



**Forms
in Metal**

**275 Years of
Metalsmithing
in America**

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January 17—March 2, 1975

1700—1940's
Finch College Museum of Art
New York, N.Y.

1940's—1975
Museum of Contemporary Crafts
of the American Crafts Council
New York, N.Y.

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Finch College Museum of Art

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I700's-I940's

The colonists from Europe who came to the New World and settled along the Atlantic seaboard brought with them the culture of 17th Century England when they arrived in New England, New Jersey, Pennsylvania, Maryland, Virginia and the Carolinas. All colonists brought with them their indispensable household goods, some of the most precious being pieces of table silver and pewter. Pottery and wooden utensils and dishes served for everyday use; knives were often of steel, while cooking vessels were made of iron, copper or brass. Pewter, a soft alloy principally of tin with copper and some other metals added, was much less valuable than silver and much more frequently found in homes and hostelryes. Plates, mugs, spoons and tankards were in daily service. All were used until worn out and, along with the kitchen pots, were patched and mended until they were finally irretrievable and were then melted down for the base metals, and re-formed into new objects. Fine silver, on the other hand, was cherished and passed from generation to generation. If imported productions were not bought, silver coins were amassed until a sufficient quantity was accumulated to be given to a silversmith who would then fashion them into whatever the owner desired, depending upon the quantity of silver involved. Sometimes silver objects considered to be old-fashioned were melted down to be re-used to make pieces in the latest style.

A large number of the metalsmiths of the 17th and early 18th Century in the colonies had been apprenticed to their trade in their homeland and, upon emigrating, established themselves in congenial surroundings and set up shop. Soon they were taking as apprentices locally born youths, and American craftsmanship was under way. Boston, Philadelphia and New York dominated the economic scene, and in these cities the finest craftsmen were located, and in the greatest numbers. The wealthy and lordly continued to import the best that money could buy from the mother country, and so it follows that the styles in the arts and crafts were

based on London models. By the mid-18th Century, however, prosperity was such that colonial silversmiths were busy in increasing numbers producing by hand a variety of entire table services, lighting devices and items of personal adornment.

From medieval times in England the quantity of silver used in any given object was fixed by law and could then be called sterling (92.5 per cent silver; 7.5 per cent copper added for hardness). This holds true down to the present day, and while that law was not enforced in the English colonies, it appears that the silversmiths themselves honored it. It also called into use in England the "maker's mark" which only accepted silversmiths' guild members could stamp onto their products, each artisan having his own distinctive mark. The city where the piece was made also added a stamp identifying the place of origin and certification of silver content, and a letter signifying the date. Silversmiths here used only a personal mark of initials, or a name, but they all set the value of each piece by the weight of silver it contained, plus the labor required to make it.

The silversmith began his work with an ingot, or block, of silver and a hammer with which he would have to hammer out a sheet about one quarter of an inch thick, then mark a circle on it, cut out the circle, and beat the disc with a ball-headed hammer on an anvil to raise up the edges and begin formation of the cup, or bowl, or any hollow form it was destined to become. Constant manipulation with different hammers and positions on anvils allowed him to create various shapes, pausing now and then to anneal the metal made brittle by so much beating. This is one of the most ancient techniques known to metalsmiths, and is traced back to similar craftsmen in Mesopotamia, Egypt and Rome. Our American craftsmen by the middle of the 18th Century were making individual parts of, say, a teapot,



118.
Lantern, Pierced Design,
late 18th Century tin
H. 13". Diam. 5¼".
Maker unknown.
American

119.
Box, Hinged Cover, late
18th Century painted tin
H. 8½". W. 5¾". D. 4½".

6. Porringer, c. 1750
H. 7½". Diam. 5¼".
William Simpkins
(1704-1780). Boston

not only by this method but also by casting hinges and finials, forming hollow tubes with seams for spouts, and soldering the parts together. The final burnishing would remove the visible traces of the seams and joints. If engraving was desired upon the surface of the completed piece a small gouge was used to make grooves in the surface and remove hairlike curls of silver, thus creating the lines of a monogram, for instance. Embossing (also called by a French word, "repoussé") is done by forcing out, by repeated blows upon the interior of an object, certain portions of its surface which thus stand out in relief upon the exterior. Chasing is achieved on the outer surface with a blunt-edged tool by depressing it along the lines of the pattern. This technique is used to supplement embossing, but may also become the chief kind of decoration upon a piece. About 1800 the technique of bending a sheet of silver around so that the edges met and soldering them together came into practice. Final buffing and polishing erased the line of the seam and overall a smoother surface resulted, free of the hammer marks of earlier work.

Early pewter was more often cast in molds, but it, too, acquired identity with the "Touch mark" of a reputable pewterer or metalsmith. It must be understood that many craftsmen worked in a variety of metals, and we find Paul Revere making brass andirons, as well as his famous silver bowls and tea services. By the 1820's metals such as tin were being spun on a lathe, speeding up production markedly, and after the Civil War machines were developed for stamping out metal forms, which again changed not only the speed of production but the forms that metal objects could take. Makers' marks are rarely if ever found on tin, brass or copper in colonial times. "Brand names" and patented items, such as oil lamps, made of brass or nickel, and cast iron stoves, are a part of the later 19th Century and a result of the Industrial Revolution. When the 1840's inaugurated this most significant change in western man's productivity by inventing machinery to do the work of many hands, the role and position of the individual master craftsman and his small group of

assistants was forevermore altered. Some entered into the spirit of the age by becoming designers and supervisors of the designs of the objects made in the factories. A handful of proud artisans preferred to maintain their independence and continued the tradition of handmade wares available only in small quantities, and to the very wealthy.

Among the inventions that changed the silversmith's work and allowed more and more people with less income to enjoy the gleam of silver on their tables and sideboards was Sheffield plate. "Sheffield silver" was fused over copper by a method which deposited a thin layer of the precious metal on both sides of the copper core. In the 1830's, again in England, electroplating achieved the same results by the use of a chemical bath, and that technique was further improved by the Rogers Brothers of Connecticut in 1847 in a successful attempt to achieve the appearance of silver without the requirements of "sterling". Only in 1865 did a law in the United States require that such a designation be stamped on everything containing 90 per cent silver. And so it was that during the middle years of the 19th Century we saw, throughout rural America, the peddler's cart stocked with silver plate, along with the familiar tin and enamel and copper hollowware for kitchen use. Until the advent of the mail order house, forms in metal were sold this way outside town and city. For economy's sake plated silver was used in the growing number of hotels, restaurants and even the many steamboats that carried thousands of travellers far and wide. In the 1850's Britannia ware, consisting of approximately 91 per cent tin, 7 per cent antimony and 2 per cent copper, (a harder alloy than pewter), replaced it almost totally because of Britannia's durability. It was similar in appearance to pewter but more shiny, and less expensive than silver. It was not until the 1920's that new materials, such as aluminum, chromium and stainless steel entered the major markets and allowed further experimentation with forms and designs dissimilar from traditional metals.

Serviceable objects with a minimum of decoration typify the best of old American pewter.



106.
Demijohn, 19th Century
H. 10 $\frac{3}{8}$ ".
James Hervey Putnam
(1803-1855). Malden, Mass.

84.
Pair of Sauceboats,
18th Century
#12. H. 3 $\frac{3}{8}$ ". #13, H. 3 $\frac{3}{4}$ ".
Probably American

85.
Sugar Bowl with Cover,
late 18th Century
H. w/cover, 3 $\frac{7}{8}$ ".
Thomas Danforth, III (1756-1840).
Stepney, Conn., and Philadelphia

The collection of objects from 1700 to the 1940's is one of contrast. The superb handcrafted objects made in silver by great artisans are gathered together with the sturdy and less sophisticated articles that served useful purposes in daily life far from the sanctuary of parlor and diningroom. It is the great variety of these pieces that, shown together, illustrate the life of generations past. Changing styles are evident most prominently, of course, in the precious objects of silver. Utilitarian articles that satisfied the functions for which they were made remained much the same for decades, or until their use changed, or they became obsolete, like the tea caddy and the cuspidor. In the silver shown can be traced the style of the English baroque and also the classical taste which brought, in the later part of the 18th Century, simpler forms and decoration which is reflected in this country by the silver made about the time of our Revolution. Not long after 1800 the influence of Napoleon's Empire, recalling ancient Roman opulence, saw further change by enrichment of surface and more grandiose shapes. Archaeologists and art historians contributed impetus to the ensuing diverse tastes, during the 19th Century, for objects of art made in variations and adaptations of styles drawn from many sources: Greek, Egyptian, Romanesque, Gothic, Renaissance, Near and Far Eastern. Toward the end of this protean century nostalgia for 18th Century English and American things set in, and has never abated. The Art Nouveau style of the 1880's in continental Europe found expression, also, in America until the end of World War I. In the 1880's in England, on the other hand, William Morris fostered a revival of hand-crafted and folk-art inspired handicrafts including furniture, accessories, fabric and wallpaper designs. In metals especially the hand-wrought look, hammer marks showing, was a trade-mark of the "Arts and Crafts Movement". This was

popular with a number of art clubs and artists' societies in the United States in the 1890's and continued in favor through the 1920's. One prominent American silver manufacturer, Gorham, reflected this taste in their martelé line. A fresh source of inspiration that followed after the Paris International Exposition of Modern Decorative and Industrial Art in 1925 was the dynamic phase known as Art Deco, or Style Moderne, which drew upon such varied sources of design as the cultures of the American Indian, Myan/Aztec, Minoan and Egyptian. By the mid 1930's the appeal of plain, undecorated surfaces with stress on the functionalism of the object made a new taste and style apparent in the work of individual craftsman and industrial designer alike.

Robert H. Luck

Curator
The Contemporary Wing
Finch College Museum of Art

Rare and highly prized drinking vessels
were passed down in some families for generations.



7.
Tankard, c. 1735-69 H. 8"
Nicholas Roosevelt
(1715-1769) worked in
New York from 1739.



8.
Cann, c. 1760 H. 5"
Daniel Henchman
(1730-1775). Boston



1.
Cup, c. 1700
H. 2 3/4", Diam. 2 3/8"
John Coney (1655-1722).
Boston

**Strong and simple shapes reflect
the utilitarian nature of early hollowware.**



88.
Shaker with Stopper, early
19th Century H. 5½"
Thomas Danforth, III
(1756-1840)

105.
Teapot, 19th Century
H. 10½"
George Richardson
(1782-1848)

95.
Beaker, Two-Handled, 1st
Quarter, 19th Century
H. 5½" Thomas Danforth
Boardman and Sherman
Boardman (c. 1810-1854)

91.
Mug, late 18th or early
19th Century H. 5¾"
Parks Boyd (1771/72-1819).
Philadelphia

94.
Baby's Bottle, c. 1810-50
H. 6½"
Thomas Danforth
Boardman (1784-1873).
Hartford

99.
Flagon, 1810-50 H. 12½"
Danforth and Boardman



81.
Tankard, 2nd half, 18th
Century H. 8½" William Will
123.
Lantern, c. 1830 brass
H. 15½"

109.
Pair of Chamber
Candlesticks, c. 1845
Britannia ware H. 6¾"
Henry Hopper (working c.
1841-1846/47). New York

122.
Coffee Pot, c. 1840 painted
tin H. 10¾"
Maker unknown,
Pennsylvania



32.
Pitcher, c. 1840-50 H. 7"
William Adams (working
c. 1829-1850). New York



55.
Punch Bowl, c. 1916
H. 19". Diam. 13"
William J. Codman,
designer, for Gorham
Manufacturing Co.

**Highly skilled silversmiths produced
luxurious and often unique pieces for use and display.**



21.
Pot, Wine or Punch,
c. 1805-10 H. 8 7/8". Diam.
5 1/4" Simon Chaudron
(working 1798-1814).
Philadelphia

17.
Coffee Pot, c. 1790 H. 14"
George Aiken
(1765-1832).
Baltimore

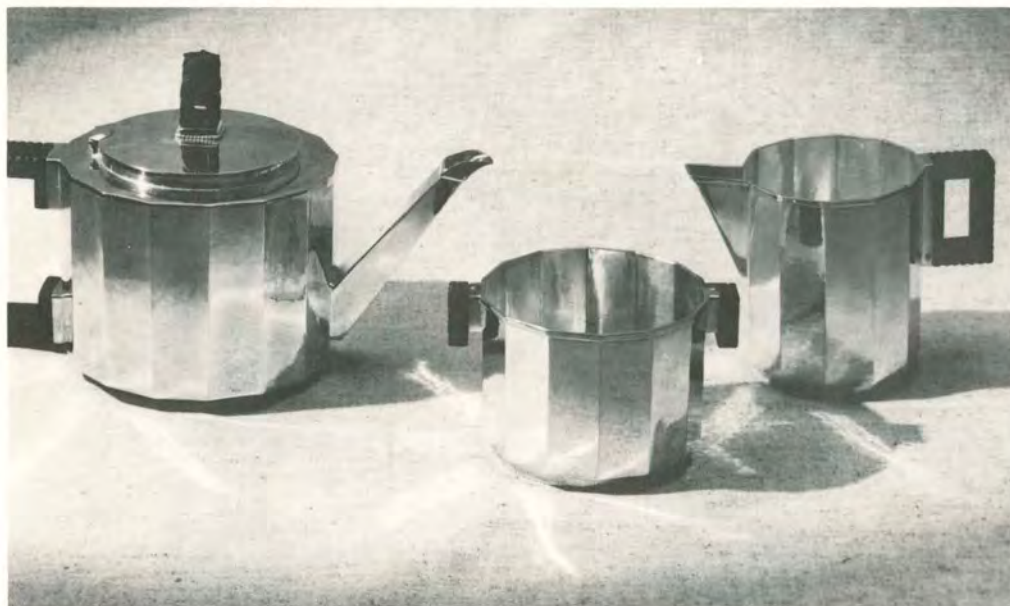
9.
Creamer, c. 1750-1773). H.
4" Samuel Casey
(1723-1773). Exeter and
Kingstown, R.I.

25.
Tea Set, C. 1820
Teapot #3, H. 3 3/8".
Harvey Lewis (working
1811-1826). Philadelphia

41.
Candelabrum, c. 1890
H. 21 1/2"
Tiffany and Co., New York

18.
Covered Sugar Urn,
c. 1790 H. 10 1/2"
Daniel Van Voorhis
(1751-1824). New York

From the beginning of the 20th Century a variety of vigorous styles have influenced designers and metalsmiths.



127.
Bookends, 1901 bronze
H. 5 3/4". W. 8 1/4"
Clio Bracken (1870-1925)

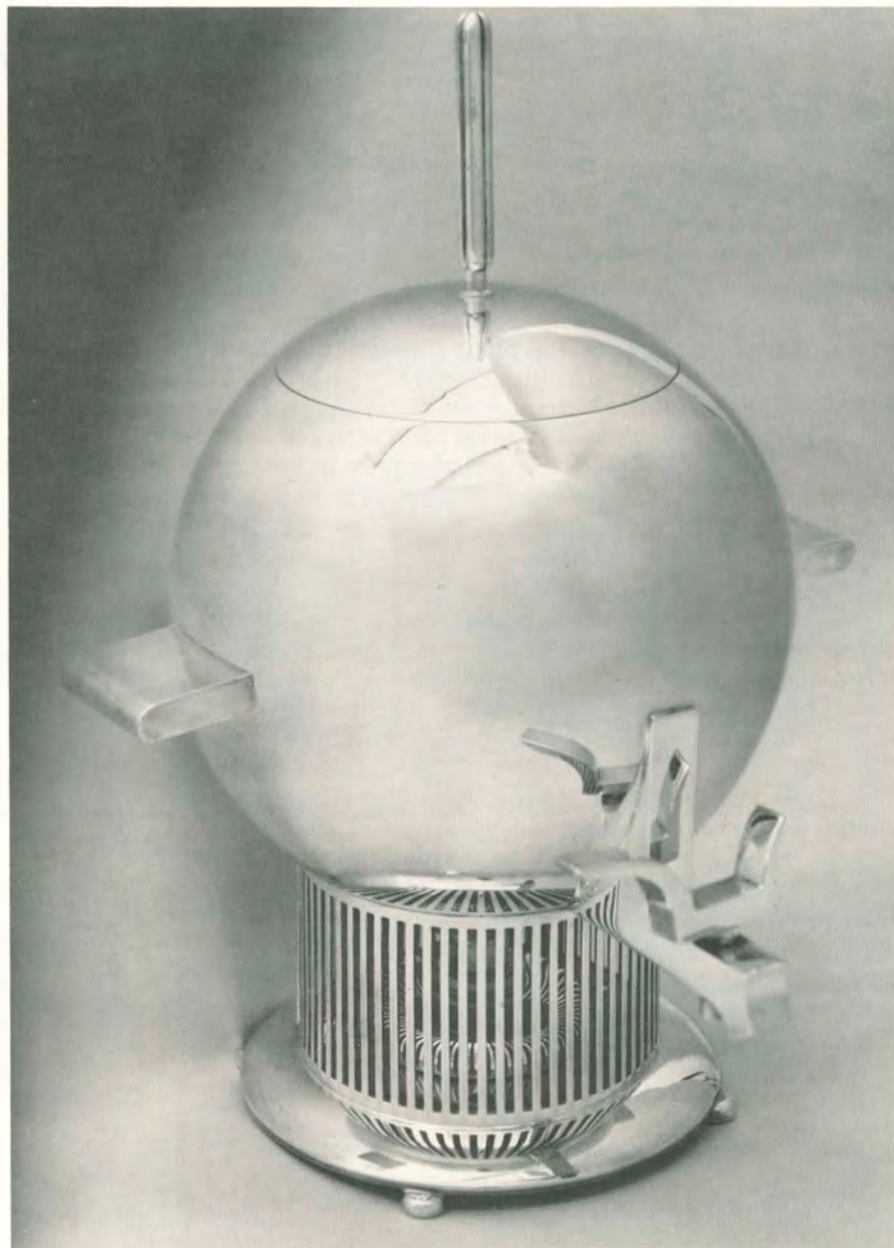
67.
Tea Service, c. 1933
Teapot, H. 5 1/2"; Sugar Bowl,
H. 2 3/4"; Creamer, H. 3 7/8"
Arthur Nevill Kirk
(1881-1958)

75.
Tall Footed Compote,
c. 1936 H. 9 3/4". Diam. 8"
Eliel Saarinen, (1873-1950)
designer.
International Silver Co.

130.
Peacock Andirons, c. 1930
bronze H. 20". W. 22".
D. 25"
Eliel Saarinen, designer



129.
Antelope Candelabrum,
c. 1927 wrought iron H. 79"
Hunt Diederich



72.
Hot Water Urn, and Stand,
c. 1935 Urn, H. 14 3/4".
Stand, Diam. 18"
Eliel Saarinen, designer.
International Silver Co.

1940's-1975

Metalsmithing is emerging as a vigorous and rapidly expanding area of artistic activity in the United States today. Such growth could hardly have been anticipated by the conditions prevailing in the field fifty years ago. At that time, the availability of less expensive commercially produced pieces had greatly diminished the desire for handcrafted metalwork; and, accordingly, the number of smiths working outside industry had dwindled to a small group of individuals. Several schools maintained metalworking departments in the 1930s; emphasis, however, was placed on basic processes and vocational training. Metalsmiths who wished to broaden the scope of their technical abilities beyond those offered in the schools had to look to Europe for additional sources of information. This infusion of knowledge from trained European master craftsmen was significant in regenerating metalsmithing in this country.

The greatest impetus for reviving metalsmithing began in 1947 with a series of five annual conferences sponsored by Handy and Harman, refiners and dealers of precious metals. These conferences, planned by Margret Craver for teachers of art who wished to study raising and hollow ware techniques, were held at the Rhode Island School of Design in Providence and the School for American Craftsmen in Rochester, New York. Baron Erik Fleming from Sweden, William E. Bennett, and Reginald H. Hill from England conducted the month-long workshops, each of which was limited to twelve students. The knowledge and stimulation gained by those in attendance were immediately shared with their students and spread through the developing art programs on university campuses.

The pieces produced during the 1950s and early 1960s closely paralleled Scandinavian and modern design trends in the concern for simple forms with sparse, carefully considered

decorative elements. Despite these similarities, metalsmiths, working primarily with silver and pewter, continued the tradition of integrating a distinctly American flavor into their pieces. Emphasis was placed on utilitarian function; bowls, pitchers, platters, tea and coffee services represented the major portion of hollow ware produced for exhibition or special commission.

Perhaps the single element which distinguishes recent metalwork is a sense of preciousness. The creation of such refined objects is a result of the university environment where most contemporary metalsmiths have freedom from financial dependence on sales, numerous studio hours to devote to the fabrication of the piece, and the desire for personal recognition through exhibition. The elaborate forms and wide variety of materials and techniques characteristic of these objects reflect the enormous discipline required of the contemporary metalsmith. Also, increased interest in subject matter and personal statements become important as functional aspects of the pieces become less of a concern. All of these factors contribute to an atmosphere where whim and frivolity are to be taken seriously, where the creative spirit is unrestricted, where emphasis is on the production of the ultimate metal object.

Paul J. Smith

Director
Museum of Contemporary Crafts



Pitcher 1950s
Alma Eikerman
Sterling silver;
stretched, formed,
constructed;
10½" x 6¾" x 5".

Decanter Set 1945
Hudson Roysher
Sterling silver, Sumatra cane;
seamed; decanter: 10½" x 4½" dia.
goblet: 2¾" x 2½" each;
tray: 1½" x 20" x 12½".

Muffiner 1947
Margret Craver
Sterling silver;
raised; 4" x 3".

Onion 1953
John Prip
Teapot; silver; raised,
forged, fabricated;
6½" x 10½" x 8½".

Compote 1953
Arthur J. Pulos
Sterling silver; raised, fabricated;
4½" x 9½" x 6½".



Pitcher 1955
Frederick A. Miller
Sterling silver; stretched; 12" x 6½".
Photo: John Paul Miller



Sarcophagus 1973
Richard Mafong / Jon Riis
Sterling silver, metallic
threads; chased, tapestry
woven, repoussé;
6" x 4" x 3".



Wine Containers 1973-74
Robert K. Montgomery
Silver, iron wood, ivory,
vermillion wood, amber;
raised, constructed;
6½" x 3" and 7" x 3½".

Triptych 1972
Patricia J.
Daunis-Dunning
Brass, sterling silver,
cultured pearl; fabricated;
5" x 5" x 5".

The infusion of knowledge from European craftsmen during the 1930s and 1940s was significant in regenerating metalsmithing in this country.



Cup Form 1974
Hiroko and Gene Pijanowski
Copper, bronze, yarn, metallic
thread, feathers, fine silver;
raised, inlaid, coiled, fabricated;
7" x 5½" x 5½".

Traveling Sacrament
Set, 1969
Bob Ebendorf
Silver, rosewood;
constructed; 4½" x 1½".



Woven Form #1 1974
Mary Lee Hu
Fine silver, lacquered
copper; twined, wrapped;
8" x 7½" x 7½".

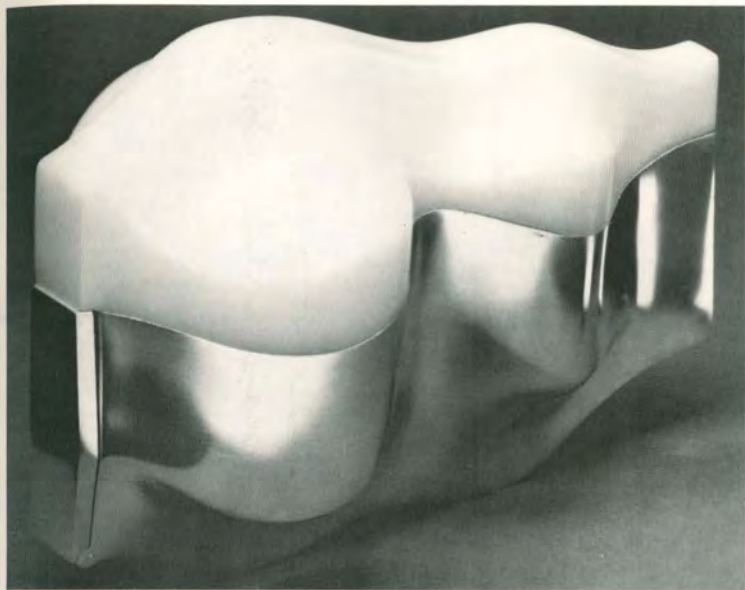
Enormous discipline, utilizing a wide variety of materials and techniques, is required of the contemporary metalsmith.



3-73 Vase 1973
Paul Mergen
Copper; embossed, forged,
raised; 9" x 8 3/4".



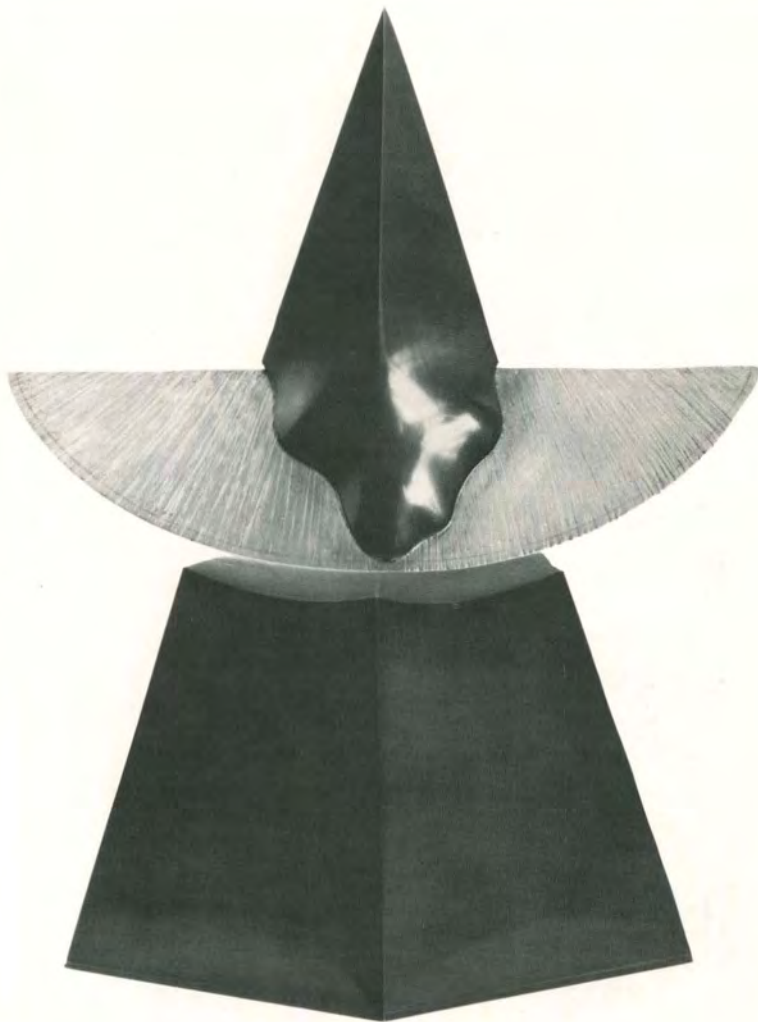
Silver Form #1 1969
Helen Shirk
Sterling silver; formed,
constructed; 9 1/2" x 5".



Container 1974
Nadene R. Wegner
Delrin, silver electroplate,
commercial bronze, silicon
bronze; cast, fabricated,
carved; 2½" x 4" x 3¾".



Container 1974
Thomas R. Bambas
Sterling silver; raised,
chased, fabricated; 7" x 10" x 10".



Container 1973
Jacqueline Ott
Copper, pewter; fabricated;
9½" x 7½" x 4½".

Perhaps the single element which distinguishes recent metalwork is a sense of "preciousness."



Shot Glasses 1974
Christopher A. Hentz
Copper, brass, 24k gold plate;
forged, inlaid, constructed,
plated; 5" x 2" x 3" each.

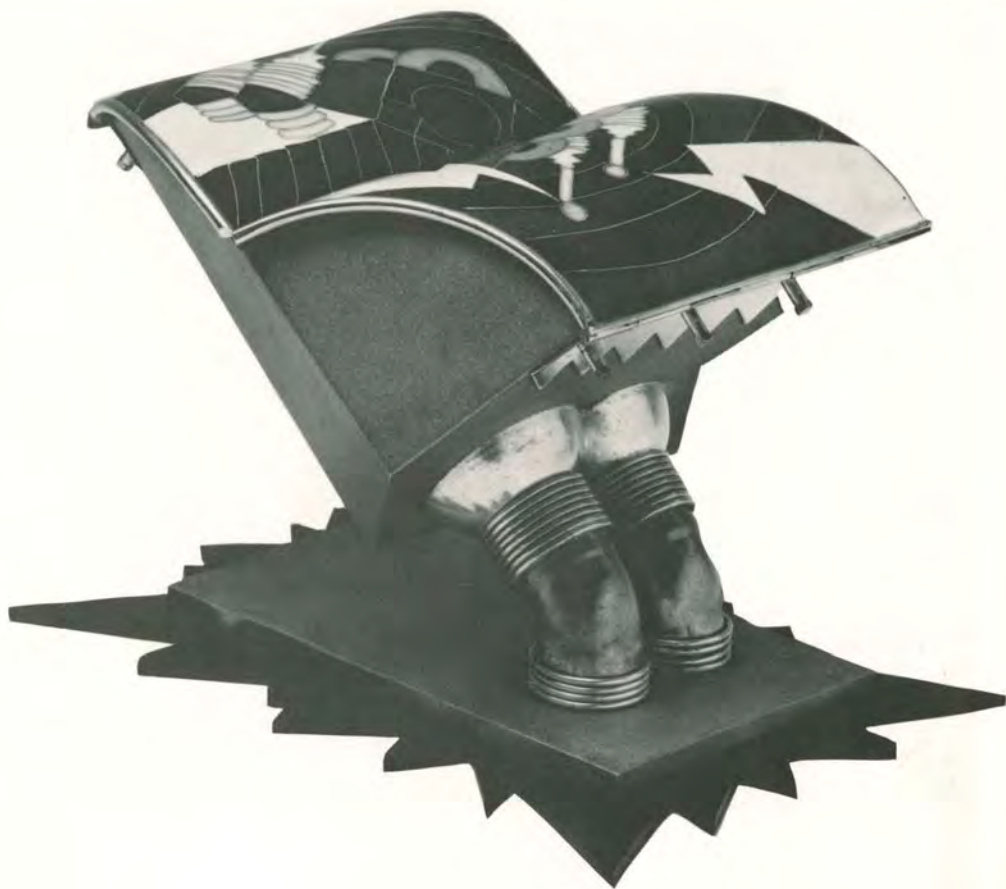
Pewter Peanut with Box 1973
Bruce Metcalf
Pewter, brass, electric motor, cardboard, paint,
transfer type; cut, painted, glued, die formed, welded,
constructed; 10" x 8" x 8".

Funeral Hearse 1974
Douglas K. Ewald
Silver, brass, ebony, felt;
constructed, soldered,
turned; 14" x 4" x 5".

Pewter Cups 1974
Patricia J.
Daunis-Dunning
Pewter; cast;
5" x 1½" each



Non-Denominational North Miami Beach Flamingo
Chalice 1974
Barry S. Merritt/Gary Noffke
Fine and sterling silver, 24k gold plate, carnelian,
rhodochrosites, claw, fingernail polish, animal
charms; forged, raised, constructed, cast, painted; 9" x 2".



Arc Angle 1974
J. Thomas Reardon
Brass, copper, sterling silver, fine silver, plexiglas,
essonite garnet, cloisonné enamel; scored,
bent, sandblasted, constructed; 3 7/8" x 4" x 5 1/2".

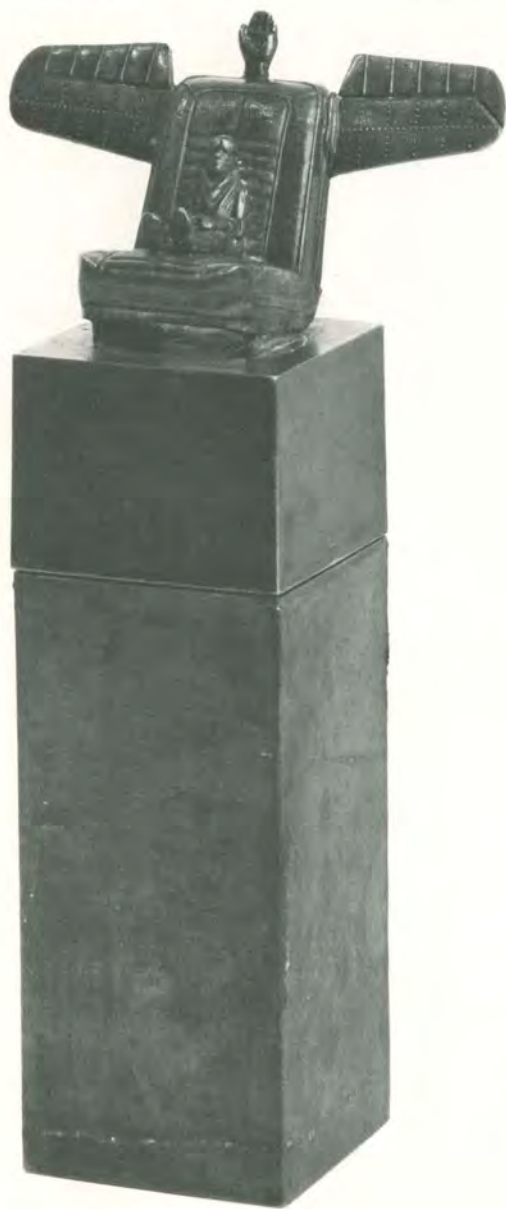
**Emphasis now is on the production
of the ultimate metal object.**



Pot Form-Lotus 1974
Komelia Hongja Okim
Sterling silver, rabbit fur;
raised, constructed,
repoussé; 7" x 10".



Planter 1972
L. Brent Kington
Mild steel; forged, welded;
29½" x 17" x 20".



Fate is the Hunter 1972
J. Fred Woell
Box; brass; cast;
4½" x 2½" x 1½"

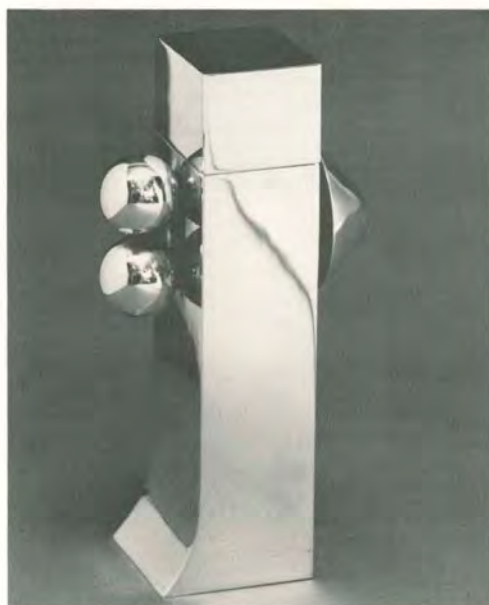


Streaker Chariot 1973
Timothy M. Glotzbach
Brass, silver, copper, bone;
forged, cast, constructed,
repoussé; 5½" x 10½" x 2½"



Pa Container 1973
Edward Higgins
Sterling silver; cast,
fabricated;
4" x 5" x 2½"

Today, as functional aspects of the pieces become less of a concern, there is an increased interest in subject matter and personal statement.



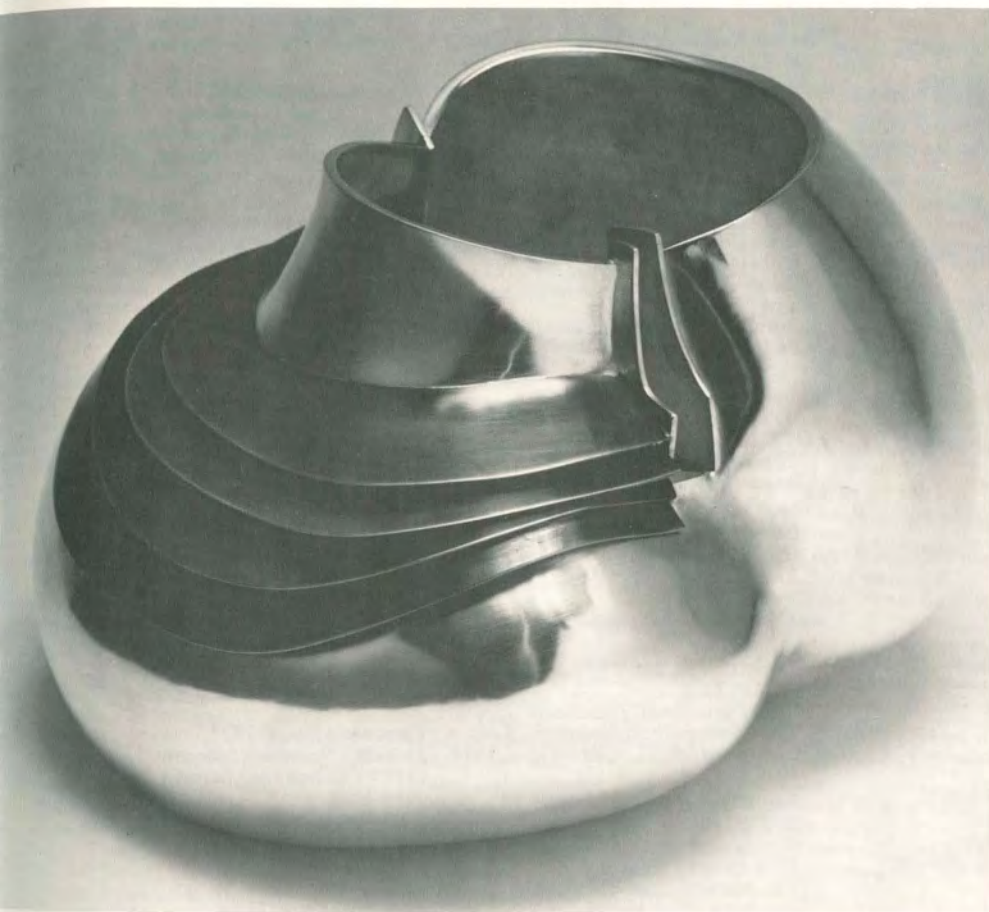
Free Standing Knife 1974
Pamela J. Burroughs
Silver, antler, antique
blade; cast, constructed;
2 1/4" x 5 1/2" x 3/4".

Stomach 1972
Carol J. Steen
Brass; masonite die
formed, fabricated;
6 1/4" x 6 3/4" x 3".

Box #3 1970
Louis Mueller
Sterling silver, bronze;
fabricated;
4" x 2" x 2".

Experimental Container
1974
Gail Farris Larson
Copper; raised;
8" x 15" x 10".

Decanter 1973
Humphrey T. Gilbert, Jr.
Sterling silver; raised,
constructed;
11" x 4 1/4" x 2 3/4".



Gill Pot 1974
Debra Lynn Gold
Silver, brass, copper;
raised, fabricated;
5½" x 7½" x 6½".



Candlestick #15 1973
Albert Paley
Wrought iron, brass,
copper inlay; forged,
riveted, coiled; 23" x 10" x 6".
Photo: Rodger Smith

Catalogue Listing 1700-1940's

Silver

1.

Cup, c. 1700

H. 2¾". Diam. 2⅜"
John Coney (1655-1722). Boston
The Metropolitan Museum of Art
Purchase 1941. The Rogers Fund

2.

Wine Taster, c. 1700

H. with handles, 1⅞". Diam. 3⅛"
John Coney
The Metropolitan Museum of Art
Gift of Dr. Robert S. Grinnell, 1970

3.

Porringer, c. 1725-35

H. 2⅞". Diam. 8⅞"
Samuel Vernon (1683-1737).
Newport, R.I.
The Metropolitan Museum of Art
Gift of Brig. Gen. Sylvester Dering,
1915

4.

Spout Cup, c. 1720-40

H. 5". Diam. 2⅜"
George Hanners (1697-1740).
Boston
The Newark Museum

5.

Mug, c. 1735-55

H. 5". Diam. 3¼"
Jacob Hurd (1702-1758). Boston
The Metropolitan Museum of Art
Purchase 1922. The Rogers Fund

6.

Porringer, c. 1750

H. 7½". Diam. 5¼"
William Simpkins (1704-1780).
Boston
The Newark Museum
Gift of Louis Bamberger

7.

Tankard, c. 1735-69

H. 8"
Nicholas Roosevelt (1715-1769).
worked in New York from 1739.
The Metropolitan Museum of Art
Bequest of Charles Allen Munn,
1924

8.

Cann, c. 1760

H. 5"
Daniel Henchman (1730-1775).
Boston
The Newark Museum

9.

Creamer, c. 1750-70

H. 4"
Samuel Casey (1723-1773).
Exeter and Kingstown, R.I.
The Metropolitan Museum of Art
Bequest of Edward Pearce Casey,
1941

10.

Tankard, c. 1725-50

H. 6¾"
Adrian Bancker (1703-1772).
New York
The Metropolitan Museum of Art
Bequest of Charles Allen Munn,
1924

11.

Footed Salt, c. 1764

Diam. 2¾"
Benjamin Halstead (working
1764-1805)
Elizabeth and Newark, N.J.
and Philadelphia
The Newark Museum
Purchase 1964, Eva Walter Kahn
Bequest

12.

Tumbler, c. 1769

H. 2½". Diam. 3"
Paul Revere (1735-1818). Boston
The Metropolitan Museum of Art
Gift of R. Thornton Wilson, 1939

13.

Ladle, c. 1750-89

L. 11¼"
John Coburn? (1725-1803).
Boston
The Brooklyn Museum
Bequest of Samuel E. Haslett

14.

Mug, c. 1775-1800

H. 5¼". Paul Revere
The Metropolitan Museum of Art
Bequest of Charles Allen Munn,
1924

15.

Porringer, c. 1760-1800

H. 1⅜". Diam. 6⅞"
Paul Revere
The Metropolitan Museum of Art
Bequest of Charles Allen Munn,
1924

16.

Cake Basket, c. 1790

H. 12⅞". Diam. 10"
William G. Forbes (1751-1840).
New York
The Newark Museum
Presented in memory of Leonard
Dreyfus by the United Advertising
Corp., 1970

17.

Coffee Pot, c. 1790

H. 14" George Aiken
(1765-1832). Baltimore
The Newark Museum
Purchase 1953, Wallace M. Scudder
Bequest

18.

Covered Sugar Urn, c. 1790

H. 10½" Daniel Van Voorhis
(1751-1824). New York
The Newark Museum
Bequest of Amos F. Holbrook, 1934

19.

Footed Bowl, c. 1800

H. 5¼". Diam. 6½"
Amos Whitney (working 1800-10).
New York
The Newark Museum

20.

Patch Box, c. 1800

H. 7/16". L. 3 1/8"
Maker unknown. American?
The Metropolitan Museum of Art
Bequest of John L. Cadwalader, 1914

21.

Pot, Wine or Punch, c. 1805-10

H. 8⅞". Diam. 5¾"
Simon Chaudron (working
1798-1814). Philadelphia
The Metropolitan Museum of Art
Purchase 1966. Mr. and Mrs.
Marshall P. Blankarn Gift

22.

Entree Dish, c. 1810

W. 12¼". Diam. 9¼"
John and Peter Targee (working
1809-15). New York
The Brooklyn Museum
H. Randolph Lever Fund

23.

Pap Boat, c. 1810

H. 2". L. 6¼" William Thomson
(working 1809-45). Litchfield,
Conn. and (1810-34). New York

The Metropolitan Museum of Art
Purchase 1938. The Rogers Fund

24.

Sauceboat, c. 1831-42

H. 6" William L. Adams
(working 1831-42). New York
The Metropolitan Museum of Art
Anonymous Gift Fund, 1968

25.

Tea Set, c. 1820

Teapot #1, H. 9½/16"
Teapot #2, H. 8¾"
Teapot #3, H. 3⅜"
Creamer, H. 6½/16"
Sugar bowl with cover, H. 8"
Waste bowl, H. 6⅝"
Harvey Lewis (working 1811-1826).
Philadelphia
The Metropolitan Museum of Art
Gift of Mrs. Arthur C. Steinbach,
1968

26.

Tea Set, c. 1825

Teapot, H. 9¾"
Covered Sugar Bowl, H. 9"
Creamer, H. 7¾"
Waste Bowl, H. 6¾"
John Crawford (working 1815-1836).
New York and Philadelphia
The Metropolitan Museum of Art
Gift of Mrs. Joseph Shallow, 1908

27.

Chocolate Pot, c. 1827

H. 12⅞". Frederick Marquand
(1799-1882). Savannah and
New York
The Metropolitan Museum of Art
Purchase. Funds from Various
Donors, 1970

28.

Hot Water Pot, 1828

H. 8¾". Samuel Kirk
(1793-1872). Baltimore
The Brooklyn Museum
Gift of Mr. and Mrs. Richman
Proskauer

29.

Tea Set, c. 1835

Teapot, H. 10½"
Sugar Bowl, H. 9½" w/cover
Creamer, H. 6⅞"
Waste Bowl, H. 6⅞". Diam. 7⅞"
Thomas E. Stebbins and Co.
(working 1835). New York
The Newark Museum

- 30. Siphon, c. 1833-39**
L. 14½"
Marquand and Co. (working 1833-1839). New York
The Metropolitan Museum of Art
Gift of Russell Hunter, 1963
- 31. Cream Pitcher, c. 1840**
H. 6¼"
James N. Hyde and C.W. Goodrich (working c. 1816-1866). New Orleans
Cooper-Hewitt Museum of Design, Smithsonian Institution
- 32. Pitcher, c. 1840-50**
H. 7". William Adams (working c. 1829-1850). New York
The Brooklyn Museum
Gift of Miss B.M. Kitching
- 33. Pair of Candlesticks, c. 1850**
H. 5¾"
Holmes, Booth and Haydens (attrib.). Waterbury, Conn.
The Newark Museum
- 34. Pair of Goblets, c. 1850**
#3, H. 6¹¹⁄₁₆". #4, H. 6⁹⁄₁₆"
Robert and William Wilson (attrib. Working 1825-1846). Philadelphia
The Metropolitan Museum of Art
Gift of George H. Hull, 1970
- 35. Tea Service, c. 1850**
Hot Water Kettle with Stand, H. 17⁵⁄₁₆"
Sugar Bowl with Cover, H. 9"
Creamer, H. 8³⁄₈"
Ball, Tomkins and Black (working c. 1839-1851). New York
The Metropolitan Museum of Art
Gift of Mrs. F.R. Lefferts, 1969
- 36. Beaker, c. 1859**
H. 3⅞"
Maker unknown, American
The Brooklyn Museum
- 37. Covered Bowl, c. 1855-60**
Diam. 5⅞"
Cooper and Fisher (working 1850). New York
The Metropolitan Museum of Art
Gift of Miss Annie Clarkson, 1927
- 38. Tureen, c. 1865-70**
H. 10¾". Diam. 8⅞"
Gorham Manufacturing Co. (est. 1831). Providence
The Newark Museum
- 39. Water Pitcher, c. 1866**
H. 12"
J.E. Caldwell and Co., Philadelphia
The Newark Museum
- 40. The William Cullen Bryant Vase, c. 1875**
H. w/base, 33⅜"
J.H. Whitehouse, Designer, Tiffany and Co., New York
The Metropolitan Museum of Art
Gift of William Cullen Bryant, 1877
- 41. Candelabrum, c. 1890**
H. 21½"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 42. Covered Dish, c. 1890**
H. 11½". Diam. 9½"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 43. Sauce Boat and Tray, c. 1890**
Sauce Boat, L. 8¼". Tray, L. 10¼"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 44. Ladle, c. 1890**
L. 7⅞"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 45. Open Salt Dish, c. 1890**
H. 3⅞"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 46. Pepper Shaker, c. 1890**
H. 5½"
Tiffany and Co., New York
The Museum of the City of New York
Gift of Mrs. Bertha Shulls Dougherty and Miss Isabel Shulls
- 47. "Viking" Punch Bowl, c. 1893**
H. 11⅜". Diam. 20¼"
Tiffany and Co., New York
The Metropolitan Museum of Art
Gift of the Edgar J. Kaufmann Charitable Foundation Trust, 1969
- 48. Oval Box, c. 1896**
H. 3". L. 5½"
Derby Silver Co., Derby, Conn.
International Silver Co.
- 49. Fruit or Nut Bowl, c. 1898**
Diam. 7"
E.G. Webster and Son, Brooklyn
International Silver Co.
- 50. Bowl, c. 1900**
Diam. 11⅞"
Whiting Manufacturing Co. (working c. 1900). New York
The Metropolitan Museum of Art
Purchase, Mr. and Mrs. Marshall P. Blankarn Gift, 1970
- 51. Martelé Ewer with Plateau, 1901**
Ewer, H. 19". Plateau, Diam. 17½"
Gorham Silver Co.
The Metropolitan Museum of Art
Gift of Hugh J. Grant, 1974
- 52. Cup, Three-Handled, c. 1905**
H. 8"
Tiffany Studios, New York
The Metropolitan Museum of Art
Edgar J. Kaufmann Charitable Foundation Trust, 1969
- 53. Pair of Candlesticks, c. 1910**
H. 6¾"
Made for F. Walter Lawrence, jeweler, New York
The Museum of the City of New York
Gift of Mrs. John Clapperton Kerr
- 54. Hot Milk Pitcher, c. 1914**
H. 3⅝". Meriden Britannia Co., Meriden, Conn.
International Silver Co.
- 55. Punch Bowl, c. 1916**
H. 19". Diam. 13"
William J. Codman, designer, for Gorham Manufacturing Co.
The Newark Museum
Gift of James R. Hillas, 1967
- 56. Tobacco Jar, c. 1921-31**
H. 6¼"
The Barbour Silver Co., Meriden, Conn.
International Silver Co.
- 57. Epergne with Crystal Bowl, c. 1930**
H. 9¾". Diam. bowl, 13¼"
William T. Brown (1892-1971), designer for
Wallace Silversmiths, Wallingford, Conn.
Wallace Silversmiths
- 58. Candelabrum, c. 1930**
H. 15¼"
William T. Brown, designer, for Wallace Silversmiths
Wallace Silversmiths

- 59. Cross, c. 1930**
H. 30". Arthur Nevill Kirk
(1881-1958)
Christ Church Cranbrook
- 60. Pair of Candlesticks, c. 1930**
H. 12". Arthur Nevill Kirk
Christ Church Cranbrook
- 61. Bowl, c. 1931**
Diam. 6 $\frac{3}{8}$ "
Arthur J. Stone (1847-1938)
Cranbrook Academy of Art Museum
- 62. Coffee Pot, c. 1931**
H. 9 $\frac{3}{4}$ ". Arthur J. Stone
Cranbrook Academy of Art Museum
- 63. Cigarette Box, c. 1933**
H. 5". Diam. 3 $\frac{3}{4}$ "
Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 64. Cigarette Box, c. 1933**
H. 4 $\frac{1}{2}$ ". Diam. 2 $\frac{1}{2}$ "
Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 65. Compote, c. 1933**
H. 8". Diam. 8 $\frac{1}{2}$ "
Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 66. Sweet Meat Dish, c. 1933**
Diam. 4 $\frac{3}{8}$ ". Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 67. Tea Service, c. 1933**
Teapot, H. 5 $\frac{1}{2}$ "
Sugar Bowl, H. 2 $\frac{3}{4}$ "
Creamer, H. 3 $\frac{7}{8}$ "
Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 68. Teapot, c. 1933**
H. 3 $\frac{7}{8}$ "
Charles Price (1906-1943)
Cranbrook Academy of Art Museum
- 69. Compote, c. 1933**
H. 8 $\frac{5}{16}$ ". Diam. 6 $\frac{3}{4}$ "
Eliel Saarinen (1873-1950)
Cranbrook Academy of Art Museum
- 70. Bowl, c. 1933**
Diam. 8 $\frac{3}{4}$ "
Eliel Saarinen, designer.
Executed by Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 71. Cigarette Box, c. 1933**
H. 5 $\frac{1}{2}$ ". L. 4 $\frac{1}{2}$ ".
Eliel Saarinen, designer.
Executed by Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 72. Hot Water Urn, and Stand, c. 1935**
Urn, H. 14 $\frac{3}{4}$ ". Stand, Diam. 18"
Eliel Saarinen, designer.
Executed by International Silver Co.
Cranbrook Academy of Art Museum
- 73. Compote, c. 1936**
H. 4 $\frac{3}{4}$ ". Diam. 10"
Eliel Saarinen, designer.
Executed by International Silver Co.
Cranbrook Academy of Art Museum
- 74. Compote, 1936**
H. 3 $\frac{1}{4}$ ". Diam. 13"
Eliel Saarinen, designer.
Executed by International Silver Co.
Cranbrook Academy of Art Museum
- 75. Tall Footed Compote, c. 1936**
H. 9 $\frac{3}{4}$ ". Diam. 8"
Eliel Saarinen, designer.
Executed by International Silver Co.
Cranbrook Academy of Art Museum
- Pewter and Britannia Ware**
- 76. Porringer, early 18th Century**
Diam. 5 $\frac{1}{2}$ "
Maker unknown. American?
The Metropolitan Museum of Art
Gift of Mrs. Russell Sage, 1909
- 77. Round Box with Cover, 18th Century**
H. 3 $\frac{1}{4}$ ". Joseph Leddell, Sr.
(c. 1690-1754). New York, or
Joseph Leddell, Jr. (d. 1754).
New York
The Metropolitan Museum of Art
Purchase, 1945
- 78. Tankard, 18th Century**
H. 7 $\frac{7}{8}$ "
John Will (c.1707-c.1774). New York
The Metropolitan Museum of Art
Gift of Mrs. Blair in memory of her
husband, J. Insley Blair, 1941
- 79. Chalice, 18th Century**
H. 8 $\frac{7}{8}$ "
John Christopher Heyne
(1715-1781). Lancaster, Pa.
The Metropolitan Museum of Art
Gift of Joseph France, 1943
- 80. Teapot, 18th Century**
H. 6 $\frac{3}{8}$ "
William Will (1742-1798).
Philadelphia
The Metropolitan Museum of Art
Gift of Mrs. Blair in memory of her
husband, J. Insley Blair, 1941
- 81. Tankard, 2nd half, 18th Century**
H. 8 $\frac{3}{8}$ "
William Will
The Metropolitan Museum of Art
Gift of Mrs. Blair in memory of her
husband, J. Insley Blair, 1941
- 82. Tankard, 18th Century**
H. 7". Frederick Bessett
(1740-1800). New York
and Hartford, Conn.
The Metropolitan Museum of Art
Purchase, 1939
- 83. Basin, 18th Century**
H. 2 $\frac{5}{8}$ ". Diam. 11 $\frac{1}{8}$ "
George Lightner (1749-1815).
Baltimore
The Metropolitan Museum of Art
Gift of Mrs. Blair in memory of her
husband, J. Insley Blair, 1941
- 84. Pair of Sauceboats, 18th Century**
#12, H. 3 $\frac{3}{8}$ ". #13, H. 3 $\frac{3}{4}$ "
Probably American
The Metropolitan Museum of Art
Bequest of Helen W. D. Mileham,
1955
- 85. Sugar Bowl with Cover, late 18th Century**
H. w/cover, 3 $\frac{7}{8}$ "
Thomas Danforth, III (1756-1840).
Stepney, Conn., and Philadelphia
The Metropolitan Museum of Art
Gift of Mrs. Blair in memory of her
husband, J. Insley Blair, 1941
- 86. Mug, late 18th or early 19th Century**
H. 5 $\frac{3}{8}$ ". Thomas Danforth, III
The Metropolitan Museum of Art
Gift of Joseph France, 1943
- 87. Dish, early 19th Century**
Diam. 9 $\frac{3}{16}$ ". Thomas Danforth, III
The Metropolitan Museum of Art
Purchase, 1945
- 88. Shaker with Stopper, early 19th Century**
H. 5 $\frac{5}{8}$ ". Thomas Danforth, III
The Metropolitan Museum of Art
Gift of Joseph France, 1943
- 89. Chalice, late 18th or early 19th Century**
H. 8 $\frac{7}{8}$ ". Timothy Brigden
(1774-1819). Albany
The Metropolitan Museum of Art
Gift of Joseph France, 1943

- 90. Beaker, late 18th or early 19th Century**
H. 3 1/8". Samuel Danforth (1772-1827). Norwich, Conn. The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 91. Mug, late 18th or early 19th Century**
H. 5 3/4". Parks Boyd (1771/72-1819). Philadelphia The Metropolitan Museum of Art Gift of Joseph France, 1943
- 92. Plate, c. 1800**
Diam. 8 11/16". Nathaniel Austin (1763-1807). Charlestown, Mass. The Brooklyn Museum
- 93. Porringer, early 19th Century**
Diam. 5 3/8"
Maker unknown, Pennsylvania The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 94. Baby's Bottle, c. 1810-50**
H. 6 1/2". Thomas Danforth Boardman (1784-1873). Hartford The Metropolitan Museum of Art Gift of Joseph France, 1943
- 95. Beaker, Two-Handled, 1st Quarter, 19th Century**
H. 5 1/2". Thomas Danforth Boardman and Sherman Boardman (c. 1810-1854)
The Metropolitan Museum of Art Gift of Joseph France, 1943
- 96. Porringer, 2nd Quarter, 19th Century**
Diam. 4". Thomas Danforth Boardman and Sherman Boardman The Metropolitan Museum of Art Purchase, 1909
- 97. Flagon, 1st Half, 19th Century**
H. 12 1/4". Thomas Danforth Boardman and Sherman Boardman The Metropolitan Museum of Art Gift of Joseph France, 1943
- 98. Basin, 19th Century**
Diam. 7 7/8". Josiah Danforth (1803-1872). Middletown, Conn. The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 99. Flagon, 1810-50**
H. 12 1/2". Danforth and Boardman The Brooklyn Museum
- 100. Soap Box, 19th Century**
H. 1 1/2". Diam. 4 1/2"
Ashbil Griswold (1784-1853). Meriden, Conn. The Metropolitan Museum of Art Gift of Mrs. Stephen S. Fitzgerald, 1962
- 101. Beaker, 19th Century**
H. 3". Ashbil Griswold The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 102. Measure, 1833**
H. 3 3/4". Boardman and Hart, New York The Brooklyn Museum Gift of George D. Pratt
- 103. Candlestick, 1830-34**
H. 12 1/8". The Taunton Britannia Manufacturing Co., Massachusetts The Brooklyn Museum Dick S. Ramsey Fund
- 104. Shaving Mug, 1st Half, 19th Century**
H. 4 1/2". George Richardson (1782-1848). Boston and Cranston, R.I. The Metropolitan Museum of Art Gift of Joseph France, 1943
- 105. Teapot, 19th Century**
H. 10 1/2". George Richardson The Metropolitan Museum of Art Purchase, 1939
- 106. Demijohn, 19th Century**
H. 10 3/4". James Hervey Putnam (1803-1855). Malden, Mass. The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 107. Coffee Pot, 1835-52**
H. 10 1/4". Samuel Simpson (working 1835-1852). Yalesville, Conn. The Metropolitan Museum of Art Gift of Mrs. Blair in memory of her husband, J. Insley Blair, 1941
- 108. Pitcher, c. 1845**
H. 8 1/8". William McQuilkin (working 1839-53). Philadelphia The Metropolitan Museum of Art Purchase, 1922
- 109. Pair of Chamber Candlesticks, c. 1845**
Britannia ware. H. 6 3/4"
Henry Hopper (working c. 1841-1846/47). New York The Museum of the City of New York Bequest of Mrs. Giles Whiting
- 110. Oil Lamp, 1841-47**
Britannia ware. H. 9"
Henry Hopper The Museum of the City of New York Bequest of Dr. Annie Sturgis Daniel
- 111. Oil Lamp, c. 1848-54**
Britannia ware. H. 5"
Capan and Molineux (working 1848-1853/54). New York The Museum of the City of New York Gift of Mrs. Charles E. Atwood
- 112. Double Oil Lamp, 1858-67**
H. 8 1/2". Yale and Curtis (working 1858-1867). New York The Brooklyn Museum Gift of Mrs. Samuel Doughty
- Iron, Tin, Brass, Aluminum, Stainless Steel**
- 113. Warming Pan, 18th Century**
brass, iron handle
L. 41 1/2". Diam. 13"
Maker unknown. American The Metropolitan Museum of Art Gift of Mrs. Russell Sage, 1909
- 114. Circular Box, c. 1747**
brass. Diam. 2 1/8"
Maker unknown, American? The Metropolitan Museum of Art Purchase, 1956
- 115. Fireback, 1767**
cast iron. H. 30". W. 21"
Maker unknown, New York The Museum of the City of New York Gift of Mrs. Screven Lorillard
- 116. Pair of Andirons, 18th Century**
brass. H. 19 1/2"
Maker unknown. American The Brooklyn Museum Gift of Colonel and Mrs. Edgar W. Garbisch
- 117. Lantern with Handle, 18th Century**
tin. H. 10 1/2". Diam. 4 3/4"
Maker unknown. American The Brooklyn Museum Henry L. Batterman Fund
- 118. Lantern, Pierced Design, late 18th Century**
tin. H. 13". Diam. 5 1/4"
Maker unknown. American The Brooklyn Museum Gift of Miss May Gelston
- 119. Box, Hinged Cover, late 18th Century**
painted tin. H. 8 1/2". W. 5 3/4". D. 4 1/2"
Maker unknown. American The Brooklyn Museum

- 120.**
Cannister, 1820-50
painted tin. H. 5 $\frac{3}{8}$ "
Maker unknown. American
The Brooklyn Museum
H. Randolph Lever Fund
- 121.**
Coffee Pot, early 19th Century
painted tin. H. 10 $\frac{3}{4}$ "
Maker unknown, Pennsylvania
The Metropolitan Museum of Art
Gift of Mrs. Robert W. deForest, 1933
- 122.**
Coffee Pot, c. 1840
painted tin. H. 10 $\frac{3}{4}$ "
Maker unknown, Pennsylvania
The Metropolitan Museum of Art
Gift of Mrs. Robert W. deForest, 1933
- 123.**
Lantern, c. 1830
brass. H. 15 $\frac{1}{2}$ "
The Museum of the City of New York
Gift of William Dodd Geiger
- 124.**
Center Candelabrum, c. 1850
brass. H. 19 $\frac{1}{2}$ "
Maker unknown. American?
The Brooklyn Museum
Gift of Mrs. Chauncey E. Low
- 125.**
Pair of Sconces, c. 1840-60
bronze. H. 16". W. 11". D. 15"
maker unknown, American?
The Museum of the City of New York
Gift of Mrs. Frederick S. Crofts
- 126.**
Six-Armed Candelabrum, c. 1900
bronze. H. 15". W. 21 $\frac{1}{4}$ "
Louis C. Tiffany (1848-1933)
The Museum of Modern Art
Phyllis B. Lambert Fund
- 127.**
Bookends, 1901
bronze. H. 5 $\frac{3}{4}$ ". W. 8 $\frac{1}{4}$ "
Clio Bracken (1870-1925), designer
Frances Pratt
- 128.**
Ink Well, c. 1910
etched metal and glass
H. 3 $\frac{1}{2}$ ". Diam. 6 $\frac{3}{4}$ "

- Louis C. Tiffany
Study Collection The Museum of Modern Art
Gift of Homer Kripke
- 129.**
Antelope Candelabrum, c. 1927
wrought iron. H. 79"
Hunt Diederich
Frances Pratt
- 130.**
Peacock Andirons, c. 1930
bronze. H. 20". W. 22". D. 25"
Eliel Saarinen, designer
Richard Thomas
- 131.**
Cigarette Box, c. 1933
copper with silver trim
H. 4 $\frac{1}{2}$ ". Diam. 2 $\frac{1}{2}$ "
Arthur Nevill Kirk
Cranbrook Academy of Art Museum
- 132.**
Cocktail Shaker, 1939
chromium. H. 11"
W. Archibald Weldon, designer, for
Revere Copper and Brass, Inc.
The Museum of Modern Art
- 133.**
Water Kettle, 1939
cast aluminum. H. 4 $\frac{3}{4}$ "
Trace and Warner, designers for
Club Aluminum Products Co.
The Museum of Modern Art
- 134.**
Pitcher, c. 1940
stainless steel
H. 6 $\frac{1}{2}$ ". Diam. 5"
Rex A. Stevens, designer for
Carrollton Metal Products Co.
The Museum of Modern Art
- 135.**
Mixing Bowl, c. 1940
stainless steel. Diam. 9"
Rex A. Stevens, designer for
Carrollton Manufacturing Co.
The Museum of Modern Art
- 136.**
Cocktail Shaker, c. 1943
aluminum. H. 11 $\frac{1}{2}$ "
Peter Schlumbohm (1896-1962),
designer
for Chemex Corporation
The Museum of Modern Art

The dimensions given, unless otherwise noted, are listed in order of height, width and depth.

Jerry Bailey **Kink**

Container; sterling silver; aluminum die formed, fabricated, lost wax cast; 1 $\frac{1}{4}$ " x 4" x 2 $\frac{3}{4}$ "; 1974.

Marilyn Bailey **Piglets Come Home**

Reliquary; sterling silver, ivory, leopard's claw; raised; 9" x 4" x 4"; 1974.

John Baltrushunas

Box

Brass, bronze, nickel bronze, lapis, pyrite; mokumé and shell structure; 9" x 8" x 4"; 1974.

Thomas R. Bambas **Container**

Sterling silver; raised, chased, cast; 7" x 10" x 10"; 1974.

Thomas R. Bambas **Pitcher**

Sterling silver; raised, chased; 10" x 3 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ "; 1969.

Dale Binford

Apple Dinner Bell

Copper, silver, bone; raised, fabricated, repoussé; 4 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " x 2"; 1974.

Dale Binford

Pocket Ashtray

Copper, silver; cast, etched, fabricated; 5" x 2 $\frac{1}{2}$ " x $\frac{1}{2}$ "; 1974.

Paul Bundarin

Devil Container

Bronze, silver, plexiglas, velvet; raised, constructed, cast; 5 $\frac{1}{4}$ " x 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "; 1974.

Pamela J. Burroughs **Free Standing Knife**

Silver, antler, antique blade; cast, constructed; 2 $\frac{1}{4}$ " x 5 $\frac{1}{2}$ " x $\frac{3}{4}$ "; 1974.

Harlan W. Butt

Cardinal Box

Silver, padouk, cardinal's head; constructed, pierced; 2" x 2 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "; 1974.

TJae Chapman **Wheelbarrow**

Sterling silver; centrifugal cast; 3" x 4" x 3"; 1973.

**Al Ching
Pitcher**

Sterling silver; raised, fabricated;
7½" x 4"; 1969. Courtesy Mr.
and Mrs. Gordon Eng.

**Chunghi Choo
Electroformed Copper Form
with Silk Threads**

Copper, silk threads; electroformed;
5½" x 20" x 7½"; 1974.

**Chunghi Choo
Electroformed Copper Form
with Silk Threads and Green
Tourmaline**

Copper, silk threads, tourmaline;
electroformed; 3½" x 3½" x 6½";
1974.

**Hans Christensen
II Form in Brass Sheet**

Brass; raised, planished;
7" x 8" x 4"; 1974.

**Hans Christensen
III Form in Brass Sheet**

Brass; raised, planished;
7" x 8" x 4"; 1974.

**Margret Craver
Gold Bowl with Enamel**

Gold, en résille enamel; stretched;
3½" x 4" dia.; 1961. Courtesy Mrs.
Alfred S. Mills, North Salem, N.Y.

**Margret Craver
Liqueur Cup**

Sterling silver; stretched;
2¾" x 1½" dia.; 1949.

**Margret Craver
Muffinier**

Sterling silver; raised;
4" x 3" dia.; 1947.

**Patricia J. Daunis-Dunning
Bowl**

Brass, silver, copper; raised;
1½" x 2" dia.; 1974.

**Patricia J. Daunis-Dunning
Pewter Cups**

Pewter; cast; 5" x 1½" dia. each; 1974.

**Patricia J. Daunis-Dunning
Spider Box**

Silver, brass, gold plate; fabricated,
stretched, cast; 1½" x 2½" x 3½";
1972.

Courtesy Mrs. Frank J. Daunis,
Auburn, Me.

**Patricia J. Daunis-Dunning
Triptych**

Brass, sterling silver, cultured pearl;
fabricated; 5" x 5" x 5"; 1972.

**Patricia J. Daunis-Dunning
Triptych**

Pewter, copper, brass; raised,
fabricated; 8" x 4" dia.; 1973.

**Beth Potter de Rizo-Patron
Tea Ball**

Sterling silver; fabricated;
4" x 2" x 1"; 1973.

**Bob Ebendorf
Drinking Vessel**

Silver, gold, bone; raised, engraved,
constructed; 2½" x 8¼" x 3½"; 1972.

**Bob Ebendorf
Saccharine Container**

Silver, gold plate, pearl; constructed;
5¼" x 5¾" x 3"; 1974.

**Bob Ebendorf
Traveling Sacrament Set**

Silver, rosewood; constructed; 4½" x
1½" dia.; 1969.

**Alma Eikerman
Bowl**

Sterling silver, red brass; stretched,
crimped, constructed;
7½" x 8" x 8"; 1974.

**Alma Eikerman
Pitcher**

Sterling silver; stretched, formed,
constructed; 10½" x 6¾" x 5"; 1950's.

**Alma Eikerman
Bowl**

Sterling silver; stretched,
constructed; 5¼" x 8½" x 7"; 1974.

**Henry J. Engelhardt
Inside-Outside**

Box; sterling silver; stretched,
repoussé; 2" x 2½" x 3"; 1974.

**Douglas K. Ewald
Funeral Hearse**

Silver, brass, ebony, felt;
constructed, soldered, turned;
14" x 4" x 5"; 1974.

**Anita S. Fechter
Winged Form**

Copper; coiled; 8" x 11" x 10"; 1974.

**Frances Felten and
Margarete Seeler**

Box

Pewter, cloisonné enamel;
fabricated; 1¾" x 6¼" x 5"; 1968.
Courtesy Mr. and Mrs. Daniel Lamb,
Saugerties, N.Y.

**Frances Felten
Box**

Pewter; fabricated; 3" x 8" x 1½";
1940. Courtesy Miriam Isherwood,
Barrington, R.I.

**Fred Fenster
Lip Pot**

Pewter; raised, cast; 5" x 4".

**Fred Fenster
Pitcher with Three Cups**

Pewter; forged, cast, raised;
10" x 4" x 4".

**Miki Foley
Sea Cup**

Silver, plexiglas, gold plate, brass,
opal; raised, fabricated, cast;
4" x 4"; 1974.

**Jacqueline Fossée
Tray Set**

Copper; stretched, formed;
4½" x 18½"; 1974.

**Humphrey T. Gilbert, Jr.
Decanter**

Sterling silver; raised, constructed;
11" x 4¼" x 2¾"; 1973.

**Timothy M. Glotzbach
Pocket Ashtray**

Brass, copper, silver; constructed,
cast, etched, oxidized; 1" x 3¼"; 1974.

**Timothy M. Glotzbach
Streaker Chariot**

Brass, silver, copper, bone; forged,
cast, constructed, repoussé;
5½" x 10½" x 2½"; 1973.

**Debra Lynn Gold
Gill Pot**

Silver, brass, copper; raised,
fabricated; 5½" x 7½" x 6½"; 1974.

**Erik Gronborg
Box**

Aluminum; cast;
10" x 5½" x 5½"; 1973.

**Wayne Hammer
Untitled**

Railroad trestle with car; sterling
silver; turned, chased, fabricated,
repoussé; 4½" x 3" x 9"; 1974.

**Christopher A. Hentz
Shot Glasses (2)**

Copper, brass, 24k gold plate; forged,
inlaid, constructed, plated;
5" x 2" x 3" each; 1974.

**Edward Higgins
Pa Container**

Sterling silver; cast, fabricated;
4" x 5" x 2½"; 1973.

**Edward Higgins
Twin Babies**

Container; sterling silver; cast,
fabricated; 8¼" x 2½"; 1973.

**Edward Higgins
Two Faces of Man**

Sculpture; sterling silver; cast,
fabricated; 8½" x 3" x 2"; 1974.

**Mary Lee Hu
Woven Form #1**

Fine silver, lacquered copper;
twined, wrapped;
8" x 7½" x 7½"; 1974.

**Mitsuko Kambe
Tea Service**

Sterling silver, rosewood; raised,
fabricated; 6" x 5½" x 8"; 3¾" x
4" x 4"; 4¼" x 4" x 4½"; 1973.

**Adine D. Kaufman
Walnut Box**

Sterling silver, amethyst; raised,
chased, repoussé;
3¾" x 4" x 4½"; 1974.

**Robert J. King
Box and Cover**

Silver, champlevé enamel;
fabricated; 3¾" x 3"; 1959.

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**L. Brent Kingston
Planter**

Mild steel; forged, welded;
29½" x 17" x 20"; 1972.

**L. Brent Kingston
Andirons and Poker**

Cortin steel; forged, welded; 30".

**Charles Kumnick
Penetration Series**

Bottles; 24k gold, copper, acrylics;
raised, cast, photo-etched, electro-
plated; ranging from 6" to 8" in
height; 1½" each dia; 1974.

David Laplantz
Standing Machine .001 Container
Brass, copper; raised, fabricated;
4½" x 2½"; 1974.

David Laplantz
Stud Box
Brass, copper; raised, fabricated;
5" x 2½"; 1974.

Gail Farris Larson
Container
Sterling silver; crimped;
6" x 8" x 14"; 1973.

Gail Farris Larson
Experimental Container
Copper; raised; 8" x 15" x 10"; 1974.

Gail Farris Larson
Round Box
Copper; crimped, forged;
9" x 4" x 4"; 1973.

Ruth P. Laug
Rockin' Robin
Sculpture; copper, silver; raised,
formed; 4½" x 4½" x 4½"; 1974.

Ruth P. Laug
Rollin' Red Wing
Sculpture; copper, silver; raised,
formed; 5" x 5" x 6"; 1974.

Leslie Leupp
Box
Brass, amethyst; constructed,
etched; 1" x 1" x 1"; 1973.

Jan Brooks Loyd
Child's Toy Drum
Brass, steel, colored resins, goatskin,
leather, padouk; fabricated, pierced;
6½" x 6"; 1973.

Richard Mafong and Jon Riis
First Couple
Container; sterling silver, metallic
threads; die formed, chased, tapestry
woven; 3½" x 3½" x 2½"; 1973.

Richard Mafong and Jon Riis
Sarcophagus
Sterling silver, metallic threads;
chased, tapestry woven, repoussé;
6" x 4" x 3"; 1973.

James Malenda
Container I
Brass, copper, silver, pearl, glass;
folded, wrapped, bent, riveted,
dapped; 2½" x 3½" x 7½"; 1974.

Nelson R. Maniscalco
Optic Container
Copper, glass; fabricated, formed;
4" x 3" x 4"; 1974.

Nelson R. Maniscalco
Tall Form in Silver
Silver, glass; fabricated, formed;
6" x 1" x 1½"; 1974.

Thomas R. Markusen
Architectural Screen
Mild steel, brass; forged, lathed;
64" x 46" x 4"; 1974.

John C. Marshall
Creamer and Sugar Bowl
Sterling silver; raised, chased,
repoussé; 3¾" x 3¼"; 3½" x 3¼";
1973. Courtesy Professor Charles
Smith, Bellevue, Wash.

John C. Marshall
Handwrought Bowl
Sterling silver; stretched, soldered;
9" x 12½" x 12½"; 1963. Courtesy
Mrs. John H. Hauberg, Seattle, Wash.

Eric Martin
Box
Sterling silver, gold plate; cast,
constructed; 6" x 4" x 4"; 1974.
Courtesy Mr. Paul Jenkins,
New York, N.Y.

Karena Massengill
Ephemeral Bliss
Sculpture; sterling silver, acrylic
and kodalith film; die formed,
chased, formed, soldered;
4½" x 3½" x 3½"; 1974.

Paul Mergen
3-73 Vase
Copper; embossed, forged, raised;
9" x 8¾"; 1973.

Paul Mergen
8-74 Vase
Copper; embossed, forged, raised;
13¾" x 9¾"; 1974.

Barry S. Merritt and Gary Noffke
Non-Denominational North Miami
Beach Flamingo Chalice
Fine and sterling silver, 24k gold
plate, carnelian, rhodochrosites,
claw, fingernail polish, animal
charm; forged, raised, constructed,
cast, painted; 9" x 2"; 1974.

Bruce Metcalf
Monte Vacuum Sells Art
Cutout of artist holding vase;
foamboard, paint, transfer type,
bronze, brass, silver; cut, painted,
glued, raised, forged, pierced,
soldered, riveted; 69" x 36" x 12"; 1974.

Bruce Metcalf
Pewter Peanut with Box
Pewter, brass, electric motor, card-
board, paint, transfer type; cut,
painted, glued, die formed, welded,
constructed; 10" x 8" x 8"; 1973.

C. James Meyer
Cordial Set
Sterling silver, antler, plexiglas, 14k
gold, ivory; fabricated, raised, turned,
carved, cast; 9" x 3½" x 3½"; 2" x 2¼"
x 1¾"; 2½" x 5½" x 1½"; 1973.

Frederick A. Miller
Bottles
Sterling silver, 23k gold; raised;
7½" x 5½"; 6½" x 5½"; 1970, 1971.

Frederick A. Miller
Pitcher
Sterling silver; stretched;
12" x 6½"; 1955.

Robert K. Montgomery
Wine Container
Silver, iron wood, ivory; raised,
constructed; 6½" x 3"; 1973.

Robert K. Montgomery
Wine Container
Silver, vermillion wood, amber;
raised, constructed; 7" x 3½"; 1974.

Eleanor Moty
Mirror Image
Hand mirror; sterling silver, brass,
copper, amethyst crystal, leather;
fabricated, chased, photo-printed
leather, repoussé;
3¼" x 2½" x ½"; 1974.

Louis Mueller
Box #1
Sterling silver, resin; fabricated;
4" x 2" x 2"; 1969.

Louis Mueller
Box #3
Sterling silver, bronze; fabricated;
4" x 2" x 2"; 1970.

Louis Mueller
Box #5
Sterling silver; fabricated;
8" x 5" x 11"; 1971.

Louis Mueller
Box #11
Sterling silver; fabricated, cast,
plated; 5" x 3" x 3"; 1971.

Louis Mueller
Box #22
Sterling silver, ivory, 10k gold,
turquoise; electroformed,
fabricated; 2" x 3" x 5"; 1973.

Barbara Anne Nilausen
Container
Copper, epoxy resin; electroformed,
inlaid; 8½" x 5" x 6½"; 1974.

Komelia Hongja Okim
Pot Form-Lotus
Bowl; sterling silver, rabbit fur;
raised, constructed, repoussé;
7" x 10"; 1974.

Jacqueline Ott
Container
Silver, copper; fabricated;
3" x 3" x 3"; 1972.

Jacqueline Ott
Container
Copper; fabricated;
12" x 5½" x 5"; 1972.

Jacqueline Ott
Container
Copper, pewter; fabricated;
9½" x 7½" x 4½"; 1973.

Marc David Paisin
Berkeley Bubble Blowing Bomber
Soap bubble blower in form of
spaceship; sterling silver, gold,
plastic; hydraulically pressed,
fabricated, lost plastic cast; 2½" x 4" x
4½"; 1974.

Albert Paley
Candlestick #15
Wrought iron, brass, copper inlay;
forged, riveted, coiled;
23" x 10" x 6"; 1973.

Albert Paley
Candlestick #18
Wrought iron, brass inlay; forged,
tapered, twisted, coiled;
40" x 56" x 12"; 1973.

Ronald Pearson
Metal Chalice
Silver, plique-à-jour enamel, parcel
gilt; cast; 8" x 3½"; 1959.
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**Hiroko and Gene Pijanowski
Cup Form**

Copper, bronze, yarn, metallic thread, feathers, fine silver; raised, inlaid, coiled, fabricated; 7" x 5½" x 5½"; 1974.

**Hiroko and Gene Pijanowski
Pachinko Trophy**

Copper, silver, ebony, red magnet, pachinko ball; raised, turned, inlaid, fabricated; 6" x 3½" x 4"; 1973.

**John Prip
Flower Container**

Silver, gold and rhodium plated; fabricated, electroformed; 8" x 3½" x 3½"; 1971.

**John Prip
Onion**

Teapot; silver; raised, forged, fabricated; 6½" x 10½" x 8½"; 1953.

**John Prip
Container**

Pewter, nickel plated; fabricated; 16" x 12¼" x 4"; 1970.

**John Prip
Shallow Bowl**

Pewter; forged; 9" dia.; 1974.

**Arthur Pulos
Beverage Server**

Sterling silver, ebony; raised, fabricated; 8" x 4½" x 2¾"; 1956.

**Arthur Pulos
Compote**

Sterling silver; raised, fabricated; 4½" x 9½" x 6½"; 1953.

**J. Thomas Reardon
Arc Angle**

Brass, copper, sterling silver, fine silver, cloisonné enamel, plexiglas, essonite garnet; scored, bent, sandblasted, constructed; 3¾" x 4" x 5½"; 1974.

**J. Thomas Reardon
Container**

Sterling silver, brass, rosewood; raised, turned, riveted; 3½" x 5½" x 6"; 1973.

**Michael B. Riegel
Sewing Scissors and Needle Case**
Steel, brass; forged, raised, drawn; 5½"h; 1974.

**Hudson Roysher
Decanter Set**

Sterling silver, Sumatra cane; seamed; decanter: 10½" x 4½" dia. each; goblet: 2¾" x 2¾" each; tray: 1½" x 20" x 12½"; 1945.

**Ginna Sadler
Powder Bowl**

Sterling silver; stretched, formed; 4" x 4"; 1973.

**June Schwarcz
#649**

Bowl; copper, enamel; electroplated; 4¼" x 4½"; 1974.

**Heikki Seppa
Bi-Shell II 110B**

Box; silver and gold plated bronze, nickel silver; perforated, shell structure; 3½" x 9" x 11"; 1973.

**Heikki Seppa
Bi-Shell IX 116C**

Arched form; brass, bronze; shell structure; 3¼" x 5¾" x 11½"; 1974.

**Heikki Seppa
Bi Shell XII 120B**

Vessel; sterling silver, nickel bronze; shell structure; 5½" x 8" x 4"; 1974.

**Helen Shirk
Bowl**

Copper; stretched, repoussé; 5½" x 12½"; 1972.

**Helen Shirk
Box**

Brass, silver; constructed; 1½" x 4½" x 3"; 1973.

**Helen Shirk
Silver Form No. 1**

Sterling silver; formed, constructed; 9½" x 5"; 1969.

**Helen Shirk
Silver Form No. 2**

Sterling silver; formed, constructed; 4" x 7" x 3"; 1971.

**Walter Soellner
Candle Holder**

Sterling silver; masonite die formed, hammered; 4½" x 3" x 12"; 1972.

**Walter Soellner
Teapot**

Sterling silver, orange wood; raised, cast, fabricated; 6" x 7" x 9"; 1973.

**Carol J. Steen
Stomach**

Brass; masonite die formed, fabricated; 6¼" x 6¾" x 3"; 1972. Courtesy Mr. and Mrs. Eugene Brook, Huntington Woods, Mich.

**Jonathan Stein
Perfume Bottle**

Sterling silver; stretched, formed, constructed; 5¾" x 6" x 1¼"; 1973.

**Sheena Thomas
Repoussé Object**

Copper; constructed, repoussé; 4½" x 4" x 4"; 1973.

**George P. van Duinwyk
Box**

Sterling silver; fused, fabricated; 1" x 4" x 1"; 1973.

**George P. van Duinwyk
Magic Box**

Silver plated copper; fabricated; 5" x 4" x 3"; 1972.

**Lynda Watson
Tea Ball**

Fine and sterling silver, garnet beads; lost wax cast, fabricated; 8" x 1½" x 1½"; 1974.

**Nadene R. Wegner
Container**

Sterling silver; fabricated; 8½" x 4½" x 4½"; 1974.

**Nadene R. Wegner
Container**

Delrin; silver electroplate, commercial bronze, silicon bronze; cast, fabricated, carved; 2½" x 4" x 3¾"; 1974.

**Sally Wehrman
Incense Burner**

Brass, rubber, lacquer; raised, fabricated; 9" x 4" x 4"; 1974.

**Roberta Ann Williamson
Francis**

Picture frame; bronze, sterling silver, plexiglas, porcelain, cloth; pierced, constructed; 3" x 2" x ½"; 1974.

**Roberta Ann Williamson
Ritual Vessel**

Copper, feathers, leather, glass and clay beads; key seamed, formed, etched; 6" x 4" x 4"; 1974.

**J. Fred Woell
Fate is the Hunter**

Box; brass; cast; 4½" x 2½" x 1½"; 1972.

**J. Fred Woell
Guess Who's in the Driver's Seat**

Box; brass; cast; 3¾" x 2½" x 1½"; 1972.

**J. Fred Woell
In the Spirit of '69**

Box; silver, brass; cast; 3" x 2" x 1½"; 1974.

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