

Maker & Muse

WOMEN AND EARLY TWENTIETH CENTURY ART JEWELRY

This exhibition features more than two hundred pieces of jewelry created between 1880 and around 1930. During this vibrant period, jewelry makers in the world's centers of design created audacious new styles in response to growing industrialization and the changing role of women in society. Their "alternative" designs—boldly artistic, exquisitely detailed, hand wrought, and inspired by nature—became known as art jewelry.

Maker & Muse explores five different regions of art jewelry design and fabrication:

- Arts and Crafts in Britain
- Art Nouveau in France
- Jugendstil and Wiener Werkstätte in Germany and Austria
- Louis Comfort Tiffany in New York
- American Arts and Crafts in Chicago

Examples by both men and women are displayed together to highlight commonalities while illustrating each maker's distinctive approach. In regions where few women were present in the workshop, they remained unquestionably present in the mind of the designer. For not only were these pieces intended to accent the fashionable clothing and natural beauty of the wearer, women were also often represented within the work itself.

Drawn from the extensive jewelry holdings of collector Richard H. Driehaus and other prominent public and private collections, this exhibition celebrates the beauty, craftsmanship and innovation of art jewelry.

Maker & Muse

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WHAT'S IN A LABEL?

As you walk through the exhibition *Maker and Muse: Women and Early Twentieth Century Art Jewelry* you'll notice a number of blue labels hanging from the cases. We've supplemented our typical museum labels for this exhibition by adding labels written by local makers, social historians, and fashion experts. The guest labels are meant to bring voices from outside the museum walls into the galleries, and to provide a more personal perspective on some of the works in the exhibition. The guest label writers were invited to choose the works that were particularly resonant to them and write a label from their own point of view. Our hope is that the guest labels enliven your experience of the exhibition.

Guest Labels were written by:

Caito Amorose
Jon Anderson
Jennifer Baron
Keith Belles
Nisha Blackwell
Melissa Frost
Tereneh Idia
Carol Kumata
Jan Loney
Catherine Lockett
Richard Parsakian
Donna Penoyer
Mary Beth Fazio
Sarah Sindler
Dr. Jennifer Taylor (and students)

More information about the guest label writers is provided on their individual labels and at the conclusion of *Maker & Muse*, where you can see samples of their work.

Alphonse Mucha
Czech, 1860–1939

***Sarah Bernhardt as Gismonda*, c. 1894**

Lithograph
Collection of Richard H. Driehaus

Well known for his posters featuring the French actress Sarah Bernhardt (1844–1923), Alphonse Mucha also designed jewelry and other decorative art objects before turning to painting later in life (see objects #116, 118, and 128). Czech-born, he studied in France as a young man, where he found success as a commercial graphic artist after being discovered by Bernhardt. Mucha also designed jewelry for Bernhardt, both for the stage and for personal use.

BRITISH ARTS AND CRAFTS JEWELRY

The Arts and Crafts movement flourished in Great Britain during the late 1800s and early 1900s. Brought about by a reaction against industrialization and mass production, the movement also embraced related social and political causes like fair labor practices and women's rights. Made by hand, Arts and Crafts jewelry was intended to be affordable and accessible to anyone with an artistic eye.

The Pre-Raphaelites, a group of anti-academic artists active beginning in the mid-1800s, were the vanguard for the burgeoning Arts and Crafts movement. They drew inspiration from medieval art and fashion and frequently depicted women wearing Renaissance-style dress in their paintings. This, coupled with a growing interest in women's rights, led to the development of clothing that allowed women more freedom of movement and was suited to new forms of jewelry.

These new styles of clothing permitted women to ride bicycles and play tennis—activities which were previously considered inappropriate. Societal norms that had once restricted women of the middle and upper classes were shifting; it was now becoming possible for women to pursue a secondary education and, for the first time, to become jewelers.

Many works by notable women jewelers of the period are represented in this section. Their work, either as individuals or in partnership with others, exemplified the creative spirit of the time, which emphasized originality and artistic vision as an antidote to machine-made sameness.

A number of Arts and Crafts jewelers supported the British suffrage movement and made jewelry for leading activists like Emmeline Pankhurst, Millicent Fawcett, and Flora Drummond. Suffragist jewelry was made with the symbolic colors of green (give), white (women), and violet (votes).



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WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

British Arts and Crafts: #1–3

Charlotte Newman, also known as Mrs. Newman, was the first woman to be recognized as a jeweler in her own right in England in the latter half of the nineteenth century. She began by assisting jeweler John Brogden in the 1860s, and after his death, continued to run her own workshop until about 1910.

There are limited examples of Mrs. Newman's work in American collections, and it is unusual to see three examples at one time. Her jewelry designs are eclectic—she did not confine her work to any one style—but all her work is well executed. Mrs. Newman's success in the traditionally male profession inspired many women in the Arts and Crafts movement to become jewelers.

Mrs. Philip (Charlotte) Newman
English, 1840–1927



- 1 **Pendant**, 1884–90
Gold, amethyst, enamel
Newark Museum of Art
- 2 **Mary Queen of Scots Pendant**, c. 1890
Carved moonstone, amethyst, pearl,
yellow gold
Collection of Nelson Rarities
- 3 **Necklace in original box**, c. 1890
Gold, pearl, aquamarine
Collection of Tereza M. M. Driehaus



GUEST LABEL



**#3: Mrs. Philip (Charlotte)
Newman, Necklace in original
box, c. 1890**

One of the great delights I find in this piece is the spareness of the setting. True, the constellation of aquamarine gems is stunning, the pearls offering an exquisite softness, so there's much to like about the elements in the spotlight. But the network of fine gold chain, invisible connections, and bare-minimum stone settings is a wonderful contrast, a carefully balanced and technically skillful arrangement that the goldsmith, Charlotte Newman—who at this point in her career has been making well-crafted jewelry for decades—has made to look effortless. In the same spirit, I believe that “Mrs. N” is a maker’s mark calculated to seem demure. “Mrs. Newman” bows to her husband’s name, but every “Mrs” is also a reminder that the maker is a woman.

Donna Penoyer

Donna Penoyer creates one-of-a-kind jewelry and small objects, especially wearable whistle amulets, via the relatively new medium of silver metal clay. She has recently retired from a 21-year career as a professional stiltwalker and looks forward to more time in the studio and on the road teaching jewelry. See an example of her work in *Made in Pittsburgh* at the conclusion of this exhibition.

Website: www.donnapenoyer.com

May Morris

English, 1862–1938

Embroidery, c. 1880–90

Wool on fabric

Private collection

This embroidery is attributed to May Morris, daughter of William Morris, one of the founders of the Arts and Crafts movement. May, who also made some jewelry, was an accomplished embroiderer who ran her father's embroidery workshop. This piece is an example of her fine embroidery work and a typical William Morris design.

Jessie Marion King
Scottish, 1875–1949

The Golden Dawn, n.d.

Ink, watercolor, traces of pencil
Collection of Richard H. Driehaus

Jessie Marion King, a female graduate of the Glasgow School of Art, was not only a jeweler who designed for Liberty & Co., but also an accomplished and well-known children's book illustrator.

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British Arts and Crafts: #5–19

This case highlights a variety of works by women artists and by the more established, traditional firm Child & Child (objects #11, 14, 16, 19), which was connected to Arts and Crafts artists. Child & Child began by making neo-Renaissance jewelry, which was popular at the time. Later, they created beautiful enameled pieces often featuring peacock, insect, or wing motifs, which today are acknowledged as a form of art jewelry.

- 5 Attributed to Jessie Marion King (Scottish, 1875–1949) for Liberty & Co. (English, est. 1875)



602

Necklace, c. 1905

Gold, white enamel, chrysoberyl, peridot, green garnet, pearl, opal
Collection of Richard H. Driehaus

- 6 Attributed to Jessie Marion King for Liberty & Co.



602

Necklace, c. 1905

Silver, gold, enamel, amethyst
Collection of Richard H. Driehaus

- 7 Kate M. Eadie (English, 1878–1945)

Pendant, c. 1910

Silver, gold, enamel, moonstone
Collection of Richard H. Driehaus

- 8 Phoebe Anna Traquair (Irish, 1852–1936)

Earth Spirit Pendant, 1913

Enamel on copper set in gold
Collection of Richard H. Driehaus

- 9 Annie McLeish (English, born c. 1878)

Herald Angel Pendant, c. 1900

Silver, enamel, pearl
Collection of Richard H. Driehaus

(see reverse)

- 10 Bernard Instone (English, 1891–1987)
Pendant, n.d.
Silver, agate, aquamarine,
pink tourmaline, chrysoprase
Collection of Richard H. Driehaus
- 11 Attributed to Child & Child (English,
1880–1916)
Peacock Comb, c. 1900
Tortoiseshell, gold, enamel
Collection of Richard H. Driehaus
- 12 Kate M. Eadie
Brooch, c. 1910
Silver, enamel
Collection of Richard H. Driehaus
- 13 Jessie Marion King for W. H. Haseler & Co.
(English, est. 1850)
Belt Buckle, 1901
Silver, enamel
Collection of Richard H. Driehaus
- 14 Child & Child
Butterfly Buckle, 1899
Silver, enamel
Collection of Richard H. Driehaus
- 15 Unknown maker (European)
Brooch, c. 1880
Gold, pearl
Collection of Richard H. Driehaus
- 603
- 16 Child & Child
Suffragist Necklace, c. 1908
Yellow gold, Russian amethyst, jubilee
enamel, pearl, diamond
Collection of Nelson Rarities
- 17 Unknown maker (English)
Suffragist Colors Necklace, c. 1900–20
Silver, amethyst, pearl, enamel
Private collection
- 604
- 18 Attributed to Jessie Marion King
for Liberty & Co.
Necklace, c. 1905
Gold, enamel, pearl
Collection of Caroline R. Driehaus
- 19 Child & Child
Tiara, c. 1900
Silver, citrine, enamel
Collection of Richard H. Driehaus



GUEST LABEL



**#11: Attributed to Child & Child,
Peacock Comb, c. 1900**

This decadent hair comb from the Victorian Era is quite the statement piece with tortoise shell, gold, and enamel. It's not hard to see why this piece is called a peacock comb. In addition to looking like a peacock, it is a head turner. Hairpins were worn as an adornment and status symbol in addition to utilitarian functions. The peacock is the epitome of beauty. It likes to be seen and even uses its beauty as a method of protection.

Catharine Luckett

Cat Luck is the designer behind two jewelry lines, Collarbone Jewelry and Cat Luck Jewelry. Cat started Collarbone Jewelry in 2010 with \$5, a bicycle, and a dream too big to keep in one place. She traveled the country establishing the Collarbone Jewelry Brand. In 2015 happenstance brought Cat to Pittsburgh where the Cat Luck brand was formed. The collections are opposites in a lot of ways, merging together to create balance and harmony. In the Collarbone Jewelry Collection, Cat uses raw stones, mixed metals, and whimsical charms to create fashion jewelry with life and depth. The Cat Luck collection uses traditional metalsmith techniques, creating minimal pieces out of precious metals. Cat hopes for the jewelry to enhance its wearer's life by bringing balance, harmony, joy, and gratitude to their day, in addition to lots of compliments. See an example of Cat's work in *Made in Pittsburgh* at the conclusion of this exhibition.
Website: <https://shopcollarbone.com/pages/about-us>



GUEST LABEL



**#15: Unknown maker, Brooch,
c. 1880**

This exquisitely detailed brooch represents a woman's purity. This young woman is looking up toward the gods.

She is seeking knowledge and wisdom. The white dress represents light, goodness and innocence. White is considered to be the color of perfection. There are also white lilies surrounding her. The white lily represents purity and is one of the most important symbols in Christianity. White lilies also symbolize majesty. There is a Roman myth that says white lilies came from the queen of the gods. There are also white pearls surrounding the brooch. White pearls symbolize innocence, beauty, sincerity, and new beginnings. It is easy to see that the overall theme of this brooch is a woman's innocence and purity looking towards a new beginning and the next step in life.

(see reverse)

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CENTURY ART JEWELRY

British Arts and Crafts: #20–32

There were a number of husband-and-wife partnerships in Britain's jewelry movement, such as Nelson and Edith Dawson, Arthur and Georgie Gaskin, and Harold and Phoebe Stabler. Although historically women may always have worked side by side with their husbands in the jewelry business, wives were now being recognized as equal partners with their husbands.

The first generation of women to make Arts and Crafts jewelry began working around 1900 and were largely self-taught. By the time the second generation of female jewelers emerged in the 1920s, they had the benefit of learning from those who came before them, often by taking classes in jewelry making. Sybil Dunlop and Dorrie Nossiter are the best-known female jewelers of this second generation. Dunlop had a shop in London where she designed her jewelry and had workmen execute it. Nossiter also worked in London. Their similarly vibrant works are more abstract than earlier Arts and Crafts designs, and it can be difficult to tell their jewelry apart.

20 Sybil Dunlop (English, 1889–1968)

Necklace, c. 1925

Silver, amethyst, chalcedony

Collection of Richard H. Driehaus

21 Sybil Dunlop



Necklace and Earring Set, c. 1930

Silver, chalcedony, moonstone, pearl

Collection of Richard H. Driehaus

22 Dorrie Nossiter (English, 1893–1977)

Peacock Clip, c. 1930

Silver, gold, moonstone, sapphire, pearl

Collection of Inese T. Driehaus

23 Attributed to Nelson Dawson (English, 1859–1941) and Edith Dawson (English, 1862–1928)

Floral Mirror and Brush, c. 1905

Silver, enamel, mirrored glass

Collection of Richard H. Driehaus

24 Sybil Dunlop




Brooch, n.d.

Silver, moonstone


Collection of Anita Romanovska

(see reverse)

25 Dorrie Nossiter
Circular Crescent Brooch, c. 1930

605 Sterling silver, 14K yellow gold, sapphire,
diamond, pink tourmaline, moonstone, emerald
Collection of Inese T. Driehaus

26 Arthur Gaskin (English, 1862–1928) and
Georgie Gaskin (English, 1866–1934)
Bracelet, c. 1911
Silver, gold, amethyst
Collection of Richard H. Driehaus

27 Dorrie Nossiter
Bracelet, c. 1930
Silver, gold, amethyst, peridot, citrine,
pink tourmaline, pearl
Collection of Inese T. Driehaus

28 Dorrie Nossiter
Parure, c. 1930

605 Brooch: Silver, gold, blue zircon, pink
tourmaline, emerald, cultured pearl,
lavender jade
Earrings: Silver, gold, blue zircon, pink
tourmaline, lavender jade, cultured pearl,
jadeite
Ring: Silver, gold, blue zircon, amethyst,
emerald, cultured pearl, pink tourmaline
Collection of Richard H. Driehaus

29 Nelson Dawson and Edith Dawson
Bee Bracelet, c. 1905
Gold, enamel, pearl
Collection of Richard H. Driehaus

30 Harold Stabler (English, 1872–1945) and
Phoebe Stabler (English, 1879–1955)
Dancers Pendant, 1922
Silver, cloisonné enamel
Collection of Richard H. Driehaus

31 Attributed to Nelson and Edith Dawson
Miniature Casket, c. 1900
Silver, enamel, moonstone, silk
Collection of Richard H. Driehaus

32 Nelson and Edith Dawson
Three-Leaf Clover Scarf Slide, c. 1900
Silver, enamel
Collection of Richard H. Driehaus

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British Arts and Crafts: #33–47

Many male jewelers in the Arts and Crafts movement had originally trained as architects or artists and became interested in metalworking as another medium to express their talents and sell their work. In 1888, architect Charles Robert Ashbee founded the Guild of Handicraft (1888–1907) to teach young men in need how to make a living in metalwork, furniture, and bookbinding. The jewelry produced by his guild (which was similar to the artisan guilds of medieval times) was among the earliest made in the Arts and Crafts style, and it inspired the work of other collectives, including The Artificers' Guild founded by Nelson Dawson.

Nature was a favorite subject of British jewelers, following the lead of William Morris—widely acknowledged as the father of the Arts and Crafts movement—as well as the noted art critic John Ruskin. These nature-inspired motifs were sometimes fashioned from enamel or as elements in wirework surrounding a central section.

- 33 Joseph A. Hodel (English, c. 1873–1930)
The Venus Necklace, c. 1905
Silver alloy, gold alloy, enamel, fire opal, pearl
Collection of Richard H. Driehaus

- 34 Charles Robert Ashbee (English, 1863–1942)
for Guild of Handicraft (English, 1888–1907)
Necklace, c. 1900
Gold, opal, pink tourmaline, amethyst, pearl
Collection of Richard H. Driehaus

- 35 Attributed to Liberty & Co. (English, est. 1875)
Necklace, c. 1920
Silver, moonstone
Collection of Richard H. Driehaus

- 36 The Artificers' Guild (English, 1901–42)
Pendant, c. 1900
Gold, silver, opal, sapphire, zircon, tourmaline,
amethyst, almandine garnet, moonstone, pearl
Collection of Richard H. Driehaus

- 37 Edward Spencer (English, 1872–1938)
for The Artificers' Guild
Pendant, c. 1905
Gold, sapphire, garnet, pearl
Collection of Richard H. Driehaus

(see reverse)

38 Archibald Knox (English, 1864–1933)

Buckle, 1905

Silver, enamel

Collection of Richard H. Driehaus

39 Archibald Knox

Waist Clasp, 1903

Sterling silver, enamel

Collection of Richard H. Driehaus

40 Omar Ramsden (English, 1873–1939)

Figure, n.d.

Silvered metal

Collection of Richard H. Driehaus

41 Charles Robert Ashbee for Guild of Handicraft

Butter Dish and Knife, 1902

Silver

Collection of Richard H. Driehaus

42 Bernard Instone (English, 1891–1987)

Ring, c. 1925

Silver, aquamarine, amethyst, citrine,
tourmaline

Collection of Richard H. Driehaus

43 Omar Ramsden

Box, 1921

Silver, enamel, moonstone

Collection of Richard H. Driehaus

44 Omar Ramsden

Thistle Bangle Bracelet, c. 1920

Carved yellow gold

Collection of Nelson Rarities

45 Attributed to Nelson Dawson (English, 1859–
1941) and Edith Dawson (English, 1862–1928)



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Birds in the Trees Cloak Clasp, c. 1900

Silver, enamel

Collection of Richard H. Driehaus

46 Bernard Instone

Bracelet, c. 1920

Silver, pink tourmaline, aquamarine

Collection of Richard H. Driehaus

47 Liberty & Co.

Set of Six Buttons in original box, n.d.

Enamel

Collection of Richard H. Driehaus

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British Arts and Crafts: #48–50

Ella Naper studied with Frederick James Partridge, an important Arts and Crafts jeweler (see #52). Together they opened a shop in Devon, England, before Naper relocated to an artist's colony. Both she and Partridge were clearly influenced by René Lalique's designs and by his use of atypical materials, such as horn.

Jewelry by May Partridge is exceedingly rare. A highly skilled enamellist, May was married to Frederick James Partridge but tragically took her own life at a young age. Due to her short career, she left only a small body of work.

- 48 Ella Naper (English, 1886–1972)
Lily-Pad Hair Combs, c. 1906
Horn, moonstone
Collection of Richard H. Driehaus
- 49 May Partridge (English, unknown–1917)
Flame Brooch, c. 1900
Silver, enamel
Private collection
- 50 Henry Charles Barker (English, 1865–1950)
Galleon Pendant, c. 1915
Silver-gilt, copper alloy, enamel, abalone, baroque pearl
Collection of Richard H. Driehaus





GUEST LABEL



**#50: Henry Charles Barker,
Galleon Pendant, c. 1915**

Strikingly contemporary, this imaginative and playful pendant reflects themes of adventure and travel, and perhaps the wearer conveyed her passion for and ability to experience both. Conjuring a mini-world significantly more vast than its delicate size, the oceanic tableaux is as much like a mobile that could hang in a room as it is an exquisite piece of art jewelry to be worn.

Embodying qualities of the Arts and Crafts movement, the animated narrative scene conveys visceral movement along the ocean's waves: wind cascading through billowing sails, dolphins jumping, a mermaid's flowing locks and outstretched arms, the ship's creaking wooden planks. Color, shape, and composition work in tandem within a folk art aesthetic to draw the eye in multiple directions—up to the bright rainbow promising clear skies ahead, and down to the shimmering baroque pearl symbolizing fortune and protection at the bottom of the sea.

(see reverse)



GUEST LABEL

The sail appears to be emblazoned with an Iron Cross, and the ship seems typical of Hanseatic mariners. The mermaid at the bow reflects an enduring fascination with the mythological creature and the use of the female figure—throughout the history of art: from ancient Celtic carvings to Delacroix's *Liberty Leading the People* to John William Waterhouse's *A Mermaid* painted 15 years earlier to Hannu Konttinen's contemporary statue I spotted during a recent trip to Egersund, Norway, where "Linda" welcomes fishermen into the harbor.

Jennifer Baron

Jennifer Baron creates using music, images and words. She is Director of Marketing & Outreach for Handmade Arcade, Pittsburgh's first and largest independent craft fair, and Events Editor at NEXTpittsburgh.

Her band, The Garment District has performed at the VIA New Music & Media Festival, Andy Warhol Museum, Ladyfest, Thrival, and more. Co-author of *Pittsburgh Signs Project: 250 Signs of Western Pennsylvania*, Jennifer is a founding member of The Ladybug Transistor. Her work has been featured at SPACE Gallery and Silver Eye Center for Photography and in *ESOPUS Magazine*. See an example of Jennifer's work in *Made in Pittsburgh* at the conclusion of this exhibition.

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British Arts and Crafts: #51–60

Archibald Knox was the principal designer for the retail firm Liberty & Co. Recognizing the popularity of the new handmade art jewelry, Liberty & Co. designed its own lines, which were partially made by machines. There is irony in this, since the Arts and Crafts movement was in some measure a reaction against the Industrial Revolution and its factory-made goods.

- 51 Archibald Knox (English, 1864–1933)
for Liberty & Co. (English, est. 1875)
Portrait Pendant, c. 1900
Gold, enamel, pearl
Collection of Richard H. Driehaus

- 52 Attributed to Frederick James Partridge
(English, 1877–1942)
Locket, c. 1905
Porcelain, gold, horn
Collection of Richard H. Driehaus

- 53 Attributed to Guild of Handicraft
(English, 1888–1907)
Double-Sided Necklace, c. 1900
Gold, sapphire, enamel
Collection of Richard H. Driehaus

- 54 Unknown maker (English)
Saint Cecilia Necklace, c. 1900
Silver, enamel, pearl
Collection of Richard H. Driehaus

(see reverse)

55 Murrle Bennett & Co. (Anglo-German,
1896–1916)

Pendant, c. 1900

Silver, enamel, pearl

Collection of Richard H. Driehaus

56 C. Blanche Davies (English, unknown)

Pendant/Brooch, c. 1905–10

Silver, gold, enamel, sapphire

Collection of Richard H. Driehaus

57 Liberty & Co.

Jewelry Casket, n.d.

Sterling silver, shagreen, turquoise, cedar

Collection of Richard H. Driehaus

58 William Hutton & Sons, Ltd. (English, est. 1800)

Box, c. 1902

Sterling silver

Collection of Richard H. Driehaus

59 Newlyn Industrial Class (British, 1890–1939)

Necklace, c. 1910

Derbyshire Blue John, enamel, silver

Collection of Nelson Rarities

60 Guild of Handicraft

Love Never Faileth Brooch in original box,

c. 1902

Gold, enamel

Collection of Richard H. Driehaus

Alexander Fisher
English, 1864–1936

Sigurd the Volsung Enamel, c. 1900

Enamel, silver plated metal
Collection of Richard H. Driehaus

Alexander Fisher became the most important enamellist of the Arts and Crafts movement in England after studying enameling in Limoges, France. His students, who included some important Arts and Crafts jewelers, came from all over the world. He is known for executing both jewelry and larger-scale objects, such as this plaque.

THE FEMALE FIGURE IN ART NOUVEAU

Art Nouveau jewelry is perhaps the most popular and recognizable style of art jewelry. In contrast to British Arts and Crafts jewelry of the period, Art Nouveau jewelry was designed for a wealthy and artistically minded clientele, and was most frequently worn by performers like the famous French actress Sarah Bernhardt (depicted in the poster at the exhibition entrance) and others who lived more alternative lifestyles. While many patrons purchased these luxurious adornments, few were brave enough to wear them in public.

Known for its curvaceous, sinuous lines, Art Nouveau jewelry and visual arts drew inspiration from a desire to return to what many believed was the high point of French decorative arts—the Rococo period of the 1700s.

As in other countries at this time, art jewelry was partially a rejection of traditional, mainstream designs. However, in France, it was also politically driven. Falling behind in its rank as a leader in manufacturing, France sought to revitalize its stagnating economy by focusing on the production of luxury goods.

At its height in the early 1900s, Art Nouveau jewelry in France and Belgium was fashioned in an imaginative, sometimes even fantastical style. Masters like René Lalique (1860–1945) and his peers often used non-traditional materials such as horn and specialized enameling techniques to create objects of staggering beauty. Although only one female maker of Art Nouveau jewelry is known, the jewelry itself often focused on the decorative possibilities of the female figure.

The theme of “woman as muse” reflects the somewhat incongruent view French men had of women at the time. They extolled the beauty of women while they feared the emerging “new woman,” who left home for school or work and enjoyed newfound freedoms.



Lucien Lévy-Dhumer
French, 1865–1953

Executed by Clément Massier
(French, c. 1845–1917) for Massier Art Pottery

Loïe Fuller Charger, c. 1900

Earthenware hand-painted with copper-lustre glaze
Collection of Richard H. Driehaus

Loïe Fuller became the toast of Paris at the turn of the twentieth century for her mesmerizing form of modern dance that incorporated swirling fabrics and colored light effects. The ethereal vision of womanhood she portrayed inspired many Art Nouveau designers.



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François-Raoul Larche
French, 1860–1912

Loïe Fuller Lamp, 1899–1905

Gilt-bronze, electrified
Collection of Macklowe Gallery

* * *

Serpentine Dance

Recorded in 1902, 1895, and 1896 (in order of clips)

Digitized film, 3:12 mins.

American actress and dancer Loïe Fuller (1862–1928, born Marie Louise Fuller) was celebrated for her innovations in theatrical lighting, costume design, and choreography. After Fuller's 1892 move to Paris, she developed her iconic performance style, which combined a flowing silk garment with wands sewn into the arms with experiments using colored gels to enhance stage lighting. Fuller and her "Serpentine Dance" became an international sensation. The wands allowed her to extend her reach and control her billowing sleeves, creating mesmerizing, flowing sculptural forms. No footage of Loïe Fuller dancing has been identified, but these film clips feature dancers who are either imitators or perhaps trained members of Fuller's dance company. Two of these recordings attempt to mimic the effect of Fuller's colorful lighting techniques by hand-painting the films' black-and-white frames.

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Art Nouveau: #66–72

Flora and fauna motifs—including stylized, decorative interpretations of nature—were the focus of some of the most celebrated Art Nouveau jewelry designers. These pieces are unusual for their time, and most women would have shied away from wearing them in public.

- 66 Paul Frey (French, b. 1855)
Entwined Sea Horse Pendant, c. 1895
Silver, opal, pearl
Collection of Richard H. Driehaus
- 67 Lucien Gautrait (French, 1865–1937)
Bracelet, c. 1900
Sapphire, enamel, diamond
Collection of Richard H. Driehaus
- 68 E. Colin & Cie (French, c. 1882–98)
Leaf Pendant, c. 1900
Enameled gold, pearl
Collection of Richard H. Driehaus
- 69 Bapst et Falize (French, 1880–92)
Hat Pin, c. 1900
Horn, pearl
Collection of Richard H. Driehaus
- 70 Plisson et Hartz (French, 1875–1904)
La Princesse Lointaine Stick Pin,
c. 1900
Gold, enamel, diamond
Collection of Richard H. Driehaus

Sarah Bernhardt performed in *La Princesse Lointaine* at Paris's Théâtre de la Renaissance in 1895. Drawing on medieval romances, the play popularized the notion of a “distant princess”—an ideal yet unattainable woman.
- 71 Maurice Robin et Cie (French, active 1860–1900)
Brooch, c. 1900
Gold, pearl, ruby, diamond
Collection of Richard H. Driehaus
- 72 Gaston Eugène Omar Laffitte (French, active c. 1900)
Brooch, c. 1900
Gold, enamel, diamond, pearl
Collection of Richard H. Driehaus



GUEST LABEL



#66: Paul Frey, Entwined Sea Horse Pendant, c. 1895

These two seahorses use their prehensile tails to latch onto a pearl as they stare longingly at each other with opal eyes. The composition is so striking with the juxtaposition of their ridged, textural bodies against the bright smoothness of the pearl and the opals. The curl of the tails is mimicked in the handmade chain's "S" links. The seahorses in this piece remind me, nostalgically, of a piece my great uncle Merrill Sindler made by way of electroforming seahorses and starfish for an editorial shoot in *Vogue* in the '60s. I am drawn to the necklace's simplicity, which makes way for its timelessness.

Sarah Sindler

Sarah Jane Sindler, owner and designer of KING RELD, explores how fashion and society affects our self-image through beauty gluttony, cravings of luxury, and the over-exaggeration of our features. She is an avant-garde designer and maker of jewelry, grillz, and fashion wearables. See an example of her work in *Made in Pittsburgh* at the conclusion of the exhibition.

Website: <http://www.kingreld.com/shop>



GUEST LABEL



**#72: Gaston Eugène Omar
Laffitte, Brooch, c. 1900**

This tribute to nature showcases a cloisonné enameled flower whose leaves and stem appear as though they are growing through the curvilinear forms and

whiplash lines of the diamond set. It stands as a testament to the dedication of the many artisans involved in its creation. From designer to master jeweler-metalsmith, from gifted enamellers to meticulous stone setter and polisher, without error and in harmony with each other. All worked to create this magnificent Art Nouveau brooch. In its design and execution, it has stood the test of time that any craftsman can strive for and hope to achieve.

Jon Anderson


Jon Anderson has been designing bridal and fashion jewelry for over 30 years with Henne Jewelers. Anyone who sees his jewelry understands the true artistry and craftsmanship he puts into his work. Jon has crafted more than 100 of his own creations, in addition to hundreds of original designs for customers. See an example of Jon's work in *Made in Pittsburgh* at the conclusion of this exhibition.

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Art Nouveau: #73–93

- 73 Léopold van Strydonck (Belgian, 1865–1939)
Belt Buckle, c. 1900
Silver-gilt, emerald, zircon, diamond
Collection of Richard H. Driehaus
- 74 René Pean (French, 1875–1940)
for Maison Fonsèque et Olive (French, est. 1885)
Brooch, c. 1900
Gold, diamond, watercolor plaque
Collection of Richard H. Driehaus
- 75 Jules Chéret (French, 1836–1932)
for Maison Fonsèque et Olive
A Parisian Lady Brooch, c. 1895
Gold, diamond
Collection of Richard H. Driehaus
- 76 Comte d'Épinay de Briort (French, 1836–1914)
for Boucheron (French, est. 1858)
Brooch, c. 1900
Gold, diamond
Collection of Richard H. Driehaus
- 77 René Lalique (French, 1860–1945)
Anjos Cantores Brooch, c. 1899–1901
Gold, enamel
Collection of Richard H. Driehaus
- 78 Félix Rasumny (French, b. Russia, 1869–1940)
The Proposal Brooch, c. 1900
Gold
Collection of Richard H. Driehaus
- 79 C. le T. E. (French, unknown)
St. George and the Dragon Brooch, c. 1900
Enamel, yellow gold
Collection of Nelson Rarities
- 80 Gustau Obiols Delgado (Spanish, 1858–1910)
Nymph Gathering Lilies Brooch, c. 1900
Gold
Collection of Richard H. Driehaus
- 81 Edmond-Henri Becker (French, b. 1871)
La Musique Buckle, c. 1908
Parcel-gilt silver
Collection of Richard H. Driehaus
- 82 Joë Descomps (French, 1872–1948)
Brooch, c. 1900
Diamond, 18K yellow gold
Collection of Richard H. Driehaus

- 83 Edmond-Henri Becker
Hat Pin, c. 1900
Metal, plique-à-jour enamel
Collection of Richard H. Driehaus
- 84 Antonin Pospisil (Czech, unknown)
Stick Pin, c. 1905
Gold, diamond
Collection of Richard H. Driehaus
- 85 Frédéric de Vernon (French, 1858–1912)
Le Rêve Evening Bag, 1903
Gold
Collection of Richard H. Driehaus
- 86 Manolo (Spanish, 1872 or 1876–1945)
Locket, c. 1900
Gold, diamond
Collection of Richard H. Driehaus
- 87 Joë Descomps
Three Graces Pendant, c. 1900
 Gold, plique-à-jour enamel, diamond, pearl
609 Collection of Richard H. Driehaus
- 88 Unknown maker (French)
Madonna Pendant, c. 1900
Gold, plique-à-jour enamel, diamond
Collection of Richard H. Driehaus

- 89 Elizabeth Bonté (French, unknown)
Pendant, c. 1900
Horn, silk, glass
Private collection
- Bonté is the only known woman designer of French Art Nouveau jewelry. She eventually merged her business with that of Georges Pierre (#90), who was making similar jewelry.
- 90 Georges Pierre (French, unknown)
Dyed Horn Pendant, n.d
Horn, pigment, copper, copper alloy, glass
Collection of Richard H. Driehaus
- 91 Edmond-Henri Becker
Pendant, c. 1900
18K gold, plique-à-jour enamel
Collection of Richard H. Driehaus
- 92 Attributed to Henri-Auguste Solie (French, unknown)
Mermaid Brooch, c. 1900
Gold, enamel, pearl
Collection of Richard H. Driehaus
- 93 Unknown maker (French)
Belt Buckle in original box, c. 1900
Parcel-gilt copper alloy
Collection of Richard H. Driehaus



GUEST LABEL



#87: Joë Descomps, *Three Graces* Pendant, c. 1900

I never imagined an exhibition of women and early twentieth-century art jewelry would coincide with the celebration of my grandmother, Cleonice (Clyn) Capuzzi Caito, turning

100. Showing her the *Three Graces* led to our conversation of their timeless influence on artists. As we talked, I realized Antheia, goddess of beauty and bloom, is my muse when creating bridal adornment, including my own wedding parure. Grandma then told me about her personal 'Grace' and why she chose that name for my mother.

Reflecting on the pendant, I recognized the trio of influential women who grace my life—my grandma, mum, and aunt/godmother. Creating wearable art is my way of expanding this inspiring circle of beauty to touch other women. Grandma's stories are the jewels of her legacy just as I hope my designs will be mine—an heirloom reminder of a special time filled with love and merriment.

Caito Amorose

Merging the traditions of haute couture and nature's fantasies, Caito's passion is designing one-of-a-kind bridal adornment. Caito's designs have been on display at London Jewellery Week and the WeddingChannel Couture Show in NYC. Her *Shattered Dreams* necklace is in the permanent collection of the Museum of Broken Relationships in Zagreb, Croatia. See an example of Caito's work in *Made in Pittsburgh* at the conclusion of this exhibition.



GUEST LABEL



**#89: Elizabeth Bonté, Pendant,
c. 1900**

The Dragonfly pendant by Elizabeth Bonté is a wonderful example of jewelry inspired by the natural world and one of my favorite insects. The hand-carved horn insect reminds us of the movement, in jewelry design, toward acceptance by the art world of jewelry as sculpture and wearable art. I have been profoundly influenced by that movement throughout my career as a classically trained sculptor and jewelry designer. I hope that my work honors the artists in this show by continuing this rich tradition over 100 years later.

Keith Belles

Just as the artifacts of the Aztec, Mayan, Egyptian, and Native American civilizations have given me insight into their respective cultures, through my designs I try always to reflect the cultures to which I am exposed. I collect and often incorporate unusual, natural materials such as meteorite fragments, fossils, and custom carved gemstones into my one-of-a-kind pieces. These materials mirror my fascination with the natural elements of the Earth and the mystery of the sun and stars. I try each day to gain insight into our own culture by making art and jewelry that reflects the individuality of my customers as well as the connective threads that tie all our lives together.

Keith Belles is the Senior Designer at Wax Jewelry Design Studio. See an example of Keith's work in *Made in Pittsburgh* at the conclusion of this exhibition.

René Lalique

French, 1860–1945

Jewelry Designs, c. 1910

Gouache, watercolor

Collection of Richard H. Driehaus

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Art Nouveau: #94–105

Renowned glass designer and jeweler René Lalique opened his first shop in Paris in 1886 after apprenticing with Louis Aucoc, a leading French jeweler. Nature served as a constant inspiration for Lalique, as did the subject of women, who populate many of his pieces as fantastical hybrid creatures or as classical, literary, or contemporary heroines. His work features materials not ordinarily used for high-end jewelry, including glass, horn, semiprecious stones, enamel, and ivory. Lalique's concern was not the value of the materials, but rather the integrity and beauty of the design. By the mid-1890s, Lalique was designing jewelry for the acclaimed actress Sarah Bernhardt. Soon after, his pieces created a sensation at Paris's Exposition Universelle of 1900. His clientele was primarily wealthy, artistic-minded women, but also women of the demimonde (courtesans supported by wealthy men).

René Lalique
French, 1860–1945

- 94 **Pendant**, 1899–1901
Opal, tourmaline, enamel
Collection of Richard H. Driehaus
- 95 **Necklace**, c. 1900
Diamond, baroque pearl, enamel
Collection of Richard H. Driehaus
- 96 **Pendant**, c. 1900
Aquamarine, enameled gold
Collection of Richard H. Driehaus
- 97 **Panel Brooch**, c. 1900
Gold, enamel, diamond
Collection of Richard H. Driehaus
- 98 **Romeo & Juliet Pendant**, c. 1900
Gold, enamel
Collection of Richard H. Driehaus
- 99 **Bracelet**, 1893–95
Peridot, diamond, enameled gold
Collection of Richard H. Driehaus

(see reverse)

100 **Commemorative Plaque, 1910**
Gold
Collection of Richard H. Driehaus

101 **Chrysanthemums Pendant/Brooch, c. 1900**
Gold, enamel, glass, diamond, baroque pearl
Collection of Richard H. Driehaus



102 **Winged Sylph Brooch, c. 1900**
Freshwater pearl, enamel
Collection of Richard H. Driehaus

103 **Female Nudes Ring, c. 1900**
Gold, star sapphire
Collection of Richard H. Driehaus

104 **Brooch, c. 1900**
Carved ivory, gold
Collection of Nelson Rarities



105 **Chain, c. 1905**
Enamel, baroque pearl, gold
Collection of Richard H. Driehaus



GUEST LABEL



**#97: René Lalique, Panel Brooch
c. 1900**

When I was in my teenage years, I went through that mandatory phase of Aubrey Beardsley and Gustav Klimt posters. That was how I was introduced to Art Nouveau jewelry, specifically the work of René Lalique. I fell in love with the amazing range of materials and the Japonisme influence that is obvious in this elegant brooch. After that I decided to take jewelry and metals classes. The work of Lalique was responsible for my pursuit of metalsmithing. I was never a jeweler, but I have always had an interest in the field and a continuing love for Lalique's jewelry.

Carol Kumata

Carol Kumata received an MFA from the University of Wisconsin, Madison. She went on to teach metals among other art classes at Carnegie Mellon University. See one of Carol's pieces in *Made in Pittsburgh* at the conclusion of this exhibition.

René Lalique

French, 1860–1945

Sarah Bernhardt Plaque, c. 1896

Patinated bronze

Collection of Richard H. Driehaus

Known as “The Divine Sarah,” French actress Sarah Bernhardt (1844–1923) was both a muse and a patron to the most celebrated artists of her day—among them René Lalique and Alphonse Mucha. Along with designing theatrical and personal jewelry for Bernhardt, Lalique also sculpted her silhouette on this plaque and other commemorative works around 1896 in honor of “Sarah Bernhardt Day,” a lavish gala staged by Paris’s Théâtre de la Renaissance.

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Alphonse Mucha
Czech, 1860–1939

Têtes Byzantines, 1897

Lithograph
Collection of Richard H. Driehaus

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Art Nouveau: #106–125

- 106 Antoine Bricteux (French, unknown)
Pendant, c. 1900
Diamond, enamel, 18K gold, platinum
Collection of Richard H. Driehaus
- 107 Wolfers Frères (Belgian, est. 1812)
Pendant and Chain, c. 1890–93
Gold, opal, enamel, ruby, pearl, diamond
Collection of Richard H. Driehaus
- 108 Attributed to Louis Aucoc Fils (French, est. 1877)
in the style of Alphonse Mucha (Czech,
1860–1939)
Profil aux Etoiles Brooch/Pendant, c. 1900
Gold, diamond, ruby, drop pearl
Collection of Richard H. Driehaus
- 109 Edouard Colonna (American, b. Germany,
1862–1948)
Pendant/Brooch, c. 1900
Gold, ruby, emerald, diamond, baroque pearl
Collection of Richard H. Driehaus
- 110 Attributed to Lucien Gaillard (French, 1861–1933)
Hair Comb, c. 1900
Horn, sapphire
Collection of Richard H. Driehaus
- 111 Lucien Gautrait (French, 1865–1937)
Pendant Necklace, c. 1900
18K yellow gold, diamond, fire opal, pearl,
plique-à-jour enamel
Collection of Richard H. Driehaus
- 112 Comte d'Epinau de Briort (French, 1836–1914)
Locket, c. 1900
Gold, diamond
Collection of Richard H. Driehaus
- 113 Edouard Colonna
Comb, c. 1900
Tortoiseshell, gold, pearl, turquoise
Collection of Richard H. Driehaus
- 114 Charles Boutet de Monvel (French, 1855–1913)
Hat Pin with Branch, c. 1900
Metal, plique-à-jour enamel
Collection of Richard H. Driehaus
- 115 Unknown maker (French)
Hat Pin, c. 1900
Baroque pearl, 18K gold
Collection of Richard H. Driehaus



GUEST LABEL



**#113: Edouard Colonna, Comb,
c. 1900**

Spent many many nights on the floor, between Grammy's legs as she combed and plaited my thick hair before bed. Nothing fancy. Our staples were the afro pick and Goody combs. The ones that came with multiple sizes in a pack. Years and years went on, and we eventually switched seats. I then stood behind her combing her platinum gray hair as it was her favorite request. I learned to do it just how she did mine. Grammy sure poured her wisdom strand by strand.

Nisha Blackwell

Nisha Blackwell is the Founder of Knotzland Bowties (see one in *Made in Pittsburgh* at the end of the exhibition), a sustainable lifestyle brand that sources, rescues and repurposes discarded textiles into stylish bowties intentionally made through providing flexible at-home income to an ecosystem of local sewists. To date, Knotzland has rescued over 3,000 lbs. of materials from entering landfills through 13 local and national manufacturing partnerships, as well as cultivated a community of 18 sewists who help with production of Knotzland Bowties. Post undergrad, Nisha's passion for solution-driven sustainable communities was cultivated through serving within a range of organizations around the city, including AmeriCorps, Grounded Strategies, Strong Women Strong Girls and as a member of the board at the PCCR and currently The Andy Warhol Museum. Along with being an entrepreneur, Nisha is an Inclusivity Strategist at Bridgeway Capital's Craft Business Accelerator, where she leads a developing initiative to support the sustainable growth of artist-entrepreneurs and craftspeople, and is also a Studio Director for Radiant Hall Susquehanna. Website: <https://knotzland.com>

- 116 Alphonse Mucha
Cigarette Case, n.d.
Silver, enamel
Collection of Richard H. Driehaus
- 117 Lucien Gaillard
Set of Four Buttons, c. 1900
Gilt-metal
Collection of Richard H. Driehaus
- 118 Alphonse Mucha
Tête Byzantine Medallion, n.d.
Bronze
Collection of Richard H. Driehaus
- 119 Paul Madeline (unknown)
Brooch, c. 1900
Gold, diamond
Collection of Richard H. Driehaus
- 120 René Lalique (French, 1860–1945)
Invitation Plaque, n.d.
Gilt-metal
Collection of Richard H. Driehaus

The wording on this plaque reads, *Invitation
à l'Exposition de R. Lalique, 24 Place Vendôme.*
- 121 Emile Saint-Yves (French, active c. 1900)
Plaque de Cou (Neck Ornament), c. 1895
Gilded silver, emerald
Collection of Richard H. Driehaus
- 122 Georges Fouquet (French, 1862–1957)
Bracelet, c. 1900
Turquoise matrix, enamel, rose-cut diamond, gold
Collection of Nelson Rarities
- 123 André Fernand Thesmar (French, 1843–1912)
Pansy Brooch, c. 1903
Enamel, yellow gold
Collection of Nelson Rarities
- 124 B. Frechou (French, unknown)
Floral Ring, c. 1900
Gold, pearl, diamond
Collection of Richard H. Driehaus
- 125 Unknown maker (French) in the manner of
Antoine Beaudouin
Ring, c. 1900
Gold, enamel, pearl
Collection of Richard H. Driehaus



GUEST LABEL



#116: Alphonse Mucha
Cigarette Case, n.d.

My love of Mucha's work began when I was an architecture student at Rensselaer Polytechnic Institute from 1966-1971. I presented a multimedia experience with music and imagery from the Art Nouveau era. This included the Spanish architect Antoni Gaudi, the French artist Henri de Toulouse-Lautrec, and the Czech artist Alphonse Mucha. Mucha's muse, Sarah Bernhardt, injured her leg in the final suicide scene of the stage version of *Tosca*. Her leg became infected, which led to her actual death. "Life imitates art."

During the rock era of the 1960s, poster artists borrowed Mucha's style and integrated it into the Psychedelic Era in music and pop culture. Wes Wilson was such an artist who created poster art for many of Bill Graham's legendary rock shows of the era. CMU grad David Edward Byrd, another illustrator and painter, was influenced by Mucha's organic style. He created the iconic images for *Godspell*, *Follies*, and *Jesus Christ Superstar* for Broadway, as well as many rock show posters for Bill Graham.

Richard Parsakian

Richard is the owner of the vintage clothing store Eons Fashion Antique in Shadyside celebrating 34 years in business. His store is a resource for film, television, theater, dance, local artists, and performers. He is an installation artist and a costume & event designer. He has a Bachelor of Architecture from Rensselaer Polytechnic Institute and sits on the City Art Commission.

JUGENDSTIL IN GERMANY AND AUSTRIA

Art jewelry produced in Germany and Austria at the dawn of the twentieth century came under the umbrella of the *Jugendstil* (youth style) movement. As in Europe and the United States, it was an extreme departure from mainstream jewelry. Influenced by counterparts in Britain, France, and other countries, Jugendstil designers drew inspiration from nature, curvilinear lines, and the female form.

Another form of jewelry emerged, which was far more geometric, and was commonly referred to as Secessionist. The Secessionist style was developed by artists who were often trained architects or painters, some of whom left established art groups to create alternative collectives. Perhaps the most important and well-known of these groups was the Wiener Werkstätte (Vienna Workshop).

Like Louis Comfort Tiffany in America, the Wiener Werkstätte catered to wealthy, artistic clientele who looked to the workshop for total design—from home interiors to clothing and jewelry. Their goal was to create entire environments to showcase the new style.

While women were beginning to establish careers as artists and designers, none were active in the Wiener Werkstätte's jewelry department, though they did publicly assert their modernity and individuality through the artistic jewelry and reform clothing they wore. Change was sweeping the continent, and like their counterparts in other countries, the Wiener Werkstätte was experimenting with a new aesthetic squarely aimed at breaking with traditional design.



Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Jugendstil: #131 & 132

This sweetmeat dish (intended for candies or sugar-covered fruit) and box set with malachite are examples of the Wiener Werkstätte's "jewel-like" metalwork. Their tableware was made of silver and set with semiprecious stones, much like the jewelry they designed.

- 131 Koloman Moser (Austrian, 1868–1918) and Anton Pribil (Austrian, unknown) for the Wiener Werkstätte (Austrian, 1903–32)
Keksdose, c. 1910
Silver, malachite
Collection of Richard H. Driehaus
- 132 Josef Hoffmann (Austrian, 1870–1956) and Adolf Erbrich (Austrian, b. 1874) for the Wiener Werkstätte
Sweetmeat Dish, c. 1910–20
Silver, malachite
Collection of Richard H. Driehaus



GUEST LABEL



**#131: Koloman Moser and
Anton Pribil for the Wiener
Werkstätte, Keksdose,
c. 1910**

I chose this piece because I
love the soft,

pillow-like quality of the metal. In a photograph, it appears almost as if it is covered by white pearl enamel. The sinuous quality of the decorative lines formed by wire and the delicate settings for the malachite stones are designs that I can imagine being incorporated into a necklace, ring, or other jewelry. At the same time, these forms also recall a woman's figure, one which may perhaps have been bound by a corset given the time frame. I would enjoy knowing more about the maker of this work, their inspiration or muse— as well as the person who purchased it, was it given as a gift? and ultimately its owner—how it was displayed and used.

Jan Loney

Jan Loney is a metal artist whose work takes on a variety of forms and scale. Her interest in metal began in high school and has only increased in the thirty years since she began working in metal. Jan's start was in raising hollow ware—taking a flat sheet of metal and hammering it into a hollow form without the use of seams or soldering. This helped to form her love of hammering metal and the delicate marks and forms left by her hammer's blow. See an example of her work in *Made in Pittsburgh* at the conclusion of this exhibition.

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Jugendstil: #133–142

The Wiener Werkstätte sought to design complete interiors for its artistically minded clients. Here, the spoon set with gemstones exemplifies how all of the Werkstätte's objects were connected—from furnishings to tableware to jewelry—and how all of the design elements were considered equally important.

- 133 Wilhelm Lucas von Cranach
(German, 1861–1918)
Cuttlefish Brooch, c. 1900
Gold, enamel, pearl, ruby
Collection of Richard H. Driehaus

- 134 Josef Hoffmann (Austrian, 1870–1956)
for the Wiener Werkstätte (Austrian, 1903–32)
Circular Brooch, after 1910
Brass, enamel
Collection of Richard H. Driehaus

- 135 Josef Hoffmann for the Wiener Werkstätte
Brooch, c. 1915
Gold-plated silver, mother-of-pearl
Collection of Richard H. Driehaus

- 136 Josef Hoffmann and Anton Pribil (Austrian,
unknown) for the Wiener Werkstätte
Spoon, c. 1904–05
Sterling silver, malachite, mother-of-pearl,
moonstone, turquoise, coral, onyx
Collection of Richard H. Driehaus

(see reverse)

137 Josef Hoffmann for the Wiener Werkstätte
Brooch, c. 1910–15
Silver, rhodochrosite
Collection of Richard H. Driehaus

138 Josef Hoffmann for the Wiener Werkstätte
Ball Token for the Concordia Ball, 1909
Brass repoussé, leather
Collection of Richard H. Driehaus

139 Bertold Löffler (Austrian, 1874–1960)
for the Wiener Werkstätte
Putto Locket, c. 1907–09
Silver
Collection of Richard H. Driehaus

140 Josef Hoffmann and Anton Pribil
for the Wiener Werkstätte
Tiara, c. 1905
Silver, moonstone
Collection of Richard H. Driehaus

141 Koloman Moser (Austrian, 1868–1918)
for the Wiener Werkstätte
Geometric Brooch, 1912
Brass, enamel
Collection of Richard H. Driehaus

142 Bertold Löffler for the Wiener Werkstätte
Hostess Pin, c. 1907
Enameled nickel silver
Collection of Richard H. Driehaus




This pin was created for the hostess of the Cabaret Fledermaus. The Wiener Werkstätte also designed furniture and costumes for the cabaret. (See the Werkstätte vase and table nearby for additional information about the Cabaret Fledermaus.)

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Jugendstil: #143–155

Wiener Werkstätte pieces tend to be more abstract and geometric than other genres of art jewelry in this period. However, Jugendstil (“young style”) in Germany and Austria manifested itself in a number of different ways. In some instances, it resembled the work of French Art Nouveau designers, as exemplified in Karl Rothmüller’s mermaid brooch.

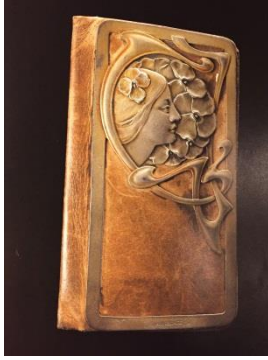
- 143 Karl Rothmüller (German, 1860–1930)
Peacock Brooch, c. 1910
Cabochon kidney-shaped sapphire,
demantoid garnet, cabochon opal, gold,
platinum
Collection of Nelson Rarities
- 144 Karl Rothmüller
 **Mermaid Brooch**, c. 1900
Gilded silver, coral, pearl
613 Collection of Richard H. Driehaus
- 145 Max Joseph Gradl (German, 1873–1934) and
Theodor Fahrner (German, 1855–1919)
Symbolist Brooch, c. 1900
Gold, green garnet, diamond, pearl
Collection of Richard H. Driehaus
- 146 Wilhelm Lucas von Cranach (German,
1861–1918)
Octopus Waist Clasp, c. 1900
Silver-gilt, opal, garnet, chalcedony
Collection of Richard H. Driehaus

(see reverse)

- 147 Attributed to Anton Pribil (Austrian, unknown)
Brooch, c. 1915–20
Silver, malachite
Collection of Richard H. Driehaus
- 148 Unknown maker (Austrian)
Brooch, c. 1910
Gilded metal, blue enamel, pearl
Collection of Richard H. Driehaus
- 149 Unknown maker (German)
Wallet, c. 1900
Silver, leather
Collection of Richard H. Driehaus
- 150 Fritz Wildprett (German, unknown)
Painted Ivory Pendant, c. 1910
Watercolor on ivory set in silver
Collection of Richard H. Driehaus
- 151 Attributed to Joseph Maria Olbrich
(Austrian, 1867–1908)
Pendant, c. 1902
Silver, enamel, amethyst
Collection of Richard H. Driehaus
- 152 Attributed to Koloman Moser (Austrian,
1868–1918) and Georg Anton Scheidt
(Austrian, unknown)
Girl and Mistletoe Box, c. 1900
Silver-colored metal, enamel
Collection of Richard H. Driehaus
- 153 Bruno Paul (German, 1874–1968) and
Louis Kuppenheim (German, unknown)
Cigarette Case, c. 1900
Silver-colored metal, enamel
Collection of Richard H. Driehaus
- 154 Georg Anton Scheidt, possibly designed by
Koloman Moser
Cigarette Case, c. 1900
Silver, chalcedony
Collection of Richard H. Driehaus
- 155 Loetz (Bohemian, est. 1840)
Hat Pin, c. 1900
Brass, amber glass
Collection of Richard H. Driehaus



GUEST LABEL



**#149: Unknown maker, Wallet,
c. 1900**

Was she the carpenter's daughter, growing up in
worship of detail?

Were her hands trained while working, nameless, in
the back of a shop?

Did she save scraps to practice her craft at home?

When she slipped, hitting her finger with the chasing
hammer, did she yell out, or quietly bite her lip like a
lady?

Mary Beth Fazio

Heavily influenced by her childhood in West Virginia and her
adopted city of Pittsburgh, Mary Beth Fazio creates metal
jewelry reflecting regions torn between aging industry and
wild hillsides.

Website: <https://vandaliamental.com>

Hilda Jesser

Austrian, 1894–1985

For the Wiener Werkstätte

Austrian, 1903–32

Fashion Postcards, 1920s

Watercolor

Collection of Richard H. Driehaus

In 1910, the Wiener Werkstätte opened a fashion department dedicated to creating “art clothing.” Unlike in the jewelry department, women were hired as designers and eventually assumed other positions. The advent of World War I may have helped increase the role of women, as many men were called to action. The fashion department was active until the 1920s.

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Koloman Moser

Austrian, 1868–1918

XIII Ausstellung – Secession, 1902

Lithograph

Collection of Richard H. Driehaus

Attributed to Koloman Moser (Austrian, 1868–1918)
for the Wiener Werkstätte (Austrian, 1903–32)

Vase, c. 1900

Mixed metal, glass, enamel
Collection of Richard H. Driehaus

Josef Hoffmann (Austrian, 1870–1956) for the
Wiener Werkstätte

Fledermaus Table, c. 1904

Beechwood, glass
Collection of Richard H. Driehaus

This vase and table were designed by the Wiener Werkstätte (Vienna Workshop), a cooperative of architects, artists, and designers founded by Koloman Moser and Josef Hoffmann.

Hoffmann's table was among the interior furnishings made for the avant-garde Cabaret Fledermaus ("The Bat"), which opened in Vienna in October 1907. Described as a total work of art (*Gesamtkunstwerk*), the theater club's interior décor and props were in keeping with the Werkstätte's desire to undertake collaborative projects. Many well-known Viennese artists, including Gustav Klimt, were involved in the design of the cabaret, which closed in 1913.

218, 219

Unknown makers (American)

Workbench, c. 1930

Wood, linen

Jeweler's Tools, c. 1920–40

Wood, metal, horn

- A. Jeweler's saw
- B. Anvil
- C. Hammer
- D. Micrometer
- E. Drawplate
- F. Forming block
- G. Mandrel/ring measure
- H. Punches/chasing tools

Collection of Whitney Abrams

Early twentieth-century jewelers would have had benches and tools similar to the ones on view here. The bench provided a surface for the artist to fabricate his or her jewelry, as well as storage for tools and materials. The ability to do work in a small, contained area would have made it possible for a female jeweler to have a workshop in her home and thereby independently advance her professional career.



LOUIS COMFORT TIFFANY AND AMERICAN ART JEWELRY

Renowned American artist and designer Louis Comfort Tiffany (1848–1933) is best known for his glass vases, lamps, and leaded windows. However, Tiffany is also celebrated for the creation of some of the most stunning art jewelry of the early 1900s. Inspired by his extensive travels as well as nature, his favorite muse, Tiffany's jewelry was revered by his affluent clientele for both his beautiful designs and high quality craftsmanship.

It may be more than coincidence that Tiffany began his jewelry workshop in 1902, the same year his father, Charles Lewis Tiffany, founder of Tiffany & Co., died. Until that time, Tiffany may have been unwilling to compete with the family jewelry business.

A progressive thinker and entrepreneur, Tiffany hired two women to run his jewelry workshop—first Julia Munson (1875–1971) and then Meta Overbeck (1879–1956). It is unclear the extent of their contributions to the actual design of the jewelry, although records indicate that they designed at least some of the pieces, and all designs were under their supervision during fabrication.

While Tiffany set the standard for New York art jewelry, he was not without competition. Marcus & Co., founded by Herman Marcus in 1892, developed a following based on their use of richly colored gemstones and extraordinarily skilled enameling. Together, Louis Comfort Tiffany and Marcus & Co. exemplify a changing taste for jewelry created from semiprecious materials and consummate artistry, with no need for costly gems to enhance their beauty and appeal.

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Louis Comfort Tiffany: #158–162

- 158 Louis Comfort Tiffany (American, 1848–1933)
and Meta Overbeck (American, 1879–1956)

Necklace, n.d.

Gold, lapis lazuli, emerald, enamel
Collection of Richard H. Driehaus

- 159 Paulding Farnham (American, 1859–1927)
for Tiffany Studios (American, 1902–32)

Scent Bottle, c. 1900

Glass, enameled gold, diamond, peridot
Collection of Richard H. Driehaus

- 160 Louis Comfort Tiffany

Brooch, c. 1920

Yellow sapphire, emerald, citrine, onyx,
18K gold
Collection of Richard H. Driehaus

- 161 Louis Comfort Tiffany

Necklace, c. 1918

18K gold, platinum, tourmaline, diamond,
natural pearl
Collection of Elizabeth Driehaus

- 162 Louis Comfort Tiffany and Meta Overbeck

Pendant, 1920–22

Gold, tourmaline, sapphire
Tiffany & Co. Archives

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Louis Comfort Tiffany: #180–185

Julia Munson studied art and design in New York and was one of the women hired by Louis Comfort Tiffany to work in his enamels department. For twelve years, she helped Tiffany develop jewelry designs, many of them inspired by Tiffany's glass, mosaics, and metalwork. Munson continued to work with Tiffany until 1914. It is not entirely clear whether she designed jewelry herself or merely realized Tiffany's designs.

When Munson married and left Tiffany Studios, Meta Overbeck replaced her and ran the jewelry department until it closed in 1932. Overbeck favored faceted gemstones in her designs, whereas her predecessor often used cabochon (unfaceted) stones. Necklaces with triple chains of gold and platinum became a common design under Overbeck's influence.

- 180 Louis Comfort Tiffany (American, 1848–1933) and Julia Munson (American, 1875–1971)
Wreath Brooch, c. 1909
14K gold, pink topaz, pearl, amethyst, pink sapphire
Tiffany & Co. Archives
- 181 Louis Comfort Tiffany and Meta Overbeck (American, 1879–1956)
Vine Brooch, 1924
Gold, lapis lazuli, enamel
Tiffany & Co. Archives
- 182 Louis Comfort Tiffany and Meta Overbeck
Bracelet, c. 1914–33
18K gold, emerald, ruby, sapphire
Tiffany & Co. Archives
- 183 Louis Comfort Tiffany and Meta Overbeck
Moonstone and Sapphire Necklace, 1915
Platinum, gold, diamond, sapphire, moonstone
Tiffany & Co. Archives

(see reverse)

- 184 Louis Comfort Tiffany
Necklace, c. 1900
Gold, black opal, boulder opal
Collection of Richard H. Driehaus
- 185 Louis Comfort Tiffany and Meta Overbeck
Pendant Necklace, 1930–33
18K gold, pearl, yellow-green tourmaline,
black onyx chalcedony
Tiffany & Co. Archives

Tiffany Studios

American, 1902–32

Filigree Table Lamp, c. 1890s

Favrile glass, gilt-bronze

Collection of Richard H. Driehaus

The delicate and intricate nature of the filigree, or latticework, used by Tiffany was most likely inspired by his travels to the Near East as a young man. This influence first appears in his interior design work and can later be seen in his jewelry.

Louis Comfort Tiffany: #164–179

The stunning gold-and-enamel necklace (#164) designed by Louis Comfort Tiffany and Julia Munson features a double row of filigree roundels with green plique-à-jour enamel and pink sapphires on the clasp. Filigree is created by gently twisting metal wires and soldering them together or to the surface of an object of the same metal.

Tiffany began experimenting with enamels around 1898 and may have benefited from the enameling practices and expertise of his father's business, Tiffany & Company.

Marcus & Co. of New York made high-quality art jewelry to compete with the work of Tiffany. The family firm's jewelry often featured exotic motifs and contrasting colored gemstones similar to those of Tiffany's jewelry. Marcus & Co. also made more mainstream jewelry and was highly successful in both genres.

- 164 Louis Comfort Tiffany (American, 1848–1933)
and Julia Munson (American, 1875–1971)



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Necklace, c. 1910

18K gold, pink sapphire, plique-à-jour enamel
Tiffany & Co. Archives

- 165 Louis Comfort Tiffany
Necklace, c. 1910–20
Gold, opal, emerald, sapphire, enamel
Tiffany & Co. Archives

- 166 Louis Comfort Tiffany
Necklace, c. 1910
Montana sapphire, moonstone, platinum
Collection of Nelson Rarities

- 167 Louis Comfort Tiffany and Meta Overbeck
(American, 1879–1956)
Necklace, 1915–35
Gold, jadeite, coral, lapis lazuli, turquoise,
enamel
Tiffany & Co. Archives

- 168 Marcus & Co. (American, 1892–1941)
Brooch/Pendant, c. 1900
Opal, guilloché enamel, gold
Collection of Richard H. Driehaus

(see reverse)



GUEST LABEL



**#166: Louis Comfort Tiffany
Necklace, c. 1910**

Who made this necklace? The mystery illuminates how women's history hides in a beautifully designed but seemingly simple object. The necklace dates to a time of transition. The West

produced the necklace's valuable Montana sapphires, the first elected Congresswoman, and women's suffrage. The urban New Woman emerged, seeking her economic potential. At Louis Comfort Tiffany's studio, Meta Overbeck replaced Julia Munson.

Overbeck, fond of sapphires and triple chains, sketched similar watercolor necklaces, suggesting her as the creator. The timing and incorporation of moonstones, however, point to Munson. Perhaps it is a collaboration. The absence of a definitive answer gives recognition to all women makers uncredited for their ingenuity and creativity.

Jennifer Taylor

As part of Duquesne University's "Women in American History" undergraduate course, twelve students researched information for this label, selected its focus and tone, and chose language and content from anonymous student drafts. Dr. Jennifer Whitmer Taylor, their instructor and assistant professor of public history, edited this version based on their choices.

- 169 Marcus & Co.
Brooch/Pendant, c. 1900
18K yellow gold, opal, diamond, enamel
Collection of Richard H. Driehaus
- 170 Louis Comfort Tiffany
Necklace and Pendant, c. 1915
Gold, platinum, chrysoberyl, yellow beryl,
morganite, blue and yellow zircon,
demantoid garnet, pearl
Tiffany & Co. Archives
- 171 Louis Comfort Tiffany and Julia Munson
Belt Buckle, c. 1907
Gold, copper, silver, azurite, enamel
Tiffany & Co. Archives
- 172 Louis Comfort Tiffany and Meta Overbeck
Necklace, 1914
Gold, favrile glass
Tiffany & Co. Archives
- 173 Louis Comfort Tiffany and Julia Munson
Brooch, 1910
Gold, peridot, enamel
Tiffany & Co. Archives
- 174 Louis Comfort Tiffany and Meta Overbeck
Brooch and Pendant, c. 1918
Gold, Australian black opal, enamel
Newark Museum of Art
- 175 Louis Comfort Tiffany
Cloak Clasp, c. 1902
Enamel, copper
Newark Museum of Art
- 176 Louis Comfort Tiffany
Brooch, c. 1915
Gold, platinum, sapphire, moonstone
Tiffany & Co. Archives
- 177 Louis Comfort Tiffany
Necklace, c. 1915
Platinum, aquamarine, diamond
Collection of Richard H. Driehaus
- 178 Louis Comfort Tiffany
Brooch, c. 1910
Peridot, plique-à-jour enamel, gold
Collection of Richard H. Driehaus
- 179 Louis Comfort Tiffany
Ring, c. 1920
Agate, diamond, gold
Collection of Richard H. Driehaus

■ ■ ■ ■ ■ ■ ■ ■ ■ ■ GUEST LABEL



#179: Louis Comfort Tiffany Ring, c. 1920

Gazing at this 1920's ring, one is drawn to the tactility of its smooth beadwork that borders a unique gold tab setting. French-cut

diamonds, prong-set on each tab with fine milgrain details, securely frame the stone. It's a bit of an odd pairing to see luxury materials of diamonds and gold framing a rather average-looking agate. When one sees a "Tiffany" signature on this antique gold ring, that might make it even more surprising that this nebulous agate is designed to be the center of attention, rather than the brilliant clarity of a faceted cut gemstone that most people associate with the brand Tiffany.

The designer, Louis Comfort Tiffany, was the son of Charles Lewis Tiffany, who founded Tiffany & Co. in 1837. As a teen, Louis apparently informed his Father that he wanted to be an artist rather than join the family business. Studying as a painter and with nature as his ultimate inspiration, one can see those aspects reflected in this piece. Perhaps Louis found more beauty in the abstract nature of this agate and therefore chose it as the focal point of this ring.

Melissa Frost

Designer and metalsmith Melissa Frost of Frost Finery creates contemporary jewelry through a hybrid practice of metal laser cutting and traditional metalsmithing techniques in her Pittsburgh studio. Melissa uses mostly recycled metals and responsibly-sourced stones to craft eco-conscious jewelry. She hopes that every piece is not only an adornment but a daily practice of gratitude and self-love.



CHICAGO ARTS AND CRAFTS JEWELRY

The emergence of the Arts and Crafts movement in the United States was a direct result of America's awareness of the movement in Great Britain. Through magazines like *The Studio*, apprenticeships in England with leading art jewelry designers, and lectures in the United States by visiting artists, American craftspeople were well aware of British Arts and Crafts jewelry ideals and designs.

This alternative movement to mainstream jewelry took hold in many places across the country with Chicago (and to some extent other parts of the Midwest) becoming one of the most important and prolific centers. Perhaps most significantly, Chicago had a great number of women producing jewelry in the Arts and Crafts style. The highly successful Kalo Shop, founded by Clara Barck Welles (1868–1965), served as a role model for other woman-owned shops and also trained a number of men who subsequently opened their own studios.

Training in jewelry design and making was widely available at the School of the Art Institute of Chicago and at Hull House. Jewelry exhibitions were also common. After viewing the success of smaller artist-owned shops, more traditional jewelry and retail stores like Marshall Field & Co. and Lebolt & Co. opened their own workshops to make handcrafted jewelry and metalwork. Chicago's women designers and makers of this period were truly art jewelry pioneers; their legacy can be found in the values of craftsmanship and entrepreneurship demonstrated by the many female artists creating handmade jewelry in the region today.

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY

Chicago Arts and Crafts: #186–204

Clara P. Barck (1867–1965) founded The Kalo Shop in 1900. The firm specialized in pyrography and leatherwork and also sold textiles, copper goods, baskets, and (later) jewelry. In 1907, after her marriage to amateur silversmith George Welles, the couple founded the Kalo Arts Community Workshop. After her 1914 divorce, she worked exclusively on handwrought flatware and jewelry. At one point, she employed over 25 silversmiths as well as the women designers whom she nicknamed the “Kalo Girls.”

Madeline Yale Wynne began working with metal at age ten when her father, the inventor of the Yale lock, taught her metalworking. She shared a Chicago workshop with her brother, where she fashioned brooches, buckles, and pendants set with stones and decorated with iridescent enamel. Wynne’s work featured irregular shapes and surface treatments and often incorporated California pebbles whose colors and textures she admired.

Frances Glessner, who studied with Madeline Yale Wynne, began making jewelry in her home in 1904.

Glessner’s pieces bear her hallmark of a “G” encircling a honeybee, which alludes to another interest of hers: beekeeping.

The Kalo Shop (American, 1900–70)

- 186 **Necklace**, 1920
Sterling silver
Collection of Decotini.com
- 187 **Necklace**, 1905–20
Sterling silver, agate
Chicago History Museum
- 188 **Necklace**, c. 1900–15
Silver, pearl
Private collection
- 189 **Necklace**, c. 1935
Sterling silver
Collection of Sharon S. Darling
- 190 **Claret Spoon**, 1920
Sterling silver
Collection of Decotini.com
- 191 **Paper Knife**, c. 1900–15
Sterling silver
Collection of Richard H. Driehaus

192 **Stick Pin in original case**, 1908–10
Gold, carnelian cabochon
Collection of Sharon S. Darling

193 **Brooch and Earrings**, 1920
Sterling silver
Collection of Decotini.com

194 **Brooch/Pendant and Earrings**, c. 1935
Sterling silver
Collection of Sharon S. Darling

195 **Brooch**, n.d.
14K yellow gold, opal
Collection of Richard H. Driehaus

196 **Brooch**, 1920
Sterling silver, gold wash
Collection of Decotini.com

197 **Brooch**, c. 1935
Yellow gold, diamond
Collection of Francis DeCurtis

198 **Ring**, 1910–20
14K gold, freshwater pearl
Collection of Richard H. Driehaus

199 **Brooch**, 1900–70
14K yellow gold, citrine
Collection of Richard H. Driehaus

200 Frances M. Glessner (American, 1848–1932)
Hat Pin, n.d.
Silver, opal
Chicago History Museum

201 Madeline Yale Wynne (American, 1847–1918)
Belt Buckle, c. 1907
Silver, turquoise
Memorial Hall Museum, Deerfield, MA

202 Madeline Yale Wynne
Belt Buckle, c. 1902
Copper, pebbles
Memorial Hall Museum, Deerfield, MA

203 Madeline Yale Wynne
Ring, c. 1905
Gold, star sapphire, aventurine
Memorial Hall Museum, Deerfield, MA

204 Frances M. Glessner
Necklace, c. 1905–15
Gold, yellow stone
Chicago History Museum



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Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY


Chicago Arts and Crafts: #205–208

Elinor Evans Klapp took up jewelry design in her early forties and soon became one of the largest exhibitors in Chicago's Arts and Crafts movement. In 1900, she presented 40 pieces in Paris's Exposition Universelle, where she received an honorable mention and was the only American woman to appear in the jewelry category under her own name.

Klapp was a pioneer in the use of Native American stones in mounts of old gold or silver. She personally designed her jewelry but relied on trained artisans to do the stone setting. By the time she moved to New York in 1903, her hobby had expanded into a lucrative business.

Her son Eugene was the cofounder of *House Beautiful* magazine in 1896, which supported the pursuit of handmade goods and often featured Klapp's innovative jewelry in its pages.

- 205 The Kalo Shop (American, 1900–70)
Design Book, c. 1908–10
Watercolor
Collection of Boice Lydell

- 206 Elinor Evans Klapp (American, 1845–1915)
 **Brooch**, c. 1895–1914
Carved moonstone, silver or platinum
Collection of The Bronson Family

- 207 Tre-O Shop (American, 1908–c. 1929)
Necklace, n.d.
Sterling silver, amethyst
Collection of Boice Lydell

- 208 Elinor Evans Klapp
Sketchbook, n.d.
Leather, paper
Collection of The Bronson Family

Maker & Muse

WOMEN AND EARLY TWENTIETH
CENTURY ART JEWELRY


Chicago Arts and Crafts: #209–217

Noticing the popularity of artistic jewelry made by smaller Arts and Crafts shops, established Chicago department stores and jewelry retail stores soon launched their own in-house workshops to make this new style available to a larger clientele.

Marshall Field & Co. installed a workroom on the tenth floor of its State Street department store in 1904 to make handmade jewelry and tableware. In 1908, The Carence Crafters began to make jewelry and desk accessories with conventionalized designs on copper, brass, and silver. And in 1912, Lebolt & Co. hired skilled silversmiths to make a line of tableware, jewelry, and novelties.

After World War I, many female jewelers in Chicago taught in therapeutic and vocational programs at hospitals, clinics, and military institutions. Classes in metalwork were offered for war veterans during their convalescence at sites such as Fort Sheridan.


- 209 The Carence Crafters (American, 1908–11)
Necklace, c. 1910
Sterling silver, jasper stone
Collection of Drucker Antiques

- 210 Matthias Hanck (American, 1883–1955)

Pendant, c. 1915–20
Gold, Mexican opal
Private collection

- 211 Jewelry Craft, Ft. Sheridan, IL
(American, 1920–35)
Necklace, c. 1920
Sterling silver, tiger eye
Collection of Boice Lydell

- 212 The Carence Crafters
Stick Pins, c. 1910
Sterling silver, semiprecious stones
Collection of Boice Lydell

- 213 M. F. Williams (American, unknown)
Atlan Club Brooch, c. 1908
Hand-painted porcelain, enamel,
gold-colored metal
Collection of Richard H. Driehaus

- 214 The Carence Crafters
Brooch, c. 1910
Nickel silver
Collection of Boice Lydell
- 215 LeBolt & Co. (American, 1899–after 1958)
 **Brooch**, c. 1900–10
Gold, coral, diamond
617 Newark Museum of Art
- 216 Marshall Field Silver Workshop (American,
1852–2006)
Posy Holder Brooch, c. 1915
Sterling silver
Collection of Decotini.com
- 217 The Art Silver Shop (American, 1917–35)
Pendant in original box, c. 1920
Sterling silver, amethyst
Collection of Boice Lydell



GUEST LABEL



**#216: Marshall Field Silver
Workshop, Posy Holder Brooch
c. 1915**

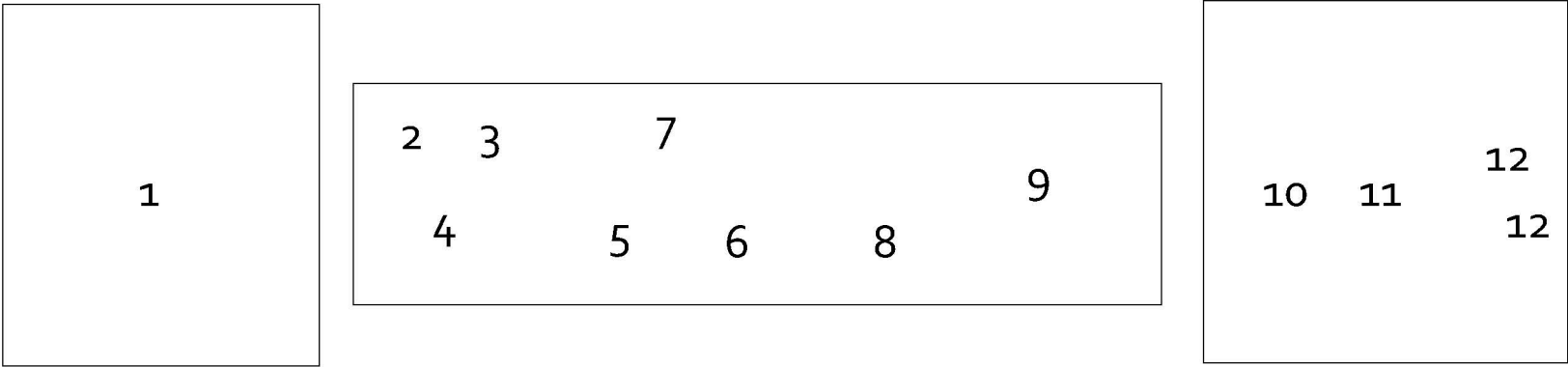
The money for the weekly fancy luncheon of Mrs. D, G, K, M and T, where Mrs. D suggested the trip.

Which inspired Mrs. M to use her week's allowance to buy a special negligée to inspire Mr. M to pay for this trip. So the women could shop for the upcoming spring season at Chicago's Marshall Fields. The funds that bought the train tickets for Mrs. D, G, K and T but alas not M because Mr. M did "go for the negligée" but not the sartorial scheme behind it. Mrs. D, G, K and T felt so badly for Mrs. M that they bought her something she could really use, a posy brooch that held just enough droplets of water to keep a tiny nosegay fresh through the smelly tour of the mill whose revenues allowed for the lunch, failed negligée, hotels, taxis, and Mrs. M's lovely brooch.

Tereneh Idia

Tereneh Idia creates jewelry mainly in collaboration with Indigenous artisan women from Kenya and the Oneida Indian Nation of New York. The goal: sustain + ability of traditional adornment arts here and around the world via IdiaDega: elegant ethical apparel. See one of IdiaDega's designs in *Made in Pittsburgh* at the conclusion of this exhibition.

Key to Made in Pittsburgh Cases



1.

Sarah J Sindler/KING RELD

Pearl Wig, 2019

Steel, pearls, sterling,
rhinestones
2.

Nisha Blackwell

climate shades, 2019

reclaimed decorative
textiles, vinyl
3.

Cat Lockett

The Golden Ladder, n.d.

White and yellow gold
4.

Jan Loney

Pendant, 2010

Cast pewter, sterling silver,
and chain
5.

Donna Penoyer

Woodland Whistle Pendant,
2012, Fine silver
6.

Melissa Frost

Lapis Swivel Ring, 2020

Bronze, Goldfill, and Lapis
7.

Keith Belles

Spacehorse, 2019

Meteorite fragment, Natural
pure gold nugget, sterling
silver
- (facing wall)

Carol Kumata

Bug, 2018

Copper, vintage found pins,
LED lighting
8.

Jon Anderson

Rock of Ages, 2008

Yellow Gold and 54.85ct
Rutilated Quartz cut by
Michael Dyber and framed
by Henne's designer Jon
Anderson, with 12
Brilliant Cut Diamonds
weighing .56cts,
sliding on a 14K Yellow Gold
20in Boa Snake chain.
9.

Jennifer Baron, *The
Garment District: If You
Take Your Magic Slow,
Night People Records*, 2014

Music by Jennifer Baron /
The Garment District,
Artwork by Shawn Reed,
Vinyl record.
10.

IdiaDega,

Holly Tale II Necklace, 2018

Glass beads, deerskin,
vintage ribbon
11.

Mary Beth Fazio,

A Lovely Light, 2020

Oxidized Sterling Silver,
Gold Leaf, Copper Leaf,
14kt gold-fill, pyrite,
Inspired by the Edna St
Vincent Millay poem,
"First Fig"
12.

Caito Amorose,

Evermore, c. 2010,

Swarovski crystal, metal