

Chapter 1 : - Iron and Brass Implements (Chapters in Art) by Lindsay

Iron and Brass Implements of the English House (Chapters in Art, No. 39) by J. Seymour Lindsay. Alec Tiranti. Used - Good. Former Library book. Shows some signs of wear, and may have some markings on the inside.

Tony looks proud of that. RAZA You paid us trinkets to kill a prince. An insult, to me and the man whose ring I wear. He knew to whom the man was referring too but it made no sense. Killian had made him up. The Mandarin was just an actor— right? Tony shook his head. Killian was probably already building up the name. Leave your guards outside. RAZA His escape bore unexpected fruit. RAZA This is only a crude first effort. Iron Man wreaking havoc in Gulmira. Stane has seen the future. Obadiah is circling the armor now, taking it all in. Raza sits and pours tea. RAZA Stark has made a masterpiece of death. A man with a dozen of these could rule from the Pacific to the Ukraine. Now Stane pokes at the vacant hole in the chest plate. Tony fought the instinct to put a hand over his arc reactor his heart beating faster at just the thought. He tried to take deep breaths. He was not going to lose it in front of everyone. In turn, I hope you will repay me with a gift of iron soldiers. Raza is strangely confused. Blood begins running from his ear. Obadiah removes a pair of filtering ear-plugs as Raza crumples to the dirt. Then he turns and exits-- EXT. Obadiah does not flinch. Steve closed his eyes. They were not good men, but it was still a massacre. I need you to go to my office and hack into the mainframe and retrieve all the results you can manifest. There is no art openings, there is no benefit, there is nothing to sign! There is the next mission and nothing else. He appreciated the way the man could make him smile, or get Natasha to talk when she was caught inside her head. Thor and Tony had always had smiles and the two teammates were the only ones who kept the rest of them from turning into the very things Tony himself was facing. Well then I quit. Tony should have realized then that he and Pepper never would have worked out. She was an amazing woman, beautiful and strong but she never agreed with his choice to become Iron Man. Unless it was for a reason. I just finally know what I have to do. Steve gave a small smile. Pepper walks back over and picks up her keys. What with you two only having each other.

Chapter 2 : Antique Fireplace Tools | eBay

*Iron and Brass Implements of the English House (Chapters in Art, No. 39) [J. Seymour Lindsay] on calendrierdelascience.com *FREE* shipping on qualifying offers. Book by J. Seymour Lindsay.*

I tried to ban him from the lab for a week, give him an easier job but he was depressed for days. Plus U missed his older brother. He clicked a release catch and the boot opened. The scene changed to Tony with both boots on wires going up his body connected to his Arc reactor and trailing down his arm to a small trigger device. He looked down at his boots and breathed out a heavy sigh of anticipation. He looked beside him at the same metal arm from earlier now holding a fire extinguisher. Tony avoided answering and Bruce grinned. The camera changed showing another bot holding a video camera. They learned from me. Tony rolled his eyes at the man. Bucky and Steve both frowned. The easiest way to make Tony put up barriers was to ask about Howard. The bot nodded its arm beeping in confirmation. The camera switched again back to the footage U was recording. He zoomed out to show all of Tony whom moved into a ready position. Steve grimaced and then quickly covered his mouth to stop himself snorting with laughter. Clint had no such qualms. Tony groaned in pain and DUM-E sprayed the area with the fire extinguisher. The camera switched to Tony seemingly back at the drawing board. He was in front of his computer staring at designs pausing only long enough to take a drink from his Stark Industries coffee mug. Another time skip and he was at his work table building his arm mechanism and hand thrusters. Tony put his hand into the holographic image moving and opening his palm the image moving with him as it would in real life. The arm mechanism became real in the next shot all metal framework and wires as Tony built it around his own arm. He was finishing the final touches when he looked up. Pepper Potts typed in her code and entered a wrapped parcel and a styrofoam cup all balanced in one hand. She made her way toward Tony. Tony mumbled to himself adjusting the mechanism and securing it on his arm. He lifted his arm getting a feel for the weight and how it responded. He hit a button on the table beside him and the glove began to charge. A piano could be heard as Tony came up the stairs. Why are you trying so hard to forget her? I wish that I knew some of the magic she loved so much just to feel nearer to her. She taught me how to be strong. She was a terrible cook and she was horrible at math; never could understand what I was trying to say, but she always listened. He never really talked about his family not even to Pepper. I am sure of it. Obadiah opened his mouth to reply but then thought better of it and continued to play. Tony moved further into the room Pepper was seated on the couch typing away at her laptop. On the sitting, room table was a box of pizza and Tony glanced down at it.

Chapter 3 : Alexandria Treasure Auction - Nov. 1st,

Iron and Brass Implements of the English House by J Seymour Lindsay and a great selection of similar Used, New and Collectible Books available now at calendrierdelascience.com

History of the Fireplace Fires have always been a basic human necessity, in order to keep warm, humans have been lighting fires since prehistoric times. Before the 15th C a fire was usually an open hearth in the middle of a room, canopies were gradually introduced to guide smoke, these canopies were easier to rest against the wall- hence the fireplace moved away from the centre of the room. During Medieval times fires were often very large. In the 16th C enclosed walls were added with a flue coming from the hearth. The first fire surrounds were designed during the Renaissance period in Italy with Greek and Roman influences. The 17th C saw more classical style fireplaces in baroque styles, rococo styles and also a gothic revival. In the 18th Count Rumford designed a fireplace that drew smoke more effectively out of the room. A fire has always been primarily to provide heat, to cook on or for families to gather round; during the Victorian period it became popular for wealthy middle class families to want to showcase their fireplaces. Detailing to the mantel and other chimneypieces become more and more ornate as it became increasingly fashionable, particularly by the end of the Victorian period. Rooms where guests were entertained tended to have the most elaborate fireplaces whereas bedroom fireplaces tended to be far simpler. Types of Antique Fireplace Antique Victorian fireplaces are normally smaller than other period fireplaces, with very intricate detailing. The fireplace may be arched, often featuring floral designs and curving lines, they became more and more ornate towards the end of the Victorian period. Cast iron inserts often come with Victorian fireplaces. There was a high level of fine art during the Victorian era and there are lots of attractive styles of fireplace tiles to purchase. Edwardian fireplaces are often in Neo-classical and Art Nouveau styles, they tend to be simpler than the highly ornate Victorian fireplaces. Antique Edwardian fireplaces were made between , the styling is lighter, and patterns tend to be less detailed. Art Deco style fireplaces from this period were also popular and they are the last of the majority of the handcrafted fireplaces before industrialism became more widely spread. An Edwardian Regency fireplace is a nice fire surround, an Edwardian fireplace is subtler, and it fits into a modern home comfortably. During this period tiled panels also gained in popularity. An antique Arts and Crafts fireplace is notable, the sides are often longer than Victorian fireplaces with more detail towards the centre, and they tend to be larger, not as ornate but more rustic. Art Nouveau fire surrounds made during the late Victorian period also have some nice floral details. And French Rococo fireplaces are very decorative. Antique fireplaces can be made from a range of materials including wood, marble, limestone and tiles. There are a striking addition to the home and a valuable investment.

Chapter 4 : old antique farm tools

Originally published in by the Medici Society, London under title: Iron & brass implements of the English house. The American ed. had title: Iron & brass implements of the English and American home.

Bronze weapon from the Mesara Plain , Crete. Copper came into use in the Aegean area near the end of the predynastic age of Egypt about BC. The earliest known implement is a flat celt, which was found on a neolithic house-floor in the central court of the palace of Knossos in Crete , and is regarded as an Egyptian product. Bronze was not generally used until a thousand years or more later. The Copper age began in northern Greece and Italy c. The original sources both of tin and copper in these regions are unknown. But some Early Minoan pottery forms are plainly copied from metal prototypes, cups and jugs of simple construction and rather elaborate design. The cups are conical and sometimes a stem-foot; there are oval jars with long tubular spouts, and beaked jugs with round shoulders set on conical bodies. Heads of rivets which tie the metal parts together are often reproduced as a decorative element in clay. The spouted jars and pierced type of axe-head indicate that metallurgical connections of Early Minoan Crete were partly Mesopotamian. Minoan and Mycenaean[edit] Depiction of a hunting scene on a dagger blade left and a set of Mycenaean swords right , Grave IV Bronze dagger from Malia. Its hilt-sheath is made of cutout gold sheet BC Weapons and implements[edit] Mycenaean metal armour It is known that Middle Minoan bronze work flourished as an independent native art. To the very beginning of this epoch belongs the largest sword of the age, found in the palace of Malia. A dagger of somewhat later date, now in the Metropolitan Museum of New York is the earliest piece of decorated bronze from Crete. Both sides of the blade are engraved with drawings: Slightly later again MM III are a series of splendid blades from mainland Greece, which must be attributed to Cretan craftsmen, with ornament in relief, or incised, or inlaid with gold, silver and niello. The most elaborate inlays, pictures of men hunting lions and cats hunting birds, are on daggers from the shaftgraves of Mycenae. These large designs cover the whole of the flat blade except its edge, but on swords, best represented by finds at Knossos , the ornament is restricted to the high midribs which are an essential feature of the longer blades. The type belongs to the beginning of the Late Minoan Mycenaean age. The hilt is made in one piece with the blade; it has a horned guard, a flanged edge for holding grip-scales, and a tang for a pommel. The scales were ivory or some other perishable substance and were fixed with bronze rivets ; the pommels were often made of crystal. A rapier from Zapher Papoura Knossos is Ordinary Mycenaean blades are enriched with narrow mouldings, parallel to the midribs of swords and daggers, or to the curved backs of one-edged knives. The spearheads have hammered sockets. Other tools and implements are oval two-edged knives, square-ended razors , cleavers , chisels, hammers , axes, mattocks , ploughshares and saws. Cycladic and mainland Greek Helladic weapons show no ornament but include some novel types. A tanged spearhead has a slit Cycladic or slipped Helladic blade for securing the shaft; and the halberd , a west European weapon, was in use in the Middle Helladic Greece. There are few remains of Mycenaean metal armour ; a plain cheek-piece from a helmet comes from Ialysos in Rhodes , and a pair of greaves from Enkomi in Cyprus. One of the greaves has wire riveted to its edge for fastening. First in size are some basins found at Tyllissos in Crete, the largest measuring 1. They are shallow hemispherical bowls with two or three loop-handles riveted on their edges, and are made in several sections. The largest is composed of seven hammered sheets, three at the lip, three in the body, and one at the base. This method of construction is usual in large complicated forms. The joints of necks and bodies of jugs and jars were often masked with a roll-moulding. Simpler and smaller forms were also cast. The finest specimens of such vases come from houses and tombs at Knossos. Their ornament is applied in separate bands, hammered or cast and chased , and soldered on the lip or shoulder of the vessel. A richly decorated form is a shallow bowl with wide ring-handle and flat lip, on both of which are foliate or floral patterns in relief. Statuettes[edit] Minoan girl, bronze 1600 BC Purely decorative work is rare among Minoan bronzes, and is comparatively poor in quality. There are several statuettes, very completely modelled but roughly cast; they are solid and unchased, with blurred details. Well known are a figure of a praying or dancing woman from the Troad , now at Berlin , and another from Hagia Triada ; praying men from Tyllissos

and Psychro , another in the British Museum , a flute-player at Leyden , and an ambitious group of a man turning a somersault over a charging bull, known as the Minoan Bull-leaper. This last was perhaps a weight; there are smaller Mycenaean weights in the forms of animals, filled with lead , from Rhodes and Cyprus. Among the latest Mycenaean bronzes found in Cyprus are several tripod-stands of simple openwork construction, a type that has also been found with transitional material in Crete and in Early Iron Age Geometric contexts on the Greek mainland. Some more elaborate pieces, cast in designs of ships and men and animals, belong to a group of bronzes found in the Idaean cave in Crete, most of which are Asiatic works of the 9th or 8th centuries BC. The openwork tripods may have had the same origin. They are probably not Greek. Hellenic and Italian[edit] Bronze fibulae. There are a few remains of Geometric bronze vessels, but as in the case of the Early Minoan material, metal forms are recorded in their pottery derivatives. Some vase-shapes are clearly survivals from the Mycenaean repertory, but a greater number are new, and these are elementary and somewhat clumsy, spherical or biconical bodies, huge cylindrical necks with long band-handles and no spouts. Ceramic painted ornament also reflects originals of metal, and some scraps of thin bronze plate embossed with rows of knobs and lightly engraved in hatched or zig-zag outline doubtless represent the art which the newcomers brought with them to Greek lands. This kind of decorative work is better seen in bronzes of the closely related Villanova culture of north and central Italy. A novel feature is the application of small figures in the round, particularly birds and heads of oxen , as ornaments of handles, lids and rims. The Italian Geometric style developed towards complication, in crowded narrow bands of conventional patterns and serried rows of ducks; but contemporary Greek work was a refinement of the same crude elements. Engraving appears at its best on the large catch-plates of fibulae , some of which bear the earliest known pictures of Hellenic mythology. Small statuettes of animals were made for votive use and also served as seals, the devices being cast underneath their bases. There is a large series of such figures, mostly horses, standing on engraved or perforated plates, which were evidently derived from seals; among the later examples are groups of men and centaurs. Pieces of tripod-cauldrons from Olympia have animals lying or standing on their upright ring-handles, which are steadied by human figures on the rims. Handles and legs are cast, and are enriched with graceful geometric mouldings. The bowls are wrought, and their shape and technique are pre-Hellenic. Here are two of the elements of classical Greek art in full course of development: Votive gifts, 8th-7th century BC A third element was presently supplied in the rich repertory of decorative motives, Egyptian and Assyrian , that was brought to Europe by Phoenician traders or fetched from Asia by adventurous Greeks. A vast amount of oriental merchandise found its way into Greece and Italy around BC. There is some uncertainty about the place of manufacture of much of the surviving bronze work, but the same doubt serves to emphasize the close resemblance that these pieces, Phoenician, Greek or Etruscan , bear to their Assyrian or Egyptian models. Foremost among them are the bowls and shields from the Idaean cave in Crete. These interesting bowls are embossed with simple bands of animals, the shields with bold and complicated designs of purely oriental character. It is unlikely that a Greek craftsman in this vigorous Geometric age could suppress his style and produce mechanical copies such as these. So in Etruscan graves beside inscribed Phoenician bowls there have been found great cauldrons, adorned with jutting heads of lions and griffins , and set on conical stands which are embossed with Assyrian winged monsters. Classical Greek and Etruscan[edit] Bronze Caryatid mirror with Aphrodite , Classical Greek period left and an Etruscan mirror engraved with flute-player, late 5th to early 4th century BC right The bowl and stand were favourite archaic forms. The Greek stand was a fusion of the cast-rod tripod and the embossed cone. Some early examples have large triangular plates between the legs, worked in relief; but the developed type has separate legs and stays of which the joints are masked with decorative rims and feet and covering-plates. These ornaments are cast and chased, and are modelled in floral, animal and human forms. Feasters recline and horsemen gallop on the rims of bowls; handles are formed by single standing figures, arched pairs of wrestlers, lovers holding hands, or two vertical soldiers carrying a horizontal comrade. Nude athletes serve as handles for all kinds of lids and vessels, draped women support mirror-disks around which love-gods fly, and similar figures crown tall shafts of candelabra. Handle-bases are modelled as satyr-masks, palmettes and sphinxes. This is Greek ornament of the 6th and later centuries. Its centres of manufacture are not precisely known, but

the style of much archaic work points to Ionia. Etruscan fabrics approach their Greek originals so closely that it is not possible to separate them in technique or design, and the Etruscan style is no more than provincial Greek. Bronze was quite plentiful in Italy, the earliest Roman coinage was of heavy bronze, and there is literary evidence that Etruscan bronzes were exported. The process of line engraving seems to have been a Latin speciality; it was applied in pictorial subjects on the backs of mirrors and on the sides large cylindrical boxes, both of which are particularly connected with Praeneste. The finest of all such boxes, the Firconi cista in the Villa Giulia at Rome, bears the signature of a Roman artist. These belong to the 4th and 3rd centuries BC. These structural pieces are frequently inlaid with silver and niello. Bronze chairs and tables were commonly used in Hellenistic and Roman houses, and largely took the place of monumental vases that were popular in earlier days. Small household articles, such as lamps, when made of bronze are usually Roman, and a peculiarly Roman class of personal ornaments is a large bronze brooch inlaid with coloured enamels, a technique which seems to have had a Gaulish origin. Fine art[edit] Bronze statuettes were also made in every period of antiquity for votive use, and at least in Hellenistic and Roman times for domestic ornaments and furniture of household shrines. But the art of bronze statuary hardly existed before the introduction of hollow casting, about the middle of the 6th century BC. The most primitive votive statuettes are oxen and other animals, which evidently represent victims offered to the gods. They have been found abundantly on many temple sites. But classical art preferred the human subject, votaries holding gifts or in their ordinary guise, or gods themselves in human form. Such figures are frequently inscribed with formulas of dedication. Gods and goddesses posed conformably with their traditional characters and bearing their distinctive attributes are the most numerous represented class of later statuettes. They are a religious genre, appearing first in 4th-century sculpture and particularly favoured by Hellenistic sentiment and Roman pedantry. Many of them were doubtless votive figures, others were images in domestic shrines, and some were certainly ornaments. Among the cult-idols are the dancing Lares, who carry cornucopias and libation-bowls. The little Heracles that Lysippus made for Alexander was a table-ornament epitrapezios: Technique[edit] With the invention of hollow casting bronze became the most important medium of monumental sculpture, largely because of its strength and lightness, which admitted poses that would not be possible in stone. But the value of the metal in later ages has involved the destruction of nearly all such statues. The few complete figures that survive, and a somewhat more numerous series of detached heads and portrait-busts, attest the excellence of ancient work in this material. Very little of this flimsy fabric is extant, but chance has preserved one bust entire, in the Polledrara Tomb at Vulci.

Chapter 5 : Antique CAST-IRON Gallery

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Has one foot in the art world and the other in production. A Bend, OR Phone: Full Service foundry including fabrication. Restoration and conservation services. Main Independence, OR Production foundry utilizing chemically bonded sand. Production foundry utilizing green sand also for uses in fine art Full Service foundry including fabrication. Extensive nonferrous menu; Silicone bronzes, other bronzes and brass, aluminum. Materials to create an original sculpture; waxes, clays, armatures, tools. Nonferrous menu; Silicone bronzes, other bronzes and brass, aluminum. Silicone bronze Herculoy , silver and gold. Specializes in that fine area of a small sculpture to large jewelry. Great with small jewelry as well Metals available: Specializing in monumental works. Silicone bronze Everdur , aluminum. Gold Beach, OR Monte Mark by appointment only Fine Arts foundry utilizing ceramic shell investment for lost wax method on a scheduled basis. No welding on premises. Silicone bronze Herculoy , silver. Nonferrous menu; Silicone bronzes, other bronzes and brasses, aluminum, and numerous other alloys. Silicone bronze Herculoy and Everdur , Stainless steel. Tours available and own a Gallery in Joseph, Oregon.

Chapter 6 : Ife, Page 1 - Art & Life in Africa - The University of Iowa Stanley Museum of Art

Near New in Fine jacket. 8vo-over 7¼"-9¼" tall Near Perfect copy of this nicely illustrated () book of iron and brass implements of th century English houses. 82 text pages plus the illustrations.

Fiber and Gourd Objects Wood Carving and Metalwork The peoples of northeast Congo manufactured the most ordinary tools and utensils with skill and with an eye for beauty. Fine craftsmanship was valued in the construction of virtually all household objects, and modern informants tell us that the care given to the appearance of an object was to make it beautiful and to show the intelligence of the creator. Many useful objects served as ornaments when first made and as implements when they were older. The best brooms, for example, were used first in dances, where they were held in the air as wands, and later for sweeping. People demonstrated their wealth and position by the fine decoration on their utilitarian possessions. Spears, knives, and even shields were worn or held as ornaments. Toothbrushes and drinking straws were sometimes wrapped with ornamental copper wire. Fly whisks had carved wooden or ivory handles and, for high-status people, were wrapped with copper, brass, or iron wire. The Art of Adornment Many of the ethnographic objects collected by Lang and Chapin were designed for adorning the bodies of their owners. These objects include finely carved ivory and forged metal hairpins, woven and feathered hats, belts, and elaborately designed jewelry made of glass, plant and animal parts, iron, and copper. The Mangbetu also sometimes wore or carried bark cloth ornamented with free-flowing graphic designs and thicker back aprons made from banana leaves used to cover their buttocks. Each of these objects was made with great attention to quality as well as a keen awareness of style and aesthetic effect. The art of adornment among the Mangbetu and related peoples is closely tied to notions of health and well-being, and it is difficult to describe many of the objects that people wear or apply to their bodies without discussing notions of human development and health. Although beauty was certainly of concern, most adornments were worn to protect the person, enhance some personal quality, or influence the outcome of an activity. The Mangbetu were known for their striking treatment of the body, particularly head elongation, body-painting, scarification, and the wearing of the decorative back apron, but these elements represented only a minor part of what was important to them. More than anything else, they were concerned with obtaining and wearing objects that protected and improved their lives. Houses In , both mud-walled and reed houses were in fashion, and Lang commented on the great variety of reed patterns. The most spectacular reed building was a Great Hall that Lang himself commissioned a year before. Two other forms of house decoration were important at that time: House posts often had geometric designs cut into them, and some of the surfaces were burnished or blackened with dark mud, forming the same pattern of alternating light and dark tones found on many implements throughout the region. Lang wrote of house poles: They never have two poles alike in any house. Very often there are only two, sometimes four or more. They are nearly always split lengthwise [to support crossbeams]. The poles are cut only with the adze and no knife is used for carving any portion of them. Before they work on them they let the poles soak in water for one or two days. It takes an experienced worker about a day to finish a pole if it has been previously soaked and peeled. At the turn of the century, mural painting was common throughout the Mangbetu region. The most spectacular Mangbetu mural painting was found north of the Bomokandi River, where many people decorated the exteriors of their houses with paintings of animals, people, and geometric designs. Mural painting may well have resulted from contact with grassland peoples such as the Matchaga and Bangba in the last half of the nineteenth century, when the shift from woven reed to mud walls began. Geometric designs in the nineteenth century may have been copies of earlier ones executed in raffia on walls and mats. In many parts of the region, Lang photographed houses decorated with both representational paintings depicting encounters between Europeans and Africans and geometric designs. The designs resemble the diamond and checker-board patterns found on many Mangbetu objects, from arrowheads to incised pottery, as well as the woven patterns of mats and baskets. But Lang also photographed wall paintings in non-Mangbetu villages of the region. These photographs suggest that at this period of Zande and Makere wall designs were more free-flowing than the Mangbetu patterns. These notes up to note number were made among the Meje people living in villages near

the government post of Medje. Although the decorative patterns on tools and finished objects varied among the different peoples of the region, their basic technology was similar. Agricultural work was performed with simple tools, including a large assortment of iron tools and baskets. Most of the tools used for work were decorated, and some, especially knives, were worn as ornaments first and relegated to mundane work when they were older--after they were, literally, worn. Lang described one ordinary, general-purpose knife, called nede for women: Most of the ever varying and difficult plantation work is done with these knives. They cut down brush, high grass, bananas, clear roads and work the soil, [the knife is] used specially for planting bananas, manioc, corn, etc. With these knives, they also dig holes into the ground out of which they take the moist soil to build the elevated platform of their huts. Women carry the better kind of these knives also during dances and visits, for show-purposes only, very often they exchange them on a friendly scale for a similar knife. Some knives were specifically for men or women, but others could be used by both. Many tools had multiple uses. The hoe, called negede, was used, according to Lang, for plantation work, clearing roads, and building houses. The heavy knife emodu, used by men for heavy plantation work such as putting young banana plants in newly established forest clearings, also served to cut grooves in the ivory or bone hammers that were used to beat bark for barkcloth. The axe nombi was used to cut trees to make clearings for new plantations, to chop firewood, and to cut trees, sticks, and grasses for building houses. They use these axes with remarkable dexterity and they are much more efficient than the small axes of white men. The axe iron piece they also considered as some sort of money which is in common use. Tools were so important to productive technology that they had the value of currency, here as elsewhere in central Africa. According to Lang, in a metal axe blade with a decorated wooden handle was equivalent to one heavy brass ring: Iron and brass knives, spearheads, hatchets, etc. They never are kept in their huts but hidden in the ground or in the brooks and rivers, these places being known only to their owners and after their death are in most cases lost. Women went to the fields with large carrying baskets hung over their shoulders and from their foreheads, and came back laden with bananas and wild plants, including forest leaves, roots, tubers, and mushrooms, as well as termites and other insects. The collecting activities of men ranged further afield. Using many different kinds of traps they caught guinea fowl, pigeons, rails, thrushes, other small birds, and all kinds of rats. They may catch five to seven guinea fowls out of one flock. Much hunting was done at the beginning of the dry season, when the Mangbetu would set the tall grass on fire in deliberate patterns designed to draw animals into view. Whole herds of elephants were sometimes trapped in the flame and smoke. Men particularly enjoyed hunting in groups with nets and dogs, a technique the Mangbetu say they borrowed from the Azande in the nineteenth century. The men who owned the nets strung them end to end along a horse-shoe-shaped track. They hid with spears while a dog owner took his dog to the open end of the horseshoe. The dogs, of a barkless breed, wore a wooden bell around the neck and were specially trained to drive animals into the nets where the men could spear them. The largest portions of meat went to the owners of the dogs and nets, to the man who organized the hunt, and to the man who speared the animal. Ornamentation was important on all kinds of tools, including the metal blades and wooden, ivory, or metal handles of knives, axes, hoes, and spears. Wooden arrow shafts had fine patterns cut into them that produced alternate facets of light and dark surfaces. There was also a great variety of metal points. Arrow shaft patterns seem to correlate with the purpose and design of arrow points. The shaft decorations are incised, allowing the hunter to select the arrow he wants by feeling the pattern on the shaft. Ceramics Domestic pottery used for cooking and serving was made in a wide range of forms and patterns See Schildkrout, Hellman, and Keim Most pots served multiple purposes. The large pot nembwo serves general purposes, such as taking water from rivers to cook vegetable food, for toilet purposes, or as a receptacle for water. The water for cooking, drinking, and toilet purposes is usually taken in the middle of a river. Such work is performed only by women, who carry the pot on one of their shoulders. They rarely carry a jar on their head on account of the elaborate hairdress. Pots were made by the coil method and fired over an open fire. Surface designs were applied with the hands or with small tools, including shell scrapers and wooden roulettes. The incised patterns, the depressions worked into surface design, and the baskets made to fit around pots were functional as well as decorative; they prevented pots without handles from slipping. Pots with handles and long necks held liquids that were drunk through straws. Lang collected a wide assortment of

pottery-making tools and described how Meje women made pottery: All women know how to make the ordinary jars, but the more elaborate ones are made by women who are experts in this line. The decorations of the ordinary pots and jars are made by a mechanical device. The negative of the desired pattern is cut in such a manner into a piece of wood, that rolling it over the white soft clay it produces a pattern. Other devices are regular dies into the end of which the pattern is cut; or fibers are strung together in such a way that in rolling them over the still soft clay they leave the desired decoration. They are blackened afterwards over the fire. The Mangbetu have an abundance and attach a small value to the ordinary kind. Utilitarian pots found throughout the region were decorated, more or less elaborately. Pottery styles spread throughout the area, with the highly burnished complex forms of the north spreading southward from Niangara. Mangbetu, Zande, and Barambo pots of this period had many similarities in form and surface design, suggesting that styles, potters, or the pottery itself were spreading throughout the region. Lang collected pots from all these peoples with similar multi-chambered forms and highly burnished black surfaces, textured by incising and finger pressure. What Lang described as "art pottery"--a category that undoubtedly included anthropomorphic pottery--was found, in his day, mostly in the region around Niangara, where there was a great deal of interethnic contact. The cosmopolitanism of Niangara, along with the impact of the new [European] patrons, contributed to the efflorescence of anthropomorphic potters that occurred in this period. The anthropomorphic pots that Lang collected, first in Niangara and later in Medje , included examples that were virtually identical in shape and surface design to the long-necked water jars made at the same time, and probably earlier, suggesting that the head was added as an embellishment to an already accepted form. Fiber and Gourd Objects The Mangbetu widely exploited their environment to obtain an array of fabrication materials that when subjected to their inventive technical expertise yielded items of utility and beauty. The types of plants collected for basketry objects included grasses from swamp areas, fibers from food crops such as sorghum, millet, and bananas, the fibers from oil and raffia palm plants, rattan, papyrus, and vines. All parts of the plants were used. For example, the bark of the fig tree was used to make barkcloth; split leaf sections, particularly of the raffia and oil palms, were used to make baskets and cordage; mid-ribs of oil palm leaves were used as instrument strings; palm stalks, whole or in sections, were used to make furniture; split stem materials of all kinds had wide use as binding, tying, and wrapping materials, as well as serving as foundation elements for basketry of all types.

Chapter 7 : Bronze and brass ornamental work - Wikipedia

Wrought iron has been a focal point in Europe for centuries and now the US market for metal fencing, railing, stairs, gates, doors, and windows as artistic accents complementing many discerning new builds and remodeled homes.

Chapter 8 : Pacific N.W. Sculptors

art deco antique brass box, Luxor razor case, or for vanity brushes / grooming tools Antique tarnished brass case marked Luxor, originally intended for brushes, a razor, or other grooming tools?

Chapter 9 : The Congo Expedition: Art of Daily Life

Chapter Text. Tony was tinkering with the skeletal beginnings of an Iron man boot and a simple robot arm holding a magnifying glass for the inventor.