

der Wetterhahn

The Weathervane

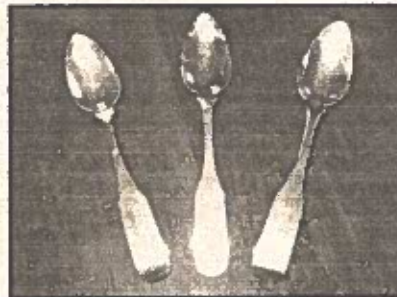


Volume XIII, Issue II The Newsletter of Renfrew Museum & Park Summer 2006

Coin Silver... Uniquely American

Coin silver so sought after by collectors today, was developed by Colonial Silversmiths in a desperate effort to practice their craft. The term comes from the fact objects were made from silver coins. This class of American silver was referred to as either hollowware or flatware.

Ranging from 835 to 925 parts of silver per thousand, the standards used were never as enforceable as the sterling standards that were adopted in 1868. That is when the United States embraced the British sterling silver standard.



Fine silver is 99.9% silver; sterling silver is 92.5% silver and 7.5% copper; coin silver is 90% silver and 10% copper (U.S. standards).

For verifying the authenticity of a coin silver piece affecting value, the appraiser looks for the silversmith's mark.

Earliest pieces were stamped with "coin" or "pure coin." In the nineteenth century silversmith's stamped their name on manufactured items, sometimes including the town where they were produced.

Tea sets are very prized by coin silver collectors because of their rarity. More for decoration than practical use because of their ornate designs, the tea sets are quite coveted. They may bring as much as \$10,000.

Coin silver spoons, because of varied shapes, sizes and designs are a less expensive option.

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In the museum house this year we have a display of Jacob Wolf coin silver spoons. The cupboard containing Spatterware is the perfect venue for the silver.

Contained in the display are 3 spoons purchased from William S. Bowers; 3 spoons recently donated by Dr. W. Lehman Guyton, and 6 coin silver spoons monogrammed with ESF and marked S. Weida coin.

We are also fortunate to have in the Renfrew Collection "coin silver" spoons marked by G. Gordon.

Hopefully you will have an opportunity to see these examples of American ingenuity. Beautiful, yet practical, they link us to our past.

TEA TIME, Coin Silver: An American Original, by Allison Banks, Summer 2005.



**ENGLISH EXPORT
EARTHENWARES FOR THE
AMERICAN MARKET**

While the China trade supplied fine porcelain dinnerware to the upper classes of young America, it was the Staffordshire district of Great Britain who furnished the tables of most Americans with earthenwares through the majority of the 19th century.

Beige-colored light weight **CREAMWARE** bodies were offered plain as well as brightly decorated with freehand painting. First introduced in the mid-18th century, a later improvement resulted in **PEARLWARE** which has a slightly blue-tinted glaze to give the china a whiter cast.



GAUDY DUTCH, named by early 20th century collectors because it is said to have been particularly popular among the PA Germans, is decorated with underglaze cobalt blue and bright overglaze enamels in pseudo-Japanese Imari designs.

There are sixteen known patterns. 1815-1840

KING'S ROSE and **QUEEN'S ROSE** are a variation using a lighter color palette. King's Rose has an orange-red rose, while Queen's Rose is pink. Various borders, either a solid pink band or open vines were used. **STRAWBERRY CHINA** uses the Roseware palette but is decorated with berries and leaves, sometimes incorporating pink roses resulting in a **STRAWBERRY & ROSE** variation. Another variation, with the strawberries molded in relief and hand painted was also made. 1820-1840 **YELLOW GLAZED EARTHENWARE** originated in the 18th century and is what its name implies: a brilliant yellow glaze over a white clay body. It was left otherwise undecorated, or hand painted in the gaudy style, or transfer-printed. Formerly known as "Canary Luster" by mid 20th century collectors because it was sometimes decorated in combination with luster glazes. 1785-1835



MOCHA, known as **DIPT WARE** in the late 18th century, is characterized by bands of different colored liquid slip clays applied to the body while on a pottery lathe. The **SLIP**

BANDED WARE may be left plain or decorated with multi-colored slips producing what collectors term "earthworms", "cat's eyes", "seaweed" and "oysters". Bands of low relief design impressed by a roulette wheel are sometimes used in conjunction with the slip bands. 1775-1900

SPATTERWARE was decorated by sponging or spattering color onto the china, often encircling a primitive hand painted central design, such as **PEAFOWL**, or over much of the china body in alternating colored stripes or bands creating **RAINBOW SPATTER**. 1820-1860

CUT SPONGE STAMPED WARE is decorated with identical repeated stamped motifs impressed from a carved sponge, much as you would use a rubber stamp today. It can be combined with hand painted motifs or central designs or flow blue elements. 1840-1900+

COPPER and **SILVER LUSTER** have a metallic glaze, usually on a redware body. If the copper luster is used on a white body or white slip, it produces a pink luster. Silver luster was known as the "poor man's silver" and went out of fashion when inexpensive silver plated metal was introduced in the mid-19th century.



RESIST LUSTER consists of a design painted on the piece with a substance that will resist the luster glaze. When fired, the painted design shows against the luster background.

MOONLIGHT or **SUNDERLAND LUSTER** has a wash of pink luster that was spattered with liquid before firing to cause the luster to separate, leaving a spotted effect. 1805-1890



White **IRONSTONE CHINA** was introduced in the early 19th century and was known for its durable qualities. It was originally popular for transfer printing, but by mid century was often left uncolored, with the only decoration supplied by molded naturalistic designs in relief. At the end of the century hand painted gold luster motifs were popular. 1820-1890.

JACKFIELD POTTERY is a redware body with a glossy black glaze, first made in the early 18th century at Jackfield in Shropshire. Early pieces may have scroll and floral designs in relief or plain shapes. Late 19th century examples are often decorated with hand painted floral enamels and gold luster. 1750-1890



TRANSFER-PRINTED CHINA is produced by printing the design from an engraved metal printing plate onto a thin tissue paper. The tissue paper is then rubbed onto the unglazed china, *transferring* the

pattern onto the china body.

HISTORIC BLUE STAFFORDSHIRE was popular in the early 19th century and showed actual buildings or scenes from the American landscape in deep cobalt blue, with the pattern nearly covering the entire surface of the china.



ROMANTIC STAFFORDSHIRE was introduced in the second quarter of the 19th century and is lighter in effect and was made in a range of colors including: green, pink, brown, blue, and black. Sometimes more than one color of transfer was used on a single piece. The designs often feature romanticized scenes of the Orient. Some patterns include hand painted touches of overglaze enamel. 1815-1860

**NEW JOHN BELL
EXHIBIT
FAUX STONEWARE**

A Bell stoneware/faux stoneware exhibit will be on display in the museum from June 3 through mid August 2006. It will be the first in a series of annual exhibits mounted at Renfrew exploring the cultural history of south-central Pennsylvania through the pottery made and used in the 1800's. These exhibits are intended to improve and strengthen public awareness of the Nicodemus Center and Renfrew Museum as leading institutions in the collection, preservation and interpretation of historic folk pottery of the Cumberland/Shenandoah Valley.



Bell began producing stonewares during the 1850s and continued producing them until his death in 1880. For more than 25 years prior to this, Bell resisted making the changes and investments in his operation that stonewares required different clay and different kiln design. Instead, he and his sons created gray colored lead-glazed earthenwares decorated with tin and blue cobalt that mimicked the appearance of stonewares. It is estimated that once Bell began producing stonewares, his shop made fewer than 25,000 pieces compared to more than 250,000 earthenwares produced during the same 25-year span.

**COMING NEXT TO THE CHANGING
GALLERY-125 YEARS OF GLASS**



A MAN FOR ALL SEASONS...
John Frantz

You see him everyday, probably in his flat straw hat. In summer he will be sitting atop the riding mower trying to keep up with the every-growing grass. In winter he moves snow from the driveways and parking lots. Whatever task at hand, John Frantz usually has a smile on his face.

Born in Waynesboro to a farm family, J. Herbert and Alma Frantz, John is Renfrew's Supervisor of Buildings and Grounds. The lessons learned early in life, the work ethic and dedication carry through even today.

On July 1st, John will be driving a 4-horse team pulling a 1934 John Deere binder to do a process referred to as "reaping" the wheat. This is the first stage in the Renfrew Museum and Park demonstration of a cutting and threshing exhibit as part of the Waynesboro Fest-2006.



The next week-end, on Saturday July 8, the threshing takes center stage at Renfrew. Threshing machines were

manufactured by the Frick Company of Waynesboro. There will also be two steam engines to run the threshers, a Frick Engine and an Emerson/Brantingham Engine (manufactured by Geiser Manufacturing.). In the midst of it all will be John Frantz, just making sure things are running smoothly.

John lives on Welty Road with his wife, Jean, daughter Louise and son Harrison. Oh yes, there is Sprinkles, a St. Bernard, and a few other pets to round out the family.

Renfrew Museum and Park is considered by many to be the jewel in the crown for Waynesboro. If that is true, then John Frantz keeps the jewel shining.

ECHOES OF...
POTTERY FEST- 2006

The sky looked ominous on Saturday June 3rd, but the rain did not come! The first day of the 2nd Annual Cumberland Valley Pottery Fest had arrived.

Visitors and participants seemed to enjoy the break from the oppressive heat they had experienced earlier in the week.

The thirteen potters exhibited varied styles, each interpreting their art form in a unique way. A group of members from the Mont Alto Pottery Cooperative guided people willing to try their hand at making pottery.

Sunday brought clear skies and a gentle breeze to the second day of the event. People strolled along the potters' tables, taking tours of the Museum, and admiring the exhibit of John Bell Faux Stoneware, unveiled for the occasion in the Changing Gallery.

Sunday also included musical selections of a musical group from Erie, Pennsylvania. Visitors were serenaded with a wide range of pieces, including country, folk and a little gospel. We look forward to next year when the Milo and Chopers group will appear both days of the Pottery Fest.

Thanks to all who made this event happen. Although Pottery Fest 2006 is in the record books, it won't soon be forgotten.





**Recognition of Individuals and Business
Organizations for Contributions to Renfrew
THANK YOU!**

Steve Graham - Continuing to donate artifacts to the Steck/ Graham collection.

Michael Cermak -Cermak Technologies - A one year donation of Domain names for Renfrew Museum and Park.

Bridget Brown -Designing the "new" look for Renfrew Museum and Park's website.

Becky Dietrich -Various artifacts and a painting "Smokehouse Window at Renfrew".

Jeane R. Eschenmann - A flax hacke, dated 1783 and signed by "D.B" (Bourns) of Waynesboro.

Louise Kyser -Various articles from late 1800's to early 1900's.

William H. Gelbach, Jr.-A 5 gallon stoneware crock (John Bell) and a John Bell lid.

Dr. W. Lehman Guyton - Three Jacob Wolf coin silver spoons.

Memorial gifts from family of Donald Richard "Dick" Wortz.

D. L. George -Transportation to/from locations of the Steam Engines for the Threshing Exhibit at Renfrew during Waynesboro Fest.

Richard "Red" Mohn - Donation of a grain flail.

Eunice Statler -Donation of \$100 for Road Sign Replacement Fund.

James E. Wray - loaned tools for projects.

**Renfrew Business Members
2006**

Bonded Applicators - Executive Member
Wayne Heights Animal Hosp. - Executive Member
Johnson Controls - Standard Member
Savage Family Pharmacy - Standard Member
Dr. Melissa March - Beginning Member
Timothy Misner, Attorney - Beginning Member
Kipe-Ramey Insurance Agency - Beginning Member

**Renfrew Committee, Inc.
Members-2006**

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Delmos Oldham, 1st Vice President
Douglas Tengler, 2nd Vice President
David Hykes
George Buckey
Brenda Kline, 1st Secretary
Alice McCleaf, Assistant Secretary
Douglas Burkholder, Treasurer

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Members-2006**

David Hykes, Chairman
George Buckey
Becky Dietrich, Secretary
Richard "Red" Mohn
Thomas Moore
Delmos Oldham
Willard Rahn
Douglas Burkholder, Treasurer

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Bonnie Iseminger - Administrator
John Frantz - Supervisor of Buildings and Grounds
Ron Harbaugh - Building and Grounds personnel



Renfrew Memberships -2006

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Wayne & Debbie Martz



Renfrew Memberships -2006

Donor Memberships

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Mrs. Lillian D. Watkins

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Nancy K. Brake
C. Robert Brezler, Jr.
Becky Dietrich
Ruth E. Durbin
Janet (Jenny) Frantz
Dr. Donald L. Heefner
Helen F. Hykes
John R. Hykes
Brenda L. Kline
Allie Kohler
Ritchard E. Lyon
Ann Markell
Elizabeth S. Mose
G. Barr Newcomer
Delmos Oldham
Bill Savage
Alma G. Senkbeil
Mrs. Eileen L. Smith
Margaret Stoner
Lois Good Thompson
Roy Stoner
Louise B. West
Sarah K. Zimmerman

Renfrew's Volunteers...
They Make a Difference

Renfrew has a long history of people volunteering their time to support this "treasure" of the community.

Whether pulling weeds, planting flowers, cleaning up debris, or guiding tours the need is always present.

This spring John Frantz and Ron Harbaugh had volunteer assistance with replacing the roof of the hog barn from David Hykes and Richard "Red" Mohn. This is just one example of how volunteers aid in the general projects at Renfrew.

As time seems to be in shorter supply in all our lives, it is still essential to remember that support for Renfrew Museum and Park is always needed. One person cannot do it alone, several people can help, many people **can** make great strides.

If you or someone you know would like to help make a difference, please contact Bonnie Iseminger at 717-762-4723. Thank you for caring!

RENFREW'S
WISH LIST

Listed below are a few of the items that would enhance our programs and facilities. Remember all contributions to Renfrew Museum and Park are tax deductible, as allowed by law. If you need assistance with a pick up of items we will be happy to arrange a time. Thank you for your continued support!

2 Comfortable Chairs
2 Table lamps
Small farm equipment
Counter top revolving post card stand
Books on Pennsylvania German Holidays
Books on Chalkware
Antique table linens

**The Weathervane, Page 8
Summer 2006**

**WHAT'S NEW
AT THE GIFT SHOWCASE?**

We are into summer at the Gift Showcase. New items have been added to our inventory. There are select candles, inviting potpourri, and intriguing puzzle boxes. Also available is the new CD for the John Bell Faux Stoneware exhibit –the cost is \$10.

Jack Handshaw, well-known local potter, has once again placed a selection of his beautiful pottery in our shop. A gift for any occasion.

Gift Showcase hours correspond with Renfrew Museum and Park hours: Tuesday through Sunday, noon until 4:00 pm. Do stop by for a visit!

Contributors to "der Wetterhahn"
John Hykes, David Hykes
Bonnie Iseminger
James Smith - John Bell Faux Stoneware Exhibit

**UPCOMING EVENTS
AT RENFREW**

July 1 & 8 - Wheat cutting and threshing exhibits at Renfrew (see article on Page 4)

July 1 & 2 - Renaissance Faire - 10:00 a.m.-6:30 p.m. each day.

August 12 & 13 - Civil War encampment at Renfrew.

Haunted Farm - Dates to be confirmed.

October 14 - Pumpkin Fest

December 2 & 3 - Christmas Village

**der
Wetterhahn**

Renfrew Museum and Park
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(717)762-4723 Email: renfrew@innernet.net
Website: www.renfrewmuseum.org

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