Baubles, Bangles, and Beads

American Jewelry from Yale University, 1700–2005

Erin E. Eisenbarth

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DIRECTOR'S FOREWORD

The Yale University Art Gallery is proud to present *Baubles, Bangles, and Beads: American Jewelry from Yale University, 1700–2005,* an exhibition that highlights Yale's wonderful collections of precious and costume jewelry. The works in this exhibition and accompanying catalogue have been acquired throughout the University's and the Gallery's history. Many entered the collection through Francis Garvan's monumental series of gifts made in the 1930s in honor of his wife, Mabel Brady Garvan. Still others are more recent arrivals, the result of generous gifts and bequests from a number of donors as well as a concerted effort on the part of the Gallery's decorative arts department to acquire works by major American jewelry manufacturers and artisans. Some pieces are on public view for the first time, but much of the jewelry has been published or exhibited before, most notably in the important catalogue of Yale's silver by Kathryn C. Buhler and Graham Hood, in the 1963 exhibition *American Gold 1700–1860,* and in the 1979 to 1982 exhibition and catalogue *Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University.* These exhibitions examined jewelry as one part of the larger story of the gold- and silversmithing trade, but *Baubles, Bangles, and Beads* focuses on another aspect of jewelry's history in America—its role as a form of personal adornment, serving as a physical symbol of its wearer's taste, social status, and sentiments.

This exhibition, organized by Erin E. Eisenbarth, Acting Assistant Curator of American Decorative Arts and Marcia Brady Tucker Curatorial Research Fellow, would not have been possible without a generous grant in 2003 from the Tiffany & Co. Foundation for the documentation, photography, and conservation of Yale's collections of Tiffany silver, works by Louis Comfort Tiffany and Tiffany Studios, and precious metal jewelry. Both the exhibition and catalogue were supported by endowments made possible by Friends of American Arts at Yale and a challenge grant from the National Endowment for the Arts. Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts, provided important guid-

ance and advice. Robin Jaffee Frank, Alice and Allan Kaplan Associate Curator of American Paintings and Sculpture, and Amy Kurtz Lansing, Marcia Brady Tucker Curatorial Research Assistant, generously shared their knowledge and research about portrait miniatures in jewelry settings. Katherine Wahlberg and Graham C. Boettcher provided valuable research and cataloguing details. Sarah Nunberg performed much of the conservation for the Tiffany & Co. Foundation grant. Nancy Yates, Senior Administrative Assistant, and Katherine Chabla, Museum Assistant, performed a number of administrative duties without which this project could not have happened. Jenny Chan of Jack Design beautifully designed the exhibition and printed materials, and Clark Crolius, Manager of Installations, and his talented crew installed the show. Amy Jean Porter, Associate Director of Communications, and Tiffany Sprague, Associate Editor, oversaw production of the catalogue and accompanying checklist, also designed by Jenny Chan and carefully copyedited by Lesley Baier.

JOCK REYNOLDS
The Henry J. Heinz II Director
Yale University Art Gallery

FIG 1 Alexander Calder, *Necklace*, 1930–40. Roxbury, Conn. Gilded brass wire, 8 ¼ x 5 in. (21 x 12.7 cm). Katharine Ordway Fund. 1986.56.1

INTRODUCTION

NOTE TO THE READER
Catalogue numbers cited in the text refer to those in the checklist of the exhibition.

Among the decorative arts, jewelry holds a special fascination. Its shining metal, faceted stones, and other decorations are more than mere ornament for the body. Fine jewelry can be found listed among the precious few possessions owned by early settlers in America not only for its use as personal adornment, but also because it concentrated a high monetary value in a relatively small package—a critical factor for a pioneering colonist who had to choose his or her belongings carefully. Jewelry has sentimental and historical value as well. Passed down through generations or commissioned to commemorate a specific person or event, it can be a powerful symbol of remembrance, and of identity. Jewelry making is both an art and an industry, and its stylistic and technical evolution reflects this dichotomy. All of these factors continue to influence the ways in which jewelry is made, bought, and worn today. Just as our ancestors did, when we put on a piece of jewelry, we commemorate a specific event or person, display our cultural and stylistic savvy, or make a statement about our social and economic status.

Although this essay and exhibition necessarily touch on the history of jewelry made and used in America, this is not purely a historical survey. It instead uses the Yale University Art Gallery's extensive collections of precious and fashion jewelry to examine the reasons why Americans wear jewelry, to study the ways in which changes in style and technology affected that jewelry, and to look at what this jewelry says about our nation's past and our own present, paying particular attention to the roles jewelry plays as a personal statement of style and taste, in the social rituals of mourning, and in indicating an individual's cultural and organizational ties.

FIG 2 Peter Van Dyck, *Clasp and Beads,* ca. 1720–50. New York, N.Y. Gold, ¾ x ⅝ in. (1.91 x 1.59 cm) (clasp), 26 in. (66 cm) long. Mabel Brady Garvan Collection. 1932.101

PERSONAL ADORNMENT

For thousands of years, through evolutions in materials, techniques, and styles, the most basic purpose of jewelry has been to decorate the human body. Jewelry serves as a display of taste and wealth, an acknowledgment that the wearer is familiar with current styles and has the means to follow them. Historically, it has been worn with the same goal: to create a beautiful impression.

Much of the jewelry worn in early America was imported. Jewelry produced in the colonies was made both by specialist jewelers and by silversmiths or goldsmiths who doubled as jewelers, fashioning rings and lockets in addition to flatware and hollowware. Although he illustrated his 1772 advertisement with a drawing of a coffeepot, goldsmith John David listed a variety of jewelry for sale in his Philadelphia store: "paste shoe, knee, and stock buckles, hair pins, set combs, paste and garnet ear-rings . . ." along with "silver soup and punch ladles" and other tablewares.[1] While David might have been making some of this jewelry himself, the paste and garnet items he listed were probably imported.

[1] Advertisement, *Philadelphia Gazette*, October 21, 1772.

Styles in jewelry followed the same trends as clothing, architecture, and the decorative arts. Necklaces of metal, coral, or glass beads with clasps were a popular form of jewelry in the eighteenth century. New York silversmith Peter Van Dyck, who made a wide variety of silver pieces, also made the clasp for a necklace of gold beads in varying sizes that shows the geometric baroque style often seen in the decorative arts of this Dutch-influenced colony in this period (fig. 2).[2] Although American men have traditionally worn less jewelry than their female counterparts, they did have watch chains, buckles, and buttons from which to choose. The knee britches, stocks (a piece of cloth folded and tied around the neck), and shoes worn by eighteenth-century men all required buckles, which could range from simple metal designs to rococo forms with elaborate flourishes and curves (nos. 2, 4–5, 11–13). Restrained in comparison to busy rococo designs, neoclassical and Greek Revival styles in architecture and the decorative arts also had important influences on the design of jewelry, particularly mourning pieces. Later in the nineteenth century, Gothic, Renaissance, Elizabethan, and even Middle Eastern and Egyptian

[2] Peter J. Bohan, *American Gold, 1700–1860* (New Haven: Yale University Art Gallery, 1963), 14.

revival styles manifested themselves in earrings, necklaces, and bracelets, as well as chairs, tables, and silver.

Jewelry forms also changed alongside, and in response to, fashion styles. Chatelaines, which hung from the waist and served as the period equivalent of handbags, are another example of a practical object turned into a piece of jewelry. Ranging from the simple to the elaborate, chatelaines could hold a variety of everyday necessities (nos. 6, 9). They fell into disuse with the rise of the handbag and with the gradual disappearance of servants and the accompanying abandonment of household keys as a status symbol.[3] Gold and jeweled chatelaines were replaced by purses, many of which were also made of precious materials (nos. 33, 35). Decorative hair combs of silver or other materials also varied in size, decoration, and placement in accordance with changing fashions in hairstyles (nos. 17, 19).

[3] Charlotte Gere, *Victorian Jewelry Design* (Chicago: Henry Regnery Company, 1973), 30.

Even if it went out of style, old jewelry could be refashioned and reset into something new and of-the-moment. In 1795, Abigail Cheesbrough Mumford received a pair of miniatures painted with romantic allegories (including a scene from Fanny Burney's novel *Cecilia*) as a wedding present from her father. The miniatures were probably originally worn on velvet ribbons, but in the 1850s they were reset in elaborate French filigreed bracelets, in keeping with current rococo revival fashions (fig. 3).[4]

[4] I am indebted to Amy Kurtz Lansing and Robin Jaffee Frank for sharing their research on these objects. For a similar example of eighteenth-century miniatures reworked into jewelry in the mid-nineteenth century, see Martha Gandy Fales, *Jewelry in America, 1600–1900* (Woodbridge, Suffolk: Antique Collectors' Club, 1995), 220.

Throughout much of history, the ability to own and wear jewelry was largely tied to one's personal wealth. With the advent of mass production and the rise of the jewelry industry in America, however, it was no longer exclusively the province of the upper class. Machine work replaced expensive handwork, plating imitated gold and silver, a variety of substances imitated precious stones, and suddenly ladies' maids could dress like ladies. Fashion and advice magazines were ambivalent about these changes. In an 1853 article on the history of chains and bracelets, the author, a Mrs. White, provided a laundry list of royalty and nobility's jewels. She concluded by noting that "both the chain and bracelet are now common articles of ornament, requiring no other patent than the power to purchase to give a right to wear them . . . indeed, it is rather worthy of remark . . . that the class of persons of which [jewelry] was at one period a privileged distinction are most chary now in the display of it."[5] As jewelry became accessible to a larger section of the population, upper-class society created a new set of rules for the "proper" ways to wear jewelry in order to maintain a distinction between economic and social classes.

[5] Mrs. White, "A Chapter on Chains and Bracelets," *Godey's Lady's Book* (March 1853): 259.

Thanks to mass production, a network of jewelry manufacturers, wholesalers, and retailers sprang up across the country. Certain cities, including New York, Boston, Philadelphia, Providence, and Newark, New Jersey, became centers of the jewelry industry.[6] Some firms (such as Krementz and Company of Newark)

[6] For an excellent history of the Newark jewelry industry, for example, see Ulysses Grant Dietz et al., *The Glitter and the Gold: Fashioning America's Jewelry* (Newark, N.J.: The Newark Museum, 1997).

specialized in jewelry. During the late nineteenth and early twentieth centuries, Whiting and Davis made a name for itself in mesh handbags, appealing to a wide range of audiences with designs for children and adults and prices ranging from five to five hundred dollars.[7] Many manufacturers produced silver (and silver-plated) table goods as well as jewelry. Although it produced and retailed a wide variety of silverware, Tiffany & Co. is perhaps equally well known for its jewelry products. Gorham, International Silver Company, and Reed & Barton produced a limited amount of jewelry along with silver and silver plate for a wide-ranging clientele.

[7] Advertisement, *Ladies' Home Journal* 40 (December 1923): 182.

Although good jewelry designs could be found at all price levels, the combination of a profusion of style choices with mass production created "a series of amazingly uniform shapes with only superficial decoration in the Egyptian, Greek, or rococo style," which can be seen in many of the pattern books and catalogues of the period.[8] Many manufacturers turned to novelty forms with brief lifespans in order to increase sales. In the late nineteenth century, for example, formal gowns often had long trains that created a regal effect but made walking and dancing hazardous. In response, manufacturers created train holders to help a woman manage the yards of fabric that made up an evening gown (no. 27). As skirts gradually became shorter and less full, train holders fell into obscurity. Manufacturers also adapted high-end designs for quick and economical mass production. The Unger Brothers company used machine stamping to create Art Nouveau designs (fig. 4), replicating the look of traditional hand-hammering techniques that might have been found on high-end goods.[9]

[8] Gere, 77.

[9] Fales, 378.

In reaction to the increased mechanization that they saw in all areas of the decorative arts, the designers in the Arts and Crafts movement rejected mass production in favor of handcraftsmanship. Hammer and tool marks were intentionally left visible to emphasize the presence of the craftsman. Jewelers experimented with

FIG 3 (ABOVE) Unidentified artist, *Bracelets with Romance Allegories*, 1793, remounted in France ca. 1850. Watercolor on ivory, each 2 3/4 x 2 1/4 in. (7 x 5.7 cm). Gift of Caroline Hillman Backlund and Hermione Hillman Wickenden in memory of their mother, Dorothy Woodruff Hillman. 2002.104.1–.2

nonprecious materials such as bronze, "German" or nickel silver, and inexpensive stones. The design of Arts and Crafts jewelry looked toward the natural world, favoring organic shapes and colors, and to history, particularly ancient Celtic-style designs (no. 29). While the Arts and Crafts period sowed the seeds of what would eventually become the art jewelry movement, it was ultimately an unsuccessful movement, as hand production could not compete in cost and volume with mass-produced jewelry. Many of these jewelers, such as Chicago's Carence Crafters, were in business for only a few years.

"Costume" or "fashion" jewelry was originally created to give the appearance of fine jewelry without the cost. The years between the World Wars were a heyday for costume jewelry designs. Inspired in part by the fashion designs of Coco Chanel, jewelry designers created elaborate forms in a variety of inventive styles, using rhinestones instead of precious gems. Some of the leading designers of American jewelry were European designers of fine jewelry who had immigrated during the booming 1920s, such as Marcel Boucher, and then turned to costume jewelry during the lean years of the Great Depression (no. 40). In this marketplace they competed with such established makers of costume jewelry as Coro and Trifari (nos. 41, 48–49).

The geometric Art Deco style of the 1930s found expression in bold jewelry designs that could bring a touch of modernity to one's wardrobe, like the clips made with rhinestones instead of diamonds from about 1935 (fig. 5). In 1937, *Ladies' Home Journal* advised its frugal readers that they could get more mileage out of their wardrobes when "your major dress . . . changes its personality with clips, flowers, necklaces, belts, lingerie."[10] Dress clips could fasten onto the wearer's dress, scarf, or shoes, adding an instant dash of style to what might otherwise be an ordinary outfit. Unlike pins and brooches, dress clips would not damage fabric, making them an even more economical jewelry choice during the Depression years. In response to the surrealist-inspired circus designs that Elsa Schiaparelli introduced in 1938, the fantasy world evoked by circus-themed jewelry flourished during the 1940s (no. 41).

Not all costume jewelry was meant to imitate more expensive products. The advent of new industrial materials such as Bakelite and plastic in the early decades of the twentieth century not only lowered the cost of jewelry, it also created a new set of design possibilities (nos. 38–39). These new materials were not intended to mimic precious metals and gems but were instead used for their own sake. Even as rhinestones grew ever larger and more colorful, by the late 1930s the clean lines and naturalistic forms of Scandinavian design were making their presence felt in the jewelry world, a fashion that would continue after World War II. Freed from

[10] Ruth Mary Pickford, "Dollars and Sense . . . ," *Ladies' Home Journal* 54 (October 1937): 76.

FIG 4 (TOP LEFT) *Brooch,* ca. 1905. Newark, N.J., Unger Brothers. Sterling silver, 10 dwt. (15 gm), 1 ¼ x 2 in. (3.2 x 5.1 cm). American Arts Purchase Fund. 1973.25.4

FIG 5 (TOP RIGHT) *Pair of Clips,* ca. 1935. American. Metal and rhinestones, each 1 13/16 in. (4.6 cm) long. Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon. 2002.128.33.1–.2

FIG 6 (BOTTOM) Mimi di N, *Belt Buckle,* 1994/95. New York, N.Y. Gold-coated metal and glass, 6 in. (15.2 cm) wide. Gift of Mimi di N. 1997.9.3

the constraints often imposed on makers of fine jewelry by the cost of materials, designers of costume jewelry could let their creativity reign. Mimi di Niscemi Romanoff, who sold jewelry as Mimi di N, was advised to design costume jewelry by a cousin because "the materials are cheap and could give her lively imagination full play."[11] Her work included wildly inventive jewelry, especially belt buckles (fig. 6). Although the materials used to create fashion jewelry are generally less expensive than precious jewelry materials, not all fashion jewelry is inexpensive or intended for a wide consumer audience. Swarovski, for example, is known for the extravagant and expensive jewelry collections it launched in 1985 (nos. 59–60).

[11] Angela Taylor, "Work, It Has Been Said, Is Ennobling ... And Many Modern Nobles Seem to Act Accordingly," *New York Times* (August 21, 1966): 80.

Throughout the twentieth century, the world of fashion continued to influence the jewelry industry. Fashion designers such as Hattie Carnegie and Mary McFadden created jewelry that would compliment the clothes they sold (nos. 53, 58). Pauline Trigère, known for the cut and drape of her clothing and the importance she placed on accessories, created jewelry that clings to the body, such as her choker and bib necklace made of textured, gold-plated "peanuts" (fig. 7).[12]

[12] Jeff Prine, "Trigère's Turn," *Accessories* (November 1996): 29.

Major silver manufacturers and retailers sought out well-known designers and artists to contribute to their jewelry lines. Tiffany & Co., which has remained one of the country's premier jewelry retailers since its foundation in 1837, had a long working relationship with famed European jewelry designer Jean Schlumberger, whose designs were often imitated by other manufacturers (no. 52). In 1974, the company hired Italian-born jewelry designer Elsa Peretti to create a signature line of jewelry. Peretti is best known for creating stylized interpretations of organic forms—bones, beans, snakes, and stars (no. 62). As part of a 1976 collaboration with figures from the art world, the silver firm of Reed & Barton partnered with Mary Ann Scherr, an artist renowned for her use of exotic metals and stones, to create a bold collar necklace of silver and agate (fig. 8).[13]

[13] Annalee Gold, "Crafts in Industry: Five Jewelers Join Skills with Reed & Barton," *Craft Horizons* 37 (August 1977): 10.

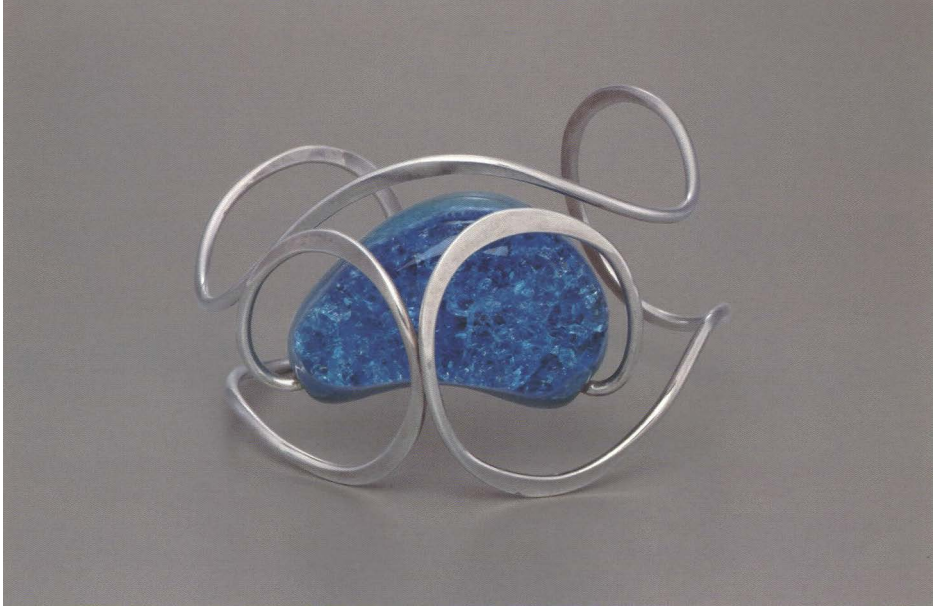
Although jewelry designers and craftsmen have always been artists, it is only fairly recently that they have received recognition as such. In the years following World War II, the art jewelry movement took off, inspired both by lingering remnants of Arts and Crafts philosophy and by the free-thinking attitudes of modern and postmodern art. Trained craftsmen who took bold risks with materials and techniques were recognized for their innovation, while other artists saw the human body as a canvas and jewelry as their medium, seizing the opportunity to create wearable art.

One of the first exhibitions of art jewelry was *Modern Handmade Jewelry*, held at the Museum of Modern Art in New York in 1946. Many of the show's participants were already established artists in other media, such as Alexander Calder.[14] Calder, perhaps best known for his bold sculptures and mobiles, also experimented

[14] Susan Grant Lewin, "Introduction: American Artists' Jewelry," in Susan Grant Lewin, ed., *One of a Kind: American Art Jewelry Today* (New York: Harry N. Abrams, 1994), 11.

FIG 7 (RIGHT) Pauline Trigère, *Gold Peanut Bib and Choker*, 1993. New York, N.Y. Gold-coated white metal, 17 ¼ x 10 ¼ in. (43.8 x 26 cm) (bib), 2 ¾ x 13 ¼ in. (7 x 33.7 cm) (choker). Gift of P. T. Concepts, Inc. 1997.14.2.1-.2

FIG 8 Mary Ann Scherr, *Necklace*, 1977–78. Taunton, Mass., Reed & Barton. Sterling silver and Brazilian agate, 9 1/16 x 7 7/8 in. (23 x 20 cm). Gift of Reed & Barton. 1978.53



with jewelry, creating sculptural pieces of hammered and twisted metal wire with a kinetic and primitive feel (fig. 1). In donning a piece of Calder's jewelry, the wearer assumed a bohemian look very different from many of the mass-marketed fashions of the late 1930s.

Many jewelry artists work in experimental and nontraditional styles and materials. Earl Pardon approached jewelry making with a painterly eye, creating three-dimensional jewelry collages (no. 70). Some craftspeople experimented to create new techniques or revive lost ones. Margaret Craver recreated the sixteenth-century French art of *en resille* enamel—a technique in which enamel is laid down into a glass or crystal surface without the traditional metal backing—and used this process to create beautiful forms with the appearance of transparent gemstones (no. 69). Elsa Freund developed "elsaramics," a fusion of glass on a ceramic backing which created a jewel-like substance using inexpensive materials (fig. 9). She had little training in soldering, and so instead set her ceramics in frames of hammered and twisted wires.[15]

Other contemporary jewelers have taken a more traditional approach to jewelry design. The Patania family of silversmiths consists of three generations trained in jewelry making. Working in the American Southwest, the Patanias created jewelry that shows the influence of Native American techniques and materials, relying heavily on silver, turquoise, and other semiprecious stones, combined with the sleek and stylized forms of modernist design (nos. 66–67).[16]

Although jewelry is often thought of as an accessory to one's outfit and body, this relationship is frequently reversed in the case of art jewelry. Many artists who work in jewelry see the wearer as merely a blank canvas, there only to display and support their pieces. This can make wearing their often fantastic and sometimes impractical creations difficult. To wear art jewelry requires that one become "an exhibitor . . . personally committed in a way not demanded by objects of fine art . . . A piece of jewelry normally completes its mission only when it is worn."[17]

FIG 9 (ABOVE) Elsa Freund, *Bracelet*, 1963. Eureka Springs, Ark. Silver, turquoise-glazed earthenware, and turquoise glass, 1 ½ x 2 ¼ x 2 ¼ in. (3.8 x 5.7 x 5.7 cm). Gift of Jane Hershey. 1991.129.2

[15] Robert Ebendorf, "Elsa Freund and 'Elsaramic Jewelry,'" *Metalsmith* (Summer 1990): 25.

[16] Stephanie C. Doster, "Collecting Family Silver," *Smithsonian* (March 2002): 24–26. See also Caroline M. Hannah, "'Thunderbird Style': A Gift of Two Generations of Southwestern Silversmiths," in *Yale University Art Gallery Bulletin* (2004): 107–13.

[17] James Ackerman, Introduction, *Personal Epiphanies: Jewelry's Gift* (Boston: Artists Foundation, 1990), quoted in Lewin, "Introduction," 28.

FIG 10 (TOP) *Mourning Ring for Thomas Clapp*, 1767. Probably New York or Boston. Gold, black enamel, and glass, 1/16 x 3/4 in. (0.16 x 1.91 cm). Gift of Mrs. Charles Seymour, Jr., in memory of Charles Seymour (1885–1963), Fifteenth President of Yale and a descendant of Thomas Clapp (1703–1767), Fifth President of Yale. 1964.17

FIG 11 (BOTTOM) Edward Samuel Dodge, *Harriet Hulse*, 1842. Watercolor on ivory, 2 1/4 x 1 3/4 in. (5.7 x 4.5 cm). Promised bequest of Davida Tenenbaum Deutsch and Alvin Deutsch, LL.B. 1958, in honor of Kathleen Luhrs. ILE1999.3.1

MOURNING AND REMEMBRANCE

The precious materials that make up much of early America's jewelry could hold equally precious memories. In a time when life expectancies were shorter, and when pregnancy and infancy were fraught with danger, memorial jewelry constituted a significant portion of the jeweler's trade. Such jewelry functioned as a token and a totem, bringing the face and memories of a lost loved one close to mind and serving as a reminder of one's own mortality.

The most popular form of mourning jewelry in early colonial America was the mourning ring. Many surviving rings bear the marks of the colonies' most notable silversmiths, including John Coney, Jeremiah Dummer, and Edward Winslow. Usually made of gold, these rings were typically given to mourners as bequests from the deceased's estate. Although the rings were no doubt cherished as reminders of a lost friend or loved one, there was also a certain souvenir aspect to this ritual. In his diary, Boston judge Samuel Sewall (1652–1730) noted receiving fifty-seven mourning rings.[18]

[18] Fales, 24.

Early mourning rings were rather plain, with only the name and life dates of the deceased and the occasional death's head. Designs gradually grew more ornate, with enameled decoration (usually in black, although white was sometimes used for rings memorializing children or unmarried women), and faceted crystal or glass stones, some shaped like coffins, covering small paper cutouts of skeletons, as in the ring made for the funeral of Thomas Clapp (1703–1767), the fifth president of Yale (fig. 10). Other designs contained the initials of the deceased rendered in hair work. Some larger rings even included mourning allegories filled with symbols of death and remembrance.

Following the death of George Washington in 1799, national grief created an intense demand for mourning paraphernalia, including jewelry. Jewelry featuring Washington's visage or dedicated to his memory served not only as a way for Americans to unite as a national family to express their sorrow at the loss of their founding father, but also as a model and design source for numerous private mourning images.[19] Washington memorials disseminated the neoclassical imagery that became a central part of early nineteenth-century mourning jewelry (no. 82).

[19] Robin Jaffee Frank, *Love and Loss: American Portrait and Mourning Miniatures* (New Haven: Yale University Art Gallery, 2000), 110–11.

Portrait miniatures, usually painted in watercolors on ivory and often housed in elaborate jewelry frames, were an important art form in eighteenth- and early nineteenth-century American society, and allowed their owners to keep the faces of loved ones, especially departed loved ones, always at hand. Often, jewelry miniatures took the form of lockets, so that the portrait itself was hidden, leaving it to the wearer to decide who could view such an intimate and personal picture. Given the dangers that surrounded childbirth and infancy, it is perhaps not surprising that many jewelry miniatures were dedicated to lost children. Artist Edward Samuel Dodge painted young Harriet Hulse's likeness in 1842 (fig. 11). Although Harriet looks out at the viewer with lively eyes, both her black dress and the cloudy, ethereal background of the portrait tell us that this painting was intended as a memorial piece. A hanging loop at the top of the miniature's gold case would have allowed it to be worn as a necklace.

As new technologies developed, the portraits found in mourning and memorial jewelry also changed. The daguerreotype, invented in France in 1839 and brought to America by the artist Samuel F. B. Morse, was only the first of a series of innovations that eventually put portrait miniaturists out of business. Photography provided a faster, cheaper, and more accurate likeness for friends and relatives to treasure. Philadelphia "heliotropist" (photographer) M. A. Root wrote in 1864 that "by heliography, our loved ones, dead or distant; our friends and acquaintances, however far removed, are retained within daily and hourly vision." He went on to note, "The cheapness of these pictures brings them within reach, substantially, of all."[20] An unusual set of cufflinks from around the turn of the century features a tiny pair of photographs, most likely the wearer's parents (fig. 12).

[20] M. A. Root, *The Camera and the Pencil, or the Heliographic Art* (1864; Pawlet, Vt.: Helios, 1971), 26.

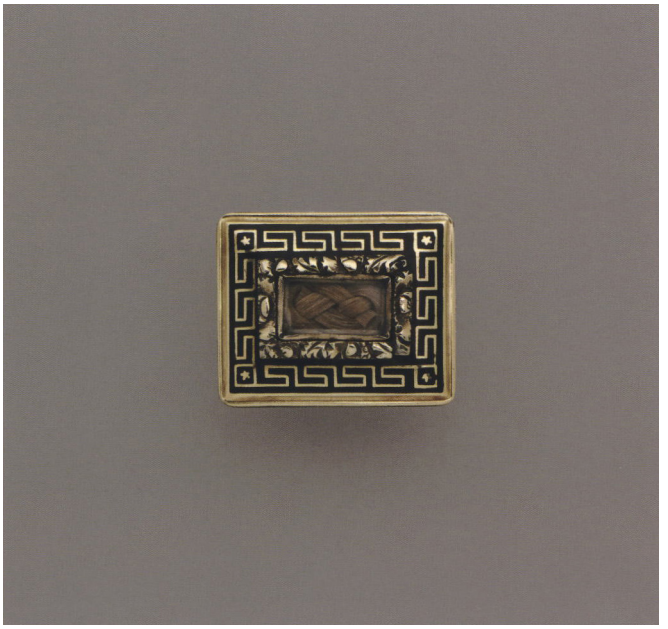
The miniature allegorical mourning scenes that decorated lockets and rings during the late colonial and early Federal period often featured the hair of the person being memorialized. One such exquisite miniature locket uses hair in four ways—braided, tied in locks, chopped up and glued to the miniature's surface, and dissolved and used as paint (fig. 13). It was used by the grieving Hays family to memorialize the deaths of its two young sons, Solomon and Joseph, in 1798 and 1801. Locks of brown and blond hair surround two tombs labeled with the boys' names, while a mourning woman stands protectively between them. More hair work decorates the ground of the miniature and is braided on its reverse.[21] Braided hair was also featured in the middle of brooches and rings, as seen in a brooch with a black Greek-key border (fig. 14), a popular design during the mid-nineteenth century when Greek Revival styles dominated the decorative arts.

[21] Frank, 130–31. Although the Hayses were Jewish, they chose Christian-based symbolism for their miniature. For more on the design source of this object, see Davida Tenenbaum Deutsch, "Jewelry for Mourning, Love, and Fancy, 1770–1830," *Antiques* (April 1999): 574.

Hair could also be braided to create elaborate three-dimensional jewelry elements. Such work was usually done by a professional, but ladies' magazines did

FIG 12 (TOP) *Pair of Cufflinks,* ca. 1880–1910. American. Gold-plated metal and photographs, each 7/8 x 11/16 in. (2.22 x 1.75 cm). Gift of Mr. and Mrs. Philip Holzer. 1988.86.5.1–.2

FIG 13 (BOTTOM) Unidentified artist, *Memorial for Solomon and Joseph Hays,* 1801. Watercolor, pearls, gold wire, beads, and locks of blond and brown hair (natural, chopped, and dissolved) on ivory; on reverse: blond and brown hair plait, and gold cipher, 1 7/8 x 1 13/16 in. (4.8 x 4.6 cm). Promised bequest of Davida Tenenbaum Deutsch and Alvin Deutsch, LL.B. 1958, in honor of Kathleen Luhrs. ILE1999.3.21



provide instructions for simpler patterns. An 1850 article on hair work noted the advantages of doing it oneself: "By acquiring a knowledge of this art, ladies will be themselves enabled to manufacture the hair of beloved friends and relatives into bracelets, chains, rings, ear-rings, and devices, and thus insure that they do actually wear the memento they prize, and not a fabric substituted for it, as we fear has sometimes been the case."[22] Later in the nineteenth century, jewelry often combined hair work with jet beading. Jet, made from fossilized driftwood, became such a crucial part of mourning jewelry in the 1850s that the town of Whitby in Yorkshire, England, derived most of its income from the material, sending much of it to America and throughout Europe.[23]

Helped in part by England's Queen Victoria, who mourned the death of her husband, Prince Albert, for most of her reign, mourning jewelry remained popular throughout the nineteenth century, changing form and decoration to follow the latest styles (no. 18). In the twentieth century, as attitudes toward death and mourning changed, mourning jewelry gradually lost popularity and was increasingly regarded not as a token of sentimental love and remembrance but as a morbid relic best left in the past.

[22] "Hair Work," *Godey's Lady's Book* (December 1850): 377.

[23] Diana Cooper and Norman Battershill, *Victorian Sentimental Jewellery* (South Brunswick and New York: A. S. Barnes & Company, 1973), 16–28.

FIG 14 (ABOVE) *Brooch*, ca. 1850. American. Gold, enamel, hair, and glass, ¾ x 1 in. (1.91 x 2.5 cm). Gift of Mr. and Mrs. Philip Holzer. 1988.86.3

CULTURAL AND SOCIAL ORGANIZATIONS

In addition to its sentimental uses, jewelry can also be worn to show affiliation with a group and solidarity with its beliefs and purposes. Whether worn in secret meetings or proudly displayed in public, such jewelry identifies its wearer—both to fellow members and to outsiders—as part of a specific group and often indicates hierarchies within a group as well. Some insignia are educationally based, such as fraternity pins, the keys issued to members of the honor society Phi Beta Kappa, and the jewelry worn as part of academic regalia (nos. 89–92). Others identify their wearers as members of fraternal organizations like the Freemasons or the related Knights of Pythias (no. 97). Still others have martial associations, whether issued as part of a uniform or granted after the fact as an award. Jewelry can also have a more informal link to a cause or ideal. Americans who sent clothing and other supplies to the British war effort during World War II wore "Bundles for Britain" pins (no. 99). More recently, molded rubber wristbands have become popular symbols of support for a variety of charities (no. 100).

Founded in 1783 by officers of the Continental army, the Society of the Cincinnati was named after Cincinnatus, the legendary Roman general who laid down his plow to lead Rome's army against invading barbarians but refused all honors and offers of power, returning home to his family and farm after defeating the enemy. Officers in the Continental army saw parallels between this ancient hero and themselves, and chose his name for their organization, which combined an honor society with a lobbying group for the rights of former soldiers. The idea of a badge was first put forth by Henry Knox. According to John Adams, Knox wanted "some ribbon to wear in his hat, or in his button hole, to be transmitted to his descendants as a badge and a proof that he had fought in defence of their liberties."[24] The society modeled its badges on those of European military orders. Pierre L'Enfant, the architect who would go on to design the plan of the city of Washington, D.C., created the medal's design—an eagle crowned with laurel, inset with a medallion featuring Cincinnatus. The first batch of medals was cast in France, but subsequent medals were created by American silversmiths who copied the originals (fig. 15). Although the society

[24] The account of Knox's quote to Adams is contained in Thomas Jefferson's diary. Diary entry, March 16, 1788, in *The Papers of Thomas Jefferson*, ed. Julian P. Boyd (Princeton: Princeton University Press, 1950), 13:11.

initially faced opposition from citizens afraid it would create an American nobility, its supporters prevailed, and members proudly wore their medals at meetings and parades, and often when sitting for formal portraits.[25]

Among fraternal organizations, the Freemasons, in particular, created a wide range of jewelry to identify the many ranks and offices of their society. A small badge, commonly called a "jewel" in Masonic parlance, is engraved with more than twenty-five symbols relating to Masonic ideals and lore (fig. 16). From the all-seeing eye at the top of the medallion to the checkered floor—representing duality, a central concept in Masonic philosophy—every item on the badge has meaning. Although in theory Masonic rituals and their meanings were shrouded in secrecy, a number of exposés of the society were published in the eighteenth and early nineteenth centuries. According to one such source, personal medals like this one were "worn on [Masons'] public days of meeting, at funeral processions, &c. in honour of the craft."[26] Early Masonic jewelry was handmade by silversmiths, but as mass production of jewelry became more common, a variety of mail-order catalogues began offering a range of ready-made Masonic jewels (no. 96).

[25] For a detailed history of the Society of the Cincinnati and its badges, see Minor Myers, Jr., *The Insignia of the Society of the Cincinnati* (Washington, D.C.: The Society of the Cincinnati, 1998).

[26] R. S., *Jachin & Boaz, or an Authentic Key to the Door of Free Masonry* . . . (Albany, N.Y.: Charles R. and George Webster, 1797), 7. For a detailed explanation of Masonic imagery and its use in the decorative arts, see John D. Hamilton, *Material Culture of the American Freemasons* (Hanover, N.H.: University Press of New England, 1994), and Scottish Rite Masonic Museum and Library, *Masonic Symbols in American Decorative Arts* (Lexington, Mass.: Scottish Rite Masonic Museum and Library, 1976).

FIG 15 (TOP LEFT) Possibly John Cook, *Medal of the Society of the Cincinnati*, 1802–25. New York, N.Y. Gold with white, blue, and green enamel, and silk ribbon, 2 x 1 1/8 in. (5.1 x 2.9 cm) (medal), 5 11/16 x 3 5/16 in. (14.4 x 8.4 cm) (with ribbon). Mabel Brady Garvan Collection. 1930.4885

FIG 16 (TOP RIGHT) *Masonic Medal*, 1790–1810. American. Silver, 4 dwt. (6 gm), 2 5/16 x 1 5/8 in. (5.9 x 4.1 cm). Mabel Brady Garvan Collection. 1930.4886

CONCLUSION

The histories of technology, tastes in art and culture, and mourning all find expression in the work of the jeweler, fashioned into pieces of the country's past and present. The desire to keep up with fashionable trends or to create new ones, sorrow at the loss of a loved one, membership in a group or society—all of this and more can be seen in the jewelry people choose to wear and make. Displaying jewelry on the body helps keep these memories and meanings close at hand. Yet in countless catalogues and exhibitions, jewelry is of necessity separated from the body, displayed free of an essential aspect of its context and history. To fully understand jewelry under these conditions, one must instead imagine it on the human form, speculating on its feel against the skin or its weight around one's neck or hand. If one tends to picture oneself as that imaginary model, it is only a testament to the extraordinary power and fascination jewelry continues to hold.

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CHECKLIST OF THE EXHIBITION

Baubles, Bangles, and Beads: American Jewelry from Yale University, 1700–2005

Yale University Art Gallery
February 7–July 23, 2006

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All artists/manufacturers are American, unless otherwise noted.

PERSONAL ADORNMENT

1 Peter Van Dyck (1684–1751)
Clasp and Beads, ca. 1720–50
Made in New York, New York
Gold, 3/4 x 5/8 in. (1.91 x 1.59 cm) (clasp),
26 in. (66 cm) long
Mabel Brady Garvan Collection
1932.101

2 Nicholas Van Rensselaer (active ca. 1760–70)
Stock Buckle, ca. 1760–70
Made in New York, New York
Silver, 11.6 dwt. (18 gm), 1 3/8 x 2 in. (3.5 x 5.1 cm)
Mabel Brady Garvan Collection
1930.1378

3 Zachariah Brigden (1734–1787)
Pair of Sleeve Buttons, ca. 1755–65
Made in Boston, Massachusetts
Gold, each 1.6 dwt. (2.5 gm), 1/2 in. (1.27 cm) long
Mabel Brady Garvan Collection
1939.674a–b

4 Attributed to Jeffrey Lang (1707–1758)
Pair of Knee Buckles, ca. 1745–50
Made in Salem, Massachusetts
Silver, each 8.4 dwt. (13 gm),
1 5/16 x 1 5/16 in. (3.3 x 3.3 cm)
Mabel Brady Garvan Collection
1948.222a–b

5 Myer Myers (1723–1795)
Pair of Shoe Buckles, 1765–70
Made in New York, New York
Gold and iron,
each 1 3/4 x 2 3/8 x 3/4 in. (4.5 x 6 x 1.91 cm)
Mabel Brady Garvan Collection
1936.166
Gift of Mr. and Mrs. Philip Holzer
1989.77.1

6 Thomas Gordon (active 1760–80), retailer
Chatelaine Watch, 1759–60
Made in London, retailed in New York, New York
Gold, silver, enamel, glass, porcelain, and hair,
8 1/8 x 6 3/4 in. (20.6 x 17.2 cm)
Mabel Brady Garvan Collection
1948.224a–f

7 *Ring*, 1800–1810
Owned in Darien, Connecticut
Gold, 1.3 dwt. (2 gm), 3/4 x 9/16 in. (1.91 x 1.43 cm)
Gift of Langdon L. Hammer
2001.86.2.1

8 Joseph and Nathaniel Richardson
(active 1777–1790)
Clasp, 1777–90
Made in Philadelphia, Pennsylvania
Gold, 1.9 dwt. (3 gm), 5/8 x 15/16 x 3/16 in.
(1.59 x 2.38 x 0.48 cm)
Mabel Brady Garvan Collection
1938.311

9 Joseph Richardson, Jr. (1752–1831)
Chatelaine Hook, 1790–1800
Made in Philadelphia, Pennsylvania
Gold, 7 dwt. (11 gm), 2 5/16 x 7/16 in. (5.9 x 1.11 cm)
Mabel Brady Garvan Collection
1938.313

10 T. S. (active ca. 1790)
Button, 1790–1810
Made in Philadelphia, Pennsylvania
Silver, 3.9 dwt. (6 gm), 1 1/8 in. (2.9 cm) diam.
Mabel Brady Garvan Collection
1930.4888

11 John Ward Gilman, 1741–1823
Pair of Knee Buckles, ca. 1780–1800
Made in Portsmouth, New Hampshire
Silver and brass, each 1 x 1 3/8 in. (2.5 x 3.5 cm)
Mabel Brady Garvan Collection
1936.189a–b

12 *Pair of Knee Buckles*, 1790–1810
Made in England or France
Iron, silver, and colorless and blue glass,
each 1 3/4 x 1 1/4 in. (4.5 x 3.2 cm)
Gift of Mrs. Alexander C. Brown
1949.228a–b

13 *Pair of Shoe Buckles*, 1790–1800
Made in England or France
Iron, silver, gold, and glass,
each 2 x 3 1/16 x 1 5/16 in. (5.1 x 7.8 x 3.3 cm)
Gift of Francis Bacon Trowbridge, B.A. 1887,
LL.B. 1890
1943.39Aa–b

14 *Bracelet*, 1830–50
Made in America
Gilt silver and velvet ribbon (replacement),
1 x 1 1/2 in. (2.5 x 3.8 cm)
Gift of Nancy Stiner
2004.110.3

15 *Pair of Cufflinks,* 1830–50
Made in America
Gold, each 2.3 dwt. (3.5 gm),
7/16 x 1 3/8 in. (1.11 x 3.5 cm)
Mabel Brady Garvan Collection
1936.168a–b

16 Unidentified artist
Bracelets with Romance Allegories, 1793,
remounted in France ca. 1850
Watercolor on ivory,
each 2 3/4 x 2 1/4 in. (7 x 5.7 cm)
Gift of Caroline Hillman Backlund and Hermione Hillman Wickenden in memory of their mother, Dorothy Woodruff Hillman
2002.104.1–.2

17 Albert Coles and Company (active ca. 1835–75)
Back Comb, 1835–51
Made in New York, New York
Silver, 19.9 dwt. (31 gm), 5 5/8 x 4 7/16 x 7/8 in.
(14.3 x 11.3 x 2.22 cm)
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1985.84.31

18 *Brooch,* ca. 1875
Made in America
Black onyx or jet, gold-plated silver,
1 1/4 in. (3.2 cm) diam.
Gift of Charles Teaze Clark
1998.65.2

19 *Comb,* 1878
Made in America
Silver-plated metal, 5 1/2 in. (14 cm) long
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1985.84.32

20 *Necklace,* ca. 1885
Made in America
Gold-colored metal with turquoise enamel,
27 in. (68.6 cm) long
Gift of Ann and Philip Holzer
1997.71.18

21 William B. Kerr and Company (1855–1927)
Brooch, ca. 1905
Made in Newark, New Jersey
Sterling silver, 5.1 dwt. (8 gm),
1 5/8 x 1 9/16 in. (4.1 x 4 cm)
American Arts Purchase Fund
1973.25.3

22 Unger Brothers (1872–1919)
Brooch, ca. 1905
Made in Newark, New Jersey
Sterling silver, 10 dwt. (15 gm),
1 1/4 x 2 in. (3.2 x 5.1 cm)
American Arts Purchase Fund
1973.25.4

23 Hayden Manufacturing Company (1893–1909), manufacturer
Tiffany & Co. (founded 1837), retailer
Pair of Sleeve Button Covers, ca. 1893–1909
Made in New York, New York
Sterling silver, each 9 dwt. (14 gm),
1 3/16 x 1 1/8 in. (3 x 2.9 cm)
Gift of Mr. and Mrs. Fenmore R. Seton
1996.19.1.1–.2

24 Possibly Bernheim and Beer (active ca. 1904–15)
Bracelet, ca. 1905–15
Possibly made in New York, New York
Gold-plated brass and enamel,
2 9/16 x 2 1/16 x 3/8 in. (6.5 x 5.2 x 0.95 cm)
Gift of Mr. and Mrs. Philip Holzer
1988.86.10

25 *Cigar Cutter,* ca. 1880–1920
Made in America
14K gold and iron, 1 5/8 in. (4.1 cm) long
Gift of Mr. and Mrs. Philip Holzer
1988.86.8

26 Tiffany & Co. (founded 1837)
Needle Case, ca. 1900–1930
Made in New York, New York
14K gold, 4.5 dwt. (7 gm), 2 9/16 in. (6.5 cm) long
Gift of Mr. and Mrs. Philip Holzer
1988.86.9

27 McGrath-Hamin, Inc. (1907–80)
Train Holder, ca. 1907
Made in Providence, Rhode Island
10K gold-plated metal,
5 3/4 x 3/4 in. (14.6 x 1.91 cm)
Gift of Mr. and Mrs. Philip Holzer
1992.32.1

28 Bassett Jewelry Company (ca. 1846–1943)
Pair of Lingerie Clips, 1900–1930
Made in Newark, New Jersey
10K gold, each 0.8 dwt. (1.3 gm),
1 1/8 in. (2.9 cm) wide
Gift of Mr. and Mrs. Philip Holzer
1988.86.2.1–.2

29 Carence Crafters (ca. 1907–11)
Brooch, ca. 1907
Made in Chicago, Illinois
Sterling silver and agate,
1 3/8 x 2 1/4 in. (3.5 x 5.7 cm)
Mr. and Mrs. Frank J. Coyle, LL.B. 1943, Fund
2005.80.1

30 Carence Crafters (ca. 1907–11)
Belt Buckle, ca. 1907
Made in Chicago, Illinois
Nickel silver, 2 5/16 x 3 3/4 in. (5.9 x 9.5 cm)
Mr. and Mrs. Frank J. Coyle, LL.B. 1943, Fund
2005.80.3a–b

31 S. J. S. (active ca. 1910)
Watch Fob, ca. 1910
Made in America
Acid-etched brass and leather,
1 3/4 x 5 7/8 in. (4.5 x 14.9 cm)
Mr. and Mrs. Frank J. Coyle, LL.B. 1943, Fund
2005.80.2

32 *Change Purse,* ca. 1860
Made in America
Silver, leather, cardboard, grosgrain, and silk,
2 1/8 x 1/2 x 3/4 in. (5.4 x 1.27 x 1.91 cm)
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1985.84.163

33 *Purse* or *Etui,* ca. 1865–80
Made in America
Gold and silk, 2 3/8 x 2 7/8 in. (6 x 7.3 cm)
Gift of Miss Alice Reinhart
1986.77.1

34 Albert Coles and Company (active ca. 1835–75)
Card Case, 1870
Made in New York, New York
Silver, 1 oz. 17 dwt. (58 gm), 5/16 x 2 1/8 x 3 1/4 in.
(0.79 x 5.4 x 8.3 cm)
Gift of Charles T. Clark
2005.45.1a

35 R. Blackington and Company (1862–1967)
Purse, ca. 1890–1930
Made in North Attleboro, Massachusetts
Sterling silver and blue glass,
14 1/4 x 6 11/16 in. (36.2 x 17 cm)
Yale University Art Gallery
1988.84.1

36 Wachenheimer Brothers, Incorporated (1907–31)
Necklace, ca. 1925
Made in Providence, Rhode Island
Sterling silver and glass, 15 3/4 in. (40 cm) long
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.45

37 *Pair of Clips*, ca. 1935
Made in America
Metal and rhinestones,
each 1 13/16 in. (4.6 cm) long
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.33.1–.2

38 *Bracelets*, ca. 1935
Made in America
Bakelite, each 2 13/16 in. (7.1 cm) diam.
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.3–.4

39 *Necklace*, ca. 1935
Made in America
Plastic and metal, 16 1/2 in. (41.9 cm) long
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.1

40 Marcel Boucher and Cie. (1937–72)
Brooch, ca. 1940
Made in New York, New York
Gold-plated white metal set with yellow, green, and colorless rhinestones,
2 15/16 x 4 1/2 in. (7.4 x 11.5 cm)
Gift of Roy Rover
2004.69.1

41 Coro, Incorporated (1906–77)
Brooch, ca. 1944
Made in Providence, Rhode Island
Pink, clear, and aquamarine rhinestones, sterling silver with gold-colored coating, and enamel,
2 1/4 x 1 7/8 in. (5.7 x 4.8 cm)
Gift of Roy Rover
1999.48.3

42 Réja, Incorporated (1939–52)
Brooch, 1939–52
Made in New York, New York
White metal, gold-colored metal, and yellow and colorless rhinestones, 3 7/8 in. (9.8 cm) long
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.20

43 Reinad Fifth Avenue (1922–ca. 1955)
Brooch, 1945–55
Made in New York, New York
White metal with gold-colored and silver-colored plating, and orange, purple, and colorless rhinestones, 3 1/4 x 2 5/8 in. (8.3 x 6.7 cm)
Gift of Roy Rover
1999.48.1

44 Sylvia Hobé (1898–1985)
Hobé Cie (founded ca. 1926)
"Ming" Brooch, patented 1948
Made in New York, New York
Gold-colored wire set with carved Japanese mask and purple, pink, green, and colorless rhinestones, 2 3/8 x 1 5/16 in. (6 x 3.3 cm)
Gift of Roy Rover
2004.69.2

45 Albert Horwig (active 1938–55)
"Viking Craft" Brooch, ca. 1940
Made in New York, New York
Sterling silver, 14.2 dwt. (22 gm), 2 1/8 in. (5.4 cm) wide
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.42

46 Renoir of Hollywood (founded 1946)
Bracelet, 1950–55
Made in Hollywood, California
Copper, 7 x 1 5/8 in. (17.8 cm x 4.1 cm)
Gift of Ann and Philip Holzer
1997.71.14

47 Orb Silversmiths (founded ca. 1958)
Pin, ca. 1958
Made in New Hope, Pennsylvania
Copper with white metal, 1 5/8 in. (4.1 cm) high
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.25

48 Alfred Philippe (active 1930–68)
Trifari, Krussman, and Fishel, Incorporated (founded 1924)
"Clair de Lune" Earrings, patented 1950
Made in Providence, Rhode Island
Gold-plated metal, faux moonstones, sapphires, and rhinestones, each 1 in. (2.5 cm) high
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.13.2a–b

49 Trifari, Krussman, and Fishel, Incorporated (founded 1924)
"Gems of India" Necklace-and-Earring Set with Box, 1951
Made in Providence, Rhode Island
Metal, rhinestones, leatherette, and satin, 15 in. (38.1 cm) long (necklace), 1 1/4 in. (3.2 cm) long (earrings)
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.17.1–.3

50 Marvella Pearls (founded 1950)
Pair of Earrings, ca. 1960
Made in New York, New York
Simulated pearls and crystal with white metal, 3/4 in. (1.91 cm) diam.
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.46a–b

51 Coro, Incorporated (1906–77)
"Poppit" Necklace, 1955–60
Made in Providence, Rhode Island
Plastic with pale green pearlescent coating, 17 1/4 in. (43.8 cm) long, each bead 1/4 in. (0.64 cm) diam.
Gift of Mr. and Mrs. W. Scott Braznell, PH.D. 1987
2001.126.1

52 After a design by Jean Schlumberger (born France, 1907–1987)
Monet (founded 1937)
Brooch, ca. 1975
Made in New York, New York
Gold-colored metal, 2 3/4 in. (7 cm) diam.
Gift of Ann and Philip Holzer
1997.71.6

53 Hattie Carnegie (born Austria, 1889–1956)
Necklace, ca. 1955
Made in New York, New York
Gold-colored white metal, clear rhinestones, and marquise-cut black rhinestone, 17 3/8 in. (44.1 cm) long
Gift of Helen A. Cooper
1999.51.1

54 Pauline Trigère (born France, 1912–2002)
"Amethyst Shades" Necklace, 1953
Made in New York, New York
Gold-coated white metal with pink, amethyst, and purple rhinestones, and amethyst glass drops, 15 13/16 in. (40.2 cm) long
Gift of Pauline Trigère
1997.13.2

55 Pauline Trigère (born France, 1912–2002)
Gold Peanut Bib and Choker, 1993
Made in New York, New York
Gold-coated white metal, 17 1/4 x 10 1/4 in. (43.8 x 26 cm) (bib), 2 3/4 x 13 1/4 in. (7 x 33.7 cm) (choker)
Gift of P. T. Concepts, Inc.
1997.14.2.1–.2

56 Mimi di N (born Italy, active 1960–present)
Brooch, 1969
Made in New York, New York
Silver-colored metal with colorless rhinestones, 3 1/2 in. (8.9 cm) diam.
Gift of Mimi di N
1997.9.2

57 Mimi di N (born Italy, active 1960–present)
Belt Buckle, 1994/95
Made in New York, New York
Gold-coated metal and glass, 6 in. (15.2 cm) wide
Gift of Mimi di N
1997.9.3

58 Mary McFadden (born 1938), designer
Maria Volt (active ca. 1980), maker
Bracelet, ca. 1980
Made in New York, New York
Gilt brass with glazed green and red ceramic stones, 4 3/4 x 2 11/16 in. (12.1 x 6.8 cm)
Gift of Mary McFadden
1997.8.2

59 Daniel Swarovski (Austrian, founded 1895)
Necklace, ca. 1997
Made in France
Passementerie cord and crystal stones, 17 in. (43.2 cm) long
Gift of Daniel Swarovski, Paris
1997.27.1.2

60 Daniel Swarovski (Austrian, founded 1895)
Pair of Clip Earrings, ca. 1997
Made in France
Crystal stones with silver metal support, 1 1/4 in. (3.2 cm) diam.
Gift of Daniel Swarovski, Paris
1997.27.1.3

61 Alphonse La Paglia (died 1953)
International Silver Company (ca. 1898–1983)
Bracelet, ca. 1950
Made in Meriden, Connecticut
Sterling silver, 1 oz. 5.7 dwt. (40 gm), 7 1/4 x 5/8 in. (18.4 x 1.59 cm)
Gift of Morton H. Greenblatt, B.A. 1937, and Evelyn L. Greenblatt in appreciation of the Yale University Art Gallery Silver Collection
1990.41.1

62 Elsa Peretti (born Italy, 1940)
Tiffany & Co. (founded 1837)
Bone Cuff, designed 1974, manufactured 2003
Made in Italy, retailed in New York, New York
Sterling silver, 4 oz. 2.9 dwt. (129 gm), 3 3/4 x 2 1/2 in. (9.5 x 6.4 cm)
Gift of Tiffany & Co.
2003.45.1

63 Mary Ann Scherr (born 1921)
Reed & Barton (founded 1840)
Necklace, 1977–78
Made in Taunton, Massachusetts
Sterling silver and Brazilian agate, 9 1/16 x 7 7/8 in. (23 x 20 cm)
Gift of Reed & Barton
1978.53

64 Alexander Calder (1898–1976)
Necklace, 1930–40
Made in Roxbury, Connecticut
Gilded brass wire, 8 1/4 x 5 in. (21 x 12.7 cm)
Katharine Ordway Fund
1986.56.1

65 John Paul Miller (born 1918)
Pair of Cufflinks, ca. 1955
Made in Cleveland, Ohio
14K gold, each 4 dwt. (6 gm), 15/16 x 3/4 in. (2.38 x 1.91 cm)
Gift of Adolph S. Cavallo
1997.61.1a–b

66 Frank Patania, Sr. (born Italy, 1899–1964)
Bracelet, ca. 1955
Made in Santa Fe, New Mexico
Sterling silver and coral, 2 5/16 x 2 3/8 in. (5.9 x 6 cm)
Gift of Natalie H. and George T. Lee, Jr., B.A. 1957
2002.81.1

67 Frank Patania, Jr. (born 1932)
Necklace, ca. 1963
Made in Tucson, Arizona
Sterling silver and turquoise,
2 9/16 x 17 1/4 in. (6.5 x 43.8 cm)
Gift of Natalie H. and George T. Lee, Jr., B.A. 1957
2002.44.1

68 Elsa Freund (1912–2001)
Bracelet, 1963
Made in Eureka Springs, Arkansas
Silver, turquoise-glazed earthenware,
and turquoise glass,
1 1/2 x 2 1/4 x 2 1/4 in. (3.8 x 5.7 x 5.7 cm)
Gift of Jane Hershey
1991.129.2

69 Margaret Craver (born 1907)
Necklace, ca. 1970
Made in Boston, Massachusetts
Sterling silver and *en resille* enamel,
10 x 11 in. (25.4 x 27.9 cm)
Yale University Art Gallery
1999.4.1

70 Earl Pardon (1926–1991)
Reversible Pendant, ca. 1974
Made in Saratoga Springs, New York
Oxidized sterling silver with ivory,
14K gold, and black pearls,
3 1/2 x 1 5/8 x 3/8 in. (8.9 x 4.1 x 0.95 cm)
(pendant), 11 in. (27.9 cm) long (chain)
Yale University Art Gallery
1999.117.1

MOURNING AND REMEMBRANCE

71 *Mourning Ring for Colonel Abraham de Peyster*,
1728
Probably made in New York, New York
Gold and glass, 13/16 x 1/16 in. (2.06 x 0.16 cm)
Gift of Stephen G. C. Ensko
1940.477

72 Attributed to Edward Winslow (1669–1753)
Mourning Ring for Elizabeth Pemberton Winslow,
1740
Made in Boston, Massachusetts
Gold, 1.9 dwt. (3 gm), 1/8 x 11/16 in. (0.32 x 1.7 cm)
Mabel Brady Garvan Collection
1939.673

73 *Posey or Mourning Ring*, ca. 1750–1800
Made in Salem, Massachusetts
Silver, gold, and glass,
1/16 x 13/16 in. (0.16 x 2.06 cm)
Mabel Brady Garvan Collection
1936.171

74 Attributed to John Brevoort (active ca. 1742–64)
Mourning Ring for John Brovort Hicks, 1761
Made in New York, New York
Gold, crystal, white enamel, black fabric, and
paint, 1/8 x 13/16 in. (0.24 x 2.06 cm)
Mabel Brady Garvan Collection
1934.343

75 *Mourning Ring for Thomas Clapp,* 1767
Probably made in New York or Boston
Gold, black enamel, and glass,
1/16 x 3/4 in. (0.16 x 1.91 cm)
Gift of Mrs. Charles Seymour, Jr.,
in memory of Charles Seymour (1885–1963),
Fifteenth President of Yale and
a descendant of Thomas Clapp (1703–1767),
Fifth President of Yale
1964.17

76 *Mourning Ring for Susanna Livingston,* 1791
Made in New York, New York
Gold, glass, and hair,
15/16 x 11/16 in. (2.38 x 1.75 cm)
Gift of Mrs. John Hill Morgan
1940.549

77 *Pair of Earrings,* 1830–50
Made in America
Gold, jet, and hair, each 1 x 9/16 x 1/2 in.
(2.5 x 1.43 x 1.27 cm)
Gift of Nancy Stiner
2004.110.4a–b

78 *Mourning Ring,* 1830–40
Made in America
Gold and hair, 13/16 x 3/16 in. (2.06 x 0.48 cm)
Gift of Mrs. John Hill Morgan
1940.550

79 *Brooch,* ca. 1850
Made in America
Gold, enamel, hair, and glass,
3/4 x 1 in. (1.91 x 2.5 cm)
Gift of Mr. and Mrs. Philip Holzer
1988.86.3

80 *Mourning Ring,* ca. 1850
Made in America
Gold, hair, and pearl, 7/8 x 3/16 in. (2.22 x 0.48 cm)
Gift of Mrs. John Hill Morgan
1940.554

81 *Pair of Cufflinks,* ca. 1880–1910
Made in America
Gold-plated metal and photographs,
each 7/8 x 11/16 in. (2.22 x 1.75 cm)
Gift of Mr. and Mrs. Philip Holzer
1988.86.5.1–.2

82 Attributed to Samuel Folwell (1764–1813)
Memorial for George Washington (1732–1799), LL.D. 1781, ca. 1800
Watercolor and chopped hair on ivory,
1 15/16 x 1 3/8 in. (4.9 x 3.5 cm)
Leila A. and John Hill Morgan Collection
1940.537

83 Unidentified artist
Memorial for Solomon and Joseph Hays, 1801
Watercolor, pearls, gold wire, beads, and locks of blond and brown hair (natural, chopped, and dissolved) on ivory; on reverse:
blond and brown hair plait, and gold cipher,
1 7/8 x 1 13/16 in. (4.8 x 4.6 cm)
Promised bequest of Davida Tenenbaum Deutsch and Alvin Deutsch, LL.B. 1958, in honor of Kathleen Luhrs
ILE1999.3.21

84 Edward Samuel Dodge (1816–1857)
Harriet Hulse, 1842
Watercolor on ivory,
2 1/4 x 1 3/4 in. (5.7 x 4.5 cm)
Promised bequest of Davida Tenenbaum Deutsch and Alvin Deutsch, LL.B. 1958, in honor of Kathleen Luhrs
ILE1999.3.1

CULTURAL AND SOCIAL ORGANIZATIONS

85 Daniel Christian Fueter (1720–1785)
Medal, 1764
Made in New York, New York
Silver, 54 gm, 12:00, 54 mm
Mabel Brady Garvan Collection
1932.85

86 Joseph Richardson, Jr. (1752–1831)
Armband, ca. 1792–96
Made in Philadelphia, Pennsylvania
Silver, 2 oz. 8 dwt. (74 gm),
2 1/2 x 3 3/8 in. (6.3 x 8.6 cm)
Mabel Brady Garvan Collection
1948.270

87 Zebulon Smith (1786–1865)
Armband, 1810–20
Made in Bangor, Maine
Silver, 4 oz. 17.1 dwt. (151 gm),
5 1/16 x 3 1/2 in. (12.9 x 8.9 cm)
Mabel Brady Garvan Collection
1934.360

88 J. M. L. and W. H. Scovill (active 1827–50)
Livery Button with the Beekman Crest, 1827–50
Made in Waterbury, Connecticut
Silver-plated brass or copper alloy,
1 1/16 in. (2.7 cm) diam.
Gift of Dr. Fenwick Beekman
1942.41

89 *Phi Beta Kappa Key*, 1842
Made in America
Gold, 5 dwt. (8 gm), 2 1/8 x 15/16 in. (5.4 x 2.38 cm)
Mabel Brady Garvan Collection
1935.249

90 John Harriott (active ca. 1892)
Medal from Chauncey Hall School, 1892
Made in Boston, Massachusetts
Silver, 18.6 dwt. (29 gm), 3 1/2 x 2 3/8 in. (8.9 x 6 cm)
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1985.84.133.1

91 *Zeta Psi Fraternity Pin*, ca. 1936
Made in America
Gold and pearls, 5/8 x 5/8 in. (1.59 x 1.59 cm)
Gift of Mrs. Anthony N. B. Garvan
1999.46.2

92 William Harper (born 1944)
Yale University President's Collar, 1982
Made in Tallahassee, Florida
Gold, silver, steel, rock crystal, and polychrome enamel, 18 1/2 x 8 3/4 in. (47 x 22.2 cm)
Yale University
ILE2003.12.1

93 Possibly John Cook (active ca. 1802–25)
Medal of the Society of the Cincinnati, 1802–25
Made in New York, New York
Gold with white, blue, and green enamel, and silk ribbon, 2 x 1 1/8 in. (5.1 x 2.9 cm) (medal), 5 11/16 x 3 5/16 in. (14.4 x 8.4 cm) (with ribbon)
Mabel Brady Garvan Collection
1930.4885

94 Tiffany & Co. (founded 1835–37)
Pair of Lieutenant Colone Insignia Pins, ca. 1930
Made in New York, New York
Sterling silver, 4 dwt. (6 gm), each 1 1/16 x 15/16 in. (2.7 x 2.38 cm)
Gift of Dr. Hamilton B. Webb, B.S. 1935
1980.64a–b

95 *Masonic Medal*, 1790–1810
Made in America
Silver, 4 dwt. (6 gm), 2 5/16 x 1 5/8 in. (5.9 x 4.1 cm)
Mabel Brady Garvan Collection
1930.4886

96 *Masonic Jewel*, 1870–1900
Made in America
Silver and parcel gilt, 3 1/2 x 2 1/8 in. (8.9 x 5.4 cm)
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1985.84.105

97 Stillman S. Davis (active ca. 1874), designer
Unidentified manufacturer
Past Chancellor Jewel for the Knights of Pythias, 1874–89
Made in America
Silver, 11.6 dwt. (18 gm), 1 7/8 x 2 1/4 in. (4.8 x 5.7 cm)
Gift of Carl R. Kossack, B.S. 1931, M.A. 1933
1993.96.34

98 Gorham Manufacturing Company (ca. 1865–1961)
"Isabella" Bracelet and Ring, 1892
Made in Providence, Rhode Island
Sterling silver, 7 dwt. (11 gm), 1/4 x 2 9/16 in. (0.64 x 6.5 cm) (bracelet), 2 dwt. (3 gm), 1/4 x 5/8 in. (0.64 x 1.59 cm) (ring)
Gift of Graham C. Boettcher, B.A. 1995, M.A. 2000, M.PHIL. 2003
2004.105.1.1–.2

99 *"Bundles for Britain" Brooch*, 1941–46
Made in America
Gold-plated metal with enamel,
1 5/8 in. (4.1 cm) wide
Gift of Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.PHIL. 1976, in memory of his aunt Helen D. Gordon
2002.128.37

100 Lance Armstrong Foundation (founded 1997), designer
Nike (founded 1972), manufacturer
"Livestrong" Bracelet, 2004–5
Made in China
Silicone rubber, 2 3/4 in. (7 cm) diam.
Gift of Erin Eisenbarth
2005.81.1

Additional jewelry selections from the collection are on view in galleries 300, 308, 310, and 312.

When we put on a piece of jewelry, we commemorate a specific event or person, display our cultural and stylistic savvy, or make a statement about our social and economic status.

Erin E. Eisenbarth
Baubles, Bangles, and Beads:
American Jewelry from Yale University, 1700–2005