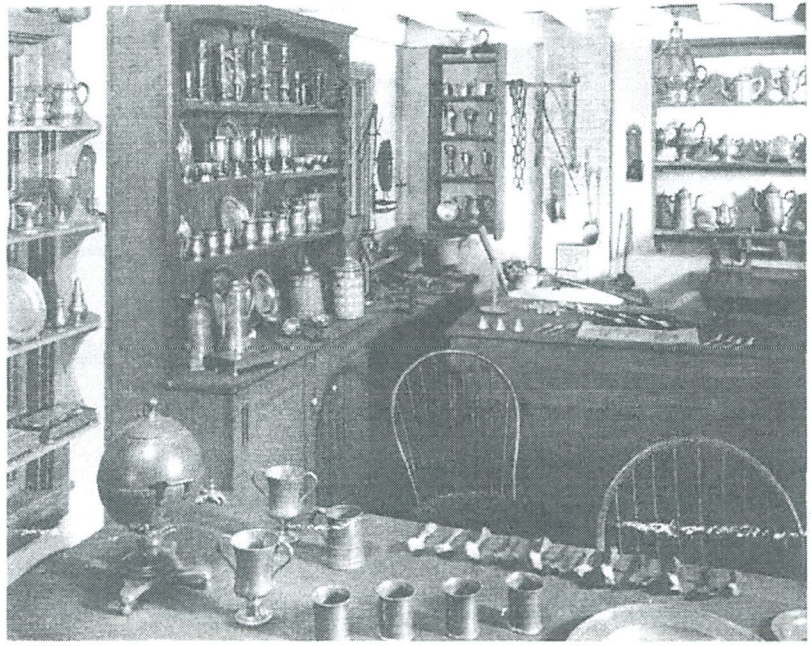


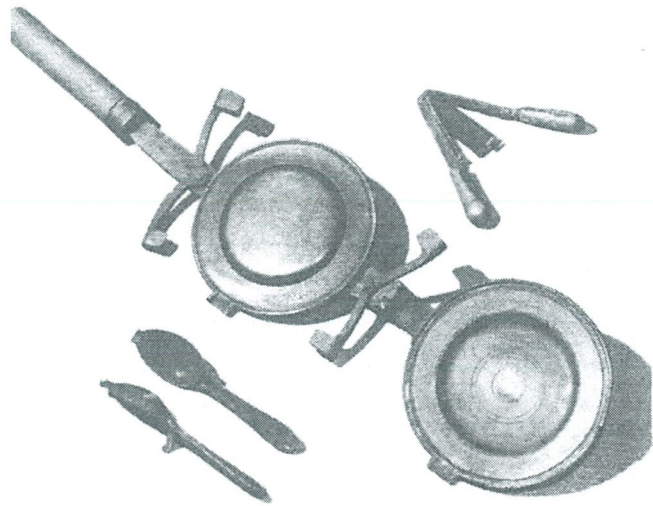
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# The other metals



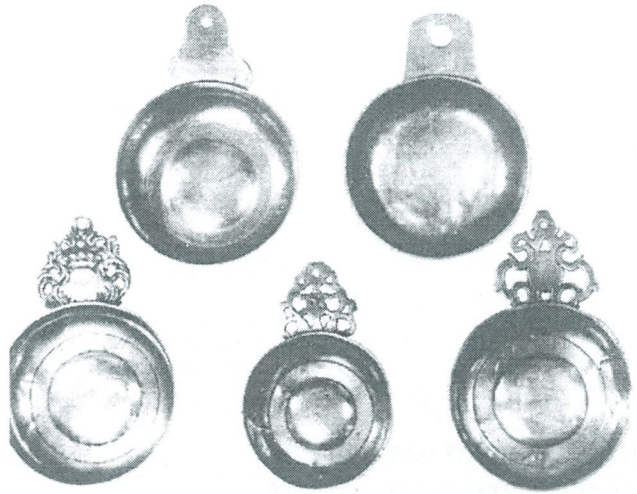
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1. One of several shops where craftsmen work in the early tradition of their trades is the pewterer's shop. On display are English, Continental, and American pewter from the museum's collection, along with the molds and tools of the pewterer's craft. Casting, hammering, and spinning are the traditional methods of working the metal. Here the craftsman may be seen using molds for casting, stakes for hammering, a lathe for spinning.

2. Nineteenth-century molds for casting plates, spoons, and buttons. The plate mold is bronze and iron and produces an eight-inch plate with *JS. 1826*, and tie-tac-toe design incised on the bottom; length 23½ inches. The spoon mold of bronze casts a trifid-handled rat-tail eight-inch spoon. Buttons formed in the wooden-handled brass button mold are graduated from ½ to 9/16 inches.

3. Early nineteenth-century individual communion set consisting of cup and tray, both unmarked; height of the cup, 2½ inches. (Ledlie I. Laughlin, *Pewter in America*, Plate XXXI). The larger cup engraved *E.M.* is a mid-eighteenth-century church piece, unmarked, with handle missing; height 4½ inches. It is similar to two cups shown in Laughlin, Plate XXXV. See also the set of four related cups shown in *ANTIQUES*, September 1956, p. 255.

4. The basic shape of the porringer bowl does not vary much but the design of the handle often indicates period, region, and individual maker. The crown-handled example (an article on the crown handle appeared in *ANTIQUES*, January 1948, p. 60) has the mark, *TD & SB* in rectangle, of Thomas and Sherman Boardman of Hartford, w. 1810-1830; applied handle with bracket; diameter 5¼ inches. The solid shaped handle marked *SM* on the handle bracket is the work of Samuel Melville of Newport, w. 1793-1800. Even simpler is the solid, almost square, handle cast in one with the porringer basin; the piece is unmarked but attributed to Elisha Kirk of York, Pennsylvania, w. 1780-1790 (similar to Laughlin, Plate XIII). The flowered handle in center

(the type was discussed in *ANTIQUES*, May 1930, p. 137), marked *CALDER* . . . *WM* . . . with eagle, is by William Calder, Providence, w. 1817-1856. The porringer at right, marked *FB* in wreath, is by Frederick Bassett, New York, w. 1761-1800 (Carl Jacobs, *Guide to American Pewter*, No. 27).

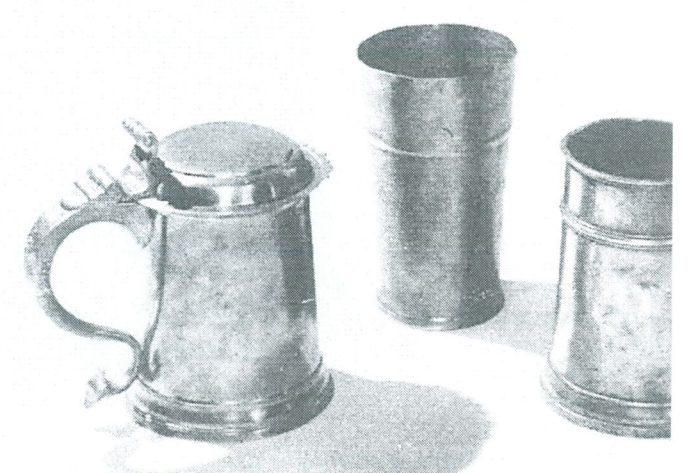
5. Two teapots in the classic tradition, very similar in form to silver of the period. *Above*, oval with fluted panels, hinged lid, carved wooden finial, and ebonized wood handle; decorated with bright-cut engraving and unmarked, 1790-1800, height 6½ inches. *Below*, marked *R. BROWN & CO.* in rectangle (unrecorded), c. 1810-1815; the decoration is bright-cut engraving with cipher *AB* in an oval medallion; hinged lid, wood finial, and ebonized wood handle.

6. Church pewter of the nineteenth century. *Top*, pieces by Boardman & Co., Hartford, Connecticut. Spout tankard with hinged domed top and triple-tiered finial, 1825-1827; New York eagle mark (Carl Jacobs, *Guide to American Pewter*, No. 39), height 9½ inches. The plate and dome-top flagon also have the New York eagle mark. The beakers (from a group of nine) are attributed to Boardman and Company, 1825-1850. *Center*, the wide-rimmed bowl, which is unmarked, is attributed to Israel Trask, Beverly, Massachusetts. The flagon is by William Calder, Providence; marked *CALDER* in rectangle; 1825-1850. Chalice by Israel Trask of Beverly are marked *ITRASK* in rectangle and are formed from sheet pewter on knop stems and bell bases, c. 1805-1815. *Bottom*, an unmarked pair of chalices probably made in New England, 1800-1850. The Britannia flagon is marked *H. YALE & CO. WARRISBORO*, 1824-1831. Also by H. Yale and Company are the chalices bearing the same mark, 1824-1831.

7. New York pewter. The flat-top tankard with three-part crescent lip and fish-tail handle is marked *FB* in a circle with flour-de-lis, for Frederick Bassett. The very large unmarked beaker is attributed to John Bassett, w. 1720-1761; height 6 11/16 inches. The slant-sided quart-size pot or mug is also by Frederick Bassett.

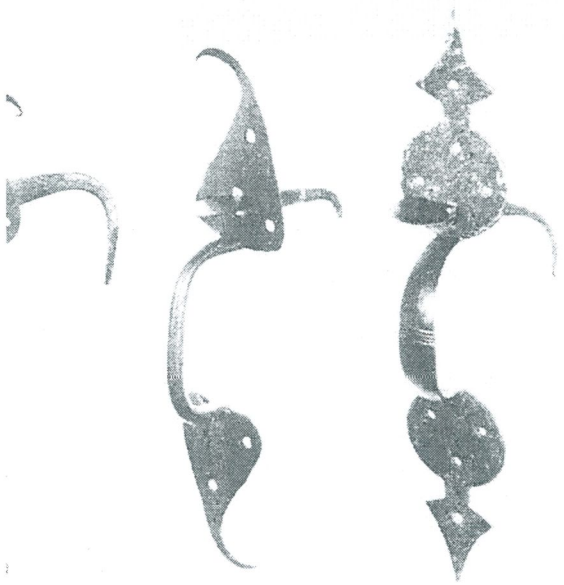


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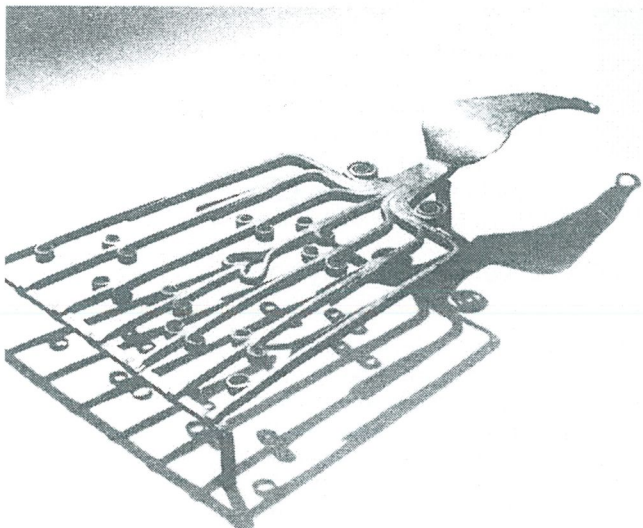
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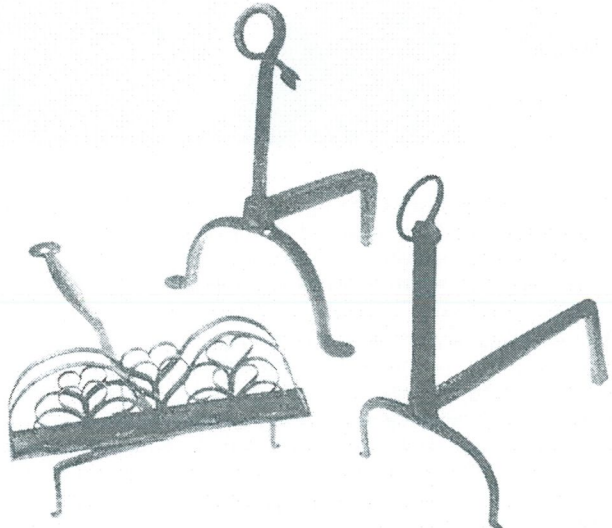
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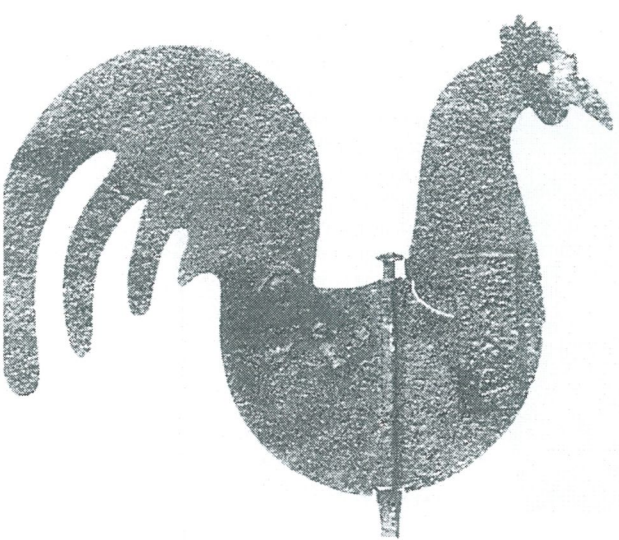
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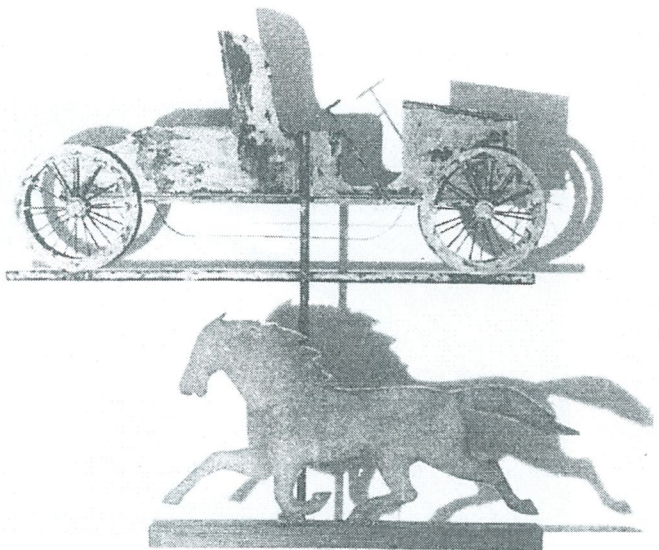
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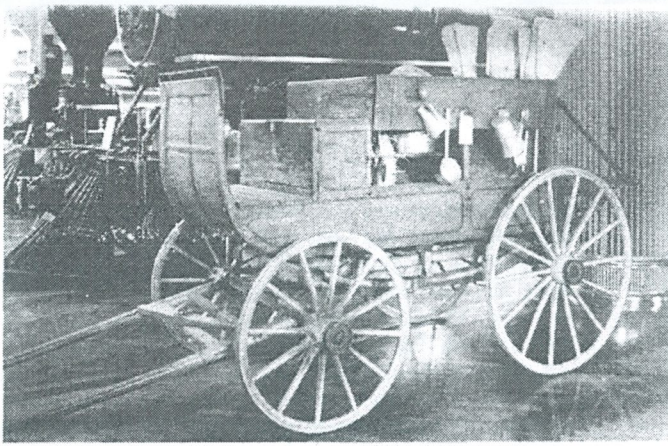


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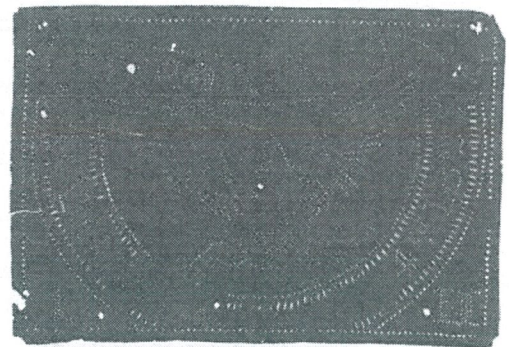
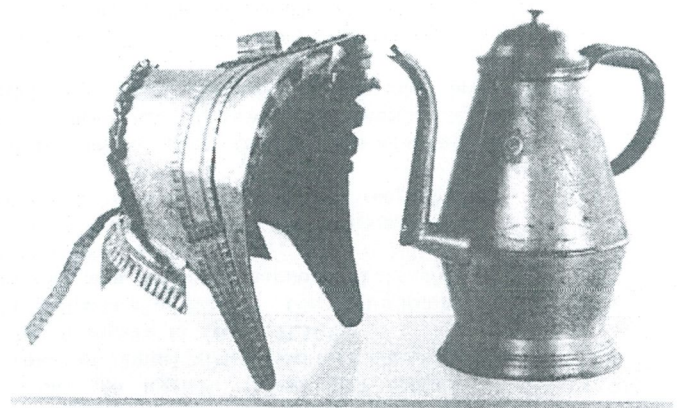




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8. Wrought-iron latches, Suffolk type, Pennsylvania, eighteenth-century foliated cusps with hand-grasp modeled in the middle; from Connecticut, the eighteenth-century tulip cusps with plain hand-grasp, height 13 $\frac{3}{4}$  inches; Massachusetts, eighteenth-century, ball-and-spear cusps with strap hand-grasp.

9. The Rowell Wrought Iron Shop has two rooms—a small work room equipped in mid-nineteenth-century fashion with a forge, bellows, anvil, and related tools, as well as a panel of sample hinges; and adjoining shop used to display a large collection of wrought-iron hardware and household implements of English and American manufacture dating from the seventeenth to the late nineteenth century.

10. Pennsylvania German wrought-iron grille, late eighteenth century. Except for the support at the front, the ornamented platform and broad handle are formed from a single iron bar. The heart motif so popular in the folk art of the region is handsomely used in this simple piece. Length 24 $\frac{1}{2}$  inches.

11. Wrought-iron equipment for the hearth. *Left*, swivel toaster made up of a pivoted platform with heart design on a long-handled tripod support, Pennsylvania, c. 1800. *Center*, andiron (one of a pair) with shaft terminating in a snake's head, New England, c. 1800; height 16 inches. *Right*, late eighteenth-century andiron (one of a pair) with shaft terminating in an ornamental ring. There is also an extensive collection of eighteenth- and nineteenth-century brass andirons in the museum.

12, 13. Weathery anes. The rooster, of wrought iron, was made about 1500. The automobile, of copper, was made about 1900, probably for use on a garage, and was found in central New York. In contrast is the running horse made of sheet iron about 1850; eye and mane are indicated by punch work.

14. The tin peddler's wagon (seen in the museum against a background of early locomotives) was a familiar sight through the country during the nineteenth century. These traveling salesmen became quite numerous after the Revolution, selling wares made in New England. In the nineteenth century elaborate systems of storehouses were set up in rural areas to furnish the peddlers with stock for six or eight months. Eventually dry goods, hardware, and assorted merchandise were added to the tin peddler's wares. This wagon, built c. 1860 by Hannah Brothers, Sharon, Pennsylvania, tinware manufacturers, is typical with its red paint striped in yellow, green, and black. Hinged panels on each side open to display goods, and the adjustable rack on the rear was used for farm goods taken in trade.

15. Decorated tinware. Food warmer (with double boiler in foreground), also used as a nursery lamp. It is stenciled in red and yellow on green and has a whale-oil lamp painted blue. Marked inside the cover *A present to Eldress Easter and Sister Lucy, Sept. 13th, 1837*. Height 9 $\frac{1}{2}$  inches. The apple tray at right is Pennsylvania German, japanned brown with tulip-and-leaf design painted in red, white, yellow, and green. Also Pennsylvania German is the straight-sided oval teapot, black with tree-hand-painted design in red, green, and yellow.

16. Tin was used for decoration as well as for household utensils. Such whimsies as this sheet-tin copy of a lady's hat ornamented with ribbons and bows were probably never intended to be worn; this one was made as a tenth wedding anniversary gift, c. 1875; height 10 inches. The punched tin coffeepot decorated with flowers in a vase and a chain design is marked *KUFELE* on the handle. It is of Pennsylvania origin, c. 1830-1850. Of pierced tin is the pie safe panel with its patriotic design commemorating the inauguration of John Q. Adams in 1825; marked *m*.