than it really was, the artist would paint the hex sign at a position above center on the front of the barn. The diameter of the hex sign depended on the size of the barn on which it was placed. The larger the forebay of the barn, the larger the hex sign to be painted on it had to be. Therefore, hex signs were often more than four feet in diameter.

The most traditional hex signs are the six-pointed star, the swirling swastika, the daisy, and the four-pointed star with curved teardrops. Hex sign-painting is definitely a "school of folk-art." If one examines the works of art that have survived, he will discover that certain rules must be followed. If these rules are disregarded, the result may be the opposite of esthetic — and on quite a large scale! So if you plan to "protect" your garage, you must visit the two hex sign-painters at the Kutztown Folk Festival. Their "portable" hex signs are available in an endless variety of designs and color combinations.

John Claypoole, Lenhartsville, Berks County, Pennsylvania, is a veteran Kutztown Folk Festival hex sign-painter who employs most of the traditional designs.
in his work. He learned his craft from one of the area's best-known hex artists, Johnny Ott, who passed away several years ago. John carefully selects the proper hues of color. The traditional colors were deep-bodied and offered contrast with the red barn forebay boards.

William Schuster, Emmaus, Lehigh County, Pennsylvania, also paints hex signs at the Kutztown Folk Festival. He also uses the traditional designs in his signs. Since he is from the Lehigh-Montgomery County line, William represents a style of hex sign-painting which is older and somewhat more simplistic than John's folk-art style. Although the styles are different, all the hex signs are beautiful. Both men are dedicated artists. They will be happy to answer any questions you might want to ask them.

As more modern styles of barn siding replace older ones, the native broad-board barns with their original designs have become few. The hex sign-painters to paint them have become a dying breed. Although still active in northern Berks County, John Claypoole admits that business is not what it used to be. The demand for barn hex sign-painters is indeed small these days. But, just a few short years ago, Berks County kept a half-dozen hex sign-painters active.
In Europe, where hunting was reserved for noblemen, who used live birds or stools and hired callers to bring in flying birds, no need for the decoy and decoy-making existed. However, most of our craft skills either were brought to America from Europe or were based on European traditions, which were molded to fit the needs of a new nation. The decoy does not fit into this category; it was already here. The first known American decoys date from about 1000 A.D. These decoys were found by archeologists in Lonelock Cave, Nevada in 1924. The Pauite Indians, who tied reeds together to form the shape of the bird, made these decoys. To make the decoys look more authentic, the Pauite Indians either colored the birds with dye or draped real bird skins over them.

When the first settlers came to America, wildfowl were so abundant that flocks of birds would darken the sky for an entire day. In the 1630's, an unexpected, but timely, flight of snow geese helped to save the Plymouth Colony in Massachusetts. Enough geese were captured or shot to feast upon and salt down to hold them over the harsh winter months. As the population grew, so did the demand for food. In the middle 1800's, with the improvement of the shotgun, market gunning began. Starting in late fall, because of the cold, most of the people who depended on the outdoors to make a living could not work. Therefore, they had to turn to other means for their livelihood. Hunting was the perfect supplement. Shooting as many as 300 birds, these men would spend an entire day in the marshes. Then, these birds were brought to market and sold for five to fifty cents each. This steady slaughter of birds almost led to tragedy, but, in 1913, the Federal Migratory Bird Act prohibited all spring shooting, all night shooting, and the shipment of birds. In 1918, the Migratory Bird Act Treaty established a limited open season and a limit of the birds that could be shot in one day.
Mallard (Hen and Drake)

During this period of intense market gunning, in order to lure flying birds into shooting range, many decoys were needed. Some hunters used as many as 150 decoys. In the late 1800's, to supply the hunters with the vast numbers of birds needed to fill their "rigs," decoy factories started to spring up. Some hunters made their own birds and took a great deal of pride in them. Many of these birds, made by the hunters themselves, are now prized collector items.

Each carver had his own style that can be easily spotted by an experienced collector. Due to the harshness of the elements to which a decoy was subjected, only a small proportion of these decoys still exist. Not just weather took its toll. Many a cabin was heated by a stove which burned old decoys as fuel!

Due to the increasing demand for decoys and the almost exhausted supply of old birds, collectors have turned to the contemporary, decorative birds. This interest has put new life into the art of decoy-carving. People from all walks of life are now finding that bird-carving is an enjoyable pastime. Some have even turned it into a business.

As I have learned in the last twelve years of carving, I would like to explain the different steps in making a decoy.

The first thing needed to make a decoy is a pattern. These can be obtained from some carvers, books, or by drawing your own. I find that I obtain the most satisfaction by making my own drawings. If an artist is to do a painting of a bird, he would need a picture of that subject. Because not just one picture but a series of pictures covering the full 360-degree view of the bird is needed, carving is different from painting. From these pictures, the position of the bird is determined and the drawing is made. In other words, a top view of the body, a side view of the body, and a side view of the head are needed. Then, a cardboard template is traced onto a piece of wood and cut out on a band saw. The head and body are cut. Then, using a hardwood dowel for support, the head is glued to the body. After the glue dries, the carving begins.

To complete the carving, there are as many methods as there are carvers. Although the tools usually range from hatchets to electric rotary grinders, chain saws may be used for the larger birds. From the first roughing to the final feather carving, I prefer small knives, chisels, and gouges to do all my carving. One of the most important things in carving is to have razor sharp tools. If dull tools are used, much damage can be done to both the piece on which you are working and even yourself.

Basswood, pine, cedar, balsa, and cork are acceptable and may be used in decoy-carving. Basswood has an even density grain and is best for holding a lot of detail. Because it will not rot, cedar is excellent for working decoys. Cork and balsa float well and are used for working decoys as well.

Now, back to carving. Since the side and upper profile of the bird already is cut, basically all that has to be done is to round the bird down. This is done with wide chisels and gouges. As the wood gets closer to the desired shape, smaller tools are used. The final detail is put in with a small knife. After the bird has been rounded, it is sanded smooth and the bill outline is carved. After this is done, the eye holes are drilled and the eye is inserted. Eyes can be obtained from any taxidermist supply.

At this point, the maker may either paint or carve more detail on the bird. Depending on the amount of detail desired, any number of feathers may be carved into the bird. Starting from the back, the tail feathers, primaries, and tertails are usually enough to give the bird a natural look. Again, at this point, the bird may be painted. However, carving detail may go still further. One of the best ways to make a bird lifelike is to use a wood burning tool which has been sharpened to a fine edge. Then, you may line all the veins and ridges of the feathers.

Many techniques may be used to paint the bird. Both artist oils and acrylics produce fine results. Recently, because of the drying time, I have changed from oils to acrylics. Acrylics have a much shorter drying time. Different effects are produced by stippling, blending, and using transparent washes.

Unfortunately, I am unable to answer individual questions in this article. However, when you come to the Kutztown Folk Festival, come to the Decoy-Lore Tent. I will be happy to answer any of your questions.

Blue Winged Teal
Come with me on a “back road tour” of the Kutztown area. I want to introduce you to some most unusual people, Kutztown’s Plain People. They are a sixty family group of very conservative and traditional Mennonites. For the sake of clarity, I will refer to this sixty family group as “Old Order Mennonites.” I want to distinguish them from other Mennonites, who have become assimilated, in great measure, into the general culture around them and who have become, in fact, very much like the world in which they live. This is not true for these “Older Order Mennonites.” Their life style has isolated and insulated them from the industrial, technological, social environment surrounding them. Truly, they may be defined as a subculture whose values and behavior are quite different from the values and behavior in the dominant cultural scene surrounding them.

SEE THAT HORSE AND BUGGY COMING TOWARD US? I suppose that buggy most strongly symbolizes the “Old Order Mennonites” value of separation from the “outside world.” Although they may ride in cars and use public transportation, these people are not permitted to own or operate an automobile. This use of the horse and buggy is a constant reminder: “We are different from you!” Also, it serves to limit the size of the community, thus making it more cohesive. By keeping people close to home, the “Old Order Mennonites” minimize the influence of the “outside world.” Of course, even the Mennonite buggy is responding to technological innovation. Some of them now come equipped with a hydraulic brake system. Some even have heaters! The Commonwealth of Pennsylvania requires that buggies have flashers and headlights. This fact forces the present-day buggy-maker to incorporate room for a battery.

UP AHEAD IS A TYPICAL HOUSE AND BARN COMPLEX. Home is really the center of the “Old Order Mennonite’s” universe. Typically, the “Old Order Mennonite” is born and dies at home. Yes, some doctors in the Kutztown area still make “home deliveries.” Also, although they do not hesitate to use modern hospital facilities, “Old Order Mennonites” bring their terminally ill people home to die.

Because these Mennonites do not believe in birth control, families of twelve to sixteen children are not uncommon. The father, a farmer, works close to home. Mother is a full-time homemaker. The children are seldom far from home. They do not belong
to hobby clubs or scout troops. They take part in no after-school hours, extracurricular activities which might keep them away from home.

The singings which provide entertainment and lead, eventually, to dating are held at home. Dating among the "Old Order Mennonites" consists of a young man calling on his young lady in her home. No going to the bowling alley or to the movies! These activities are on the forbidden list.

Weddings are conducted in the home. The wedding season is in October and November, which is after the crops are harvested and before the severe winter weather. Among the "Old Order Mennonites," the model age for a young lady to marry is twenty; for young men the model age is twenty-one. While I am talking about weddings, let me point out that this group is endogenous, which means that members may marry only someone of the same "brand" of Mennonite. Since the local community has only sixty families, it may be necessary to seek a marriage partner from another "Old Order Mennonite" community. Such communities exist elsewhere: Lancaster County, Pennsylvania; Michigan; Missouri; Ohio; Wisconsin; Canada.

As the buggy is a symbol of separatism, so the home is the strength of separatism. Families are so close-knit that the surrounding culture seldom entices members away from their own community. One of the contributing factors to this fact is that radio and television are also on the forbidden list, again, minimizing influences from the "outside world."

Cultivating the corn.

Tending the roadside stand.

WE ARE PASSING THE CHURCH HOUSE NOW. I wish it were Sunday, so that you could observe their religious service. Males and females sit on opposite sides of the room. Also, the younger, unmarried sit apart from the married people. The interior of the building is austere: No paintings, carvings, stained glass, or symbolism. All the furniture, including the benches, singing table, and the preaching table, is handmade. The "Old Order Mennonites" do not have a choir in the usual sense of the word. Instead, seven or eight men are seated around the singing table; they lead the congregation in the hymns. Since musical instruments of any kind are on the forbidden list, singing is unaccompanied. The religious functionaries, such as the Bishop, Minister, and Deacon, preside from behind the preaching table. They preach and lead the congregation in prayer. Two sermons at each Sunday service are usually forty-five minutes to one hour long. These sermons center on sin, salvation, and the simple life.

The religious functionaries have no special training. They are farmers of the "Old Order Mennonite" community who have been chosen by lot to serve as God's spokesmen. An important duty of the Deacon is to administer the mutual aid activities in time of need. When a house or barn burns or a person is stricken by an illness or an accident, the Deacon directs the community to provide whatever financial or physical aid is necessary. These people are prohibited by the rules of their culture from carrying accident, fire, or life insurance! They are trained to help each other rather than to rely on strangers from the "outside world."
SEE THE SCHOOLHOUSE AT THE END OF
THE ROAD? With the interaction of pupils in the
one-room schoolhouse, "Old Order Mennonite" train-
ing in cooperation begins. The Commonwealth of
Pennsylvania permits the "Old Order Mennonites"
to operate their own school system. The Kutztown
area has four such schoolhouses: one room, grades
one through eight, no electricity, no indoor plumbing.
Who is the teacher? Most likely, she is an eighth-
grade graduate of a similar one-room schoolhouse.
She has no specialized teacher training or certifica-
tion. Usually, she is a teenaged girl "marking time"
between the end of her own eighth-grade education
and her marriage! What is the curriculum? It is
heavy on the basics such as reading, spelling, arith-
metic, and some history and geography; it is light on
science and has no "electives." Don't be too quick
to criticize this education. Because it reinforces the
principles of nonconformity to the world and separa-
tion from it, this education is essential to the "Old
Order Mennonite" way-of-life. The "Old Order
Mennonites" see their school system as superior to the
public school system. They have no community
members on welfare, none are unemployed, no one
is in jail. Their community has no drug or alcohol
problems. The "Old Order Mennonites" see all of
these things in the public school-oriented society
around them. Their one-room, eighth-grade school
is a front line defense against the "outside world."

A FINAL NOTE. You must understand that the
people I have been telling you about are only one
small segment of the total "Pennsylvania Dutch"
heritage, a living, present-day survival of that heritage.

The "Pennsylvania Dutch" can be divided roughly
into two groups: the "Plain Dutch" such as the Amish,
Mennonite, and Brethren and the "Gay" or "Gaudy
Dutch," who have Lutheran and Reformed origins.
The Kutztown Folk Festival's arts and crafts activities, such as hex signs and fraktur painting, relate to the "Gay" or "Gaudy Dutch" heritage. But the Kutztown Folk Festival has points of contact with the "Plain Dutch" as well. The Main Stage presentation, the Amish Wedding, and the Barn Raising, all of which are performed twice daily, refer to the Amish tradition. Several programs on the Seminar Stage are devoted to the "Plain Dutch." In the Quilt Building, many of the quilts which are on display and for sale were made by both the "Gaudy Dutch" and the "Plain Dutch." Of course, the food specialties, such as shoofly pie, dried corn, cottage cheese and apple butter, pot-pie, and dried apples and dumplings (snitz un knepp), are common to both heritages.

Finally, the "Dutch" in "Pennsylvania Dutch" has nothing to do with Holland. Simply, it is a corruption of the word "Deutsch" meaning "German." When the first "Deutsch" (Germans) came to the new world in the late 1600's and early 1700's, the resident English settlers could not pronounce "Deutsch," so it came out "Dutch." Therefore, a Pennsylvania "Dutchman" is really a Pennsylvania "German." The "Pennsylvania Dutch" dialect is nothing like Holland Dutch, but is similar to the German which is spoken in Bavaria, Germany.

Well, this "back road tour" has been an excursion into a different world! We have met a people who by dress (plain clothes), speech (the dialect), mode of transportation, education, religion, and total life style are distinct from the prevailing cultural milieu which surrounds them. Do not feel sorry for them! They are healthy, happy, and secure. Maybe, they are even better off without a television set. Just think how nice it would be not to have to pay those high insurance premiums and not to have to worry about the cost of running your car!
Where Food Preparation Was An Art

For more years than one can remember, Fourth of July week has meant the Kutztown Folk Festival, a time of renewing old acquaintances, making new ones, and going back to the days when cooking was an art, the pride and joy of almost every Pennsylvania Dutch woman.

In the Country Kitchen, which is centrally located on the Folk Festival Commons, we demonstrate the old ways of preparing meals. We show you the methods which were used long before frozen foods and shortcut, prepared mixes and soups were concocted, turned out in mass production, and distributed in wholesale amounts to large food stores.

Unfortunately, in many households today, cooking has lost its individuality. This is not true in the Pennsylvania Dutch Country, where meal preparation can take a full day or longer!

In going back to the old ways, one must remember that refrigeration was practically unknown. Country cooks relied on the spring house and, when lucky, an icehouse, where chunks of frozen water were placed in straw. This helped to delay melting and to keep food cold longer. Therefore, with these methods of refrigeration, the country cook could not keep food safely for a prolonged time. Heat was the country cook's method of food preservation. Several methods were used. At the Country Kitchen we demonstrate all of them.

Good food and conversation around the Festival Country Kitchen table.

By Mary E. Sise
DRYING

Vegetables grown on the farm, such as string beans, corn, lima beans, are partially cooked (not until soft) and then dried in many ways.

1. The most simple method of drying was to put beans on a string and hang them from the farmhouse rafters. The beans had to remain hanging until they rattled!

2. One could put fruits or vegetables on slatted trays, cover with Kraft paper, and place in a low-heat oven (about 200 degrees Fahrenheit). Depending on the humidity, this process could take anywhere from one-half to one full day.

3. Another method used a water tray on top of the stove. One filled the container with water and let it boil. The food to be dried was laid on top of this tray.

4. If one had no oven trays or stove trays, cookie sheets could be used. The cookie sheets were laid in the yard or even on the tin roof. In this method, the food was covered with cheese cloth to prevent the bugs from getting into it.

5. The most fortunate Pennsylvania Dutch woman had a dry house, one of which is at the Kutztown Folk Festival. The dry house looks like a small chest of drawers set on stilts. This chest has several mesh drawers and a fire is started in a small stove underneath the structure. The vegetables or fruit on the trays dry slowly. Although the vegetables have to be pre-cooked, most fruits are dried raw.

Children as young as three and four years old were taught how to snap beans, wash vegetables, turn vegetables or fruit on the drying trays, or help put beans on strings. Older children were given the task of carrying wood or doing the household and field chores.

After the product was dried, it had to be jarred or kept in an airtight container. This was necessary so that the produce would not mildew.

One more hint! When making “snitz” (dried apples), good cooks peel sour apples before slicing them for drying. However, they dry sweet apples with their skins “left on.”
CANNING

Crops usually come in abundance in the summer months of July, August, and September. Can you imagine “firing-up” a wood stove for canning vegetables when the temperature hovered in the nineties! The average farm mother’s canning was done in addition to the regular household chores. She also had to look after several children ranging in age from infant to six or seven years old. Above that age, the children were probably in the field where they could help their father. Whether she cold-packed or hot-packed her fruits and vegetables, it was still a long, hot process. Cold-packed vegetables had to be cooked in hot water for at least three hours. If she “open-kettle” or hot-packed her produce, it was still a two or three hour process.

What did the Pennsylvania Dutch woman use for a canner? A wash-boiler, of course! She could get about a dozen jars into the boiler. However, if her husband was resourceful, he could provide her with a fitted board with holes in it. This board was placed on top of the bottom layer. Then, she could process two layers at once and speed up her work. If her family were large, the Pennsylvania Dutch woman had to can around six hundred quarts of various foods each year. Therefore, she utilized every possible short-cut.

What did the Pennsylvania Dutch women can? Beans, peas, corn, other vegetables, fruit, and meat — from turkey to pork!

Vegetables may be canned “just so” or they may be soured and used as one of the “seven sours.” Fruits are either canned to be used in those “wonderful good” pies or made into jellies or jams. Apples and pears may be turned into apple and pear butter.

The most simple jelly-making process is to take equal amounts of fruit and sugar. Any fruit from strawberries to peaches may be used to make jelly. Boil these two ingredients until the mixture becomes thick.

You will probably ask, “How do I know when the mixture is thick enough?” Put a drop on your thumbnail. If it does not run, then the mixture is thick enough. Also, you may let the mixture drop off the spoon until the final strands unite. These are but two of the many tests. To make grape jelly thicken, the cook must slice a small tart apple and add it to the mixture of sugar and grapes.

Elderberry jelly takes a little more effort and is considered a delicacy. In order to get rid of the fine seeds, the berries must be scalded and run through a colander. With the juice of one lemon added, the one-half fruit and one-half sugar mixture is boiled until thick.

Once the jellies are ready, the country cook’s work is not yet done. In order to seal the jelly glasses, she must melt paraffin over each glass!
MISCELLANEOUS

In the preparation of meat, a salt water bath is used to extract all of the blood from the meat. Then, in either the spring house or the icehouse, the meat is thoroughly cooled. When packed into jars, meat could either be pre-cooked or raw. Again, a minimum of three hours in a canner is necessary to jar the meat properly. If it is canned and then heated in an oven, the meat must be kept at about 275 degrees Fahrenheit for about three and one-half hours.

To prepare her saurkraut, the Pennsylvania Dutch cook looks for her largest crocks. A bushel of cabbage and two cups of salt will fill a five-gallon crock. After putting a layer of salt on the bottom of the crock, the cook alternates layers of cabbage and salt. She ends with a layer of salt. Throughout the process, the cook pushes and squeezes the mixture into the crock, so that she removes as much air as possible. The large outer leaves of the cabbage head are placed on top of the mixture. A heavy weight is placed over the covering to insure that no air gets into the mixture. About four weeks later, the large outer leaves and all discolored matter are removed. The kraut is brought to a boil and then jarred.

Chow-chow, another delicacy to tantalize the taste-buds, is usually prepared in the fall after harvest. Several kinds of beans, including limas; green; yellow; kidney; and bird-egg (white with red speckles); celery, onions, pickles, carrots, sweet peppers, cauliflower, and any other available vegetables are the ingredients. Each ingredient is cooked separately. Then, vinegar, sugar, and salt are added to the combined liquids of the vegetables. Sometimes, the cook adds a little tumeric. Before jarring, the Pennsylvania Dutch cook brings the entire mixture to a rolling boil. Then, the chow-chow is canned and ready to serve in the future as one of the “seven sours.”

Another favorite of the Pennsylvania Dutch cook is corn relish, which is made by cooking the corn for a short time. Along with sugar, vinegar, and water to taste, chopped colored, peppers, celery, and celery seed are added to the corn. The mixture is brought to a rolling boil and then jarred.

“We waste not — Want not” is an old adage which is put into everyday practice in every Pennsylvania Dutch kitchen. The Pennsylvania Dutch cook even pickles watermelon rind! The watermelon is cut up and the green outside rind is peeled off. The white section is soaked in salt water, one cup salt to fifteen quarts of water, for one-half hour. Then, the white rind is removed, rinsed, and cubed. To each jar of rind, in addition to nutmeg, cinnamon, clover, and all spice to taste, the cook adds one-half cup vinegar and one-half cup sugar. After it is brought to a full, rolling boil, the mixture is jarred.

Along about February, with the temperature close to zero and the snow piled to the windows, what a great joy it is for the Pennsylvania Dutch cook to go to her pantry and bring out the food which she prepared in the warm and bountiful summer and fall. canned spare-ribs, beans, carrot relish, chow-chow, corn and corn relish, and a tasty peach cobbler are all available to the Pennsylvania Dutch cook’s family! She simply has to add a few mashed potatoes and the meal is complete — a Pennsylvania Dutch cook’s skill and devotion which gives her family a tasty fare to warm their bodies on a cold winter day! So in the Kutztown Folk Festival’s Country Kitchen, we try to recapture the good old days by demonstrating the old methods of cooking, canning, and preserving.

My co-workers at the Kutztown Folk Festival, Mary Redcay and Dorothy Redcay, and my friends and the good cooks from Denver, Pennsylvania, Mildred Gehman and Callie Shirk, all contributed to this article.

“We pressed ourselves so full, we can’t move!”
From a child's point of view, no visit to the Kutztown Folk Festival would be complete without watching the making of hand-crafted wooden toys, games, and puzzles.

The Kutztown Folk Festival's wooden toymaker, Herb Kroeger, Doylestown, Pennsylvania, has revived the long-forgotten craft of making a wide variety of wooden toys. Children enjoy watching Herb as he goes through the many tedious tasks which are involved in fashioning a fine-wheeled toy from a piece of choice wood.

Herb takes great care assembling each car. He also spends a great amount of time in hand-sanding. After he glues each wheel to the axel, Herb drills a small hole into the wheel and axel. Then, he inserts glue and a dowel rod into the hole. In this way, the wheel is pinned to the axle to insure that, even with “rough” treatment, the wheel will stay in place. In case of a tragic “accident,” the owner only needs to send the car to Herb. All repairs are free!

All of Herb’s toys are designed with children in mind. They are made of choice, unfinished sugar pine. Herb uses hardwoods to make the wheels and axles, which need greater strength. All the toys are hand-sanded so that all the natural woods feel, smell, and actually taste good.

Not all of Herb’s toys have wheels. The paddle boats, powered only by a rubber band, have crossed many a bathtub ocean. Little girls seldom pass up the chance to play with one of the wooden flat irons, which are fashioned after those their grandmothers used.

Among Herb’s favorite toys are his “Happy Hulligan Lumber Truck” and his “Little Car,” which comes with removable wooden people and a spare tire. Since all of his toys are “child powered,” Herb invites all children to stop by the Wooden Toy-Maker Tent at the Kutztown Folk Festival and try out the wooden toys.

Diane and Larry Jones, Oley, Pennsylvania, designed “All About Me,” which is a colorful, hand-crafted jigsaw-puzzle and teaching aid. This custom-made
puzzle features a birthday cake with the child's birth date, a house with the child's address, and a telephone with his telephone number.

This is just one of many special puzzle-boards which Diane and Larry have created. All of them are displayed at the Wooden Games Tent on the Folk Festival Commons. Their puzzle-boards are hand-decorated with vivid colors and non-toxic finishes. The boards vary in size from the large alphabet puzzle, which has all the letters of the alphabet, to the small number puzzle, which features the numerals "0" to "9." Many puzzles even have little handles on the pieces to aid children in removing the pieces from the board.

There seems to be no end to the subjects that Diane and Larry display in the colorful wood of their puzzle-boards. "All the Animals" is a jigsaw-puzzle with twenty-two pieces in shapes, such as an alligator, a giraffe, and even an elephant! "All My Cars" depicts different means of transportation, including a school bus and taxi. A colorful, puzzle-board assortment of trains, both steam and diesel, is entitled "All My Trains."

"The Birth Remembrance Puzzle" is a custom-made puzzle which features a picture of a child. When all the pieces are removed from the board, the child's birth statistics are revealed. Similarly, when the pieces of the "Nativity Puzzle" are removed from the board and arranged in front of it, they become a child's Nativity scene!

If selecting the right puzzle for your child becomes a puzzle, you may have a name-puzzle made to order. This puzzle features something very valuable to a child, his own name.

An unusual and decorative feature of Diane and Larry's puzzles is that, when a child is not playing with them, they may be hung on the wall in the child's room. The puzzles are also fine pieces of art. If you enjoy puzzles and would like to see how they are made, stop to see Diane and Larry at the Wooden Games Tent on the Folk Festival Commons.
My wife, Grace, and I invite you to visit us at the Puzzelore Tent, where both children and adults may spend time investigating the many hand-crafted games and puzzles, which are reminiscent of yesteryear. I will be demonstrating and constructing an old-time puzzle which is known as “Jacob’s Ladder.” Your grandfather will remember holding one of the seven blocks and causing them to cascade mysteriously downward! Grace will be happy to discuss the histories and instructions of any of the puzzles with you.

Before the advent of radio and television, the most popular past-times were puzzles and games. Some puzzles are thousands of years old. Others have been traced to surprising sources; these puzzles date back to the soldiers and prisoners of years gone by. During early times, when illiteracy was high and printed matter scarce, soldiers, who often had more time on their hands than the peasants and farmers, spent long hours playing games.

“Nine Men’s Mill” is an example of one of the games which those soldiers might have devised. Variations of the board on which it is played have been found chiseled into the stone inside one of the Egyptian Pyramids and carved into a wooden pew in an old English church. The soldiers constructed the game with pieces of tree branches or pebbles. The game which has a wooden board and pegs needs two players. Standing the test of time, “Nine Men’s Mill” is an excellent strategy game.

One of the most popular puzzles was the “Blacksmith’s Puzzle,” which hung in many early blacksmith shops. The puzzle kept the customers occupied while the blacksmith shod their horses or, more recently, fixed their Model “T” Fords. Two horseshoes were welded together and encircled by a brass ring. This puzzle looks impossible to solve; yet, it is surprisingly simple. Therefore, it is a favorite with children and adults who love to do “the impossible.”

Resembling a miniature beehive, the “Towers Puzzle” is an abbreviated version of an ancient, Far Eastern puzzle, which originally was called “The Doomsday Puzzle.” The original had sixty-four, different diameter discs, which were arranged in a cone-shaped stack on one of three posts. The object was to restack the discs into the original configuration on one of the other posts. You may move only one disc at a time and may never place a larger disc on top of a smaller one. Although thousands of years old, the original has never been solved! If worked continuously, moving one disc per second, the puzzle would not be completed in the next one million years. Our “Tower Puzzle” has seven discs and requires 127 moves. This version of the puzzle can be solved in several minutes.
"The Lover's Yoke" features a bit of local folklore. The puzzle consists of a wooden board with a card, which holds two beads, laced through it. Reportedly, father would keep the puzzle for his daughter's boy friends. When they would come to call, father would give the young man a chance to solve the puzzle. If the suitor could get both beads on the same loop, he was permitted to court the young lady!

The forerunner of the modern jigsaw-puzzle, "The Contour Puzzle," is a three-dimensional wooden puzzle which is cut from a solid block into twelve uniquely-contoured pieces. The jigsaw is also very useful in making puzzles for young children. These puzzles are usually in the shapes of easily-recognized animals, such as elephants, ducks, or rabbits. They consist of three or four interlocking, free-standing pieces of sugar pine, which have been finely sanded.

The craftsmen who made the wooden toys, games and puzzles at the Kutztown Folk Festival are professionals who enjoy applying the same materials, methods, abilities, and integrity which are used in the manufacture of the finest furniture to their creations. However, these carefully-crafted creations have one main purpose, to entertain and, at the same time, educate those very special people, CHILDREN!

The author's wife Grace, demonstrates an old favorite toy, "The Dancing Man".
A Sketch of the Seminar Stage Programs

by JOHN E. STINSMEN

My earliest memories of the Seminar Stage go back almost twenty years, when I was attending Kutztown State Teachers College. In my freshman year, I became a member of a German band with the grandiose title of "The Heidelberg Philharmonic." Through some rashness in judgement, Dr. Alfred Shoemaker, who at that time was the Director of the Pennsylvania Folklife Society, hired us to play for the Kutztown Folk Festival on the Seminar Stage. We always followed another scintillating program, "Professor Hertzog and His Trained Snakes." In those years, things were a bit more primitive than they are today. Professor Hertzog not only milked a rattlesnake on stage but butchered one as well! Nothing is more unsettling than going on a stage strewn with assorted rattlesnake parts! Being college types, we fortified our courage against this hair-raising experience by imbibing canned malt which we stored conveniently in our tuba. In fact, sometimes we fortified ourselves to the point that we failed to show up at the Seminar Stage at all! The snakes were delighted.

Although the original Heidelberg Band disbanded, three of its members are still regulars on the Seminar Stage. I am moderator; Richard Shaner does the "Hexerei and Powwowing" program; Donald Rohn represents the Goshenhoppen Historians.

The Folklife Seminars originated in 1951, one year after the inception of the Kutztown Folk Festival. Then, as today, the purpose was to disseminate topical information concerning the folklore and folkways of the Pennsylvania Dutch.

A Ursinus College credit session conducted at the Festival.

In the past, the Seminar Stage Programs featured the founding fathers of the Pennsylvania Folklife Society; Dr. J. William Frey, Dr. Alfred Shoemaker, and Dr. Don Yoder. These gentlemen would expound on assorted topics such as courtship and wedding customs, Amish folklife, and "water witching." By 1961, the Seminar Stage Programs had expanded to ten hours and ran concurrently with the Main Stage. As the Pennsylvania Folklife Society changed, the Seminar Programs reflected those changes. When Dr. Don Yoder published the book Pennsylvania Dutch Spirituals, the Seminar Stage featured several programs on dialect singing. For many years, Mabel Snyder, one of the very few female undertakers in this area, hosted a Seminar Stage Program on funeral customs. Her collection of mourning items and caskets was purchased by the Pennsylvania Folklife Society and is displayed annually in the Funeral-Lore Tent.

During the early 1960's, the Seminar Stage suffered a set back and seemed to lose its direction. Only after the combined work of Mark R. Eaby, Jr. and the scholarly interest of Ursinus College has the Seminar Stage again been on the firm footing with both scholarship and entertainment. Today, the Seminar Stage Programs try to provide a potpourri of subjects which range from Plain Pennsylvania Dutch customs and traditions to the Gay or Gaudy Pennsylvania Dutch customs and traditions.

Issac Clarence Kulp, a conservative Dunkard preacher, is the narrator for two programs on the Plain Dutch traditions. The first program presents a short history of the Anabaptist movement. Models wear the various costumes of the Plain Pennsylvania Dutch sects. His oration does include such small sects as the River Brethren, the Schwenfelders, the Seven-Day Baptists, and the Ephrata Cloisters, as well as the better known and recognized Amish, Dunkard, and Mennonite sects. In his half-hour presentation, along with a short history of these sects, Preacher Kulp provides a detailed description of each costume's purpose and place in the continuing saga of the Plain Pennsylvania Dutch. Later in the afternoon, Clarence, as he is known to his friends, presents a more detailed and scholarly program which is part of the Folklife Studies of Ursinus College, Collegeville, Pennsylvania. This daily half-hour lecture is part of an accredited, one-credit course which may be taken during the Folk Festival Week.
The Plain Pennsylvania Dutch traditions are also represented by Robert Ulle and Martha Denlinger, who are Mennonites from Philadelphia and Montgomery Counties. Robert Ulle is the historian for the Germantown Mennonite Church Corporation. Along with his great vocal talent, he uses his knowledge to provide a most pleasant and informative half-hour presentation.

The craftsmen at the Kutztown Folk Festival are presented in two separate programs. The Kutztown Folk Festival has acquired one of the finest groups of craftsmen in the eastern United States. Because of the many ways wood is used, Barry McFarland hosts a Seminar Stage Program which is devoted entirely to the various "wood-workers" at the Kutztown Folk Festival. As part of his vocation, Barry does wood-turning and furniture-making. His comments provide an interesting background for those craftsmen who work in one of the nation’s most beautiful and bountiful products, wood. Toys, puzzles, ladder-back chairs, Windsor chairs, barrels, carvings, and whittlings are all included in this Seminar Stage Program. In fact, a complete listing of all the Folk Festival crafts which utilize wood could go on and on! I do suggest that if wooden objects attract you, "The Skills of Wood-Working" is a must during your Kutztown Folk Festival visit.

A second Seminar Stage Program covers all those decorative arts which are associated with the farm homestead. George Arnold and John Dreibelbis co-host this program on farm and home handicrafts. They explain that the urge to decorate common household items is more highly developed among the Pennsylvania Dutch than any other American sub-culture. Dower chests, pie plates, coverlets, and quilts received that individual decoration which makes them "chust for nice." If one were to select a single word to characterize Pennsylvania Dutch arts and crafts, that word would have to be color. The traditional motifs, such as the Gold Finch and the Heart, have been used by other cultures. However, no other culture used them as extensively and flamboyantly as the Pennsylvania Dutch.

This summer will mark the fourteenth year for the Annual Quilting Contest. The contest was started in 1964 to "revive the Nineteenth Century art of quilt making," a vital craft in the Pennsylvania Dutch culture. Because of the interest in the contest has grown so spectacularly (from about two hundred entries that first year to a cut-off number of 1650 in 1978), a program on quilts will be introduced this summer as part of the Seminar Stage attractions. Experts will answer your questions on categories, colors, designs, and other pertinent facts about quilts and the Quilting Contest. Several quilts which the Pennsylvania Folklore Society owns will be carried through the audience, so that they have an opportunity to see the quilts more closely.

Sixty years ago, Pennsylvania Dutch antiques and collectables could be had "for a song." Such is no longer the case. Authentic dower chests, pie plates, and coverlets will bring prices undreamed of ten years ago. To help guide the novice through the maze of prices and pieces, Dr. Earl F. and Ada F. Robacker have a Seminar Stage Program. The Robackers are considered to be the country's foremost authorities on Pennsylvania Dutch antiques. Their program is different each day. Ada and Earl present a sophisticated "show and tell" from their extensive collection and from antiques which are owned by the Pennsylvania Folklore Society.

"Gute Essa" means good eating and stands for one of the most popular programs on the Seminar Stage. As a young college student, I would never miss this program! If I sat near the stage with a dejected look on my face, one of the ladies in the show would take pity on me and give me a few extra samples as she passed through the audience.

Pennsylvania Dutch cooking is world-famous. Who has not heard of shoo-fly pie or chow-chow? Has anyone ever seen a slim Pennsylvania Dutch ham? If the way to a man’s heart is through his stomach, then the Pennsylvania Dutch have provided a super highway! Jane Stinsmen, who hosts the Food Program, along with her guest cooks from all parts of the Kutztown Folk Festival, presents a delightful program for anyone who pampers his stomach! (She happens to be my wife and, of course, I am not prejudiced!)
In the beginning of my article, I mentioned that my initial experience on the Seminar Stage was with "The Heidelberg Philharmonic." The band's organizer was Richard Shaner. Our second year at the Kutztown Folk Festival, the band was asked to run a Hex Stand during our off-stage hours. We would demonstrate hex cures, such as burnt frog for use as a depilatory, and an open grave which has unique properties that cure urinary incompetence! From this obscure beginning has arisen one of Berks County's foremost authorities on witchcraft and hexerei. Richard Shaner discusses most of the Pennsylvania Dutch superstitions and both black and white magic on the Seminar Stage. Spiced with real antidotes about his "Great Aunt Annie" who was a reputed witch in "Rupert's Eck," Berks County, Pennsylvania, Dick never fails to provide an informative and interesting program.

Also early in my Folk Festival career, I met a man who has continued to fascinate and illuminate hundreds of Kutztown Folk Festival visitors with his daily Seminar Stage appearance. Professor Phares Hertzog is approaching the century mark with the ease and agility of a man thirty years his junior. During his program with Dick Shaner, the Professor sings, ties knots, and expounds on the Pennsylvania Dutch humor. To top it off, he still milks a rattlesnake, which is quite a trick for a young man of ninety-seven years of age.

No story on the Seminar Stage would be complete without mentioning the descendants of our original German band. "The Heidelberg Polka Band," directed by George Koch, now fills our former shoes. In addition to their many impromptu performances around the Folk Festival Grounds, the nine-member band plays twice daily on the Seminar Stage. For a few minutes in the morning, they provide that special flourish which begins the daily Seminar Stage Programs. At the end of the day, George and the band provide a full half-hour presentation, so that everyone may end the day on a happy note.

In 1975, two college courses were added to the program at the Kutztown Folk Festival. The courses were part of Ursinus College's summer program in Pennsylvania Dutch Studies and were under the direction of the History Department.

During the 29th Annual Kutztown Folk Festival, the two courses which will be offered are: PDS 432, Pennsylvania Dutch Folk Arts (one credit), taught by Lester Breininger; PDS 433, Pennsylvania Dutch Crafts and Craftsmen (one credit), taught by Robert Bucher. Each course will be held on July 3, 5, 6, and 7, from 1:30 P.M. to 4:45 P.M. Each course will cost $51.00.

The courses were originated three years ago by Dr. William Parsons, director of the Pennsylvania Dutch Studies at Ursinus College. This year, Professor Thomas E. Gallagher, Jr. will succeed Dr. Parsons. Professor Gallagher teaches anthropology and sociology at Ursinus College. He will serve as liaison between Ursinus College and the Pennsylvania Folklife Society, which sponsors the Annual Kutztown Folk Festival.
FESTIVAL FOCUS ON PRIZE WINNING QUILTS...

(Sunburst with Rising Suns)

(Moravian Star with Oak Leaf Motif)

(Pomegranate)

(Dresden Plate)

(Piece Patchwork)

(Applique)

(Quilted)

(Amish)

(Piece Patchwork)

(Emroidered)
SAND CASTING

CANDLE DIPPING

FARMERS MARKET

FUNERAL LORE

FESTIVAL

PEWTER CASTING

RUG WEAVING
FESTIVAL FOCUS

TINSMITH

PUPPET LORE

MENNONITE CULTURE

WOODTURNING

HYMN SINGING

SAUSAGE SANDWICHES

TIFFANY LAMPS
Afternoon

12:00 to 12:30 - HEIDELBERG POLKA BAND
Old songs and traditional marches are presented by one of Lancaster County’s finest musical groups which is directed by George Koch.

12:30 to 1:00 - COSTUMES OF THE “PLAIN DUTCH”
This panorama of costumes from past centuries of Dunkard and Mennonite traditions is narrated by Rev. Issac Clarence Kulp.

1:00 to 1:30 - PA. DUTCH ANTIQUES & COLLECTABLES
The folk art and rich tradition of the Pennsylvania Dutch craftsmen are presented by Dr. Earl H. & Ada H. Robacker.

1:30 to 2:00 - “GUT ESSA,” DOWN-TO-EARTH EATING!
Delectable Pennsylvania Dutch foods from “ponhaws” (scrapple) to “schmitz un knepp” (dried apple slices and dumplings) are explained by Jane Stinsmen.

2:00 to 2:30 - PA. DUTCH CRAFTS & CRAFTSMEN
Crafts of the Eighteenth & Nineteenth Centuries are demonstrated by Pennsylvania Dutch craftsmen on the Farm & Home Handicrafts Stage.

2:30 to 3:00 - THE MENNONITE PEOPLE
Some of the distinctive beliefs, practices, and music which comprise the everyday life of these people are presented by Robert F. Ulle.

3:00 to 3:30 - FOLKLORE & SUPERSTITIONS
White and black magic, from hexerei to braucherie, and occult practices of the past and present are explained by Richard Shaner. The snake lore of the Pennsylvania Dutchland is presented by Prof. Phares Hertzog.

3:30 to 4:00 - THE SKILLS OF WOOD-WORKING
Experts in whittling, carving, and turning wood discuss their different techniques. The program is hosted by Barry L. McFarland.

4:00 to 4:30 - “PLAIN” PENNSYLVANIA
A scholarly review and comparison of the “Plain Dutch,” Amish, Mennonite, and Dunkard, is presented by Rev. Issac Clarence Kulp.

4:30 to 5:00 - FARM & HOME HANDICRAFTS
These interviews with and demonstrations by various Folk Festival craftsmen are presented by George Arold and John Dreibelbis.

5:00 to 5:30 - QUILTS OF THE PA. DUTCH COUNTRY
An explanation of the quilter’s art and examples of traditional Pennsylvania Dutch motifs are presented by Gail M. Hartmann.

5:30 to 6:00 - HEIDELBERG POLKA BAND
A concert which highlights all the traditional Pa. Dutch favorite tunes is directed by George Koch.

URSINUS COLLEGE STUDIES at the KUTZTOWN FOLK FESTIVAL

The Pennsylvania Folklife Society feels greatly honored to host a series of Pennsylvania Dutch Studies programs to be give concurrently with our 29th Annual Kutztown Folk Festival.

This year will mark the fourth anniversary of this cooperative effort between the Pennsylvania Folklife Society and Ursinus College. It is now possible for students visiting the Kutztown Folk Festival not only to enjoy its wealth of folk culture but also to gain college credits. Professor Thomas E. Gallagher, Jr. is director of the Pennsylvania Dutch Studies courses at the Kutztown Folk Festival. These courses are only a portion of the Pennsylvania Dutch Studies offerings of Ursinus College during its summer sessions.

P.D.S. 432 - Pennsylvania Folk Art - [one credit]
This course takes an indepth look at folk art in paper, metal, wood, and ceramic. It includes study of country auctions and of craftsmen who produced these folk products. Lester Breininger brings to this course the background of a teacher and craftsman whose pottery and figurines are represented in the major museums of the United States.

P.D.S. 433 - Pennsylvania Dutch Crafts & Craftsmen - [one credit]
A study of the Eighteenth and Nineteenth Century crafts demonstrated by Pennsylvania Dutch craftsmen on the Folk Festival Grounds. Folk Festival craftsmen discuss their tools and crafts with students. Robert Bucher, who teaches the course, is well-versed on the subject, as was instrumental in the founding of Historic Schaefferstown and in the creation of the Goshenhoppen Historians, Inc. This interest and enthusiasm enrich his course on Pennsylvania Dutch crafts and craftsmen.
29th Annual Pennsylvania Dutch
KUTZTOWN FOLK FESTIVAL
July 1, 2, 3, 4, 5, 6, 7, 8, 1978

SQUARE DANCING, HOEDOWNING, & JIGGING
Place: Hoedown Stage
Time: 11:30 A.M., 12:30 P.M., 1:30 P.M.,
2:30 P.M., 3:30 P.M., & 4:30 P.M.
Everyone is invited to dance! Demonstrations
and instructions are furnished by champion-
ship hoedown and jiggling teams.
FREE FOR ALL:
7 p.m. to 8 p.m.

FARM PRODUCE
Place: Grange Building
Time: 9:00 A.M. to 7:00 P.M.
Eight local Grange organiza-
tions display produce from
Pennsylvania Dutch farms.

BALLOON ASCENSION
Place: Balloon
Time: 6:30 P.M.
This old-fashioned ba-
cension is similar to those
the Pennsylvania Dutch
in the 1870's.

METAL CASTING IN SAND
Place: Across from Tavern
Time: Noon, 2:00 P.M., & 4:00 P.M.
Expert craftsmen transform
molten metal into beautiful
objects with the help of molds
made from sand.

CHILDREN'S PUPPET SHOW
Place: Puppet Lore Stage
Time: 10:00 A.M., Noon, 2:00 P.M.,
4:00 P.M., & 6:00 P.M.
Pennsylvania Dutch puppets
perform for young and old.

CHILDREN'S GAMES
Place: Hay Wagon
Time: 10:00 A.M. to 6:00 P.M.
Children under 12 years old
are invited to join in the
playing of traditional Pen-
nsylvania Dutch children's
games.

GLASSBLOWING
Place: Across from Tavern
Time: On The H
Veteran glassblowers
strafe their ancient

QUILTING
Place: Quilting Building
Time: 9:00 A.M. to 7:00 P.M.
Pennsylvania Dutch ladies
demonstrate the art of
quilting. All quilts on
display are for sale.
**PRESENTING ON THE MAIN STAGE**

- **11:30 A.M. to Noon**
  - **HEIDELBERG POLKA BAND**
    Directed by George Koch

- **Noon to 12:30 P.M.**
  - **FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL**
    Hosted by Jane Stinsmen

- **12:30 P.M. to 2:00 P.M.**
  - **MUSIC AND PA. DUTCH HUMOR**
    Songs by Kenn Brooks
    Music and songs by Leroy Heffentrager
    Pennsylvania Dutch humor by Merritt K. Freeman

- **2:00 P.M. to 3:45 P.M.**
  - **MAJOR KUTZTOWN FOLK FESTIVAL PRESENTATION**
    **The Shunning**
    (See program on following page.)

- **3:45 P.M. to 5:30 P.M.**
  - **Country Auction**
    - Veteran auctioneer, Walter L. Bomberger, sells a variety of articles from the Pa. Dutch Country.

- **5:30 P.M. to 6:30 P.M.**
  - **MUSIC**
    Songs by Kenn Brooks
    Songs and Music by Leroy Heffentrager

- **6:30 P.M. to 8:15 P.M.**
  - **MAJOR KUTZTOWN FOLK FESTIVAL PRESENTATION**
    **The Shunning**
    (See program on following page.)
Written and Directed by: Richard C. Gougler
Music Written and Directed by: Jack M. Taylor
Lyrics by: Patricia M. Taylor

PLACE: The farm of Menno Fisher and Ivan Glick in Lancaster Co., Pennsylvania
TIME: The Present - late summer

OVERTURE

SCENE 1: Fisher home - early Wednesday afternoon
"A Wedding Is A Happy Time" Beulah, Moses and Company

SCENE 2: Fisher home - Wednesday evening
"Here's A Dream" Esther and Matthew

SCENE 3: Outside Fisher home - Thursday afternoon
Dance Timothy, Ada and Young People

SCENE 4: Fisher home - Friday evening

SCENE 5: Glick home - Saturday evening
"Love You I Never Can" Esther

SCENE 6: Fisher home - late Sunday afternoon
"Why Can't We Have What The English Have" John
"We Gotta' Stop Charlie White!" Ivan and Company

SCENE 7: Fisher home - late Friday afternoon

SCENE 8: Fisher home - Sunday morning
Hymn #135 - Schonster Herr Jesu Entire Company
Hymn #14 - Lobe Den Herren Entire Company

SCENE 9: Outside Fisher home - Sunday afternoon

SCENE 10: Outside Fisher home - Sunday evening
Singing Young People
"Dressed Up Like The English" Faith, Elmer and Children

SCENE 11: Fisher home - Tuesday afternoon

SCENE 12: Fisher home - Thursday morning
"This You Ask Of Me" Reba and Menno
"To Be Alone" Reba
"To Be Alone" (Reprise) Menno and Luke

About the authors:
Richard C. Gougler teaches mathematics at Kutztown Area High School where he has been writing and directing plays for the past 28 years.
Jack M. Taylor received his B.S. Degree in Music Education from West Chester State College. For the past two years he has been Director of Instrumental Music at Kutztown Area Junior High School.
Patricia M. Taylor has performed with and directed professional and semi-professional ensembles. She has taught music privately for four years.

TWO PRESENTATIONS
ON THE MAIN STAGE
AT 2:00 P.M. & 6:30 P.M.
PA. DUTCH HUMOR

DRIED FLOWERS & HERB LORE

BONNETS - BONNETS

BAND BOXES

REVERSE PAINTING ON GLASS

WOODCUT PRINTING
FESTIVAL FOCUS

OLD TIME BALLOON ASCENSION

PA. DUTCH DIALECT LORE

THE OLE' SPINNING WHEEL

GRANGE EXHIBITS

FRAKTUR ARTIST

BASKET MAKER
The Kutztown Folk Festival has an excellent cross-section of wood-workers. They run the gambit from split-oak basket-makers to the cabinet-makers and chair-makers with whom this article will deal.

The first craftsman is Windsor chair-maker, Sam Laity, II, who produces one of the finest Windsor or Bench-made chairs in the entire Pennsylvania Dutch Country. He comes from a long line of cabinet-makers and wood-workers. His grandfather first worked in coal in the Tower City region of Pennsylvania. In the early 1900's, Sam's father moved to York, Pennsylvania, where he decided to apply his coal-carving skills to wood. At the same time, Sam's father was employed by a York piano company. Soon his skills were known throughout the surrounding area. Sam's father had learned wood-carving and wood-working from his father. The two, talented men decided to start a wood business in York, Pennsylvania. Many of the skills of both father and grandfather were passed along to young Sam. As Sam says, "Basically, I am a chair-maker." That he is!

The Windsor chair is of English birth and breeding. The prototype of the Windsor can be traced to 1606. However, not until 1700, did it come to recognition in the beech woodlands of Buckinghamshire, England. The chairs were peddled throughout the countryside, but the most logical place to find them was the town of Windsor.

Although native to England, in America the Windsor developed the graceful lines which converted it from a common farmhouse or tavern piece into a piece at home in the handsome, fashionable colonial homes. Since Philadelphia was known as the "London of the New World," it seems likely that Windsor chair-making was centered there. During the late 1720's, Windsor chair-makers started to move west. Variants of the basic chair appeared in the Pennsylvania Dutchland. Both the "grandfather chairs" and "barroom chairs" had their backs built up to a greater height and had much longer spindles than the basic Windsor. But they had the same bow-back approach as the Windsor. In colonial times, the skill of design and thoroughness of workmanship produced chairs that are as sound today as when they were new. Unless the chair has met with an accident and been improperly repaired, one seldom finds a Windsor which has loose joints.

Sam has built most of the nine types of American Windsor chairs, since the construction techniques and the materials are basically the same for all of them. The seat is constructed of the finest poplar, which must have no knots or flaws. Usually, the seat is made with two or three two-inch thick pieces which are glued together. Maple is used for the graceful legs which need strength. The arms and bow-back are bent from red oak. This bending is accomplished by first steaming the wood. Then, the red oak is wrapped around a form. The tapered back spindles are made from hickory which allows for flexibility which is especially important in the upper portion of the chair. Although constructed of four different woods, the finished, graceful Windsor chair appears to be made from just one wood.

For their source of wood, some makers buy from a reputable dealer or at a public auction. However, most furniture-makers have an independent spirit and cut their own wood. After a severe storm, a maker may drive around to find downed trees. If he finds one and it is one of the wood he uses, he will try to purchase the tree. If no downed trees are available, the maker will cut down the trees he needs. After obtaining the necessary trees, the maker takes them to a local saw mill and has them cut to his specifications. Then, this lumber must be stacked in a barn. Because of the slats
between each board, air may circulate freely. The required drying time for this lumber is one year for each one-inch thickness of wood. Hence, a four-inch plank must dry for four years. There are no short cuts for quality air-dried lumber.

Bruce Nunemacher, who comes from a family of craftsmen, is another Kutztown Folk Festival woodworker and furniture maker. Both his grandfathers were cabinet-makers in Tower City, Pennsylvania. While not a cabinet-maker, Bruce’s father did dabble with wood-working. As a young boy in the coal town, Bruce observed the skills, made small objects himself, and sold them. After World War II, when he moved to Manheim, Lancaster County, Pennsylvania, Bruce became a wood-worker. First, he made gun cabinets and a variety of tables. Then, he began to produce an endless variety of wooden objects, such as candle stands; Bible boxes; cutting boards; and Shaker and trestle tables.

In making the blanket, dower, or six-board chest, Bruce is an expert. His blanket chests have received nationwide recognition. At a recent public sale, a California collector made a special trip to a small town in Lancaster County, Pennsylvania, just to purchase one. Bruce patterns his chests on the early ones. Although battered and scarred, many of these antique chests have managed to survive because of their excellent construction. For that same reason, the chests which Bruce builds will also survive.

Bruce selects and cuts the trees he wants to use to build his chests. He likes American black walnut, English walnut, and their first cousin, butternut, which is also called white walnut. He may also use sassafras, cherry, catalpa, and, occasionally, cedar. In contrast to the early chests which were constructed of soft pines and poplars and then painted in brilliant colors, all of the chests, which Bruce makes, are constructed with hardwoods and semi-hardwoods. From 1750 to 1810, wood had to be sawed by hand or by a reciprocating water-powered saw. With the advent of the large circular saw, chest-makers could have the hard woods
more readily sawed. Therefore, they began to use more hardwoods to make their chests.

Solid construction means using solid wood slides which are dovetailed together. If a chest is sixteen inches high, the board which is used to make that chest must be sixteen inches wide. That board must come from a tree at least twenty-six inches in diameter. When the front and back interlock with the sides of the chest and this joint can not be pulled apart, the chest is dovetailed. Turnip or onion feet, which look like turnips and onions, are used for legs. If it is available, a single piece of wood provides the top. However, those large trees are beginning to grow scarce.

On the front of many of the old chests were carvings, a date, and sometimes the initials of the intended bride. To add contrast, the carvings were either filled with a white material or inlaid with a lighter-colored wood. Using a bird, flower, or distlefink motif, Bruce usually carves his chests; but he does not fill or inlay them.

The next craftsman, William H. Heinrich, a benchmaker, also comes from a long line of wood-workers. Before coming to America in the 1920’s, his father, Wilhelm Heinrich, was a master cabinet-maker in Germany. In the late 1930’s, Wilhelm and his wife purchased a farm in Bucks County, Pennsylvania. There William’s father combined both farming and wood-working. However, in 1945, his father became a full-time bench-maker. From the early 1950’s until 1973, Wilhelm demonstrated his craft at the Kutztown Folk Festival. Now, his son, William, has succeeded him.

One rarely finds a piece of Pennsylvania Dutch furniture which represents the early period. Occasionally, a sawbuck table with its bench is found. In order to fulfill his family’s needs, the pioneer had to put together the necessary tables, chairs, and benches in a hurry. Then, as soon as finer pieces could be made, the family would move these early pieces to the barn. Few pieces could survive those conditions. Therefore, not many early pieces can be found.

Today, the making of a bench or table begins with the selection of a fine tree. The ideal time to cut that tree is between the middle of December and the end...
of January. When freezing temperatures exist, the sap, or moisture, in the tree is at its lowest point. This reduces the chance of the wood cracking or splitting, while it is air-drying. After the tree is cut, William takes it to a saw mill which has a large circular saw and has it cut into slabs. Early bench-makers had to use a pit saw. Two men, one in a pit and one on top, would pull the saw up and down to cut the tree into slabs.

After the necessary drying time in a dark and airy shed or barn, the wood is planed and sanded on both sides. The holes for the legs are bored with an auger and tapered with a hand reamer. Because of the irregular edges and knotty areas in the wood, William seldom uses an electric planer. The legs are tapered by hand or on a lathe. Each leg is made to fit a certain hole. A small cut, 1/32-inch wide, is made in the top of the leg, which is then put in from the bottom of the bench. A hard maple wedge, about 3/10-inch wide at the top, is driven into the bench from the top. This wedge forces the leg to expand in the hole and creates a fit which needs no glue, screws, or nails. The leg will never come out! Because the bench could split, William must drive the wedge into the bench perpendicular to the grain of the wood. Then, after many hours of sanding, the bench is level. The bench is placed in storage for a year. The humid summer months cause the wood to swell; the cold, usually dry, winter months make the wood shrink. If the legs should expand or contract while in storage, William can correct the condition. However, his benches are so well made that William seldom needs to correct it. Finally, William applies a finish to the bench, a perfect reproduction of the earliest furniture produced in Pennsylvania counties, such as Bucks; Montgomery; Lebanon; Lancaster; Berks; and York. As William Heinrich says in Pennsylvania Dutch vernacular, “God created the beauty in wood.”

William H. Heinrich, bench-maker, sanding to a perfect finish a reproduction of an early Pa. Dutch bench.
The author, Barry McFarland, working on his speciality, a tilt-top table.

The last craftsman, and the author of this article is the first of his family to take up wood-working. While he was a student at Millersville State College, Barry developed his interest in wood-working. Now, Barry is teaching wood-working at Donegal High School in Mount Joy, Pennsylvania.

Barry selects and cuts his trees. He will produce almost any cabinet piece to specifications. However, each craftsman has one piece which is his specialty. In Barry’s case, that piece is the tilt-top table, which has a bird-cage pedestal, pie-crust edges, and snake feet, or whatever you would like to call it!

This table is of simple construction. The center pedestal has three legs which are dovetailed into the turning. A dovetailed leg is more difficult to make but much stronger than an ordinary leg. The leg is hand-carved into a snake-foot style. On top of the pedestal is a small square where the top of the table is attached. This square, or bird-cage as it is sometimes called, allows the table to tilt or rotate. Variations of this basic design and construction may be used to make small tables and occasionally a candle stand.

During colonial times, this tilt-top table could be found in the better and more sophisticated homes. However, the Pennsylvania Dutch farmhouse often did not have room for a “chust for nice” table. Therefore, the tilt-top table was not as popular in the Pennsylvania Dutch Country as some other furniture pieces which were more useful.

All furniture-makers at the Kutztown Folk Festival are dedicated craftsmen. They would be pleased to have you stop and talk with them.

**BIBLIOGRAPHY**


The Muzzle-Loading Gunsmith

by Paul E. Forster

No story about muzzle-loading gunsmithing would be complete without a brief history about how the Pennsylvania or Kentucky Rifle developed. The basic parts of this rifle were developed in Germany during the 1400's, when the rifled barrel was developed. With this barrel, the gunsmiths were able to produce the first truly accurate sporting rifle, which was known as the Jaeger.

This rifle was usually short-barreled; however, sometimes the barrels did reach a length of 39-40 inches. Calibers of this rifle varied as much as the barrel length did. The average was about forty calibers; however, it could have one as large as sixty-five calibers. Some of these rifles had very fine rifling which meant that as many as fifty grooves were cut into the interior. This rifle was usually loaded with an oversized ball and no cloth patch. Others had rifling similar to what was used in American rifles and were loaded with a ball, which was slightly smaller than bore size, and a greased linen patch.

Of course, much controversy over the development of firearms exists. Unfortunately, the period which is of the most interest to us in the colonies was a fairly unimportant period in Europe. Therefore, the records of these developments are very unsure and clouded.

The German Jaeger was Europe's finest firearm. However, during the 1600's, the first rifles which were made in this country were primarily English types of guns. Since the colonial settlers were still predominately English, they made the guns with which they were most familiar. However, during the 1700's, the Germans and Swiss began to settle in Pennsylvania. Some of these immigrants also settled in Northern Virginia and the Shenandoah Valley as well. These people brought with them their crafts, religion, and their rifles. These talented gunsmiths began to evolve their rifles into a finished form. They took features from both English rifles and their Jaeger. By the time of the Revolutionary War, they had developed a truly American rifle. It was the most beautiful rifle the world had ever seen and, more importantly, it was also deadly accurate. A man could be sure to hit his target at three hundred yards! This rifle won great acclaim throughout the Kentucky frontier.

Unlike most craftsmen, the gunsmith had to be a master or expert in several mediums. He had to be an expert blacksmith in order to make barrels and locks for his rifles. However, by the mid-1700's, several barrel-making factories existed in eastern Pennsylvania. Since European labor was cheaper than colonial labor, many smiths chose to use cheaper English or German-made locks rather than colonial-made ones. The gunsmith also had to be a founder to cast his brass mountings.

Most importantly, the smith had to be a fine wood-worker, in order to create those long, slender, and graceful stocks. Some people have compared a well made Pennsylvania Rifle to a fine sculpture. Many of the smiths were also expert silversmiths and engravers. Work of this nature separated the master craftsman from the smith who just managed to assemble his guns.

A man's rifle was his most prized possession and a status symbol. Before ordering his rifle, a man would spend much time thinking about what he wanted. When he had a fair idea of what he wanted, he would go to a gunsmith whose work he admired. Together, they would plan his rifle.

Now, the gunsmith's work must begin. The stock of the Jaeger was European walnut, a superb wood. However, American walnut is a much softer wood, which has an open grain. This open grain makes the wood hard to finish well. Therefore, native maple was chosen for the stock wood, for it is light in weight, strong, hard, and close-grained. Curly maple was chosen for its contrast and beauty. The perceptive smith also chose curly maple because it resists wear well and, with age, becomes more pleasing to the eye.

After the gunsmith found a piece of wood which he felt would meet the needs of this rifle, he would begin the job of forging a flat piece of wrought iron into a barrel. Once the barrel was forged and welded into a tube, the gunsmith would continue to heat it in the forge and hammer it into a roughly octagonal shape. Then, the smith would bore out the barrel to the proper size and ream it smooth. Next, he would mount the barrel in his rifling bench and cut each of the spiral grooves, which are known as rifling, into the barrel. The last major task was to hand file the outside of the barrel to the desired contours. Once this task was completed, he would fit the breech plug and proof test the barrel. After the barrel had been proofed, the smith would inspect inside and out for
signs of splits or other flaws. Of the four hundred man-hours which are needed to complete a Pennsylvania Rifle, a smith would spend one hundred and fifty man-hours to finish just the barrel.

Now came the time-consuming part of assembling the parts of the rifle into a finished Pennsylvania Rifle. First, with a special plane, the smith would cut in the barrel channel. Then, in the same manner, the ramrod groove was cut on the bottom of the stock. Next, using knives and chisels, the gunsmith inlet the lock and trigger into the stock. Once the trigger location was known, the smith could cut the butt to length and fit the butt plate.

Now, the gunsmith must shape the stock into a thing of grace and beauty. This was the work that he liked best; he could show his artistic style. The wood shavings would fly off under draw knife, spoke-shave, and chisel. First, in order to get the cheek piece just right, the gunsmith would work on the butt area. Then, he would move up to the comb and wrist, and on to the area around the lock. At this point, the prudent smith would attach the stock to the barrel. Therefore, while he was shaping the forend down to final size, he could work without fear of cracking it.

Now, the gunsmith would plan and cut the patch box from brass. Next, he would inlet the patch box into the stock and attach it with iron screws or nails, which he had made. Now, the smith would make his forend inlays, thumb piece, and ramrod pipes; then inlet them. At this point, he would also fit the trigger guard. If this rifle was to be carved or the metal engraved, the smith would do both at this time.

Since this Pennsylvania Rifle was nearing completion, the smith would brown or blue the barrel, lock, and trigger. At this point, he would stain the stock to the desired color and finish it with hand-rubbed oil or wax. When he finished this part of his work, the smith would sign or place his touchmark to the rifle.

Usually, the gunsmith also made the items needed to use the rifle, such as a bullet mold, vent pick, powder measure, and a worm or jag to clean the gun. Sometimes, the smith also made the powder horn and priming horn.

When the owner came to pick up his Pennsylvania Rifle, he knew that this rifle was the maker's pride and joy, for every craftsman puts some of himself into the things he makes. The owner would carry this rifle afield with pride and confidence, for he knew it would serve him well. From time to time, the owner would return the rifle to a gunsmith to have the barrel freshed out, or to have the frizzen resteeled, or to have some other minor repairs made.

The Pennsylvania Rifles were tools which saw hard service. That so many have survived over the years is a tribute to the men who created them. Today, the originals are highly sought after collector's pieces. They should not be used.

At present, thirty-six states have special seasons when reproductions of these rifles may be used for hunting. Several organizations promote shooting safety and the traditions of the muzzle-loading rifles. Maybe this is a step in the right direction. We need more confidence in what we can do with the same primitive tools that our forefathers had to use — to prove that we can be as self-reliant as they were.
Those Rare Things Called
"ANTICHES"

by Anne E. Denney

The Antiques Building at the Kutztown Folk Festival caters to the tastes as well as the pocketbooks of many people. The numerous items which are on display and for sale can be termed collectors' items, nice junk, attic treasures, and, in some few cases, rare antiques. An important thing which we dealers must remember is to keep our sense of humor. Although they do not do so intentionally, folks can be downright insulting!

As we arrange items and place more "treasures" on display, we may hear a sweet little lady say, "Oh! I have one of those old things in my attic." Another of the Folk Festival visitors' favorite expression is, "How much do you want for those old crocks? My grandmother had so many we threw them all out when we sold the old place!"

Our answer is usually, "That's too bad! In the future, don't throw anything out until you inquire about its value."

Just when we think we can sit down to rest for a few moments, another group of people of all ages comes into the Antiques Building. Young children will give their grandmother's arm a yank and plead with her to buy them a small antique car or tiny fire engine, which may be fifty or more years old. Teenage girls will begin searching through jewelry trays for old dangling earrings. Older girls will head for the clothes rack to search for "flapper-era" dresses. If one dealer does not have the articles for which someone is searching, that dealer will direct the person to the proper booth. We like to help people to find the things they want to see or buy.

We take days of preparation to arrange our booths and displays. We must anticipate what items folks will want and we must try to have something for everyone. However, it never seems to fail to happen! When you decide not to bring that old ironstone platter or the quaint child's rocking chair, someone will want those very items.

The most rewarding moments come when someone walks by and sees something they want. That person comes rushing over and says, "Golly! I have been
looking for one of these for months.” As the person walks away with the package, he turns and says, “You have really made my day!”

Children provide other rewarding moments as well. Perhaps, a small boy who has ice cream and candy over much of his face walks to my display. He carefully puts a few sticky coins on the table. “How many Buffalo nickels can I get for this?” he asks hopefully. He has a cute, pleading expression in his eyes. I try to explain the value of Buffalo nickels and tell him that I believe we can reach a satisfactory arrangement. I place the valuable Buffalo nickel in a small envelope. I explain that he should keep this nickel separate from the rest of his change. He might spend the treasure by mistake. As he leaves, he says, “I’d never do that, I’d be losing money then. I will keep this forever!”

Although we have to work hard during the Kutztown Folk Festival, none of us would trade places with any other antique dealer during that week. I am including the names and stand numbers of the dealers at the Kutztown Folk Festival. All the attractive booths in the Antiques Building are open from 9:00 a.m. to 8:00 p.m. each day.

On one side of the Antiques Building are five stands; the opposite side has four stands.

Stand #1 is operated by William Wagenhurst, who has been at the Kutztown Folk Festival for eleven years. He specializes in trapping literature and antique bear traps, which today can only be used for decoration.

Stand #2 has been handled for the past ten years by Patricia Keim. She specializes in jewelry.

Stand #3, with Winifred Keim in charge, has kerosene lamps as its specialty.

Stand #4, operated by Charles Lefevre for the past six years, caters to the china and cut glass enthusiast.

Stand #5 is handled by Ruth Lee, who is new to the Kutztown Folk Festival. She specializes in vintage clothing.

Stand #6, operated by Anna M. Benner, has brass and copper items, enamel ware, and cast iron treasures. She has been with the Kutztown Folk Festival for the past six years.

Stand #7, operated by Vince Hart for the past eight years at the Kutztown Folk Festival, specializes in primitives.

Stand #8, with Doris Schneider in charge, has many different antiques. She has been at the Kutztown Folk Festival for seven years.

Stand #9 is operated by the author, Anne E. Denney. She specializes in miniatures and collectables. She has been in the Antiques Building at the Kutztown Folk Festival for eight years.
When ancient man discovered that cooking various grains made them more appetizing, he began to experiment. Thus, the art of baking has become part of a heritage which has been shared and cultivated by every civilization from the ancient Egyptians and Greeks to our own society.

Part of that society is represented by the Pennsylvania Dutch, who are descendents of people who immigrated from the German Rhineland during the 1600's and 1700's. The Pennsylvania Dutch are steeped in a culture and traditions which have existed for centuries; those traditions still permeate the atmosphere of the modern-day Pennsylvania Dutch.

While this ethnic group is noted for its decorative art, religious beliefs, farming acumen, and unique dialect, it is famous also for its culinary delicacies. Their baked goods are a special favorite. The baked goods of the Pennsylvania Dutch represent an art and heritage that, like the customs of ancient man, have been passed down from one generation to the next generation.

The Kutztown Folk Festival gives the present-day member of the Pennsylvania Dutch culture an opportunity to share with each visitor that culture of which he is so proud and to which he clings as a unique aspect of his identity. Every person who enters the Folk Festival has the opportunity to see the decorative artwork, to understand better the religious beliefs, to learn more about the farming techniques, to hear the Pennsylvania Dutch dialect spoken, and, of course, to sample the scrumptious baked goods.

Many of these baked goods are the result of a combined effort. The Pennsylvania Dutch men raise their superb grains. This grain yields the flour which the Pennsylvania Dutch women need to create their breads, raised cakes, sticky buns, shoo-fly pies, and apple fritters. The local bakers at the Kutztown Folk Festival remember and continue these efforts. Any one of the bakers will share his knowledge of the art of Pennsylvania Dutch baking with the interested Folk Festival visitor.

The Rentschler’s Bakery Stand is a “main stay” at the Kutztown Folk Festival. They have been displaying and selling their baked goods for twenty-three of the twenty-nine years that the Kutztown Folk Festival has been in existence. For those twenty-three years, family members, with some help from close friends, have manned the stand during the Kutztown Folk Festival. The Rentschlers claim that part of the fun of selling their baked goods is talking to the people, answering the questions posed by inquisitive travelers. They feel that most people are curious about what ingredients are used to make the different items.
Workers at the Rentschler's Bakery Stand often explain to inquiring visitors that real flies are not included in shoo-fly pie. They also patiently explain that potato cake is called potato cake because mashed potatoes are used as a preservative for the dough. The specialties of the Rentschler's Bakery Stand include homemade round bread, wet-bottom shoo-fly pie, honey sticky buns, and raised potato cake.

The Glass Bakery Stand, run by Walter and Marlies Gasser, also has had a long history with the Kutztown Folk Festival. They have been part of the activity for fifteen years. Friends and family members help to operate their stand. The Gassers are especially proud of the fact that their daughter's picture was taken at the Kutztown Folk Festival and was featured on the cover of Vacationland, U.S.A., a National Geographic Society hard-cover book, which was published in 1970. Although only some folks recognize their daughter, everyone recognizes the delicious baked specialties of this stand. Those specialties include goodies, such as sugar and spice cookies, wet-bottom shoo-fly pies, pan sticky buns, raised potato cake, and long loaf homemade bread. The Gassers also spend a good deal of time answering questions and explaining that mashed potatoes, not baked potatoes, are in the raised potato cake. They point out that their sticky buns are not honey buns because they use molasses in place of honey. Visitors stare at the over-sized sugar and spice cookies, which are delicious enough to destroy anyone's will power. The most often overheard expression is, "Just look at the size of those cookies!"

The Dutch Maid Donut Stand, operated by Ronald and Shirley Hettrick, is a fledging member of the "Folk Festival Family." The Hettricks have been part of the Kutztown Folk Festival for the last three years. In that time, they have enjoyed meeting people and watching the reactions of the passers-by to their display of baked goods. This stand, also run predominately by family and friends, presents a different variety of baked goods. They have fasnacht doughnuts, shoo-fly pies, and bread. However, in addition to these goodies, they also carry a wide assortment of pastry items, such as tea biscuits, apple fritters, streudels, apple dumplings, and bear’s claws. The Hettricks enjoy talking with their customers. Most people are amazed by their giant bear’s claws. Others want to know how to make shoo-fly pie. Still others take pictures of the hot sticky buns.

Potatoe Cake and Shoe-fly Pie have been a specialty of the Rentschler's Bakery stand for twenty-three years.
When the Kutztown Folk Festival is over, the Rentshlers, Gassers, and Hettricks return to their other stands at local shops and farmers' markets. There they not only serve the local people, but continue to communicate and share this part of their Pennsylvania Dutch culture with the many people who travel through our valley.

Each of the bakeries has agreed to share with you a recipe which represents a specialty of the bakery.

From the Rentshlers—

**Homemade Round-Top Bread**

1 egg yolk  
⅛ oz. Crisco  
⅛ oz. salt  
⅛ oz. sugar  
Mix together until smooth.  
Add:  
1 lb. all-purpose flour  
Dissolve:  
2 oz. yeast in ¼ cup lukewarm water.  
Mix well into all ingredients.  
Let stand 1 hour at room temperature.  
Cut in ½ - make two even round balls.  
Place in round greased pan.  
Let stand 2½-3 hours.  
Bake in 350 degree Fahrenheit oven until brown or about 35-40 minutes.

From the Gassers —

**Potato Cake or Dutch Raised Cake**

1 lb. sugar  
1 lb. margarine or butter  
1 oz. salt  
Blend together well.  
Peel and boil (without salt):  
2 medium-sized potatoes  
Cook until soft.  
Mash well.  
Mix potatoes into blended mixture.  
Add:  
10 medium-sized eggs  
Mix well.  
Add:  
1 pt. HOT water  
Mix well.  
Dissolve:  
4 oz. compressed Brewers Yeast in 1 pt. warm water in a separate bowl.  
Measure into separate bowl:  
5-7 lbs. all-purpose flour

A wide variety of baked goodies are offered by the Hettrick's, "Dutch Maid Donut" stand.
Pour:
Water & Brewers Yeast mixture over flour.
Stir well with a clean hand or large wooden spoon (if you prefer) until mass thickens.
Pinch off a piece of this mass about the size of a grapefruit.
Spread this grapefruit-sized mass over the top of the first mixture (sugar, butter, potatoes, etc.)
Repeat 30-50 times, until all of second mixture (flour, water) is combined with the first mixture.
Cover with a clean cloth.
Place covered bowl in a warm place for 45 minutes.
Divide dough into 12-14 equal pieces.
Brush with mixture of 1 egg and 1 cup of water.
Cover with topping.

Topping:
1 lb. sugar
1 lb. butter
2 lbs. flour (pastry or all-purpose)
Rub this mixture together between the palms of your hands until the lumps form about the size of marbles.
Mix fairly well.

Bake:
Medium oven about 45 minutes or until golden brown.
Yield:
12-14 potato cakes.

From the Hettricks —
Apple Fritter Donuts
4 lbs. yeast
27 lbs. sliced canned apples
4 lbs. water
30 lbs. Yeast Raised Donut base
30 lbs. flour
8 lbs. raisins
1 lb. cinnamon
Mix well.
Let stand for 1 hour.
Fry in a deep fryer at 380 degrees Fahrenheit.
Yield:
Approx. 90 dozen donuts!!

As you tour the Folk Festival, remember to stop by and visit each of the baked goods stands! The Rentschler’s Bakery Stand is located near the outdoor bake oven. The Hettricks are also near the outdoor bake oven and in the Farmers’ market. The Gassers are located in the Farmers’ Market and the little green bake shop. It would be the perfect opportunity to share ideas and purchase a savory souvenir. At the same time, you would see that, while their baking has progressed from the heated grains of ancient man, the Pennsylvania Dutch have maintained the traditional baked items of their ancestral heritage. Those items have become a familiar and popular segment of their culture.

The Gasser’s “Glass Bakery” stand is a Festival favorite for quality Pa. Dutch baked goods.
The visitor to the Kutztown Folk Festival will find demonstrations of pottery-making at a number of places on the Festival Grounds. An expert operator is in charge of each exhibition; each presents a number of facets of an art that in one form or another is as old as civilized man. While only selected phases of a total operation which may start with the potter’s digging his own clay (Carl Ned Foltz of Berks County, Pennsylvania, does sometimes) can be shown, the visitor sees enough to get a good picture of the craft.

Many spectators, especially youngsters, who pause to watch a soggy mass of clay take shape on the wheel under the deft manipulations of the operator, have a feeling amounting to awe at the process. Visitors also acquire a steadily increasing respect for the artist who can produce a graceful vessel out of what, to be blunt about it, looks like just plain mud. Of course, it is mud, but a very specially textured mud made of carefully selected components. The fascination of handling this mud is so powerful that it might be hard to find a craft school or center of instruction at which would-be potters do not outnumber most other potential artists.

Interest in the pottery, especially the decorated pottery, of Pennsylvania seems to have begun about the end of the Nineteenth Century with Edwin Atlee Barber, one of the great names in the annals of the Philadelphia Art Museum. The story goes that one day, during a trip to the country on matters of no concern here, Dr. Barber noticed a strangely decorated plate filled with milk and set outside the door of the farmhouse. The milk was for the family cat. Intrigued by the incised ornamentation of this vessel,

by Earl F. and Ada F. Robacker
unlike anything with which he was familiar, he did a
little investigating. One bit of research led to another
and, what had begun out of curiosity, resulted in a
momentous discovery, a world of hand-made, hand-
decorated Pennsylvania redware. Its very existence,
up to that time, had been unknown to dwellers out-
side Dutchdom.

That first decorated object was a sgraffito pie plate. Once alerted, researchers realized that sgraffito pieces other than pie plates existed and that choice types of ornamentation other than sgraffito also existed. The search led beyond the Pennsylvania Dutch Country itself and, more than three-quarters of a century later, still goes on in some instances with striking success. As one might suppose, the first im-
portant pieces found homes in the museum which Dr.
Barber represented, but, before many decades had
passed, important specimens were in the Metropolitan
Museum in New York City. In due course, most of
the larger museums and many of the more important
private collections in the country had also acquired
excellent pieces.

Systematic study and research kept pace with and
served as a stimulus to a continuing interest in this
form of ceramic art, which was probably the first of
the folk arts to be seriously studied in the world of
Pennsylvania Dutch culture. (For some of the signifi-
cant studies in this field, the reader is referred to the
bibliography at the end of this article.)

Redware pottery is essentially a product of clay and
water, which is baked at what we should consider a
"low" heat, somewhere between 1200 and 1500 de-
grees Fahrenheit. During the firing process, its red
color is created by the action of heat on the iron
which is present in the clay. It is porous in nature
and must be glazed. In earlier times, a lead glaze was
used to make the redware impervious to moisture.
Some pieces are glazed only on the inside; some, out-
side and inside; some, not glazed at all.

Redware plates were prime favorites for baking the
pie which is so popular in Pennsylvania. Shallow,
early flat objects, such as platters and pie plates,
were not built up on the foot-powered wheel which
was used in early times; the clay was rolled thin, by
hand, with a rolling pan, much as a housewife would
roll out a pie crust. Then, a circular piece was cut
and slapped over a concave mold, which could be
either wooden or pottery, to create the concave dish
needed. The edge of the clay shell was often notched
with a jagging wheel, just as a housewife might fan-
cify the edges of the dough she used for her pastry.

In much the same way as present-day operators
do it at the Kutztown Folk Festival, old-time potters
built hollow pieces up on the wheel. When very large
or heavy pieces, such as water coolers; storage jars
with a capacity of several gallons; churns; etc., were
made, sometimes, as the wheel turned, rope-like
lengths of clay were laid in mounting coils. Old-
time potters used this method to expedite the building
process. Some collectors search for traces of these
ridges on the insides of antique vessels as an evidence
of authenticity. On the outside, the ridges were nor-
mally completely smoothed out.

One must remember that early householders in the
country had little choice beyond redware. The days
of tin, aluminum, glass, paper, and plastics were still

Carl Ned Foltz, who at the Festival is the
basket maker, carefully forms a handle
onto a graceful vessel.

Ross L. Miller, Jr. facinates Festival
visitors with his skill at the potters wheel.
far in the future. Seemingly, the farm household had a redware object to meet every need. Thus, among the survivals found today in museums, antique shops, and private collections, one may find "usual" items, such as cups; mugs; pitchers; bowls of many shapes and sizes; jars; crocks; plates; and platters. Among less frequently found forms are pieces, such as shaving mugs; multiple-division muffin bakers; coffee pots; penny banks; drinking flasks; chicken-watering "fountains;" and bird houses.

Not many pieces were given fancy decorations. After all, redware was made primarily for use, not for looks. Still, human nature being what it is, even the busiest potters now and then took time to show what a man could really do with clay, a mineral pigment or two, a quill cup, and a stylus. One reason for the perennially-rushed circumstances of some of the early potters is that redware is both heavy and fragile and, consequently, has a high rate of mortality.

Generally, fancy decoration is one of two types, although infrequent instances of a third, very special, one exist. First is sgraffito, the category in which Dr. Barber's first pie plate would fit. The term, "sgraffito," is from the Italian and signifies "scratched." After the liquid glaze had been brushed on but before the piece was firmly set, a design, either freehand or done with the aid of a simple pattern, was scratched or cut through the still pliable surface of the object. The proper condition of molded clay for this operation to take place was termed "leather hard." After the design or designs, such as flowers; birds; vines; trees; deer; horses; human figures; or geometric patterns and various stylizations, had been carefully incised, the piece was glazed again before firing. Spots or thought-out areas of black, which was created by use of manganese, green, which was done by means of copper oxide, or yellow, which was obtained by use of light clay held in solution, were frequently added to enhance the effect. Names or initials, words, or dates were also cut. In the case of pie plates, even entire proverbs, philosophical sayings, or earthy aphorisms which were lettered in German all the way around the circumference were used. So highly desired are fine specimens of these pieces that the asking price may run to five figures.

The second major category of ornamentation is slip-decoration. Slip is a thick liquid made of light-colored clay held in suspension in water. Slip was applied by means of one or more quills which were affixed to the base of a vessel known as a slip cup, which the potter had made expressly for that purpose. An interesting fact of life is that a good slip cup sometimes commands a higher price at auction than even a well-decorated slip plate! The slip is trickled onto the object in lines, dots, or squiggles in a more or less studied arrangement. That arrangement might have been as simple as a crow's foot on a small saucer or as intricate as a "tree" with limbs and fruit.
Walter L. Shunk, carefully forms a stoneware bowl at his Festival wheel.

on a larger plate. Most names or initials used as slip-decoration appear to be of New England origin: "Mince Pie," "A.W.L.," "Jane's Dish," "Polly," "St. Charles," etc. A specimen marked "Jesus" exists in a private collection. The proverbs, such as those found on sgraffito pie plates, seem to be limited to pieces of Pennsylvania origin and are related to earlier prototype found, especially in German-speaking areas, abroad.

Slip-decorated pieces were kept under observation until they had become almost dry. At that point, before the object was fired, the superimposed motifs were pressed or pounded into the surface. If the motif were not forced down flush with the surface, it was prone to shell off or "spall" in later use.

The "special" decorations, which were mentioned earlier, are often one-of-a-kind and may include examples, such as ropes or braids of clay applied as handles or as looped ornaments; beads or similar raised excrescences; finials in the shape of birds, flower buds, or acorns; and bowls with reticulated walls somewhat suggesting the lattice-work of certain Leeds or Canton pieces. Incidentally, to show that the art is by no means lost, two present-day potters have duplicated the raised or applied decorations on pieces of their creation: Lester Breininger, Robesonia, Pennsylvania; and Carl Ned Foltz, Reinholds, Pennsylvania.

From the outset, redware had an innate weakness, which could not be avoided, its fragility. Because of the low temperature at which it was fired, this weakness was impossible to correct. Thus, almost as early as redware, a companion ware came into existence in the United States. This product, which we now term stoneware, was usually gray. However, according to the minerals present in the clay, it could be light or dark tan in tone. Stoneware was fired at a higher temperature than was redware, sometimes as much as 2800 degrees Fahrenheit. Since a kiln which could attain a heat of this intensity was outside the realm of practicability for the usual country potter, stoneware was normally produced at commercial establishments in town.

Stoneware was glazed, not with the lead glaze which was used throughout much of the Nineteenth Century, but with common salt. During the firing process, the salt, sodium chloride, crystals were thrown into the kiln. The heat immediately released a chlorinating vapor which settled over every exposed part of the object being fired. This vapor created a clear, vitreous surface as tough as and much less frangible than glass. Although it, too, is vulnerable to chipping and cracking, stoneware is more durable and even heavier than redware. Thus, it also had a built-in fault which would lead to its obsolescence. Seemingly, most of the shapes and forms of redware were also produced in stoneware, albeit with larger sizes possible than had been the case with redware. Immense jars of 30-gallon, or greater capacity were
made for pickling or brining meat. If for no reason other than the difficulty of getting them into the kiln, such sizes would have been highly impractical in redware.

It is the distinctive decoration of stoneware pieces, however, which gives them their quality of collectibility. A good penman, "brushman," at the factory was on hand to label with cobalt blue all the objects on order for a given merchant at one time. For instance these objects could include anything from vinegar jugs to butter jars. Of course, this was as much an advertising gimmick as it was a matter of art. Inscriptions, usually in a beautifully neat hand, were usually as simple as a name and address, for example, "Jos. Wallace & Sons, Stroudsburg, Pa." Although they may be found hundreds of miles from home, such pieces are usually searched out on a local level.

Cobalt-decoration did not stop with the names of merchants. It is the freehand-decorated pieces which have, in the past decade, raised this particular type of collectable from the once-ignored to the now all-but-frenziedly sought-for. Some stoneware factories had decorations which they regarded as peculiarly their own. However, after a few years in one place potters were noted for their tendency to move on. They took their accumulated knowledge and skills with them. Thus, the intricately looped pomegranate design, which is considered characteristic of the work of the Westons at Honesdale, Pennsylvania, is found also on pieces by Cowden & Wilcox, Harrisburg, Pennsylvania. A similar design is on pieces made at Ellenville, New York, as well.

Among the patterns, which have had a particular appeal for most collectors at exhibitions and auctions in recent years, one should note these patterns, the "man-in-the-moon" of Cowden & Wilcox; the celebrated fantastic Jersey Devil; a group of Gay Nineties bathing beauties; a woman in a bustle, leading a poodle, with an accompanying inscription, "Oh, My?"; an acrobat on a horse; a group of five, quickly-stroked birds bearing the caption, "Owls!"; the peacock; a hen pecking grain; and still others including a goat, a cow, a bee, a butterfly, a crow, a fish, and so on. Existing in greater numbers than these admitted rarities are objects displaying foliage and flower motifs, in which, both in and out of Dutchland, tulips are a perennial favorite! The decorations are quick, unstudied, and sometimes slap-dash, but their appeal is undeniable. Almost always, the motifs were done in cobalt blue, which was once the only color that could stand the high temperature of firing. The exception to the cobalt blue is a dull brown, which was used on a very few pieces. However, the blue has remained the most popular color. Unfortunately, today the whole genre has almost gone out of production.

The known work of old-time artists, such as Rudolph Drach and David Spinner, has long since gravitated to the museums or to solidly entrenched private collections. Little work, beyond sgraffito and the best slipware, was signed or individual enough to make identification easy. Therefore, early, but unrecognized, pieces by the great masters may still be changing hands in the world of antiques-dealing. While this territory is properly a study of its own, we should mention a number of names that the lucky collector may still come upon. One is a peculiarly shaped logo comprising the joined initials, "T V,"
which stand for Thomas Vickers. At different times, Vickers operated at a number of places including Cain; Palm; and Lionville, Chester County, Pennsylvania. After Vickers time, the business continued as Scofield Pottery. Distinguishing characteristics in this later ware are not initials, but lightly-pressed swastikas or other simple, geometric impressions. Other characteristics include a painted-on, black base-line on objects, such as small pitchers and bowls. The initials, “WKT,” for William K. Tomlinson, are found on early pieces. Occasionally, one sees a piece marked, “Willoughby Smith.” Stoneware pieces bearing the name “Link” are popular with Berks County, Pennsylvania, enthusiasts.

Carrying on the accumulated skills and practices of earlier generations of redware potters were the Stahl brothers of Powder Valley. As late as the 1930’s, they turned out attractive plates, jugs, sugar bowls, creamers, and other objects. They utilized the techniques used in the area for a hundred years to make such pieces. They had a half-wry, half-serious criticism of the consumer-world of the 1930’s: “People don’t buy these dirt dishes any more because they need them,” Issac “Ike” Stahl would tell visitors, “they buy them for curiosities. Seems like a waste of time to put the work into something that’s just going to be looked at, not used.” The date and either names or initials were incised on the unglazed bottoms of most Stahl pottery. “Otherwise there are those who’d try to pass them off as old antiques,” said Ike. If he knew that selling prices for Stahl pieces are often commensurate with those commanded by “real” antiques, pieces a hundred or more years old, Ike would probably be both appalled and pleased.

A similar condition obtains with the work of Jacob Medinger, who, up to 1930, carried on the old potting tradition at his remote country home place at Nifer. These traditions included the making of sgraffito, as well as slip-decorated, pie plates. Medinger died at his own kiln. When he opened the door for an inspection, he was presumably overcome by the heat and fell into the flames. For several decades after his death, his pottery objects were regarded as “modern.” But now, prices for his pieces have soared beyond what many considerably older specimens could command only a few years ago. The explanation may lie in the fine quality of his workmanship.
The redware tradition has been picked up and carried on in our time by two young men: Lester Breininger, Robesonia, Pennsylvania; and Carl Ned Foltz, Reinholds, Pennsylvania. The quality of their work has brought them national recognition. Neither of these men, with whom pottery-making is an avocation rather than a vocation, has thus far been able to produce enough pieces to satisfy popular demand.

Lester Breininger has reproduced successfully a great many of the traditional shapes, forms, and decorations used by the old-timers. Like the Stahls, Lester carefully identifies his pieces as to date and maker, so that there can be no question of faking.

Carl Ned Foltz has had similar success with his work. In late fall, 1976, Ned decided to issue invitations for an “Open House” at his studio. He put all the pottery he had on hand at the time on display. “If someone wants to buy it, I’ll have room for the next batch I make,” Ned said. The “Open House” was an overwhelming experience. Every available piece was purchased by the crowd, which reached totally unexpected proportions. “We lost count after 1200 people,” says Ned, adding with characteristic understatement, “People seemed to like the pottery.”

Other Kutztown Folk Festival demonstrations include Ross L. Miller, Jr., Lebanon, Pennsylvania; Robert Blanchard, Topton, Pennsylvania; and Walter L. Shunk, Emmaus, Pennsylvania.

Ross Miller does some work in the old traditions, but he is, as he says, essentially a “production potter.” He notes that he fires his stoneware at about 2400 degrees Fahrenheit and redware at a somewhat lower temperature. Ross specializes in custom-made dinnerware sets; he maintains a studio in Lebanon, Pennsylvania. To round out his demonstration at the Kutztown Folk Festival, Ross uses a small, propane-fired kiln with a home-made burner. A 1970 graduate of Kutztown State College, Ross makes the production of pottery his vocation.

Robert Blanchard is another potter around whom an interested Folk Festival crowd seems always to be gathered. The shapes, especially his humorous animal pieces, and glazes of his work evoke admiration on the part of the Folk Festival visitors. Robert is kept busy all day answering questions which range from technical points on glazes to “How do you get the dirt off your hands?” Nevertheless, he enjoys demonstrating his craft.

Walter Shunk, a graduate of Lafayette College, was with Bethlehem Steel for many years. Pottery is a hobby with him. Walter operates either a kick wheel or a power wheel with equal proficiency and enjoys bringing into being the stoneware bowls, vases, jardinieres, and crocks. As the others, he has the knack of making a difficult art appear easy. However, if he stops to think about it, the Folk Festival visitor realizes just how difficult the operation is. The spectator knows that he is watching an expert, not a layman, in operation.
1. Manganese-decorated redware, l. to r.: preserving jar; storage pot with closely fitting ears and added incised decoration; whiskey flask of unusually graceful shape.

2. Three redware plates with green and yellow decoration. L. to r.: Early 19th century slip decoration, potter not known; early Medinger sgraffito with prominent green slip; later Medinger sgraffito with yellow slip dominant.

3. Yellow slip decoration on redware pie plates. The raised slip on the specimen at the left would seem to indicate that it was a show piece only.

4. Whorled sponge cake dish at left is now in the possession of a direct descendant of its 18th or early 19th century maker, Rudolph Drach. The fluted mold at the right was a miniature popular for individual desserts.

5. "Piecrust" redware flower pots: l., glazed, with separate saucer, r., unglazed, with attached saucer.

6. Redware jar with heavy slip decoration in high relief. The internal glaze is yellow. Such pieces must be considered rare rarities.

7. Redware pudding bowls with three "styles" of yellow and black decoration. These are popularly termed "Moravian" bowls.

8. An all-black glaze on redware is likely to be found more frequently on pieces of small size than on larger ones. L. to r.: inkwell, small tilting pot, desk sander.

9. Redware "kid stuff," except for the price. The warbling whistle at left, to be operative, is filled with water and blown through the tail. Decorations on the basket are hand applied, then touched with slip, as is the braided handle. The unglazed penny bank can still be found in antique shops, the others in museums.

10. Straight-sided gray stoneware pot of 6-quart capacity. While tradition has it that these flat, covered vessels were used for brandying fruit cakes, they have also been termed butter jars.

11. Two tall stoneware pots with exceptionally fine decorations. Note tulips at the left. Neither of these has the disfiguring water-glass stain which mars the insides of many such pots.

12. For liquid refreshment — outdoors or in r. to L.: stoneware harvest ring; typical cider pitcher as to shape, but unusual with its incised name.

13. Stoneware batter pots by Cowden & Wilcox, Harrisburg. The celebrated "Man-in-the-Moon" pattern appears at the right.

14. Straight-sided tan-colored butter jar by Pfalzgraff, of York, Pa. facetious decorations occur rarely in stoneware; the written word, except for names of merchandisers, even less frequently.

15. The deeply incised decorations in this tall unmarked jug have been carefully filled in with cobalt.

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Contributors to this Issue

TOM AHERN was raised at the base of the Blue Mountain near Danielsville, Pennsylvania. He attended a one-room schoolhouse from grades one through six. He was graduated from Liberty High School, Bethlehem, Pennsylvania. He attended Rider College in New Jersey. Then, he joined the United States Army, where he served as a paratrooper. After his discharge, he started as a microfilm technician at the Bethlehem Steel Corporation, where he is still employed. He started carving decoys about twelve years ago. Since then, his interest has expanded from waterfowl to include game birds and birds of prey. He now resides with his wife and two children in Hellertown, Pennsylvania. He has been carving decoys at the Kutztown Folk Festival for the past six years.

KRISTEN R. ANGSTAIDT was born and raised in the Kutztown area. She was graduated from the Kutztown Area Senior High School. She received her B.A. in psychology from Lebanon Valley College, Annville, Pennsylvania. She received her Masters degree in psychology from the University of Maryland, College Park, Maryland. She has been with the Kutztown Folk Festival for twelve years. She is now a doctoral student working for a Ph.D. in psychology. She works as a graduate assistant for the Office of Laboratory Experiences at the University of Maryland. Although she spends much of the year in College Park, Maryland, she still considers Kutztown her home.

ANNE E. DENNEY was born and raised in Johnstown, Pennsylvania. She attended Joseph Johns School. Although she was born in Johnstown, she has lived in the Kutztown area for the past thirty years. She has been with the Kutztown Folk Festival for fifteen years. She has been in the Antiques Building at the Kutztown Folk Festival for the past six years.

PAUL FORSTER has lived in the Pocono Mountains in Pennsylvania for the past five years. He was graduated from Geneva High School in Geneva, Ohio, where he spent his boyhood. He has been the gunsmith at the Kutztown Folk Festival for the past three years. Although not his vocation, he considers gunsmithing to be more than just a hobby.

THEODORE W. JENTSCH is a twenty year resident of Berks County, Pennsylvania. He is a professor of sociology at Kutztown State College. He holds degrees from Muhlenberg College, the Lutheran Seminary at Philadelphia, Temple University, and the University of South Africa. He has done extensive research among and written about the Old Order Mennonites of the East Penn Valley. The Jentsch family has been involved with the operation of the Pennsylvania Folklore Tent at the Kutztown Folk Festival for the past six years.

BARRY MC FARLAND is a life-long resident of Manheim, Pennsylvania. He was graduated from Manheim Central High School. He received his B.S. in industrial arts from Millersville State College. He has been a wood-worker at the Kutztown Folk Festival for the past eight years. Still a resident of Manheim, he is a teacher at Donegal High School, Mount Joy, Pennsylvania.

ROBERT W. MURPHY is a resident of Skippack, Montgomery County, Pennsylvania. After working for eleven years as a mechanical engineer in the aero-space industry, he is now a full-time craftsman who specializes in wooden puzzles, games, and toys. He was graduated from Norristown High School and Drexel Institute of Technology. Although involved in other aspects of the Kutztown Folk Festival for fifteen years, he has demonstrated his Puzzle Lore for the past two years.

EARL F. & ADA F. ROBACKER, long-time contributors to Pennsylvania Folklore, have been with the Pennsylvania Folklore Society since its inception. Ada, a graduate of Stroudsburg High School, Stroudsburg, Pennsylvania, received her B.S. from East Stroudsburg State College. She received her Masters degree from New York University. Earl, a graduate of Greendale Vocational High School, Newfoundland, Pennsylvania, received his B.S. from East Stroudsburg State College. He received his Masters and Ph.D. degrees from New York University. Ada claims D.A.R. membership through half a dozen families of Pennsylvania Dutch extraction. The first Rohrbaugh, now Robacker, of whom Earl has record arrived in America on the Neptune in 1752. Both Robackers, now retired and living in Pennsylvania's Pocono Mountains, were teacher-administrators in the public school system in White Plains, New York. Their newest full-scale publication in a long line of books and articles dealing with folk art and antiques is Spatterware and Sponge, (A. S. Barnes, 1978).

RICHARD SHANER was born and raised in Allentown, Pennsylvania. He was graduated from Allentown High School. He received a B.S. in social science from Kutztown State College. He has been associated with the Kutztown Folk Festival for twenty years. He does a Seminar Stage Program and is in charge of the hexerei exhibit. He has lived in the Kutztown area for the last eleven years and is a teacher at Oley High School, Oley, Pennsylvania.

MARY E. SISE has lived in Lancaster County, Pennsylvania all her life. She attended Denver High School, Denver, Pennsylvania. She holds both a B.A. and a Masters degree in elementary education from Millersville State College. She has been associated with cooking and the Country Kitchen at the Kutztown Folk Festival for the last twenty years. She now lives in Denver, Pennsylvania, and is a teacher in the Cocalico School District.

JOHN E. STINSMEN lives in Allentown, Pennsylvania. He first participated in the Kutztown Folk Festival while he was a sophomore at Kutztown State College. His duties at the Kutztown Folk Festival include being the announcer on the Seminar Stage and co-ordinating the Seminar Stage Programs with the Ursinus College Folklore Study Programs. He is a graduate of Kutztown State College and Tyler School of Fine Arts, Temple University. He now teaches art in the Whitehall School District, Whitehall, Pennsylvania.
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STARTING AT 9 a.m. TO 7 p.m.

GATE ADMISION is $4.00; children under twelve, $1.00; parking on Festival Grounds is $1. per car. All Entertainment, Demonstrations, Exhibits and Special Events are included in Admission Price.
The Folk Festival Common is a lively event showcasing the culture and traditions of the Pennsylvania Dutch. The Grounds are divided into various areas, each dedicated to different aspects of the Dutch way of life.

### Buildings
- Arts & Crafts
- Main Stage
- Balloon Ascension
- Country Kitchen
- Country Store
- Farmers Market
- Farm Produce
- Glass Blowing
- Milling & Threshing
- Pottery
- Rug Making
- Chair Caning
- Block Printing
- Toleware Painting
- Dried Flowers
- Coal Jewelry
- Fraktur
- Bonnets
- Scrimshaw
- Leather
- Com Husk Dolls
- Schwenkfelder Crewel Embroidery
- Wood Turning
- Tin Ceiling Painting
- Scherenschnitte

### Services
- Rest Rooms
- Office
- First Aid
- Telephone
- Rest Rooms
- Arts Aid
- Police
- Rest Rooms

### Activities
- Family Style Dinners
- Food and Drink
- Cool Water Fountains
- Food Stalls
- Food Walks
- Family Style Dinners

### Children's Festival Area
- Children's Festival area

### Program Areas
- Main Stage
- Arts & Crafts
- Balloon Ascension
- Country Kitchen
- Country Store
- Farmers Market
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The Folk Festival Common provides an immersive experience of the Pennsylvania Dutch culture, allowing visitors to explore and learn about various aspects of their way of life.