

# Maker & Muse: Women and Early Twentieth Century Art Jewelry

## Introduction

*Very beautiful are necklaces of hammered gold and silver, set with semi-precious stones...All these are the products of the Arts and Crafts movement; [women] have been the prophet and its leading exponent.*

-Chicago Journalist, 1906

*Maker & Muse: Women and Early Twentieth Century Art Jewelry* features more than two hundred and fifty pieces of jewelry created in the early decades of the twentieth century. During this vibrant period, jewelry makers in the world's centers of design created audacious new styles in response to the growing industrialization of the world and the changing role of women in society. Their "alternative" designs—boldly artistic, exquisitely detailed, handwrought, and inspired by nature—became known as art jewelry.

*Maker & Muse* explores five different areas of art jewelry design and fabrication: the Arts and Crafts Movement in Britain, Art Nouveau in France, Jugendstil in Germany and Austria, Louis Comfort Tiffany in New York, and American Arts and Crafts in Chicago.

Work created by both men and women are exhibited together to highlight commonalities while illustrating each maker's distinctive style. And in regions or movements that saw few women present in the workshop, the female remained unquestionably present in the mind of the designer. Not only did art jewelers intend to highlight the fashionable clothing and natural beauty of a woman during this period, they also often represented her within the work itself.

While inspired by the broader art movements of the day and their unique cultures and contexts, designers strove together to create adventurous pieces of jewelry with dramatic forms, intricate craftsmanship, saturated colors, and semiprecious stones. Drawn from the collection of Richard H. Driehaus and prominent national public and private collections, this exhibition upholds the same ideal of beauty as did its talented makers.



*Winged Sylph Brooch*, c. 1900. René Lalique (French, 1860-1945), Collection of Richard H. Driehaus. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.

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# *Maker & Muse: Women and Early Twentieth Century Art Jewelry*

## **Exhibition Themes**

The early twentieth century fostered several “art” jewelry movements which turned their back on mainstream jewelry, railed against the mass production of jewelry, and focused on women in a number of different ways. These movements took place in Great Britain, on the European continent, and in the United States, with Chicago being a major center for the creation of art jewelry.

Exemplary examples of necklaces, brooches, bracelets, pins, rings, jeweled and enameled boxes, pendants, buckles, cloak clasps, accessories, and tiaras are featured in *Maker & Muse*. Each of the Museum’s second-floor galleries is devoted to jewelry showcasing the five areas of design and fabrication: the Arts and Crafts Movement in Britain, Art Nouveau in France and Belgium, Jugendstil in Germany and Austria, Louis Comfort Tiffany in New York, and American Arts and Crafts in Chicago. Each gallery explores the historic social milieu associated with these movements, accompanied by selected contextual objects of the period.

## **British Arts and Crafts**

Great Britain was the birthplace of the Arts & Crafts Movement. Up until this time women have never been known as jewelers. While they may have worked with their spouses, a female name was never attached to jewelry as it would not have been considered appropriate. Around 1900, for the first time ever, we see women emerge as jewelers whose names are associated with their work. Some are known on their own, while others as part of a husband and wife team. The Driehaus Collection contains many significant pieces by such artists as Edith Dawson, Georgie Gaskin, Kate Eadie and Ella Naper.

The exhibition will begin with the jewelry of Mrs. Newman who paved the way for these women. She worked first as an assistant to important revivalist jeweler John Brogden and then on her own. The Driehaus Collection includes a necklace by Mrs. Newman, one of the very few in collections in the United States. Through study of *The Studio Magazine* and other records additional lesser known women jewelers continue to be discovered. A portion of the jewelry will also feature women as the subject of the jewelry. This is not a common theme in British Arts & Crafts jewelry but yet there are some excellent examples by important designers such as Charles Robert Ashbee and Archibald Knox in the Driehaus collection.

Within the context of the British Arts & Crafts movement jewelry crafted by men intended to be worn with women’s Reform clothing will be on view as well as jewels associated with the Suffragist movement to which the Arts & Crafts jewelers were very sympathetic.

## **Art Nouveau**

The role of women in Art Nouveau jewelry is quite different than in Great Britain due to social mores, political issues, and economic events in France. In fact, only one woman jeweler is well-known as a maker in the French/Belgian Art Nouveau Movement - Elizabeth Bonté. Her carved horn jewelry was imitative of the work of René Lalique. This is a significant difference from the British Art jewelry movement and there is a fascinating explanation for why this is so. Women become the central theme of the jewelry in various ways—depicted as ethereal beauties, half woman, half-insect hybrids, and as frightening predators like Salomé and Medusa showing the confused thoughts of French men about women at this time. The role of actress/courtesans like Sarah Bernhardt and Liane de Pougy who patronized René Lalique and Alphonse Mucha will be an important part of this discussion as well as the socio-historic contexts that influenced this jewelry.

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## **Exhibition Themes continued ~**

### **Jugendstil**

Artistic jewelry was created in Germany and Austria and known as Jugendstil. In Germany it was manifested in various design forms sometimes looking like English arts and crafts, other pieces akin to the curving French Art Nouveau, and some that was more geometric like the work of the Wiener Werkstätte in Austria.

This important design workshop was formed by architects, artists, and designers who broke away from the established art societies and adopted the name the Wiener Werkstätte (translation: *Vienna's Workshops*). Although none of the jewelry designers were women, jewelry designers are known as part of this collective, the jewelry was carefully designed as the accompaniment to the art clothing created in the workshops and intended to be compatible with the workshops' interior design as well. The role of Emilie Flöge, clothing designer and companion of painter Gustav Klimt who was closely aligned with the founders of the Wiener Werkstätte will be explored. Flöge was known to wear Wiener Werkstätte jewelry and to design clothing similar to the Wiener Werkstätte's clothing. She also had her salon designed by Josef Hoffmann, one of the founding members. Other wealthy patrons of the workshops who wore the clothing and jewelry to show their appreciation of the Wiener Werkstätte aesthetic will also be discussed.

### **Louis Comfort Tiffany**

Louis Comfort Tiffany holds his place in the art jewelry world and forms a connection to the important holdings in the Driehaus Collection. The exhibition will feature the jewelry which was designed and worked on by women in Louis Comfort Tiffany's studio and illustrate the relationship to the Museum's historic interiors and decorative arts collection. It was worn by American women with a certain aesthetic who appreciated the unusual jewelry. Although Tiffany was the son of the founder of Tiffany & Co. his work is quite different than the mainstream jewelry being produced by his father's firm.

### **Chicago Jewelers**

The Chicago connection is a significant one as it was an important center for Arts & Crafts jewelry in America, second perhaps only to Boston in the early twentieth century. The most important firm and the one with great longevity was the Kalo Shop founded by Clara Barck Welles. Many of the male jewelers who later had their own shops became well known in their own right, trained with Welles. Welles hired female designers she called her "Kalo Girls." There are also several other designers from Chicago whose work is well-known today. The exhibition will feature of selection of works by these renowned designers.

# *Maker & Muse: Women and Early Twentieth Century Art Jewelry*

## Fact Sheet

- Title:** *Maker & Muse: Women and Early Twentieth Century Art Jewelry*
- Dates:** February 14, 2015 to January 3, 2016
- Location:** The Richard H. Driehaus Museum  
40 East Erie Street, Chicago, Illinois, 60611
- Hours:** Tuesday through Sunday, 10 a.m. to 5 p.m.; Closed Mondays
- Sponsors:** *Presenting Sponsor:* Northern Trust  
*Supporting Sponsor:* Sotheby's
- Website:** Information about *Maker & Muse: Women and Early Twentieth Century Art Jewelry*, including a gallery of selected highlights, can be accessed at [DriehausMuseum.org](http://DriehausMuseum.org).
- Publication:** *Maker & Muse: Women and Early Twentieth Century Art Jewelry* (The Monacelli Press, New York), features essays by prominent experts in the jewelry field with each revealing new research about the unique women who created or inspired art jewelry. The book's authors include Elyse Zorn Karlin, exhibition curator; Yvonne Markowitz and Emily Stroehrer of the Museum of Fine Arts, Boston; Janis Staggs, of the Neue Galerie, New York; Jeannine Falino, Independent Curator, New York; and Sharon Darling, Historian, Chicago. The publication is comprised of stunning, full-color images by primary photographer John A. Faier and features a preface by collector Richard H. Driehaus; it is available for purchase in January 2015.
- Group Tours:** Reservations for guided and self-guided private group tours are available for groups of at least 10 guests. To book in advance of the exhibition opening, please call 312.482.8933, ext. 44 or email [groups@driehausmuseum.org](mailto:groups@driehausmuseum.org).
- Admission:** Admission to the exhibition is included in the price of general admission and free for Museum members.
- General self-guided admission is \$20 for adults, \$12.50 for seniors (65 +), \$10 for students with a valid I.D. and youth (6–12 years); children ages five years and younger are free. Guided tours and an Acoustiguide audio tour of the Museum and exhibition will be available for \$5 in addition to general admission.
- For additional information, please visit [DriehausMuseum.org](http://DriehausMuseum.org) or call 312.482.8933, ext. 21
- Public Programs:** A range of public programs throughout *Maker & Muse* will highlight various exhibition themes. Programs include concerts and a special lecture series. Additional information about the public programs will be available in January 2015.
- Facility Rentals:** The Museum offers corporate and private groups the opportunity to host private dinners, meetings, and receptions. Throughout the duration of the exhibition, facility rentals offer private access to the special exhibition galleries. Special themed packages are also available. For more information, please call 312.482.8933, ext. 22 or email [events@driehausmuseum.org](mailto:events@driehausmuseum.org).
- Museum Store:** The Museum Store will offer a selection of contemporary and vintage jewelry inspired by *Maker & Muse* in addition to a selection of books and other custom merchandise.

# *Maker & Muse: Women and Early Twentieth Century Art Jewelry*

## Exhibition Lenders

### Principal Lender

#### Richard H. Driehaus

The Driehaus Collection is one of the country's leading private Decorative Arts collections in the United States. When the collection was formed during the early 1970s, acquisitions focused primarily on Art Nouveau posters by Alphonse Mucha and his contemporaries. From that essential core, the collection has grown to include master works of design by such Belle Époque luminaries as Louis Majorelle, the Herter Brothers, Édouard Colonna, John La Farge, Emile Gallé, and Josef Hoffmann.

The genesis of the Driehaus jewelry collection grew from this early interest in Belle Époque and Art Nouveau decorative arts inevitably leading to the discovery of the multitalented French designer René Lalique. The first Lalique pieces added to the collection were acquired at auction in the 1980s and have since inspired additional early twentieth century jewelry acquisitions. Today, the collection has grown to nearly five hundred pieces with emphasis on works of the British Arts and Crafts, Art Nouveau and Jugendstil movements.

The Driehaus Collection will be complemented by a selection of loans from prominent collections from across the country. Lenders to the exhibition are:

#### Private Collectors

Anonymous, Boston, MA  
Anonymous, Chicago, IL  
Anonymous, Dallas, TX  
Anonymous, Irvington, NJ  
Anonymous, New York, NY  
Anonymous, New York, NY  
Anonymous, Port Chester, NY  
The Bronson Family, Winchester, MA  
Sharon S. Darling, St. Charles, IL  
Caroline R. Driehaus, Chicago, IL  
Elizabeth Driehaus, Brookline, MA  
Inese Driehaus, Chicago, IL  
Tereza M. M. Driehaus, Chicago, IL  
Darcy Evon, Chicago, IL  
Neil Lane, Los Angeles, CA  
Boice Lydell, Lakewood, NY  
Dorothy Mellin, Wayne, IL  
Merle Nelson, Portland, ME  
Anita Romanovska, Chicago, IL  
Janet Zapata, New York, NY

#### Museums & Dealers

Chicago History Museum, Chicago, IL  
Decotini.com, Chicago, IL  
Drucker Antiques, Mount Kisco, NY  
Lombard Historical Society, Lombard, IL  
Memorial Hall Museum, Deerfield, MA  
Macklowe Gallery, New York, NY  
Nelson Rarities, Portland, ME  
Newark Museum, Newark, NJ  
Macklowe Gallery, New York, NY  
Siegelson, New York, NY  
Tiffany & Co. Archives, Parsippany, NJ

# *Maker & Muse: Women and Early Twentieth Century Art Jewelry*

## Exhibition Team

Additional information, including photographs of the lead team members, is available upon request.

### Exhibition Curator

**Elyse Zorn Karlin** is an independent jewelry historian, journalist, and curator.

She is the author of *Jewelry and Metalwork in the Arts & Crafts Tradition*, co-author of *Imperishable Beauty: Art Nouveau Jewelry*, and founder and executive editor of *Adornment Magazine*. She curated the recent exhibitions *Jewelers of the Hudson Valley* (The Forbes Galleries, New York, 2011), *International Art Jewelry: 1895-1925* (The Forbes Galleries, New York, 2012), *Finer Things: Jewelry & Accessories from the 1880s-1930s* (Stan Hywet House and Gardens, Ohio, 2012), and *Out of this World: Jewelry in the Space Age* (The Forbes Galleries, New York, 2013). Ms. Zorn Karlin co-directs the Association for the Study of Jewelry & Related Arts, LLC and the Annual Conference on Jewelry & Related Arts. She is currently co-producing the film, *A Story to Wear: A Jewelry History Documentary*.

### Exhibition Designer

**Dean Ebben** is a multidisciplinary artist and designer. In addition to his 15 years of experience working in galleries, museums, and educational institutions all over the United States, Mr. Ebben is currently the exhibition designer at the Museum of Biblical Art in New York City. He returns to the Driehaus Museum after serving as lighting design consultant for the Museum's inaugural exhibition, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*.

### Principal Photographer

**John A. Faier** is a Chicago-based photographer who travels worldwide for a variety of challenging projects. He is a pioneer and innovator in digital image capture, and his work has been featured in *Architectural Record*, *PDN*, and the *Chicago Tribune*. For the Chicago Art Institute's membership and marketing materials, Mr. Faier photographed the Renzo Piano-designed Modern Wing. He also captured Louis Comfort Tiffany's stunning glassworks for the Driehaus Museum's inaugural exhibition in 2013.

### Exhibition Project Team

Lise Dubé-Scherr, Executive Director, The Richard H. Driehaus Museum

Joyce Lee, Curator, The Richard H. Driehaus Collection

Laura-Caroline Johnson, Collections and Exhibitions Manager, The Richard H. Driehaus Museum

Mary Dwyer, Curatorial Assistant, The Richard H. Driehaus Museum

Andy Tally, Preparator/Mount Maker

Kara Van Woerden, Graphic Designer

# *Maker & Muse: Women and Early Twentieth Century Art Jewelry*

## Publication

- Title:** *Maker & Muse: Women and Early Twentieth Century Art Jewelry*
- Publisher:** The Monacelli Press, New York, New York  
The Monacelli Press is a leading publisher of books on architecture, the fine arts, interior design, landscape architecture, photography, and fashion & style. Publisher Gianfranco Monacelli conceived the venture as a distinct and stimulating voice in the visual arts to reinterpret and challenge the conventional boundaries of the field, to bring forth the best, most provocative, and the most substantive of what the finest creative minds—and eyes—have to offer.
- Distribution:** The book will be distributed nationally and internationally by Random House, Inc.
- Release Date:** January 2015
- Length:** The book will be composed of approximately 250 pages with more than 125 full-color plates .
- Foreword:** Lise Dubé-Scherr, Executive Director
- Preface:** Richard H. Driehaus, Museum Founder and Collector
- Introduction:** Elyse Zorn Karlin, Exhibition Curator
- Chapter Essays:** British Arts and Crafts, Elyse Zorn Karlin, Exhibition Curator  
Art Nouveau, Yvonne Markowitz with Emily Stoehrer, Museum of Fine Arts, Boston  
Jugendstil, Janis Staggs, Neue Galerie, New York  
Louis Comfort Tiffany, Jeannine Falino, Independent Curator, New York, NY  
Chicago Jewelry, Sharon Darling, Historian, St. Charles, IL
- Principal Photographer:** John A. Faier, John A. Faier Photography, Chicago, IL  
While Mr. Faier is experienced with large format film, he is a pioneer and innovator in digital image capture, creating new methods and workflows to better serve his clients' needs. His editorial work has been featured in publications such as *Architectural Record*, *PDN*, and *The Chicago Tribune*. Mr. Faier recently completed newly commissioned photographs for the Museum's publication *Louis Comfort Tiffany: Treasure from the Driehaus Collection*. Other museum clients include the Museum of Fine Arts, Houston and The Art Institute of Chicago.