

Interview with Richard Cragin,

Conducted by Raina Fox

Note: This is a transcript of an interview with Richard “Dick” Cragin conducted at the Nightingale-Brown house in Providence, Rhode Island, on Saturday, April 6, 2013.

Raina Fox: So, thank you very much for being willing to do this oral history interview with me. My name is Raina Fox, I'm a student in the public humanities program, and I'm here with Richard Cragin. It is Saturday, April sixth at about eleven forty five in the morning. I may be wrong. So, would you like to begin by introducing yourself? So you can tell me your name and also tell me how you are connected with Gorham?

Richard Cragin: I'm Dick Cragin, and I came to Gorham via a couple other silver companies, starting in Oneida, New York, where I grew up and I was a designer apprentice there. I was offered a job at Reed and Barton in Taunton, Massachusetts, and took the job, came down and worked for them in I think two years, and did freelance and other products which I hadn't mentioned before to Raina. Then I was offered a job at Imperial Knife, which was sort of temporary, I wasn't sure how that was going to work. I was there for a couple years, and then Gorham offered me a job as a senior designer and I took that. And I finished at Gorham in . . . twenty . . . I was there about twenty years. Maybe a little over twenty years. And retired. And did a little bit of freelance work, in fact I still did some work for Gorham on a contract basis, and did other products freelance for a little while and I've been retired from full time work about twenty years now. Being that it's 2013. And I don't draw anymore, mainly because I can't see that clearly to draw and I'm busy with other things. [2.13]

Fox: And can you tell me a little bit about what kind of design work you did? What kind of design work did you do at Gorham?

Cragin: Mainly, mainly flatware. Tableware, a little hollowware, some hollowware, some giftware, and I did graphic illustrations for etching in sterling- sterling trays, mainly – of all shapes and sizes. Some of the graphics had to do with artwork by well-known people such as Norman Rockwell and converging those paintings such as the magazine covers into pen and ink drawings to be etched. Which is quite a very interesting and quite exacting work. So I did quite a few of those, and again, the giftware. But mainly I concentrated on knives, forks, and spoons. [3.25]

Fox: So how did you decide to do the Norman Rockwell etchings, was that your idea or was that Gorham's?

Cragin: They made, Gorham had a contract. Went out to visit - somebody went out as a representative of the company to see it would be okay with Norman Rockwell to convert his artwork. And he agreed. And that's how we wound up doing some of those pieces.

Fox: And were they collector's items? Or what was the . . .

Cragin: Yes, mainly collector's items, yeah.

Fox: So can you tell me a little bit about the kinds of art that you reproduced and the process of working on that?

Cragin: I thought I brought a couple, I'm not sure. [4.12] You know, they would be the subjects you would normally be familiar with, they're on the magazines, on magazine covers, Saturday Evening Post I think. Mainly way back, yeah, children with dogs, and I did one of those, a child feeding, giving medicine

to a sick dog and there were a couple others, then there were also specific General Motors and Ford. The huge twenty four and twenty six inch sterling trays that they gave to retiring executives, mainly to vice presidents. And they had an engraved caption, but they also had up to fifty signatures that had to be reproduced. As far as drawing right on what we call whiting – you put down a mixture of alcohol and some kind of powder, and that dried on the tray and then we could, I could redraw the signatures that were sent in by the company, specifically General Motors, and the engraver then would engrave all the signatures and also the main caption of the tray, the old English lettering, usually, in the center of the tray. And that took, I learned that from one of the Old Timers who retired from Gorham a little after I arrived. Again, it was up to, sometimes fifty two or three signatures that had to be drawn on there so the engraver could cut them in. [6.17]

Fox: Wow. So you mentioned that you worked with an engraver, who were some of the other people that you worked with? What was it like to work with them?

Cragin: Oh, the engraver wouldn't be in the studio, Raina. The engraver was out in the factory. As were the chasers. In the studio we worked with, we had model makers in the studio, and we had guys that were specialists, that were extra good at modeling flatware. Some were maybe a little more, a little better at modeling some of the hollowware like the handles and putting scrolls and stuff in and doing the feet on a tea set. Then they also, if we did giftware the model makers would work in clay and then cast that and work in plaster, and then from plaster, cast the master model, would go and be cast in metal, or engraved in metal sometimes, however the piece, whatever the giftware piece was, or the tray. And they worked, we worked right with them. The designers, the people that did the graphic work such as myself worked right with the model makers, we were all together, sometimes there would be as many as three or four people on a project from the idea all the way to the master model. Which then, usually is presented to management for their okay, or if they let us know we ought to try again on something, you know. So we all worked together and got along very well. There was always something, usually something pretty amusing going on with ten or eleven people. Plus the whole company, we knew other people in the, all through the company. There was always something to do and talk about, and laugh about, so. Once in awhile there'd be a disagreement about something, but usually it wasn't within the studio, it was with higher, upper management for some reason. Other than that it was great, it was fun. And I think that's, as any of us that are pretty lucky, that liked our jobs because I've heard so many people over the years say that they didn't like their jobs, you know, different jobs, hated their jobs. Whatever it was. [8.50]

Fox: What were some of the things that . . . you said that it was always really amusing and you had fun things to talk about, can you remember any examples of some of the, maybe some of the stories that you shared or things that you would talk about with those people?

Cragin: Well usually at that time, I don't have anything, take awhile probably to think about some specifics, sayings, Raina. I've been out of there twenty years. It was just usually, something might happen. Somebody finished a beautiful clay model, it'd be done and somebody came by and talked to them and they sneeze and knocked it on the floor. Hours and hours and hours and hours of work, you see that was . . . it wasn't funny but everybody laughed, because it had to be done again. But in the

studio, luckily enough, things were relaxed enough so that we could start right fresh and make another one. Or some person from the outside or upstairs or whatever, because we were on a restricted area, so not everybody is supposed to come in there and so, but we knew about things happening in the factory and then the offices, and then we'd hear if something was funny, something happened, you know. Usually having to do with somebody in the studio, something would happen, you know. They'd have an accident, or they'd be missing and then there would be comments about why they were out, you know. 'oh yeah, they're *sick* but they're up there in their cabin in the woods, you know, doing something in the Adirondacks or something like that, they're really not sick at all' that kind of thing. There'd be a lot of teasing and kidding about that stuff, especially when they got back, you know. And because some of the people in there were characters in there, like Jeff Herman. He's a very cheerful guy, you know. [10.49] Burr was really quiet, he was design director, and. . . oh, he's head designer. Because we had a, we had a management staff person who was design director usually. It was in an office outside the studio, but Burr was a working design manager. And Burr – he's a quiet person anyway, very quiet. And then there's David Rogers and they, there was sort of an alcove that they were in. It was all open but just a step out in the wall, and there was room for . . . you know, they're back to back sort of, like ten feet apart in there. But David was quiet too. But we had a couple, we had characters in there who, you know, did a lot of laughing and stuff. And of course there was stories about outside people, you know, anonymous people, you know they were funny too. Yeah, we laughed a lot about stuff. But yet we got the work. . . the work was always done. I think we had *super* talented people. Really. Burr was, Burr was an excellent silversmith. And he could draw, too, but he normally didn't. You know, once in awhile, he had a couple flatware patterns. In fact, Jane [Cragin's partner] Jane's stainless steel flatware pattern, right before we met, was Burr's design for Gorham. Yeah, I looked at it and said, 'hey! Burr did that design!' you know, I don't remember what it was called, I don't, I forgot what it was called. [12.30] But it was a treatment, it was a very practical design of a treatment they wanted to try. They wanted to bright shoulders and tines, but a satin finish on the handle. Finished that way. So you see the satin finish handle, with a nice, slim pattern. You see the, no ornament on it, just a plain handle. Plain, elongated handle, flay, kicked up at the end a little bit, and that was satin finish, and there was a little drop off in that panel to the rest of the tines, and going down into the tines into the bowls, and that was all bright finish, so the design was clever. And I did something similar later on. I think Gorham was the first to do that. Anyway, for us, he was, did a nice job. Other than that most, most of the flatware both sterling and plated were in steel, had some ornament on, because ornament for most people is more attractive than plane things. So everything, almost all designs are a little more, more people are attracted to something that's a little more involved as far as the design and the sculpting and stuff. Oh I've got to get up closer, here.

Fox: Would it be easier if we scooted up to the table? [14.08] Or, wherever you're comfortable.

Cragin: Yeah, it's okay.

Fox: Yeah, that might actually be better. So you were just talking about the designs and how people like a little more involved designs.

Cragin: Most people do, yeah.

Fox: And where would you get your ideas for the designs you created?

Cragin: Well, we had a lot of art books, we had a library right there attached to the studio, a whole library. You could run to the library and just look at a lot of the art books for ideas, or just sit back and come up with stuff. You know I just, I don't know if everybody can do that, I think a lot of people can, their imagination and comes up with all kinds of shapes and, you know, graphic stuff. And seeing stuff just outside of work, just by chance. [15.03] Suddenly you see something and it could, you could well, you know, might be the motif that would work in hollowware or something or other or in giftware, or flatware. Yeah I didn't look for anything, other than going in the library once in awhile, I didn't look for anything specific, I'd just start sketching stuff kind of rough and then something would come up. Yeah. I had fairly good luck with flatware with coming up with ideas.

Fox: And that was usually inspired by things you saw in the library combined with things just things in your head?

Cragin: Yeah. Yeah. Sometimes just by doodling, you know, shapes and stuff, things would come up. I guess. I've got stuff to show you there.

Fox: Yeah, I would love to see these. [Louder] I would love to see the items that you brought but before we look at those, before you mentioned that there was an old timer who taught you how to do one of the techniques, so were there, it sounds like there were different generations all working, so . . . [16.09]

Cragin: Oh yeah, we had young people, we had usually had one or two young people, and then sort of in the middle Burr, myself and David all, let's say in our forties, fifties. And then there were three old timers, one was in his middle seventies, and his name was, we called him Woody, and he was a very good designer, he could draw beautifully, and he retired, Woody retired, and was there just a little while when I came. Then another person, Lucian, I worked with him for awhile. Lucian, Lucian did a lot of the large General Motors trays and other trays for other corporations with the lettering in there, the main copy and the duplicating the signatures, usually just top management in these companies like General Motors trays. Sometimes, again they added fifty two or three signatures because that many people in management, different divisions and all. And Lucian was a hollowware and flatware designer. But he stayed another year or so and then he retired after I was there about a year. And then we had a young, pretty young lady came, and she had gone to RISD [18.00]. She was there for not a long time, was given, offered another job, and left, left the company. And then we had another, another gal come who had a, I think she went to art school in Ohio or whatnot, and she could also work in metal. She was a metalsmith and she would draw too. And she worked on some hollowware, but she didn't stay long. And that was, they were the only two gals that were there in my twenty years. Yeah. I'm trying to remember. Yeah, there were two.

Fox: Do you remember their names, by any chance? [18.49]

Cragin: Yeah. I'm trying to think. Judy Lee was the gal who went to RISD. And Cheryl Green was, was, the gal that had come, I think, from Ohio or the, and had gone, I think she had gone to art school. I'm pretty sure at art school in Ohio, in silversmithing, too. I don't know if she, I don't know if she did

anything here before she came to Gorham, I'm not sure. And they were, you know, they were both, they both left. They did some nice work, too. They laughed and had a very good time there, I think.

Fox: Were they there at the same time, or were they there at different times?

Cragin: No, they weren't there at the same time, no. Oh! Later on, just before I retired, another gal, they came, they hired her just to do giftware. I can't remember her name. Barbara was her first name. Barbara . . . I can't remember her last name. She was good at drawing little kid stuff like fuzzy bears and all that kind of thing and she could do them in watercolor, you know to see how they might look. And but of course we're still talk . . . we're talking about metal now and stuff but. . . she did that business. And she wasn't there that long. I'd say maybe a year, better, and then got an offer to start work for a company, freelance, where she'd make more money, so she could do other stuff too. Other than that there was . . . I can't remember . . . there was another gal, [20.57] who they hired and came up and worked with us for awhile and she just did china. Gorham was getting into china then, and she did designs for china ceramic. Normally plates and tabletop sets and tea sets and coffee sets too she was . . . Karen? I can't remember her last name. And she worked, I don't know a year or two for Gorham, as far as I know. But I was getting ready to retire at that time so that's not clear how long Karen was there. She was quiet, very quiet girl. Okay now, I said two but actually there were four while I was there. Four gals. Not at the same time. [21.51]

Fox: But it sounds like you worked with all of them closely, or were they working more independently?

Cragin: Well, they were, they weren't modeled, I would be working with other designers of flatware and hollowware and model makers, not with, not with the gals in that sense, they were doing their own designs and stuff. You know, they would be working with model makers, in the case of Cheryl Green, she went off in the back room with her, had her smock on and she could, she made stuff. Some stuff of, you know, she could make stuff. Brought, and master model types and prototypes, prototypes, too. [22.28]

Fox: And actually when I was speaking with Burr, he was talking a little bit about the casino, and how he said that often the women- the ladies and the gentlemen were sitting in different parts of the casino. So I'm wondering if, did you ever eat in the casino or . . .?

Cragin: That's before I got there. No, we sat, everybody knew each other, if we were went over to the casino to have lunch or something, you know, we might sit together with the gals or whatever. Yeah. Or by ourselves. No, there was no, specific thing. I think, Burr was there quite awhile [23.11] before I was and I think that maybe some very old traditions wore off a little bit in his latter tenure. I'm wondering, you know. Yeah, it was a very old, traditional company, so it could be that maybe that was something that was, I never heard of that myself. That these, the gals and the guys sat, sat separately. Cause we didn't.

Fox: So what was it like when you were there? [23.40] in terms of, so you would go to lunch with your friends? Or would you meet with people from different departments and sit together?

Cragin: Sure! You just go and sit at one of the tables, yeah! I never paid attention, sometimes I would go over there and make, so once in awhile with Jeff Herman or, possibly. But, I didn't go to the Casino that much. We went out and went up on Reservoir Avenue [24.02] to get something to eat, not necessarily the Casino.

Fox: What would you get on Reservoir Avenue, what kinds of options were there?

Cragin: Oh, just. . . just a sandwich or something or other. Yeah. For lunch, oh yeah. We didn't stay out, you know, that long, what it was, about an hour or so, you'd be, and then you'd be back. Yeah we went to the Casino too.

Fox: Yeah, I'm curious . . .

Cragin: It wasn't a big social thing as far as we're concerned, maybe some of the other departments went . . . you know, once in awhile one of the departments, five or six people from one, from the other departments would come in and they'd sit, sit at the same table cause they worked together too, but we often mixed. You know.

Fox: And can you tell me a little bit more about the different businesses on Reservoir Avenue? You said that you would go there to get sandwiches and things like that? Were there diners, or cafes, or . . .

Cragin: There were diners, and there were, there were, there were . . . drinking establishments. there were car dealerships, appliance dealerships . . . Reservoir Avenue's just commercial now, you know, Raina, that's all, nothing super, a wide avenue, and very busy. Yeah, there weren't any . . . there's, they had one place with New York system, like to go once in awhile to have their hotdogs, you know? But not that often. Once in while, you know. Yeah, there wasn't a lot of socializing as far as I was concerned outside of . . . other than the couple friends. Outside of work, you know. And lunch wasn't a big thing as far as some of us were concerned. Just, Jesus, go out, get something and, you know come back and you know see if we can still draw. Only, only three martinis. No, we didn't, no drinking, no drinking during, during lunch. I'm sure some of the executives might have, but we didn't. And I'm not saying the executives *did*, but I'm not sure. [26.10]

[both laugh]

Fox: That's great. So . . .

Cragin: You can't draw if you've been drinking booze, you know.

Fox: What inspired you to get in the mindset of drawing? What are the things that helped you to feel like you were ready to draw?

Cragin: I don't . . . I can't remember who is was, but somebody, somebody in management, one of my, somebody I knew in you know, the family, mentioned that so-and-so's mother had, had, designed, been drawing and designing for awhile, one of my cousins, over in Sheraldin, next little town over from Kenroad where we grew up. And she liked it very much and was fairly talented. And maybe I'd like to try

it, but I can't remember who it was that mentioned that. So, I was working part-time for somebody else, and somebody called me and I went over, and had an interview with the head designer, Maya Loy (?) from where I grew up. [27.34] and they said, well, okay. There's a design, they didn't call me an apprentice, I was hired as a full designer. And that was how I got started. But, obviously we cut short some of the involved stuff because they knew I was and then there was just, I won't wink but there was a little nepotism going on there, because I was a direct descendent of the families that started the company. But I could draw. So, I'd already had some engineering, and I'd had fine arts at Syracuse, so I continued going to night school while working at Oneida, that should coordinate on the other thing too, I think that's okay. . . anyway, yeah, that's it, I started off drawing many flat, many flatware, at Oneida that's what I did, I concentrated in flatware. Knives, forks, and spoons. Usually forks. Up there we drew, Oneida we drew spoons for flatware. At Reed and Barton and Gorham we did forks. As your, you know, you illustrate a fork to show, for a model maker to do. We didn't start off drawing spoons. You know, that's interesting. I never thought about it.

Fox: And at Gorham it sounds like you did more than just flatware, though, you also did, you said, those trays that were given as gifts. So how did you learn those skills? Were you also trained in how to make those objects, or did you learn it from the people at your job?

Cragin: Well, yeah, you just, you, you're given the dimensions, basic dimensions of, let's say a placefork, Raina, and [29.43] you just, you just started drawing the thing and putting some, either you concentrate on a sculptural look or whatever or an ornamental motif, and worked on that, as far as flatware. Hollowware, of course, it dictated basically by the height of a coffee pot leg, let's say. And its width, its normal width either traditional or maybe contemporary, which would be tot-, greatly different. But they're still both, they're still both the same height and all and about the same size. And the same with the handle, has to be functional. Has to grip right and everything. And the handle carries the motif and then the finial is very often, should continue an aspect or partial motif of the larger pieces, the handle and the four feet of a coffee pot or a coffee set or a tea set. The same with the sugar and the creamer, you know, you coordinate all that stuff. Yeah, there's no specific, I was never specifically trained in that, the training was just doing it, right there. I only did flatware at Oneida again, that's all. But Oneida did hollowware but they had a couple other guys that did hollowware most of the time, so. Other than that the only thing with considerable variety would be the giftware, because almost anything, any product that's tabletop can be a gift. So, plus sometimes there was specific things they wanted done, an unusual shape, or an unu- something of unusual size, let's say, capacity. Maybe some unusual graphics to be etched in a tray, which, you know, is they might have sent you a picture of something they wanted you to convert to an illustration for a tray bottom, you know, to be etched. And what you had to be careful about with the etching stuff is that your line weight when you do the ink drawing, your line weight has to be, you have to be careful about the weight because the acid, the acid can get in there and spread a little bit and suddenly you've got two lines touching that shouldn't be. Or a line suddenly got very wide, it doesn't look right, and a small graphic area. So you had different, you had different widths of lines that you tried to give it some character, which sometimes is tough when it's being acid etched because the etching can only last so long before it changes things, changes line width and stuff. So, etching drawings are a little tricky. You have to be careful. But it was a lot of fun doing that, doing the ink

drawings. I used an automatic pen and not a crow quill. Early on I used a crow quill. You know what that is? That's one of those little bitty pen, regular pen tips that you see. The little, very small, and the smaller one still is called a tip quill. Cause it's a little bird. You know, from a quill, in other words you use a, I suppose you use the feathers the early, they actually did, they used bird feathers and the part that looks like plastic that comes out there, the tube, and they shave that and they put a split in it and they use those for pens for ink pens, way back. And now they have, for years they've had automatic pens, with just, mechanical, tiny, tiny tube pens of different sizes, of different dimensions, for your ink width when you do the drawings. I use those, but in school I used crow quill too. You have tube careful because they can, the ink can suddenly run out of there, that automatic pen that doesn't have the, you know, so it's safer. Automatic pen's safer. [33.48]

Fox: And you were telling me that one of the gift, giftware experiences was with Norman Rockwell, and you met him?

Cragin: No, I didn't. Some, two guys went over, I think old Bob McCutchin who retired, one of the older guys retired long, about the same time Lucian, another person that I spoke of, did. I think McCutchin and maybe Dave Rogers, I'm trying to remember who went over there to see him and get permission to, to, in a sense it's a corruption, I'm using it in this case, in a good sense, because we did really good work, but to make a line ink drawing of somebody's painting, you know, painting with all different colors, one of his illustrations, it took some doing. But he, he was, I guess he was very agreeable, so when they came back they got permission to go ahead with two or three projects. One of which I did right away, I don't know if I have that here or not, I looked around for it, I've got some big ones, but I only wound up, you know, I didn't want to complicate things too much, Raina. [35.04] So I'll show you that later, we'll look through that if we have time.

Fox: That would be great.

Cragin: Yeah.

Fox: I was also interested, in some of my research and in talking to some other people, it sounds like there were a lot of people from around the world working at Gorham, that there were a lot of immigrants from Italy, for example, and I was wondering if that was true when you were there, or if that was before. No, that had to be before, I'm sure. Cause the studio's been really big for a long time, I mean a lot of people. No, I didn't, no foreign people came at all when I was there, in the twenty years . . . there might have been . . . I think there was a chaser from some other country, but he was an apprentice, if I remember right, and I don't think he was Italian, I think he was a Hispanic guy. I don't remember. Don't remember that, no.

Fox: That's okay.

Cragin: Yeah and I remember too, to be honest, my memory, I have to, the more I start thinking about this, and you suggest stuff, it's like the four ladies that were there in my tenure at Gorham, I really started off thinking of just two, Judy and Cheryl, because Judy, Judy sat just ahead of me. Cheryl was over in the other corner. And the other two ladies sat all the way down at the other end in an alcove.

The studio was huge. Longer than this room. And half again, this wide. So, it's pretty big. And I'd forgotten that temporarily, but I think I've got them all now. All set, four gals.

Fox: Do you remember when they came? Was that a challenge in any way for the staff? Was it different for the staff to have . . .

Cragin: Well, no, when you've got a whole bunch of guys, I don't know, got six, seven guys in there, and a lady comes by herself, you know. . . wow. You know, there's going to be *some* talk about it. [37.23] somebody said, 'hey, geez, you know, we've got another lady coming. Or gal. or there's a girl coming in that's really young from RISD, like Judy. Judy was black, and that didn't come out but telling you, you know. Which was a first, but the way, as far as I know, for Gorham. Now, in the studio there might have been . . . I think there's a black gal who worked downstairs in one of the offices . . . yeah. Judy worked on giftware, so. She didn't do flatware. As far as I know she didn't do hollowware. Oh, she might have done china at the time. I think that's, she might have done some china borders. I'm not sure exactly. But she got an offer she couldn't refuse so she left. Yeah, other than that, getting to know the other people, you know. One of the most talented, one of the guys who got *really* good. He'd draw. . . he did a portrait of Burr just in pencil. Jeez, terrific. And he went to RISD, that's Jeff Elsbecker, but I don't know if I guess you haven't interviewed or won't be interviewing him. Yeah, Jeff lives, he's in the area here somewhere and he's got his own, he went off on his own to do product. They're more with the big mills where there's some studios, I can't remember which one. Jeff, and Jeff Herman might be in that same place, too, cause Jeff was in a place of his own for awhile, but I have a feeling he's moved into that big mill, or one of the big mills with a lot of room and everything's great. [39.11] Yeah, could Jeff draw. Jeff Elsbecker. Jeff Herman was silversmith, and he could draw too, Jeff Herman's a silversmith. Damn good silversmith. He went to school in Maine as far as . . . can't say, but Portland. I don't remember, Portland School of Art possibly, I'm not sure. He'll tell you. [Laughs]

Fox: And you told me that Jeff Herman is a really smiley person.

Cragin: Oh yeah, he's going to match you. [Laughs]

Fox: What was it that you, you described him before, though. What was it that you said about him?

Cragin: He's, he's very outgoing, very pleasant and happy. He's good with other people. He's a damn good person, you know, and he's good with other people. And would do stuff for you and you know he's, he was good for the studio. You got some, had some quiet people in there, you know, really quiet people in there, it's going to happen! In the studio, I was quiet, I wasn't, you know, I didn't do any of the horsing around some of the young guys did, you know. Didn't bother me any, it was funny.

Fox: So he was sort of, he was the sort of the life of the space, it sounds like? Or were there multiple people who were a little more outgoing and then there were some . . .

Cragin: Yeah, once in awhile, but there wasn't a lot of, Raina, the studio for the most part was normally quiet. You know, it really was. Once in awhile there'd be some laughing and, you know, joking around, but normally not much, usually. [41.12]

Fox: Can you tell me about, I don't know if it's possible to do this, but could you remember maybe a typical day and tell me what you would do during the course of the day, when you were at Gorham?

Cragin: Well, to I don't, to challenge boredom, I, well, one of my typical days.

Fox: Yeah, even, even if it's just working.

Cragin: Go in and, you know, go in and, depends on when you got there, too. Some got in a little bit early, some came a little bit later. You go in and sit and get ready and sit at your thing and start in either what I'm working on, given design, or start fresh. And get, get a coffee. We had coffee pots and stuff there, out in back we had a big coffee pot. We'd all get a coffee and come back in and somebody might say something to you or what did you do or what happened last night or how did you make out with something and you talk a little bit and then it gets quiet and just everybody starts work. And some of the guys that can do draw and do work in the back room like working on clay, they'd go in, or model right at their desk, they'd be doing a model of a giftware thing, maybe a Santa Clause or something, who knows. It would eventually be in metal, of course. Or if I had a big tray to do, I'd work awhile on the tray, lettering old English caption and 'honoring the retirement of Joe Blank, Vice President of Pontiac Division, General Motors. We wish you the very best in your retirement.' Or whatever. 'Retired years' or whatever. The captions changed around. They would, they would be engraved in so it'd be shiny. Well all of it, the whole thing is engraved, the signatures are all engraved, too, after they did the art work. [43.24] and I can't remember what the total, what the chemicals weren't here were three things that went into the solution, we called it. It just smeared on with a little brush. You smear it on the whole tray bottom. Not you, you wouldn't touch the lift and the ornaments, Raina, or the ornaments that goes around saudered in, you know. Just the tray bottom, flat. And that way you could take their signature. We got their signatures on small pieces of tracing paper, tracing paper. And normally all the signatures came. Once in awhile there'd be room, there would be a signature missing cause it would say fifty two signatures so-and-so and there would turn out to be fifty or something, and we might have to call the company. I wouldn't do it. Somebody else would come, one of the secretaries would call the company and ask them about this. Make sure the thing, everything was correct before we had anybody doing the engraving on it. Meanwhile, take that signature and you'd rub soft graphite on the back and stick it down, in a, they were all done, not, they weren't all lined up vertically or horizontally like this, they were all done this way, all tipped, spaced and everything, so it would be interesting. Different angles, though. Alright, let's say you have fifty to do. [44.50] you'd put graphite on the back, tape it down, and rub it. Sometimes you'll hold it real still with two fingers, and rub that. With a little soft piece of wood or your thumb or something, and that would transfer onto the white stuff which we call whiting. That transfers on there and then you go over it with a pencil to make sure it was crisp. That way the engraver could just cut right into it. You know, follow it perfectly. And one time I did some ink things too but I can't remember how that was transferred. But I forgot about that. But normally all those trays I did it was all graphite. Pencil drawing on there. As was the large caption, no ink, no ink involved there. And we did small trays, all kinds of special one-off events and stuff, just for all kinds of companies. Some personal stuff too. People would be giving somebody else a tray to commemorate something and we'd do the copy in there. Sometimes there'd be graphics in there, like a drawing of an entrance to a building or something and would be the same thing, drawing and rub it down, then the engraver would copy it.

Once in awhile there'd be whole tea sets, where they'd put some engraving in the tray, and then there'd be the coffee and maybe the tea and sugar and creamer, and maybe a salt and pepper too. But you wouldn't do anything with, you might do some engraving on the coffee and tea, tea set, on a curve, you'd have to do the same thing, draw that on, that had to draw that on there. Whiting out and draw it on there. Didn't do too much of the sets. Maybe the trays for the General Motors and Ford, and other companies, stuff. I don't remember the other companies, Raina. There are all kinds of companies. Did that for years, but dozens and dozens of them. I don't know if they show in here or not.

Fox: Would you get to travel to those companies, or meet people from them, or they would just send you their . . .

Cragin: Well the only traveling, I did some traveling for, on market research, we'd take turns, the designers would take turns going out with the couple guys from market research do surveys, mainly on the flatware. Once in awhile there'd be maybe some hollowware included. Rare, rarely. Rarely. Usually just the flatware and we'd actually travel around with them. You know, we'd fly out to the West coast, Southwest, Seattle, gone to California twice, Texas twice, the South, New Orleans, spiked Florida, New Orleans, locally Boston, New York, Chicago, Minneapolis, Denver, I think that's pretty much it. Now that's not all different trips. A couple of different, three or four different trips but some of the same cities on the, we'd stop at different cities. And all that stuff was set up for us at the showplace, you know. All set up, ready for us to come in. Once in awhile we'd rearrange something a little bit so they'd see everything, but there were outfits that do just that, that do just set ups for shows, for big shows, and they're very, usually very efficient. And that was fun going cause that way we could have a maybe have, we'd be there, I don't know one or two or three days, maybe. And you'd have, maybe have a beer at night or at the hotel or they'd go out, we'd have dinner somewhere for three or four of us. we'd be working at the show and [49.22] I remember in Chicago we set stuff up at the merchandise mart, which is a huge, huge showplace. And might have a drink at supertime, you know, a couple drinks. I mean like, now, who drinks? But anyway, might have a martini or something after work. Yeah, where else? And locally you might zip out to someplace, go to Boston to look at something or other, go to, see a show, go to a museum on the company during the day, that kind of thing. Not too often, we did. [50] Yeah, other than that . . . I'm trying to remember specifically any, I don't remember any specifically doing that, Raina. Just the flatware, just the flatware surveys. And it was interesting seeing how the new patterns were doing, you know, how interested people were in them. Especially as a point of ego, seeing how they do with my patterns, you know. Not that I hung around just to, 'come on over here and look at this one!' I didn't do any of that stuff. [Laughs] We were causal.

Fox: And you said that Gorham sometimes would pay for you to go to museums or shows [50.40] or out to dinner when you would go to Boston or to New York. Do you have any idea, was that for any purpose?

Cragin: I think we went to New York to the Metropolitan Museum of Art one time on the company. I'm trying to remember a couple other places. I think we went to Boston Museum of Fine Arts once on the company once, too. Yeah, I don't remember, Raina. No, there were other times when we went on small

local trips I just, I can't think of them, I can't. they don't, they don't come to mind. But we did. Not all of us at once, it only would be one or two that would go.

Fox: I'm wondering about what Gorham's reasoning was for having you go to the museums, if it was about trying to get you all to know each other better and create camaraderie, or if it was to give you inspiration so you could see the art, or?

Cragin: Yeah, or give us a break, yeah. You know, and see some stuff that was interesting, and might pick up some, might get some ideas, and the camaraderie was there anyhow. That was, well, we got along really well for a number of guys a couple gals. Again, though, that only would be two or three of us at once, but, you know. And the same with going to the, on going to the big surveys. There would only be [52.07] one or two designers maybe at once with a couple of survey people that would do it. We'd help out when we could there. And usually eat some nice place and stay in a really nice hotel somewhere or other, you know, Chicago, right in the loop. It was interesting. When my father was a young man, he was manager, he was only nineteen, he was manager of the Chicago office, Chicago sales office for Oneida silversmiths, and he loved Chicago, cause he lived out there for awhile as an employee. Course he grew up in [Canup?], or I did, but he went to work early, they didn't all, he went to college a couple of years, but they didn't all go four years, we did way back when, Raina. And he loved it, he LOVED it out there. Cause then they, then they did these big dances, they had these big public dances in these places, and he liked that, he used to go and meet strange folks, two or three guys from the office would go once to these different places, you know go out and eat but they'd also go to these dances. And also other get-togethers and other social things going on out there. Pa liked that because they didn't really have that at home up in the country in New York State. [53.31] you know, not a lot of socializing in that sense. But he told me that.

Fox: And would you go out with people as well, were there things that you would do with your coworkers outside of work also?

Cragin: Oh yeah, we'd, once in awhile after work we'd all meet and go somewhere and have a beer, I mean the guys would have a beer. Not everybody. Once in awhile there'd be a good showing. Or somebody'd want to show us something somewhere, maybe four or five would go and look after work at something or other. You know. Maybe an antiques thing or something or other. No, we didn't, we didn't socialize that much out of work, Raina. We got along, we got along fine. And we were, I think that might be a little unusual, too. Maybe that, maybe that's true of people that were creative and that for the most part really liked their job. Because we didn't get any, we didn't get any verbal pressure. We didn't get any kind of . . . there were deadlines, to some extent, can we finish up something cause the manager's going to have a meeting Friday. [54.46] could you show him a rough, have a rough drawing or two ready for him to look at or an idea? Sure. You know, but nobody ever standing over us, that kind of thing, or coming in, pressurizing, pressuring, the manager. And when one of the executive design, design vice president was there at Gorham, he would come in, but he was all positive and spunky and enthusiastic about everything and that's the way he was. His name was Russell Price. He left, he left and retired, I think he might have been . . .

Fox: Sorry, that was just my pen dropping.

Cragin: You got it?

Fox: Yes, thank you.

Cragin: You got the tape too. Yeah, Russell Price was very cheerful and positive. Design director, a super designer artist, he was. He worked for years, other, he worked in England for a long time and came back. He loved England, he used to talk about that. But anyway, when he came back to Gorham, he was, did a good job, we turned out some good designs. A couple of my designs were done when Russell, before Russell left. [56.06] and Burr. Then we didn't have a design director. Well we had a design manager, Burr. Burr Sebring, in the room, working, so that changed. That was good. Yeah.

Fox: And when Burr, Burr left when Textron came, is that right?

Cragin: I think Textron was there for awhile before he left, before he left, Raina. Yeah, I don't know, jeez, I don't know. Boy some of these dates and stuff.

Fox: That's okay, you don't have to remember the dates but do you remember that transition when Textron came in?

Cragin: Did what?

Fox: [Louder] Do you remember the transition when Textron came in?

Cragin: Not immediately, no. we just knew that it was going to happen, and the only thing I remember that any of us commented about then, was that when some young Textron executives came up, were going to the offices and factory to be introduced, basically, came to the studio, [57.10] they went over and they said hello to people and all that kind of thing and then they saw a couple of the very elderly, one being Lucian, and I think Woody had gone by then, Woody was in his middle or late seventies. And I'm not sure that Lucian and one of the other older people were encouraged to retire by them, but I heard somebody say that they might have stayed on longer if Textron hadn't purchased Gorham. But other than that, never saw Textron, Textron people there. And they weren't downstairs because they have their own office, downtown Providence. So, I never, never even saw them. Other than the three guys that came in initially and said hi to us, you know.

Fox: So did you notice any changes in terms of, even if you didn't see the people, were there changes in how the company was run in the way that you were aware?

Cragin: I think that, not that was noticeable in the studio, Raina. I am *sure* there were changes as far as management. Only people, only the people in management would have known that. We didn't, I don't know whether it was lack of interest or wasn't our business or, we never really talked about it much. Nobody talked to me about it. If there had been something radically different, you know, in policy or something, let's say, or treatment, or radical changes we would have known about it. Didn't hear about anything about it at all, other than that they took over. [58.56] they bought Gorham.

Fox: And before you also mentioned, when I asked if people went outside of work, you said that sometimes the guys would go but not the women. This may not be something you can answer, but do you have any idea maybe why the ladies didn't want to go out too? Or was it that they weren't invited or they couldn't because they had a reason . . .

Cragin: I remember a couple times they were invited. And one of them had a long commute to near Boston, all the way down to Gorham here, and she had a son too, came, would be coming home from school. [59.39] The other one, as far as I know, none of the ladies were drinkers. Maybe some of the gals went out with some of the other guys, you know, to have a drink, drink a beer after work or something. I never, I never paid attention to it. Nobody never really talked about it. I mean the, the ladies were certainly treated equally. We all got along, talked with them. I am sure they felt free to ask us, more experienced people stuff. Oh, that part of it, yeah. Judy, yes, would ask me questions about design and whatnot, cause sitting, she sat right in front of me anyhow. And talked to Cheryl Green once in awhile about, she'd be in a back room working on a piece of metal. She was a silversmith too, pretty much. She was making up something probably to see a facsimile of what she was trying to design, or design. And we'd talk about the tools she used or something or other maybe just seeing how she's doing back there. Judy didn't work in the back room at all, she just drew, and Carol just did china, and that was a separate, actually a separate division but because the studio was so big why not use a couple of spaces there? And the other girl that did the giftware, children's stuff, all the animals and all that kind of stuff, she could do watercolor, you know, better than I could, you know. I didn't have to, she didn't have to ask me anything. She once asked me, she once came over and stood and watched me draw and said, 'gee, how do you do the fine, fine, lines like that? Well, I used magnifiers all the time. One point with the flatwares to me its fine, I used the opticvisors, you know. Unless I'm drawing something big. [61.43], then you didn't have to, but as far as flatware, putting in detail, I did. In fact, probably, I don't know, I don't think it wrecked my eyes but somebody said one time 'hey, that will ruin your eyes, you know!' My eyes got wrecked by themselves.

Fox: So I'm actually going to pause the tape for just one second, because I heard the doorbell ring.
[Laugh] [62.10]

[Here Fox paused the audio to open the front door. Upon return, Cragin began to show Fox a binder filled with designs and drawings he had brought, including cartoons referencing office interactions, a holiday card, and flatware designs, many of which are included at the end of this document. Fox filmed this interaction. Photos of several silver and flatware objects Cragin brought can also be found at the end of this document.]

Fox: I don't want to keep you so much longer because it's . . .

Cragin: Are YOU okay?

Jane [Cragin's partner]: Yeah I am.

Cragin: Okay, I'm fine, fine.

Fox: Okay, but that being said, I've really enjoyed talking to you and learning from you and I appreciate . . .

Cragin: Oh, you too, Raina!

Fox: . . . I really appreciate your sharing so many . . .

Cragin: Best of luck!

Fox: And if there are any other stories, especially about Gorham, maybe you remember other people that you think would be worth our getting in touch with. Especially I'm curious about those ladies that you mentioned because we haven't actually spoken with any ladies who worked at Gorham.

Cragin: You'd like to do that?

Fox: So if you happen to know any of their contact information or someone who might know . . .

Cragin: In all this time, twenty years, I haven't seen or heard of . . . you know, I don't think, I'm wondering, I don't think Cheryl Green stuck around. Her father left her a place in Maine somewhere, God knows. And she's from somewhere else entirely. Cheryl . . . haven't heard anything from Karen, or I never did, and she's up on the way to Boston or in Boston somewhere, Massachusetts. I don't know where. Didn't keep track of any of the gals. Elsbecker and Jeff Herman, and some Burr, and I see, once in awhile I'll bump into Dave, one time Burr had a get-together, and David was there, and Jeff Herman. But Jeff Elsbecker, either didn't show or something. And let's see . . . and then the gal that used to commute from up near Boston left the company, I never heard, never knew where she went or anything. She never left any message, in fact she didn't contact anybody at Gorham ever. And then, who's the other, Cheryl . . . Karen. . . Judy . . . and Barbara. Never heard from Judy again or anything. I heard she married a guy here. She's a black gal. She married somebody she met here, somewhere or other. That's all. I don't know. Now, if you Google names, would you, seem to be okay to Google them, or would you rather not do them?

Fox: Well I think it sounds like maybe I could talk to Jeff Herman or someone else . . .

Cragin: Well Jeff might . . . he's more their age and everything.

Fox: Well, can I ask one more question?

Cragin: Sure!

Fox: Earlier you mentioned, this last lady, you said the black lady. You said there weren't very many of them, but did you mean black people or black women or women? [64.56]

Cragin: Black people, and especially black women. Yeah, I think there was a gal, a black girl downstairs somewhere, the office building was in, or studio was in the office building. It was huge. A lot of people worked in there, you know, all the different phases of the business, you know, all the different offices were there, upstairs, too. And I think there were . . .there was . . . I knew one of the guys always said hi to me out in the factory the black guy, he's a buffer, I'd go past him to see one of the engravers to see something or other. Nice guy. I always remember him. Don't know his name. I think there were a number of black people I think working in the factory. But not in the engraving and the dye cutting, just one. Lowell Tauten, a guy named Lowell Tauten was a dye cutter and he did some of the work on metal pieces sometimes. No, never heard about the girl. . . Judy?

Fox: That's okay, this is really helpful, all that you have shared has been really wonderful.

Cragin: Good, Raina, well, best of luck to you.

Fox: Thank you so much.

Cragin: Yeah, well, oh you're welcome, geez! It's great! [66.22]

[End of interview]

Objects



Figure 1: Front and back of Gorham silver object which Cragin believes is from the 1920's. Cragin's friend Jeff Herman added the backing to make it a money clip, which he gave to Cragin as a gift.



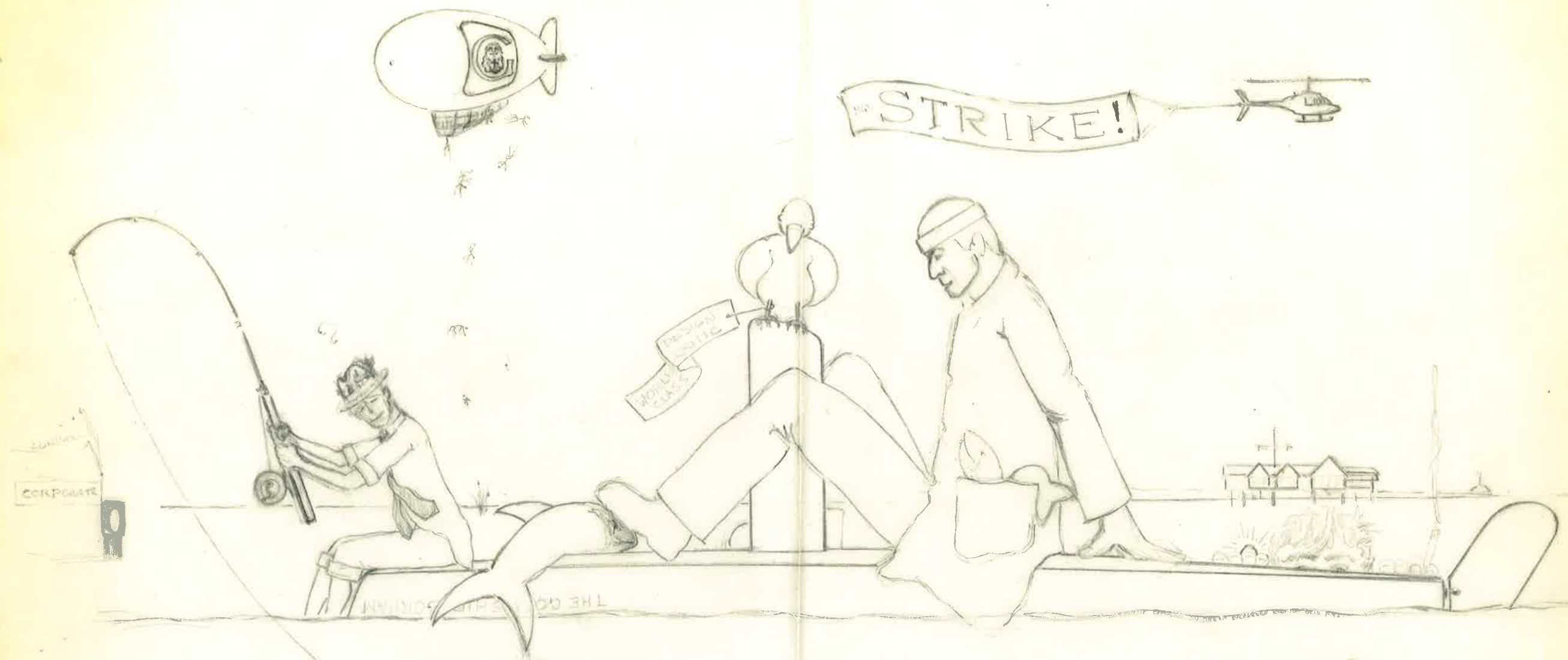
Figure 2: Front and back of Gorham silver object, Cragin believes it may have been decoration for a larger object, and that it is from the 1920's.

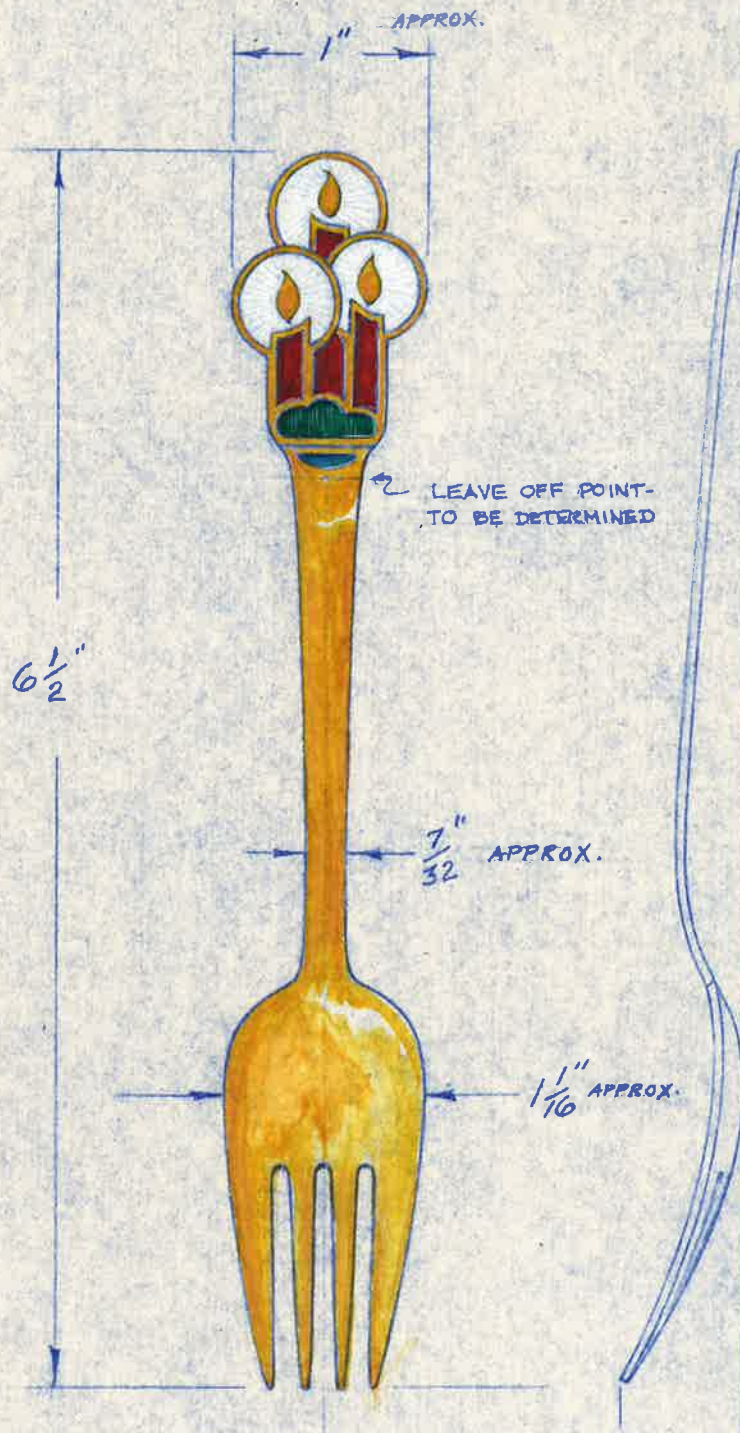


Figure 3: Examples of flatware designed by Cragin. Far right is a design for the fork to it's left.



Figure 4: Close-up of flatware designed by Cragin.





NOTE:

- EPOXY & PLATING DONE BY IMPERIAL PEARL CO.
- GOLD PLATING IS 17 1/2 CARAT THICKNESS - 50 MIL.
- EPOXY IS FOUR COLORS

1987

FIRST ANNUAL CHRISTMAS FORK

7.15.86 W

STERLING, GOLD PLATED WITH EPOXY COLOR APPLIED

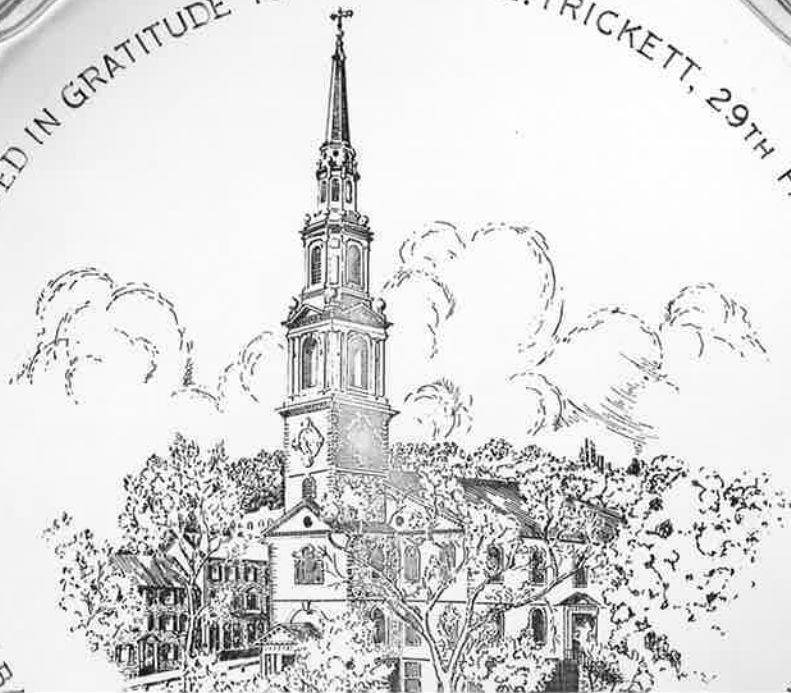
PRESENTED IN GRATITUDE TO DR. HOMER L. TRICKETT, 29TH PASTOR OF

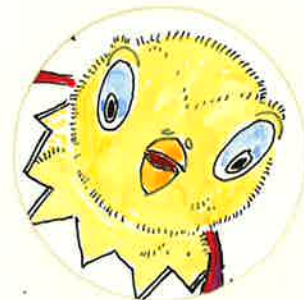
1955

1970

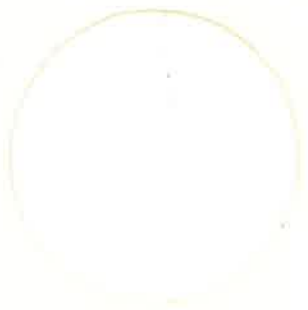
THE FIRST BAPTIST CHURCH

AND FRIENDS





HAPPY
AFTER
EASTER
JANIE



LOVE
DICK



CHRISTMAS

No. SS 577 - SUGAR SPOON

RATIO TO MASTER 2.42 TO 1

GORHAM DRAWING NO. 4992

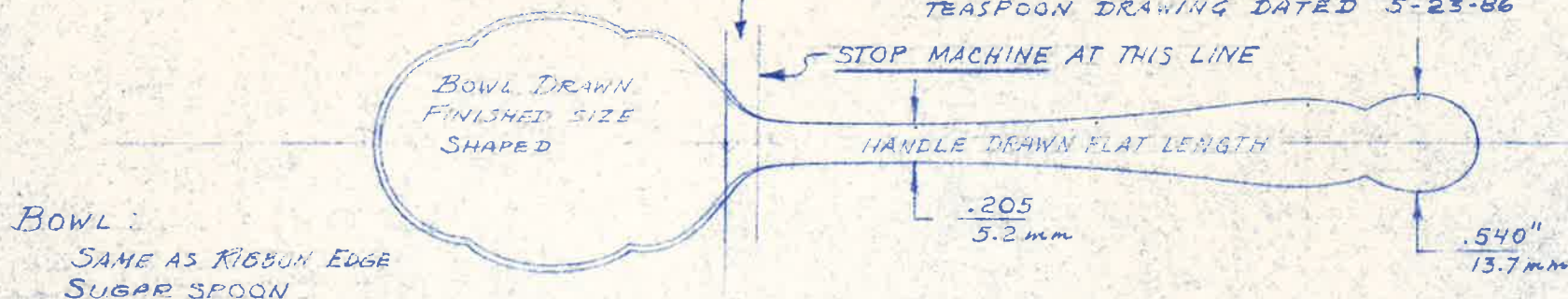
HANDLE SAME AS TEASPOON

NOTE!

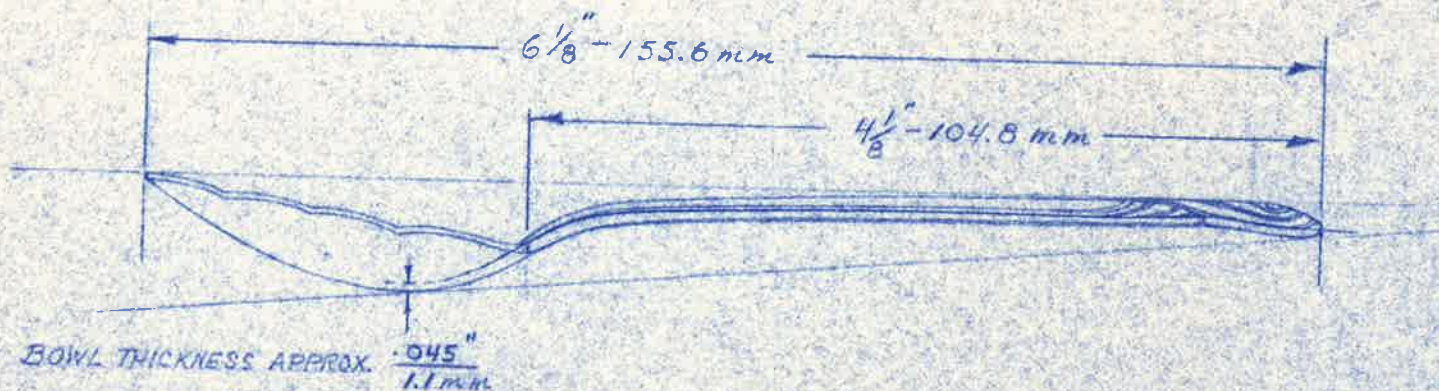
THIS AREA TO BE HAND CUT,
MACHINE REDUCTION WILL BE
TOO WIDE

NOTE!

FOR ALL HANDLE DETAILS, REFER TO
TEASPOON DRAWING DATED 5-23-86



BOWL:
SAME AS RIBBON EDGE
SUGAR SPOON

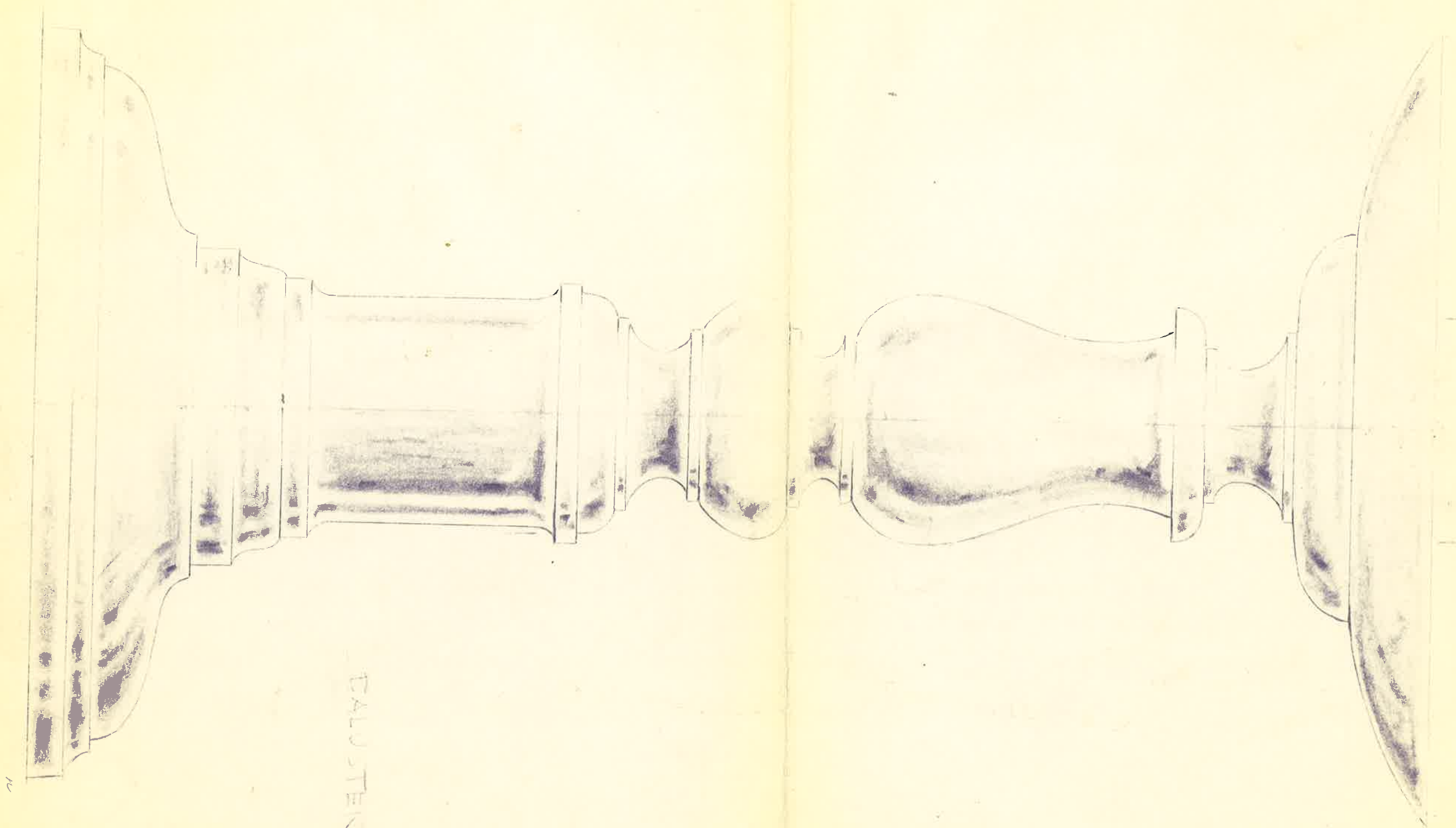


FINISHED WEIGHT APPROX. 37 GRAMS

ALL DIMENSIONS ARE FINISHED PIECE SIZE. SIDEWALLS ARE TO BE SLIGHTLY CONVEX WHEN FINISHED

MODEL SIZE 10"
SIZE FOR MACH. 4 ¹/₈"
RATIO 2.42 TO 1
SETTING 34.56

GORHAM, DIV. OF TEXTRON
PROVIDENCE, R.I.
DATE 6-12-1986
DRAWN BY R. CRAIG



Chancellor's Chain A Symbol Of Excellence For Brown University — And Gorham

When Chancellor Richard Salmon led the 215th graduating class of Brown University down College Hill this past June, Gorham was there with him. It was no surprise to Gorham, but something of a shock for the Chancellor, who only minutes before the procession began had received an unexpected delight — his own Chain of Office.

The stunning silver, gold vermeil and enamel collar the Chancellor wore during the commencement exercises was primarily the work of Gorham's Design Department, an eight month project that as he looks back on it Manager Holloware Design Dave Rogers sees more as a labor of love than anything. "From the time we presented the original sketches back in November," he admits, "I was wondering if the chain would be finished for graduation. As it turned out, we barely made it."

Like the President's Chain, which Gorham also created in 1965, the Chancellor's Chain is as much a symbol as a thing of beauty, an emblem of academic office reserved for the most ceremonial of University occasions. But the symbolism is twofold, being for Brown the pursuit of knowledge and learning — for Gorham, of craftsmanship and creativity.



The Brown University Seal.



The Brown Chancellor's Chain.

Entirely hand crafted, each medallion and link in the 22½" long chain recalls, in detail, a significant person, place or event in the history of Brown University. Linked at the base of the collar are three gold vermeil medallions. Separating the Van Wickle Gates (opened twice each year, for incoming freshmen and outgoing seniors) and University Hall, the oldest building on campus is a medallion portraying Brown's first Chancellor, Stephen Hopkins. Suspended from this is the focal point of the chain, the Brown University seal, a combination of sterling silver etching, gold vermeil and enamel techniques. The chain is visually and structurally linked by alternating enamel "B's", signifying Brown, and gold vermeil books. Completing the symbolism, at the back, is the Federal seal.

"This was a group effort in the truest sense," stresses Rogers, who with former Gorham Design Director Burr Sebring coordinated the project. The chain was co-designed by Dick Cragin and Jeff Elsbecker, artwork essential to the final outcome was produced by Dick Cragin, Judi Lee, Dick Maiella and Ed Money. Jeff Elsbecker was also responsible along with Gil Wrigley, for intricate hand chasing in the University seal. Silversmith Werner Leyh applied his special talents, with the assistance of Jeff Herman, to the hand forming of the wreath banner surrounding the Brown seal and final assembly. Outside help came from the Casting Department, who cast the clay models in sterling silver, and the plating department where the heavy gold plating was applied under the direction of Joe DeFalco.



Dave Rogers: "A labor of love..."

"We don't take on many commissions of this sort," explains Rogers, who in addition to acting as consultant on the project modelled the book links. "First of all, they don't come along very often. When they do it's quite an honor, although extremely time consuming. We took the time to do this and I think it proves a very important point — that Gorham craftsmanship is as alive and well today as it was 151 years ago when the company was founded."



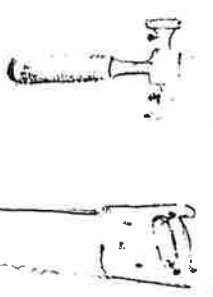
BURR: I THINK ITS MUH HANT

OOO! ITS MUH HANT

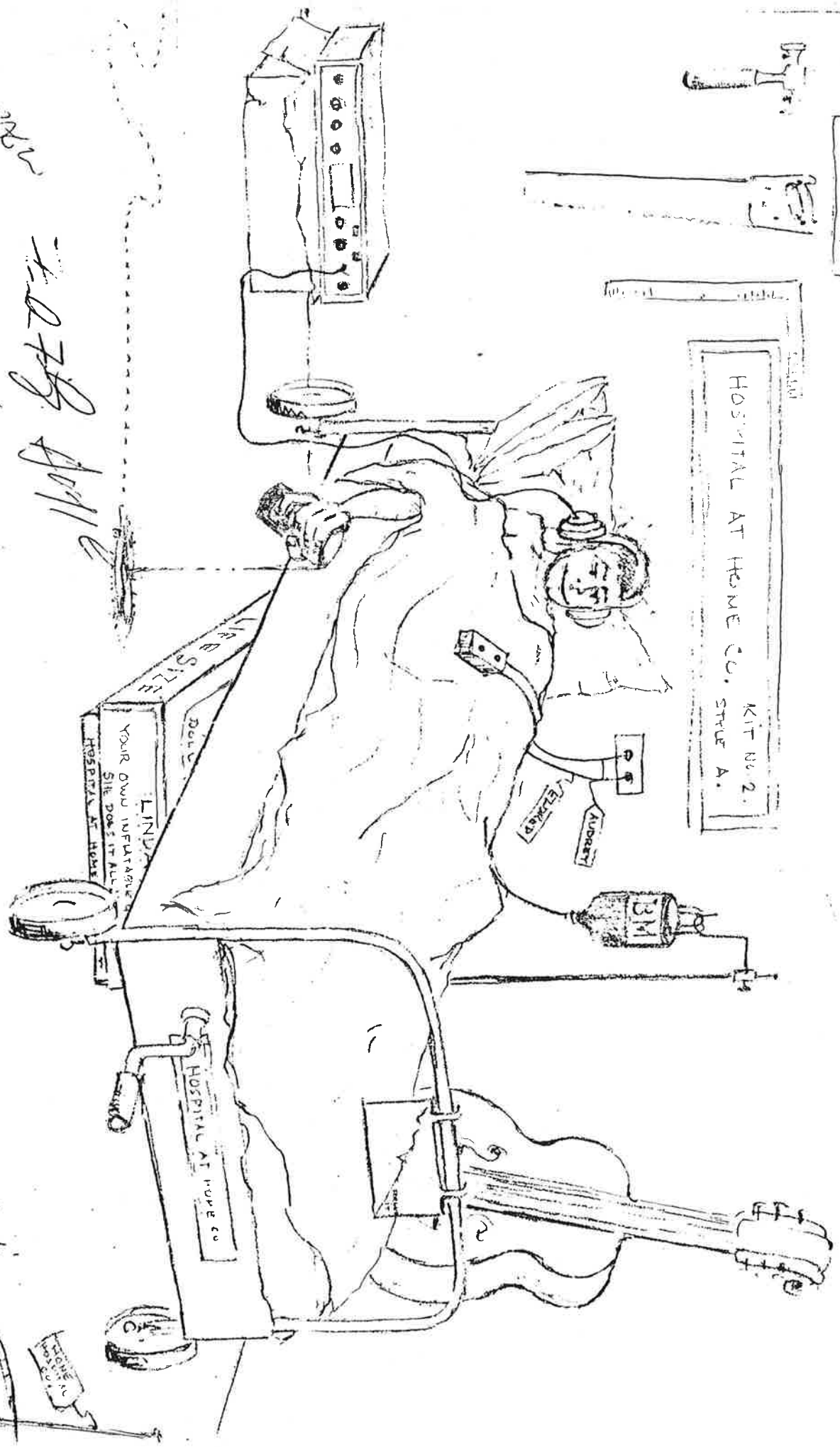


BUKK! I THINK ITS MUH HANT

OOOPS! ITS MUH HANT



HOSPITAL AT HOME CO. KIT No. 2. STYLE A.

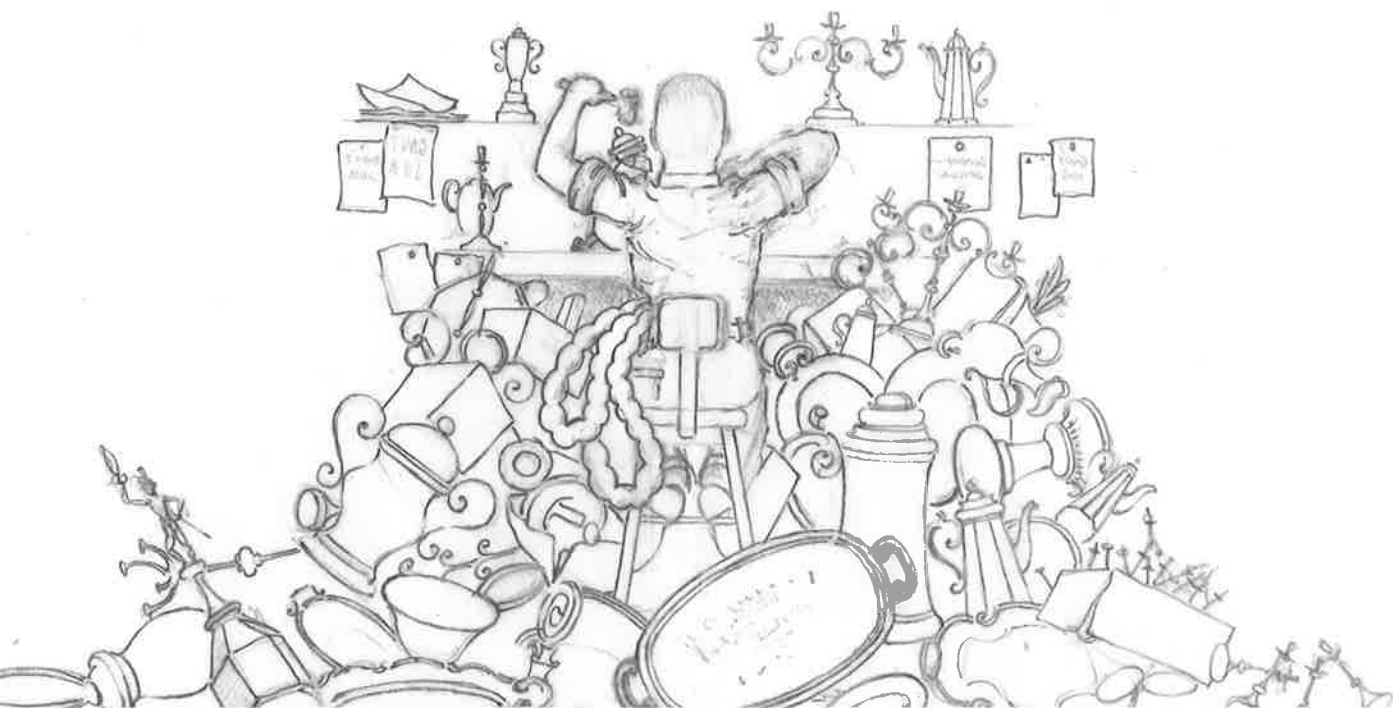


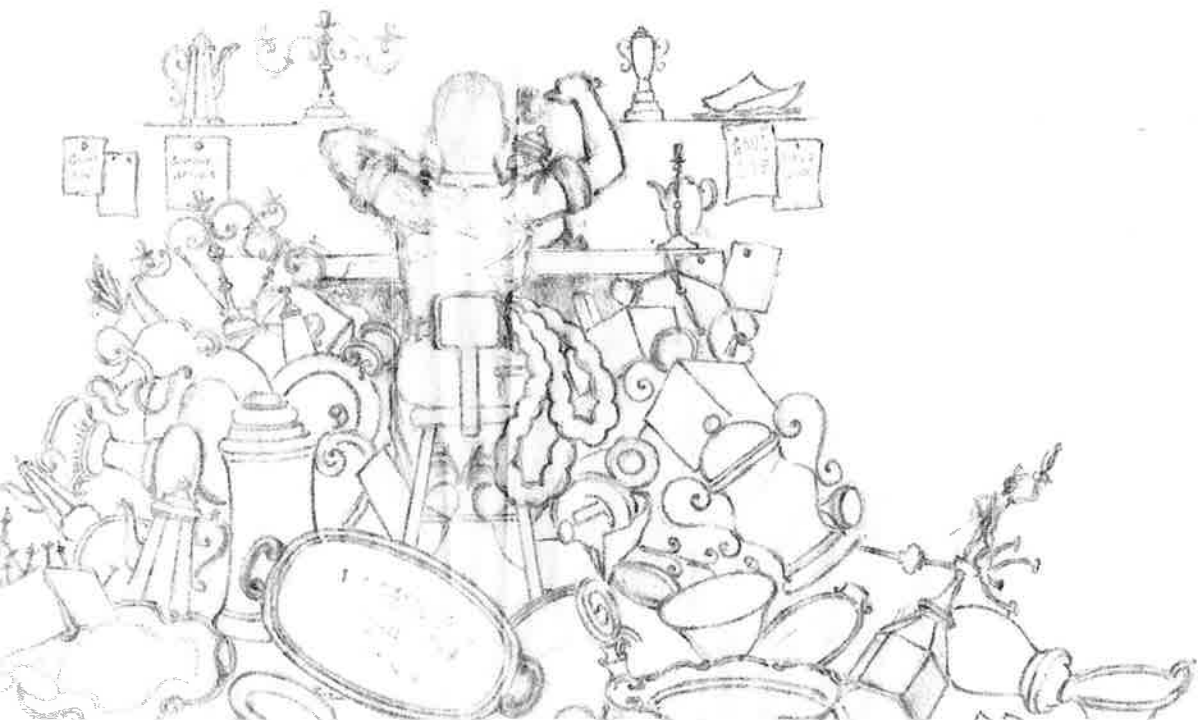
R. C. C. C. C.
- 10078 April
J. C. C. C. C.
J. C. C. C. C.

THIS IS LIVING

WORK IS THE PLAGUE OF THE HEDON

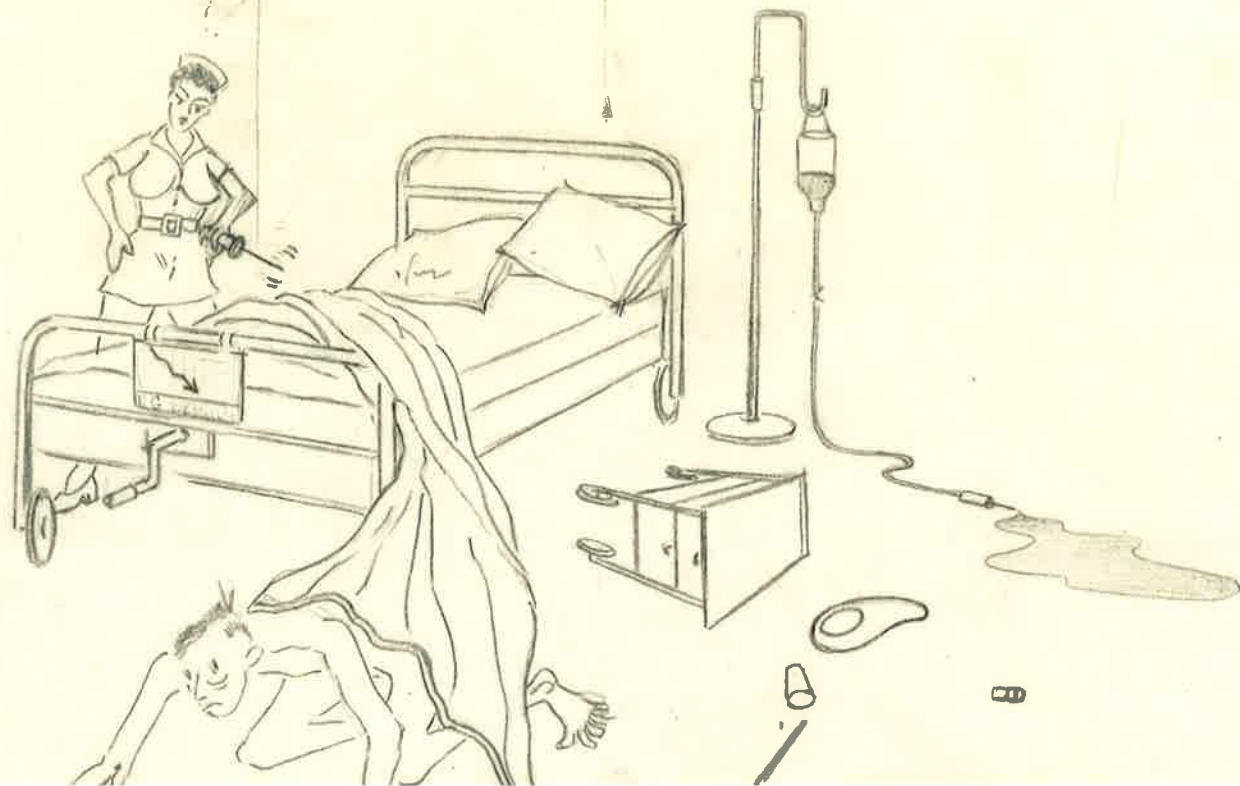
J. C. C. C. C.
B. C. C. C. C.







METAL DETECTOR



cup



6 TO / URSULA RETIRES



SLEEP SOUNDLY TONIGHT.
YOUR NATIONAL GUARD IS ALERT. K

Elegance has arrived with two exquisite Gorham china collections. Inspired by works of art from the Ch'ing Dynasty to Versailles, each Museum Collection pattern design is hand-banded in platinum or 24 karat gold. The Classic Collection is Gorham's tribute to sophisticated simplicity. Distinctive, sleek lines and designs, banded in platinum or 24 karat gold. Both collections exemplify fine taste through fine art... beautifully.

Museum and Classic Collections

China Ruby Contessa
Sterling Sea Sculpture



Black Contessa
Serving Pieces:
Coffee Pot
Cream Pitcher
Sugar Bowl w/cover



Cobalt Contessa
Serving and Place Pieces: (L to R) Dinner Plate, Teacup and Saucer, Coffee Pot, Sugar Bowl with Cover, Cream Pitcher, 14" Oval Platter, Oval Vegetable Bowl.

Black Contessa

China **Rondelle**
Sterling **Buttercup**
Crystal **Laurin Platinum**

China **Halena**
Stainless **Golden Melon Bud**
Crystal **Althea Salt & Pepper Set**



China **Weddington**: (Clockwise) Coffee Pot, Teacup and Saucer, Fruit Bowl, Rimmed Soup Bowl, Dinner Plate, Salad Plate, Bread and Butter Plate, Cream Soup Stand, Cream Soup Bowl.

Sterling **Townsend**



Weddington Serving Pieces: (L to R) 16" Oval Platter, 14" Oval Platter, Oval Vegetable Bowl, Gravy Boat, Covered Casserole, Salt and Pepper, Sugar Bowl with Cover, Cream Pitcher, Teapot, Round Vegetable Bowl.





China Sweet Violet
Sterling Strassbourg
Crystal Lady Anne Gold



China Wingate
Sterling Edgemont Gold
Crystal Royal Devon
Cityscape Candlesticks



GOLFER'S TOP

LETTERING STYLE & LOCATION, USING EXISTING
EXECUTIVE TOP # 50.

6/16/72 m

— AUTH. NO. —

— GORHAM CORPORATION
DRAWN BY
DATE 6/16/72

can you top this?



GIFT-BOXED
\$10.00

Shown Actual Size

the "Top" decision maker
by GORHAM

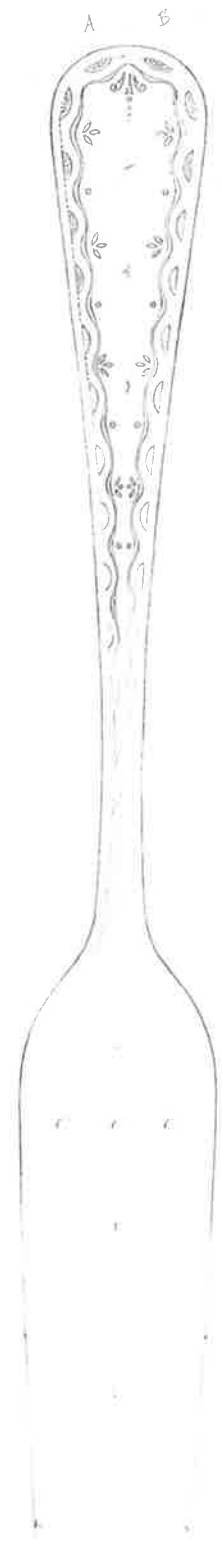
An elegant sterling silver cover on a perfectly balanced durable base. Important decisions are richly crafted on Gorham sterling cover: Work, Leave Early, Buy Low, Sell High, Hire Assistant and Play Golf. Spin the Top to make a decision or simply to relax. A great gift for anyone.

STORE NAME





171
200 215-2



No. HG 589 Cold Meat Fork

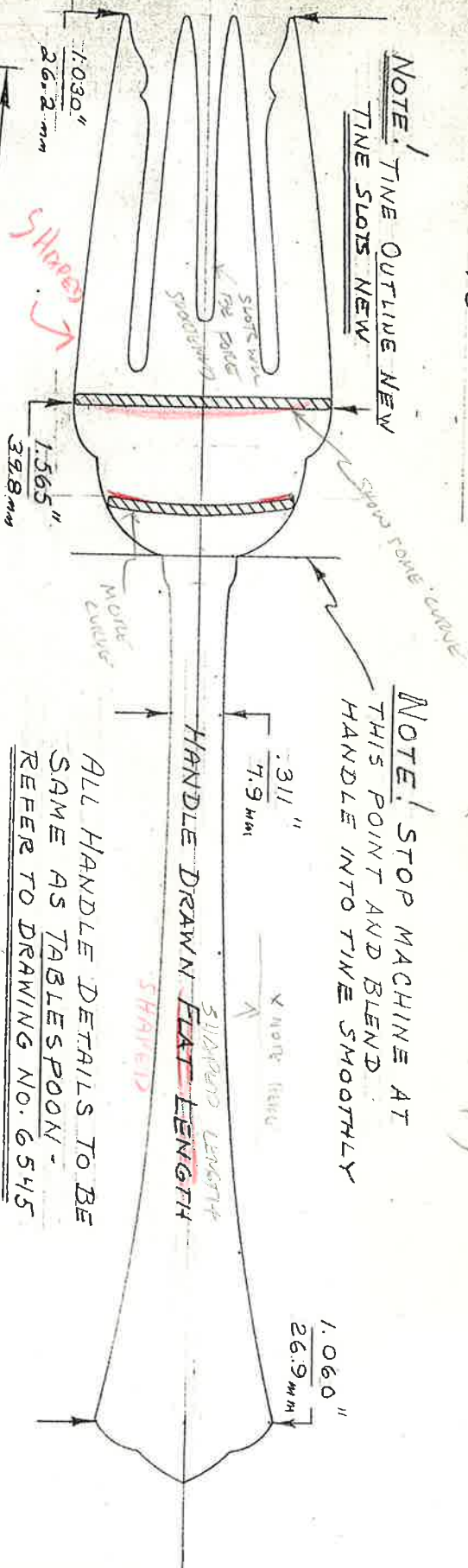
HANDLE SAME AS TABLESPOON

DRAWING NO. 6573

(FOR SANTA FE)

NOTE: TINE OUTLINE NEW
TINE SLOTS NEW

NOTE: STOP MACHINE AT
THIS POINT AND BLEND
HANDLE INTO TINE SMOOTHLY



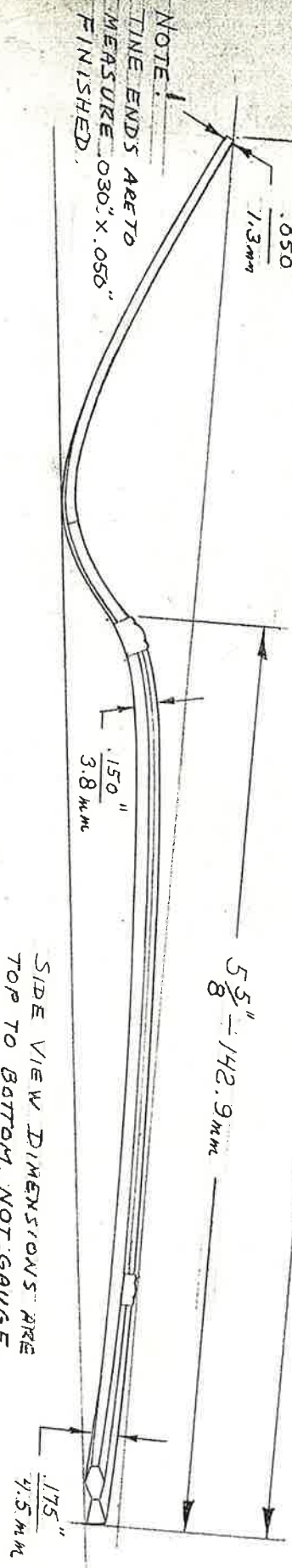
ALL HANDLE DETAILS TO BE
SAME AS TABLESPOON -
REFER TO DRAWING NO. 6545

NOTE: TINE ENDS ARE TO
MEASURE .030" X .050"
FINISHED

APPROXIMATE FINISHED
WEIGHT 90 GRAMS

Approved and 91 Grams

SIDE VIEW DIMENSIONS ARE
TOP TO BOTTOM, NOT GAUGE.



ALL DIMENSIONS ARE FINISHED PIECE SIZE

DESIGNS, DETAILS & CONCEPT SHOWN
HEREON ARE EXCLUSIVE PROPERTY OF
GORHAM INC., AND MAY NOT BE
REPRODUCED OR USED WITHOUT WRITTEN
CONSENT OF AN OFFICER OF GORHAM, INC.