32nd Annual Pennsylvania Dutch Kutztown Folk Festival

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Contributors to this issue

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PAUL D. BRUMBACH lived in Kutztown from 1917 to 1989. He received his elementary education in the Model School, then a part of Keystone State Normal School, and in 1929 was graduated from the Allentown Preparatory School. He attended Kutztown State College for one year, then entered the Choller School of Embalming Technique and was graduated in 1932. Paul worked with several funeral homes and in 1940 received his undertaking license, then opened his own funeral home in Kutztown at 169 W. Main St. In 1954, he built a funeral home on College Hill, Kutztown. He is now retired and lives in Reading, Pa.

BARBARA K. FOUST is a native of Massachusetts, but has been living in the Kutztown area for 25 years. She has expanded her spinning-dyeing-weaving experience into a year-round business. She teaches spinning and weaving to senior citizens as well as at her home. This year marks her 12th year at the Kutztown Folk Festival. Over the years all of her four children have assisted her. Now daughter Virginia and young granddaughter, Laurel, have joined her at the Festival.

RICHARD G. GOUGLER, Kempton, R.D., Pennsylvania is the author of the main stage presentation, The Stuffing. This year marks the eleventh year that he has been associated with the Kutztown Folk Festival. He authored two other plays, We Remain Unchanged and We Like Our Country, But We Love Our God. He also directs and performs the role of the Bishop in both The Stuffing and The Amish Wedding. He is a mathematics teacher at Kutztown Area High School for the past 31 years, and has written and directed numerous plays at the school.

CYRUS HYDE was born and raised in a house that was in his family for over two hundred years. From this family he has learned his interest in herbs. Always interested and curious, Cyrus stored this information about herbs. Later it became a hobby and eventually developed into a business. Now as proprietor of Well-Sweep Herb Farm, he has one of the largest collections of herbs in the country. These are displayed in a large formal educational herb garden with an adjoining knot garden. Cyrus, his wife Louise, and their three children live on a four and a half acre organic farm in North West New Jersey.

CONSTANTINE KERMES lives and works in Landis Valley, Lancaster County, Pennsylvania. Paintings and prints by Mr. Kermes, which express the simple charm and dignity of America's rural folk, have been exhibited in ten one-man shows in New York, as well as over 100 such shows throughout the United States. His works can be found in numerous collections here and abroad. In addition, he is listed in the prestigious "Who's Who in American Art.

An exhibitor at the Kutztown Folk Festival since 1961, Mr. Kermes has demonstrated block printing at the annual event since 1965.

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

JOHN PEARSALL is from Franklin, New Hampshire. He was graduated from Dartmouth College in 1967, majoring in English literature. After trying his hand at several occupations, he graduated toward crafts and opened a small goldsmithing and stained glass company in 1970. In addition to his own business, he worked full time for the firm, James Russell Silversmiths and Jewelers, informally, the chief designer for the company. In 1978, John left James Russell to devote full time to his own work as a goldsmith and jeweler. He now works from his farmhouse-studio where he lives with his wife, Susan, and his two young children. This is John's third year with the Festival.

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

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

MARY STONE learned her craft of macrame from her grandmother and two old merchant seamen. She is a full time macrame designer, working on commission, through craft shows and from her studio. She has written five macrame instruction books which are being distributed nationwide and in South Africa, Australia, England and France. Attending the Kutztown Folk Festival is like coming home for Mary and her husband, Bob, who own and live in Fairview Valley Farm in Madisonville, Tenn., because so many of the customs of the Pennsylvania Dutch are familiar to them. Bob was born in Pennsylvania and now raises and butchers sheep on his Tennessee farm. He helps out at the Butcher Shop at the Festival while Mary tends her macrame stand. They have been part of the Kutztown Folk Festival for eight years.

JANE WABLE was born and raised in Somerset County, Pennsylvania. As a child, she attended a one-room school. On the farm on which she spent her childhood, they always gathered the maple syrup. For ten years she served as secretary for the Somerset County Maple Producers and is still active in that organization. Her husband was Maple King five times; her son, Keith, was king four times. Her daughter, Kathy, was Pennsylvania Maple Queen in 1970, so the whole family is involved in the maple business. With Keith's help, she still operates the family farm, where they raise beef cattle and collect the maple syrup. She is also the E.F.N.E.P. Nutrition Aide Supervisor for the Pennsylvania State University Cooperative Extension Service in Somerset County. She and her family have been demonstrating and telling the story of maple syrup and sugar for the past five years at the Kutztown Folk Festival.
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The Festival and its Sponsorship

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

Visitors to the Kutztown Folk Festival soon find that the interest in farm animals is not confined to children, but can be seen in "settings" which have an appeal to persons of all ages.

The "live" animal exhibits first evident to the Festival visitor are those in the animal tents of the Common area. Here, can be seen those animals most associated with the average farmyard. These include cows, sheep, goats, pigs, chickens, ducks, turkeys, and even a peacock. An Amish buggy and horse is one of the Festival's mobile exhibits.

The relationship between man and domesticated animals is a story which has evolved through the years. Historically, the domestication of cattle and sheep occurred during the Neolithic or New Stone Age period. Horses first appeared as domesticated animals around 3000 B.C. and chickens were domesticated in Southeastern Asia as recently as 1500 B.C.

From the earliest years of our Republic, American farmers have taken pride in their animals, as attested by the emphasis placed on prizes awarded at country fairs. Another indication of this pride can be seen in the paintings and folk art which highlighted animals as subjects to be portrayed with affection.

"Noah's Ark" by Edward Hicks. Philadelphia Museum of Art; Bequest of Lisa Norris Elkins.
Of all the amateur painters and artisans who worked in Pennsylvania during the great period of American primitive art in the early 19th century, none is admired more than Edward Hicks of Bucks County. A coachman’s apprentice turned easel painter, poet and Quaker preacher, Edward Hicks is famous for having portrayed numerous farms and “Peaceable Kingdom” subjects.

Today, we enjoy his Peaceable Kingdom paintings as woodsy, animal-kingdom utopias, forgetting that the artist clearly did them with theology in mind. Hicks was prayerfully expressing Isaiah’s peace prophecy; “The wolf also shall dwell with the lamb and leopard shall lie down with the kid and the calf, and the young lion and the fatling together; and a little child shall lead them”.

Edward Hicks painted his first “Kingdom” at age 40 and completed about 60 versions in his lifetime. Hicks painted the wild animals mentioned in Isaiah 11:6; combining these with the farm animals of his native Pennsylvania.

His paintings of Pennsylvania farmyards complete with animals and his “Peaceable Kingdom” subjects speak to us of an earlier Age of Innocence.
The revival of scissor cutting or "scherenschnitte" has been popularized in recent years and birds and animals are often a subject source for the scherenschnitte work of Gwen Shoemaker.

In a more democratic vein, the widespread popularity of the Currier and Ives prints which were marketed on a weekly schedule in the late 19th century include many subjects. The "homey" subjects were printed from lithographic stones and hand colored. The Animal subjects were often pictured with children or as part of rural scenes.

The traditional appeal of the farm animal as a subject for all types of folk art is being carried on today in the work of many of the Kutztown Folk Festival artisans.

Duck decoys carved in wood by Tom Ahern are of necessity more realistic than the usual folk art carving since by tradition, decoys can actually be used during the duck hunting season.

Hand crafted weathervanes using birds and animals as a subject can be seen in the work of Ivan Barnett. In the short time that Ivan has been demonstrating and showing his weathervanes at the Folk Festival, he has earned an enviable following among collectors of American Folk Art.

Tom Ahern and Ivan Barnett can be visited in the common area of the Kutztown Folk Festival.

Bob Blanchard known for the artistry of his more functional ceramics has created a number of ceramic animals which are creative sculptures in themselves.
Both Bob Blanchard and Gwen Shoemaker demonstrate their craft in the Arts and Crafts Building.

Animals as a subject for printers during the early period of our Young Republic resulted in examples of folk art now prized by collectors. The animals used by printers were generally motivated by the need to advertise the sale of farm animals as printed on Bill-of-Sale posters and folders. The wood cuts were often carved by itinerant printers who traveled from one country press to another. The prints of animals created by the British engraver Thomas Bewick (1753-1828) were often the model on which early American woodcuts were based. In Eastern Pennsylvania, the block prints of Peter Montelius made in the 1800's, now bring high prices at antique auctions.

The printing of animals from woodcuts is demonstrated in the Arts & Crafts building by your author at the Kutztown Folk Festival. The blocks are carved in pine, bass wood or cherry and are printed on an antique proof which was used in a newspaper office about 100 years ago. The creation of a different "Kermes blockprint" animal for each annual Folk Festival has become somewhat of a tradition for visitors.

There is a Pennsylvania Dutch folk legend that tells of the one night in the year when the animals of the barn yard can actually speak with people. This night, of course, is Christmas eve, reminding us of the farm animals who inhabited a manger in Bethlehem 2000 years ago.

So, while you are visiting the various animal exhibits at the Kutztown Folk Festival, why don’t you try talking to the animals. If they don’t return the conversation, and you don’t wish to wait until Christmas, then talk with the craftsmen where “for certain you will not be ferhoodled” (mixed up) by the conversation.”
Each year, for almost three decades, Ray Hauer of Myerstown, cleans down the ancient outdoor bakeoven at the Kutztown Folk Festival in preparation for the annual event. The excitement of baking hand kneaded dough in a wood-fired outdoor oven is a labor of love for the festival staff which never wears out.

Arriving the day before the festival, farm women soon fill the summer air with the yeasty smell of delicious wheat and rye dough raising in their screened-in kitchen. As they laboriously knead each and every loaf by hand, the Pennsylvania Dutch dialect can be heard as they while away the hours with the news of the day. By the end of the festival week as many as 4,000 loaves will have passed through the mouth of the outdoor oven. There is no question among us, that the unique firing of homemade bread in the outdoor oven produces a superior product to any other method. Perhaps this is why Dutch ovens survived their early cast iron rivals of the Civil War period.

Throughout the Pennsylvania Dutch country today there still exist hundreds of outdoor bakeovens. These quiet sentinels of an earlier age, appear to be rather crude and clumsy to the modern housewife, and yet they are not in the slightest. Grandmother could astound you with tales of their capacity and the quality of goods which were produced in these bakeovens. Today very few women bake as part of their general routine, and only some bake bread for every day in the week.

The principle of the bakeoven is an easy one, that is it operates from retained heat! On Friday, the traditional baking day, a member of the family would build a fire on the large hearth of the bakeoven early in the morning. The bakeoven must be fired for about three hours.

After a short three hours have passed, the fire is raked apart and the hot embers spread evenly over the brick hearth. The flue of the chimney is then closed to trap the heat, and any excess heat is allowed to escape through vent holes in the closed cast iron door of the oven.

As soon as the housewife is ready to bake, she opens the oven door and removes the hot embers and ash by raking them forward. Most ovens have a chute at the mouth of the oven where the embers slide down into an ash pit below the hearth. However, if there is no chute the ashes are raked out of the mouth of the oven to the floor below where they are raked to the corner.

by
Richard H. Shaner
(This type of an oven usually has a fireplace in front of it so the smouldering ashes are no problem.)

At this point the housewife may choose to clean the brick hearth of the oven further by using a swab—a wet rag on the end of a pole quickly pulled over the hearth. Now she is ready to bake. The bricks and clay above and below the crown and hearth of the oven will retain enough heat from the morning firing to last all afternoon.

The experienced housewife knows by sense of touch how hot her oven is and can regulate the heat by opening the flue to the hearth. Also, the door can be opened if the oven is too hot. Occasionally a wife will throw flour on the hearth to see how hot it is; if it burns instantly it is too hot.

Bread is baked first, and since many ovens have shelves built on either side of the entrance the dough can raise there from the heat that escapes the oven door. Loaves of bread dough were raised in round baskets made of rye straw bound with wooden oak strips.

The raised dough was placed on the bakeoven hearth with a long handled wooden paddle called a peel. Contrary to popular practice loaves of bread baked in the early days were “round”, whether baked on a hearth directly or in a tin pan.

When a large batch of bread had been baked, it was transported to the kitchen in a large willow basket. Pies, cakes, and cookies were next to be baked and then stored for eating that week, till it was time to bake a new supply the following Friday.

It seems reasonable to assume that pies were stored in the various surviving pie-safes, made with pierced tin designs, and hung from the ceilings of cellars. But, where was the bread kept? In the cellar? A whole week’s supply of bread would be a considerable amount for a large family. Was there a bread barrel, like the “cracker barrel” in a country store? This question is one that has yet to be answered.

**The smell of fresh-baked bread permeates the air of the Festival grounds.**

There are two types of bakeoven buildings: (A) The free standing oven which was a separate farm building by itself and (B) The combination bakeoven which was built as part of a fireplace in a butchering building or attached to a fireplace in the main house.

In mechanics, there are yet two different styles of ovens: 1. The straight flue, and 2. The squirrel-tail flue. It is most likely that the straight flue is the oldest type of bakeoven, where the heat of the oven exits from the rear directly into a chimney. This style is the type used by the Folk Festival staff on the Kutztown Folk Festival grounds.

The squirrel-tail type has the flue exit in the rear of the oven but channels over top of the brick crown to the front door—much the same as a squirrel’s tail arches over its back. The heat or smoke then enters a chimney above the oven door. This type of construction is ideal where the bakeoven is attached to the back wall of a walk-in fireplace, thus the fireplace chimney serves both units.

Squirrel-tail ovens are also superior to the straight flue in that the additional heat created by the curved flue warming the crown during the initial heating stage makes firing much hotter.

There are still a number of oldtimers who remember how to operate a bakeoven. Some people have been known to use their ovens to barbecue chickens and other meats. The fact of the matter is that the firing of a bakeoven is easy. One must be careful that he does not over fire his oven for it will get too hot. The bakeoven as it is found in the Pennsylvania Dutch region is a fantastic invention for its day, far superior to any found anywhere else in America.

An old folk practice associated with the bakeoven is that of a test for a witch: If you suspect a certain person of being a witch, place a broom in a heated bakeoven before that person comes to visit. As the broom gets hotter and hotter the “witch” will become very restless and wish to leave. If your subject does not become restless she is safe!
AT THE KUTZTOWN FOLK FESTIVAL
A Look at the Craftsmen and Their Techniques.

"The Nativity" Lost wax method, sterling silver castings by Martin Kessler.

Had he not taken his midnight ride, Paul Revere, the silversmith would have gone to his grave unknown. Only a handful of craftsmen are destined for fame.

Most of us may have heard of Louis Tiffany; a few of us may know of Benvenuto Cellini, but is there even one other craftsman in any medium whose name is a household word? Painting—oil on canvas to be more precise—has been the medium of critical and public acclaim for the past seven hundred years. But in this writer's eyes the artistic values of originality, expressiveness, harmony and balance, technical proficiency and dramatic effect that have been achieved in other mediums by artist-craftsmen are of near equal merit.

While we may not have a modern Michaelangelo, the goldsmiths and silversmiths at the Festival are extremely competent and they reflect to a large degree the qualities of the ideal artist-craftsman. Their work (most of it jewelry) is soundly constructed, it shows a reasonable degree of technical proficiency in its finish, it expresses the intrinsic qualities of the metal, and in some finer pieces the craftsman infuses some of his own "vision" into his work. These special pieces are perhaps not those one wears to work, but they contain a part of the magic that bridges craft with art.

Before we focus on the individual craftsmen, let us take an overview of the materials and techniques with which the men work. Because gold can be found in its pure form, un tarnished; because of its extreme workability and its imperviousness to the elements (it doesn't tarnish, rust or corrode) it has always been the choice metal of the jeweler. Gold's extreme malleability would allow an ounce to be hammered thin enough to cover a football field; if drawn in a fine wire, that same ounce would span 50 miles. Gold is never discarded and does not "break down" in chemical reactions; it is simply melted down and reworked. Thus, it is quite likely that the first gold nuggets ever found on Cleopatra's necklaces have reemerged from the melting pot in the wedding ring or "Italian chain" of a contemporary woman.

Silver, while considerably less rare than gold, has similar qualities. Its workability and its ability to nicely

by John Pearsall
take on luster make it a sister choice to gold for the craftsman. Because of gold’s high cost, silver has become the leading metal and the staple of today’s jewelers and metalsmiths. However, a skilled silversmith can easily handle exacting work in gold because of the metals’ almost identical working characteristics.

Perhaps more than any other craft, the jeweler requires consummate manual precision and a keen sense of line and proportion. These virtues approached their apex four thousand years ago in the work of the Egyptians and Etruscans. Many of the techniques perfected (such as repoussé and granulation) could not be duplicated with equal precision today. In more recent times, the twelfth to fourteenth century Florentine goldsmiths brought metalsmithing to a state which has not since been approached. A wealthy noble and merchant class supported a large number of goldsmithing houses and intense competition developed. To survive, a craftsman was compelled to balance his creativity with a thorough understanding of the principles of design and a superlative mastery of technique. Da Vinci and Michelangelo served apprenticeships as goldsmiths in this period and were contemporaries of Cellini. Though none of Cellini’s work remains, the recognition afforded him by his great contemporaries make him the most famous goldsmith ever.

Precious metalsmithing got a slow start in the Colonies because of a lack of gold, silver and patronage. Most objects were made from out-of-style pieces or from coins, and the first American creations were constructed as a means of preserving wealth. Few banks existed in those days and the means of melting down metals were hard to come by. Thus, a distinctive coffee pot would not be as attractive to a thief as a negotiable coin, and colonists of means would convert their coins into objects stamped with their family symbol.

Unless he lived in a large city, the colonial metalsmith—even after his seven years apprenticeship—was obliged to fill out his living with related skills. Take the case of Peter Getz, Lancaster’s best known silversmith. The ad below comes from a 1790 copy of the Pennsylvania Herald:

Peter Getz, jeweler and goldsmith...begs to return thanks to his friends and the public for the encouragement he has met with...in consequence of which he is enabled to pursue it on a more extensive plan.

Said Getz, continues to make every kind of silver plate, in the newest fashion, lockets, mourning rings, shoe buckles, garnet rings, watch cafés, chains, seals and keys, and every kind of large and small work in gold and silver...

He also furnishes artificial teeth, perfectly resembling the real, without inconvenience to the party.

Getz was one of the better American silversmiths. While his work did not show true genius in any single technique, he was an expert at repoussé (pushing the metal into relief from behind) and chasing, pushing the metal into intaglio or stamping it from the front.

Other fine colonial metalsmiths include Paul Revere, known for his engraving and his simple, clean shapes, and Joseph Richardson of Philadelphia who was famous for his finely engraved teapots. But the most highly regarded American silversmith is John Coney of Boston whose Monteith Bowl is widely considered the masterpiece of Colonial craftsmanship. With his icepick-like tools, Coney could carve, engrave or simply push the metal more precisely and more deeply than anyone of his day.

While the work of colonial silversmiths showed technical merit, it was not innovative and the styles reflected were those developed in the 1300’s. It was not until the late nineteenth and early twentieth century, with the emergence of the Art Nouveau style, that metal work took a new turn. This period felt a tremendous creative surge in every art form: music saw jazz; art saw impressionism and modern...
art; art metal reflected the shapes, and curves of Beardsley's drawings and the enamel colors of Renée Lalique. During this same period Fabrege' created his famous "golden eggs" for the Tzars, and Tiffany developed his "Tiffany setting", the crown shaped prongs that hold most of the world's finest jewels.

After the second world war the gold and silversmithing trades focused more and more on jewelry. The high cost of labor made obsolete the traditional hammering methods which gave shape to large objects, and the development of centrifugal casting from molds allowed the exact reproduction of an object (which was in some ways superior to the original) with only a few minutes of labor. Most of the old silversmithing houses folded or changed to machinery. One of the last and most famous houses, George Jensen of Denmark, closed its doors just two years ago. Now, to this author's knowledge, not even one such shop of moderate size remains in the West. Since a traditionally crafted teapot might cost between $2000 and $10,000 to have made today, one can easily understand the limited market the non-machined shop faces.

A well equipped modern shop could produce an infinitely more elaborate article for a few dollars above the silver cost. And while the old time silversmith may have spent months on his piece, his commercial counterpart would have cast, spun or coined his piece in minutes.

As a final digression, before we look at the Festival's individual jewelry craftsmen, let us examine the most basic metal smithing techniques. Traditionally precious metal is purchased in ingot or "brick" form, then flattened into sheets by forging (hammering). Constant hammering leaves the metal brittle; to return it to its original softness it must be heated until red, then quenched in water or acid. The metal is formed or "raised" by hammering on anvil-like "stakes", or it is "sunken" into bowl-like wooden forms. Parts are connected by soldering or heating with a silver alloy which melts over and hardens onto the pieces to be joined.

Cire Perdu or lost wax casting begins with the construction of a model in wax which will be identical to the finished metal piece. Waxes of different formulae give different effects, but an ability to sculpt in fine detail is required of the craftsman. The completed wax model is covered with plaster and the plaster, once hardened, is heated to melt out the "lost wax." What is left is an impression or mold in hard plaster which can be filled with molten metal to form a casting similar to the original wax. Since wax can be worked quickly and since it nicely holds detail, it has recently become a choice medium for creative jewelers.

The Craftsmen

Although I don't personally know all of the Festival's jewelers, I've talked with each of them and seen their work, and I was impressed with their abilities and their sincere approach to the craft. I think you will find that each has something valuable to offer and at a fair price.

Martin H. Kessler began silversmithing in the early 1960's as a hobby, constructing mountings for semi-precious stones which at that time were his real interest. He took courses in lapidary (gem cutting) and metalsmithing and within a few years was devoting himself full time to the silversmith's craft. Marty has exhibited at major art and craft shows in the East and has taught, at times with several apprentices under him.

After a successful but sometimes trying career as a traveling craftsman, Marty and his wife prefer to stay on their small farm near Kutztown. These days, Marty does a good bit of farming and exhibits at a few choice shows. A portion of the winter months are spent building stock for the Festival and working on some of the more unique pieces he casts through the lost wax process.

Marty offers a wide line of rings in sterling and gold-filled at reasonable prices. In addition, he is a very fine wax sculptor and caster—which is to say that the original pieces which he creates in wax are reproduced in fine detail in the metal. My favorite work of Marty's is that in which earth-colored stones are set in such a way that the ring and prongs seem to grow in natural way around the stone; the gem is not simply "stuck" on the mounting as it so often is in commercial jewelry.

You will find Marty demonstrating and displaying his work on the Commons. This year will be his fifteenth with the Festival.

Martin H. Kessler is an expert at casting silver in the lost wax method, as well as producer of fine jewelry.

J. Carroll Tobias has demonstrated his talented jewelry designs at the Festival for many years.
Some of the finest gold and silver work at the Festival belongs to J. Carroll Tobias, a native of Bethlehem and a Festival participant for sixteen years. Mr. Tobias is a man of many interests and talents. A commercial artist, framer, fracturist and jeweler, he has had several books published on the technical aspects of art and photography.

Mr. Tobias has always been attracted to the technical aspects of things, so it is natural that his work would reflect precision and great attention to detail. His pieces are fabricated; that is to say they are constructed piece by piece, not cast from a mold. He uses neatly shaped wire forms and sawed and hammered sheet for much of his work, and his silver is often set with cleanly bezeled stones.

Mr. Tobias' work is traditional. If you are looking for a piece of abstract art fastened to a ring or bracelet, he is not the man to see. "I like jewelry that looks like jewelry," he told me. His design choice varies greatly, but each is harmonious and each is meticulously executed. Mr. Tobias' long experience, his pride and his great skill radiate from his work.

Steve Esser is a printer by trade, and his family printing business has been in Kutztown for several generations. Steve told me that he began silversmithing as a means of "diverting myself from the TV at night." He and his wife, Lois, took courses at a local college to learn the basic construction techniques. Through trial and error and reading they refined their skills and began attending near-by craft shows. Recently Steve was juried and accepted into the local Guild of Pennsylvania Craftsmen.

Like many American craftsmen, Steve uses a good deal of round silver wire which he bends into attractive shapes before hammering and soldering. Round wire is chosen because only in the round shape is wire pliable enough to bend quickly and gracefully at extreme angles. A good craftsman can take thin round wire with his pliers and "draw" it or shape it quickly into a pattern. When the pattern is finished, some parts are accentuated and made more rigid by hammering. Much of Steve's work is constructed in this matter.

Steve is still primarily a printer, but I was impressed by his wide choice of styles, the intricacy of some of his wire work, and especially by his over all good sense of design. If you like sterling set with picture jasper and other fine cabochons you should be sure to find Steve in the Craft Stalls.

David Donnelly came into silversmithing through the back door. After college and an unexciting year as a music teacher, he took what he thought would be a temporary job as manager of a large craft shop. The job fascinated him, and he was particularly drawn to the silver work he carried. In 1973 he began taking courses, and through study and consultation with various jewelers he became an expert silversmith.

Dave's work shows fluidity and movement. The contrast between unhammered and severely hammered parts of a design is obvious because of the weight of the silver he uses. His finish is immaculate, and the overall effect of his best pieces is a clean, simple and elegant look reminiscent of the work of George Jensen and other Scandinavian silversmiths. Dave is demonstrating in the new Arts and Crafts Building No. II, and is equipped to do sizing and custom work on the spot. If simple elegance and a superior finish attract you, Dave's work will be especially appealing.

After dabbling in a wide range of attempts to earn a living—including teaching, printing, and Fuller Brush selling—John Pearsall began his silversmithing career with the James Russell firm of Rockport, Massachusetts. John stayed with the company for eight years and in an informal capacity became its chief designer. In late 1978 John left and began his own small goldsmithing firm in partnership with his wife.

John's work at the Festival is primarily in 14 K gold. He does delicate, lacy work in thin gold wire, and he cuts intricate patterns from gold sheet which are "dapped" into concave shapes, then finished with deep hammer marks. But the work John most prefers are his lost wax pieces. Most of these designs are taken from nature, but with aspects of the original exaggerated for effect. Thus an orchid earring may carry an extra large stamen and a diamond might be encusted on its end.

John can be found demonstrating and filling his more simple custom orders on the Commons. His work will appeal to those who like natural forms and a delicate touch.

David Donnelly is happy to show his jewelry of simple elegance and superior finish, at the Festival.

Steve Esser uses round silver wire, hammered and shaped into lovely jewelry designs.
In many ways the Pennsylvania Dutch people are known for their practicality. This extends even to the gardens that they kept for raising the herb plants to use in their every day life. For them, an herb garden was a necessity. Here they would raise the plants used for their daily teas and beverages, medicines, flavorings, and dyeing.

The typical Pennsylvania Dutch Herb garden was usually rectangular in shape and surrounded by a white picket fence. Sometimes a path cut through this garden dividing it into equal sections. Houseleek or hens and chicks were usually planted by the garden gate, and legend claims that the houseleek kept the lightning from striking the home. It was also good for soothing insect bites. In the center of the garden was sometimes planted the Yucca plant, also known as the Adam and Eve plant, for it was the center of life.

Here at the Folk Festival, we divide the herb garden into four sections: culinary, medicinal, dyeing, and fragrance. This division is arbitrary for many of the herbs fit into two or more categories. When planting an herb garden it is important to remember that most herbs like to have well-drained soil. This means that they will rot if left to stand with too much moisture for too long. Thus when planning an herb garden for the Folk Festival, the plants are planted in beds that are raised about eight inches off the ground. This allows for good drainage. A good mixture for soil is one part sand, one part rotted manure, and two parts of good garden soil. The sand helps with the drainage and the manure feeds the plants so that they grow well.

Some herbs are easier started from seeds. Parsley, dill, chives, caraway, fennel, leek, sweet marjoram, coriander, chervil, sage, sorrel, and rue are some, just to name a few. Then there are the plants from which you need to make cuttings to start new plants. Germander, culinary oregano, lavender, rosemary, thyme, santoline, and some of the sages fall into this category. Either by cuttings or seeds, for a beginner, it is best to start in sterile soil in a box or pot, so that the weeds that germinate do not overtake your new seedlings before you can recognize which is which.

Some of the culinary herbs found in the herb garden of the Pennsylvania Dutch would be the many mints used for teas. Spearmint or “kricka baben” is a favorite either hot or cold. We combine the cold spearmint tea with some grape juice, the juice of half a lemon, sugar, and some ginger ale. This is really refreshing. Woolly Stemmed or Apple Mint and Blue Balsam Tea mint are also favorites. The latter has a sweet peppermint flavor and is also good to soothe an upset stomach. Sassafras, sweet goldenrod, horsetail grass, thyme, sage, etc. were also used for teas. Many medicinal cures derived from herbs are used in tea form. Other culinary herbs would be salad burnet or sage for a cucumber flavor in salads; sorrel, for a salad green like lettuce or even to make sorrel soup. There are many types of basil used in cooking. We like the small-leaved miniature basil with its clove-like aroma. This small compact plant is nice for a kitchen garden and supplies you with plenty of greens for tomato sauce, pesto, salads, etc. The purple basil is pretty as a contrast plant for your garden and makes beautiful burgundy-colored vinegar.

To make your herb vinegars, just add a few sprigs of herbs to your favorite vinegar — white, cider, wine — recap and let sit in a cool, dark area for a few weeks. This is really tasty for salads and for marinating meats.

Summer and winter savory are used for bean dishes. The winter savory is a perennial which lives through a cold winter, but the summer savory is an annual which only lasts the summer. The summer savory gives you plenty to gather throughout the summer to dry for winter use. To dry your herbs for winter, just cut the tops of your herbs in the morning after the dew has dried off, leaving two to four inches of growth on the plant. Tie the clippings in small bunches and hang.
in a dark and dry area for two or three weeks or until they are crispy dry. Oregano, mint, thyme, sage, and sweet marjoram are some of the herbs that dry well by hanging. The oven is better for herbs such as basil, parsley, and lovage for these are heavily leaved. Spread the leaves of the herbs on a cookie sheet covered with brown paper, and place in a 150 degree oven with door ajar until good and dry.

Lovage is as yet an unknown herb for the kitchen garden. Used in potato salad, soups, and stews, this celery-like herb changes a common meal into a gourmet feast. Chop the stems and leaves for potato salad or add some leaves to a chicken soup or stew. This easy-to-grow herb might be best planted from a purchased plant. Plant it in a sunny or partial-sunny area where it has plenty of room to grow. It will grow like a stalk of celery. Then harvest the tender stalks when needed to spice up a meal.

Moving on to the fragrance garden, there are many sweet smelling herbs to plant here. Pineapple sage smells like a sweet, ripe pineapple. This robust grower also has pretty red spikes in the late fall to color your garden. Salvia dorisiana smells like a ripe peach and showy savory, like a tangerine. Lemon verbena is used for its lemon fragrance in potpourri, bath oils, soaps, etc. It is also good for tea and in cooked rice. Lavender flowers are dried to use in sachets for sweetly scented dresser drawers or closets. Sweet marjoram, thyme, mints, etc., can also be used this way.

The scented geraniums are also part of the fragrance garden although they are not herbs. These geraniums have the scent of many fruits and spices: apple, orange, peppermint, gooseberry, strawberry, apricot, coconut, ginger, lime, nutmeg, pine, lemon, etc. My favorite of all is the rose geranium. This smells like a rose and is good for potpourri but better for cakes, puddings and jelly. One leaf added to a jar of apple jelly, flavors the whole jar. This can be used for sandwiches, cakes, or as a side dish with meats.

In the dye garden, the leaves, roots, or bark of the various plants are used for dyeing. The herb is gathered and boiled in water to extract the dye. A mordant is used to set the color and to help it “bite into” or adhere to the material. Powdered alum, walnut hulls, chrome, etc., are used for mordants. They are added to the dye bath before it is used for dyeing. Indigo gives a blue color, goldenrod, a gold color, walnut hulls, brown, and madder, red. Each and every dye herb lends its pleasing color. Various shades can be made by varying the length of time the wool is left in the dye. Thus four shades of green could be created from one dye batch.

The last garden section is the medicinal garden. Here the plants to keep you healthy, or to cure your cold or flu were grown. These were harvested, dried, and stored for winter use. We have already mentioned peppermint, but there are also plants like belladonna and foxglove used in medicine today; aloe vera, for burns; horehound, for coughs and sore throats; boneset, for fever; yarrow, for wounds; lamb’s ears, to use as a band aide for a cut; just to mention a few.

One medicinal herb that we use frequently is plantain or bunny leaves. This weed in your lawn or garden is good for poison ivy, bee stings, insect bites, etc. Take a leaf and wilt it with heat from a match or stove, then crumble the leaf and the juice will ooze out. The herb comfrey is also good for soreness and healing or it can be eaten fresh in salads or cooked like spinach.

Horsetail grass is also found in the medicinal garden. One form is used for kidney ailments, but another form which grows like bamboo is used for sanding fine, metal, reeds for bassoons, and fine woodworking. This grass has silica in its stem and can sand objects without leaving any ridges. Like an emery board, it will even sand your fingernail.

The horsetail grass is used to sand the Hex canes here at the Folk Festival. This reed places a satin-like finish on the cane that cannot be duplicated by anything else. A Hex cane is made from a young tree, around which a honeysuckle vine grows, causing the sapling to rupture out. This creates a spiral ridge around the tree. These are then cut and peeled and made into canes. The finishing process is the sanding with the horsetail grass. The Pennsylvania Dutch still hold to their old belief that the devil caused the spirals in the tree. Three or seven loops in a cane made it more powerful; three was good, and seven was perfect. These are strong numbers that went back to the Bible. You can see a large variety at the Hex cane tent.

There are many herbs to learn about in our small Pennsylvania Dutch type garden here at the Kutztown Folk Festival. Visit for a short while and go on the tour while we spin some tales about herbs and their many uses. Maybe if you do not have your own herb garden as yet, you could fashion one after the early design of the Pennsylvania Dutch. It is simple and easy and will give you a lot of pleasure to have plants that are useful in every day life.

*Cyrus Hyde is shown explaining the medicinal qualities of the Plantain. Many varieties of dried flowers and herbs surround him.*
The Amish have a reputation of being unsociable, but this is not really true. They are very sociable people—within their own group. Outsiders, or English, represent a threat to their way of life. With each other they are very friendly. There are no parties or large gatherings of people except for practical reasons. Some of these are barn raisings, sales, and weddings. It is a recognized fact that the wedding is by far the most important of all events.

There are many fanciful stories about Amish courtship. Most notable are the painting of a gate blue if there is a daughter of marrying age, the planting of celery when there is going to be a wedding, and bundling. Most courtships are carried on secretly, mainly because the Amish are great for teasing and kidding. Usually on a Saturday night when the family has gone to bed, a young man will call on one of the young women.

At the end of the short Amish wedding service the couple is kneeling, each with their right hand on the Bible.

Sometimes they will “sneak out”—go for a ride in his carriage or sometimes go for a walk, but most times they stay in the house and sit and talk. Pre-marital sex is forbidden and anyone suspected of it is punished severely. They will be seen together at the singings (which are often really dances), but it will not always be obvious who is courting.

In the past the father arranged for his son to take a bride. That has given way to the prospective groom sending an intermediary to the bride’s parents to ask for her hand. Often a Deacon of the church, the “Armen Diener,” is asked to perform this task. Sometimes the young man does it himself.

Once permission is given, the wedding plans begin. At the church service two weeks before the wedding the Bishop announces the marriage. The bride-to-be does not attend this service, but the groom does. As soon as the announcement is made, he leaves and goes to the bride’s house to tell her the “news”.

For the next two weeks the groom travels all around, inviting the wedding guests verbally. No formal invitations are sent. Certainly all relatives and church members are invited. Many times friends from other church districts are invited also.

Usually the wedding feast is held at the home of the bride and there is a lot of work to be done there. The entire house must by cleaned, the furniture must be rearranged and the food must be prepared. The near-by relatives and friends help with this work so it is not the responsibility of only one family. One wedding feast included: 5 geese, 12 ducks, 14 chickens, 70 pies, 40 loaves of bread, 15 layer cakes, 2 bushels of potato chips, one and one half bushels of mashed potatoes and
many side dishes like sliced ham, sweets such as apple butter, and sours like chow chow, red beet eggs and sour beans.

Sometimes the wedding service takes place at the bride’s house and sometimes it is held at a neighboring farm. There are two other young couples chosen to be a part of the bridal party. These six people meet early in the morning on the day of the wedding. Since most of the marriage is a regular church service, the Bishop and the Deacons meet in an upstairs bedroom to decide who will preach and what it will be about. For a wedding, the couple to be married goes along with them. Here the young couple gets instruction about the service, but also what is expected from the marriage. The young couple had known most of this before. They know there is no divorce; there is even no separation. There is to be no birth control. They are to follow God’s teachings in everything that they do. They shall have children and bring them to God as their parents did with them. They must take on the responsibility of becoming adults. They can no longer use an open carriage. It must be sold and a closed one must be bought. The woman will put away her white apron and wear a black one. The man will grow a beard. They may no longer attend the social functions of the young, no more singings for them. Their lives must now take a serious and somber turn.

There are many other ways of life that they know they must follow. There is no electricity, no telephone, no automobile, no tractor and in general, no worldly adornments. They must help provide their sons with farm land and they must try to see that their daughters get good providers. They must see to the care of their parents—especially those of the husband—if the wife has brothers. They work together and are a family unit in the sense long since discarded by non-Amish families of today. They are an important part in the Amish way of life. If one of their neighbors needs help, they give it. They will now become a unit in the Amish community.

While the Bishop and Deacons are discussing these ideas with the young couple, the guests are arriving down below. They sing songs while they are waiting. About 9 or 9:30 A.M. the bride and groom return and the service begins. The Bishop and the Deacons give the sermons which usually are about Old Testament marriages. And then they give their interpretations of them. Often included are the familiar stories such as the one of Adam and Eve, the uprightness of Noah’s household in not intermarrying with the unbelievers, the story of Isaac and Rebecca, and the plight of Solomon.

Usually included is the story of Sarah and Tobias from the book of Tobit in the Old Testament Apocrypha. This is not generally known and bears some examination to reveal why it is used.

Tobit, a righteous man, lived in Nineveh, Assyria. He had long ago deposited bags of money with a kinsman, Gabael, in Media. Tobit’s eyes became afflicted and he was blind for four years. During this time he remembered the money and sent his son Tobias to collect it. Tobit said that Tobias should find a companion to help him make the journey. Tobias found an angel of God, Raphael, who was in disguise. On their journey, while they were resting by a river, a huge fish jumped out of the water. Raphael told Tobias to seize it, kill it and take out its gall, heart and liver.

When they got to Media, they stayed at the home of another kinsman, Raguel. Now Raguel and his wife had only one child, a daughter, Sarah, who was sensible, brave and very beautiful, but she was afflicted by a demon. She had been married seven times and each time the bridegroom died on the wedding night. The angel, Raphael, arranged for the wedding of Sarah and Tobias and told Tobias to put the fish’s liver and heart on smoking incense. The smell drove the demon from Sarah. Tobias stayed with Sarah while Raphael went on and collected the money.

When Raphael returned, they decided to go back to Tobit. Raguel’s parting words were: “Goodbye, my son; a safe journey to you! May the Lord of heaven give prosperity to you and Sarah your wife; and may I live to see your children.” And to Sarah he said: “Go to your father-in-law’s house; they are now your parents as much as if you were their own daughter. Go in peace, my child; I hope to hear good news of you as long as I live.” He further entreated Tobias: “In the sight of the Lord I entrust my daughter to you; do nothing to hurt her as long as you live. Go in peace, my son.” As they left, Raguel’s last words were: “May the Lord give you the means to honour your parents all their lives.”

And then they all returned to Tobit and his wife, Anna. There Tobias used the fish gall to cure Tobit’s blindness. When he could see, he went to Sarah, blessed her and said: “Come in, my daughter, and welcome. Praise be to God who has brought you to us, my daughter. Blessings on your father, and on my son Tobias, and blessings on you, my daughter. Come into your home, and may health, blessings and joy be yours.”

Singing is a part of all weddings and important Amish events.
When Tobit wanted to reward Raphael, he revealed himself to him, saying that he was only a vision. Raphael said, “Do not be afraid, all is well; praise God forever. It was the will of God. Worship him all your life long, sing his praise. And now give thanks to God here on earth; I am ascending to him who sent me.” When Raphael had gone, Tobit sang a hymn of praise to God:

“Praise to the ever-living God and to His Kingdom.
He punishes and He shows mercy;
He brings men down to the grave below,
and up from the great destruction.
Nothing can escape His power.
Exalt Him in the sight of every living creature,
for He is our Lord and God;
He is our Father and our God for ever.”

By the time the sermons are ended, it is afternoon and then the actual wedding service takes place. The rites themselves are rather short. There is no elaborate ceremony; everything is very plain, simple and straightforward. By the end of the service, the couple is kneeling, each with his right hand on the Bible and the Bishop says, “So then I may say with Raguel—the God of Abraham, the God of Isaac, and the God of Jacob be with you and help you together and fulfill his blessing abundantly upon you. Through Jesus Christ, Amen.” Notice the reference, once again, to Raguel, the father of Sarah, from the book of Tobit, a favorite story of the Amish.

Up to this point the day has been very solemn. Most guests cry at the wedding service. Now comes the rejoicing and fun. The tremendous noon meal is served. One point is noteworthy. At the serving of the meal on regular church days, the older ones eat first and there are several sittings until everyone has eaten. At a wedding the order is reversed. The young ones eat first. The men sit on one side of the table and the women across from them.

There are several points that should be made about the wedding itself. There are no decorations, no flowers, no rings, no kissing, no bridal veil, no father of the bride role, and no photographs. The singing is done by the guests. The bride chooses a dress of any color, as long as it is a light one, but never white. She wears her white apron for the last time and a black prayer cap. The groom usually wears a white shirt and his best trousers. The memory of the way they looked on their wedding day must stay in their minds, for picture taking is forbidden under all circumstances.

During the afternoon the young ones are seated at the tables and singing. The older ones form small groups around the outside and discuss such things as crops, church and neighborhood affairs. By supper time some of the guests leave, but another feast is served and then the young ones go out to the barn to continue their singing, which now also becomes dancing. The older ones go home to bed. There is much trick playing and sometimes the bride and groom are not left alone until one or two in the morning.

The next several days there is a lot of work for everyone until everything is back in its place again. Then the bride and groom start their visiting. Some wedding guests bring their gifts to the wedding, but most keep theirs until they are visited. The gifts are very practical items, such as sheets, blankets, towels, kitchen utensils, small farm tools and even livestock.

When the couple returns “home”, home may be a small house of their own, the grandparent house, or they may return to live during the winter with their respective parents. The grandparent house is usually a small house adjacent to or at least near the main farm house. The Amish usually retire young and let a son take over the farm. Then the parents move into the grandparent house and the son and his wife take over the big house. Sometimes the newlyweds will live in this house until their family becomes too large for it.

Sometimes the young couple have no place of their own and then each returns to his parents at least for the coming winter and they try to get a place by the following spring. Most Amish weddings take place in November and December since those are the months when there is not much farm work to be done. They are almost always held on Tuesdays and Thursdays.

And so when the young couple gets settled, they become another spoke in the Amish wheel of life. The wedding is the turning point and it is by far the most important event in the life of the Amish. When a Bishop is asked if his church is growing, he does not give the number of births in the community, he does not give the number of baptisms into the church, but he tells the number of weddings that took place during the year.

Bibliography

Festival

Focus

PITCHING WHEAT

FRAKTUR

SILHOUETTE GLASS

LEAD SOLDIERS

CALICO SEAMSTRESS

BRAIDED RUGS

WOODEN PUZZLES

LAMP MAKER
**SEMINAR STAGE**

Folklife Seminars On The Pennsylvania Dutch Culture

**NOON — HEIDELBERG POLKA BAND**
Old songs and traditional marches are presented by one of Lancaster County’s finest musical groups which is directed by James K. Beard.

**12:30 P.M. — PENNSYLVANIAN DUTCH CRAFTS AND CRAFTSMEN**
Crafts of the Eighteenth and Nineteenth Centuries are demonstrated by Folk Festival craftsmen and explained by John E. Stinsmen.

**1:00 P.M. — “PLAIN” PENNSYLVANIA**
A scholarly review and comparison of the “Plain Dutch”, Amish, Mennonite, and Dunkard, including their costumes, is presented by Isaac Clarence Kulp, Jr.

**1:30 P.M. — “GUT ESSA”, DOWN-TO-EARTH EATING!**
Delectable Pennsylvania Dutch foods from “Ponhaws” (scrapple) to “Schnitz un Knepp” (dried apples and dumplings) are explained by Jane Stinsmen.

**2:00 P.M. — FOLKLORE AND 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 Phares H. Hertzog.

**2:30 P.M. — THE SKILLS OF WOOD-WORKING**
Experts in whittling, carving, and turning wood discuss their different techniques. The program is hosted by Barry I. McFarland.

**3:00 P.M. — THE MENNONITE PEOPLE**
Some of the distinctive beliefs, practices, and music which comprise the everyday life of these people are presented by Robert F. Ulle.

**3:30 P.M. — FARM AND HOME HANDICRAFTS**
These interviews and demonstrations by various Folk Festival craftsmen are presented by George Arol and John Dreibelbis.

**4:00 P.M. — QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY**
An explanation of the quilter’s art and examples of traditional Pennsylvania Dutch motifs are presented by Gail M. Hartmann.

**4:30 P.M. — HEIDELBERG POLKA BAND**
A concert which highlights all the traditional Pennsylvania Dutch favorite tunes is directed by James K. Beard.

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**URSINUS COLLEGE STUDIES AT THE KUTZTOWN FOLK FESTIVAL**

The Pennsylvania Folklife Society is greatly honored to host a Pennsylvania German Studies course, which is given concurrently with our 32nd Annual Kutztown Folk Festival.

This year will mark the seventh anniversary of this cooperative effort between the Pennsylvania Folklife Society and Ursinus College. It is now possible for students visiting the Kutztown Folk Festival not only to enjoy its wealth of folk culture but also to earn college credit. Thomas E. Gallagher, Jr. is field director of this Pennsylvania German Studies course, which is only a portion of the Pennsylvania German Studies offerings at Ursinus College during its summer sessions.

**P.G.P. 437 · Folk Music of Southeastern Pennsylvania · I. Clarence Kulp, Jr.**
A study of folk musical variations from the earliest Pennsylvania German settlement areas comparing texts and tunes from several locations. Differences in the music of the Plain Dutch and Church Germans will also be explored. (One semester hour credit.)
20th Annual Pennsylvania Dutch
PROGRAMS
AND
HAPPENINGS

1

MAIN

11:30 A.M.
• HEIDELBERG
Directed by Jan

NOON
• FOOD SPECIAL
FOLK FESTIVAL
Hosted by Jane

12:30 P.M.
• MUSIC AND S
By Leroy Heffe

• PENNSYLVAN
By Mel Horst

2:00 P.M.
• MAJOR KUTZ
PRESENTATIONAL

The Shun

3:45 P.M.
• COUNTRY I
Veteran auction of a variety of anti-
Dutch Country

5:30 P.M.
• MAJOR KUTZ
PRESENTATIONAL

The Shun

KEY TO LOCATION ON BACK OF MAP

2 SEMINAR STAGE [SEE PAGE 19]

3 FESTIVAL PROGRAMS

4 SQUARE DANCING, JIGGING AND

5 THE KIDNAPPING
Place: Hoedown Stage
Time: 11:00 A.M. & 5:00 P.M.
The abduction of Regina Hartman by local Indians is dramatized.

6 HORSESHOEING
Place: Horseshoeing Stage
Time: 11:30 A.M. & 3:30 P.M.
Actual shoeing of horses as done in the Pennsylvania Dutch Country of yesterday.

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

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

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

10 GLASSBLOWING
Place: Across from School
Time: On the half-hour
Veteran glassblowers demonstrate their ancient art.

11 METAL CASTING IN SAND
Place: Across from Tavern
Time: 12:30 P.M., 2:30 P.M., 4:30 P.M.
Expert craftsmen transform molten metal into beautiful objects with help of molds made from sand.
June 27-28-29-30 July 1-2-3-4-5, 1981

Folk Festival

STAGE

A BAND
Carl C. Groff, sells from the Pennsylvania FOLK FESTIVAL

S AT THE KUTZTOWN

men

FOLK FESTIVAL

See program on following page 22.

ION

SCHOOL

AMISH WEDDING

Place: Big Green Chair
Time: 11:30 A.M. & 4:30 P.M.
Here is an enactment of the wedding of Jonathan Beiler and Annie Fisher.

AMISH WEDDING

Place: Big Green Chair
Time: 11:30 A.M. & 4:30 P.M.
Here is an enactment of the wedding of Jonathan Beiler and Annie Fisher.

PLA C E: Her b Gar den
Time: 11:00 A.M., 1:00 P.M.,
3:00 P.M., 5:00 P.M.
Tour includes explanations of the various herbs which are popular in the Dutch Country.

HANDING

Place: The Gallows
Time: Noon & 4:00 P.M.
The hanging of Susanna Cox for infanticide is a reenactment of Pennsylvania’s most famous execution in 1809.

BUTCHERING

Place: Butcher Shop
Time: 1:00 P.M. to 4:00 P.M.
Demonstration of hog butchering includes the making of pohnhows and sausage.

CHURCH

Place: Old Oley Union Church & Cemetery
Time: 9:00 A.M. to 7:00 P.M.
See the Harvest Home display and join in the organ-playing and singing of old-time favorite hymns.

COUNTRY KITCHEN

PA. DUTCH COOKING AND CANNING

Place: Country Kitchen
Time: 9:00 A.M. to 7:00 P.M.
Preparation of typical Pennsylvania Dutch meals includes daily menus with favorite recipes.

CHILDREN’S GAMES

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

AMISH BARN-RAISING

Place: Barn
Time: 12:30 P.M. & 4:30 P.M.
Come to watch the raising (building) of Elam Beiler’s barn.

STUDIES

BACK COVER
A STORY ABOUT THE OLD ORDER AMISH

PLACE: The farms of Menno Fisher and Ivan Glick in Lancaster County, 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
"Grace's Song" ... Grace Dance ... Timothy, Ada and young people

SCENE 4: Fisher home - Friday evening

SCENE 5: Glick home - Saturday evening

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

Written and Directed by: Richard C. Gougler who teaches mathematics at Kutztown Area High School, where he wrote and directed plays for twenty-eight years.

Music Written and Directed by: Jack M. Taylor who received his B.S. degree in music education from West Chester State College. He is currently enrolled in a masters degree program at Yale University.

Lyrics by: Patricia M. Taylor who has performed with and directed professional and semi-professional ensembles. She has taught music privately for five years.

TWO PRESENTATIONS ON THE MAIN STAGE

AT 2:00 P.M.
AND
AT 5:30 P.M.
First, let's get a little background to orient ourselves. To be eligible for judging in this exceedingly keen competition, bedcoverings must actually be quilted; that is, the object must have a top and a backing (and usually though not necessarily a filler) which are joined by hand-quilting. "Tied" bed-covers or fancy throws are not eligible unless the quilting technique, using needle and thread, is also used.

Quilts are entered on a stated day before the Festival, in accordance with instructions announced well in advance. Persons submitting quilts do so with the understanding that all articles are to be offered for sale. They set their own prices, but with a mandated ceiling. They also state quilt length and width in inches, and specify the category in which each object is to be judged—(1) pieced patchwork, (2) appliquéd patchwork, (3) embroidered (which includes cross-stitching and similar techniques), (4) all-quilted, or (5) antique (which may be any of the preceding or any combination of techniques). There are times when the judges feel that the category chosen by the entrant who has a quilt which utilizes more than one technique may not have been the one best calculated to earn a prize—but the entrant has complete freedom of choice.

Once quilts have been accepted, the Pennsylvania Folklife Society, sponsor of the Festival, assumes
responsibility for their safety, their display, the judging, and either their sale or their readiness for return to the entrant at the close of the Festival. A handling fee and the Pennsylvania state tax of 6% are added to the selling price set by the entrant.

Accepted quilts are turned over to a staff of handlers under the direction of a Festival official who is a specialist in quilts. The processing procedure involves recording each quilt, assigning it a number (which is marked on an ID card in the distinctive color chosen for its category), tagging it for size and price, and folding it for hanging. Names of persons submittingquilts remain unknown to all except the official in charge.

The handlers stay with their assigned job during the Festival — to remove quilts from the racks for examination by interested potential buyers, to explain, or to interpret criteria if asked. While they do not make sales pitches, they will assist with contemplated purchases if asked to do so. Newcomers to the staff are thoroughly briefed by the specialist in charge to make sure that they are familiar with what is expected of them, both in advance of the opening and during the Festival. Some staff members have been involved in quilt-handling since the time of the first competition in 1964.

Quilts are hung in tiers in a roped-off area contiguous to the flow of traffic for judging and display in a building outfitted especially for the purpose. Once the judges are admitted — about 8 A.M. on the Friday before opening day — no unauthorized person is permitted to enter the hall; the rule is rigidly enforced. Judges remain at their posts until the job is completed, sometimes by 6 P.M., frequently much later. The number of quilts to be judged varies but little from year to year; the display space will hold 1500, and so that is the number which will be accepted, processed, and mounted. Assigned numbers start with 101.

So much for background and preliminaries. Alone in the place with perhaps a quarter-million dollars' worth of skilled needlework to be assessed, piece by piece, the judges, some of whom have been associated with the Festival since its inception in 1950, settle down to work.

Each judge, equipped with his own score pad, makes an independent preliminary inspection of every quilt as it hangs in place. Identifying numbers of those which are obviously superior in one or more of the official criteria — (1) uniqueness of design, color, or needlework; (2) appropriateness of fabrics or materials used; (3) adaptations to the customs or traditions of the Pennsylvania Dutch; (4) originality; (5) craftsmanship and beauty — are jotted down on the score pad in their appropriate category. A judge may have many notations in one category, fewer in another, but prefers having too many to too few. Quilts are so displayed that the folds may be spread apart quickly for examination. Handlers with stepladders stand by to assist as needed. (Quilts in the uppermost tier are above eye-level.)

At this point there are special quality items for which, along with recognized criteria details of which will be mentioned later, judges are alert. In antique quilts: early materials such as homespun, cotton prints with characteristic small designs, chintzes, or linsey-woolsey, for example; particular — albeit somewhat rare — designs such as friendship quilts that include names; documentation by means of the date of making and the name of the maker; special techniques, including reverse appliqué, padding of the design in appliqué patchwork, and stuffing (trapunto) between the lines of quilting. In embroidered quilts: original design and use of several kinds of stitchery or of stitches less often encountered than cross stitch. In patchwork quilts: the smoothness and flatness — instead of bunching or puckering — of the design; the harmony of the colors and materials selected. In all-quilted: the density or closeness of the quilting as well as fine stitchery. While each judge keeps these qualities in mind at his first inspection, such points are also matters for further comparison in the final steps of selection.

Once the preliminary rounds have been made — a matter requiring several hours — the judges get together, select a chairman, and collate their numbers.
Let's pick a number out of the air — 888, for instance — to serve as an example: If only one judge has checked it, he has the option of dropping it as having little chance of surviving the competition or, if he feels it should not be lost sight of, asking that it be kept. If it is kept, the other judges will take a second look at it during the proceedings that follow. If more than one has checked it, it is automatically retained; if all have checked it — well, here is an early hint of a possible prize winner.

The five classifying categories mentioned in the second paragraph above are considered one at a time. Each quilt receiving more than one preliminary check is removed from the racks by the handlers and spread out for detailed inspection on tables provided for the purpose. Others may be added at the request of any judge. By comparison and gradual elimination the number is reduced until eventually one emerges as best in the category and is awarded first place. A second, a third, a fourth place, and four honorable mentions are also selected — but no award is considered final until all the judges have concurred in the choice. This process is repeated for each of the five categories of the show — a total of 40 honor awards for the 1500 or more entries.

Ribbons are affixed to the winners, which are not returned to the racks but are re-hung as nearly fully open as possible across the width of the hall, safely above the possible touch of exploring fingers, where they will meet the eye of the Festival visitor as he walks up the gradient to the wide entrance of the building.

Sales begin at 9:00 A.M. on Saturday, the opening day of the Festival. No sales are consummated in advance, but some of the keenest eyes in the queue waiting for the doors to open are those of experienced quilt collectors, and in a matter of seconds the first “Sold” sign may be attached to a quilt the eager customer actually saw for the first time as he passed it at a jog trot on his way to the cashier. He knows that the quilts displayed in the center of the hall are the cream of the crop; that he can hardly go wrong in making a choice from them; that even the ceiling price is a modest one — and that this is neither the time nor the place to do any comparison shopping. Advance courtesies in photographing are sometimes extended to foreign visitors or important dignitaries — but no advance purchase privileges to anyone in spite of an occasional disgruntled loser who chooses to take an opposing point of view.

Only one person in a family may buy a prize winner — and all prize winners remain on display throughout the Festival. Quilts on the racks are removed by the handlers as purchases take place. Since the gaps in the ranks thus created are closed by the handlers, who simply open the remaining quilts a bit more fully, four or five hundred may be sold before any change in the total appearance of the display can be detected. Before the regulation of one-prize-winner-per-family was inaugurated some years ago, a presumably affluent visitor from the West Coast — a person with a keen eye for quality — made a selection of something like a dozen or more prime specimens, including a number of prize winners unsold up to that point. Wishing to head off possible complications, the person in charge pointed out that hard feelings might well result if one privileged buyer were permitted to make a clean sweep of such magnitude. The would-be buyer agreed and courteously relinquished her claim to all but one of the prize-winners she had selected.

Incidentally, representatives from various household periodicals are usually among early visitors on opening day — on the lookout for quilts they might wish to add to corporate collections, as well as for original ideas lending themselves to adaptation to quilt-kit use. While the management and no doubt the unknown quilt-maker may be pleased at this kind of attention, the management is happiest when the borrower remembers to give appropriate credit to the source from which it was borrowed.

Kit-made quilts (those in which every possible aid is to pre-cut patches, patterns marked for stitchery, color charts, etc., has been made available for the
Thus motifs - and note that we are speaking of instead of with the also-rans.ing attention-getters, and if the workmanship also happens come to seem stereotyped, no matter how beautiful.

Appearance which marks it as a quality piece. And, daisies or the double eagle; a roman key border... and if those few are irregular in length, which show evidences of originality command respect... in laying out the quilting pattern, as other than second-hand... and only “new” or “antique” quilts are handled at the Festival. The word “antique” therefore is invested with a meaning it did not originally have; the alternative would be not to submit the quilt at all — a discriminatory practice since a goodly number on display are there to be admired or to sell rather than to compete for prizes. (A recently made, but laundered, quilt is not eligible for a prize in the antique category.)

The art of beautiful quilting is demonstrated daily in the Festival Quilt Building.

Reasonable wear in fabric approaching venerability will not in itself stand in the way of a prize if the quilt is notably superior to its competitors in other respects. Similarly, simple stains do not necessarily disqualify an antique quilt for a prize if there are enough counterbalancing factors in its favor. Early dyes have done damage to the fabric in some otherwise fine quilts, too, eating holes through the cloth in some cases. Some homemade dyes, especially green, lose much of their original hue in the course of time, in particular if the quilt has been laundered or exposed to strong sunlight. A final observation on the antiquity of quilts: For perishable objects made to be used, as quilts were, the “hundred-years-of-age” requirement is subject to modification; only quilts which have never been used are likely to reach the hundred-year mark unscathed.

“How does one account for the repetition in design

purchaser of the kit) are less likely than many others to be serious competitors for prizes; the person who needs to use a kit at all is seldom likely to be an expert at quilting; moreover, since to experienced quilters or judges most kit assemblies are apparent at a glance, she has automatically relinquished any claim to originality.

Interested persons ask questions — questions like those which follow: “The pieces in this quilt are machine-sewn,” observes the visitor, to the handler. “Isn’t that against the rules?” Not necessarily. Sewing machines were in reasonably common use by the mid-19th century, earlier than many people think. Patchwork pieces in some antique quilts have been joined by machine-sewing — even in quilts made by the conservative Amish or Mennonite women, who were permitted the use of a sewing machine if it was of the treadle type — that is, foot-powered. Most collectors, to be sure, prefer hand-stitching to machine work, even though hand stitches are very frequently larger. Quilting, however, as opposed to the assembling into a block unit of cut patches, is another matter; only quilts with hand-done quilting are accepted; after all, this is a quilting, not a quilt competition, as the published contest rules point out. One might observe that machine-stitch quilting is actually so cumbersome or difficult to do that few women are interested in trying it except in uncomplicated patterns intended for utilitarian rather than artistic or exhibition purposes.

“What about the so-many stitches per inch in quilting? Do the judges actually count them?” Sometimes — but only when, as infrequently happens, a quilt with remarkably tiny hand-sewn stitches turns up, and the judge counts out of curiosity or sheer disbelief.

Quilting patterns used year after year may, in time, come to seem stereotyped, no matter how beautiful. Thus motifs — and note that we are speaking of quilting patterns, not the assembling of patches or blocks — which show evidences of originality command respectful attention. A broad-lobed flat heart with an elongated cusp instead of the more familiar valentine heart; a fat robin instead of the ubiquitous frontal doves or the double eagle; a roman key border instead of intersecting undulating lines — all these are attention-getters, and if the workmanship also happens to be superior may put a quilt into the front ranks instead of with the also-rans.

Incidentally, while skill with needle and thread are often admired, admiration is also due the work of the expert who sometimes lays out and marks the pattern for the quilter; without a competently sketched pattern the completed quilt will lack the finished appearance which marks it as a quality piece. And, on the subject of needlework, contemporary quilters deplore the fact that synthetic thread used for quilting is less satisfactory than plain, old-fashioned cotton — and cotton is increasingly hard to secure.
 motifs—a half dozen quilts in a dahlia design on display, for instance?” (Experienced judges remember that in earlier years cherries and autumn leaves were common repeaters.) There is no one answer. It may be the influence of a popular household magazine or newsletter, the pull exerted by a prize-winner in an earlier competition—or just plain coincidence. Some quilt patterns, of course, are timeless favorites, though they may be known by different names in different places—such patterns as Irish Chain, Drunkard’s Path, Dresden Plate, Double Wedding Ring, Pine Tree . . . and dozens of others. Repetition or not, there are obviously patterns and types enough at any given Festival to meet a great many different tastes.

There is sometimes a special problem here—a repeater quilt entered by the person who won a prize in a given category for a particular pattern a year or more ago, and who would like to repeat the success now—and not inconceivably ever-after—with an equally good successor. The judges and handlers may not know of the situation but it is the business of the manager to know, and since there seem not to have been repercussions she has apparently found a satisfactory way to deal with the situation.

Heard now and then among spectators in the crowded exhibition hall is the wonderng comment, “I can’t see why No. 777 got a prize when No. 999, which seems a lot prettier, got only an honorable mention.” Naturally the speaker doesn’t see—because she is not physically close enough to see—that the quilting in No. 999, while good, is only good—not outstandingly superior. She is viewing shapes and color in a quilt displayed aloft in an exhibition hall, an unnatural place for a quilt to be, admittedly; close up, she would be examining shapes, color, and quilting from a vantage point of feet and inches, as the judges did. Like the judges, she could also have been on the lookout for irregularities revealed by close inspection—points on stars or diamonds which are blunted where they should be sharp; circles which wobble instead of being perfectly round; deviations from color harmony or contrast where there should be consistency; imperfections in the blind stitchery required for good appliqué; a miss here or there in the marked quilting pattern; a backing inappropriate for reasons such as clashing color or boldness of pattern. Too, she may be overlooking the fact that a “pretty” pattern may be a bold one which looks good up high and far away but which might lack esthetic appeal at close range.

“Why don’t all the prizes go to quilts with obvious Dutch Country motifs—hex (six-pointed) figures, hearts, tulips, distelfinks (goldfinches), Bethlehem stars, and so on? After all, this is the Dutch Country!” Prizes go to the quilts which best meet the five criteria stated earlier, not just one of the five. A quilt with a Pennsylvania Dutch distelfink motif might be scrutinized more attentively at the outset by the judges than would one featuring a seagull, for example, but in the last analysis a good white cotton seagull might take the blue ribbon away from a less well executed pink polyester distelfink. In each case, design, color, needlecraft, appropriateness or material, tradition (cotton is traditional; polyester is not), originality, craftsmanship, and beauty would have been considered in making the judgment.

A final observation: As we said earlier, the Folk-life Society attempts to protect the anonymity of the persons submitting quilts. To be sure, names of prize-winners are published in some area papers, but the Society is not in a position to exercise control here. Visitors sometimes try to learn the names of good quilters in the thought of having work done for them privately. The fact is, however, that good quilters are usually known not only locally but within a radius of a good many miles, with the result that if they take on outside jobs at all there may be a long wait; not infrequently they are booked for years ahead. The Society, to protect them from harassment, has thus enacted the regulation on anonymity.

Throughout the time span during which the quilting contest has been held, there has been a continuing attempt to improve its quality, and new procedures have been adopted when it seemed advisable to do so. For example, when the judges have made their final selections, a conference is scheduled with the handlers, and during this period the judges point out both the positive aspects that determined the choices and the negative ones that eliminated close contenders. Such procedure helps to confirm the judges’ thinking in cases in which contending quilts were especially close in quality; it also provides the handlers with answers to questions they may be asked. A record of problems is kept for reference in succeeding years. The goal of the Festival is not merely to stage a contest and an exhibit, but to provide, in the best ways possible, an opportunity to exhibit quilts, to earn recognition for outstanding examples, to be able to purchase quilts, and to view some of the finest handwork in this particular division of arts and crafts.
Down through the ages, the tying of knots has played a highly important part in the life of man. History tells us that the first cords were made from vines, plant fibers and strips of animal skins which primitive people wove, twisted or braided to the desired strength and length. Records are available to indicate that most of the ancient civilized nations as well as many savage tribes, were accomplished rope makers. Each tribe used whatever material was most accessible. It is not definitely known whether the art was transmitted through channels of trade from one race to another or whether each race developed the art independently.

The earliest form of macrame is thought to have been practiced by the Arabs as early as the 13th century. They used macrame to make fancy trappings for their horses while their women knotted veils and shawls. Spaniards learned the art from the Moors and brought it to Europe probably in the 14th century. Its use is documented in paintings hanging in Spanish cathedrals. In France, in this same period, macrame was an established art form known as "knotted lace". Meanwhile, the Italians were making utilitarian articles such as game bags and nets.

Queen Mary, wife of William of Orange, is thought to have brought macrame to England in the late 1600’s, having learned the art while visiting in Holland. By the late 1700’s macrame had become so popular that Queen Charlotte, wife of George III was making macrame fringe at court.

Probably the most skilled and avid practitioners of knotting were the sailors, who whiled away long hours at sea making useful knotted covers for rails and wheels and decorative articles which they used as barter in the ports of India and China. From the Orient come the intricate woven knots which were used as part of temple robes.

In the Inca ruins of Peru, archeologists found examples of "Quipus", a series of knots used to record information. This same system is presently used by Peruvian shepherds for counting their sheep. North American Indians twisted the sinews of whales into three strand ropes which they used on harpoons. The Indians of Mitla in Mexico still use patterns, handed down for generations, to make beautiful shawls of raw wool.

Macrame was one of the skills which came to the United States with the immigrants from all the other countries of the world. In the Victorian era, it was used for making fringe for curtains, four poster beds, piano covers and table cloths. Presently, macrame is enjoying an enthusiastic revival and is fast becoming one of the most popular forms of recreation.

The two basic macrame knots, the square knot and the half hitch, are simple to do and can be used in endless variations and combinations. Countless useful and decorative articles can be made using one or both of these knots. There are, however, knots or combinations of knots, which have been handed down person to person, that are so involved that no clear explanation can be written as to how the work was done. To learn these knots, one must find one of the few remaining merchant seamen who are still experienced in the intricacies of knot tying.

Macrame is a very satisfying and fulfilling art. It can be totally utilitarian or totally artistic. It can be both useful and beautiful. The versatility of macrame is limited only by the imagination of the artist, and each artist's style of knotting makes that work unique.

Today macrame remains the same basic art form that has been practiced by every civilization throughout history.
A FEW SIMPLE KNOTS

Double Half Hitch

Mounting cords with double half hitch for two working cords.

Square Knot

Making the Magic Circle

Materials required -
24 yards braided polypropylene cord 6 mm.
1 - 8 inch steel or plastic ring.
1 - 2 inch bead.

Step 1 - Fasten center of 1 - 2 yard cord to board. Place center of second 2 yard cord underneath first cord 1 inch down and tie square knot.
Step 2 - Fasten cords from step 1 to 8 inch ring with double half hitches.
Step 3 - Find center of 1 - 2 yard cord, double half hitch both ends to ring on left side of cords from step 2.
Step 4 - Repeat step 3.
Step 5 - Find center of 1 - 2 yard cord, double half hitch both ends to ring on right side of cords from step 2.
Step 6 - Repeat step 5.
Step 7 - Tie 2 rows of decreasing square knots.
Step 8 - Using first cord on right side as holding cord, tie row of diagonal double half hitches.
Step 9 - Repeat step 8.
Step 10 - Using first cord on left side as holding cord, tie row of diagonal double half hitches.
Step 11 - Repeat step 10.
Step 12 - Using cords from double half hitch rows, tie square knot.
Step 13 - Slip 2 inch bead on 2 center cords. Tie square knot underneath bead.
Step 14 - Using first cord on right side as holding cord, tie row of diagonal double half hitches.
Step 15 - Using second cord on right side as holding cord, tie row of diagonal double half hitches.
Step 16 - Using first cord on left side as holding cord, tie row of diagonal double half hitches.
Step 17 - Using second cord on left side as holding cord, tie row of diagonal double half hitches.
Step 18 - Tie 3 rows of increasing square knots.
Step 19 - Fasten all cords to center bottom of ring with double half hitches.
Step 20 - Find center of 1 - 1 yard cord, double half hitch both ends to left side of ring.
Step 21 - Repeat step 20 five times.
Step 22 - Find center of 1 - 1 yard cord, double half hitch both ends to right side of ring.
Step 23 - Repeat step 22 five times.
Step 24 - Bring top cord adjoining center panel over other cords and double half hitch to ring. Repeat until all cords are fastened.
Step 25 - Repeat step 24 for other side.
Step 26 - Burn off ends with 25 watt soldering iron.

by Mary O. Stone
Long ago all country churches had biers. A Bier is a stand used to carry the bodies in coffins from the church vestibule (now known as the narthex) to the grave site which was located in the church yard, adjoining the church and a part of the church property.

In many cases this was land donated by families which owned adjacent land to the church property, designating in their deed that the land be given to the church and used for the purpose of a burial place for deceased members of the church. This was done at the Faulkner Swamp church at Gilbertsville, Pa. for the first time in America.

At first there were no designated lots for each family, but as church members died, they were buried side by side, using the old German way of burial even though they were not members of the family. Visits to old church yards proves this point. One very vivid example is found at Hill Church in Pike Township, Berks County.

This method was followed for many years, until the designated land was filled. About 1865 a new way of burial was devised which called for lots accommodating eight adult graves. Usually the eight grave lots constituted a section of the cemetery which was surrounded by a ten foot path. Paths were provided in the cemetery plans so that no one would walk over the graves, for it was considered disrespectful to have the living walk over the dead. A driveway was provided between every four lots to enable the undertaker in charge of the funeral to drive a hearse through the cemetery.

With these new and carefully planned cemeteries came the organization of Cemetery Associations, made up of a governing body of members of the church on which property the cemetery was located. They drew up a constitution which outlined rules and regulations for maintaining the cemetery. The sexton of the church was the sexton of the cemetery. His duty was to maintain the cemetery in an orderly manner, to mow the grass twice a year, and to dig the graves when needed.

When iron fences were beginning to be used, most of the cemeteries were enclosed by such fences to comply with the new law in Pennsylvania which stated this
"A ‘Bier’ was a stand used to carry the coffin. Every Pa. Dutch Church owned one.

had to be done for protection. Prior to the iron fences, stone walls had been erected from the stone removed by the farmers from nearby fields. These stone walls were covered with wooden copings slanted the same way as the ground in order to preserve the coping and the wall from rain and snow.

In the Funeral lore tent at the Kutztown Folk Festival there are two styles of early hearses on exhibit. The smaller of the two is 175 years old and was originally on a wheel chassis drawn by one horse. Currently it is mounted on runners which were used to get it through the snows in winter. However, it was mostly used in towns as in the country it was difficult to get through the high drifts of snow. A sleigh was used for country funerals, as is exhibited in the shed near the Oley Church on the Festival grounds. This sleigh has three seats with the front seat elevated in order that more space can be available for the casket or coffin. The second seats were used most frequently for members of the family of the deceased.

The larger of the two hearses in the funeral lore tent dates back to Civil War days. This hearse is typical of that period by the design of the driver’s seat which is triangular at the base. This was originally drawn by two horses.

Paul Brumbach (l.) and Stanley Adam (r.), the authors, are ready to explain more about Pa. Dutch Funeral Lore.

Paul displays the 175 year old sled mounted hearse, used in snow weather.

To those Festival visitors who find death and burials fascinating subjects, the unusual display of early coffins in the Funeral lore tent will be of interest. Some date back to the early 1800s when bodies were placed on ice and not required to be embalmed. There are unadorned wooden types, used by the Plain People today, and small ones for children. A large array of funeral paraphernalia is also on display, including veils, high top black shoes, black gloves, stockings and other things worn by members of the grieving family.

On display, too, is a black drape which was hung at the door of the deceased house, to signify that an older person has died. A gray one was used for a middle aged person, and a white one, for children. The same color was used in selecting the horses to carry the body to the cemetery in the hearse.

There are Bibles, hymn books, pictures, birth certificates, marriage certificates, and defunct Funeral directors licenses. Some of these date back to the 19th century and some are written or printed in the old German language.

When the biers were no longer used as casket standards in the early churches, they were replaced by wooden trestles which turned on a lathe. Later these were made of brass.

Before the era of floral tributes to the dead which surrounded the caskets, a sheaf of wheat was used. This was placed near the body at the funeral such as flowers are today. After the funeral it was taken home and placed in the parlor where the funeral rites had taken place before the body was removed to the church. It was later framed to preserve it, and was hung in the room and kept there as long as the deceased’s family lived there. A sheaf of wheat is also on display at the funeral lore exhibit.

Paul Brumbach, a retired undertaker, is on hand to tell folks visiting the funeral lore exhibit more about funerals in the old days, if they are interested. Retired teacher, Stanley Adam who has visited many of the old cemeteries, is also in attendance to explain in detail some of the early customs.
THE MAKING OF MAPLE SYRUP

No one knows for sure who first discovered how to make maple syrup and sugar from the sap of the maple tree. Both products were well established items of barter among the Indians living in the area of the Great Lakes and the St. Lawrence River even before the arrival of the white men.

Old family traditions have it that the maple syrup industry began in an area close to my home in Fort Hill, Pennsylvania. It is a well known fact that the early settlers learned about maple syrup from the Indians. The story is told that an Indian Squaw was cooking venison in sap taken from the maple tree. Her young child wandered away while she was busy, so she set out from her wigwam through the swamp and everglades in search of the child. She was away from camp longer than she had expected.

When she returned, she was amazed to find that the maple sap, in which she was cooking the meat, had transformed into a sticky mass. On tasting the meat, she discovered it had a very delicious flavor.

It is told that the Indian braves were so pleased with the flavor of the meat obtained by what they thought was over cooking, they tried other things which led to the discovery of maple syrup from this magic water.

The maple crop has three claims to distinction:
1. It is one of the oldest agricultural commodities.
2. It is one of the few crops which is solely American.
3. It is the only crop that must be processed on the farm before it is in suitable form for sale.

Although maple syrup is recognized as one of the oldest industries, relatively little scientific work has been done to improve it. The sap is collected and transformed into syrup much the same way since the development of evaporation equipment about 1900.

Maple syrup is a wood land crop. Trees grow best in altitudes of 600 feet and above, therefore maple production is usually in a hilly country. It’s production goes westward from Maine to Minnesota, and south to Indiana and Virginia. The same type and quality maple products are produced throughout the area.

Even though maple syrup production, like other crops, is subject to yearly fluctuation caused by weather conditions, production in the past has been influenced by the cost of white sugar, and the supply of farm labor. In 1860 it is said, 4,132,000 gallons of syrup

By Jane Wable
the “Sugar Lady”
The "Sugar Lady" prepares one of the oldest known natural sweets at the Festival.

was produced. Then for the next decade, the price of cane sugar declined and so did the production of maple syrup. As cane sugar became scarce in World War I, production again rose. An increase in production also occurred in World War II. Since then there has been a decrease in production caused by the cost of labor and the fuel for evaporation.

The maple syrup season is short. It comes in the spring with the first big thaw after a long cold winter. Sugar maple trees furnish about three forths of all the sap used. Black maples are used in some areas. Red maple and other species of maple are also used, although their sap is less sweet. Maple trees grown in an uncrowded area usually have a larger crown and are excellent producers. It is not uncommon for a tap to produce from 40 to 80 gallons of sap in a season, depending upon the weather conditions. The sugar content varies from one percent to three percent.

The yield and sweetness of sap also varies from year to year, but trees that produce sap with a high sugar content and trees with a low sugar content maintain their relative positions year after year.

Tapping the trees usually begins in mid February when the temperatures begin to climb from below freezing at night to 40 and 50 degrees in the daytime. Some areas do not tap until March or later.

The buckets or plastic tubing now used in some areas have to be well cleaned and ready to be put into operation, along with the readying of the sugar house. When that warm spell comes, everything breaks loose as no time can be lost in getting the tapping done.

The tapping is done by drilling a 3/8 or 7/16 inch hole with a fast cutting bit. This can be done either by hand or with a motorized tool. With a motorized drill one man can drill holes as fast as a crew of three can insert spiles and hang buckets and lids. The hole is bored into the tree at a very slight angle so as to let the sap freely flow through the spile and into the bucket. Holes are drilled about 3 inches deep. The tap hole is usually about two to three feet above the ground level, as many times there is snow covering the ground when the tapping is done. The best practice is to tap six to eight inches away,—
above or below last year’s tap hole. Tapping is usually done on the east or south side of the tree, although in a year when tapping does not begin until late (because of a late thaw), trees are sometimes tapped on the north side. Trees should not be tapped before they reach a diameter of ten to fourteen inches, then only one tap. A tree of 25 inches in diameter could have four tap holes without causing damage to the tree.

Sap containers have changed from the wooden buckets of years ago to metal and plastic, and today plastic tubing is widely used in some areas.

The correct thickness of syrup is seven degrees above the boiling point of water. Syrup is then filtered and packaged hot into containers. This takes many long hours of labor, boiling and evaporating the extra water to produce quality maple syrup. Thus, the thicker the syrup, the better the taste. However, syrup with a density of more than 67 percent crystalizes when stored at room temperature. This can be measured accurately with a hydrometer or a refractometer. Syrup should weigh eleven pounds to a gallon.

I cannot remember when my father did not make maple syrup as he had grown up with my grandfather whose family produced maple syrup.

I can recall as a young child how I loved to go to the sugar camp with my Dad. On rainy days much of my time was spent indoors with him, when on nice warm days I had my own little coffee can on top of a piece of tin and a little furnace built of stones, where I would be firing away, gathering pieces of twigs and sticks to keep my little fire going. Needless to say I never got any syrup made, but boy, how I really tried!

On rainy days, in the heavy atmosphere, great billows of steam folded down over the camp and then coiled upward and was lost in the branches of the wet trees. As I breathed the steamy sweetness and the steam lifted, I could see the sugar water boiling vigorously. Then a big cloud of steam would again come down, and I could see the figure of my father as he fired away at the huge furnace. As the bright coals dropped through the grate, they would light up the gloom of the old maple camp. He would poke the fire then throw huge shovels of coal onto the glowing coals, thus evaporating away the water to make it into delicious maple syrup. It was always good to have our own maple syrup and pan cakes.

Dad would often relate happenings of his boyhood days and I never tired of hearing his stories. He said that his earliest memories of sugar making was of my grandfather boiling sap in huge kettles outdoors on a stone furnace. At this time wooden buckets were used to collect the sap. Spiles were made from elder sticks. This was done on cold winter days far ahead of the maple syrup season. The pulp was pushed out with a wire, thus there was a hole through the elder stick. Dad also remembered when metal spiles first came into use. Metal cans at this time were also unknown.

Hunters from Pittsburgh used to come to my grandfather’s to hunt as we are located in the mountains about three miles from the highest point in Pennsylvania. They would take back with them maple crumb sugar and hard sugar. This was made by evaporating more moisture from the syrup and then stirring while it was hot so it would start to crystalize. It would then be poured into molds or stirred into dry sugar. This way it could be kept and then by adding water and melting it, it could be made back into syrup. Since no cans were available then, grandfather had some ten gallon kegs made of wood which he filled and shipped by rail to Pittsburgh. For them he received the handsome price of sixty cents per gallon. This was back in the late 1800s.

My grandfather is thought to be the first in our area to buy what is known as an evaporator. He purchased it in 1892, at about the same time metal cans and testers became available.

To prevent the sweet stuff from boiling over Dad related how a long pole was set up with a string attached to which a piece of bacon hung in the kettle to the height the boiling liquid was to come. As it boiled some of the fat from the bacon would come out, thus keeping it from boiling over.

During this period most of the syrup was stirred into one form or another of sugar, and stored for use throughout the coming year. Sugar making today continues many times twenty-four hours around the clock, depending on the sugar runs.

Most of our family was involved. My brothers helped in the woods, hauling in the sap by a horse-drawn wagon, or helped to fire the furnaces and do the farm chores.

Sometimes after a long, busy day of hauling in the sap, the furnace still had to be kept firing away and
we would cook potatoes in the hot coals and boil eggs in the hot liquid. There was usually a cup of half boiled maple syrup. Throughout the valley each farmer took great pride in his maple syrup, and the quality of it. The quicker it is produced usually nets a better product.

On days when syrup was not being made, sugar-off was done. This was the further boiling down of the syrup to make it into sugar and sugar cakes. I can well remember even though it was a part of each springtime how I would eagerly hurry home the mile and a half from the one-room school I attended. Each year seemed to hold new enchantment, and the aroma of the old sugar camp is never forgotten.

My Dad and Mother made many pounds of this delicious sweet stuff, and much of it was shipped out to neighboring states better known for maple products!

Many folks do not realize that Pennsylvania produces a great amount of maple syrup, and according to the National Crop statistics, it ranks fifth or sixth in the United States in maple syrup production.

My father operated the camp until 1950 when my husband and I took over the operation of our 250 acre farm, most of it woodland. We continued the operation until 1971 when my husband passed away very suddenly. We had been very involved with the maple industry. Our daughter, Kathy, was Pennsylvania Maple Queen in 1970, and numerous times my husband served as Maple King.

Since 1971 with the assistance of my sons and other help, we have continued the operation of our 75 year old maple camp.

We take great pride in the products we produce and put in many long hours still firing with coal and wood. We have made syrup from as little as 45 gallons of sap to produce one gallon of syrup, to 70 gallons of sap to one of syrup, depending upon the climate and weather conditions!

Much of the syrup is packaged in small containers but I still sell old customers of my Dad their yearly supply. A lot is made into maple candies and sugar, for which there is no substitute.

Most of the table syrup sold at markets today is corn syrup,—sugar and artificial flavoring,— quite a far cry from pure maple syrup!

We enjoy sharing our experience with others and I demonstrate whenever possible at fairs and festivals. Many people do not realize all that goes into that little container of syrup.

As you visit the Kutztown Festival, I hope you will find time to stop by and see us, and smell the aroma of the maple syrup being boiled down over an open fire. Then by stirring it, right before your eyes you will see a hot sticky mass of golden syrup turn into dry maple sugar. The smoke from the fire may get into your eyes, but the smell and taste of the good sugar is worth it all.

We try to have a smile for everyone, and it is truly rewarding when visitors tell me how much they have enjoyed seeing this demonstration. Children who come back each year hunt for me. Their parents tell me they call me the “Sugar Lady”, which is a name I proudly carry, as I give them a piece of sugar or a taste of maple sugar. To many visitors I may extend a sticky hand but it’s all in a day’s adventure at the Kutztown Folk Festival. This year I hope to see many of you again.

MAPLE SANDTARTS

1 lb. butter
3 cups sugar (Half White - Half Maple)
5 eggs
5 cups flour

Save whites of 2 eggs (beaten) for top of cookies. Sprinkle with sugar, cinnamon and nuts. Cream together butter and sugar. Add eggs and mix well. Stir flour into mixture. Shape into rolls. Chill thoroughly. Slice thin and bake at 350°.

The following poem was written by my daughter and a friend.

THE MAGIC WATER

Maple syrup is sappy,—and sweet as it can be,
Because it comes from the good, old Maple Tree.
It usually takes 50 gallons of sap to make!
And you can bet the work’s not all fun,
You gather all day, from morn til night
Gathering that sap with all your might
But the syrup we make is tasty and golden
Just as they made it in the days of olden
From sap to syrup—into jars and cans,
We spread this sweetness throughout the land.

Wables’ Maple Camp.
Everyone loves to watch a spinning wheel work. There is endless fascination in watching a weaver build up a web on a loom. These are two skills that call us back to prehistory — ancient, basic, time-honored and ever fascinating. Perhaps we all carry a racial memory of having done these things once ourselves—in some distant past.

Today the textile arts are well represented at the Kutztown Folk Festival. Sharing one large tent on the Commons are two separate but closely related groups of craftspeople — weavers, spinners and dyers. The weavers are a group of three women who each bring special interests and talents to the folk festival.

Adrienne Shuker Loupos, of Reading, combines two careers — nursing and weaving. Her specialty is coverlets, woven in the traditional patterns with traditional materials — a cotton warp and wool weft. In a corner she meticulously adds her name, the date and the county, making this a true heirloom for tomorrow as well as a treasure for today. You can also find rag rugs and stoles among her wares. She also is a spinner, specializing in the custom spinning of dog hair.

Sharon Schaetzle, of Reinholds, is a self-taught spinner and weaver and sells supplies for these arts. She works in her home and her special enthusiasm is for making traditional clothing in handspuns. Her joy is in making beautiful, functional, basic items, and will weave clothing on commission. You will find jackets, skirts, shirts, dresses (sometimes even in silk!) in a profusion of colors and styles. When asked where her greatest enthusiasm lies, she just smiled and said, “I just want to weave and weave!”

Susan Alabovitz, of Shillington is also a traditional weaver and eager to carry on in that manner. She most enjoys Colonial Overshot Pattern weaving with wool on wool — runners, mats, bags and also coverlets. Fine yarns handled in traditional ways are her choice.

She carries on with two small sons, Craig, the youngest “Knows enough not to get his fingers pinched” (in the working of the loom), but Brad has his own loom and “wants to weave like Mommy.”

It is easy to be dazzled by the display these women offer, or be hypnotized by their steady work at the loom. Few people, however, ever get to see or appreciate the work that is involved in bringing the weaving to the loom.

Here is what is required:

1. Decisions on what to make, how wide to make it, how the pattern will be placed on the cloth, how long the piece will be, what kind of threads will be needed, how far apart they will be placed (the sett). This part is crucial and requires much experience, a miscalculation would distort the pattern or make the cloth either too rigid or too “floppy.” The weaver must also determine how many pieces and of what size will be woven from the same warp, how much thread will be required for waste at either end and for shrinkage, and “take-up”. When these calculations are completed there will be a formula such as — 544 ends of dark brown, 20/2 cotton sett 2 per dent
in a 15 dent reed for 18" (4 extra selvages), 9 yards total — 5796 yards.

2. Assembling the yarns and then winding each one of those ends under similar tension for an exact length (usually done on a warping board with pegs — one or a few threads at a time). If there are changes in color or thread, each end must be tied on or off as needed. The exact order of threads as laid down is maintained at a specific crossing and is kept intact until the weaving begins.

3. The warp as made in #2 above is transferred to the loom (beaming). Each thread is kept separate and under equal tension. First the threads are spread out, the way they will finally lay on the loom. There are various approaches to this process, but they require at some point fastening the ends to either end of the loom and in between threading each thread individually through the heddles in a specified pattern and then placing the thread through a slot (dent) in the beater's reed — all the time maintaining an exact place (in the heddles and reed) and tension. This is slow, exacting work — but absolutely necessary to be done without any mistakes.

4. A few inches are woven to test the perfection of the steps above, to adjust tension and to spread the threads (tied to the front of the loom in bundles) to their precise spacing.

5. And now to weave. The process above, for the weaver, carries a certain fascination, if not enjoyment. They have to be done, and they have to be done properly — and there is a real satisfaction in accomplishing all this and the many, many hours involved from having an idea to seeing it emerge in a beautiful, glowing web that will be both aesthetically pleasing and functional.

We invite you to stop awhile, watch us work, ask questions, and enjoy our products.

The other half of the tent holds two other weavers, and what they will be most interested in showing you are their spinning and dyeing. Three generations of one family hold forth here — the author of this article,

Sharon Schaetzle shows how rapid moving hands, slowly weave the beautiful fabric.

Barbara K. Foust of Kutztown, her daughter, Virginia F. Mutti, of Alexandria in the central part of the state, and her daughter, Laurel. At the 1980 Festival, Laurel's accomplishments were cutting her first two teeth and charming everyone in sight, but she is sure to grow into the family activities!

Virginia is an accomplished spinner and dyer (recently spinning, dyeing, and knitting a sweater while raising a three month old daughter, taking a graduate course, etc.). Now she also makes up ethnic patterns in beautiful array.

Barbara wove Virginia's wedding dress, but at the Folk Festival she dyes wool in the full spectrum of colors with vegetable dyes. These are dyes from nature — roots, barks, berries, flowers, insects, minerals, and even (occasionally) vegetables. Her dye pots (brass) sit in a tripod behind the tent. Before there can be any color added to the wool, the yarn must be wound into a skein and tied carefully in several places (so the color may run beneath the ties, but the skein can still be recovered after hours of simmering). Yes, we boil the wool yarn, and it does, of course, shrink somewhat, but wool yarn can be safely boiled IF you change the temperature slowly and IF you do not agitate it.

After the skeins are thoroughly washed (to remove all grease and dirt which would repel dye), they are...
simmered for hours in a mordant bath which will help make the eventual color permanent. Most natural dyes require this help (mordant). In colonial days a drip lye of hardwood ashes or chamber-lye (stale human urine) would most commonly be used. We use a variety of metallic salts, each one not only making the color permanent but in some way affecting the shade. Potassium alum is the one most commonly used.

After the wool is mordanted it can be dyed. For reds, we use madder (the Colonial orange-red familiar in old coverlets), cochineal (an insect, very beautiful but very expensive), Brazilwood (one of many heartwoods of tropical trees with intense colors). For orange, a mixture of red and yellow (as madder and black oak). Our common coreopsis gives a brick orange with chrome mordant.

Golds and yellows are the most common colors. Goldenrod, great mullein, fleabane daisies, marigolds, onion skins give some of the prettier ones. Greens from nature are rare. Common milkweed with a variety of mordants, queen anne’s lace, ragweed, violet petals are possibilities. The copper in the brass pot helps produce greenish colors.

Blues come from logwood,—but mostly from indigo. This is a vat dye — quite a different process, involving either a tricky-smelly fermentation or else the balancing of dangerous chemicals. But the color is worth the work,—not only is it beautiful in itself, but by dyeing with indigo on top of yellows or reds, you can get a great range of greens and purples.

Purples can be gotten from cochineal and Brazilwood, or by over dyeing with indigo on reds.

Browns come from black walnut and tea, (two of the few dyes which need no mordant), many barks, nuts and pine cones.

Black is the hardest of all, and a rare color in natural dyes.

These colors can be used on the spun yarn (yarn-dyed) or the unspun wool (dyed-in-the-wool). The pleasure in dyeing unspun wool is in mixing the colors on the cards and making heather yarns.

Here with the dyes you can also see the entire process of wool-handling, including—just-off-the-sheep, picking (the job for the youngest children of removing foreign matter from the fleece), carding (aligning the fibers and organizing them for spinning), the spinning itself (on a wheel and on a drop spindle), plying (twisting several strands of spun yarn together to make a larger, stronger yarn for knitting), weaving and the final product.

Here, too, if you are so inclined, you can buy mordants, dyes, spinning tools and ethnic clothing and have all your questions answered.

We all welcome hearing about your experiences in the textile arts, and our greatest pleasure is sharing our knowledge and skills with you.

Questions or no, we welcome you to looking and enjoying the skills of yesteryear come to life at the Kutztown Folk Festival.
I’ll be looking for you next year at the-

33rd Annual Pennsylvania Dutch

KUTZTOWN BETWEEN ALLENTOWN & READING, PA.

FOLK FESTIVAL

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