



FOLK ART ALLIANCE OF BERKS, CARBON, AND SCHUYLKILL COUNTIES AT THE WALK IN ART CENTER

2018-2019 ANNUAL FIELD REPORT

FOLKLORIST JENNA ASHTON WINTON

William Woy Weaver's traditional dishes from heirloom seeds. Benjamin Rader's landscape oil painting incorporating Pennsylvania Dutch symbols. Eric Claypoole presents his hex signs at the 70th Annual Kutztown Folk Festival.

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Introduction

The Folk Art Alliance at the Walk In Art Center

The Folk Art Alliance at the Walk In Art Center is a coalition of artists, organizations, and community stakeholders invested in documenting and sustaining folk arts in Berks, Carbon, and Schuylkill counties. The Alliance seeks out and supports folk artists with opportunities to exhibit their work and engage with a wider audience. Additionally, it supports free public events such as festivals, exhibits, and workshops to introduce the public to these arts and the regions rich cultural identity. Scheduled meetings for both the alliance and additional folk artists in the region create opportunities for artists to be heard, network, and strategic planning.

Folk arts in Berks, Carbon, and Schuylkill Counties

Two significant events in the history of Eastern Pennsylvania have led to the rich cultural diversity and heritage present in Schuylkill, Berks, and Carbon counties. William Penn welcoming those of persecuted faiths has led to the diversity in religious groups, such as the Amish, Mennonite, Moravian, and sects of the catholic church settling here. Another is the influx of immigrants to the region for work in the coal mines. Therefore, themes in contemporary culture in Eastern Pennsylvania can be significantly attributed to the human needs of freedom of spiritual beliefs and the opportunity for survival, fulfilled by jobs and the environment created by society and the landscape.

These diverse cultures have maintained long standing traditions from their mother country and synthesized with each other, adapting to a changing environment, to create contemporary cultural practices unique to Berks, Carbon, and Schuylkill counties.

What has resulted is a living culture that still bears the fingerprints of its original inhabitants and the generations since them leading up to today. Expressions of this heritage and its evolution have been handed down from generation to generation and are seen in the diverse folk arts present in Schuylkill, Berks, and Carbon Counties today.

Scope of Research

Research for this report began in September 2018 and concluded in August 2019. The report focused on but was not limited to, cultural foodways and fiber arts distinct to the region.

Fieldwork Goals:

- Interview 10 Folk Artists and traditional practitioners in Berks, Carbon, and Schuylkill counties.
- Create a directory of newly identified folk artists, sites, events, and potential strategic partnerships.

Fieldwork Outcomes:

- 11 Folk artists interviewed
- 560 digital photographs
- 23 new identified artists and tradition bearers
- Revised interview protocol
- 2 potential strategic partnerships identified
- Folk arts exhibit design
- Design of an initiative promoting economic growth through cultural heritage foodways
- Development of a tradition vitality assessment conducted with community members
- Identification of cultural sustainability themes in Berks, Carbon, and Schuylkill Counties.

Research Themes: Fiber Arts and Foodways

The initial concentration of fieldwork was on fiber arts and traditional foodways to develop initiatives focusing on these practices as a means for economic growth in the region. Fibers include the process and creation of using natural or synthetic materials. The fiber artists concentrated on for this fieldwork all had rich stories of learning firsthand techniques that have been passed on for generations. Folk artist in the region have shown their creativity in the way they practice fiber arts, from sawdust figures, to taxidermy. There is a growing enthusiasm for the “from farm-to wear” traditional process of getting fibers material directly from local farmers who raise fiber source animals such as sheep and alpaca.

Foodways are traditional community dishes and the cultural practices that surround them. Foodways are a very significant way for sustaining culture and community. The process of creating these dishes creates cohesion among community members and involves maintaining connections to ancestors in a very tangible way. The traditional dishes celebrate important events to the cultural community, prompt religious practices and community bonding. The traditional foodways documented in this report are examples of foodways that have contributed to sustaining local communities for generations.

Methodology

After reviewing previous reports and an orientation to the area by Dr. Kay Jones, the interview process started from suggestions by community advisors and previous folklorist reports, eventually branching out from these contacts to include artists recommended by others. While the interviews have been summarized for brevity, significant statements have been transcribed verbatim, as to authentically represent the speaker and to emphasize the importance of community members agency over their own narratives.

Fiber Arts Interviews

Georgine Borchik

McAdoo, Schuylkill County

October 26, 2018

“Our Ukrainian people have a saying, ‘As long as you keep your traditions, the world will never end.’”

Georgine Borchik is a native of McAdoo in Schuylkill county. Throughout her 70 years she has practiced and taught several art forms important to her Ukrainian heritage and contemporary identity. She continues to research Ukrainian folk arts and participate in classes to further her skills. She is an ambassador of Ukrainian culture, having mastered and continuing to educate others in the folk arts of pysanky eggs, embroidery, and traditional foodways, which she invites the larger community to participate in. Georgine continues to win awards for her Ukrainian embroidery art (IMG__2018.FAA.JW.GB.25); (IMG_2018.FAA.JW.GB.27) and her Pysanky eggs (IMG __2018.FAA.JW.GB.14–24) are featured in the Smithsonian Museum. I met with Georgine in her kitchen in McAdoo. We sat at a table sprinkled with dried wax from previous pysanky egg dying sessions. We spoke about her experience with the traditional art forms she practices, what they mean to her, and the future she sees for them.



**Georgine demonstrates pysanky and Ukrainian embroidery techniques at Block of Art.
Photo courtesy Kay Jones.**

Georgine first remembers seeing these traditions as a child, but as she grew older her mother was most significant in her education. They researched and practiced the art forms together throughout her life. She humbly doesn't consider herself a master artist and doesn't think she'll ever be completely satisfied, insisting there's always something new to learn. Georgine states that her arts express the valuing of the past. "The past of my ancestors coming over here for a better life." (AU_2018.FAA.JW.GB _27:51)



Nests of Pysanky Eggs decorate Georgines house

Georgine’s work is a safe haven of cultural practices that faded under oppression by communist rule in the Ukraine. She has helped revive them not only locally but abroad.

(AU_2018.FAA.JW.GB_14:08). Traditional celebrations and practices of faith such as the holy supper at Christmas, the blessing of the Easter baskets, pysanky egg dying, and embroidery were forbidden and had to be done clandestine. (AU_2018.FAA.JW.GB_15:53) “If they did that [traditional practices], they were crucified over there. So, once they did them, they had to bury them...it had to be done at night, under candles, because if there was light on in the house, a rap would come at the door.” Ukrainians visiting from abroad appreciate Georgine’s continuation of traditions important to their heritage. “I had several people that came over...There they weren't allowed to practice their faith and when they came here, they'll say to us, ‘Well, gee, I remember my grandparents talking about this but we weren't able to do it.’ And so, they're starting to bring it back into their own lives too.”



Embroidery of musicians playing the Ukrainian torban

Georgine recognizes the importance of her folk art as a source of strength and healing during stressful transitions in life. (AU_2018.FAA.JW.GB_9:33) “I went through a functional breakdown... And then one night I just was crying, and, in my head, it said ‘Go downstairs and do an egg.’ At twelve o’clock at night I start[ed] doing an egg and I finished at seven in the morning. Never realized I worked through the whole night, doing one egg. And there after I just start[ed] doing eggs every night. That made a transition. That made me a better person.”

To Georgine, when it comes to authenticity, the traditional values must be represented and carried forward in the artform even if it strays from traditional patterns in simple variations. “It doesn’t matter.... except if they put something that isn’t representing the life, death, and resurrection of Christ.”

She reflects that risks towards these practices to the next generations are youth saying they don’t have enough time, and younger generations moving out of the community, not able to, or having other priorities than continuing traditions in the community. The Walk in Art Center can support Georgine in meeting her aspirations with funding for apprenticeships.

Lorraine Felker

November 6, 2018

Schuylkill Haven, Schuylkill County

“I’m doing something that’s been done for generations and it feels like it’s a connection to my ancestors.”

Lorraine Felker, 61, is the director of the Fiber Arts Guild at the Walk in Art Center. Starting with knitting at a young age, Lorraine has explored the fiber arts throughout her life. Most recently exploring willow basketry weaving, she also practices working with spinning and weaving on floor looms.

Her interest in the fiber arts comes from the process involved. “There's something about watching a fabric grow as you put each pick through, and you see it develop and grow that is just fascinating to me.”

Last year, supported by a Pennsylvania Council of the Arts grant, Lorraine landed a yearlong apprenticeship with master weaver Patti Delman to learn willow basketry, a traditional folk art of the region. “I learned everything from growing the willow, to harvesting it, processing it, and then weaving with it. So that was phenomenal. It's a dying art but its very labor intensive and physically demanding which I was surprised at. Having woven baskets forever, I thought, ‘Well how hard could this be?’, but it’s a very different material to work with.”



Cuttings dyed in various colors hang ready for use in Lorraine’s studio

Lorraine is interested in how certain methods developed. (AU_2018.FAA.JW.LF_02:28)

“Basketry is something you can trace back to the German immigrants that came over. The town of ‘Baskets’ is named that because there were people there who weaved baskets. In the Oley Valley there are ... books written about their basketry. So that too is very indigenous to our area. And [there’s] a lot of well researched documentation for that. Spinning is something more that everybody just ... for as long as people have been wearing clothes, they've been spinning and creating some type of fabric.”

Despite her impressive works, Lorraine doesn't claim to have mastered the techniques. (AU_2018.FAA.JW.LF_04:13) "Every time I try something I do it slightly differently." She keeps exploring different methods and is interested in applying some of the weaving techniques she learned from willow basketry into looming. She also incorporates knitting patterns because, as she says, there's such an overlap between the mediums.

Lorraine considers the evolution and continuity of hand weaving to be vulnerable due to the availability of inexpensive mass-produced basketry. (AU_2018.JW.LF_07:37) "People don't take into account the amount of craftsmanship and certain materials that are involved. The population in general does not put the same value on hand made articles that they used to."

To Lorraine, authenticity means fiber works being purposeful. In the case of baskets, their original utilitarian uses. (AU_2018.FAA.JW.LF_08:27) "Part of it is the traditional baskets are all woven with a purpose. They're not woven to be decorative. They're not woven to be pieces sitting in a corner. There's a hearth basket and it's called that because it sat by the hearth and was used for the firewood. Melon baskets and potato baskets, market basket, all were utilitarian. Before any other type of container was around people used baskets for everything... So I like taking my baskets and making them strong enough so they can still follow that function... I like the fact that I get a sense of accomplishment out of creating something but then I can take it and use it... It's the same way with the knitting and the weaving. It makes me feel good to know."



Lorraine displays two hand woven baskets

Lorraine has a community of peers and fellow artists in the area that she practices with. (AU_2018.FAA.JW.LF_10:28) She maintains a close friendship with her mentor Pattie Delman and hosts a knitting circle every Tuesday night at the Walk in Art Center that has grown throughout the past five years. She attends fiber arts guilds in different locations in the region. "We all work together and collaborate. It's the idea that 'If I learn something and I can do it, then why would I not want to teach somebody else how to do it?'".

Along with the community of fiber artists that come with it, Lorraine enjoys knowing she's continuing a practice important to her German heritage (AU_2018.FAA.JW.LF_13:23). "The idea that I'm doing something that's been done for generations and it feels like it's a connection to my ancestors."

The process of creating varies from piece to piece. Lorraine grows her own willows and gets yarns from a local friend with a flock of sheep. She pays for the sheering and gets all of the fleece. (AU_2018.FAA.JW.LF_14:28) At times it seems the piece is taking on a life of its own. "It's funny because I often think that things end up being what they want to be and not necessarily what I think they're going to be... Often the materials determine what the end product is more than what I think I'm going to be making. Haha."

Lorraine teaches classes as part of the fiber arts guild at the Walk in Arts Center and is hopeful about transmitting the techniques and passion to younger generations. (IMG_2018.FAA.JW.LF_03). (AU_2018.FAA.JW.LF_15:20) She's currently working on developing a collaboration with Penn State Schuylkill on presentation opportunities or the possibility of fiber arts becoming an elective fulfillment. "It's happening but it's not in large numbers, but I guess it doesn't take a whole lot to continue the traditions either."

The only real challenge she sees to traditional fiber arts is financial. (AU_2018.FAA.JW.LF_18:11) "It's hard to justify spending one hundred dollars in yarn and then three days of weaving to create a shawl that you can go out and buy on sale [for] considerably less. Like the shawl that I made yesterday took me about fifteen hours to make. [The] materials were about eighty, ninety dollars. So, if I were going to sell that I'd have to sell it for a couple hundred dollars and nobody's going to do that... I see that as a big problem... If you can buy a basket, which works just fine, and it's five dollars and then I'm selling one for you for seventy-five dollars... How do you justify that?"

In her future work Lorraine wants to merge more of the various mediums in which she works. (AU_2018.FAA.JW.LF_20:06) "I'd love to actually mix the materials... I think it would be fun just to play around with that sort of thing. There's a lot of potential there. So, in terms of my growth and where I want to go, there's so many different ways!"

For traditional fiber arts sustainability Lorraine says popular culture needs to value what the artists are doing. (AU_2018.FAA.JW.LF_22:02) "I think the fact that we're developing something here [at the Walk in Art Center], I'm optimistic about that. But you do need to have that sense of how worthwhile it is. In terms of being culturally sustainable, unless people value it, it won't be." The Folk Art Alliance can assist Lorraine in meeting her goals by networking and reaching out to other artists.



Lorraine in her studio at the Walk in Art Center

Joe and Barbara Dereskavich

Barnesville, Schuylkill County

January 22, 2019

"My grandfather on the farm showed me...He did something out of nothing."

On a bright clear day, I met with Joe and Barbara Dereskavich at their home in Barnesville and was enthusiastically greeted by their two dogs. Joseph Dereskavich is 78 years old and has been creating wood carvings since the 1970's. His wife Barbara handles the marketing of his crafts and hand paints acrylics in pysanky and Pennsylvania Dutch designs on to some of his carvings. Barbara is of Lithuanian and German descent. Both her and her husband have always been involved in the fiber arts and music. Joe is mostly self-taught, adapting patterns he finds in books to his own style.

Their living room features folk pieces that Joe has re-created from his research in the folk arts and woodwork. (IMG_2018.FAA.JW.JD_90) "They're stuff that old guys used to whittle." Such as chains whittled from one piece of wood. He researches these from a collection of books he's accumulated over the years.



A wooden chain carved whole from one piece of wood.

Joe worked at Kraft Foods starting in 1973. (AU_2019.FAA.JW.JD_01:47) “I thought I was a good meat cutter and I could handle anything until I had to do cheese.” One day at work he carved a button and then decided on a whim to turn it into a mushroom. He continued making the mushrooms, initially using the base of a Lilac tree he had in his yard. Later that day I would watch him continue the theme of mushrooms while finishing a wood burning pattern on a cheese board. (IMG_2019.FAA.JW.JD_04)

Dereskavich’s interest in woodwork came from his grandfather. (AU_2019.FAA.JW.JD_10:17) "My grandfather on the farm showed me. He went out and got an apple tree limb, he cut it off. Somehow, he heated a butter knife, twisted it, sharpened it, and he gauged it out. My mother used that until she died. It was green and it never cracked so I learned how to handle green wood and the method he used but he did something out of nothing. With a butter knife that you used in the kitchen he made a tool." If there’s a tool that Dereskavich needs but can’t find, like his grandfather he just makes it. “I make my own knives and chisels and everything.”



A cheese board decorated with a mushroom design created by a woodburning technique

“The first thing I remember making was Paul Bunyan. But then after that, like I said, it started with a mushroom and then I never stopped. I was always into art. It's not just wood carving. I'm into art.” Amongst woodcarving, Joe also enjoys oil painting. His favorite works to create or appreciate are landscapes and portraits. He is currently working on oil paintings of the farm he grew up on, recalling from memory landmarks that are no longer there.

Originally Joe was a fishing lure fly tier. He offered a few carvings for sale alongside them at markets and the carvings quickly took over as the main feature. (AU_2019.FAA.JW.JD_03:47). Joe went to a York carvers convention where an older gentleman told him he should make his carvings, 2/3rds the size instead of life size. It was here that he was also introduced to flowers carved from wood (IMG_2019.FAA.JW.JD_29). His wife bought some wooden flowers from the convention and Joe used them for inspiration. “They sat in the dining room for four years before I finally figured [the carving technique] out...it took four years to figure out how to carve the flower.” After Joe perfected the wooden flowers, Barb arranged them into bouquets to take to Lithuanian gatherings. (AU_2019.FAA.JW.JD_07:53) They started with all-natural walnut flowers and requests came in for more bouquets, baby shower décor, and church alters. With the proceeds the couple invested money into more tools and resources. Eventually they began shipping to other states and expansion continued. "It just blossomed into this gigantic thing." Joe decides what to make by what's in demand and, with so many orders, he has no time to teach. Newest additions to his repertoire are hand turned vases, paddles, stirring sticks and ‘comfort birds’ made for children and the elderly in hospitals.



Carved wooden flowers, bird ornaments, and a wood spirit

We toured his workshop in his cellar to see his tools, current projects, and stockpile of wood. Joe prefers using woods like linden, bass wood, poplar, or softer woods. (AU_2019.FAA.JW.JD_28:55) Barbara elaborates that the wood chosen depends on the style and what's being carved. "If you're gonna do the cutting boards and you're gonna wood burn you want a hard wood that's really hard and sturdy. If you're going to do faces, you want something that's a little more pliable, you can take that wood tool in and pull it up." (AU_2019.FAA.JW.JD_30:24)



Joe Dereskavich wood carving in his workshop in his home cellar

His popular "wood spirits" are faces carved into medium to large sized trunks. (IMG_2019.FAA.JW.JD_79) He doesn't go in with a plan for the facial features, they emerge on their own. (AU_2019.FAA.JW.JD_31:35) "It just comes out... once you know how to do features sometimes you want to put accents on other things. I'll pick one (from a picture

reference) and sometimes they come out evil, sometimes they come out nasty, sometimes they come out nice you know."

Susan Gierschick

March 6, 2019

Oley Valley, Berks County

"There was a period of time when you never heard anything about it and now, I think it's starting to revive..."

Susan has been living in the Oley valley since she was 5 years old. She was introduced to fiber arts by her mother who made clothes for her and her siblings growing up and introduced her to embroidery at age 8. The fiber arts Susan works in most frequently includes embroidery, cruel work, quilting, rug hooking, and crochet. She continues to dabble in other forms such as smocking. She started sewing by making a patch work baby quilt and clothing like her mother. In high school she learned to crochet at a needlework club, making pillows, doilies, and baby blankets. (AUDIO_2019.FAA.JW.SG_00:57.) She grew up attending her mother's quilting group "sewing circle" and watching her grandmother, mother, and aunts quilting. Her mother convinced her she could quilt, even though she had her own doubts. At her mother's encouragement, she persevered and loves it now. She enters her work in the Oley Fair. Currently she is working on a comforter to donate to a church that ships things overseas to refugee camps.



Susan at home with an example of her embroidery

Though she can't directly date it, the tradition of rug hooking "... is pretty old, people remember grandmothers doing it. There was a period of time when you never heard anything about it and now, I think it's starting to revive, come back just a little." (AUDIO_2019.FAA.JW.SG_28:22) In the upcoming weeks Susan is going to a "hook in" club called Wool Wrights; they invite anybody to bring a project and sit and visit. There are a lot of vendors selling wool and patterns.

About two years ago there wasn't a category for rug hooking at the Oley Fair until Susan brought up the idea and festival coordinators agreed to introduce the category.

(AUDIO_2019.FAA.JW.SG_23:51) A year ago Susan contacted two other artists and began a rug hooking group called "Oley Valley Rug Hookers". They meet once a month and share ideas, work on projects, and participate in show and tell about their work.

(AUDIO_2019.FAA.JW.SG_03:42). It was with a fellow peer that she finally mastered 'applique', raised sewing. (IMG_2019.FAA.JW.SG_73(2) Susan and her peers rely on each other for advice on patterns and colors.

She gets inspiration for her designs from magazines or just coming up with her own. There have been instances where she has seen a unique quilt and sketched the pattern crudely to take back and replicate at home. (AUDIO_2019.FAA.JW.SG__12:37)



Framed Lacework exhibited upstairs



Raised quilting is displayed throughout Susan's house

Susan can tentatively date quilts she sees by colors and patterns used.

(AUDIO_2019.FAA.JW.SG_09:26) "With quilting you can see differences especially in use of color. Colors are popular for a while and then they kind of [go] out. When I got married in '73, avocado green was big, now it's out hahaha. Then it was orange, so anybody who quilts and wants to sell their work has to really watch for color... Like in the 30's pastels were used, now it's coming back so now they're reproducing better, more durable fabrics with the same designs." Sue says World War Two era fabrics can be dated and those are being reproduced now as well.

When it comes to the younger generations picking up the fiber arts significant to her area, she sees a gap. (AUDIO_2019.FAA.JW.SG_15:16). When it come to the authenticity of the art form, Susan thinks incorporating new techniques and fabrics are fine, however she enjoys using her artwork utilitarian instead of to hang on a wall as decorative.

(AUDIO_2019.FAA.JW.SG_16:17) "That's why I have so many things in my house, I don't want to stick them away for the next generation, I want to enjoy them haha.."

Susan's quilts hold memories from throughout her life. Including a quilt that, fifty years ago, herself, mother, sister, and ladies from the church made as a gift to a visiting pastor. After fifty years it came back to her in the random way life does. (AUDIO_2019.FAA.JW.SG_17:47) "That was pretty neat to get that back. It has some memories with it and people that are now gone."

The usefulness of working with fibers is not just in the end product.

(AUDIO_2019.FAA.JW.SG_19:18) "It's good to keep busy, think your own thoughts and pray while you're doing something with your hands."

Susan is optimistic about the future of fiber arts in the area. (AUDIO_2019.FAA.JW.SG_25:05). She sees trends that indicate a new interest and continued support of the tradition. There are

more fiber arts fairs than she remembers ten or fifteen years ago and she's seeing fiber arts shifting towards llamas and alpacas, something new for the area. "It's good that there's a lot of interest in fiber. I don't care what they're doing. I think everyone should have a chance to find out how rewarding it is to do something with your hands and put something together yourself and create it. Even if you follow a pattern to a 'T'. You're still creating it yourself, you're choosing the fabrics, the colors.... The fairs are giving people more options to try."

Susan says the Folk Art Alliance could support her traditional practices by having festivals that bring attention to the art and supporting the festivals that are already in place by promoting them.

Foodways Interviews

Beth Forney Glick

Oley Valley, Berks County

March 7, 2019

"I like to do certain things the way my grand-mom did them because hers was really the best...I like to just have my mom say to me, 'This taste just like my moms'. That makes me happy."

I met Beth Forney Glick at her house in the Oley Valley (IMG_2019.FAA.JW.BG_01). The house is adjacent to their greenhouse, "Glick's Greenhouse", where the family grows produce and holds community events. I met with Beth to hear about the traditional foodways she and her family support and her doodle crafts. The interior of the house is dotted with doodle art at random drawn right on the walls. Beth doodled on the tablecloth with various colored markers throughout the interview, interrupted occasionally by her enthusiastic border collie, Manny.



Beth greeting me at her front door holding a stack of family cookbooks

Beth's family is proudly one hundred percent Pennsylvania Dutch. Her mom was a Mennonite and her father resided in Leesport. Beth's mom is seventh generation American; her ancestors were Swiss Mennonites who fled into Germany because of persecution.

(AU_2019.FAA.JW.BG_05:47) The king of Germany offered land if they would come and farm it and they were there around 100 years before somebody else took over and began taxing the farmers heavily. That's when Beth's ancestors came over to Pennsylvania because William Penn had opened up Pennsylvania as a place free of persecution for religious sects, like the Quakers, Mennonites, Moravian, Lutherans and Amish. Both Beth's parents spoke Pennsylvania Dutch before English, and Beth's is the first generation that doesn't speak Pennsylvania Dutch fluently.

Beth was born in Reading hospital and has lived in Berks county her whole life, between Reading and back. (AU_2019.FAA.JW.BG_01:29) She picked up doodling at around age 4 when her mom encouraged her to draw as a way to keep her from constantly making telling remarks in public about others at church and gatherings. Beth says she was a hyper observant child with no filter. To this day she always does a Sunday doodle in church.



Beth's doodles and favorite Bible verses adorn walls throughout her house

Beth's doodle art is inspired by her Mennonite and Pennsylvania Dutch upbringing. (AU_2019.FAA.JW.BG_03:29) In front of every section in the Mennonite cookbooks she grew up with there's a drawing with hex signs and other forms of Pennsylvania Dutch folk art that have always been prominent in her life. (AU_2019.FAA.JW.BG_12:10) The doodles have evolved throughout her life becoming more precise and (AU_2019.FAA.JW.BG_13:42) she goes through subject phases such as trees and bible verses. Beth eventually started putting them up on Facebook and has even designed tattoos for people. She creates coloring pages and people color them and send them back. Her designs usually take about an hour to do.



Beth doodles on the table cloth as she is interviewed

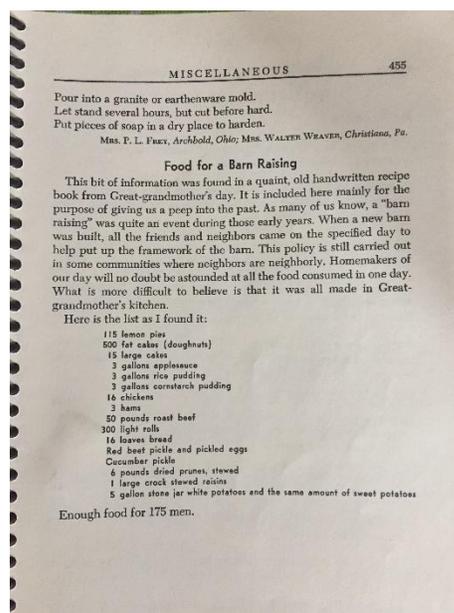
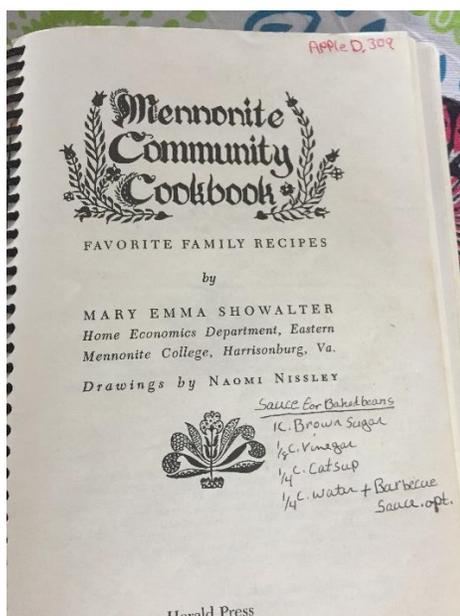
The Glick Greenhouse was started by Beth's husband's father. (AU_2019.FAA.JW.BG_07:57) He was a Mennonite from the Conestoga area. He noticed there were a lot of empty farms in the area because during the depression people had gone into the city for jobs. Around 50 farms were vacant, so a cluster of Mennonites in the 1940's came to the Oley valley and began farming produce such as potatoes, red beans, tomatoes, kale, spinach, celery, and carrots. The family canned salsa, tomato sauce, and applesauce, amongst others. Beth's nephew has the farm and she and her husband have the greenhouse. She says one year they produced one hundred dozen ears of corn.

Along with churches, Beth is aware of the importance of foodways and the greenhouse to community cohesion. She and her family host a big poinsettia show once a year and get thousands of attendees within three days. Beth also feeds different families in the area who are in need. She holds a family night dinner once a week at her house with nieces and nephews and welcomes anyone to join. Usually around 12 to 20 people attend. Some of her favorite Pennsylvania Dutch dishes to prepare and eat are chicken pot pie and apple dumplings. (AU_2019.FAA.JW.BG_19:50) On New Year's Day it's tradition to make pork and sauerkraut. On other holidays, popular dishes include cabbage, sausage, pig stomach (which is cleaned out and stuffed with pork, potatoes, and cabbage). For Thanksgiving Beth makes the same turkey filling her grandmother made. (AU_2019.FAA.JW.BG_52:52) "I like to do certain things the

way my grand-mom did them because hers was really the best... I like to just have my mom say to me, 'This tastes just like my mom's'. That makes me happy."



A collection of cookbooks Beth grew up with and frequently refers to



The Mennonite Community Cookbook with handwritten notes and a recipe for "Food for a Barn Raising."

Beth's husband's mother always fed the employees that worked on the land. Beth carries on this tradition. (AU_2019.FAA.JW.BG_47:34) A couple of times a year when they have to get up early to do a big job like cover a greenhouse, she'll make waffles and apple sausages that she gets from the local butcher shop and the employees love it. "I'll get my two waffle irons going and we'll fry ten pounds of apple sausage and have a lot of waffles." This tradition is important to her. "It was really cool when I was 16, 17 and I'd come and work here and come in and sit down with them and eat. It was just, it felt good, you were included, you were part of it." Continuing the tradition of making employees feel like family, Beth set up a coffee bar in the kitchen for the employers. "...it's because my mother-in-law started the tradition of making people feel special, and especially on their break to come in and get away from everything and just have that time."

What's required for an authentic Pennsylvania Dutch meal? "Butter and brown sugar. Haha. Definitely butter." (AU_2019.FAA.JW.BG_28:58) When she was growing up an elder neighbor, Emma Hoffmaster and "the three Cole brothers", lived next door. ("They were so Dutch!"). Beth always went over to watch Emma cook. "She used a lot of brown butter, I remember that. And she made "rivels" (small homemade dough balls) and put rivels in corn beef and cabbage...when I ate them, I thought it was the best thing I ever ate." Sometimes Beth incorporates spices outside of Pennsylvania Dutch tradition to literally "spice" things up with added flavor.

Considering the future of traditional foodways in her community she's hopeful. (AU_2019.FAA.JW.BG_30:40) The kids participate in both the planting and harvesting of the produce and make traditional dishes. However, she acknowledges that it must be handed down from generation to generation. For instance, because her mother didn't know how to make rivels, they were not passed onto Beth, who can't continue the transmission.

The Folk Art Alliance can support Beth's goals by supporting the Pennsylvania Dutch community as a whole, particularly in traditions and folk arts, as well as creating opportunities for transmission to younger generations.

Dr. Rubina Tareen

Schuylkill Haven, Schuylkill County

December 4th, 2018

"Teaching other people about your tradition is a service you can do to humanity."

I met with Dr. Rubina Tareen at Alvernia University where she works as an interfaith chaplain. She was born in Punjab Pakistan but immigrated to the United States in her mid-teens and currently lives in Schuylkill County with her family. We sat in her office at Alvernia University in Reading after attending an interfaith meeting Rubina hosts. She spoke about her experiences with Pakistani traditional foods and the cultural values and practices they prompt; both growing up in Pakistan and as an immigrant in the United States.

“As far as Pakistani food, I never gave up that. [The] only thing is its kind of changed, maybe a little bit more fusion into it... but I still pretty much adhere to Pakistani cuisine in most of my parties. A few times a week we mix it up with the other food, but I still keep to that Pakistani food tradition.”

Over the years it has become easier for Rubina to find the ingredients needed for traditional Pakistani dishes. In the 1980’s she had to travel to New York City to get her spices but their availability has spread throughout Eastern Pennsylvania. Rubina now goes to Allentown to get her spices. Rubina has adapted the traditional foodways from Pakistan to her environment in Pennsylvania, using different cookware and ingredients as substitutes if needed.

Rubina learned to cook watching her great-grandmother whom Rubina still thinks of when using the same techniques she taught her. “We weren't really obligated to cook. We grew up pretty free; not what you'd think of Pakistan, not what has been portrayed in the media and the movies...It was just my great-grandmother who took charge of all the food in my house and she would sit down and make it really entertaining. So I'd say [I learned] from her and my mom.” (AU_2018.FAA.JW.RT_05:48)

One of her favorite dishes growing up was meat Korma. (AU_2018.FAA.JW.RT_06:28) “I was just a meat eater just like chicken meat and it wasn't really cooked that often. Like maybe three times a week and [the rest of the time] then you will get vegetables and lentils... I grew up upper middle class but still meat was not eaten like meat is eaten here in the US. It was always a part of something. Like you wouldn't eat it alone. But meat korma was like a gourmet style meat just by itself with a lot of spice and tomatoes and onions and garlic and ginger. So that was something you kind of looked forward to because there [were] no vegetables, no lentils, hahah.”



Rubina, left, and her family preparing plates for dinner

Rubina says the religious practices that are associated with foodways have been what she's relied on heavily to get her through transitions or difficult times. In this way both the foodways and religion support one another. It was easier to be a Muslim in the United States upon her arrival than it is now, post 9/11, and celebrating her faith through foodways supported the continuity of her cultural heritage practices.

(AU_2018.FAA.JW.RT 08:18) "... traditions were a little bit difficult to keep but I kept practicing all the religious holidays which means fasting in the month of Ramadan ... from sunrise to sunset. I made the bread every morning. The night before you make the dough you make the bread then you make some sort of a meat dish. Instead of breakfast you're actually eating a meal during the morning because then you don't eat until [the fast is over]. So, I kept up but it was more important not because it was a Pakistani tradition but it was a universal Muslim tradition."

Her family and community cook different things every day of Ramadan, for example a fruit Jad that can be garnished with spices and yogurt. The last day of Ramadan is when the celebration starts with a breaking of the fast. Rubina says dates are very universal in Ramadan and people all over the world break their fast with dates. It's not necessarily Pakistani tradition, but a common Islamic foodways practice.

Islamic holidays revolving around food are celebrated both in her community and in the wider Muslim community. (AU_2018.FAA.JW.RT _13:23) "Oh yeah it's a very big communal

gathering. Probably the biggest one of the year. There is a celebration of giving and a celebration of sacrifice...That is the commemoration of Abraham sacrificing his son...the last day of pilgrimage, the tradition is to sacrifice. You distribute the meat in three ways: You give one part to the poor, one part to the relatives or neighbors, and you keep the one part.”

Like most of us, Rubina has fond memories of approaching foodways as a child.

(AU_2018.FAA.JW.RT _17:51) “One thing that come[s] to my memory is in the summer you take siestas, like a nap after you eat your lunch, you sleep. We lived in a very huge house and then we also had four cousins who were living with us and the servant’s [children], so many kids in the same house... There were like eight or nine of us all together. I was probably nine or ten [years old]. Every time our parents [would] sleep we would want to make dessert ourselves. I remember one of my brothers would love to make this dessert it's called the Jalebi. It's deathly sweet. It's dipped in a syrup after it's taken out of the fryer. It's orange colored so it's like we used to sneak in the kitchen, take the flour, take the pan and the oil, but we couldn't do it in the kitchen because we should be sleeping. So we'd go on top of the roof and make the fire [with] like three or four bricks [to make] a stove. [We'd] put the fryer on top, pour it in, and we made the worst jalebis! I remember we [were] all eating it like it was the best thing ever made, but then we were all sick, haha, because it wasn't cooked. But it's just that you remember the fun of making [it].”

Rubina sees a distinction between traditional meals in restaurants and one’s made at home.

“Personally I feel keeping your traditional food is extremely important...”

(AU_2018.FAA.JW.RT _20:30). When you look at Chinese food they [make it] for the American pallet. If you go to China they wouldn't even recognize that food. Something similar has been happening if you eat Pakistani food out. Some restaurants are pretty authentic but a lot of them are all mixed up because they started to make food for the popular culture. You can't really sustain a restaurant unless you have a huge population [of customers]...so I feel that [by] home cooking and keeping the tradition, your culture can live through it actually. Foodways have some kind of traditional story. ... there are a few foods where if I go home there's a nostalgia. Your childhood memories come about and it's amazing some food that you would never forget...[For the] first few years of my life I grew up in a village and even before that I was born in a forest. (AU_2018.FAA.JW.RT _23:10) my father was a forest ranger...his older brother passed away so he quit his job and took us all in the village. and this village [had] no electricity, no running water, but we didn't really care...so, anyhow the most amazing thing was there the land grew everything because they rotated [the crops]... This mustard green is the most amazing when it's cooked because it's cooked in a very village style, in a big clay pot [with] a lot of butter in it. It's just mustard green and butter and then they make flat corn bread from the land too. It's a thick corn bread like a corn muffin tastes but [it's] flat. So you eat with that and [it] was like the most amazing thing that you could eat. I'm talking simple mustard bread... I don't know how it was cooked they put a little butter milk in there too. So that's something I haven't really come across in America. Even in Pakistan you have to go into a village.”

Additionally, she can't get similar cane juice to make the Pakistani rice pudding she used to enjoy. (AU_2018.FAA.JW.RT _25:36.) “We used to eat sugar cane, just peel it. We'd use our

teeth to peel it. So those were some things that you kind of missed and when you go back it's like 'Wow! It's still the same.'

Rubina insists that authentic Pakistani dishes cannot be made from a box, it's the process of combining them yourself that makes it authentic. (AU_2018.FAA.JW.RT _27:13) "I see a lot of mixes of spice that you can buy now. Especially for my meatballs, koftas, I don't use the box because it's already mixed." (AU_2018.FAA.JW.RT _ 27:52)"To make it authentic you have to have all of the spices separately. If you're gonna use your clove, your cinnamon, your cardamon, chili powder, turmeric... (AU_2018.FAA.JW.RT _28:04) That's considered authentic...the process of putting everything together. (AU_2018.FAA.JW.RT_28:37) So I think to make it authentic that's what I still do with my rice...the broths." However, in a pinch, Rubina says she'll use these new shortcuts to make a quick dinner dish.

Cultural sustainability is something Rubina has considered in her work. (AU_2018.FAA.JW.RT _29:13) "I don't like the term 'melting pot'. I don't like even the term 'integration' because I feel like it means just becoming a part of the popular culture. ... We're now learning how the West tried to impose western culture all over the world and how it kind of backfired. We created a lot of enemies. We created wars. We stripped people from what was sacred to them. So really, whether it's your religion or your culture, the majority of the world holds that sacred. It doesn't matter [what their traditions], it's sacred to people. So, we have to realize that.

Rubina emphasized the importance of keeping foodways and traditional practices alive to maintain an anchoring in identity and heritage. This she says is the responsibility of the family and society.

(AU_2018.FAA.JW.RT _36:12) [Traditions are] important because [they] come with some kind of roots. Humans need to have roots. Otherwise... that's why there are issues; ripped from the roots. So, it's important [as] a human being to know where I come from. "

In her interfaith work Rubina sees the engagement of diverse cultural perspectives benefiting each other, countering the idea that isolation keeps culture authentic. (AU_2018.FAA.JW.RT _37:27) "I really think that it's actually some very important work, especially now. (AU_2018.FAA.JW.RT _ 39:15) "[Interfaith and cross-cultural exchanges] ...eradicates the hate because sometimes we just hate what we don't know. Or it eradicates the fear. Sometimes we fear what we don't know... Rubina says there is a need to educate the public on the long history of Muslims.(AU_2018.FAA.JW.RT _40:40) "...it's like they have no clue [about the history and culture] so you teach people.... the responsibility's not just on the other people [but] also on the Muslims. That's why I do what I do. I feel it's good to work with the younger generations". (AU_2018.FAA.JW.RT _41:51) "I feel that once you get to know me you may even like my traditions... To me, teaching other people about your tradition is a service you can do to humanity... people might even like how your ways are and they may even relate to [them] in a way." (AU_2018.FAA.JW.RT _ 43:19). After the September 11th attacks and the widespread islamophobia that resulted, Rubina took back control of her own narrative by giving talks about what it means to be a Muslim woman and mother in the United States.

Rubina realized it wasn't only the media and public who had her story wrong, it was the government too. Sharing her own narrative became her calling. "I'm not going anywhere. My kids were born here, so I'm American and this is my country so what options do I have. So that's how I started getting into the interfaith work and I'm more passionate about it because [Islam] was just dragged into the mud. Like the most awful thing that can happen to a human being is to be Muslim right? And it's totally the opposite."

Rubina invited me to her home later that week where I enjoyed a traditional dinner alongside her family. (IMG_2018.FAA.JW.RT.15, 21) Her three daughters and granddaughter greeted me warmly and told me about their favorite dishes. Her eldest daughter is interested in potentially doing a blog recreating traditional Pakistani foods. We dined on an eggplant dish and meat korma dish, using naan bread to soup them up. Rubina made open leaf tea she got from a Pakistani store in Allentown. (IMG_2018.FAA.JW.RT.25) One of her granddaughters favorites is "Pink Tea" It's only made on special occasions because it takes an hour of boiling.



A mix of traditional Pakistani and contemporary dishes ready for a family meal

Rubina is interested in working with the Folk Art Alliance on events that bring together faith-based cultures. (AU_2018.FAA.JW.RT_55:36)

William Woys Weaver*Berks and Schuylkill Counties*

December 11, 2019

“Each generation has to do it its own way. Change and continuity don't negate one another; they're parallels.”

William Woys Weaver is the founder of the Roughwood Table, an heirloom seed collection and as well as the Keystone Center, an institute for the study of Regional Foods and Food Tourism. He has recently merged them together into one initiative for the preservation, education of, and promotion of heirloom seeds and their culinary uses. He lives in Devon, however his unique practices span into Berks and Schuylkill counties.

After arriving on the expansive property dotted with greenhouses and plotted gardens, I was welcomed into the historic Lamb Tavern where Weaver currently resides. Through the kitchen and into the dining room, we passed walls displaying cast iron cookware (IMG_2018.FAA.JW.WWW_06), jars of seeds, pickled peppers, a deep hearth, and candy Weaver prepared from a recipe dating from the medieval period (IMG_2018.FAA.JW.WWW_11). A perfect replica of the Hyndman Corn Cake from his book *Dutch Treats*, which Weaver had prepared for my visit and told me we'd be enjoying later, sat on the kitchen table (IMG_2018.FAA.JW.WWW_02-04). I was introduced to Steven, the seed manager of Weaver's collection who graduated from an agricultural college and has published a book on corn genetics. Steven contributed to the interview from time to time while doing work throughout the kitchen and dining room. I was welcomed to sit at the project's namesake, the original Roughwood table, scattered with papers, seed orders, and one of Weaver's new initiatives, heirloom seed jewelry.



Weaver with a variety of cast iron pans in the Keystone kitchen

Weaver started his heirloom seed collection after finding a bundle of seeds his grandfather had preserved in the bottom of a freezer from his own collection, which was created out of necessity to feed the extended family during the Depression. This practical reason “snowballed” and the extensive collection was eventually revitalized by Weaver who began growing them again as a project that then became a passion and has since evolved into a legacy. “It took on a life of its own”, says Weaver. The appointed “Jesus of Heirloom Seeds” by others in the practice, Weaver’s heirloom seed collection has accumulated through his personal relationships, most notably with Native American elders, trades amongst peers, and the reputation he’s earned as a safe guarder of seeds. (AU_2018.FAA.JW.WWW_06:36) “Well (the seeds), they come to me. They find me... and the promise is to keep it going. So that’s what we’ve been doing...we really have a lot of rare things that are unique.”

The collection has been shaped by the people who have contributed to it. Weaver’s grandfather was friends with Horace Pippin, the African American folk painter, who traded a lot of seeds with him. (AU_2018.FAA.JW.WWW_11:43) “That pepper on the cover (of the book) is one of Horace’s peppers...The peppers that he gave to my grandfather have all turned out to be visually beautiful, so I think the eye of the folk painter was involved in choosing what he shared with my grandfather because these ripen from purple all the way to red and everything in between. It’s incredible.”



A bowl of pickled peppers set on the Redwood Table

Weaver dates the seeds by searching for them in old catalogues and texts. (AU_2018.FAA.JW.WWW_14:15). While there are other “seed savers” no one else does the amount of research and archiving Weaver does.

Weaver considers any seed that has been passed down from one generation to the next for over fifty years, is open pollinated, and unmodified, an heirloom seed. (AU_2018.FAA.JW.WWW_44:10). “I get asked about what heirloom means a lot. I didn't really choose that word for my book *Heirloom Vegetable Gardening* my publisher did. Heirloom is a touchy-feely warm kind of sounding word. To me heirlooms are like great-grandmothers quilt... in Europe they call them heritage {seeds}, which is probably a better term. ...” Transmission from one generation to the next is crucial “... because that means it's proved its value and people keep it because it's good. Either for flavor or because of its nutritional value.” (AU_2018.FAA.JW.WWW_46:31)

Blossoming from his seed collection, Weaver’s budding initiatives are far reaching. He’s created recipe books and says he’s always trying new things to increase the promotion of and potential uses of heirloom seeds; cross-breeding unique plants, jewelry, and a virtual food museum with pictures of the plants, their horticultural information, what they look like as food in a prepared dish, and some online recipes. (AU_2018.FAA.JW.WWW_20:15). Weaver is also planning on converting his home, originally a tavern, into a restaurant which can also be used for workshops and apprenticeships. He already has chefs lined up who are interested in doing an heirloom dinner every month.

Weaver’s passion has gotten him through the difficult transition of his cousins’ death, the famous Dr. Don Yoder, considered the father of American folklife. “...I had to deliver *Dutch Treats* because I signed the contract in June; he died in August. I delivered the book January first, I did

all the photography and all of the cooking, and I was insane but you know what it kept me focused and kept me not dwelling on the disaster of Yoder's death." (AU_2018.FAA.JW.WWW _27:15)

The public interest in heirloom seeds has grown recently due to change in the climate and unsustainable agricultural practices. (AU_2018.FAA.JW.WWW _33:08) Weaver has had to adapt heirloom seeds to changing environments like global warming and changing soil conditions. "The seeds themselves are what they are... for example this tomato that's on our brochure we maintain that to keep it what it is physically, the shape, the flavor the story, what changes is the way we use them". As nutrition concerns and global warming become more prevalent, heirloom seeds provide a 'new' approach. "We can create vegetables from our heirlooms that adapt to global warming and climate change. So, we're really the hope of the future." (AU_2018.FAA.JW.WWW _36:48) Nurturing plants that are resilient to climate change is difficult, Weaver has had to give up on some, such as heirloom gooseberries. The fluctuation of warm climate has changed harvesting times but more greenhouses could support efforts towards resilience. (AU_2018.FAA.JW.WWW _39:02)

When asked if there was anything that put the maintenance of heirloom seed preservation at risk, Weaver insist the real risk is to our current modified crops. When for instance the GMO crops mutate and people get sick, that's when people will seek the heirloom seeds. This is why he sees a need for regional collections of native heirloom seeds. (AU_2018.FAA.JW.WWW _42:19)

Weaver has just finished a book *The Roughwood Book of Pickling* in honor of his great grandmother. (AU_2018.FAA.JW.WWW _50:31) "She taught my grandmother pickling and my grandmother taught me. So when I'm in the garden and I'm looking at a cucumber I sometimes think 'Oh what would Esther do with this? That's my great grandmother. Or how would Granny do it with this? So yes, I think about that and in the book there's a little essay about these women and how they influenced me. It's called *Granny's touch*... as a kid, my grandmother had golden hands. She could turn ugly vegetables into the most incredible pickles and that kind of thing."

He's used five of her original pickling recipes in the cookbook, adjusting them to his own tastes. "You know years ago I think they liked more clove than I do...but it's still the basic recipe. Each generation has to do it its own way. Change and continuity don't negate one another, they're parallels." (AU_2018.FAA.JW.WWW _52:39)

Weaver's work with heirloom seeds connects others with their heritage and ancestors as well. (AU_2018.FAA.JW.WWW _47:51) "I've had a lot of touching things happen. For example, when the Lenape Indians came here to visit in the early 80's they had a religious ceremony in the back [garden] . There was a woman called Jane Deer, I've never forgotten her. Well, she just walked out of the house and I thought 'Oh my, somebody has said something. She's upset.' No, she was out in the garden touching the Lenape corns and beans that I was growing and she was crying. Because these things had been here and we'd kept them here and they were still here. Three hundred years after they [the Lenape] had been kicked out and this was just like she was communicating with her own spirits. I almost (cried) and I thought, well, I felt good because...you fuss with these plants sometimes and they're just like children that don't wanna do

what you want them to. Then that kind of thing happens and you know you're doing the right thing.” (AU_2018.FAA.JW.WWW _48:44).

To consider his collection and projects sustainable (AU_2018.FAA.JW.WWW _ 53:20), Weaver says he needs the financial support so the collection can one day sustain itself on its own, while making the history of and importance of heirloom seeds available to the wider public. He also is inspired by the Portuguese’s maintenance of heirloom seeds by classifying them as cultural artifacts instead of agricultural. “The Portuguese put them on a culture list instead of agricultural. So on the same level as the ruins, etc. That gave me the idea, that's the right way to go because these are cultural artifacts so they don't fall under agricultural laws.” (AU_2018.FAA.JW.WWW _ 45:48) “...they fall under these other preservation laws. It's brilliant, a brilliant move on their part. so that's kind of where we are on this...”

Weaver suggests the Walk In Art Center can support his work through promotions, workshops, selling calendars, and showcasing his jewelry.(AU_2018.FAA.JW.WWW_1:06:37) He’s also interested in working with culinary/foodway trails and workshops that he could host with the Keystone Center kitchen. Current needs include a walk-in freezer to serve as a seed vault, greenhouses, and new wiring in the house to support renovations.

Before concluding the interview by dining on heirloom vegetables, (IMG_2018.FAA.JW.WWW _01) Weaver shared his optimism for the future of heirloom seed preservation. (AU_2018.FAA.JW.WWW _1:11:43) “There are people who are just sort of ‘ho hum’ or they're just fanatic! So there's no middle ground with this. It probably has something to do with your political perspective. If you're content and think the world is fine this doesn't mean anything but if you're worried and you're worried about your grandchildren this is where your heart is... Ok! Can I give you some food?”



Weaver welcomed me into his home with his traditional bakes and heirloom vegetables

Larry Padora - Padora's Bakery

Tamaqua, Schuylkill County

April 29, 2019

"Breads been a part of my life ever since I've been born. My sisters lives, the family's lives, because we grew up here."

Padora's Bakery is an Italian bread bakery nestled alongside the railroad tracks that run through downtown Tamaqua. The comforting smell of warm bread hit me as I approached the open entrance door while church bells from the nearby church ring poetically. Padora's has been open 129 years, founded by George Dallas and originally operated by Italian immigrant Middiya Zeraka. The bakery has passed down through generations of Tamaquans. Larry Padora, forty-five, runs the bakery now along with a nearby hoagie shop (also called Padora's) which uses bread from the bakery. Larry grew up on Padora's bread, even as a baby. (

AU_2019.FAA.JW.PB_2:15) The bread was used in dishes from french toast to stuffing for turkeys. "Mom used to grind it up and make bread crumbs. Breads been a part of my life ever since I've been born. My sisters lives, the family's lives, because we grew up here."



Exterior of Padora's Bakery

Also at the bakery is Dale Kline. At seventy-four years old he's been going to the bakery since he was six, when he delivered loaves on his newspaper route, back when a small bread loaf was a nickel and the large was a dime. He's friends of the family and worked with Larry since Larry was a kid. He's frequented the place so much he's comfortable with answering phone calls. Larry and his co-worker are already maneuvering loaves out of the massive, brick, coal-fired oven with a peel, a far-reaching wooden paddle.



Larry lifts loaves of bread out of the oven with a peel

Larry showed me around the small bakery, informing me of its history and the traditional process of making authentic Italian bread. (AU_2019.FAA.JW.PB_12:43) The Dallas family founded and built the bakery near the turn of the 20th century. They were never bakers so they hired a local pasta maker Middiya Ziraka, an Italian immigrant, to bake bread. A depression baby, Larry's father started working at the bakery when he was thirteen. Ziraka taught Larry's father to bake, who taught Larry. In 1950, Larry's father bought the bakery after Ziraka's death. Every one of Larry's brothers and sisters have worked at the bakery at some time.



Padora's continues to fuel the oven with local anthracite coal

Although it's passed through many generations, the recipe and baking method has stayed the same for 129 years. Padora's solely makes Italian bread from a traditional recipe that came over from Italy. Larry says the recipe is as old as when they started making bread in Egypt. "It's just salt, flour, water, and yeast." (AU_2019.FAA.JW.PB_07:20) One-hundred pounds of flour is dumped into the mixer (IMG_2019.FAA.JW.PB_46) the night before, water is added in the morning, the temperature adjusted to the temperature outside. (AU_2019.FAA.JW.PB_09:42) Live yeast is added, then more flour and water. Finally, the salt is added. The dough is mixed for forty-five minutes to an hour and left to sit for about forty minutes. The dough is raised up and put down several times to strengthen it. Once the texture is right, heaps of dough are chopped out of the mixture and thrown on the table "in a big blob". It's cut and weighed out into two and one pound sections. The sections are rolled and let to sit for further raising before they're rolled by hand into hoagie rolls. They're left to raise one last time before being put into the oven and baked for about ten minutes. Afterwards the loaves are bagged up and ready for delivery.



Loaves of Padora's Italian bread being bagged for delivery

Larry doesn't see the younger generations interested in baking in this traditional way. (AU_2019.FAA.JW.PB _ 03:13) "You get up at three in the morning, you work all day long. It's hundreds of pounds of dough...made by hand, pulled in and out of the oven manually, so it's too hard of work. The younger generations don't want to [do it]. That's why there's a shortage in trades." This, Larry says, is the biggest challenge to the continuity of Padora's bakery and traditional methods of baking.

Padora's has had a diversity of customers throughout its time. "You get to meet a lot of nice people." He's had the richest people in Pennsylvania walk through the door and the poorest who've been given a loaf of bread they couldn't afford. Customers have spanned generations of family members who've been visiting their whole lives. Larry sees enough interest in the bakery to keep it going and continues to do so because of his lineage to the bakery and its place within the community. Padora's primarily sells to restaurants and stores in the area but Larry also believes the bakery should give back to the community that has supported it for so many years. (AU_2019.FAA.JW.PB _04:34) On Tuesdays and Thursdays he sends bread to the Pottsville homeless shelter and every year he encourages donations to "Toys for Tots". If someone comes to the bakery with a toy donation, they get a free loaf of bread.

During our interview a woman new to the area comes in. (AU_2019.FAA.JW.PB _07:52) After introductions she asks where the bread is sold and Larry offers her small or big loaves. She tells Larry she's here because "there are so many people that sing your praises." Larry's confidence in his craft assures her "You'll be back".

Nadia Hassani

August 6, 2019

*Schuylkill County**“I wanted to bring something to the table in terms of my background.”*

Nadia Hassani is a Schuylkill local specializing in contemporary and traditional German cuisine. She is the author of *Spoonfuls of Germany*, a regional German recipe book. Her website and blog, also titled “Spoonfuls of Germany”, shares recipes and stories of food and foodways as it relates to her cultural heritage. Along with these she hosts a blog called “Green Card Gardener” which is about growing her own food and other’s doing the same locally. Nadia was born in Germany and immigrated to the United States, working in publishing in New York City. She moved to Eastern Pennsylvania to be with her husband and his two children from a previous marriage. At her request, we conducted the interview over the telephone. All photos are courtesy of Nadia and taken by Ted Rosen © Spoonfuls of Germany.

**Portrait of Naddia Hassani**

Nadia’s father is from Tanzania and her mother is German. Although her name and appearance don’t register immediately as German, Nadia identifies strongly with this part of her heritage. She grew up in a bi-cultural family and is in a bi-cultural marriage. Nadia became a parent overnight and began cooking the dishes she grew up with. “I wanted to bring something to the table in terms of my background.” She recognized her heritage was unique so she embraced it. One of the publishers she worked for was always asking her to write a German regional cookbook. After initially declining she eventually did. In the process, she would often refer to

her grandmother for recipes. She says there's a big revival of German regional cuisine in Germany and wants to facilitate the revival by introducing them to America. Along with being an expression of her heritage, Nadia's passion for food comes from creating something tangible out of the ingredients, making others happy, and the instant gratification food gives.

Nadia adapts the recipes to American kitchens and local ingredients. She acknowledges them as "a hybrid fusion, both German and American." Many are old, rare recipes, revived with an American twist.



Coulibiac East Prussian Style (Kulibiak)



Hannchen Jensen Cake (Hannchen Jensen Torte, Schwimmbadorte)



Plum Cake with Marzipan Streusel (Pflaumenkuchen mit Marzipanstreusel)

Authenticity depends on the dish. For instance, making a black forest cake from a box mix and poor toppings might look like a black forest cake, but to Nadia, it's not. To be authentic, it should be made from scratch using fresh ingredients and a process similar to your ancestors.

Nadia says the popular celebration of Oktoberfest has marginalized German food in America, relying on old stereotypes of German cuisine and culture. "It's stuck in a time warp and space capsule...Germany is very different today...recipes travel and change overtime." German food in eastern Pennsylvania is largely occupied by the Pennsylvania Dutch. Nadia would like the opportunity to present and share other dishes related to German and German-American cuisine in order to change the perception of what Germany and being German-American is.

Nadia lives in an isolated area and wishes she had more peers to collaborate with. She's interested in introducing and presenting her passion and experience through talks and supporting local farms by cooking from scratch. "Local ingredients are the best thing you can do for yourself and community." She has done presentations in the past but hasn't seen many opportunities.

Nadia is enthusiastic about a foodways heritage trail for its ability to "connect all of these dots" of local farms, shops, and the unique heritage of the area.

Additional Artists

Benjamin Rader

February 3, 2019

Berks County

"I've always been sketching, painting. If that's my craft then it's my responsibility to use that craft to present the culture how I can. It is my responsibility to promote the culture and keep that visible."

Benjamin Westley Rader, 34, is a contemporary oil painter who incorporates traditional symbols of Pennsylvania Dutch culture and language into the landscapes he remembers growing up in. I interviewed him at the Uptown Espresso Bar in Kutztown. Initially inspired by artists Klimt and Egone Schiele, he has been painting fulltime daily since he was twenty-two and began incorporating hex symbols and the Pennsylvania Dutch language into his work when he was twenty-five. With festivals frequently portraying Pennsylvania Dutch culture in colonial clothing, as something of the past, Rader's work is an example of cultural sustainability through innovation and evolution. (AU_2018.JW.BR_08:23)



Benjamin Rader with his oil paintings on display at the 54th Annual Downtown Bethlehem Fine Art and Craft Show

Although he heard the language from his grandparents growing up, Rader didn't formally learn it as a child. (AU_2018.FAA.JW.BR_02:42) He pursued it on his own, acquiring high German books and listening to music with the language in it. After college Rader worked in NYC art galleries, saving up money. "I knew I wanted to come back to the woods." After that he spent time in the Black Forest of Freiburg, Germany where part of his family is from, solidifying his language learning. When he came back to the United States he found the course at Kutztown for Pennsylvania Dutch language and kept up with learning, going to local 'grundsau lodsche' (groundhog lodges) until it "clicked". Incorporating the language into his artwork reinforces it. "Doing it in the paintings you kind of keep up the vocabulary."

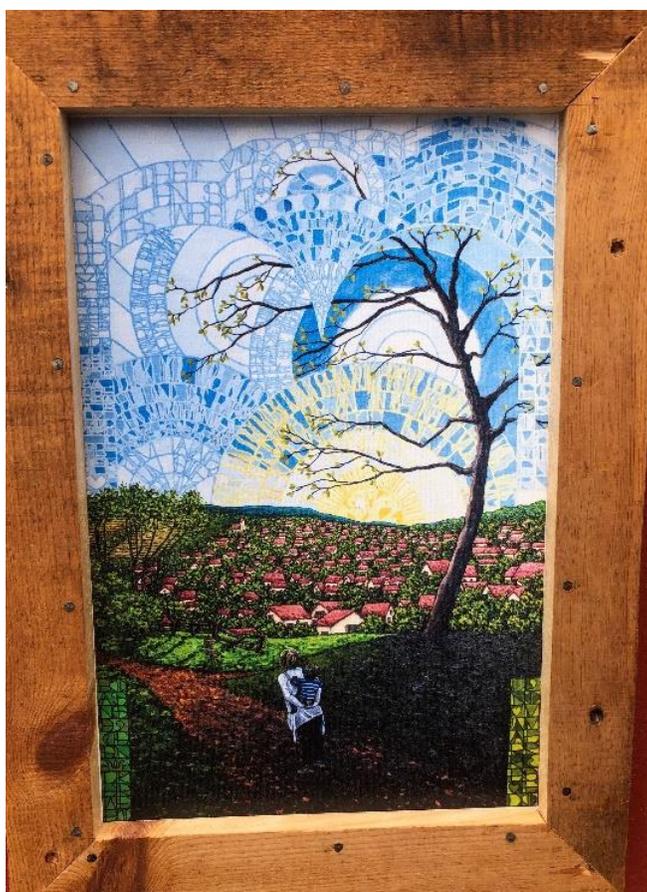


Painting incorporating Pennsylvania Dutch language in side panels that create a stained-glass effect

Rader has a significant passion for actively embracing his heritage that is rare to find. (AU_2019.FAA.JW.BR_04:56) “My friends kind of rip on me quite a bit for that. You know its kind of few and far between...and it seems like everyone who is like that is really passionate about keeping it present, keeping it seen and current.” When he attended a high school in Rosetta Pennsylvania, where everyone was from Rosetta, Italy and embraced that part of their identity, it became clear to Benjamin the importance of knowing where you come from for your identity. “...but that really made it clear that being Pennsylvania Dutch is a thing that not everyone is... Them knowing so clearly where they came from,...very clearly what their culture was, you know I started asking my grandparents questions. They had all the answers, so that's where it started. Then it just became very normal knowing very deeply and continuing to delve in where you

come from. And it gave me a sense of roots, it's like I have a clear path moving forward because all my personality traits and that kind of stuff, a lot of it goes back to where I came from you know, so it makes it obvious.”(AU_2018.FAA.JW.BR_07:34)

Rader sees authenticity in hex symbols as a distinct canon of geometric patterns and colors, balanced but not balanced, as opposed to the commodified versions that are made to appeal to those passing through. (AU_2018.FAA.JW.BR_12:25) “Growing up around my grandparents’ house they were just painted everywhere, for no reason. They were painted on ceramic Easter eggs, ... my great grandfather carved it into a butter stamp, clocks that my grandmother would make, she'd just paint them all over. So, it's like it's just the canon that you draw from because I think geometry has a connection with nature, that equation just makes sense. It's one and the same I'd say. It belongs there, I guess.”



The Pennsylvania Dutch language fills the sky over a local scene

Often the decorative hex signs are sold as having symbols that mean certain things, like a tulip meaning a good harvest, which is really just made up. “There’s not direct symbolism, there's no direct meaning for them. I love that phrase when some of the first people came through and asked a farmer ‘Hey what does this mean?’ The answer is like ‘It's just for nice. It's just something we do.’ If you think about why farmers...it's not like they have a ton of cash lying

around but it was super important for them to spend the money on getting those hex signs painted on their barns, keeping them fresh. To me, if you're asking me to bring into account without anything I've read or heard along the way, it's kind of a very Dutch thing to say "You do it because, it's just what you do, it's what we've always done, it's what we do, it's important because it's important."

His personal attachment to his paintings comes from a feeling of inherited responsibility. (AU_2018.JW.BR_16:10). "I feel number one like it's my responsibility... so for me growing up I've always been sketching, painting, if that's my craft then it's my responsibility to use that craft to present the culture how I can...it is my responsibility to promote the culture and keep that visible. So, my connection with it runs real deep on a personal level like I keep saying it's just part of, it's just normal, seeing those things and reproducing them is normal on a personal level. So you are who you are but for the artwork I feel like it's my responsibility to incorporate that stuff. If I'm sitting down at a blank canvas and that's so ingrained on a personal level, it's like what else would I paint you know?"



A hex sign painted into a local landscape

Risks to the sustainability of Pennsylvania Dutch culture is most noted in the lack of engagement and attendance by the younger generation. (AU_2018.FAA.JW.BR_18:33) At thirty-four years old he's often the youngest attendee by twenty years. "...its aging big time and they were not really active in trying to keep it contemporary, and pull in younger people because they never had to. The pool they were drawing from was humongous so now the challenge is establishing a means of making it readily available visually, linguistically, online where people can access the language where people have access to finding out where events are which I think a lot of people are doing a good job at. But if adults or young adults don't take it upon themselves to learn it, no one's going to teach them, they're going to have to learn it themselves and involve themselves so getting people to do that is pretty tough you know."

It's also a challenge for the older people in the community to embrace younger generations interpretation of it. "Haha, the Dutch are very stubborn."(AU_2018.FAA.JW.BR_21:03) Rader says he never even considered sharing his artwork with the older generation as contemporary art is not that well received. "It's kind of like 'huh, alright, ok whatever' and even just the structure of those organizations, it's like pulling teeth getting them to adjust how they do things."

Rader's work is inspired not by just a few traditional artists but as a collective. The hex symbols have been visually available to him throughout his life, at home with his grandparents or abroad on a bridge in the German Alps. (AU_2018.FAA.JW.BR_26:06) "You just pull from the canon of the folk art itself. Anyone doing it, I've def' been inspired by but it's the instinct to make them a certain way after a while."

Pennsylvania Dutch folk art is very spiritual for Rader and he recognizes symbols being very powerful to human beings. He sees the hex symbols as a direct translation of what he's going through at the time, good or bad. "Always, always. They always end up reflecting the attitude of what I'm painting...Life can get crazy so that's my way, I try to use them in a calming way I guess."

Although his art has traditional values as opposed to those in modern museums, Rader would like people outside of the community to see more of his artwork as a way to keep it alive in the community. He donates all of his profits to supporting the Pennsylvania Dutch community and thinks an outside interest in it could encourage others within the community to become more active in its continuation. (AU_2019.FAA.JW.BR_31:42)



Sustaining traditional symbols through innovation, Rader shows off a Fraktur tattoo

In the future he would like to see a shift in the awareness of his peers to their own connection to the community "... and therefore their own responsibility to maintain it, be stewards of it. To make it more normalized in their own life. ... just getting back to a human connection with the world around them, with nature, is a huge part of it, and not get sucked into all of the comforts and trapping of modern... like the grind, get out of the grind."

Concerning support by the Folk Art Alliance, Rader would like to participate in anything we would consider him a good fit for, especially promoting the traditional symbols of the canon in the area, each unique to different regions. "Symbols are powerful so whenever you guys are blasting something out and there's a visual aspect to it, use those symbols and it'll draw people in."

Dave Matsinko

June 26, 2019

Lehighton, Carbon County

"I knew a tune, which is how immigrants coming over could have started. They had their tune and then told the story about what happened in their daily life right here."

I met Dave Matsinko in Lehighton park, Lehighton. He greeted me with a local favorite, Zimmerman's tea, a traditional treat the children loved. Dave brought his CD's and most recent setlist to share as well as a "bando-lin", a hybrid combination of a banjo and mandolin from the 1920's he picked up at an antiques shop. It being high noon, we sat in the grass and clovers in the shade of a tree for the interview.

Dave Matsinko is sixty-four, born in Palmerton Pennsylvania, and grew up in Nesquehoning. He went to school in Panther Valley and graduated high school in 1973. Dave has lived in the Lehighton area for the last thirty years, now residing in Beltsville. He taught music in special education classes for thirty-five years.

"Traditional Folk and American Heritage" is how he defines his genre of music. (AUDIO_02:26) He frequently plays mining songs, rail roading songs, or civil war songs. Along with his vocals, Dave's main instruments are the guitar, banjo clawhammer style, mountain dulcimer, and mandolin.

Dave has been involved with music since he was a kid and his family always encouraged it. (AU_2019.FAA.JW.DM_4:09) His first instrument was the trumpet. His father was the choir director at his church and played the guitar and harmonica. Dave's brother was a drummer and concert pianist. His mother played piano and music was always encouraged. His grandfather on his mom's side played the fiddle and would have jam sessions with other musicians using whatever instruments they had. During one of these jam sessions, Dave recalls neighbors calling out to "Open the windows so we can hear!".

Growing up in the 1960's, Dave got into acoustic music which led him to discover traditional bluegrass. (AU_2019.FAA.JW.DM_05:27) He later looked further into old time and the roots for where blue grass came from. That's how he got involved in traditional folk music. His music has helped him get through times of loss and health issues. "I always have my music. I always have that to calm me down." (AU_2019.FAA.JW.DM_06:33)

Dave likes to play songs with stories about the people and history of the area. He wants to continue to share the narrative of the life and times of the people of the area. (AU_2019.FAA.JW.DM__09:43) He grew up near the number nine mine. His grandfather came from the Carpathian Mountains in Western Europe in 1903 and worked as a contract miner for fifty years. He died in 1961 so Dave didn't get to speak with him about it. "The older I am, I'm

fascinated by it. I want to know what kind of music was being played here.”

(AU_2019.FAA.JW.DM__13:45) Dave’s grandfather on his mother side was German and worked for the railroad. Dave remembers going on a train ride with him from his station in Jim Thorpe as a child. Dave usually covers old folk songs but on his ‘Down in a Coal Mine’ CD he put a tune to a poem a friend sent him about the prominence of clothes lines in the Lehigh area.

Dave thinks authenticity in folk music lies in the content. “To tell the story about the people, regular people, and regular events. Just like that ‘clothes line’. I knew a tune, which is how immigrants coming over could have started. They had their tune and then told the story about what happened in their daily life right here.” (AU_2019.FAA.JW.DM__16:06)



Dave’s CD’s and a promotional pamphlet

It's tempting to play crowd pleasers like Jimmy Buffet but Dave stays the course, playing the music that's important to him. "They're gonna hear about the grandfather's clock and the wabash cabinet." He's excited that the young people like it. (AU_2019.FAA.JW.DM__17:41) Dave's optimistic about younger generation taking ownership of traditional folk music. At music festivals people wander into his tent excited and they want to know the music's history so he teaches them. He gets his music students interested by expressing his passion. "...I can bring stuff [instruments] in and introduce it to kids and show them that I'm enthused about it, that I think it's the best thing in the world."

Dave has stories about significant moments in his life with music.

(AU_2019.FAA.JW.DM__20:28) As a teenager he learned how to play "Chicago" songs on his own and was invited to play with an established local band. He played for a few years with them and learned a lot, like how to improvise mid song. "Everything else after that, nothing ever came close to that experience. There's a bond between us all". Dave keeps in touch with them to this day. Dave graduated from college in 1977, and in 1979 got into the band "Big Band Ambassadors" which he played with for over thirty years. Touring with them, "It was like the Wild West."

Dave has peers he likes to collaborate with in the area such as Jay Smaar and musicians from the band "Sound Birds". Some of the older men in Lehighton who originally taught Dave joke that he's too far beyond them to play with now. Dave continues to play trumpet in the Lehighton community band. (AU_2019.FAA.JW.DM__26:10)

There are venues and events that give musicians and the public access to old time traditional music. Along with a series of open mics throughout eastern Pennsylvania, the Godfrey Daniels venue in Bethlehem has an old-time music jam once a month and so does King Coffee in Emmaus. Dave says fifteen to twenty people usually attend and musicians have a chance to practice a list of tunes sent out before the jam. (AU_2019.FAA.JW.DM__28:43)

(AU_2019.FAA.JW.DM__29:50) Dave thinks old time music is maintaining its presence strongly in both musicians and public attendance in the Lehigh Valley. There's also a dulcimer group in Stroudsburg called the Pocono Dulcimer Club. In ten years, Dave would like to see an increase in festivals and jams as well as venues that offer live music hiring more traditional and folk musicians. He'd like folk musicians to understand "...it's alright to stay true to it. You don't always have to play James Taylor all the time. I'm not playing 'Margaritaville; I'm not. Or 'Sweet Caroline'."

The Folk Art Alliance can assist Dave in meeting his goals by creating more opportunities for networking between artists and supporting him in a 2020 apprenticeship at the John C. Campbell Folk School in North Carolina, which offers a one-week course in constructing mountain dulcimers.



Dave Matsinko playing the 'bando-lin' in Lehighton park

Dave's passion for history and music is demonstrated when he introduces me to the banjo-lin' from the 1920's he's brought with him. (AU_2019.FAA.JW.DM_36:35) Excited, he enthusiastically shares the history of the instrument and after some tuning, plays an old-time tune for me. (AU_2019.FAA.JW.DM_42:37)

Site Visits

Hexhibition - The Eckhaus

November 2, 2018

Kutztown, Berks County

Outside the Eckhaus art gallery in downtown Kutztown, Patrick Donmoyer, director of the Pennsylvania Dutch Heritage Center, demonstrated painting a barn star on a panel of barn wood despite the rain. The "hexhibition" was housed at the Eckhaus in Kutztown to share the history and contemporary culture surrounding hex symbols in the region. Inside, the gallery was packed with people of all ages, bumping into each other to view different works displayed on the walls.

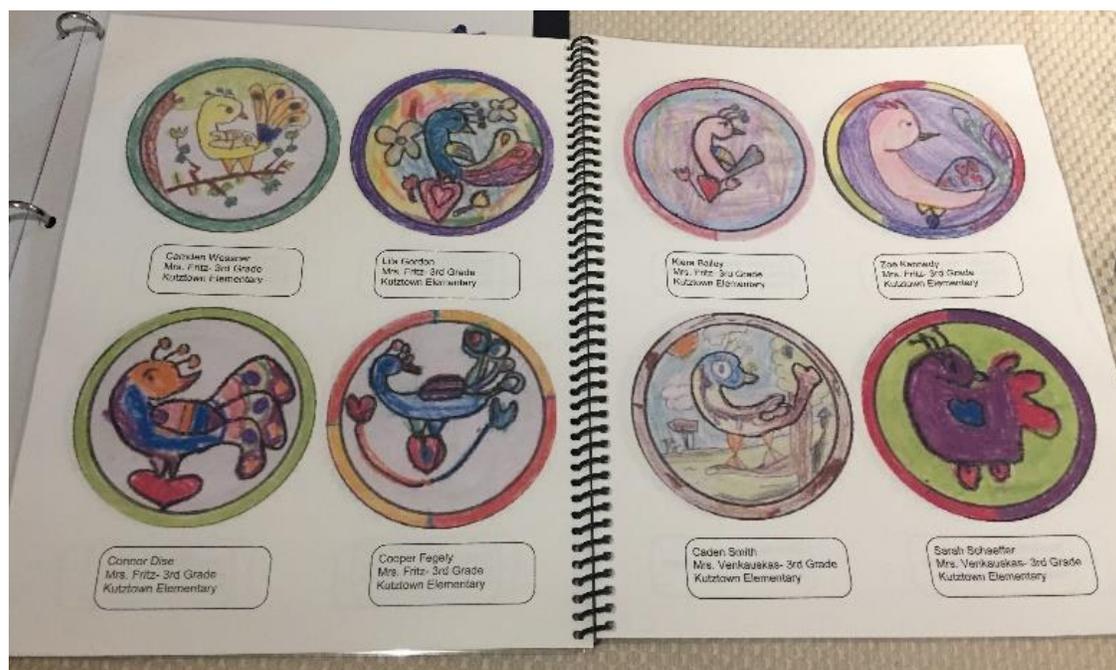
The exhibition was curated by Kutztown University student Erica Cohen. Works spanned from the left hand wall starting with the display of work from historic hex sign artists to contemporary artist, (IMG_2018.FAA.JW.HXE.09) ending in an exhibit of hex signs created on vinyl by middle schoolers (IMG_2018.FAA.JW.HXE.12) It began with a gallery and bio of legendary hex sign maker Milton Hill. The exhibit spanned across the rest of the room with established contemporary artists like Rachel Yoder, a Claypool family display (IMG_2018.FAA.JW.HXE.10-11) and contemporary artist Benjamin Rader (IMG_2018.FAA.JW.HXE.13) Rader’s work incorporates aspects of his Pennsylvania Dutch heritage and hex signs into the landscapes, and wildlife of the area he grew up with. We discussed how it is a living, evolving culture that he usually sees represented by people wearing old clothes, giving the impression Pennsylvania Dutch culture is stuck in the past. His work suggests otherwise. An example of “ghost stars”, hex symbols worn by sun and weather were displayed on the wall. Circling to the end of the exhibit there was a book of elementary school children’s hex signs artwork on display (IMG_2018.FAA.JW.HXE.15) and a raffle visitors could participate in.



The far wall display of the Claypool family’s hex symbols



Hex signs created by contemporary artists



A book exhibiting hex symbols drawn by elementary school children

Heemet Fescht
September 22, 2018

Kutztown, Berks County



Heemet Fescht is held on the Sharadin farmstead at the Pennsylvania German Heritage Center

Heemet Fescht is a Pennsylvania Dutch fall festival held annually on the Sharadin farmstead on the grounds of the Pennsylvania German Heritage Center. Demonstrators portray what earlier life was like for the Pennsylvania Dutch and contemporary artists show that these are living traditions in an evolving culture. Included in activities were a music tent by Butch Imhoff that encouraged people to learn their first chords on a Martin guitar, the opportunity to purchase canned preserves (go with the Pumpkin butter!) and the chance to walk through the buildings of the centers open-air museum. There was also a petting zoo, a traditional foodway stand, and a live barn star painting by Patrick Donmoyer, the director and site manager of the Pennsylvania German Heritage Center.



Pennsylvania German Heritage Center Director Patrick Donmoyer demonstrates barn star painting



Visitors get the opportunity to experience traditional Pennsylvania Dutch ways of celebrating fall



A demonstrator shows traditional methods of preparing food in a hearth fire

Lenape Cultural Center

April 27, 2019

Though the Lenape Cultural Center is located in downtown Easton, Pennsylvania, their traditional territory included Schuylkill and Carbon counties with many contemporary Lenape members still residing in them. I visited the center to meet with Lenape community member, Cinnamon Bear Allwin. The center is located on the first level of the Bachmann Publick House building. The center houses an exhibit, *Fulfilling a Prophecy: The past and present of the Lenape in Pennsylvania*, organized by the Lenape Nation of Pennsylvania and the Penn Museum

of Pennsylvania University. Artifacts included a chief's horn made of deer antlers and a Wampum belt of purple beads made from clam shells which was given to William Penn to signify peace. Traditional craft instructions for children and a book "Conversations in the Lenape Language" are available to be perused by visitors. The narrative of *The Prophecy of the Fourth Crow*, a prophecy passed down for generations which is believed to be analogous with the history of the Lenape people hidden in Pennsylvania, is displayed near the entrance.



Cinnamon Bear Allwin at the Lenape Cultural Center and Trading Post

Cinnamon explained that although many of the Lenape were driven westward some remained in Pennsylvania, practicing their traditions clandestinely in the face of oppression. The Lenape began publicly embracing their culture again in the 1960's when social perspectives began shifting and the reservations were allowed to vote. Outsiders began asking for agricultural advice from the Lenape and they shared their traditional methods. The Lenape still celebrate and support their traditional heritage with ceremonies such as the Maple ceremony, and with symbolic rituals while hunting. This summer the Lenape held a tour of the "Walking Purchase" of 1737, an incident in which they lost, and were forced to vacate, much of their territory in a deceptive arrangement with the Penn family. Cinnamon Bear expressed interest in working with the Walk In Art Center for presentations and workshops.



Interior of the Lenape Cultural Center and Trading Post

Mahoney Valley Fibers Guild

Mahoney Valley, Carbon County

November 7, 2018

After introducing myself through email, I was invited to attend a meeting of the Mahoney Valley Fibers Guild at Lisa Briggs Krouse's house. They meet once a month on the first Wednesday of the month at 7pm, members coming from all over the region. The meeting was in Lisa's upstairs studio. The guild welcomes membership to anyone practicing fiber arts, who own fiber producing animals, or are interested in preserving the fiber arts.

There were ten participants gathered around a large table with a fire crackling comfortingly in the fireplace. The members were welcoming and shared what they were working on and their interests in fiber arts. A looming technique called 'Buck Strap' was taught using tongue depressors, paint sticks, and thread. Participating in the meeting and seeing the bond between the women and their passion for fiber art, it was clear the way in which community and art sustain each other.

13th Annual Block of Art
May 4, 2019

Pottsville, Schuylkill County

Block of Art is an annual celebration of art and community in downtown Pottsville. The aim is to showcase local art and encourage the community involvement in the arts. The street is blocked off and vendors and artists set up tents to be perused and enjoyed by the public. Additionally, studios and cultural centers exhibit displays from local artists. The number of artists represented was impressive and the number of participants indicated that this is a popular event that has been growing for years. I helped out at the Folk Art tent with Walk In Art Center board member Dr. Kay Jones, to get kids excited about traditional arts by making their own quilts out of paper cutouts. Very significant was the huge amount of access to and encouragement of making art that Block of Art creates in the community. Many resources were available, and the founders and volunteer's passion showed in their enthusiasm.



Artist and vendors line the street at the 13th Annual Block of Art



Children participating in the children’s quilting activity at the Folk Arts booth



Chalk was available for the public to create their own designs on the closed street

Dietrich's Meats

Berks County

6/28/2019

I pulled into the parking lot at Dietrich's Meats but had to park on the side because the lot was full. The building is styled as a barn with a cow perched on top. There were bundles of firewood for sale outside and the entrance door were surrounded with signs of detailed meat selections along with handwritten signs about community opportunities. The smell of curing meat surrounds the building. Inside the store was pretty busy with people perusing the aisles and waiting in line to order from the deli. Symbols of Pennsylvania Dutch culture were stamped on bags of meat and jars of preserves. Free samples are set out to help customers make difficult decisions. I introduced myself to the owner to ask about a potential interview and to introduce him to the "Heritage Foodways and Recipe Collection" project.

70th Annual Kutztown Folk Festival

Kutztown, Berks County

July 3, 2019

Arriving on a hot and humid day, I was greeted by festival volunteers with a map of the festival grounds. I was immediately struck with the festival's use of color. The bright colors and designs the Pennsylvania Dutch are known for makes sight the dominant sense when first arriving. Then comes the scent of traditional Pennsylvania Dutch cooking. The amount of content and activities was overwhelming. There were so many vendors, and seminars that in my full day at the festival, I didn't get to see them all. I was informed that the Kutztown Folk Festival is considered the original American folk festival in that it was the first to include not just entertainment and music, but also the cultural traditions and everyday life of a community. One in which people represented themselves holistically. This folk festival, I was told, is the one that the Smithsonian Institute modeled theirs after. On my way to the seminar tent to watch Pennsylvania German Heritage Center Director Patrick Donmoyer speak, I stopped at Eric Claypool's stand to see the various hex signs he had for sale. At 11:30am Patrick did a talk titled "Hex Signs, Myths and Symbolism". In it he mentioned that there has been an upsurge in Berks county of requests for the creation of the stars on barns and buildings, an indication that the tradition is alive and thriving. Later I attended his talk on Powwowing where he spoke about the roots of this community healing belief and its validity in both historic and contemporary times. Dr. Bill Donner spoke on cultural themes in the Pennsylvania Dutch community and demonstrated through folk art visuals that it can be seen when the Pennsylvania Dutch began incorporating American values into European traditions.

Signs at the festival are in both Pennsylvania Dutch and English. While attendants to the seminars were mostly a senior crowd the number of children and activities designed to engage them was obvious and encouraging.

Panels throughout the festival grounds detailed lore, language, customs, and recipes of the Pennsylvania Dutch. It's noted that many of the vendors, especially in foodways, were not all from the area, some were from as far away as Florida. However, they still presented in the Pennsylvania Dutch fashion.

There were many activities for children, whom seemed delighted. And there were contemporary themes that showed the skill of the festival to adapt to changing times on their own terms and remaining relevant. Such as the opportunity to win a Hex Sign by taking a selfie with it and posting, an app that guided visitors through the festival, and "cool down stations" that looked like little outhouses.



Eric Claypoole with his hex symbols at the 70th Annual Kutztown Folk Festival



Patrick Donmoyer, director of the German Cultural Heritage Center, gives a talk on the history and meaning of Barn Stars, or Hex Signs.



A demonstration of traditional farming equipment in the center of the festival's main loop.



Participants get a close up look at the process of making pottery in the PA Dutch fashion.



Christine Luschas demonstrates her craft of designing European Etched Eggs



A table with information about the Grundsau Lodge



Patrick Donmoyer and fellow artist demonstrate painting Barn Stars among a field of hex signs inspired by traditional designs in Berks and Lancaster counties



The school house is packed full of children and their families for a one room school house experience.



Dr. Bill Donner explains historic and contemporary cultural themes in the Pennsylvania Dutch community at the seminar stage



Prize winning quilts hung for display in the quilt presentation building



A volunteer presents a quilt for interested buyers



Musicians entertain visitors with traditional songs



Food stalls are adorned with brightly colored hex symbols and PA Dutch language.



Sheep shearing demonstration of techniques both contemporary and traditional



“The best” Lemon Drinka Stand at the festival according to a visitor

Strategic Partnerships

The Lenape Cultural Center: While visiting the Lenape Cultural Center, Cinnamon Bear expressed interest in collaborating with the WIAC in workshops and events. Although their center is in Easton, the traditional land of the Lenape stretches though Folk Art Alliance’s counties. Partnering with the Center would create opportunities for educating the public on the important history and folk arts of the original inhabitants of the region. Contacts at the Lenape Cultural Center are included in the Artist Directory of this report.

Carbon County Art League: Artist contacts in Carbon County have been the most difficult to obtain. By partnering with the Carbon County Art League as part of the Folk Art Alliance more opportunities for networking with Carbon artists could be established and engaging Carbon residents in the folk arts. At Executive Director Lisa Robinson’s suggestion, the Carbon County Art League has been reached out to inviting them to participate in the Folk Art Alliance.

Recommendations

Recommendations for future fieldwork and supportive initiatives are from studying the cultural narratives heard in this field season, considering cultural narratives that are not being heard, and seeing opportunities for strengthening the impact of the Folk Art Alliance.

Recommendation 1: Seeking out and encouraging the active collaborations and partnerships of passionate community leaders.

Insights from this field season revealed key factors of what supports the folk arts. Most important and impactful is having a handful of passionate people from the community who are active, and given the resources for being so. The Pennsylvania Dutch are an amazing example of this. The collective emphasis on their traditions being living and relevant in contemporary times, and the drive of tradition bearers to celebrate and educate the public on their heritage and culture are very significant. My overall impression from the 70th annual Kutztown Folk Festival and interviews with leaders in the community, was that the Pennsylvania Dutch know what they're doing in terms of cultural sustainability. It is recommended that opportunities for collaborating and networking between passionate people of different cultural backgrounds and crafts is facilitated and a structure for routine communication between them is set up. This can be done by creating an online hub or introducing artists to each other with similar passions as they're discovered in the field as well as supporting partnerships in ways informed by members as they already exist.

Recommendation 2: Another insight, which is common in folk arts, was the need to raise the importance of and appeal of folk arts to younger generations. It's no secret folk arts have the reputation of being "grandma arts". It's recommended that this new way of branding folk arts be done by putting emphasis on folk arts as what they are, indigenous arts unique to the area that celebrate individual and collective identity. Promoting youth to own this identity and contribute to its form could strengthen folk arts reputation as living traditions. Seeking out younger folk artists and interviewing them on not just their art, but why it's important to them could inspire other young people and brand folk arts with this additional perspective. The use of media, such as a blog that focuses on young folk artists, or a social media campaign hub for "young folk artists" could be strategically planned and published. Exhibiting younger artists work at the WIAC with accompanying talks or workshops could benefit this mission and help create strong networks between artists that may have their own ideas for engaging youth.

Recommendation 3: Utilizing technology to make Folk Art Alliance and folk artist meetings more accessible to those who live further away.

Of course, in person meetings are most desirable but this could encourage more participants. The expanse of the region should be considered in meetings. Taking three hours out of the day to drive to and from an hour-long meeting is less likely to result in attendance than having the option to turn on the computer and attend virtually. Software such as "Zoom" or "Skype" could be used in meetings for those who otherwise may not attend. Phone calls have been used but face-to-meeting screen time could be more appealing.

Recommendation 4: Emphasize researching cultural narratives that are not being heard.

While Eastern European cultural narratives are the most well-known of eastern Pennsylvania cultures, focusing mainly on them is a disservice to the collective culture and suggests preferences on what folk arts and cultures are celebrated and supported. Whose voices are we missing? For the next field season, a concentrated effort should be on under-represented communities and representing folk artists of color. Seeking out and interviewing artists from these communities would lead to the discovery of more artists and create a platform for them to be heard and inspire the younger generation that identifies with them to embrace folk arts.

Recommendation 5: Apply for a grant for “Legend and Lore” Markers

The “Legend and Lore” project funded by the William G. Pomroy Foundation, is designed to promote cultural heritage as cultural tourism. The markers commemorate local legends and folklore on markers throughout the region. No grants have been funded to Pennsylvania as of yet. To participate in the Legend and Lore national initiative a local partner organization is required. The Walk In Art Center does not qualify. It is suggested that a partnership between the PCA and Legends and Lore be established and the WIAC carry out the project by creating a collection of local legends and folklore gathered from the field and selecting those to be commemorated. The collection in its entirety, not just those that are commemorated with markers, could be dually used for local documentation through oral storytelling and potential supportive projects. More information about the Legend and Lore project can be read at the link below.

<https://www.wgpfoundation.org/history/legends-lore/>

Appendices

APPENDICES “A” AND “B” LEFT OUT OF PUBLIC SUBMISSION FOR ARTISTS PRIVACY

APPENDIX C: FOLK ART PANEL EXHIBIT AT THE WALK IN ART CENTER

The folk arts exhibition created at the Walk In Art Center features five panels spotlighting five folk artists to be debuted at the Folk Art Festival on October 5, 2019. The panels were designed to visually represent the story of the history of the folk art from country of origin, to arrival in Eastern Pennsylvania, to present day expression by contemporary folk artists. An additional three panels were created to describe the exhibit and the concept of cultural sustainability.

A goal of the exhibit was to illustrate that these are living cultures to prompt visitors to take ownership of their role in continuing these traditional practices and putting the stamp of their

own experience and interpretation on it to pass on to the next generations. A push for including younger practitioners in the panels was to inspire and show it has a place in contemporary culture, these cultures are not a thing of the past, they are now and are important to collective community identity.

Frames were placed around the artwork in the panels so the blank one representing “20...” invites the viewer to realize the potential they have to contribute to the continuity of the practice and introduces the kids’ corner. Visuals layouts were simple enough so that viewers can understand the concept and narrative visually, without reading, but can also read the text for more detail. Digestible text that’s easy to understand but still honors the arts history and its symbolism of heritage was aspired to. The portrait picture of the contemporary artists featured was pushed in front of the timeline because it gives the panel more depth and represents the present. Templates for the design have been saved for future use of incorporating other folk artists in the future.

Tangible artifacts from the artists are included in the exhibit for additional engagement and description of artwork.

APPENDIX D: HERITAGE FOODWAYS TRAIL AND RECIPE COLLECTION

The heritage foodways trail and recipe collection is an online platform created for the purpose of connecting locals and visitors to the amazing food landscape of the counties, while creating a network of traditional food specialist, and creating an opportunity for economic growth in the region. The structure of the online platform and a presentation of its potential were created during this field season. Potential participants were reached out to through emails, personal visits to sites of interest, and the crafting of business cards introducing the project. Interviewed foodways practitioner Nadia Hassani, who is often asked where she buys her local ingredients, enthusiastically embraced the idea of connecting local food sources, restaurants, and farmers in a manageable way. Future publishing of the website has been funded by the Schuylkill County Visitors Bureau.

Potential community administrators recommended because of their passion for and activity in local foodways are Beth Forlorney Glick and Nadia Hassani.

APPENDIX E: TRADITION VITALITY ASSESSMENT TRADITIONAL MUSIC IN BERKS, CARBON, AND SCHUYLKILL COUNTIES

FACILITATED BY FOLKLORIST JENNA ASHTON WINTON AND BOARD MEMBER DR. KAY JONES

PARTICIPANTS JAY SMAR AND DAVE MATSINKO

As part of a cultural sustainability assessment model currently in development, a tradition vitality assessment was conducted on June 11, 2019 at Dr's John and Kay Jones's house with two traditional musicians coming from Schuylkill and Carbon Counties Jay Smar and Dave Matsinko Both are folk musicians that have been playing in the region for decades with invaluable knowledge of the trends of the genre throughout the years. This was the piloting of a tradition vitality assessment model modeled off Catherine Grant's "*Music Endangerment: How Language Maintenance Can Help*" which in turn was modeled off UNESCO's measures of language endangerment framework. The model is designed to be a standardized yet adaptable tool for assessing the vitality of traditional practices in an area in order to plan supportive projects accordingly. The assessment framework was adapted specifically to traditional music in Berks, Carbon, and Schuylkill counties as observed by the folklorist this field season.

While cultures cannot be wholly quantified, this model is designed to identify trends and potential risks to tradition vitality and sustainability. In the future, these tangible traditions, assessed collectively, can then themselves indicate the cultural sustainability of a region or community. Quantification is used in this way to reveal trends in the tradition's vitality and sustainability and as a tool for future evaluation of project impact by conducting the assessment routinely and comparing new condition scores.

The indicators gleaned from concepts in cultural sustainability theory are as follows: Access, Transmission, Agency, Performance, Engagement, Adaptability, and Infrastructure (supporting the other indicators). For more detail on these indicators, the folklorist can be reached at jewin004@mail.goucher.edu.

Tradition Vitality Assessment: Traditional and Original Folk Music in Schuylkill, Berks, and Carbon Counties.

During the assessment, participants worked through a framework scoring conditions of different factors of the indicators on a scale that ranged from 0-3; 0 meaning non-existent, 1 meaning 'at risk', 2 meaning 'sustainable', and 3 meaning 'thriving'. The process and discussions they prompted, resulted in 54 minutes of audio recording for inclusion in the analysis. Though they discussed the trends, both participants sometimes noted differences pertaining to their different counties. The session was recorded and afterwards scores were compiled, and the recording analyzed by the folklorist.

After the forms were scored, they were congregated and scored against the highest possible outcome which would signify the condition of 'thriving'. In this case there were two participants with three questions scored for the conditions of each indicator. The indicators and their conditions as assessed by the participants are represented in a graph below.



Range of Condition of Indicators:

66.7-100= The tradition is thriving in this indicator

33.4 - 66.6 = The tradition is sustained by this indicator

1- 33.3 = The tradition is at risk without more support of the indicator

0% = No observable indicator

The condition of the indicators individually reveals the trends in that concept of sustainability and the indicators scores taken collectively indicate the sustainability of a tradition. In this assessment, the scores aggregated, amount to 40 out of a possible 100. This puts traditional music in Schuylkill, Berks, and Carbon counties low in the sustainability assessment category. The weakest indicators in this assessment are “Agency” – meaning the artists/communities opportunities for self-representation in policy making and media, and “Adaptability”, the genres ability to adapt through innovation to changing times while maintaining its values; in other words, “resilience”.

Recommendations: While some recommendations for supportive initiatives could be offered by the folklorist from this data, it is unethical to do so without a follow-up forum with the artists and

a more detailed report of what these findings mean for cultural sustainability to present for the artists' and stakeholders' consideration. It is recommended that a follow up forum with the participants is conducted and they're presented these findings with follow up questions to hear their ideas for developing collaborative initiatives that support the art in the areas it needs most. Attending community stakeholders can discuss resources and projects for doing so. A more in-depth report of the indicators conditions and what they mean for cultural sustainability can be crafted and suggestions from the stakeholders be used to structure and plan supportive initiatives. After some time, the assessment can be re-done to evaluate the initiatives impact. In the long run this assessment process can be used as a monitor for the sustainability of traditional folk music in Berks, Carbon, and Schuylkill counties.

Insights on Model: The most effective ways to conduct the assessment were honed throughout the pilot process and during analysis. More participants would mean more data leading to more intricate findings. Initially it was envisioned that participants would complete the forms individually but having them go through the questions together and reflecting on the current trends as they went revealed more condition insights and useful data. It also revealed current resources and the gaps in resources available to the artists. An assessment session offers the artists opportunity to discuss concepts such as “authenticity” and get together for networking and potential collaborations.

APPENDIX F: REVISED INTERVIEW PROTOCOL

In the beginning of the field season the existing interview protocol was revised to more relatable terms for interviewees. Questions prompted the same information but were adapted to be more digestible.

Revised Interview Protocol

Folk Art Alliance at the Walk In Art Center

- Could you please tell me your full name, age, occupation, place of birth, and traditional practice you'll be sharing with us today?
- How did you become interested in this practice? When do you first remember seeing this practice?
- Was there anyone in particular who taught you the skills or influenced your practice?
- Did it take you long to master it?
- Have you practiced this throughout your life? During transitions?
- Is your artistic practice tied to a particular place or community? If so, please describe that connection.
- What is the history of your art form? Where and when did it originate?
- Have you seen this practice evolve over time?
- Describe your process from start to finish: raw materials, tools, techniques, etc.
- What does this artform mean to you? What personal attachment do you have with it and why do you participate in it?

- What is needed for you to consider the creation of this artform as an authentic representation of your culture?
- Are there any peers or fellow artists of your craft you are close to? Can you describe your relationship to each other?
- Was this traditional practice valued in your family/part of your early life? What values did/ does the practice express to you? Do you have any memorable stories tied to the process of creating this craft with others?
- Were other members of your family involved in the arts? Who? What art forms did they practice?
- Have you taught/do you teach others? Are you happy with the engagement of younger generations?
- What is the future of this tradition? Do you see any challenges in its sustainability?
- What aspirations do you have for your own work and what would you like to see in ten years concerning your artform?
- Can the Folk Art Alliance assist you in meeting any of your goals?

*Adapted from Marjorie Hunt's Cultural Traditions/Occupational Skills interview questions in The Smithsonian Folklife and Oral History Interviewing Guide.

APPENDIX G: INDEX TO MEDIA

Below is a key to the media documentation of this field season. They were used throughout the report interviews for easier access to locating the data in the media. The key should be submitted along with the media when archiving.

Audio Log Key:

Year.Project.Fieldworker.FolkArtist.TimeStamp

FAA-Folk Art Alliance

JW- Jenna Winton

(_ _) Folk Artist Initials

Photo Log Key:

Folk Art Alliance at the Walk In Art Center 2018-2019 Fieldwork Report

Year.Project.Fieldworker.FolkArtist.ImageNumber

FAA-Folk Art Alliance

JW-Jenna Winton

(_ _)- Folk Artist Initials

AU_2018.FAA.JW.GB

IMG_2018.FAA.JW.GB

Setting: Georgine Borchik's home

Location: McAdoo, PA

AU_2018.FAA.JW.LF

IMG_2018.FAA.JW.LF

Setting: WIAC, Lorraine's Studio

Location: WIAC, Schuylkill Haven, PA

AU_2019.FAA.JW.JD

IMG_2019.FAA.JW.JD

Setting: Joe and Barbara Dereskavich's home

Location: Barnesville, PA

AU_2019.FAA.JW.SG

IMG_2019.FAA.JW.SG

Setting: Susan Gierschick's home

Location: Oley Valley, PA

AU_2019.FAA.JW.BG

IMG_2019.FAA.JW.BG

Setting: Beth Forney Glick's home/ Glick's Greenhouse

Location: Oley Valley, PA

AU_2018.FAA.JW.RT

IMG_2018.FAA.JW.RT

Setting: Rubina's home

Location: Schuylkill County, PA

AU_2018.FAA.JW.WWW

IMG_2018.FAA.JW.WWW

Setting: The Roughwood table, Keystone Kitchen

Location: Devon, PA

IMG_2019.FAA.JW.PB

Setting: Padora's Bakery

Location: Tamaqua, PA

AU_2019.FAA.JW.BR
IMG_2019.FAA.JW.BR
Setting: Uptown Espresso Bar
Location: Kutztown, PA

AU_2019.FAA.JW.DM
IMG_2019.FAA.JW.DM
Setting: Lehigton Park
Location: Lehigton, PA

AU_2018.FAA.JW.HXE
IMG_2018.FAA.JW.HXE
Setting: Hexhibition at Eckhaus
Location: Kutztown, PA