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Authors
41st Annual Pennsylvania Dutch Celebration

Kutztown Folk Festival

JUNE 30 JULY 1-2-3-4-5-6-7-8, 1990

SUMMER 1990

Pennsylvania Folk Life

26th Quilting Contest
THOMAS G. SAUL was born and raised outside of Kutztown and currently resides in Kutztown with his wife, Peter and son, Scott. He graduated from the Kutztown Area High School in 1972. He is organist and choir director at Maxatawny Zion Church since 1972. She is a private instructor of both piano and organ. Theresa has been demonstrating the pump organ at the Kutztown Folk Festival since 1973.

JOHN L. DOCHTER was born and raised on a farm in southern Lancaster County, near Christiana, Pennsylvania. He attended a one-room school in Sadbury Township. He started his pig roast business in 1969. He now lives in Brownstown, Pennsylvania, with his wife, Betty. He has been with the Kutztown Folk Festival for 13 years.

HENRY AND LINDA BERKOWITZ are both originally from Philadelphia, where Henry got his BA in Science, and MA in Secondary Education; and Linda a BA in General Studies. Aside from Linda being an Art Major in High School, neither one has had any background in crafts until Endless Mountains Crafts was started in 1982. They now live in beautiful North Central Pennsylvania with their two daughters, Liz (12) and Kate (9), where their craft business is a full-time operation. This is their 3rd year at the Kutztown Folk Festival.

JOHN AND SHIRLEY MARSHALL Jim Thorpe (formerly named East Mauch Chunk), Carbon County, Pennsylvania, were raised in East Mauch Chunk. John went to East Mauch Chunk Grade School and East Mauch Chunk High School. John graduated in 1950. Shirley in 1954. In 1956, they were married in the local Lutheran Church. In 1960, Shirley left behind office work to become a full-time wife and mother. Jacqueline was born in that year. Diane was born in 1964. John is employed in construction work. They are self taught in stone polishing, and have worked on it as a family. The Marshalls have been demonstrating their coal craft at the Kutztown Pennsylvania Dutch Folk Festival since 1976.

JOSEPH L. TOGNOLI was born and raised in Wescosville, Pennsylvania which is located in the heart of the Pennsylvania Dutch country. I graduated from Whitehall High School and Moravian College and I am currently a teacher at the Whitehall Copey Middle School. My training in guns goes back to my days in the Air Force. I spent four years as a weapons mechanic and when I was discharged I began working with guns as a hobby. I became interested in muzzle-loading rifles in the early 70’s and began building rifles in 1974. I presently reside outside of the small town of Andrews in Carbon County, Pennsylvania where I continue to build and shoot muzzle-loaders as a hobby. I have been with the Kutztown Folk Festival for eight fun filled years.

MICHAEL W. RHODE was born and raised in Kutztown, Pa. His family settled in Pennsylvania from Germany prior to the American Revolution. Mike still lives in Kutztown with his wife, Julie and three sons. They are members of Bally Mennonite Meetinghouse, which was founded in 1720. He is a delegate to the Franconia Mennonite Conference and in the past has been active on the Youth Council and Peace and Justice Committee of the Conference. Mike is a graduate of Kutztown University and a 5th grade teacher in the Fleetwood School District and a high school Wrestling Coach. Mike has been involved at the Kutztown Folk Festival for approximately 11 years.

CONSTANTIN KERMES lives and works in Landis Valley, Lancaster County, Pennsylvania. His work is considered to be expressive of the rural patterns of America. Mr. Kermes is represented in New York by the Jacques Seligmann Gallery where he has exhibited in eight one-man shows. He has also shown work in over 75 other one-man shows in museums and art centers over the United States. His paintings, prints and drawings are in numerous collections and he is listed in "Who’s Who in American Art."

JUDY SWEETLAND AND ROBERT LEGGE are participants on the Commons at the Folk Festival. Judy was born in Yuma, Colorado and was raised in Oak Creek, Colorado. She was graduated from Adams State College with a bachelor of arts degree in elementary education. Robert was born in White Plains, New York, and was raised in McClean, Virginia. He was graduated from McLean High School and attended Adams State College, Alamosa, Colorado. Judy and Robert are married and live on Sweet Land Farm in Elk, Virginia, and this year will be their third at the Kutztown Folk Festival.

KENEML WINSLOW III was born in Newton, Mass. of Pilgrim stock and lived in New England until his parents moved to Central Pennsylvania in the late 1950’s. After 5 years in the Navy and 7 years in food service management, he bought a small farm near Newburg, Pa. Cumberland Co. He has spent the last 16 years restoring the farmhouse, barn and land, collecting old things, and developing his skills as a broom maker. He studied with area broommakers and collected tools, equipment and broomlore. He makes utilitarian household brooms and a variety of novelty and decorative brooms. His wife is an artist and teacher; they have a son and a daughter.

BARRY I. McFARLAND was born in Manheim, Lancaster County, Pennsylvania. He was graduated from Manheim Central High School and received his bachelor of science and masters degrees from Millersville University. He now teaches wood shop at Donegal High School in Mount Joy, Pennsylvania. He has taught woodturning at the George School in Newtown, Pennsylvania, Bucks County Community College, and Brigham Young University. He owns and operates the Pinch Road Sawmill in Manheim, Pennsylvania. He has participated in the Kutztown Folk Festival for the past twenty years.

MATTHEW AND ELAINE VARDJAN are natives of Berks County, Pennsylvania. Elaine teaches elementary school and Matt high school chemistry. They are both graduates of Kutztown University with BS of Education degrees and Matt also holds a MEd degree from Lehigh University. Matt and Elaine are both active members of the Pennsylvania Guild of Craftsmen and the Reading-Berks Chapter of the Pennsylvania Guild of Craftsmen. Besides teaching they operate a small print shop, Pennsylvania German Folk Art Papers, as a preservation craft. They print with hand carved linoleum blocks and hand set type on antique printing presses. They have participated in the Kutztown Folk Festival since 1982.

JOHN E. STINSMEN was born and raised in suburban Philadelphia, Pennsylvania. He was graduated from the Lansdowne-Aldan High School in Lansdowne, Pennsylvania. He received a B.S. degree in art education from Kutztown University, where he encountered Pennsylvania Dutch culture and became involved with the Folk Festival for the first time. He received a masters degree in fine arts from Temple University in Philadelphia, Pennsylvania. He now lives in Allentown, Pennsylvania, with his wife, Jane, and son, Jason. He teaches art education and humanities in the Whitehall-Coplay School District. He has been with the folk festival for 32 years and now hosts “Pennsylvania Dutch Costumes, Plain and Fancy,” as well as running the Seminar Stage.
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The Festival and its Sponsorship

The Kutztown Folk Festival is sponsored by the Pennsylvania Folklife Society, a nonprofit educational corporation affiliated with URISINUS 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 URISINUS COLLEGE.
WIE GROSS DU BISCHT!
(HOW GREAT THOU ART)

1. O Gott, mein Herr,
   Wann ich draußen wunder
   Wie viele mechtische sache du erschaffst-
   Sch arne sehnt mer,
   Un haert der Dunner schalle;
   Dei Krafft, die scheint so klar in ganze Welt!

Chorus:
   Dann singt mein Seel,
   Mei retter, Gott zu dir,
   Wie gross du bischt
   Wie gross du bischt!
   Dann singt mein Seel
   Mei retter, Gott zu dir,
   Wie gross du bischt
   Wie gross du bischt

2. Wann mer in busch,
   In halwer-Dunschper wandert,
   Haert mer die Feggel g'schweizere in die baem,
   Und dann, aus hoche Gibble Schoenheit guckt mer,
   Un haert die grick
   Und fasst en buss vomluft.

Chorus

3. Wonn Christus kummt,
   Mit leid von Hallelujah,
   Un nemmt mich haem,
   Woss freed erfillt mein Herz!
   Dann bieg ich mich sodienstlich un deemietich,
   Und wiedrer saag-Mei Gott, wie gross du bischt!

Chorus:

Dr. Arthur D. Graeff

Close your eyes for a moment and imagine a beautiful small white country church gleaming in the bright summer sunshine. As you walk closer, you hear the glorious strains of hymns being played on an old pump organ. These old hymns just take you back to the good old days. Here at the Kutztown Folk Festival we have exactly what you are imagining. Our little church is a replica of an early Pennsylvania Dutch union church and it is called the Oley Union Church. Let me tell you a little about this church, it's history and why it is so very special to me.

When the early Pennsylvania Dutch, (Fancy Dutch) settled here, their farms dotted the beautiful countryside. Their faith was of the German Lutheran or German Reformed faith. There were not enough families in one area to each have their own church, so they worshipped together in one church called a union church.

The churches were small with only fifteen to twenty pews. A pulpit with a Bible, candle sticks and possibly later a pump organ is all the furnishings that were used. A simple atmosphere with a strong desire to worship God in a united setting.

As more families settled in the area, the Lutherans would hold their worship service at one time and The Reformed at another, but they still worshipped in one building.

There are still some union churches in existence in this area. New Jerusalem, Maxatawny Zion and Ziegle's Church are only a few. They date back to the early 1800's with Ziegle's having a Church School dating back to 1750. New Jerusalem and Ziegle's Church have two worship services on a Sunday with each having their own minister. Maxatawny Zion Church has taken a step back to the days of the early Pennsylvania Dutch. There are two congregations, Evangelical Lutheran Church and the United Church of Christ, with only one service and one minister serving both congregations. One Sunday they use the Lutheran liturgy and the next, the United Church of Christ.

Two congregations that are united in worshipping one God as their forefathers did.
When you enter our church, you are in awe at the beautiful display of fruits and vegetables, canned goods, loaves of homemade bread and sheaves of wheat. What you see in front of you is a setting for a Harvest Home service.

Pennsylvania’s Harvest Home was more important than the November Thanksgiving Day which was considered unnecessary to the Pennsylvania Dutch. The New England festival, which is now our Thanksgiving Day, celebrated the Pilgrims’ gratitude for their homeland. New Englanders, following the Puritan tradition, did not celebrate Christmas, so Thanksgiving was their time for family reunions and turkey dinners. Harvest Home was a summer or early autumn festival in celebration of God’s goodness to them for their bountiful harvest. The Pennsylvania Dutch Lutherans and Reforms celebrated Christmas and gave their thanks to God for the summer’s harvest at their annual Harvest Home. So for many years they felt no need of celebrating Thanksgiving.

The Folk Festival Harvest Home display consists of a beautiful array of the fruits of the harvest, spread before the pulpit and an inspirational background painting.
Harvest Home was called Arn-Karrich (Harvest Church or Harvest Service) or Arn-breddich (Harvest Sermon). The service was held on a Sunday or weekday anywhere from midsummer through early autumn. The country churches were lavishly decorated with greenery, cornstalks, sheaves of wheat, loaves of bread and the fruits and vegetables of the harvest. The parishioners would tithe one tenth of what was harvested and would bring only the best or the first fruits. The service was led by the minister with scripture, prayer and sermon with also hymns and anthems. After the service was over, all the women of the church would gather together and canned all the fruits and vegetables. It was then given to the minister as his payment for services rendered. Later when the minister received a salary, the food was given to a worthy charity. One year to the orphanage and the next year it would go to the home for the aged or the almshouse. The Harvest Home service is still in existence in this area.
A picture of Christ the Good Shepherd is a beautiful background setting for our Harvest Home display. It was especially painted for our church by one of the craftsmen here on the grounds. The pulpit, chancel railing and three pews were part of the interior of a church here in Kutztown. Our beloved electrician, who we will miss dearly, took his first communion at this chancel railing. Adorning the pulpit is a large Bible resting on a bright red coverlet with a gold braid. A silver chalice and small prayer book can also be seen on the pulpit.

There are many visitors who come to our church, but I think my favorite are the children. Their eyes light up and questions are numerous. They want to know about everything especially about our "little piano."

Our "little piano" is an old pump organ that dates back to 1894. It was built in Waterloo, New York by the Waterloo Organ Co. The warranty seal is still stamped on the back of the organ. The Waterloo Organ Co. burned down in the early 1900's and it was never rebuilt. Music didn't come easy for the early organ players as it does today. These organs had to be pumped evenly and continuously with your feet in order for the sound to be heard. The beautiful melodious sounds coming from this organ are absolutely something to be heard.

As the church fills with our festival guests, the singing is the most popular attraction we have to offer. You can't help yourself; you must join in the singing of old familiar hymns. Hymns that you haven't heard in years are the most popular requests. "In the Garden," "The Old Rugged Cross," "What A Friend," "Blessed Assurance," "Beautiful Garden Of Prayer," and "Abide With Me" are the most requested of the older hymns. Of the newer hymns are "How Great Thou Art" and "Amazing Grace." It really doesn't matter what the hymn is, people love to sing in our little church.

In Memorium: GEORGE ERB

George Erb was born and raised in Kutztown, Pennsylvania; he lived here with his wife, Mae, all his life. His familiar blue "ERB ELECTRIC" vans were always on their way to help someone. He created delicious homemade ice cream which he shared with everyone. You knew an ice cream scoop was close by when George arrived.

But, most important to the Kutztown Folk Festival, George helped create the Old Oley Union Church and its Harvest Home display. Several years ago, George offered Joan Eaby the furnishings for our Old Oley Union Church.

What is an old fashioned hymn sing without a song leader and here at our church we have the best. Mrs. Lillian Kaufmann has been associated with the festival for almost thirty years. She is a retired school teacher who spent the first two years of her career teaching Amish children. She has appeared in the plays "Plain and Fancy" and "Plain Betsy" to mention a few. Besides her great personality, her large hat catches everyone's eye. It is an authentic early 1900 hat and is decorated with large grapes for the Harvest Home. Lillian takes requests for hymns for everyone to sing, but I'm sure she can be persuaded to sing a solo for you.

Lillian and I have made many friends and acquaintances that we have met over the years. These are people we look forward to seeing year after year.

There is a woman from New Jersey who has never missed one year of the festival. She stops by to say "hello" and to sing her favorite Hymns.

The bus loads of senior citizens are the most enthusiastic crowds. They just love to sing those old hymns and they can really sing up a storm.

Sometime during the course of the festival, we have some Pennsylvania Dutch singers stop by. Their leader is a retired professor at Ursinus College and speaks Pennsylvania Dutch quite good. Their renditions of "God Be With You," "I Need Thee Every Hour" and "Blest Be The Tie" are beautiful. We are always glad to have them stop in.

The workers at the festival are also very loyal guests. They find time to stop by from their busy day to help with the singing. The little man who makes the homemade bread stops by every morning just to hear his favorite hymn "Beautiful Garden Of Prayer." And there are always those workers who come in to hear the playing of the organ. We give them the inspiration they need for the rest of the day.

Every year Lillian and I have a memorial service to pay tribute to those workers we have lost through the years. It is a simple service with songs and a few words about the workers. We will miss them as friends and co-workers.

Lillian and I enjoy our stay here at the festival and hope you will too. Please stop by and let us sing and play your favorite hymns.

In Memorium: GEORGE ERB

OCTOBER 18, 1913 JUNE 29, 1989

They were removed from George's church when it was renovated. He wanted the pews, pulpit, chancel rail and other things to have a permanent home, so he said Mrs. Eaby could have them for the Folk Festival's church. She has used them every year since to make our Harvest Home as authentic as possible.

Each time someone enjoys our Old Oley Union Church, we remember George Erb. He was a generous friend of the Folk Festival and we miss him.
Not everyone calls John Dochter by his name. Some know him as the “Pig Man” or “Porky Pig” or just plain “Doc.” He is not particular what people call him, “just so they don’t call me late for supper.”

Dochter roasts pigs for a living for any occasion from garden parties to ethnic festivals. Before starting a second career in catering, he was a salesman for a farm supply company. “Actually, that’s how I got to thinking about roasting pigs. I worked with a lot of farmers and fed lots of pigs.

In 1970 his first attempt at pig roasting was done without any experience. He and the local fire chief roasted a pig for a fire company fundraiser. Other organizations saw the results and liked what they saw. Dochter soon filled his weekends with requests for his services and was on his way to what has become his full-time job. The business soon expanded to include chicken barbeque. Dochter provided the main course and the sponsoring organization added side dishes for a complete meal.

Not only an entrepreneur but also an inventor, Dochter has pictures of himself amidst the charcoal smoke of an early invention, a rotisserie built to accommodate 12 pigs at one time. One may envision a large pig roasting away with an apple in his mouth. Dochter, however, prefers using mid-sized pigs without the head because they can be handled by one person. No matter what size pig is used, they all smell good when they are roasting; the source, says Dochter, of his best advertising. Whenever possible, he likes to have locations at fairs and festivals downwind from the largest crowds.

In 1973, Dochter and his son, Mike, took the business on the road. “We decided to build a trailer which was a complete kitchen,” he said. The 16-foot trailer had four rotisseries and sufficient work surface to serve 3000 pig roast sandwiches in one day. They finished the portable kitchen in time for a Pennsylvania German festival—minutes before the arrival of the health and safety inspectors who had to pass the equipment prior to the opening day of the festival. The following day, the Dochters had been roasting pigs for about two hours when a man stopped by the trailer and commented that he had never seen an operation like this one. Dochter joked, “Neither had I until the day before.”
Asked about his most memorable moment after that first shaky start, Dochter relays a story about a pig roast he served for a yacht club event on the Hudson River. "We cooked everything on land but served dinner on the entertainment barge."

The business expanded again in 1974 to include a series of festivals held at a ski resort in Hunter, New York. Dochter added a second stand to prepare his own recipe for breaded mushrooms and fried cheese. Both are popular snacks to eat while strolling around the Folk Festival.

Dochter became acquainted with the Kutztown Folk Festival in 1977 through his neighbor, Mark Eaby, Folk Festival Director. For the first two years at Kutztown, the mushroom and cheese snacks were served. Two years later, the Pig Roast was added to the Kutztown Folk Festival's food stands.

The mouth-watering smell of roasting pork soon draws a hungry Festival crowd to the Pig Roast Stand and the comfortable cool dining area.

While major festivals keep Dochter busy during the summer, he remains busy the rest of the year catering public events such as auctions, open houses, wedding receptions, and fundraisers. His wife of forty years, Betty, is always there to lend a hand. He uses the slower winter months to test new recipes and promote specialty items such as his corn cob jelly and chutney, the latest addition to his repertoire.

When asked about his most valuable experience of being in business, Dochter does not hesitate to comment on friends. "I've made friends all over the world through this business. People from the United States, Canada, and Europe. For a few weeks every year, we put in very long hours together and always look forward to seeing one another again."

Who can resist a steaming bowl of homemade bean soup with tender chunks of roast pork?
When people ask us how we got into crafts, we say “Almost by accident.” Henry has a masters degree in science education, and Linda a BA in general studies. Henry left teaching after 6 years for a “better job”; while Linda was a full-time mother of 2 preschoolers in the Philadelphia area.

When the economic crunch came in the early 1980’s Henry found himself unemployed. “Well,” we thought, “if you’re unemployed you can be unemployed anywhere.” We got out a map of Pennsylvania, located the area with the fewest roads and moved there.

After settling down, the job hunt began, but it was a dead end. Looking back we must have been naive to think we could just “find a job” in a depressed area.

One day, while visiting a relative, we saw some wooden marionettes made by a distant cousin. They were rough and crude and only sparsely painted. We liked the way they moved and got an idea to make a more modern, brightly colored doll, that would sit or stand by itself.

What we had come up with was a way to live and work where we wanted, while traveling to sell our craft. “Would anyone buy them?” we wondered. There was only one way to find out, so we began.

That was in 1982 and now, almost 8 years later we are still at it. We started with only 5 figures and it took us about 2 weeks just to come up with those original 5 before we ran out of ideas. We made a few of each and thought they were fantastic as we started exhibiting them to the public.

Our first show was actually a doll show and a woman asked us to make a railroad man doll for her to give to her husband, who was a railroad enthusiast. We didn’t know if we could, but we said sure, and then figured out later how to do it.

The next show we had 6 dolls and someone wanted to know why we didn’t have a Santa Claus doll for her collection. We ran home and made one. Probably our best ideas come from the public.

Today our collection is over 130 individual characters. When we look back at those early dolls, we cringe with embarrassment and wonder how we had the nerve to try to sell them, but sell them we did, one at a time, just the way they are made.

There were no patterns to follow and no stencils to buy. We’d never heard of companies that sell pieces for you to assemble or designs to spray or roll onto a surface—and this was good, because we were forced to come up with a unique kind of wooden doll.

Being a natural material, wood has been used to make dolls since before history was recorded. They were used as fertility symbols and companions for the dead. The first
A doll made for a child seems to be from ancient Greece, and during the Middle Ages they were used for religious purposes.

After the Renaissance came the more familiar dolls of today. They were used as models for dress makers. In the 1800's in Germany and Italy many cottage industries sprang up carving wooden dolls. These were some of the first jointed wooden dolls with a one-piece head and torso with ball joints and swiveling waist. The small dolls had pegs for legs and arms. The most famous of this type were the dolls dressed by Queen Victoria.

As other materials became more popular, the wooden doll became something made by "Grandpa"—whittled from a twig or block of wood. Wood for dolls just did not lend itself to mass production and so materials like porcelain, wax, and china became more common, although there was a short attempt by a manufacturer in Philadelphia to produce an intricately jointed wooden figure. Occasionally someone will come up to us with some family heirloom wooden jointed doll requesting repair.

Mrs. Santa, Santa himself, the Old Salt, George Washington, Betsy Ross and the Minuteman are just some of the hundreds of jointed wooden dolls designed and crafted by Henry and Linda.
The one-jointed figure common to most craft shows goes by many names and is similar in many ways to our dolls. Called the Limberjack, Dancing Dan, Colonial Dancing Doll, among other names, they actually can be made to tap dance on a spring board. Often our doll is mistaken as this type and although we do make them, it is only a side line for us as we concentrate on figures that will either free stand or else sit down.

There is no production work in our technique. We must admit we did try it on some of the less creative parts of the process, but were never satisfied with the results.

After deciding on creating a new character, we work out a pattern on cardboard and from there transfer it to wood. Almost all the dolls are made from a combination of white pine and hemlock which is hand selected from local mills and lumber yards, although occasionally we throw in some hardwoods.

After each piece is individually cut out of a board with a bandsaw, the rough edges are removed. From there details and dimensions are whittled in and each piece hand sanded. The dolls have anywhere from 9 to 27 individual wooden pieces.

Assembly is the really critical part. Hardware must be inserted in just the exact spot or the doll will not balance to stand or sit.

When we made our very first dolls, the one's that were meant to stand, and sit, we thought, “This is easy.” The next group we made fell over. None stood or sat. That's when the realization came that this was more complicated than we thought. It wasn't until we had made about 600 dolls that we began to feel that we were “getting it.” There really was an art to assembling them and we were getting proficient. Had we realized in the beginning how exacting the assembly was, we may have decided on another craft. Today we still assemble some inaccurately, but what we have learned best is how to make them right without destroying part of what was made.
After assembly, the wood is sealed by hand to prepare the dolls for painting, which is also done one at a time without stencils or air brushes. We don’t dip them in varnish or paint due to too many surfaces and joints. Too much varnish can freeze a moveable part and too little will cause the paint to run. Our paints are acrylics because they dry quickly and are water soluble. They also give quite a durable finish. The next day they are brush varnished again, by hand, and we use a special varnish on white paint to prevent yellowing.

Occasionally someone will order an unpainted doll from us with plans of painting it themselves. This usually results in a phone call late in the evening. The dolls are difficult to paint because of the joints. Most artists, as good as they may be, are not used to painting moving parts. We can just picture these artists, sitting down to relax and paint one of our dolls at the end of the day, but getting very frustrated. The question they ask when they call is “How do you paint this, it won’t sit still for me?”

After almost 8 years, we have seen our collection grow from a handful of characters to one so large we can barely display the full range of our work. We can only wait and wonder how many new characters we will have in 8 more years. Will we, at that time, feel the same way about today’s dolls as we now feel about our originals?

This photo illustrates the number of parts needed to create a ballplayer doll.
“Digging dusky diamonds” is a line from a very old mining song my husband and I heard as children, our grandparents and uncles worked in the Anthracite mines. Dusky or Black Diamonds—its a very good description. Anthracite contains 80 to 90 percent carbon and a small amount of impurities. Diamonds are 100 percent carbon. Before the continents moved apart scientists claim an area of the northeast United States was attached to Africa. We have the coal. Because of the great intensity of the heat, Africa has diamonds.

Anthracite coal was formed millions of years ago from plant and animal life. In the Appalachian mountains of Pennsylvania the weight of the mountains pushed over a soft coal bed with a great deal of pressure. The water and gas were driven out gradually. It formed a hard dense compact black rock.

Many people ask, “What did the Pennsylvania Dutch have to do with coal mining?” First of all, Philip Ginder was a Pennsylvania Dutchman. He came from Germany at the age of 16 in 1745, settled in Berks County with his family. Later he moved northward to Mahoning Valley. It was on a nearby mountain top where he discovered the coal. The town of Summit Hill is now located on top of this mountain.

Second, the first people who removed coal from the ground were the Pennsylvania German farmers of the valley. The coal was quarried from the outcrops on top of the ground. They were called “coal cutters”—not miners.

Third, later, when the coal was mined from under the ground, many of the mining engineers were Pennsylvania Germans. Today the coal is being removed from the top down again; it is called strip mining.

Philip Ginder was promised 308 acres of land for showing some Philadelphia businessmen the site of his discovery. In 1792 with 10,770 acres of land from Mauch Chunk (renamed Jim Thorpe) to Tamaqua, the Lehigh Coal Company was formed. This land has continuously produced coal and will for many generations.

Unfortunately, Mr. Ginder did not fare as well. He didn’t receive his land patent until 1797. Sometime after 1805 another man claimed title by right of a prior survey. Ginder became dispossessed and despondent. He left the area. He is believed to have gone northward to Berwick, Pennsylvania. His date of death and gravesite are unknown.

The discovery of Anthracite in this region led to the building of canals along the Leigh and Delaware Rivers, from Mauch Chunk to Philadelphia. The coal was transported in this way. This is claimed to have started the industrial revolution in eastern Pennsylvania. In 1820, the Lehigh Coal Company and the Lehigh Navigation Company merged and became known as the Lehigh Coal and Navigation Company. (The L.C. and N.)

There is nothing on record as to when anthracite was first made into decorative items. At least, we haven’t found any. We do believe it could have been done over 100 years ago, from stories people have told us. The German people were very well known for their skills in polishing stones, optical lenses, and diamonds. It could be that these talents were passed on to relatives, who brought it over with them. Being industrious and frugal, they may have made some adaptations of their own to polish coal. In sparsely populated areas, settlers were isolated and made use of what they could find or had on hand.

The authors craft many kinds of polished coal jewelry, including bracelets, earrings, and bolo ties.
Years ago our daughters were asked what we picked from our garden. She promptly answered, "Stones!!" Yes, she was right in more ways than one. We did pick stones to make the soil better. Sometime after that, the garden brought an unexpected bounty in the form of a cash prize. This was invested in materials to build stone polishing equipment and books on the subject. John built all the equipment we needed and by reading, we taught ourselves the craft.

The girls and I hunted rocks from our area. None proved satisfactory. We then purchased more colorful stones to use for our own enjoyment.

People saw what we did and inquired if we polished coal. We never thought of doing it. Coal was so common to us. We heated our homes, wrote on pavements, and used it for eyes in snowmen. After it burned, the ashes were used to spread on icy pavements, and streets. We never thought of it as being pretty.

We could not find anything in books on how to polish coal. We could not find anyone to give us any help. After a long period of trial and error, we came up with a long lasting shine.

It is a very dirty job, but we do it. How dirty is it?? After several hours of working with the coal, John is so dirty that his hands won’t come clean for a week. You can see first hand by watching John work with the coal at the festival in Folk Arts and Crafts Building Number II.

Coal is an unclassified black rock, being neither a mineral or a gem because of its composition. It isn’t always exactly the same. This proves very frustrating when working with it from beginning to end. Many times a lot of partially worked pieces end up in the coal bin; to be burned in the furnace.

First, we must select the hardest coal we can find. John or I cut the coal into pieces with a diamond saw. When it is being used for jewelry we trace the shape on to the slice from a template. We can only hope the coal piece will end up in a specific setting size.

When the coal is being sawed, sometimes it will break into smaller pieces. This happens because of unseen seams or soft spots. It may look hard; occasionally a few inches inside a lump we will find a softer layer of shale or carbonized wood or animal life. We can’t polish this coal to the same shine as the other.

After the coal is marked with the template size, John attaches it to a stick with wax. This enables us to grind the coal to shape without grinding our fingers. It is rotated like peeling an apple against the wheel. Sometimes in this process a softer layer can be exposed which makes it useless. We then start over again with another piece.

The stone must be sanded by hand. From course to fine, the same as you would a piece of wood. Most of the sanding is done by the females of our family.

Next, comes the buffing. This is done on a wheel. It is rotated so the heat will not build up. If the coal gets too hot it can form a blister and pop into pieces. Finally, to create the high sheen we hand rub it. John removes it from the sticks. The excess wax is removed from the bottom of the stones.

The girls and I attach the coal pieces to jewelry settings and accessory pieces, such as buckles and bolo ties. We have 4 styles of jewelry in our display, irregular shaped nuggets, smooth and nugget faced standard sizes and free forms.

In addition to jewelry we produce articles for the home and office such as one of a kind clocks, one of a kind pen sets, one of a kind lamps and various other ornamental pieces.

1990 will be our 14th year at the folk festival. Since 1983, we have exclusively displayed our coal products only at the Pennsylvania Dutch Kutztown Folk Festival. We look forward to it every year. People come here from around the world. Come visit with us in Craft building number II.

Coal is the rock that made Pennsylvania famous when Coal was King.
The Pennsylvania Long Rifle had a long and glorious history. The rifle evolved in an area of Pennsylvania which today is known as the Pennsylvania Dutch area. As the population of our early Pennsylvania ancestors grew and spread over the state (usually following the easily accessible river routes) the rifle also moved with them. Due to the less than adequate communication between gunsmiths, the building of the rifle took on different characteristics, each indigenous to the predominant gunsmith of a particular region.

Each of these regional characteristics is today known as a "school." There are nine "school" classifications for the Pennsylvania long rifle. The area in question is by today's standards relatively small. But in our ancestors' time it was quite a few travel hours, if not days. The area stretched from Northampton County in the northeast through an ever widening wedge south and west to Franklin County in central Pennsylvania, and also included some parts of Maryland. The first Pennsylvania rifles were probably produced in about the center of the previously mentioned area, that being Lancaster.

The first Pennsylvania Long Rifles produced were not the beautiful pieces of working art which are today displayed in many of the areas leading museums. They were for the most part functional tools of the day. They were used for providing meat for the table, protection from the sometime hostile Indians, and for the occasional Sunday afternoon contests between competitive neighbors. The first rifles were simply lock (the firing mechanism), stock (the wood used to hold the barrel and lock), and barrel (no explanation necessary). Only in the middle and late stages of the evolution of the rifle came the fancy engraving, the expert carving, and the beautifully inlaid metal patchboxes found on today's museum pieces. Relatively few original rifles remain today. This is due to the fact that the original rifles were used until they were simply worn out. Rifles were repaired time and again until the feasibility of repair was uneconomical, then they were replaced.

The ideas for the Pennsylvania Long Rifle came to this country along with our European ancestors. The immigrant gunsmiths came to Pennsylvania from such places as Germany, England, Scotland, and France. Our German ancestors brought with them short, heavy-barreled hunting guns. The barrels were rifled which produced great accuracy. These guns were cumbersome because of their weight and large bore size. Our ancestors from England and Scotland came with a somewhat longer gun, but the barrel was not rifled. While this weapon was more mobile, it was not as accurate as the German rifle.
During the evolutionary process the amalgamation of thoughts bore the first Pennsylvania Long Rifles. They were still rather cumbersome, but the length of the barrel was increased, the inside of the barrel was rifled, and the bore size was decreased to conserve on the use of powder and lead shot. The upstart rifle immediately showed its superiority to its early ancestors in that it was much more mobile and much more accurate at greater distances.

Over the next one hundred years (1750 to 1850) more refinements continued to improve the quality of the gunsmith’s product. The invention of the repeating rifle and the soon to come smokeless powder lead to the Pennsylvania Long Rifles demise and loss of usefulness.

The propellant used to ignite and fire the rifle is a combination of elements which were readily available to our ancestors. Black powder was first invented by the Chinese people many hundreds of years ago. It is a combination of charcoal, potassium nitrate (saltpeter), and sulphur. When these three elements are combined in the proper proportions and crushed to the right consistency they produce a powder which when ignited causes a very rapid expansion of gases. When the gases are confined in the unyielding confines of the rifle barrel they cause the round lead bullet to be forced out of the muzzle of the barrel at a great velocity. This, in its most elementary form, is how the Pennsylvania Long Rifle works.

The Pennsylvania Long Rifles being created, or re-created, are today far superior to those produced one hundred fifty to two hundred fifty years ago. This is due to the fact that the metallurgical technology of today produces a more uniform and higher quality metal for us to use. About the only thing that remains constant is the quality of the wood used in the production of the stocks for the rifles. Mother nature has not yet improved the basic quality of the tree since our ancestors’ time.

Eighteenth century gunsmiths created their rifles by manufacturing each metal part (i.e., lock, barrel, inlays, etc.). Today, many rifles are built from pre-built parts.

The first step in the production of the rifle was making the barrel. This was a laborious process which required a great deal of time and patience. The barrel was not drilled and rifled as today’s modern barrels are done. The early gunsmith started with a flat bar of iron, and through a process of heating and shaping on specially constructed anvils, formed it into a round tube. The tube was completed by inserting a round mandrel into it and hammer welding the seam closed. This is the reason that the barrels of practically all Pennsylvania Long Rifles are of octagon shape. The hammer welding process caused a flat spot on the portion of the barrel where the seam was located as well as a flat spot on the exact opposite side. To make the barrel uniform, three more hammerings were required and thus the octagon shape resulted.

The pictures show some of the necessary steps to load the long rifle. Top to bottom—filling the measuring horn with black powder, pouring the powder into the muzzle of the barrel, starting the patched ball into the muzzle and using the ramrod to seat the bullet into the breach of the rifle.
Next, the rough barrel was reamed and polished on the inside by using a hand operated gunsmithing tool which resembles today's modern lathe. The polished barrel could then be held up to a strong light. When peering through the barrel, rings of decreasing size would appear. If the edges of the rings were concentric, the barrel was straight and could be rifled; if not, the barrel would require heating and straightening. A straight barrel then required many hours of draw filing to flatten the sides of the octagon and to remove the hammer marks. This process completed, the barrel was then ready to be rifled. Rifling is the process of putting lands and grooves on the inside of the barrel.

The lands are the high parts of the twisted rifling which "feel" the sides of the bullet as it is forced out of the barrel by the expanded gases of the ignited powder charge. The twist or spin put on the bullet causes it to keep twisting as it goes through the air and thus maintain a straight flight. An analogy can be made to a football pass. A spiral motion is put on the football as it is thrown thus causing it to fly straight. This is the same principle applied to the bullet of the long rifle.

Enough of why the rifling is needed, now we have to know how it is done. Our gunsmithing ancestors used a tool called a rifling bench to complete the process. The machine was usually built by the gunsmith, as were practically all of his tools. It was a hand operated machine which cut the grooves into the barrel. The rifling process was also a long and laborious one and would almost double the cost of the finished product. This is probably the reason why the gunsmiths produced so many more un rifled or smooth-bore guns, than they did rifled ones. Once the barrel was rifled a threaded plug was fitted into the breech of the rifled barrel. The first major component of the rifle was now completed.

The next step in the production was selecting the wood to be used for the stock. A colonial gunsmith would select a hardwood tree which produced a wood suitable for the stock. The wood most often selected was maple or cherry due to the fact that this wood was hard enough to stand the rigors of heavy usage, yet light enough to be mobile. Oak and hickory were available, but they were heavy in comparison to the other woods mentioned. Walnut, of which many modern gunstocks are made, had not yet been introduced into this country from Europe. There were no native walnut trees.

Once the tree was selected and cut down, the gunsmith would saw the tree into thick planks and air dry the wood for well over a year. The drying process was very important because wet wood checks, or cracks at the ends as it dries.

A modern gunsmith need only go to the nearest reputable lumber company and request the type and size wood required. Even better are the shops specializing in catering to the modern gunsmith’s needs. They can provide select hardwood stocks in varying wood grades. The grades vary from relatively straight-grained woods to knotty graining called “bird’s eye.” The knottier the grain of the wood, the more definition on the finished product. This type of wood produces the “curl” or “tiger stripe” reminiscent of the finest quality rifle.
The next step in the construction of the rifle is the drilling of the ramrod hole. This hole in the stock is necessary to hold the hickory rod used in the loading process of the rifle. The butt plate usually made of brass or iron, is installed next.

Once the essential aforementioned assemblies are installed on the rifle that wood removal and final shaping of the stock can take place. When I once inquired of an old gunsmith how he determined how to shape the stock and how much wood to remove, he told me to, "take away anything that doesn't look like a long rifle." I suppose that is the reason that the gunsmith was a true artist. Each rifle was a hand crafted work of art, with no two rifles being exactly alike.

Long rifle and flintlock pistol making is a way of preserving some of the history of our ancestors.

The long rifle without these necessary accessories, was useless.

Once the stock is roughly shaped, the brass or iron "furniture" is added to decorate the stock. This furniture could include fancy brass or iron inlays of various shapes and sizes. These inlays included anything from fish or bird shapes to eight sided stars that resembled the points on a compass. A fancy patchbox was one of the components of the artistry of the rifle. Not only were the shapes of the patchboxes unique, but the engraving on them was of the quality of fine jewelry. Another decorative process also evolved as the gunsmith became more and more artistic. This involved the carving of very intricate scrolling into the remaining unadorned parts of the stock.

As the era of firearms technology progressed, and the market for the long rifle decreased, the gunsmiths became more and more competitive in order to capture the dwindling supply of buyers. The later stages of the production of long rifles created such highly adorned guns that they came to the point of being gaudy. This of course is only this writer's point of view.

The last step in the rifle building process is finishing the intricately carved and inletted stock, as well as coloring and preserving the barrel and lock mechanism. The stock, after having been stained to bring out the natural grain of the wood, was sealed by using many hand rubbings of boiled linseed oil. The only thing left to do then was to finish the barrel and lock. This was done by using a controlled rusting process. The barrel and lock were permitted to rust, thus producing a browning effect, for a specific amount of time. When the desired amount of brown was produced through natural oxidation a light coat of oil was applied to the metal to arrest oxidation, and the process was complete. Today there are various synthetic dyes and stains available to the gunsmith, as well as chemical oxidizers to accelerate the oxidation of the metal parts. While the modern process is speeded up somewhat, the results remain basically the same.

After the gunsmith's job is completed, a small amount of periodic maintenance is all that is necessary to maintain the long rifle. The main thing to keep in mind is that black powder, once ignited, is very corrosive to metal. After firing the long rifle, a good cleaning of the metal parts using soap and hot water is essential. After a thorough cleaning and drying, a light coat of oil is all that is necessary to complete the periodic maintenance of the weapon.

With a bit of imagination it is easy to take yourself back to the era of our colonial ancestors and briefly re-live a period in history. Life was lived at a more leisurely pace, when time was not really of the essence. The artist, in this case the gunsmith, was free to pursue his art at a slower pace and the customer was willing to wait for the fruit of the artist's labor. The adage that states, "There is no future in the past," is a bit in error. Today's gunsmith pursues his craft as a hobby and is thus able to delve into his work completely. He is able to force out of his mind all of the modern day problems while concentrating on his art. Rifle building is not only relaxing, but is also a way of preserving a living history of our ancestors.
What is the difference between the Amish and the Mennonites, and what do the Mennonites believe? These are the two questions most asked by visitors at the Kutztown Folk Festival. These are valid questions, because for people who are not familiar with Mennonite-Amish culture, it can seem confusing and at times contradictory.

The best way to start is to go back in time to the formation of the Mennonite Church.

The Mennonites were one of the many groups that appeared during the Reformation in the early 16th century. The two prominent leaders of this time were Martin Luther, who brought reform in northern Germany, and Ulrich Zwingli, in the canton of Zürich, Switzerland. Both of these men were leaders in the Catholic Church: Luther, an Augustinian monk, and Zwingli, a priest at the Grossmünster church in Zürich. Martin Luther is given credit for the beginning of the Protestant Reformation when he nailed his ninety-five theses on the door of the Schlosskirche in Wittenberg on October 31, 1517.

About the same time, Ulrich Zwingli was becoming more critical of the Catholic Church, and in 1522 he resigned from the Church as a priest. It is the conflict between Zwingli and his followers that brings us to the point in time that marks the beginning of the Mennonite Church.

Many issues were at stake in Switzerland under the leadership of Zwingli, but he could only take the reformation as fast as the Great Council of Zürich would allow him. He was reinstated by the council, after resigning from the Roman Catholic priesthood, as an evangelical minister. Some of the reforms initiated by Zwingli were the discontinuance of images, crosses, and instruments in the church. Zwingli taught directly from the Bible in the language of the people. It was after a debate in October 1583 that the Council was not willing to implement a change in the Mass that Zwingli's followers came into opposition with their leader. He would not override the Council, but instead he would proceed with reform at the pace of the state. His followers insisted that it should be up to God, not to the Great Council. The young radicals who were influenced by Ulrich Zwingli now found themselves going deeper into opposition. The most well known of them was the son of a wealthy family in Zürich by the name of Conrad Grebel.

He was well educated and a playboy until his conversion in 1523. Grebel's and the other radicals' final clash with Zwingli was over the issue of infant baptism. After the birth of his son, Conrad and some of his friends refused to have their children baptized because an infant has no faith, and faith must precede baptism.

On January 17, 1525, Grebel and his fellow radicals lost a debate with Zwingli over the issue of infant baptism. The Council ordered that all children must be baptized or the parents would face punishment.

The small group felt that they must obey God rather than man, so on the night of January 21, 1525 Conrad Grebel, George Blaurock, and Felix Manz met in the home of Manz's mother. Grebel baptized Blaurock, who baptized the others. This is the birth of the Mennonite Church. We were called "Anabaptists" by our enemies, which means "rebaptizers." The group referred to themselves as Swiss Brethren. This January night was also the beginning of persecution among the Anabaptists. Felix Manz was the first martyr at the hands of the Protestants. He was drowned in the Limmat River as he uttered a prayer and his mother and brother shouted encouragement. Persecution would last the next two hundred years for thousands of Anabaptists; men and women would be tortured

by MICHAEL W. RHODE
and put to death by the Roman Catholics and by Protestants. By 1530, the movement lost most of its leaders, but Anabaptism spread like wildfire.

The sparks of this radical Christianity found their way to Holland, where a Roman Catholic priest by the name of Menno Simons converted and became a leader. Menno was such a prolific writer and organizer that his followers were named after him. Menno lived his life on the run because there was a price on his head. He lived a life committed to God and died of old age.

Because of persecution, Anabaptism spread into Russia, Poland, and Moravia.

In 1693, a Swiss Anabaptist bishop by the name of Jacob Ammann felt that the Church was becoming too worldly and should remain more separate. He also believed that church rules were becoming too lax in discipline and if a person is excommunicated they should be avoided or shunned. It is under this schism that we now have the Amish Church.

Through the invitation of William Penn, Mennonites arrived in North America on October 6, 1683. The first permanent settlement was in Germantown, where our oldest Meetinghouse still stands. The Amish didn't arrive until 1736, making their first settlement in Berks County north of Kutztown. Today, there are no longer any Amish living in Berks County.

Our first minister in the new world was William Rittenhouse, who built the first paper mill along the Wissahickon Creek.

It is the settling of Mennonites in Pennsylvania which makes them a vital part of the Pennsylvania-German culture. Because of their simple dress, they have always been known as the “Plain Dutch,” as compared to the Lutherans and Reformers who are known as the “Gay or Fancy Dutch.”

Today there are over 96 different groups of Mennonites and Amish. As you can see, there is no simple answer as to how we differ. The differences that do occur are in lifestyle or outward appearance.

We are all bound together by the same birth in 1525 and the same basic beliefs. Among the Mennonites, you may have those who drive a horse and buggy such as those around Kutztown, or you may have those who are very liberal in their dress and lifestyle. Also among the Amish, you have the greater part who drive horse and buggy, and those who drive cars. When talking about the differences between Mennonites and Amish, it is difficult because of the variety. The easiest dividing line is between what we call the Old Order groups or those who drive horse and buggy and dress very plain, and those who don’t. I am a member of the “Old” Mennonite Church, which is the

Michael is ready to answer all questions about the Mennonites and the plain people.
He has available literature for additional information.
largest and oldest, yet I drive a car, use electricity, and teach in a public school. My dress is like any other person’s in my profession, and you would probably be unable to tell that I am a Mennonite. Yet within our own church, you may still find men who wear the plain coat and women who wear a caped dress.

I would now like to concentrate on our basic beliefs, because this is why we are neither Protestant nor Catholic and why all 96 different groups that I mentioned are still one, and that is our Anabaptist Theology.

As Mennonites we are a Christian sect, not a cult, and in many ways we are similar to other Christian groups. Like other denominations, we believe in one God who exists eternally as Father, Son, and Holy Spirit. We believe that the Scriptures are the inspired word of God and he has revealed himself through the word. Another basic belief is that man is created in God’s image and all things were created by God. We believe that man has sinned, but we have a Mediator between man and God who is Jesus Christ, who died on the cross to redeem us. Like other denominations, we believe that salvation is by grace through faith in Christ. Works are a fruit, not a means, to salvation. As a Christian denomination, we believe that the Church is the body of Christ, the brotherhood of the redeemed, a disciplined people obedient to the Word of God, and a fellowship of love, intercession, and healing. I would like to stress that as Mennonites or Anabaptists, we do not believe we are ‘the’ denomination. It takes many parts to make a body, so we see other denominations as brothers and sisters in Christ. We are a mission-oriented church, which takes seriously Christ’s commission to go into all the world to make disciples and minister to every human need.

Now, what is it that makes Mennonites different from other groups? The following are distinct practices and beliefs that have been with us for over the past 400 years.

Many historians give credit to the Anabaptists as the first ‘free’ non-state church. Separation of church and state has always been stressed. Of course, this was a radical belief in the 16th century, when the church and state were one. Today it is taken for granted.

The Bible is the center of our life and faith. In our Anabaptist thinking, obedience to God is our vocation and everything else is secondary. An example of this would be the rejection of a well-paying job if it came into conflict with the teaching of scripture.

We believe that baptism is a symbol of the spirit cleaning from sin and commitment to Christ. Infants are not baptized, because we believe there should be a profession of faith beforehand, which a baby cannot make. Baptism may occur any time after a person has made his commitment and profession of faith.

Another distinct belief that is common today but was a radical step in the 16th century is voluntary church membership. A person has a fee choice in entering and leaving the church. This would include excommunication because a person who has become a member of the body of his own free will has voluntarily chosen to obey its doctrines; thus if that same person has gone astray and is unrepented, he has given up his membership freely.

A practice that is fading in the larger Mennonite church but that is required among the Old Orders is the women’s head coverings. These are worn by women in their obedience to Paul’s instructions in Corinthians 11:2-16. The plain clothing worn by men and women is also disappearing among the greater church but is required among the Old Orders. Among these groups, it is an expression of separation from the world, humility, modesty, and simple living.

As Mennonites, we generally celebrate communion twice a year. The Lord’s Supper is symbolic of the blood and body of Christ and his broken body and shed blood. At the same time, we practice feet washing. The church is divided physically between men and women where tubs of water and towels are provided. We believe that the washing of each other’s feet is a symbol of brotherhood, cleansing, and service. Afterwards, the right hand of fellowship and the holy kiss are extended as symbols of Christian love.

Probably the distinct practice and belief which is most rejected in other groups and those outside of the Anabaptist teachings is that of peace and nonresistance. Along with the Quakers and Brethren, we are a historic peace church. We believe that it is the will of God for Christians to refrain from force and violence in human relations and to show Christian love to all men. In history rather than taking another life, we have been ourselves persecuted and at many times put to death. During the American Revolution, Mennonites had their property confiscated and sold, and some were thrown into prison. It wasn’t until World War II that we were allowed to claim conscientious objection. Our service took forms of humanitarian duties in hospitals to fighting forest fires. Mennonites have lost their lives in peaceful service. Several were killed as missionaries in Vietnam, and one was kidnapped and is still missing. A part of this peace witness is the refusal to file suits.

The last distinct belief I would like to touch upon is the non-swearers of oaths. We believe that we should be honest at all times.

The Mennonite Church is not static but a growing body. The Old Order Mennonites and Amish are the fastest growing of our Anabaptist groups because of their large families. We have had a 25,000 increase in the past two years. Today we number about 803,000 members in 164 organized bodies in 60 countries. The United States and Canada have the largest population, with Africa in third place. Today over one-half of the Mennonites in the world are from non-German backgrounds. The Pennsylvania-German area of southeastern Pennsylvania still has one of the heaviest concentrations.
Festival Focus

on Pennsylvania Dutch Food

CLEAR TOY CANDY

ICE CREAM TREATS

SAFE FRUIT

SPARERIB DINNERS

APPLE BUTTER

BEAN SOUP & ROAST PORK SANDWICH FAMILY STYLE DINNERS

FARMER'S MARKET

OVEN-BAKED BREAD SANDWICHES

SOFT PRETZELS

"EAT-AS-YOU-GO" FOOD

CLEAR CHICKEN TOY CANDY AND WAFFLES
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 Dreiblebis.

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 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 the Amish way-of-life is presented by their neighbor, Mel Horst.

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.

HOEDOWN STAGE

3

HOEDOWNING SQUARE DANCING • JIGGING

Time: Noon; 1:00 P.M.; 2:00 P.M.; 3:00 P.M.; 4:00 P.M.
(6:00 P.M. Free For All!) CHOOSE A PARTNER AND DANCE!

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!

WALKING FIDDLER AND WALKING MAGICIAN

Be sure not to miss the fiddler and the magician. Visitors will enjoy listening to our award-winning fiddler as he strolls throughout the Festival Grounds. Children and adults will delight in the impromptu magic shows that the magician stages all over the Festival Grounds.
Welcome to the annual

4 DUTCHIFIED ENGLISH
Place: Hoedown Stage
Time: 10:00 A.M., 11:00 A.M.,
2:30 P.M., 5:30 P.M.
Come and hear a hilarious
talk on the funniest regional
accent, Pennsylvania
Dutch.

5 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 A CLOSER LOOK AT THE WONDERFUL

8 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.

9 PENNSYLVANIA RIFLE SHOOTING
Place: Rear of Gunsmith's Tent
Time: On the Hour
Gunsmiths demonstrate the loading and
firing of a Pennsylvania (Kentucky) flintlock rifle.

10 A CELEBRATION OF EDUCATIONAL PROG

13 GARDEN TOURS
Place: Herb Garden
Time: 11:00 A.M.,
1:00 P.M.,
3:00 P.M.,
5:00 P.M.
Garden tours include explanations of
various herbs which are popular with
Pennsylvania Dutch Cooks.

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

16 A DAYTIME GATHERING...9 A

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 COUNTRY KITCHEN
Place: The Country Kitchen
Time: 9:00 A.M. to 7:00 P.M.
Expert cooks use an old-fashioned
wood-burning stove to prepare many
Pennsylvania Dutch favorite foods.
SHEEP SHEARING
Place: Hoedown Stage
Time: 12:30 P.M.
Experts demonstrate and explain various sheep shearing techniques.

HORSESHOEING
Place: Hoedown Stage
Time: 11:30 A.M. & 3:30 P.M.
Come and listen to an explanation of horseshoeing as still done in the "Plain" Pennsylvania Dutch Country.

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.

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.

BEEHIVE GAMES
Place: Between School & Ida Bond's Hotel
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.

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.

DR. BUMSTEAD'S MEDICINE SHOW
Place: Between Country Kitchen & Church
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.

7 P.M. (Gates close at 5 P.M.)
TWENTY-SIX YEARS OF JOY

From very humble beginnings, the Kutztown Folk Festival's Annual Quilting Contest has grown to become America's premier quilting event. Visitors will find 38 prize-winning quilts, which have won over $5,000.00 in prize money, hanging among 1,600 exquisite examples of the quilter's art. All these quilts are for sale for under $483.00.

This year, visitors will find a large selection of books and other quilting "stuff" to fulfill all their quilting fancies and fantasies. The Quilting Building is open from 9:00 A.M. to 7:00 P.M. Visitors will always find a group of ladies quilting and these folks will be happy to answer any questions. The rest of the staff is also ready to lend a helping hand.
Festival Focus

Wooden Spoons Maker

Calico Clothing

Lace Making

Marquetry

Goldsmith

Redware

Lamp Maker

Country Folks

Metal Casting in Sand

Wreaths

Farm Animals
Printing from hand cut wood blocks has become a TRADITION at the Kutztown Folk Festival. Annually for the past 18 years, I’ve enjoyed designing and cutting a new block print, and printing “farm” animals as part of my demonstration at the Folk Festival. The wood blocks are printed by both the hand method, and on an antique solid metal proof press that was used in a newspaper office about 100 years ago.

Prior to inking and printing, however, I use a black felt marker pen to make a drawing on a clear pine or bass wood plank. Of course, keep in mind that the image drawn will be reversed when printed. Using conventional wood cutting tools, primarily a straight edge knife, a gouge and "V" shaped knife—the "negative" areas are cut from the wood block. The areas that are not cut, that is the "positive" image area, will receive the ink. At that point, the block is ready for a "proof" or trial print.

Using oil base offset printing ink, it is distributed evenly with a rubber roller, first on a glass plate and then on the block itself. Oriental rice papers are preferred for printing, and I use a bamboo rubbing pad, known as a "baren" to transfer the image from the block to the paper. A wooden spoon may also be used to apply additional pressure. Then the final pressure is applied using the hand powered solid metal proof press roller.

The printing procedure outlined here is probably one of the oldest of printing methods. The Orientals innovated the hand method of block printing, and these concepts were further refined in Germany during the Middle Ages.

During the early years of the American Republic, many Pennsylvania printers made use of wood blocks when printing public sale posters and newspaper ads. One of these itinerant printers who went from town to town in eastern Pennsylvania was Peter Montelins of Reamstown, Lancaster County, Pennsylvania.

Mr. Montelins was probably one of the more creative folk art printers. He established the first printing office in his town about 1809 and later moved his craft to Sunbury, Pennsylvania.

by Constantine Kermes
His block prints, depicting birds and figures in a folk art manner, are popular with collectors today and bring high prices at antique auctions.

The subject of depicting farm animals in my Folk Festival block printing demonstrations was chosen by me as a way of appealing to a broad cross section of Festival visitors—both children and adults. The blocks are printed using black ink with a red-orange accent (usually the sun) in one corner, making it possible to print both colors at one time. On prints where the colors overlap, it becomes necessary to prepare a separate block for each color and print these in proper alignment.

The first in the farm animal demonstration series was a "running horse" printed in 1972. This print was photographed at one of the demonstrations by the National Geographic magazine staff, and then appeared in the April 1973 issue which featured an article on the Kutztown Folk Festival.

The first step in creating a block print is a Kermes hand carved wood block. The ink roller must be thoroughly inked with quality offset ink. The author carefully inks the wood block with a soft rubber roller. After a fine quality rice paper is carefully placed onto the inked block, the paper is pressed into the ink with a bamboo "baren."
Additional pressure is applied with a wooden spoon, which helps to control variations in the ink deposit.

In the final printing step, the author rolls the heavy proof-press roller over the paper.

The paper is carefully peeled off the wood block.

Kermes, the artist, proudly shows the finished matted print.

In addition to the horse, some of the more popular prints have been the “pig,” “cat,” “cow,” and “geese.” Some loyal visitors to the Folk Festival have made an annual ritual of acquiring each print as it has been produced. For instance, the corridors and offices of Penn State Ag Extension office in Milford, Pike County, Pennsylvania, have about fifteen of these prints on display.

So, should you visit Folk Arts and Crafts Building II at the Kutztown Folk Festival, you will have an opportunity to see the block printing procedure in action, and will have an opportunity to acquire a print, thereby becoming a part of a TRADITION.
In July of 1978, Robert and Judy moved to Robert’s family’s farm near Eflan, Virginia in the Blue Ridge mountains. Without a clear idea of what we were going to do we set up shop in the old cabin complete with potbelly stove but no electricity or running water. Fortunately we had a creek nearby so when Judy wanted some water she would say, “Robert, run down to the creek and get some water.” So I guess we had “running water.”

The first order of business was to earn enough money for extravagant things like food for the winter. So Judy got a job at a neighboring county elementary school teaching reading. She had earned her degree in reading from Adams State College in Alamosa, Colorado, about 200 miles south of her hometown of Oak Creek, Colorado. It was at Adams State that she met her future husband Robert who was studying journalism at the time. Judy enjoyed teaching the kids but not the twenty mile commute.

The following Spring we decided to go into the organic fruit and vegetable business. Armed with our “brand new” 1953 tractor we planted one acre of spaghetti, acorn and butternut squash, cantaloupes, pumpkins, ornamental gourds, tomatoes and blueberries. Judy also started a small herb and dried flower garden.

But our biggest on-farm business that year was started by chance. One morning just after Judy had left for school I noticed some people up on top of a hill on our property. I went up to investigate and discovered three men digging up little trees on our land. After they explained that they thought they were on someone else’s land, they agreed to pay for all the trees they had dug and wanted to know if we had more. After they left, the word got out to the other “tree diggers” and we’ve had plenty of tree business ever since. Most of the wild trees we sold, including dogwood, redbud, maple and ash were transplanted in new suburban subdivisions in the Washington D.C. area. We soon started planting our own nursery stock, mainly white pine and Norway spruce.

We expanded the fruit and vegetable farming the next year but we were beginning to see that dried flowers and crafts were going to be more in our future.

Judy had started making different products with the herbs she had been growing. She became proficient at mixing herbs and essential oils into various scents of sweet-smelling potpourri. This is the origin of the names of our business—Judy’s last name—Sweetland. We packaged the potpourri in sachets, pillows, spice ropes and sold it loose by the cup.

The first craft show we participated in was at a meeting of an organic farming group we belonged to. Many of our first customers probably bought from us because they were our friends. We also sold quite a bit to each others’ families. This gave us confidence but we knew that in order to make a living, we would have to sell to the rest of the public. We also had to develop more products.
In 1980, Judy took a one-day class on Appalachian egg baskets. After learning the fundamentals of rib construction baskets, Judy started incorporating natural vines that grew wild on our farm, mostly grapevine and honeysuckle, into her baskets. The natural tendrils and unusual shapes of the honeysuckle lent an individuality to each basket.

In 1984, while on an Easter-time trip to Robert's aunt and uncle's house in southeast Virginia, we discovered the most wonderful vine—wisteria. Once established, wisteria is a vigorous climbing, twining vine with long, hanging clusters of white or lavender flowers in spring. But to a basketmaker, their vines form an infinite number of shapes that can make a basket truly one-of-a-kind. Most of the places we got wisteria were from the yards of long abandoned homes. We traveled back and forth to our secret lode of wisteria every few months. Eventually the more interestingly shaped vines became harder to find even though it grew ten to twenty feet a year. It was quite by accident, when Judy discovered that some wisteria we had coiled up and let dry had retained the same shape as when it was first wrapped. This technique allowed us to make our own interestingly shaped vines simply by wrapping the wisteria around a stick and let dry partially. Ever since this discovery, wisteria has been a mainstay in our baskets.

For several years we wholesaled our baskets to craft stores and galleries in 25 states but have since scaled that back to primarily craft shows and folk festivals.

In 1982, Judy took a class in flower arranging at a local vo-tech high school. While only a small part of the class was devoted to dried flowers, the basic techniques she learned for all flower arranging were helpful in developing her own style.

About this time, Judy started noticing the increasing number of grapevine wreaths pictured in the home decorating magazines. We didn't know how to make them but decided that since we had so much wild grapevine growing on the farm we should give it a try. So one day Robert pulled some grapevine out of a tree, wrapped it around a five gallon bucket and tied it up with some string to hold it together.

Grapevine wreaths are popular for decorating.

The grapevine wreaths with dried flowers are beautiful and desirable decorations.

The authors' baskets take many shapes, often dictated by the materials used in their construction.

Smaller natural materials are often mounted on small sticks, making them easier to arrange and longer lasting.

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We weren't really proud of these first grapevine wreaths but we took them to our next craft fair at a small church. At first we were too shy to set them out but eventually we put one up in the back of the booth. Within minutes someone picked it up and bought it. Other people asked, “Don't you have any more?” So I brought the rest in from the truck and they were sold in about fifteen minutes.

All the while Robert was becoming more proficient at growing and drying dried flowers. By the following year, we were decorating our grapevine wreaths with dried flowers. These wreaths are still our best selling item.

By 1983, we had finished building our home that was really a three-story workshop with a small living quarters. We also had a solar greenhouse on the south side of our house where we could start our dried flower plants.

We were doing 20-30 craft shows a year at this point, selling mostly our grapevine wreaths decorated with dried flowers and our handmade baskets. It was becoming clear this was the direction we were heading.

Beginning in 1984, we were completely out of the commercial fruit and vegetable business and concentrating on growing dried flowers.

Distinctively shaped baskets hold attractive dried flower arrangements.

Our dried flower season begins in late February or early March, when we sow the first seeds in the greenhouse. About half of our plants are started by a neighbor in her greenhouse. When the danger of late frost is over in May, I move all the plants outside to “harden them off” in preparation for planting. We usually start planting in May and continue right on up to just before we leave for the Kutztown Folk Festival. By spreading out the planting it minimizes the risk of putting all our plants in during a severe hot, dry spell.

The first two weeks after transplanting are usually when the plants are most vulnerable. We mulch each plant to help retain moisture during this critical time. Once the plants are well established, usually the only care required is weeding—a job I find relatively pleasant. That's right—pleasant. I simply run the walk-behind tiller between the rows and a well-sharpened scuffle hoe around each plant. The key to weeding is to keep at it on a regular basis. That way you'll always be trimming the small weeds which can be cut with little effort. Once the plants reach full size very little weeding is necessary because a large healthy plant will shade out many weeds and the few that get large don't usually hurt the plant's production.

Grapevine hearts, accented with dried flowers, are Pennsylvania Dutch favorites.
Dried flower harvest for us begins about mid-June with perennials such as German statice, golden yarrow and globe thistle. The first early annuals begin about the same time. This includes strawflowers and annual statice. The bulk of our harvest begins in mid-September and continues until we get everything picked or the first hard frost, whichever comes first. Most dried flowers can take a light frost at the end of the season. But below thirty degrees usually causes damage and the mid-twenties ends the season for most dried flowers.

Preserving dried flowers is easy. Hang them upside down in a dark, dry, hot place. The dark and dry are the most important. We built a new building last summer where we can hang whole plants like globe amaranth or cockscob from the rafters. The flowers take from two days to two weeks to dry depending on the weather conditions and flower variety. Strawflowers for wreaths and arrangements are picked when first opened. A wire is inserted into the back of the flower. As the flower dries around the wire a permanent stem is formed.

The dried flowers we have grown include German statice, annual statice, blue salvia, suworowii, cockscob, celosia, globe amaranth, bell's Ireland, strawflowers, baby's breath, silver king artemesia, golden yarrow, globe thistle, tansy, wheat and rye.

We also gather several plants from the wild including sensitive fern pods, trumpet vine pods, seed box, yarrow, tansy, snakeweed, heal-all and orchardgrass.

Most of the grapevine wreaths are still made here at the farm by Robert's brother Chris, using basically the same techniques we used in making the first one. We now make about 3000 wreaths a year. But it's not about to become an endangered species as it grows ten to twenty-five feet a year. Most of the grapevine we use grows along the creeks, in the hollows, or on the edge of the hayfields. Grapevine needs some sun to produce a nice colored vine. Grapevine from deep in the woods often is grey and flaky. We find the best time to make wreaths is from November to May. This is when the leaves are off both the grapevine and the trees making it much easier to pull down.

Other containers we decorate with dried flowers are bark baskets. These are made primarily from the bark of the tulip poplar tree. These are made by cutting the tree in May or June when the sap is rising. A groove is cut along the length of the log and then cut into short pieces. The bark can be pried off in a matter of seconds. It is then nailed onto a wood back while it is still flexible or it is dried for later use. An hour in hot water will bring it back to its original flexibility even after years of drying.

This year will be our third year at the Kutztown Folk Festival. This year we will have several new varieties of live dried flower plants in our demonstration garden. I do hope that if you get a chance you'll stop by and say hello.
In Luke 15:8, the Bible asks; “What woman having ten pieces of silver and if she looses one piece does not light a candle and sweep the house until she finds it?” Brooms go back a long way. References in literature and paintings and drawings of the past, show that the broom was an indispensable tool for housekeeping, the mark of a careful housewife as well as a symbol for a witch. The Shaker religious community began making brooms in the Mohawk Valley, New York, in the late 1700’s and developed the flat broom, departing from the traditional round broom in use at that time. The flat Shaker broom became the standard broom in American households.

I came to broommaking in a round-about way. I spent two years in rural Turkey with the U.S. Navy and hiked extensively in mountain villages, noticing all sorts of brooms, round simple bunches of sticks tied to a handle, changed little since early times.

After returning to Pennsylvania and working in food service management seven years, I found a small farm in Cumberland county. While my wife taught in the public schools, we raised two children and I eventually raised lots of broom corn. I had been interested in finding some craft that I could raise some of the material on the farm.

In the early 1970’s, after buying some old broom equipment at a farm sale and watching a family friend make brooms at a festival, I tried a few of my own. At that time, the family friend was doing a lot of festivals, so I took over his custom broom orders. That is, farmers wanting brooms made from their own broom corn. I practiced a lot those first few years on all different grades of broom corn, even making brooms on recycled handles that were brought to me. Soon thereafter, the friend passed away and festivals contacted me to demonstrate in his place. The custom orders were beginning to slow down as most of the people that brought corn to me were old and gradually giving up farming. Twenty years ago, there were six broommakers within a half hours drive of my home, almost all are gone now.

I started growing my own broom corn in a low field along a creek, sometimes growing up to two acres a season and attending more festivals. By attending more festivals, I met other broommakers, mostly older men, and usually managed to get an invitation to see their shops, which I visited and always learned a lot. I recorded what broommaking was like in rural Pennsylvania thirty to forty years ago. By studying various brooms and their makers, I developed a broom of my own that incorporated, I felt, the best qualities of each.

Scientifically broomcorn isn’t corn at all. It is related to milo, sorghum and sugar cane. I plant the seed I saved from the previous year’s crop in rows similar to field corn but not until June, when the ground is warmer. In late August or early September, I start to cut the corn, actually pulling it off where it breaks, at a joint, about 24 inches long. This is a very itchy job as your arms and neck be-
come covered with pollen. I cut what I can clean in one day, taking it to the barn yard and removing the seed heads with a revolving spiked drum cleaner. I then put it in a airy place to dry. After a week I will sort it, separating the insides and outsides into piles and cutting it all to 20 inches long, putting it away for future use. The bushels of extra seed I use to mulch the garden and grind into chicken feed. I have even had a man write for five pounds to use for breakfast cereal.

My broom shop is a 1890's brick summer kitchen just two steps from the main house.

I make the usual brooms you would have found in a country store in the 1920-30's, a regular kitchen broom, a heavy one for the barn or shop, a child's broom and wisks. I also make fireplace and various decorative brooms on all sorts of unusual sticks I find in the woods.

To make a regular broom, I start by soaking the sorted corn, using as many bundles as I think I can make up in a day. After an hour or so, I put the corn into two piles, insides and outsides, on my workbench. I insert a broom handle into the winder, attach the wire to the handle, and put on inside corn; just enough to go around the handle, then add two more bunches, staple, and two more bunches, staple again and trim the excess. I then add the outside covering, one layer at a time. I add the lock to cover the wire and a nail to secure the lock. I take it out of the winder and put on a loose string band to hold its shape, take it outside and lean it against the chicken yard fence to get the breeze and sun to dry it. In the evening, I take the day's production to the overhang of the barn and put the brooms in a wooden rack to finish drying. When fully dry, they are taken into the barn where they are run over a cleaning machine to take out the loose straws and any remaining seeds. I bring them back to the shop, add a metal band to hold them in shape, and put the broom in a broom vise or clamp. This presses it flat and I sew the broom using leather cuffs to protect my hands from the needle as I push it back and forth through the broom, in an over and under stitch, sewing four rows. I take it back to the barn to trim slightly. I try to keep my corn ends even, unlike a lot of broom makers, that way the finest corn is at the top for sweeping, nice for dusting ceilings or those hard to get corners. Now it is ready for labeling. I use colorful labels that are from the 1930-40's, long out of print.

I realize to picture actually making a broom is rather difficult so I bring lots of work with me to the Folk Festival and always enjoy demonstrating and learning new aspects of broom making. This will be my third year at the Folk Festival.

The vacuum cleaner and more recently the electric broom have made inroads in the broom business, but I seriously hope the future home will have at least one real corn broom in it.
Wood turning can simply be identified as "shaping a piece of wood, most likely a square, as it rotates between centers located at the ends of the work piece."

Although there is no knowledge of the time and manner in which the handicraft of turning wood, stone or metal arose and first progressed, there however are artifacts which must have been produced on a primitive lathe or variation of the bow drill. It is conceded that of all the machines employed by the mechanic to aid him in his work the lathe holds the honor of having been the first machine tool.

The earliest evidence of turning is the numerous works that have been found among Egyptian antiquities at Thebes. The turnings exhibit signs that the material, while in revolution, was subjected to the action of a tool on a rest. Among these are the legs of stools and chairs and other large objects.

Up to 1000 A.D. turning was done with the back and forth motion of a bow, crude but effective, but it did not free the hands of the turner. In Western Europe the turner stood at his work as opposed to the sitting or squatting of the Eastern man and perhaps this standing to work was the impetus to develop a source of power to free his hands. Poles, springs, and bows are the things which freed the hands of the turner. It is certain that all elements of the spring-pole and tredle were in use by 1400 A.D.

By the late 18th century the reciprocating lathe was still in vogue. The early reciprocal lathe did not require any specialized parts in order to function; a tree, a knife, and an axe were the basic parts needed. But now a concern for flywheels, bearings, threads, drive cords, etc. needed the attention of the serious turner or designer.

*One of Barry’s favorite wood turning tools is a gough made by Henry Taylor in England.*

The author’s skill at the lathe produces many beautiful, graceful shaped cups.
Barry makes the chips fly as he turns another of his beautiful creations.

The Shepard Company of Cincinnati, Ohio was one of many companies who produced lathes for the hobbist, inventor, and farmer. They write, “farmers and fathers will find it to their advantage to buy a foot powered lathe for their boys. Boys are always busy. They will play ball and other games and if innocent pleasures are not at hand they will seek those that are hurtful. Now if their fathers buy them a foot lathe they will turn their minds to something useful and develop skill and ideas not at all suspected by their parents.” Good advice for today's youth.

One Lancaster County boy who took this advice was Joseph Lehn. Lehn was born February 6, 1798. He died September 16, 1892. Joseph Lehn's shop was 4 miles north of Lititz, PA in Elizabeth Twp., near the settlement of Clay. Now where, within the ninety-four year life span of a country wood turner, did the flash of genius strike and cause a simple workman at a treadle lathe to become the maker of avidly collected items which now bring utterly amazing prices! It struck on the day that Joseph Lehn dipped a small turned goblet into a bucket of paint, let it dry and then decorated it, as best he could, in a design imitative of the colorful “Queensware” then sold at every crossroads shop. It’s this author's opinion that Lehns turned objects were painted for several reasons. One being that only soft woods such as poplar and pine were turned on a foot powered lathe and both are difficult to cut smooth without sandpaper which was unavailable. Paint could be used to hide a “multitude of sins.” Another reason is that by painting, objects could be turned, cut from the lathe and painted by another artisan thus freeing Lehn to continue to produce rather than tie up the lathe with a hand finishing of each individual piece.

Pictured is an array of cups before the rough bases were removed, and the gloss finished applied.
Wooden bowls with turned wooden fruit make an attractive addition to the decor of any home.

Perhaps Lehn's most prolific turning piece was the saffron cup or box. In the PA Dutch region cooking spices were not commonly used, but saffron was and still is. Saffron is the most expensive herb or spice known to man. It ranges from $1200 to $2000 per pound. Saffron is the stigmas of the fall crocus. The purple flower blooms in October and each flower has three red stigmas which are removed with a tweezers and dried. There are approximately 270,000 stigmas in a pound of saffron. Since the saffron was so difficult to harvest, it was treated with great care and stored in wooden containers made by Lehn. The Lehn cups sold for 5¢, 10¢, or 25¢. Today a Lehn cup in good to excellent condition would fetch $800 to $1500 and, most likely, by the time this article goes to print, saffron cups by Lehn will exceed the prices stated.

My fascination with wood turning began as a student at Millersville University in 1968. Mr. Paul Eshelman was a turner of large bowls and a professor at the University. He inspired me with his skill and knowledge.

Perhaps the wood turner who taught me the joy of cutting on the wood lathe was also a Mennonite minister as was Joseph Lehn by the name of Jacob Brubaker of Landisville, PA. He turned at the Folk Festival from 1970–1978. His specialty was also saffron cups and “love cups.”

My specialty is saffron cups of which I turn about 200 cups a year. Along with saffron cups other products of my lathe are: wooden fruit, wooden eggs, tooth pick holders, mortars and pestles, ball point pens and holders, bracelets and many turned articles too numerous to mention.

Woods which I have used are: apple, pear, apricot, peach, pear, plum, paw paw, persimmon, pin oak, red oak, white oak, black oak, chestnut oak, red maple, sugar maple, silver maple, box elder maple, buckeye, myrtle, sycamore, holly, sumac, chestnut, black walnut, hickory, English walnut, butternut, Japanese heart nut, lilac, boxwood, rhodedendron, laurel, black birch, river birch, yellow birch, poplar, white ash, green ash, black ash, sassafras, dogwood, black cherry, hemlock, white pine, yellow pine, atlantic whit cedar, red cedar, osage orange, copper beech, American beech, catalpa, linden, mulberry, white and red, and paulownia.

Finished toothpick cups and a saffron cup.
I do some exotic species such as coco bolo, rosewood, mahogany, wenge, zebra wood, pudamugu, and many other kinds. The domestic kinds are just as beautiful as the imports and a lot less expensive. I believe I have turned all the species which can be found in the Middle Atlantic States.

Many people ask me, “Where do you get your wood?” Well, that’s a good question to ask a Pennsylvania Dutchman, because if it can be found he’ll find it and at a good price. I am constantly on the look out for wood. It can be found at sawmill cut-off piles, firewood piles, storm downed trees, factory throw outs and on and on. Even while on hunting trips, while most hunters are looking for deer, I’m looking for that fallen tree or limb that will yield a treasure.

I take them home and throw them on the pile. What I’m trying to say is that in wood turning it is not necessary to go into a lumber yard and order the thickest, longest, widest and most expensive plank they have got.

The next question is how do you keep the wood from checking and cracking, which is a difficult question. However, there are some simple solutions or things to do. First, the large cracks or checks tell you where to cut. If the small cracks do not run into the piece too far so that it cannot be used, the cut offs can be used in your stove. Turn and design your objects so that no large masses of wood are incorporated into your work. The best advice that can be given is trial and error on your part or see me at the festival.

As far as tools and techniques there is no substitute for good quality tools and equipment. I use a lathe made by the Hardinge Tool Company in Elmyra, New York. It was an old tool maker’s lathe which I converted into a wood lathe. My first lathe was a $29.95 Craftsman lathe which I bought at a public auction. My tools range from a cheap Craftsman tool which I bought 20 years ago to a $50.00 gouge made by Henry Taylor in England.

Wood turning is a fascinating art form which allows the craftsman to instantly cut and create an infinite variety of shapes. My demonstrating at the folk festival is practically non-stop. I will be happy to talk turning the “Pennsylvania Dutch Way” at the 41st Annual Kutztown Folk Festival.

At the Festival, Barry displays a complete line of his wood turning products.

A turned wooden mortar and pestle.

At the Festival, Barry displays a complete line of his wood turning products.
Stars are a prominent and often overlooked motif used in the decorative arts of the Pennsylvania Germans. The star design is found on quilts, barns, pie safes, chests, bookplates, birth certificates and other decorated items. There are two distinct types of stars that have become popular as Christmas decorations among the Pennsylvania Germans; the Moravian Star, a twenty-six point star, and the sixteen point folded and woven German star, both traditionally made of paper.

The Moravians were a religious group organized in the mid-fifteenth century in Bohemia and Moravia. By 1618, the outbreak of the Thirty Year's War, there was a large following. This war, however, nearly caused the disappearance of the Moravians. In the early 1700's, through the efforts of Christian David and the count von Zinzendorf the Moravian Church was reestablished. Exiled Moravians built the town of Herrnhut in Saxony, Germany.

Through their mission work they founded the city of Bethlehem, Pennsylvania in 1741.

The Moravian star is also known as the Herrnhut, Advent, or Bethlehem star. These stars were a product of evening handcraft sessions in the Pedagogium or boys school at the Moravian settlement in Niesky, Germany about 1850. In the 1860's Pieter Verbeek attended the school and began making the stars to sell. His son, Harry learned the craft from his father and founded the Herrnhut Star Factory in Herrnhut, Germany. This factory is still producing the Moravian stars today.

Traditionally the Moravian star is hung in the church the first Sunday of Advent. Because it preceeds all other decorations it is referred to as the Advent star. During the
Christmas holiday season these stars can be seen on many porches and in windows in communities in Pennsylvania such as Bethlehem, Emmaus, and Lititz which were originally Moravian settlements.

The Moravian star comes conveniently packaged with the points already formed. The points are assembled using paper brads. The star can be lighted by suspending a low wattage bulb inside to give it a soft glow. This is such an elegant decoration that many decorate exclusively with it during the holiday season.

The Moravian star can be purchased at our stand on the festival grounds in craft building III.

The small sixteen point German star has more indefinite origins. It cannot be attributed to any one individual, however, it is believed a Catholic priest taught some people in Germany how to make these stars. The stars were introduced to other parts of Europe in the 1800's. Many people that we have met at the Kutztown Folk Festival have referred to these as Swedish or Polish stars.

The German star is formed by weaving and folding four strips of paper. There are three different steps used to make the star with two of the steps being repeated eight times to obtain the sixteen points.

The folded star is used individually as Christmas tree ornaments by simply attaching a thread to the star to hang it on the tree. They can be used in combination to form crosses or to construct a basket or whatever else your imagination can devise; such as, a star mobile. The star mobile consists of twenty-one stars. The star mobiles are available from us completed or in kit form for those who know how to make the folded stars.

The directions and enough materials for making two dozen German stars can also be purchased from us here at the Kutztown Folk Festival. The German stars were closely associated with the small print shops of the Pennsylvania German communities. Since these shops produced long strips of paper from the offcuts of their usual printing activities, they became the suppliers of "star strips" for the local families. As a small print shop involved in a preservation craft we continue the tradition.

We own and operate the former Kalbach Press of Reading, Pa. Known now as Pennsylvania German Folk Art Papers. We use the same printing equipment which was brought into the family by Irvin Kalbach in 1904. We print colorful, attractive notes, lettersheets, bookplates, labels, placemats, and linen towels using traditional Pennsylvania German designs. Many of the designs were taken from the Taufschein and Geburtschein (baptism and birth certificates) found in Berks County, Pennsylvania and surrounding areas. Many of the designs used are the traditional birds (doves and distelfinks), as well as the tulips and hearts of the Pennsylvania Dutch. Some of the notes and Christmas cards have family recipes on the backs which include shoofly pie and faustnachts.

Many of the hand carved blocks were made by Dorothy Kalbach, Irvin's daughter, as early as 1945. Our printed items as well as the German stars have been a part of the Kutztown Folk Festival since 1949.

We will be demonstrating block printing and folding of the German stars here at the Kutztown Folk Festival and hope to talk with many of you.
If you were asked to name one of the more significant dates that marked a major change in European history, you might choose 476 C.E., the fall of the Roman Empire or 1066 C.E., the Norman Conquest of England. However, another date heralds an event just as significant; the effects of which are still being felt in our world today.

On October 31, 1517, Martin Luther nailed the 95 Thesis (items to be discussed) to the door of Whittenberg Cathedral. His intention was to provoke a discussion concerning questionable practices and beliefs within the Catholic Church which he felt were contrary to Holy Scripture. Luther's intention was to cleanse the church from within not to start a separatist movement. These intentions were thwarted by an intransigent Pope and a clerical aristocracy who resisted all change.

By 1530, Luther's Thesis had become codified in the Augsburg Confession which, not only defined Lutheran theological doctrine, but also denounced other Protestant movements as heretical.

By 1618, irreparable doctrinal chasms separated not only Catholic and Protestant, but also Protestant from Protestant. This intolerance manifested itself in many ways including the Catholic Inquisition, the persecution of Pietists and Anabaptists, and the Thirty Years' War.

The Thirty Years' War pitted the Protestant Germany, supported by Denmark and Sweden, against the Catholic Hapsberg's. The resultant orgy of blood and destruction so devastated the Rhine Valley that, by 1640, the Plinate had lost one third of its population. Certainly, William Penn's message of a new land, free from religious persecution and war, must have seemed to these holocaust survivors an actual land of milk and honey.

The majority of emigrants to Penn's Woods were from the religious main stream. Even today, the Lutheran and Reformed (United Church of Christ) churches claim over ninety percent of those to whom we refer as Pennsylvania Dutch. However, Penn's tenet of religious toleration also attracted a myriad of small religious sects ranging from the old, established Moravians to the newly formed Seventh Day Baptists. It is these smaller protestant groups, with their distinctive garb, that we now associate with the Pennsylvania Dutch. There has always been a fascination with groups which live a lifestyle which the outside world considers both quaint and picturesque. Certainly, movies such as Witness have heightened the fascination we feel for such groups as the Amish and the Mennonite. This short article will attempt to catalogue at least some of the larger Plain groups both by theology and by religious garb.

I would like to dispel certain myths concerning Plain groups and particularly Plain garb at the outset of this article. Number one is the myth that the Plain groups live a never changing lifestyle and that their garb has remained the same over the centuries. Nothing could be farther from the truth. Although costume, especially women's, may harken back to its Sixteenth Century antecedents; it has been continuously modified and adapted to the changing demands of both the religious group and technology.

Although most Plain groups have remained largely rural and agriculturally based, an increasing number, especially among more liberal Mennonites, have become both urbanized and worldly in their religious views and orientation. While Old Order groups still resist any influx of members from the outside world, more liberal groups seek and encourage converts.
The Plain world contains a surprising diversity of religious practices and restrictions and I could not begin to catalogue even a small percentage of these differences in this article. Rather, I shall look at the commonality in the Old Order world to understand its practices and purposes.

The most obvious outward manifestation of the Old Order Plain groups is their distinctive garb. This insistence on a particular style or color of a garment serves the Amish, Mennonite, and Dunkard communities in several ways. First, and most importantly, it identifies the wearer as a part of a particular religious community. Although to the outsider Plain groups may all look alike, there are many subtle differences which not only denote the denomination of the wearer but also the degree of conservatism of that particular group.

A second important function of the Plain garb is to separate, in a highly visible manner, these groups from the outside world. The garb, plus other boundary-maintenance devices, such as restrictions on the use of modern technology, help the Plain groups maintain a heightened sense of community or Gemeinshaft. This sense along with a societal emphasis on Gelassenheit, submission to church or group authority, form a unique society-structure where individualism and personal achievement is considered secondary to the needs and the goals of the community.

Plain costume in Pennsylvania has its antecedents in Germanic peasant costume of the mid-to-late Sixteenth Century. Peter Bregel, in his genre paintings of peasant life, such as “The Peasant Dance” and “The Blue cloak,” shows women in folk costumes which contain all the elements of today’s Plain dress. Their heads are covered with a primitive cap and around their necks are capes which attach to a voluminous apron. They also wear a separate skirt covered with either a short gown with a peplum or a full length gown resembling a modern bathrobe. This apparel had many advantages for the European peasant. Foremost of which was its adaptability. If the wearer grew stout or thin, the costume provided enough adjustments to accommodate almost any change. The cape and the apron covered and protected the more costly short gown and skirt. Since peasants were lucky to have more than two changes of clothes, most clothing was worn until it began to fall apart. Clothing also had to be adaptable for both summer and winter use. Therefore, this basic Sixteenth Century Germanic peasant costume was the prototype for many of today’s Plain costumes.

The largest and most diverse of the Plain groups is the Mennonite group. At latest count, there were over 95 different divisions within the church, ranging from the ultra strict “Groffdale or Horse and Buggy Mennonites” to the almost totally assimilated “General Conference Mennonites.” All Mennonite groups, despite their diversity of appearance, share common theological beliefs. In order to understand their beliefs, we must retrace our steps to Martin Luther and the Protestant Reformation.

Most of Luther’s theological reforms were incorporated into the beliefs of the Mennonites. The printing and use of the Bible in the vernacular, the belief that the gospel is the literal word of God, the marriage of ministers, and, above all, salvation through faith not deeds are basic Lutheran tenets which have been incorporated into Mennonite theology. The Mennonites also culled additional beliefs from the precepts of Zwingley and Calvin. From Zwingley, they adopted an iconoclastic view that purged all representational art from their meeting houses, and, from Calvin, a modified version of predestination. They also adopted the view of Zwingley that the Eucharist was symbolic and did not experience a physical change during the communion service.
Luther, Zwingley, and Calvin perceived the church and state as inextricably linked so that each supported the aims of the other. This state/church relationship was found unacceptable to groups who had begun to seriously study the Bible in Switzerland. Conrad Grebel and Felix Manz believed that the church should be free from state influence and should be open to all who promised obedience to the teachings of the Bible. They baptized one another into their church of "Believers" thereby earning the name "Anabaptists." Adult baptism, nonresistance, and the rejection of oaths became the fundamental beliefs of all groups which we today think of as Plain.

The Mennonites trace their lineage to a Dutch reformer named Meno Simons. Meno worked tirelessly to spread the precepts of the Anabaptists. He felt that the trappings of the Catholic Church could only detract from the understandings of the Scriptures. Saint's Day, confessionals, pilgrimages, medals, and the mass only served to confuse and divert true believers from the teachings of Christ. The descendants of Meno's followers eventually emigrated to America where they were known as Mennonites.

With modern adaptations, Mennonite women wear a costume which contains almost all the elements present in our archetypical peasant costume. The skirt and short gown have given way to a one-piece short-waisted dress and the cape and apron have become a single piece that is pinned over the dress. In some Mennonite groups the cape is further modified and becomes an integral part of the upper portion of the dress. In Mennonite costume, one subdued color is used throughout the garment and subtle prints are also acceptable. Head coverings are of two types: the prayer cap, worn during all waking hours, and a bonnet worn to church services and out-of-doors. To church services, conservative Mennonite men wear a lapel-less coat with a high standing collar, along with a variety of broad brimmed head gear.

The Amish and Mennonites share both a common ancestry and common doctrinal beliefs. In fact, the lifestyle of both the Old Order Amish and the Horse and Buggy Mennonites is very similar. The break between them came from what may seem to us as a minor question of doctrine. It should however be pointed out that, to a closed community, things which we consider minor became major in so circumscribed a society. In fact, it is these small disagreements that have led to the proliferation of Amish and Mennonite sects.

Jacob Ammann was a Swiss Mennonite clergyman who felt that the enforcement of rules and the punishment for violation of those rules was becoming lax. He advocated strict enforcement of the Meidung or shunning as a punishment for those who strayed from the church rules. This belief, along with several other disagreements, led to the establishment of what we today call the Amish.

Amish costume varies greatly from community to community. In Pennsylvania alone, there are at least three distinctive variations of costume. For our purposes, we will examine the most well known Amish costume, that of Lancaster County, Pennsylvania.

Amish women wear a variety of dresses and outer items according to age and marital status. Small girls wear a one piece apron of black material for daily wear or a white Halstuck cape and a white Schurze apron for Sunday meetings. Girls wear white until their marriage and black afterwards. Amish women also wear a distinctive Haube or head covering that has a heart shape. On top of the Haube is worn a black bonnet with a short brim and a stand up crown.

To meeting, Amish men wear a black suit consisting of three pieces: an outer coat of either a frock or sack cut, fastened with hooks and eyes, a vest fastened with hooks and eyes, and broad fall pants held up by suspenders. Straw hats are worn in summer, while black felt hats are worn in winter. The size and shape of the felt hat indicates age and stature of the wearer.

The third largest group of the Plain Pennsylvanians are variously known as the "German Baptists" or "Dunkards." Their theology closely follows that of the Anabaptists and they baptize by immersion, thus the nickname "Dunkards." The woman's costume is essentially the same as the Mennonites, however there is a defunct offshoot of the Dunkard church whose costumes are most interesting and unusual.
By 1740, a charismatic preacher named Conrad Beissel had established a Protestant monastic society along the Cocalico River which is known as the Ephrata Cloisters. Theologically, Beissel believed in the imminent Second Coming of Christ and therefore felt marriage with its attendant responsibilities could only detract from those seeking salvation. By 1750, the Cloisters housed over 300 brothers and sisters. Both sexes wore a distinctive habit reminiscent of European monastic costume. The women added a distinctive Pennsylvania Dutch element, an embroidered cincture with tulips and pomegranates. By 1814, the celibate orders had declined to the point that the remaining few joined with their married brethren and created the “Seventh Day German Baptist Church.” The Cloister costume can still be seen today at Ephrata, where it is worn by the tour guides. Unfortunately, there are no extant costumes from the Eighteenth Century society and today’s reproductions are based on drawings.

If the Mennonites constitute the largest body of Anabaptists, then the Schwenkfelders must be one of the smallest. The spiritual descendants of Casper Schwenfeld von Ossig, the Schwenkfelders have only five churches in Pennsylvania and the surrounding counties. Although the church has now been assimilated into the ecclesiastical umbrella of the “United Church of Christ,” they maintained plain dress at meetings until the beginning of the Twentieth Century. The women’s costume consisted of a black short-waisted dress covered by a triangular cape formed by folding a square of material in half. The apron had long wrap-around ties and a front bow. While the women wore plain clothes, the men dressed in contemporary dress of subdued colors and conservative cut.

One of the more interest Plain groups in Pennsylvania were the Moravians. They trace their theological heritage to John Huss, a professor of philosophy at the University of Prague, Czechoslovakia. By 1457, his followers were organized into Unitas Fratrum, the forerunner of today’s Moravian Church.

Although they were not Anabaptists, they did ascribe to the principal that the Bible was the only guide to life, and that salvation through faith was the way to heaven.

Since the Moravians were fortunate to live under the protection of Count Nicholas von Zinzendorf, they came to the new world not as persecuted refugees but as missionaries. Their communal societies in Bethlehem, Lititz, and Nazareth, Pennsylvania, were established to convert Indians to Christianity. The women wore plain dress not as a requirement as in other groups, but voluntarily. Moravian men also dressed in conservative manner similar to the Quakers.

The women’s costume is unique in several ways. First, it still maintains a separate skirt. Secondly, the bodice of the short gown is joined in the front with a colored ribbon. This allows the garment to expand or contract as needed and to indicate the marital status of the wearer. Dark red ribbon was used for young girls, pink for unmarried women, and white for widows.

As my colleague Clarence Kulp used to say, “Pennsylvania contains more living folk costume than all of Europe combined.” This short article has only touched on some of the more prevalent Old Order dress used today. The Old Order River Brethren, Nebraska Amish, and the newly formed Hutterites all wear distinctive costumes; however, I have not even mentioned them.

The importance of Plain costume to Old Order sects can not be over emphasized. Costumes set them apart from the greater world and establish a group identity. It is an outward symbol of an inner faith and conviction that the Bible, especially the New Testament, with its emphasis on humility and nonviolence is the path to salvation.

In our world of drugs and violence, we sometimes yearn for the simple life exemplified by our Plain Pennsylvanians. However, how many of us would be willing to give up our lifestyle for one almost devoid of modern conveniences?

What purpose if any do these groups serve in modern technological society such as ours? For Americans, they serve as a living example of our freedom to worship and the separation of church and state. As long as these groups can practice their religion in their way without interference from government, so we can claim the same freedom. The most elusive yet precious gift Americans received from our Constitution is the guarantee of group and personal freedoms. Let us view the existence of our Plain groups as a continuing example of our own struggle to balance personal freedoms against group needs.
FAREWELL TO THE
FOLK FESTIVAL MAGAZINE

For the past several years, the Pennsylvania Folklife Society has contemplated discontinuing publication of its Folk Festival Issue. Due to rapidly rising color printing costs and a reluctance to increase the present $2.00 cost of this issue, it became increasingly clear that such a decision would need to be made.

As Director of the Kutztown Folk Festival, I wish to thank everyone who has made the Folk Festival Magazine the wonderful and entertaining publication that it has always been. We shall all miss it. I also wish continued success to Ursinus College, as they will continue to publish the other issues of PENNSYLVANIA FOLKLIFE.

We are already planning an entirely new brochure format for our 1991 Folk Festival. This 42nd annual event will have a brochure filled with most of the information now found in the Folk Festival Magazine. Although the decision to end the magazine's publication was a difficult one, I am pleased with the plans for the new brochure and I am confident it will adequately fill the place vacated by the Folk Festival Magazine.

Mark R. Eaby, Jr.
Director, Kutztown Folk Festival

We’ll be looking for you next year at the-

42nd ANNUAL KUTZTOWN FOLK FESTIVAL

JUNE 29-30 JULY 1-2-3-4-5-6-7, 1991

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
Thanks
The Folk Festival Common portrays the down-to-earth qualities of the Pennsylvania Dutch and shows the many facets of their crafts and way of life.

Scheduled Activities

Main Stage

The Folk Festival Common

Pennsylvania Rifle Shooting

Glass Blowing

Quilting

Metal Casting in Sand

Garden Tours

School Tours

Pennsylvania Dutch lore is featured in a variety of demonstrations including:

- Shootin'
- Children's Puppet Show
- Hex Sign Painting
- Weaving
- Poller
- Chair Caning
- Decorating Eggs
- Silversmith
- Spallerware
- Furniture Painting
- Rug Making
- Fraktur
- Bonnets
- Scrimshaw
- Leather
- Crewel Embroidery
- Wood Turning
- Jewelry
- Scherenschnitte
- Scratchboard Painting
- Buller and Springerle Cookie Molds
- Stained Glass
- Portrait Painter
- Wood Carving
- Chalkware
- Block Printing
- Porcelain Dolls

Horsehoeing

Sheep Shearing

Horseshoeing

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Horseshoeing

Sheep Shearing

Horseshoeing

Beehive Games

Amish Wedding

Hanging Country Kitchen

Antiques

Farmer's Market

Dr. Bumstead's Medicine Show

Church

Family-style dinners and food platters featuring Pennsylvania Dutch food specialties of the past.

Pennsylvania Dutch Food 307-527

Pennsylvania Dutch Food Platter

Pennsylvania Dutch Food Specialties

Pennsylvania Dutch Eating & Drinking Specials

Coo-l Water Fountains

Eating & Drinking Blows

Pennsylvania Dutch

Pennsylvania Dutch

Sausage, bread, sour cream, cheese, jellies, pickles, relishes, smoked meats, peanut butter, cake, pies, cookies, cheeses.

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