

FARMLAND HOMELAND: THE FOLKLORIC TRADITIONS OF THE PENNSYLVANIA DUTCH

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DEDICATION

Farmland Homeland: The Folkloric Traditions of the Pennsylvania Dutch is dedicated to my family and my cultural heritage. Without them I would not know the meaning of hard work and dedication, or have the strength to persevere.

ACKNOWLEDGEMENTS

My grandmother's farm taught me to appreciate and respect the land. If you are good to the land you sow, it will be good to you.

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ABSTRACT

FARMLAND HOMELAND: THE FOLKLORIC TRADITIONS OF THE PENNSYLVANIA DUTCH

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Folklore is an anthropological and cultural exploration. It is everywhere and has been manipulated and transcended into a malleable definition and study of sorts. It is in this shadow of cultural anthropology comes the understanding and willingness to dive into an untraditional examination of the past. Through interest, intrigue, and education, Farmland Homeland the Folkloric Traditions of the Pennsylvania Dutch encourages its visitors to participate in the folkloric practices of the Pennsylvania Dutch; and to understand why their past is always present.

TITLE EXPLANATION

The title Farmland Homeland the Folkloric Traditions of the Pennsylvania Dutch, was chosen to inform the visitor about the heritage of a group of people who had immigrated to the United States. What these people brought with them, was a culture unlike most today, agricultural skills, and artistic expressions of their homeland deeply rooted in folkloric traditions. The color used for the hand painted water colored distelfinks that anchor either side of the title page are a rich green and a pale blue, which are both deeply symbolic to the Pennsylvania Dutch for its religious connections, as well as for its use in the folkloric arts of fraktur, and hex signs. The color green was chosen for the words Farmland Homeland because this color represents growth, abundance, and prosperity; a color you want to see in fullness when you are a Pennsylvania Dutch farmer. Pale blue, represents strength, power, and happiness. This color was chosen because it took strength for these people to immigrate to a new country and start fresh. It was up to these immigrants to maintain their beliefs, traditions, and customs, and create what made them happy. The fonts chosen are Endor for the upper case, capital letters of the words Farmland and Homeland. Dutch 801 RM BT was chosen for the lower case letters of the words Farmland Homeland, as well as for the sub title; The Folkloric Traditions of the Pennsylvania Dutch. There is an intentional distinction between the two headlining fonts for the following reasons. The Endor type in its functionality is bold, and in its design appears to be growing due to the serif details. In particular this font represents the abundance and growth that came to Pennsylvania by way of the immigrants who populated it. Dutch 801 RM BT was chosen for its reminiscent qualities of the gothic

lettering styles of the German Fraktur; while still appearing modern and sophisticated and represents strength and stability.

INTERPRETIVE MISSION STATEMENT

Many modern family customs have their roots in folkloric traditions. The Farmland Homeland exhibit will interpret the history, beliefs, customs, traditions, art, and folklore associated with the Pennsylvania Dutch. Through interpretive programming, an immersive environment, and educational enrichment; visitors and families are encouraged to discover their own folklore heritage. Farm related practices and traditional artistic expressions will reference these goal.

TARGET AUDIENCE

Primary:

Families Bordering Rural and Urban Landscapes, Pennsylvania Dutch Folklore Enthusiasts

The primary target audience for Farmland Homeland will be families, especially those who border urban and rural landscapes. To gain full advantage of rural/urban family visitors, it is important that the location of the exhibit reflect the juxtaposition of diversity within a city, while maintaining the small community aspect of rural life.

Families:

Families were chosen as a target audience because it is important for visitors to have an exhibit within the Philadelphia Museum of Art that is educational and interesting to the whole family. Within the Farmland Homeland exhibit parents and children will have the opportunity to engage, learn, and experience together. Families that border rural and urban landscapes will be a major target for this exhibit, specifically because Farmland Homeland is centered on the folkloric traditions of the Pennsylvania Dutch farming communities. The mission of the Farmland Homeland exhibit is to enrich the urban family community with information and history of the rural farming community.

Secondary:

Tour Groups, (School Groups 7-12yrs. 13-18yrs. 19-24yrs.) General Tourists

The secondary target audience for Farmland Homeland will be school groups, age's 7-24. These age brackets will be divided into three groups spanning five years in age. The elementary age group will be 7-12 years old, the high school group will be 13-18 years old, and the college group will be 19-24 years old. There will be programming implemented for each group to suit their various ages, learning styles, and prior background knowledge of the subject. Programming such as art workshops, lectures, and lessons on the various arts found within the Farmland Homeland exhibit will be available to all target audiences.

School Groups:

School groups will be a vital audience to the Farmland Homeland exhibition. It is with children that we build our future, and it is becoming more and more urgent that children and families learn to live sustainable lives. Farming is becoming a dying occupational history which makes Farmland Homeland a relevant exhibition, and topic for young children and young adults to experience, learn, and grow.

Pennsylvania Dutch Folklore Enthusiasts:

This audience will also draw attention to the Farmland Homeland exhibit because of the nature of what will be on display within this exhibit space. These enthusiasts will also enjoy visiting Farmland Homeland to participate and further their interest on the topic by joining in on workshops, lectures, and various farm-related practice programs.

TEACHING POINTS

To introduce the community of the Pennsylvania Dutch by understanding the historical and cultural value of their folklore.

Encourage visitors to discover their own folkloric traditions within their family's customs.

Preserving and interpreting the history and folklore of the Pennsylvania Dutch community.

To enhance and enrich the understanding of farming communities throughout Pennsylvania and elsewhere.

Teach children and families the techniques of farming through interpretive history and physical practice.

PROGRAMMING

Philadelphia Museum of Art programming that will be utilized within Farmland

Homeland

Community Programs

(Building relationships between rural and urban communities, farming practices)

Community Connections - Museum Tours

Spotlight Talks

See and discuss a masterpiece within an exhibit in depth. An actual schedule example of a spotlight talk at the Philadelphia Museum of Art.

Pennsylvania German Butter Prints and Pastry Molds

Thursday, January 31, 2013, Starts at 11:00 a.m.

Friday, February 1, 2013, Starts at 11:00 a.m.

Saturday, February 2, 2013, Starts at 11:00 a.m.

Art History Courses

College Age- Adults

Art history courses offered on the Pennsylvania Dutch culture, Art, Folklore, and Folk art in general.

Workshops

Folk art workshops

Tracing your heritage workshops.

Special Lectures

Folk art lectures, Join distinguished lecturers on topics related to museum collections and exhibitions.

Self-Guided Family Tours

Explore special highlights of the Museum's collections at an easy pace with a free Self-Guided Family Tour.

Children's Art Classes

Children will learn and express their creative sides by working together and incorporating what they've seen in the museum.

Family Programs

A variety of programs allow children and parents to learn, create, and most important, have fun together.

Make Art At Home

Make Art At Home activities invite families to extend their Museum visit by having engaging, creative time together at home. Children can learn about masterpieces from the Museum's vast collections and then create their own work of art in response.

Fun in the Field

This program implements visiting and participating in visitor's local Farmers Markets, CO-OP Farm Programs, and Community Supported Agriculture (CSA) Farms. As liaisons, the Philadelphia Museum of Art, the Farmland Homeland exhibit, and stated programming will emphasize the importance of farming and sustainable living in this day and age. Families and visitors alike will learn the historical importance and folkloric traditions related to farming within the exhibit. Public programming and interactions will allow the visitor to follow up on the farming practices of today.

Live Map

This feature on Google Maps was created specifically for the Farmland Homeland Exhibit. The map will be available to all visitors through the exhibit website and the museum website. It displays all farmers markets, community supported agriculture farms, CO-OP farms, and points of interest within the city of Philadelphia. Some adjacent states and their points of interest will also be included. This map will give visitors that may or may not be familiar with the city a chance to get familiar and explore.

The building with a flag is the symbol for prominent landmarks within the Philadelphia area that relate to the Farmland Homeland exhibit: the Philadelphia Museum of Art and the Philadelphia Folksong Society.

The tree was chosen as the symbol for the Pennsylvania Department of Agriculture.

A jug of cider and apple were chosen as the symbols for the Community Supported Agriculture (CSA) farms and CO-OP farms. Most of these farms also participate in local farmers markets and the National Farm to School program.

The hand basket was chosen as the symbol for the farmers markets around Pennsylvania, Maryland, Delaware, New Jersey, and New York.

Farm to School/Farm to College initiative

In this program farms and schools participate in a symbiotic relationship. Classrooms visit participating farms to learn about farming, plants, and sustainable living. While on their visit students will plant crops in a selected plot. Once the crops are harvested they will be fed to the students who planted them in their school's cafeteria. This program not only gets children involved in the process of planting and growing their own food, but it also gets them inspired to share and teach others what they've learned. Farm to School gets children interested and excited to not only eat their vegetables but to eat what they've produced themselves.

TAKE AWAYS

Farmland Homeland the folkloric Traditions of the Pennsylvania Dutch exhibit seeks to foster new ideas about folklore. It is in the goal of the exhibit that visitors will walk away from Farmland Homeland with a deeper understanding of this culture, heritage, and traditions; as well as to reflect internally about one's own culture, heritage, folklore, and traditions.

Physical Take-Aways:

Pins

Stickers

Stationary

Design your own hex sign

Paint your own Distlefink

Make art at home kits

Coloring Books

Children's wooden toys

Handmade Quilts

Recipes/ cookbooks

Interactive Live Map

Seed packets

VENUE

Venue:

Farmlands provide substantial economic, environmental, and public health benefits to surrounding communities. These benefits, however, are generally not well understood and are often undervalued. In the interest of fostering a better understanding of these benefits, *Farmland Homeland the Folkloric Traditions of the Pennsylvania Dutch* demonstrates the beauty of farming and folk art with heart and conviction.

The site of the Farmland Homeland exhibit will be at the Philadelphia Museum of Art in the Special Exhibitions Dorrance Gallery on the first floor in the Main Building of the museum. The main building of the Philadelphia Museum of Art encompasses 200 galleries and is over ten acres in length; the square footage of the Dorrance Gallery is 13,500.

The Special Exhibitions Dorrance Gallery was specifically chosen because of its juxtaposition of space and its treatability to the surrounding galleries of art. The chosen gallery is sandwiched in the upper corner of the first floor of the Main Building between the American Art Galleries, the Photographs, Prints, and Drawings Galleries, and the Dutch Ceramics.

The Philadelphia Museum of Art was chosen due to the museum's proximity to urban dwelling families as well as to the rural living communities outside the city of Philadelphia. Farmland Homeland will do well at the Philadelphia Museum of Art also in part to the proximity of the surrounding rural counties of Pennsylvania; where most of the Pennsylvania Dutch artifacts originated from. While the museum is in the city of Philadelphia, Pennsylvania it is close enough that visitors from places like:

Lancaster, Berks, Reading, and communities further away could travel to it. Even out of state visitors from places like: New York, Ohio, District of Columbia, Delaware, and Maryland are close enough to travel; yet at the same time far enough away to engage and educate a whole new demographic. This site reiterates Farmland Homeland's mission to educate its visitors by allowing them to discover how their own family customs may have stemmed from folkloric traditions by broadening the community and range of visitors.

The museum's premiere programming and community outreach programs for families and young adults within the city of Philadelphia and the surrounding counties at the Philadelphia Museum of Art have been gaining popularity; and was also a deciding factor for this location.

EXHIBIT CONTENT

Intro

Folklore is an anthropological and cultural exploration; it is everywhere and has been manipulated and transcended into a malleable definition and study of sorts. Most people do not realize how much of their lives are governed by folkloric tradition, beliefs, or circumstance. It is in this shadow of cultural anthropology comes the understanding and willingness to dive into an untraditional historical examination of the past. The Farmland Homeland exhibit dives deep into the heritage, culture, and traditions of the Pennsylvania Dutch. It is in these explorations we find a history deeply rooted in oral and written folklore. It is in the combinations of these stories, fact, and mythology that the Pennsylvania Dutch creates their art.

Who are the PA Dutch?

An estimated total number of German and Swiss immigrants to come to America and settle in Pennsylvania, previous to the American Revolution (1683-1775) are around 100,000.¹

A prominent reason for this mass emigration was the ‘Thirty Years War (1618-1648.)’ Germany, surrounding nations and later, most of Europe fought over religious persecution, poverty, and greed of territory and power. No one was more divested than the farmers and the peasants. Before the wars of Germany and Europe the land was fruitful, some of the best in the world. Farmers had large barns, houses, herds of cattle and horses, and some were even wealthy. The ‘Thirty Years War,’ destroyed the land, farmers were plundered, killed, or forced to work for the armies against them. Due to the severe

¹ Oscar Kuhns, *The German And Swiss Settlements Of Colonial Pennsylvania: A Study Of The So-Called Pennsylvania Dutch* (Kessinger Publishing, LLC, 2007), 2.

impact of the destruction against the farmer and peasant communities famine and pestilence added to the suffering. The downfall of the farmers' production, poor land growth, religious persecution, and economy of Europe was cause for finding refuge in America. The settlements within Pennsylvania were specifically tied to social and political events that forced people to seek a new country to call home. William Penn's journeys to Germany in which he distributed pamphlets describing his "Holy Experiment" in German, Dutch, and English were scattered all across South Germany. These pamphlets helped propel the land of Pennsylvania as an ideal living environment for those seeking refuge and prosperity, and freedom of religion. Through Penn's advertisements Pennsylvania became a refuge in North America among religious minorities such as the: Quakers, Moravians, schwenkfelders, Mennonites, Dunkers, Amish, Lutheran, Reformed, and Presbyterian congregations.²

What is Folklore?

There are two main threads of definition on the idea of folklore and its counterpart folk life. *Volkskunde* the German word that designates both 'folklore' and 'folk life' originally appeared in 1806. The term "folklore" was originally hyphenated "folk-lore," and gained widespread attention among England and North America in a ten years span from 1877-1888.³ W. J. Thoms, the creator of the term "folk-lore" in England, in 1846 assigned the terminology as; "the study of antiquities and archaeology which embraces everything relating to ancient observances and customs, to the notions, beliefs, traditions, superstitions and prejudices of the common people."⁴ Britain's Folk-lore Society (1877)

² Steven M. Nolt, *A History of the Amish, Revised and Updated!*, Rev Upd (Good Books, 2004), 63.

³ Don Yoder, *Discovering American Folklife* (Stackpole Books, 2000), 28.

⁴ *Ibid*, 31.

adopted and adapted Thoms' definition of the term to further include "the oral culture and traditions of the folk, folk-beliefs, customs, institutions, pastimes, sayings, songs, stories, and arts and crafts in regards to their origin and present social functions."⁵ The separate ideas of what to include into the definition of folklore have forced the stretching of the term to include the totality of folk culture; in part due to the insufficient categorization within English speaking countries. It is only within the past fifty to sixty years since the coinage of this term that cultural attributes such as arts and crafts have been accepted into the literary study of current representations of folklore. One thread attempts to focus solely on the spiritual folk culture, while the other tries to combine both spiritual and material folk culture. It is in this separation of ideas that folk life emerges as its own entity. Cultural anthropology is the study of all cultural aspects of a community – farming, dress, cooking, crafts, settlements, houses, religion, art, and so on. Folk life is the study that takes cultural anthropology one step further; by dissecting those same cultural anthropologic aspects of material, spiritual, and social attributes. To summarize, the research of folk life encompasses the whole range of material culture that includes folklore.⁶ The term folk life originated in Sweden as *Folkliv*, scholars coined it in the 19th century following the German term *Volkskunde*. Folk life or *Folkliv* as it was known was coined to encompass a broader understanding of the English folklore terminology. *Folkslivsforskning* (folk life research) was a term coined in 1909 by Sven Lampa, a Swedish professor at the University of Lund when he began performing lectures on the subject. *Folkslivsforskning* was meant to be used as an exact equivalent to *Volkskunde* and so it could be used interchangeably. It is important to know the distinction of folk life and folklore in their original

⁵ Ibid, 45.

⁶ Don Yoder, *Discovering American Folklife* (Stackpole Books, 2000), 13.

forms to further understand how they relate to the adaptive behavior of current relationships and culture. There are two major reasons why Pennsylvania is important for its folk culture. First, the highly documented acculturation process that took place in Pennsylvania during the 18th and 19th centuries. Secondly, a great migration during the 18th and 19th centuries that went southward reaching as far as the Carolinas; then moving northward toward Ontario, Canada, and finally westward through Iowa, Ohio, and Kansas. This mass migration started with Pennsylvania and spread throughout the country. The Dutch dialect, Dutch-English expressions, recipes, and even farmhouse, barn, and springhouse designs were passed and influenced throughout the north, south, and west. ⁷Without the expansion expressed by so many Pennsylvanians there would not have been as much folkloric homogeneity across the United States and parts of Canada as there is today.

Uses by the Pennsylvania Dutch

A common folklore of the Pennsylvania Dutch is the way in which they grow their crops. It was estimated by 1790, that 90% of all German and Swiss settlers living in Pennsylvania were farmers. ⁸The growth and fruitfulness of farming on the rise in the newly developing country, gave proof of purchase to the previously impoverished peasants and farmers.

At one time Lancaster County, Pennsylvania was known as the richest farming county in the United States. Due to the superior limestone rich soil, crops grew stronger and with more bounty than any other county. According to a statistic from 1890, 463,000 acres of Pennsylvania were farmland.

⁷ Ibid,35-36.

⁸ Oscar Kuhns, *The German And Swiss Settlements Of Colonial Pennsylvania: A Study Of The So-Called Pennsylvania Dutch* (Kessinger Publishing, LLC, 2007), 6.

Also in that time the value of agricultural products in Lancaster County was \$7,657,790; while the next richest agricultural county in Lawrence County, N.Y. had crops valued at \$6,054,160 or over 1.6 million under the average for Lancaster.⁹ That was no small change especially in 1890. The agricultural value of products produced and sold in Lancaster County as of August 2012 is \$1.072 billion. Lancaster is still one of the top preservers of agricultural land in the country, and maintains within the top twenty US counties out of 3,079 to produce agricultural products.

To keep the riches flowing Zodiac planting, plant superstitions, and weather predictions based on the newly developed Farmer's Almanac were being utilized. Zodiac planting and harvesting is the practice of planting and harvesting crops based on the phases of the moon. Depending on what phase the moon is going through and at what time of year, the moon's phase is a good indication of how to tend your crop. This is to 'guarantee' that the crops will be fruitful and give you prosperity. However, the Pennsylvania Dutch used this tried and true practice in their daily lives as well. For instance if a woman wishes to have long flowing hair she will have it cut or trimmed when the new moon is within a water sign (Pisces, Cancer, and Scorpio). Similar to this barn raisings will happen under a new moon and under the sign of Capricorn to ensure that the barn has a strong and long lasting foundation.

There are ample examples of Pennsylvania Dutch folklore about planting crops and ensuring one has a prosperous year. Plant folklore was used to ensure a good crop yield like planting corn under the sign of Leo for bigger ears. Rosemary was used to calm the nerves and garlic was used as an antiseptic and to help promote love and pregnancy. According to the Irish-Dutch tradition of the Lehigh County

⁹ Oscar Kuhns, *The German And Swiss Settlements Of Colonial Pennsylvania: A Study Of The So-Called Pennsylvania Dutch* (Kessinger Publishing, LLC, 2007), 87.

area planting cabbage on March 17, will ensure that the crop heads well. Many plant folklore used by the Pennsylvania Dutch also coincided with their religious doctrine and religious festivals or ceremonies. Counter to the national holiday in the United States known as Thanksgiving today; the Pennsylvania Dutch have a rich history of celebrating a different tradition, Harvest Home. Under Puritan tradition celebrating the second to last Thursday of November was reserved to give thanks for the bounty of the harvest. This celebration also happened to be a replacement feast for the forbidden Christmas festival. As a counter to the now Thanksgiving tradition, Harvest Home was celebrated among the Lutheran, Reformed, Mennonite, and Methodist sects of the Pennsylvania Dutch. Harvest Home was even celebrated among communities North, South, and West of Pennsylvania. This ceremony would be held anywhere from the first week of July to mid-October. The decision of when to have the festival was made by either the pastor or the congregation.¹⁰ Hymns, sermons and displays of the great harvest would characterize the event. At the end of the ceremonial day the fruits, vegetables, and grains, used as a devotional decoration were then given to the minister, orphaned children, or to a less fortunate family. Much of the customs associated with Harvest Home still exist in some form within all Pennsylvania Dutch sects, traditional and nontraditional.

Being a Hexenmeister

Hexenmeisters are a dying tradition of folkloric practice. One cannot just decide to become a hexenmeister; they must first have been ‘called’ from God. Anyone, man or woman can become a hexenmeister; it is just a matter of if that person is willing to answer their calling. Once a person

¹⁰ Don Yoder, *Discovering American Folklife* (Stackpole Books, 2000), 230.

responds to this calling they must then go through an intense training of several years in order to fully understand the practice and belief behind it. The training will occur only through a family member or in special cases a close family friend. Practicing hexenmeisters are fervent Christians. They do not believe that what they are doing is sinful or of the 'dark arts' in any way. Hexenmiesters view themselves as liaisons between God and the people around them. They are used for a variety of things such as helping one become healed from an illness, or to concoct a spell, or potion that will help the recipient become fruitful or relieve anxiety.

As stated above hexenmeisters are considered among their community and the Pennsylvania Dutch to be liaisons between God and the mortal world. If a person sees fit to contact a hexenmeister for their services, it should be known that there are many different ways in which a hexenmeister 'tries' for a healing. During the initial visit with the recipient the visitor will explain to the hexenmeister what services they would like from them. Or in other cases the recipient will explain their ailment and the hexenmeister will devise a 'trying.' These rituals are called 'trying,' because it impossible for the hexenmeister to predict or assume that the ritual will work in the manner intended. To the hexenmeister and concurrent believers, God is the only one that can claim and cure any illness. It is only the hexenmeister's position to relay or open the possibility of health or healing to God. During the practice of the ritual, hexenmeisters do not touch their clients or suggest that they take any sort of medication. Pow-wowing is the preferred method of the Pennsylvania Dutch when 'trying,' for an illness. The act of the Pow-Wow is done through the hexenmeister, and is a matter of "talking" to the disease usually with

a traditional spoken charm.¹¹ Pow-Wowing works in some instances for the hexenmeister if he faces North and the recipient faces him, facing south. During this process three equal length signs of the cross will be delivered toward the recipient from the hexenmeister, with long pauses in between; sometimes upwards of thirty minutes in length. The entire time this procession is occurring the hexenmeister is chanting silently to him-self a specific prayer written for that particular client's illness.¹² Once the third sign of the cross has been made and the pause after has been completed then the ceremony has officially concluded. Hex spells and charms can be used to protect people from evil, illnesses, and to promote a healthy balance in life.

Natural magic is a part of the practices of some hexenmeisters. In this practice the hexenmeister will be 'called,' to certain natural elements such as a stone, stick, or any other natural element the hexenmeister deems fitting. After finding the piece that will be used the hexenmeister speaks or chants a prayer over the item. The item may also be inscribed with a protection spell, painted on in some way, or even carved to make the item 'balanced.' Not every practicing hexenmeister uses natural magic, but for those who do it is a serious matter. It is only practiced for those whom the hexenmeister deems need the power of the natural talisman or charm.¹³

What the Pennsylvania Dutch make?

Himmelbriefs, Hex signs, and Frakturs are deeply rooted in spiritual, family, and cultural traditions. These forms of folklore stemmed from the European origins of the early German and Swiss

¹¹ Karl Herr, *Hex and Spellwork: The Magical Practices of the Pennsylvania Dutch* (Red Wheel/Weiser, 2002), 19.

¹² Ibid, 23.

¹³ Ibid, 25.

immigrants; who came to America between the 17th and 19th Centuries. The folklore designs that came to this country from Europe included hearts, tulips, distlefinks, and scenes of rural life. The American twists to the designs included these motifs but also included Colonial America and soldier motifs. Pennsylvania German motifs became adopted and adapted throughout Pennsylvania and became more mainstream as they were borrowed. Further popularization and distribution came from local craftsman who had the means to do so.

ASSETS

The resources that will be shown within the Farmland Homeland exhibit will be sorted in context in the following break downs:

Letters of Love and Peace

Himmelbriefs

The word himmelbrief in German refers to “heavenly letter.” This heavenly letter was written perhaps to someone’s spirit whom had passed on, or to gain the assistance of God in heaven. In either regard who so ever claims possession of the himmelbrief was said to have great power or great protection. The act of carrying a letter was common among the soldiers of the Thirty Years War (1618-1648.) Both Catholic and protestant soldiers carried these letters in their coat pockets as letters of protection. They were believed to carry the power to keep the soldiers safe and to return them to their families. Hexenmeisters would write the incantation on linen paper using a quill and ink made of soot or pokeberries. Having the letter handwritten made the himmelbrief a rare and elaborate commodity. This practice is still in existence today, however the rarity of the himmelbrief has depreciated. Now items like this can be purchased in curio shops very inexpensively and are not the commodity they used to be.

German Fraktur
Swiss Fraktur
American Fraktur
Fraktur designs
Fraktur motifs
Fraktur meanings

Woman’ Work

Dyeing yarn, thread, and linen naturally

Prepared wool was dyed, spun and woven for garments and bed covers. Dyes were made from tree bark and plants; sassafras bark gave a substantial yellow pigmentation to woolen fibers. Red maple bark, hickory, and oak barks were all used to dye linen fibers.¹⁴ Plants from the field were also used not only for their brilliant color saturations but for their believed medicinal, therapeutic, and folkloric purposes as well.

Weavings
Needlepoint
Tapestries
Quilts & clothing
Samplers

Around the House

Furniture
Pottery
Tin-Smithing
Iron works
Glass works
Toys

What does it all mean?

Story of Natural elements:

Oak Leaf: The oak symbolizes strength, health, body, and mind, endurance, and long life. The oak leaf represents the four seasons of life- spring, summer, fall and winter. Scallops that sometimes accompany the oak leaf symbolize smooth sailing throughout life.

Maple leaf: The display of maple leaves in an array of vibrant earth tones symbolizes the appreciation for diversity of beauty of life on Earth. It also shows the purity and sweetness of life.

Story of Haus-Segen (House Blessing):

¹⁴ W. J. Hoffman, *Folk-Lore of the Pennsylvania Germans* (Forgotten Books, 2007), 12.

Haus-Segen: The Haus-Segen or House Blessing features a large picture-frame heart proclaiming the House Blessing. The lettering typically features early German calligraphy or German Gothic lettering, this type is loved for its grace and charm. Distlefink birds and flowers surround the heart. The birds and flowers within the heart symbolize the vigorous measure of happiness and good fortune that you wish to bring to your home and family's. This is among one of the most popular of all hex designs.

Die Familia-Segen: The Die Familia-Segen or the Family Blessing features a large picture-frame heart proclaiming the House Blessing. The lettering typically features early German calligraphy or German Gothic lettering, this type is loved for its grace and charm. Distlefink birds and flowers surround the heart. The birds and flowers within the heart symbolize the vigorous measure of happiness and good fortune that you wish to bring to your home and family's. The family blessing design highlights the importance family values play in our lives.

Trilogy Tulips: The most common of the flowers depicted, the trilogy tulip represents faith in yourself, faith in your fellow man, and faith in what you do. It is said that the rosette is the tulip as God views it from Heaven.

Story of the Unicorn: The unicorn symbolizes piety, virtue, peace, and contentment.

Story of the birds:

Distlefink: It has long been believed that the birds known as "Distlefink" got their name from a German farmer, who saw a "Goldfinch" eating the seeds out of thistles. The farmer began calling the bird a "Thistlefinch," but with his thick German accent he was misunderstood as saying "Distlefink." The bird is seen as a sign of good luck since it brought good fortune to the German farmer, who saw the distlefink eliminating the thistles in his field. Hex signs with double distlefink

are believed to be double the fortune. The Distlefink is sometimes seen as a single bird design exemplifying good luck and happiness for all.

Loving Hearts Distlefink: The two Distlefinks share a common heart and represent good luck, and good fortune in love, romance, and marriage. The pomegranate motifs that often flank the birds are traditionally known to signify the abundance of many seeds and fertility. The double rosette that usually appears above the birds brings the couple into the grace of God for each of the 12 months of the year. Scalloping designs around the bird symbolize smooth sailing throughout life.

Birds of Paradise: A colorful bird with a long flowing tail. This bird is the symbol of beauty, wonder and mystery of life. It is often associated with a heart and the word “Willkom,” which translates to Welcome; a warm greeting to everyone and a good measure of love for all mankind.

Love Birds of Paradise: The intertwined blue birds symbolize friendship, camaraderie and happiness. The spaces between the tail feathers and heads of the birds form hidden hearts. These ‘hidden hearts’ will act as an extra measure of love for those in need.

Dutch Irish: This hex sign features a large green shamrock, the traditional Irish good luck symbol. The hex sign shows Irish Distlefink birds overlooking the shamrock, which provides an added “double measure” of good luck and good fortune. Trinity tulips proclaim faith, hope, and charity for all. This sign was among the favorites of the Irish settlers.

Song Birds: Song birds are the sign of happiness, a five pointed “star” flower adds a measure of luck and good fortune throughout life, leaves and smaller flowers show life’s bountiful nature.

Story of color meanings:

Red: Used to show love, life, and other strong emotions.

Blue: Used to show protection and strength, spiritual strength, love, and love of God, also associated with water and sky.

Green: Used to show happiness, abundance, growth. This color is also associated with spring, children, and good fortune.

Brown: Used to show the cycle of life, harvest, and is also associated with warmth and Earth.

Yellow: Used to show truth, life, love of God, and is associated with children and the sun.

White: Used to show joy, strength, and happiness, also associated with purity, simplicity, and innocence.

Famous Artisans of the PA Dutch

William Henry Stiegel

Jacob and Aaron Zook

This part of the story will focus on the famous PA Dutch artists that have created, celebrated, and made famous the ‘Pennsylvania Dutch’ look. William Henry Stiegel popularized German glass and iron stoves with suggested ‘dutch’ motifs. Jacob and Aaron Zook took to the popularization and cultural phenomenon of hex signs in more contemporary years.

Map of PA Dutch Hot Spots

List of PA Dutch museums within Pennsylvania

List of Folklore/folk art museums throughout the country

Maps of Hex Signs

Modern cultural uses (product design)

End

Finding your own folklore

For the conclusion of the exhibit of Farmland Homeland it will asked of the visitors to explore their own family traditions and to try and uncover reasons why and how folklore may affect their lives

VISITOR EXPERIENCE

Entry Experience:

The visitor's experience will start out at the entry of the exhibit, which will face the main corridor of the main building. When visitors walk through Farmland Homeland they will first be confronted with the interpretive design of an 1850's PA Dutch farmhouse façade. The façade will show architectural details, including a porch from a traditional Pennsylvania Dutch farmhouse, lantern style lighting, and false windows with traditional shutters displaying scenes of Pennsylvania landscapes (then and now). On the porch will sit in a rocking chair a life cast of a Pennsylvanian German Amish boy dressed in traditional Amish clothing (possibly shucking corn). Visitors will enter through the porch entrance from an open screen door. Once inside visitors will be introduced to a section panel discussing the Pennsylvania Dutch and who they are as a people. Through this transition area, visitors will encounter the history of the people through an immersive setting in Fraktur Hall. Here visitors will learn about the folkloric traditions associated with the art of making Fraktur and the history of the people behind it. . Immigration and travel is the experience that is being conveyed in Fraktur Hall. As the first gallery of the exhibit the visitor starts with Germany, then travels to Switzerland and ends their journey in America. A deconstructed 1850's PA Dutch house will be the structure to greet the visitors into the next space. All Fraktur within this gallery has been divided in motifs and origins of country. To further the experience, translucent glass

panels will display architectural details from each country. Folklore portion of the exhibit. Next the visitor will be lead through a corridor which will involve the visitor a little more. Within this space will be blown-up images of some of the design motifs used throughout the exhibit. On display there will be German Fraktur, Swiss Fraktur, and at the end the visitor will be able to see the American Fraktur. The separation of the German, Swiss, and American Fraktur designs will symbolize the waves of immigration and by what country gave the design motif. The first wave of immigrants to emigrate was from Germany, the second from Switzerland. The last of the separation is for a distinct comparison to the other two. The German and Swiss deigns were predominantly made to reflect “the old country,” but the American designs were made to reflect “the new country, of colonial America.” There is a distinct transition from one design motif to the next and that is what this section of Farmland Homeland will cover. The American Fraktur will lead the visitor through from the historical background and immigration process into the traveling and settling in a new country section. In this section the visitor will learn about all of the different ways the immigrants traveled to the United States by visual representations of vessels and buggies. There will also be visual assets such as maps figures and timelines to designate the major jump in population of immigrants to Pennsylvania.

Who are the Pennsylvania Dutch?

There will be a timeline of the immigration of Germans to Pennsylvania and the impact that it had on the arts within selected time periods. During the immigration section Visitors will see photographs and full scale photo murals of immigrating Germans on the walls. They will also experience the transportation relationship with visuals of luggage, traveling by boat, and by buggy. Other topics such as religion and religious groups will be covered within this section. There will be a time line based graphic displaying all of the Pennsylvania Dutch communities such as Amish and Mennonite and will display how they differ from each other. Interactive stations will also be employed with life-size cutouts or life casts of people who will virtually speak with you in the Pennsylvania Dutch language.

By propositioning the life cast interactive with a typed sentence and then selecting a county or regional dialect, the visitor will be able to hear how their sentence sounds in the Pennsylvania Dutch language. Some stations will also give the visitor the option of selecting pre-recorded sayings like “A wide barn and a wide wife never did any man any harm.”¹⁵ Through these interactives the visitor will learn about the different linguistic differences of this dialectic language, and the origins of the people through the language. This section will be about the history of these people and will give a set up for the rest of the exhibit on their cultural identity and how it relates to folklore in every aspect discussed.

What is Pennsylvania Dutch folklore? What are the Uses?

¹⁵ C. Eugene Moore, *Amish Folk Tales & Other Stories of the Pennsylvania Dutch* (Schiffer Publishing, Ltd., 2011), 35.

In the Farming for Folklore section visitors will learn about the stories both oral and written that the original settlers brought with them; and how over time these stories perpetuated into facts, or everyday vernacular. Also in this section will be the uses of their folklore particularly paying attention to farming and ceremonies. Both of which will play off of the history and religious aspects of the Pennsylvania Dutch people. Within the farming subsection visitors will learn about weather/almanac predictions, zodiac planting, and plant superstitions and myths. During the ceremonies subsection visitors will learn about the power of the moon and its ties growth and spirit.

This section will also include information about the everyday folklore, and traditional uses. The Nature's Resource section discusses the uses of folklore in their everyday lives. Visitors will learn how the Pennsylvania Dutch sheared their sheep, spun the wool into yarn and thread, picked vegetables, spices, berries, and bark to dye their yarn naturally. Visitors will learn about the natural fiber dyeing process in sequential order, with the end result displaying beautifully made samplers, quilts, and clothing. To start off this section there will be a textural interactive in which the visitors will be invited to touch two free standing prop sheep. One sheep will display her thick coat of wool before the process of being sheared for the year. The other sheep will be a lamb and will display her coat after the process of being sheared. The two sheep together will show the difference in texture of the wool. Also within this interactive the visitors will be encouraged to feel the end product of the yarn after it has been sheared, spun, and dyed, in another interactive in which strands of dyed yarn are made to look like they are hanging out to dry on a line. These

interactives will lead the visitor into the natural dyeing process section in which visitors will learn all of the different foods, spices, and natural elements the Pennsylvania Dutch use to dye fabrics, yarn, and thread. The final process of this section will transition from the dying process to the finished Pennsylvania Dutch pieces of clothing, samplers, quilts, and embroider

Being a Hexenmiester, what the Pennsylvania Dutch make, and what does it all mean?

During this section visitors will experience the work of a Hexenmiester by learning through visuals, testimonies, and interviews. This section will also educate visitors on religion and how that plays a pivotal role in the belief and circumstance of the hexenmiester. Also, related are the himmelbriefs and beautifully decorated hex signs that came out of the practice of being a hexenmiester. This section will showcase what the Pennsylvania Dutch brought with them through their journeys to the United States by way of example through fine art, decorative art, and textiles. The focus of tangible objects discussed will directly relate to the frakturs, himmelbriefs, and hex signs that exemplify the over-arching themes of design and motif. Through interpretive display, educational and engaging interactives, and programming these objects will come alive. Visitors will learn about who made these objects, why these objects were made, why the designs and motifs are important within this culture, and what the symbolism of it all means.

Famous Artisans

Within this section visitors will learn about the famous Pennsylvania Dutch artists and craftsman that popularized the “Pennsylvania Dutch look” This section will also take into account

those who 'borrowed' the motifs and made to look mainstream. Visitors will also learn about the tourist trap Pennsylvania Dutch paraphernalia that has circulated throughout Pennsylvania.

Map of PA Dutch Hot Spots and End

Near the end of the exhibit visitors will be encouraged to interact with touch screen maps that will show the 'hot spots' of where the Pennsylvania Dutch live, why those communities chose to live there, each communities general population, and what they are famous for producing. Also on the map there will be lists of Pennsylvania Dutch museums around Pennsylvania, as well as lists of museums that contain folk art around the country. For the end of the exhibit the final thought will be to get the visitor thinking about his/her own family traditions that may have stemmed from folklore. There will be a brief synopsis of how other cultures use folkloric traditions. By the end of this exhibit the goal is to have the visitor think and feel like we are all connected through folklore, even though our backgrounds and traditions may be different.

RESEARCH PLAN

My journey began on this thesis project in the summer of 2012. As I was researching the ideas I was interested in presenting, I had inadvertently replenished my curiosity within a local Pennsylvania culture. Growing up in Lancaster, Pennsylvania makes one accustomed to scenes of farming, road side stands, farmers markets, and the religious communities of the Amish and Mennonite. These groups along with other variations form what are commonly known in Pennsylvania as the Pennsylvania Dutch. I had grown up in an immersive cultural environment and had been around farming my whole life in both the traditional sense of my family owning and operating a small produce farm, as well as for the rich farming landscape that was always plentiful to the eye. I had always been surrounded by rural landscapes, the farming life style, and culture of the Pennsylvania Dutch. Without this experience I would not have been able to submerge myself as deep into my own heritage, this rural lifestyle and its folklore if it were not for those influences. During the summer of 2012 I began to reignite the passion for my home, Pennsylvania, by researching the farming communities around my area of Lancaster. I later decided to branch out in my quest to include the folkloric customs, traditions, ceremonies, and history of this society of people and their relationship to farming. Once the proposal for this thesis was accepted I began reading as much as I could before the start of the school year. Within the months of July and August 2012 I had read nine books cover to cover on varying subjects. These subjects varied anywhere from the folk art, folk-life, the designs and motifs of hex signs, on being a hexenmiester, folklore, and of course the history of the Pennsylvania Dutch. The titles for the books that I read of the summer are as follows:

(Reference the bibliography) Hex Signs and Spell-work: The Magical Practices of the Pennsylvania Dutch, “Folklore of the Pennsylvania Germans,” Journal of American Folk-lore, Pennsylvania Dutch American Folk Art, Hex Signs and Their Meanings, Amish Folk Tales and Other Stories of the Pennsylvania Dutch, Pennsylvania Dutch Designs, Folk Art Motifs of Pennsylvania, Hex Signs: Pennsylvania Dutch Barn Symbols and Their Meaning, and The German and Swiss Settlements of Colonial Pennsylvania: A Study of the So-Called Pennsylvania Dutch. The rest of the research gathered from books was either from books that I had purchased later on or were found in libraries. The Pennsylvania German Collection, The Pennsylvania Germans A Celebration of Their Arts 1683-1850: An Exhibition organized by the Philadelphia Museum of Art and The Henry Francis Dupont Winterthur Museum, Pennsylvania German Arts: More Than Hearts, Parrots, and Tulips, were all books found Via the Corcoran College of Art and Design Library. Everything has a beginning and what initially inspired me to research this topic was my family’s farm. My grandmother’s house was built in 1850 and is a typical Pennsylvania Dutch style farmhouse. This house was one of the major inspirations for the Farmland Homeland exhibit. Over the summer I began taking down measurements of the rooms in the house so that I could replicate my grandmother’s house into a three dimensional model. I began making a digital three dimensional model of the house in Google sketch-up, which I later transferred to AutoCAD to form the deconstructed style that later became part of the exhibit. I later started researching different possible locations for my exhibit. After eventually landing on the Philadelphia Museum of Art as the venue I began researching the site through the museum’s website. I had also travelled to the Philadelphia Museum of Art on two occasions. On the first occasion to the museum I spoke with a woman, Amy

Keefer, who works in the special exhibitions department of the museum. On the Second occasion I spoke with security, exhibit managers, and David, from the visitor services department. Through all the people I spoke with at the Philadelphia Museum of Art I gained so much insight on the size of the gallery space that I chose to showcase the Farmland Homeland exhibit. I also learned more about the space and the kind of audiences that attend the Philadelphia Museum of Art.

I loved the idea of using my grandmother's house as a standing inspiration for a deconstructed farmhouse element to the exhibit. Knowing that the farmhouse would give presence and context to the artifacts excited my interests. As far as implementation, I foresaw the house almost as section cuts, deconstructed and built up so the visitor can see the original flooring walls and levels of the house. The visitor can then flow freely throughout suggested rooms. It is intended for the house to give the objects context to their original creation and use, while arching back to the traditions and immigration history to Pennsylvania. While venturing through the allotted rooms visitors will also be prompted with interactives. These interactives will include sounds, videos, smells (like that of bread baking), and manual interaction

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