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1942



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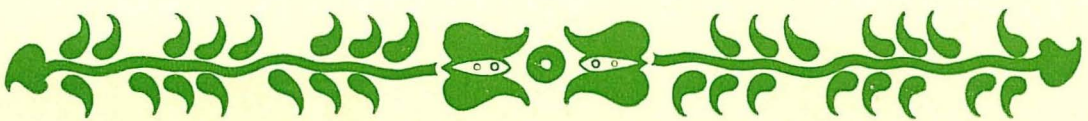




# Keystoneia



1942



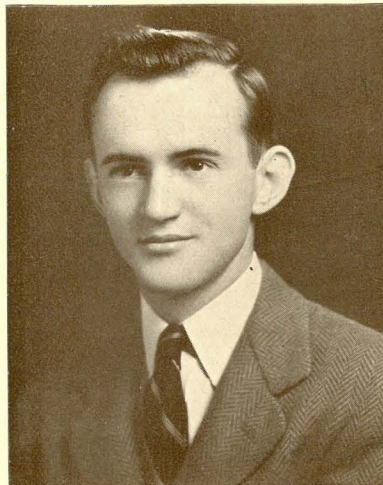


PUBLISHED BY THE STUDENTS  
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AT KUTZTOWN, PENNSYLVANIA

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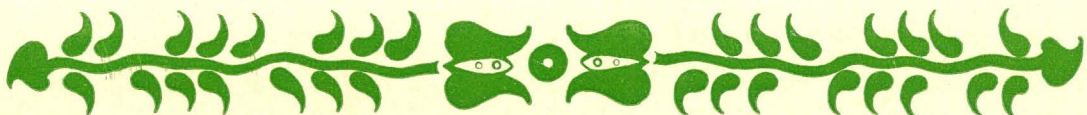


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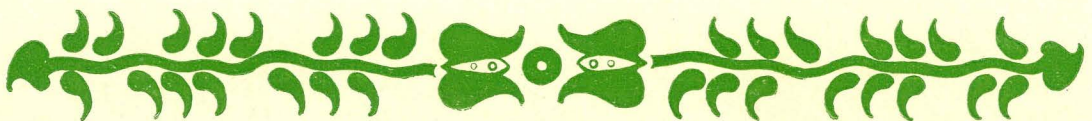
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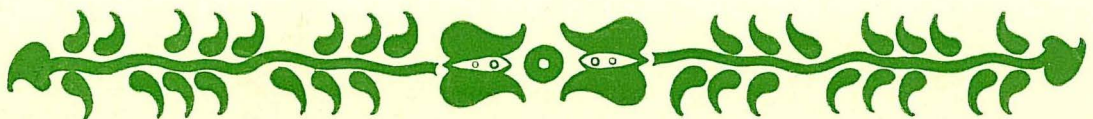
MR. ITALO de FRANCESCO



# *Dedication*



To Mr. de Francesco, whose ability and willingness to help has made the KEYSTONIA what it is, this yearbook is gratefully dedicated.



# Foreword



Our aim . . . to cultivate and foster a deeper appreciation of our cultural heritage from the Pennsylvania Germans in order that we, as prospective teachers, may realize the possibilities of using in our schools these rich source materials; to make its significance evident; and to help in a small way to give it the credit which has long been its due.





THE TOWER BY NIGHT



OLD MAIN



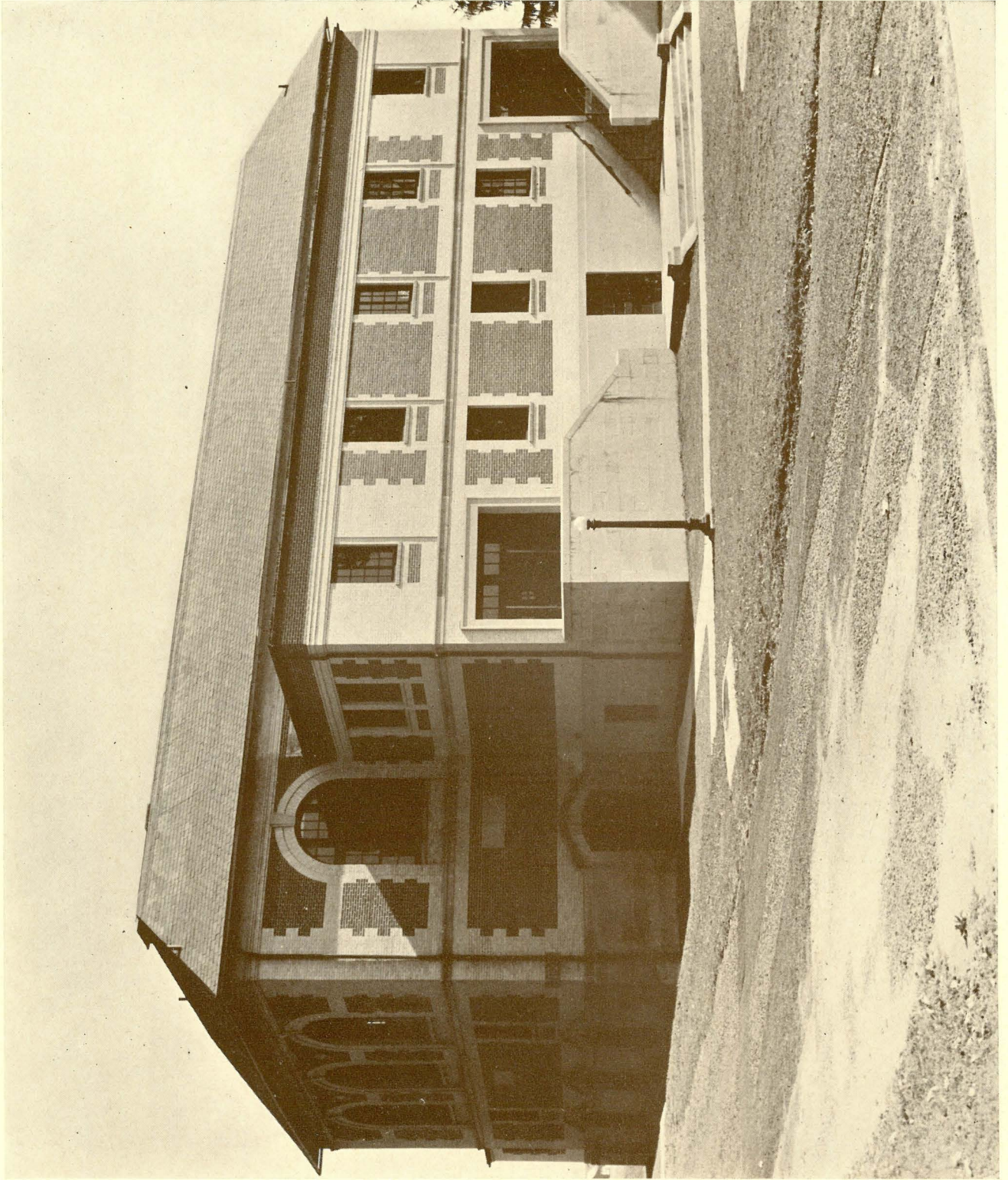
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*Earl's Den*

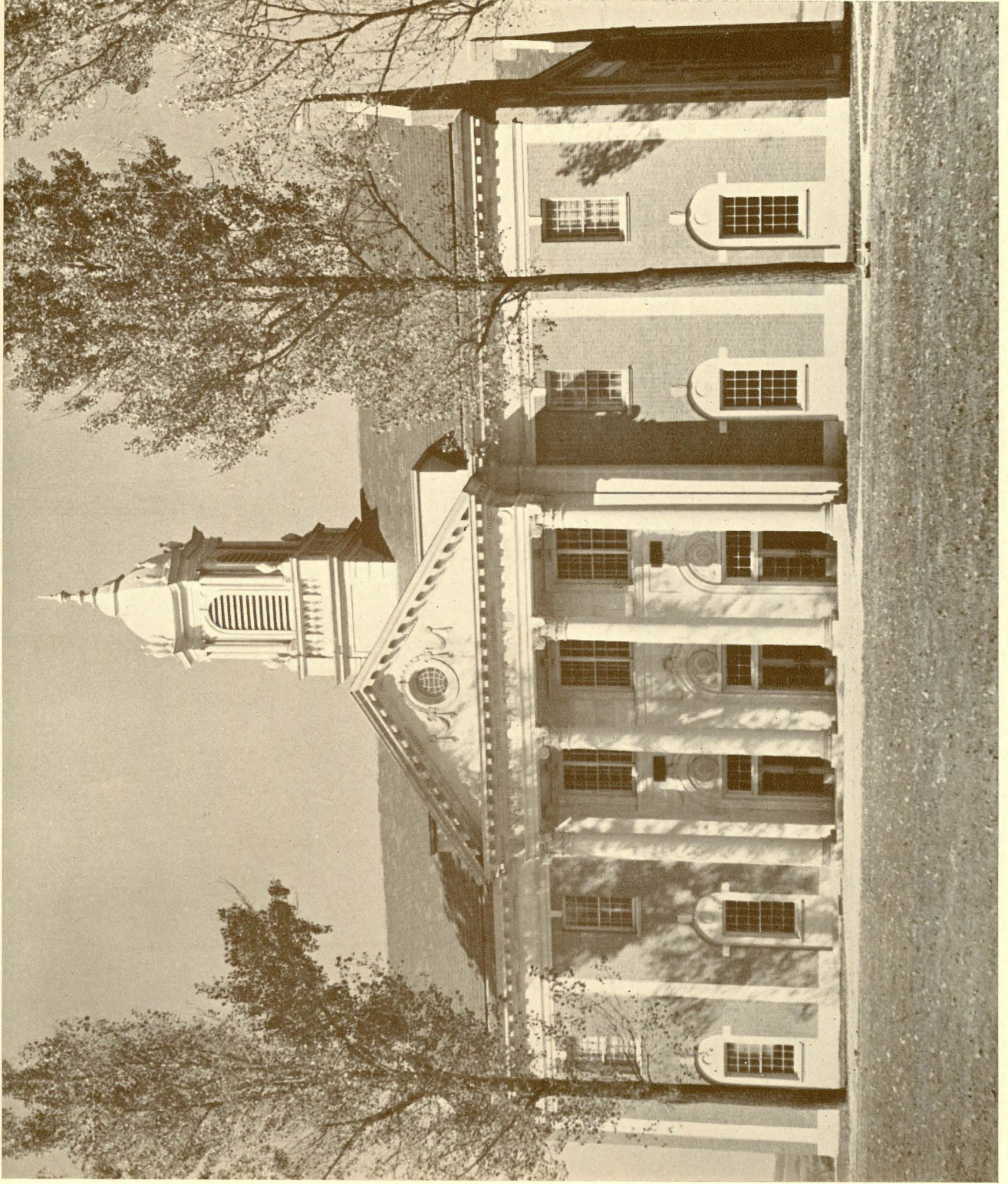




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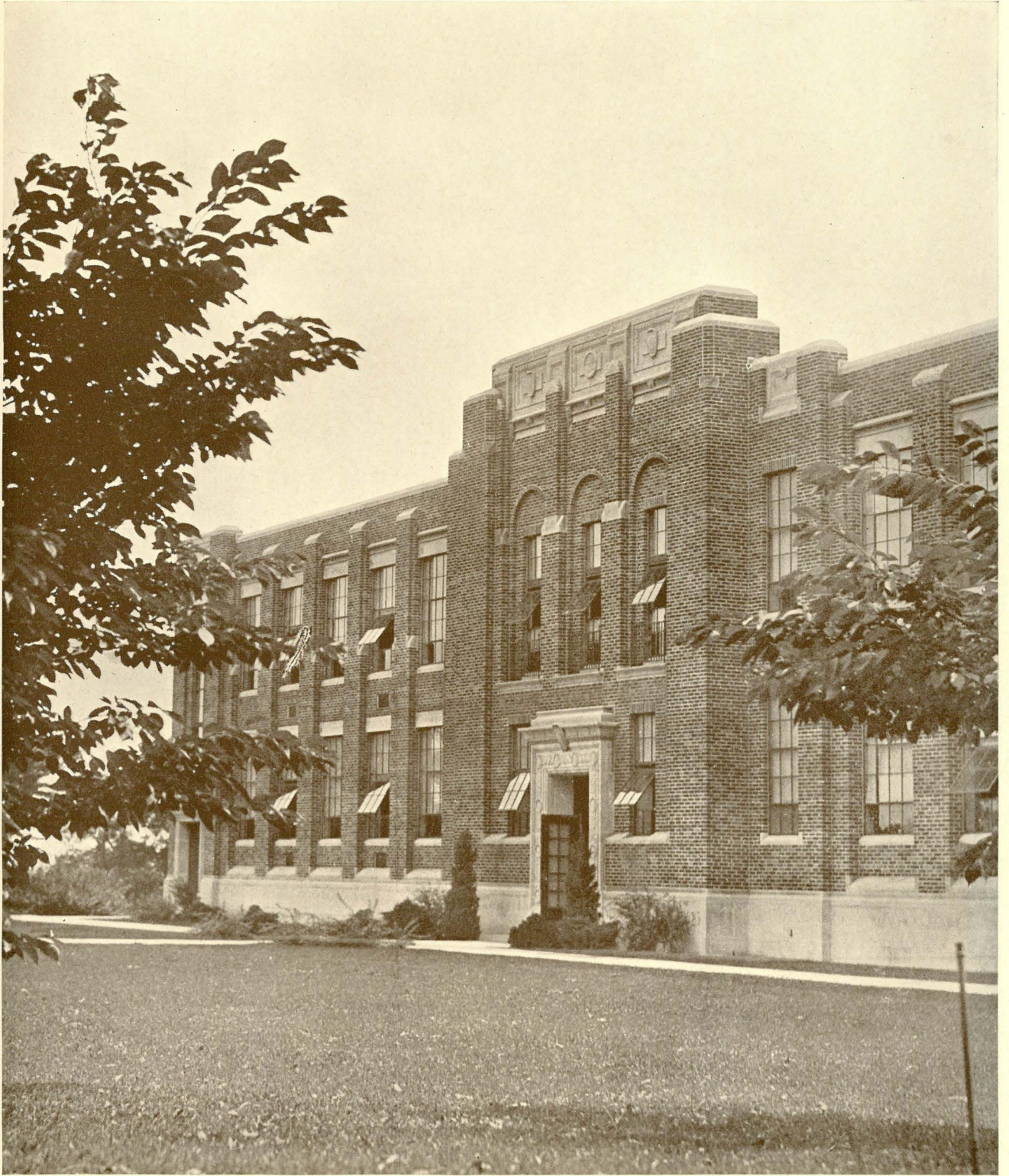
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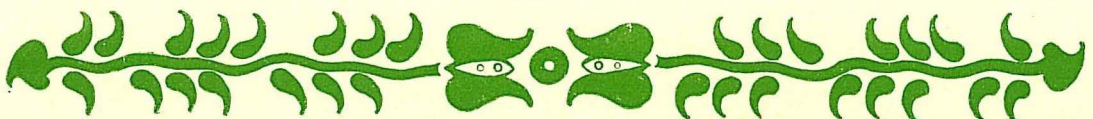
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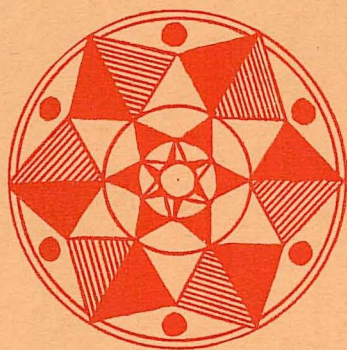
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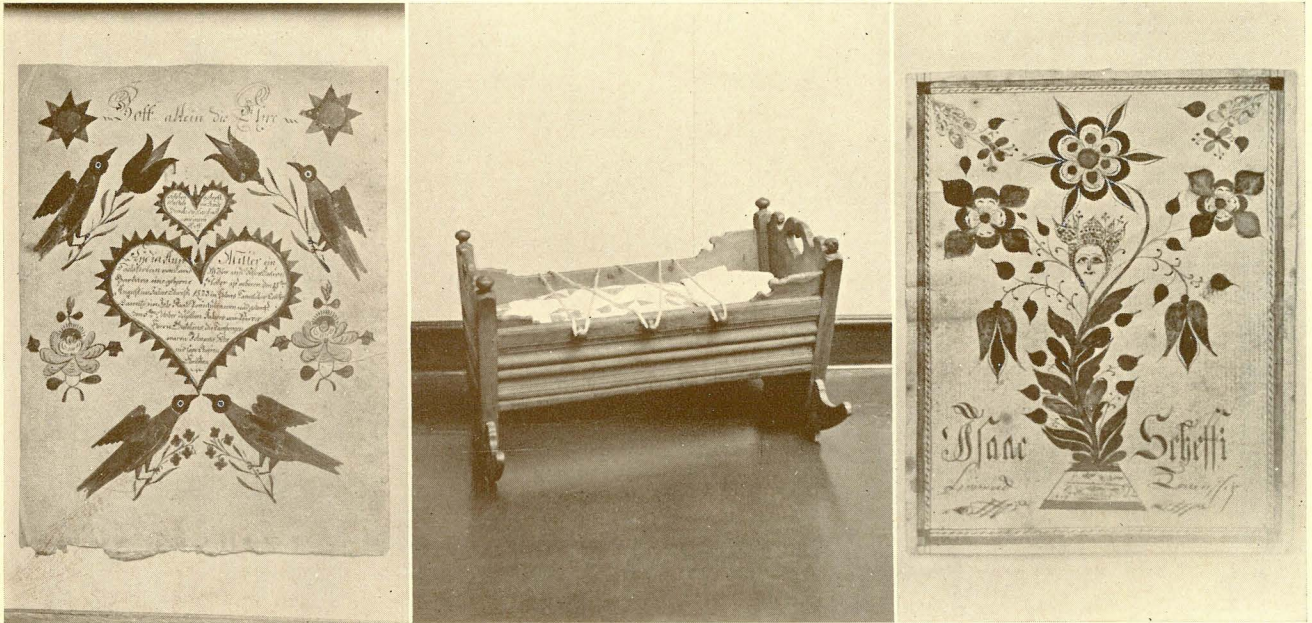




Theme







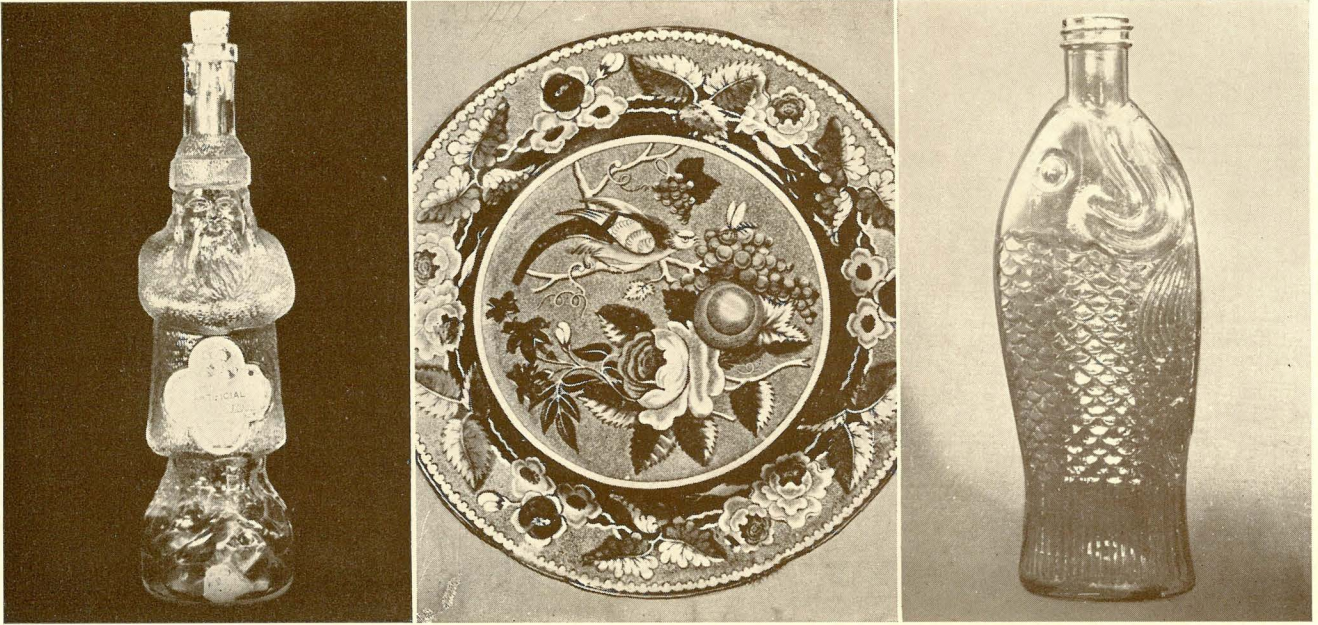
### PENNSYLVANIA GERMAN ART

Everyone of us, at some time or another, has seen articles of Pennsylvania German art, perhaps in our homes or elsewhere, but have we ever stopped to realize its significance? In recent years this art, though apparently unnoticed before, has come very definitely into the limelight not only in Pennsylvania, but all over the art world. What could be more fitting then, than for us who live in the Pennsylvania German section to look at it a second time and learn to appreciate it and evaluate it for what it is?

When the New World was being colonized by almost all the nations of the late seventeenth and early eighteenth centuries, the German states made no attempt whatsoever to establish colonies. However, thousands of German families of the peasant class, repressed, persecuted, driven out of their native country because of their religious beliefs, came over of their own accord. Some of them coming to these shores moved up the Hudson and settled in New York. Others, the majority, settled at the invitation of the governor to the state in the eastern section of Pennsylvania, in the counties of Philadelphia, Montgomery, Bucks, Northampton, Lehigh, Berks, Schuylkill, Dauphin, Lebanon, Lancaster, and York, and called themselves the "Pennsylvania Dietsche" ("Deutsche" in high German). Simple hard-working farmers, they brought with them from the old country a love of the beautiful, and a desire to preserve the old German arts. As a result, it wasn't long before they had built up many crafts.

Although their comfortable homes were almost devoid of color and although their religion forbade the use of color on their persons they attempted to put a gay note into their otherwise dull surroundings by using all sorts of devices—decorating in gaudy reds, greens, and yellows all the articles which were used every day in the home. This is the distinctive note in their art. It was not the luxurious art of the rich man; it was the practical art of the common, ordinary, down-to-earth people. It was the simple, colorful expression of the things the people loved and worshipped, and as such was used in the things which were a part of their daily existence. As is typical of a folk art, the designs adhered closely to the things with which the people were most familiar. Hence we find that the most frequently used designs were flowers such as the tulip and fuschia; birds such as peacocks, ducks and swans; and animals such as the deer, rabbit, lion and dog. Familiar objects were drawn well, while unfamiliar ones were rather crude. Human figures were the weakest point.



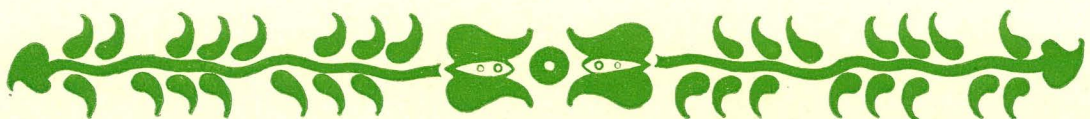


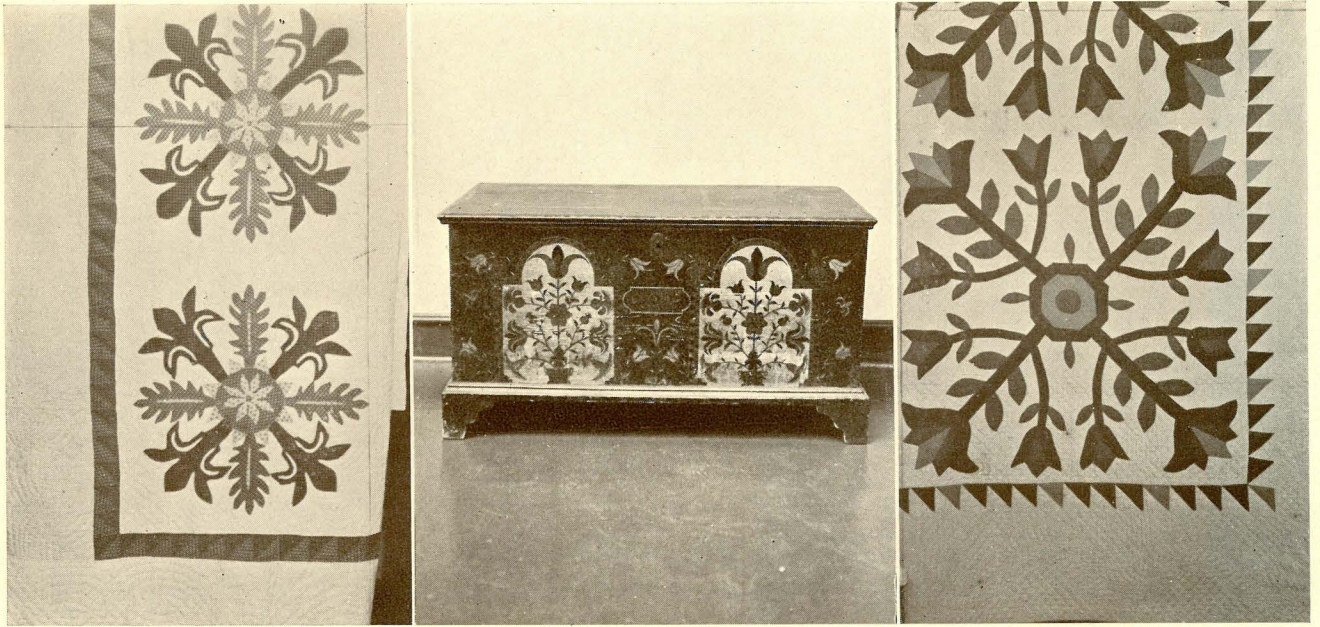
As to whether or not the designs had any significance, there is much controversy with many convincing arguments on either side. On the one side is the contention that originally the designs and decorations were richly symbolic of Scriptural passages, birds and flowers representing Christ, who is supposed to have called himself these things. The tulip represented the love of God, or love in general, with birds etc. representing various virtues or religious beliefs. However the general assumption is that any such meanings attached to the designs in the beginning, lost their significance as they were handed down from generation to generation, with the result that when the Pennsylvania Germans used them, they were only faintly aware of symbolism.

It is hard to imagine in this day and age, when we take plates and dishes more or less for granted, the important role which the Pennsylvania German potter must have played in the lives of his people. He was a prominent figure in his community, probably competing with the country doctor in prestige, for it was by his hand that all the household utensils were made, together with the vases, flower pots, and other ornamental pottery that helped to beautify and brighten the simple lives of the people. Had it not been for his skill, there would have been none of the huge jugs in which were kept the milk, apple butter, and other things which were "put up" for the winter. Among his other contributions were mugs, tumblers, vegetable and meat dishes, pie plates, clay pipes, tile, and even toys for the children.

The pottery itself was of two kinds: "slip-traced" or "slip-painted", and "sgraffito", "slip-engraved", or "scratched", the distinction between the two lying in the way the designs were applied to the piece of pottery and ultimately, in the appearance of the pottery itself.

The "slip", usually of a lighter color than the clay of the pottery, was a mixture of fine-textured clay and enough water to permit its being poured. In the "slip-traced" pottery it was applied by means of a "slip-cup", a small cup-shaped instrument having at one end a spout in which a long quill was inserted. In tracing the design, the liquid clay was allowed to trickle through the quill and thus "painted" on the piece of pottery. Here, the design stood out in relief. On the dishes for everyday use, the slip was pressed down and embedded in the clay, to prevent its becoming cracked and peeling off, but on the ornamental dishes, the "gift-dishes", the designs remained in relief.





In the sgraffito, on the other hand, the whole piece of pottery was dipped in the slip and covered entirely. Then the design was scratched in the slip. Thus the slip-traced pottery was characterized by a light design on a dark background; and the sgraffito, by a dark design on a light background.

Ornamental "gift-dishes", given in much the same way as our Christmas cards or Valentines, and pie plates, containing the famous wide variety of pies, were two special types of pottery frequently found.

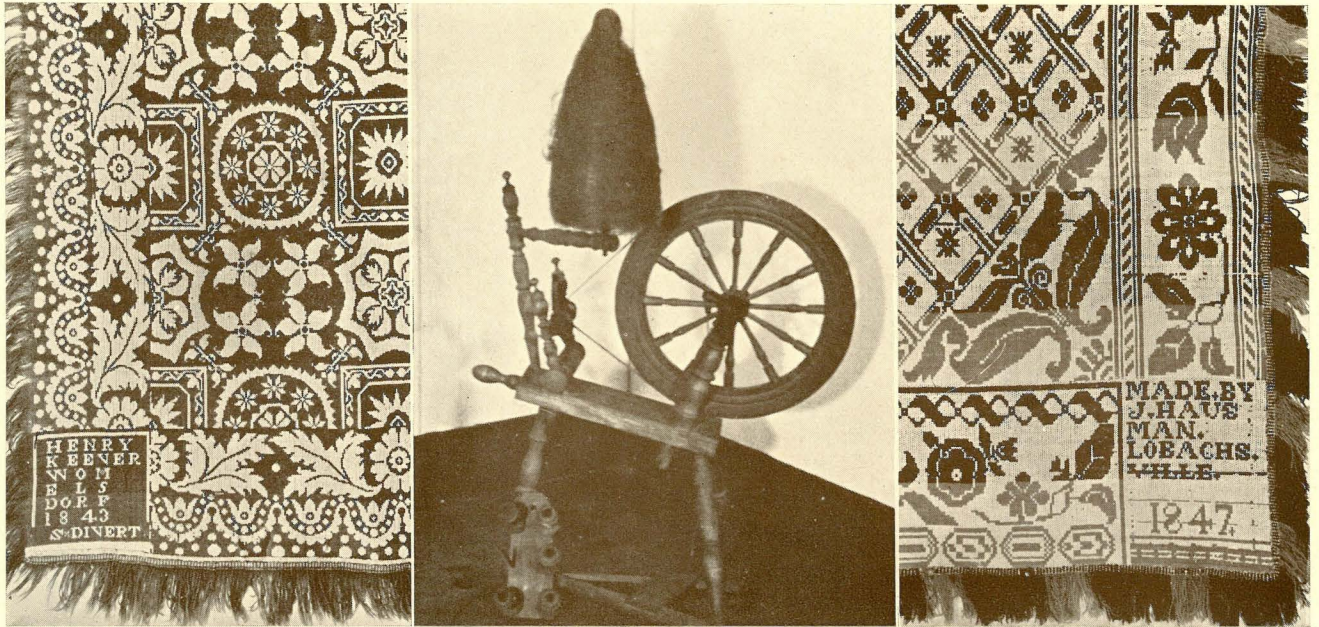
Another interesting phase of this folk-art was the fractur-work, or "illumination" as it is sometimes called. By illumination is meant the decorations or designs on the pages of books, manuscripts, or documents. The designs were applied in a water color by means of a quill made from geese, ducks, or crows' feathers. The art was usually practiced by clergymen and school-masters who in this way added small sums now and then to their unimpressive salaries.

Illumination was used on taufschein (birth certificates), eheschein (marriage certificates), tod-schein (death certificates), and vorschrift (samplers of writing). Almost every family had at least one piece of fractur-work. For, in addition to these already mentioned, it was put in hymn collections, book-markers, wall texts, and even the family Bible.

The designs were much the same as in all other places: birds, flowers, trailing vines, precise and formal trees, geometric figures, and many flourishes and scrolls. The colors were originally the typical bright ones, but with the coming of the printing press, the colors and designs grew weaker and weaker, finally dying out altogether. It is interesting to note, that, so many years later, fractur-work is again coming into vogue, and it is being prized just as much as it was many years ago.

Now we come to a phase of the folk art which many consider the most delightful of all—namely, the furniture. Here, as everywhere else, were the bright colors so typical of the people. All of the furniture was strong sturdy stuff, designed to last for years and years of hard wear. The greatest care, however, was given to the making of chests and cupboards, for it seems that the tradition of the times, like that of the Middle Ages, was that it was a "symbol of respectability and thrift to own a good chest." As the family increased its wealth, it added to its store of chests and cupboards.



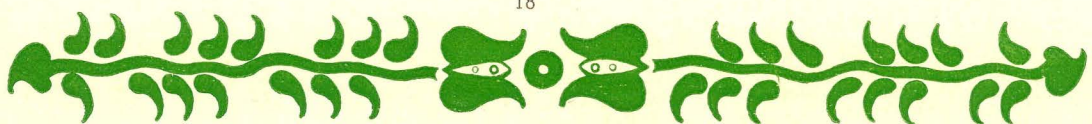


With the communities as sparsely settled as they were, it was natural that the interests of each individual should be centered around the home and family. Great importance was attached to any family event, particularly engagements and weddings. For this reason, the wedding chests and bridal boxes were among the most important and cherished articles that the craftsman could produce. The wedding chest was very similar to our modern hope chests, as far as design and purpose are concerned for in it the bride kept all of the things which she planned to use in her future home. Beautifully woven spreads were made by hand and kept safely tucked away in some corner of the wedding chest with samplers and lovely handiwork of all kinds.

The chest itself was decorated with the usual designs—plumed knights on horseback, birds, tulips, fuchsia, and forget-me-nots. The designs and general pattern of the chest differed according to the locality. Skilled cabinet-makers travelled from farm to farm, within a comparatively small area, of course, and made the chests, each in his own particular style, using for the most part the same general designs with a few variations. The most elaborate chests having sunken panels, mouldings, and supporting arches, came from the section around Lancaster County.

The bride box was a much smaller round or oval-shaped box. It was a gift from the groom to his bride a few days before the wedding and was filled with all sorts of ribbons, laces, and other bits of finery dear to women's hearts. The inside of the box was quite plain, but the outside was decorated with the human figures, lovebirds, hearts, the ever-present tulip, and scrolls. Often there were inscriptions, such as: "Those who live in honor, let no man put asunder."

As in all other forms of their art, Pennsylvania German ironwork was a consummation of traditions that had been handed down to them from earlier generations. When these Germans fled from Holland and southern Germany in the seventeenth and eighteenth centuries to a land free for all worshippers, they brought with them the rude cast iron art of the Middle Ages, an art that was preserved largely by Luther's Bible through the Protestant Reformation. As a result this form of Pennsylvania art work, although original in its patterns and designs, was but a continuation of the ironwork done by the German craftsmen in the seventeenth century.



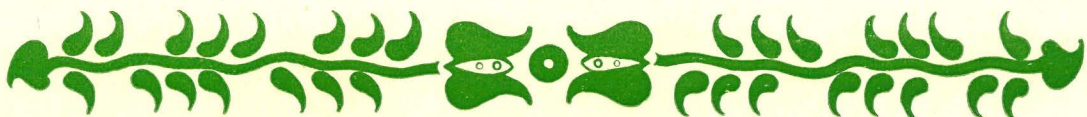


One of the principal items of the ironwork was the early stove. Being crude affairs, with no pipes, or draft openings, they would doubtless seem to us very awkward, but to the people of the time, they served their purpose quite satisfactorily. They consisted of five plates of cast iron, placed against the wall, and opening into the next room by means of a small "hole" in that wall through which the fire was tended. On all sides of the stove, Biblical scenes and characters from familiar stories came to life, making the stove literally a "Bible in Iron". On other stoves, hearts, tulips, scrolls, and other usual designs were used. In time all ornamentation, Biblical and otherwise, gave way to the inscription of the maker's name or the name of the furnace from which it came.

Another important form of ironwork was the heavy cast iron hinges and locks. Even here we find Pennsylvania German pattern and designs prevailing, for many hinges were fashioned as hearts or other convenient designs.

Finally, we must consider for a short time the beautiful glassware for which the Pennsylvania Germans are noted. The most highly prized pieces are those of Baron William Henry Stiegel, who was recently brought before the public eye in "One Red Rose Forever." The Stiegel glassware, an outgrowth of the old German art, and brought to this country by Baron von Stiegel, was the first art in which America could claim superiority over Europe. This glassware enameled or etched in color, is considered a prize by the majority of collectors.

Thus it is quite evident that, forgotten though it may have been, Pennsylvania German art has finally come into its own. People are awakening to the fact that in spite of its simplicity, or perhaps we should say because of it, this folk-art is truly a great heritage and one well deserving of all the praise and recognition we can give it. As a practical art, one with which the people lived day by day, it meant much to its creators and holds something for us if we will only look for it. For, of such sturdy stock was composed our great nation, in which all peoples, great and small alike, can express themselves to the fullest extent of their abilities.





**Acknowledgements for Material Used In Article**

**BOOKS**

1. Barber, Edwin A. "Tulip-ware of the Pennsylvania-German potters." Philadelphia, Patterson & White Co., 1926.
2. Frederick, Justus G. "The Pennsylvania Dutch and their cookery." New York, The Business Bourse, 1935.
3. Mercer, Henry C. "The Bible in Iron." The Bucks County Historical Society, 1914.

**PERIODICALS**

1. "Design," vol. 33, March 1932.

**PEOPLE**

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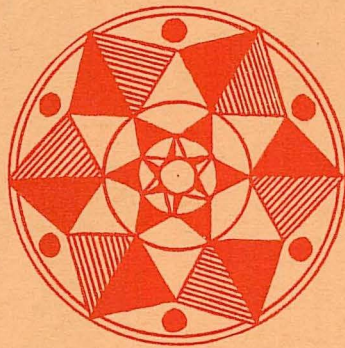
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# Administration

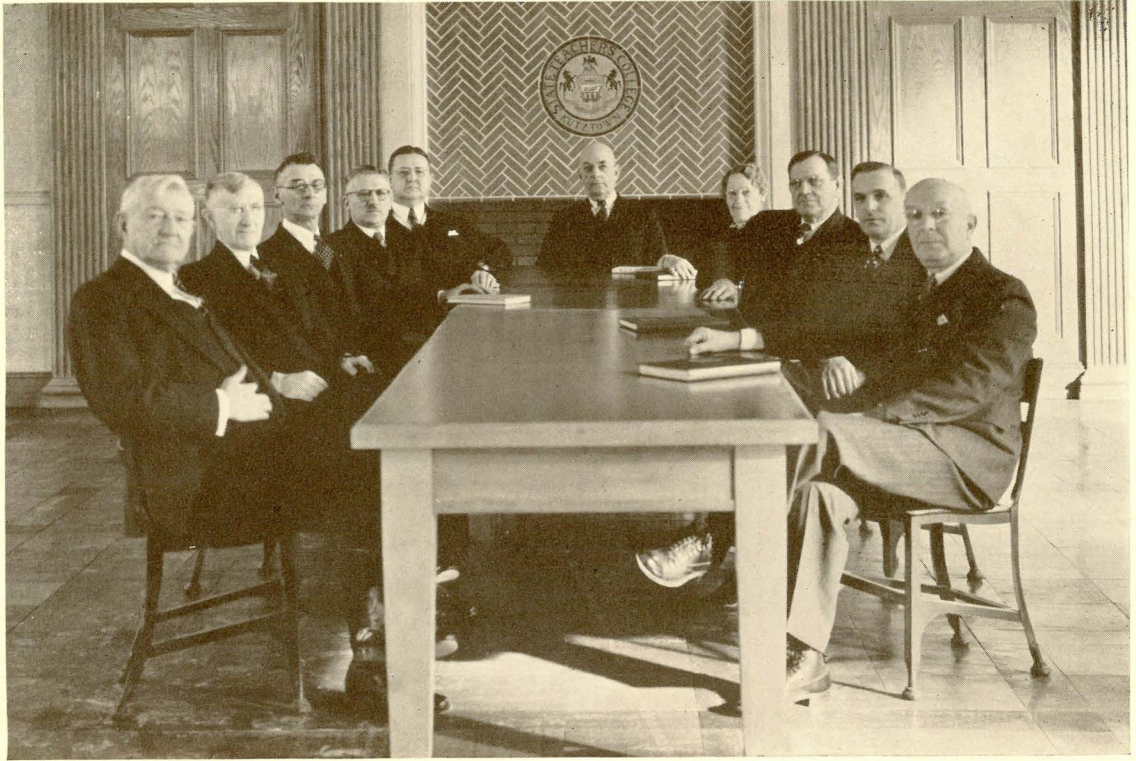
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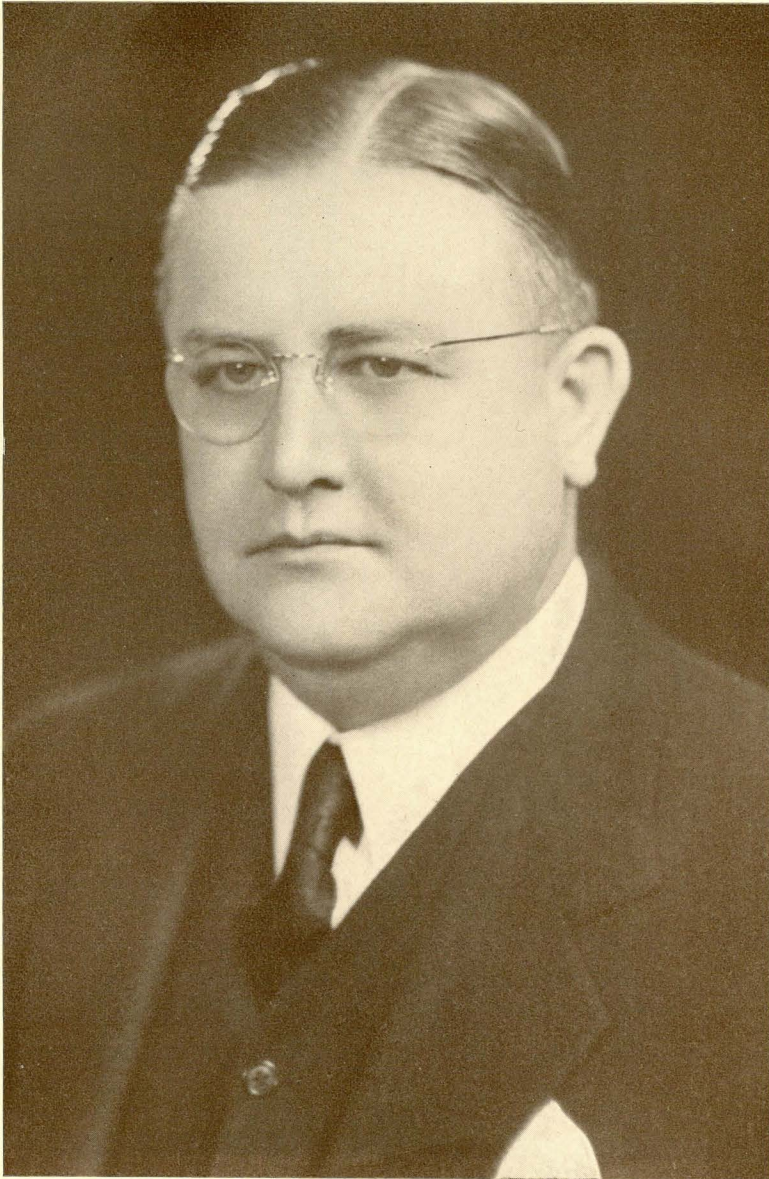




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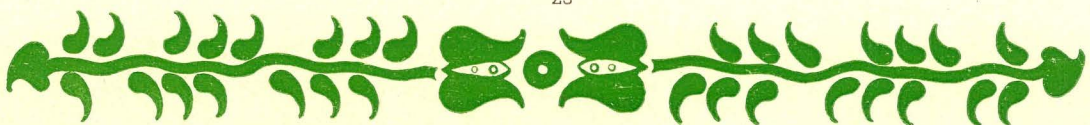
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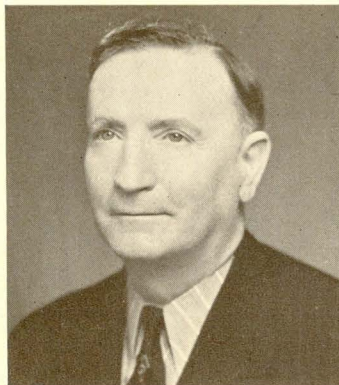
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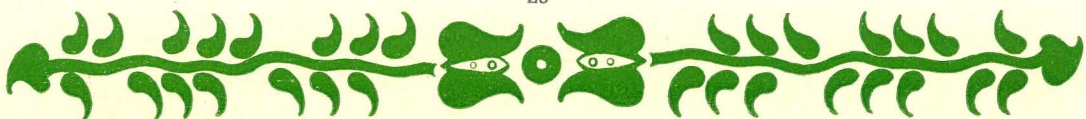
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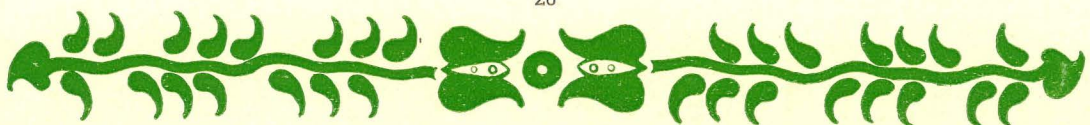
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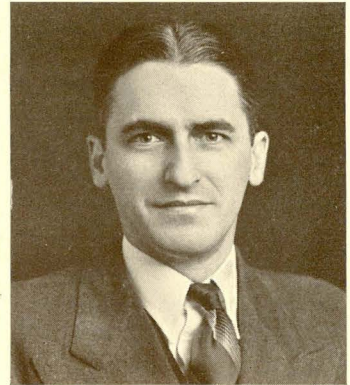
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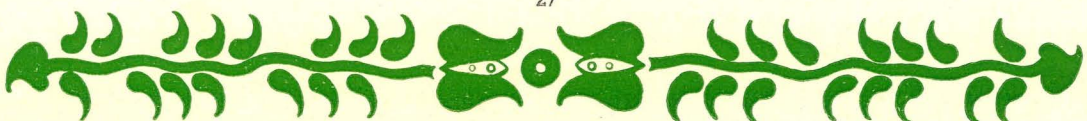
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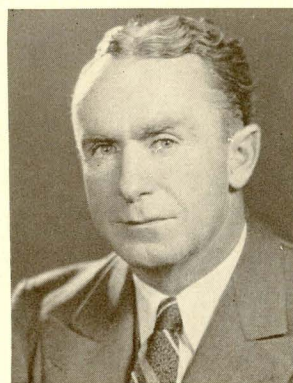
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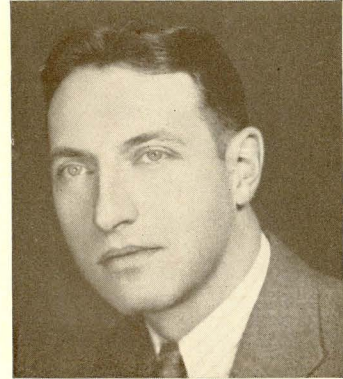
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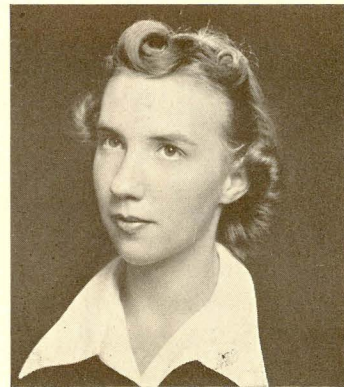
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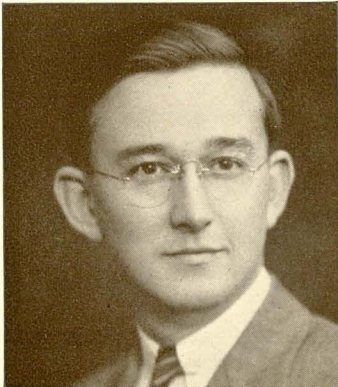
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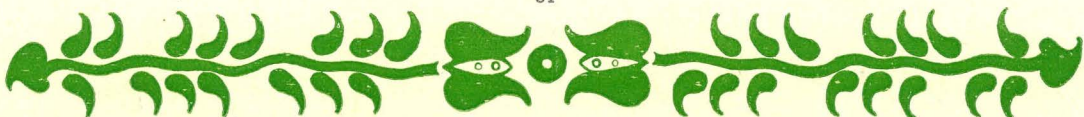
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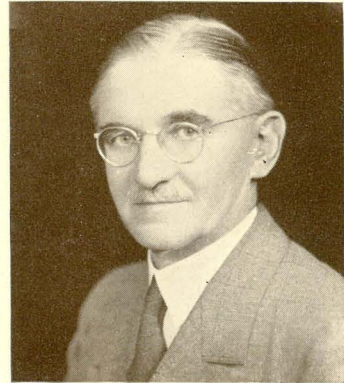
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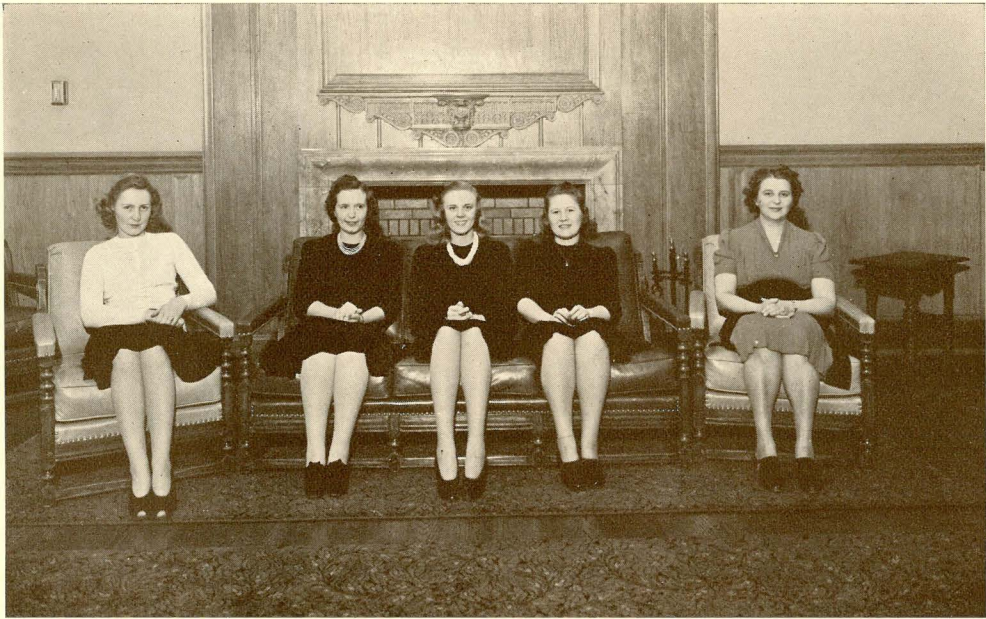
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