

1.

Italy or France

TIARA

Gold and coral, about 1817

Purchased with funds given by Rita Barbour Kern, 1996.27

French Neoclassicism revived the fashion for wearing a tiara, a head ornament based on an ancient Greek diadem. Tiaras of varying degrees of intrinsic value were worn by every woman from the middle classes to royalty. Coral, which was believed to possess protective powers, was often used in jewelry for children and young adults. A portrait painted by Luigi Bernero in 1817 of Maria Teresa of Savoy (1803–1879) shows the 14-year-old Italian princess wearing a hair ornament almost exactly like this tiara.

Most coral in Europe came from the sea around Naples and nearby Torre del Greco. In the 19th century coral jewelry became a fashionable souvenir. This was partly because people could travel more once the Napoleonic wars had ended in 1815, but also due to the growing popularity of naturalistic jewelry in the 1850s.



Luigi Bernero (Italy, 1775–1848), *Maria Teresa di Savoia*. Oil on canvas, about 1817. Palazzo Reale, Turin, Italy

2.

England

PAIR OF EARRINGS IN CHINOISERIE STYLE

Silver, gold, diamonds, pearls and rubies,
about 1820

Mr. and Mrs. George M. Jones, Jr. Fund, 2000.24a–b

The appeal of long earrings was prompted by the dress and hairstyles of the English Regency period, when the Prince Regent, George IV, ruled (1811–1820). The exotic birds

and pagoda-shaped elements of these earrings reflect the period's romantic taste for the Far East, known as chinoiserie (sheen-WAH-zer-ee).

Pierced earrings were a sign of maturity. The first pair of earrings was usually given to a young girl in England at age 16, when simple 'top-and-drop' pearl earrings were considered to be more appropriate for a young, unmarried girl. These stunning pagoda earrings, an entirely Western invention, would have been worn on formal occasions by a fashion-conscious, mature woman. When wearing diamond jewelry at this time, it was recommended that a lady should apply rouge to her face to set her (fashionably pale) complexion off against the sparkling jewels.

3.

Germany

ROYAL IRONWORKS OF BERLIN (ACTIVE 1804–1874) OR GLEIWITZ, SILESIA (FOUNDED 1796)

Parure: Necklace, Bracelets, Waist Buckle,
Brooch, Earrings

Iron, steel, and gold, about 1825

Purchased with funds from the Libbey Endowment, Gift of
Edward Drummond Libbey, 2004.91a–g

The Napoleonic Wars (1807/08–1812) prompted the Prussian Royal family to call for donations of gold jewelry to help finance the war effort. In return, wealthy patriotic citizens were given an iron cross or other iron jewelry, cast in a special process developed at the Royal Ironworks in Berlin, Germany or in Gleiwitz, Silesia (modern Poland). Such jewelry became fashionable in post-war Europe. This cast iron, gold, and polished steel parure (matching jewelry set) is one of the finest iron ensembles known. It was a gift in 1824 from the Prussian King Friedrich Wilhelm III (ruled 1797–1840) to his friend Blanche Charlotte de Roncherolles, Countess Ferragut and Baroness Préneron (1792–1862).

4.

Switzerland (Geneva)

Bautte & Moynier (movement and possibly case)

LADY'S POCKET WATCH

Gold and pearls, about 1830

Purchased with funds given by Rita Barbour Kern, 2001.22

Fine pocket watches became status symbols in the 19th century for both men and women. The customer bought a watch complete with case from the retailer (watchmaker, goldsmith, or jeweler). You might buy the watch off the shelf, or you might commission a watch that had cases decorated in the way you wanted. It was the watchmaker's job to organize the army of specialist craftsmen who made the movements, the clock faces, and decorated the cases.

This refined watch, with its original winding key, is exuberantly decorated with natural half-pearls. It was made by Bautte & Moynier, one of the most influential Swiss decorative watchmaking firms of the first half of the 19th century. When not in use, such an elaborate watch could be displayed in a special stand on a desk or vanity.



5.

England

RING FOR MOURNING PHOEBE JACKSON

Gold, enamel, human hair, and rock crystal,
about 1785

Gift of Pauline A. Berkowitz, 2008.13

This Neoclassical ring is a typical example of the mourning jewelry that became fashionable in the second half of the 18th century. The designs, ranging in subject matter from mourners leaning on grave stones to urns, columns, and obelisks, were often standardized and could be bought ready-made. The stylized white and gold urn on the bezel of this ring recalls Jean-Laurent Le Geay's engravings of classical tombs published in 1770, which became a preferred source for such decorations. Hair from the deceased was sometimes cut up and integrated into the designs as a very personal touch.

The enamel urn and pedestal, set on a background of plaited human hair, is inscribed "Sacred to Friendship," while the back of the mourning ring is engraved with the name

Above right: Jean-Laurent Le G Jean-Laurent Le Geay (French, about 1710–after 1786), *Tombeau monumental avec trois femmes adossées* (detail), from the series *Tombeaux*. Etching on cream laid paper, 1768, published 1770. Cooper Hewitt National Design Museum, Gift of Whitney Warren. 1958-136-1-k



of the deceased, Phoebe Jackson, and the date she died: 1785, at age 25. The ring would have been commissioned posthumously, to be given to close friends and family during the memorial services. It would have been worn during the official mourning period and on subsequent anniversaries of the death.

6.

Spain or Portugal

GIARDINETTI PENDANT

Diamonds and silver, about 1770

Purchased with funds provided by Rita Barbour Kern, 2002.15

Floral arrangements in baskets were popular for jewelry beginning in the 1750s when ornaments in the form of "giardinetti" (Italian for "little gardens") were made of tiny blooms arranged with Rococo asymmetry in baskets, vases, and pots. Their form echoed the floral patterns found on fashionable silk gowns of the era (see image).



France, *Border Fragment*. Block-printed on plain weave cotton, mid-late 18th century. Cooper Hewitt National Design Museum, gift of John Pierpont Morgan. 1902-1-964

1.

France (Paris)
Boucheron Jewelers

MAQUETTE FOR A SNAKE NECKLACE

Gold, silver, glass, 1855

Purchased with funds from the Florence Scott Libbey
Bequest in Memory of her Father, Maurice A. Scott, 1998.9

While design drawings were commonly used for made-to-order jewelry, important commissions often required a model. This necklace was a maquette (a scale model), created to be approved for a special commission from a French princess. Although glass stands in for the diamonds, emeralds, and rubies, the famed French jeweler Boucheron used gold and silver for the structure. The necklace contrasts sharply with the more typically sentimental use of snakes in jewelry of the Victorian period. The motif of the serpent swallowing its tail, most fashionable in the 1840s, symbolizes eternity and often represented a token of love. Queen Victoria wore a serpent bracelet to her first council meeting in 1837 and was given a serpent and emerald engagement ring by Prince Albert.



Punch or the London Charivari, January 11, 1868.

The more aggressive open coil and mouth of the creature here casts its wearer as a different female archetype of the period: an independent woman of fashion who approved of this design's shock-value (it originally featured a spring-loaded red tongue, now missing). Snakes continued to inspire elaborately knotted designs for clothing and even hair styles that were not for the faint-of-heart.

2.

The Netherlands

BROOCH WITH A PARASOL AND FLORAL BRANCH

Diamonds and gold, about 1860

Purchased with funds given by Mr. and Mrs. Preston Levis
and from the Museum Art Fund, 2003.20

The Victorian period delighted in novelty jewelry with unexpected subject matter. This substantial brooch combines a parasol with a lady's hand holding flowers. A pivoting pair of tassels near the handle indicates that the brooch would have been worn horizontally to allow the tassels to dangle freely with the wearer's movements.

3.

Ernesto Pierret

Italian (born France), 1824–1870

BRACELET IN “ARCHAEOLOGICAL STYLE”

Gold, rubies, emeralds, diamonds, and agate
cameo, about 1865

Mr. and Mrs. George M. Jones, Jr. Fund, 1999.11a–b

Although many revival styles characterize the 19th century, none was more enduring nor found more sumptuous expression than antiquity-inspired “archaeological jewelry.” This large bracelet was made by French-born jeweler Ernesto Pierret, who created ornate jewelry in competition with the internationally renowned firm of Castellani in Rome. Murray’s *Handbook to Central Italy and Rome*, much used by British tourists on the Grand Tour, noted pointedly in 1853,

“Pierret is now one of the first artists in Rome for Etruscan jewellery, and is more moderate in his charges than Castellani.”

While Castellani’s clientele were primarily well-heeled foreign tourists, Pierret’s customers continued to come mostly through his wife Virginia Crespi’s papal connections in Rome. His designs catered to their taste in Etruscan, Classical, and Byzantine styles. The exquisitely carved gem in this architectural, hinged cuff is unusually embellished with brightly colored precious stones and tiny spheres of solid gold known as granulation, an ancient technique in which the Etruscans excelled. The 19th-century agate cameo portrait of an ancient Roman ruler may depict Marc Antony or Agrippa. It can be removed from the bracelet and worn as a brooch.

4.

France (Paris)

Marret & Baugrand (maker)

Henri Vever (retailer)

BROOCH WITH SERPENT AND TRIDENT

Gold, silver, diamonds, and ruby,
about 1852–64

Purchased with funds from the Mr. and Mrs. George M. Jones, Jr. Fund, funds given by Barbara and Gary Hansen, and funds given by Thomas Halsted and Janet and Ricardo Zapata in honor of Roger M. Berkowitz, 2003.47

Jeweler Gustave Baugrand (1826–1870) formed a partnership with Paul Marret in 1852, establishing Marret & Baugrand in Paris. After his partner’s death, Baugrand took over sole management from 1864 on. The firm’s reputation for fine gem-set jewelry brought about their first commission from the trend-setting Empress Eugénie of France for a diamond-set comb, and Baugrand continued to supply the French Imperial court with his sophisticated and inventive pieces.

Baugrand’s remarkable displays at the 1867 Paris Exposition Universelle earned him the medal of the Legion of Honor, but he died a few years later at the untimely age of 44. He was acknowledged by famed jeweler Henri Vever as “the Boucheron of his time” (see the Boucheron necklace in this case).

1.

François-Desiré Froment-Meurice (maker)

French, 1802–1855

HERALDIC CHATELAINE

Gold, silver, enamel, set with garnets, pearls, and malachite, about 1845–48

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, by exchange, 2007.14

Medieval art emerged as the preferred inspiration in French jewelry from the 1830s on. Color was introduced through the use of enamel, semi-precious stones, and gems. Romantic jewelry with scenes of courtly love and feudal life was one of the specialties of François-Desiré Froment-Meurice, proprietor of France's most influential and respected jewelry workshop at the time.

A very fashionable accessory in the first half of the 19th-century, a chatelaine is a decorative belt hook or clasp with suspended chains mounted with useful household implements. This example, the grandest and most complete by Froment-Meurice in existence today, was only known from drawings until the Museum acquired it in 2007. The clasp and seal bear the joint arms of the French Belbeuf



"How to Make a Chatelaine a Real Blessing to a Mother" in *Punch or the London Charivari*, 1849. Contemporary newspapers poked fun at the excessive size and often eccentric choice of pendant implements.

family of Normandy and the de Pottère family of Gand above the device *Floreat Semper* [Always flourish].

Here prominent Renaissance rulers (Holy Roman Emperor Charles V and his parents on the malachite plaques) are combined with figures from Romantic literature. Ill-fated lovers Paolo and Francesca from Dante's *Inferno* are shown on the central silver plaque. Dante and his muse Beatrice are on the vinaigrette (with compartments for a sponge soaked with perfume or smelling salts); busts of King Arthur and Queen Guinevere embellish the suspended key; and the seal sports busts of Charles V's children Philip, Mary, and Joanna.

2.

François-Desiré Froment-Maurice (maker)
French, 1802–1855

James Pradier (sculptor)
French, 1790–1852

BROOCH PENDANT WITH FIGURE OF CHARITY

Silver, gilded silver, and garnets, about 1845

Purchased with funds given by the family and friends of
Phyllis Fox Driggs, 1997.254

The Victorian period delighted in novelty jewelry with unexpected subject matter. This substantial brooch combines a parasol with a lady's hand holding flowers. A pivoting pair of tassels near the handle indicates that the brooch would have been worn horizontally to allow the tassels to dangle freely with the wearer's movements.

This silver brooch features a personification of the chief theological virtue of Charity, represented as a classically-draped woman caring for two infants.

3.

United States (New Jersey)
Carter, Gough & Company

FOB

Gold, lapis lazuli, and silk, about 1900–1905

Purchased with funds given by family and friends in memory
of Malcolm Page Crowther, 1997.309

A fob (or watch fob) is a ribbon with decorative attachments fastened to a pocket watch. With the watch placed into the small pocket at the front of a man's trousers or vest, the fob drapes outside. It was one of the few items of jewelry worn by men around 1900.

This fob combines several ancient Egyptian themes: a lotus blossom, two pharaoh heads, and a stone carved on one side as a scarab beetle and on the other with simulated hieroglyphics. Interest in Egypt remained constant throughout the 19th century, especially after Britain gained control over Egypt in 1883.



4.

Attributed to Dorrie Nossiter (designer)

British, 1893–1977

CLIP WITH AMETHYSTS

Silver, gold, and garnets, about 1925

Gift of Rhoda L. Berkowitz , 1999.8

After World War I, a new generation of women artists began to take center stage in the British design world, revitalizing traditional crafts in a new social and economic climate.

Dorrie Nossiter and her friends Sybil Dunlop and George Hunt, whose brooches are also included in this display, used luscious semi-precious stones in their designs to great effect. These were sold in London shops offering fashion jewelry, accessories, objets d'arts, and home furnishings.

5.

Bernard Instone

British, 1891–1987

JEWELRY CLIP

Silver clip set with opal, citrine, peridot, amethyst, amazonite, synthetic sapphire, and pearl, about 1930

Gift of Rhoda L. and Roger M. Berkowitz, 2013.174

This brooch was made by the firm of Bernard Instone, one of the leading members of the second generation of metalwork of the Arts and Crafts movement, which advocated for handcrafted, rather than industrially-produced, objects. Instone founded the Langstone silver works in his native Birmingham, England in 1920 and became President of the Birmingham Jewellers Association in 1937.

The clip consists of a leafy vine made of silver wire and cast leaves arranged in the shape of a figure 8. Its negative interior space is set with an opal cabochon, a faceted citrine, a faceted peridot, a faceted amethyst, an amazonite cabochon, a synthetic sapphire, and a pearl. Jeweled clips, which were very popular during the years between the two World Wars, could also be used as dress ornaments or as the central feature of a necklace. This clip, with its protruding lip visible when not hidden behind fabric, was intended as a lapel ornament or dress clip.

6.

Sybil Dunlop (designer)

British, 1889–1968

CIRCLE BROOCH

Cast sterling silver, semi-precious gems, about 1900

Gift of Rhoda L. and Roger M. Berkowitz, 2013.175

Sybil Dunlop learned the basics of jewelry making in Brussels, before returning to England to establish a jewelry business with W. Nathanson in London in the early 1920s. Her late Arts and Craft style was characterized by the use of gemstones in designs inspired by nature, such as this brooch with its silver circle from which the leaves of a wire vine emanate in regular intervals. These are interspersed with semi-precious cabochon gems representing stylized flowers.

7.

George Hunt (designer)

British, 1892–1960

BROOCH WITH HEAD OF MEDUSA

Gold, silver, enamel, citrine, sapphires, pearls, chalcedony, garnets, paste, topaz, and crystal, about 1935

Purchased with funds from the Florence Scott Libbey
Bequest in Memory of her Father, Maurice A. Scott, 1992.6

Made in 1935 for the artist's sister, this brooch represents the British Crafts Revival movement, which was a continuation of the late 19th-century Arts and Crafts movement. George Hunt's striking design and craftsmanship adheres to the Arts and Crafts movement's elevation of the hand of the artist over mass production.

The brooch is set with the head of Medusa after the ancient Greek marble head, the *Medusa Rondanini* (440 bce),



Medusa Rondanini, Marble, Roman copy after Greek 5th-century BCE original by Phidias. Glyptothek, Munich

so named after its 18th-century owner the Marchese Rondanini. In Greek mythology Medusa was a monstrous figure, whose hair was formed of snakes and whose glance could kill. Here, she is carved from citrine in a more humanized and beautiful rendering than the typically grotesque representation of a monster.

1.

Edward Spencer (designer)

British, 1872–1938

Artificers' Guild, London

PHOENIX NECKLACE

Gold, diamonds, and opals, about 1904

Purchased with Funds given by Helen W. Korman and Barbara Goldberg and with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2004.66

Until recently, this necklace was only known from a drawing by English Arts and Crafts designer Edward Spencer. The necklace not only displays the exquisite craftsmanship typical of the Arts and Crafts style, but also a design rich in complex symbolism. The circle formed by the chain symbolizes order and spirituality, while the pendant represents earthly desires. Above the Tree of Knowledge, Jormungund, the World Serpent of Norse mythology, binds heaven and earth together. The five diamonds in its crown represent the five senses. At the foot of the tree, the Phoenix rises, reborn, from its fiery nest, escaping earthly life. The butterflies on the chain represent the transition to spiritual life.

2.

United States (New York, NY)

Marcus & Company

BROOCH WITH GRAPES

Gold, diamonds, enamel, and pearls,
about 1900

Mr. & Mrs. George M. Jones, Jr. Fund, 2003.19

Along with Tiffany, Marcus & Company (active 1892–1962) produced America's most significant turn-of-the-20th-century jewelry. Designed as a bunch of grapes with dew-dropped leaves, this brooch is distinctive for its undulating lines and naturalistic use of pearls and *plique-à-jour* enamel (an enamel technique using delicate “veins” of filigree wire).

3.

Louis Comfort Tiffany (designer)

American, 1848–1933

Tiffany & Company, New York

GRAPE NECKLACE

Gold and nephrite beads, about 1912

Purchased with funds given by Rita Barbour Kern, 1996.1

Best known for his stained glass, glass vases, and lamps, Louis Comfort Tiffany, the son of jeweler Charles Lewis Tiffany, founder of Tiffany & Company, began making jewelry in 1902. This necklace is similar to the earliest known examples he exhibited at the 1904 St. Louis World's Fair. Turning to nature for inspiration, Tiffany chose a grape theme for several of these pieces. The interlocking links of the gold chain of the necklace are worked to look like gnarled vines to which realistic, paper-thin grape leaves are attached. For Tiffany, the overall impact of the design was more important than showcasing precious stones, so he selected beads of semi-precious nephrite, a type of jade, to represent the grape clusters.

1.

René Lalique (designer)

French , 1860–1945

POPPY NECKLACE

Gold, rosecut diamonds, patinated glass, and enamel, about 1900–1903

Purchase, Mr. and Mrs. George M. Jones, Jr. Fund, 1995.13

René Lalique was one of the greatest French designers of glass and jewelry of the 20th century. This necklace demonstrates his artistic ingenuity. His designs in the Art Nouveau style are radical departures in concept, trading an emphasis on traditional precious stones for a unified design. Lalique used traditional jewelry materials, such as diamonds, gold, and colored enamel; however, he combined them in new and innovative ways. More significantly, he combined them with a non-traditional jewelry material: glass.

Cleverly designed to be worn on its enamel and gold chain or pinned on as a brooch, the necklace makes a bold statement in the turn-of-the-20th-century Art Nouveau style, with its emphasis on nature's flowing curves. Lalique has captured not only the bending of stems and unfurling of leaves, but he also expresses the stages of the poppies' growth from bud to full bloom and their subtle range of color.

Examples of Lalique's stunning designs in glass are on display across Monroe Street at the Museum's Glass Pavilion.

2.

Germany

BROOCH

Platinum, pearls, plique-à-jour enamel, and diamonds, about 1905

Gift of Janet and Ricardo Zapata in memory of Helen Stillman, 1999.30

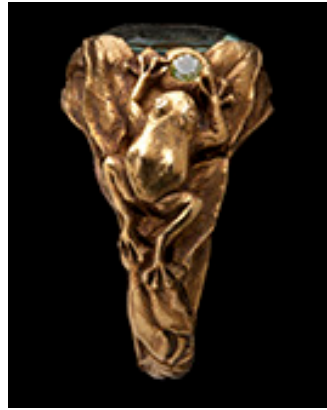
Plique-à-jour (French for “open to light”) is a form of enameling in which the powdered glass substance is suspended within a filigree framework rather than on a metal backing so that light can shine through the translucent colored material in a manner similar to stained glass. The design of this brooch displays a range of influences. The fan shapes of the enamel sections reflect Japanese forms, while the play of the straight platinum lines against the pearl and enamel circles suggests the abstraction seen in German modern art from the period.

3.

Attributed to F. Walter Lawrence (designer)
American, 1864–1929

RING WITH FROG IN POND

Beryl, diamonds, and gold, about 1900–1910
Purchased with funds given by Rita Barbour Kern, 2002.23



4.

Horace Ephraim Potter
American, 1873–1948

Potter Studio (Cleveland, OH)

RING WITH PEACOCKS

White, green, and yellow gold, enamel, black opal, diamonds, sapphires, and emeralds,
about 1915–24

Gift of Deborah and Milton Ford Knight in memory of his
grandmother, Edna Ford Knight, 2001.12

Horace Potter established Potter Studio in Cleveland, Ohio, in 1915, where he sold jewelry and silver. Potter Studio developed into a kind of artists' guild similar to Charles Robert Ashbee's Guild of Handicraft in England, which Potter had visited, in which artists of different disciplines collaborated and shared studio space and inspiration.



1.

United States (probably New York)

SAUTOIR LORGNETTE

Platinum, diamonds, eye glass, and engraved glass, about 1920

Purchased with funds given by David K. Welles in memory of his grandmother, Virginia R. Elmes, 1997.306

Elegance and practicality are combined in the sautoir lorgnette (so-TWAHR lorn-YET), allowing ladies of fashion who did not want to be seen wearing eye glasses to nevertheless have them at hand easily—and rather grandly—when needed.

The pair of glasses, or lorgnette, could be released from and then retracted into a protective handle (see picture). By attaching it to a long, jeweled chain (a sautoir), the lorgnette could be made more convenient—and more glamorous. These long chains were well suited to the new “flapper” fashion of the 1920s that stressed simple shapes with long vertical lines. In this instance, the chain is particularly elegant: platinum studded with diamonds and interspersed with engraved glass plaques. Each plaque features a woman in flowing classical dress.



The protective case for the lorgnette also serves as a pendant. It combines the delicacy of the jewelry of the early 1900s with the new, streamlined Art Deco style.

2.

United States (New York, NY)

Marcus & Co.

RING

Diamonds and platinum, about 1920

Gift of Caroline MacNichol Orser in memory of her grandmother, Laura Ford MacNichol, 2003.81

Rarity defines this ring: the rarity of colored diamonds, of American jewelers using colored stones at this time, and of its original mounting.

3.

France (Paris)
Sterlé Jewelers

FLOWER BROOCH

Gold, diamonds, platinum, and mother-of-pearl, 1964

Purchased with funds given by Rita Barbour Kern and with funds given by the family and friends of Phyllis Fox Driggs, 1999.3

Designed to be worn high on the shoulder, this brooch has a strong sense of naturalism, capturing the feeling of a living plant. Some of the mother-of-pearl petals are even shaped to look as if they have been broken. The center of individual gold chain stamens would move as the wearer walked, sometimes revealing the small diamonds at the top of the rivets holding the petals. The turning stem is set with round diamonds on its front and rectangular baguette diamonds on its reverse.

4.

United States

LOCKET

Diamonds, gold, and enamel, about 1905–10

Gift of Caroline MacNichol Orser in memory of her great-grandmother, Caroline Ross Ford, 1998.10

A locket is a small, hinged case made to contain a photograph, miniature painting, or a lock of hair. The symmetrical ribbons, bows, hearts, and flowers of the design are strongly influenced by the work of Carl Fabergé, the 19th-century Russian crown jeweler most famous for his intricate jeweled eggs. This locket came with a feature guaranteeing it would match with the wearer's outfit: three interchangeable enameled plaques, in blue, pink, and burgundy, could be inserted behind the diamond design.

5.

Jean Schlumberger (designer)

French, 1907–1987

Tiffany & Co., New York (maker)

RING

Gold, platinum, and diamonds, 1974

Gift of Barbara Goldberg, 2000.68

6.

Jean Schlumberger (designer)

French, 1907–1987

Tiffany & Co., New York (maker)

SEABIRD CLIP

Platinum, gold, diamonds, ruby, and enamel, 1967

Purchased with funds given by Helen W. Korman and Barbara Goldberg, 2001.30

Jean Schlumberger established his first studio in Paris, but he is perhaps best known as one of Tiffany & Co.'s premier 20th-century designers. The crested head of the sharp-beaked bird joins to a serpentine neck or body with scattered gold scales. Its gold and platinum surface is also embellished with 436 rose-cut diamonds, while a single ruby serves as a fiery eye.

Both this brooch and the ring displayed nearby reflect Schlumberger's sense of color, movement, and fantasy, as well as the strong influence of nature on his designs.

1.

Jean Fouquet (designer)

French, 1899–1984

BROOCH

White and yellow gold, onyx, lacquer, rock crystal, and brilliant-cut diamonds, 1925

Mr. and Mrs. George M. Jones, Jr. Fund, 1999.4

With its abstract geometric design resembling a city skyline and combination of precious and semi-precious materials, this brooch is considered one of the most important examples of Art Deco jewelry. It was displayed at the Paris Exposition Internationale in 1925. The object's size attests to Jean Fouquet's conception of jewelry as sculpture and his belief that "the miniature is detestable."

2.

Jeanne Boivin (designer)

French, 1871–1959

René Boivin, Paris (maker)

HAND ORNAMENT

Silver and citrines, about 1925

Purchased with funds given by the estate of Norma M. Sakel, 2000.3

The hand ornament as a form of jewelry is rarely found in Western countries. It is based on Indian hand ornaments, known as *hathphul* ("hand flowers"), which were originally actual flowers worn on the hand during a wedding ceremony. They eventually evolved into versions made of gold and silver and set with gemstones.

Jeanne Poirer Boivin was the sister of the French couturier Paul Poirer (who introduced such early-1900s fads as harem pants and hobble skirts) and a friend of such avant-garde artists and writers as Pierre Bonnard and Jean Cocteau. In 1893 she married jeweler René Boivin, for whose firm she began to design. After his death in 1917, she took over the firm, working with her daughter and the designer Juliette Moutard, along with many other important women designers, to continue to produce bold, innovative pieces.

3.

Austria (Vienna)

Wiener Werkstätte (Vienna Workshops)

Max Snischek (designer)

Austrian, 1891–1958

Kurt Erben (maker)

BEADED NECKLACE

Glass beads, wood, and papier-mâché, about 1920

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2005.8

The Wiener Werkstätte (Vienna Workshops) evolved out of the Vienna Secession, an alliance of progressive artists and designers in 1903. Their aim was to bring good design and art suitable for the modern world into every aspect of people's lives. Max Snischek designed primarily for the fashion division of the Workshops after World War I (1914–1918).

1.

Georges Braque (designer)

French, 1882–1963

Baron Heger de Loewenfeld (maker)

BROOCH: THYRIA (BIRD IN FLIGHT)

BROOCH: ATALANTE (HEAD OF A WOMAN)

Gold and rubies, 1975 (designed 1963)

Purchased with funds from Rita Barbour Kern, 2003.36, 2003.37

Co-developer of Cubism with Pablo Picasso, Georges Braque was primarily known as a painter and printmaker. Braque worked closely with Baron Heger de Loewenfeld to translate his concepts—such as these two brooches, which echo motifs Braque repeatedly visited in his paintings and prints—into three-dimensional jewelry. Braque disliked shiny surfaces, so Loewenfeld devised a technique of applying fused gold to the plain gold surface to create a matte, granular effect.

2.

Anna Bacchelli (designer)

Italian, most active about 1938–1960s

DOUBLE BLACKBERRY RINGS

Gold, tourmalines, and onyx, 1940s

Gift of Rhoda L. and Roger M. Berkowitz in honor of Rita Barbour Kern, 2003.14

Anna Bacchelli founded her firm Orisa Bacchelli in her native Turin, Italy, producing complex jewelry mostly inspired by nature. During World War II she continued

creating for her private clientele despite the ban on the use of precious metals. She also worked for jewelry firms Buccellati and Van Cleef & Arpels during this period. In 1952, she sold her business to Roman boutique owner Mario Fasano and moved to Great Britain. Her works, which are usually not signed, are great rarities.

This pair of rings of bombé (domed) design was intended to be worn on the same finger. The matching set with cabochon rubies and black onyx, respectively, represent a ripe and an unripe blackberry. Each ring has the same foliate setting and is contoured so that one fits snugly against the other.

3.

Marcia Lewis

American, born 1946

STINGRAY HAIR ORNAMENT

Brass; silver, forged, chased, pierced, and soldered; mounted with moonstone cabochons, 1973

Gift of Mrs. John B. Bell, by exchange, 2009.62

American Studio jeweler Marcia Lewis is best known for her in-depth exploration of the ancient technique of chasing metal, in which the material is shaped and ornamented using hand tools. The technique lends itself to organic forms, and her jewelry is often inspired by animals, including birds and fish, as well as art from other cultures.

This unique hair ornament, intended to pin up long hair at the back of the head, was made by Lewis while she held a George C. Marshall Memorial Fellowship to Denmark.

4.

Ed Wiener

American, 1918–1991

BROOCH (“THE DANCER”)

Silver, about 1948

Purchased with funds given by Rita Barbour Kern in honor of her grandnieces, Alexandra K. and Francesca M. Buss, 2003.12

Ed Wiener, a native New Yorker, began his career in artist circles in Provincetown and Greenwich Village in the early days of the Abstract Expressionist movement of the late 1940s. This brooch is typical of his work in silver, his preferred material until the late 1940s.

The stylized figure of a dancer with her arm thrown over her head and her skirt pulled between her legs was inspired by the great 20th-century choreographer and dancer Martha Graham (1894–1991), who also was one of his clients.



Barbara Morgan (American, 1900–1992), *Portrait of Martha Graham in “Lamentation”*. Gelatin-silver print, 1935

5.

Giovanni Corvaja

Italian, born 1971

BROOCH

Platinum and gold, 1998

Purchased with funds given by Rita Barbour Kern, 2003.39

Giovanni Corvaja, who was born into a family of scientists, often spends months or even years researching and developing his ambitious projects. It's not unusual for him to devote more than 1,000 hours of work to a single piece of jewelry.

Corvaja prefers to work in gold, an element that he describes as magical, a miracle of nature. Through the intense making process, wire is drawn down to a finer and finer thread (less than 10 microns), altering the qualities of the material. The gold then becomes softer and smooth to the touch, with a feeling akin to fur. True freedom of expression, he believes, is impossible without perfect technique and its mastery.

6.

Tone Vigeland

Norwegian, born 1938

BRACELET

Oxidized silver, 1998

Purchased with funds from Rita Barbour Kern, 1999.12

Norwegian silversmith Tone Vigeland is celebrated not only for her avant-garde jewelry but also for her metal-based fashion design. Since the 1980s she has focused on making bold, one-of-a-kind jewelry objects, including earrings, bracelets, necklaces, metal-mesh hats, chain-mail shoulder pieces, and long mesh chains made of precious and non-precious metals.

7.

William Harper

American, born 1944

BROOCH: BOOGIE BABY #1

Gold and silver cloisonné enamel on fine silver; 14k gold, copper, sterling silver, pearls, beetle carapace, and horsehair, 1978

Purchased with funds given by Dorothy MacKenzie, 1997.310

Combining precious metals, pearls, and renowned skill at cloisonné enamel with the carapace of an Eastern Hercules Beetle, William Harper questions and challenges the centuries-old tradition of associating jewelry with precious objects. Harper draws inspiration from ritual objects, such as those from the peoples of Africa and New Guinea, creating mysterious and evocative wearable sculpture.

1.

Art Smith

American, 1917–1982

POSITIVE/NEGATIVE NECKLACE

Brass, about 1948

Charles R. Feldstein Fund and Museum Purchase, 1999.7

African American designer Art Smith frequently used symbols from West African tribal jewelry as elements in his own designs. The solid brass portion of this necklace, for example, resembles jewelry worn by members of the Asante court of Ghana. Smith's elegant design with its curved forms emphasizes the relationship between body and jewelry.

2.

Louise Bourgeois (designer)

American (born France), 1911–2010

Chus Burés (maker)

Spanish, born 1956

SHACKLE NECKPIECE

Sterling silver, forged, and drilled, designed about 1947–48; made 1998–99

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2010.45

Sculptor Louise Bourgeois designed this necklace as a personal statement criticizing the violence she had witnessed against prisoners during the Spanish Civil War (1936–39), who were asphyxiated by shackles of this shape. It was also designed as a comment about the period's attitudes towards women, a metaphor for the social, political, and legal constraints commonly experienced by women before the feminist movement.

3.

Jacqueline Lillie

Austrian, born 1941

ORANGE AND GREY FIVE ROPE NECKPIECE

Antique glass seed beads, thread, and DuPont™
Corian®, 2007

Purchased with funds given by Rita Barbour Kern, 2014.43

Jacqueline Lillie was originally inspired by the early 20th-century jewelry produced by the Wiener Werkstätte (Vienna Workshops; see the necklace in this display case), but her interests later expanded to include African and Native American jewelry, Russian Constructivist painting and

graphics, Art Deco design, and the wide-ranging products of the Bauhaus art and crafts school of the 1920s and 30s. Her intention, she says, is not to revive any style, but to “produce work that reflects attention to minute detail and a subtle use of color.”

She states, “Flexibility is essential because all good jewelry should adapt to the wearer and be an extension of that person’s character. It is a reflection of one’s attitudes towards life and one’s surroundings. The ultimate test with any piece of art is the impact that the piece has on the person looking at it, or in my case, on the person wearing it.”

Lillie designs fewer than 40 objects a year. Each work requires between 200 and 300 hours of work and uses up to 10,000 beads.

4.

Giò Pomodoro

Italian, 1930–2002

NECKLACE

Yellow and white gold with emeralds, 1964

Purchased with funds given by Georgia E. Welles, 2019.52

Giò Pomodoro, along with his brother Arnaldo, learned the techniques of goldsmithing from jewelers in Florence, Italy in the 1950s. While his early work often included intricate relief design, this necklace is comprised of hand-cut yellow gold plaquettes, each with a border of white gold. Pomodoro’s dynamic and elegant design includes a kinetic ball and other insect-like movable elements, as well as 31 circular-cut emeralds. Regarded as Pomodoro’s masterpiece, the necklace was featured in the 1967 show *Jewelry by Contemporary Painters and Sculptors*, organized by the Museum of Modern Art, New York and subsequently traveled around the world with the exhibition.