

The original documents are located in Box 32, folder “State Dinners - 10/2/75 - Japan (3)” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

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VAN CLIBURN, America's most popular classical pianist, was born in Shreveport, Louisiana. His mother, a talented pianist, taught him music and remained his only instructor until he began studies at Juilliard, from which he graduated with highest honors.

Mr. Cliburn first played in public at the age of four; at twelve, he made his orchestral debut. The following year, he played at Carnegie Hall. Over the next several years, he won a number of prestigious awards, including two scholarships for graduate study and the Edgar M. Leventritt Foundation Award which gave him the privilege of playing with the New York Philharmonic and four other major American orchestras.

In Moscow, Mr. Cliburn won the hearts of the Russian people, the acclaim of critics, and worldwide attention with his stunning victory at the 1958 Tchaikovsky Competition. Overnight offers poured in and his American concert schedule was filled even before he returned home to New York City's first ticker-tape parade for a classical musician.

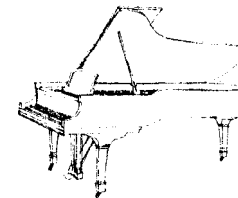
After his Moscow triumph, his first recording, Tchaikovsky's First Piano Concerto, became a best seller—the first classical album to sell over a million copies. His many subsequent recordings have also been highly successful.

Mr. Cliburn returned to the Soviet Union in 1960 as part of the Cultural Exchange Program. Enormous crowds gathered to hear him, and his final appearance in Moscow's Sports Palace attracted more than 20,000 people. He also toured the USSR in 1962, 1965, and 1972. His musical genius, personal warmth and enthusiasm have made Mr. Cliburn a goodwill ambassador whenever he has toured overseas.



PROGRAM

- | | |
|---|-----------------|
| Scherzo in C-sharp minor, Opus 39 | Frederic Chopin |
| "Reflets dans l'eau" (Images, 1st series) | Claude Debussy |
| "L'Ile joyeuse" | Claude Debussy |
| "Widmung" | Robert Schumann |
| Polonaise in A-flat Major, Opus 53 | Frederic Chopin |



HUROK CONCERTS1370 Avenue of the Americas • New York, N. Y. 10019
Telephone: (212) 245-0500**SHEILA PORTER**

Director of Publicity

ROBERT WEISS

Publicity Associate

VAN CLIBURN

A sold-out season -- packed houses, cheering audiences on a coast-to-coast tour -- 1975 has been another sensational year for Van Cliburn, America's most beloved pianist. He has performed both in recital and as guest soloist with leading orchestras throughout the country. A highlight of the season was Mr. Cliburn's summer visit to Japan. Concert halls were packed throughout the tour and Mr. Cliburn received endless ovations from enthusiastic audiences, while critics wrote ecstatically of his performances.

Upon his return to the United States, he resumed his heavy schedule in this country. He returned to four of the nation's largest summer festivals: the Robin Hood Dell in Philadelphia, the Hollywood Bowl where he was special guest soloist at a "Beethoven Marathon," the Meadow Brook Festival in Michigan and the Blossom Festival, summer home of the Cleveland Orchestra. Mr. Cliburn also gave his annual Benefit Concert at the famous Interlochen Youth Festival which has produced so much fine young American talent.

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VAN CLIBURN

When Van Cliburn plays at the State Dinner for Their Majesties the Emperor and Empress of Japan on October 2 he will be no new-comer to the White House, for he has several times been there both formally as an artist and informally as a guest -- and in other capacities.

The great American pianist has played at State Dinners in honor of Prime Minister Harold Wilson, for Prime Minister Golde Meir, for the Austrian Chancellor ^{Kreisby} and Mr. Brezhnev. He performed at the Inauguration Ceremonies for President Johnson in 1965 and President Nixon in 1973. ^{2 state dinners} ^{2 state dinners}

He was asked by President Johnson to be the Master of Ceremonies at a Special Evening honoring the American winners of the Tchaikovsky Competition. He was also the first pianist whom President Truman asked to try out the White House piano. Mr. Cliburn has also been a private guest at many State functions during the Truman, Eisenhower and more recent Presidencies.

special performance for Kennedy

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*(performed for
last 5
presidents)*

*Then

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Office of the Press Secretary to Mrs. Ford

A six-foot-high Bonsai from the Imperial Collection of Japan has been placed in the Yellow Oval Room of the White House for the visit of the Emperor and Empress..

It will greet the Emperor and Empress and other guests this evening during a small reception that will precede the white tie dinner on the State Floor.

The Bonsai is part of a collection of 53 Bonsai trees presented to the United States as a gift to the American people from the Nippon Bonsai Association for its Bicentennial. The collection includes many prized Bonsai from the collections of many prominent Japanese, including the Emperor and Prime Minister Miki. The collection is in the care of the National Arboretum, which plans construction of a special building for the care and display of the trees.

The Bonsai in the Yellow Oval Room given by the Imperial family is the centerpiece of the gift collection. It is a 180-year-old Japanese red pine planted in a 300-year-old lacquer vase.

#



Ford's stayed in Blue Room with Emperor and Empress for a while -- Ford pointed out a painting of Boston Harbor by Fitz Hugh Lane to Emperor and explained that the Boston Harbor is a great harbor -- Heard him say: "The ladies seem to be having quite a time over there"-- Mrs. Ford and Empress were chatting and sipping champagne.

After Emperor and Empress left Betty Ford spent a great deal of time in the Red Room talking with Halston, Martha Graham and Van Cliburn.

Kissinger was very jolly with some of the press -- they chastised him about calling them "ladies" and he told him he should call them "women" -- he said he didn't know what to call them -- maybe "persons."

Nancy Kissinger's dress was designed by Bill Blass.

A reporter spoke with Dorothy Chandler (Mrs. Norman) and she said -- "The last time I was here was for Tricia's wedding."

One lady was wearing a dress with L'enfant and an arrow printed on the front.

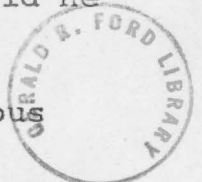
The Kissingers', Rockefeller's and Hank Aaron left about midnight.

Chrysanthemums (used widely around State Floor) are the royal flower of Japan. Jack Bangs (the designer who volunteered his services for the party last night) said that the President said chrysanthemums were his favorite flower but he has trouble pronouncing the word!

Last dance Ford's danced was the Charleston -- Mrs. Ford danced with great enthusiasm and President seemd to have trouble keeping up with her -- everyone kidded him. He also took some kidding about dancing with Ginger Rogers.

Ford's went upstairs about one o'clock. President said he thought it was a good party.

There were 52 Japanese who covered the dinner in various pools at the White House.



Sally Quinn -- Washington Post
Susan Watters -- Women's Wear Daily

POOL #5 -- REPORT NUMBER THREE AFTER ENTERTAINMENT

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TO BEGINNING OF ENTERTAINMENT

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Among after dinner guests were cast from ~~Sabine~~ ^{Sabrina} Fair (now playing at National Theatre): Arlene Francis, Sam Levene, Robert Horton, Maureen O'Sullivan, Russel Nype and Catherine Haughton. Arlene Francis came up to President and said "How are you." chatted a bit. Empress was introduced to Arlene Francis -- she moved off and they moved off to hall to receive after-dinner guests. Arlene Francis said ~~regarding discussion with Emperor~~ ~~she had been in Japan this past December to do a TV program and found it~~ she had told Emperor she had been in Japan this past December to do a TV program and found it fascinating.

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Receiving line -- Jack Stiles kissed Mrs. Ford on cheek. Japanese guests tended to bow to royal couple rather than extend hands. Occasionally Empress extended her hand to Westerners.

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Van Cliburn began program by playing the Japanese and American national anthems.

Bonnie Angelo
Tish Avery



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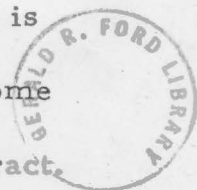


OF POOL
FIRST POOL REPORT #5

RECEPTION IN EAST ROOM 8-8:50 pm

Stayed for about half an hour -- waiter passed drinks around -- they were formed into a circle by White House aides. A silence fell over room -- played Ruffles and Flourishes and Hail to the Chief -- presentation of ~~Emper~~ President and Mrs. Ford and Emperor and Empress. Formed a receiving line. Secretary and Mrs. Kissinger were first to come down. Top Japanese were next in line -- very congenial receiving line -- saw a lot of laughter and talking. Couldn't hear what they were saying. Mrs. Kissinger (whose mother just died) wore a dark green dress with a bare shoulder -- front panel of fur (perhaps mink?). Mrs. Ford's dress was a purple (or violet) color and designed by Halston. Halston is a guest this evening. Some remembered that she wore it in New York at the Martha Graham Gala event earlier this year. The Empress was wearing an off-white satin heavily jeweled dress. She was wearing ~~what~~ a diamond necklace and tiara. One of the guests was Mrs. ^{Elizabeth Gray Vining} ~~E. G. Vining~~ (former tutor to Crown Prince Akihito for four years (now 41 -- was tutor from 1946 to 1950. She said Emperor wanted American tutor -- she was recommended by the American Friends Service Committee. She lived there for four years. Taught him in English only. Direct method of teaching English by talking in English and drawing pictures. Asked what she thought of visit -- Thinks this is a great act of friendship by the Emperor to visit. We are all touched. She was wearing the Order of the Sacred Crown given to her before she left the country. When all ~~the~~ the guests had gone in -- heard Ford say "I like to listen but I can't play." "The Empress too?" "Mrs Ford was a very good ballet performer when she was much younger. She is the artist in the family." Someone had interview with Hank Aaron: Said he had been in Japan last year for a home runner hit contest with the Japanese home run King, Mr. ^{Oh} ~~Q~~(?). The only connection with Japan. Enjoyed it and excited to be here tonight. Would like to manage. (background -- he is under first year of 2-year contract -- they now don't have a manager -- some speculation he might be manager). Plans to play out second year of contract. Very much like to be manager, but no one has offered him the job yet.

Isabelle Shelton
Naomi Nowler



For immediate release
Tuesday, Sept. 30, 1975

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

Van Cliburn has been selected by the President and Mrs. Ford to entertain at the white tie dinner honoring the Emperor and Empress of Japan Thursday, Oct. 2.

Van Cliburn has performed for the past five Presidents and at State dinners for Presidents Nixon and Johnson. He performed at Inauguration ceremonies for President Johnson in 1965 and President Nixon in 1973.

He typically makes about 60 appearances in the United States and Canada each season, and his 1975-76 tour is currently sold out. He visited Japan this summer and returned since to perform at four of the major US festivals: the Robin Hood Dell in Philadelphia; the Beethoven Marathon at the Hollywood Bowl; The Meadow Brook Festival in Michigan; and the Cleveland Orchestra's Blossom Festival.

According to the Celebrity Register, Van Cliburn has one of the largest followings of any concert pianist on the circuit and is one of the biggest sellers in the field of classical recordings.

Although he had won many musical accolades and prizes prior to 1958, it was his triumph that year at the International Tchaikovsky Competition in Moscow that gained Van Cliburn his reputation across the country. The Texan, then 24, was honored upon his return with the first ticker-tape parade New York had ever given to a classical musician. He went on to be the first foreigner to ever play in the Kremlin's Palace of Congresses.

Van Cliburn's first public appearance was at the age of four at Shreveport's Dodd College. Born in Shreveport to Mr. and Mrs. Harvey Levan Cliburn, he had learned to play the piano at age three. For 14 years, he studied only under his mother, a talented pianist (Rildia Bee O'Bryan Cliburn) who had been a student of Arthur Friedheim, a pupil of Franz Liszt.

The family moved to Kilgore, Tex. when Cliburn was six. When he was 12, he won the state-wide young pianists' competition and made his orchestral debut with the Houston Symphony. He made his Carnegie Hall debut as winner of the National Music Festival Award the following year.

He won a number of significant awards in the following years, most notably the Edgar M. Leventritt Award in 1954 at age 20. The competition is held annually, but no prizes awarded unless the judges feel there is a worthy recipient. Van Cliburn was the first winner in five years.

He established his international reputation in Moscow four years later and has been performing for audiences around the world since.

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Director of Publicity

ROBERT WEISS

Publicity Associate

*Joye Palmer,
V contact*

VAN CLIBURN

Biography

"The legend is a giant."

This headline from one of Canada's leading critics symbolized the esteem in which Van Cliburn is and has been held since his stunning victory at the Tchaikovsky Competition of 1958. His American tour of 1975-76 is sold-out, which is the norm for this great and beloved, uniquely American artist.

Van Cliburn was born in Shreveport, Louisiana to Mr. and Mrs. Harvey Lavan Cliburn. When he was six, the family moved to Kilgore, Texas. Van's mother, Rildia Bee O'Bryan Cliburn, had been a talented pianist and a student of Arthur Friedheim, a pupil of Franz Liszt. Her New York debut had been prevented when her parents forbade her a concert career. Her son, however, was able to reap the benefits of her years of practice and study, for at the age of three -- long before he had learned to read words -- she began to teach him to read music. She remained his only instructor until he came to New York to study with Julliard's legendary Mme. Rosina Lhevinne.

Van played first in public at the age of four, at Shreveport's Dodd College. By the time he was six, it was obvious that Van was destined for a concert career. He was to win many musical accolades and prizes before his history-making journey to Moscow. At the age of twelve, as winner of a state-wide young pianists' competition, he made his orchestral debut with the Houston Symphony playing the

(more)



Tchaikovsky B-flat Minor concerto. The following year, he made his Carnegie Hall debut as winner of the National Music Festival Award.

In 1952, he won the G.B. Dealey Award in Dallas, bringing with it an appearance with the Dallas Symphony, and, in the same year, won the Kosciuszko Foundation Chopin Award. He added to his laurels by winning a grant from the Olga Samaroff Foundation and the Julliard Concerto contest in 1953, and upon his Julliard graduation, with highest honors, he received the Carl M. Roeder Memorial Award and the Frank Damrosch Scholarship, which enabled him to go on to graduate work.

His most important victory came in 1954 when he won the Edgar M. Leventritt Foundation Award, with his playing of the Liszt Twelfth Rhapsody. This competition, which is held annually, gives the winner the privilege of playing with the New York Philharmonic in concert, as well as four other major American orchestras, the Cleveland, Pittsburgh, Denver and Buffalo Symphonies.

Although the Leventritt competition is held annually, no prize is awarded unless the judges feel that there is a worthy recipient. When Van Cliburn received the award for piano in 1954, he was the first winner since 1949.

His debut with the New York Philharmonic that same year was as extravagant success. He played the Tchaikovsky First Piano Concerto;

(more)

cheers broke out at the end of the first movement; at the end he was recalled to the stage seven times. The critics agreed with the audience and Louis Biancolli made this prophecy in the World Telegram and Sun: "This is one of the most genuine and refreshing keyboard talents to come out of the West -- or anywhere else -- in a long time. Van Cliburn is obviously going places, except that he plays like he had already been there."

The story of Van Cliburn's invasion of Moscow is well known. He immediately won the hearts of the Russian people, as well as the acclaim of the critics, and tickets to the Cliburn auditions were in such demand that people queued up for three or four days in advance. Word seeped back to America, which up till then had been fairly oblivious to the Moscow Competition, and, by the time Van was proclaimed the winner, he was front-page news all around the world and the idol of millions.

After the Competition was over, Premier Khrushchev asked to hear Cliburn, and invited him to play several concerts in the Soviet Union, each one to sold-out houses and tumultuous acclaim. The international cables and telephones buzzed with offers, each one greater than the last. Overnight his American concert schedule was miraculously filled.

He returned home to face the hardest task of his career. Now a national hero, President Eisenhower asked to meet him and New York City welcomed him with the first ticker-tape parade it had ever given

(more)

to a classical musician. Van had to prove that his Moscow success was genuinely deserved. How well he succeeded can be summed up in the words of Ross Parmenter of The New York Times, reviewing his first concert on his return home: "The pianist had lived up to expectations, something that hardly seemed possible after so great a build up."

The following month he returned to Europe, where critics in England, France, Italy and Brussels echoed the American kudos, and his personal warmth and enthusiasm made him a good-will ambassador for America.

The popularity and adulation continued. Back in America, his concert schedule added up to about sixty performances, RCA gave him one of the most impressive recording contracts ever offered a young performer, and his first recording, the Tchaikovsky First Piano Concerto, immediately became a national best-seller as well as the first classical album to sell one million copies. During this period, he studied conducting under the tutelage of the great Bruno Walter. Honor after honor was bestowed on him and his performances drew record crowds and critical applause.

In February, 1960, he appeared in concert in New York's Madison Square Garden, with some old friends, the Moscow State Symphony, under the baton of Kiril Kondrashin, with whom he had performed in Moscow.

(more)

Cliburn returned to the Soviet Union in the summer of 1960 sponsored by the U. S. State Department as part of the Cultural Exchange Program. Enormous crowds gathered to hear him play in Moscow, Leningrad, Kiev, Tbilisi, Yerevan, and Baku, and his final appearance in Moscow's huge Sports Palace, attracted more than 20,000 persons with thousands turned away. So great was the ovation at the concert's close that the ushers had to surround the stage to protect the artist from crowds of ecstatic admirers attempting to thrust flowers and gifts into his arms. He also played an Independence Day concert on July 4 at the American Embassy. He returned to the Soviet Union in 1962 and again in 1965, to the same fervent enthusiasm. His last triumphant Russian tour was in May, 1972.

Each season Cliburn makes more than sixty appearances in the United States and Canada, and each summer attracts hordes of admirers to out-door festivals such as Saratoga, Ravinia Park, Interlochen, Garden State Festival in New Jersey, Philadelphia's Robin Hood Dell, the Hollywood Bowl and Tanglewood.

Typical of the reviews he has been receiving is this one from James Felton following a Cliburn performance of the Grieg Piano Concerto: "Van Cliburn had another musical love affair with a near-capacity audience of about thirty-five thousand screaming fans at Robin Hood Dell last night. It seemed like a rerun of every season for the past decade ... He still has his old magic, his hold on an

(more)

VAN CLIBURN - page 6

almost fanatical cheering sea of humanity hanging on to every note."

At the request of the President of the Philippine Islands, Van Cliburn has made two triumphant tours there, to enraptured audiences and critical acclaim.

His many recordings for RCA have all been best-sellers and have received great attention from critics.

The boyish charm and gracious manners and interest in people that he has always had are still with him.

May, 1975

Please destroy all previous biographies.



**SAMUEL KIRK AND SON:
AMERICAN SILVER CRAFTSMEN
SINCE 1815**



OF SPECIAL INTEREST IN THE KIRK COLLECTION

JEROME BONAPARTE

While a guest of the French Ambassador at Washington, Jerome Bonaparte, a younger brother of Napoleon, visited Baltimore and was captivated by the beautiful Baltimore belle, Elizabeth (Betsy) Patterson. The whirlwind romance culminated in their marriage on Christmas Eve, 1803. After a year's honeymoon, Jerome and his young wife left for Europe, only to find all continental ports closed to Betsy, causing the bridegroom to proceed alone to Paris. Betsy went to England, where her son Jerome Napoleon Bonaparte was born July 7, 1805. The Emperor Napoleon refused to recognize the American marriage and the Pope declined to annul it. The French Council of State ruled it void, and through his brother's persuasion, Jerome eventually married Catherine, Princess of Wurttemberg, and was made King of Westphalia. Betsy's determined efforts to win the favor of the Emperor are illustrated by the silver now in the Kirk Collection. Each piece carries the Bonaparte crown and crest and many pieces were made with crown finials. In 1815 the Maryland legislature granted Madame Elizabeth Patterson Bonaparte a divorce from Jerome.

PIECES FROM FAMOUS FAMILIES

One area of the exhibit is devoted to unusual silverware from many famous families. These include the Astors, the Ridgleys of "Hampton," McKims, Biddles, and others.

REPOUSSE HAND CHASING

The French term, "repoussé" meaning "to raise from beneath," was used by Samuel Kirk to describe the raised technique of decoration which he introduced in 1822. Kirk Repoussé is the original flower and foliage design which began its extreme popularity during the Victorian era and became known the world over as "Baltimore Silver."

LANDSCAPE CHASING

As Repoussé grew popular, Samuel Kirk experimented with many variations, introducing exotic birds along with flowers. This later emerged to complete scenes or vistas, and very often, large services were executed carrying actual scenes from the estate of the purchaser.

SAMUEL KIRK AND SON:

AMERICAN SILVER CRAFTSMEN

SINCE 1815

a traveling exhibit circulated by

Samuel Kirk and Son Museum of Baltimore, Maryland

America's Oldest Silversmiths



35X.

INTRODUCTION

SAMUEL KIRK was only twenty years old when he opened his shop and began work as a silversmith in Baltimore in 1815. For the young craftsman, who had only recently completed his apprenticeship in Philadelphia, the decision to strike out on his own seemed a perfectly natural one. Two of his forbears, Jonah Kirk and Sir Francis Child, were prominent seventeenth century English silversmiths; his own descendants have continued his tradition of silver craftsmanship for five generations. Today the company he founded is recognized as one of the most prolific and long-lived among American silversmiths and Kirk products have a world-wide reputation for quality and good design.

At first Samuel Kirk produced simple pieces with plain, clean lines inspired by the graceful simplicity of eighteenth century English Georgian silver. An example of this style is the oval teapot with beaded edge pictured on page 18. By 1822 people had begun to tire of the restrained classicism which characterizes decorative arts of the late Federal period and were ready for more elaborate designs. Being sensitive to the changing tastes of the period, Kirk decided to revive an old European technique that would enable him to make his silver more ornate. The technique, known as repoussé, had been used by silversmiths working in Albany and Boston in the mid-eighteenth century but was not being used by Kirk's American competitors in the early nineteenth century.

Repoussé means "raised in high relief" and the process is still much the same as when the method was revived by Samuel Kirk. The design is first drawn freehand onto



Original Kirk Building

the piece of silver to be worked. Then a tool with a prong on each end, called a snarling iron, is used to raise the design from the underside. One prong is clamped in a vise while the other is left free. The silversmith holds the piece of silver over the free end of the snarling iron while he uses his feet to work a hammer that taps the middle of the snarling iron causing the free end to vibrate against the underside of the silver creating bumps of different sizes in the surface. After the design has been "bumped up," the piece is filled or backed with a tarlike substance called pitch. This provides a resilient surface strong enough to withstand the tapping of the craftsman's hammer as he transforms each raised area into flowers, scrolls or whatever the design requires. The process is known as chasing and involves the use of numerous chisel-like tools and a small hammer.

Kirk seems to have made more use of the repoussé method than other American silversmiths. By the mid-nineteenth century Kirk repoussé—in particular the flower and foliage design which became a synonym for the technique—was widely known as "Baltimore silver."

Kirk's designs were influenced by the work of contemporary London silversmiths and the products of his shop are more distinctive than most American silver of the time. In the years between 1815 and 1845 when the Empire style was popular, Kirk holloware became more massive, its shapes inspired by the ancient Greek and Roman vases, urns, and lamps excavated at Pompeii and Herculaneum. Other pieces were



Hand Chaser at Work



Bonaparte Family Crest

up-dated nineteenth century reproductions of eighteenth century English and American models. Kirk also produced some remarkable examples of Victorian eclecticism where motifs from widely separated sources were combined to create something new.

During the 1860's the vogue for Renaissance forms appears in Kirk silver design and is responsible for a richly embellished water jug and tray (180A&B) whose handle arches gracefully over the body terminating in a beautifully chased dolphin head that forms the spout. Among the most impressive pieces in the exhibition are a massive tureen (266), chased with meticulous detail, and a grand epergne (164) fitted with silver flowers that branch off the trumpet-shaped body. Both are exuberant examples of the Victorian silversmith's skill. Modern tastes tend to be simpler. One of the contemporary examples on display is a bowl with hand-engraved designs depicting the four seasons on Florentine textured panels.

This important loan exhibition provides an opportunity to study the contributions that the firm of Samuel Kirk and Son have made to the art of the silversmith over the past 150 years. The styles of the objects on display are an index to changing American taste and inscriptions on some of the pieces bring to mind incidents and personalities from the nation's cultural and political history.

BEATRIX T. RUMFORD
Research Associate
Chicago Historical Society



CATALOGUE

1X. TEA SERVICE

Assay mark 1824. Six pieces decorated with acanthus leaves and grapes.

Height: coffee pot 13¼", teapot 12", water pot 11¼", creamer 8", covered sugar bowl 10½", waste bowl 5¼"

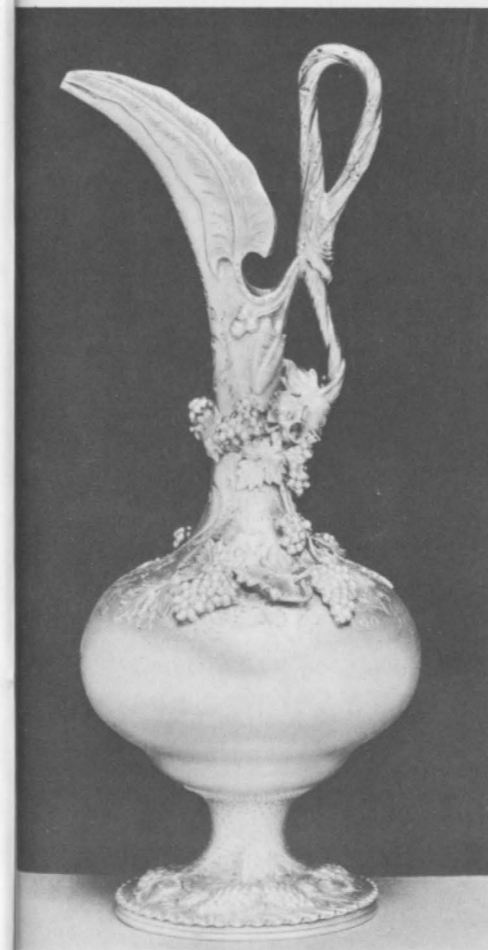
2X. PAP BOAT

ca. 1830. Oval, of plain design with bright cut border. A papboat is a small dish used for feeding infants or invalids. *Height 1", length 5"*

6X. WINE EWER

Assay mark 1828. Graceful, pear-form body on hand-chased base. Handsomely decorated with sculptured leaves and grapes. With stopper. *Height 12¼"*

1X.



6X.

7X. LAFAYETTE GOBLET

Assay mark 1824. Round with concave and convex bodies partly fluted, on pedestals. A narrow Greek Key band decorates the rim and a circle of modified acanthus leaves rings the base. Commissioned in 1824 by the Marquis de LaFayette and engraved "Presented to David Williamson by Gen. LaFayette 1824." Williamson had entertained LaFayette while he was in Baltimore on his last visit to America. One of a pair. *Height 5¾"*

*See Details on Reproduction
(back inside cover)*

8X. SANDWICH DISH

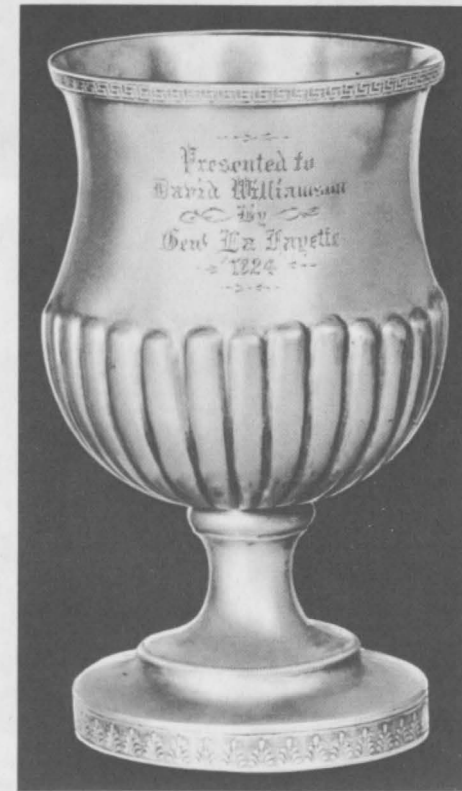
ca. 1885. Of plain design, chased with crest and initialed "WA." Made for Mrs. William Astor.

Diameter 9¼", height ½"

17A. TEASPOON

Assay mark 1824. King pattern, engraved "HR."

Length 5¼"



7X.



12X. CREAMER

Assay mark 1818. Hand-beaten fluted body with Greek Key decoration. *Height 4"*

35X. TEAPOT

Assay mark 1826. Oak leaf and acorn decoration on square openwork cast base. An early example of Samuel Kirk's repoussé technique. *Height 8"*

37X. SALVER

Assay mark 1828. On feet with gadroon border with hand chased design of snowflakes, grapes, leaves, flowers, scrolls, birds and animals. Engraved on underneath side, "M.L. Patterson." *Height 1 1/2", diameter 10"*

39X. TEAPOT

ca. 1830. Pear-shaped with repoussé decoration. *Height 8 1/2"*

12X.

45 & 45A. SPECTACLES

ca. 1830. Oval eye frames with extension arms. *4 1/2" folded*

46. TABLESPOON

Assay mark 1829. King pattern. *Length 8 1/4"*

49. LADLE

Assay mark 1824. King pattern, pierced bowl. *Length 8 1/4"*

49X. SAUCE BOAT

Assay mark 1824. Round, plain body with two bands of flat chasing. *Height 2 3/4", diameter 3"*

52X 1&2. PAIR OF CHAMBER CANDLESTICKS.

Assay mark 1828. Finely chased repoussé in the Oriental style, with snuffers. *Height 7 1/4"*

56. SERVING SPOON

ca. 1846. Mayflower pattern. *Length 9 1/2"*

56X. INKSTAND

Assay mark 1822. Round tray on legs, with moulded border around edge and snowflake pattern engraved inside. *Height 1 1/8", diameter 6 1/2"*

56X. SAUCE DISH

ca. 1840. Covered dish on tall legs with ivory handle decorated with spiral flutes and flowers. *Height 6", diameter 13"*

58. SERVING SPOON

ca. 1850. Mayflower engraved decoration. *Length 9 1/2"*

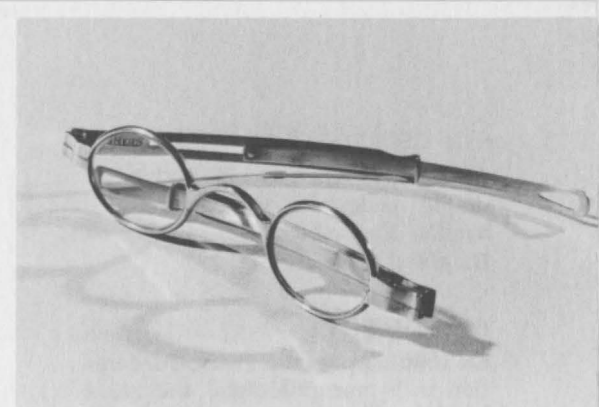
59. DINNER FORK

Assay mark 1824. King pattern. *Length 8 1/4"*

60. MUSTARD POT

ca. 1846. Plain with ribbed base, bright cut handle with hinged lid and plain finial. Engraved "GRG." *Height 3 3/4", diameter 3 1/2"*

45A.



52X.

62. CHILD'S CUP

Assay mark 1824. Plain design on simple pedestal base, double "c" handle. Engraved "OHT."
Height 4", diameter 4"

66. TEAPOT

ca. 1846. Repoussé and scroll decoration with pineapple finial and ram's head handle.
Height 8"

68. MUSTARD POT

ca. 1861. Hand chased repoussé roses and flowers on round body.
Height 4 3/8"

69. COFFEE POT

ca. 1830. Plain round body on square base with ball feet.
Height 11 3/4"

70. TEAPOT

Assay mark 1815. Plain round body with gadroon border, dragon spout. On square base with ball feet, monogram "E."
Height 9 1/2"

70X. CARD TRAY

ca. 1830. Round, of plain design with beaded edge and openwork feet.
Height 1", diameter 6 1/2"

71. BOWL

ca. 1850. On pedestal with serpentine border and spiral flutes and flowers.
Height 5 1/2", diameter 6 1/2"

72. TRAY

ca. 1830. Round Chippendale border with shells. Openwork feet.
Height 1 1/2", diameter 8 1/2"

73. CHILD'S CUP

ca. 1830. Tapered sides with chased band of flowers and scroll handle. Engraved with initials "RGH."
Height 3 3/8"

74. MILK JUG

ca. 1850. Pompeian design with stippled body and goats mounted around top.
Height 4 1/4"

75. WATER PITCHER

ca. 1830. Slender classical body with square ram's head handle, resting on pedestal base. Oriental landscape decoration. Armorial bearing in cartouche.
Height 16 1/2"

77. PEDESTAL BOWL

ca. 1846. Hand chased repoussé landscape decoration with farm scenes. Engraved "Walters."
Height 7", diameter 8"

77X. TEAPOT

ca. 1830. Plain round body with gadroon border. Decorated spout, flame finial.
Height 8"

79X. CREAMER

Assay mark 1828. Plain with shell collar.
Height 4 1/8"

80X. CREAMER

ca. 1830. Round body with square base on claw feet. Of plain design with acanthus leaf decoration.
Height 7 1/2"

88X. TEAPOT

Assay mark 1824. Dragon spout, draped repoussé band on body and cover. Pineapple finial. Monogram "J.T."
Height 10"

97X. GRAVY LADLE

Assay mark 1824. Fiddle pattern with sheaf of wheat.
Length 7 1/4"

99X. PAIR OF GOBLETS

ca. 1824. On pedestal base with acanthus leaf decoration on base and around bottom of body. Engraved "D."
Height 5 1/2", diameter 3 1/2"

101X. KNIFE

ca. 1850. All silver luncheon knife of classical design.
Length 8 3/8"

103X. NUTMEG GRATER

ca. 1860. Oval, with narrow chased border.
Height and width 1 1/2", length 2 1/2"

104X. CREAMER

Assay mark 1828. Spiral flutes on which castles, birds, flowers, fruit and boats have been hand chased.
Height 7"

105X. CREAMER

Assay mark 1818. Round, plain body chased with narrow bands of stylized stars. On square base with ball feet and ivory handle.
Height 6 1/8"

110X. TEAPOT

Assay mark 1824. Plain with floral repoussé band. Engraved "JMB."
Height 11"

114X. TEAPOT

Assay mark 1824. French style, plain with Grecian design, ebony handles.
Height 7 1/4"

117X. TUMBLER

ca. 1830. Plain straight-sided tumbler with simple moulded rim and base.
Height 3 1/2", diameter 1 7/8"

118X. CREAMER

ca. 1830. Oval, of plain design with gadroon border.
Height 4 1/2"

119X. BOWL

Assay mark 1824. Decorated with a hand chased repoussé pattern of fruit, birds, butterflies and flowers.
Height 4 3/8", diameter 7 3/8"

122X. CREAMER

ca. 1830. Octagonal body with eight scenic panels on pedestal base.
Height 7"

123X. SALT STAND

ca. 1830. Body supported by dolphins; tripod base with claw feet.
Height 3 1/4", diameter 3 1/4"

124X. FISH SERVER

Assay mark 1824. Openwork blade, ivory handle. Engraved "H."
Length 12 1/2"



133X.

125X. PAIR OF TUMBLERS

Assay mark 1824. Plain, barrel shape with moulded border. *Height 3½"*

126X. CHILD'S CUP

Assay mark 1824. Plain body on a moulded base with a double "C" handle. *Height 3½"*

127X. TOAST RACK

Assay mark 1824. Oval shape with claw feet and scroll handle. *Height 7½", length 9"*

129X. COFFEE POT

ca. 1835. Repoussé roses and scroll decoration. *Height 13¾"*

130X. TEAPOT

ca. 1830. Partly decorated with flowers and scrolls; pineapple finial. *Height 8¾"*

131X. TEAPOT

ca. 1846. Repoussé and scroll decoration with pineapple finial. *Height 9¾"*



135X.

132X. GRAPE SCISSORS

ca. 1850. Decorated with sculptured and cast grapes and leaves. *Length 9¾"*

133X. SUGAR DISH

Assay mark 1822. Repoussé landscape and scroll design, ram's head handle. Engraved with boar's head crest. *Height 9¾"*

135X. PAIR OF TRAVELING CANDLESTICKS

ca. 1880. Collapsible, with saucer base and snuffers. Applied wires and chased repoussé decoration. *Height 3½"*

136X. PAIR OF GOBLETS

Assay mark 1822. Hand chased repoussé landscape scene. *Height 5¾"*



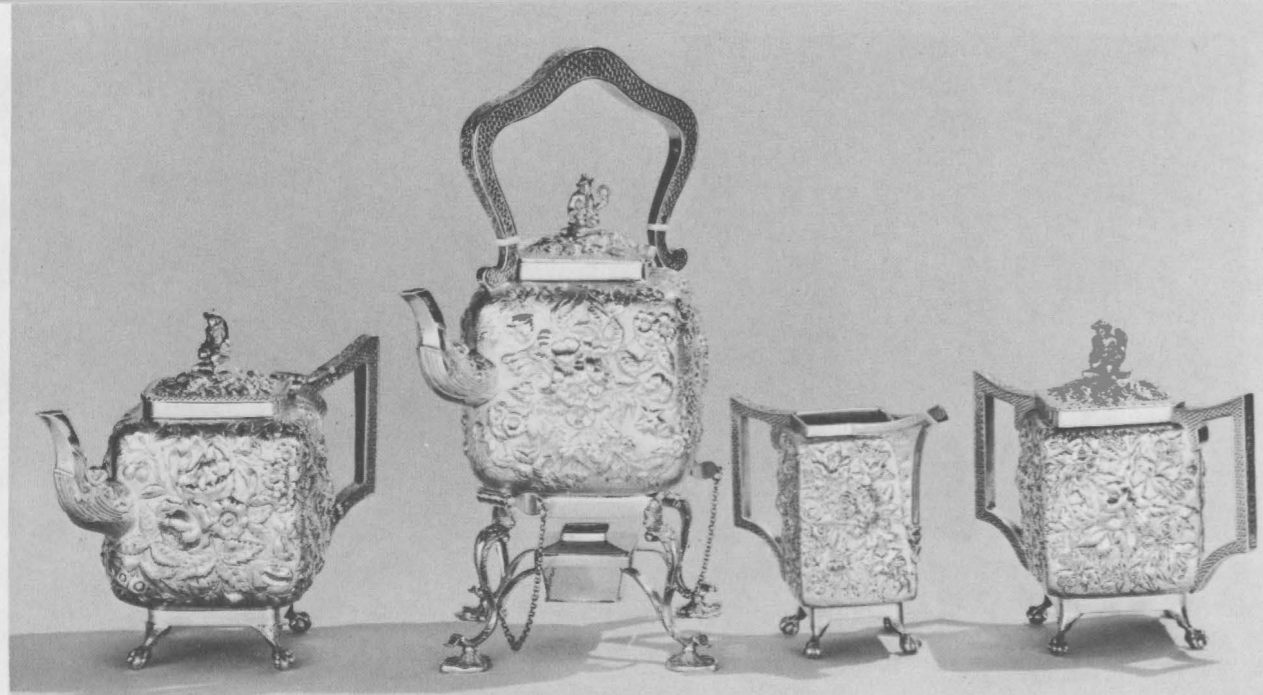
126X.

137X. TRAY

ca. 1850. Rococco leaf border with engraved center on ball and claw feet. *Height 1", diameter 8"*

138X. PASTRY SERVER

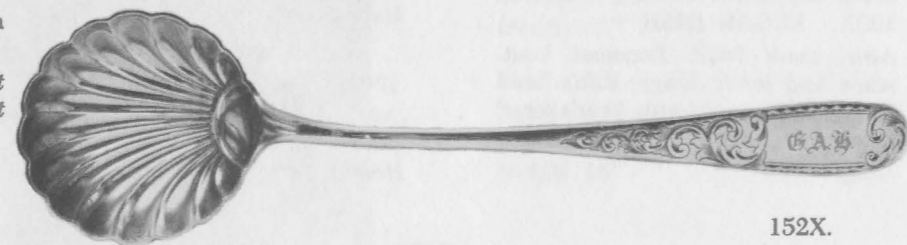
ca. 1850. Repoussé with engraved decoration. *Length 9¾"*



139X-144X. TEA SERVICE

ca. 1896. Six pieces decorated with a hand chased Chinese motif.

Height: water kettle 13½", coffee pot 10½", chocolate pot 10½", tea pot 7½", sugar dish 7", creamer 5¾"



152X.

145A1-145A4. COVERED VEGETABLE DISH

ca. 1880. Repoussé decoration with liner and cover. Two interchangeable finials: one in shape of raised arm in mail holding a sword, one with repousse decoration.

Height: finials, each 3¼", vegetable dish 12", length of dish 15", width of dish 9½"

146A-E. TEA SERVICE

ca. 1830. Five pieces of plain design, with thistle decoration and finials.

Height: coffee pot 11½", teapot 7½", sugar dish 6½", creamer 5½", waste bowl 5"

147B. PITCHER

ca. 1850. On pedestal, decorated with landscape scenes, double "C" handle. One of a pair made for use in the Cambridge home of President Abbott Lawrence Lowell of Harvard University.

Height 15¼"

148X. WASTE BOWL

ca. 1878. Hand chased repoussé in the Oriental manner.

Height 3", diameter 5"

149 A&B. MUSTARD POT

ca. 1850. With cover and tray. Full floral repoussé decoration.

Height 3"

150X. BUTTER DISH

ca. 1880. Repoussé with stag finial.

Height 5"

151X. SUGAR TONGS

ca. 1850. Repoussé design raised by hand. (Unusual for flatware.)

Length 5¾"

152X. LADLE

ca. 1861. Mayflower pattern with fluted shell bowl. *Length 14"*

153X. WINE EWER

ca. 1890. In Pompeian style, foliated handle with cherub at base, moulded leaf decoration on rim and goats mounted on top.

Height 8", diameter 8"



147B.

154 A-F. TEA SERVICE

Assay mark 1824. Six pieces with applied floral band and acanthus leaf decorations, pineapple finials. On square bases with claw feet. Monogram "EGK."

Height: teapot 11", hot water pot 12 1/4", coffee pot 11", sugar dish 11", cream pitcher 7 5/8", waste bowl 6"

156X. FISH SERVER

Assay mark 1824. King pattern, openwork blade. *Length 14"*

158X. LADLE

Assay mark 1824. Soup ladle in the King pattern. *Length 13 3/4"*

159 A&B. PAIR OF CUPS

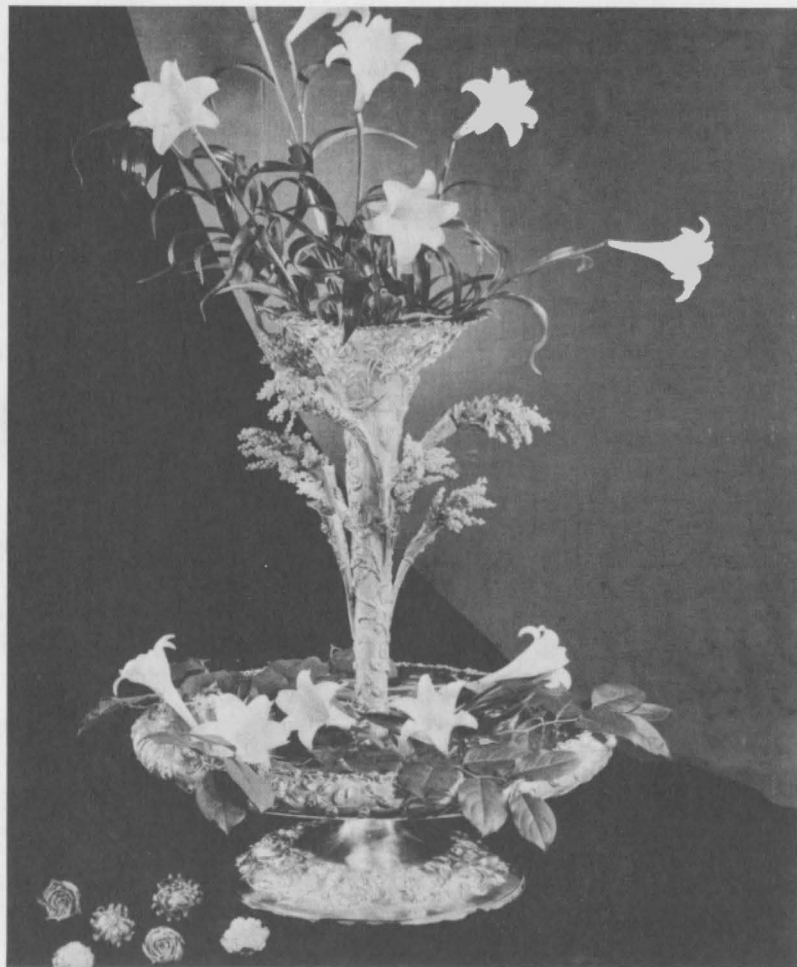
ca. 1830. Plain, cylindrical bodies with moulded borders, double "C" handles. Monogram "JHF."

Height 3 3/4"

160. RACING TROPHY

1895. Plain with serpent handles. Awarded by the Green Spring Valley Hunt Club located outside of Baltimore, Maryland. Inscribed "Pimlico, June 15, 1895. Mile Dash, won by the F.F.V."

Height 7 1/2"



164.

161. SERVING SPOON

ca. 1830. Deeply chased repoussé handle.

Length 11 3/4"

162 A&B. SALT SPOONS

Assay mark 1828. Pair of shovel style spoons with chased handles in original leatherette case.

Length 3 3/4"

164. GRAND EPERGNE

1905. Wide bowl with hand chased border surmounting the base serves as a container for low floral arrangements. The shaft of the vase rising from the center of the bowl is decorated with hand chased sterling roses, chrysanthemums and carnations. The top of the vase is almost three feet from the level upon which the base rests. The bowl is two feet in diameter. Attachments for the centerpiece include hand chased vases and handmade floral decorations consisting of chrysanthemums and carnations. The epergne was made for Mr. Thomas Deford of Baltimore.

165. CREAMER

ca. 1830. Plain body with repoussé collar and generous plain lip.

Height 5 1/4"

166. TUMBLER

Assay mark 1828. On low base, chased with castles, flowers, birds and butterflies.

Height 3 3/4"

169. MILK PITCHER

ca. 1830. Covered repoussé pitcher with rectangular handle with goat ornamentation.

Height 10"

170 A&B. INKWELL

ca. 1920. With square tray, sunken well, cover. Hand chased repoussé pattern.

Height 2 3/4", width 5 3/4"

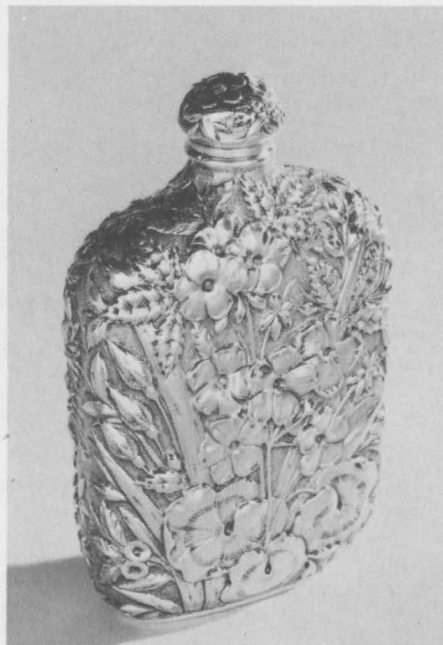
172 & 172A. BOXED BUTTER KNIFE & SUGAR SPOON

ca. 1846. Mayflower pattern, in case. *Length: spoon 6 1/4", knife 8"*

179. WHISKY FLASK

ca. 1890. Hand chased with floral decoration. Detachable screw top. *Height 5 1/2"*

179.



159 A&B.

174. PITCHER

ca. 1830. Urn shape, of plain design with scroll shield.

Height 10½"

177. EWER

ca. 1850. Round body resting on square base with mask head spout. Decorated with hand chased acanthus leaves, animals and figures.

Height 14¾"

178. TEA POT

ca. 1846. Oval, plain design on moulded pedestal base with silver handle. Flat chased scroll design on top with cartouche on each side; armorial bearing on one and initials "FHB" on other. Kneeling buck finial.

Height 6¼"



180 A&B. WATER JUG AND TRAY

ca. 1879. Hand chased with dolphin head spout. Body has dolphins, squirrels, fawn head and leaf work. Cover with scroll work and leaf and grape design. Made as a presentation piece for Alexander Biddle of Philadelphia.

Height 23", diameter of tray 11"

181. TEAPOT

ca. 1830. Oval shape, of plain design with applied bead border around top and bottom of body. Engraved wreath and nameplate on each side with monogram "RMH" engraved in one of the shields. Hinged cover with ebony finial. Straight spout and ebony handle.

Height 5¾"

182. CREAMER

ca. 1846. Landscape and castle decoration.

Height 7¼"

185-185 A&B. WINE FUNNEL, STRAINER & BEZEL

ca. 1830. Of plain design.

Height 5"



181.



**187-187 A-C. COVERED
BUTTER DISH WITH
STRAINER.**

ca. 1861. Repoussé with elephant
head finial.
Height 6"

188. BOWL

ca. 1885. Plain, round bowl on high
legs with claw feet. Engraved with
the Bonaparte Arms.
Height 7", diameter 10½"

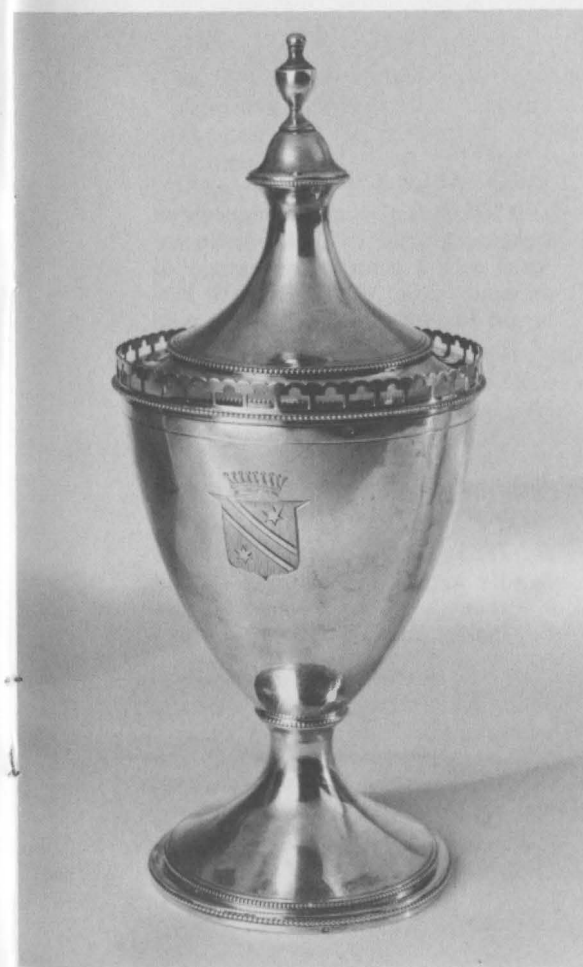
189. SUGAR DISH

ca. 1850. With cover, on a square
base with hoof feet (Bonaparte
collection).
Height 8½"

190. HOT WATER PITCHER

ca. 1857. Repoussé with Jerome
Napoleon Bonaparte monogram and
inscribed "Jerome from his mother
June 1, 1857."
Height 6"

188.



191. COVERED URN

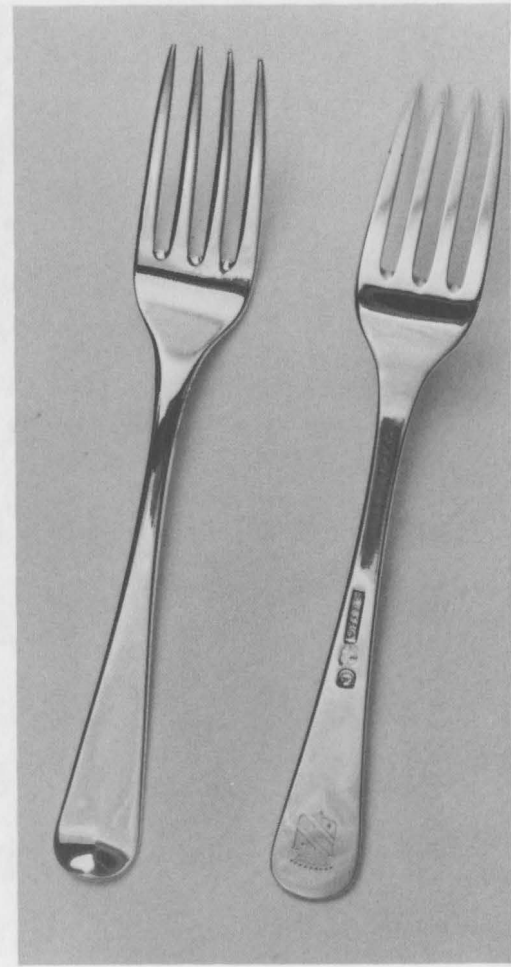
ca. 1885. Round, classic base with
18-karat gold pierced gallery
mounted on the top edge of the
body. Engraved with the Bonaparte
Arms on one side and a decorative
monogram of the initials "CRB" on
the other side. In addition to the
Kirk mark of about 1885, it also
bears French marks which were
stamped when taken into France by
the Bonapartes.
Height 10½"

193-193K. BONAPARTE FORKS

Assay mark 1824. Ten luncheon
forks of plain design engraved with
Bonaparte crest and shield.
Length 6½"

191.

193.





194 A&B. PAIR OF
VEGETABLE DISHES

ca. 1837. Pair of round, plain covered dishes engraved with the Bonaparte Arms with a coronet finial mounted on each cover. Made for Betsy Patterson Bonaparte of Baltimore, wife of Jerome, brother of the Emperor Napoleon.

Height 6¾", diameter 9¼"

196. BONAPARTE COFFEE
POT

ca. 1885. On feet with side wood handle in the French manner and a coronet finial. Engraved with the Bonaparte Arms.

Height 11"

197. SUGAR DISH

ca. 1835. Small repoussé covered dish with rabbit finial. Engraved with the Bonaparte Arms.

Height 4", diameter 4¼"

198. WINE EWER

ca. 1885. An original ewer of this style was excavated from the ruins at Pompeii and is delineated in Sir Lawrence Alma-Tadema's painting "The Vintage Festival." One of a pair of ewers engraved with the heraldic shield of the Bonapartes.

Height 6¾"

200. PLATTER SPOON

Assay mark 1822. Fiddle pattern, engraved on back with Bonaparte crest.

Length 12"

201A. EGG WARMER

ca. 1846. Engraved with elaborate scroll decoration on oval body, two hinged lids. Stands on high legs. Monogram on lid "M."

Height 7½", length 8½"

202-202 A-F. TEA SERVICE

ca. 1819. Seven pieces. Teapot and coffee pot have acorn and dragon's head decorations. On square bases with small flower decorations around lids and bases. Monogram "NG."

Height: teapot 10¾", kettle stand 3½", coffee pot 9", sugar dish 6½", creamer 7¼"



203. WATER PITCHER

Assay mark 1824. Cast floral band on body.

Height 9"

205. DRESSING SPOON

Assay mark 1822. King pattern with fluted bowl.

Length 11¼"

206. RACING TROPHY

ca. 1835. Modeled horses in tripod formation between cup and base.

Height 9"

207-207 A-H. DINNER KNIVES

ca. 1846. Nine knives with solid cast repoussé handles and carbon steel blades.

Length 9"

208 & 208A. TUREEN

ca. 1830. Oval body on pedestal base. Of plain design with applied leaf decoration and rose and leaf handles. Cast rose and leaf finial. Monogram "GWO" under lion crest.

Height 13¾", length 18"

211. CHILD'S CUP

Assay mark 1824. Plain with cast handle, monogram "MHM."

Height 3½"

216 A&B. PAIR OF TROPHY CUPS

ca. 1830. Two repoussé cups with Oriental style landscape scenes.

Height 9½"

218. COFFEE POT

ca. 1850. Hand chased landscape and floral design. Dragon's head spout. Engraved Old English "B."

Height 10"

219. DESSERT SPOON

Assay mark 1815. Plain fiddle pattern.

Length 7¼"

220-220 A-C. TEA SERVICE

ca. 1846. Landscape design.

Height: teapot 8½", sugar dish 7¼", waste bowl 4"

221. MILK PITCHER

ca. 1885. In Pompeian style with hinged lid. Stippled body has foliated handle with cherub at base.

Height 8", diameter 7½"

223. NUTMEG GRATER

ca. 1835. Oblong, of plain design with monogram "JEG."

Length 3", width and height 1"

226. CHILD'S CUP

Assay mark 1828. Alternating flutes and swags on pear-shaped body. Stands on base, has cherub handle.

Height 4½"

227. WATER PITCHER

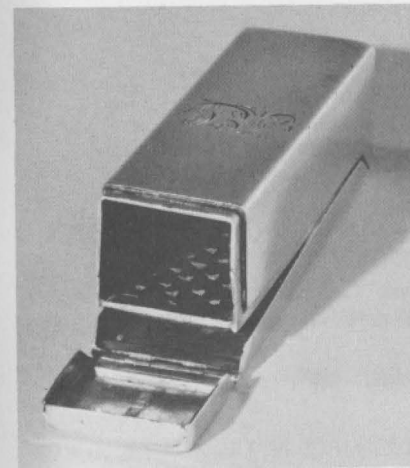
ca. 1880. Tall urn shape with repoussé decoration.

Height 17½"

230-230A. WINE FUNNEL & STRAINER

ca. 1830. Repoussé decoration.

Height 4½"



223.



233.

231. CREAMER

Assay mark 1828. Decorated with leaves and berries. Dragon handle, shell spout with winged cherub.

Height 8¾"

233. CREAM JUG

ca. 1885. Repoussé body with entwined handle of grapes and leaves.

Height 4"

236. CREAMER

ca. 1846. Small with repoussé and bird design.

Height 4¼"

237. CENTERPIECE BOWL

ca. 1890. Square body mounted on claw feet with gadroon border and repoussé decoration.

Height 4¾"

240. CHILD'S CUP

ca. 1861. Repoussé, with angel handle.

Height 5"



228.

228. MONTEITH BOWL

ca. 1885. On high pedestal with removable crown. Hand chased floral repoussé decoration. Engraved with Ridgely crest, shield and motto.

Height 11½"

244. CHILD'S SET IN CASE

ca. 1830. Knife, fork and spoon in original leatherette case. Engraved Mayflower design.

Length: fork 5½", knife 5½", spoon 5½"

245. TEAPOT

ca. 1850. Plain, round body on pedestal.

Height 7½"

245A. SUGAR DISH

ca. 1860. Of plain design with monogram "AAH" with cover.

Height 6"

247. PEPPER SHAKER

ca. 1880. In shape of pear on leaf, engraved "BLH."

Height 3½", diameter 2¾"

248. COFFEE POT

ca. 1830. Hand chased Chinese motif and repoussé floral design.

Height 12½"

249. & 250. PAIR OF COMPOTES

ca. 1896. Massive fruit and landscape decoration.

Height 5½", diameter 11½"

251. GLOVE STRETCHER

ca. 1896. Repoussé decoration.

Length 7½"

266 A-D. SOUP TUREEN

ca. 1865. Oval body on oval base. Floral hand chased decoration with ringed lion's head handles. High-domed cover with floral hand chased decoration and cast stag finial. Plain oval insert liner with liftout ring.

Height: tureen 7½", with cover 10¾", finial 4½"; width tureen 9", length tureen 12½"



266 A-D.

255 A-B. CHILD'S FORK & KNIFE

ca. 1846. Monogram "MRT." Knife handle engraved both sides.

Length: knife 5¾", fork 5½"

65.47. CENTERPIECE BOWL

ca. 1910. Repoussé, with wire rack for flowers. Liner.

Height 5"

76-212. MONTEITH BOWL

ca. 1850. On pedestal with band of floral chasing. Removable crown has chased repoussé flowers, sheaf of wheat and mask-head decoration. Monogram "SGM."

Height 7½", diameter 9¼"

PIECES MADE FOR THOMAS FORTUNE RYAN

ca. 1900. These pieces are of astonishing massive weight and are decorated with gracefully sculptured branches, leaves and acorns which are superimposed over the plain background of the various pieces. The sculptured work was modeled from actual foliage submitted by Mr. Ryan from oak trees on his Virginia estate. The showing consists of:

1693A&B. PAIR OF COVERED VEGETABLE DISHES

Height 7", length 13"

1694. WATER PITCHER

Height 13½"

1696. GRAVY BOAT

Height 5", length 9½"

1697. COFFEE POT

Height 9¾"

1698. FOUR CANDLESTICKS

Height 12½"

1699. PLATTER

Length 20"

1703. SALVER

Height 1½", diameter 12"

1706. SUGAR BASKET

Height 4", length 7"

1837. SUGAR DISH WITH COVER

Height 4", diameter 3½"

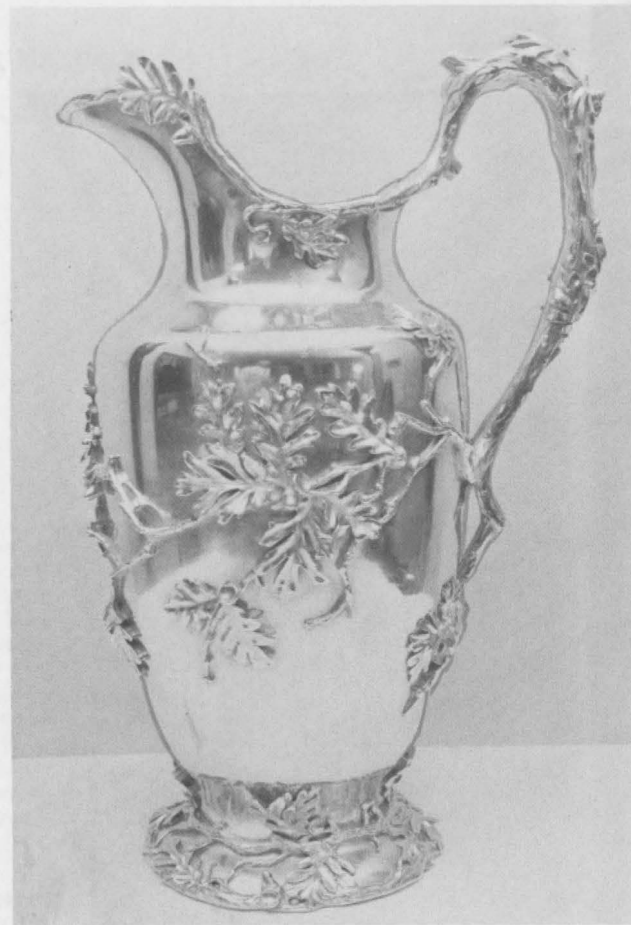


1698.



1697.

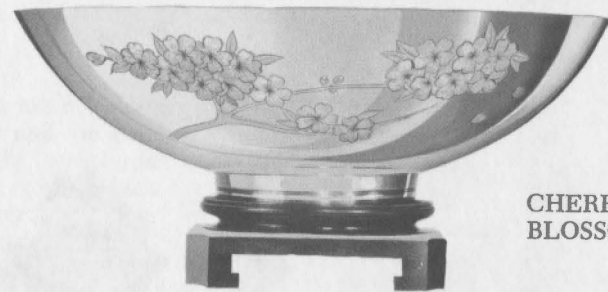
1694.



LIMITED EDITIONS BOWLS BY KIRK



FOUR SEASONS



CHERRY BLOSSOMS



DOGWOOD



CAMELLIAS



Kirk
Sterling

DISTINGUISHED SILVER BY KIRK

Today, craftsmen at Samuel Kirk and Son continue to create distinguished silver. Many traditional patterns have been adapted to meet modern needs. Other pieces are strikingly new and boldly contemporary. Examples of silverware of recent manufacture are included to illustrate Kirk's remarkable heritage of continued craftsmanship and excellence in American silver design.

Shown are fourteen of twenty-two patterns

ELLIPSE

SIGNET MONOGRAMMED

CALVERT

FLORENTINE MONOGRAMMED

FLORENTINE PLAIN

WADEFIELD

WINSLOW

REPOUSSE

ROSE

CHERYL

KING

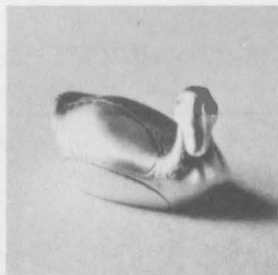
OLD MARYLAND PLAIN

OLD MARYLAND ENGRAVED

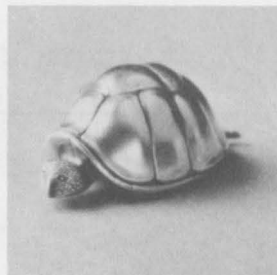
MAYFLOWER

KIRK SILVER SCULPTURES

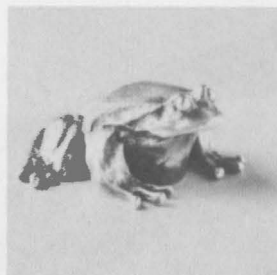
Solidly cast in sterling and hand-crafted to achieve artistic perfection, these winsome animals capture all the warmth and humor of their live counterparts.



"Sitting Duck"



"Low Gear"



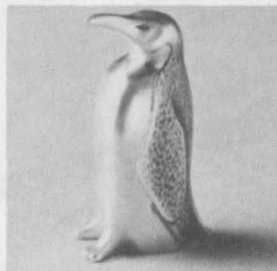
"Fly Catcher"



"A Taste of Honey"



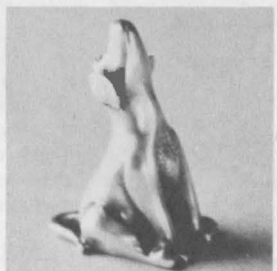
"Night Watchman"



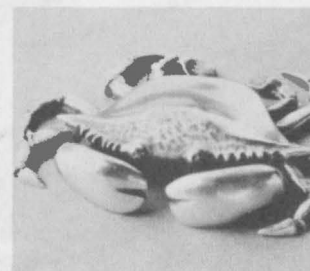
"Black Tie"



"Hare Raiser"



"Moonlight Sonata"

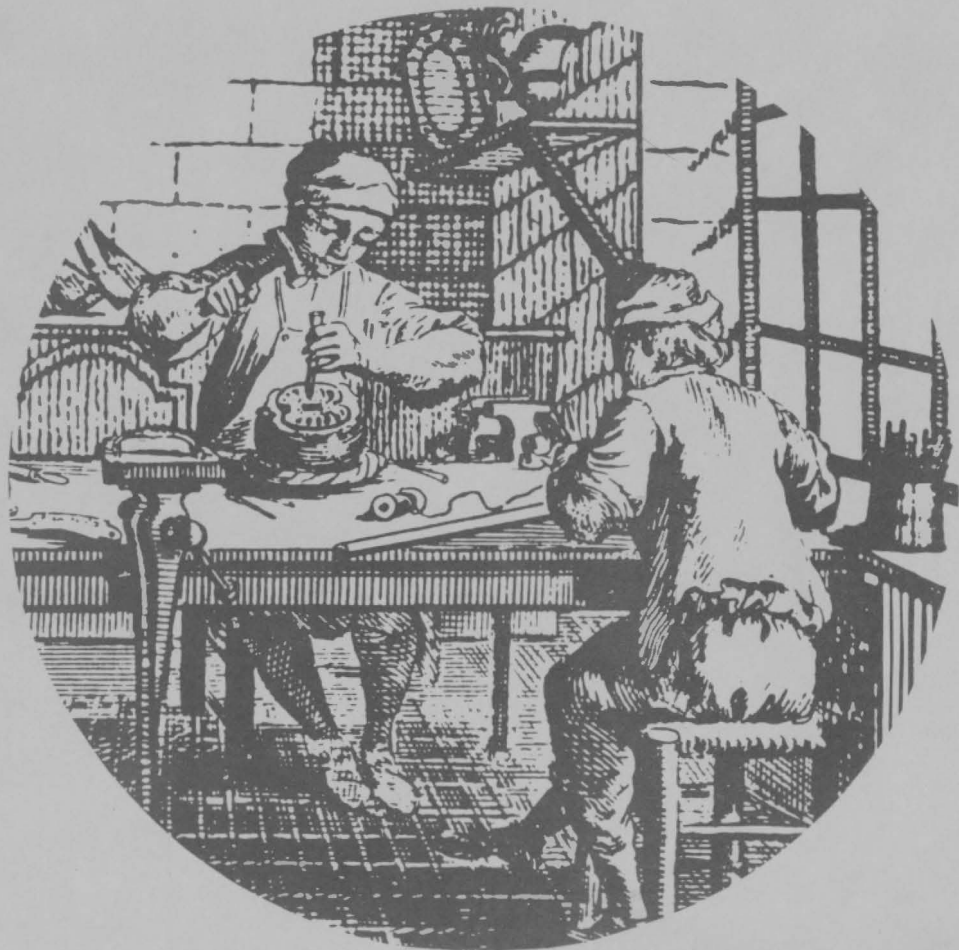


"Engarde"

*Samuel Kirk & Son
takes pride in presenting
a limited edition of
hand-made reproductions of
the LaFayette Goblet*

Thousands have seen the LaFayette goblets, on display at leading museums throughout the country. The goblets, an important part of the traveling exhibit of silver made by Kirk since its founding in 1815, capture in themselves the keynote of the exhibit . . . history and personalities in silver. Many have asked about a reproduction of the goblets, and in response, we offer a limited edition of handcrafted reproductions of the originals which are valued at \$100,000 each.







SAMUEL KIRK & SON INC. - TEL. 301-243-2960
KIRK AVE., BALTIMORE, MARYLAND 21218 - FOUNDED 1815

PLEASE REPLY TO:

1758 CORCORAN ST., N. W.
WASHINGTON, D. C. 20009

September 23, 1975

CABLE: KIRKSILVER

Patti Matson
White House
Washington, D.C.

Dear Ms. Matson:

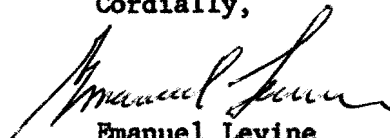
It was most pleasant talking with you regarding the Kirk silver to be shown on October 2 at the White House dinner for the Emperor of Japan.

Note details of the collection attached and two brochures that contain items to be used at the dinner. We have circled these items. Also note photographs with descriptions on the back of each photograph. You'll find a listing of previous and up-coming museums that have and will exhibit the entire collection.

You indicated you will release the Kirk story at the White House press conference on Tuesday, September 30. I would appreciate 3 copies of your release. Our release will be marked for Tuesday a.m. and Tuesday p.m. newspapers.

Many thanks for your interest. If there are any questions, please telephone me at 667-1050.

Cordially,


Emanuel Levine
Washington Office

EL:wtc
Enclosures



Samuel Kirk & Son
INC.

AMERICA'S OLDEST SILVERSMITHS

The course of American styles and craftsmanship in sterling silver is vividly shown in a selection of pieces that will be a decorative accent at the White House dinner on October 2 in honor of the Emperor of Japan and his wife.

The selection is part of a collection hand-crafted by Samuel Kirk & Son of Baltimore, America's oldest silversmith in the country. It embraces late Federal, Empire and Victorian designs from 1815. It is a capsule history of changing American taste in the 19th century.

One of the most important pieces to be shown at the dinner will be one of two goblets commissioned from Kirk in 1824 by the Marquis de LaFayette after a visit to Lexington, the estate of David Williamson. Williamson had entertained LaFayette while he was in Baltimore on his last visit to America.

Another impressive piece is a Grand Epergne, 30 inches tall made in 1905. It is fitted with silver flowers that branch off the trumpet-shaped body.

Another interesting piece is a milk jug made in 1850 that was inspired by a Roman jug excavated at Pompeii. Also a six-piece tea service made in 1824 with a floral band and acanthus leaf decorations.

A contemporary table accent will be 24 Kirk repousse five-light candelabras in a traditional pattern.

The segment to be shown at the White House is from a collection of over 200 pieces that includes silver from noted Kirk patrons: General LaFayette, Jerome Bonaparte, Betsy Patterson, the Biddles of Philadelphia, the Ridgelys of Hampton, the McKims, the Astors and railroad tycoon, Thomas Fortune Ryan.

This collection was first shown at the New York Metropolitan Museum of Art (American Wing) in 1965 and has been on tour to over 50 of America's leading museums. Current bookings have been made by museums through early 1978.

* * * * *

FOR FURTHER INFORMATION:
Mr. Emanuel Levine
Samuel Kirk & Son, Inc.
Washington Office
1758 Corcoran Street, N.W.
Washington, D.C. 20009
(202) 667-1050



SAMUEL KIRK & SON ANTIQUE SILVER EXHIBIT
(America's Oldest Silversmith - Founded in 1815)

PREVIOUSLY EXHIBITED AT:

NEW YORK CITY - Metropolitan Museum of Art	PORTLAND, ORE. - Portland Art Museum
BALTIMORE - Maryland Historical Society	LOUISVILLE - J.B. Speed Art Museum
BALTIMORE - The Peale Museum	SHREVEPORT - R.W. Norton Art Gallery
CHICAGO - Chicago Historical Society	ALBANY, N.Y. - Inst. of History & Art
SAN FRANCISCO - De Young Memorial Museum	BINGHAMTON, N.Y. - Roberson Ctr. for Arts
NASHVILLE - Tennessee Fine Arts Center	MONTCLAIR, N.J. - Montclair Art Museum
CINCINNATI - Cincinnati Art Museum	FLINT, MICH. - Flint Institute of Art
KANSAS CITY, MO. - Hallmark Gallery	HUNTINGTON, W. VA. - Huntington Galleries
MIAMI - Vizcaya Museum	JACKSON, MISS. - Mississippi Art Assoc.
OSHKOSH, WISC. - Paine Art Gallery	KNOXVILLE - Dulin Gallery of Art
SACRAMENTO - E.B. Crocker Art Gallery	READING, PA. - Museum & Art Gallery
BIRMINGHAM, ALA. - Birmingham Museum of Art	WASHINGTON, D.C. - Corcoran Gallery of Art
SPOKANE - E. Washington State Hist. Society	MILWAUKEE - Milwaukee Public Museum
INDIANAPOLIS - Indianapolis Art Museum	WICHITA, KAN. - Wichita Art Association
FORT WORTH - Amon Carter Museum of Art	SANTA BARBARA - Santa Barbara Museum of Art
DES MOINES - Des Moines Art Center	CEDAR RAPIDS - Cedar Rapids Art Center
MEMPHIS - Brooks Memorial Art Gallery	TULSA, OKLA. - Philbrook Art Center
CLEVELAND - West. Reserve Hist. Society	FT. WAYNE, IND. - Ft. Wayne Museum of Art
JACKSONVILLE - Cummer Gallery of Art	ALLENTOWN, PA. - Allentown Art Museum
ATLANTA - The High Museum of Art	COLUMBIA, S.C. - Columbia Museum of Art
OKLAHOMA CITY - Oklahoma Art Center	SAVANNAH - Telfair Academy of Arts
SAN ANTONIO - Witte Memorial Museum	KALAMAZOO - Kalamazoo Institute of Arts
PHOENIX - Phoenix Art Museum	LITTLE ROCK - Arkansas Arts Center
SEATTLE - Seattle Historical Society	

UPCOMING EXHIBITS - SEPTEMBER, 1974 thru JANUARY, 1977

BATON ROUGE - Anglo-American Art Museum
Sept. 2 to Sept. 30, 1974
MOBILE - The Mobile Art Gallery
Oct. 14 to Nov. 18, 1974
PALM BEACH - Henry Morrison Flagler Museum
Dec. 1, 1974 to Jan. 6, 1975
MONTGOMERY, ALA. - Museum of Fine Arts
Jan. 20 to Feb. 17, 1975
COLUMBUS, OHIO - Gallery of Fine Arts
Mar. 2 to Mar. 31, 1975
OMAHA - Joslyn Art Museum
Apr. 14 to May 12, 1975
EVANSVILLE, IND. - Museum of Arts
May 26 to June 23, 1975
GRAND RAPIDS - Grand Rapids Art Museum
July 7 to Aug. 4, 1975
SPRINGFIELD, MASS. - Museum of Fine Arts
Sept. 8 to Oct. 6, 1975
NEW LONDON, CONN. - Lyman Allyn Museum
Oct. 20 to Nov. 17, 1975
YONKERS, N.Y. - Hudson River Museum
Dec. 1, 1975 to Feb. 2, 1976
NORFOLK - Chrysler Museum of Norfolk
Feb. 16 to Mar. 15, 1976
TAMPA, FLA. - Tampa Bay Art Center
Mar. 29 to May 3, 1976

BALTIMORE - The Peale Museum
May 17 to June 14, 1976
CHARLOTTE, N.C. - Mint Museum of Art
June 28 to July 26, 1976
LEXINGTON, MASS. - Museum of Nat. Heritage
Aug. 11 to Oct. 18, 1976
PALM SPRINGS - Palm Springs Desert Museum
Nov. 1 to Nov. 29, 1976

LOS ANGELES - California Museum of Science & Industry
Dec. 13, 1976 to Jan. 10, 1977
SAN JOSE - San Jose Museum of Art
Jan. 24 to Feb. 21, 1977
SOUTH BEND, IND. - Art Center
March 7 to April 4, 1977
CHARLESTON, S.C. - The Charleston Museum
April 18 to May 16, 1977
WILMINGTON, DEL. - Delaware Art Museum
May 30 to June 27, 1977
BALTIMORE - The Peale Museum
July 25 to Sept. 12, 1977
CHATTANOOGA - Hunter Museum of Art
Sept. 26 to Oct. 24, 1977
(Open - To Be Filled)
Nov. 7 to Dec. 5, 1977
GREENVILLE, S.C. - Greenville County Museum of Art
Dec. 19, 1977 to Jan. 16, 1978
ST. PETERSBURG, FLA. - Museum of Fine Arts
Jan. 30 to Feb. 27, 1978