Summer 1983

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34th Annual Pennsylvania Dutch
Kutztown Folk Festival

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Summer 1983

Pennsylvania Folklife
HERMAN A. DANENHOWER is a graduate of Kutztown Area High School and the Thaddeus Stevens Trade School in Lancaster, Pa. He has lived in the Kutztown area all his life. He has kept bees for 10 years. While attending the Stevens Trade School to learn the machine trade, a mathematics teacher got him interested in bees, allowing him to help with his hives and teaching him many things about beekeeping. He studies beekeeping all the time and currently operates about 75 hives in addition to his job as a toolmaker in a machine shop in Northampton, Pa. He lives at R.D. #3, Kutztown with his wife and two children.

THELIA JEAN EABY was born and raised in Lancaster County, Pennsylvania. She was graduated from Conestoga Valley High School. She received her Bachelor of Science degree in animal production from Pennsylvania State College, University Park, Pennsylvania. She plans to enter law school this fall. She has worked in the Folk Festival Press Office for the past five years.

RONALD AND CINDY KUNKEL live in rural Berks County about 20 miles west of Kutztown. Both are graduates of Kutztown State College. Ron is an engineer with Bell Telephone Laboratory and has a business interest in carriage restoration besides practicing the farrier’s craft. Cindy, a former art teacher, is now a full-time carriage restorer, operating Cin Ron Carriage Shop. They and their family have been with the Kutztown Folk Festival for the past three years.

JOHN LAKATOSH was born in Trenton, New Jersey. He is now residing in New Columbia, Union County, Pennsylvania. John attended Cummins Diesel School and worked as a shop supervisor in the trucking industry. He studied the piping craft as an apprentice to a master European pipemaker. He has been making pipes for 16 years, learning the trade and mastering the craft of designing and repairing pipes. He has been with the Kutztown Folk Festival for the past three years. He is a juried member of the Pennsylvania Guild of Craftsmen and has won many awards for his designs. This is now his profession.

KAREN LeMONNIER was born in Bethlehem, Pa., but was raised in South Florida. She was a Fine Arts Major at Ringling School of Art in Sarasota Florida. There she married her husband Larry and moved to a farm in the Lehigh Valley where they live with their three children. She organized and taught homestead craft workshops for the Rodale Experimental Farm in Maxatawny. There, while experimenting with home spun crafts, she became fascinated with the unusual craft of wheat weaving.

ROBERT AND CHERYL NETTLETON live in Glen Aubrey, N.Y., in the Southern Tier, with their son, Adam. They were graduated from the State University of New York in Oswego; Robert studied psychology and Cheryl studied German. Robert and Cheryl are currently self-supporting craftpersons exhibiting their woodworking throughout the Northeast at various art and craft exhibits. They have been active in the art and crafts industry for the past several years and are state columnists for a national art and craft publication called Sunshine Artists, U.S.A.

JAMES PETRUCCELLI became interested in stained glass eight years ago. It started as a hobby, but soon became his business. This is the third year he has participated in the Kutztown Folk Festival, although he has been involved in craft shows for six years. He is a juried member of the Pennsylvania Guild of Craftsmen and has participated in juried craft shows in Pennsylvania, Maryland, New Jersey and Massachusetts. His business consists both of wholesale and retail trade. Mr. Petrucelli lives in the country near Hampton, N.J.

LARRY L. RAHN was born and raised in Berks County, Pennsylvania. He was graduated from Kutztown Area High School in 1960. He served his beginning and cormaking apprenticeship at the Kutztown Foundry, Kutztown, Pennsylvania. He worked there for five years. He received his teaching credits from Temple University, Philadelphia, Pennsylvania. He now teaches the foundry course at the Berks Vocational-Technical School, West Center. This course is one of only two foundry courses offered in the Commonwealth of Pennsylvania. He has been on the Commons demonstrating his skill for the past five years.

RICHARD H. SHANER was born and raised in Allentown, Pa. He was graduated from Allentown High School and received a B.S. in social science from Kutztown State College. He has been associated with the Kutztown Folk Festival for over 22 years. He conducts a Seminar Stage Program and is in charge of the homemade bread stand and bake oven at the Kutztown Folk Festival. He has lived in the Kutztown area for the last 16 years, and is a teacher at Oley High School, Oley, Pa.

JANE ANN STINSMEN is a native of the Kutztown area. She was born and raised in Maxatawny Township and was graduated from Kutztown Area High School and also from Temple University, Philadelphia. Before the birth of her young son, Jason, she taught costume design in the Lehigh County Vocational Schools. She and her husband have handled the Seminar Stage programs for many years, and for the past four, Jane has conducted a food program on the Main Stage at the Festival. She is currently a resident of Allentown, Pa.

GLADYS SWEIGARD was born in Clearfield County, but grew up on a farm in Dauphin County, Pa. She was graduated from Halifax High School and attended Lebanon Valley College in Annville, Pa. She and her husband, Russell, operated a general store in Matamoras, Halifax Township, for 29 years. Gladys is now a substitute teacher in the Halifax Area Schools and Russell is a rural mail carrier. Russell has assisted his wife at her apple head doll stand in the Festival’s Arts and Craft Building I for the past four years.

WILLIAM DEAN WRIGHT was born in Philadelphia and reared in Montgomery County. He studied at Miami University, Oxford, Ohio, and received his B.F.A. degree in painting at Kutztown State College. He lived in the Kutztown and Fleetwood area for 12 years and now lives at his family homestead in Mardela Springs, Md. He has actively researched early American leather items for The National Colonial Farm and has participated at the Kutztown Folk Festival for 13 years.
SUMMER 1983
FOLK FESTIVAL ISSUE, VOL. 32, NO. 4
CONTENTS

2
FRAKTURS
by John F. Harnish, Jr.

8
APPLE HEAD DOLLS ARE UNIQUE
by Gladys Sweigard

10
TABLEWARE AND DUTCH FOLKLORE
by Richard H. Shaner

12
THE PIPEMAKER
by John L. Lakatosh

14
WHEAT WEAVING
by Karen LeMonnier

16
BEEKEEPING . . . PAST AND PRESENT
by Herman A. Danenhower

18
THE PENNSYLVANIA LONGRIFLE
by Dave Ehrig

21
FESTIVAL FOCUS

23/
FOLK FESTIVAL PROGRAMS

27
FESTIVAL FOCUS

28
QUILTS

29
THE COUNTRY BUTCHER
by Thelia Jean Eaby

32
STAINED GLASS
by James Petrucelli

36
METAL CASTING IN SAND
by Larry Rahn

38
IS THIS PURE LEATHER?
by Wm. Dean Wright

42
THE HORSE AND CARRIAGE
by Ron and Cindy Kunkel

44
MARQUETRY, PARQUETRY AND INTARSIA
by Robert and Cheryl Nettleton

46
PENNSYLVANIA DUTCH COOKING
by Jane Stinsman

FRONT COVER — Gina Hosfeld, Fraktur artist, demonstrates her skills on the commons. (See the Frakturs article on page 2.)

INSIDE FRONT COVER — Contributors to this Issue

BACK COVER — Map of the Folk Festival Grounds

NOTE: Small page numbers for continuous pagination within the volume.

The Festival and its Sponsorship

The Kutztown Folk Festival is sponsored by the Pennsylvania Folklife Society, a nonprofit educational corporation affiliated with UR SINUS COLLEGE, Collegeville, Pennsylvania. The Society's purposes are threefold: First, demonstrating and displaying the lore and folkways of the Pennsylvania Dutch through the annual Kutztown Folk Festival; second, 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 UR SINUS COLLEGE.
Emma and Ralph Moore were thrilled with the home birth of their first child, Sarah Ann. She came joyfully into this world on January the 5th, 1783, in a rural farm log cabin in northern Berks County. It was a very happy winter day for the proud parents of the new baby girl.

Having received some schooling in the three R's, Emma wrote the baby's full name and birth information on a carefully saved piece of paper. This would be saved until early July, when the traveling Fraktur artist would come to visit the Kutztown, Pennsylvania area for several days to create beautiful Frakturs recording the local births, baptisms, and marriages that had occurred during the previous year.

Franklin J. Herr, the traveling Fraktur artist, arrived on horseback, leading a pack horse, in Kutztown on July 2nd, 1783. In his leather saddle bags he carried papers; little bottles of colorful paints, dyes, and special inks; goose quill pens and cutting knife; sticks of charcoal; and a variety of drawing instruments — everything needed to draw, paint with home-made colors and brushes, and then carefully ink the Fraktur with brushes and quill pens. These he would create for the folks in the Kutztown area to record all the important personal events that they wanted a Fraktur for. The skillful hand lettering of their information would be surrounded by an art motif of assorted blooming flowers, birds with colorful feathers, and detailed designs of hearts, stars, and other special symbols. This combination of art and lettering was the early American form of folk art known as Fraktur, and it was especially popular with the Pennsylvania Dutch of the 1700's.
July the 2nd, 1783, was an enjoyable summer day as Franklin prepared a small display of his artwork under a spreading chestnut tree in the village commons late that morning. Soon the folks of Kutztown were gathering around him, talking with him about the latest news he brought from other towns and villages, and looking with sincere awe at the newest fruits of his shared talents. He made a list of families who expressed needing a Fraktur during this yearly visit, as folks told him about their personal happenings. Sarah Ann Moore would be the first one to have a Birth Fraktur when he started to do the drawing. As he worked, children and adults would often stop by and quietly watch as he quickly roughed in the form the Birth Fraktur would take. With a high degree of skill he carefully lettered the information about Sarah Ann’s birth into the center of the Fraktur.

In payment for his work in creating the Birth Fraktur, or, as they call it, Geburtscheine, Emma and Ralph would give Franklin a few dollars in coin and a delicious homecooked meal prepared by Emma in his honor. He knew it would be a grand meal, because he had eaten with them the year before in exchange for their Trauscheine — Marriage Fraktur. Often Franklin would engage in barter for his talents. This might be having his horse shod, a night’s lodging, a quilt, or whatever would be offered by the people desiring one of his Frakturs. Sometimes Franklin would give a writing or art lesson to the village children, helping them to create their own Vorschriften or handwriting model.
Franklin J. Herr was schooled in Quarryville, Pennsylvania, in Lancaster County, and learned Fraktur from his Uncle Amos who was the village minister and Fraktur artist. Long hours were spent learning to use the pen & brush and practicing the many art and lettering forms needed to make a Fraktur. With the basic skills mastered, it seemed that there was an endless number of Frakturs that needed creating as Franklin traveled around to the many rural communities of eastern and central Pennsylvania. While Frakturs were not considered to be an “official” document, the logic that was applied was that a Fraktur artist would not be employed to create such a beautiful piece of work to contain an untruth. So, some early court records refer to a hand drawn Fraktur as proof of an event taking place on a certain date.

Fraktur is a term of German origin referring to the lettering used in European documents from the 13th century on. The very early word Fraktura, had as its root word *fracturus*, which is Latin meaning broken. So the word Fraktur originally referred to the lettering style in which the individual letter forms did not touch each other, as opposed to the script form of lettering where the letters of a word “flowed” together. Through the years of common usage, the word Fraktur came to mean the art form itself. The art form combined the use of handlettering or calligraphy — calligraphy is a Greek word meaning beautiful handwriting — with various interesting design elements.

Some of these design elements included tulips and wild flowers to capture in art the beauty of nature that surrounded the early settlers. Expressed in a full range of colors in their original forms, flowers were a symbol of growth, beauty, and faith. Stars were included in many design forms with many different numbers of points. They were for good luck and protection, just as they were often painted by a hex sign artist on barns. A variety of hearts and heart combinations were used on Frakturs as a universal symbol of love and a special joining together. Birds were used to also depict the wonders of all living things. In addition, to birds, deer, horses, sheep, and even unicorns were

Gina Hosfeld first became interested in the art of Fraktur painting at the Festival Seminar lectures.
also used on Frakturs. Often angels were included in Birth Frakturs as spiritual guardians to watch over the life path of the young child the Fraktur was created for. The sun and moon were design elements representing the cycling of the seasons and the passing of time. These were usually found on some Marriage Frakturs indicating the hopes for many seasons of blissful years together.

The more talented Fraktur artists would often include in the Fraktur design symbols meaningful to the folks the Fraktur was being creating for. This is a very personal art form, because what was being created was being done especially for the people involved. Thus there are no limits to the art forms or special symbolic content of Fraktur art. The sincere use of design elements takes on a most special meaning for each and every person one is created for, as this is truly an art form of folk art for the people.

As an art form, Fraktur had a most early beginning. The very early start of Fraktur art can be traced back to the monasteries of the period around the 8th century. In these secluded communities, monks labored for years to carefully create very intricate, illuminated manuscripts of religious teachings. The monks developed and nurtured the art of illumination, and by teaching apprentices assured the world an art form that has endured over a thousand years. Around the year 1456, the famous Gutenberg Bible was printed on a printing press with movable type. This method of printing was credited as being the first mass printing of the Bible to bring the word of God to the people in the printed form. It was done by the German printer Johannes Gutenberg, and some of the artistic adornment used in his printed books would be the source material for some of the first Fraktur designs. Especially useful were the letter forms, as they were of the type face Fraktura. Just as the first printed Bible brought religious teachings to many, the creation of these first Frakturs brought the beauty once found mainly in cloistered, illuminated manuscripts to the people in Fraktur art as an early folk art.

Meryl Griffith’s lovely Fraktur art is different and unique.
The creation of the Fraktur design elements in these early Frakturs were done with painstaking care, as the artist copied the work on the illuminated manuscripts and printed pages. As often happens when something is copied, changes and distortions would occur via the hands of many of the various artists involved over the passing years and centuries. When Frakturs arrived in the colonies of America with German-speaking emigrants of the 1700's, the distortions and stylized art forms of the Fraktur had already happened. Today, they are thought of by some as a unique, primitive, early American art form, but the early roots started centuries before with the gentle hands of monastery monks as they worked on creating beautiful illuminated manuscripts like the well-known Book of Kells.

Various forms of early American Frakturs can be found today in private collections of family Frakturs, and in many museums and historical societies. Here the full range of Fraktur art embraces far more than its religious beginning, as examples include genealogy, history, education, and even astrology. The uses of the Fraktur are many; it was even the forerunner of our greeting card and perhaps of the postcard too. The fly leaves of family Bibles often contained a printed Fraktur in the form of a family register. Since the Fraktur has been around for so many centuries, it is impossible to discover all of the many forms it has taken. However, it always seems to have a very special, personal meaning to the people involved.

The same tradition of centuries old Fraktur art flourishes today at the Kutztown Folk Festival. Here you can see several working Fraktur artists creating this enduring art form. Each has developed their own unique and distinctive style of Frakturs. Their work is very meticulous, as great care is taken to
draw and paint the various designs. An excellent collection of early and contemporary Frakturs is at Ursinus College in Collegeville, Pennsylvania. This is the Pennsylvania Folklife Society's Fraktur Collection. It is this society that makes the annual Pennsylvania Dutch Kutztown Folk Festival possible.

Four Fraktur artists are demonstrating and displaying their art forms throughout the Kutztown Folk Festival. Meryl Griffiths is located on the Common and her work is original and unique, different from the other Fraktur artists on the grounds. Gina Hosfeld's interest in Fraktur began about seven years ago when she heard a lecture about the art on the Festival's Seminar Stage. She and her husband visited museums and antique shows, learning all they could, and, as she couldn't afford the old Fraktur, she began to draw her own. At first, she reports, it was awful, but she kept at it and, after the first year, her style is still changing. At this summer's Festival, she plans to have an exhibit of some of her early work, as compared to her most recent. Gina is located on the Common with her husband who does primitive wood carvings.

The author, John Harnish, and his wife Steffany, are in the centre of Arts & Crafts Building II. This husband and wife team create a wide range of Frakturs, including both very traditional and most contemporary in design form. The Fraktur artists at the Kutztown Folk Festival have spent many years studying this art form and mastering the various skills necessary to bring their own beautiful creations into being. They would be delighted to talk with you and answer your questions about this old art form and wonderful folk art tradition.
An apple head doll is simply a doll whose head is a dried apple. Since all fruit wrinkles as it dries the apple has a close resemblance to an aged person. The apple dries to a similar color, shape, and texture making it a realistic “senior citizen.”

My first apple head doll was the result of moving to a farm when I was nine years old, too far from playmates or stores to satisfy my need for companionship. An old orchard with apple trees, just the right height and shape for climbing, led me to discover the little dried apples which clung to the tree long after their edible partners were used. Seeing how they resembled people, I broke off a branch of the tree and inserted it into one of these “heads.” With the addition of a cloth handkerchief, I had a new friend.

My memory of this early experience came as I tried recently to trace the origin of the apple head dolls now so popular. There was no attempt to make a replica of something seen before but simply letting imagination unite with the natural materials at hand to supply a need. With that in mind, I am sure any country which grows apple trees and any generation of creative children could lay claim to the apple head dolls. Indians, colonists, even ancient civilizations have left evidences of having made them. Their interpretations vary with their peculiar customs and clothing.

Those first dolls were forgotten until many years later as I taught a summer arts and crafts class during our town’s centennial celebration. The need for a pioneer craft made me recall them. Research and experimentation helped me improve and develop my own technique. I had always wanted to paint portraits or sculpture. My dolls have given me an outlet for both desires.

Apple dolls are as varied as the people who make them. Each has the imprint of its originator; however, they change while drying so you can no more control the finished effect than you can completely predict how your “children” will turn out—although both need shaping and guiding. They develop their own personality with aging. Watching this and recognizing distinctive traits to adapt to the person you want them to become is the most fascinating part of apple doll making. Remember, not all will turn out as you wish so be prepared to throw many away.

The only tools needed are a paring knife and ice pick. A comb is also handy to press down on the back of the apple, making hair.

Select medium sized, firm, perfect apples. The care given an apple before you carve it is very important. I prefer to go to an orchard and have the apples picked weeks before they are ripe, with stems left on. This assures getting a hard dry apple. Starting early and moving from one variety to another as they ripen gives me more good carving apples and also a more international assortment of people since all varieties dry a different color. Flavor is only important to the nibbler. The juiciest apples shrink to 1/3 their size.

The author delights in showing children, young and old, the craft of making apple head dolls.

(Note the barn-raising scene in the background)
Peel carefully, leaving some peel around the stem and blossom end. Do not core the apple or remove the stem. Work under running, cold water, if possible, or dip frequently in lemon juice since air will make it discolor.

Now, take a pointed tool (ice pick) and mark facial features. Nose is near the center and should be larger than natural for it will shrink. The tip of nose is the highest point on the face so start to carve away from it. Draw eye ovals and hollow them like a football. Don’t make a big hole. Always remember, protrusions shrink but holes enlarge! A small slit across the eye oval will become eyelids later.

The mouth slit curves up or down in the expression you want. Tiny pearls or mustard seeds can be added later for teeth unless the toothless grin of an oldtimer appeals to you.

Shape the cheek by cutting in at the nose and back across the face, giving it the contour you want. Wrinkles will form as it dries but to control them, use your ice pick to sketch them in first.

Make ears like a C, cutting some apple away in back of each. Hollow out and put a small hole in each. Nose holes too help the apple juice drain better.

Draw the hairline and push the tip of the knife along the face to keep it loose. I prefer hair sculptured from the apple which makes it more truly an apple doll but cotton, flax, angel’s hair or even real hair can be glued on if you wish.

When carving is finished, sprinkle generously with un-iodized table salt to draw out all the moisture as quickly as possible.

Tie a string to the stem and hang it to dry where there will be good circulation, away from sunlight, another head or obstacle. It must hang freely. Be sure there is something under it to catch the juice.

When salt cracks and begins to fall away, the outer layer of apple will be crusty dry, permitting you to begin work on eyelids, ears, mustache, beard, and hair. This will be in about two weeks, depending on the humidity. I put movable eyes (purchased in hobby departments) or wooden beads in eye oval and gently pull eyelids over them. They should be coaxed closed several times while drying since they will shrink open. Pushing and pulling on the hair or other features will help to mold them but wait until it is partly dry. Any bruising before will cause it to rot. Always go below the dry crust but never far into the green apple. As that dries, the next day go deeper again. Handle the moist part carefully or it will spoil.

When you are certain there is absolutely no moisture inside the apple (I wait three months at least) you are ready for the body.

I insert a piece of coated wire such as electricians use, about 30” long. Never use copper wire for the combination of salt and apple juice will cause it to corrode and galvanized wire will rust.

Starting with one arm, go up through the head and loop down to the foot, up again to neck, twist and out to the other arm. This loop is used to dip it into clear shellac for ½ hour and hang it to dry. The heads then will repel humidity and be easier to clean. Dirt going into the apple and becoming part of it is a frequent cause of discoloring.

Now cut the wire at feet. Insert this wire armature into the cloth body before stuffing with old nylons, scraps of cloth or polyester fiberfill.

The clothing should fit the personality of the head. It should be sewn separately for removal to clean. Study the doll itself to determine just what sort of clothing it should wear. Some will resemble seafarers, some doctors, hunters, hoboes, angelic or domineering women—any number of other people. Their clothing will tell others just who you think they are. Since I am of Pennsylvania Dutch ancestry my designs reflect this.

Hands and feet are put on last. I carve them also from an apple. One apple will make 8 feet or 16 hands. Leave peel on feet to resemble sandals. Air dry on a wax paper-lined cookie sheet.

Add accessories to make more lifelike. Eyeglasses can be made from fine, rustproof wire such as fishermen use as leaders. Hats can be made from starched burlap or cloth tied over a clay form. A milk disc, slotted, makes a good embroidery hoop. A small tool or fruit can be attached to arm, at the hand, with a straight pin or glue. Don’t let pin touch the apple part.

Now enjoy your apple doll. If you want to watch a carving demonstration or have any questions, bring them to me at the Festival in the Arts and Crafts Building.

All kinds of fanciful people populate Gladys’ world of applehead dolls.
While setting the table for the evening meal, what do you say when you accidently drop a piece of tableware on the floor? Well, the first utterance if you are Pennsylvania Dutch is that the family will receive company that night. Giving further scrutiny to the object when dropped you might say the visitor will be a man (knife), a woman (fork), or a child (spoon)!

In bygone days, when rural America was quite isolated from the rest of modern society, the prospect of having company was very exciting. Although the embarrassment of dropping an eating utensil on the floor prompted you to rationalize your actions by chalking it up to fate, there is little doubt that the coincidence of actually receiving guests and clumsiness was soon woven into a folk custom. This folk belief associated with table setting is wide-spread throughout the Dutch territory and is the source of much family amusement.

Fate has always been a remarkable phenomenon respected by folk people. So it was not unusual to hear the popular Dutch tale of the murderer who was exposed by a table setting! The story is told of an old Dutchman who lived in seclusion and was suspected of hoarding money. Well, one day the recluse in this village was discovered dead. Judging from the ransacking of his simple abode, it seemed that he was murdered for his money. Having no idea who did this dread act, a wise blacksmith instructed the local undertaker to give him a bone from the corpse before it was buried.

The skilled blacksmith then went about secretly fashioning a table knife and fork using bone from the corpse for their handles. Since animal bones were often used to make tableware handles, this unusual pair made by the blacksmith looked similar, with the exception of a small mark he placed on each of the handles. The fork and knife were then placed with other cutlery at the local tavern where many villagers conversed and dined. Having confided to the tavern owner his plan, the two of them took turns watching for days as people dined with the special table setting. One day a local villager who came into a great deal of wealth recently sat down to dine, and by fate was given the special knife and fork. As he began to cut and eat his steak, to the horror of all present, blood began to drip from the handles of human bone. With a heavy sense of guilt, and pale as a ghost, he ran from the premises and was never seen again!

In the 1960's, fresh out of college, and a city-slicker to boot, I chanced to dine at one of Berks County's older taverns. Sitting in the dining room, I was quite amazed at the fastidious way in which a Dutchman opposite me consumed his meal by eating it from the tip of his knife! Flawlessly he handled his filling, potatoes, apple sauce, and peas.

The preference by Dutch people to continue their 19th Century eating customs in spite of changing times is probably due to rural isolation, and the unique characteristics of their ethnic background. While Americans in the last century adjusted to eating with a four-tined fork and used a spoon quite readily, many Pennsylvania Dutch stayed with the three-tined fork and saved the spoon.

This older “German” eating custom called for a broad palette knife with a round nose. Its counterpart — the three-tined fork — was used to stick and convey meat and was always superior to its later four-tined successor in getting the job done.

Pennsylvania Dutch continued to purchase three-tined fork sets here and abroad well into the 20th Century. In the 1897 Sears, Roebuck Catalogue, the older German type cutlery sets were still carried for groups in America like our Dutch folks who would have nothing to do with the “new” tableware fashion. Most often embellished with cast lead metal designs on their handles, a six piece three-tined set of cutlery sold for ninety cents in 1897. The more expensive handles were made of bone while the less expensive were of African cocobolo wood and American walnut.

These three-tined forks show wear and probably had more use than their four-tined replacements. Note the traditional tulip ornamentation on the bonehandle fork at left.
The two-piece handles were pinned together and the bolsters at each end were usually incorporated in the metal design — tulip, heart, spade, etc.

Today most antique collectors enjoy searching for the wide variety of cutlery handle designs which create an attractive display. Although many cutlery designs were made in America, the trade marks which were found on most knife blades are often worn away by scouring, making it difficult to distinguish them from imported ones.

Even children had their own scaled-down forks and knives. The average table knives, although not razor sharp, were nevertheless sharp enough to make a modern steak table knife not necessary. The successful use of a three-tined fork in handling meat makes one wonder why at all they were discontinued! At the Kutztown Folk Festival each food stand has its hodgepodge of cooking utensils which usually include some three-tined forks. It doesn't take long for a Dutchwoman to grab one and to exclaim that it was hers to use that week, others should keep hands off!

Spoons were, from the very beginning in our culture, rarely used; only bowls of mush and soup called for their presence at the kitchen table. In Colonial days spoons were kept in a separate spoon rack or on a slotted shelf in an impressive Dutch cupboard. Their use was so infrequent that they were not kept as accessible for table setting as was the cutlery in the kitchen table drawer or in easy-to-carry cutlery boxes.

Later in the 19th Century spoons were placed in a ceramic spooner (bowl) which was later replaced by the beautiful cut and pressed glass spooners of the Victorian age. The spooner with its full complement of spoons — pewter, nickel-plate or silver — was still kept in the wall cupboard on a shelf among the dishes. When the table was set the spooner was only brought out if the menu called for it. The traditional table setting consisted of only the knife and fork. If, during the course of a meal, a spoon was needed — say for dessert — it was withdrawn from the common spooner placed near the center of the table.

Perhaps it was the fact that early pewter spoons were easily damaged and costly which prompted great-great-grandmother to keep them separate from her cutlery. Then too, our Pennsylvania Dutch did not always need a spoon to consume the last of the gravy on a plate; one could polish it off well with a slice or two of bread!

Some older families in Dutchland, after clearing the noon dinner table and washing the dishes, immediately set the table for the next meal. Considering the size of some farm families, this routine saved a lot of time.

But, the most unusual lore I collected about table setting was the true story of a widower with a daughter who had a falling out with his live-in housekeeper and her young daughter. Well, the man had to call upon his mother to babysit for his daughter in the housekeeper’s absence. The wise old grandmother—who could do more than brode essa—asked the sad daughter why she was so unhappy.

Explaining that she missed the housekeeper and her daughter, the girl begged the grandmother to help get them back. Willingly the grandmother instructed her at noon time to set the table with two extra settings. When the daughter and she sat down to lunch, the grandmother told the girl to converse and act as though the missing parties were eating right along side them. That very evening the housekeeper and her daughter returned to the delight of both the child and her father.

After awhile the housekeeper again left and the wise grandmother was again enlisted for babysitting. Well, this time the grandmother remarked, “We will get them back for good.” The table was again set for the missing parties and the daughter and grandmother again sat down to dine and converse with the missing people. However, after the meal was over, the grandmother went over to the fireplace and shouted up the chimney the names of the housekeeper and daughter “three times.” That very evening the man of the house received a phone call that the housekeeper was quite ill, would he not take them back in again for they needed a home. The two girls grew up together and were forever the best of friends.

Perhaps the most romantic custom I have recorded is the case of the old Dutch scout master in Oley. Preceded by his wife in death by several years, he continued to set a place for her at the dinner table. Folk beliefs and practices die hard in these times of secular innovation and intrusion; long live the solidarity of the family!
Growing up as a child in New Jersey I heard of the butcher, the baker and even the shoemaker but I don’t remember ever hearing about the pipemaker! I knew my dad smoked a pipe and enjoyed it and it was a part of him. The joy a pipe gives a person no one can explain. A pipe is a bowl to hold burning tobacco, and a tube through which the smoke may be drawn into the mouth. This simple device is the result of a surprising amount of skill. Thousands of years ago the North and South American Indians made crude and clumsy pipes fashioned of coarse pottery or stone. Today the modern pipe, on the other hand, is the creation of craftsmen who over the period of more than four centuries brought their art to perfection.

I have been smoking a pipe for most my life and my mother said I used to put the stem of my dad’s pipe in my mouth when I was teething. My love for them must have started at that time. I love working with my hands and creating. My interest in pipemaking started after meeting with a master European pipemaker. My evening hours were spent with him in learning the techniques of this craft. I have since been making pipes for 16 years, learning the trade and mastering the designing and repairing of pipes. It is now my profession. As proprietor of the Pipemaker tent for the past three years at the Kutztown Folk Festival, I have tried to educate the public on what a pipe is! Why I use briar! I also teach how to smoke a pipe correctly! Smoking a pipe is an art and you must learn to do it right to receive full enjoyment.

My pipes are made from briar, the root or burl of the thorny shrub known as the treeheath or white heath (Erica Arborea.) The tree grows mainly on the rocky shores surrounding the Mediterranean Sea. Among the grainest plants on earth, the burls grow from 10 to 30 inches in depth and width and have been known to weigh up to several hundred pounds. The grain of each piece of briarwood is different. The top or outer part of the burl is rough. The fancy pipes are made from this and are called plateaus. The standard pipes that most of us see every day are made from block, the center pieces of the burl. Clay, porcelain, and meerschaum (a white porous mineral) pipes were used before the discovery of briarwood. The introduction of this material was an accident and was said to have happened in the 1800s after the death of Napoleon Bonaparte. A traveler stopped at an inn in the town of St. Claude. After eating the evening meal, he went to his room to get his meerschaum pipe and tobacco from his bag and found that the pipe had been broken during the trip. The innkeeper said that many villagers were skilled in the art of carving and turning, and perhaps someone might be able to repair it. The innkeeper took the broken pipe to the most skilled craftsmen in the village. The wood-carver looked at the shattered pipe and could think of no good way to repair it. He felt very sad and thought why don’t I make a pipe of wood. He knew that the pieces of oak and walnut would never compare to the beautiful meerschaum pipe that was broken. He wanted to try, and then took from the hearth where it had been seasoning a most unusual piece—a burl from the white heath in French Bruyere — which had been brought to him from the Mediterranean coast of France by his son. It looked like a large, rough-shelled nut. It was very hard and because of its unusual looks he thought it would make a novel pipe. A very tired wood-carver appeared in the morning and, apologizing for being unable to repair the meerschaum, he produced from a cloth bag the handsome pipe which had been made from the burl. The nut-shaped block had been brushed and polished with the gnarled crust left intact, a bowl had been bored in the top, and the amber stem from the meerschaum was fitted to it. The traveler was delighted with this unusual pipe and immediately filled the bowl. As he smoked, his smiles of delight showed that he was pleased. As time passed, more and more travelers began to inquire in St. Claude about the new wooden pipe made of the Bruyere root, and the carvers soon were engaged in a growing trade. The Briar justly may be called the king of pipes. It has taken the place of every other kind of pipe. The material is hard, tough, and fire resistant. It gives a cool, sweet, mellow smoke for many years.
Fashioning a pipe by hand is a delicate operation. First, I study the grain of each piece of briar to best determine how to cut it. I then outline a pipe design using no patterns, watching the grains for special details. I then cut out the briar to a rough shape. Because of imperfections in the triangular cut pieces of wood I sometimes change my design during the cutting. I then drill the tobacco hole and one for the bit. Using drills, buffers, hand rasps, and carving tools which I have mostly all made myself or have had made, the once rough pipe begins to take shape. The sanding goes through many stages from coarse to very fine sandpaper. The stem is made of hard rubber (vulcanite which is generally what most pipe stems are made from) and polishes to a beautiful luster. A new product, lucite, is used in a variety of beautiful colors, yellow, green, blue, black and many more shades to add to the look of the pipe and is very hard to bite through. Amber had been used in meerschaum pipes, but it is now very rare and expensive. The new lucite has taken its place. The staining of the pipes with an alcohol stain that I make myself, slightly penetrates the wood and brings out the beauty of the grain. A select few are not stained. These are called virgin briar pipes, the name given to a pipe with no stain. All the pipes are finished with carnauba wax. It protects the pipe, but allows it to breathe unlike varnish or shellac which won't let moisture out. On some, I leave the rough knobby edges of the briar in the natural state. I enjoy making all my pipes freehand; I use no patterns. I feel a handmade article should be different. No two are alike. I also sign and date each pipe that I make. A good pipe, like an automobile, should first be broken in for top enjoyment. This can be done in the following manner: Moisten the wall of the bowl with a dab of water. This tends to make the bowl moist. Then for the first 10 times the pipe is smoked pack the bowl half full, then the next ten times, ⅛ full. Then fill to top. It is important to keep the pipe clean.

The four basic parts of today's pipe are: (1) the bowl, in which the tobacco is burned; (2) the shank, usually a part of the bowl; (3) the stem (commonly made of vulcanite, a form of hard rubber) which fits tightly into the shank; (4) the lip, a slight flange on the mouth-piece end of the stem.

When the pipe is assembled, the smoke travels from the bottom of the bowl, through the shank, through the stem, and into the mouth. The lip prevents the stem from slipping between the smoker's teeth. Each one of these parts helps determine the quality of the smoke entering the smoker's mouth.

When selecting a pipe, I tell my customers to find a shape or style in keeping with your own particular character. A big man, over six feet and weighing two hundred pounds would look ridiculous smoking a small briar. On the other hand, a small skinny fellow has no business smoking a pipe nearly as large as his face. Generally, a tall slender man looks better smoking a straight pipe. On the other hand, a short, plump man, with a round face, looks more natural with a curved pipe. The ultimate choice is up to the smoker, whose own taste should guide his selection.

As pipemaking is now my profession, my wife Adele and son Charles are learning the skills necessary to become masters of this craft. We are a family business working in my home studio where I have a showroom also. My wife helps me and knows as much as I do about the making and history of pipes. Oh! yes she does smoke a pipe too, in case you were wondering. We do blend our own tobaccos and repair all brands of pipes. Visit with us at the pipemaker tent, and perhaps your children will remember, when growing up, that they have seen the PIPEMAKER.
Wheat weaving and straw work date back to ancient times. The craft had its beginning when man ceased to rely on the gathering of wild grain and began to cultivate it himself. The cultivation of grain has played a vital part in the utilitarian and aesthetic history of civilization. It could be cultivated, cut, dried and stored and utilized from one season to another. Grain became the staple of life and straw, as a by-product, had many uses. It could be used as bedding for people and animals; used for roofing, woven into hats and baskets. Such an integral part of life, and such a ready supply, it seems only instinctive that man would use it in his artistic creations.

Early man performed ceremonies around the seeding and harvesting of his crops. The symbols played an essential part of the well-being and fertility of his crops. Some of the early creations included "corn dollys," which were fashioned into the shape of a maiden to represent the fertility of the grain — the Goddess of Corn. "Corn dolly" is the European name for wheat-weaving. There all grain is called corn, and dolly comes from the shape of the early weavings. Many of the designs were a means of saving seed for next year's crop. Wheat in your home was said to bring good luck. Today it is known as a good luck token.

There is evidence of the Egyptians expertise in the craft found in the impressions around the neck of their pottery. The straw was woven then pressed in the wet clay. This burned away when the pottery was fired leaving their impressions in their pottery.

Throughout the ancient world where grain was cultivated, the peasants used it to create things of beauty to adorn their homes. Their designs were passed down through generations, each holding its own significance. Straw was woven into decorative ceremonial wear and headgear during the middle ages.

When different cultures settled in the New World, their precious grain seeds were carried aboard ships in sacks, but some seeds came in shapes of their own native ornaments and symbols. They brought their own customs and cultures to this rich, new world.

Although there are few surviving artifacts of wheat weaving, on a trip to Arizona last year, I saw caves where early animal weavings had been discovered. There is little doubt that the early Indians of this country practiced this craft, too.

Recently, churches have accepted "Blessings of the Harvest" festivals with wheat weaving playing a part in the ceremonies. Woven crosses of wheat played a part in the worship services of the early church. In the days of Christian persecution, a straw cross was easily disposed of in the fire place, and another could be fashioned from their grain storage.
A. The Harvest Cross is an early Christian symbol.

B. The Mordiford Heart is a traditional English Valentine design.

C. The House Blessing design is often hung on the front door of Mexican homes.

Many cultures include wheat ornaments in funeral services, and in some countries, the bride must carry stalks of wheat in her bouquet. Wheat is the symbol of life, and the circle around the center of the cross is the symbol of the light around Christ when He rose from the tomb on Easter. The knot in the center is the Trinity knot, for the Father, Son, and Holy Ghost.

The Germans brought to this country their straw work in the form of elaborate woven stars. These were fashioned from clean bright straw and woven with string and heavy thread. There are endless variations of these beautiful stars.

Mechanical threshing machines made harvesting more efficient but threatened to make wheat weaving a lost art as it damaged the straw. I gather my wheat by hand, tying it in bundles to hang in the barn. This is done when the crop first turns golden, long before the farmer (who wants the grain to dry in the field) would harvest it. All types of grain can be woven, though some are more suitable to some designs than others. Among the choicest are rye; oats; barley; brown, regular and bearded wheat. I use mostly bearded wheat in my work. There are more beautiful and exotic grains available for this craft. Black bearded wheat is one of the most beautiful. The grain is harvested by cutting it off just below the first joint. This will usually yield an 18” stalk for weaving. It is then soaked in cold water for 20 minutes to prepare it for weaving. Soaking it too long or in hot water will result in discoloration of the head of the wheat.

I have personalized this craft by using dried flowers as decorations. Traditionally the “corn dollies” were plain and undecorated. I work from traditional symbols but try to interpret them in my own way. I also do some original designs. Some of the more favorite ones are the Mordiford, a traditional heart design that originated in England and is said to have been an early valentine exchanged by lovers. The House Blessing is of Mexican origin and was placed on the front door to guard against evil spirits entering the home.

The Prosperity Symbol comes from Africa, another continent contributing its rich history to this craft. And the Straw Stars are reminiscent of our German ancestors.

I would welcome any stories about wheat and this craft that may have been passed down through your family. I invite you to visit me on the Commons and watch my demonstration.
It is generally agreed that there were no honey bees in America before settlers arrived from Europe. America's native pollination was done by the bumblebee, which is not nearly as efficient as the honey bee, and which stores only a small amount of honey.

15000 B.C. is the oldest record that we have on beekeeping. It is a painting found on a rock in Valencia, Spain. The painting shows two men climbing to a small natural hole in a cliff. One of the men is shown taking the honeycomb out of the hole and placing it in a basket. Bees are shown flying around.

Written records in ancient Egypt 3000 B.C. indicate that beekeeping was a common practice and Egyptians held the bee in honor.

King Solomon speaks of honey in many Bible passages: "My son, eat thou honey, because it is good; and the honeycomb which is sweet to thy taste."

(George 24:13).

Greeks were well-versed in beekeeping as early as 750 B.C. with bars in their hives, and regulations protecting an established beekeeper against someone else moving bees into the same area. Aristotle was the first to deal with bees in a scientific way. He did not accept anything without putting it to the test. His writings contain an immense quantity of accurate observations of bees.

Aristotle was the first to notice that honeybees do not visit flowers of different kinds on one flight, but remain constant to one species. His works remained the basic source of information until after the Middle Ages.
past and present.

Bees were first kept in hollow logs or straw skeps. The cavity of the skeps was small, and the bees in Spring would soon have it full of brood and honey. When the bees run out of room to work and store honey, they will swarm. That is, the hive raises another queen and divides itself, the old queen and about half the bees leave the hive to find a new home, and the original colony remains with the newly raised queen. When the bees swarm out of a hive, they soon gather on a nearby tree limb or bush. It is believed that they hang awhile because they are too full of honey, which they gorge on before leaving, so they are ready to start building a comb in their new home. While the swarm hangs, it sends out scout bees that search for a hollow tree to make their new home.

The beekeeper who kept the bees in skeps would make an effort to catch the swarm. If he had four hives in spring, each one would swarm at least once, maybe twice. So perhaps till fall he had a colony of bees in light skeps. He would then harvest the honey by destroying the bees in maybe four and allow four to winter over for the next year.

The honeycomb was cut out and melted in a crock. The wax floats to the top and when it solidifies can easily be removed from the honey.

Having to kill the bees to harvest the honey was an act of cruelty and is not done in modern beekeeping. In 1851 a man from Philadelphia named L. L. Langstroth discovered bee space and invented the first moveable frame hive. It proved to be the outstanding milestone of beekeeping progress through the ages. The modern hives used today are basically the same as his patented hive of 130 years ago.

With the invention of moveable frame hives, the bees are kept from swarming by adding more room to store honey as they need it. In fall only a surplus of honey is taken from the bees leaving them with enough to survive the winter.

Shortly after the advent of the moveable frame hive, the honey extractor was invented. The honey is now separated from the comb by centrifugal force. The comb is no longer crushed or melted.

Honey is a sweet nectar obtained from plant flowers. The bees transport it to the hive, ripen it, and store it in the comb for food. The color of honey may vary greatly, the variations due to the plant sources of the honey. The flavor of honey varies even more than the color, this due also to the plant source. In general, the light honeys are expected to be mild, the dark, to have a more pronounced flavor.

Some of the more common plants the bees visit in Pennsylvania are dandelion, fruit blooms, tulip poplar trees, in spring; clover, alfalfa, simmac, in summer; golden rod and aster, in fall.

The bees produce other products in addition to honey. The beeswax used by bees to build combs is valuable. It makes the best candles and has many home and industrial uses.

The bees also gather pollen from the flowers which they carry back to the hive on their hind legs. The pollen they use in the brood nest of the hive is called bee bread. It is used to raise more bees and keep the population strong. The pollen is said to be a health food. It has vitamins and minerals, and some people with allergies and hay fever say that they benefit from pollen.

The bees also collect a substance called peopolis. They get this from the sap of various trees. In the hive it is used like a calk; the bees seal all the cracks and holes with it. The medicinal value of peopolis is just now beginning to be studied. But it is believed to be an antibiotic and can be bought at some health food stores.

Of course, the most valuable product of the bees is honey. Not only is honey the most wholesome of all sweets, but it is the most delicious. No preparation of man can equal the delicately flavored product of the hive.
Pennsylvania

by DAVE EHRIG

A Living Folk Art

The Pennsylvania flintlock longrifle, a rich part of our colonial heritage and one of the finest examples of frontier art, became the symbol of this new nation’s strength of character and culture.

Like the trained immigrant gunsmiths of European stock, this rifle drew its roots from across the Atlantic. From Germany came the short hunter’s rifle called a Jaeger, and to this was blended the longer barrelled smoothbore fowler of the Scotch-Irish. Using a flintlock mechanism that was developed in France around 1630, all three of these European contributions were blended together by the early German immigrants of southeastern Pennsylvania (today known as the Pennsylvania Dutch.)

Unlike the exact historical records kept in Europe for the Jaeger, fowler, and flintlock, the Pennsylvania Longrifle was born of simpler, more utilitarian artisans of Lancaster County, somewhere around 1730.

The early longrifle of Pennsylvania was an attempt by the frontier gunsmith to provide a lightweight, accurate rifle that would overcome the problems presented by its European ancestry. The Jaeger was generally a short, heavily-stocked, large bore rifle (around 60-70 caliber) of good accuracy, but both the amount of powder and lead needed were expensive imports in the colonies and not particularly desirable. Even less attractive during a skirmish with hostile Indians was the fact that an over-sized lead ball had to be hammered into the bore in order to start it! Also when used in Europe, this heavy hunting rifle was rested on a forked stick while servants drove animals toward it. This was definitely not the style of shooting in the American colonies.

The Scotch-Irish fowlers needed less powder (due to the increased burning time in the longer barrels) than the Jaegers. They loaded faster without the resistance of rifling, but hence were less accurate. The longer barrel’s advantages of less powder and increased velocity, plus better handling characteristics, were desirable features, though, in a new style of rifle.

Since blackpowder burns more slowly and with less pressure than smokeless powder, the longer barrels of the Pennsylvania longrifle offered more speed for the bullet (from the same amount of powder) than in shorter barrels. Also, by reducing the caliber to save lead, more speed was needed to keep an equal amount of energy as in the larger calibers of European design. Another interesting improvement was the buckskin or linen patch that (when lubricated with spit or animal fat) was wrapped around the ball. This allowed easier loading, cleaned fouling from the bore, and enabled the ball to feel the sides of the rifling in order to be shot more accurately.

Hisotrians often question why Lancaster became the center of rifle making in the colonies. Aside from its position between the population center of Philadelphia and the westward frontier across the Cumberland Mountains, Lancaster (formerly called Hickory Town) was the immigration point in which traders, Indians, and farmers could carry on their trade and secure their necessary supplies. The pack train dealers from the city and the trappers of the deep woods needed a rifle that fit their needs—and so they received it, the Pennsylvania longrifle.

Dave carefully carves the graceful stock of a Pennsylvania Rifle.
Gunsmiths of the early Pennsylvania longrifle listened to the frontiersman's call for a light-weight, hard-shooting, accurate gun that was less expensive to shoot than its predecessors. Their collective answer was a lightweight, long-barreled, rifle-gun, that was very accurate (due to the rifling's effect on a patched ball and the longer sighting plane between the front and rear sights). It had a smaller bore (between 31-45 caliber generally, though some were re bored at later dates to larger calibers) and as a result, used less powder and lead. Another purely American distinction was the hinged brass patchbox. Replacing the dovetailed wooden patchbox of the Jaeger, it became the embodiment of folk art and culture on these long and slender rifles.

This longrifle, then was to be the sustenance of the frontiersman by providing food, clothing, and protection. Its natural beauty given by a curly maple stock and its lightness from a swamped barrel were enhanced by a brass patchbox and inlays having social and religious significance. It became a deeply personal work of art.

Though most Pennsylvania longrifles have generally the same shape and function, some major differences have been noted. These differences have become known as the "school" of a particular region or gunsmith.

The three earliest schools of rifles were the Lancaster County, Berks County (Reading), and Lehigh County (around Allentown-Bethlehem.) Owing to the river corridors as the best means of transportation routes, early German immigrants passed through the Port of Philadelphia and up the Delaware-Lehigh Rivers to Lehigh County, Schuykill to Berks County and Susquehanna-Pequea Rivers to Lancaster though a land corridor from Philadelphia to Lancaster became the main route of trade.

From these early schools of gunsmiths came the apprentices that carried their work north to New York, east toward Fort Pitt, and South toward the Carolinas (using the "Great Wagon Road") each adding new design and local flavor to the rifles as they moved. Today, collectors have established at least nine distinct schools or styles (Kindig) that developed in Pennsylvania alone (Lancaster, Bethlehem, Womelsdorf-Reading, Lebanon, Dauphin, York, Littlestown, Emmitsburg, Chambersburg.)

Historians of the longrifle, like the late Joe Kindig (of Lancaster) in his voluminous work Thoughts on the Kentucky Rifle in Its Golden Age, have found that the Longrifle clearly went through three periods of development.

In the developmental or transitional (from the European style) period between 1718 through 1775, the shape of the stock assumed a more slender proportion with a curved butt plate. Its predecessors were heavy through the butt and wrist and had a wide straight butt plate. The flintlock mechanism became mechanically stronger and the rifled barrels deadly accurate. A brass patchbox replaced the wooden and sometimes non-existent patchboxes of the Jaeger and Fowler styles.

It was from this early period that the Committee of Safety (of the Continental Congress) drew its rifle companies that helped in securing our independence from Britain.

It also is worthy to note that few of these pre-Revolutionary rifles have survived. While being drafted for use during the Revolution, most of the pieces were taken by the English (a reward was given for each rifle gun secured), many times destroyed on the battle field, or generally left to the erosion of time and weather.

During the "Golden Age" (Kindig) or truly the American Rifle period of 1776-1825, the longrifle served not only for food and protection, but also as a source of entertainment and status in the community. With increased numbers of new gunsmiths competing for business, custom inlay, carving, and engraving was now a rule rather than the exception. The flintlock mechanism was given a bridle and fly (or detent), the throw of the cock was shortened, and the ignition system became nearly faultless. The best of these products of art and pride became the symbol of position and power of the owner in the community (somewhat like cars today) and, in turn, were rarely shot or carelessly kept. These rifles, then, became the most frequent artifacts found in museums or hands of collectors.

As technology increased, the beginning of the end of the muzzleloading rifle was in sight. From 1825 through 1850, the flintlock ignition system became replaced by the new Forsythe percussion cap ignition system. With greater reliability in foul weather, many flintlock rifles were being converted from the flint. Barrel length was reduced while caliber sizes increased and an iron rib under the barrel replaced the full stocked ramrod channel. This era has been called the decadent period of the flintlock, since it lacked the style and artistic carving, engraving, and inlays of previous rifles of the "Golden Age."

In southeastern Pennsylvania, Lancaster served as the most productive center of longrifle production. Early gunsmiths in Lancaster County found all the necessary resources for building their rifles. Local iron ore was smelted into bar iron pigs at the Catelin Forge. From these, pig iron billets were heated and hammered into strips called "gun skelp." Since water power was necessary for bellows, power hammers, and grinding wheels, it seems logical that streams like the Pequea Creek in Lancaster became the first centers of gun making activity. (Other early barrel making centers were in Berks County — The "Schmutz Deich" or "Greasy Valley," owing its location to the Wyomissing Creek — and in Lehigh County, it was the Little Lehigh River.)
Now working from the small hand forge, a necessary part of any early gunsmith's shop, the gunsmith and his apprentice would heat the gun skelps to bright cherry and hammer the flat scallops round, using a swaging hammer, anvil, round mandrel, and the strength of their arms and backs. When suitably round, the barrel would next be heated while hot, coated with flux (basically borax and iron filings) and hammerwelded together. Starting with a 40-50" round barrel, the barrel was now cold hammered, filed, and sometimes ground into an octagon shape. This shape served as a form of decoration and gave a flat sighting plane.

Then, the barrel would be drilled and reamed to the appropriate bore size and by passing a taut silk thread through the barrel, the straightness could be checked and if necessary, remedied by hammering.

After determining the bore size, a cutter (hardened iron teeth cut from a file) was placed into a slot in a hickory rod and pulled through the barrel. This early rifling machine was pulled about 2000 times over the 5-7 grooves before the barrel was rifled. After rifling, the gunsmith again went to the forge to fashion the breech plug, flintlock and trigger parts.

As well as being versed in metal techniques, the creator of the longrifle needed to have skill with wood. The very early artisans stocked their rifles in the traditional European style — walnut and heavy! But after 1750, most of the longrifles were being stocked in native American woods; maple, cherry, and others. It wasn't until the planted walnut trees matured that it again became a major stock wood (around 1800). From planks aged at least 2 years, the gunsmiths planed, rasped, and filed their particular school's style of stock. By carving elaborate rococo designs and mouldings, with C and S scrolls, unfolding leaves, tendrils, and flowing lines carried one's eyes back from the muzzle to the butt. These old carvings still leave the viewer awed by the beauty and symmetry of this frontier art.

By using acids like *aqua fortis* (nitric acid) to burn in color and intensify the curl of the grain, the gunsmith could add depth and beauty. By burnishing with a horn or antler he could give it a smooth finish. After a number of rubbings with oil, the finished rifle was ready for the woods and at a cost of about 10-15 dollars (1776)!

A gunsmith and his apprentice (mid-eighteenth century) would produce about fifty rifles a year. It has been estimated by Dyke in his work *The Pennsylvania Rifle*, the following hours were necessary for each part and the assembly of the rifle:

- Preparation of barrel and breech plug: 20 hours
- Shaping of stock from blank: 20 hours
- Preparation of lock: 40 hours
- Casting and filing butt plate, trigger guard, ramrod thimbles and nose cap: 10 hours
- Assembly and finishing: 10 hours

The total project being completed in approximately .... 100 hours

This great amount of work of course meant that a gunsmith earned about ten to fifteen cents an hour (day's wage in 1776 was ten cents) and then only after having served an apprenticeship for about four years in which he earned nothing, but for a present of basic hand tool-of-the-trade! An arrangement between the master gunsmith and his apprentice, though, was worked out to be of mutual benefit; and in the eighteenth century it was almost a necessity.

As new territories opened an expanding market for these accurate rifles, more gunsmiths entered the scene. Soon stiff competition developed that furthered the refinement and embellishment of these pieces. In the census of 1750-1760, approximately 23 barrel forgers were known to supply the Lancaster area alone.

When Daniel Boone returned with his stories of the Kentucky wilderness in 1770, the demand for Pennsylvania longrifles like his increased, and the affection the frontiersmen had for these guns led some to rename them Kentucky rifles. Also, during the Battle of New Orleans (War of 1812), General Andrew Jackson's volunteers from Kentucky humiliated the British by outshooting the military smoothbores with their 1200 new Lancaster-made rifles. In later years, the "Ballad of New Orleans" made the name "Kentucky Rifle" stick.

**"The Hunters of Kentucky"**

*But Jackson he was wide awake and wasn't scared at trifles, For well he knew what aim we took with our Kentucky Rifles.*

Now in seasons past, the legacy left to us by Pennsylvania longrifle gunsmiths encourages many to return the rifle's first and accurate name. The legacy also rekindles in the contemporary artisan the desire to recreate this noble rifle, one born from our own land, The Pennsylvania longrifle.
Festival Focus

Windsor Chairmaker

Hex Sign Painter

Sgraffito Lore

Tile Maker

Fireside Brooms

Doll House Miniatures

Rug Weaving Lore

Chair Canning Lore
Festival Focus

PEWTER MAKER  WOODTURNING

FARMERS MARKET  SCRAMSHAW LORE  HEIDELBERG POLKA BAND

APPLE BUTTER MAKING

DRYHOUSE LORE  CLOCK MAKER  RYE STRAW BASKETS  COUNTRY KITCHEN
10:30 A.M. — 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.

11:00 A.M. — ANTIQUES AND COLLECTABLES
Folk Festival participants from the Antiques Building display explain their wares in this program which is hosted by Lamar Bumbaugh.

11:30 A.M. — METAL CRAFTSMEN
Experts in various metals discuss and display their different products and techniques in this program which is hosted by Thomas Loose.

NOON: — FOLK MUSIC
Dialect songs and other Pennsylvania Dutch folk music are presented by Keith Brintzenhoff and Darlene Weinsteiger.

12:30 P.M. — DECORATIVE PENNSYLVANIA DUTCH FOLK ART
Displays and explanations of fraktur, schreneschnitte, and other decorative arts are presented by John E. Stinsmen.

1:00 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.

1:30 P.M. — SNAKE LORE
Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture are narrated by Daniel Kohler.

2:00 P.M. — THE SKILLS OF WOOD-WORKING
Experts in whittling, carving, and turning of wood discuss their different techniques in this program which is hosted by Barry McFarland.

2:30 P.M. — "PLAIN" PENNSYLVANIA
A scholarly review and comparison of the "Plain Dutch," the Amish, Mennonite, and Dunkard, is presented by Theodore W. Jentsch.

3:00 P.M. — FOLK MUSIC
Dialect songs and other Pennsylvania Dutch folk music are presented by Keith Brintzenhoff and Darlene Weinsteiger.

3:30 P.M. — HEX SIGNS
A scholarly analysis of the conflicting interpretations of hex signs, presented by Ivan E. Hoyt.

4:00 P.M. — FARM AND HOME HANDICRAFTS
These interviews and demonstrations by various Folk Festival craftsmen are presented by George Arold and John Dreibelbis.

4:30 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.

5:00 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 Anna E. Burrows.

5:30 P.M. — HEIDELBERG POLKA BAND
A concert which highlights all the traditional Pennsylvania Dutch favorite tunes is directed by James K. Beard.
ENTERTAINING, INFORMATIVE PROGRAMS AND HAPPEN
BETWEEN ALLENTOWN AND READING, P.

KUTZTOWN FOLK FESTIVAL

ON THE MAIN STAGE

11:00 A.M.  
• HEIDELBERG POLKA BAND  
  Directed by James K. Beard

11:30 A.M.  
• FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL  
  Hosted by Jane Stinsmen.

12:00 NOON  
• "IT AIN'T HARD TO BE AMISH"  
  Written & directed by Merle Good.  
• "300 YEARS OF AMISH & MENNONITE MUSIC"  
  Directed by John J. Miller.  
• "BACKWARD NATE BEILER"  
  Directed by Kenneth R. Pellman.  
• QUESTIONS AND "ATTEMPTED" ANSWERS  
  Fielded by Good, Miller and Pellman.

1:00 P.M.  
• MUSIC AND SONGS  
  Played by Leroy Heffentrager and his Dutch Band with Keith Brintzenhoff and Darlene Weinsteiger.  
• PENNSYLVANIA DUTCH HUMOR  
  Presented by Mel Horst.

2:30 P.M.  
• REFER TO 12:00 NOON PROGRAM

3:30 P.M.  
• COUNTRY AUCTION  
  Veteran auctioneer, Carl C. Groff, sells a variety of articles from the Pennsylvania Dutch Country.

5:00 P.M.  
• PENNSYLVANIA DUTCH FOLK MUSIC & SONGS  
  Played by Leroy Heffentrager and his Dutch Band with Keith Brintzenhoff and Darlene Weinsteiger.
SHEEP SHEARING
Place: Rear of Hoedown Stage
Time: 1:30 P.M.
Experts shear a sheep and show visitors the process used to turn wool into fabric.

SQUARE DANCING JIGGING AND HOEDOWNING
Place: Hoedown Stage
Time: Noon, 1:00 P.M., 2:00 P.M., 3:00 P.M., 4:00 P.M.
Everyone is invited to dance! Demonstrations and instructions are furnished by championship hoedown and jigging teams.

HORSESHOEING
Place: Horseshoeing Stage
Time: 11:30 A.M. & 3:30 P.M.
Come watch the actual shoeing of horses as still done in the "Plain" Pennsylvania Dutch Country.

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.

QUILTING
Place: Quilt Building
Time: 9:00 A.M. to 7:00 P.M.
Pennsylvania Dutch ladies demonstrate the art of quilting. Over 1500 quilts are on display and for sale.

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.

GARDEN TOURS
Place: Herb Garden
Time: 11:00 A.M., 1:00 P.M., 3:00 P.M., 5:00 P.M.
Garden tour includes explanations of various herbs which are popular with Pennsylvania Dutch cooks.

AMISH LIFE
Place: Amish Life Tent
Time: On the Hour
A documentary film on the life of the Amish is presented each hour.

SCHOOL
Place: One-Room School
Time: 9:00 A.M. to 7:00 P.M.
Reading, writing, and arithmetic taught as in the olden days.

AMISH WEDDING
Place: Big Green Chair
Time: 12:00 NOON & 4:00 P.M.
Visitors may watch the reenactment of the wedding of Jonathan Beiler and Annie Fisher.

HANGING
Place: The Gallows
Time: 11:30 A.M. & 3:30 P.M.
The hanging of Susanna Cox for infanticide is a reenactment of Pennsylvania's most famous execution in 1809.

COUNTRY KITCHEN
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.

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

BUTCHERING
Place: Butcher Shop
Time: 1:00 P.M. to 4:00 P.M.
This demonstration of hog butchering includes the making of Ponhaws (scrapple) and sausage.
FOUR PRESENTATIONS ABOUT THE PLAIN DUTCH OF PENNSYLVANIA
ON THE MAIN STAGE AT 12:00 NOON AND 2:30 P.M.

"IT AIN'T HARD TO BE AMISH"
This stage production is both serious and tongue-in-cheek. A series of episodes and sketches highlight the tensions between the Amish way-of-life and that of the larger society. Mr. Average American thinks it is simple to travel by horse and buggy. Is it? Why do Amish refuse electricity and harness the wind and the water? Are they as backward and naive as they seem? How does their approach to education differ from that of the large public school systems? And so on. Mr. Average American has a lot to think about?
The cast demonstrates many of these tensions, both serious and funny. It is written and directed by Merle Good.

"300 YEARS OF MUSIC"
A Survey of Amish and Mennonite Music
This year, 1983, marks the 300th anniversary of the coming of these gentle people to North America. What was their music like then? What is it like today? How has it changed?
The cast will demonstrate a variety of styles and tunes, which will range from the Amish chant to more contemporary Mennonite compositions. This anniversary feature will be directed by John J. Miller.

"BACKWARD NATE BEILER"
This one-act play by Merle Good tells the story of an Amish farmer, who is caught in tensions he wishes would go away. A wealthy out-of-town businessman and his wife want to buy Nate's farm as their country estate. To Nate, the land is a source of life and goodness; to them, it is a showplace. A tourist tries to get the inside track and the local realtor has an agenda of his own. This play is directed by Kenneth R. Pellman.

QUESTIONS AND "ATTEMPTED" ANSWERS
This period of time is given to the audience to raise any questions about anything related to the Amish, Mennonite, and their ways-of-life. The questions will be fielded by Merle Good, Kenneth R. Pellman, John J. Miller, and others on the staff.
In 1983, the Pennsylvania Folklife Society will sponsor the Nineteenth Annual Quilting Contest during the Thirty-Fourth Annual Kutztown Folk Festival. The contest was created to help preserve the American art of quilting, which, at that time, was slowly dying out. That first contest attracted fewer than two hundred quilts; today, nearly sixteen hundred quilts are entered. We award prize ribbons and money to forty of the best quilts and offer all the quilts for sale. The entrants set the prices for their quilts before the judging takes place and their chosen price remains in effect at all times. If the quilt is sold, the entrants receive the money; if it is not sold, the quilt is returned. The Quilt Building at the Kutztown Folk Festival offers the world’s best selection of hand-quilted quilts. The best part is that you do not have to buy to see these beauties, everyone is welcome to just come, look, and ask questions. The Quilt Building is open from 9:00 A.M. until 7:00 P.M., each day during the Kutztown Folk Festival.
During the early years of the Kutztown Folk Festival the daily butchering demonstrations took place under the trees on the commons. In those early days the Festival veteran, George Adam, butchered a steer. Today, festival visitors are able to witness the butchering of a pig from beginning to end. Each afternoon at the Folk Festival visitors can observe Elton Muth, nicknamed Juppy, do the butchering at the Butcher Shop. The festival visitor can observe the process from the killing of the live pig through the production of such by-products as sausage, scrapple and ponhows.

George Adam has passed his butchering skills onto his grandson Juppy; during the festival our visitors have the opportunity to see this step-by-step process which is still used on Pennsylvania Dutch farms.

One important point to keep in mind as you spend time at the butchering demonstration is that all of the processes used in the slaughtering, cutting, and processing of the animals at the Kutztown Folk Festival are done under the inspection of the United States government’s Department of Agriculture.

At 1:00 P.M. each afternoon, the process begins with the killing of a pig, which is brought from Juppy’s pig farm located near Alburtis, Pennsylvania. Im-

by Thelia Jean Eaby
Humane killing of the pig and inspection by a representative of the U.S. Dept. of Agriculture, starts the butchering demonstration.

Immediately after Juppy kills the pig, it is inspected by a representative of the Agriculture Department to ensure that the animal is free from disease.

The next step is to bleed the animal. After this step is completed, Juppy and his helpers move the pig into the Briehdrog (scalding trough). Since most of the pigs used in the demonstration weigh about 240 pounds, it may take four or five men to roll the pig into the scalding trough. Then, resin is sprinkled over the pig and scalding water is poured into the scalding trough. After these steps, Juppy and his helpers begin to remove the hair from the skin of the animal. This process is done with Schaawer (hog scrapers) and knives.

After the scalding and shaving of the animal are completed, Juppy uses the rope-pully-spreader (gamble stick) system, which is suspended from the ceiling, to hoist the pig out of the scalding trough.

Here the hams, bacon, spare ribs, loins and trimmings for sausage and scrapple are being made.

The next steps in the process are concerned with splitting the pig’s underbelly and cleaning out the animal’s organs. The thrifty Pennsylvania Dutch allow nothing to go to waste. For instance, Catherine Muth, Juppy’s mother, soaks the darm (intestines), scrapes them until they are as thin as paper, and uses them for pork sausage casing. Once these processes are completed, Juppy splits the pig’s backbone.

Juppy puts this pig into the walk-in freezer, which is located behind the cleaning and cutting areas; at the same time Juppy removes a one-day old pig carcass from the freezer. Juppy exchanges the carcasses because chilled meat cuts easier than fresh meat.

The butchering process now leaves the cleaning room and moves into the accompanying cutting room next door. Juppy and his helper, Bob Stone, divide the carcass into the major cuts: loin, ham, bacon or belly, and shoulder. Next, they reduce these major sections

Meanwhile the intestines are cleaned and scraped thoroughly to be used for sausage casings.
into the more familiar retail cuts. After they have completed the fabrication process, Juppy and Bob Tercha process these recently fabricated cuts into cubes and put them through the Waracht Maahler (sausage grinder). At the Folk Festival all of the pig carcasses which Juppy butchers are ultimately made into sausage or scrapple.

After they have processed the meat, Juppy and Bob blend the necessary additional ingredients such as salt, pepper, coriander and brown sugar. For the final step in sausage making, Juppy and Bob put the mixture into the Waracht Schtobber (sausage stuffer). Mrs. Muth has already prepared the sausage casings; now they force the mixture into these casings.

As you may have noticed, the Pennsylvania Dutch waste very little; scrapple making is a perfect example. Juppy and Stella Schappell begin the scrapple-making process by boiling a mixture of pork scraps, kidneys, livers, hearts, and beef bones. They boil this mixture in a huge iese Kessel (iron kettle), which is located outside the Butcher Shop. Then Juppy and Stella remove the bones and strain the juice; they grind the remaining meat mixture. Juppy and Stella combine the ground meat and the strained juices. Next, they add the spices and the binder which consists of corn meal, buckwheat flour, and wheat flour. They cook this mixture in the iese Kessel until it is thick. Finally, they pour it into aluminum pans and allow it to cool.

While the butchering demonstration does not appeal to every Folk Festival visitor, it is an important part of every Pennsylvania Dutch farm. If they want to see it, everyone should have the opportunity to watch the butchering process. Juppy butchers between 1:00 p.m. and 4:00 p.m. and he will be happy to answer any of your questions. Therefore, we invite you to come to the Butcher Shop.

To make the scrapple, scraps of meat, kidneys, livers, hearts, corn meal, flour and spices are cooked and placed into pans to cool.
Stained glass has become an extremely popular medium. Many people make their living creating various types of stained glass items and many more pursue stained glass as a hobby.

This article is not meant to be a complete and authoritative article on the history and technique of stained glass, but is presented to provide a brief overview of the methodology used in creating a stained glass article.

The Origin Of Stained Glass

Although the exact origins of stained glass are not known, it is believed that the first stained glass articles were produced in the countries of France and Germany about the twelfth century.

As the centuries passed the method of making stained glass windows changed dramatically. The design of a given window reflects the technical, aesthetic and spiritual development of the period in which it was created.

Today stained glass is used in a variety of ways; windows, lamp shades, and mirrors are just a few of the many items than can be created.

The Manufacturing Process of Stained Glass

Stained glass is manufactured by the addition of metal oxides to molten glass. These different oxides used alone or in combination produce many different colors and shades.

There are principally two types of stained glass. Hand-blown (made by a skilled glass blower) has many streaks and swirls of color running through a "sheet." Since it is hand-made, the thickness of each sheet of glass has a tendency to vary slightly. Although more expensive, hand-blown glass can produce some unusual and striking stained glass pieces when used alone or in combination with machine-made glass.

Machine-made glass, as it's name implies, is manufactured by machine. It is uniform in thickness and comes in a wide variety of colors. There are two basic categories of machine-made glass. "Cathedral" glass, which is translucent, allows light to pass through it, and "opaque" which allows minimal light passage and tends to mask out any light source.

The Light Source

The light source is an important factor to consider when purchasing or creating a stained glass piece. Two types of light will affect the way a stained glass piece will be viewed: transmitted and reflected light.

BY JAMES PETRUCELLI
The author will be happy to discuss the stained glass craft with Festival visitors.

With transmitted light, light passes from the rear through a glass piece and to the viewer’s eyes. Examples of this type of light can be found in stained glass windows that have sunlight passing through them, in suncatchers, and in stained glass shades that are lighted.

With reflected light, light strikes the surface of the glass piece from an outside source, such as daylight coming through a clear window or light coming from another lamp. The color characteristics of a stained glass piece viewed in reflected light can change dramatically when it is viewed in transmitted light.

With these light characteristics in mind the artist of a stained glass piece should consider the use of the piece as well as its location in a room. When a piece is selected, it should also be viewed in both reflected as well as transmitted lights. In this way the finished piece will give the desired effect.

The advice of a competent stained glass craftsperson will be of great assistance to a person planning to buy a stained glass piece. The craftsperson can provide valuable advice on the selection of glass to be employed.

**How A Stained Glass Article is Produced**

The first step in the creation of a stained glass article is for the artist or craftsperson to make a sketch of the piece they have selected. Once the sketches are finalized, a set of patterns are produced on heavy bond paper. After the sketches and patterns are made, the selection of the glass to be used is made. Since stained glass is purchased in sheets or panes, each glass piece of the article must be hand cut and shaped. This is accomplished by using a glass cutter to score the glass, then using various pliers to break off the excess. As each piece is cut, it is placed on the sketch.

The next step is to join the cut pieces together with one of two methods. The first utilizes channelled lead strips called “lead came” while the other uses an adhesive backed copper foil which is wrapped around the edges of each piece of glass.

**The Copper Foil Technique**

Since the copper foil technique is probably the most popular and the one which I employ, I will describe it in more detail.

Copper foil comes in various widths with 3/16”, 7/32” and 1/4” being the most popular. Each piece of glass is washed to remove any oil or dirt which would otherwise prevent the foil from adhering to the glass. The foil is then wrapped around the edge of each piece of glass in the project.

The foiled pieces are then joined together by soldering with either a 60/40 (60% tin, 40% lead) or a 50/50 solder.

After the entire project has been soldered (front and back), it can be finished by rubbing it briskly with a copper sulfate solution to give the soldered joints an antique copper color.

The finished project is then cleaned and is ready to be put into a frame or installed in a window. If the panel is large, reinforcing rods can be soldered across the back of the panel to give added strength.

Lamp shades are constructed in basically the same way but the pieces are soldered over a form to produce the shape of the lamp.

The author strives to produce quality stained glass work at reasonable prices and believes that quality hand-crafted items do not require high prices.

Although stained glass is not a Pennsylvania Dutch Craft, the medium can be used to capture the beauty of Pennsylvania Dutch designs. Presently the author is making the single distelfink, 16 point rosette and the triple star as window hangings. Almost any Pennsylvania Dutch design can be custom made into a window hanging or a panel.

*Two beautiful examples of Richard Smith’s creations.*
RICHARD Q. SMITH, is a member of the fifth generation of a family which has been creating stained glass windows and other art objects. His father and sons have worked in this medium in Bryn Athyn, Pa., since 1920 and Richard, still a young man, found the countryside in Bucks County irresistible and established himself in an old chapel on the curve of Route 611 as one leaves the village of Kintnersville.

In his studio, glass in all the primary colors is now being made of a quality far superior to any known commercial variety in this country and abroad, together with a white glass of lovely texture and depth known as “Glastonbury White” Glass.

Mr. Smith is especially proud of his blues and greens, but a comparison of any of his colors with “commercial” glass shows a superiority so profound that experts on seeing specimens have expressed belief in its genuine antiquity. It is fairer to compare Smith Studio glass with genuine 13th century than the best “commercial” obtainable today. It was in the 13th century that stained glass flowered and achieved its greatest perfection. Works by Richard Smith include a window at Weaver Chapel, Wittenberg University, Springfield, Ohio; a Picasso window in the book room of a New York apartment; four aisle windows, Episcopal Church, Miami Fl.; the Rose Window of St. James Lutheran Church, Coral Gables, Fl.; seven windows of “The Seven Days of Creation” for Temple Sinai, Philadelphia; complete installation St. Cyril Catholic Church, Binghamton, N.Y.

In between his commissions, Richard Smith has been creating enchanting small objects of stained glass—animals, flowers, figures and other works of art. He has been at the Kutztown Folk Festival for 18 years, at Craft Stall, #13.

GREG PETRICK, while a student at Millersville State College in 1975, learned the photographic silk-screening process. Through experimentation and a lot of practice, he developed this process to work on glass. Each image he makes is hand-printed. The glass is then fired in a kiln, and the image becomes permanently imbedded into the surface of the glass. He finishes the piece with an edging of copper foil tape and solder to insure a high quality and durable piece of work.

Greg lives at Southampton, Pa., and at the Festival he displays and makes his stained glass creations in the Arts and Crafts building I.

Richard Q. Smith has been demonstrating his life-long skill at the Festival for 18 years.

Greg Petrick
A beautiful grouping of the stained glass craftsman's art.

JAMES BAVER started working with glass about ten years ago, first as a hobby, making things for his wife and for presents. After being urged by many folks to go into business, in 1977 Jim and his brother formed a partnership under the name, Artifex, Ltd. At first their dream was to set up a shop with different crafts in it, but gradually they settled on stained glass as their main craft. They have made everything possible out of glass, from windows and tiffany lamps to small suncatchers. Their customers come from many distant places — California, Canada, Florida, and even Germany! Jim's wife draws up the designs which sometimes come from an idea or a picture in a book. This idea is then made into a sketch from which a pattern is made and the glass is cut. Jim then sands the glass smooth on the edges before it is leaded or copper foiled. Lastly, he solders it together.

Jim says he finds this craft very interesting, particularly when he starts something he has never done before. "It's very satisfying," he says, "to see something come from a plain sheet of glass and then transpire into something beautiful."

JAMES BAVER

Jim has kept his job as a salesman at Sears, Roebuck in Reading, and does the glass cutting on the side in a small shop in his home at 9 W. Jackson St., Fleetwood, Pa. He does repair work on glass and if someone requests a special article, he will make it if possible.

He has taught himself the stained glass craft by reading and doing a great deal of practicing. He has been at the Kutztown Folk Festival for six years, at Craft Stall #36.

REFERENCES

Neustadt, Dr. Egon The Lamps of Tiffany, The Fairfield Press, N.Y., N.Y., 1970
I've always enjoyed the articles in *Pennsylvania Folklife*, and was pleased to be given an opportunity to write about my particular trade.

Most of the articles start out in a similar manner, that is, a short history is given tracing the origin of the trade to its present role in society.

I see no reason to tell my story differently. As a matter of fact, if you'll grant me a bit of poetic license, I'd like to describe the following, perhaps unlikely, but highly possible scenario:

Imagine some primitive cave-man type individual waking up along side of his now cold fire. Previously that evening, he had built an intense fire, banking it with large rocks he'd found nearby. Now, raking through the ashes in search of live coals, he discovers a pool of strange solidified liquid. This is his first contact with metal.

It wasn't long before our prehistoric friend learned to recognize the rocks that contained the ore and created more efficient ways to extract it. And it wasn't long after that he discovered this molten magic could be poured into carved out hollows in the sand to produce tools, utensils, and weapons.

So how far have we come since we've shed the loin cloths? Surprisingly, not very! Despite the thousands of tons of metal poured daily in this country, the basic concept has changed very little.

The demonstration Jon and I do at the Kutztown Folk Festival is authentic to late 19th century casting techniques. With the exception of our blower-driven furnace (a time saving device used for demonstration time allowances) all the hand tools, flasks, and equipment are original items collected from local foundries. (The lure of antiques has made even these items valuable at local sales!) We use Albany sand, a naturally bonded molding sand that is capable of producing detailed castings, just as it is mined from the earth.

It was the quality and obtainability of this sand, and the local abundance of the other ingredients necessary in the smelting process such as coke and limestone, that made the Pennsylvania Dutch area famous for its metal casting plants, or foundries.

One of the largest of the 30 or so foundries in the Berks County area is the Kutztown foundry, located approximately one half mile north of the festival grounds. Founded in 1869 and still going strong, it was here that I was fortunate enough to serve my four year molder's apprenticeship.

Our demonstration begins by placing a pattern (a model of the object we want to reproduce) on a board, and placing the bottom part of the molding flask upside down on the board also, surrounding the pattern. This bottom portion of the molding flask is called the drag, and the upper portion is called the cope.

At this point it may be helpful to define the purpose of the molding flask. As I said, the molding flask is divided into two parts, the cope and the drag, and it is simply a container to hold the molding sand. The drag has two locating pins, one on each side, that correspond with matching openings in the cope. This is vital, as the cope and drag are separated to remove the pattern at one step later on in the operation, and must be relocated in exactly their same positions.

Having the pattern placed on the pattern board and surrounded by the drag section of the flask, a light dusting of finely crushed silica sand, actually a powder, is applied to the pattern surface. This "parting agent" will allow the pattern to be pulled from the sand with a minimum of sticking and maximum retention of detail.

Molding sand is now used to cover the pattern. This sand has been prepared in advance by a process called tempering. Tempering means simply adding water to the sand and mixing it as evenly as possible. This water, usually 4% to 6% by weight, activates the natural clay in the sand, and causes the sand grains to stick to one another. It is this bond that holds the sand in the flask, and allows the sand to perfectly conform to the shape of the pattern.

The sand directly next to the pattern is extremely important, for it is this sand that will receive the metal and must reproduce the detail of the pattern. To ensure a fine sand over the pattern, a sieve is used to prepare the first layer of molding sand. This sieve is called a riddle.

The drag flask is then filled heaping full of unridled sand known as backing sand.

After the sand has been firmly tUCKed into the drag flask using a hand tool called a rammer, the top is struck off to a level surface, a board is placed on top, and the entire drag section is turned over. Care must be taken to not allow the pattern to move or shift during this step, or a casting defect may occur.
We now have the drag section of the cope right side up, with the locating pins pointing upward. Removal of the pattern board will once again reveal our pattern. If the pattern to be reproduced is a flatback object, such as a wall plaque, no work other than planning and marking the delivery system of the metal has to be done on the drag. However, if the object has dimensions and detail on both sides, a line must be cut into the sand surrounding the pattern to allow its removal after the cope has been prepared. This "parting line" must be cut very carefully, or breakage of the sand edges will occur upon removal of the pattern and cause a rough and difficult to clean casting.

The cope section of the flask is now placed on top of the drag, its corresponding openings sliding down on the upright locating pins of the drag to create a precision fit.

Again the surface is dusted with the parting agent, this time to insure a perfect separation of the cope sand surface from the drag sand surface when the time comes to separate the flasks for removal of the pattern.

The procedure of riddling fine sand over the pattern surface and filling the cope half of the flask is identical to that of the drag.

The only additional step occurs after the cope section has been leveled off. At this point the cope is perforated full of holes with a one sixteenth inch wire. This process is called venting. As I mentioned earlier, the sand does contain a small amount of moisture, and this moisture is converted to steam instantly upon contact with the hot metal. These vents serve as a passageway for the steam to escape to the atmosphere.

We're now almost to the point of removing the pattern. The cope is carefully lifted from the drag and set aside. A brass sprue cutter is forced through the cope and removed, leaving a one half inch channel in the sand. This sprue is the point where the metal first enters the mold. A pouring cup is fashioned on the top side of the cope to aid the pourer in directing the stream of molten metal into the sprue.

Off of the bottom end of the sprue, passageways are cut into the sand of the drag that lead directly to the pattern. The pattern is carefully removed, and these "gates" are rechecked to make sure they will deliver the metal to what is now the pattern cavity.

The cope section is once again and finally placed on the drag, and the mold is ready for pouring.

Since Jon and I demonstrate with traditional Pennsylvania Dutch patterns at the Festival, which are generally more ornamental than functional, we choose to work with brasses and bronzes. Their timeless appeal and resistance to the ravages of time and weather lend themselves beautifully to the ornamental and utilitarian items of the Pennsylvania Dutch.

Depending on the alloy of the metal and the thickness of the casting, the pouring temperature is between 2100 and 2200 degrees F. The pouring operation, easily the most exciting part of our demonstration, is over in a few minutes.

The mold is left to cool until the metal is well solidified, and then broken in order to remove the casting.

The sprue and the gates are removed with a metal cutting saw, and any unwanted metal is trimmed away. The casting starts its many steps in the finishing process. Among these are sanding with various grades of sand paper to final buffing with rouge on a jeweler's wheel.

All the steps I've described above are today done by machines in modern foundries. Every possible hand operation has been eliminated in order to serve the needs of a growing society.

But you can't get away from the basics. You're still melting metal and pouring it into a mold, whether machine prepared or man-prepared.

And we really haven't found a better way to economically make molds than with sand, the same sort of stuff our cave man friend was fooling around with earlier.

Somebody in the foundry trade once estimated that, from the time you set the pattern on the patternboard to the time you pour metal, there are 1200 variables.

I couldn't begin to tell you about them here, but if you stop in to visit the metal casting in sand demonstration when you visit the Festival, Jon and I will be glad to answer your questions.
This is one of the most commonly asked questions I am confronted with when I assume my craft at the Kutztown Folk Festival. I have been involved with the Folk Festival at Kutztown for the last twelve years and have been very proud to be included with these particular craftsmen of the Pennsylvania Dutch area. While strolling around the festival grounds you see them, bending, twining, pounding, pouring, stitching, whittling, carving, cutting, molding, painting, playing, and working to show our visitors just how things "used to be done." It's always given me pleasure to get my hand tools out and do a job that today is most often done by a machine in mass production methods, if at all. And all the crafts people at the Folk Festival are doing just this. Demonstrating about a time when people used their hands and often home-made tools to fashion lovely and functional items for themselves, their homes, families, and friends. Though many things made by hand seem primitive to the modern eye, they nonetheless demand attention for their utmost simplicity and grace. The particularly early European yen for decoration and color and "fancy," which showed through so vividly in 18th and 19th century Pennsylvania German home and craft work, is so often mirrored by the craft people here at Kutztown. And they're not afraid to talk about their work. In many cases, they have learned their craft the hard way, trial and error, due to lack of information about their particular interest, hit and miss, learning to do things the old way, by hand. How do you use a particular tool, when you've never seen a person use it? One of the most often used tools I have in leatherworking is a round knife, often labeled a "headknife," although I have heard the term also being applied to a certain long currier's knife. Questions are often asked about how to use the funny, round-shaped knife. I explain that it was often employed when the craftsman wanted to cut a straight line down a piece of leather. I have even seen old harness makers use it in place of a more appropriate, and usually
Cindy Irwin does traditional western leather carving as well as lovely filigree work.

Some of the beautiful products created by Festival leather workers.

Ron Musser makes clever leather gameboards, boxes and other unusual items.

interesting, indeed. I love to get involved in these “jaw sessions” and so often wind up learning so much more about leatherworking and its numerous related aspects. For example, a man of mild stature, once asked me if I knew what a “spudder” was. I had read about such a so-called hand forged tool in one of Eric Sloane’s books, A Museum of Early American Tools. I quote: “Until recently the main source of tannin for treating hides was obtained from oak bark, and the production of oak bark was an essential part of the economy of many American farms. In April and May, bark peeled easily, and this was done with the spud, barking iron, and barking axe. The peeling chisel and adze were used mostly for ‘debarking’ cedar posts and cleaning logs before broad-axing. The irons and spuds were true tanbark tools, usually blacksmith-made to order.

At first, chunks of oak bark were ground under massive stone mill wheels that turned into a trough of stone, but as early as 1797 the iron bark mill entered the scene to create a major American industry.

The liquor for tanning was obtained by pouring cold water on finely ground bark and leaving it to stand for a few days. Then it was passed from one leaching pit to another till the desired strength was reached.”

I told the man all I knew about the tool called the “spud.” “No,” he said, “I am a spudder! Well, I was a spudder.” It turned out that he had once done the job of peeling bark off of trees, oak and hemlock, in upstate Pennsylvania, then loading the bark onto a wagon drawn by horses, carried it to a tannery to be crushed and used for making animal skins into the product called leather. When this gentleman left I thought to myself, how many other crafts people get to learn something first hand related to my own work in some fashion? I learn a lot that a host of lectures, demonstrations, fun, and learning takes place. I am often asked to participate in those sessions dealing with farm and home crafts. George Arold, John Dreibelbis, and Bob Bucher have been known to ask quite unusual questions that I sometimes have to research to answer. “What is neatsfoot oil?” Well, it’s made from the hoofs of cattle. But, “Why is it called neatsfoot oil?” Because it’s really neat to use? No, it can’t be that. A trip to the dictionary revealed that the now obsolete definition for a neat was “an animal of the ox family; cow, steer, etc.” Further investigation revealed that a neatherd is synonymous with a cowherd and that neatsfoot oil is obtained by boiling the feet and shinbones of cattle, and is used mainly for the dressing of leather. Well, to me, that was neat!

What about feisty George and his question about “dog dew” being used to tan skins? I couldn’t answer that one; however, a very charming lady, visiting the folk festival from Germany, caught me after this particularly devastating seminar and explained that in her country the French Huguenots (as best I can remember her calling them) made lovely soft gloves from the skins of goats or kids tanned with dog dirt that boys called Knudlebouvres searched around for and collected. My father-in-law, of Pennsylvania German descent, who lives in Reading Pa. confirmed that this German word literally meant “turd boys” and qualified himself by remembering boys who would collect this dubious valued commodity around the area in which he grew up; however, the Pennsylvania Dutch word, although probably spelled the same, was pronounced differently, and I believe that the German hard “K” was spoken as a soft “G”. What a priceless piece of information. And a humorous story.
Well, let’s get back to the most frequently asked questions, concerning leather and leatherworking:

Q—What is leather?
A—Leather is the pelt of an animal which has been transformed by tanning into a useful material not subject to rot. Leather differs not only according to the species of creature it comes from but according to the age and sometimes the sex of the animal, and also the part of the animal’s body it once covered. Its characteristics vary, depending on the type of processing it undergoes—whether by liming, tanning, tawing (mineral tanning), or shamoying (oil tanning)—and depending on how these processes are varied and combined. Leather can be stiff as bone or supple as silk, nearly as waterproof as rubber or capable of soaking up water like a sponge, tough and unyielding or resilient and stretchy, smooth and translucent as paper, deeply grained in many patterns, or softly napped. It may be snow-white or range through hues of tan and red to dark brown. It may be molded, carved, and colored in endless array. As leatherworkers for many centuries have been fond of reminding the world, “there’s nothing like leather.”

Q—What is the difference between top grain leather and split leather?
A—Often skins, or rather hides, of large animals are quite thick. In the tannery where I procure the leather I use, I have seen steer hide three-quarters of an inch or more thick! The top or full grain leather is that in which only the hair has been removed. The split is the underneath layer of side leather which has been split-off—usually by a splitting machine of some sort, large or small—which guides a very, very, sharp knife or blade through the piece of flesh. Splits are devoid of a natural grain, then, and may be either sueded or pigment finished and embossed.

Q—What is cordovan?
A—This comes from a section of a horsehide called the shell. The name originated in the city of Cordoba, Spain, which was noted for its fine leather manufacture during the Arab civilization. Now, cordovan is generally applied to leather made only from the shell of horsebutts and used for shoe uppers. It is known for its non-porosity and longwearing qualities. Interestingly, our early American word, cordwainers, meaning shoemakers, comes from this sumac-tanned leather. The craft of cordwaining is to be carefully distinguished from that of cobbling, which is the mending of shoes.

Q—What are baseballs made of?
A—Better balls are covered with alum-tanned horsehide front leather, while cheaper grades are covered with kip and sheepskins.

Q—How do you get suede?
A—By running the surface of leather on a carborundum or emery wheel to achieve a nap by separating the leather fibers.

Q—How about rawhide.
A—This is skin which hasn’t really been tanned although it may have been stuffed with grease or oil to help preserve it. Latigo leather which I use for all my lacing, is often mistakenly called rawhide. Because of latigo’s pliable oily nature, it is often used for shoe lacers, but indeed it has been tanned with a combination of alum and gambier (extracted from the leaves of a Malayan plant).

As you can see, I can go on and on, and indeed, this is what the Kutztown Folk Festival is all about. People asking questions. There are several leatherworkers at the festival and all of them are “ready, willing, and able” to answer your questions. Let me introduce you to several of them.

CINDY IRWIN became interested in leather when her husband made an unborn calfskin pocketbook from a kit for her as an anniversary present, and later took her to a store that sold various kits and tools used in leathercraft work. At first she read everything she could about working in this media and studied leather tooling techniques. About 16 years ago, she obtained her first leather stamping and carving tools and immediately found great pleasure in pictorial carving. She now does traditional Western carvings as well, and really loves to astound people with her lovely filigree work. Several years ago leather of the thick vegetable-tanned type became very scarce and quite expensive. Cindy, not one to have her spirits dampened, started working with furs and has found them a great medium with which to work. She and her husband have a shop in Quakertown, Pa., where she does custom craft work and sells general craft supplies. Lately, she has been active in the “Artist-in-Residence” program sponsored by the Council on the Arts, in which she lectures and demonstrates all about leather. She has been with the Kutztown Folk Festival since 1975, and loves talking leather with all her visitors. Stop and say “Hi” to Cindy in the Craft Stall area on the festival grounds.

A closer look at the round knife and the draw gauge used for cutting even-width strips of leather.
RON MUSSELR from Lancaster, Pa., works with leather in some unusual ways. Ron is located in the large Arts and Crafts Building, between the Folk Festival Commons and the Main Stage.

Finally, there is the author, WM. DEAN WRIGHT, who, while studying for a Fine Arts degree at Kutztown State College, became very interested in working with leather. Many trips and sessions spent with a local Mennonite harness worker gave him a start making functional leather items, and in 1970 he became active with the Kutztown Folk Festival, where he has been called upon to demonstrate and even help by making such things as gaskets for old machines, belts for small forges, traditional straps and buckles for our carriage makers, and various sundry leather items and clothing that help others in their craft. His interest in old ways of working leather and in collecting old leather tools has also taken him to America's National Colonial Farm overlooking Mt. Vernon (George Washington's estate), where he has constructed items for men and women that might have been used during the 18th and 19th centuries, on a typical farm during the era of our first presidents.

I hope that I've inspired a question or two. Come see me on the Commons, at the Kutztown Folk Festival.

THE SUBDIVISIONS OF A HIDE

In the processing of most hides from large animals, it is customary to cut them into two or more smaller sections for easier handling. The nomenclature of the various parts is shown below.

HEAD ................. A
SHOULDER ........ B or C
BEND ................ D or E
BELLY .............. F or G
SIDE ........ A + B + D + E
or A + C + E + G
CROP A + B + D or A + C + E
BACK ........ B + D or C + E
CROUPON ........ D + E

FOOTNOTES

1Denis Diderot, from the Diderot Pictorial Encyclopedia of Trades and Industry, observed on original plates from the library of The Mercer Museum, Doylestown, Pa., and also on p. 16 of The Leatherworker in 18th Century Williamsburg, published by Colonial Williamsburg, 1967.


3Pennsylvania Folklife Vol 24, Folk Festival Supplement, 1975

4Webster's New World Dictionary, College Edition, 1959

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Ford, Thomas K. The Leatherworker in 18th Century Williamsburg. Editor of Colonial Williamsburg publications first published in 1967
“Love and marriage, love and marriage,
go together like a horse and carriage.
Let me tell you, brother, you can't have one,
no you can't have one without the other.”

It is common knowledge to all that the automotive era was preceeded by that of the horse and carriage. And as the lyrics above convey, the horse and carriage were basically inseparable corner parts to that mode of transportation. Although the era has been greatly romanticised, a lot of upkeep of both the horse and carriage was essential to the maintenance of such as a reliable means of transport. Let us examine these two items, first the horse and second, the carriage, as regards their maintenance in this bygone era, and also as to how they are maintained in the present era.

The horse, or specifically, horse-shoeing.

In the horse and carriage era the blacksmith was most often called upon to shoe the horse. He had the facilities to make the shoes, so he naturally was called upon to also attach them to the horse. The blacksmith, however, was required to do many other iron working tasks, and was therefore appropriately called a blacksmith as opposed to a horseshoer. In more recent times the importance of the blacksmith’s varied talents has diminished, while horseshoeing has remained a necessity. A specialized blacksmith whose exclusive talent is horse-shoeing has originated. He is called a farrier. It is his responsibility for maintaining a “sound and useable horse.”

Although the horse shoer’s title has changed through the years, his methods are traditional. Basically the horse wore shoes to protect the foot or hoof from excessive wear or to provide added traction for work. The steps for shoeing are as follows:

1. Remove existing shoe. This was accomplished by first opening or cutting the clinches with a sharp edge cutter and a hammer. The clinch is a piece of nail that prevents the nail from pulling through the hoof. Then the shoes and nails were pulled free of the foot with a heavy pair of tongs.

2. Trimming the excess growth off the hoof. When the horse wore shoes the growth that occurs is not worn away, and the hoof gets longer and weaker. It must be trimmed back every six or eight weeks. This is done by first cleaning out dirt and stones using a hoof knife.

Then a sharp pair of nippers is used to cut off the excess growth of the hoof wall. The bottom of the foot is then rasped flat with a very coarse file called a rasp. Typically, the hoof wall is 3/8 in. thick and is what the horse stands on and to what the shoes are fastened.

3. Make and shape the shoe. The golden rule of horse-shoeing is to shape the shoe to fit the hoof. You don’t want to alter the natural shape of the hoof because you might impair its function. You thus bend the shoe to match the outside wall of the hoof.

4. Nail on the shoe. Usually a shoe takes eight nails to attach it to the hoof wall. The nails are driven in by a large tack-like hammer and they bend or curl and come out through the wall of the hoof about 3/4 in. above the shoe. The horse doesn’t feel the nails because the hoof wall has no nerve. The nails curl because they have a beveled point. As each nail is driven in, the part that comes out through the wall is bent over with the hammer. This is done to protect the farrier and the horse from injury by the long sharp point of the nail.

5. Finishing work. After the shoe is nailed fast, the remaining few steps are referred to collectively as finish work. First, the shoe is pulled firmly to the bottom of the hoof by using a metal block and a hammer to advance the curve of the nail toward the nail head. Then heavy nippers are used to cut off all but 1/8 in. of the excess nail. This 1/8 in. of nail will be used to form the clinch

Cindy holds the horse, while Ron plies the age-old farriers trade.
mentioned earlier. But first a small groove is rasped into the wall of the hoof beneath the nail. Also the nail is nicked slightly with the rasp so that the last 1/8 in. can then be bent over easily to form the clinch. The clinch is hammered into the previously rasped groove. Finally, all sharp edges of hoof and metal are rasped smooth.

After the four shoes are attached, the horse is useable for possibly pulling the carriage. Now for a bit of carriage lore:

The carriage, or specifically, carriage restoration.

In the bygone carriage era, it was most prevalent to find shops that specialized in one particular aspect of carriage manufacture. Thus the origination of body shops, blacksmiths, wheelwrights, painters and upholsterers. When the carriage era ended, many of these shops converted from horse carriage to horseless carriage manufacture. As a result, carriage manufacture per se in the general population ceased with the exception of the Amish and Mennonite groups. These people considered the automobile too worldly and thus clung to the traditional horse carriage as their means of transport.

Beginning in the late 1950's however, an interest in antique carriages began to revive. These people had an interest in the restoration of antique carriages as opposed to the manufacture of new carriages as produced by the isolated Amish and Mennonite groups. Thus, quite naturally, the existent carriage shops began to become involved in restoration besides their iron carriage manufacture. As a result, today, in the horseless carriage era, there is a thriving demand for horse carriage restoration. But today, as in the bygone era, most shops still specialize in one particular aspect of carriage restoration. Let us look at the steps to carriage restoration in general and then, more closely, examine carriage upholstery, since that is the area of specialization of the author's shop.

Typically, restoration begins after one's research has concluded that the carriage in question is worthy of restoration. The next step is to dismantle the vehicle and determine the condition of various pieces to see which need repair and/or replacement. The pieces are then sent to the specialized shops mentioned earlier; that is, the wheels to the wheelwright, the body to the carpenter. After some time the carriage is reassembled and then sent to the painter. After which the final step is the upholstery.

We shall examine in detail the carriage upholstery and the re-covery of dash and fenders with patent leather. Let's look first at the steps for the upholstery of a pleated or tuffed seat cushion that is typical of many carriages.

1. Accurately measure and layout a balanced as well as authentic pattern onto the cloth and padding (or stuffing). The appropriate pleat pattern varies with the formality of the carriage.
2. Using a heavy needle and thread, gather a small pleat at each intersection of the pattern on the cloth.
3. Lay this pleated cloth onto the stuffing materials and pull buttons through the cloth and stuffing, tying them together. The buttons are naturally covered with cloth material. And the stuffing materials are stacked with "soft" on top, down to "hard" on the bottom.
4. Install this assembly into the carriage either by tacks or sewing in place. Then finish with a trim cloth.

The second area of carriage restoration we briefly want to explain is the re-covery of the dash and fenders with patent leather. Most antique carriages had at least a leather covered dash.

1. Strip the old leather covering from the dash frame, noting such things as hand grips and/or padding.
2. Repair broken frame by welding and straightening bends. And also prime and paint the metal to protect it.
3. Place the frame onto the patent leather and trace the frame with crayon. Then mark the lines with a stitch marking wheel and punch the holes.
4. Stitch (sew) the outside perimeter and then also along all inner frame members using an awl and a moderate weight thread.
5. Cut off excess materials from the perimeter and cut out handgrips if required. Then finally, sand lightly the cut edges.

The dash or fender as re-covered in the patent leather is to be drawn tight and free of buckles as was the original covering. Present day materials are both the traditional leathers as well as the present synthetic vinyl.

Now that we have completed our discussion of horse and carriage lore, it is time to "hitchup" and drive to the Folk Festival. There you can see us practicing our craft and, in addition, view our museum type display of carriage accessories including lap robes and bells.

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Cindy does all of the beautiful carriage cushions and upholstery.

The farrier's tools have changed little over the years.

Ron is showing one of his many valuable restorations.
Marquetry, parquetry and intarsia are all closely related woodworking techniques. While sharing many similarities with one another, all possess their own unique characteristics.

Marquetry denotes a design or pattern of wooden pieces (sometimes with other materials as well) assembled together and overlaid onto a complete surface. Marquetry utilizes wood veneer. Veneer is produced by shaving thin pieces of lumber from a log. A common thickness is \( \frac{1}{28}'' \). Many world lumbers are available as veneer only due to their rarity. A marquetry product is produced by piecing together these veneers to form a complete unit. These various pieces are held together by pins or tape. After the desired design is pieced together, it is then adhered to a base as an entire unit.

Parquetry designs are created by piecing materials next to one another producing mosaic patterns. Parquetry is not a well known process unless it is associated with parquet flooring. It is a technique that is not used often. Parquetry involves joining various wood chunks (not veneers) together to form the designs.

Intarsia, or wood inlay, differs from the other two processes in that a design or pattern is inserted into a suitably incised, gouged, or routed ground work which the design will fit into, rather than being completed as a single unit. Intarsia also uses wood veneers.

Inlay border or barding (which we use in our products) is formed by parquetry and used in marquetry and intarsia. Inlay border is produced by piecing wood chunks of various colors together thus creating repetitious patterns (checks, diamonds, triangles, etc.). These are then glued together to form a block of a certain design. This block is placed on its side and is thinly cut. A block will give several pieces depending on the desired thickness.
Many individuals are awe-struck by minutely inlaid designs which contain sometimes hundreds of pieces. These same individuals are somewhat disappointed when they realize it wasn’t done with a magnifying glass and tweezers.

Throughout history, marquetry, parquetry, and intarsia have been incorporated into furniture and accessories. Style periods of such furniture have been transitional and remain in a constant flux.

These periodic changes have been influenced by dictates of church and crown, revolution, persecution, disease, fire, etc. Other major influences include voyages of discovery, new materials, advancing techniques, invention of new machinery and tools, and the talent and genius of individual craftsmen leaving their mark in history.

These various techniques were utilized during ancient Egyptian times. Great mosaics were produced for caskets, tables, and tombs. During the Byzantine empire, mosaic arts were kept alive by monastic orders who produced wall panels, church furniture and other decorative pieces. Intarsia was employed by monks in Gothic times to diversify mosaic arts. They used a process called “shoulder knife” which means chiseling and gouging out a solid groundwork whereby pieces can be fit back in, creating various designs.

Marquetry, parquetry and intarsia make use of various exotic woods. Different wood species contain inherent differences in color, texture, density, and workability. These differences are combined to produce beautiful wood mosaics or pictorials.

During the last five years we have unlocked a few of the mysteries concerning marquetry, parquetry, and intarsia. There’s much more to learn by trial and error. We are willing to share these secrets with you and to encourage you to try your hand at it. By seeing our demonstration, you will walk away with some knowledge of these various techniques. Come and visit with us at the Kutztown Folk Festival!
The Pennsylvania Dutch can probably claim one of the most enduring and distinctive cuisines in America. The cooking of this frugal and enterprising people has changed little over the years. Almost everything the Pennsylvania Dutch eat comes from the land they live on. They grow their own fruits and vegetables and butcher their hogs and steers. To appreciate the natural richness of Pennsylvania Dutch cooking you need only dine at one of the food stands which serve authentic dinners at the Festival. One of the most enjoyable experiences while visiting the Folk Festival is to sit down and enjoy some authentic Pennsylvania Dutch cooking. The food at these stands is prepared and served by the members of the various churches and organizations from the area. There is an aura of friendliness and hospitality everywhere. If there is one thing all Pennsylvania Dutch have in common it is their gargantuan appetites. Whether they be Plain Dutch or Fancy Dutch, their common bond is their stomach. You can be sure, at a Dutch meal, you would never go hungry!

St. Michael’s Lutheran church stand is one of the places which serves a complete array of Pennsylvania Dutch foods. Their platters include a hot chicken sandwich served with dried corn, sauerkraut and pork with dumplings and Pannhaas — or scrapple served with browned potatoes. Scrapple is a by-product of the butchering process. The thrifty Pennsylvania Dutch waste nothing. After butchering, all meat scraps are cooked together in a pudding which is molded in tins to form a loaf. It is then sliced, fried, and it is eaten for breakfast, dinner, and supper. It has been said that you can tell where someone comes from within the Pennsylvania Dutch region by what they use as a condiment to scrapple. In Berks County, people use apple butter. In Lancaster County molasses is used, and if you come from Philadelphia, you use ketchup. No self respecting Dutchman would put ketchup on his scrapple!

The menu at St. Michael’s Lutheran Church stand also includes rivvel soup and chicken corn noodle soup. Any Auslenner (outsider) experiencing Pennsylvania Dutch Supps for the first time might be surprised to find that they are really more like a stew than a soup. Mrs. Ella Wessner, maître d’ for this tent, will tell you her Supp as the Dutch say, contains lots of brocha, meaning the soup has an abundance of noodles, chicken and corn. There is nothing thin or watery about it. Rivvelle soup is a simple milk based broth into which lumps of dough (Rivvelle) have been dropped and cooked until they are hard. This is also called poor man’s soup, and dates back to Colonial days. The housewife would prepare these soups in the months before the ground could be cleared and tilled for spring planting. Later as meat and vegetables became plentiful, a great variety of soups were created.

The author holding a funnel cake.
It is important to note that in agrarian societies, like the Pennsylvania Dutch, the noon meal was the largest meal of the day and therefore referred to as dinner, not lunch. Supper was a slightly lighter meal, many times using up the left overs from the large, noonday dinners.

The homemade pies which you can choose from include lemon strip and raisin or “funeral pie.” Raisins were plentiful year round and these pies kept well and so were traditionally served at the funeral dinners; hence their nick name.

Gute esse or good eating is the pastime of the Pennsylvania Dutch. At the Gute Esse stand you will soon discover just why the Pennsylvania Dutch love to eat. They start early in the day with a breakfast of ham, bacon, eggs, homefries or sausage and pancakes. What better way to begin your day at the Festival, then with a hearty home cooked breakfast. The dinner menu includes baked ham with all of the trimmings. Dried corn, lima beans, and potato filling complete the meal. Potato filling is a delightful potato and bread stuffing which accompanies meat dishes. You will find it a marvelous improvement over just mashed potatoes. Chicken pot pie is also included in the menu. If this is your first experience with this specialty you will find that is is not a pie at all, but a wonderful, substantial stew, into which potatoes, noodles and chicken have been layered and cooked in a chicken broth. The ham and string bean dinner is an old-fashioned combination of string beans with ham and potatoes. Their selection of pies include peach, apple, raisin and the ever-popular shoofly pie. Shoofly pie is probably the most widely known of the Pennsylvania Dutch pastries. It is, in actuality, a coffee cake baked in a pie shell. It can have either a wet or dry bottom, depending upon the amount of molasses under a spicy cake top. The dry bottom version is usually served at breakfast and is great for dunking. Included in each dinner is a fruit salad, rolls and butter, and a beverage. Gute Esse will give you an idea of why the Pennsylvania Dutch NEVER HEARD OF DIETING.

One of the most eye appealing food stands at the Folk Festival is the Ox Roast, which is located in front of the Quilt Building. The sight of this noble Ox, roasting and turning slowly on the open hearth, all crisp and crackly, will certainly make you realize this is something special.

Each day a steer is roasted and served in sandwiches. The meat is sliced off while you watch. The platters include choice of roast beef in a sandwich or a platter, home style baked chicken and BBQ spare ribs. The potato cakes and corn fritters are made fresh daily on the premises. For dessert, you can try cheese cake, shortcake or a tart, but best of all, you might want to try the home made apple dumplings. Veon Stewart is in charge of this. Her specialty is the apple dumplings. In early June she begins making them by hand in her summer kitchen. With the help of a few friends, she produces about 16,000 home made dumplings.

The table is set - it only awaits the hungry Festival visitors.

The Ox Roast is not only an interesting daily event but also becomes a gourmet delight.

Who can resist the smell of frying country sausage and onions.
Zion's United Church of Christ, Windsor Castle, has the distinction of serving dinners at the Festival longer than any other. For over thirty years their family style, all-you-can-eat dinners have been an outstanding eating experience. Here, one can taste an entire array of many Pennsylvania Dutch foods. Baked ham, baked chicken, potato filling, ham and string beans, and corn are all on the table family style. The dinners also include the seven sweets and sours, a very characteristic aspect of Pennsylvania Dutch cooking. The sweets and sours are served to augment and accompany the main dishes of meat and potatoes. Actually there may not be seven; a housewife can select from her pantry the pickles, chow-chow, preserves or relishes which go best with the main dishes she plans to serve. At this stand you can sample chow-chow and pepper cabbage. The ladies of the church get together each year a few weeks before the festival, to prepare the chow-chow, one hundred fifty gallons of it. This sweet, sour, mixed garden salad, is made from the vegetables grown in their own gardens.

On their table you will also find Smear Kase and Lattwarick (cottage cheese and apple butter). The Pennsylvania Dutch spread these on bread for a delightful accent to any meal. Chicken Pot Pie and Schnitz un Knepp (dried apples and dumplings) are also there for you to sample. Schnitz un Knepp is a typical Pennsylvania Dutch specialty which has been retained from Colonial single-pot meals. The Schnitz are cooked in ham broth until tender and then the dumplings are placed on top and steamed for twenty minutes.

On an average day at the Festival United Church of Christ, Windsor Castle, may use one thousand pounds of ham and chicken to serve two thousand people. The food is prepared and served entirely by the members of the congregation, who willingly donate their time and energy. One hundred fifty people are needed daily to perform this colossal operation. Mrs. Dorothy Miller has been in charge from time immemorial. She arranges for two shifts of workers. The night shift bakes the hams and chickens, prepares the dough for pot pie noodles, and bakes all of the pies. The day shift is responsible for preparing the vegetables and serving all of the food.

To finish your rewarding culinary experience you can choose ice cream, shoofly pie, or Milich Fitchie (Milich means milk, and Fitchie means something made by the flick of a wrist). The Milich Fitchies were traditionally made from left over pastry and contain a simple filling of milk, butter, sugar, flour and cinnamon. They are also called Schlopp Kucha.

Dinner in a Pennsylvania Dutch home is an event. It is not a quick or hurried meal put together by whatever is in the freezer. It is a social gathering of family and friends. There are no fancy sauces or exotic cooking techniques, it is just down home country cooking.

You may wonder how much longer the culinary traditions of the Pennsylvania Dutch will survive, in light of the twentieth century fast food tradition. Times are changing and even the sturdy Pennsylvania Dutch eaters are becoming calorie conscious. The Pennsylvania Dutch wife may no longer prepare everything from scratch, making her own sauerkraut or churning her own butter; however, the Pennsylvania Dutch wife takes great pride in her cooking. Providing something for everyone and plenty of it, is one of the chief achievements of the Pennsylvania Dutch cook. You can be sure that as long as there is a Dorothy Miller or an Ella Wessner around, the food stands at the Folk Festival will serve the finest in Pennsylvania Dutch food.

Family style eating is one of the Festival’s favorite attractions.

As soon as a serving platter is empty, it is refilled for the hearty eaters.

Dig in...it's so good!
I'll be looking for you next year at the-
35th Anniversary
Pennsylvania Dutch

KUTZTOWN
BETWEEN ALLENTOWN & READING, PA.
FOLK FESTIVAL

June 30 - July 1-2-3-4-5-6-7-8, 1984

DAYTIME GATHERINGS - STARTING AT 9 a.m. TO 5 p.m.
All Entertainment, Demonstrations, Exhibits and Special Events are included in Admission Price.
The Folk Festival Common portrays the down-to-earth qualities of the Pennsylvania Dutch, showing the many facets of their way of life and their crafts.

Buildings:
- ANTONIO MARKET
- FARMERS MARKET
- CHURCHKIN KITCHEN
- AMISH WEDDING
- CHILDMEN'S GAMES
- SCHOOL
- AMISH LIFE
- AMISH WEDDING
- SHEEP SHEARING
- HOEDOWNING
- RIFLE SHOOTING
- QUILTING
- MEAL CASTING IN SAND
- OUTLINING
- SHEEP SHEARING
- FESTIVAL PROGRAMS
- SEMINAR STAGE
- MAIN STAGE
- FOOD AND DRINK

Services:
- REST ROOMS
- TELEPHONES
- OFFICE/TELEPHONE
- REST ROOMS
- POLICE
- FIRST AID
- TELEPHONES
- REST ROOMS
- TELEPHONES

Food and Drink:
- FAMILY STYLE DINNERS
- FOOD PLATTERS
- FOOD SPECIALTIES OF THE PENNSYLVANIA DUTCH
- EATING & DRINKING BLOGS

Pennsylvania Dutch Food Specialties of the Folk Festival Common

The map of the Huritztown Folk Festival Grounds