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Pennsylvania Dutch

Kutztown Folk Festival

JULY 1-2-3-4
5-6-7-8-9,
1989

$2.00

SUMMER 1989

40th Annual Celebration

25th QUILTING CONTEST
Contributors

KEITH BRINTZENHOFF grew up in Topton, where he taught social studies at Brandywine Heights Middle School. He earned a B.A. in Sociology at Albright College, an M.Ed. at Kutztown University, and other credits at Millersville, Temple, and George Washington. His specialty is Pennsylvania German music, instruments, and hoodedns. He performs with his wife, Karlene, and also plays guitar, banjo, bass, and autoharp in other bands. He performs with a hoodedn group, and is also a figure caller. He teaches Pennsylvania German for the Kutztown YMCA. He has done music for three films, various TV and radio programs, and has been on three tours in Germany. He and Karlene live in Kutztown where he has a combination hobby/music shop, as well as Pennsylvania Dutch items.

ANN BURROWS has been with the Folk Festival for the past seven years as the Quilt Contest Director. Prior to that, she was a volunteer at the Hospitality Tent for more than ten years. During the year, Ann is a substitute teacher in the Kutztown Area School District, as well as secretary in the Folk Festival office. The Festival has become a family affair with her husband, Bruce, and son, Brad working here also. The Burrows live in the rural community of Bowers.

FRANK J. GALLAGHER was born and raised in Ivland, Bucks County, Pennsylvania. He is a graduate of the University of Miami and taught at Ransom- Everglades School in Florida for six years before returning to Pennsylvania to start his stained glass business. He is a juried member of The Bucks County Guild of Craftsmen and The Pennsylvania Guild of Craftsmen. Frank is presently a Craftsman-In-Residence at The Tyler State Park, Richboro, Pennsylvania.

RAE GREENER was born and raised in Allentown, Pa., and graduated from Colby-Sawyer College in New London, NH with a B.S. and a B.A. She is currently living in Danielsville, Pa. and operating a wholesale business out of a barn in Kempton, Pa. She also has a retail store, Aunt Daisy’s, located in Westcoastville, Pa. She has a real interest in the collecting of old dolls and antique items which have been a great influence in the design of her products.

RUTHANNE HARTUNG has a B.S. degree in art education from Kutztown University, has taught art in public schools in Lancaster and Berks Counties, Pennsylvania, and has studied privately in watercolor techniques. Through the Society of Scribes, she studied fraktur letters with Raphael Boguslav in New York, New York.

In pursuing a thorough knowledge of her vocation, she has made several trips to Germany to research the origins of fraktur. Her professional activities include the Pennsylvania German Society, the Pennsylvania Folklife Society, and juried membership in the Pennsylvania Guild of Craftsmen. She was included in the Traditional Arts Survey conducted by the Governor’s Heritage Commission. She finds variety by working with community events in local television and in fine arts projects relating to her field.

WAYNE AND ANNE HARTZALL now live in Newport, Pennsylvania, where they have a shop in an old feedmill. Wayne has a business degree from Pennsylvania State University and Anne has a nursing degree from University of Pennsylvania. Since 1981, they have been creating “Tiffany lamps” and have been part of the Folk Festival for the past six years.

STUART HELBLE was born in Washington, D.C. He spent 11½ years overseas in Venezuela, Vietnam, Malaysia, and Bangladesh, courtesy of his parents and the U.S. Department of State. He moved to Falls Church, Virginia, where he met Karen attending the same high school and church. He was graduated in 1979 from American University in Washington, D.C., with a B.A. in psychology and a B.A. in anthropology.

KAREN HELBLE was born in Columbus, Ohio and lived various places around the country since her father was in the Air Force. She was graduated in 1979 from Mary Washington College in Fredericksburg, Virginia with a B.S. in Biology and a B.A. in Studio Art. Her introduction to pewter came through an art department internship.

Stuart and Karen started K & S Pewter as a full time endeavor in 1981. At 31, the Helbles are two of the youngest pewtersmiths in the United States today, of which there are only about seventy-five. They have been in business for eight years and make their home in Leesburg, Virginia.

BETH KREIDER now lives in Lancaster County, Pennsylvania. In 1982, she was graduated from Cocalico High School, Denver, Pennsylvania. She received a degree in communications from Elizabethtown College, Elizabethtown, Pennsylvania. Since graduation, she has worked for Dutch Peddler, which is a company that specializes in silk screening.

MARK OSTERMAN of Bucks County, Pennsylvania, researched, designed and built the show. A graduate of the Kansas City Art Institute, Mark’s major emphasis was musical instrument design. Among other interests he is a competent photographer, comfortable with 35mm and the 8” x 10” view camera. And so for the past nine years he has been a full time photography teacher at the George School in Newtown, Pennsylvania.

FREDERICK L. SAUL was born and raised in Kutztown. He was a ticket-seller for the first Kutztown Folk Festival in 1950, and continued in that capacity for about twenty years. In 1973 he became a cast member of the annual pageant on the Main Stage. He also narrated the “barn-raising,” and, at times, the hanging of Susanna Cox. Since 1984, he has officiated at the wedding on the green chair as well as narrating the hanging. He is retired from AT&T but is still active as the superintendent of the Hope Cemetery in Kutztown. He lives a half block from the Festival grounds with his wife Beatrice and enjoys baby-sitting for his grandson Scott.

TERESA A. SKOOG was born and raised in Berks County, Pennsylvania, approximately fifteen miles from Kutztown, Pennsylvania. She was graduated from Boyertown High School and Reading Business Institute as a medical secretary. She is a member of the Pennsylvania Guild of Craftsmen and has been painting for the past thirteen years. Her craft has become a family affair. Her husband, Vaughn, makes the wooden chest, candle boxes, and frames, while her son cuts out the wooden ornaments and her daughter helps at shows.

RICHARD THOMAS was born in Emmaus, Pennsylvania. He and his wife, Dolly, now live in Pennsburg, Pennsylvania. He has been a food supplier to the Kutztown Folk Festival for many years and now he and his entire family continue the tradition of Fourth of July celebrations at the Kutztown Folk Festival.

WILLIAM DEAN WRIGHT has a degree in the Fine Arts from Kutztown College. He is a native of Pennsylvania, but now resides in Maryland. He has been the “leatherman” for the Kutztown Folk Festival for 20 years, and has shown his paint-decorated cabinetry for four years.

All of the authors are participants at the Kutztown Folk Festival and are available on the grounds.
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, the demonstrating and displaying of the lore and folkways of the Pennsylvania Dutch through the annual Kutztown Folk Festival; second, the collecting, studying, archiving and publishing the lore of the Dutch Country and Pennsylvania through the publication of PENNSYLVANIA FOLKLIFE; and third, using the proceeds for scholarships and general educational purposes at UR SINUS COLLEGE.
The year 1989 marks the Silver Anniversary of the Quilt contest at the Kutztown Folk Festival. To celebrate this special occasion, this issue of Pennsylvania Folklife features the quilt ladies on the cover as well as this article with its many pictures of fine examples of quilts that have been entered in the contest in past years.

The competition began when Mark R. Eaby, Jr., Kutztown Folk Festival Director, noticed that people coming to the Festival were interested in purchasing quilts. In the early 1960s, in what is now Folk Arts & Crafts Building III, there were exhibits recreating an early 19th century kitchen, dining room and bedroom. Also located in this building were antique dealers who had some quilts available for sale which were frequently purchased by festival attenders. Mr. Eaby decided to organize a quilting contest with the stipulation that people entering the competition would agree to make their entries available for sale to Folk Festival visitors.

In 1965 the first contest was held. Quilt entries were registered at the Folk Festival office (then located at 218 West Main Street in Kutztown) over a three-week period before the opening of the Festival. For the first few years of the contest the typical number of entries was approximately 200, a far cry from the approximately 1700 entries of recent years. The quilts were then displayed and sold in what was then the Grange Building, known today as Folk Arts and Crafts Building IV.
This building originally had display platforms that were arranged like sets of steps on both sides of the structure. These display “steps” were covered with white butcher paper and the quilts, each one identified by a hand-lettered cardboard identification tag pinned to the material, were placed on them.

When a person wanted to inspect a quilt for possible purchase, a quilt handler had to scramble up the steps, locate the quilt, and then hold it up for the potential buyer to see. Quilt prices in those early days totaled 212.00, including Pennsylvania state sales tax, and ranged from crib size to standard bed size. Not many people had larger beds at the time.

From 1965 to 1969, the late Anne Denney was in charge of the contest. In 1966, a tall, eighteen-year-old young man named Ernie Angstadt stopped at the Folk Festival office on Main Street to apply for a job. Anne Denney quickly noticed Ernie’s height advantage and immediately hired him to help sell the quilts. He, with his long legs and arms, worked in the quilt building through 1973.

The most interesting Festival anecdote that Ernie was a part of happened during one of his early years. And it was a catastrophe! Somehow between the time the quilts were registered and then brought to the Festival grounds from the Main Street office, all of the registration tags were removed from the quilts. Ernie went out on the grounds and found a local woman, Mrs. Elsie Adam, an experienced and knowledgeable quilter, who helped to identify the owners of the quilts. This began Elsie’s long and tireless association with the quilt contest and the Folk Festival. Elsie continues to this very day with helping to get the huge quilt display organized. During the run of the Festival itself, Elsie and her husband, Stanley, host the funerallore tent.

When Anne Denney left the quilt contest in 1969, she was replaced by Gail M. Hartmann who supervised the competition and sale through 1982. During those years major improvements in registration and sales procedure were made. In 1983 Gail became the Public Relations Director for the Folk Festival. Taking over Gail’s duties in the quilt building in 1983 was Ann S. Burrows who continues very capably in that capacity to this day. Once a day during the run of the Festival, Ann conducts a seminar on quilting for an audience at the seminar tent, and she is available to answer questions and give advice to Festival patrons each day in the quilt building.

Elsie Adam (in festival costume) prevented an identification catastrophe in an early Quilt Contest.

Gail Hartmann, presently Public Relations Director for the Festival, shows how the quilts are displayed. She directed the Quilt Contest from 1969 to 1983.
Through its twenty-five year history, the quilt contest itself has undergone a series of changes. The first contest included the following categories for judging: pieced-patchwork, appliqué, all-quilted, embroidered, and antique. Ribbons and prize money were awarded in all categories, and first place winners also received a silver bowl. For those early competitions, from 1965 through 1982, the contest judges were the late Dr. Earl F. Robacker and his wife, Ada. The Robackers were ardent collectors of folk art, antiques, and quilts. Their expert knowledge helped to establish a quality quilt show that has continued through the contest’s twenty-five years. Two categories, embroidered and antique, have been eliminated from the competition today, primarily since not enough quilts of good quality were being registered.

One aspect that has not changed over the twenty-five years of the competition is the response from the Amish and Mennonite population in southeastern Pennsylvania. From the very beginning of the contest many of the quilts registered have come to the Festival from Amish and Mennonite quilters. And some first-timers are still entering quilts, one being Elsie Mae Stauffer from Myerstown, PA. On quilt registration day it is still possible to see entrants arriving by cars and vans or by horse and buggy. The Festival appreciates the support of all dedicated, talented quilters.

As the quilt contest continued to grow, it became necessary to find a larger and better place to display and sell the quilts. In 1968, the Pennsylvania Folklife Society, the Festival sponsors, decided to build the structure which now houses the quilts. This building was actually contracted to serve a double purpose. During the run of the Festival the Quilt Barn contains the quilt display, but for the rest of the year the barn becomes a warehouse for all of the structures and equipment that are a part of the Festival. Each spring the building is emptied and, with the help of haulers and carpenters, the open spaces of the Festival grounds become filled with festival architecture. Then, the movable racks on which the quilts are displayed are lowered from the ceil-

Our Quilting Ladies, demonstrate their art each day in the Quilt Building.
ing, and with lots of sweeping, scrubbing, and cleaning the building is made ready for opening day.

In 1968, the first year that the contest was held in the new building, approximately five hundred quilts were entered and displayed on a total of three rows of racks divided into eight sections. Because the contest grew quickly after that, more sections were built and another row of racks added so that today there are twelve sections with four rows of racks per section, making it possible to put approximately seventeen hundred quilts on display.

In 1974 another change occurred in the competition. Baby quilts were eliminated to provide more rack space for larger bed-sized quilts. In 1982, the antique quilt category was dropped from the contest. The decision was difficult for festival organizers to make, but two factors made the decision necessary. The State of Pennsylvania requires that “used bedding” made available for sale must be sprayed with a strong disinfectant. In addition, one of the goals of the competition was, and still is, to encourage people to make new quilts, and rack space in the building had to be available to display those new quilts. 1987 was the final year of judging for the embroidered category. Over the years fewer and fewer such quilts were being entered, and it became increasingly more difficult to give awards to quilts that were really prize-worthy.

The competition today awards prizes in three categories: pieced-patchwork, applique, and all-quilted. Most quilts are entered in the pieced-patch category because these quilts are the most popular to put together. These very colorful quilts are created by cutting out triangle, square, rectangle, and wedge shapes from fabric and sewing them together to form a specific design. Over the years there have been, of course, pieced-patch designs that have become “best sellers” in the quilt building. The Double Wedding Ring, Log Cabin, Trip Around the World and Dahlia patterns have been very popular. Blue and white color combinations still seem to be the most in demand, with the earth tones closely following.

You are invited to a closer inspection of any quilt in which you are interested.
The word applique comes from the French, and means “to apply.” An applique quilt must be completely hand worked — the competition does not permit machine applique. On the quilt top all of the fabric pieces have their edges turned under, and then the pieces are sewn to the background piece of fabric. Invisible stitching is a must if a quilter wants her entry to be considered for a prize. Since no seams are found on the top, an applique quilt can be very free flowing in design. The most popular patterns are flowers, hearts, and the Pennsylvania Dutch distelfinks. Judges evaluating this category look for new designs that have never been seen before. The quilt competition has consistent winners in this difficult, challenging category. Two are local women, and another is a young mother who travels from Florida each year to enter her quilts in the competition.

The last judged category is the all-quilted one. The all-quilted quilt has no piecing or applique work. It is just as the name implies, all-quilted. The entire quilt is one piece of fabric, usually white or off-white in color, with the quilt back typically being the same fabric. The quilt design is most important since there is nothing else to catch the eye of the beholder. Therefore, the quilter-artist has plenty of freedom to express her artistic talent. Pennsylvania Dutch designs, especially hearts, tulips and birds, are very popular. In addition, other flower designs, pineapples, stars, and feathers can often be found on the all-quilted quilt.

After the quilts have been judged and the prize winners identified (this occurring, by the way, during the week before opening day), the prize winning quilts are put on display through the center of the building on special lines placed above the the visitors’ heads. The award-winning quilts remain on display during the entire run of the festival. Each of the judges is given the privilege of selecting for purchase one of the prize winners. These are the only quilts sold before the building opens the first day. All of the remaining prize winners are sold during the first ten minutes of opening day. People coming to the festival for a chance to buy a prize-winner wait for hours outside the building so that they can be first in the building and first to buy a prize quilt. Quilt handlers who work in the building every day of the festival enjoy telling people who come later in the week about the “stampede” for prize winners that occurs each opening day.

Ann presents prize winning quilts each day at 2:00 p.m. on the Seminar Stage.
The volume of sales became so great during the early 1970s that it was necessary for the festival to employ an accounting firm from Lancaster County to handle the many sales. Accountant Pat Druck began her years of service in 1972, and she has been a part of the festival and quilt building staff ever since. Not only is she adept at handling the sale itself, she has also become a very knowledgeable quilt handler, and often helps people who are quilt shopping find that perfect gift.

The quilt contests is open to any person or organization wanting to enter. Since quilts must be registered in person (they may not be registered by mail) about 98% come from Pennsylvania. The county registering the most quilts is Lancaster County, with approximately 50% of the total, and Berks County is second with approximately 16% of the total. If three-fourths of the registered quilts are purchased by festival attendees, the festival considers that a good year. The banner year for sales was 1987, when an incredible ninety-four percent of the total registered were actually sold.

The Pennsylvania Folklife Society sponsors the Kutztown Folk Festival to help preserve the Pennsylvania Dutch, or German, culture. Quilt and quilting have always been a part of that culture, but in the early 1960s the popularity of quilting had significantly diminished. The contest has helped to rekindle interest, and now the competition is both nationally and internationally known. And where else can a shopper have approximately seventeen hundred quilts to choose from? And each quilt, prize winners included, is available for sale at less than five hundred dollars, certainly a reasonable price if material cost and hours of labor are considered.

Twenty-five years have come and gone and changes in the competition have occurred, but one thing has remained the same: the quality of the quilts. Kutztown Folk Festival quilts remain in keeping with the Pennsylvania Dutch culture itself. They represent tradition, art, craft, workmanship, and value.

So come to the Pennsylvania Folklife Society’s Kutztown Folk Festival. Visit the seminar stage at 2:00 p.m. and see the beautiful quilts that are part of the Folklife Society’s collection, and listen, and learn. Then come to the quilt building and view our beautiful quilts, choose yours, and then give it a good home.

Their beauty is breath-taking.
The Folk Art of Fraktur

Between 1750 and 1850 German immigrants in Pennsylvania produced a gaily decorated folk art now called fraktur. Important local events such as births, baptisms, and marriages were recorded by local teachers or ministers using a Gothic letter style called fraktur. A form of German block letter, fraktur letters are each constructed of several pen strokes, rather than a continuous line (as in cursive writing.) The art form thus takes its name from the letter style. These pages were then decorated with the whimsical folk art motifs also used to decorate many other objects used in daily living in the Pennsylvania German community. The charm of individual pages depended on the skill of the artist and the materials available for his use. Handcut quill pens were used on handmade rag paper. Inks were homemade, as were colors extracted from grasses, nuts, or berries which grew locally. The use of rulers, compasses, and other tools is obvious in some frakturs.

At first all frakturs were hand drawn. Later, some frakturers would cut wood blocks or make lithographs of their border designs, which could be prepared ahead of time, and fill in the rest of the page on demand. This was often done by itinerant frakturers who would prepare their pages with borders during the winter, and spent the rest of the year traveling from farm to farm, filling in the rest as it was needed. (This activity was still being pursued into the early 1900s.) With the availability of printing presses, about 1840, frakturs could be mass produced by fill-in-the-blank certificates. Reading, in Berks County, was the center of this activity. These were filled in and colored by many different individuals, and many interesting variations resulted.

For designs, early frakturers drew on the Zierschrift (illuminated manuscripts) they knew in Europe. These usually had a very elaborate and colorful first letter or word of the text, sometimes with border designs which often included medieval heraldry symbols as well as birds and animals. After the Revolutionary War, from about 1785, these were often replaced by the eagle and other symbols of our new country. Thus, a new style developed which included drawings of tulips, hearts, flowers, and American birds and animals. This fraktur, produced to the present day, was truly born in Pennsylvania. Traveling literally world-wide since then, it is today, along with other folk art expressions, approaching world class status as an art form.

by Ruthanne Hartung
Types of fraktur most often seen are the Geburts-und Taufschein (birth and baptismal) certificate, which have historical value for their genealogical information. They tell not only about the child, but the parents, the grandparents, and the sponsors at the baptism. Almost as popular is the Taufschein (marriage) certificate. These were often pasted to the lids of dower chests, where they remain to this day. The Haus Segin (house blessing) is a prayer for protection of the house, and the well-being of the family who lives there. These are an appropriate expression of the German love for inscription. Vorschriften (writing specimens) were made as samples to be followed by those who wished to learn to write, as copy books were not always available. Bookmarks and bookplates were usually produced by, or for, children, as gifts, or as tokens of religious development. They show the date made, and the name of their creator, or owner.

In the earliest fracturs, the symbolism was inspired by religion. As fraktur evolved, this gave way to more secular or personal choices of motifs used in decorating the beautiful letters. The tulip is the most favored of all flower motifs, as it is in European folk art. Also popular are the flat heart, and an entire repertoire of non-representational flowers, fruit, birds, animals and flower motifs.

We have received a rich legacy in our fraktur tradition. My hope is it continue in the development of that tradition in a folk art that continues to be meaningful to us all. Please come to see us on the Festival grounds to see an actual demonstration of the creation of a fraktur. I practice an art form that is a part of my heritage, as I am of Pennsylvania German descent, and adapting a folk art to our modern world is a major objective.
Pewter is an alloy, an amalgamation of metals, whose primary component is tin. The other components have varied throughout history, from country to country, and between individual pewterers. In order to qualify as pewter, the metal mixture must consist of at least 90% tin. Subject to availability, antimony, bismuth, copper, lead, and silver have, at times, been added for purposes of strengthening and increasing workability. Malaysia, for example, producer of about about 40% of the world’s tin, uses a mixture of 98% tin and 2% silver. European countries, on the other hand, use less tin (95%). Bismuth, or sometimes lead, are used as fillers. By United States law, lead is banned from use in all eating and drinking vessels produced in this country. Before that came into effect, some pieces contained up to 40% lead. Today’s pewter generally contains 92% tin, 7½% antimony, and ½% copper.

The oldest fragments of pewterware were found in China, dating back to 2000 B.C., with a mixture of 70% tin and 30% lead. References in the literature of the Egyptians, Greeks, and Romans suggest that pewter was used in everyday life. It was with the discovery of the major tin mines, in what eventually became Cornwall, England, that pewter received a considerable boost in availability. It wasn’t affordable for everyone, but in medieval days it was in wide use on the tables and sideboards of the middle and upper classes. The peasants and artisans, on the other hand, used dishes made of wood. This was also true in early America. By the time of the American Revolution, pewter was generally used in most households.

Because of the mines in Cornwall, the English had a virtual monopoly on the metal and, therefore, on the pewter articles made from it. Pewter making became an important industry, employing thousands of people and bringing in a healthy revenue. British laws were constructed to protect that industry. Exporting raw tin was prohibited and unworked pewter was taxed, although this tax did not apply to finished pieces. This meant the American pewterer could not get raw materials to work with.
The American pewterer's livelihood and raw materials stemmed from the repair or reworking of old pewter plates and mugs. It is ironic that the first generation of American pewterers came from England after finishing their apprenticeships. With them, they would usually bring a set of molds to start their line of production. Upon arriving in port, they would choose a place to set up shop. The average shop might consist of the retail storefront on street level, living quarters above, and a working shop in a small, separate building in the back yard. In this would be found an iron melting pot, an anvil for hammering out plates and bowls, and a man-powered lathe often used for finishing the product.

It was the lathe that placed the pewterer at a disadvantage with other tradesmen, in that he needed a helper to provide the power while he worked. Apprentices were, therefore, necessary, and apprenticeships usually lasted seven years. A fourteen-year-old boy and his parents would agree, in writing, that the young man would serve the master, keep his secrets, and obey his every command. This would last until he reached the age of twenty-one. In return, the master would teach his apprentice the art and mystery of pewter.

Until the 1900s, pewter was worked primarily by casting it into molds of sand, wood, brass, or bronze. From these molds came a casting that would require filing, sanding, or skimming. Skimming was done by mounting the cast piece on the lathe. While the apprentice provided the power to turn the piece, the pewterer would remove, or skim, the rough surface with a sharp cutting tool. He would continue until all imperfections and blemishes had been removed.

You must see the Helble, K&S Pewter, to appreciate the workmanship and quality of their craft.
Hammering pewterware was a process done to harden certain surfaces and stress points of pieces, such as the flat part of plates or the inside curves of bowls. Wooden mallets, sometimes covered with leather, prevented marring of the surfaces. To put a shine on the piece, a muslin cloth was rubbed across the surface — with a lot of elbow grease!

With the advent of electricity and the industrial age, came different ways of working with new and different forms of pewter. Smelting processes produced uniform alloys and replaced the various pewterers’ secret “recipes” of a nugget of this and a sprinkle of that. Rolling mills produced sheets and discs of varying diameters and guages. Electric powered lathes are still used for skimming, but now take on a major portion of the production requirement as well. Gone is much of the casting of whole pieces. Today’s process consists largely of spinning the discs into cups, bowls, and plates. Wooden, or metal, positive molds are secured on the lathe and behind them, a disc of pewter is secured. As the mold (or mandril) rotates, the disc is gradually pressed into place against the mold. Friction from the wooden sticks used to do the spinning warms the metal sufficiently to make it quite malleable.

K (Karen) & S (Stuart) Pewter is a cottage industry. We take care of every step from creating the molds for new pieces, to the actual selling of those products. While we are both capable of performing each process required to produce a finished piece, we have learned to specialize, in the interest of efficiency. Karen, with a delicate touch, does the soldering with a small jeweler’s torch. Stuart, with a bit more stamina, takes care of the hammering and spinning. Karen, with her art background and natural drawing talents, does all of the mold carving for our ornaments. Stuart, ever conscious of quality control, takes on most of the buffing and polishing duties. Electric buffing wheels, with a tripoli abrasive, produce the high finish that graces most of the
pieces we produce. Because it is lead-free, there is no tarnishing effect and they are perfectly safe to use with food or drink.

Most of our designs, such as the children’s juice cups with teddy bears and rocking horses, are original. Some designs, such as the Jefferson-style cups and the Revere-style bowls, are fashioned after standard pieces popular since colonial times. And of course some designs have emerged from special commissions that we have accepted over the years.

We started our business eight years ago in a small basement apartment that was our home as well as our shop. Our business has grown every year and we have since moved into a house and built a separate workshop. Our first day’s production was casting eleven small pieces of pewter jewelry. Today, producing a dozen cups in a couple of hours is routine. There are still only two of us, first generation pewtersmiths in a country where there are now fewer than one hundred. With minimal training and no marketing skills, the intangibles of creativity and determination are what put the odds on our side and bolstered our business. And, to quote a French woman who has witnessed our endeavors, “You started with nothing, built your own business, and are very successful at it... How very American!”
To many people, a kaleidoscope seems by magic to transform small pieces of ordinary colored glass and plastic into geometrically precise designs of colors and shapes. Kaleidoscopes have always been considered a toy for all ages. They have also been used as a tool by pattern designers in the textile industry. The new kaleidoscope designs and novel applications of optical principles have brought the device into the world of art.

The term "kaleidoscope" is derived from Greek words which mean "beautiful," "shape," and "to see." It was invented in 1814 by Daniel Brewster, a British physicist who is remembered for his studies of the polarization of light.

In the nineteenth century, Dr. Roget, in his article on the kaleidoscope in the Encyclopedia Britannica, said:

"It very quickly became popular and the sensation it excited in London throughout all ranks of people was astonishing. It afforded delight to the poor as well as the rich; to the old as well as the young. Large cargoes of them were sent abroad, particularly to the East Indies. They very soon became known throughout Europe and have been met with by travellers even in the most obscure and retired villages in Switzerland." According to the computations of those who were best able to form an opinion on the subject, no fewer than two hundred thousand instruments were sold in London and Paris during a three-month period.

by FRANK J. GALLAGHER
The materials at the far end of the tube, or object box, come in a number of varieties. Bits of brightly colored plastic or glass are common, as are paper clips, pins and other pieces of metal. Part of what you see in the kaleidoscope is a direct view of the material at the far end. In a two-mirror kaleidoscope the direct view is shaped like a slice of pie. In a three-mirror version, it is triangular. In both types you also see reflected images, usually of the direct view.

Most of our kaleidoscopes today incorporate variations on the traditional designs. In some of them, the objects at the far end of the tube are suspended in a viscous oil so that the objects move slowly when the tube is rotated. Wheels at the far end are also popular. A wheel is mounted on an axis extending from the tube. Sometimes, there are two wheels. Wheels can consist of clear plastic containing materials from nature such as thinly sliced sections of colored minerals. Alternatively, a wheel can be made of a translucent colored glass or plastic, forming a composite that resembles a stained glass window. Due to the almost endless combinations of types, choices of materials, and methods of construction, thousands of different kaleidoscope variations have resulted. Many people have become kaleidoscope collectors.

I have been a stained glass designer/craftsman since 1979, and my interest in kaleidoscopes grew from my desire to make optically interesting and unique glass objects and sculptures. The Kutztown Folk Festival has been a catalyst in this endeavor. Because I am the kaleidoscope craftsman here, it has given me an opportunity to highlight my work in kaleidoscopes and the encouragement to develop new types for the Festival. There are several scopes that I have developed for, and only sell here, at the Kutztown Folk Festival. I have been at the Festival for four years now, a relative newcomer. I look forward to these nine unique summer days to see old friends and make new ones with both the people that work the Kutztown Folk Festival and the people that come to see it. I hope my description of kaleidoscopes has increased your interest in them so that you will come to see mine in the Folk Arts & Crafts Building III. I always have a few new ones each year.

To appreciate the kaleidoscopes and other unique items Frank has created, you are invited to stop and take a look.
by Rae Greiner

No one is sure who made the first doll, or even when the art of dollmaking began. But we do know that today people of all ages are taking their dolls seriously. They comfort the sick and amuse the well. Dolls are the hobby of young and old alike.

The word “doll” was first used about 1750. There was no such word used to describe them any earlier than that. In the American colonies they were called “puppets,” “babes,” or “babies,” and “little ladies.” These first dolls were believed to bring good luck to their owners and were most often made to resemble women or girls.

Rag dolls were, and still are, the most popular of all homemade dolls, and can be made from just about anything from cloth scraps to old stockings, stuffings, and threads. Making dolls like they did years ago, I use many of these same things, and have added a few of my own: tea dyes, homespun materials, lamb's wool, jute-and-hair matting and anything else found on the farm.

My interest in dolls started while attending college in the New England area, where much of my spare time was spent browsing through antique shops and old country homes. I then began my collection of rag dolls, which I purchased at auctions and craft festivals. The making of rag dolls started as a hobby between my mother, Dorothy, and myself. The items used in making my dolls are similar to those used in old-time rag dolls. While my mother sews the doll’s bodies and clothes, I design and give each of the dolls a name and theme.

What makes these dolls so unique and special among collectors and non-collectors alike? It’s the amount of detail which goes into the creation of each one. Not only are the bodies hand-sewn and stuffed, but material and color selection must be done for each of the three to
four layers of clothing worn; hand-written "sayings" are tagged on each individual doll; the face is hand-painted; and all the dolls are finished with signed and dated pantaloons. No two dolls are ever alike.

Since first becoming involved with the Kutztown Folk Festival five years ago, what was once a hobby has now turned into a family business. My mother and I now design and sew some 30 different styles of dolls. My sister, Jenny, helps with the dressing and finishing touches, and my father, Ed, husband, Jim, and sister, Sandy, cut and gather the various materials used in the making of the dolls. Our family hopes you'll come visit the Country Playmate Collection™ on the Commons near the quilt barn.

Many of today's dolls are worth collecting and saving, and will become the antiques of the future. Some are made with little girls in mind, while others are obviously aimed at the collector, who will look more often than touch.

*What little girl (regardless of age) can resist the dolls and bears of Rae's Country Playmate Collection™?*
The Pennsylvania German dower chest — what is more representative of the arts and culture of this unique segment of American society? Some may argue that the Pennsylvania bank barn portrays the ingenuity, craftsmanship, determination, and industry of our German ancestors to a higher degree, but for those who have never come face-to-face with these mammoth structures, even a picture of the decorated “hex” barns cannot conjure the magic and romance of the paint-decorated, Pennsylvania Dutch ausschteier kisch!

European custom dictated that the prospective bridegroom give his fiancee much furniture, including a chest, but in this new land of America, the bride’s father usually made sure his daughter already had a place to store her treasures by the time she reached her teen years. Not always possessing the skills to create a box elegant enough for his beloved daughter’s cherished handiwork, the father might commission the local cabinetmaker to design and execute this task. If this craftsman also had an artistic bent, he might well paint and decorate the chest, using lovely geometric and floral designs, adding color and excitement to the young maidens gift. Her name painted into the design, she would then keep the personalized chest in her room, perhaps by her bed, where she could fill it with all the lovingly fabricated items she would need for her own home, when she and her betrothed would make a new life together. The image of the young woman in front of her beautiful chest, lid propped open, pouring over her linens, quilts, coverlets, clothes, homespun, and even decorated plates and utensils, dreaming of her future, strikes a chord even in the least sentimental of us. It is in the hopes of innocence that we see the dower chest’s universal appeal; and the love and care necessary for it’s construction and painted decoration, began and nourishes my love affair with the form.

Where did this object we have come to call a “chest” originate? The box as a shape is ancient indeed, and chests with lids were known throughout Egyptian, Greek, and Roman history. It was during medieval times that the chest became the most important piece of domestic furniture, and served a variety of purposes. In the kitchen it might hold utensils, table cloths, napkins, and even foodstuffs from smoked meats to grains. In other areas it might hold wall hangings, drapes, or various possessions. The chest proved most useful in the bedchamber where blankets, quilts, bed linens, pillows, and clothing could be kept. The term “coffer” was used for smaller chests which could be locked in order to secure money, jewelry, documents, and other valuables. Interestingly, because of it’s shape, the chest often doubled as a seat, table, or even a bed.

The origins of the Pennsylvania Dutch chest may be found in the German and Swiss chests of the late Middle Ages and the Renaissance. The more ancient form is called a stollentruhe, and the later form, the precursor of the Pennsylvania German-style chest, due to it’s con-
This Wright chest is painted in the traditional Pennsylvania Dutch three tulip design.

struction details, is known as a kastentruhe. In northern Europe where carving was the common practice for decoration, hardwoods such as oak were the primary materials used, while in southern Europe they preferred to use softwoods. The true painted decorations began in Upper Bavaria in the early seventeenth century.

Our German ancestors used the chest for its primary function when they packed their belongings into it, and undertook the perilous Atlantic journey to William Penn's promised land, during the early eighteenth century. Those hardy souls who survived the adversity of the elements were often put ashore without their only piece of furniture, as many chests were destroyed byavaricious ship captains and crews who gained illegal access to the contents. The chests that did escape were put to hard use through the next few decades, until several generations took root, and entire Germanic communities began to blossom. Then, subsistence farming developed into a marketplace economy, and small towns appeared where craftsmen could ply their trades.

Several circumstances would now change the style of the European German chest. The proximity of, and their interrelationships with, their English neighbors, the quantity and quality of a wide variety of woods, and the absence of an oppressive "guild system," all contributed to a mutation. Large boards made certain Old World joinery techniques obsolete. With the broad availability of tools and materials, and the freedom to work with new ideas, traditional furniture forms began to take on new shapes. Perhaps because of its time-consuming nature which demanded wealthy clients for support, or because of a lack of trained professionals, carving never became a common method of decoration, instead, the very wide boards of tulip, poplar, and pine, provided surfaces that cried out to be painted.

Relatively simple, the Pennsylvania German chest is a rectangular box with six surfaces; it is made from 7/8 inch thick, flat planed boards, joined at the corners by dovetailing. Generally, it measures close to 2' x 4' x 2'. Sometimes there are drawers at the bottom of the chest, and almost always there is a till, mounted on the upper left, on the inside. The chest rests on the floor either directly, or on runners, which may or may not be attached, on turned feet, or, lastly, on a plinth or bracket-base which may be cut into a variety of shapes. Occasionally on fine chests there are carved ogee feet. The lid is always flat and some form of molding is applied to the ends and front. There is also a so-called "architectural-type" chest that differs by the addition of a second layer of wood to the box, cut so as to form recessed panels on the front, and sometimes the sides, of the chest. Often the chests have locks, iron "carrying handles" on the sides, and pretty brass handles on the drawers, if there are any. Many older chests have long, ornate hand-wrought hinges, but by the second decade of the nineteenth century, the butt-hinge appeared.

Though my grandfather had been given two dovetailed chests by a German carpenter in Philadelphia, my first recollection of the paint-decorated type was in Reading, Pa., where the grandfather of a "Dutch" girlfriend proudly showed me two that he kept in his attic; I was enamoured. He also had an inlaid chest. Sometimes the craftsman would make a chest using a pretty hardwood such as black walnut, then inlay initials, names, or dates into the front using holly, pewter, or sulfur, and finish it off with a coat of varnish.

The heyday of paint-decorated furniture occurred simultaneously in Europe and America, and some examples from each continent are so similar that more than vivid memories must account for many of our forbearers' motifs; a few models must have been present in America that could have been copied. It has been said, and appears true, that some of the motifs are paint translations of what had been accomplished earlier by carving. Nevertheless, eventually truly unique, Pennsylvania-bred motifs came to light on the decorated chests. As little is known about the decorators, who initiated what remains a mystery, but certain symbols used, slightly altered, can be traced to sources as diversified as printed broadsides, documents, stoveplates, and certainly, fraktur drawings. Some of the ideas for these devices seem to come from fables, myths, and legends, while others definitely have religious connotations.
Chests are also made in smaller sizes for storage of valuables and smaller keepsakes.

It seems that our German ancestors loved color, and paint was used on much furniture as both a preservative and a decorative element. Philadelphia was the largest colonial city, and from the earliest time of settlement offered pigments, oils, and other painter's materials and supplies.

Often it was the maker of the chest or one of his family that executed the painting. Of course, many chests were painted in only one color, and this could be accomplished by anyone with a brush. A number of techniques employing “distressed” paint were used by those with an eye for design. After a base color was set, a second color was applied overtop, then texturing could be accomplished by removing areas of this second coat while it was still wet. Sponges, stiff brushes, rolled paper, cloth, corncobs, or feathers might do the trick. Some decorators utilized sets of metal combs, or serrated pieces of leather.

The paint-decorated chests that I admire are the ones decorated with the rich symbols and motifs so mysterious to us now, but based on history, tradition, or folklore. It took someone with artistic vision to handle that job, and the cabinetmaker might wait for itinerant painters or fraktur artists to wander by, or the painter may have been a talented neighbor whose work was admired by the community.

Technically, many methods were used in applying the paint to create these wonderfully designed chests. Often the panel areas or geometrics were scribed into the soft wood (before it was painted) with a compass or knife. Sometimes standard patterns or templates were used, and reused on subsequent jobs. Some decorators used carved blocks or corks to apply paint. On the early chests, stencils were seldom used, but as a time saver, this seems to have come into vogue toward the end of the nineteenth century, which marks the decline of the hand-painted period. The finest examples of paint-decorated chests were made in the years between 1760 and 1820.

Depending on the talent and imagination of the decorator, we are treated to incredible hand-painted pictures of floral arrangements, rearing unicorns and lions, horsemen and ladies, columns, pillars and arches, fruits and garden delights, baskets and urns, cherubs and angels, eagles and myriads of colorful songbirds, and naturally, the geometric designs, stars, and “Dutch” hearts we all associate with the Pennsylvania German decorative arts.

It is these chests that I hold in esteem, and I never fail to marvel at their venerable beauty. I have tried to capture the spirit in which they were accomplished and utilize it in my work. I want to thank all those who have done research in the field and to those individuals who have made this article so easy to write.

True to tradition, William also builds and decorates beautiful cabinets, shelves and other practical pieces of Dutch Style furniture.
FARMER'S MARKET

OX-ROAST

Festival Focus

TWISTING SOFT PRETZELS

CREAMY FUDGE

DUTCH FRIES 'N FUNNEL CAKES

STRAWBERRY SHORTCAKE

on Pennsylvania Dutch Food

READY FOR SAUSAGE SANDWICHES

BAKE-OVEN BREAD

SHARING WAFFLES 'N ICE CREAM

BAKED GOODS

HEX WAFFLES

FAMILY STYLE DINNERS
FOLKLIFE SEMINARS ON THE PENNSYLVANIA DUTCH CULTURE

11:30 A.M. ..... HEIDELBERG POLKA BAND
Old songs and traditional marches are presented by Lancaster County's finest musical group which is directed by Robert L. Beard.

NOON ..... PENNSYLVANIA DUTCH COSTUMES, PLAIN AND FANCY
An introduction to the Pennsylvania Dutch through their historic and present-day costumes is presented by John E. Stinsmen.

12:30 P.M. ..... PENNSYLVANIA DUTCH FOLK ART AND HOME HANDICRAFTS
Interviews and demonstrations of fraktur, schreneschnitte, and other decorative arts are presented by John Dreibelbis.

1:00 P.M. ..... METAL CRAFTSMEN
Experts in various metals discuss and display their different products and techniques in this program which is hosted by Thomas Loose.

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

2:00 P.M. ..... QUILTS OF THE PENNSYLVANIA DUTCH COUNTRY
An explanation of the quilter's art and examples of traditional Pennsylvania Dutch motifs are presented by Ann S. Burrows.

2:30 P.M. ..... THE MENNONITE PEOPLE
The traditions and customs of Kutztown's "Plain People" are presented by Dr. Theodore Jentsch. Also, some of the distinctive beliefs, practices, and music of the entire Mennonite culture are presented by Michael W. Rhode.

3:00 P.M. ..... PENNSYLVANIA DUTCH FOLK MUSIC
Dialect songs and other Pennsylvania Dutch folk music are presented by Karlene and Keith Brintzenhoff.

3:30 P.M. ..... 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.

4:00 P.M. ..... LIFE AMONG THE AMISH
An intimate view of Amish life is presented by their neighbors, Mel Horst and John Kauffman.

4:30 P.M. ..... SNAKE LORE
Tall stories and fascinating demonstrations about snakes in the Pennsylvania Dutch culture are narrated by Gary Lee and Michael Walz.

Number refers to Seminar Stage location on back cover map.
**Programs on the MAIN STAGE**

Numbers refer to locations on back cover map.

12:00 Noon ..... **HEIDELBERG POLKA BAND**  
The band is directed by Robert L. Beard.

12:30 P.M. ..... **FOOD SPECIALTIES AT THE KUTZTOWN FOLK FESTIVAL**  
This program is hosted by Jane Stinsmen.

1:00 to 2:30 P.M. ..... **MUSIC AND SONGS AND THE PENNSYLVANIA DUTCH HUMOR**  
The music and songs are presented by Leroy Heffentrager and his Dutch Band. Mel Horst, as “Jakey Budderschnip,” presents the Pennsylvania Dutch humor.

2:30 to 4:00 P.M. ..... **COUNTRY AUCTION**  
Veteran auctioneer, Carl C. Groff, sells a variety of articles from the Pennsylvania Dutch Country.

4:00 to 5:00 P.M. ..... **PENNSYLVANIA DUTCH FOLK MUSIC AND SONGS**  
Keith and Karlene Brintzenhoff join Leroy Heffentrager and his Dutch Band to present some Pennsylvania Dutch folk music.

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**PENNSYLVANIA FOLKLIFE SOCIETY PUBLICATIONS**

Festival Information and Programs

At the Festival Publication Tent - 9:00 A.M. to 7:00 P.M.

See insert card for subscription information on future issues of the *Pennsylvania Folklife*, including the 1990 Folk Festival Issue.

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**HOEDOWNING SQUARE DANCING • JIGGING**

Time: Noon; 1:00 P.M.; 2:00 P.M.; 3:00 P.M.; 4:00 P.M.

This year, Lester Miller will call the squares for several hoedowning and jigging groups. After each hourly show, members of the groups will help the audience learn to hoedown. Of course, Glenn Eckert and his Hayseeds will provide the toe-tapping music that makes the Hoedown Stage a success. Not only does the group play for our award-winning hoedown and jigging groups, the group also plays for those members of the audience who want to “give it a whirl!”

So, come and watch one of the hourly performances that happen each afternoon on the Hoedown Stage. Then, find a partner and join the fun! Even if you are unable to find a partner, join the fun anyway and we will find you one!

**CHOOSE A PARTNER AND DANCE! (6:00 P.M. Free For All!)**
A CLOSER LOOK AT THE WONDERFUL

4 FARM ANIMAL LORE
Place: Farm Animal Lore Tents
Time: 9:00 A.M. to 7:00 P.M.
Visitors should take time to visit our living display of barnyard animals.

6 SHEEP SHEARING
Place: Hoedown Stage
Time: 12:30 P.M.
Experts demonstrate and explain various sheep shearing techniques.

7 HORSE SHEARING
Time: 11:30 A.M.
Come watch the as still done in the Dutch Country.

10 GLASS BLOWING
Place: At the Glass Blowing Furnace
Time: 11:00 A.M., 1:00 P.M., 3:00 P.M., 5:00 P.M.
Veteran glass blower demonstrates this ancient art.

12 METAL CASTING IN SAND
Place: Across from School
Time: 12:30 P.M., 2:30 P.M., 4:30 P.M.
Expert craftsmen transform molten metal into beautiful objects with the help of molds made from sand.

13 GARDEN TOUR
Garden tours in various herbs of Pennsylvania Dutch Country.

16 AMISH WEDDING
Place: Big Green Chair
Time: 12:00 Noon & 4:00 P.M.
Visitors may watch the re-enactment of the wedding of Jonathan Beiler and Annie Fisher.

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

18 COOKING DEMONSTRATION
Preparation of typical Pennsylvania Dutch menus.

A CELEBRATION OF EDUCATIONAL PROGRAMS

A DAYTIME GATHERING...9 A.M.

NUMBERS REFER TO MAP LOCATIONS OF SPECIAL EVENTS, SE
OWN FOLK FESTIVAL
Celebration
Pennsylvania Dutch CULTURE

HOEING
Place: Hoedown Stage
& 3:30 P.M. hoeing of horses in Pennsylvania

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.

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

EN TOURS
Herb Garden
Place: 11:00 A.M., 1:00 P.M., 3:00 P.M., 5:00 P.M.
Explanations of popular words.

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

BEEHIVE GAMES
Place: Between Tavern & School
Time: 10:30 A.M., 1:30 P.M., 4:30 P.M.
Children of all ages, one to ninety-nine years old, learn the fun dance of the honey bee in the hive, while playing this game.

KITCHEN
TCH COOKING CANNING
Place: The Country Kitchen
Time: 9:00 A.M. to 7:00 P.M.
Pennsylvania Dutch recipes.

DR. BUMSTEAD'S MEDICINE SHOW
Place: The Windmill
Time: 11:00 A.M., 1:30 P.M., 3:00 P.M., 5:00 P.M.
Dr. Bumstead purveys his celebrated Lenape Liquid to Folk Festival visitors.

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 oldtime favorite hymns.

ACK COVER: 1 3 5 see page 23. 2 see page 22. 11 see page 26.
25th Annual Quilting Contest
Festival Focus

BASKETS N’ WREATHS

RUSH SEATING LORE

LADDERBACK CHAIRS

DECOY LORE

PUNCHED PAPER LAMP SHADES

SILVERSMITH

BROOM MAKER

MAPLE SYRUP LORE

WOODEN TOYS

KITE MAKER

PORTRAIT ARTIST

BAND BOXES
Our craft, stained glass, is very, very old. History shows that stained glass objects were found in both Egypt and Babylonia. It is recorded that Pope Leo III (795-816) provided windows of different colors for St. Paul’s Church at Rome. The forms of early windows were first filled with thin sheets of marble or gypsum or even wooden boards, which were pierced with holes, with colored glass being inserted in these holes.

Although there is much that is obscure about its earlier evolution, stained glass windows are normally regarded as the invention of Western Europe, where from the 12th century their development can be followed with reasonable understanding.

A popular notion is that the color of the glass is obtained by staining or painting it. This is not true; all colored glass is strictly speaking “stained” by metallic oxides added to it in the manufacturing of the glass. For example in the manufacturing process copper oxide is used for green, cobalt for blue, manganese for purple, and so on to obtain the desired glass color.

The inventor of what is commonly referred to as a Tiffany lamp was Louis Comfort Tiffany, born in 1848. He disappointed his father by not going to college and chose instead to study art. (Parental disappointment must not be a recent development.) When Louis was twenty he started painting. His devotion to painting lasted for about a decade. Although he continued painting for many years, painting was then only an avocation, and he needed to express himself more fully in other art forms.

His painting did serve as a stepping stone. In 1881 he established the firm of Louis C. Tiffany and Associated Artists. In the years that followed he designed and decorated theaters, churches and elaborate and famous homes and apartments. Among the well-known for whom he worked were Mark Twain, the Vanderbilts, Hamilton Fish and the Havemoyers.

His style of decoration did not conform to the prevailing modes. After visits to Paris and Vienna he became an enthusiastic exponent of the Art Nouveau style. With its fine flowing design, he was able to incorporate it into wallpapers, draperies and other decorating and architecture designs.

by Wayne & Anne Hartzell
HartzeLL “Tiffany Style Lamps” are made in many styles.

However, he still wanted something different. He liked multicolored embroideries and rugs, and wanted what he could produce on canvas but with three dimensional art objects. Also he wanted the interplay of light and darkness inherent in the real world. He saw this possibility in glass, but as time went on he became impatient with the glass available. This obsession to acquire finer glass consumed more and more of his time, resulting in his establishing the Tiffany Glass Co. in 1892. For years he had worked on the problem of developing multicolor glass without the addition of paint. His efforts were eventually rewarded, and in 1895 the patent for his Favrili Islan was granted. His first lamp shades made of this glass were placed on the market in 1895. Until this process was developed, multicolor stained glass was a single color, or if it was more than one color, the additional color, or colors were obtained by adding paint, or by flashing (joining by heat) two or more sheets of different colors together. Flashed glass today is used in etching. We once made nine skylights for a new ice cream parlour and part of the design included etching several ice cream cones in red and white. Flashed glass thereby providing a white ice cream cone on red glass, as the white was under the red.

The problem with adding paint was that the application of paint interfered with the transmission of light, one of the principal functions of the window or lamp shade. He was trying to achieve the same light transmission as nature, and he would say that no color in nature is strictly monochromatic. For a lake may appear blue, but closer observation will prove that the blue is not uniform over the entire expanse.

There is speculation that Tiffany may have created lamp shades just to use the window glass scrap. This was based on the fact that many glass fragments were left from the larger commissions — usually windows. I doubt if this was his reason for making so many beautiful lamps. His attention to form, detail, style, and
color, and the great number of designs that he and his associated artists made could not have been created from scraps.

My wife and I have always loved painting, crafts and art objects, and have always been awed by Tiffany lamps and church windows. We also enjoyed working together; for seven years before 1979 (the beginning of Glass Reflections), we had both sold real estate in our home town. Anne previously worked as a nursing instructor, and I had managed a bank and previous to that worked as an accountant. I have a business degree from Penn State University and Anne received her nursing education from the University of Pennsylvania.

A glass planter that I purchased for Anne in Canada in 1978 was the catalyst not only for our hobby, but also for our new business. The following year I returned to Westport, Ontario, and, after some searching, met with the person who made the planter, a former hospital administrator who “had given up the rat race to work in stained glass.” That was all we needed, and we began visiting other craftsmen and glass shops, collecting and studying books on stained glass. Very shortly thereafter, our basement and our seven kids were knee-deep in lamps, windows, planters, mirrors, and just about anything you could imagine which we tried to build out of stained glass.

The years have been good to us. We re-mortgaged our home and purchased a shop, and after two years moved out of the basement. Since 1981 we have been located in an old feedmill in Newport. I might add that before 1980 we gave it up for a year; we just couldn't survive financially. But, like anything worthwhile, in the beginning, the effort is sometimes just not enough, even though we worked seven days a week.

For the past six years we have concentrated on copper foil or “Tiffany Lamps” as they are commonly known. Anne and I can be seen during the Festival in Folk Arts and Crafts Building at White Oak Street. We will be happy to talk with you and show you our many, many lamps.

These colorful lamps can be seen and admired at the Festival. Wayne or Anne will be happy to discuss their craft with you.
Look closely, there by that old trunk; could it be that Grandma had forgotten about these things? Inside the trunk is an elongated and narrow piece of tin, beautifully decorated and in its day called a snuffer tray. My, how it must have shone and been a source of much pride to Grandma. But, where did she get it or who made it? No one will probably ever know; as often happened with toleware, the pieces were not signed. The word “tole” is from the Latin taula meaning a tablet or sheet of iron.

Looking at some of the 18th and 19th century pieces of tin, wood, and glass, and at floors and walls which fall into the toleware category, I find much detail and intricacy or a great simplicity, depending on the piece. But most of all, I appreciate the long and tedious hours and steps necessary to prepare just one piece of toleware.

I have always had a love for painted articles and warm feelings for antique pieces, which may come from my Pennsylvania Dutch heritage; I began so to speak, on a mini career in toleware painting. A very good and dear friend of mine really played a major role in getting me started, after he painted and stenciled two handmade settees for our family. He has since passed away at the age of 87, and had painted up to the age of 84; in his honor I would like to mention his name, Jesse Hiltebeitel. Encouraged by my husband and Mr. Hiltebeitel, I would sit with Mr. Hiltebeitel in his lovely old barn-studio and paint and talk about different techniques of the art. Mr. Hiltebeitel was very helpful, but he did not have a lot of time for teaching. After starting classes with a lady in Wyomissing, Pa., whose mother had spent a lifetime in study and in accumulating patterns, I really became fascinated by the different techniques of the craft.

The country painting technique was used to decorate the many household articles made by the tinsmith. From about 1740, English tinplate was imported and made here into trays, boxes, candle holders, coffee pots, tea pots, canisters, tea caddies and many other items. It was not long before it was discovered that painted items sold more readily than unpainted. The painted surfaces were not only attractive but prevented rust.

Freehand bronze painting is a method of applying bronze powders over an underpainting that is partly dry; it sometimes covers the entire pattern and sometimes only highlights it — it is much more sophisticated than country painting and often used in conjunction with gold-leaf and stenciling. It requires considerable skill and ample time. New and more rapid methods of decoration became popular, and in the early 19th century it more or less ceased to be employed.
Stenciling is a very old technique. Developed mainly between 1815 and 1850, it was used on Boston rockers, chairs, pianos, wardrobes, trays, mirrors, cornices, chests, beds, boxes and other domestic pieces. The earlier examples are more elegant and formal. Economic necessity later forced stencilers to devote less time to their work and to employ simpler designs. Stenciling can be used with great effect in homes today, making decorations as simple or as intricate as you wish. Bronze powders are stenciled on a tacky surface. The stencils are all hand cut from architects linen with an exacto knife. Many of them are very intricate and take many hours just to cut, but they may be used many times over. Stenciling was also done on walls and floors: however, this procedure is different from chair and furniture stenciling. Wet paint is applied on a dry surface for wall and floor stenciling, but in chair and furniture stenciling bronze powders are applied to a tacky surface.

Generally, the question most often asked at shows is, "Where do you get your tin to paint?" The answer is, "All over the place" — flea markets, yard sales, and friends who think of me when they have a piece they don't know what to do with. However, I also use reproduction tin when certain antique pieces are unavailable or many times unaffordable.

I am quite proud of my Pennsylvania Dutch heritage, especially when I was asked to display some of my pieces at the Philadelphia Museum of Art for their Pennsylvania German Exhibition. Many of the pieces I have painted for shows I have found very difficult to part with when they're sold, although I am usually assured they will get a nice home. People also bring me articles, large and small, which need a face-lift, and I try to accommodate them. These items range from settees to balloon-back chairs and tin colanders. Some of my pieces have gone to Europe as gifts, and my customers tell me they give their European friends the feel of a familiar art and a bit of America. Also, some of my pieces have gone out west where toleware seems to be unique.

It takes many hours to produce a piece of toleware. When starting with an antique piece of tin, it must be completely cleaned with all the rust removed before any background paint is applied. The background color takes 6 days to apply, starting with a primer coat, then adding two coats of the background color (all oil-base). Generally when doing the decoration you can only do one color at a time. After all the decoration is on, there may be striping to do. After all is completely dry, a period of at least 48 hours, the piece is varnished with either a glossy or sati n-finish spar varnish. The gloss varnish is then hand-rubbed with pumic and oil; it is a process that takes many hours to complete, for toleware is all made in the traditional manner with oil, not acrylic paints.
Visitors to the 1989 Kutztown folk festival will once again have the opportunity to enjoy an authentic "high pitch" medicine show. Dr. B.B. Bumstead's celebrated Lenape Liquid Show is one of very few medicine shows which still travel and still purvey a proprietary elixir.

The idea is not a new one; in fact "mountebanks," (the old world name for medicine pitchmen), have provided entertainment and medicine to the American public since the early 18th century. These new world medicine men had their roots in England and Eastern Europe, where they would set up portable stages and small tents on market days or at county fairs.

The term "pitchman" is derived from the act of setting up or pitching a tent for such a purpose. A typical display for an 18th century show would include a portable stage with a canvas backdrop set up on barrels. If the pitchman performed on such a stage the show was called a high pitch. Those shows performed on street level, as many vendors perform today, were called low pitches.

As with any product, medicine was an area of enterprise just waiting to be exploited (in some cases it still is). While there were a great many sincere healers offering their services to those in need, the fact is that most medicine men were quacks dispensing drugs which were harmful, or remedies which at best only provided temporary relief. Most audiences realized this, and didn't care. The feeling was that temporary relief was much preferred to no relief. It's no wonder that many people looked forward to the arrival of a medicine man.

The medicine show was quite a show indeed. The elements have been the same from the 18th century to the present day, the theory being that in order to assemble potential customers one must attract attention. The methods varied, but the result was the same. Music was often used, but unusual displays including snakes and trained animals were also effective. In pitchman rhetoric this was called the "ballyhoo" or "bally act".

Once sizable, a crowd or "tip" was compelled to come in a little closer. The medicine man would then start his pitch. (This method is still being used on television.) By combining entertainment and skillful selling techniques, a talented medicine man could draw a tidy income from all but the most difficult audiences. The stereotype of the medicine man as a "no-account con man" comes from those who would push the limit.

Because the shows were mobile, first with horse and wagon and later with car or truck, the pitchman or medicine show operator had no permanent address. Many resorted to making extravagant claims for products which were often placebos to begin with! Those tonics and elixirs which contained a high percentage of alcohol were popular even if they had no lasting effect. The short term effect was especially appreciated during the prohibition era. Nevertheless, many medicine men left town in a hurry with an angry crowd at their heels.
There did seem to be a relationship between the size of show and respectability. Some medicine men worked alone using a device called a tripes and keister. This display case on a tripod has, in fact, become a symbol of the street worker. Most medicine shows however, employed at least two performers and, more often than not, a cast of six or more. The high pitch show, with a band on stage, would set up just outside town for a week or more, while the low pitch shows moved from street corner to alley on succeeding days. Dr. B.B. Bumstead’s celebrated Lenape Liquid Show is an example of a two-man, high pitch, medicine show, researched, designed and built by me.

As a musician, I was attracted to the banjo early, and by the age of sixteen I was playing ragtime regularly on the New Hope Steam Train, a Delaware Valley tourist attraction. For the medicine show I play tenor and 5-string banjo, although I have been known to employ the ukulele and tuba as well. And then there’s the “mirliton” and the “humanatone”. Both instruments are popular novelty items sold by turn-of-the-century pitchmen. Most know the mirliton as a “kazoo,” a tin toy which is played by humming into the instrument. The humanatone or “nose flute” is lesser known but no less authentic. It is, of course, played by blowing air through the nose.

The name for my show comes from an old bottle popular with glass collectors. The cylindrical bottle is embossed with the following words: “Bumstead’s worm syrup, one bottle has killed 100 worms, children cry for more, just try it, C.A. Vorhees, Philadelphia, Pennsylvania.”

It’s no coincidence that Lenape Liquid is also put up in a cylindrical bottle. Lenape Liquid’s only ingredient is raw honey, a miracle drug in its own right. However, it’s the label which is the real elixir. While most buyers are attracted to the handsome package, many people are skeptical about the contents or think Lenape Liquid is a prop. To this Bumstead replies, “You’ll die young.”

Since 1978, I have been performing the Lenape Liquid Show with the aid of an Indian assistant. He is quick to point out that the character is meant to represent a white man dressed up as bogus Indian. (A jab at the unscrupulous pitcher, not native Americans.) While the part has been played by many, the job is always the same. The Indian is the “straight man,” and the assistant to the doctor, handing him props so that I never have to turn my back to the audience. (A fatal mistake for a fast paced medicine show.)

The high pitch Lenape Liquid Show utilizes a 1919 Model T Ford as a mobile stage. The car was rebuilt from original parts found in Newtown, Pennsylvania, and then outfitted with a folding stage and backdrop. In the past few years it has been increasingly more difficult to drive the old “T” in modern traffic, especially for long distances, so now the “Bumsteadmobile” is hauled to location, and driven into position. Although it looks like a truck, the stage attachment is removable, leaving a cute little runabout. I often use the car to pick up supplies for my classes in Newtown.

Always on the lookout, I haunt antique shops for the props used in the show. Research material is hard to find and usually comes in the form of memories. I am eager to find snapshots of actual shows or scrapbooks of early performers. One resource is a magazine called the Billboard. Issues published prior 1934 are a gold mine of information on pitchmen and medicine men. The early issues contain a section called “Pipes for Pitchmen,” essentially a personals column. Also included were ads from suppliers, and news about which towns were “ready for the pickin’” or which were closed to all pitchmen.

One article from 1933 included a description of a pitch delivered from the rear of a rumble seat coupe. The item sold was a novelty item (called “slum” in pitch lingo). It so happened that I, who am long on eccentricities, had been driving a 1933 Plymouth rumble seat coupe as regular transportation at the time. A few months later I had a new show, out the back of the rumble seat! Festooned with red, white and blue bunting, and designed with a fold out podium and backdrop, I called it my “Whistle Stop Show”. What do I purvey from the podium? Slum, of course — humanatones or kazoos, depending on which backdrop I use.

The old time pitchmen would envy the Lenape Liquid Show. Who would have ever thought that a medicine show would be asked to come to town! But as Bumstead says, “welcome to a free complimentary, and otherwise gratuitous medicine show...you’re under no obligation to buy Lenape Liquid; but stay for the show, because we guarantee to put a smile on your face when a smile is as hard to find as a hundred dollar bill, and twice as much appreciated!”

And that’s good medicine indeed.
That’s what you’ll find on the Main Stage at the Kutztown Folk Festival. You’ll be able to appreciate the variety of Pennsylvania Dutch foods. You’ll be able to bid on anything you want to at a Pennsylvania Dutch auction. You’ll be able to hear a typical Pennsylvania Dutch comedian with typical Pennsylvania Dutch humor. And of course you’ll be able to hear a variety of Pennsylvania Dutch music. But you won’t get just the music, you’ll get much more. And the people you’ll get it from are Keith and Karlene Brintzenhoff, and the Leroy Heffentrager Band.

What’s the much more you will be getting you may ask? Well, first there are the costumes. Keith and Karlene are dressed in authentic costumes of a typical Pennsylvania Dutch husband and wife (which they are) of 100 to 150 years ago. Leroy’s band members have their own modern attire which is typical of bands in this area.

Second, there are the comments and explanations. Do you think the Pennsylvania Dutch are really Dutch? Did you ever wonder why they wear suspenders? Do you know anything about the Amish or Mennonites? What their dance music is like? What kind of instruments they play? What their humor is like? What they do for fun? Where they came from?

Third, there’s the humor. Pennsylvania Dutch humor is like no other (but sometimes it’s close). Most of it is even funnier in the dialect, and it loses something in the translation. But since on the stage we’ll be talking in English, we won’t have to worry about that. However, if you had to describe it in just one word, that word would be “earthly.” It’s lively, no kidding around, no pretense, tell-it-like-it-is material. You’ll have to come listen and hear for yourself.

But the music is the main thing. And there’s lots of it. Some of it’s in the dialect, and some of it’s in English. Some of the Pennsylvania Dutch songs are hundreds of years old and were brought over to this country from Germany. One of those you might hear is about a small town in Germany where somebody lost his socks! It’s called “Zu Lauferbach,” and is very popular in this area.

Many other dialect songs were made up locally and have been passed down by word of mouth. One of those that you might hear is about an imaginary little hunchback man, a devilish figure who follows you wherever you go, and always causes problems. He is the “Bucklich Mensche” of the Pennsylvania Dutch.

Other dialect songs are just translations of English songs, almost word for word. These were first translated by someone, and then passed down by word of mouth in Pennsylvania Dutch. One popular song of this kind that you might hear is “Sie Kummt Rum der Barrig” — “She’ll be Coming ‘Round the Mountain.”

Many of the Pennsylvania Dutch songs that are popular are folk songs, passed down in the dialect for years and years. Some, however, are newer translations, or even in English. You might hear Leroy Heffentrager sing his own composition, “I’m a Pennsylvania Dutchman” in English. Or you might even hear him sing his own translation of a ’50’s pop novelty song, “The Purple People Eater.” Now that’s twice as funny in the dialect!

Keith and his wife Karlene, perform daily on the Main Stage.
Besides the songs in the dialect, you'll hear many songs in English, some of which you'll know, some of which you will not. In fact, you may even get to win some good Pennsylvania Dutch food if you know your music. These songs include folk, country, pop, big band, Dixieland, and other types as well. They may sound a lot different depending on who's playing them, and on what instrument they're played.

Keith and Karlene Brintzenhoff, for example, sing and play mostly folk and country songs, in the dialect and English. They accompany themselves on the guitar, the banjo, and on a strange looking instrument called an autoharp. They demonstrate, explain, and play these and other instruments, including the dulcimer, every day on the Seminar Stage, which is where you should go to learn a lot about them (check your program book). On the Main Stage, it's mostly "chust for fun."

Leroy Heffentrager and his band, however, play many other types of music, as well as dialect folk songs. Band members include Jerome Labanz on accordion, Elwood Leh on clarinet and saxophone, and Herb Schaffer on drums. As you can see, they can play everything from Dixieland to Big Band, with some pop, jazz, and folk thrown in for good measure.

Leroy organized his band in 1950. He plays trumpet, and does most of the singing, skits, and stories. As a retired postman, he now can travel even more than before. He himself studied trumpet under Earl Heater, solo cornet player for the Sousa Band. This will be his 17th year at the Kutztown Folk Festival. He plays at most of the Pennsylvania Dutch Grundsow Lodges and Fersommlinge (banquets). He’s performed at such places as the German Kitchen in Maple Shade, N.J., the Annapolis Clam Festival, and on two cruises to Bermuda, and at seven concerts on a 16-day tour of Germany, Austria, France, and Italy. He has also recorded three '45 records. He really gets around!

Keith, a former schoolteacher, and Karlene, a medical technologist, have been performing together for 6 years. Keith was involved in Pennsylvania Dutch music and culture by himself and with other people for 6 years before that. Besides teaching the Pennsylvania Dutch dialect and culture from pre-school to college level, he also finds time to call hoedowns, lead a hoedown group, and play in three other bands. He has performed mostly in southeastern Pennsylvania, with Karlene, and been on various radio and TV programs both here and in Germany. He has recorded music for three films, been on three tours in Germany, and is working on recordings. He and Karlene are getting around too!

When you see Keith and Karlene, or Leroy and his band on stage, sit back and relax to a variety of dialect and English songs. But don't get too comfortable. First, you might not be able to sit still listening to some of the stories and Pennsylvania Dutch humor you'll hear. Second, you will be asked to help participate in several different ways. In fact, you’ll probably get to help close the program on the Main Stage by helping to sing the old Pennsylvania Dutch folk song, “Iss des nett en Schnitzelback?” Then you too can tell your friends, neighbors, children, and grandchildren, “One day at the Kutztown Folk Festival, I sang in Pennsylvania Dutch!”
POOR DAMSEL'S FATE

by FREDERICK J. SAUL

All ye who feel for other' woes,
With hearts compassionate,
Oh!! Listen to the woeful tale,
Of a poor damsel's fate.

Thus starts the lament of Susanna Cox, a 32 verse poem of labored English which appeared shortly after her execution.

So! What was this poor damsel's tale?
The critical events that led to her undoing transpired in 1809. That's when she was tried for her crime and also when she was hanged. Her crime was infanticide, but that's getting ahead of our tale.

Susanna was born in 1785 in the Oley Valley, just where, exactly, is not known. As a matter of fact, little is known about her family except that it was large and there was little money. Therefore, as was the custom, she was “bound out” to the Snyder family where she worked as a domestic for her keep (meals and lodging), and her parents probably got a small sum besides. She was thirteen at that time and the understanding was that the arrangement would continue until someone would come to marry her; no one ever did.

The location of her “new” home has been better identified. There appears to this day a historical marker at Limekin pointing south to the home of George Boone, grandfather of Dan’l Boone, the trailblazer. A turn to the north leads to the old Oley Line Road. There, near where an old stone bridge crosses the Monocacy Creek, stands the old Snyder farmhouse built in 1767, according to its date stone. Susanna never had occasion to leave her Oley Valley home for the next eleven years. She had to be content to work on the Snyder farm and to perhaps wander down to the banks of the Monocacy Creek which flowed through the woods and meadows of the farm. She never learned to read or write, for what would she have read or to whom would she have written? She couldn't even sign her own
name. She got little or no religious training, and this fact was made much of during the days of her confinement and after her death.

During the latter part of her life she did come to the attention of a Mr. Mertz (he was never further identified), who lived on a neighboring farm. He was married and the father of two children, so he visited her secretly, at night.

Then one cold winter morning — it was a Friday, February 17, 1809 — Jacob Gehr, a son-in-law of the Snyders, went into the cold cellar in the backyard of the house. This was also known as a "cave" and was formed by laying stones up against a steep bank. It was used to store staples such as potatoes and apples. Steps led down from the lawn to the lower floor. After what transpired there, it was never used again for storing food, but became a dump and remained so until a few years ago when the remaining stones were removed.

When Jacob, carrying a lamp, was searching through the shelves, he noticed an old coat bundled up on the floor. When he picked it up he found it wrapped around the frozen body of a baby boy. The Snyder household was at a loss to explain how or where the body had come from, so they called the officials in Reading, the county seat, to come down to Limekiln to investigate.

Responding was the justice of the peace of Reading, Peter Nagle, who was also a deputy coroner, and Dr. John B. Otto. Both men had been active in the Revolution; Nagle had led Reading’s militia to Boston, and Dr. John, as he was known, had assisted his father Dr. Bodo Otto when he was surgeon-general at the army hospital at Yellow Springs.
Questioned, Susanna admitted the child was hers. She said it had been born dead three days earlier and that she had hid it for fear that she would be put out of the Snyder household where she had been for eleven years. An examination by Dr. John revealed, however, that the baby had a broken jaw, that its tongue had been torn loose and a wad of flax had been stuffed in its mouth. Susanna was arrested, bundled up, against the bitter cold, and taken to the old jail in Reading to await trial.

The jail, built in 1770, stood at the corner of 5th and Washington streets until the early 1900s when it was torn down to make room for the Berkshire Hotel. Sheriff Marx was in charge of the jail, and he and his family lived there. At first Susanna was confined to a cell, but soon she was given the freedom of the jail to the point of taking her meals at the Marx table and acting as their maid. (Later, the lock of the cell in which she was confined was sold at auction and ultimately was donated to the Berks County Historical Society.)

The state’s case was based on a law brought over from England which made it a capital offense to conceal the death of a child. In 1794 the more liberal thinkers of the day succeeded in getting the law changed so that it became necessary to prove that the mother actually caused the death. In 1804 a woman had been tried for killing her child and had been acquitted. The state authorities were perturbed and were afraid that Susanna too would be acquitted, and so they sent the state Deputy Attorney General, Samuel B. Franks, to head the prosecution.

Money was collected for Susanna’s defense and three lawyers were hired, and though they were able, the evidence was overwhelming. It was this legal battle that created much of the interest in Susanna’s case. The case was tried on Friday, April 7, 1809, with Judge John Spayd presiding. The trial lasted only one day. The jury deliberated for four hours. Their verdict: guilty! The following day Judge Spayd passed sentence. He had no choice; she had to be hanged. Having to pronounce this sentence was so upsetting to him that he resigned his bench within the month.

An appeal was presented to Governor Simon Snyder to commute the death sentence, and it appeared that it might be granted. Then, a girl in Lancaster County was arrested for the same offense; this may have sealed Susanna’s doom, for the governor ordered her to be hanged on June 10th between 10 am and 2 pm.

The Reverend Philip Reinhold Pauli, pastor of the First Reformed Church of Reading, had been giving Susanna religious training since she was first confined to jail. When her commutation was denied, she confessed her guilt to him and the day before her death he gave her Communion.
The deed is done!

“Susanna” is returned to her box-like wooden casket to wait for the next performance.

Never in her whole life had Susanna had a new dress. Now the women of Reading, who visited her frequently, made her a white dress trimmed with black bows. The first day she wore a new dress was the last day of her life, Saturday, June 10th. On that day a mournful crowd of 20,000 gathered on Penn Street, the route that the procession would take. It was a regular parade that left the jail and headed up Penn Street to Gallows Hill. It was led by a troop of militia under Captain Lutz, with a fife and drum corps playing a funeral march, followed by the sheriff and his party, and a horse-drawn wagon with the empty coffin on it. Last came Susanna, leaning on the arm of the Reverend Pauli. The stillness among the crowd was occasionally broken by some audible sobs.

On Gallows Hill, Susanna got up on the wagon and stood beside the coffin as the noose was placed around her neck. After a prayer by the Reverend Pauli, and old hymn was sung. And then the deed was done. The hangman, whose identity was never revealed, had arrived masked. As was traditional, he was paid on the spot in silver dollars. When his work was finished he walked down Penn Street, the black hood still over his face. He was attacked by some of the crowd and beaten, and some of the silver dollars fell from his pockets. He ran, still being stoned and struck, until he got on the ferry as it left to cross the Schuylkill.

Besides being the last woman to be publicity executed in Pennsylvania, Susanna became a Pennsylvania Dutch legend because of the many poems written about her. It all started when a printed copy of her confession, in both English and German, appeared immediately after her execution. Such items, suitable for framing, were known as “broadside.” A few days later, another “broadside” appeared. It was a 32-verse poem written in German by Johann Gombert, a schoolmaster from Bern Township. A number of English versions are known to have been printed and sold and the few copies that still exist are usually found in old family Bibles.

Many wonder what happened to Susanna’s body. One story says that her sister and brother-in-law claimed it, and buried it on their farm located somewhere in the valley west of Hampton Reservoir, in a grave site known only to them. And that was the fate of the poor girl. One wonders what it would be if these same events took place today. What defense would her lawyers mount? What would be the tenor of public opinion given today’s permissive society? How much difference would 180 years make?
Silk screening as we know it today is derived from stenciling done in ancient times. The discovery of stencil printing can be attributed to the common insect — stencil printing came about because of insects’ holes bored through leaves.

It is believed that a study of the history of the Fiji Islands was one of the earliest uses of the stencil in printing textiles, which is my specialty area. It is said that the Islanders made stencils by cutting perforations in banana leaves and then applying vegetable dyes through these openings onto bark cloth.

The silk screen process permits the production or reproduction of single or multi-color prints without being prohibitive in cost. For this reason, the first people in modern times to experiment with it kept their new trade a secret.

For example, a town play or concert needs posters to advertise the event, but an artist’s expense of both time and money would greatly minimize the effects of advertising. By the time he or she would be able to produce enough “originals” they would either be spending too much money or the event would be over.

The present day form of silk screening that I use in textile printing follows a basic plan for each design:

1) An idea or design
2) The color separation
3) Preparing the screens
4) Camera work
5) Registration
6) Choice of colors and ink types
7) Printing
8) Curing the ink

The most important thing to me is the design. I feel that I’m making a decision that should appeal to the general mass of people, and yet be original enough to not look like everything else. Once the design is decided on you must do the color separation. This means that for each color in the design a separate acetate (a clear plastic-like film) must be made.

The next step is the screen preparation. A wooden frame is chosen which is large enough to handle the design. Then silk, or a silk-like porous material, is stretched tightly across the frame and stapled into the frame. This silk material is then coated with a photosensitive chemical and exposed to a special light, after
which the only part of the silk that remains porous is wherever the design from the acetate appeared. This step is repeated for each color in the design.

Registering the design is the most tedious step in the process. In order for the reproduction to be sharp and exact, each color must be matched tightly against the next one. Most — but not all — of the time the ink colors are matched with the original. It is very important to consider which colors reflect what mood or feeling.

The printing of the garments requires precise placement of the goods, and steady, even pressure on the squeegee (a rubber-bottomed device used to push the ink through the screen). When all the colors have been applied, the garment is dried. The length of time and amount of heat depends on the type of ink used.

I became interested in this trade when I was very young. My father started silk screening in a barn before I was born. Being raised around the family business, you tend to develop the same interests. I've been working at the Folk Festival since I was ten years old, and every year I look forward to seeing the tradespeople that I feel I've grown up with.

I think that T-shirts are something that anyone can wear regardless of age, sex, etc. It's probably one of the most practical gifts one can give to someone as a memento from a place or event where they've had a good time. The Folk Festival is certainly one of those places where a good time is had by all.

Throughout the years, I often run into people away from the Festival grounds and they are wearing one of my shirts, or someone will come back a year or two later wearing a shirts that I printed. I feel good when this happens because a piece of me is now with them.

Beth offers a wide variety of silk-screened items; she has something for everyone.
Over the last forty years at the Folk Festival, I've seen some definite changes in the way Pennsylvania Dutch life is presented to the public. A look back at the old days really brought up some special memories.

I was born in Emmaus, Pennsylvania, and I have lived in Pennsburg, Pennsylvania all my life. When I was 9 years old, I started working for Robert Kratzer at the Quakertown market doing odd jobs like peeling potatoes, cleaning up, etc. In the summer we traveled to local fairs and gatherings, serving orange drink and soft ice cream. One of the largest events we worked at was the Kutztown Folk Festival. Back then it was mostly crafts, and a carnival. Things like ferris wheels and games lined the streets — a far different setting than today!

In 1951, I married my wife Dolly. Later that same year Mr. Robert Kratzer passed away. Within a few years, we bought his business which consisted of orange drink stands, soft ice cream stands, a large root beer barrel stand which featured our famous sausage sandwich, and some other fast food specialties including french fries, made from potatoes we peeled by hand.

Through the years our equipment changed so completely that what was needed for the Festival is now only used for that occasion. The rest of the year all the wooden stands are stored in ten semi-trailers. Food service equipment such as coolers, freezers, counters, stainless-steel bins, and pans all have separate storage trucks. The trailers are parked in a lot until the following year.

My sons, Robert and I.V., and sons-in-law, David and Richard, start setting up the stands four weeks before the Festival. In the last week before the Festival we do the finishing touches — putting on the canvas tops, loading supplies, and stocking the stands with the proper ingredients.

The aroma of a brodewarscht (sausage) sandwich with fried onions and peppers will tempt the appetite of the Festival visitors.
Dolly and my daughter Sandy sew the women's dresses by hand. These costumes usually last four or five years. No patterns are used, and each outfit takes about one day to make. The skirts are simple with gathered skirts and side seams. The dresses require a lot more work. The aprons are usually fancy, and made with Pennsylvania Dutch calico prints with motifs appropriate to the stands they work in — a strawberry print for the shortcake stand, for example.

At each booth, a different one of my family members is in charge to ensure that everything runs smoothly.

An ice cold fruit drink in a special Festival cup, not only refreshes, but the cup will make a great souvenir of your visit.

Other than my family, I hire about 180 local people who seem to enjoy their jobs very much. In fact, so much so, that some people who worked here years ago now have their children working for us.

So as the family tradition continues, we find the best way to celebrate the Fourth of July is together here at the Kutztown Folk Festival. Most of the food specialties that I serve at my booths at the Festival have not changed too much over the years. As my father and my wife taught me, “When you got som’thing good — stick with it.”

The “Kutz Fries” (fried potato slices) are famous at the Festival.
The Brode warscht, or sausage, sandwich, has been perfected over the years by using a special Dutch recipe, and it is made right here in the Pennsylvania Dutch country especially for this occasion. The sausage is mildly seasoned, and packed in a tender casing. It's packed fresh and delivered here daily so all the meat has the best flavor when fried. Perhaps the aroma of the ringed loops of sausage laying tightly together and frying slowly on the grills has tempted your taste buds already. But if that doesn't tempt you, the fresh, finely-sliced bell peppers, and freshly peeled and diced onions sautéing on the grill will surely draw you to them. After the meat has been browned just right, it's layered in a bun, and piled high with onions and peppers. Just the right amount for the perfect bite.

Another quick, but tasty, Dutch sandwich is a fat, quarter-pound jumbo hot dog boiled in sauerkraut then laid in a bun with the kraut piled high. And don't forget the mustard.

A good side order is "Kutz fries," an unpeeled fresh potato sliced, then immediately deep-fried in peanut oil until it turns a light golden-brown. When scooped into the tray, some enjoy salt, ketchup, and vinegar on top. The messier the fingers, the better they taste!

After eating all day, you'll probably be thirsty. When you really want something to quench your thirst, a simple soft drink doesn't always help. To satisfy the urge for something different, try a juicy, fresh-squeezed orange made even sweeter in a delicious, icy-cold orange drinka. And just when you're hooked on the orange drinka, you may bump into one of the other drinka — lemon or fruit punch — stands. After you see and smell the fresh fruits being squeezed, be sure to taste them all. I'm sure they are the best drinks you will ever have. All these drinkas may be purchased at a variety of locations in the 32 oz. souvenir mug. These came to the Festival in 1985 because of the demand for a larger cup that could hold a lot and be refilled many times all day. The mug also helps remind our visitors of their day at the Festival and to return to see us again next year.

Most of the Pennsylvania Dutch grow fresh fruits and vegetables in their own gardens. Years ago, if you wanted a big, juicy watermelon or tender, flavorful ears of corn on your lunch table you had better have planted your seeds in early spring. Then, after several months, lots of hard work and patience, and if the weather permitted, you had a successful garden. I enjoy bringing the best of a garden to the Festival.
At our Wassermelon (watermelon) stand the messiest job is all done for you as the melons are conveniently sliced into pieces which are ready to be eaten with a fork. You can bet it will be cold and sweet! Another goodie is Walshkahn uf un Kulvua (Corn on the Cob) — hot and drenched in butter, and sprinkled with salt. The Dutch wouldn’t enjoy such a treat any other way. To ensure freshness and flavor the corn is husked on the spot, placed directly into large cookers of boiling water, and served immediately. When available, we try to get local corn, but because of the time of year it makes it rather difficult, so a tender corn is brought in.

For other fresh garden treats and Pennsylvania Dutch specialties, stop at the salad bar which has 21 different items to choose from. We have pepper cabbage, chow chow, apple butter, cottage cheese, pickled beets, and much more. A great way to sample so many good things is to pile it high on one dish. The lettuce, tomatoes, celery, carrots, radishes, purple cabbage, and hard boiled eggs are all fresh with no preservatives. Finish off your meal with a dessert you make yourself — sugared strawberries and whipped cream on our own homemade biscuit until your dish overflows.

Step into the “Make Your Own Salad” tent for a delightful meal . . . then top it off with a “Make Your Own Strawberry Shortcake” dessert.

A sweet Dutch favorite, funnel cakes, have been kept very simple at the Folk Festival. To create this funny looking, wiggly treat, we start with a sweet pancake batter and pour it through a funnel into a skillet of hot fat, making a flower of overlapping figure eight designs until it reaches the desired size. To check for doneness, simply pick up and flip to the other side and cook until golden brown. At first, we found we were having problems keeping the melted oil at a proper temperature because of the need to constantly use all of the burners at the same time. So later the gas burners and iron skillets were replaced with a large, 2½’ × 3’ deep, frying pan with built-in thermostats which allowed each funnel cake to be cooked at the perfect temperature every time. Now everyone turns out less greasy, looks perfect, and tastes better. Although it meant that a pan had to be hand-held and constantly dipped in and out of the fat, it was worth it. Then, in 1986, we found a round, pan-like ring which could sit in the fat at all times; it made things easier and faster. Our “funneling” has also improved. Years ago, we had to use our fingers to hold the hole on the bottom of the funnel closed.
Now we have a specially designed funnel from the tin smith which has a shut-off trigger that covers the hole. This allows another free hand for pouring batter into the funnel, and speeds clean-up too. This modern way to prepare an old treat certainly hasn’t changed the flavor any, but as our customers say, “It sure feels better when the line goes fast and we can get our goodies quicker.”

Yes, the Pennsylvania Dutch sure have a taste for sugary sweets. But then again, who doesn’t? To take home a box for yourself, just step over to our homemade fudge kitchen. The girls will help you decide between chocolate, vanilla, chocolate marshmallow, peanut butter, vanilla nut, or my favorite, chocolate peanut butter. Or, tell them to give you some of each. In the back kitchen, Mr. Strickland has been mixing up the secret Dutch recipe at the Festival for nine years. He is always very busy stirring pound after pound of sugar, butter, nuts, marshmallow, chocolates, and other flavors into a creamy fudge.

In our large Barn Pavilion at the bottom of the hill by the farmers market all these quick Dutch specialties are available under one roof. And, there is plenty of seating for everyone.

I can attribute our success here at the Festival to my wife Dolly, to our five children and seven grandchildren, and to my brother and sisters, and other family members and friends. I especially thank the Festival staff for all its cooperation throughout the years. They have all helped me to continually improve our part of the Festival.

For those with a sweet-tooth, our fudge can’t be beat.

Fresh chocolate, vanilla, chocolate marshmallow, peanut butter, nut and more.
We'll be looking for you next year at the 41st Annual Pennsylvania Dutch Kutztown Folk Festival

BETWEEN ALLENTOWN & READING, PA.

June 30, July 1-2-3-4-5-6-7-8, 1990

DAYTIME GATHERING
GATES OPEN 9 A.M. TO 5 P.M. • ACTIVITIES 'TIL 7 P.M.

All Entertainment, Demonstrations, Exhibits and Special Events are included in the Admission Price.