Jewelry design - pendants

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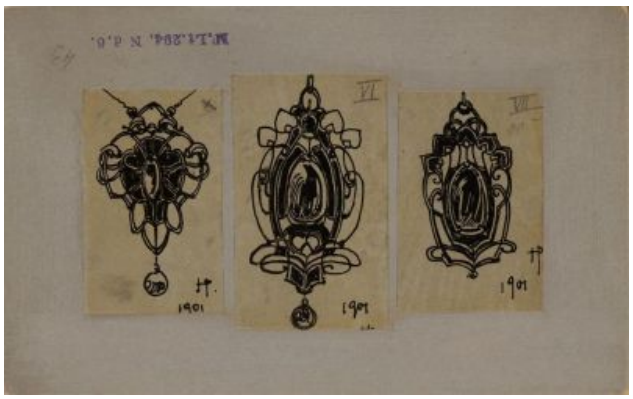
Accession Nr.:	KRTF 441.1-3
Artist/Maker:	Horti, Pál (1865 - 1907) / designer
Place of production:	Budapest
Inscription:	jobbra lent: H-1901
Materials:	tracing paper
Techniques:	Indian ink; mounted on cardboard
Dimensions:	height: 6,8 cm width: 4 cm height: 7,8 cm width: 4,7 cm height: 6,8 cm width: 4,4 cm height: 12 cm width: 19,2 cm

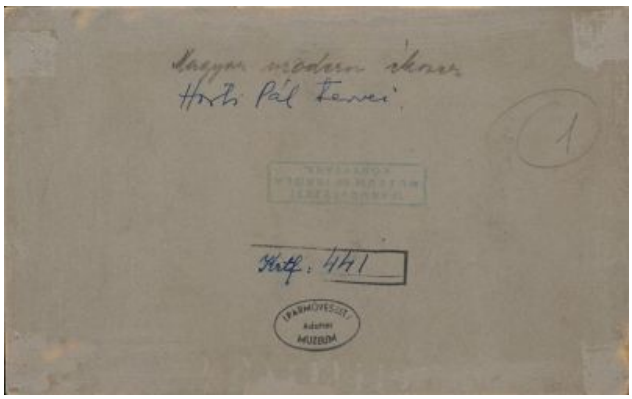
The dominant motifs are plant ornaments arranged in the shape of peacock feathers-slim shapes, curving and broad at the top and narrow at the bottom. (Inv. No. KRTF 441, three pieces dated 1902). There are also oval jewels, framed by the petals of the lotus flower (Inv. No. 442, four pieces, dated 1901). These latter ones bear the typical linear, tendril border of the Art Nouveau, probably enriched with enamelled fields. The motifs were apparently drawn at the same time, withouth any models as parts of a large series. This is also suggested by the numbers written in ink in the right upper corner of the three 1902 drawigns. 10, 11, 12, and by the fact that according to the original inventory, 49 similar pieces were acquired by the Budapest Museum of Applied Arts, altogether 98 Coronas of worth (see old Inv. No. 294). As a drawing teacher at the Décorative Drawing School in Budapest, from 1892 Pál Horti had a chance to study the technical secrets of different crafts, including goldsmith's art. Thus, in the jewels, he could couple his interest in new stylistic trends with his refined sense of proportion and the knowledge of opportunities given by each material. The jewellery designs were probably realized by goldsmith Samu Hibján, since the periodical Magyar Iparművészet (Hungarian Applied Arts) published illustrations of similar jewels, designed by Horti for the 1902 Torino exhibition and made by Hibján. On a picture in Magyar Iparművészet Vol. 4, 1901, p. VII there is a pendant that can be considered the realized version of design No. VII, dated 1901. The only difference is that the precious stone of the drawing was replaced by a figurái composition of Mary and the Child Jesus, in similar frame. In contrast with contemporary Belgian and French jewellery, the works of Hibján and Horti prefer the decoration of surface-instead of the composition in relief-, complying with the cloisonné enamel technique. The same is true for the contemporary jewels of Oszkár Tarján, which are similar both in shape and ornamentation. Hungarian goldsmith's art was appraised by the jury of the Torino exhibition, appreciating the excellent talent of the artist in decorative art: Oszkár Tarján won the gold, Horti and Hibján a bronze medal.

Literature

- Szerk.: Szilágyi András, Horányi Éva: *Szecesszió. A 20. század hajnala. (Az európai iparművészet korszakai.)*. Iparművészeti Múzeum, Budapest, 1996. - Nr. 9.261. (Lichner Magda)

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