APPENDIX

Knives:

Lot #508  Butcher knife with spiked tang.
Measurements: The blade remnant is 89 mm (ca. 3-1/2") long; blade width 23.9 mm (.941"), blade thickness - 1.2 mm (.05")
Background: The majority of 17th and early 18th century handles were attached over a spiked tang (Noel Hume 1982:178). This could be an earlier dated butcher knife.

Lot #696  Two bone handle covers from the same knife, each have three flat angled exterior surfaces and two rivets (41.2 mm, 1.617"). They were attached to a flat rivet pierced tang.
Measurements: one handle has 6.5 mm (.255") maximum thickness, 77.9 mm (3.067") length; the other has 5.6 mm (.244") maximum thickness and 77.2 mm (3.38") length.
Background: By about 1770, the knife blades had become a direct extension of the handle and the handles from this time were made of bone or ivory plates anchored to a flat tang by brass rivets, and a metal cap gripped the end of the haft (Ibid.).

Lot #456  Bone handle remnant (probably from knife) with cross-hatched and diagonally placed, parallel incised line decoration. It has a curved exterior surface with a flat interior surface which was placed up against the tang.
Measurements: thickness 5.8 mm (2.3"). No date.
Lot #696  Iron table knife with flat iron tang containing three rivets (two remaining, one hole) and no bolster. Measurements: blade width 23.3 mm; handle width 17.4 mm; thickness 2.5 mm. Date: 1770 onwards.

Lot #696  Iron table knife blade and flat tang handle with one rivet in handle remnant. Slight bulge of iron marks bolster. Measurements: 23.9 mm (.938") max blade width and 1.2 mm (0.48") thickness; handle width \( \frac{15.2}{2} \text{ mm (.6"), } 2 \text{ mm (.080")} \) thickness. Date: 1770 onwards.

Lot #696  Thick flat tang handle and blade of a possible kitchen knife. Measurements: blade thickness 5mm (c. 2") (encrusted), handle tang 3.9 mm (.154") thick. 2) table knife blade tip (straight with a rounded end). Measurements: blade thickness 3.7 mm (.145"). Background: By the mid 19th century the upward curve of the knife blade for spreading butter, etc., had given way to the custom of having a separate small spreading knife. Thus the blade had straightened out by then. When the fork became popular (ca. 1710) the design of table knives began to change - sharp points were no longer necessary (i.e., to pick up meat). "Points became blunter" (Gruber 1982:52). Date: probably mid 19th century to 20th century.
Lot #507  Silver plated knife handle with initials "CD" stamped at the finial. It appears to have been machine stamped in very thin silver and filled with plaster composition giving the handle weight (a practice developed by the second half of the 18th century (Noel Hume 1982:178-79). The artifact has a yellow plaster fill, and a flat piece of metal protruding as a remnant of the blade haft (tang). Indented or engraved parallel curved lines follow the perimeter of the handle.

Measurements: handle length 85.9 mm (3.379"), max. thickness 11.8 mm (.465"), min. thickness (blade end) 8.5 mm (.332").

Background: Clement Dietrich the probable silverware set owner, purchased the (present site) property from William Pannel in 1867 and lost it in bankruptcy in 1878 (see Chain of Title above). He remained in the area until 18[...].

Date: 1867 - 1878 (range of occupation).

Lot #439  Partial iron knife blade and flat tang handle with bolster. Possible kitchen knife.

Measurements: blade width 26.8 mm (1.052"), blade thickness 2mm (.078"); tang thickness 2.1 mm (.083"). No date.

Lot #643  Iron handle remnant with spiked tang (encrusted). Possibly part of an earlier dated table knife (18th century?).
Forks:

Lot #696 Two-tine iron fork with rounded handle, flattened tines; metal part (ca. 84 mm long) is all that is left - wooden bone or ivory handle no longer present. Such a fork has been found on sites dating from the 17th, 18th, and early 19th centuries. (Stone 1976:177).
Measurements: Individual fork tine is 41.8 mm long (1.642"), overall length 84.2 mm (3.313").

Lot #683 Three-tine iron fork, oval handle, flattened tines. Flanged end (12.5 mm, .495" wide) that was attached to a bone, ivory or wooden handle (now gone). The tine end is a flanged flat area (17.1 mm or .675" wide), the handle is curvilinear - max. width 10 mm (3.97"). No-date.
Background: A three tine wider shouldered variety of fork became popular in the second half of the 18th century.

Lot #467 1) Iron sugar scoop or thick two tine fork - unidentified.
Rounded handle attached to flattened end - fragmentary.
Measurements: handle max. diameter 7.7 mm (.34").

2) triangular shaped iron bar (short fragment - 45.1 mm or 7.75" long, 8.2 mm thick (3.24") - unidentified.
Spoons:

Lot #696  Pewter* spoon handle.
Background: Known as a "Fiddle handle", such spoons appeared in this country about 1805. They were at first made with straight or "finless" stems, but the shouldered variety of stems were produced several years later, and came in a variety of shapes - some of the handles curved up and some curved down (the latter is true of this example). This spoon handle most resembles a "Fiddle Back" dating to 1845 and with a widow's peak similar to a spoon dated ca. 1852 (Rainwater 1976:15). Max. width 23.2 mm (.912"), Flanged upper body 2.4 mm thick (.096"); thicker stem 4.1 mm (.164") thick.
2) bronze spoon bowl fragment, 1.2 mm (.05") thick. (too fragmentary for identification).

Lot #525  Pewter spoon handle 3.8 mm (.15") max. thickness. Finial too fragmentary to identify. No date.

Lot #437  Pewter spoon bowl fragment. Shows a pointed end. "From about 1840 spoon bowls became more pointed" (Rainwater 1976:14).
Measurements: .8 mm (.034") max. thickness.
Degree of pointedness points to post 1840 date.
Background: From the 15th up until the mid 17th century all spoons had fig shaped bowls rounded at the end (Noel Hume 1982:180). More pointed spoons started in the second half of the 18th century (see #473 below).
"Steel" forks in the two-handled two-prong form were common from the last quarter of the 17th century to the beginning of the 19th century (Noëll Hume 1982: 180).

A three-time under-shouldered variety became popular in the second half of the 18th century.

A midsection blade - occurs more often in the third quarter of the 18th century than the first half of it.
Lot #473

Pewter spoon parts: one handle and one bowl possibly from the same spoon. Pewter handle appears to have a plain "fiddle back" finial (post 1805 - ).

Measurements: max width of curved finial 14.6 mm ( .575"").

The spoon bowl has a scalloped design - a scale like junction ornament that served the function of reinforcing the junction of the stem and bowl. By ca. 1740 this replaced the "rat tail" that had extended down the back of the bowl. The replacement continued late in the same century. By the second half of the 18th century it was also associated with a more pointed bowl. In the 1760s the stem terminal turned down (as with this artifact) rather than up (see Figure ). (Noël Hume 1982:183)

* pewter - the common American spoon metal of the 18th century that carried into the 19th century.
Porcelain Dolls and Miniatures:

Lot #696
1) A China (porcelain) head and leg. The head exhibited pointed overglaze black hair, blue eyes and black pupils; a black line rather than a red line denote the eyelids (a later period manifestation; the eyebrows are also black (overglaze); the cheeks are rouge colored (underglaze); the nostril and mouth are denoted by several red dots each (overglaze). The shoulders are not steeply slooping as would be China dolls from earlier in the 19th century.

Background: China dolls became extremely popular, mainly imported from Germany (Fellows 1962:13-15). The doll had a separate china head, forearms, hips (optional), lower legs and feet with padded cloth upper arms, waist and upper legs (Ibid:13). They became "the most common type of doll in the middle of the 19th century" (Cuff 1969:78).

Measurements: China head 12.8 mm high and 12.2 mm wide.

2) China horse - upper left leg and part of body. White underglaze - non-dateable.

Lot #475
Partial China doll's head (larger size than other one described above) shows full face of white porcelain underglaze. It has red lines to denote eyelids, blue eyes with black pupils denoting an earlier model (Fraser 1966:167). The hair color is black as is standard for China dolls. Red lips and rouged cheeks complete the description. The eyes, eyelids, lips nostrils and hair are painted over the glaze. This doll's head
greatly resembles the China head doll from the Dolly Valk Collection called the "High Brow (so called)", dated ca. 1860-1870. Described as "China shoulder head with black painted hair, high forehead, center part, smooth top, curls clustered above ears; cloth body, china arms; dressed" (Foulke 1986:111 and 116).

Measurements: The head is ca. 42.5 mm high; width of the face is ca. 29 mm.

Lot #428  Doll's head fragment - black hair of head represented - curved, wavy form (white china, painted black underglaze).

Lot #434  Two doll's head fragments. Same description as above. Shows hair part in middle (early style).

Lot #478  Brown underglaze porcelain body fragment - possible part of doll's body - too fragmentary to determine.

Lot #464  Nude female doll; white painted underglaze porcelain; red lines painted along interior buttocks line; half a body from feet (partially there) to waist area.

Lot #451  Doll's face fragment (white porcelain). Part of chubby cheek, rouge painted; part of blonde hair both underglaze. Too fragmentary to identify.
Lot #505  Possibly part of doll's hair, black, overglaze lines, white porcelain background. Too fragmentary to identify.

Lot #696  1) One white overglaze chubby doll's leg fragment. 2) One white overglaze doll's leg fragment (possibly part of same leg or first fragment, though no fit). No identification.

Lot #467  Possible china doll curved body part; exterior glaze; ribbed interior - unglazed.

Lot #411  Miniature toy teapot dome, greyish-white porcelain.
Measurements: 20.6 mm (.810") diameter; maximum height 11.9 mm (.468")
Background: until ca. 1800 doll houses and their accoutrements - miniatures) were exclusive toys of the privileged class. Toy kitchens were manufactured starting ca. 1850 with toy miniatures following suite (Fellows 1962:17). Nineteenth century doll houses often had miniature dinner services (Fraser 1966:174). Date: 1850-20th century

Lot #696  Miniature white china (or porcelain) cup and possible cup base. Tea service sets of porcelain "were exported to the U.S., which produced little in this field prior to the 1880s (Barenholtz & McClintock 1980:56). Date: possibly 1850-1880.
Lot #696  1) White underglaze porcelain, possibly part of a miniature multisided (flat interconnecting surfaces) storage container. 1850-20th century.

2) White porcelain miniature bowl with brownish green painted underglaze in interior of bowl. Has unglazed exterior base showing wheel swirl marks. 1850-20th century.

b) White porcelain miniature bowl base; flat bottomed base -unglazed; appears to be salt-glazed with turquoise pudding in interior. 1850-20th century.

base (2 sherds ~7)  

Lots #442, 444 White porcelain glazed miniature dish with unglazed exterior base. 1850-20th century.  

Marbles:

Lot #448  Stone marble (yellow-brown limestone) pre-1917.
Measurements: 17.5 mm (.69") diameter - small marble.
Background: Limestone marbles were an early (to pre-Colonial
times) type of commercially manufactured marble, produced in
Germany and imported into the United States as late as the
beginning of World War I (Baumann 1970:17ff).

Lot #696  White stone marble, pre-1930.
1) Measurements: 19.8 mm (.783") diameter, exhibiting fine
facets on its surface.
Background: "Originally produced by handturning on grind-
stones, producing fine facets that can be seen when the marble
is held to reflect light" (Randall 1979:11). Later (post 1930)
sphere-machine produced marbles do not exhibit such facets.
Handturned marbles are rarely produced today. The most common
sizes range from 15 mm to 20 mm (5/8" to 3/4") (Ibid.:11-12)
2) clear matrix glass marble with four fine threads of colored
(green, red, yellow, and white) glass twisting from one pole to
the other. 18.5 mm (ca. 728") in diameter. At the poles can
be seen the pontil marks - one pole has a small barely indented
circle, and the other has a smoothed over small circular patch
(efforts at polishing the rougher pontil mark were in most
cases attempted). This is a spiral transparent variety with
four colors, three of which represent revolutions of the
spiral and white strands down the middle. Dated "from at least
as early as the late 1920s, through the 1930s" (Randall 1979:32). However, because of the presence of faint pontil marks; this was probably a transitional type from the early years of machine production ca. 1905-1911 (Ibid:29).

3) 20.9 mm (ca. .821") in diameter, translucent matrix with fine colored threads (red and green swirls). Evidence of smoothed over pontil marks (flattened areas) at the poles would indicate a hand-made marble, and this variety was made from ca. 1911 through the 1930s (Ibid.:30). Yet, evidence of pontil marks point to a transitional type in the early years of machine production (1905-1911).

Lot #696
(separate container)
large white stone marble 33.3 mm (ca. 1.311") in diameter shows fine facets meaning that it was handturned on a grindstone (pre-1930).

Background: large marbles were known as big "shooters" (from the Baltimore Sun February 10, 1980, "Marbles")

Lot #444
1) white stone marble - 17.8 mm (ca. .661") in diameter with fine facets seen on marble's surface indicating it was handturned on a grindstone. pre-1930.

2) half a brown clay marble 16.7 mm (ca. .654") in diameter, common size being 1/2"; size range 3/8 - 2" (broken in half) time range from the early 1700s to the 1930s.
Clay marbles were beginning to disappear as a common type soon after World War I with the advent of the less expensive machine-made glass marbles. From about 1914-18 all earlier types of marbles began to disappear from stores (Randall 1979:9)

Lot #626
Marble fragment made of limestone, brown in color - date range pre-Colonial to start of WWI. (small marble - 11.5 mm (ca. .456") in diameter; possibly less than half of marble remains, so diameter uncertain).

Lot #670
Limestone, light brown marble with scratches on surface. Diameter - 16.2 mm (.640").
Miscellaneous toys:

Lot #696 1) bronze carriage wagon or cart wheel with axle hole, six spokes. Resembles part of a wheel toy titled "Bell toy with Horses" ca. 1900 (Cranmer 1974:100).

Background: Wheel toys were popular especially with small boys. They were copies of equipment from the adult male world (Fellows 1962:21). By the 1920s automobiles replaced horse drawn carriages in both the adult and child's worlds. A 35.3 mm diameter (1.394"); ca. 2.2 mm thick (.093") irregular surface.

Possible date range: 19th to early 20th centuries.

2) Possibly part of a wagon's undercarriage - a long cross bar with solder remnants on one end (rounded on one end, flattened on the other - where the soldering took place).

68.3 mm (2.69") length; 5.2 mm (.212") bar diameter (rounded part).

3) thin bronze plate with decorative floral molding - circular in shape - unidentified.

32.2 mm (1.268") diameter .5 mm (.02") thick.

4) bronze cane handle (wood adhering to inside), floral and circular decorative raised pattern on exterior surface - 1.124" (28.5 mm) diameter; .0921" (23.3 mm) height.

Lot #696 toy gun handle with plastic sheathes, wood stock, metal inner workings and fastening screw; a bore hole was found in the handle stock (function unknown). 20th century manufacture, post World War II item because of the use of plastic material.

measurements: butt end 32.8 mm (1.296") wide, 22.6 mm thick (.89") 66mm (2.6") approximate length.
Lot #492

Toy iron horse poured in mold form.

Measurements: max height 36.2 mm (1.425"); max width 57.1 mm (2.247").

Background: turn of the century toy wagons were pulled by such horses.
Jew's Harps

Background: "The Jew's Harp is a small musical instrument consisting of two metal parts: a lyre-shaped iron (or brass) frame and a slender iron vibrator (tongue) which is attached to the curved end of the frame head and extended past the length of the frame shanks. The distal end of the vibrator is curved or bent to form a finial" (Stone 1974:141). It is an early pre Colonial musical instrument in use to the present day (Murray 1971:1508).

Lot #465
Iron with round to slightly oval frame head (width 31.5 mm, 1.236"), length 49.2 mm (1.940"); frame itself 5.6 mm (ca. .224") thick, curved outside with flattened interior. There is a stump remnant of a vibrator on the frame.

Lot #435
Partial fragment
Iron with round to slightly oval frame head; approximate width 41.8 mm (1.642"), length not available. Frame itself .1 (7.6 mm max), ca. .3" thick, slightly flattened midsection, generally rounded shape.

Lot #503
Iron with round to slightly oval frame head (width 1.386" (35.2 mm), length ca. 1.719", there is a stump remnant of a vibrator on the frame. (2.96", 7.4 mm max thickness of frame -corroded.)
Harmonica parts:

Lot #514  Two brass plates with two thin, flat metal reed vibrators in each plate. Part of a harmonica.

Measurements:  large brass plate: 17 mm (.67") wide by 42 mm (1.652") high and 2.2 mm thick (.086"). Small brass plate: 14 mm (.548") wide by 26.1 mm (1.028") high and 2 mm (.078") thick.

Background: A free reed mouthorgan known in Italy as early as (if not earlier than) 1723 - "whose sound was produced by both sucking and blowing" existed previously in the Orient. From there it inspired experimentation in the west which eventually resulted in a family of related instruments such as the concertina, accordion, harmonium, and of course the harmonica.

Will Hohner produced his first 650 harmonicas in 1857; "his name has been virtually interchangeable with the word 'harmonica' (The American Historical Supply Catalogue:192). The length of the average instrument was four " to fit in the hand, it had "ten single holes, 20 reeds, brass plates, and finely nickel-plated covers (from the 'Old Standby' model Hohner Harmonica Ibid.)

Lot #489  Small brass plate with two thin, flat metal reed vibrators.

Measurements: 14.5 mm (.569") wide by 20 mm (.786") high by 1.2 mm (.048") thick.
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**Tableware**
- 1 Table Spoon
- 2 Table Spoons
- 3 Handles, unidentified

**Miscellaneous**
- Table Knife
- Handle, unidentified
- A pair of scissors + iron bar

**Notes**
- #435: Table Spoon (on a surgeon's order)
- #472: Table Spoon handle
- #473: Table Spoon handle
- #548:
- #643:
- #696 not on list.
Two-Prong Iron Fork: initial part (c. 8.4 mm. long) appears to be all that is left - wooden or bone handle no longer present. Such a fork appears to have little usefulness for dating purposes because they have been found on site dating from the 17th eighteenth and early 19th centuries. (Stone 1976:177)

Measurements: Individual Fork (1 Muslimzbek)

Tine is 41.8 mm. long (1.642”), overall length 84.2 mm (3.313”)

# 683 Three-Prong Iron Highlight Fork; oval handle, flattened tine. Flanged end that portion was attached to a bone, ivory or wooden handle (now gone). The tine end is a flanged flat area (17.1 mm or .675” wide), the handle is curvilinear - max width 10 mm (3.97”)

# 467” Iron Sugar Scoop? Unidentified. Rounded handle attached to flattened end - fragmentary. Measurements: handle max diameter 7.7 mm (.34”)

2) Triangular shaped iron bar (short fragment - 45.1 mm or 1.75” long). Unidentified. 8.2 mm thick (3.24”).
"The first English fork has been dated to 1632." Around 1770 the fork became widely used, in both Europe and the Colonies it is assumed.

In the mid-nineteenth century an era of real specialization in table knives began... New manufacturing techniques made it possible to produce cutlery at a cost low enough for a large number of families to afford more than a basic minimum.

When the fork became popular, the design of table knives began to change. For instance, the sharp point was no longer necessary. Points became blunter, more square or, more often, rounded as they usually are today. Sometimes the blade was wider near the point, and often there was an upward curve, especially during the middle of the eighteenth century... A century later it became customary to have a small spreading knife along with the dinner knife instead of using the same knife for spreading butter, jelly, or preserves.
A Guide to Artifacts of Colonial America

Background:

By about 1770, the "blade," cutting edge was no longer just a sharp object but became a distinct piece of the handle. "The handle from this time was made of bone or ivory plates and is to a flat tang by brass rivets (and a metal cap glued at the end of the shaft)."

The majority of 17th and early 18th-century handles were attached via a "spun" tang. However, the flat end received tang can be traced to the "early" time of the Bronze Age, and therefore is not "an inevitable cutting factor."

By the second half of the 18th century, the silver-worn handle was often made of steel stamped in very thin silver and filled with plastic composition which gave it "a bit of little durability."

Artifact has a yellow plastic filled, and a flat piece of metal protruding on a corner of the blade. The shaft, a crack runs down the length of the handle on one side.

Artifact: made of bone: upper, lower.

Silver fork had required a fourth time by the middle of the 18th century.

From 1720 - mid 1770, "all manner had fig - shaped with cover - wounded at the end;"
"There can be no denying that pewter became the common American spoon metal of the 18th century. To simple was it to work that householders frequently cast their own spoons."

By circa 1740 a single or overlapping double, scallop-like section ornament replaced the "rat tail" (that extended from the junction of stem and bowl and had extended down the bowl of the bowl). That replacement continued late in the century. By the second half of the 18th century it was associated with a much more pointed bowl.

In the 1760's - stem terminal turned down rather than up.

One silver metal fragment also included with handles - object unknown (to prepare to identify) appears to have placer filling - part of an unused bolster of another piece of silverware (not identical to the silver table knife handle)."
If all the implements used at the table, the knife has undergone the fewest changes of form and design (Gruber 1982:192)

There are 2 main parts- a blade and a handle; the blade has always been made of metal, since the appearance of sets of cutlery and flatware. Knife handles have always been made to match those of forks and spoons.

By the second half of the 18th century, the knife, fork and spoon have become inseparable as essential parts of the place setting.

The individual table knife first appeared in the fourteenth century. In the normal household where there was no servant to carve, the person at the table removed bone from their meat with special hatchet-shaped knives (idiol).

The fork gradually replaced the knife for conveying meat to the mouth and in the process the pointed end was replaced by a rounded end. The fork was being widely employed in Italy by the 16th century, although pointed blades survived in France until the middle of the 17th century.

In the second half of the 17th century- more and more straight or slightly curved blades were made. This is an extension of the handle's shape- which by this time almost always matched the handle of the fork.
p.201  Even up until the end of the Middle Ages, most spoons were carved from wood. Towards the end of the 19th century, however, the neck to prevent the lacework from being split, at the same time the place where the spoon bowl joined the handle had to be strengthened. By 1630 the handle (before round) was flattened to prevent the spoon from turning over.

On the shape changed, figures, cartouches, flutes and flutes disappeared. As the handle became flat, the end became flat. The handle might be elongated, moulded, violin-shaped, or adorned with the graceful or lace-like chasing. Smaller spoons were made for personal use.
Lot #696  Iron knife blade (partial 3.676" or 92.7 mm length), with one rivet in handle remnant (no cover remaining but slight edge of iron marks bolster. (See figure.)

Tableknife. No identification, no data.

Lot #535  Iron knife blade and handle (6.117" or 66.5 mm)

with bolster. 2 rivets in handle (0.395" or 10 mm long and 0.364" (9.3 mm)

Tableknife. No identification, no data.

Lot #696 (continued)

Thick handle and blade - possible kitchen knife. No data.

Tableknife blade tip (rounded end)

Probable mid 19th century to 20th century

Tableknife (by the mid 19th century the upward curve of the knife blade for spreading butter etc. had given way to the custom of having a separate small spreading knife.)

Lot #439  Partial knife blade and handle with bolster. Possible kitchen knife. No data.

Spiked

Lot #643  Handle tang. No identification.
Knives

with spiked tang, the
#508 Butcher knife, thick blade now been
Butcher knives found in 1897 Sears, Roebuck & Co. Catalog specimens (p. 108 models No.
14760, #14761, 14762, 14763). Average size 6.6 inch "steel" (?) blade - blade of artifact -
Fragmentary (c. 3" x ?") 23.9mm; max blade width and 1.2 mm. blade thickness.

Comment: The majority of 17th & early 18th century handles were attached over a spiked
tang (Noël Hume 1982: 178)

#696 Bone handle for knife resembles
knife No. 14738 from child's set. From
1897 Sears, Roebuck & Co. Catalog, Chicago
(Reprint: Chelsea House Publishers, New York 1968). Set contained 1 knife and 1 fork, bone handle
(showing 2 rivets) as compared to the
adult version with 3 rivets. Sears goes on to say,
"a set which will please any child. Per set, 14c."
Bone handle pieces were attached to a flat rivet
pointed tang (attributed to an early in the Bronze Age. Noel Hume 1982: 178)
2 bone handle covers - one 6.5 mm. thickness, the
other 5.6 mm. max thickness.

#696 Resembles Knife No. 14670 (1897 Sears,
Roebuck & Co. Catalog) with 3 rivets (2 remaining,
one hole) and no bolster. Listed as having white
bone handle knives and forks, no bolster. Per set, 6 knives
and 6 forks, 60c; 1 dog. Knife, only: 70c. " (Sears 1897:107)
Blade: 23.3 mm; handle width: 17.4 mm, 2.5 mm. thickness.
Lot #439 - Partial knife blade and flat tang handle with bolster. Possible kitchen knife. Measurements: blade width 26.8 mm (1.052"), blade thickness 2 mm (0.078"); tang thickness 2.1 mm (0.083").
No date.

Lot #643 - Iron handle remnant with spiked tang. Possibly part of earlier dated iron tableknife (18th century?).
Lot # 507

Silver plated knife handle with initials "CD" stamped at the finial. Appears to have been made by stamped in very thin silver and filled with plaster composition giving the handle weight (a practice developed by the 2nd half of the 18th century.) Noël Hume (1982: 178-79). The artifact has a yellow plaster fill, and a flat piece of metal protruding as a remnant of the blade haft (tang). Indented or engraved parallel curved lines follow the perimeter of the handle.
Lot #696 - Iron knife blade and flat tang handle with one rivet in handle remnant.

Measurements: 23.9 mm (.938") max blade width and 1.2 mm (.048") thickness; handle width 15.2 mm (.6"), 2 mm (.080") tang thickness.

Lot #696 - 1) Thick handle and blade of a possible kitchen knife.

Measurements: blade thickness ~ 2" (encrusted), handle tang 3.9 mm (.154") thick.

2) Tableknife blade tip (straight with a rounded end).

Measurements: blade thickness 3.7 mm (.145")

Background: By the mid 19th century the upward curve of the knife blade for spreading butter etc. had given way to the custom of having a separate small spreading knife. Thus the blade had straightened out by then.

Date or artifact: possibly mid 19th century to 20th century (c. 1878).

When the fork became popular, the design of table knives began to change - sharp points were no longer necessary (to pick up meats). "Points became blunter." (Fischer, 1982: 52)
Knives:

Lot #508 - Butcher knife with spiked tang. Measurements: the blade remnant is 3.31/2” (89 mm) long; 23 mm max. blade width = .941” (23.9 mm), blade thickness = .05” (1.2 mm).
Background: The majority of 17th and early 18th century handles were attached over a spiked tang (Mick Hume 1992:178). This could be an earlier dated butcher knife.

Lot #696 - 2 bone handles covers from the same knife, each have 3 flat angled surfaces and 2 rivets (41.2 mm, 1.617” apart). They were attached to a flat rivet precise tang. Measurements: one has 6.5 mm (.255”) maximum thickness, 57.9 mm (3.067”) length; the other has 5.6 mm (.244”) maximum thickness and 77.2 mm (3.38”) length.
Background: By about 1770, the knife blades cutting edge had lost its convexity and had become a direct extension of the handle and the handles from this time were made of bone or ivory plates anchored to a flat tang by brass rivets, and a metal cap gripped the end of the haft.

Lot #696 - Iron knife with flat iron tang containing 3 rivets (2 remaining, one hole) and no bolster. Measurements: blade width 23.3 mm; handle width 17.4 mm; thickness 2.5 mm.
Knives

# 508  Butcher knife with spiked tang. Blade 3/8" long (89 mm) (9.44") 23.9 mm max blade width and 1.2 mm blade thickness.

Comment: The majority of 17th and early 18th century handles were attached over a spiked tang (Holtkamp 1982:178). This would be an earlier dated butcher knife.

# 696-2 Bone handle covers from the same knife, each have 3 flat ovoided surfaces and 2 rivets (41.2 mm, 6.5 mm maximum thickness (.255") and 2) 5.6 mm maximum 3.07" long (77.9 mm), 2nd bone handle 3.38" (77.2 mm) thickness. The knives handle were made from a child's set run the 1847 Sanvase Gearlock and Company catalog (p. 108, modelos 4-58). Date: ___

# 696 Washington, Dist. of Columbia 1867.
Spoons:

Background:

"From about 1840 spoon bowls became more pointed." Handle designs varied reflecting Continental styles 75 to 100 yrs. old. (Reinhardt 1976: 14)

"Fiddle handled" appear in this country about 1805. They were at first made with straight or "finless" stems but the shoulder square or oval were produced several yrs. Later variety of stems were produced several yrs. Later handles were curved up and some curved down. (On the example in lot # 696)

The spoon handle most resembles the fiddle back with a widow's peak at the tip top of the handle for the user's pleasure."
Spoons:

Introduction: Pewter became the common American spoon metal of the 18th century (Niel Hume 1982 : 183).

Lot # 696 Pewter * spoon handle.

Known as a "Fiddle handle", such spoons appeared in this country about 1805. They were at first made with straight or 'finger' stems, but the shoulder variety of stems were produced several years later, and came in a variety of shapes - some of the handles curved up and some curved down (the latter is true of this example).

Thick: This spoon handle most resembles a "Fiddle Back" dating to 1845 with a widow's peak similar to a spoon dated circa 1852 (Ranwattle 1976:15). Max width 23.2 mm (.912"), flanged upper body 2.4 mm thick (.096") ; stem 4.1 mm (.164") thick.

2) Bronze spoon fragment, 1.2 mm (.05") thick.

(Too fragmentary for identification.)

Lot # 525

Pewter (spoon or fork) handle. 1.5" (3.8 mm) max thickness. *Too fragmentary to identify. No date.

* Pewter - the common American spoon metal of the 18th century.
#473 Pewter spoon parts: one handle and one bowl possibly from the same spoon. Pewter handle appears to have a plain "fiddle back" finial (post 1805 - 1850). Measurements: 5 7/8" max. width of curved finial (14.6 mm). The spoon bowl has scalloped design - a scale-like section ornament that served the function of reinforcing the junction of the stem and bowl. By circa 1740 it replaced the "pant tail" that had extended down the back of the bowl. The replacement continued late in the 18th century. By the second half of the 18th century it was also associated with a more more pointed bowl (See figure of fragmentary bowl). In the 1760's the stem terminal turned down rather than up. (See figure — . )
Lot #437  Pointer spoon bowl fragment. Shows a pointed end. "From about 1840 spoon bowls became more pointed" (Rainwater 1976: 14). Measurements: 0.34" (8 mm) max thickness. Degree of pointedness points to post 1840 date.

From the 15th up until the mid 17th century all spoons had fig shaped bowls rounded at the end (Noël Hume 1982: 180). More pointed spoons started in the second half of the 18th century (see #473 below).
Spoons: raised loop decoration on step surface at tip.
Maximum stem width: 21.9

Use mm in determining dimensions or * wider.
1976 -
A Collector's Guide to Spoons Around the World
by Dorothy T. Lainston & Donna H. Felger, Everyday's Press, Inc.
Beginning in the 17th century, and possibly a little earlier, spoons of brass, pewter, and tinplate were common. However, accurate dating came only from silver spoons which were marked.

1982 - Phaeton Guide to Pewter
Vonessa Brett
Prentice-Hall Inc., Englewood Cliffs, N.J.

Dating a spoon: look at the finish and also the shape of the bowl. Spoons are usually stamped with the maker's touch inside the bowl just below the handle.

Spoons - the most numerous item made in pewter & also picture of pewter spoons, p. 189 Britannia metal. Fiddle back handle
Toy horse: new starched cloth horse - molded in mold form; turn of the century. Wagons were pulled by such horses.

Background: Throughout the nineteenth century, the most important possession of a family was a horse: a horse to haul the wood to build the house, a horse to work the farm; horse to haul all the new wagons: strollers, fire engines, coal, ice and water wagons - peddlers wagons, mail wagons etc. Thus pleasure vehicles, delivery carts and horses were reproduced in the toy world.
Minature utensils:

Some toy kitchens and their accessories were sometimes intended for children and at other times they were strictly for display. Nuremberg kitchens were among the former category—there was a fireplace or stove, pots and pans, stoneware crocks, and even a coal scuttle. Made in Germany and shipped throughout the Western world, they were indistinguishable from similar examples made in England & the U.S. during the 19th century (usually pottery).

Miniature tea services of the U.S.

produced little in this field prior to the 1880's. Had to be imported.
lot 696 and lot 492 (horse)

From The Toy Collector, Louis A. Hutz
American Tin Pull Toys
(horse and fire engine, cart,
plate 9 wagon) popular from the
1860's - 90's p. 149.

plate 14 Costume tin pull toys 1880's to
early 1900's

plate 17 p. 157 - Costume - tin -
drawn toys into the early
20th century.

Fig. 101; bank part - books made
p. 207 in the 1890's and early 1900's.

painted (along with parts)
Lot # 626  marble fragment made of limestone, brown in color - date range pre-Colonial to start of WWI. (small marble ~ c. .456" (11.5mm) in diameter, possibly less than half of marble remains, so diameter uncertain.)

Lot # 670  limestone, light brown marble with scratches on surface. Diameter ~ .640" (16.2 mm.)
Lot #696 - toy gun handle with plastic sheath, wood stock, metal inner workings and fastening screw; a bore hole was found in the handle stock (function unknown). 20th century manufacture - post World War II item because of the use of plastic material.
Pistol

Lot #696 - 2½" x 1½" wide pistol handle - toy
with plastic handle and sheath, wood stock,
metal mine workings and fortifying pieces;
a hole hole was found in the handle stock (function?)
20th century manufacture - post WWII because
of the use of plastic material.
The Doll Book by Laura B. Starr. The Outing Publishing Co.

Doll - not found in common use in our language until the middle of the 18th C. Its first appearance was in 1700 in an English dictionary.

Nearly one thousand yrs ago the old term for neck support was "doul". Doll possibly being a corruption of this word.

(Starr) 1908
Complete Text Vol. 1 A-O
Murray, James A. H., ed.
Oxford University Press 1971 p. 2048

Murray, James A. H., ed.
American Antique Toys 1830-1900 by Bernard Barrichetty / Irving McClintock 1980

10 What is the difference between toys of the mid-20th Century and those of the 19th century? "The real differences are in the nature of the materials and the technology of the time, and in design influenced by the direction of today’s political, social, economic, and environmental conditions."

27 "From about 1725 on, playthings could be found throughout the colony: not novelties, but toys that reflected the child’s environment, toys to play with, to use and to enjoy."

35 "Whereas the Census Bureau for 1850 had listed 47 toy makers, by 1880 it listed 173 toy and game manufacturers, not including carriage and sled makers."

34 "Throughout the nineteenth century, the most important possession of a family was a horse: a horse to tend the wood to build the house, a horse to work the farm; horses to haul all the new waggons: tubby, fire engine, coal, ice and water wagons — pullers wagons, mail wagons etc. Pleasure vehicles, delivery carts and horse were reproduced in the toy world. Wealthy families could only afford many of the toys sold, children in families of average means were likely to have had penny toys and tin or twenty-five-cent toys, in wood, tin, or cast iron."
Musical Instruments - see Anthony Barnes 1966 European 6 am. Mus. Instruments wijzers?

Marbles

Collecting antique marbles - Baumann, Paul
1970
NK 6215. B3
not in library

CV 1213. R 38 & Marbles for everyone

Cutlery (Knife, tableware)

Knife and fork in New York 647. 95 M35 St
KTS 380. 477 & Knife guide (1.0)

Hammered Metalwork Evans, NK 6530. 6 9g
Papier Knife letter Geneva NK 6405. 751g

Silverware History

NK 7106. 67813 1982
Toys in the attic (1960) PS3515.E34376
Toys & dolls X T 257.04 D684q (?)
Toys - Catalogs

F.A.O. Schwarz
Toys through the years < 1975
TF2301.77 5 3 7q

NK 460.567 045 (Fine Arts) Denver Museum Collection

Costume & The Toys of Yesterday
NK 9509.67

NK 9509.66q

Am. Antique toys 1830 - 1900
(C) GV 1218.5.837q Fine Arts

German toys
NK 951.713q

Toys - History
NK 9509.684q World of Toys

Antique toys & dolls
NK 9509.855q

Toys 1860 - 1930 (C) GV 1200.53q

- check Antiques Toys - NK 9509.65q

this one - & their background
Louis Herty  Handbook of Old American Toys

Moorehead & May Mc Clintock's: *Toys in America*
From The American Historical Supply Catalogue: A Nineteenth-Century Souvenir Book

Hohner turned out his first 650 harmonicas in 1857; his name has been virtually interchanged with the word "harmonica."
Lot #492: Toy iron horse poured in mold form.
Measurements: max height 1.425" (36.2 mm); max width 2.247" (57.1 mm).
Background: turn of the century toy wagons were pulled by such horses.
Iron rod: 2.705" long, .214" round, diameter.
Wagon wheel: diameter 1.412", wheel width .102"
Part of many parts? Brass .1.263" diameter, .018" thick.
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- *710 385 GLASS*

| 475 - | china doll's head. |
| 435 - | 2 doll head frags. |

- glass marble
- stone marble (added by Ron)
- antique metal toy (wheel) plus shield and iron? (added by Ron)
- musical instrument
- toy gun part
- "other toys" (iron horse)
- large ceramic or stone marble

Mission:
- #492 - porcelain
- #434, #440 doll part
- #442 - porcelain dish

#451
#473
#505

#696

#696

#696

#696

#696

? #696

? 696

? 696

696

696

492

696

(485)
Miscellaneous toys:

Lot # 696

1) Bronze wagon, carriage, or cart wheel with axle hole, 6 spokes. See wheel toy titled "Wagon w/Horse" circa 1900 (Crommer 1974: 100) price.

Background: Wheel toys were popular especially with small boys. They were copies of equipment from the adult male world (Fellows 1962: 21). 35.3 mm diameter (1.394"); 2.2 mm thick (.093") - irregular surface.

2) Possibly part of a carriage wagon's undercarriage: a long cross bar with possible solder mounts on one end (rounded on one end, flattened on the other - where the soldering took place). 68.3 mm (2.69") length; 5.2 mm (.212") bar diameter (rounded point).

3) Thin bronze plate with decorative floral molding - circular in shape. Unidentified. 32.2 mm (1.268") diameter; .5 mm (.02") thick.

4) Bronze cone handle (wood adhering to inside), fluted and circular decorative raised pattern on exterior surface. 1.124" (28.5 mm) diameter; .0921" (23.3 mm) height.
Lot # 411  Miniature toy teapot house, grayish-white porcelain. Measurements: 20.6 mm (.810") diameter; maximum height 11.9 mm. Background: until c. 1800 doll houses (.468") and their accessories (miniature) were exclusive toys of the privileged class. Toy kitchens were manufactured starting c. 1850 with toy miniatures following until 19th century doll houses often had miniature driven service . (Feller 1962:17) (Frazier 1966:17) Date: 1850 - 20th century.

Lot # 696  Miniature white china (or porcelain) cups and possible cup base. Tea service set of porcelain "were exported to the U.S., which produced little in this field prior to the 1880's" (BenkERTY & Mc Clintock 1980:56). Date: possibly 1850 - 1880.

Lot # 443  Unidentified white underglaze porcelain shard possibly part of child's miniature ceramics. Date: unknown.

Lot # 451  Doll's face fragment (white porcelain). Port of chubby cheek, rouge painted; part of both blond hair & underglaze. Too fragmentary to identify.

Lot # 505  Possibly part of doll's hair, black, overglaze line, white porcelain background. Too fragmentary to identify.

Lot # 696  One white glazed chubby doll's leg fragment. One white glazed doll's leg fragment (possibly part of same leg, or 1st fragment, though no fit). Identification.

Lot # 467  Possibly a China doll, molded body part; exterior glaze; rubbered interior - unglazed.
Miniatures (continued):

Lot #696

White underglaze porcelain, possibly part of a miniature multi-sided (flat interconnecting surfaces) storage container. 1850 - 20th century.

#696 White porcelain miniature bowl with brownish green painted underglaze on interior of bowl. Has unglazed exterior base showing wheel marks. 1850 - 20th century.

#696 White porcelain miniature storage container, bowl shape base; flat bottomed base - unglazed; appears to be salt glazed with turquoise pudding on interior. 1850 - 20th century.

#442, 444 (set)

White porcelain glazed miniature dish with unglazed exterior base. 1850 - 20th century.
Lot # 475. China doll's head, fragment showing the glaze, face, blue eyes with black pupils, red line to denote eyelashes, red lips, pinkly painted cheeks (underglaze), iron stain of black hairline. Greatly resemble the china head doll from the Dolly Volsa Collection called The "High \[14pt] \nBrow (so called)": Ca. 1860-1870. Described as "China shoulder head, with black painted hair, high forehead, center part, smooth top, curls clustered above ears, cloth body, china arms; dressed.\" (Foulke 1986: 111 and 116). Head & part of neck - max height is 42.5 mm. Approximate width of face 29 mm. Eyes, eyelids, lips, and nostrils are painted over the glaze.

Lot # 451. Doll's face fragment.
White porcelain. Part of chubby cheek, rosy painted cheeks and blond hair - both underglaze. Too fragmentary to identify.

Lot # 505. Possibly part of doll's hair, black over glaze lines, white porcelain background. Too fragmentary to identify.

Lot # 696. White glazed chubby doll's leg fragment. One "..." doll's leg fragment (possibly part of same leg as 1st fragment though no fit). No identification.

Lot # 467. China doll, non-circular curved body part, exterior glaze with ribbed interior - unglazed.
The nineteenth century was marked by a rapid development in the number and variety of toys which spread far beyond those toys which can be strictly described as educational. An enormous variety of toys was available to the child of this period - whatever the country.

Montgomery Ward's catalog of 1875

Toys popular in the 19th C. included all sorts of metal toys such as pistols and guns - "especially in America after the Civil War."

During the nineteenth century - China heads became extremely popular. Two clues for telling early from later chin-head dolls - those with very
steeply sloping shoulders - originally of an earlier date; and the painted eyes of China heads in early models have a red line above them to denote the eye-lid. "

... also hair style (but not always) used after it had gone out of fashion.

China doll eyes are generally blue, and the hair color is nearly always black.

Heads imported from Germany had a hole in crown - reduced weight of head for export - lower tariff charge (Germany had an enormous mission in export of China heads).

1851 - first rubber doll - patent for Goodyear.

- could be handled & hugged.

"Children's Toys by Elizabeth Fellows...
and Their Significance in Antebellum America"

- children's pleasure highly regarded
Porcelain Dolls and Miniatures

Lot #696: A China (porcelain) head and leg. The head exhibited painted overglaze black hair, blue eyes and black pupils; a black line rather than a red line denote the eyelids (a later period manifestation; the eyebrows are also black overglaze); the cheeks are rouged colored (underglaze); the nostril and mouth are denoted by several red dots such (overglaze). The shoulders are not steeply sloping as would be China dolls from earlier in the nineteenth century.

Background: During the nineteenth century China dolls became extremely popular, mainly imported from Germany (Fellow 1962: 13-15). The doll had a separate china head, forearms, hips, lower legs and feet with padded cloth upper arms, waist, and upper legs (ibid: 13).

Measurements:
1) China head: 12.8 cm high and 12.2 cm wide.
2) China torso: upper left leg and part of body; white underglaze; non-datable.

Lot #475: China doll's head (larger size than other shown full face of white porcelain underglaze one described above). It has red lines to denote eyelids, blue eyes with black pupils, red lips and very rouged cheeks denoting an earlier model (Froser 1966: 267). The hair color is black as is standard for china dolls. Red lips and rouged cheeks complete the description. The eyes, eyelids, lips, nostrils and hair are painted over the glaze.

This doll's head greatly resembles the china head doll from the Dolly Varden Collection called the "High Brow (so called)", dated circa 1860-1870. Described as "China shoulder head with black painted hair, high forehead, center part,
smooth top, curls clustered above ear; cloth body, china arms; dressed." (Forlkes 1986: 114 and 116) The head is c. 42.5 mm high; width of the face is c. 29 mm.

Lot # 428 - Doll's head fragment - black hair of head represented - curved, wavy form (white china, painted black under glaze).

Lot # 434 - 2 doll's head fragments. Same description as above. Shows hair part in middle (early style).

Lot # 478 - Brown glazed porcelain body fragment - possible part of doll's body - difficult to determine.

Lot # 469 - Male female doll, white painted underglaze porcelain; red hair painted along inner buttocks line; half a body - from feet (partially there) to waist area.
cast iron - from a horse drawn toy
i.e. like a bell toy circa 1910  p. 101
with wheels  9½” horned cast
or 1970  p. 94.

Reference: Cast Iron & Tin Toys of Yesterday
with Price Guide by Don Crammer
1974 (L-W Promotions & Don Crammer).

Bernard Bornholtz/Inez

From: American Antique Toys 1830-1900 by A. McClin-Ford
p. 23 “The word ‘toys’ as we use it today,” (Henry M. Abrams,
Inc., N.Y., 1980)

meaning exclusively playthings for children
was not in common use until the nineteenth
century.” Up until then a toy was described
“anything from an adult bangle or gag to a little or no value, a trifle, to a costly
mixture such as a piece of silver furniture
made by the finest silversmith of the day.”
Toys still represented objects from the adult world.

The Smithsonian Illustrated Library of Antiques
(Cooper-Hewitt Museum, Smithsonian Inst. 1981)

Toys & Games by William C. Ketchum, Jr.
p. 56 “Toy pottery site - ten service sets -
porcelain (as well as tin, pewter or
Britannia metal) "were exported to the
U.S., which produced little in this field
prior to the 1880s. "

"
horse and carriage; harmonica or music box come?; favorite toy room was toy kitchen.


Early American doll houses and furniture, fittings to equip them - earliest doll's house 1744 from the Van Cortlandt House in New York.

174 "The nineteenth century doll's house often had miniature dinner service, complete with platter food." A "messy dinner service c. 1860-65 is shown with joint,
spinach, tart, and other foods in platter attached to the dish.

The World of Toys by Robert Cilff, The Hamlyn Pub. C. 1969

In the eighteenth century "the average boy or girl had always been thought of as a miniature,
if lamentably untamed and imperfect adult." This attitude modified gradually into good dead
later on. Childhood in those days was
40 brief. With the 19th century and the development
of the Industrial Revolution came the rise to power of
the middle class. Parents were in a position to
buy their children what they didn't have when they were
42 young. There was a "golden age of toys roughly
between the yrs. 1820 and 1860"
Porcelain Dolls and Miniatures

Lot #696 China dolls

(Background: During the nineteenth century
1) China dolls with heads became extremely
popular, mainly imported from Thailand.

2nd China doll (larger) lot #475: head wesnite to denote eyelid; blue eyes; black pupils; white underglaze.

2) China horse left leg and part of body - lot #696.

Lot #428

Doll's head fragment; black hair represented -
curved, wavy form (white china; painted black)

Lot #434 - 2 doll's head fragments (same description
as above; appears to show hair part in middle
(early style).

Lot #478 Brown, glazed porcelain body fragment - possible
part of doll's body.
104 #464 - Nude Female Child; white porcelain; red line painted along interior buttocks line; half body from feet to approximately waist area.

lot # 411 - Miniature Toy

lot # 475 Partial china doll's head - shows full face. "The painted eyes of china heads in early models have a red line above them to denote the eye-lid" (Fraser 1966: 167) with black pupils. The doll's eyes are blue and the hair color (as seen in black) is standard for china dolls. Hairline, red lips and rouged cheeks complete the description.

Background: Until c. 1800, doll houses (and their occupants - miniature) were exclusive toys of the privileged class. Toy kitchens were manufactured starting in around 1850 with toy kitchen miniatures following suite. A (fellow 1962: 17)

Measurements: Form - nearly round - 8 1/2" in diameter (20.6 cm)

lot # 696 - "The 19th c. doll's house often had miniature dinner services" (Fraser 1966: 174)

Miniature white china (or porcelain cup) and possible cup base, Toy pottery sets (tea service sets of porcelain) were exported to the U.S., which produced little in miniature.

lot # 443 - unidentified white porcelain figures

possibly part of child's miniature ceramics.
Marbles
From Balt. Sun Feb 10, 1980 (marbles, game)
Large marble - known as a big 'shooter'

Children's Toys and Their Influence in Antebellum
Toys 1830-1860: America by Eliza C. Fellows
Emil, 1911, 20, 27
Toys in America by Inez and Marshall 62
McClintock (1961)

'Toys are an index to the character of a nation.'
-Lesley Gordon, Peepshow into Paradise 1953

In Antebellum America - most toys were imported
from Germany. (Using all materials, also
Doll heads in some cases complete dolls.

Toy tea set for sale: The Sun Balt., Dec. 21
1939 - imported from France - dolls & china
miniatures

The world toy industry was born in the U.S.
Charles W. Duer and Joseph Aronson - Tin toy, metal,
toy, iron toy, doll and scientific toys industry
'were either to be seen or else converted from a luxury
custom变成Simple production for
all children.' p. 6

p. 7 The toy horse is one of the oldest toy forms,
dating to 5000 B.C. or older. (Emmanuel
Havelka, Folk Toys, In Jovisti Populacion,
Prague, Czechia, 1951)
1830-60 elegant dolls imported from France & Germany during this period - heads made of paper - hands, chins, or wood. Bodies often made of kid, canvas or linen (wooden arms & legs, of kid as well, stiff or painted)

China doll - mainly imported from Germany - one such doll in Mr. Historical Society's collection. "Her china head, that is movable, china forearms, legs, lower legs, and feet, padded cloth upper arms, waist & upper legs."

"Dolls were probably the single most popular toy in our society." They encouraged not only qualitative train that were desirable.

Doll houses - until 1800 - exclusive toy of the privileged class. Toy kitchens - manufacture in started c. 1850. Toy miniatures followed suite.

which toys popular exp. e.g. dolls - wors of equip. from adult male world.
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"A functional classification for artifacts from 19th and 20th Century Historical Sites."

Current Periodicals

Anthropology/Society

Level A

Card Cut
The size of a marble is not a difference that can be dated "the different sizes were produced during the same time span."

"Clay marbles were the ones with which you paid your debts when you lost" (Canfield 1907:146)

The most expensive marble types during the period 1886-1919 were the clay, porcelain and plain stone, followed by onyx, handmade glass, bullet marble, and steel. The most expensive types were the real agates, sulphides, and glass machine-made types.

Clay marbles have a range from the early 1700's to the 1930's, stone marbles range from the late 1700's to the early 1900's, porcelain marbles from the late 1700's to the early 1900's, handmade glass marbles from the 1840's through the 1860's, then finally machine-made glass marbles ranged from the early 1800's up through the present.

Clay marbles were beginning to disappear as a common type soon after World War I with the advent of the less expensive machine-made glass marbles. All earlier types of marbles began to disappear from stores.

Common size marbles were ca. 1 25 cm. or 1/4 in.

Clay marbles ranged in size from 3/4" (1.0 cm.) to 2" (5.0 cm.)
"Limestone marbles were an early type of commercially manufactured marble, produced in Germany and imported into the United States as late as the beginning of World War I (Bammann, 1970:17ff). They date as far back as pre-colonial times in the United States. Other stone types include agate, alabaster, chalcedony, calcite, and corian.

Smaller sizes of limestone marbles sometimes show small flat facets which escaped grading during the production process. Originally produced by hand-turning on grindstones, these produced fine facets; later, sphere machines produced marbles (probably post 1930) do not exhibit these facets. In rare cases, hand-turned marbles may still be found being recently produced.

Common sizes are 1.5 cm. - 2.0 cm. range (5/8" to 3/4") (19.8 mm example)."
Marbles

Lot # 448 stone marble (yellow-brown limestone) A.
.69" (17.5 mm) diameter, small marble. (to pre-colonial times)

Limestone marbles were an early type of commercially manufactured marble, produced in Germany and imported into the United States, or late as the beginning of World War I.
(Baumann 1970: 17 FF) from "Marbles as Historical Artifacts" by Mark E. Renfrew 1979, published by Marble Collectors Society of America, Trumbull, Connecticut)

Lot # 696 white stone marble pre-1930.
1) .793" diameter (19.8 mm), exhibiting fine facets on its surface.

"originally produced by hand-turning on grindstone, producing fine facets that can be seen when the marble is held to reflect light." Latesphere-machine produced marbles do not exhibit such facets. Hand-turned marbles are rarely produced today. The most common size range from 5/8 in. to 3/4 in. (1.5 cm. to 2.0 cm.)

2) clear matrix glass marble with 4 fine threads (green, red, yellow and white) of colored glass twisting from one pole to the other, c. .728" (18.5 mm) in diameter. At the poles can be seen the postal marks - one pole has a small bow like indented circle and the other has a smoothed over small circular patch (efforts at polishing the rougher postal mark were in most cases attempted). A spiral transparent variety with 4 colors, 3 of which represent revolutions of
the spiral. Dated "from as early as the late 1920's, through the 1930's" (Kendall 1979:32).

However, "transparent swirls with a single point" pastel mark are known; this may probably a transitional type from the early years of machine production (ca. 1905-1911). (Ibid., 29).

3) c. 821" in diameter, translucent matrix with fine colored threads (red & green jewels), evidence of molded over pastel marks (flattened areas) at the pole & indicate a hand-made marble; this marble was made from ca. 1911 through the 1930's. Evidence of pastel marks point to a transitional type in the early years of machine production (1905-1911).

Background: "Handmade glass marbles" were commercially produced by 1846 in Germany, and were imported into the U.S. up to World War I (Baumann 1970:35). They were also produced in the U.S. from 1880-1882 and 1897-1902 (Ibid., 37). "With such a short range of production in the U.S. it is likely that the glass marbles were German made rather than U.S. made.

Lot # 696 (separate container)
1) large white stone marble c. 1.311" in diameter shows fine facets meaning that it was handturned on a grindstone (pre 1930). Background: large marbles were known as a "big shooter" (from the Baltimore Sun, Feb. 10, 1980, "Marbles").

Lot # 444
1) white stone marble - c. 0.661" in diameter with fine facets seen on marble surface (handturned on a grindstone) pre 1930 (16.7mm). c. 0.654" in diameter, common size being 1/2"; size range 3/8"-2".

2) brown clay marble A (broken in half) 1/2"; size range 3/8"-2".

8- time range from the early 1700's to the 1930's
9- Clay marbles were beginning to disappear as a common type soon after World War I with the advent of the less expensive machine-made glass marbles from about 1914-18 all earlier types of marbles began to disappear from use.
lot #696 - 3 marbles
1) 19.8 mm diameter - greyish white stone marble  see page 1
p. 15
2) The most common variety of glass hand-made marbles - known as a swirl - it exhibits one or more fine threads of colored glass twisting from one pole to the other in a clear matrix. At the poles can be seen the pontil marks - one pole has a small barely indented circle and the other has a smooth over small circular patch (efforts at polishing the rougher pontil mark were in most cases attempted).
Hand-made glass marbles were commercially produced by 1846 in Germany, and were imported into the U.S. up to World War I (Baumann 1970:35). They were also produced in the U.S. from 1880 - 1882 and 1897 - 1902 (ibid.: 37) "With such a short range of production it is likely that the marble was German made rather than U.S. made."
Leather treatment:

1st: dehydrating: methanol 100% solution

gold orb - smaller tube

Methylene spirit - by gallon

1/2 oz methanol completely

6 parts water, 30% castor oil (Kremer)

10% glycerin - mixed in rust

Twice 12 h - then air dry (to damp)

much flax

as leather

normal size, in conservation mixture

for 6 h on brown paper overnight

stable - glue over

still moist - then glue

light brush up to renew now and
again
Lot #514 2 3/4 bronze plates with "reed vibrators" (27 each plate).

Background:


p. 112: A free reed mouthorgan known in Italy as early (if not earlier than) 1723 - "whose sound was produced by both sucking & blowing" existed previously in the Orient and from there inspired experimentation in the West which eventually resulted in a family of related instruments such as the accordion, harmonium, concertina & harmonica.

Will Holton produced his first 650 harmonica in 1857, "his name has been virtually interchangeable with the word "harmonica". (The American Historical Supply Catalogue p. 192; )

(to fit in the hand)

The standard length of instrument was 4 inches, it had 40 single holes, 20 reeds, bronze plates, and finely nickel-plated covers (from the "Old Harley" model Holton Harmonica. in The American Historical Supply Catalogue p. 192).

Measurements:

<table>
<thead>
<tr>
<th>Measurement</th>
<th>(17mm)</th>
<th>(42mm)</th>
<th>(2.2 mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large brass plate</td>
<td>1.652&quot;</td>
<td>0.86&quot;</td>
<td>0.78&quot;</td>
</tr>
<tr>
<td>Small</td>
<td>1.028&quot;</td>
<td>0.548&quot;</td>
<td>0.78&quot;</td>
</tr>
<tr>
<td>Smallest</td>
<td>0.564&quot;</td>
<td>0.184&quot;</td>
<td>0.48&quot;</td>
</tr>
<tr>
<td>Lot 489</td>
<td>0.48&quot;</td>
<td>0.48&quot;</td>
<td>1.2 mm</td>
</tr>
<tr>
<td>Lot 489</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Jews' Harp

Background:
"The jews' harp is a small musical instrument consisting of two metal parts: a lyre-shaped iron (or brass) frame and a slender iron vibrator (tongue) which is attached to the curved end of the frame head and extended past the length of the frame shanks. The distal end of the vibrator is curved or bent to form a finial." (Stone 1974: 141)

Lot #465:
Iron with round to slightly oval frame
head (width 1.236", length 1.740") - frame itself c. 2/4" thick, curved outside with flattened interior.

Lot #435: partial fragment on frame
Iron with round to slightly oval frame
head - approximate width 1.642", length of frame itself 2.766mm max, slightly not available. Frame 1.3" thick, flattened midsection, generally rounded shape.

Lot #503:
Iron with round to slightly oval frame
head (width 1.386", length 1.719") - frame is a remnant of a vibrator on frame (43.8 mm) (2.96", 7.4 mm max thickness of frame - unwrapped).
Harmonica parts:

Lot 514  2 brass plates with reed vibrators in each plate. Part of a harmonica.

Measurements: Large brass plate: .67" (17mm) wide by 1.652" (42 mm) high and .086" (2.2 mm) thick.
Small brass plate: .548" (14 mm) wide by 1.028" (26.1 mm) high and .078" (2 mm) thick.

Background information: A free reed mouthorgan known in Italy as early as 1723 (if not earlier then) 1723 - "whose sound was produced by both sucking and blowing". The instrument existed previously in the Orient, from the inspired experimentation in the West which eventually resulted in a family of related instruments such as the concertina, accordion, harmonium and of course the harmonica.

Will Hohner produced his first 650 harmonicas in 1857; "his name has been virtually interchangeable with the word 'harmonica'" (The American Historical Catalogue Vol 1 192). The length of the average instrument was 4 inches & to fit in the hand, it had 10 single holes, 20 reeds, brass plates, and finely nickel-plate ed cover (from the 'Old Stanley' named Hohner Harmonica - American Historical Supply Catalogue Ibid.)

Lot 489  Small brass plate with 2 thin, flat metal reed vibrators. Measurements: .569" (14.5 mm) wide by .786" (20 mm) high by .048" (1.2 mm) thick.
The historian E. Beresford Chancellor in his book *Life in Regency and Early Victorian Times* refers to what he calls a puritan revival at the beginning of the nineteenth century, and regrets the replacing of 'the childish, delightful little creatures clad in flowing, easy garments, and full of *joie de vivre*', encountered in the pictures of Reynolds and Gainsborough, Hoppner and Raeburn by the stilted, uncomfortably dressed and repressed Paul Dombeys and Florence of early Victorian times. The distinction is a useful one, but on reflection it immediately becomes apparent that only the exceptional, privileged children of the eighteenth century enjoyed the charming freedoms described. The average boy or girl had always been thought of as a miniature, if lamentably untamed and imperfect adult. This attitude was only to be modified gradually, and a good deal later than has sometimes been suggested. Jean-Jacques Rousseau's conception of the noble savage was far from being accepted by the general public: young people were expected to grow up as soon as possible, and play was considered dangerously self-indulgent — or at best as training in skills for later life. This is illustrated touchingly by a verse of a late eighteenth-century sampler I have in my possession. It reads:

*Seven years my age*
*Thoughtless and gay*
*And often much*
*Too fond of play.*

Mary Jason, the child who embroidered these sentiments in painstaking stitches would soon have had the *joie de vivre* beaten out of her, had she been misguided enough to give evidence of any such thing. Childhood as she knew it was almost certain to be hard, uncomfortable, hazardous—and brief.

Almost as brief was the era of limited freedom
The World of Tokyo by Robert Creff 1969
bover doll, poised as on tip-toe, in grey ribbed flannel knickerbockers and tight-waisted jacket, trimmed with braid and bead decoration. Although the jury of the 1862 International Exhibition criticized the Montanari dolls as being so naturalistic as to ‘diminish the necessity for any effort of imagination’, they continued to be bought as ‘extra special’ presents, and were cherished as such.

The rare quality of a Montanari doll is indicated by this account in Tallis' History and Description of the Crystal Palace Exhibition of the World's Industry in 1851:

The only exhibition of wax dolls that was deserving was one of Augusta Montanari to which a prize medal was awarded. The display of this Exhibitor was the most remarkable and beautiful collection of toys in the Great Exhibition. It consisted of a series of dolls representing all ages from infancy to womanhood, arranged in several family groups, with suitable and elegant model furniture. These dolls had the hair, eyelashes and eyelids separately inserted in the wax, and were, in other respects, modelled with life-like truthfulness. Much skill was also evinced in the variety of expression which was given to these figures in regard of the ages and stations which they were intended to represent.

Though no other material could match wax's translucent beauty, it had the disadvantage of being fragile, even when reinforced by various methods. Many children took a favourite to bed, only to discover in the morning that the warmth of their bodies had melted noses and peach-bloom complexions clean away. Moreover the sadistic impulses regrettably present even in quite normal young boys sometimes found

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A seventeen-inch boy doll in grey ribbed flannel knickerbockers, thought to have been made by the firm of Montanari 1865-70.

The most common type of doll in the middle of the nineteenth century was the one with a glazed china head. This one also has china limbs, but most of the body is cloth stuffed with sawdust.
TOP LEFT: 25in (63cm) E 10 D Bébé, open mouth. Esther Schwartz Collection. For further information see page 141 (under Open mouth).

TOP RIGHT: 18in (45cm) unmarked German fashion-type doll, all original. Private Collection. For further information see page 170 (under Kid body).

LEFT: 10½in (29cm) J. D. Kestner Gibson Girl. Private Collection. For further information see page 247.

24in (61cm) Parian-type lady. Esther Schwartz Collection. For further information see page 305 (under Very fancy hairdo).

17in (43cm) Parian lady. Esther Schwartz Collection. For further information see page 305.

3½in (33cm) Ludwig Greiner, '58 label, all original. Esther Schwartz Collection. For further information see page 193 (under 58 label).

19in (48cm) china head doll. Dolly Volf Collection. For further information see page 116 (under High Brow, so-called).
China Heads (German) continued

13in (33cm) china head with pierced ears, ordinary hair style. Sheila Needle.

Pierced Ears: Ca. 1860. China shoulder head with black hair styled with curls on forehead and pulled back to curls on lower back of head; blue painted eyes, pierced ears; original cloth body with leather arms or china arms and legs; appropriate clothes; all in good condition.
MARK: None
18—22in (46—56cm) $650 up*
Common style,
13—15in (33—38cm) 475—500

*Depending upon quality, hairdo and rarity.

Snooed: Ca. 1860. China shoulder head with black painted hair, slender features, blue painted eyes, molded eyelids, gold-colored snooed snoord on hair; cloth body with leather arms or china limbs; appropriate clothes; all in good condition.
MARK: None
18—22in (46—56cm) $650 up*
Grape Lady,
20in (51cm) 1350

*Depending upon rarity, quality and hairdo.

China Heads (G)

Adelina Patti (so-called): Ca. 1870. Black-haired china shoulder head with high forehead, white center part with wings on each side, short overall curls, brush marks at temple; cloth body with leather arms or china arms and legs.
MARK: None
11—13in (28—33cm) $225—250
20—24in (51—61cm) 450—550

Flat Top (so-called): Ca. 1860-1870. China shoulder head with black hair parted in middle, smooth on top with short curls, blue painted eyes; old cloth body, extremities of leather or china; appropriate clothes; all in good condition.
MARK: None
14—16in (36—41cm) $150—175
20—22in (51—56cm) 200—225
24—26in (61—66cm) 275—325

High Brow (so-called): Ca. 1860-1870. China shoulder head with black painted hair, high forehead, center part, smooth top, curls clustered above ears; cloth body, china arms; dressed; all in good condition.
15—17in (38—43cm) $200—225
22—24in (56—61cm) 300—325
28in (71cm) 350—375
See color photo on page 111.

Spill Curl: Ca. 1870. China shoulder head with cafe-au-lait or black painted hair, massed curls on top spilling down back and sides onto shoulders, brush marks around the forehead and temples, exposed ears; cloth body with china arms and legs; appropriate clothes; all in good condition.
MARK: None
18—20in (46—51cm) $500—600

10in (25cm) Adelina Patti china head.
H&J Foulke, Inc.
CAST IRON — BELL TOYS

217—6½” BELL TOY w/HORSES
Circa 1900
Value Rare

218—6½” HORSE DRAWN BELL TOY
Circa 1910
Value $35.00

219—ELEPHANT — BELL TOY
Value $600.00

220—MAN ON CART — BELL TOY
Value $300.00

222—WILD MULE JACK GONG TOY
1890-1900
RARE

224—BELL PULL TOY
Cast Iron & Tin Toys of Yesterday
with Price Guide
by Don Crammer
1974

NK 9509
-67q-
pp. 108
Jew's Harps

GROOMING

Combs (46 specimens, Figure 72). Combs are double-edged, fine-toothed, and made of bone or ivory. Interpretation: 1740-1780. French and British.

Hair Brush (1 specimen, Figure 73). One ivory hair brush, 143.6 mm long, was recovered. The specimen has 2 rows of 12 holes each for insertion of brush material or hair.

Razors (6 specimens, Figure 74). Hollow-ground steel blades from straight-edge razors have been recovered; 3 of these have unidentifiable, impressed, maker's marks. Blades range in length from 129 mm to 136 mm.

ACTIVITIES

Recreation

JEW'S HARPS

The jew's harp is a small musical instrument consisting of two metal parts: a lyre-shaped iron or brass frame and a slender iron vibrator (tongue) which is attached to the curved end of the frame head and extended past the length of the frame shanks. The distal end of the vibrator is curved or bent to form a finial.

There appear to have been two different techniques of manufacturing jew's harps: casting (brass specimens) and hand forging (iron specimens). A notch to receive the iron vibrator is cut into one side of the frame head on iron specimens; this feature is cast on brass specimens. The vibrator is set into this notch and secured by hammering metal from both sides of the notch down over the vibrator edges.

The classification and description of jew's harps is based on the recognition of five variables: material, form, shape, size, and marks. Three levels of taxonomic differentiation are defined from these variables: the Series, Type, and Variety. Series distinctions are based on differences in form; in this context form refers to the structure or morphology of the artifact rather than to any specific attribute such as shape or metal type. Types are based on difference in frame metal. Varieties are based on differences in frame shape. Size distinctions and the presence and type of marks are presented as descriptive attributes only.

TYPE DESCRIPTIONS

Series A Flattened Frame Head; Parallel Shanks

Type 1 Iron

Figure 76 A

4 specimens

Dimensions (4 specimens): length, 43.3, 35.3, greater than 28.6; 39.1; width, 33.3, 25.1, 33.2, 33.2.

Iron specimens exhibit flattening across the frame head and down both sides to the point of shank head juncture. Shanks retain the square shape of the preformed iron stock. SA, T1 specimens exhibit a triangular head shape with rounded corners.

Type 2 Brass

Figure 76 B-E

8 specimens

Dimensions (7 specimens): length, 36.3-39.4, average, 37.6; width, 22.8-29.2, average, 25.0.

Brass specimens are flattened across the frame head and down both sides to the point of shank juncture. Frame shanks are square in cross section. The frame head is triangular. Seven specimens show a stamped mark at the center of the flattened frame head. Three different marks are represented: a B (2 specimens), an R (3 specimens), and a symbol composed of 2 elements, each similar to an H with concave sides (2 specimens). Except for 1 specimen, this sample exhibits great uniformity in both width and length dimensions. An additional specimen represents a second size category with a width of 14.3 mm and a length of 26.2 mm.

Series B Square- to Diamond-Shaped Cross Section Throughout; Tapered Shanks

Type 1 Brass; file marks on all surfaces

Variety a Round frame head

Figure 76 F-I

70 specimens

Dimensions (57 specimens): length, 38.5-66.0, average, 55.0; standard deviation, 6.83; width, 23.0-30.0, average, 25.8; standard deviation, 7.87.

Two size categories based on length are tentatively suggested: 1 narrowly defined between 48.0 mm and 50.0 mm and 1 broad category between 54.0 mm and 61.0 mm. No further size distinctions could be made, although other dimensions such as width and weight were not tested. A correlation coefficient of .75 reveals that the variables of length and width are fairly closely related.

Variety b Triangular frame head

Figure 76 K

1 specimen

Dimensions (1 specimen): length, 51.3; width, 28.4.

Type 2 Iron

File marks are not present on iron specimens. There are several other attributes which distinguish SB, T2 from SB, T1. The center ridge, which forms 1 corner of the square iron stock, is hammered flat across the entire frame head. This produces a beveled effect on the head surface. A great deal of variation between specimens occurs in the extent and degree of this bevel.

Variety a Round to slightly oval frame head

Figure 76 L-N

24 specimens

Dimensions (18 specimens): length, 52.0-66.7, average, 50.3; standard deviation, 4.3.
HOHNER HARMONICAS

A Danbury boy of ten winters... stole a harmonica Friday evening to serenade his girl with.
—James M. Bailey, Life in Danbury, 1893

Scorned by the great masters of music, the Harmonica still produces more music for its size than any other instrument known to the musical world, and at the least cost.
—From the 1907 Hohner catalogue

Since Will Hohner turned out his first 650 harmonicas in 1857, his name has been virtually interchangeable with the word “harmonica.” As the accompanying old catalog entries show, many Hohner harmonicas produced today are the same as they were at the turn of the century and before.

Catalog of harmonicas, melodicas, and accordions available.


Hohner, Incorporated
Lakeridge Industrial Park
Sycamore Drive, P.O. Box 15085
Richmond, VA 23227


JAW HARPSONCE commonly called “Jew’s harps,” they are available from La Pelleteerie in two sizes: 3 inches and 3½ inches.

Prices: $1 and $1.25, respectively (plus $1.25 for postage).

LA PELLETIERE DE FORT DE CHARTRES
P.O. Box 627
Chester, IL 62233
Tel. 618/326-4334

CONFEDERATE BUGLE

Dixie Gun Works’s Confederate infantry bugle is a copy of one dug up at the site of the Battle of Stone’s River, near Murfreesboro, Tennessee. It is a genuine musical instrument that replicates the original down to its use of a double-thickness brass bell, made entirely of polished brass. Overall length: 10½ inches.

Catalog of gun supplies available, $3.

DIXIE GUN WORKS
Gunpowder Lane
Union City, TN 38261
SEARS, ROEBUCK & CO., (Incorporated), Cheapest Supply House on Earth, Chicago.

(Harmonicas Continued.)

No. 7427. Genuine Richter Harmonica, ten single holes, brass reed plates, nickel covers. Our special price, each. $0.10
Per dozen...... $0.90

No. 7428. Genuine Richter Harmonica, same as above, but is double, having ten single holes at each side, twenty single holes in all; brass reed plates, nickel covers. Our special price, each. $0.15
Per dozen...... $1.40

No. 7429. The New Troubadour Harmonica. Perfectly tuned and of excellent tone; ten single holes; white reed plates, nickel plated covers. Price, each. $0.08
Per dozen...... $0.80

No. 7430. The harmonica shown is a genuine Geburder Ludwig-Richter design, and the best cheap instrument made. Price, each. $0.25
Per dozen...... $2.25

No. 7431. Genuine Geburder Ludwig Harmonica, Richter pattern; superior reeds, affording a rich resonant tone.
Ten single holes on each side; twenty holks in all; brass reed plates; nickel plated covers.
Price, each. $0.25
Per dozen...... $2.25

No. 7432. Professional Concert Harmonica. The celebrated Geburder Ludwig make, ten double holes; forty single holes; brass reed plates.
Our special price, each. $0.45
Per dozen...... $4.35

No. 7433. The Improved Emmett Harmonica. A neat little instrument very pleasing to all admirers of music. Has ten single holes. Brass reed plates and nickel plated covers.
Our special price, each. $0.10
Per dozen...... $1.00

No. 7434. The Silver-Tongued Richter. Recently patented, harmonica of special quality. Ten double holes; brass reed plates; nickel covers.
Our special price, each. $0.30
Per dozen...... $3.00

No. 7435. The Silver-Tongued Richter. Recently patented, harmonica of special quality. Ten double holes; brass reed plates; nickel covers.
Our special price, each. $0.30
Per dozen...... $3.00

No. 7436. The Colorful Exhibition Harmonica. An instrument that is made to last, and has a great favor, and is a universal favorite.
Price, each. $0.20
Per dozen...... $2.20

No. 7437. Has ten single holes, nickel reed plates and covers, full set of German silver reeds, bronzed wood. Extra quality throughout.
Our special price, each. $0.20
Per dozen...... $2.20

No. 7438. The Richter Harmonica, one of the best and most liked harmonicas made. Has ten single holes, best reeds; brass reed plates.
Price, each. $0.25
Per dozen...... $2.50

No. 7439. A special Hohner Harmonica with ten double holes, forty excellent reeds, brass reed plates in all; twenty single holes; nickel covers.
Our special price, each. $0.10
Per dozen...... $1.00

No. 7440. One of the finest Hohner Harmonicas, sixteen double holes; thirty-two supreme reeds, perfectly tuned in chords. Brass reed plates, nickel covers.
Our special price, each. $0.55
Per dozen...... $5.50

No. 7441. Hohner Harmonica, a double instrument of powerful and pleasing tone. Has ten double holes on each side, twenty double holes in all; eighty single holes, brass reed plates, nickel covers.
Our special price, each. $0.85
Per dozen...... $8.50

Each. $0.10
Per dozen...... $1.00

No. 7443. German silver reeds, brass reed plates, nickel covers. Extension ends. Each. $0.10
Per dozen...... $1.00

No. 7444. Hohner Harmonica, with celluloid shell. A novelty that is in universal demand. The celluloid shell adds resonance to the tone and makes playing easier.
Ten single holes; twenty five reeds; brass reed plates.
Our special price, each. $0.35
Per dozen...... $3.50

No. 7445. Hohner Harmonica, with celluloid shell. The celebrated perfect international concert.
Ten holes, thirty reeds; brass reed plates.
Our special price, each. $0.50
Per dozen...... $5.00

No. 7446. Has ten double holes, forty best reeds; brass reed plates.
Price, each. $0.45
Per dozen...... $4.50

No. 7447. The Hohner Harmonica, with celluloid shell. The celebrated perfect international concert.
Ten holes, thirty reeds; brass reed plates.
Our special price, each. $1.00
Per dozen...... $10.00

SOLD One dollar out of every two.
FIND OUT HOW

From this Catalogue.
Our Celebrated $6.55 Bb Cornet.

No. 7735. Bb Cornet, one of the best production of the most modern make. This instrument is of the best, most modern make, and is fitted with the latest Light Action silver piston valve. The mouthpiece is of German silver, and the instrument is fitted with water key and music rack. Weight, boxed, 7 lbs. Our price.......$6.55

No. 7735. Bb Cornet, equally good as No. 7735 illustrated, and described, but is handsome nickel plated. Weight, boxed, 7 lbs. Our special price...$7.50

Our $10.45 Solo E♭ Alto.

No. 7731. Solo E♭ Alto, as illustrated, is seldom rated at less than $11. By the economic system we are able to cut out middlemen’s profits and make a price no retailer can ever approach. This elegant instrument is made of brass and has the Light Action silver piston valves, of peculiarly advantageous construction. We fit it also with German silver mouthpiece, water key and music rack. Weight, boxed, 6 lbs. Our Special price.............$10.45

No. 7731. Solo E♭ Alto, of very fine nickel plated, but otherwise the same exactly as No. 7731, illustrated and described above, is only $9.75. Our Special price.............$9.50

Our $10.55 E♭ Alto Trombone.

No. 7732. E♭ Alto Trombone is precisely the same model as the No. 7735 Bb Cornet, and is made of brass with the Light Action silver piston valves. It is made by high class workmen who thoroughly understand the action of marine instruments. It is of brass, finely finished and fitted with water key and German silver mouthpiece. An additional desirable feature with this trombone is the celebrated Light Action silver piston valves. We furnish with each instrument a music rack, water key, and German silver mouthpiece. Also we furnish three nickel plated, but otherwise the same as No. 7731, illustrated above, but is finished and nickel plated throughout. Weight, boxed, 9 lbs. Our Special price.............$10.55

Our Bb Tenor Valve Trombone for $12.60.

No. 7733. Bb Tenor Valve Trombone is precisely the same model as our E♭ Alto Trombone illustrated above and is a beautiful instrument. It is made by high class workmen who thoroughly understand the action of marine instruments. It is of brass, finely finished and fitted with water key and German silver mouthpiece. An additional desirable feature with this trombone is the celebrated Light Action silver piston valves. We furnish with each instrument a music rack, water key, and German silver mouthpiece. Also we furnish a fine nickel plated, but otherwise the same as No. 7731, illustrated above, but is finished and nickel plated throughout. Weight, boxed, 9 lbs. Our Special price.............$12.60

No. 7733. Bb Tenor, with bell up, has had the utmost care bestowed upon it so that it may be looked upon as instrument as near perfect as the hand of man can make it. The tone is unexcelled in purity and power. The instrument is made of finely finished brass and has the celebrated Light Action silver piston valves. The model is the improved style of French design and manufacture. Fitted with German silver mouthpiece, water key and music rack. Weight, boxed, 10 lbs. Our special price.............$12.50

No. 7733. Bb Tenor, with bell up, is just the same as No. 7733 above described, but is much finer nickel plated, and weighs a little more. Our Special price.............$13.00

No. 7733. Bb Tenor, bell up, is just the same as No. 7733 above described, but is very finely nickel plated; weight boxed 11 lbs. Our special price.............$16.75

Our $12.75 E♭ Bass.

No. 7788. E♭ Bass is such an instrument as cannot be found in any retail store outside of large cities where it can be found it retails at from $9 to $12. We import these instruments and are in a position to offer them at prices which the retailer cannot buy. It has light action, with silver piston valves, and is the improved model. We fit it with German silver mouthpiece and music rack. We furnish nickel plated, but otherwise the same as No. 7731, illustrated above, but is finished and nickel plated throughout. Weight, boxed, 13 lbs. Our Special price.............$12.75

Our $22.95 E♭ Bass.

No. 7741. E♭ Bass is the same instrument as No. 7788, illustrated and described above, but is finished and nickel plated. Our Special price.............$22.95

No. 7741. E♭ Bass is precisely the same model as No. 7788, illustrated above, but is finished and nickel plated throughout. Weight, boxed, 17 lbs. Our Special price.............$24.95

No. 7741. E♭ Bass is precisely the same model as No. 7788, illustrated above, but is finished and nickel plated throughout. It has the celebrated Light Action action on the piston valves. We furnish with each instrument a music rack, water key, and German silver mouthpiece. Also we furnish nickel plated, but otherwise the same as No. 7731, illustrated above, but is finished and nickel plated throughout. Weight, boxed, 17 lbs. Our Special price.............$24.95

No. 7788. E♭ Bass, improved model, light action, with silver pistons, is just the same style and model as No. 7788. E♭ Tenor, illustrated above. It is made of brass, finely finished and fitted with German silver mouthpiece, water key and music rack. Weight, boxed, 15 lbs. Our Special price.............$12.75

No. 7788. E♭ Bass, bell up, is just the same as No. 7788 above described, but is very finely nickel plated; weight boxed 15 lbs. Our special price.............$16.75

No. 7788. E♭ Bass is the same instrument as No. 7788. E♭ Tenor, illustrated above, but is of unusual quality and finely nickel plated throughout. Price.............$19.75

Our $6.55 C Cornets.

No. 7746. C Cornets, brass, improved model, French manufacture, light action, German silver piston valves, with water key. Price.............$6.50

No. 7746. C Cornet, same style as No. 7746. C Cornet, nickel plated, each.............$7.00

Note.—We guarantee our band instruments to be in perfect condition and thoroughly examined by an experienced workman before being shipped.

Buggles.

No. 7749. The Officers Bugle, made of brass at finely nickel plated, key of C; weight boxed 8 lbs. Price.............$1.00

No. 7749. Same, finely nickel plated. Our special price.............$1.20

No. 7752. Cavalry Bugle, brass, key of C; weight boxed 9 lbs. Price.............$2.00

Our Special price.............$2.25

No. 7752. Same, finely nickel plated. Our special price.............$2.50

No. 7755. Artillery Bugle, brass, key of C; weight boxed 6 lbs. Price.............$2.00

Our Special price.............$2.35

No. 7759. Infantry Bugle; brass, key of C with B ♯ crook. Price.............$2.00

Our Special price.............$2.25

Bicycle Bugles.

No. 7756. Bicycle Bugles; brass, with chain. Weight boxed, 6 lbs. Our Special price.............$1.50

No. 7756. Same, finely nickel plated. Our special price.............$2.00

Bicycle Bugles.

Hunting Horns.

No. 7763. Hunting Horns; brass. One turn. Each.............$1.00

No. 7763. Same, with crook. Each.............$1.00

No. 7763. Hunting Horns; brass; three turns. Each.............$1.50

Jews’ Harps.

No. 7768. Jews’ Harp. Common old style pattern, as illustrated, good quality. Weight, 2 to 3 oz. Each.............$0.65

No. 7768. Jews’ Harp, plated, brass plated, medium size. Each.............$1.00

No. 7768. Jews’ Harp metal frames, fancy rim finished Medium size. Each.............$1.00

No. 7768. Jews’ Harp, plated, brass filled, large size. Extr. Large size. Each.............$2.00

No. 7767. Jews’ Harp, plated, brass filled, 3½ inch. Each.............$0.15

No. 7767. Jews’ Harp, plated, brass filled, 3½ inch. Each.............$0.15

No. 7767. Jews’ Harp, plated, brass filled, 3½ inch. Each.............$0.15

Whether you buy a Jews’ Harp or a Frame, your order will receive the same attention.

Our 7777. Jews’ Harp, Horseshoe pattern special price. £4 inch plated iron frame, steel tongued. Price.............$0.10

Our 7777. Jews’ Harp, 3½ inch plated iron frame, steel tongued. Price.............$0.10

Our 7777. English fancy pattern, with 3½ inch. Each.............$0.10

Our 7777. English fancy pattern, 3½ inch. Each.............$0.10

The list of Music Folios and Instruction Books is very complete. You will find them several pages farther along.

No. 7777.

Every article we ship is carefully inspected, and passes through the hands of three checkers before it goes out. We guard against errors with the utmost care.
HARMONICAS.

Our assortment is the best ever offered. We import in large quantities from European manufacturers and quote at the lowest possible prices, based on our economic factory-to-consumer system. Weight, from 8 oz.

No. 7145. Genuine Richter Harmonica, is same as Richter, having ten single holes on one side, twenty single holes on other side. Price each. 
$1.15 Per dozen.

No. 7146. A special Holzer Harmonica with ten single holes on one side, twenty single holes on other side and nickel covers. Price, each. 
$1.20 Per dozen.

No. 7147. Genuine German Richter Harmonica. Price, each. 
$1.25 Per dozen.

$1.50 Per piece.

$1.75 Per piece.

No. 7150. Our Special Concert Harmonica, with ten single holes and brass reed plates, nickel covers. Our special price, each. 
$2.00 Per piece.

No. 7151. German silver reeds, brass reed plates nickel covers. Each. 
$2.25 Per piece.

No. 7152. Genuine German Harmonica, with ten single holes and brass reed plates, nickel covers. 
$2.50 Per piece.

$3.00 Per piece.

$3.50 Per piece.

No. 7155. Our Special Concert Harmonica, with ten single holes and brass reed plates, nickel covers. Our special price, each. 
$4.00 Per piece.

No. 7156. German silver reeds, brass reed plates nickel covers. Each. 
$4.50 Per piece.

No. 7157. Genuine German Harmonica, with ten single holes and brass reed plates, nickel covers. 
$5.00 Per piece.

$6.00 Per piece.
ALASKA SILVERWARE.—A New Discovery.

The cheapest and best flat ware made. The Alaska Silverware is not plated, but is the same solid metal through and through, and will hold the same color as long as there is any portion of the goods left. Do not be deceived by any dealer who undertakes to sell you any of the numerous imitations of this ware that are sold on the market for more money than we ask for the genuine. The genuine Alaska Silverware can be had only of us.

Before taking hold of this new discovery we left nothing undone to thoroughly investigate the properties of this metal, and to test the same in every conceivable manner to satisfy ourselves that it was all that it was represented to be. After having made all sorts of experiments, and if stood all tests, we made a contract with the factory to handle the goods. It has now been about two years since we began to handle this line, and it has not only proved from experiment to be as represented, but with the two years of actual sales in the hands of many thousands of our customers, who send us the most flattering recommendations in praise of these goods, and with the rapidly increasing sales, we feel that we cannot recommend it too highly.

The metal is very dense and tough, is almost as white as genuine silver, takes a beautiful polish and requires no care as does silver plated ware. You can scrape kettles or pots, or subject it to any kind of service without fear of damage.

We have this year added a beautiful engraved pattern, which is equal in appearance and artistic finish to any of the best silver plated or solid silver goods on the market. The engravings are as fine as can be made, the handles of an oval shape, and will be furnished at only a slight advance over the prices of the plain pattern. The immense quantities of these goods we handle, and the condition of our contract direct with the factory, puts us in position to furnish this genuine Alaska Silverware at a slight advance over cost to manufacturer.

Hereafter all these Goods except the Knives will be Stamped

"Sears, Roebuck & Co.'s
Alaska Silverware."

Relative lengths: Coffee Spoons, 4 1/2 inches; Teas, 3 1/2 inches; Dessert Spoons, 7 1/4 inches; Table Spoons, 8 1/4 inches; Dessert Forks, 7 inches; Medium Forks, 7 1/4 inches; Dessert Knives, 8 inches; Medium Knives, 8 inches; Sugar Shells, 3 1/2 inches; Butter Knives, 1 inches.

OUR SPECIAL PRICES.
Any of these goods can be sent by mail on receipt of price and additional amount named to pay postage.

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 6920. Coffee Spoons</td>
<td>60.31</td>
<td>set of 1 1/2 doz.</td>
</tr>
<tr>
<td>No. 6920. Tea</td>
<td>0.51</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Table</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Dessert</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Dessert Knives (small size)</td>
<td>1.10</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Dessert Knives (large size)</td>
<td>1.25</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Sugar Shells</td>
<td>0.15</td>
<td></td>
</tr>
<tr>
<td>No. 6920. Butter Knives</td>
<td>0.03</td>
<td></td>
</tr>
</tbody>
</table>

Postage on the above goods, if to go by mail, will be extra per dozen as follows: On coffee spoons, 5 cents; tea spoons, 5 cents; dessert spoons or forks, 12 cents; table spoons or medium forks, 15 cents; sugar shells or butter knives, 2 cents; and dessert or medium knives, 18 cents. It is cheaper to send them by express, if you have an express office near you.

The standard of quality and finish of the above goods are guaranteed by the manufacturer to us, and we guarantee them to our customers. You run no risk whatever in purchasing this ware, for if you do not find them to be exactly as represented, they can be returned to us and your money will be refunded. Be sure to state catalogue number and pattern wanted when you order.

We will send any of the above goods by express, C. O. D., subject to examination, providing a deposit of $1 as a guarantee of good faith is sent with order.

The best way is to send cash in full and save the discount of 5 per cent and charges on the collection.
Spigots

Discussion: Class I, Series B: CI, SB forks have been recovered at Rosewell, Va. (Noël Hume 1962:197); Posey, Ok. (Wyckoff and Barr 1968:38); and Portland Point, N.B. (Barka 1965:270-272).

Class II Handle is an Extension and Integral Part of Shaft

CI forks consist of tines and a handle.

Series A Four Tines

Type 1 Iron
Figure 96 A-C
12 specimens
Dimensions (3 specimens): total fork length, 185.2, 186.1, 190.8.

CI, SA, T1 forks exhibit an expanded, round-to-oval shaft end. F. 304 and F. 16 both produced 1 CI, SA, T1 fork.

Type 2 Pewter
Figure 96 D-F
3 specimens
Dimensions (1 specimen): tine length, 44.86.

One CI, SA, T2 specimen was found in F. 80.

Series B Three Tines

Type 1 Iron
Figure 96 G
1 specimen
Dimensions (1 specimen): tine length, 44.1.

One CI, SB, T1 specimen was found in F. 118. This specimen has a rectangular handle shaft.

DISCUSSION

Distributional differences could not be detected between Class I and Class II forks. The combined sample (34 specimens) is not large enough to yield evidence of a real clustering. Specimens were found within the SSW rowhouse unit, in the garden area north and south of the SSW rowhouse unit, in the area of the northwest corner of the earliest French stockade (F. 5), and in the NNW rowhouse. Feature associations confirm this pattern of distribution. This evidence indicates that forks were in greater use during the British period of control.

Two-tine forks (Class I) appear to have little utility for dating purposes since they have been found on other sites which date from the seventeenth, eighteenth, and early nineteenth centuries.

Figure 96. Forks.

<table>
<thead>
<tr>
<th>Figure Designation</th>
<th>Taxonomic Designation</th>
<th>Catalogue Number M5⁴</th>
<th>Text Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>CI, SA, T1</td>
<td>1007</td>
<td>177</td>
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<tr>
<td>B</td>
<td>T1</td>
<td>1159</td>
<td>177</td>
</tr>
<tr>
<td>C</td>
<td>T1</td>
<td>884</td>
<td>177</td>
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<tr>
<td>D</td>
<td>T1</td>
<td>2533</td>
<td>175</td>
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<tr>
<td>E</td>
<td>T2</td>
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<td>175</td>
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<td>F</td>
<td>T2</td>
<td>2499</td>
<td>175</td>
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<tr>
<td>G</td>
<td>SB, T1</td>
<td>740</td>
<td>175</td>
</tr>
<tr>
<td>H</td>
<td>T2</td>
<td>1106</td>
<td>175</td>
</tr>
<tr>
<td>I</td>
<td>T1</td>
<td>2536</td>
<td>175</td>
</tr>
</tbody>
</table>

SPIGOTS

The Fort Michilimackinac 1959 through 1966 spigot sample consists of 26 whole and fragmentary specimens. All spigots are cast brass and appear to have been finished by machine tooling. This sample contains the following types and miscellaneous categories.
TABLE CUTLERY.

Our Table Cutlery is selected from one of the most reliable and well known factories in this country. Our goods are the cleanest and best patterns possible to obtain. They are made of only the best steel, are fully warranted, and the manufacturers have been in business for a long time. In this line, as well as in all others, we defy competition as regards quality and values. Should these goods not prove satisfactory, they can be returned at our expense, and money refunded.

Our liberal terms offer prevail on this line. Any cutlery will be sent by express C. O. D., subject to examination, on receipt of $1.00; balance and express charges payable at express office; 3 per cent. discount if cash in full accompanies your order.

Don't overlook the advantages of clubbing together, for on $100 we give a discount of 5 per cent.

Try to make your order 100 pounds in weight, even by adding smear, so we can ship by freight at lowest freight rates.

Six knives and six forks constitute a set. Extra by mail, 25 to 40 cents per set.

No. 14668. Cocobolo handle Knives and Forks, no bolster. Per set, 6 knives and 6 forks, 40c; 1 doz. knives, only, 50c.

No. 14669. Iron handle Knives and Forks. Per set, 6 knives and 6 forks, 40c; 1 doz. knives, only, 50c.

No. 14670. White bone handle Knives and Forks, no bolster. Per set, 6 knives and 6 forks, 60c; 1 doz. knives, only, 70c.

No. 14671. Cocobolo handle Knives and Forks, single bolster. Per set, 6 knives and 6 forks, 75c.

No. 14672. Ebony handle Knives and Forks, single bolster. Per set, 6 knives and 6 forks, 75c.

No. 14673. White bone handle Knives and Forks, single bolster. Per set, 6 knives and 6 forks, 90c.

No. 14674. Fancy ring pattern, cocobolo handle Knives and Forks. Per set, 6 knives and 6 forks, 75c.

No. 14675. Same as No. 14674, with ebony handles. Per set, 6 knives and 6 forks, 80c.

No. 14676. Same as No. 14674, with bone handles. Per set, 6 knives and 6 forks, $1.15.

No. 14677. Fancy shape cocobolo handle Knives and Forks with one cross pattern, bolster. Per set, 6 knives and 6 forks, $1.25.

No. 14678. Same as No. 14677, with ebony handles. Per set, 6 knives and 6 forks, $1.25.

No. 14679. Same as No. 14677, with bone handles. Per set, 6 knives and 6 forks, $1.50.

No. 14680. Double bolstered cocobolo handle Knives and Forks. Per set, 6 knives and 6 forks, 75c.

No. 14681. Same as No. 14680, with ebony handles. Per set, 6 knives and 6 forks, 80c.

No. 14682. Double bolstered bone handle Knives and Forks. Per set, 6 knives and 6 forks, $2.05.

No. 14683. Double bolstered, sway back, Knives and Forks, cocobolo handles. Per set, 6 knives and 6 forks, 80c.

No. 14684. Same as No. 14683, with ebony handles. Per set, 6 knives and 6 forks, 85c.

No. 14685. Same as No. 14683, with bone handles. Per set, 6 knives and 6 forks, $1.15.

No. 14686. Double ring pattern Knives and Forks, cocobolo handles. Per set, 6 knives and 6 forks, 80c.

No. 14687. Same as No. 14686, with ebony handles. Per set, 6 knives and 6 forks, 85c.

No. 14688. Same as No. 14686, with bone handles. Per set, 6 knives and 6 forks, $1.25.

No. 14690. German style, cocobolo handles, Knives and Forks, sway back. Per set, 6 knives and 6 forks, 90c.

No. 14691. German style, same as No. 14690, ebony handle Knives and Forks, sway back. Per set, 6 knives and 6 forks, $1.00.

No. 14692. Cross pattern, double bolstered, cocobolo handles, sway back Knives and Forks. Price per set, 6 knives and 6 forks. 40c.

No. 14693. Same as No. 14692, with ebony handles. Price per set, 6 knives and 6 forks, 60c.

No. 14694. Same as No. 14692, with bone handles. Price per set, 6 knives and 6 forks, $1.50.

No. 14695. English pattern, double cross, bolstered, cocobolo handles, sway back Knives and Forks. Price per set, 6 knives and 6 forks, 40c.

No. 14696. Same as No. 14695, with ebony handles. Price per set, 6 knives and 6 forks, 60c.

No. 14697. Same as No. 14695, with bone handles. Price per set, 6 knives and 6 forks, $1.50.

No. 14698. Double bolster, sway back, cocobolo handles, Knives and Forks. Price per set, 6 knives and 6 forks, $2.00.

No. 14699. Same as No. 14698, with ebony handles. Price per set, 6 knives and 6 forks, $2.25.

No. 14700. Same as No. 14698, with bone handles. Price per set, 6 knives and 6 forks, $2.50.

No. 14701. French pattern bolster, cocobolo handle Knives and Forks. Price per set, 6 knives and 6 forks, 75c.

No. 14702. Same as No. 14701, with ebony handles. Price per set, 6 knives and 6 forks, 80c.

No. 14703. French pattern bolster, bone handle Knives and Forks. Price per set, 6 knives and 6 forks, $1.25.

No. 14704. Our latest style cross pattern, cocobolo handles, sway back. Price per set, 6 knives and 6 forks, 25c.

No. 14705. Same as No. 14704, with ebony handles. Price per set, 6 knives and 6 forks, 30c.

No. 14706. Same as No. 14704, with bone handles. Price per set, 6 knives and 6 forks, $1.00.

No. 14707. Swedish pattern bolster, cocobolo handles. Price per set, 6 knives and 6 forks, 75c.

No. 14708. Same as No. 14707, with ebony handles. Price per set, 6 knives and 6 forks, 85c.

No. 14709. Same as No. 14707, with bone handles. Price per set, 6 knives and 6 forks, $2.25.

No. 14710. Fancy double bolster, cocobolo handles, Knives and Forks, sway back. Price per set, 6 knives and 6 forks, 90c.

No. 14711. Same as No. 14710, with ebony handles. Price per set, 6 knives and 6 forks, 1.00.

No. 14712. Same as No. 14710, with bone handles. Price per set, 6 knives and 6 forks, $2.00.
No. 14713. Fancy double bolster bolster, cocobolo handles, Knives and Forks. Per set 6 knives and 6 forks, $2.60.
No. 14714. Same as No. 14713, with ebonite handles. Per set 6 knives and 6 forks, $2.75.
No. 14715. Same as No. 14713, with bone handles. Per set 6 knives and 6 forks, $2.80.

No. 14716. Fancy shape blade, cocobolo handles, Knives and Forks, with fancy ebonite bolster. Per set 6 knives and 6 forks, $2.60.
No. 14717. Same as No. 14716, with ebonite handles. Per set 6 knives and 6 forks, $2.75.
No. 14718. Same as No. 14716, with bone handles. Per set 6 knives and 6 forks, $2.80.

No. 14719. Imitation stag handle, double bolster, Knives and Forks, swage back. Per set 6 knives and 6 forks, $1.75.

No. 14720. Hard rubber handles, Knives and Forks, medium blades. Per set 6 knives and 6 forks, $2.50.
No. 14721. Hard rubber handle, dessert Knives and Forks. Per set 6 knives and 6 forks, $2.50.

No. 14722. Hard rubber handles, Knives and Forks, medium blades. Per set 6 knives and 6 forks, $2.50.
No. 14723. Hard rubber handle, dessert Knives and Forks. Per set 6 knives and 6 forks, $2.50.

CHILD’S SETS.


No. 14735. Child’s Set, 1 knife and 1 fork, no bolster, bone handle. A set which will please any child. Per set, 10c.

No. 14747. Emery Knife Sharpener. A solid shaft of emery, secured in a handle by a steel rod extending the entire length. Each, 10c.

CARVERS.

No. 14743. Collapsible handle Carvers, Blades of best steel, finely finished; a strong and neat design. Set consists of knife, fork and steel to match.
Length of blade, inches, 8 9 10
Price, per set, $2.30 2.50 2.60

No. 14749. Grained celluloid handle Carvers, with difficulty distinguished from ivory, which it will imitate. Blades of best steel, finely finished. Four consists of knife and fork.
Length of blade, inches, 8 9 10
Price, per pair, $2.45 2.60 2.90
Steel to match, $0.90 $0.90

No. 14750. Collapsible handle Carvers, with German silver ferrule. A carver with best steel blade and every merit of beauty and finish. Four consists of knife and fork.
Length of blade, inches, 8 9 10
Price, per pair, $2.60 2.80 3.00
Steel to match, $0.90 $0.90

No. 14755. Stag handle Carvers. Next design, best steel blade, nickel plated capped end, finely finished. Price, per pair, $1.00; steel to match, 5c.

BUTCHER KNIVES.

No. 14760. Cocobolo handle Butcher Knife, 6 inch steel blade, 3 rivets in handle. Price, each, 10c; per dozen, $1.00.


No. 14762. Double bolster, cocobolo handle, Butcher Knife, 6 inch steel blade. Price, each, 25c; per dozen, $2.15.

No. 14763. Butcher Knife, cocobolo handle, single bolstered and strongly riveted, best steel blade.
Length of blade, inches, 6 7 8 9 10 12 14
Price, each, $0.25 $0.30 $0.40 $0.50 $0.65 $0.85 $1.05

Genuine Wilson’s Butcher Knives.—Stamped with Wilson.

No. 14765. Wilson’s Butcher Knives, beechwood handles.

No. 14766. Wilson’s Butcher Knives, beechwood handles.

No. 14767. Wilson’s Sticking Knives, beechwood handles.

No. 14768. Wilson’s Skinning Knives, beechwood handles.

Blade, inches
Price, each
5 6 7 8 9 10 11 12 13
$0.25 $0.30 $0.40 $0.50 $0.65 $0.80 $0.95 $1.10 $1.25

BUTCHERS’ STEEL.

No. 14772. Butcher’s Steel. Cocoa handle, very best material and finish.
Length, inches, 12
Price, each, $0.75

No. 14773. Butcher’s Steel. Stag handle, finest quality, best finish. Length, 12 inches; price, $1.

BREAD KNIVES.


CHRISY PATTERN KNIFE SETS.

No. 14783. No crumbling. No crumbling. There are others but none so keen. Every blade warranted to be made of the keenest steel, from the best iron. Bread, Cake and Paring Knives. For set of 3 knives, 50c; for per dozen, $2.70.

KITCHEN KNIVES.


No. 14782. Wire Handled Carving Sets. Blade of best steel, finely fastened to the handle. An excellent set for carving meats of all kinds. Per set, 50c; per dozen sets, $3.50.

PUTTY KNIVES.

No. 14790. Putty Knife. Solid cocobolo handle, square point blade 3 inches, best steel, has bolster, and is strongly riveted. Each, 50c; weight, 4 oz.

No. 14791. Putty Knife. Cocobolo handle, square point blade 3 inches, best steel, has bolster, and is strongly riveted. Each, 50c; weight, 4 oz.

No. 14792. Putty Knife. Cocobolo handle, square point blade 3 inches, best steel, has bolster, and is strongly riveted. Each, 50c; weight, 4 oz.
1897 Sears Roebuck Catalogue,
Chelsea House Publishers, N.Y., 1968
Editor Fred L. Israel.
### TABLE 49. KNIFE MEASUREMENTS: CLASS II, SERIES B, TYPE 1, VARIETIES A THROUGH I

<table>
<thead>
<tr>
<th>Taxonomic Designation</th>
<th>Frequency</th>
<th>Specimens Measured</th>
<th>Figure</th>
<th>Blade Width</th>
<th>Blade Length</th>
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</thead>
<tbody>
<tr>
<td>CI, SB, T1, Va</td>
<td>7</td>
<td>2</td>
<td>163 I</td>
<td>19.2, 22.4</td>
<td>139.0, 174.0</td>
</tr>
<tr>
<td>Vb</td>
<td>14</td>
<td>2</td>
<td>163 J</td>
<td>24.9, 23.7</td>
<td>179.1, 195.7</td>
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<tr>
<td>Vc</td>
<td>7</td>
<td>1</td>
<td>163 K</td>
<td>28.3</td>
<td>182.6</td>
</tr>
<tr>
<td>Vd</td>
<td>2</td>
<td>0</td>
<td>163 L</td>
<td>24.7</td>
<td>141.1</td>
</tr>
<tr>
<td>Ve</td>
<td>1</td>
<td>1</td>
<td>163 M</td>
<td>25.0</td>
<td>131.2E</td>
</tr>
<tr>
<td>Vf</td>
<td>1</td>
<td>0</td>
<td>163 N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vg</td>
<td>1</td>
<td>0</td>
<td>163 O</td>
<td></td>
<td></td>
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<tr>
<td>Vh</td>
<td>1</td>
<td>0</td>
<td>164 A</td>
<td></td>
<td></td>
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<tr>
<td>Vi</td>
<td>1</td>
<td>0</td>
<td>164 B</td>
<td></td>
<td></td>
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</table>

**Class II** No Hinge between Handle and Blade (Case Knives)

Class II knives are a single piece of iron which forms both a blade and handle shaft.

**Series A** Pointed Handle Shaft (Rat-tail)

CI, SA knives are characterized by a long, pointed iron handle shaft. The handle (bone or wood) has been driven onto the shaft.

**Type 1** Tapered blade edges; centered, square-section handle shaft; oblong bolster

Figure 162 O

2 specimens

Dimensions (1 specimen): blade length, 129.0; blade width, 17.9.

**Type 2** Tapered back edge; offset, square-section handle shaft; round bolster

Figure 162 Q

2 specimens

Dimensions (1 specimen): blade length, 146.2; blade width, 29.5.

---

**Type 2, CATEGORY**

Two fragmentary specimens were recovered; these resemble, CI, SA, T2 knives in blade shape (Figure 162 P-R). Both specimens have impressed manufacturer's marks (Figure 166 V-W).

**Type 3** Angular back edge; centered, round-section handle shape; round bolster; "table knife"

Figure 163 A

2 specimens

Dimensions (1 specimen): blade width, 24.2.

**Type 3, CATEGORY**

One ivory handle fragment (Figure 163 B) represents a CI, SA, T3 knife handle.

**Type 4** Tapered blade edges; centered, square-section shaft; large round bolster

Figure 163 C

1 specimen

Dimensions (1 specimen): blade length, 154.0; blade length, 25.1.

**CLASS II, SERIES A, CATEGORY 1**

This Category consists of 5 fragmentary specimens which have rat-tail handle shafts (Figure 163 D-H).

**Discussion:** Class I, Series A: The 17 CI, SA specimens cannot be assigned a date of use on the basis of archaeological evidence. Comparative evidence (Table 51) indicates that CI, SA knives were common during the first '75 years of the eighteenth century.

**Series B** Flat Handled Shaft

CI, SB knife handle shafts are rectangular and are the same thickness as the knife blade.

**Type 1** "Standard" blade shape; no bolster

CI, SB, T1 specimens have a straight blade back and edge. The edge tapers to a point. Varieties are distinguished on the basis of blade-heel shape and are described in a tabular format (Table 49). Refer to Figure 163 I-O and Figure 164 A-B for an identification of heel shape. Im-
pressed symbols were noted on 10 specimens (Figure 166 X-GG).

**CLASS II, SERIES B, TYPE 1, CATEGORY**

Ten fragmentary CII, SB, T1 specimens were found at the site; these could not be assigned to specific Varieties. One specimen is marked (Figure 166 HH).

**Type 2** “Standard” blade shape; no bolster; very thick blade and shaft

Figure 164 C

1 specimen

Dimensions (1 specimen): blade width, 22.2.

Two wooden handle plates are attached with iron pins.

This specimen is marked with the following letters:

LACQVE
LERISEL

**Type 3** Angular (“kitchen knife”) blade shape; round bolster

Figure 164 D

13 specimens

Dimensions (2 specimens): blade length, 157.0, 173.0; blade width, 25.6, 28.6.

Three CII, SB, T3 specimens were marked with impressed symbols (Figure 166 II-KK).

**CLASS II, SERIES B, TYPE 3, CATEGORY 1**

Three fragmentary specimens seem to be T3 knives (Figure 164 E).

**Type 4** Curved blade end; round bolster

Figure 164 F

1 specimen

Dimensions (1 specimen): blade length, 69.4; blade width, 20.0.

This specimen has wood handle plates and a curved blade tip. The blade shape resembles that of a farrier’s knife.

**Type 5** Straight back, convex edge; round bolster

Figure 164 G-H

2 specimens

Dimensions (1 specimen): blade width, 20.5.

---

**Figure 163. Knives.**

<table>
<thead>
<tr>
<th>Figure Designation</th>
<th>Taxonomic Designation</th>
<th>Catalogue Number, MS2</th>
<th>Text Discussion</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>CII, SA, T3</td>
<td>2665</td>
<td>269</td>
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<tr>
<td>B</td>
<td>T3 (Handle)</td>
<td>2682</td>
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<td>C</td>
<td>T4</td>
<td>3370</td>
<td>269</td>
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<tr>
<td>D</td>
<td>SA, Cat. 1</td>
<td>65</td>
<td>269</td>
</tr>
<tr>
<td>E</td>
<td>Cat. 1</td>
<td>3389</td>
<td>269</td>
</tr>
<tr>
<td>F</td>
<td>Cat. 1</td>
<td>1925</td>
<td>269</td>
</tr>
<tr>
<td>G</td>
<td>Cat. 1</td>
<td>2361</td>
<td>269</td>
</tr>
<tr>
<td>H</td>
<td>Cat. 1</td>
<td>812</td>
<td>269</td>
</tr>
<tr>
<td>I</td>
<td>SB, T1, Va</td>
<td>1206</td>
<td>269</td>
</tr>
<tr>
<td>J</td>
<td>Vb</td>
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<tr>
<td>K</td>
<td>Vc</td>
<td>1</td>
<td>269</td>
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<tr>
<td>L</td>
<td>Vd</td>
<td>1907</td>
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<td>M</td>
<td>Ve</td>
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<tr>
<td>N</td>
<td>Vf</td>
<td>1</td>
<td>269</td>
</tr>
<tr>
<td>O</td>
<td>Vg</td>
<td>3317</td>
<td>269</td>
</tr>
</tbody>
</table>

**Type 6** Straight back and edge; bolster present

**Variety a** Rectangular bolster

Figure 164 I, 166 LL

1 specimen

Dimensions (1 specimen): blade width, 20.1.

**Variety b** Round bolster

Figure 164 J

1 specimen

**Type 7** Curved blade shape; single cutting edge

**Variety a** Angular heel

Figure 165 A

1 specimen

Dimensions (1 specimen): blade width, 14.8.

**Variety b** Heel absent; blade reaches maximum thickness at blade-handle junction

Figure 165 B

1 specimen

Dimensions (1 specimen): blade width, 11.1.

**Type 8** Curved blade shape; double cutting edge

**Variety a** Heel absent; triangular shaped handle; plano convex blade

Figure 165 C

1 specimen

Dimensions (1 specimen): blade width, 16.2.

**Variety b** Centered handle; blade is diamond-shaped in cross section

Figure 165 D

1 specimen

Dimensions (1 specimen): blade width, 15.4.

**Variety c** Slight heel between blade and handle; blade is triangular in cross section

Figure 165 E

1 specimen

Dimensions (1 specimen): blade width, 15.5.

**Type 9** Tapered blade back; round bolster

Figure 165 F

1 specimen

Dimensions (1 specimen): blade width, 19.8.

This specimen may represent a specialized knife type, possibly modified from a standard CII, SB knife blade. The specimen has bone handle plates and an iron handle end cap nailed to the bone plates.

**CLASS II, CATEGORY 1**

CII, Cat. 1 consists of blade fragments (135 specimens), handle shafts, (24 specimens; Figure 165 O), and handles (8 specimens; Figure 165 G-N), from CII knives.

Seven handles have bone or ivory handle plates; the eighth specimen has a lead handle plate.

**Discussion:** Class II: Distributional differences have not been noted between CII, SA and CII, SB knives. On this basis, all CII specimens have been combined on the same distribution map for interpretative purposes. This map clearly indicates that CII knives are associated with the
Figure 164. Knives.

<table>
<thead>
<tr>
<th>Figure Designation</th>
<th>Taxonomic Designation</th>
<th>Catalogue Number, MS²</th>
<th>Text Discussion</th>
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<td>B</td>
<td>Vh</td>
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<td>C</td>
<td>T2</td>
<td>1536</td>
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<td>D</td>
<td>T3</td>
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<td>E</td>
<td>T3, Cat. 1</td>
<td>1416</td>
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<td>F</td>
<td>T4</td>
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<td>G</td>
<td>T5</td>
<td>2619</td>
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<td>H</td>
<td>T5</td>
<td>1</td>
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<td>I</td>
<td>T6, Va</td>
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<tr>
<td>J</td>
<td>T6, Vb</td>
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<td>271</td>
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TABLE 50. KNIFE FEATURE ASSOCIATIONS

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<th>Taxonomic Designation</th>
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<td>Va</td>
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<td>Va</td>
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<td>G2, SA, T3</td>
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<td>SB, T1</td>
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<td>SB, T1, Vb</td>
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<td>265</td>
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<tr>
<td>Vb</td>
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<td>CI, SB, T1, Cat. 1</td>
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<td>T2</td>
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<td>88</td>
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<td>T3, Cat. 1</td>
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<td>267</td>
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<tr>
<td>Cat. 1</td>
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<tr>
<td>T4</td>
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<tr>
<td>CI, Cat. 1, T1, Va</td>
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<td>83</td>
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<td>CI, Cat. 1, T1, Va</td>
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<td>T4</td>
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<td>T4</td>
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<td>84</td>
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<td>T4</td>
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<tr>
<td>T4</td>
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<td>135</td>
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<td>T4</td>
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<tr>
<td>T4</td>
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<td>140</td>
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<td>T4</td>
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<td>102</td>
</tr>
<tr>
<td>T4</td>
<td>1</td>
<td>81</td>
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</tbody>
</table>

The majority of structures at the site. CII knives are infrequent only in an area between the SW and SSW rowhouse units. Although CII knives were used throughout the period of site occupation, they appear in greater frequency after ca. 1740-1745; this is indicated by their high frequency in the SW and SSW rowhouse units and by their presence in feature contexts (Table 50).

DISCUSSION

Although this classification is formally structured, it is limited in several respects because of the incomplete and modified condition of many specimens. In spite of these limitations, however, the formal differences described do provide a source for dating purposes. Class I (clasp knives) and Class II (case knives) appear to have been used at the site with equal frequency (256 specimens and fragments of each class are represented in the knife sample). Class II, Series A, Type 3 and Class II, Series B, Type 3 knives include 18 specimens which cannot properly be termed "case" knives. These Types are tableware or table knives. In addition, several other Types, Class II, Series B, Type 4 and Class II, Series B, Types 7 and 8, may represent specialized knife forms to which the term "case" does not apply. Case knives could not be assigned to different time periods on the basis of formal distinctions, although they appear to have been more frequent after ca. 1740 to 1745. Clasp knives are divided into two different groups, distinguished by different forms of blade and hinge elements. The clasp knives of Class I, Group 1 are primarily French in use and provenience (1715-1760). Class I, Group 2 clasp knives were used extensively only during the last 40 years of the site's occupation, ca. 1740-1780.

TABLE 51. KNIVES: COMPARATIVE EVIDENCE

<table>
<thead>
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<th>Taxonomic Designation</th>
<th>Site</th>
<th>Date</th>
<th>Source</th>
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<tr>
<td>CI, G1, T1</td>
<td>Gilbert, Tex.</td>
<td>1750-1775</td>
<td>Jelks, et al.</td>
</tr>
<tr>
<td></td>
<td>Kaskaskia, Ill.</td>
<td></td>
<td>Quimby</td>
</tr>
<tr>
<td></td>
<td>Gros Cap, Mich.</td>
<td></td>
<td>1938: 27</td>
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<tr>
<td></td>
<td>Womack, Tex.</td>
<td></td>
<td>Perino</td>
</tr>
<tr>
<td></td>
<td>Bell, Wisc.</td>
<td>1710-1760</td>
<td>Quimby</td>
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<tr>
<td></td>
<td>Womack, Tex.</td>
<td>1700-1730</td>
<td>1963: 55</td>
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<td>1750-1775</td>
<td>Harris &amp; Blaine</td>
</tr>
<tr>
<td>CI, G1, T4</td>
<td>Womack, Tex.</td>
<td>1700-1730</td>
<td>1965: 348-351</td>
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<td>1700-1730</td>
<td>Jelks, et al.</td>
</tr>
<tr>
<td>CI, G2, SB, T4</td>
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<td>1700-1730</td>
<td>Harris &amp; Blaine</td>
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<td>Ligonier, Pa.</td>
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<td>Peterson</td>
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<td>CI, Cat. 1</td>
<td>Adna, Mich</td>
<td>1758-1766</td>
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<td>CII, SA</td>
<td>Gilbert, Tex.</td>
<td>1750-1775</td>
<td>Hagerty</td>
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<td>1700-1730</td>
<td>1956: 17</td>
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<td>Tutters Neck, Va.</td>
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<td>1726-1768</td>
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Figure 165. Knives.
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<th>Figure Designation</th>
<th>Taxonomic Designation</th>
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<th>Text Discussion</th>
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</table>
**Spoons**

**TYPE DESCRIPTIONS**

**Spigots**

**Round Tube Spigot with Cock Retainer Knob**

*Figure 97 A-C*

6 specimens
Dimensions (2 specimens): length, 151.7, 153.9.

The spigot tube or pipe on these specimens is round throughout its length, except at the section of the tube which receives the spigot cock. The exterior surfaces of these specimens are octagonal on 5 specimens and round on 1 specimen. All specimens bear a pointed knob which protrudes from the top surface of the spout end of the spigot. This knob is both a position guide and a retainer for the spigot cock. Two specimens have flared, ornamental cock ends or handles; the face on 1 cock end bears what appears to be an impressed cross (Figure 97 A).

**Round Tube Spigot without Cock Retainer Knob**

*Figure 98 A-B*

2 specimens
Dimensions (1 specimen): length, 164.7.

These specimens are the same as the previous type except that they do not bear cock retainer knobs. The neck end (as opposed to the spout end) of 1 of these spigots bears 15 small drilled holes.

**Round Tube Spigot without Rectangular Spout End**

*Figure 97 D*

1 specimen
Dimensions (1 specimen): length, 143.6.

The rectangular spout end makes this specimen unique. This spigot also had a cock retainer knob which has been broken off.

**Cocks and Cock Fragments**

This group of fragments (7 specimens) consists of 3 cock bases (the round section which fits into the spigot) and 4 cock ends or handles.

**Spigot Keys and Key Guides**

The second basic form of spigot recovered at the site is fitted with a key guide over the cock and can only be opened by inserting the appropriate key through the guide and into matching cock flanges. Only the key and key guide parts of this spigot form have been recovered through 1966.

---

**Key Guides**

*Figure 98 C-D*

6 specimens
Dimensions (3 specimens): length, 24.3, 24.9, 25.3; diameter, 23.5, 23.6, 24.1.

These specimens are round and open at 1 end. The other end on each specimen, originally closed, has been cut through in a particular pattern to receive a matching key.

**Keys**

*Figure 98 E-H*

4 specimens
Dimensions (2 specimens): length, 32.3, 63.9.

Each specimen has a different end shape. One specimen (Figure 98 G) has been cast but not finished.

**DISCUSSION**

The majority of spigots were associated with either the NNW rowhouse or the SSW rowhouse and the garden areas to the north and south of these rowhouses. These associations, as well as specific feature contexts in which spigots were found, suggest that spigots were used at the site during the British period of control. Spigots have not been found in French contexts.

**SPOONS**

Sixty-one spoons and spoon fragments have been recovered at Fort Michilimackinac during the 1959 through 1966 excavations.

Spoons are classified by Series, Type, and Variety. Series are distinguished by the different metal of manufacture: pewter, iron, brass, or silver. Since the majority of specimens are incomplete, the classification of pewter spoons (Series A) is divided into two parts: stems and bowls. Series A stem types are distinguished on the basis of stem shape; bowl types are distinguished on the basis of bowl shape. Varieties are distinguished by decoration and/or minor shape differences. Manufacturer's marks have been noted on several specimens and are presented as descriptive attributes. Table 41 summarizes spoon feature associations.

**TYPE DESCRIPTIONS**

**Series A  Pewter Stems**

**Type 1  Offset stem end**

SA, T1 stems exhibit a broad, offset area at the handle end of the stem. The stem tip is slightly upcurved on all specimens.

**Variety a  Thin stem end**

Figures 99 A-B, 101 A
7 fragmentary specimens, 1 complete specimen
Dimensions (5 specimens): maximum stem width, 22.9 average.
Spoons

The single complete (restorable) specimen (Figure 99 B) is 194.6 mm in total length with a bowl width of 40.0 mm. The bowl bottom exhibits a flattened stem extension which extends nearly half the bowl length. This specimen is marked on the stem back with 3 identical, impressed symbols; each symbol consists of a crown over the letters IB or EB.

Variety b Thick stem; raised loop decoration on stem surface at tip
Figures 99 C, 101 B
1 specimen
Dimensions (1 specimen): maximum stem width, 21.9.

Variety c Thick, narrow stem end
Figure 99 D
2 specimens
Dimensions (2 specimens): maximum stem width, 16.8, 16.8.

Variety d Knobs on each side of stem at bowl end of stem offset; crest-like decoration on stem back
Figures 99 E, 101 C
1 specimen
Dimensions (1 specimen): maximum stem width, 17.3.

Variety e Small, narrow stem end
Figure 99 F
1 specimen
Dimensions (1 specimen): maximum stem width, 14.8.

Variety f Plain stem surface; crest-like decoration on stem back
Figures 99 G, 101 D
1 specimen
Dimensions (1 specimen): maximum stem width, 22.6.

Type 2 Tapered and rounded stem end
The ends on all SA, T2 stems are wide, rounded, and taper to a narrow shaft at the point of bowl junction.

Variety a Decorated stem surface
Figures 99 H, 101 E
1 specimen
Dimensions (1 specimen): maximum stem width, 21.2.

This specimen has an unidentifiable mark of the stem back and a raised floral-like design on the stem surface.

Variety b Decorated stem surface
Figures 99 I, 101 F
1 specimen
Dimensions (1 specimen): maximum stem width, 21.2.

This specimen has a raised floral-like design on the stem surface. An identical specimen is illustrated by Price (1908:4) who assigns a 1700-1760 date to this spoon type.

Variety c Thick stem; small, circular, impressed mark on stem surface at tip
Figures 99 J, 101 G
3 specimens
Dimensions (3 specimens): maximum stem width, 19.2, 22.5, 22.7.

The marks on SA, T2, Vc specimens are impressed circles which contain a raised design of 4 spaced crowns.

Variety d Thin stem; circular impression at stem tip; decorated stem back
Figures 99 K, 101 H
1 specimen

This specimen has an impressed circle segment at the stem tip. The back decoration consists of a crest-like symbol encircled by unidentifiable letters.

Variety e Thin stem; central ridge on stem surface; raised letters on stem back
Figures 99 L, 101 I
1 specimen
Dimensions (1 specimen): maximum stem width, 20.4.

The back of this specimen bears the letters —ONDON and RUE.

Variety f Thick stem; undecorated
Figure 99 M
3 specimens
Dimensions (3 specimens): maximum stem width, 22.8, 22.1, 20.4.

Variety g Thin narrow stem; marked stem back
Figure 99 N
1 specimen
Dimensions (1 specimen): maximum stem width, 11.3.

The letter X is impressed into the back of this specimen.

Variety h Thick stem with central ridge
Figure 99 O
1 specimen
Dimensions (1 specimen): maximum stem width, 20.4.

This specimen has a sharply upcurved stem tip and a central ridge on the stem surface which extends from the stem tip to the point of minimum shaft diameter. Similar specimens are illustrated by Price (1908:84-85). Noél Hume describes a similar specimen from Rosewell, Va. (1962: 197-198) to which he assigns a date in the mid-eighteenth century.

Series A, Category 1, Miscellaneous Pewter Stems

Fifteen stem fragments which could not be assigned to specific SA Types are included in this category. One specimen bears a mark on the back side consisting of the letters LONDON (Figure 101 J).

Series A Pewter Bowls

Type 1 Large, oblong bowl with rattail stem extension on bowl bottom.
Figure 100 A
4 specimens
Dimensions (4 specimens): bowl width, 44.2, 42.0, 42.3, 42.1.
Spoons

This type of bowl was probably common to both SA stem Types. Noël Hume (1962:197-198) describes a similar specimen from Rosewell, Va. to which he assigns a date in the mid-eighteenth century.

Type 2 Round bowl
Figure 100 B
1 specimen
Dimensions (1 specimen): bowl width, greater than 39.0.

Type 3 Small, oblong bowl; rattail stem extension absent
Figure 100 D
2 specimens

Series A, Category 1, Miscellaneous Pewter Bowls
This Category consists of 3 fragmentary specimens which could not be assigned to specific SA bowl Types.

Series B Iron

Only 1 iron spoon was recovered (Figure 100 C). This specimen has a diamond-shaped stem end which tapers from a maximum width of 20.1 mm to a minimum width of 5.4 mm at stem-bowl junction. A slight rattail stem extension is noted on the bowl bottom. The stem is 111.2 mm long; the bowl is 63.1 mm long and 39.3 mm wide.

Series C Brass

Type 1 Small stem and bowl fragments
Figure 100 E-F
6 specimens
Dimensions (2 stems): maximum stem width, 12.3, 8.9.

One stem specimen has an unidentifiable mark on the back consisting of 3 rectangular impressions.

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<th>Taxonomic Designation</th>
<th>Catalogue Number MS</th>
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<td>O</td>
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**TABLE 41. SPOON FEATURE ASSOCIATIONS**

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**DISCUSSION**

Twelve spoon fragments were recovered from ten feature contexts (Table 41). Three features are primarily of British affiliation, although two (F. 88 and F. 118) are associated with French structures. All spoon specimens were combined on a single distribution map for interpretative purposes. This map indicates that spoons were associated most frequently with the SSW rowhouse unit. Spoons were also recovered from the SW rowhouse and from the guardhouse (F. 60).

Both types of evidence indicate that metal spoons were in use primarily during the British period of control; the LONDON marks on several Series A specimens support this conclusion.
Figure 100. Spoons.

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Figure 101. Spoons (Actual Size).

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</table>
Ah, top to
horned (17th
rounded rim
8th century);
big (18th
rimmed (18th/ 19th century); corded;
19th century; Charger's arms of the
Georgian era;
finial found
in century;
A shaped in
acorn finial);
gilt wire; pewter;
seal, puritan,
and row seal
bottom

Above Fig. shaped bowl and
ball terminal, Dutch/German,
early 17th century
Above right, from top Frisian
round-bowed, 17th century;
English "trefoil", c. 1660–1700;
English "dog nose";
c. 1690–1720; fiddle pattern;
late 18th and 19th centuries.

The diameter of the dish. What is impossible to convey in writing
and illustration is the sheer size and weight of many of these
pieces and how important proportions are in assessing their
visual impact.

As a general rule the definition of flatware is as follows:
plates 8–10 in diameter, dishes 10–18 in, chargers over 18 in;
saucers are anything smaller than about 6 in. The largest
chargers seen today are approximately 24–26 in, although
chargers of 34 in are recorded.

Spoons. Collecting spoons tends to be a specialist field of
collecting but this should not deter the newcomer. Building
up a group of spoons to include a representative selection of
finials can be a very rewarding and relatively inexpensive
pastime. Many collectors of pewter also buy latten (brass)
spoons. When dating a spoon it is important to look at the
finial and also the shape of the bowl. Spoons are usually
struck with the maker's touch inside the bowl just below the
handle.
SPOONS

Left: A double bull's-eye lamp of the type patented by Roswell Gleason; 19th century, 7 3/4 in.

Above, top to bottom: Puritan round-bowl spoon, 1767–98, by William J. Elsworth, New York City, 7 in; eagle and 12 stars, c. 1800–1840, probably James or John Yates of Birmingham, England; neoclassical, c. 1790–1810, by George Coldwell, N.Y.C.; another fiddle-back handle, with "P. Derr 1820" on back; neo-classical with flat handle (the back, not shown, has a rococo scroll on the bowl) by William Will; neo-classical, with urn, 1800–1850; trefid end, 1690–1720 marked "I B S", American or English.

type is the grease lamp, which has wide slotted wick holders of rectangular form. One of the largest manufacturers of lamps was the Meriden Britannia Co., founded in 1852 when lamps were being produced in greater quantities than at any other time. Roswell Gleason was another maker of lamps and his firm manufactured the "bull's-eye" lamp, which incorporated glass to reflect and magnify the light.

These lamps, together with teapots, became the life-blood of the pewter trade. When their popularity ceased around 1870, the trade died.

SPOONS

Of all the many other articles made in pewter and Britannia metal, the most numerous were undoubtedly spoons. Precisely because they were such an important part of daily life, it is very rare to find spoons today which are pre-1800. The constant use wore them down or broke them. However, there is no such shortage of spoons from the period 1830–70, although those which survive are probably only a fraction of the many thousands made. A few examples of the many different types are illustrated.
were frequently decorated with bright-cut designs, feather-edge or beaded borders; others were plain. They are known by the generic term "Old English" (Fig. 56-58).

A modification of the Old English pattern, used especially in Scotland and Ireland from about 1730 to 1800, has a slightly pointed rather than rounded end. Another modification, which seems to be peculiarly American, is the coffin-end spoon. The handle is turned back as in the Old English but the end is shaped like the old-fashioned coffin (Fig. 59-60). This style first appeared about 1795 and lasted until about 1810.

Fiddle handles appeared on the Continent during the latter half of the eighteenth century, about 1800 in England and about 1805 in this country. Fiddle handles were first made with straight or "finless" stems but the shouldered stems appeared within a few years and were made in a variety of shapes (Fig. 61-67). Some handles curved up and others down, many were plain and others were decorated with a thread design, die-embossed shell, sheaf-of-wheat or basket-of-flowers. Handles of some were broad and spatulate while others had a definite waist (Fig. 65-67).

From about 1840 spoon bowls became more pointed. Handle designs which reflected every taste from the severely plain to the most ornate were adapted from Continental styles which had been in use from seventy-five to one hundred years (Fig. 68-71).

58 Old English, marked: W G
59 Coffin End, marked: BASSETT
60 Coffin End, marked: Barton (Joseph Barton, Utica, N.Y., adv. 1804-11)
61 Finless Fiddle Back, marked: W. G. Forbes (in script) (William Graham Forbes, New York City, directory, 1796-1809)
62 Fiddle Back, marked: M DEYOUNG with Baltimore Assay Office marks for 1822. (Michael DeYoung, Baltimore, w. c. 1816-36)
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58 Old English, marked: W G
59 Coffin End, marked: BASSETT
60 Coffin End, marked: [BARTON] Joseph Barton, Utica, N.Y., adv. 1807–11
61 Finless Fiddle Back, marked: W. G. Forbes (in script) (William Graham Forbes, New York City, directory, 1796–1809)
62 Fiddle Back, marked: M-DIYOUNG with Baltimore Assay Office marks for 1822. (Michael DeYoung, Baltimore, w. c. 1816–36)
63 Fiddle Back with Basket Of Flowers design, marked: DEJEREMER & MEAD (C. B. DeJeremer & E. Mead, Ithaca, N.Y., adv. 1830–31)
64 Fiddle Back, Marked: H. I. SAWYER (New York City, w. c. 1840)
65 Fiddle Back, marked: BRINSMAID & HILDRETH (William Bliss Brinsmaid & Chester Hildreth, Burlington, Vermont, first advertised 1854)
66 Fiddle Back, marked: BRINSMAID’S B/“Honey bee”/D (James E., William Bliss and Sedgwick Swift Brinsmaid, brothers) They advertised (Free Press 12/26/1848) that this mark would be used on all their spoons.
Changes through the years have affected not only the shapes of bowls and handles but also their relative proportions. The ancient Romans liked an oval bowl and a long narrow stem. By the Middle Ages the bowl had become more rounded; in the thirteenth and fourteenth centuries the stem was short. It was lengthened in the early part of the fifteenth century and then became short again. Bowls were proportionately large until about the beginning of the eighteenth century when the flattened spoon stem was replaced by one that is rounded in cross-section for about one-half to two-thirds its length.

Teaspoons were not made until after the introduction of tea about 1660 and the small size of teacups of that period called for spoons in proportion. They were approximately the size of our after-dinner coffee spoons. Until about 1775 spoons were of three sizes; the teaspoon, already mentioned; the porridge spoon, a little smaller than our present dessert spoon; and the table-spoon, with a handle somewhat shorter than those of today.

Many spoon types had their beginnings on the Continent. Included among them was the folding spoon which could be carried in the pocket. Those that have

63 Fiddle Back with Basket Of Flowers design, marked: DE RIEMER & MEAD (C. B. DeRiemer & E. Mead, Ithaca, N. Y., adv. 1830-31)
64 Fiddle Back, marked: H. I. SAWYER (New York City, w. c. 1840)
65 Fiddle Back, marked: BRINSMAID & HILDRETH (William Bliss Brinsmaid & Chester Hildreth, Burlington, Vermont, first advertised 1854)
66 Fiddle Back, marked: BRINSMAID'S''B/"Honey bee''/D (James E., William Bliss and Sedgwick Swift Brinsmaid, brothers) They advertised (Free Press 12/28/1845) that this mark would be used on all their spoons.
From about 1840 spoon bowls became more pointed. Handle designs from plans to create were adapted from continental styles.
# 683 Fork (base)

# 467 (iron?) sugar scoop and iron bar

# 696 Knives (iron)
  blade: .922" width (23.3 mm)

# 508
  (15.2 mm) 6" handle width
  (2 mm) max. .080" handle thickness.
  (23.9 mm) blade .938" max. blade width
  (1.2 mm) .048" thickness

  c. 140° blade
  3.5 mm. width
  c. 1" thick
  2.5 mm.
Lot #463

- Metal tang
- Channel
- Turn upside down

Lot #631

- End
- Iron
- Turn upside down

Inside

Wood striations (from sawing?)

End

Iron
Not on list?

#696 metal spoon? handle

carbon fleck embedded in rust.
Iron Fork (corroded)

Height: 3.313" long (84.2 mm.)

# 439

Blade: .078" thick (2 mm.)

Bolster: 1.052" wide (26.8 mm.)

Iron Handle: .083" thick (2.1 mm.)

# 643

Encrusted

Top View
#535  iron Knife

#696  bone handle for knife

2 pieces (fit)

pinned fasteners

≈ c. 0.255" thick

c. 0.224" thick

#696  iron Knife: parts of blade

c. 0.2" thick blade (encrusted)

handle

.154" thick (handle)

blade:

, 145" max. thickness

2 pieces (fit)

≈ c. 0.595" handle width
≈ c. 0.085" thickness

≈ .948" blade width
≈ c. 0.070" thickness
# 467 pewter spoon handle

.042" thick

# 407 (iron ?) spoon

.040" thick

# 507 silver knife handle.

(no initials on reverse side)

(3.32") thick. (8.5 mm)

.154" thick

3.379" length
(85.9 mm)

reverse

"CD"

.465" thick
(11.8 mm)

repeater handle

# 484 pewter handle
# 696 pewter spoon handle

.915" wide

# 696 Spoon fragment

.043"
1.1 mm

# 525 pewter spoon handle

.150" thick
(3.8 mm)

# 473 pewter spoon parts

scalloped design

# 437 pewter spoon bowl

.034" max thickness
(.8 mm)

spoon: .036" thick
Lot # 465  Musical Instruments

Lot # 435

Lot # 503
(harmonica parts)

Lot # 514

.1" wide slit.

1.023" ht.

.541" width

c. .05" thickness

(.65" max thickness)

Lot # 696

.140" wide slit.

1.661" ht.

.675" width

.081" thickness

Lot # 489

opposite sides:

.06" wide slit.

.076" wide slit.

Also three small flat (tin?) fragments in this lot.

.786" ht.

.565" width

.046" thickness
White porcelain (cont.)

Lot # 475 China doll's head:
(white underglaze)

- Blue with black spot
- Red
- Black
- Pink

Lot # 505

- Brown stain
- White porcelain
- Black
- Black

Lot # 696 Doll leg

- White glazed

Lot # 451 Doll face frag.

- Blond (hair)
- Red rouge (cheek)
- White unglazed

Lot # 696 Doll leg

Lot # 467 Doll body part.

- White glazed
- (ribbed)
- Interior unglazed
- Exterior glazed
Lot #696 doll
white porcelain
Lot #428 doll head fragment
lot #428 doll head fragment
white china black hair represented

Lot #464

Lot #434 doll head fragments

Lot #411

Lot #443

Lot #696 child's teacup (miniature)
white porcelain miniatures

# 696

[Diagrams of miniatures]

# 696

brownish green underglaze

2 views of artifact:

[Diagrams showing two views of a miniatures]

# 442, 444

(fit.) white porcelain glazed miniature dish. unglazed base (bottom).

[Diagrams showing the base and bottom of a miniature]

Salt glaze?

Turquoise color (pearlware?)

[Diagrams showing the interior of a miniature]
Marble (stone and glass)

Lot 448  yellow brown limestone.

Lot 696  whitish grey stone
         front view

Lot 670 (limestone) light brown
         numeuous scratches

Lot #626  (stone?) brown color

Lot #696  glass red
           green

Lot #444  (porcelain?) cloudy white
           grey clay
tin? toy
Lot #492 metal horse
split
rust
Lot #696, Brass or bronze objects:

1) Wheel with axle hole.

2) Solder remnants? (on both sides)
or corrosion?

3) X-section

4) Top view
lot #696  toy pistol

black painted wood

tan plastic

metal
Screw

bore hole

metal
plastic

wood