

# The Contribution of 101 Women to Design and Architecture



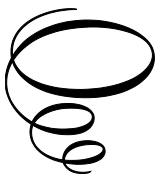
# The Contribution of 101 Women to Design and Architecture:

*Through the Centuries*

By

John Lawrence Toma  
and Delyse Ann Huntley

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The Contribution of 101 Women to Design and Architecture:  
Through the Centuries

By John Lawrence Toma and Delyse Ann Huntley

Graphic Conception: Silvia Di Marino

Translations: Delyse A Toma

Text Reviser: Luisa Alcara

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*This book is dedicated to  
Delyse, Silvia, Claudio and Luisa,  
and all those friends and colleagues who spent so much  
time and patience in order to make this publication  
possible.*

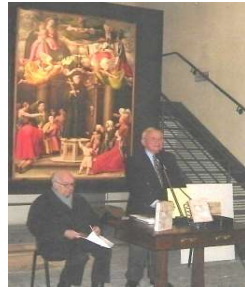
John Lawrence Toma was born in Edinburgh of a Scottish mother and Italian father. He attended senior secondary schools in Italy and Scotland and completed his university studies in the U.K. and the United States, graduating in Business Studies, Marketing and modern Languages. He has worked as a strategic marketing and operational consultant for some of the most prestigious contemporary design companies.

He has published more than ten bilingual books and has written articles with particular emphasis in the field of international design. For over 30 years he has been responsible for the presentation and promotion of Italian design exhibitions in Europe, United States, Japan, China and South America. As an official translator, he has contributed to the publication of critical essays and articles on contemporary design and architecture. He has also worked as an official translator for the BBC.

He is married to Delyse Ann Huntley from Kent, his assistant and co-author of “Shakespeare by Any Other Name”. They have two sons; the eldest an architect in England and his younger brother a business entrepreneur in London. He is also the owner of the Shakespeare Tavern in the City, a favourite meeting environment of journalists and contemporary artists.



John L Toma & Delyse A Huntley during the presentation of “What’s in a Name?” in London



Press presentation of “650 Churches” publication ordained by Archbishop Muraglia in La Spezia, Italy

**OTHER PUBLICATIONS BY THE AUTHOR**

- Rinaldo, a Renaissance Personage in the XX Century
- Marketing Plan. Break Even and You’re Almost There
- One Hundred Designers and Architects of International Fame and Their Contribution to Contemporary Design and Architecture
- History of the Kitchen from Prehistoric Times to 53rd Street, New York
- How to Export Professionally
- The Design Furniture Market in Europe
- The Design Furniture Market in the USA
- The Design Furniture Market in Japan
- The Historical Villages in the Borough of Beverino
- An Historical, Architectural and Ecclesiastical Detailed Profile of 650 Sacred Establishments in the Province of La Spezia, Italy
- What’s In A Name ? The Shakespeare authorship question investigated

The protagonists of this book have been indexed by date of birth

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## FOREWORD

*Woman's contribution to the world of art in general, to design and architecture in particular, has always been historically speaking kept far from the limelight, and even today there is no plausible explanation for this.*

*This publication aims in a concise fashion to remedy past oversights, and emphasise instead the remarkable attributes of the single artists who have created so much by offering such innovative contributions, together with high quality technical contents, to the world of interior design, industrial design, architecture and past female masters of the pinceau.*

*The one hundred and one brief biographies, together with specific representations of their works that make up this book, are only modest samples of what they have, in effect, passed on to posterity.*

*The number of artists listed in this book could have been extended "ad infinitum".*

*I felt, however, that the choice we made in the final selection was sufficiently representative to offer a coherent panoramic view to the reader interested in this subject matter in order to create sufficient interest that he, or she, may at some future date delve into a more profound and fascinating research of those activities that relate to woman's creative world of design in its various interpretations.*

*I had the pleasure to work directly and indirectly with many of the designers and architects mentioned in this book and I have mentioned such encounters in the appropriate pages. I can only confirm that working and discussing design and architecture with these female representatives of the international design world has been personally rewarding culturally without intellectual limitations and, most of all, pleasurable beyond any expectations conceivable.*

JLT

*Women and their unravelled  
versatility in the world of art,  
design and architecture*





## Sofonisba Anguissola

1528 Cremona, Italy – 1626, Palermo, Italy

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The source of our chromatically pictorial story, both technical and creative, has deep roots in the history of art, and as in every book, one must establish a starting point. The first female artist we discover on our long journey through the centuries was directly connected to the great Michelangelo, who personally encouraged her with her artistic vocation.

The story goes that as long ago as 1555, Sofonisba Anguissola received drawings sent to her in Cremona from Michelangelo who was working in Rome at that time. Sofonisba copied these drawings carefully and sent the package back to the Florentine master with a thank you note for his interest and encouragement. Some experts love to recount this little anecdote, perhaps invented, that the drawings returned to Michelangelo were not the originals but copies so cleverly carried out by Sofonisba that the great master did not notice the difference!

Sofonisba is probably the first woman in the field of universal art to be recognised and included amongst the great names of all times. Her works of art have embellished the walls of the most sumptuous European palaces, indisputable proof of her magnificent technique and reproductive capability of portraying the most illustrious personalities of the 1500s and 1600s.

In 1624 the young Anthony Van Dyck came to visit the 90-year-old Anguissola and drew a sketch of her in his diary of his Italian grand tour. Sofonisba, albeit almost blind, illustrated and explained to the young Flemish painter the techniques of the recent “chiaroscuro” (light-dark) style which was so much in vogue at that time.



## Sofonisba Anguissola

1528 Cremona, Italy – 1626, Palermo, Italy



The "Torrazzo", Cremona  
1250 - 1309



Portrait of Michelangelo  
Caprese 1475 – Rome 1564



St. Peter's Square, Rome,  
with dome (1544-1564)  
by Michelangelo Buonarroti



L'Escorial Royal Palace, Madrid  
Residence of Philip II



1573 Philip II King of Spain  
Prado Museum, Madrid



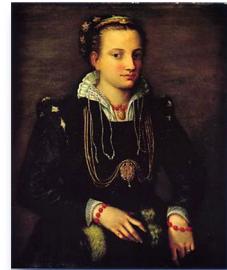
1585 Infant Caterina Micaela,  
Duchess of Savoy  
Prado Museum, Madrid



1561 Elizabeth of Valois  
3<sup>rd</sup> wife of Philip II  
Prado Museum, Madrid



1570 Anna of Austria,  
fourth wife of Philip II  
Prado Museum, Madrid



1559 Portrait of Minerva,  
sister of the artist  
Layton Art Collection,  
Milwaukee



## Sofonisba Anguissola

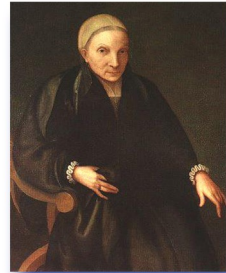
1528 Cremona, Italy – 1626, Palermo, Italy



Portrait of woman with dog  
National Museum, Washington



1559/65 Alessandro Farnese  
Duke of Parma & Piacenza  
National Gallery of Ireland



1620 Self portrait (89 years)  
Malerisamling, Niva, Denmark



1620/24 Self-portrait Van Dyck  
The Hermitage, St. Petersburg,  
Russia



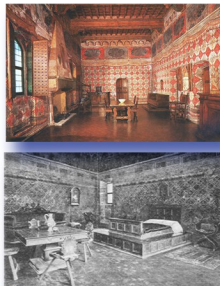
1624 Van Dyck's notes and  
sketch of Anguissola in  
Palermo, Italy



Palazzo Davanzati, Florence.  
Façade of the building



Palazzo Davanzati, Florence.  
Main internal staircase



Palazzo Davanzati." Parrot"  
room & bedroom with XV &  
XVI century furniture



Typical costumes of the 1500s



## Artemesia Gentileschi

1593 Rome, Italy – 1652 Naples, Italy

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Through the long historic course of the Applied Arts, women have given the most valid contributions to the magic creativity of the arts, so much so that some of them have taken their place in posterity. Amongst these we should give a foremost mention to Artemesia Gentileschi, native of Rome where she studied under the guidance of her father Orazio and Guido Reni. She painted with great intensity both with the content and style following the “chiaroscuro” (light-dark) school of Giorgione which was much in vogue at the time.

Her paintings have adorned the most famous palaces and churches in Italy. We can admire her painting “The Inclination” (1615) in the Buonarroti house in Florence, although perhaps her finest work, shared with her father Orazio, is the ceiling of the main hall in the summer residence of the Queen of England, Henrietta-Marie, wife of Charles Stuart I. The Queen’s House in Greenwich, designed by Inigo Jones, is considered one of the finest architectural works on the other side of the English Channel in the 1600’s. The panels of the magnificent ceiling were completed between 1638 and 1641.

The theme of the allegorical work, as suggested by Charles I, was to illustrate “The Arts and Sciences” in their most pure magnificence. In this imposing pictorial mosaic, Artemesia did not miss the chance to include a self-portrait dressed as a court artist. In 1711, under the order of Queen Anne, wife of William III, the panels were removed and donated to the Duchess of Marlborough, Sarah Churchill, in recognition of the great victory at Blenheim in 1704 by her husband John Churchill, son of Winston Churchill, who with the help of Eugenio of Savoia, commanding officer of the Austrian troops, united in a strong coalition defeated the united armies of Louis XIV and Germany. The panels were subsequently installed at Marlborough House in the famous London Mall Residence, designed by Christopher Wren, where they can be admired even today after four centuries from the day they were painted by Artemesia Gentileschi, together with furniture of the period in the Queen Anne style.



## Artemesia Gentileschi

1593 Rome, Italy – 1652 Naples, Italy



1610 Susanna and the Elders  
Graf Von Schoenborn  
Collection, Pommersfelden



1635 Birth of John the Baptist  
Prado Museum, Madrid



1615/16 "The Inclination" Casa  
Buonarrotti, Florence



Palazzo Buonarrotti, Florence  
Typical Renaissance  
interior design



Henrietta Maria



Charles I Stuart  
by Anthony Van Dyck



Queens House, Greenwich,  
London.  
Architect Inigo Jones.  
Ceiling panels by A. Gentileschi



Top of picture, Queens House  
by Inigo Jones  
Bellow C. Wren's Naval College



View of Queens House,  
Greenwich Naval College and  
the River Thames



## Artemesia Gentileschi

1593 Rome, Italy – 1652 Naples, Italy



Inigo Jones  
By William Hogarth



1638, 9-panel allegorical composition  
"Peace, Art and Science"



Detail of self-portrait of the artist



Queen Anne  
By Sir Godfrey Kneller



George, Prince of Denmark  
By Sir Godfrey Kneller



Sarah,  
Duchess of Marlborough  
By Charles Jervas



John, Lord Churchill,  
Duke of Marlborough  
By Sir Godfrey Kneller



Eugenio of Savoy  
By McKay Derek



Louis XIV  
By Nicolas de Largilliere



## Artemesia Gentileschi

1593 Rome, Italy – 1652 Naples, Italy



Marlborough House, London  
Original design of 1711  
Architect Christopher Wren



Marlborough House London  
South view



Marlborough House, London  
Principal staircase



Christopher Wren  
By Sir Godfrey Kneller  
In costume of the period



1613/20 Maria Maddalena  
Palazzo Pitti, Florence



Typical costumes of the 1600's



Queen Anne period  
dining cabinet



Queen Anne period four-leg  
dining cabinet



Queen Anne period dining  
table and chairs



## Rosalba Carriera

1675 Venice, Italy - 1757

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This woman with the inimitable touch is the most illustrious exponent of Venetian Rococo, which was subsequently introduced into France when she visited Paris, where she was made a member of the Royal Academy and invited to paint a portrait of the young Luigi XV in the language of her style.

She also met with enormous success in Austria and the King of Poland commissioned her to paint a great number of pictures to embellish and complete the furnishing of the Royal Palace of Warsaw.

It is said that Rosalba also painted a vast number of boxes, containers and tobacco boxes which were often used to adorn tables and cabinets in the upper class houses of that time. Some examples of these miniature works of art can today be admired in the Venetian Cà Rezzonico museum.



The house of Rosalba Carriera in Venice  
where she lived and died



**Rosalba Carriera**  
1675 Venice, Italy - 1757



1709 Self-portrait  
with her sister  
Uffizi Gallery, Florence



A young Louis XV



1714 Portrait of Prince  
Frederick August II



Louis XV Tobacco holder  
in a metal finish with  
mother of pearl



1700s Tobacco holders



1730731 Gustavus Hamilton  
Second Viscount of Boyne  
in a carnival costume



1740/45 Countess Miari  
National Gallery of Canada



1730/40 Felicita' Sartori



1732  
Cardinal Melchior of Polignac.  
Galleria dell'Accademia,  
Venice

## Camille Claudel

1864 Fere-en-Tardenois, Aisne – 1943 Montfavet, France



Camille Claudel was one of the greatest female artists of the 1800's in the domain of marble and bronze sculpture for internal and external decoration.

For many years this great personality was the inspirational muse of Auguste Rodin and she helped him on some occasions creating entire figures to complete his works. Consequently she participated directly with some of the most famous works of art of this great French genius. A typical example is her participation in the creation of the "Gate to Hell", clearly inspired by Dante, for the new Museum of Decorative Arts in Paris (1884).

Camille lived a stressed life particularly because of her sentimental ties with Rodin.

Due to her psychological instability, she often destroyed her works, therefore we find few of her sculptures today only 60 years after her death. It must be remembered, however, that her works were much in demand for the decorating of villas, palaces and museums of international fame. The intensity and the reproductive reality of her creations were the product of an inborn sensibility and spontaneity, particularly unusual for a female artist at this technical level in the study of proportions and raw material.

The "Girl with the Veil" in the National Museum of Washington transmits that which has been previously expressed and much more; the same can be said of her other works, in particular those on show at the Rodin Museum in Paris.

## Camille Claudel

1864 Fere-en-Tardenois, Aisne – 1943 Montfavet, France



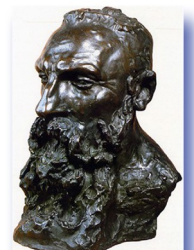
1886 August Renoir



1880/1917 Roden's and  
Claudel's "Door of Hell"  
Museum of Decorative Arts,  
Paris



1880/1917 "Door of Hell"  
detail of lower section-  
Museum of Decorative Arts,  
Paris



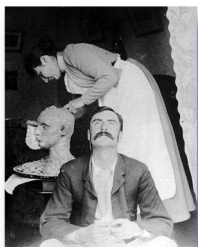
1888  
Bronze bust of August Rodin  
Rodin Museum, Paris



1890  
"The Girl with the Veil"  
Museum of Washington



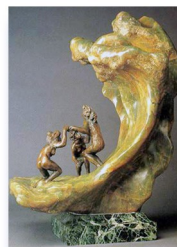
1905 "Sakuntalam Marble"  
Rodin Museum, Paris



1893  
Camille in her laboratory with  
her client Mr Back



1895  
Young Chateline  
Rodin Museum, Paris



1900  
"The Vague" in onyx and  
bronze. Private collection



## **Elsie De Wolfe**

1865 New York, USA – 1950 Versailles, France

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Elsie de Wolfe was born in New York in 1865 and was the first professional interior designer in the United States. She was educated in New York and Edinburgh, and during her long stay in Britain she was presented to Queen Victoria's court and frequented the London society.

In 1884 she returned to New York and worked in the theatrical world, but soon turned to interior decoration, at that time an exclusive male profession.

Her first major interior design work was the re-design of the Colony Club in New York.

In 1903 she bought and restored Villa Trianon in Versailles.

Her work in the upper echelons of society was an internationally established fact. She married Sir Charles Menni and later retired to Villa Trianon where she died in 1950.



Elsie de Wolfe's Manhattan apartment where she first began

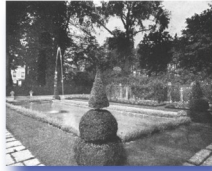


# Elsie De Wolfe

1865 New York, USA – 1950 Versailles, France



Villa Trianon, Versailles, France



Villa Trianon, Versailles, France



1936  
Console Table by  
Elsie De Wolfe



Bayard Thayer House



The Drawing Room



William Iselin House



Harkness House,  
Morrissetown, New Jersey



Drawing Room in pseudo  
Adams style



Hand painted domestic screen  
and table



## Margaret Macdonald Mackintosh

1865 Tipton, England - 1933 Chelsea, London, UK



Margaret was a mystic and romantic person at the end of the 1800's, entirely dedicated to symbolism and philosophical literary concepts of Dante Gabriele Rossetti and William Morris.

All her intellectual and artistic endeavours were always oriented towards mysticism, the mysterious, the intrigue of the unknown; essentially the philosophy of the Glasgow School where reality was subjected to a metamorphosis to obtain a new and fresh visual effect.

In collaboration with her husband Charles Rennie Mackintosh, Margaret worked principally on the decorative aspect of his architectural projects, which is clearly illustrated in the painting: "The Nursery and Music Room of the Haus Eines Juntstfrendes".

From 1896 to 1900 she ran a studio with her sister Francis, offering their clients a furnishing service in addition to products made to measure such as wood and metal panelling, some of which were also incorporated in her husband's projects.

In the Cranston Tea Room project, Margaret was responsible for creating the corporate image of the project, designing the menus and the outfits of the waitresses.



Homage to the Seven Princesses (detail)  
inspired by Margaret Macdonald Mackintosh



## Margaret Macdonald Mackintosh

1865 Tipton, England - 1933 Chelsea, London, UK



Charles Rennie Mackintosh  
Margaret Macdonald's  
husband



1849  
Self-portrait Dante Gabriele  
Rossetti, co-founder of "Pre  
Raphaelite" movement in UK



1872  
Painting by D G Rossetti  
"Beato Beatrice" in "Pre  
Raphaelite" style  
Art Institute of Chicago



1870  
William Morris, founder of  
Arts & Crafts Movement in UK



1860  
"Red House" in Bexleyheath,  
the private residence of  
W. Morris, finished in the  
Arts & Crafts style



1860 "Red House" in the Arts  
& Crafts style designed by  
William Morris



1860  
"Red House" interior designed



Typical interior design in the  
Charles and Margaret  
Mackintosh style as in the



1893  
Members of the Glasgow  
School. In the first line John  
Keppie and C. Mackintosh.  
Second line Margaret with her



# Margaret Macdonald Mackintosh

1865 Tipton, England - 1933 Chelsea, London, UK

by William Morris	Glasgow School of Art	sisters and students
 <p data-bbox="127 480 390 555">Margaret Macdonald &amp; Charles Mackintosh at Dunure in typical 1800s costumes</p>	 <p data-bbox="451 480 669 579">1900 Furniture and décor designed by Margaret &amp; Charles for the Cranston Ingram Street Tearoom</p>	 <p data-bbox="725 480 994 579">1900 "The Queen Mary" floral panel designed by Margaret Macdonald for the ladies room at Ingram Street</p>
 <p data-bbox="146 850 374 949">1900 Waitresses at the Craston Tearoom wearing uniforms designed by Margaret Macdonald</p>	 <p data-bbox="434 855 686 954">1902 The "Haus" music room project with décor by Margaret Macdonald and Charles Rennie Mackintosh</p>	 <p data-bbox="725 850 994 922">1902 The finished project with panels designed by Margaret Macdonald</p>
 <p data-bbox="165 1281 351 1350">1896/1898 Posters designed by Margaret Macdonald</p>	 <p data-bbox="434 1273 686 1350">Two cloth panels designed by Margaret Macdonald for the 1902 Turin exhibition in Italy</p>	 <p data-bbox="745 1273 975 1350">Coloured design "The Opera of the Sea" by Margaret Macdonald</p>



## **Mary Elizabeth Jane Colter**

1869 Pittsburgh, Pennsylvania, USA - 1958

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Mary Elizabeth Jane Colter was born on 4 April 1869 in Pittsburgh, Pennsylvania.

In 1886 she enrolled in the Design School of San Francisco and having completed her studies, she moved to St Paul in Minnesota, where she started her career as a teacher at the Mechanical Arts High School.

In 1901 she was offered the opportunity to refurbish the Alvarada High School of Albuquerque. Many similar projects followed including the famous hotel/restaurant “La Posada of Winslow” in Arizona.

Mary was a profound admirer of the native art of North America and managed to blend the historical and local references within the requisites of contemporary architecture.

Examples of these cultural fusions can clearly be seen in her Gran Canyon Village projects in Arizona, in particular the “Hopi House” constructed on a pueblo Hopi inspiration concept utilising old American construction principles from the pre and post Columbian eras.

Another example of her interpretation of local culture can be seen in the construction of the “Watchtower” also located in the Gran Canyon National Park.



## Mary Elizabeth Jane Colter

1869 Pittsburgh, Pennsylvania, USA - 1958



1905  
Hopi House, Grand Canyon  
Village, Arizona, USA



1905  
Interior of Hopi House



1914  
Arch at Hermit's Rest, Grand  
Canyon Village, Arizona, USA



1932  
The Watchtower, Grand  
Canyon National Park,  
Arizona, USA



1932  
Colorado River and the  
Watchtower seen from the  
Arizona desert



The Gift Shop  
Grand Canyon National Park,  
Arizona, USA



1935  
Bright Angel Lodge  
Grand Canyon National Park,  
Arizona, USA



1935  
Bright Angel Lodge  
Grand Canyon National Park,  
Arizona, USA



Restaurant of the  
Posada Winslow Hotel,  
Arizona, USA