

**Where Credit is Due:
The Life and Jewelry Work of Gustav Manz (1865 – 1946)**

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ILLUSTRATIONS

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1. List of Gustav Manz clients recorded in his 1917 - 1923 business journals, with number of transactions recorded for each client.

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**Where Credit is Due:
The Life and Jewelry Work of Gustav Manz (1865 – 1946)**

Although Gustav Manz (see fig. 1) is virtually unknown today, records show that during his lifetime he was highly esteemed in the American jewelry industry. Manz was a prolific, accomplished goldsmith who worked in New York City for a considerable period of time, starting around 1893, the year of his immigration from Germany at the age of twenty-eight,¹ until 1944,² less than two years before his death. He made jewelry for important companies, such as Tiffany & Co.; Shreve Crump & Low; Bailey, Banks & Biddle; Cartier; Gorham, and many others. In his obituary in the March 1946 issue of the *Jewelers' Circular*, Gustav Manz was remembered as "one of the last of the master goldsmiths in New York."³ Witherbee Black, president of Black, Starr & Frost-Gorham Inc., wrote of Manz in the same year, "...as an artisan he was unexcelled and today there is no one to take his place."⁴

Why, then, has Manz been forgotten? Today, virtually all of the most knowledgeable dealers and collectors of antique jewelry in New York City have

¹ 1900 U.S. Census, Examination District No. 67, Sheet No. 9 (June 6, 1900), 152nd Street, Manhattan, New York, NY. Manz's occupation is listed as "Jeweler"; his date of immigration is noted as "1893."

² Manz is consistently listed in New York City business directories as a jeweler: 1901-1914: Trow's Business Directory of New York City, Trow Dictionary, Printing & Bookbinding Co., New York; 1915-1925: Trow's General Directory of New York City, R. L. Polk & Co., New York; 1933-1934: Manhattan & Bronx Directory Publishing Co., New York; 1936-1944: Classified Phone Directory, "Yellow Pages," New York Telephone Company, New York. Accessed on microfilm at the New York Public Library.

³ "Gustav Manz" (obituary), *Jewelers' Circular* (March 1946): 397.

⁴ Witherbee Black to Doris Eastman, daughter of Gustav Manz, 20 February 1946. Contained in Gustav Manz's scrapbook, Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz, microfilm.

never heard of this significant craftsman.⁵ Only the most specialized historians are familiar with his name, and then only in passing in obscure archives.⁶ It seems that his almost complete anonymity is due not to a lack of abundant artistry on Manz's part but to the fact that he was a wholesaler who contracted his work to the trade and, therefore, did not use his own hallmark. Instead, his pieces were stamped with the marks of the retailers, who then provided the jewelry to consumers. Due to these exclusive proprietary marks and the consumer's often exclusive relationship with these purveyors, the vast majority of Manz's handiworks have historically been credited to his clients.

Thus, in the jewelry market, the role of Manz's work has been to support the luxury images and financial vitality of its various adoptive brands. The brands in turn kept Manz financially afloat, and retailers marketed his jewelry to a worldwide audience he would have otherwise been unable to reach. Because of this post-industrial compromise, Manz assumed the part of the unsung craftsman, receiving credit only within jewelry industry circles of the period.

Even in his day, Manz was obscured from the public eye. A period article in *Arts & Decoration* magazine says, "While Mr. Manz's work is widely known

⁵ Interviews by author: Barry Weber, President, Edith Weber & Associates, New York, NY, and jewelry appraiser featured on the PBS television program *Antiques Roadshow*; Edith Weber and Sonja Diamond-Weber, Edith Weber Antique Jewelry; Bradley Lempert, Antique Jewelry Dealer, Bradley Lempert Co., New York, NY; Gray Boone, Antique Jewelry Dealer, Gray & Davis, New York, NY; Ronald Kawitzky, D. K. Bressler and Co., Inc., New York, NY; Benjamin Macklowe, Macklowe Gallery, New York, NY; Roger Sheff, Estate Jewelry Dealer, Ortman & Sheff, Inc., New York, NY; Yvonne Markowitz, Curator of Jewelry, Museum of Fine Arts, Boston; Jeannine Falino, Independent Curator, New York, NY; Joyce Jonas, President Emeritus, The American Society of Jewelry Historians and jewelry appraiser featured on *Antiques Roadshow*; Berj Zavian, Master Jeweler specializing in the restoration of antiques, Cluster, New York, NY, and jewelry appraiser featured on *Antiques Roadshow*. Previous to interviews by the author, all of these notable experts had never heard of Gustav Manz.

⁶ Janet Zapata, jewelry historian and independent consultant, had encountered Manz's name in her research on F. W. Lawrence and was thus aware of his archives at the Winterthur, and W. Scott Braznell, independent curator and consultant, was aware of a reference to Manz in a period article in *Jeweler's Circular* magazine.

through art circles, his name to the world at large holds little or no significance, for his modesty is in inverse ratio to his talent and to satisfy his own aesthetic aspirations is of infinitely greater importance to him."⁷ Looking back, this idealism seems a thinly-veiled rationalization or perhaps just an excuse for his dearth of recognition (this article notwithstanding). Ironically, Manz possessed no ultimate claim to the prioritized object of his lifelong dedication, his craft.

Because Gustav Manz never branded himself outside his workshop, he is now only tenuously tied to his own aesthetic legacy by the documentation left behind. As part of its Joseph Downs Collection of Manuscripts and Printed Ephemera, the Winterthur Museum in Winterthur, Delaware, owns three of Manz's handwritten business journals dating from 1917 to 1923,⁸ along with microfilm containing personal correspondence and a family scrapbook. Every piece of jewelry in Manz's journals is illustrated in detail alongside its corresponding notes on production and sale, for a remarkably clear reference of what was sold to whom and when (see fig. 4). The journals show that Manz was a successful independent wholesaler who created thousands of pieces over the span of many years, which were sold to what amounts to a near-complete roster of early twentieth-century luxury retailers. From his notes, one can compile an impressive list of industry clientele (Table 1, below), some Manhattan-based,

⁷ "A Master Sculptor in Precious Metals: Gustav Manz, Disciple of Cellini, Whose Methods Are Those of the Florentine Craftsman of Mediaeval Days," *Arts & Decoration* (date unknown, ca. 1932): 68. Accessed in Manz scrapbook on microfilm at Winterthur Museum.

⁸ Several of the notes in these journals date within the years immediately preceding and after the 1917-1923 time period, but the Winterthur Museum's records hold true for the vast majority of pieces contained therein.

some from across the United States and abroad, many still famous and many more forgotten.

Tiffany & Co. is by far the most frequently referenced client in Manz's 1917-1923 journals, with well over five hundred pieces of illustrated jewelry recorded as sold to the company. The journals show that other remarkably active clients included Shreve, Crump & Low; Black, Starr & Frost; Marcus & Co.; and A. A. Vantine ("The Oriental Store"), each with over one hundred transactions recorded. F. Walter Lawrence and Gorham each purchased over eighty pieces from Manz during this period. Also noted numerous times in Manz's sales journals are Cartier; Bailey, Banks & Biddle; J.E. Caldwell; Raymond Yard; Theodore B. Starr; Bigelow Kennard, and many more.

Table 1

Gustav Manz clients recorded in business journals:	
Note: Numbers are approximate due to the large volume of notes, incomplete notes, and illegible notes.	
<u>Client:</u>	<u># of pieces:</u>
Tiffany & Co.	531
Shreve, Crump & Low	117
Black, Starr & Frost	112
Marcus & Co.	110
A. A. Vantine	107
F. Walter Lawrence	80
Gorham	80
George Bell	77
Ferdinand Katz	75
P. Zimmer	67
T. Kirkpatrick	47
Bailey, Banks & Biddle	33
Wm. Wise & Sons	30
J. E. Caldwell	28
A. Stowell & Co.	28
Bigelow Kennard	27
Smith Patterson	27
Gillot & Co.	22
Picksley	20

Combes & Van Roden	17
Theo B. Starr	16
L. C. Ferrar	14
Van Dusen & Stokes	11
W. W. Wattles & Sons	10
Cartier	9
B. Strauss	9
Greenleaf Crosby Co.	8
Udall & Ballou	8
Benjamin E. Palmer	7
Russel Freeman	7
Becket & Barclay	6
Lautz Bros.	6
Tilden Thurber	6
Raymond Yard	6
Jilpin & Smith	5
David Rough	5
Forth & Powell	5
Henry Birks & Sons, Montreal	4
Brand Chatillon [sic]	4
Art Alliance	4
Shaw & Brown	4
J. W. Charlton & Co.	4
Andrews & Urnstein	4
Carl H. Skinner	3
Maxwell & Berlet	3
John Boylan Inc.	3
Grogan Co.	3
Ernest Michlke [sic]	3
Bennet, Chicago	3
Hugo Strauss, Germany	3
Frank R. Huft Co.	3
The Little Shop	2
Sam Kirck & Son Co. [sic]	2
Association for Culture	2
Dreicer & Co.	2
Slater & Co.	2
Mrs. Wm. H. Klapp	2
Mather & Frisch	2
E. Frisdi	2
P. Gillard [sic]	2
Edith Deane	2
Mr. Rob Hastings	2
Marcellus, Pitt Co.	2
Mrs. Beckham	2
Stardy & Stages Co.	1
Shreve, Treat & Eacret	1
Ernst Lisca	1

Chas. E. Graves Co.	1
Van Heusen [sic]	1
National Society of Craftsmen	1
Bagg & Co.	1
Col Dayton	1
Doris Manz	1
Helen Manz	1
J. Arthur, 527 5th Ave.	1
J. Moore, 527 5th Ave.	1
Ferdinand Katz [sic]	1
Mrs. Klein	1
Meyerowitz Bros.	1
E. M. Gassle & Co.	1
J. Martz	1
Mr. S. Baden	1
Turl & Farmer	1
J. Sommer	1
C.W. Sommer	1
Mr. Killian	1
Mr. C.J. Bernhardt	1
"Designer at J. Boylan's Office"	1
Warner	1

Manz's scrapbook on microfilm at the Winterthur Museum is another illuminating resource, although somewhat sketchy. The album includes correspondence: several letters between Gustav and his daughter Doris, some in which the jewelry business is referenced, and several others between Doris and various jewelry-related entities, all regarding the late craftsman, mostly dating shortly after Gustav Manz's death. From these records, many invaluable insights can be gleaned. Also included on microfilm are several period articles in which Manz is featured, with a few images of his work. On a more personal note, the microfilm contains early photos of the Manz family along with genealogical notes and a small, handwritten biography of Gustav by his granddaughter Ann "Dede" Rathjen (see figs. 2 and 3).

In St. Louis, Missouri, another interesting record of Manz's career exists: original entry forms for the 1904 Louisiana Purchase Exposition, which list him as the maker of twenty-five of the twenty-seven presentation pieces in the display of luxury retailer from New York named Frank Walter Lawrence, who had an "upstairs salon,"⁹ in New York.¹⁰ Out of these twenty-seven pieces featured in the World's Fair, the current whereabouts of one is known, an Art Nouveau style comb at the Cleveland Museum of Art.¹¹

In addition to these archives, one can also find a few references to Manz in period magazines, such as the *Jewelers' Circular and Horological Review* and *Arts & Decoration*. Other bits of information on his life and work have been found in city records and old newspaper articles. Additionally, interviews with the surviving grandchildren of Manz have provided a more intimate perspective through their memories of Gustav and the family lore surrounding him.

Of course, the most valuable pieces of evidence are the products themselves. By comparing available documentation and works by Gustav Manz, including those in the possession of his surviving descendants, in private collections, museums and the antiques market, a number of definitive and tentative attributions have been made, which will be explored in detail later in this paper.

⁹ Janet Zapata, "The Jewelry and Silver of F. Walter Lawrence," *The Magazine Antiques* (April 2004): 125.

¹⁰ Entry forms, "Information for Record/Applied Arts Division—Department of Art/St. Louis World's Fair" (archives of St. Louis Art Museum) and *Official Catalogue of Exhibits Department of Art Universal Exposition St. Louis 1904* (Louisiana Purchase Exposition Company, 1904): 82. Courtesy of Janet Zapata.

¹¹ Cleveland Museum of Art, Accession #2001.106.

Through analysis of all existing resources, one can begin to become familiar with the distinct style and "hand" of Gustav Manz. His jewelry designs are best categorized as either Art Nouveau or Arts & Crafts. Generally speaking, the foremost characteristics of his work are its highly sculptural and finely detailed qualities. His pieces frequently incorporate almost fully modeled, naturalistic depictions of flora and fauna. One often sees leaves and tendrils comprising the entire form of Manz's jewelry mountings, the surfaces of the metal minutely finished to evoke the texture of a branch, veins of a leaf, or the satin-like finish of a flower petal.

Repeatedly in his designs one encounters small, realistic-looking forms of animals, including panthers, elephants, bulls, bears, snakes, dogs, peacocks, horses, humans, and so forth. These forms often appear as miniature sculptures atop stick pins (see fig. 5), either with finely chased surfaces or completely encrusted with stones (see fig. 6). Animal forms are also incorporated into his designs for rings, pendants, earrings, brooches, and all manner of decorative ornaments, including sculpture, bookends, and plate ware. As A.P. Veghte of F. Walter Lawrence, Inc., stated in a private letter within the industry written in 1952, "Gustav Manz, as you no doubt recall, was the finest carver of animal jewelry during his years in the jewelry business..."¹² One of Manz's surviving grandsons vividly remembers a moment from childhood when his grandfather brought home a baby wildcat from the Bronx Zoo to study and sketch.¹³ Corroborating this

¹² A. P. Veghte, Treasurer, F. Walter Lawrence, Inc., New York, NY, to Mr. Louis Binder, Cowell & Hubbard, Cleveland, OH, 5 September 1952. Scrapbook on microfilm, Winterthur Museum.

¹³ Arthur Rathjen (grandson of Gustav Manz), interview by author, December 11, 2007.

strange story, the short, handwritten biography by Manz's granddaughter says, "The little man with the pink white mustach [sic] and walking stick though retired will long be remembered by his friends the care takers at the zoo..."¹⁴

Apparently, Manz went to the zoo often in order to observe and better depict the animals so abundant in his work.¹⁵

Alternately, Manz's jewelry designs often feature overt symbols of exotic and ancient cultures (see fig. 7). Time and again he created innovative pastiches of Egyptian symbols, often enameled and/or set with scarabs. His inspiration from the Far East manifested itself in the form of dragons, lotuses, and the seated Buddha. Manz's extensive cultural vernacular further included ornamental devices from the Classical Greek and Roman cultures, including architectural details, mermaids, bacchanalian themes, and more. Occasionally his journals include designs labeled as "Renaissance," "Gothic," and even "Aztec," "Japanese," and Persian." Seen with more frequency are designs for a culture more contemporary to Manz and the World War I era: that of American patriotism, featuring fierce eagles, flags, and red, white, and blue stones (see figs. 8 and 9).

Although the subject matter varies widely, there is an overall uniformity in the explicitly themed nature of his works, as well as in the dense, highly detailed naturalism of the designs. There is a Germanic robustness present that differs

¹⁴ Ann "Dede" Rathjen, biography of Gustav Manz by his granddaughter (ca. 1945). Scrapbook on microfilm, Winterthur Museum.

¹⁵ Also apparent are the zookeepers' more lenient policies during the period.

from traditional French Art Nouveau, and an American inventiveness in Manz's designs.

Firsthand observation of his work and research into surviving documentation reveals not only Gustav Manz's remarkable artistry but also provides a glimpse into what was probably a typical business scenario for an independent jeweler in late nineteenth- and early twentieth-century America. Manz is significant for the integral role he represents in post-Industrial Revolution American decorative arts: that of the highly trained yet completely anonymous artisan behind the scenes of well-known retailers and designers. In his fundamental yet unrecognized contribution to his craft, Gustav Manz signifies the untold story of thousands of artisans, both in the jewelry industry and across an endless spectrum of decorative arts fields.

His accomplished but obscured path in business was due to the nature of the industry at the turn of the twentieth century in early modern America. This was especially true on the eastern seaboard, where large cities like New York transformed independent, usually immigrant craftsmen into either factory workers or subcontractors to more well-established, well-publicized, and indeed increasingly mass-marketed companies. In the field of decorative arts, it is almost always these noted firms that receive credit in dialogues on style and design, while the craftsmen, who not only performed the actual execution of the work but also developed many of the original concepts, are most often overlooked.

This ironic significance of Manz's role in the jewelry business can be understood in the context of a crucial historic transition in the luxury goods market at the time—of traditional, old-world, independent workshops integrating into a large scale retail scenario. Considering the industry of the era through the lens of Manz's personal experience, one can attain a deeper understanding of some of the individual, human implications of the inherent compromises between traditional craftsmanship and the rise of the well-publicized brand name. Manz was exceptional at the former, but like most skilled artisans, he never evolved into the latter. He came onto the vibrant American scene full of training, talent, and promise, sold his work and designs to other companies, and eventually died a poor, disillusioned man who was already largely forgotten by all but a few old-timers in the industry.

Gustav Manz was born on May 18, 1865, in Stuttgart, Baden, Germany, in close proximity to the major jewelry manufacturing center of Pforzheim.¹⁶ He was the oldest of five children to father Carl Manz (1828–1888) and mother Clementina Kolb Manz (1845–1888).¹⁷ According to the short, handwritten biography on microfilm at the Winterthur Museum by Manz's young granddaughter, Ann "Dede" Rathjen, "Gustav always wanted to be a detective but was unable to become one because of his small stature, so decided to become a jeweler and during his second year in high school he became an apprentice which at that time was part of school academics."¹⁸

¹⁶ Genealogical notes from unpublished scrapbook on microfilm, Winterthur Museum.

¹⁷ Ibid.

¹⁸ Ann "Dede" Rathjen, biography of Gustav Manz.

The biography goes on to say:

Hearing of an exposition in Paris and wanting to see the designs, [he] left Germany. There he studied for many years, then getting a job [sic] left for England to investigate new designs. He got a notion and left for South Africa. There he hunted wild animals for specimens, worked in diamond mines, and was caught in one of the worst hurricanes along the cape. After almost dying from typhoid fever he went back to Paris and then came over to the U.S. The first thing Gustav did was go and see Niagara Falls. Arriving back in N.Y. he got a job with a jewelry firm then branching out for himself...¹⁹

A 1900 U.S. Census record indicates that a thirty-five year old "Gustave" Manz, "jeweler," lived at 531 West 152nd Street in New York City with his wife, Martha Manz, who was eighteen years of age.²⁰ The record lists 1893 as Mr. Manz's date of immigration into the United States, when he would have been twenty-eight—an age that makes sense if one accounts for the years of training he reportedly received in Germany, France, and England, and his adventures in South Africa. Judging from his date of birth in 1865 and his date of immigration in 1893, one can deduce that the "exposition" Manz reportedly went to see in Paris must have been the *Exposition Universelle* of 1889. At this highly influential event, the twenty-four-year-old Gustav would have seen the anonymous jewelry work of René Lalique in the displays of prestigious French firms Boucheron and Viver.²¹ The apparent timeframe does not allow for the possibility of Manz to spend the alleged "many" years training in Paris after the *Exposition*. If he subsequently spent a few months in England and a few months

¹⁹ Ibid.

²⁰ 1900 U.S. Census (see n. 1).

²¹ Cooper-Hewitt National Design Museum, http://www.cooperhewitt.org/exhibitions/archive/lalique/lalique_timeline.htm, accessed November 26, 2007.

in South Africa, then he could have been in Paris for about three years, from 1889–1892, during the beginnings of Art Nouveau.

On the aforementioned census record, Gustav's wife Martha is shown as having immigrated in 1892, a year before her future husband. Because she was only ten years old when she left Germany, one can reasonably assume that Martha and Gustav married some years later, after having arrived separately in the United States. It is known that Martha Bachem was born and raised in the jewelry producing town of Pforzheim.²² This geographic association and her union with Manz are both indicators that her family of origin was connected to the regional jewelry trade. The young Martha Bachem was probably introduced to her future husband through the same network of German jewelers that connected Manz to the industry infrastructure in New York. Indeed, surviving descendents recall the story that the marriage was "arranged" between Gustav Manz and Martha's mother, an older business associate named Sophie Bachem.²³ The two were wed around the turn of the century. A photo taken during this time shows the couple, the young man sitting in a high-backed, heavily carved chair with a "Teddy Roosevelt" moustache and an intense gleam in his bespectacled eyes. An attractive, well-groomed German girl stands next to him, her hand placed on his arm (see fig. 10).

²² Caption under photo of Martha Manz, unpublished scrapbook on microfilm, Winterthur Museum.

²³ Peg Eastman (ex-wife of Robert Eastman, grandson of Gustav Manz), interview by author, November 24, 2007. Peg Eastman was the person who donated the Gustav Manz archives in 1974 to the Winterthur Museum, where she was also a docent.

Gustav and Martha Manz would go on to have three daughters, Helen (1903–?), Doris (1904–1970), and Gertrude (deceased in infancy).²⁴ Around the time the girls were born, the family moved from West 152nd Street in Manhattan across the Hudson River to the budding artists' community of Leonia, NJ. On the microfilm at the Winterthur Museum, there is an old photograph inscribed, "Leonia, 1906," which shows Gustav, Martha, their two young daughters, a St. Bernard, a dachshund, and a black cat all on the porch of a large, wood-shingled house (see fig. 11). Interestingly, this residence still exists, at what is now 173 Christie Street in Leonia (see figs. 12 and 13).²⁵

These were promising years for the talented Gustav, who was not only starting a family in a big house in the suburbs but also beginning a business in the most vibrant city in America. As an independent business entity, Manz first appears in New York City directories in 1901, but evidently, he had already been active in the New York jewelry industry for a few years. Again, according to the handwritten biography, "Arriving back in N.Y. he got a job with a jewelry firm then branching [*sic*] out for himself..."²⁶

City records indicate that Manz's independent workshop came into existence around 1901 and remained in business until 1944. The shop's address changed several times, reflecting the gradual uptown progression of the New

²⁴ Genealogical notes from unpublished scrapbook on microfilm, Winterthur Museum.

²⁵ Deed to house granted to Martha Manz from Joseph Lauber (November 17, 1903), Bergen County Clerk's Office, Hackensack, NJ, Deed Book 572: 515. "No. 2 Map of Property of James Christie," originally filed October 1, 1877, Map No. 367, Bergen County Clerk's Office.

²⁶ Ann "Dede" Rathjen, biography of Gustav Manz.

York jewelry and shopping districts as a whole. Various business and residential addresses for Gustav Manz, jeweler, are as follows.²⁷

<u>Business:</u>	(all in New York, NY)	<u>Residence:</u>	
1901-02:	41 Maiden Lane	1902:	531 West 152 nd Street, NY, NY
1903:	13 East 30 th Street	1903-12:	173 Christie Street, Leonia, NJ
1904-09:	31 West 31 st Street	1913-14:	618 West 135 th Street, NY, NY
1910-17:	37 East 28 th Street, R. 908	1915-25:	126 Lexington Avenue, NY, NY
1918-19:	516 5 th Avenue, R. 1207	1925-32: ?	
1920-21:	147 East 125 th Street	1933-34:	1241 Rhinelander Avenue, Bronx, NY
1922-23:	2 West 47 th Street, R. 505	1934-44: ?	
1924-34:	1 West 47 th Street, R. 1009		
1935:	1 West 47 th Street ²⁸	1944-45:	Frances Schervier Home & Hospital, Bronx, NY
1936-44:	42 W 48 th Street	February 16, 1946:	Dies in New York City

Manz started his own company downtown close to Wall Street on Maiden Lane, which at the turn of the century was the epicenter for the jewelry business. The time period in which Manz began his career in New York comprised the last years of the original "carriage trade" era, so-called because wealthy clientele would ride downtown in their carriages to shop for jewelry.²⁹ The advent of the automobile and city expansion pushed high-end retail commerce gradually uptown, and, in accordance, the workshop of Gustav Manz moved several times. He eventually ended up working on 47th and 48th Streets between 5th and 6th

²⁷ See n. 2.

²⁸ Caption on photo in family album in the Winterthur Museum collection reads "Gustav Manz 1 W 47th St., N.Y.C. 1935 (age 70)." However, a *New York Times* article entitled "Three Firms Rent in Port Building" (May 26, 1933) reports that Manz rented space at 42 West 48th Street. New York City directories for the years in question were not found, but as of 1936 Manz is definitively listed at 42 West 48th Street.

²⁹ Steve Kilnisan, "History of the 47th Street Jewelry District" (lecture, walking tour of 47th Street between 5th and 6th Avenues, New York City, October 8, 2007).

Avenues, in the area that continues to be the center for the New York jewelry trade to this day.

One of the earliest documented attributions to Manz is a mermaid handbag mounting that was made during his Maiden Lane days. This piece, marked "F.W. LAWRENCE," resides in a private collection. It can be definitively attributed to Manz because there is a photograph of the exact same piece labeled "MANZ & CO, Jewelers, 41-45 Maiden Lane" in the archives at the Winterthur Museum (see figs. 14 and 15).³⁰ The documentation that this was made by Manz's independent company at its Maiden Lane address would date the handbag mounting ca. 1901–1903.³¹ The then-fashionable design of intertwined mermaids incorporates detailed lily pads and lotus flowers. In true Art Nouveau style, the mermaids' long hair swirls out in all directions, flowing into the waves and vines surrounding their sensuous nude torsos and twisting tails. One mermaid holds a chrysoprase-mounted clasp in her outstretched hand.

Perhaps the most remarkable aspect of the design is the way the surfaces of the mermaids' tails transition from a crisp crosshatch pattern evoking scales to finely chased horizontal lines evoking water, creating the illusion that the figures are partially submerged. The motif is repeated on two plates, suggesting that they were cast from a mold created from a wax model. The plates are connected at the sides by hinges to allow for the mechanism of opening and closing the handbag. The silver plates measure 6 $\frac{3}{4}$ inches in length and would have

³⁰ Unpublished scrapbook on microfilm, Winterthur Museum.

³¹ The photo also contains three other pieces, two of which appear in magazine articles and which fit the descriptions from Lawrence's 1904 World's Fair entry forms.

originally been mounted on a fabric handbag. This definitive attribution provides evidence of Manz's particular style of metal work. Besides the curvilinear, naturalistic quality of the design, one can see the plasticity of composition and detailed surface work which would go on to function as Manz's hallmark.

Also originating from Manz's Maiden Lane days are the twenty-five pieces he crafted for F. Walter Lawrence's display at the 1904 Louisiana Purchase Exposition in St. Louis, Missouri, of which there is only one known extant piece. This object, an Art Nouveau comb, currently resides in the Decorative Arts Department of the Cleveland Museum of Art (see fig. 16).³² The piece is marked for F. Walter Lawrence. Lawrence's original entry form for the 1904 St. Louis Exposition lists himself as "designer," Gustav Manz as the maker. This original document goes on to describe the piece as: "Cyprian glass fragment and gold Lotus and Dragon-fly Comb."³³

Evidently, this was a prized work for the company, used as a premium example of their offerings. Not only was it featured in the World's Fair but it was also illustrated in an article entitled "Symbolism in Jewelry," written in 1903 by F. Walter Lawrence for *Town & Country* magazine,³⁴ and alongside another article on Lawrence in a 1905 issue of *Vogue*.³⁵

The composition and execution of the piece make it an excellent example of the American Art Nouveau aesthetic. The comb's three elongated prongs are

³² Cleveland Museum of Art, accession number: 2001.106, gift of the Trideca Society.

³³ Entry form, "Information for Records, Applied Arts Division—Department of Art, St. Louis World's Fair" (1904).

³⁴ F. Walter Lawrence, "Symbolism in Jewelry," *Town & Country* (December 12, 1903): 34.

³⁵ "Embellishing the Fragments," *Vogue* (June 22, 1905).

made of tortoiseshell, while the top, ornamental portion is fabricated from yellow gold, ancient glass, diamonds, and demantoid garnets. The intriguing "Cyprian glass" listed on the 1904 entry form is further described to be a "thousand year old fragment found in the tombs of the old city of Jerusalem."³⁶ "This old glass taken from the tombs throughout Syria, where it has lain for centuries, is becoming very rare," F. Walter Lawrence had explained a year prior in a 1903 article in *Town & Country* magazine that "The fragments are parts of bowls, cups, tear bottles, etc., and through decomposition caused by the gases in the tombs, the surfaces of the glass become disintegrated, producing a wonderful iridescence of indescribable beauty."³⁷

Although Lawrence's accounts as to the geographic origins of the "Cyprian" glass are somewhat varied, it is clear from the piece's romanticized presentation that the material was considered to have a historical and cultural value, as well as a purely aesthetic worth. This sort of part-intellectual, part-sentimental value system was typical of the Arts & Crafts and Art Nouveau movements, the proponents of which often celebrated the mixture of precious materials with non-precious—but nonetheless aesthetically and academically pleasing—materials. The *Vogue* article on Lawrence refers to this piece of ancient glass as "...one lovely fragment used in a ...comb for the hair, where it would glow like real jewels."³⁸

³⁶ Entry form.

³⁷ *Town & Country*, 35.

³⁸ *Vogue*.

Today, the smooth piece of "Cyprian glass" in this hair comb continues to reflect iridescent hues of red, green, brown, and blue. The slightly concave, irregularly shaped fragment is custom framed by Manz's "entirely hand-wrought"³⁹ gold mounting of modeled lotus flowers, lily pads, and leaves, all connected by curving reeds. The flowing lines of this American turn-of-the-century design are less whiplash-like than most of their French Art Nouveau counterparts. It is interesting to note that the stylized form of the lily pads and lotus flowers are almost exactly like the ones seen on the mermaid handbag mounting. Giving an especially organic flourish to the scene is a small dragonfly, whose wings are set with diamond and demantoid garnets, which angles inward from the frame as though hovering over the colorful glass.

In the accession information at the Cleveland Museum of Art,⁴⁰ the comb's listed maker is "F. Walter Lawrence." The piece's acquisition information says it is a gift of the Trideca Society, which is the decorative arts interest group of the Cleveland Museum that "focuses on progressive design from the middle of the 19th century to the present day."⁴¹ Interestingly, the piece did not end up at the Museum by way of Gustav's daughter and longtime business partner, Doris, who lived in the Cleveland area for many years. Rather, it was suggested to trustees by former curator Henry Hawley, who found the piece in a London dealer's shop

³⁹ Entry form.

⁴⁰ Cleveland Museum of Art, <http://www.clevelandart.org/Explore/artistwork.asp?searchText=Lawrence&tab=1&recNo=3&woRecNo=0&view=more>, accessed December 2, 2007.

⁴¹ Cleveland Museum of Art, <http://www.clevelandart.org/museum/member/affiliate.html>, accessed December 2, 2007.

in 2001.⁴² The comb is marked twice, "F.W. LAWRENCE" on the back and side of the gold mount,⁴³ and so naturally the Museum has recorded that it is made by F.W. Lawrence. If it were not for the original World's Fair entry forms uncovered by jewelry historian, Janet Zapata, in her recent research on Lawrence,⁴⁴ the fact that Manz actually made this piece would have remained forgotten by history.

Another piece by Manz, an unmarked dragonfly pin (see fig. 17), currently resides in the collection of Mrs. Margaret "Peg" Eastman, who is the craftsman's former granddaughter-in-law. The small, yellow gold brooch is about an inch in diameter, and like the haircomb features a demantoid garnet and diamond set dragonfly. Its tail similarly curves over a textured cattail reed, lily pad, and lotus flower framing device.

Although there were no laws in the United States requiring that jewelry be stamped with maker or retailer marks, the reason that this particular dragonfly pin is unmarked is probably due to the fact that it was never purchased by a retailer. It is known that Gustav's daughter Doris, who originally owned the piece, was his sales representative for several years, most actively during the 1920s.⁴⁵ Many of the pieces that ended up in her collection were most likely sample items that she would present to various jewelry companies. It is probable that if a retailer had chosen to purchase this piece, an identical one would have been fabricated and marked for that retailer, and then attributed accordingly.

⁴² Catherine Walworth, Cleveland Fellow for Decorative Art & Design, Cleveland Museum of Art, e-mail message to author, December 3, 2007.

⁴³ Janet Zapata, "The Jewelry and Silver of F. Walter Lawrence," *The Magazine Antiques* (April 2004): 125.

⁴⁴ *Ibid.*, 124-133.

⁴⁵ Albert Eastman (grandson of Gustav Manz), interview by the author, November 20, 2007.

Although most of Manz's jewelry took on an adoptive identity, the few surviving pieces that are documented as his serve as definitive examples of his widely circulated workmanship and style. The movement within the design, the fine surface textures and tiny chased patterns seen in his work can be detected in other tentative attributions, several of them similarly marked for F. Walter Lawrence. Among these non-documented attributions are a daisy scarf pin and snake brooch, both in a private collection, and both made for Lawrence around the same period as the handbag mounting and Art Nouveau comb, ca. 1903 (see figs. 18 and 19). These miniature sculptures display the naturalistic motifs and detailed surface qualities associated with Manz. Like the comb, both the daisy pin and the snake brooch are fully modeled, with finely chased details on the back of the pieces as well as the front. In comparing the hair comb and snake brooch, the movement of the compositions are particularly similar, with almost every direction of curvature echoed between the two designs (see figure 20). A further resonance can be found in the attention to small surface qualities of the snake brooch and hair comb, not to mention the use of ancient glass as a "jewel."

Another example of an F. Walter Lawrence-marked piece likely made by Manz is an impressive yellow gold and pearl choker featuring sailboats (see fig. 21), now in a private collection. The necklace, which was made ca. 1903, came in a fitted box stamped on the lid with "F. Walter Lawrence/ 41 Union Square/ New York."⁴⁶ The center segment of the choker is comprised of an old fashioned galleon in curvy, stylized form with a baroque pearl effectively depicting its

⁴⁶ Zapata, 126.

billowing sail. The boat is enclosed by a curving frame of hammered gold, the surface and attenuated form of which bears a striking resemblance to the setting of Manz's hair comb for Lawrence. The only difference between the two gold frames is not one of style or execution but is merely thematic; with the sailboat's cartouche subtly terminating into four dolphin heads of Classical stylization, in keeping with its marine subject matter.

Attached by thick jump rings to either side of this curvilinear center section are two hammered gold rectangular sections, each containing two smaller sailboats with dog tooth hinge pearl sails, and lively, textured waves of gold. Minutely surfaced reeds and cattails reminiscent of those on both the handbag mounting and Cyprian glass comb and small, cast scallop shells comprise the vertical sections of the two rectangular frames. Thick, handmade gold chains connect the sections to the custom-made clasp in back, which also features reeds and scallop shells. In his 1903 article in *Town & Country*, Lawrence celebrates this particular piece as an "apt use for malformed pearls," using it as an example of the "symbolism" or referential nature so crucial in the day's jewelry: "...A jeweled ornament should first of all be practical...it must be beautiful, and even more than beautiful—it must remind you of something beyond itself..."⁴⁷

Lawrence exhibited this galleon choker at the Exhibition of Jewelry at the Arts Club in 1903, alongside his company's Cyprian glass pieces.⁴⁸ Since we know from documentation that Gustav Manz did the gold work for Lawrence's

⁴⁷ F. Walter Lawrence, 34.

⁴⁸ Ibid, 34-35.

most important jewelry at the time, and considering the commonalities of style and execution between this choker and attributed works, it is reasonable to conclude that Manz was most likely the goldsmith who produced this piece. However, F. W. Lawrence is the company who commissioned it, who probably had at least a visionary role in its design, and who definitely retailed it. In the very likely event that Manz did make this piece, he deferred any public recognition for it in favor of a mutual business arrangement.

Another piece in a private collection, also marked for F. Walter Lawrence and seemingly also made during the first decade of the twentieth century, is a small brooch in the form of grapevines, 1 ½ inches in length (see fig. 22). In this design, twisting gold grapevines surround three chrysoprase stones specially carved to resemble bunches of grapes. One can immediately see in this piece the tendencies of Manz, the curving, organic qualities and intricate surface details. Even the particular tone of yellow gold used here seems to resonate with Manz's attributed works. In this composition, the typical Classical emblem of the grapevine is arranged in a sort of flattened, twisted heart shape. A truncated stem at the top diverges to two leaf-covered vines, which encompass the three, grape cluster-shaped stones, and then fit together at the bottom, seamlessly becoming one branch again. Each leaf and twisting branch in this enclosed composition is fully modeled in space, finished on the obverse and reverse. Tiny veins and matte textures are executed on the leaves, while the grapevine's gnarled branches are lightly surfaced to evoke the grain of the bark. At points on

the top and bottom-left of the piece, indications of rings suggest a cross section of a fully dimensional branch.

The design for this grapevine brooch would have been modeled in wax, like a miniature sculpture. The wax model (or models) would have then been used to make a mold, which in turn would have been used to cast the piece into gold.⁴⁹ The jeweler, presumably Manz, would then have finished the piece by hand-chasing the details, polishing the gold, and setting the stones. According to interviews with modern-day bench jewelers, this grapevine brooch is “a first class piece of jewelry work,” not only for its detailed execution but for its beautiful, sculptural design. This kind of work, fully modeled in space and fully finished on the reverse, is an exceedingly rare thing for a jeweler to aspire to nowadays, especially when he can make more money simply setting stones.⁵⁰

In light of this general assessment, Witherbee Black’s quote about Manz being “one of the last of the master goldsmiths” begins to make sense. Perhaps what he meant is that Manz was more of a sculptor than a mere manufacturer of settings for stones. Passages from “A Master Sculptor in Precious Metals,” a feature article on Manz in a 1934 issue of *Arts & Decoration* magazine, compare Manz to old masters like Cellini and refer to his “meticulous attention to detail, in which he excels,” as well as his work’s effect of “life-like similitude”: “Mr. Manz... treats his work, like the Florentines of old, as a plastic art. His attitude towards it

⁴⁹ Arthur Marhev (Master Jeweler, New York, NY, and husband of the author) and Miroslaw Podbielski (Master Jeweler, New York, NY), interview by the author, October 23, 2007.

⁵⁰ Arthur Marhev (Master Jeweler, New York, NY, and husband of the author), in discussion with the author, December 9, 2007.

is that of a sculptor with his clay...⁵¹ Small and ornamental in nature as it is, this grapevine brooch resonates with Manz's studied, detailed, dimensional, and naturalistic approach.

Beyond the style and craftsmanship of the grapevine brooch, further evidence that this work was probably executed by Manz can be found in his 1917–1923 journals, where extremely similar designs are echoed (see fig. 23). A drawing in his books depicts a grapevine brooch of the same basic composition as the extant piece. Incidentally, the brooch is recorded as sold to Tiffany & Co. in 1922. The leaves and grapes in this drawing, while sketchy, have the same proportion as those on the F. W. Lawrence piece.

One telling detail of this brooch lies in the tiny, symmetrical teardrop-shaped areas of negative space between sections of leaf. This same tiny stylization is also employed in the lily leaves on Manz's mounting for the Cyprian glass comb, as well as the leaves in the mermaid handbag mounting (see fig. 24). These small, consistent characteristics seem to suggest the hand of a single maker. What is more, these same grape-leaf forms appear in several other jewelry designs in Manz's journals, such as a bar pin sold to George Bell in 1921 and a ring with unknown sales details (see figures 25 and 26).

Based on the fact that the grapevine brooch was made for F. Walter Lawrence during the period that Manz was active with the company, and considering the stylistic similarities between extant pieces and drawings from his journals, one can reasonably assume that Gustav Manz made this grapevine brooch. Even so, and unfortunately for the legacy of Manz, a reasonable

⁵¹ *Arts & Decoration* (microfilm), 68.

assumption does not categorically grant authorship. According to jewelry specialist Barry Weber, "The only way to be sure of provenance in the antiques market is a concrete signature or definitive documentation."⁵² Even for a specialized curator or historian, the most ambitious claim of origin to be made in Manz's favor is that the brooch was retailed by F. Walter Lawrence and probably made by Gustav Manz, who was known to manufacture important works for the company and who documented similar grapevine brooch designs for Tiffany & Co.

Further ambiguity lies in the origins of an F. Walter Lawrence hopvine necklace in the collection of the Newark Museum (see figs. 27 and 28).⁵³ The modeled, leafy design of the gold settings and the fact that the piece was manufactured for Lawrence during this period suggests the distinct possibility that Manz was the maker. This necklace fits into a custom-made original case embossed for the luxury retailer with "F. WALTER LAWRENCE/ 322 5th AVE./ NEW YORK." Accompanying the piece is an original blueprint of the design, which reads, "1879/ OCTOBER 22nd/ 1909."⁵⁴ The inscription around the center stone (identified as "opal") reads, "October stone." Since opal was and still is considered to be October's birthstone, and judging by the dates listed and the use of thirty stones, one can conclude that this necklace was probably custom-made as a presentation piece for a thirtieth birthday. The colored stones to be used were listed on the blueprint as follows: "topaz, rose quartz, ruby spinel,

⁵² Barry Weber, President, Edith Weber & Associates, interview by author, November 5, 2007.

⁵³ Collection of The Newark Museum, Accession #2004.9.1.1a (2004 Members' Fund purchase).

⁵⁴ F. Walter Lawrence, blueprint, Collection of The Newark Museum, Accession #2004.9.1.1b (2004 Members' Fund Purchase).

amethyst, cairngorn [sic] cinamon [sic] stone, jargon, sapphire, demantoid, golden beryl, almandine ruby, moonstone, spinel, essonite, obsidian, kunzite, fire opal, peridot, crystal, indicolite, hyacinth, zircon, rubelite, chameleon, rutile, garnet, chrysolite, pink tourmaline, and aquamarine."⁵⁵ The variety of minerals used in the necklace results in a myriad of glimmering colors. Interestingly, the stones in the actual necklace are set in a somewhat different order than specified on the blueprint,⁵⁶ suggesting that the actual maker of the piece probably worked independently from the designer who conceived the layout.

The hopvine leaves used in the ornamental settings have the same proportions as those in Manz's journals and on the grapevine brooch. Furthermore, the collet mounts in this necklace seem to be consistent with Manz's usual approach to stone setting. One common characteristic of his drawings and attributed work is that he tended to incorporate stones into the body of the gold work in bezel settings, as we see here, rather than setting them up into prongs.

What is different, however, is the fundamental dynamic of the piece's materials, in that this work is much more stone-centric than the sculptural grapevine brooch and most other Manz attributions. It is as though in accordance with their supporting role to the colorful stones, the leaves seen here are somewhat less pronounced. With the exception of the modified pendant setting in the center, the settings were probably cast off of one or two molds or

⁵⁵ Ibid.

⁵⁶ Zapata, 126.

die-stamped. The sections were then put together with jump rings, hand-chased, polished, and set. To a precious metalsmith, this would have been a rather routine job, rather than a sculptural triumph,⁵⁷ especially after the molds or stamps for the leaves had already been made. The piece is still remarkable, but the viewer's focus is drawn to the fascinating variety of stones rather than a sense of exceptional gold work.

Since this necklace was a relatively straightforward piece from a manufacturer's point of view, one distinct possibility is that an apprentice or journeyman in Manz's shop could have helped to execute its construction. In his journals, Manz refers many times to "Larsen," to whom he consistently subcontracted aspects of jobs. This Larsen, whom Manz evidently paid per hours of work, likely occupied a bench in Manz's shop and functioned as either an apprentice or journeyman, or possibly a more experienced workmaster in Manz's employ. This labor structure is as old as jewelry itself and continues to this day to be a typical arrangement for a jewelry production workshop. While Manz is unknown, his possible apprentice Larsen represents an even deeper and more pervasive level of obscurity in the jewelry industry.

Regardless of who executed the actual work, without more specific documentation, Manz cannot be definitively credited, let alone his subcontractors. All things considered, the most ambitious claim of origins for the F. Walter Lawrence necklace at the Newark Museum is that it is made in the style of Gustav Manz, who, again, was known to produce important presentation pieces for the company.

⁵⁷ Marhev, interview by author.

Admittedly, it seems that virtually all extant works marked for F. Walter Lawrence from this early twentieth-century time period could have been made by Manz. Of course, most pieces of a particular era of Lawrence jewelry would naturally share particular characteristics of design, since they are, after all, products of the same company. It cannot be denied that Lawrence was a designer, and is listed as such on the 1904 St. Louis World's Fair entry forms. It is therefore possible that the similarities between the F. W. Lawrence-marked pieces are simply due to their common source of design, which theoretically could have been outsourced to any number of different manufacturers. One could make the argument that Manz was only one of the jewelers carrying out Lawrence's preferred style, which is true. We know from documentation that while 24 pieces of Lawrence's pieces at the 1904 World's Fair were made by Manz, one was made by Durand & Co., and another by J.W. Provenzano.

On the other hand, it is fair to say that Manz was Lawrence's preferred craftsman, and that as such, he was an inherent arbiter of style in the company's jewelry, regardless of whether he was always the actual maker. There is a common handiwork to all extant F. W. Lawrence-marked pieces of this period that belies a meticulous, heavy craftsmanship of the Old World, combined with a sense of design influenced by French Art Nouveau style and British Arts & Crafts sensibilities. The combination of these characteristics seems to corroborate the direct involvement of Manz, as they reflect his personal background and training in Germany, France, and England. Moreover, Manz's (albeit later) journals show that he was an excellent draftsman and, as such, he seems to have participated

actively in the conceptual part of his works' design, not to mention their actual execution.

In several instances, jewelry with qualities almost identical to pieces made for Lawrence show up either unmarked or marked for other companies with whom we know Gustav Manz was very active. In particular, jewelry attributed to Marcus & Company from the turn of the twentieth century often bears an uncanny resemblance to jewelry of the same period marked for Lawrence. One early example is a gold, sapphire, and diamond ring marked by "GEO. E. MARCUS" and exhibited by Marcus & Co. in the 1897 Arts & Crafts Exhibition in Boston,⁵⁸ (see fig. 29). The ring was made with an accompanying bracelet, all fabricated during the late 1890s.⁵⁹ This would have been a few years after Manz's immigration to New York but before he was listed as an independent business entity on Maiden Lane. Perhaps Marcus & Company was the entity for which Manz reportedly worked before he established his own workshop.

The most striking characteristic of the ring in particular is the heavy, curvilinear design of the gold shank, which could be effectively described as a robust, "interlacing tentacles" pattern. Very similar versions of this pattern reappear on a ring made for F. Walter Lawrence in 1901 and another ring illustrated in the jewelry section of a 1917 catalog of frequent Manz client A. A. Vantine (see figures 30 and 31). The F. W. Lawrence version incorporates the dates "1851" and "1901" into the swirling pattern of the shank, indicating that the ring was probably made to commemorate a fiftieth birthday or anniversary. The

⁵⁸ Private collection.

⁵⁹ Zapata, 87.

later ring for Vantine's features a slightly modified design, which allows for a little air between the "tentacles" and a lighter impression overall.

Differences aside, all three rings share the same basic design scheme: a network of swirling tendrils growing wider towards the top of the shank, where their curving ends terminate into bulbs and collet-settings for diamonds, which invariably surround a center stone or stones. All three rings exhibit the same sculptural, organic approach associated with Manz's work, as well as some of the same formal particularities and finely textured finishes. For example, the swirling tendrils of all three rings feature fine parallel lines engraved along the surfaces, the same textured pattern that can be seen on the curving reeds of the F. W. Lawrence Art Nouveau comb and other works. In Manz's journals there are numerous drawings of designs using the same sort of curvy, textured lines terminating in fleshy bulbs and collet-mounted stones (see figures 32 and 33). Another example of work echoing these details is an unsigned, probably later, gold, onyx, jade, and enamel pendant made by Manz, now in the collection of Manz's former granddaughter-in-law (see figure 34).

In talking to prominent dealers and collectors of antique jewelry, it is interesting to note that the particular features discussed above are generally considered to be indicators of Marcus & Co.'s turn-of-the-century style. Work by this luxury jewelry and precious metal supplier of the late nineteenth- and early twentieth century in New York, while somewhat obscure, is apparently more widely regarded than either F. W. Lawrence or many other smaller retailers, who carried pieces with the exact same features. In today's antique jewelry market,

dealers and auction houses have tentatively attributed numerous unsigned pieces from this period to Marcus & Co. based on the characteristics listed above. An explanation offered on more than one occasion was that Marcus & Co. often did not sign their pieces. Extant examples include a baroque pearl scarf pin⁶⁰ and a moonstone pendant⁶¹ (see figs. 35 and 36), both on the current antiques market in New York, both with the same tendrils terminating in tiny bulbs, in the same hammered yellow gold. Overall, available resources have shown that many of these turn-of-the-century "Marcus & Co." pieces bear striking similarities to the jewelry wares of not only Marcus but also Lawrence and other known clients of Manz (see figure 37).

It is not difficult to speculate that Marcus & Co. came to be the company most widely associated with Gustav Manz's early style of work. Records show that, at least during slightly later years, Manz was indeed very active with Marcus & Co., even more so than he was with F. W. Lawrence. Statistics compiled from his 1917–1923 journals show that he sold at least 110 pieces to Marcus & Co. during this period, compared to around 80 pieces for F. W. Lawrence. Also, Marcus & Co. was a larger and more well-known company than F.W. Lawrence.

Interestingly, in Manz's journals, there are several instances of singular pieces that are recorded as sold to not one but several different companies, with Marcus, Lawrence, and others simultaneously purchasing examples of the exact same design (see fig. 38). It seems clear in observing the striking similarities

⁶⁰ Ronald Kawitzky, antique jewelry dealer, D.K. Bressler and Co. Inc., New York, NY, interview by author, December 21, 2007.

⁶¹ Barry Weber, President, Edith Weber & Associates, New York, NY, interview by author, November 5, 2007.

between turn-of-the-century Marcus & Co. and F. W. Lawrence jewelry, in conjunction with records in Manz's slightly later notebooks, that the unmarked examples on the market can more realistically be traced to a common manufacturer than a single retailer. It is quite possible that the reason the unmarked pieces on the market, tentatively attributed to "Marcus & Co.," such as the moonstone pendant and the baroque pearl stick pin, were not hallmarked as such is because these specific items were never retailed through the company, even though there is a distinct possibility that practically identical items of the same origin were.

Besides the documentation in Manz's journals, further evidence that F. W. Lawrence and Marcus & Co. jewelry shared origins of manufacture and design can be seen in very similar Egyptian revival pieces made for both companies. In a private collection, a suite marked for F. W. Lawrence, ca. 1905-1910, includes a necklace and pair of earrings featuring turquoise scarabs set into gold asps and uraei (stylized forms of Egyptian cobras) and lotus flowers decorated with blue, green, red, and white enamel and dangling pearls (see figure 39). The maker's attention to detail is evident in the intricate chasing on the obverse of the piece as well as on the reverse.

A turquoise scarab brooch in another private collection (see fig. 40) looks as though it belongs with the F. W. Lawrence suite. This piece, however, is marked for Marcus & Co. Here, the same stylized lotus leaf forms are enameled with the same blue, green, red and white hues. The gold uraei forms also bear the exact same enameling as those on the Lawrence suite, with the same

“double-barrel” pattern on their chests and identical color schemes. The only difference between this Lawrence suite and the Marcus brooch, besides their respective hallmarks, are some of the specific motifs employed. Whereas the Lawrence scarabs feature gold settings of intricately carved snakes, Marcus’s scarab features a gold setting of intricately carved wings. Both of these ornamental devices were standard in Manz’s repertoire, according to the abundant Egyptian revival designs in his later journals, many of which also include scarabs, uraei, and enameled lotus flowers (see figures 41, 42, and 43).

Consistent notes in Manz’s 1917–1923 business journals show that during this time period, the majority of his Egyptian revival pieces were sold to Tiffany & Co. His sales records indicate that his Egyptian designs were especially successful in the early 1920s, when highly publicized excavations, among them the discovery of King Tutankhamen’s tomb, piqued the public’s interest in all things Ancient Egyptian. Once again, as had happened after Napoleon’s conquest of Egypt in the early nineteenth century and again later in the Victorian era, the decorative arts strongly reflected this particular cultural trend. Manz’s designs include an array of inventive pastiches of Egyptian motifs, with sphinxes, eyes of Horus, hieroglyphics, pyramids, winged scarabs, ankhs, asps, lotuses, and figural elements all mixed together without much regard to their original intended order or ancient significance but rather to achieve a pleasing aesthetic effect and general sense of “Egypt-ness”⁶² (see figs. 44-46).

⁶² Yvonne Markowitz, Curator of Jewelry and former curator of Egyptology, Museum of Fine Arts, Boston, interview by author, August 24, 2007.

An exhibition review in a 1924 issue of *Jewelers' Circular* for *The Industrial Art Exhibition* at the Metropolitan Museum of Art includes a black-and-white photo of two works labeled "by Gustav Manz," including an elaborate Egypt Revival pendant,⁶³ (see fig. 47). The pendant features a hard center stone carved with the bust and profile of a pharaoh, right arm and scepters folded over his chest. This carved center stone is set into an elaborately modeled mounting, with winged uraei, seated pharaohs in full relief, and stylized lotus flowers surrounding a carved scarab. Dangling from the bottom of the pendant is a three-dimensional pyramid form. It is not difficult to see a strong connection between the inventive pastiche of Egypt that Manz exhibited at the Met and the earlier Egyptian revival pieces made for his frequent clients F. W. Lawrence and Marcus & Co.

An extant ring marked for Tiffany & Co. echoes one of the Egypt Revival design schemes found most frequently in Manz's journals (see figs. 48 and 49). Modeled in relief on each side of the yellow gold shank is a smooth, round face, framed by a translucent green enamel headdress bezel-set with five round diamonds. The headdress is shaped much like a pharaoh's or sphinx's but is rounded up at the shoulders instead of squared-off at the corners, as is typically seen. Several drawings in Manz's journals show Egyptian revival designs with similar-looking faces arranged in the same way, on either side of the center stone (see fig. 50). One such drawing, marked "Broken up," features a face and headdress that are particularly comparable to the ones on the Tiffany ring. As it

⁶³ Isabelle M. Archer, "The Present Trend in Decorative Designing, Traced Through the Industrial Exhibition Now at the Metropolitan Museum," *Jeweler's Circular* (January 30, 1924): 53.

turns out, this figure with the rounded headdress is associated with the Goddess Bat (pronounced "Bot"), a rather obscure Egyptian goddess of cattle who is sometimes seen in ancient architecture but very rarely in jewelry.⁶⁴ Below each face is a stylized lotus flower with green, red, and white enamel, very much like the ones used in the Lawrence and Marcus Egyptian revival pieces and featured in numerous designs in Manz's journals (see fig. 51).

Although the date inscribed inside of the ring, "1901," is considerably earlier than Manz's journals and his Egyptian-themed works at the Met, the ring looks more like it was made during the 1920s. It seems that the inscribed date could very possibly reference a prior event.⁶⁵ Regardless, the turn-of-the-century date is certainly not outside the time period in which he was active. Since we know he was making pieces with other important companies by this time, it is probable that he had already instituted a relationship with Tiffany & Co. as well. After all, one must consider that Gustav was well into his fifties, at an advanced stage of his vocation by the time the 1917–1923 journals were made. While the ring's 1920s style coincides with the period in which Manz was documented to be very active with Tiffany, the inscribed date of 1901 also coincides with the heyday of Manz's career.

All things considered, this Tiffany & Co. Egyptian revival ring was very likely made by Manz. Even so, when dealers and collectors buy a ring marked for "Tiffany & Co.," they typically assume that the ring was made by Tiffany & Co.

⁶⁴ Yvonne Markowitz, Curator of Jewelry and former curator of Egyptology, Museum of Fine Arts, Boston, interview by author, August 24, 2007.

⁶⁵ Janet Zapata, note to author, March 2008.

It is an established name that one can trust, an illustrious business widely associated with high quality and impeccable design. Naturally, the regular inclusion of makers' marks of unknown, untrusted, outsourced designers and jewelers would be counterproductive to the company's reputation as high-end manufacturers. Independent wholesalers like Manz were therefore required to mark the pieces for their retailers only, for the same reason the antiques market resists acknowledgement of outsourced makers: to maintain the illusion of a cohesive source, comprehensible and attractive to the public. In a "Catch-22" scenario, manufacturers like Manz did not have a reputation with the public because they could not mark their pieces, and could not mark their pieces because they did not have a reputation with the public.

A Louis Comfort Tiffany brooch, ca. 1915-1925 (see fig. 52), is further evidence of Manz's early association with Tiffany. The brooch, comprised of enameled lily pads, is undeniably related to designs recorded in Manz's journals (see figs. 53-55). Specifically, one of Manz's drawings for a piece sold to "Wm. Wise" in 1922 is especially comparable to the L. C. Tiffany work. Considering the evident chronology, it seems that Manz simply fashioned this piece in response to the famous L. C. Tiffany creation. However, upon close consideration, the relationship between some of the designs of Manz and Tiffany was probably not such a straightforward, derivative dynamic as it may at first seem.

In Manz's journals, there is intriguing indication in regards to the relationship with Louis Comfort Tiffany. One of the grapevine brooches in

Manz's journals strongly echoes the design scheme of pieces by L. C. Tiffany⁶⁶ (see figs. 56 and 57). Yet the work in Manz's journals could not have been made as a pirated design, because it was actually sold to Tiffany & Co. Why would Tiffany outsource a Louis Comfort Tiffany piece? Could it be that Manz was a manufacturer for a few pieces for L. C. Tiffany as well? Extant pieces seem to suggest the possibility. A brooch by Louis Comfort Tiffany (see fig. 58) carries the trademark swirling tendrils seen in early Manz attributions. Other examples in Manz's journals, such as a peacock pendant sold to Tiffany & Co., also resonate (see fig. 59).

In comparing early extant works with the later designs in his journals, there is a general impression that after Manz became established in the upper echelons of the jewelry trade throughout the first decade of the twentieth century, he simply continued doing variations of his staple themes and ornamental devices. It seems that by the time the journals were created, Manz had become more production-oriented in his jewelry, integrating elements from earlier exhibition and custom-made pieces into more readily consumable rings, stick pins, and pendants. Of course there were the exceptional important pieces of jewelry made later in his career, namely the three pieces he reportedly made for the House of Jewels at the 1939–1940 New York World's Fair.⁶⁷ Overall, however, it appears that most of Manz's "haute couture" jewelry work was produced during his heyday, around the turn of the century. After these initial important works proved his ability and instituted him in the business, it seems

⁶⁶ Janet Zapata, e-mail message to author, January 1, 2008.

⁶⁷ Ann "Dede" Rathjen, biography of Gustav Manz.

that Manz's jewelry mostly served as regular stock items for luxury retailers; "prêt-a-porter," if you will.

Examples of these more production-oriented items can be found in the 1917 trade catalog for A. A. Vantine, "The Oriental Store," one of Manz's most frequent clients at the time, according to his journals. Vantine's, "The Oriental Store," was located at "Fifth Avenue & 39th Street, New York."⁶⁸ Their small catalog is full of imports from the Far East, as well as Oriental-influenced designs and strange hybrids of East and West. Included among the exotic furniture, clothing, toys, and novelty items is a jewelry section. These four pages contain dozens of photographic images of jewelry, several of which either completely match or closely echo designs in Manz's journals (see figs. 60-64). Items of jewelry found in private collections are almost undoubtedly of the same origin as those in the catalog (see fig. 65). Characteristics of these jewelry items, such as their identical cast or die-stamped elements and repetitive formats, indicate a streamlined production geared towards volume. Established as his methods and ornamental devices may have been, Manz still maintained a sense of quality and variety in his ever-slightly-changing design schemes. His workshop churned out hundreds of such interesting stock items a year, marginally sustaining his finances but never securing his aesthetic legacy.

Meanwhile, Gustav continued to aspire for artistic recognition as a sculptor, and struggled in his personal life. His marriage to Martha, which, had been arranged around 1900 between Gustav and the bride's mother, business associate Sophie Bachem, fell apart around 1910. Martha was seventeen years

⁶⁸ A. A. Vantine & Co., Inc., Fifth Avenue & 39th Street, New York, NY, 1917.

younger than Gustav and, according to surviving descendants, was very active in the Women's Suffrage movement. She edited a local newspaper, "Leonia Life" in Leonia, New Jersey, and later during World War II started a restaurant called "The Knoll" in Westerly, Rhode Island.⁶⁹ It is unknown what, exactly, instigated her separation from Gustav. Whatever her motivation, the young German immigrant defied social norms of the day to divorce Manz, and subsequently remarried a violinist in the New York Philharmonic Orchestra named Arpod Rado.⁷⁰ It appears that daughters Helen and Doris stayed with their mother but maintained a relationship with their father, Gustav, who changed residence around the time of the divorce, from the family's house in Leonia, New Jersey, to an apartment in Manhattan.⁷¹ For Manz, it was the end of a long commute but also, presumably, the end of a suburban ideal he had been willing to commute for for years. According to the memories of a surviving grandson, Gustav was a kind man but very much "in his own world" and "caught up in his work,"⁷² sometimes, perhaps, at the expense of relationships.

After the divorce, Gustav continued to support himself in New York through his jewelry⁷³ while seeking validation through recognition in the fine arts. The business arrangements of jewelry manufacture and the "decorative" nature of jewelry as a whole denied Manz credit as an artist, even though most of his work can be described as miniature, wearable sculptures. In creating larger,

⁶⁹ Robert Eastman (grandson of Gustav Manz), interview by author, November 30, 2007.

⁷⁰ Ibid.

⁷¹ New York City telephone directories.

⁷² Arthur Rathjen, interview by author.

⁷³ Gustav Manz was always listed as "jeweler" in New York City telephone directories.

freestanding sculptures in bronze, a more seriously regarded art form, Manz also created the chance to claim ownership of his considerable talent, his hard work, his aesthetic understanding, and his years of training in the academic traditions of the Old World.

Unfortunately, this avenue did not lead to critical success. A *New York Times* article dated May 19, 1912, "Art at Home and Abroad," reviews an exhibit at the National Arts Club, in which Gustav Manz's bronze sculpture *Fighting Panthers* was exhibited⁷⁴ (see fig. 66). The article offers a rather negative view of his work:

...Animal sculpture is present in numerous examples, a number of them worthy of association with the splendid Barye 'Panther and Alligator'... Anna C. Hyatt's 'Panther' braves comparison in the security of sincere workmanship and a robust grasp of the essential anatomy. 'Fighting Panthers' by Gustav Manz, in spite of their pitched battle, seem less in earnest, more in the nature of 'poseurs,' nor do we experience tremors in the presence of Eli Harvey's 'Red Lion with Antelope'...⁷⁵

This negative review must have been a disappointment to Gustav, for the fighting panther was one of his defining motifs. Over and over again in Manz's journals, there are designs for fighting panthers. The vicious figures usually comprised gold ring settings, often surrounding an off-center stone. Manz's fighting panther rings were sold to an array of companies, including Pickslay & Co.; Combes & Van Roden; Bailey, Banks & Biddle (see fig. 67), and more. A. A. Vantine's 1917 trade catalog features a photographic image of one of these telltale rings, clearly designed and manufactured by Manz (see fig. 60), but not advertised as such.

⁷⁴ "Art at Home and Abroad," *New York Times* (May 19, 1912).

⁷⁵ Ibid.

The freestanding *Fighting Panthers* sculpture took Manz's iconic design to a grander scale and a more "fine art" format. The bronze form, measuring 18 ¾ inches by 7 ½ inches was cast in 1912 by B. Zoppo foundry in New York, the same year it was exhibited in the same city and dismissed as unsuccessful.⁷⁶

Many years later in 1961, this sculpture would be donated to the Museum of Natural History in Cleveland by Gustav's daughter Doris. At that time, correspondence between Doris and the museum appraised the work's value at \$1,000.⁷⁷ A Cleveland newspaper article reported a brief blurb about the donation and its maker, the late "sculptor and goldsmith" Gustav Manz, who "designed jewelry for many houses, among them Tiffany and Cartier."⁷⁸ A brochure published by the Museum in 1965, "An Exhibition of Natural History Art," lists the Manz sculpture "Fighting Tigers [sic]," as an exhibited work.⁷⁹ Today, *Fighting Panthers* still resides in the museum's Fine Arts collection, where it provides décor on a shelf in the rare book/conference room.⁸⁰ In his lifetime, Manz produced several other freestanding works in bronze, some of which are in the possession of surviving descendants, but he would never attain critical recognition in this field.

⁷⁶ Carole Camillo, Registrar, Cleveland Museum of Natural History, e-mail message to author, January 12, 2008.

⁷⁷ William E. Scheele, Director, Cleveland Museum of Art, to Doris Eastman, 2 November 1961, on microfilm at Winterthur Museum.

⁷⁸ "Gifts Aid Science Museum," unidentified Cleveland, OH, publication (1961), photocopy on microfilm at Winterthur Museum.

⁷⁹ Ibid.

⁸⁰ Carole Camillo, Registrar, Cleveland Museum of Natural History, e-mail message to author, January 12, 2008.

If jewelry consumers could not distinguish his work, and art critics would not validate it, then perhaps God provided a more appreciative audience. Gustav made several important commissions for sacred plate for churches. A 1932 feature article in *Jewelers' Circular* magazine describes an ostensorium commissioned by retailer Feeley Brothers, which was designed and fabricated by Manz and presented to the Church of St. Francis of Assisi in New York (see fig. 68):

The completed work is a masterpiece of the goldsmith's craft in its artistic conception and beautiful execution... It was a labor of love on the part of Mr. Manz and is considered his crowning triumph as well as a brilliant fulfillment of his highest ambitions. Rarely indeed has one man been permitted to design and execute an entire piece of that magnitude, involving as it does almost every phase of a jeweler's art. Both while working in the old country and here, the artist had made parts of ostensoria and had often dreamed of making a complete masterpiece, which he has now done.⁸¹

Three years later, Manz made another elaborate ostensorium for luxury retailer Terheyden B. of Pittsburgh, Pennsylvania (see fig. 69). The vessel was presented by Reverend J. R. Cox of Pittsburgh to the Shrine of Our Lady of Lourdes, France, where it was used to carry the Blessed Sacrament for the first time on August 14, 1935.⁸² An extant photograph shows Manz fabricating this piece (see figure 70), which measures 21 7/8 inches high, and 9 3/8 inches across, weighs 875 dwt., and contains 74 diamonds with a total weight of about 16 carats, and one emerald. A period article in a Pittsburgh publication discusses the meaningful presentation of the piece, and the wedding and dental

⁸¹ "A Golden Opportunity in Every Community," *Jeweler's Circular* (December 1932): 37.

⁸² Photo caption handwritten by Doris Manz.

gold used to make it, but it does not mention the craftsman who constructed it.⁸³ As was typical, the donor rather than the maker received the public recognition for this important presentation piece.

Despite his noteworthy endeavors in the fields of presentation plate and sculpture, Manz's identity in city directories remained that of "jeweler" throughout the 1920s, '30s, and into the '40s, indicating that he continued to be active manufacturing and selling items of personal adornment to the luxury retail trade.

For several years during the 1920s and early '30s, Gustav's daughter, Doris, also worked in the New York jewelry industry, as a sales representative for her father. According to surviving descendants and other sources,⁸⁴ the young Miss Manz's job was to bring samples of her father's jewelry to retailers in New York and other cities, such as Chicago and Philadelphia. She would present the sample line, take the retailers' orders for jewelry, submit them to her father, and then arrange their delivery upon manufacture. It seems that Doris inherited her mother's sense of female empowerment, for it was extremely rare in those days for a young woman to perform as a traveling jewelry salesperson and diamond broker. Her beauty and her ties to important luxury retailers somehow resulted in Doris's portrait being featured as the cover of *McCall's* magazine in November 1924 (see fig. 71)⁸⁵ when she was either twenty or twenty-one years old.⁸⁶

⁸³ "Father Cox gift presented at French Shrine," unidentified Pittsburgh, PA, newspaper (ca. August 1935), reproduced on microfilm at Winterthur Museum.

⁸⁴ Albert and Robert Eastman, interviews by author. Letters from Gustav Manz to Doris Manz on microfilm at Winterthur Museum also refer to their business relationship. 1930 census lists Doris Manz's profession as "jewelry" (see 1930 U.S. Census, Manhattan, New York, NY, District No. 31-262, Sheet IIIa, 107 East 21st Street 1-50).

⁸⁵ *McCall's*, 52, no. 2 (November 1924).

In 1932, Doris married Albert Eastman and moved to Shaker Heights, Ohio. The couple would go on to have two boys, Albert and Robert Gustav Eastman. Because of Doris's business and personal relationship with her father, she was in possession of some fascinating sample pieces of his work, which she passed down to her sons and their families. Fortunately, several of these sample pieces remain and give an excellent indication of the process and quality of Gustav Manz's work.

Perhaps the most interesting pieces in the Eastmans' collections are the original wax models that still exist (see figs. 72-74). All three small waxes are highly dimensional, detailed forms of dogs: a schnauzer, a hound of some sort, and a terrier. It seems from their scale and highly modeled nature that these figures were most likely intended to be brooches. However, for some reason, they were never made into molds and never cast into metal, a process which in those days (before the advent of silicon molds) would have certainly melted, and thus destroyed, the wax.⁸⁷ These rare surviving original models serve as evidence of Manz's process and give an intimate demonstration of his remarkable talent as a sculptor. The figures, while miniature, are tremendously lifelike, their proportions studied, and their details rendered with obvious care. The marks of the engraving tool read like confident brushstrokes, convincingly evoking the fur patterns of the animals depicted. What is more, the posture and expression of each dog conveys its breed's characteristic personality. These waxes, fashioned from Manz's immediate hand, are testament not only to the

⁸⁶ Notes for the *McCall's* cover written by her sons Albert and Robert Eastman (May 15, 2002).

⁸⁷ Arthur Marhev, interview by author, December 8, 2007.

craftsman's process but also to his undeniable skill for capturing distinct forms of life in his carving. There is a real sense that Manz had a love for the animals that he depicted.

Another of the extant sample pieces still in the possession of Doris Eastman's descendants is a segment of a bracelet featuring a repeating motif of fully modeled elephant heads (see fig. 75). The elephants act as a framing device for plaques set with what appears to be lapis lazuli and green jade. It seems that the pachyderm, along with dogs, panthers, and bears, was an animal Manz had a special penchant for carving. A grandson of Manz vividly remembers a piece made by his grandfather: a small, freestanding silver elephant which used to stand on the mantle of the family fireplace but has since disappeared.⁸⁸ The three elephants illustrated on an F. Walter Lawrence postcard (see fig. 76) were most likely made by Manz, especially considering that the postcard can be found in Manz's microfilmed scrapbook in the Winterthur Museum Library. In a typical scenario, one can see that this image of Manz's creation was used to represent the fine metalwork of a luxury retailer, in this case, the F. Walter Lawrence Company.

Throughout Manz's journals, elephants repeatedly appear, dangling in a pair of earrings sold to "LC Ferrar" (see fig. 77) and encrusted with diamonds in a brooch for Cartier (see fig. 78), to name two examples. Very similar looking to the work sold to Cartier is a diamond-set elephant, a photograph of which is included "Courtesy of Black, Starr & Frost" in the *Arts & Decoration* article on Gustav Manz (see fig. 79). Still in the possession of a great-granddaughter is a

⁸⁸ Albert Eastman, interview by author.

silver elephant bracelet (see fig. 80). In a letter to Doris probably written in the late 1930s, Gustav writes, "We [*sic*] making a lot of elephant goods as elephants are quite fashionable in N.Y. I made some elephant clipp [*sic*] pin for Cartier and some for Lawrence..."⁸⁹

The letter goes on to describe and list prices for three pieces Manz was sending to Doris by registered mail: "1 silver gild [*sic*] elephant bracelet... This should bring 50.00 incl. tax/ In 14K gold it will cost 150.00 incl. tax/ Weight 2 oz. [*sic*] gold/ 1 14K elephant clipp [*sic*] pin with jade sapph. ruby 60.00 incl. tax/ 1 plat elephant charm... 32 incl. tax..."⁹⁰

Another exotic motif that seemed to sell well for Manz's clients, the seated Buddha, is represented in an enameled pendant in the Eastman's collection (see fig. 81). If there was any doubt that this sample piece, and the others in the collection, were made by Manz, one need only to compare it to a drawing in his journals showing an almost identical pendant (see fig. 82). This particular journal entry contains no sale information. However, there is a very similar pendant recorded as sold to Gorham (see fig. 83), a seated Buddha ring sold to Tiffany & Co., and another ring sold to Shreve, Crump & Low (see fig. 84), among several other designs with this motif.

A small cast seahorse, also in the Eastman's collection (see fig. 85), can be compared to an element from a drawing in Manz's journals titled "Pr. silver + gold salt dishes – seahorses and shells" (see fig. 86). A plethora of other cast elements (see fig. 87) in the possession of grandson Robert Eastman were likely

⁸⁹ Gustav Manz to daughter Doris Eastman, ca. late 1930s, on microfilm at Winterthur Museum.

⁹⁰ Ibid.

to be used in much the same manner, as decorative elements on various forms of metal plate. These works in progress were perhaps retrieved from Manz's workshop. There are several indications that his creativity remained prolific until the end of his career, which closely preceded the end of his life.

Although his business was still active in the late 1930s and early 1940s, it seems that Manz increasingly relied on the welfare of his daughters Doris Eastman of Shaker Heights, Ohio, and Helen Rathjen, who lived in Leonia, New Jersey. Gustav had at some point remarried a woman named Bertha, or "Betty," to whom he refers in letters and who the grandchildren remember. Gustav and Betty faced many hardships in their years together. Coinciding with the overwhelming financial troubles of the Great Depression, Manz suffered from illness in the 1930s. His grandson Arthur Rathjen recalls that the downfall of his grandfather's health was due to his habit of incessantly smoking a pipe, which caused him to develop cancer in his lip and palate. In a letter dated March 13, 1939, a representative of F. Walter Lawrence, Inc., replies to Doris Eastman, who had apparently made a request for work on her father's behalf:

Of course I do not know how soon Mr. Manz will be able to continue his work, or whether he will feel capable... Conditions in our business have been demoralized for the last three or four years, and it is a very difficult time to make contact with anybody. I think if Mr. Manz felt so inclined he could probably get a job with one of the big manufacturers, but it would be a difficult change for him, as he has always been his own boss...⁹¹

In a slightly later, handwritten letter to his daughter, Manz claims:

We are well, moved last week to another apartment nearby with elevator services...as I can not walk so well again. Otherwise I am feeling fine and hope this condition will keep up for another 10 years, with betterment of

⁹¹ George Hepbron of F. Walter Lawrence, Inc., to Doris Eastman, 13 March 1939, on microfilm at Winterthur Museum.

the living condition. I mean, that business will improve and the income...The jewelry trade is just very quite [*sic*]...Last month it was fair. I got a few things from Black St. F...Mr. Black is a fine man...⁹²

While Manz remained his own boss, it seems there was a certain pitiful dynamic, that those giving him work were generous for doing so. In more than one letter contained in the Winterthur Museum microfilm, Manz thanks his daughter for helping him financially.

As surviving grandson Robert Gustav Eastman recalls:

I can vividly remember mother telling me it was so sad that his customers, who loved his works, were not more financially supportive towards his talent. She knew this firsthand as she was his salesperson... when she moved from New York to Cleveland in the early '30s, and continuing past Gustav's death, she always sent Gustav and Betty a check to help them. As Gustav got older, and costs continued to rise beyond income, I vaguely remember my mother telling me one day my grandfather went into his shop, turned on the Bunsen burner and attempted suicide. He was found slumped on the floor by one of his employees, barely alive and taken to a local hospital. He eventually recovered but was never the same and had to be cared for in a county hospital or sanitarium where he survived on public welfare until his death. This broke Mother's heart. This ending to a great artist's life has never been confirmed or denied but just pushed back into a 'closet' and lost but for a moment in time when a mother told her eight-year-old son a very private tragedy about her father...⁹³

The "sanitarium" where Gustav spent much of the last year of his life was Frances Schervier Home & Hospital in Riverdale, Bronx, New York.⁹⁴ Frances Schervier was a nun who had created this institution to help those who needed healthcare but could not afford it. This establishment still exists and has a brief record on file for Gustav Manz, listing his basic information. He was admitted on

⁹² Gustav Manz to Doris Eastman, ca. 1940, on microfilm at Winterthur Museum.

⁹³ Robert Eastman, e-mail message to author, January 13, 2008.

⁹⁴ Postcard from Gustav to Doris features a photograph of a building that reads, "Frances Schervier Home & Hospital" (Bronx, NY). Manz writes, "This is where I am staying now." Hospital archives confirm Gustav Manz's dates of admittance and departure (microfilm, Winterthur Museum).

December 11, 1944, at 79 years of age. The residence listed for him was actually his daughter Helen Rathjen's address: 149 Park Avenue in Leonia, New Jersey. Manz's grandson Arthur Rathjen, who lived in the house during this time, does not remember his grandfather ever residing there, so this address was probably given in lieu of Manz's own, less-stable dwelling.⁹⁵ Handwritten in pencil on the otherwise typed hospital record is the phrase, "Left – April 3, 1945."⁹⁶ No forwarding address was given.

Gustav Manz died on February 16, 1946. His obituary in *The New York Times* does not mention that he was a jeweler but merely states his dates of birth and death and names his surviving widow, daughters, and grandchildren; "Funeral private."⁹⁷ The following month's issue of *Jeweler's Circular* published a brief obituary, which mainly references the magazine's own article published fourteen years prior about the ostensorium Manz made for St. Francis of Assisi Church:

Gustav Manz, 81, one of the last of the master goldsmiths of New York, died February 16 in that city. Until two years ago Mr. Manz was active in his own shop. His masterpiece, one of the largest single pieces produced by one jeweler, is the ostensorium in the Church of St. Francis of Assisi in New York. Pieces of this type are usually the combined work of several expert jewelers, but Mr. Manz designed and executed the entire ostensorium for the church in 1932. He is survived by his widow...⁹⁸

It seems that even the voice of the trade, comprised of a new generation interested in different jewelry styles, no longer knew much firsthand information

⁹⁵ Arthur Rathjen, interview by author.

⁹⁶ Diane Cohen, Director of Health Information Management, Schervier Nursing Care Center, interview by author, November 20, 2007.

⁹⁷ "Gustav Manz" (obituary), *New York Times* (February 20, 1946).

⁹⁸ "Gustav Manz" (obituary), *Jeweler's Circular*.

about Manz, or perhaps they did not want to get involved in the dubious politics of naming the companies for which Manz had made jewelry.

Manz was cremated and interred at Ferncliff Cemetery in Westchester County, New York, the final resting place of many famous individuals, of which he is not one. After her father's death, Doris went on something of a campaign to document her father's achievements. Several microfilmed letters between Mrs. Eastman and companies for whom her father made jewelry provide clues to Manz's accomplishments that would have otherwise been lost, and help to shed light on why he fell into obscurity.

In a 1948 letter from Jules Glaenzer of Cartier, Inc., to Doris Eastman (see fig. 88), an important commission is revealed.⁹⁹ The letter confirms that "...Manz...as you state created a gold bust of a nun for Cartier, Inc., about 1941," but goes on to say, "Unfortunately, we are not in a position to help you in regard to this matter."¹⁰⁰ Apparently, this correspondence was written in response to a request for information on the part of Doris. Cartier was able to graciously acknowledge that Manz had made the piece but was unable to provide any information on who had purchased it. Ostensibly, the company's discretion was in the interest of their client's privacy. However, there is also a subtext here: that the direct contact between the manufacturer and the consumer would not have served Cartier's best interests either.

⁹⁹ Jules Glaenzer of Cartier Inc., New York, NY, to Mrs. A. G. Eastman (Doris) of Shaker Heights, OH, 6 May 1948, on microfilm at Winterthur Museum.

¹⁰⁰ *Ibid.*

A similar scenario is revealed in another microfilmed letter to Doris Eastman, also written in 1948, in which a Reverend William T. Manning acknowledges the "beautiful pectoral cross" that was presented to him in 1921 when he was made a bishop. He writes, "I know that it was purchased from Tiffany & Co. in that year, but I have no knowledge about it beyond that. With much interest in your letter and regretting that I cannot give you further information..."¹⁰¹ His indication of "much interest" in Doris's letter implies that the Reverend was intrigued that Gustav Manz had made his pectoral cross and was probably previously unaware of its origins.

Likewise, it seems that Manz was routinely uninformed of who ultimately purchased his work. In a letter written to "Mr. Gus Manz," in 1941, John Hering of Traub Brothers Jewelers and Silversmiths of Detroit, Michigan, writes: "Congratulations! The diamond eagle brooches arrived today and we are more than pleased with the job of modeling, carving and setting.... Sometime in the near future, if the occasion presents itself, I shall tell you the owner of these brooches, which will make you feel very proud of your work." For some reason, it seems that Gustav Manz assumed that at least one of these brooches was presented to Eleanor Roosevelt. As his granddaughter Dede describes in her short biography of Manz, "A platinum eagle lapel pin set with 168 diamonds [*sic*] which was given to Mrs. Elenore [*sic*] Roosevelt by a firm in Detroit was his last great work..."

¹⁰¹ Rt. Rev. William T. Manning, New York, NY, to Mrs. A. G. Eastman (Doris) of Shaker Heights, OH, 4 May 1948, on microfilm at Winterthur Museum.

Apparently, after Gustav's death a few years later, Doris followed up on this family legend, contacting Traub Brothers for information on the pin. In a letter dated 1948, John Hering replies to Doris's inquiry, "...while we appreciate your efforts to record the beautiful workmanship of your father, we are sorry to inform you that the platinum eagle brooch was not given to Mrs. Eleanor Roosevelt. This eagle was carved by your father and the diamonds were later set..." (It is interesting that Hering felt the need to claim this aspect of the manufacture, especially since in his letter dated seven years prior he had personally thanked Gustav for his fine job of setting.) The letter to Doris continues, "...and it was a gift to the Knudsen family and they do not wish to have any record made for public use...Appreciating your indulgence to respect their wishes, we are...Traub Brothers & Company."

In this way, Manz has been systematically alienated from his own work. His inability to publically claim his work during his lifetime due to the role he played in the larger jewelry retail world has resulted in his prolific legacy's almost complete disassociation with his name.

It is evident that he was an exceptionally fruitful craftsman, and using available resources, more attributions can certainly be established. Overall, rather than being a lucrative name to sell jewelry, Gustav Manz is a figure through which the true story of jewelry can be better understood.

Considering that Gustav Manz made works for the most famous luxury retailers, a larger picture begins to emerge that this artisan was no minor player in the American turn-of-the-century luxury metal crafts. Since he regularly

supplied the biggest, most well-established companies in New York, his pieces would have been purchased by an increasingly widespread upper-middle class as prime examples of masterful, stylish jewelry.

Thus, his creations have come to help define jewelry of the era, whether his name evokes recognition or not. In his prolific works of flora and fauna, exotic motifs and academic, organic ornamentation, Manz helped to bring a touch of Old World craftsmanship to a broad base of early modern consumers. When one looks at a post-Industrial Revolution piece of craftsmanship marked for an impressive luxury retailer, one should remember Gustav Manz, and the thousands of artisans like him, and realize that attribution is not always what it seems.

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Figure 1. Gustav Manz in his studio, ca. 1935. Courtesy of Robert Gustav Eastman, grandson of Gustav Manz.

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Gustav Manz

Gustav Manz born May 18, 1865 in Stuttgart, Germany, where he attended elementary and high school. Gustav always wanted to be a detective but was unable to become one because of his small stature, so decided to become a jeweler and during his second year in high school he became an apprentice which at that time was a part of school academics.

Learning of an expedition in Paris and wanting to see the designs, left Germany. There he studied for many years, then getting a job left for England to investigate new designs. He got a notion and left for South Africa then he hunted wild animals, for specimens, worked in diamond mines, was caught in one of the worst hurricanes along the cape. After almost dying from typhoid fever he went back to Paris and then came over to the U.S. The first thing Gustav did was to go and see Niagara Falls. During his trip he got a job with a jeweler, from then branching out for himself. Mr. Manz traveled all over North America, etc. and on a trip to Bermuda met and became friends with Mark Duran. When he was first married he brought home a white cat and at that time he also owned four dachshunds and a Saint Bernard.

Figure 2. Biography of Gustav Manz written ca. 1944 by Ann "Dede" Rathjen, granddaughter of Manz, page 1. Contained on microfilmed scrapbook at Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53. Reproduced courtesy of Robert Eastman, grandson of Gustav Manz and owner of original scrapbook, and Arthur Rathjen, grandson of Gustav Manz and brother of Dede Rathjen.

COLLEGE

1911



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Among his many accomplishments these are the ones that stand out the most:

He made a bracelet that was presented to Sarah Bernhardt the famous actress.

The crown which was presented by the Italian Consulate of N.Y. as a token of esteem was set to rest on the burial vault of the tomb.

He is a life member of the Metropolitan Museum of Art in N.Y.

Three of his pieces were exhibited in the display of jewels at the World's Fair 1939-1940.

Made the base for ornaments for the late King of France, with diamond base and rubicon top.

The altar piece that he made for Saint Francis of Assisi Church in N.Y. was considered his crowning glory by the papers and Jewels Circulation.

A Platinum Eagle Lapel Pin set with 168 diamonds which was given to Mrs. Eleanore Roosevelt by a firm in Detroit was his last great work.

The little man with his pink white mustach and wearing slicker though retired well doing he remembered by his friends from the care taken at the zoo and museum to Mr. Black & Dr. Kung as the man who loved like, Jane, art and adventure.

Dede Rathjen

Figure 3. Biography of Gustav Manz written ca. 1944 by Ann "Dede" Rathjen, granddaughter of Manz, page 2. Contained on microfilmed scrapbook at Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53. Reproduced courtesy of Robert Eastman, grandson of Gustav Manz and owner of original scrapbook, and Arthur Rathjen, grandson of Gustav Manz and brother of Dede Rathjen.

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COLLECTION

ГОЛОВО

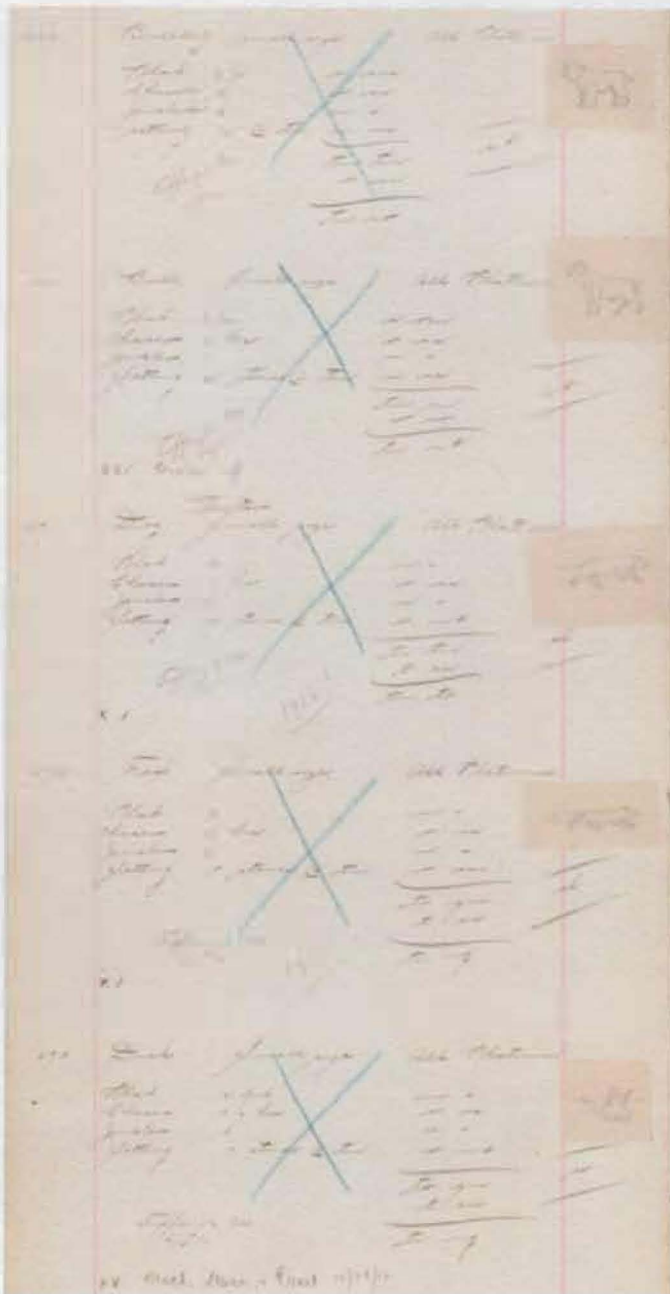


Figure 5. Designs for stick pins, ca. 1917. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Cpl. 53, Gustav Manz 74x101.1.



Figure 6. Diamond-set animal figures by Gustav Manz. "Photographs courtesy of Black, Starr & Frost," as reproduced in the article "A Master Sculptor in Precious Metals," *Arts & Decoration* magazine, ca. 1932.



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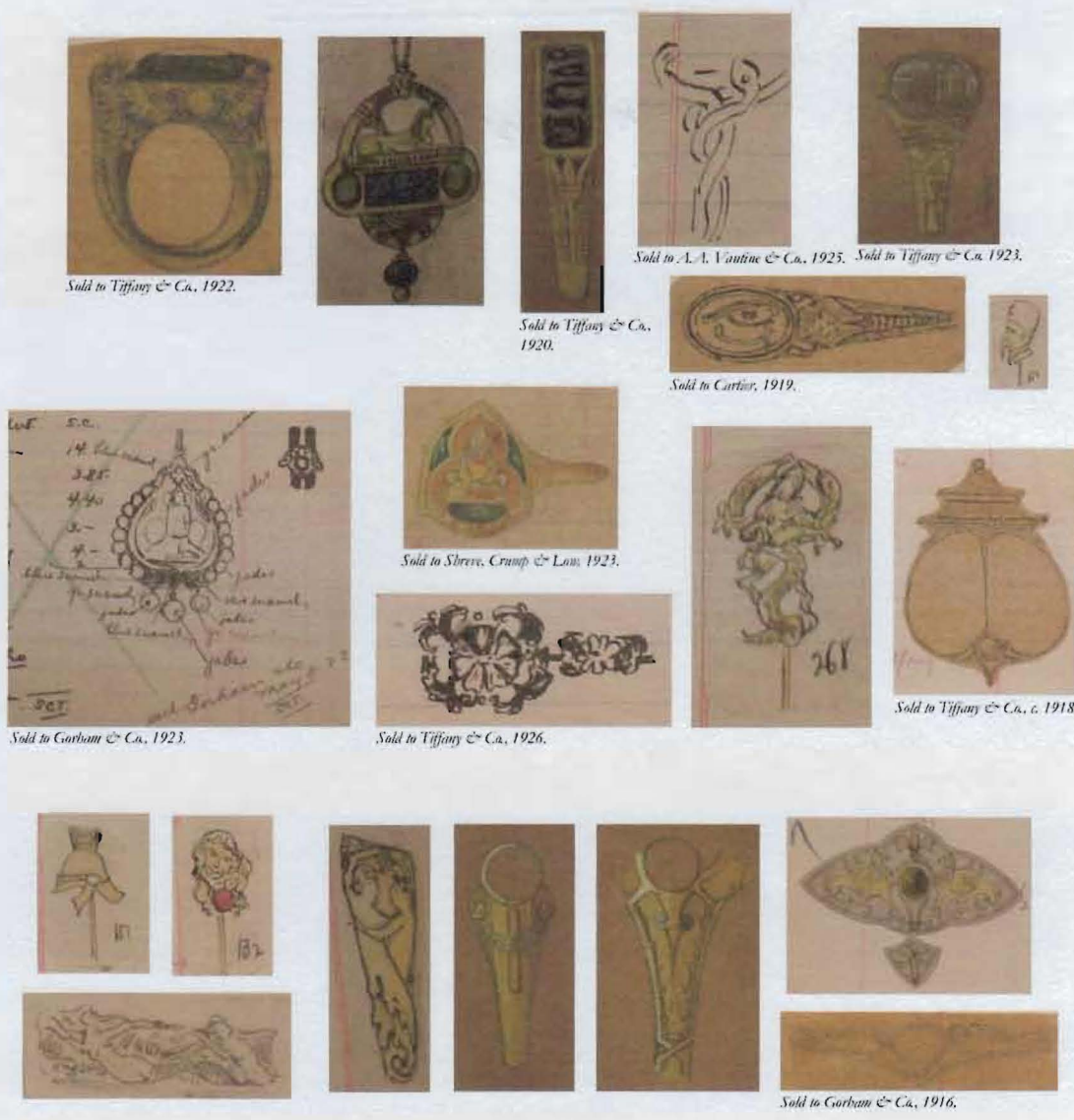


Figure 7. Examples of exotic motifs illustrated in Gustav Manz's 1917-1923 journals. Courtesy of Winterthur Library; Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1-3.

107 107

MEMORANDUM FOR THE DIRECTOR

1. The purpose of this memorandum is to inform you of the results of the recent study conducted by the Research Department. The study was designed to evaluate the effectiveness of the new training program implemented last year.

2. The study was conducted over a period of six months, during which time data was collected from a sample of 100 participants.

3. The results of the study indicate that the new training program was highly effective, resulting in a significant increase in the performance of participants. This finding is supported by the statistical analysis of the data, which shows a clear correlation between the training and the improvement in performance.

4. Based on these findings, it is recommended that the new training program be expanded to all relevant departments. This will ensure that all employees have access to the most effective training available, which will ultimately lead to improved organizational performance.

Very truly yours,
[Signature]



Figure 8. Examples of American patriotic designs found in Gustav Manz's 1917-1923 journals. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1-3.



Figure 9. Bronze eagle pins made by Gustav Manz. Collection of Margaret Eastman, former granddaughter-in-law of Gustav Manz. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



Figure 10. Gustav and Martha Manz, ca. 1900. Courtesy of Robert Eastman, grandson of Gustav Manz.

COLLECTOR

THE ROMAN COIN



THE ROMAN COIN

THE ROMAN COIN



Figure 11. Gustav and Martha Manz with daughters Helen and Doris Manz and pets on the porch of the family home in Leonia, NJ, 1906. Courtesy of Robert Eastman, grandson of Gustav Manz.



Figure 12. Manz family home in Leonia, NJ, 1906. Courtesy of Robert Eastman, grandson of Gustav Manz.



Figure 13. Same house at what is now 173 Christie Street in Leonia, NJ.

1901

The following is a list of the
 names of the persons who
 have been elected to the
 office of the Board of
 Directors of the
 City of New York for the
 year 1901.



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1901

NEW YORK



Figure 14. Mermaid handbag mounting made by Manz & Co. for F. W. Lawrence ca. 1901-1903. Marked "F. W. Lawrence" on back side. Sterling silver with a chrysoprase, length 6 3/4 inches. Private Collection.



Figure 15. Image of handbag mounting made by Gustav Manz. Courtesy Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz microfilm.



Faint text caption located below the first image, likely describing the subject matter.



Faint text caption located below the second image, likely describing the subject matter.

Handwritten text or signature, possibly a name or date, located below the second image.

Printed text at the bottom of the page, possibly a name or title, enclosed in a rectangular border.



Figure 16. Detail of hair comb made by Gustav Manz for Frank W. Lawrence, New York, 1903. Marked twice "F. W. LAWRENCE" on the back and left sides of the gold mount. Gold, Cyprian glass, diamonds, and demantoid garnets, height $5\frac{5}{8}$ inches overall. This comb was exhibited in the 1904 Louisiana Purchase Exposition in St. Louis, MO. Cleveland Museum of Art, accession number 2001.106, gift of the Trideca Society.



Figure 17. Dragonfly pin made by Gustav Manz, ca. 1910. Gold, diamonds, demantoid garnet, diameter approximately 1 inch. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



Figure 1. A large, dark, circular object, possibly a fossil or a biological specimen, mounted on a stand. The object has some faint markings or text on its surface.





Figure 18. Snake brooch herein attributed to Gustav Manz, made for F. W. Lawrence, ca. 1903. Gold and glass, width approximately $1\frac{1}{2}$ inches. Private collection.



Figure 19. Detail of scarf pin herein attributed to Gustav Manz, ca. 1905. Marked "F. W. LAWRENCE" on the pin. Gold and diamond, height $2\frac{1}{2}$ inches overall. Private collection.



Figure 20. Note the similarity in the way both gold frames organically twist around the glass fragments.

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PHYSICS 439





Figure 21. Neck ornament herein attributed to Gustav Manz, made for F. W. Lawrence, ca. 1903. Gold, dogtooth hinge pearls, and a baroque pearl; length 12 inches. Collection of the Sataloff and Cluchy children.



Figure 22. Grapevine brooch herein attributed to Gustav Manz, made for F. W. Lawrence, ca. 1905. Marked "F. W. LAWRENCE" on the stem of the pin. Gold and chrysoprase, length 1 ¹/₂ inches. Collection of the Sataloff and Cluchy children.

СОВЕТСКОМУ



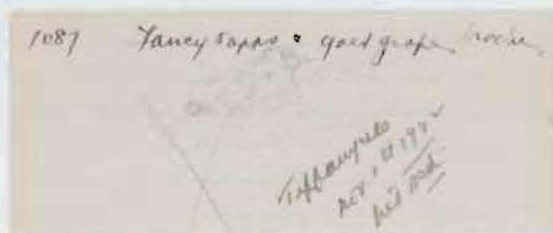


Figure 24. Details of hair comb and grapevine brooch.

Figure 23. Design for "Fancy sapps + gold grape brooch," sold to Tiffany & Co., November 1, 1922. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

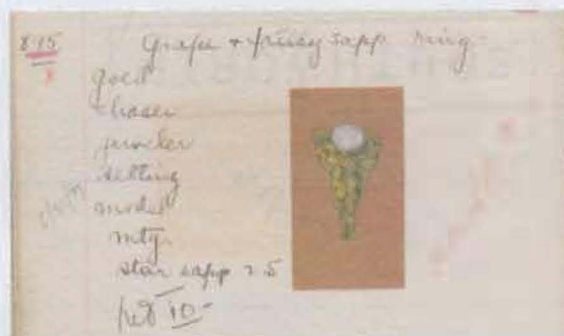


Figure 25. Design for "Fancy sapps + gold grape brooch," sold to Tiffany & Co., November 1, 1922. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

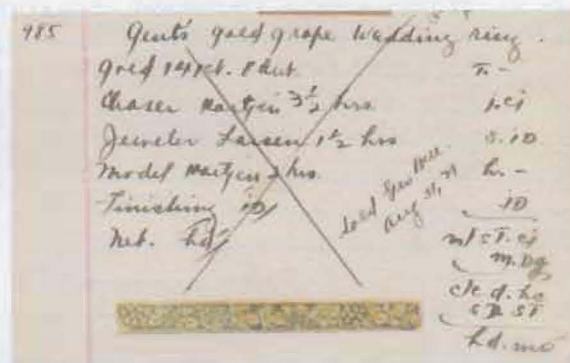


Figure 26. Design for "Gent's gold grape wedding ring," sold to George Bell, August 31, 1921. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

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ПРОИЗВОДИТЕЛЬ

СЕРИЯ



Figure 27. Hopvine necklace retailed by F. Walter Lawrence, 1909, in the style of Gustav Manz, who was known to make important works for the company. Gold and semiprecious stones, length 18 inches. The Newark Museum, 2004 purchase of the Members' Fund, photograph courtesy of the museum.



Figure 28. Detail of hopvine necklace

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Figure 29. Ring retailed by Marcus & Company, likely made by Gustav Manz, 1897. "GEO. E. MARCUS" engraved on the shank. Gold, sapphires, diamonds, and enamel. Private collection.



Figure 30. Ring retailed by F. Walter Lawrence, likely made by Gustav Manz, 1901. Marked "F. W. LAWRENCE" on the inside of the shank and incorporating "MP," "1851," and "1901" in the design. Gold, hessonite, garnet, and diamonds. Private collection.



Figure 31. Ring retailed by A. A. Vantine, likely made by Gustav Manz, 1917. Described in catalog as, "Cabochon Ruby and Diamond Ring (10 diamonds), 14-kt scroll design, antique finish." A. A. Vantine & Co., "Vantine's, the Oriental Store." New York: J. F. O'Neill for A. A. Vantine & Co, 1917, p. 37.

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]



Figure 32. Design for "aquamarine, diam. + gold ring," 1921. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

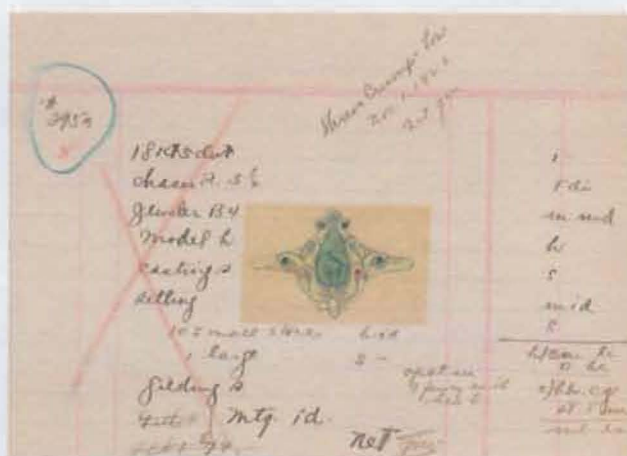


Figure 33. Design for ring, sold to Shreve, Crump & Low, November 1, 1923. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.3.



Figure 34. Pendant made by Gustav Manz, ca. 1925. Gold, onyx, jade, and enamel, height approximately 2 inches. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



ROYAL CANADIAN MOUNTED POLICE

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Figure 35. Stick pin attributed to Marcus & Co., likely made by Gustav Manz, ca. 1905. Unmarked. Gold, diamond, and baroque pearl, height approximately 2 ¹/₂ inches overall. Courtesy of Ronald Kawitzky, D.K. Bressler and Co., Inc.



Figure 36. Pendant attributed to Marcus & Co., likely made by Gustav Manz, ca. 1900-1910. Unmarked. Gold, carved moonstone and demantoid garnet, height approximately 2 inches. Courtesy of Edith Weber & Associates.



Figure 37. Brooch retailed by F. W. Lawrence, likely made by Gustav Manz, ca. 1900-1905. Marked "F. W. LAWRE[NCE]" on back side. Gold, star sapphire, Montana sapphires, demantoid garnets, diamonds, and opals; length 2 ¹/₄ inches. Photograph courtesy of Sotheby's, New York.



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WILSON

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WILSON



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COFFEE



COFFEE

COFFEE

COFFEE





Figure 47. Egyptian revival pendant by Gustav Manz, exhibited at the Industrial Exhibition at the Metropolitan Museum of Art, 1924. Photograph reproduced from *The Jewelers' Circular*, January 30, 1924, p. 53.

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Figures 48 and 49. Egyptian revival ring retailed by Tiffany & Co., herein attributed to Gustav Manz, 1901. Gold, carved moonstone, diamonds, and enamel. Photograph courtesy of Edith Weber & Associates.

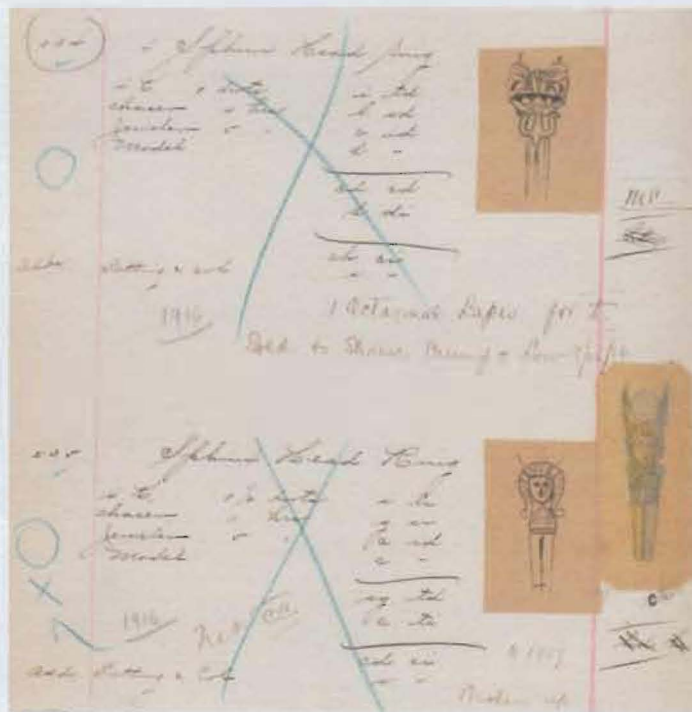


Figure 50. Examples of "sphinx head" rings designed by Gustav Manz, ca. 1916. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1.

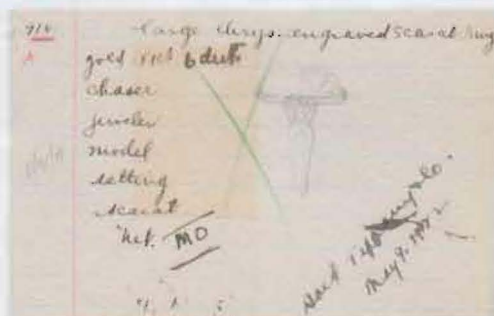


Figure 51. Design for "large chrys. engraved scarab ring," sold to Tiffany & Co., 1922. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

HILBOMILLER



1907



Figure 52. Bar brooch by Louis Comfort Tiffany, ca. 1905-1910. Enamel on gold and oval cabochon serpentine. Photograph reproduced from John Loring, *Tiffany Flora and Fauna* (New York: Harry N. Abrams, 2003), 54.

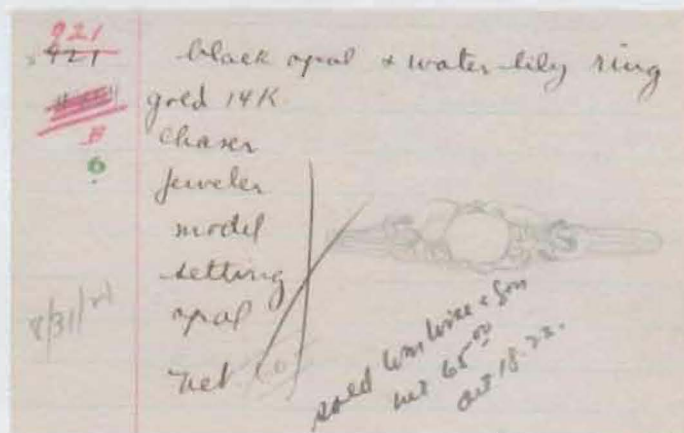


Figure 53. Design for "black opal and water lily ring," sold to Wm. Wise & Son, October 18, 1922. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.



Figure 54. Design for "red amethyst (sic) and gold violet ring," sold to Mr. C. G. Bernhardt, December 22, 1920. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.



Figure 55. Design for "Gold, water lily and opal ring," ca. 1920. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

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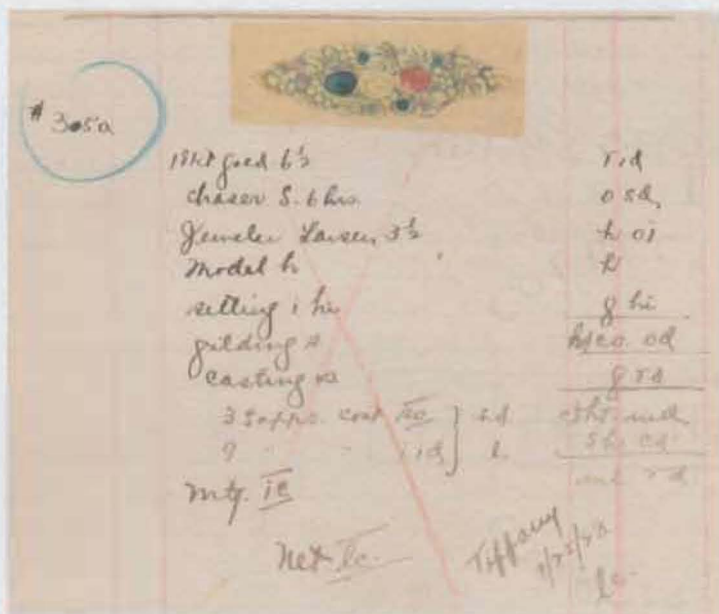


Figure 56. Design for grapevine brooch, similar to designs for L. C. Tiffany jewelry, sold to Tiffany & Co., September 25, 1923. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.3.



Figure 57. Louis Comfort Tiffany earrings, ca. 1910. Signed Tiffany & Co. Gold, black opal, colored stone, and enamel. Photograph courtesy of Sotheby's, New York.



Figure 58. Louis Comfort Tiffany Pendant, ca. 1920. Photograph reproduced from www.glamjewelers.com/glmestate.htm, accessed 01/09/08.

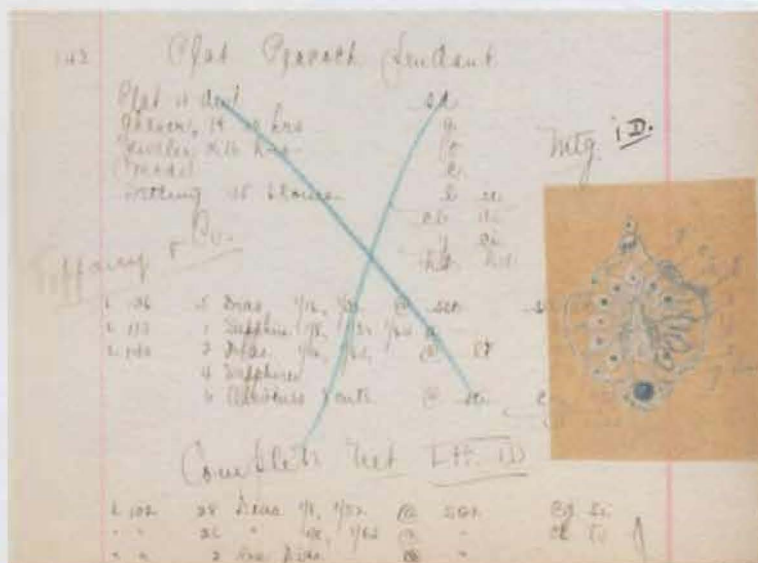


Figure 59. Design for "Plat. Peacock pendant," sold to Tiffany & Co., ca. 1919. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1.

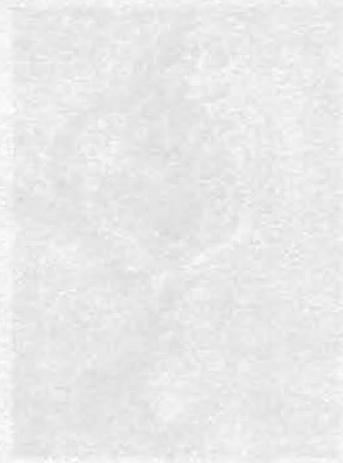
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A. A. VANTINE & CO. Inc.

37



No. 34406. Russian Lapis Lazuli Earrings, baroque pearls 14-kt. mounting. Price prepaid, \$30.

No. 29061. Gold Star Sapphire Scarf Pin, incrustated with diamond, sapphire, ruby, pearl, and peridot, antique finish. Price prepaid, \$60.

No. 5995. Coral Pendant, 14-kt. gold, Antique finish, twisted wire design. Price prepaid, \$50.

No. 15121. Gold Scarf Pin, set with dark green Cabochon Tourmaline. Price prepaid, \$17.

No. 2037. Finely cut Amethyst and Pearl Earrings 14-kt. gold mounting. Price prepaid, \$45.

No. 31536. Peacock Ring with Opal and 7 small olivines. Price prepaid, \$65.

No. 31102. Chinese Jade Cuff Buttons, 18-kt. gold. Price prepaid, \$65.

No. 28450. Lapis Lazuli Cuff Links, 14-kt. gold, antique finish. Price prepaid, \$35.

No. 32801. Fine Black Opal Ring, 14-kt. gold, dragon's design. Price prepaid, \$85.

No. 35638. Topaz Brooch, 1 large topaz surrounded by smaller ones, 14-kt. gold, leaf design. Price prepaid, \$38.

No. 1541. Lapis Lazuli and Seed Pearl Bar Pin, 14-kt. gold. Price prepaid, \$92.

No. 5151. Baroque Pearl Brooch 14-kt. gold, dull finish. Price prepaid, \$65.

No. 35659. Heavy Hand Carved 14-kt. Gold Fighting Tigers Design Ring. Price prepaid, \$70.

No. 17518. Cabochon Ruby and Diamond Ring (10 Diamonds) 14-kt scroll design, antique finish. Price prepaid, \$165.

No. 35937. Fine Chinese Jade and Diamond Ring (14 diamonds) all Platinum mounting. Price prepaid, \$275.

No. 33857. Fine Chinese Jade Ring mounting of 14-kt. gold with raised Dragons in Platinum. Price prepaid, \$200.

No. 31055. Lapis Lazuli Ring in form of Egyptian Scarab, Camel and Pyramids on one side, rising sun (a diamond) the Pyramids and Sphinx on other side, all in raised design. Price prepaid, \$65.

No. 31814. 14-kt. gold Bracelet, Egyptian design, set with Tourmalines, Aquamarines, and Sapphires. Price prepaid, \$75.

When ordering advise if we may substitute if the article you select has been sold.

Figure 60. Page from jewelry section of A. A. Vantine & Co. 1917 catalog, featuring jewelry made by Gustav Manz. Image courtesy of University of Delaware Library Special Collections.

СВЯТЫЙ



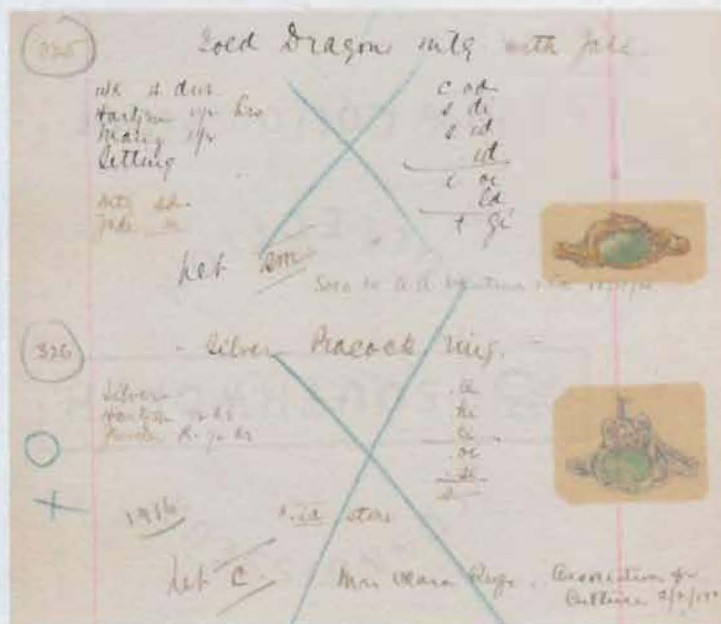


Figure 61: Designs for jewelry matching pieces in Vantine's catalog. "Gold Dragon mtg. with jade," sold to A. A. Vantine December 21, 1915; "Silver Peacock ring," sold to Association for Culture February 2, 1917. Courtesy of Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1.

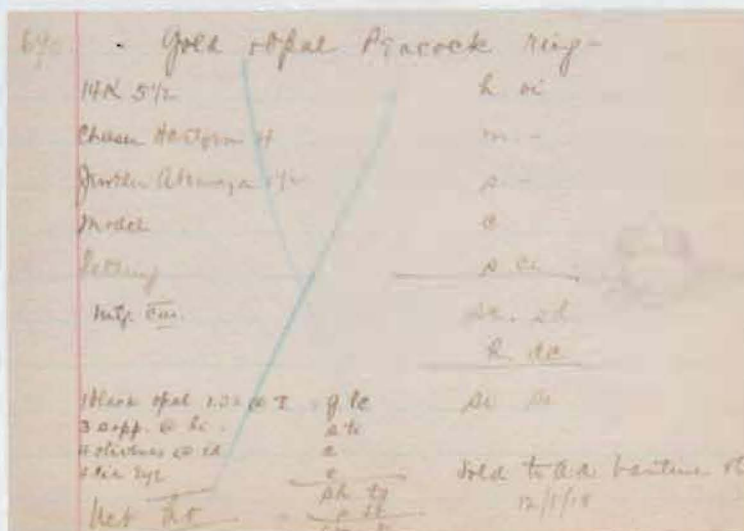
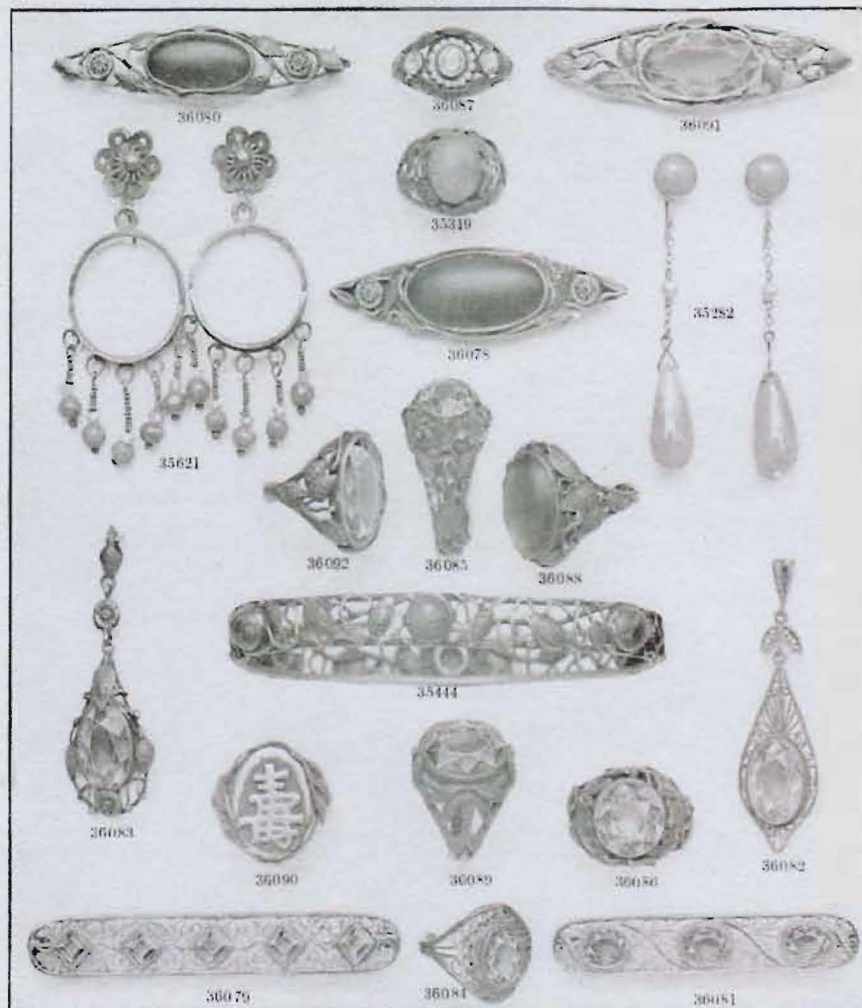


Figure 62. Design for "Gold + opal Peacock ring," sold to A. A. Vantine, December 5, 1918. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.



- No. 36080. 14-kt. Gold Topaz Brooch. Price prepaid, \$12
- No. 36080A. Above set with amethyst. Price prepaid, \$13.50
- No. 36087. 14-kt. Sapphire and Oriental Seed Pearl Ring; also comes in topaz and amethyst (state stone desired). Price prepaid, \$14
- No. 36091. 14-kt. Gold Topaz or Amethyst Brooch, rose finish. Price prepaid, \$12.50
- No. 35621. Sterling Silver Gift Earrings, with coral and pearl pendants. Price prepaid, \$7
- No. 35319. 14-kt. Gold Chinese Jade Ring, rose or antique finish. Price prepaid, \$12
- No. 36078. 14-kt. Gold Topaz Brooch, antique finish. Price prepaid, \$22
- No. 35282. Chinese Jade Earrings, with small seed pearl set in chain. Price prepaid, \$22
- No. 36083. Pendant, 14-kt. gold, rose finish, amethyst, topaz, turquoise, lapis lazuli setting. Price prepaid, \$6.50
- No. 36085. Amethyst or Topaz Ring (1 large stone surrounded by 9 small ones), 14-kt. Price prepaid, \$22.50
- No. 36088. Amethyst or Topaz Ring, 14-kt. gold antique finish. Price prepaid, \$14.50
- No. 35444. Oxidized Silver Bracelet, containing 6 amethysts; also to be had in lapis and topaz. Price prepaid, \$14
- No. 36082. 14-kt. Gold Filigree Pendants, set with topaz, amethyst or turquoise (state stone desired). Price prepaid, \$7
- No. 36090. Sterling Silver Ring, with raised 14-kt. gold bamboo leaves and Chinese character signifying "good luck." Price prepaid, \$6
- No. 36089. 14-kt. Gold Topaz Ring, rose finish, bamboo design. Price prepaid, \$14
- No. 36086. Finely Cut Amethyst or Topaz Ring, antique finish, 14-kt. gold. Price prepaid, \$16
- No. 36079. 14-kt. Gold Filigree and Topaz Bar Pin. Price prepaid, \$18.50
- No. 36084. 14-kt. Gold Filigree Ring, set with topaz, amethyst, moonstone, lapis or turquoise (state stone desired). Price prepaid, \$10
- No. 36081. 14-kt. Gold Filigree Bar Pin, set with 3 finely cut amethysts or topazes (state stones desired). Price prepaid, \$14.50
- No. 36082. 14-kt. Gold Amethyst or Topaz Ring, rose finish (state stone desired). Price prepaid, \$14

We guarantee that all jewelry offered by us is genuine, irrespective of the prices quoted

Figure 63. Page from jewelry section of A. A. Vantine & Co. 1917 catalog, featuring jewelry made by Gustav Manz. Image courtesy of University of Delaware Library Special Collections.

Н. С. ПЕТРОВИЧ

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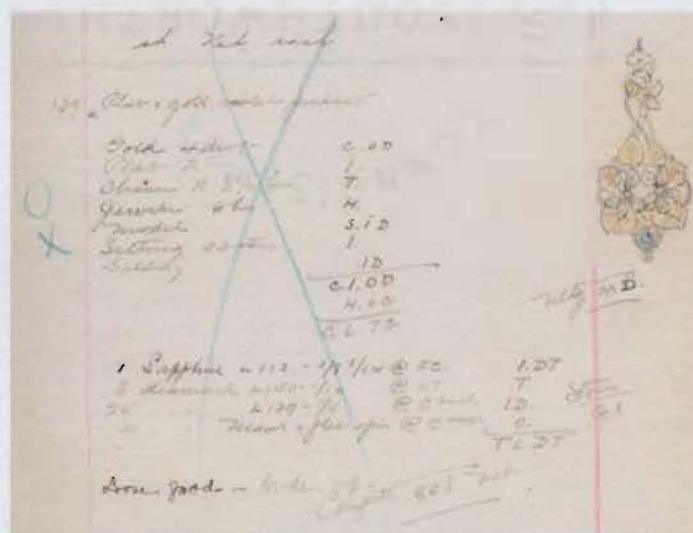


Figure 64. Design for "Plat. + gold violet pendant," ca. 1917. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.1.

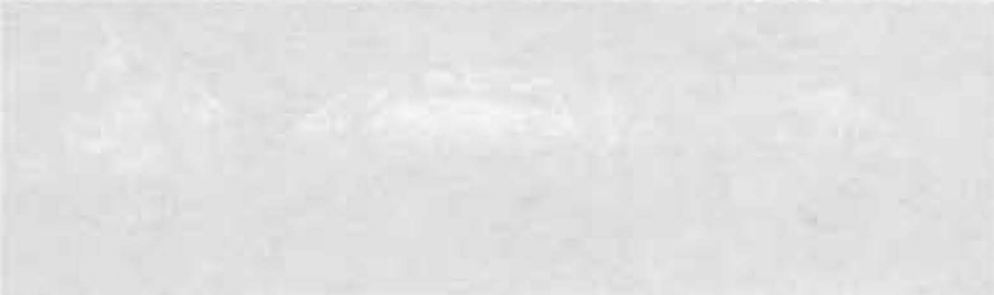


Figure 65. Two rings and a brooch, all unmarked, bearing striking resemblance to pieces by Gustav Manz marketed by A. A. Vantine. Ring on left: gold, turquoise, and diamonds. Brooch: gold, pearls, and coral; length 1 ¹/₂ inches. Ring on right: gold and baroque pearls. Private collection.

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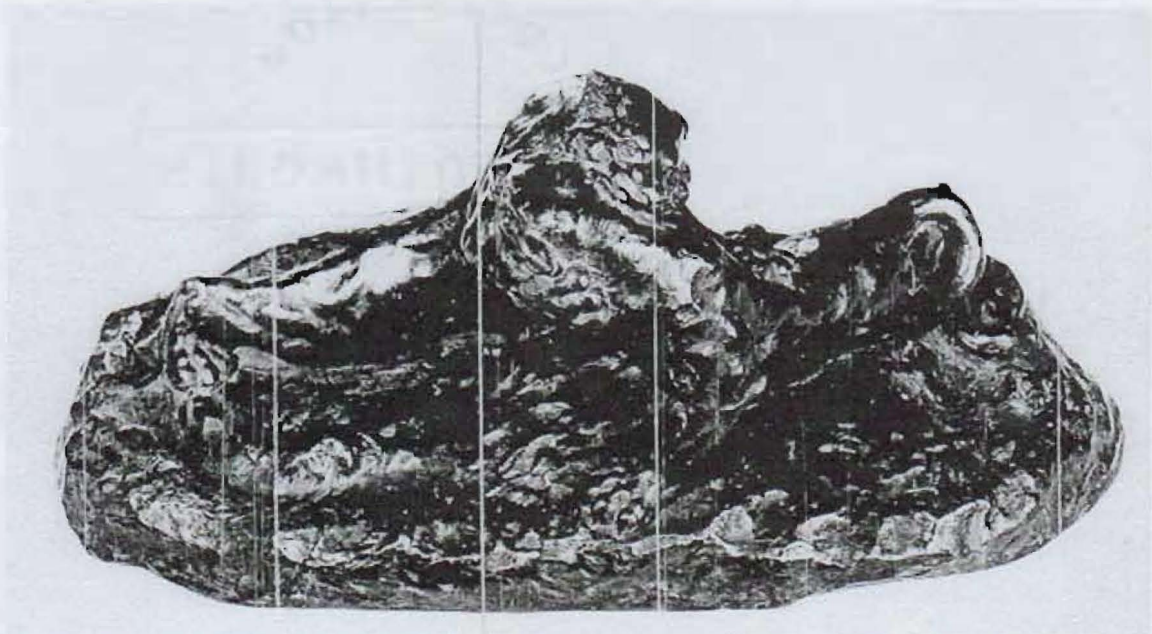


Figure 66. "Fighting Panthers" by Gustav Manz, 1912. Bronze, length 18 ³/₄ inches, height 7 ¹/₂ inches. Image Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz scrapbook on microfilm.

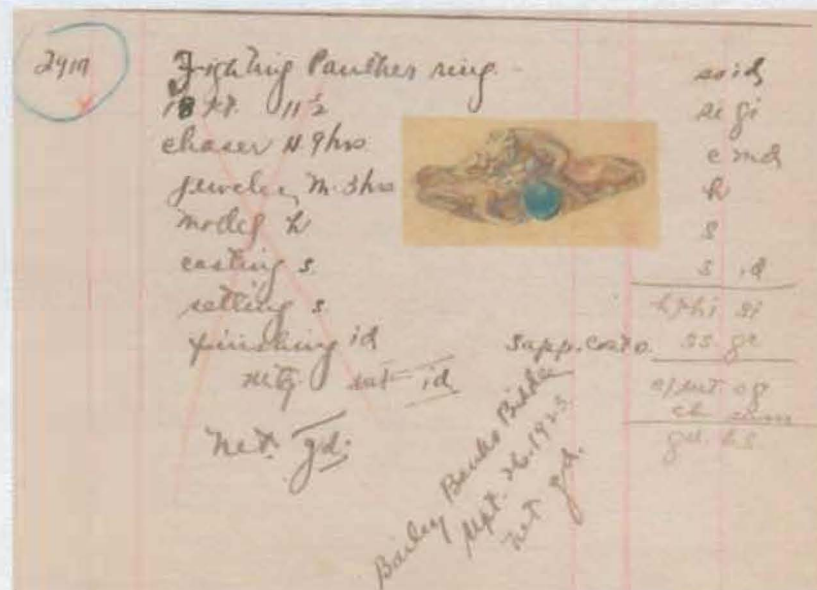


Figure 67. One of Gustav Manz's many designs for "Fighting Panther" rings, sold to Bailey, Banks & Biddle, September 26, 1923. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.3.

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Below the illustration, there are several lines of extremely faint, illegible text, likely representing a list of items or prices. The text is too light to be read accurately.



Figure 68: Ostensorium designed and fabricated by Gustav Manz for Feeley Brothers, presented to the Church of St. Francis of Assisi, New York, 1932. Courtesy of Laura Mathews, great-granddaughter of Gustav Manz.

COLLECTION



1964-1965

COLLECTION



Figure 69. Ostensorium designed and fabricated by Gustav Manz for Terheyden Co. of Pittsburgh and presented to the Shrine of Our Lady of Lourdes, France, 1935. Gold and diamonds, with a total weight of 16 carats, and one emerald; height $21 \frac{7}{8}$ inches, width $9 \frac{3}{8}$ inches, total weight 875 dwt. Image courtesy of Albert Eastman.

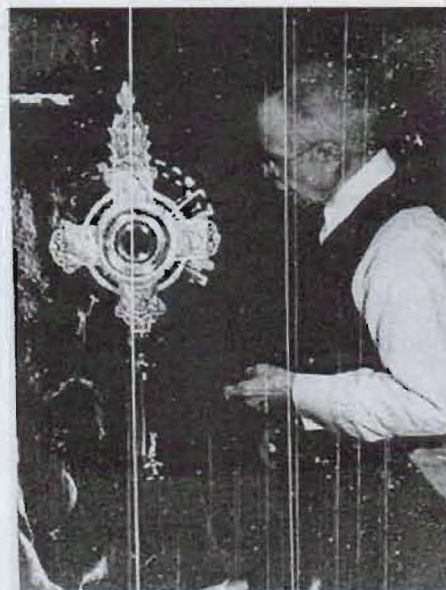


Figure 70. Manz in the process of making the ostensorium that would be presented to the Shrine of Our Lady of Lourdes, France. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz scrapbook on microfilm.

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Figure 71. Doris Manz, Gustav Manz's daughter and salesperson, on the cover of McCall's magazine, Vol. 52, #2, November 1924. Image courtesy of Albert Eastman.

211A24

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Figure 72. Original wax model of schnauzer made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



Figure 73. Original wax model of hound made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



Figure 74. Original wax model of terrier made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



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Figure 75. Segment of an elephant bracelet made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.

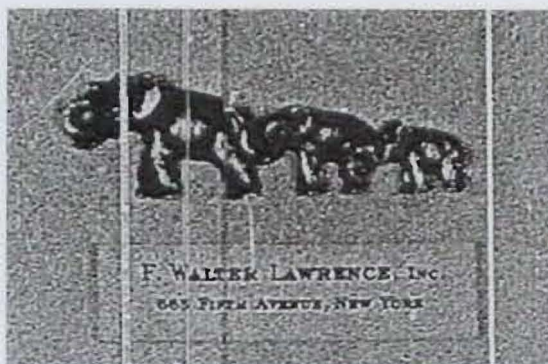


Figure 76. Promotional postcard for F. Walter Lawrence, Inc., date unknown. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz scrapbook on microfilm.

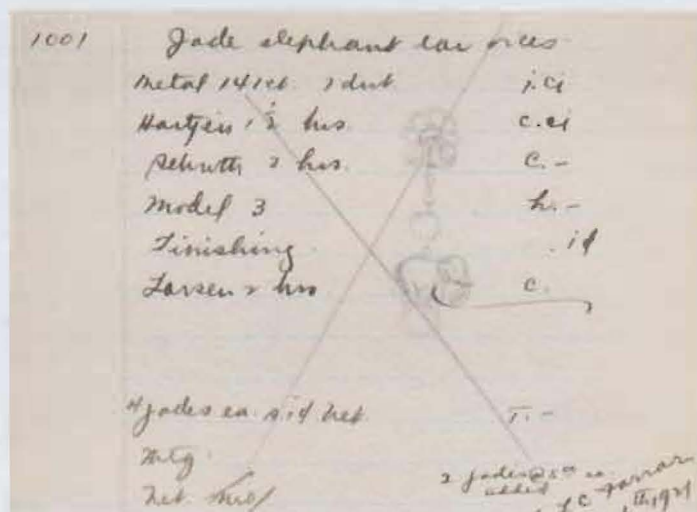


Figure 77. Design for "Jade elephant ear vices," sold to L. C. Ferrar, December 6, 1921. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.2.

57 SOUTH HORTON



THE COLLEGE LIBRARY

7548a

Plat + dia, pair elephants brooch	
plat 4 1/2	40
chaser 11 1/2	15 60
jewels 2 1/2	10 -
model 5	5
setting 80 diamonds	28
padding	.
total 175	57 60
plino Trinity, Cal	57 60
no 125 1/2 @ 115	115 20
accompany	40
cost	155.20

net m.T.

Figure 78. Design for "Plat. + dia. pave elephant brooch," sold to Cartier, September 19, 1925. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz, 74x101.3.



Figure 79. Diamond-set elephant figure by Gustav Manz. "Photographs courtesy of Black, Starr & Frost," as reproduced in the article "A Master Sculptor in Precious Metals," *Arts & Decoration* magazine, ca. 1932.



Figure 80. Elephant bracelet made by Gustav Manz, ca. 1940. Collection of Laura Mathews, great-granddaughter of Gustav Manz. Photograph by the author.

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Figure 81. Seated Buddha pendant made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.



Figure 82. Design for seated Buddha pendant. Courtesy of Winterthur Library; The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.3.



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Figure 85. Cast seahorse made by Gustav Manz, ca. 1935-1944. Collection of Mrs. Margaret Eastman. Photograph courtesy of John White and Anne Bennett, College of Charleston Library.

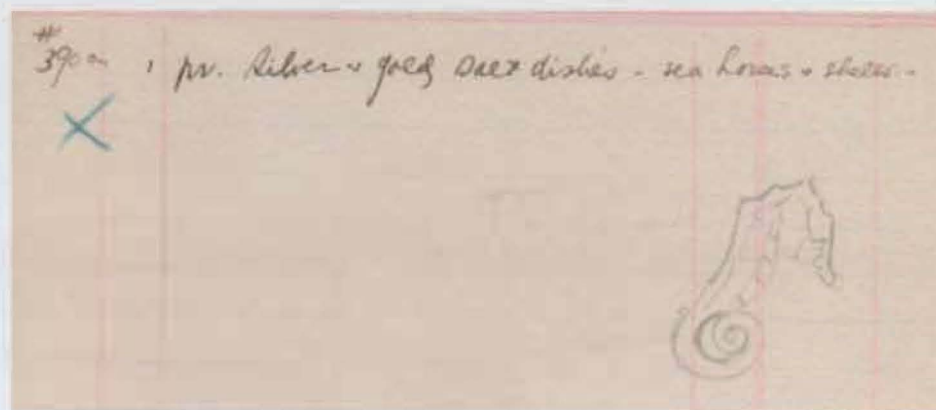


Figure 86. Design for "pr. silver + gold salt dishes - sea horses + shells," ca. 1920. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz 74x101.3.



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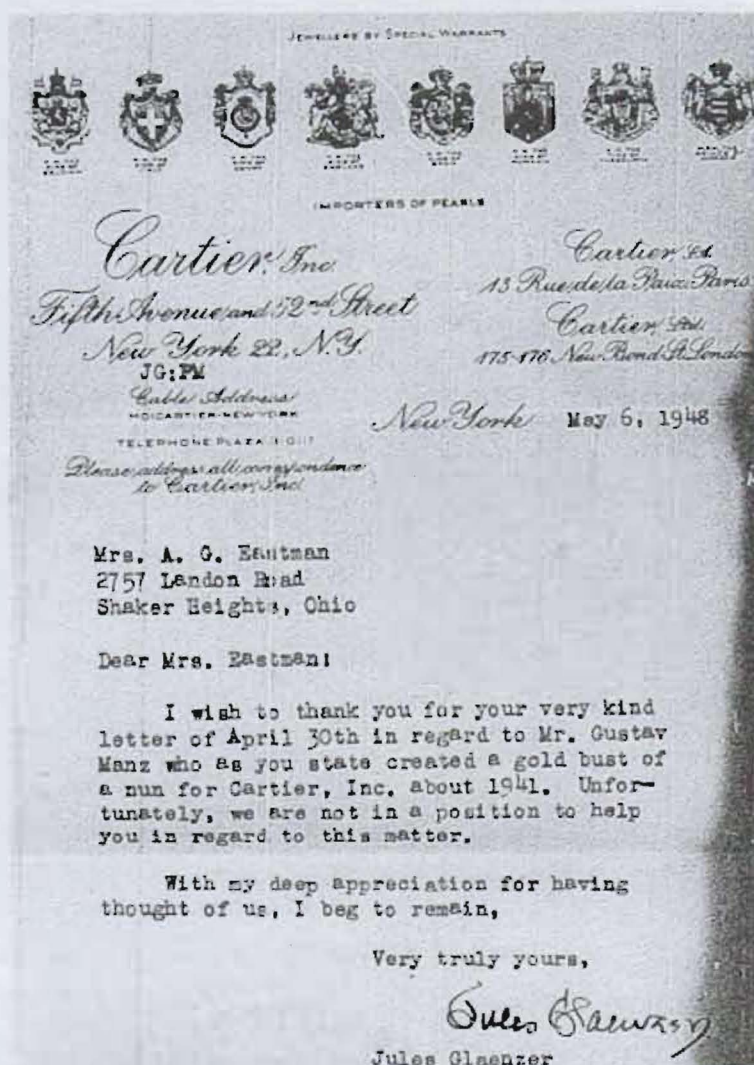


Figure 88. Letter from Jules Glaenzer of Cartier, Inc., to Doris Eastman, daughter of Gustav Manz, dated May 6, 1948. Courtesy of Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Col. 53, Gustav Manz scrapbook on microfilm.

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Figure 89. Gustav Manz and cat, 1906. Courtesy of Robert Eastman.

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1887