

All That Glitters – Spark and Dazzle from the Permanent Collection

co-curated by Janine LeBlanc and Roger Manley

Randy and Susan Woodson Gallery

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Through the ages, every human society has demonstrated a fascination with shiny objects. Necklaces made of glossy marine snail shells have been dated back nearly 135,000 years, while shiny crystals have been found in prehistoric burials, suggesting the allure they once held for their original owners.

The pageantry of nearly every religion has long been enhanced by dazzling displays, from the gilded statues of Buddhist temples and the gleaming mosaics of Muslim mosques and Byzantine churches, to the bejeweled altarpieces and reliquaries of Gothic cathedrals. As both kings and gods, Hawaiian and Andean royalty alike donned garments entirely covered with brilliant feathers to proclaim their significance, while their counterparts in other cultures wore crowns of gold and gems. High status and desirability have always been signaled by the transformative effects of reflected light.

Recent research indicates that our brains may be hard-wired to associate glossy surfaces with water (tinyurl.com/glossy-as-water). If so, the impulse drawing us toward them may have evolved as a survival mechanism. There may also be subconscious associations with other survival necessities. Gold has been linked to fire or the sun, the source of heat, light, and plant growth. The glitter of beads or sequins may evoke nighttime stars needed for finding one's way.

The flash of jewels may recall an instinctive association with eyes. In jungles as well as open grasslands, both prey and predator can be so well camouflaged that only the glint of an eye might reveal a lurking presence. Survival would depend on instant detection and identification, since even a tiny sparkle could announce a matter of life or death.

Delving into the Gregg Museum's vast permanent collection, All that Glitters offers a sampling of dazzling objects to pose the question, What is it that makes them so attractive?

Eurasian Magpie, late 19th century

France

Taxidermied Eurasian Magpie, faux diamond ring, wood, gilded metal

Anonymous lender

The Eurasian Magpie (*Pica pica*) is ranked among the most intelligent of all non-human animals, including dolphins and chimps. Magpie social rituals, their manufacture and use of tools, an ability to imitate human voices, count numbers, predict behaviors, and invent new solutions to unfamiliar problems have all been well documented. Although not scientifically confirmed, European folklore also records a habit of larceny, with many tales of coins, jewelry, and other shiny valuables recovered from magpie nests.

Skylark Lure, late 19th century

France

Briar root, pearwood stake, brass, mirrors, faceted glass, twine

Anonymous lender

Humans are far from the only species drawn to sparkle. Many birds, fish, reptiles, and insects are also attracted to reflected light. Subsistence hunters and fishers have long taken advantage of this instinctive impulse. For centuries, French and Italian hunters have used spinning lures to attract passing skylarks and other birds near enough to the ground to be caught in flip nets.

The devices (*miroir aux alouettes* in French, *specchietto per le allodole* in Italian) have given rise to common figures of speech signifying deception or confusion: “*La promesse du politicien n’était rien de plus qu’un miroir aux alouettes*” might be translated as “The politician’s promise was nothing more than a con job.” Other English equivalents might include “smokescreen,” “scam,” “trap,” “smoke and mirrors,” etc.

Left side of case:

front: Aladdin Teapot, 1985, Waymon Cole (1905-1987), American, Seagrove, North Carolina

back: Bulbous Jug, 1986, J.B. Cole Pottery, Seagrove, North Carolina

Earthenware with “pewter” glaze, Leonidas J. Betts Collection | 1991.022.053a-b, 1991.022.054

Among the most important families affiliated with Seagrove’s pottery community are the Coles, who have worked in clay for nine generations. Waymon Cole’s “Aladdin” teapot was inspired, he said, by the Bible and resembles the terra-cotta oil lamps used throughout the Mediterranean region for thousands of years.

Right side of case:

Two Vases, 1925-1939, North State Pottery, Sanford, North Carolina

Stoneware with manganese lead glaze

Gift of the Friends of the Gallery | 2002.011.001

Will bequest from the W.D. Morton estate | 2005.050.028

Rebecca Palmer Cooper founded North State Pottery in 1924. Not a potter herself, she hired local potters to make the wares. Her husband, Henry Cooper, collaborated with the ceramic engineering department at NC State College (now NC State University) in experimenting with glaze chemistry. The high gloss from the “mirror black” glaze they pioneered together was difficult to achieve in a wood-fired groundhog kiln, but it gave North State a product other area potteries couldn’t match.

Miao Flower Crown, 20th century
China
Stamped silver, wire
Gift of Heather Troutman | 2018.005.031

“Miao,” an official Chinese government term for one of China's fifty-six authorized minorities, includes peoples of the Hmong, Hmub, Xong (Qo-Xiong), and A-Hmao ethnicities scattered across the mountainous regions of southern China, Vietnam, Laos, and Thailand. All share a number of cultural traits, including signifying the status of women by the amount of silver jewelry owned or worn during significant occasions such as weddings, funerals, and springtime celebrations. Miao families begin saving silver for brides-to-be at an early age, with crowns like this a key element in any Miao woman's trousseau.

Nazars and Tile, ca. 1975
Turkey
Glass, macramé cord; glazed ceramic
From the collection of Joan Mills Busko and Anonymous Lender | 2015.037.139, EDU113.016

Throughout much of the world, there is a belief in an invisible power often called the “evil eye.” Individuals who possess the evil eye are thought to be able to inflict misfortune, illness, or even physical injuries with a malevolent glance.

Many cultures have developed means of defending against this, often with protective amulets and talismans. In the areas around Turkey and Greece, these typically resemble eyes made of glass (*nazar*), painted on boats, woven into rugs, formed as tiles, or worn as rings. In the Middle East and northeast Africa, people may display the *hamsa*, a hand-shaped pendant or wall-hanging, while in northwest Africa, crescent moon-shaped charms are common. Fortunately, mirrors, sequins, coins, and other reflective objects are also considered highly effective, to reflect any projected evil back toward its source.

Silk Brocade Sari, late 19th - early 20th century
Banaras (Varanasi), Uttar Pradesh, India
Silk brocade, gold zari thread; handwoven
Gift of Joan Mills Busko | EDU022.001

A sari is essentially a rectangular cloth about 5-9 yards long by 2-4 feet wide that is pleated and wrapped around the body over a short, snug blouse called a *choli*. Where more gold than silk shows on the surface of the cloth, it is referred to as *kincaab* brocaded silk. If used as a wedding dress, the endpiece of a sari like this would have been pulled over the head. The decorative use of *zari*, the fine metal thread woven into the fabric, is a marker of the finest Banaras (Varanasi) sari weaving.

Holographic Shirt, 1990s
Vehicle, USA; fabric made in Korea
Polyester holographic fabric; machine-sewn
Anonymous gift | 2012.046.001

Once physicist Stephen Benton (1941–2003) invented the rainbow hologram, which can be seen under ordinary white light, it was probably only a matter of time before someone would attempt to turn the discovery into something for fun or adornment. This is the familiar type of hologram now seen on credit cards, driver licenses, and foreign currency.

Evening Gown, 1978
Alfred Bosand (1924-2013), American
Silk chiffon and crepe-backed satin, rhinestones, silver bugle beads; hand and machine-sewn
Gift of the Museum at FIT (Fashion Institute of Technology) | 1997.013.003a

One of New York's last privately owned couturiers with his own label, Alfred Bosand's clientele included Patricia Nixon, Ann Landers, Dionne Warwick, June Carter Cash, Judy Collins, and Mae West.

Evening Ensemble, ca. 1990
Bob Mackie (b. 1939), American
Silk, glass beads; hand-beaded, hand and machine-sewn
Gift of Rhoda L. and Roger M. Berkowitz in honor of Lorraine L. Friedman | 2014.037.002a-c

Robert Gordon Mackie is known for his theatrical designs and many outfits created for celebrities, including Cher, Bette Midler, Diana Ross, Judy Garland, Marlene Dietrich, Liza Minnelli, Tina Turner, and Elton John.

Seed Bead Rope Necklaces, ca. 1965
Glass beads; hand-made
Gift of Mary Ann & Edmond Gelinias 1999.020.089a-b

Beaded Evening Sweater, ca. 1960
British Hong Kong
Wool knit, beads, sequins; hand-sewn and embellished
Gift of Emyl Jenkins Sexton | 2004.016.005

Evening Purse, 1929
Whiting & Davis (founded 1876), Massachusetts, USA
Metal mesh, enameled brass
Gift of John and Ann Sanders | 2005.037.126

This handbag was advertised as “enameled Spanish lace pattern” and "available for Christmas 1929" for \$24.00.

Shriners Fez or Tarboosh, 1945-1959

Zembo Shrine, Harrisburg, Pennsylvania

Saco Uniforms, Philadelphia, Pennsylvania

Wool felt, leather, silver and gold bullion, brass, rhinestones, metal; hand-embroidered

Gift of Kim B. & Roselyn G. Batcheller 2013.001.039

The Shriners was founded in New York City in 1872 after two Masons attended a party thrown by an Arabian diplomat and thought it might be fun to adopt the same theme and make it a regular activity. While much Shriner pageantry and symbolism derives from Islam, these bear only the same tenuous relationship that student fraternities do to ancient Greece. Named for the city of Fez in Morocco, stiff, brimless felt hats were once worn throughout North Africa and the Middle East. Shriners were only one of a number of men’s fraternal organizations founded in the late nineteenth century that wore fezzes and took inspiration from what were once considered “exotic” cultural traits.

Gold Lamé Wedge Sandals, ca. 1970

Hofheimer’s Cavalier, USA

Gold lamé, nylon

Gift of Carolynn E. Marley | 2003.026.025a-b

Evening Gloves, ca. 1965

Stretch gold nylon lamé; machine-knitted

Gift of Carolynn E. Marley | 2008.006.099a-b

Rhinestone Boa, Bracelet, and Earrings, ca. 2010

Raleigh, North Carolina

Metal charms, rhinestones lengths, beads, chain; handmade

From the collection of Joan Mills Busko 2015.037.041-.043

Minor medieval barons and bishops who could not afford real diamonds for their crowns and miters opted for jewels fashioned from Bohemian glass or quartz crystals gathered near the Rhine River, hence the name “rhinestone.” The supply greatly increased in the eighteenth century after Alsatian jeweler Georg Friedrich Strass discovered how to imitate diamonds by coating the lower side of lead crystal glass with foil or metal powder. These became so popular that throughout non-English-speaking Europe rhinestones are often referred to as “strass.”

Sequined Sweater Pins, ca. 1940-1945

Clockwise: Bird, butterfly, guitar, top hat, scimitar, rabbit and woman

Sequins, beads, wool felt, brass pins; hand-sewn

Gift of Rhoda L. and Roger M. Berkowitz 2017.004.003, .004, .005, .006, .007, .008

At the outset of World War II, sequined pins, often handmade from kits, offered a chance to add a little dazzle to outfits during a time when precious metals were being requisitioned for the war effort, while announcing that the wearer was being thrifty and resourceful. Compare the scimitar sword pin with the Shriner fez, also on display.

The Presentation in the Temple

19th or 20th century

Russia

Oil paint and gold leaf on board

Given in loving memory of Dr. Frances K. Widmann | 2014.001.008

Backgrounds of shining gold not only attracted attention and helped make religious artworks easier to see in dimly-lit houses of worship, but also signaled the significance of the subject matter depicted. This image portrays the scene when baby Jesus was first taken to the temple in Jerusalem to be officially accepted into Judaism, celebrated in many Christian churches forty days after Christmas (typically February 2). Icons like this are hard to date since style traditions are rigidly adhered-to, and even recently painted images are sometimes intentionally aged to enhance their authority.

Roman Catholic Chasuble, 18th century

Made in Mexico from Western European fabric

Silk and metal brocade, woven gilt trim, silk backing; hand-sewn

Gift of Thelma Kirk | 1996.024.004

In garments whose style scarcely changed since late Roman times, the sparkling gold thread of ecclesiastical garments lent an aura of holiness to the church clerics who wore them. As they stood near candles at the altar, chasubles, stoles, and dalmatics reflected light and encouraged worshippers to focus on their movements. Stage performers often wear glittering outfits for the same reason.

Anteri Yelek, late 19th or early 20th century

Turkey

Velvet, gilt trim, plastic, mirrors, burlap; hand and machine-sewn

Gift from Drs. Norman and Gilda Greenberg

2009.026.001

A *yelek* (or *jelick*) was the hip-length waistcoat, vest, or bodice that formed part of an Ottoman Turkish costume for both men and women. In its shorter, more typically sleeveless form, it was called an *anteri* (*anterija*). This one features small reflectors that are not only decorative, but were thought to ward off

the “evil eye.” This garment is an occasionally-repaired heirloom whose original glass or mica mirrors were replaced with plastic at some point in its history.

Cathedral Frame Evening Bag, ca. 1920
Whiting & Davis (founded 1876), American
German nickel silver, sapphire, glass
Gift of Carolynn E. Marley | 2012.004.007

Whiting & Davis, founded in Massachusetts, remains the nation’s oldest handbag company and still produces metal mesh bags.

Envelope Purse, ca. 1940
Origin unknown, possibly Portugal
Suede, silk, French jet, glass; hand and machine-sewn
Gift of Mary McMenamain | 1998.004.076a-c

Jet is a compacted form of lignite, or “brown coal,” a sedimentary rock made of compressed plant material, hard enough to take a high polish. Jet beads were often worn as black mourning jewelry in the late nineteenth century.

Juliet or “Cuddle” Cap, ca. 1950
Frances Nelkin (ca. 1910-1974), American
Purchased at J.L. Hudson, Detroit, Michigan
Horsehair, velvet, sequins, faux pearls, beads; handsewn
Gift of Mary Ann & Edmond Gelinias | 1999.020.020

Mary Ann Libey, a coat buyer for the J. L. Hudson Co. Department Stores in Detroit from 1940 until 1952, wore this hat to her wedding to oilman Edmond J. Gelinias. Frances Nelkin was a famous milliner whose “Cuddle Cap” design was intended to “nestle among the waves to become one with the coiffure.”

Tri-tone Pumps, ca. 1990
Hélène Arpels (1907-2006), Russian
Italy
Leather, rhinestones; handmade
Gift of Rhoda L. and Roger M. Berkowitz in honor of Lorraine L. Friedman | 2014.037.007a-b

In 1933, fashion supermodel Hélène Ostrowska married Louis Arpels of Van Cleef & Arpels Jewelers fame before becoming a major shoe designer. Jackie Kennedy, Nancy Reagan, Lily Auchincloss, and Betsy Bloomingdale were among her customers. Many of her creations featured diamonds or rhinestones.

Choli Dress Front, early 20th century

Sindh, Pakistan, or Rajasthan or Gujarat, India

Silk with silk embroidery, mica, beetle elytra; hand-sewn and embroidered

From the Florence Eddowes Morris Collection, Goucher College | 1999.001.064

Composed of scrap pieces of silk, this front portion of a choli (the inner top garment in a traditional sari ensemble) is decorated with small circular mirrors and the iridescent green elytra (wing covers) of wood-boring jewel beetles (*Sternocera aequisignata*, commonly called *jeerjimbe* in parts of India).

The lower section is a solid piece of green silk, although that is not obvious from the front because it is covered in orange silk floss embroidery.

Mirrors not only add decorative sparkle, but wearers believed they also protected against the “evil eye,” caused by envy or malicious thoughts expressed in the stares of others.

Drawstring Purse, before 1950

India or Pakistan

Cotton, mica; hand-embroidered

Gift of Miss F. Catherine Rigsbee | 1993.008.005

Drawstring Dowry Bag, early 20th century

India or Pakistan

Cotton, mica, silk-floss thread, pompoms; hand-sewn and embroidered

From the collection of Joan Mills Busko 2015.037.001

Back left and center:

Presentation Bowl, inscribed "Weekly Trap Shoot Winner 1931, Pinehurst Gun Club"

Sugar Bowl and Creamer, ca. 1923-1943

William Waldo Dodge, Jr. (1895-1971), American

Sterling silver

Gift of the Friends of the Gallery | 2005.001.002, 2005.001.003a-b

William Waldo Dodge, Jr. studied architecture at MIT before enlisting in World War I. After sustaining combat injuries, he was sent to a veteran’s hospital near Asheville, NC, where he learned metalsmithing as part of his rehabilitation. He married the occupational therapist who taught him and then settled down to practice architecture in the Asheville area until retiring in 1958. Working with silver remained a sideline.

The ancient Greeks were the first to present silver bowls or cups as rewards for success in sports or warfare. These were often awarded full of oil or wine that could be used as libations at a nearby temple or else consumed with teammates.

Back right:

Maize Pattern Salt and Pepper Shakers and Dinner Bell, 1944

Sheffield, England

Silver plate

Gift of Dr. and Mrs. Paul C. Mangelsdorf

1981.006.018a-b, 1981.006.125

Paul Mangelsdorf (1899–1989), director of the Botanical Museum at Harvard and a world authority on the ancient origins of corn, was fascinated by corn’s impact on decorative arts and popular culture. This was reflected in a collection of nearly 250 objects he donated to NC State in honor of the research being done on the crop here.

Front:

Orleans Pattern Flatware, 1927

Rogers, Co., American

Silver plate

Gift of Constance Spates | FIC163.001-.016

For the vast majority of human existence, people ate almost entirely with their hands. Table forks weren’t used until the 1580s, when they were introduced to help aristocrats keep their starched ruff collars clean.

Silver, brass, and copper utensils offered one enormous advantage over eating with bare hands or with utensils made of wood, horn, or pottery as commoners did, in that they were self-sanitizing. Nobility and military officers alike avoided illness with naturally bactericidal silverware. The incredibly wide range of forms that silversmiths invented in order to keep up sales also helped to prevent cross-contamination. Besides basic table forks, for example, there were oyster forks, meat forks, lemon forks, potato forks, pickle forks, toast forks, pastry forks, paté forks, butter picks, and sardine servers. The families of spoons and knives were even more extensive.

Phoenix Wall Hanging, Tao Kuang (Daoguang) period (1821-1850)

China or Tibet

Silk brocade

Transfer from NC Museum of Art; gift from Mr. and Mrs. Gordon Hanes, Winston-Salem, NC |

1991.004.211

Ties between China and Tibet since the ninth century favored the silk trade. Until the end of the Qing Dynasty (1644-1912), Chinese emperors often made sizable gifts of silks and embroideries from the imperial workshops to Tibetan Buddhist monasteries. Since yellow was the color set aside for the Emperor and the immediate royal family (because of its association with gold and the sun), this hanging may have been among those gifts. The pair of phoenixes underscores the connection, since in East Asian mythology they were believed to have been born in the sun to reign over all other birds.

Qun Kua Wedding Costume, mid-20th century

Mei Wah Embroidery Co., British Hong Kong

Altered by Mary Morrison [Mindy] English (1942-2000)

Silk, silver thread; hand-embroidered

Transfer from the Valentine Museum, gift of the Artist; National Academy of Needlearts collection

1995.018.034a-b

The *qun kwa*, a traditional Chinese wedding dress worn by brides in Southern China, including Hong Kong, consists of a top coat (*kwa*) and long skirt (*qun*). In Chinese culture, the phoenix symbolizes virtue, luck, and happiness. Displayed together, a dragon and phoenix symbolize the power balance between the groom and the bride, and show their equality.

To create an ensemble more appropriate for Western settings, the owner of this example has made a few alterations including sewing the pleats shut, adding zippers to the jacket and skirt, and shortening the garment.

The Mei Wah tailor shop that made the original *qun kwa* is still in business, though now under China's rule.

Chinese Jacket, 1939

China

Silk satin with silver wire embroidery; hand-sewn and embroidered

Gift of Mrs. Phyllis C. Danby | 1991.024.003

The sheer density of information encoded in traditional Chinese costume is impressive. This jacket, ornamented with images of phoenixes and ocean waves, dates from after the Qing period (1644-1911) and was probably intended for use by a wealthy Hong Kong matron instead a member of the imperial court, but perpetuates the association between status, fine materials, and laborious decoration. The embroidery is silver wire, which was undoubtedly gleaming when new, but has tarnished somewhat over the past eighty years.

Art 2 Wear Ensemble, 2011

Veronica Tibbitts (b. 1989), American

NCSU College of Design, Raleigh, North Carolina

Pleated foil, metal, jersey knit, elastic, leather; machine-sewn, hand-dyed

NCSU Art 2 Wear Archival Collection 2012.040.004a-c

While earning dual degrees from NC State's College of Textiles and College of Design, Veronica Tibbitts developed a reputation for experimenting with a variety of highly unusual materials for dress designs, including rope, plants, agricultural machinery, price tags, and even road kill.

Buddhapada, late 20th century

Myanmar

Fabric, paper, metal sequins, beads; hand-dyed, painted, and embroidered, machine-sewn

From the collection of Joan Mills Busko 2015.037.019

Thousands of temples throughout South Asia venerate foot-shaped depressions in bedrock that Buddhist devotees believe mark the physical passage of the Buddha. Most of these sites have been enhanced by carvings of stylized symbols that refer to the Buddha's teachings and exploits, auspicious zodiacal creatures, the community of followers, the Wheel of Life, or the Buddha himself. Monks paint images of the footprints for pilgrims to purchase and take home with them to continue their worship.

March and Bird Pattern Vase, 1883

Albert Robert Valentien, (1862–1925), American

Rookwood Pottery (1880-1967), Cincinnati, Ohio

Painted, glazed, and gilt porcelain

Transferred from Chinqua-Penn Plantation 2003.004.074

Founded by Maria Longworth Nichols Storer (1849–1932), Rookwood Pottery was the nation's first major manufacturing company of any kind to be directed by a woman. Among the many artists and craft masters she hired was Albert Robert Valentien, a painter, botanical illustrator, and ceramicist who ushered in a style called "Rookwood Japanese" that featured sparrows, bamboo, and Japanese textile patterns as Asian motifs. A time-honored Japanese decorative strategy involved contrasting metallic elements (especially gold) with naturalistic depictions, intensifying the impact of each.

Uchikake Wedding Kimono, ca. 1985

Japan

Silk brocade, silk, metal threads; woven, hand-embroidered, hand-sewn

Gift of Barbara McDonald | 2001.049.001

An *uchikake* is a highly formal kimono worn by a bride at her wedding. Often heavily brocaded, they are worn outside the actual kimono and obi as an ornate overcoat, and padded along the hem to trail on the floor.

Uchikake are typically decorated with motifs appropriate to the occasion. Cranes are a common symbol for marital fidelity, since they mate for life. In the Japanese "flower language," called *hanakotoba*, pines and bamboo signify hope and strength, plum blossoms indicate perseverance, and irises suggest friendship and loyalty. The mixture of colored flat (filament or non-twisted) silk embroidery threads and gilt metal threads produces a richly intricate surface.

Vodou Flag [Drapo Vodou], ca. 1970s

Haiti

Canvas, satin, sequins, glass beads; hand and machine-sewn

Anonymous gift | 2010.023.001

Haitian Vodou has deep roots in West and Central African belief systems as well as in native Caribbean (Taíno Indian) and Roman Catholic practices. In Vodou ceremonies, sequined flags (*drapo*, from the French *drapeaux*) are sanctified ritual objects thought to be imbued with spiritual power used as invitations and signals to attract the *Lwa* (ancestral spirits, roughly akin to Catholic saints). Each *Lwa* has his or her own recognizable color palette and associated symbols and is thought to divinely inspire the flag-makers while they sew the nearly 20,000 sequins that make each flag unique. This *drapo* summons the presence of *Bawon Samdi* (a.k.a. “The Baron”), a *Lwa* of the underworld, guardian of cemeteries, and father of the *Gède* — trickster spirits associated with eroticism and death.

Back left:

Squash Blossom Necklace, mid-20th century

Navajo maker, southwestern USA

Silver

Gift from Drs. Norman and Gilda Greenberg

2016.033.046

The Mexican master artisans that nineteenth century Navajo silversmiths emulated descended from a long tradition of metalworking that dates back through medieval Spain to the Moorish invasion of the Spanish peninsula in 711, and even earlier to biblical times. The crescent-shaped *naja* that typically adorns Navajo silver necklaces originated as moon-shaped talismans that Moor horsemen affixed to their bridles to protect their steeds from the “evil eye.” A passage in the Bible, thought to date to 700-800 BCE, refers to camel ornaments as *saharonim*, meaning “little moons” (Judges 8:21).

Back left:

Silver Cuff Bracelet, 1957-58

Navajo maker, Albuquerque, New Mexico

Silver

Gift from Drs. Norman and Gilda Greenberg | 2016.033.011.

In 1864, thousands of Navajo were captured by U.S. Army forces and imprisoned for the next four years at Fort Sumner in eastern New Mexico, where many died. However, during their detention some must have been exposed to metalworking, for after they were finally allowed to return to northeastern Arizona, a few began making trade items of brass, copper, and silver. They often imitated Mexican silversmiths in recycling currency, candlesticks, and silver buckles for their work. Silver jewelry appealed to the traditionally nomadic Navajo as a form of portable wealth that not only satisfied their design sensibilities but also could easily be bartered for goods at the nearest trading post. Cuff bracelets like this developed from rawhide wrist guards (*ketoh*) that were once worn to prevent wrist injuries from bowstrings.

Front left and center:

Beaded Pincushion, ca. 1870

Haudenosaunee (Iroquois) maker, probably Tuscarora

Niagara, New York

Wool, velvet, glass beads; handsewn

Gift of Mary McMenamin | 1998.004.089

Beaded Pouch, 1840s

Haudenosaunee (Iroquois) maker, possibly Mohawk

Niagara, New York

Wool, cotton, glass beads; handsewn

Gift of the Friends of the Gregg | 2011.016.003

After the opening of the Erie Canal in 1825, Niagara Falls became the nation's most popular vacation destination and remained so throughout the rest of the nineteenth century. Responding to its burgeoning tourism industry, members of the former Iroquois Six Nations Confederacy began supplying local trinket and souvenir stands with a variety of beaded goods decorated in traditional motifs.

By 1825, glass beads manufactured in Venice and Bohemia (in what is now the Czech Republic) had been used by Native Americans for more than three centuries, and beading was considered a traditional native craft by makers and buyers alike.

Front right

Child's Moccasins, 1850-1900

Wolastoqiyik (Maliseet) maker

Eastern Canada/Maine

Leather, cotton felt, silk, velvet, glass beads; handsewn

Gift of the Friends of the Gregg | 2011.016.001a-b

The Wolastoqiyik are indigenous to the St. John River Valley in Canada and Maine. Because they remained neutral during the American Revolution, they were given permission to travel freely between the USA and Canada in a 1794 treaty. Early European settlers were said to value Wolastoqiyik beadwork above that of any other tribe.

Back right:

Quillwork Scissor Case and Scissors, ca. 1900

Native American

Wool, porcupine quills, steel; hand-embroidered

From the estate of Mildred J. Davis

2003.010.201a-b

The style of this case is characteristic of a broad grouping of tribes often referred to as Eastern Woodland. Because they had experienced greater cultural pressure from European immigration than

Native Americans in most other parts of the continent, by the late 19th century they shared more traits with white settlers, including the use of manufactured steel tools.

Lidded Trinket Box, purchased 1955

Blackfeet maker

Alberta, Canada / Montana area

Birch bark, porcupine quills, thread, grass; handmade

Gift from Drs. Norman and Gilda Greenberg

TD366.202a-b

Long before glass beads were introduced to the Western Hemisphere by Columbus in 1492, Native Americans had ornamented clothing and possessions with the shiniest materials they could obtain, including shells, teeth, feathers, mica, and precious metals.

Pearl Beaded Evening Bag, 1960s

Beads, sequins, metal, silk; hand-beaded

Gift of Carolynn E. Marley | 2012.004.046

Roosting Swan Beret, 1950s

Sequins, mesh, metal weights, taffeta; handsewn, crocheted

Gift of Claibourne Poindexter | 2018.002.001

Woman's Cap ("Ottoman Wedding Hat"), ca. 1900

Turkey

Cotton, silver coins, cord, chain; hand and machine-sewn

Gift of Kim B. & Roselyn G. Batcheller

2011.019.041

Although the coins on this hat are Turkish, that may only mean that it came from a former part of the Ottoman Empire (1299-1923) since headgear like this may be found throughout North Africa and the Middle East. While the coins are considered protective talismans, in some countries the groom and his family provided the hats as part of the "bride price" to proclaim both the groom's wealth and the value of the bride.

The Arabic word *sikka*, meaning "coin" or "minting die," is the origin of the word, "sequin." Originally made of metal, far more lightweight gelatin or plastic sequins eventually replaced metal disks for the sparkling visual effects they generate.

Beaded Evening Bag, 1960s
British Hong Kong
Metal, silk, glass beads; hand-beaded
Gift of Carolynn E. Marley | 2012.004.049

Plastic Purse with Glitter Handle, ca. 1960
USA
Vinyl, Lucite, brass, tinsel; manufactured
Gift of Carolynn E. Marley | 2011.029.027

Beaded Clutch, 1960s
France
Silk, beads, faux pearls, chrome; hand-beaded
Gift of Carolynn E. Marley | 2012.004.038a-b

Hatpins, ca. 1880-1910
Gold plate, faceted and cabochon glass, faux pearls, rhinestones
Gift of John and Ann Sanders
2005.037.167, .170, .175, .178ab, .179, .180, .181

Long hatpins were used in the decades before and after 1900 for securing the then fashionable large hats to the equally voluminous hairstyles. Hatpin makers made products for all levels of society, ranging from the extremely ornate and expensive to the simple and functional. The pins also served as lightweight concealed weapons that were handy for use against aggressive male “mashers.” When the Chicago city government tried to pass regulations limiting them, one famous suffragist remarked, “If the men of Chicago want to take hatpins away from us, let them make the streets safe! No man has a right to tell me how I shall dress and what I shall wear.”

Beaded Sash, ca. 1930
Yoruba maker
Nigeria or Bénin
Beads, cowrie shells, cloth, leather; hand-beaded and sewn
Gift of the Friends of the Gallery | 2002.002.014

Traditional Yoruba beliefs maintain that beads are a gift from the god of the sea, *Olokun*, who protects the wearers whenever they wear them. Beaded sashes are often given away as presents to important visitors in order to show hospitality and magnanimity. Attaching glossy cowrie shells not only added visual appeal but also demonstrated wealth, since the shells were used as currency throughout Africa as well as South Asia and East Asia. Their value was once so universally accepted throughout world trade that the scientific name for the species is *Monetaria moneta*, or “the money of all monies.”

Although French scientist Nicéphore Niépce (1765–1833) was the inventor of photography, his friend Louis-Jacques-Mandé Daguerre (1787–1851) outlived him to perfect it. In 1839, Daguerre became the first to announce the discovery publicly and took the opportunity to name the first practical process for himself. Daguerreotypes were created with mercury vapor fumes on sheets of polished silver.

In the early 1850s, ambrotypes (coined from Greek words meaning “immortal impression”) introduced a cheaper, simpler, and safer process using sheets of glass instead.

Because of their precious emotional value, sitters typically wore their finest clothing and posed carefully, then framed the fragile results in embossed gold, velvet-lined cases. Gold and silver frames have long been used to enhance the value of paintings, but they also perform a practical purpose by gathering and reflecting light onto the surface of art works.

Left:

Family Portrait, late 1850s

USA

Thermoplastic (union) snap case; velvet pad, gilded brass frame

Gift of David Findley | 1997.003.006

Half-plate size ambrotype.

Right top:

Portrait of a Woman, 1840-1845

USA

Wood snap case; gold embossed paper, velvet pad, gilded brass frame; hand-tinted

Given in memory of David Earle Findley by his estate | 2002.028.035

Quarter-plate size Daguerreotype.

Right bottom:

Portrait of a Man, late 1850s

USA

Metal and paper-covered cardboard case; velvet pad, gilded brass frame

Given in memory of David Earle Findley by his estate | 2002.028.007

Sixth-plate size ambrotype.

Left side of case

Counterclockwise from top left:

Peacock Feather Screen Fan, 19th century

India

Feathers, metal ornaments, wallpaper, straw

Smith Collection | 2016.003.070

The dazzling iridescence of the feathers in this fan is a visual effect caused by slight differences in the way light reflects off certain complex surfaces, in this case, minute feather barbs. Many bird, insect, reptile, and fish species take advantage of iridescence to confuse predators or attract mates.

Lower left:

Gilded Paper Folding Fan, ca. 1900

Japan

Lacquered bamboo and paper

Smith Collection | 2016.003.160

Bottom center:

Screen Fan, ca. 1900

Madras, India

Wood, mica, gold leaf, fabric; hand-drawn

Smith Collection | 2016.003.075

Bottom right:

Feather Fan, ca. 1900

Thailand

Wood, feathers, velvet, gilt; hand-embroidered

Smith Collection | 2016.003.116

Center Right:

Feather Fan, ca. 1900

Thailand

Wood, feathers, velvet, gilt; hand-embroidered

Smith Collection | 2016.003.114

Right side of case:

Counterclockwise from top right:

Folding Fan, ca. 1990

Tokyo, Japan

Gilded paper, lacquered bamboo; hand-painted

Gift from Drs. Norman and Gilda Greenberg

TD366.254a

Center left:

Embroidered Folding Fan, late 19th century

China

Silk, carved bone, brass, mother-of-pearl inlay; hand embroidered

Anonymous gift | 1988.011.018

Bottom left:

Folding Fan, 19th century

Wuchang, China

Lacquered wood, mother-of-pearl inlay, paper, gold leaf

Smith Collection | 2016.003.240

Bottom right:

Screen Fan, ca. 1920

Malaysia

Silk, wool, gilt thread, wood; hand embroidered

Smith Collection | 2016.003.308

Center right:

Monk's Flag Fan, ca. 1920

Burma (Myanmar)

Gilded palm leaf, wood; hand-inked design

Smith Collection | 2016.003.096

Top right:

Folding Fan, early 20th century

Spain

Silk, mesh, wood, metal, sequins; hand-sewn

Gift ofCarolynn E. Marley | 2016.013.020

Center:

Screen Fan, 19th century

Java, Indonesia

Carved buffalo horn, pierced and painted buffalo hide

Smith Collection | 2016.003.305

Many of the fans in this case are from a remarkable assortment of hand fans acquired between 1890 and 1920 by Emma Hanford Smith (1866-1946), who accompanied her husband, famed ichthyologist Hugh McCormick Smith, on many scientific expeditions around the world. The Gregg Museum is now the repository of nearly four hundred fans in the Smith Collection gathered from every inhabited continent. Donated by Rosemary H. Claudy in loving memory of Nicholas Hanford Claudy, grandson of Emma Hanford Smith.

Slippers, ca. 1965

J.J.E. & Sons, Bombay, India

Velvet, leather, gilt thread, sequins; hand-embroidered

Gift of Mary Ann & Edmond Gelinias 1999.020.033a-b

US Army Service Cap, 1957

Lewis Uniform Co., Watertown, New York

Wool, leather, brass, satin, plastic interior, grosgrain ribbon

Gift of Mark B. and Kathlyn F. Sullivan 2008.025.006J

The gleam of precious metals has served a practical purpose in organized warfare since the invention of armor that obscured the head or face, more than 5,000 years ago. By signaling rank and enhancing the

leaders' visibility over a great distance, shining headgear made it easier for foot soldiers to see who was in charge and know where the power was concentrated.

US Army Service Uniforms are worn in formal situations, including most public and official functions, where they help maintain status, decorum, and seriousness of purpose in administrative settings. The Great Seal crest asserts that the wearers are acting on behalf of the nation, not themselves.

Taqiyah, ca. 1965

Kandahar, Afghanistan

Cotton, velvet, gold bullion, glass beads, sequins; hand-embroidered, glued

Gift of Linda Rudd | 1993.003.020

Sometimes called "prayer caps" in English, male Muslims wear head coverings as a sign of respect during prayer, but may also do so during weddings or other special events linked to religious observance. The less formal *kufi* may be worn throughout the day, especially in sub-Saharan Africa and South Asia, but still signifies the wearer's faith and devotion.