

Maker & Muse

Women and Early Twentieth Century Art Jewelry



Child & Child (English, 1880–1916), *Tiara*, c. 1900. Collection of Richard H. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



Maker & Muse: Women and Early Twentieth Century

Art Jewelry features over 200 pieces of jewelry and decorative objects that explore the role and impact of women on art jewelry design in the early twentieth century. A segment of jewelry artisans at the turn of the century created striking and unique pieces for an artistically astute audience. These pieces had great appeal for those disheartened by the poor quality, mass-produced items of the Industrial Revolution. *Maker & Muse* showcases jewelry from the United Kingdom, Europe (France, Austria,

and Germany), and the United States (New York and Chicago). Art jewelry movements, such as Arts and Crafts and Art Nouveau, saw the emergence of bold designs that pushed the boundaries of traditional jewelry design. Women influenced these artistic movements, either as muses for male designers or, for the first time, as designers themselves. A number of women achieved significant success and even opened their own workshops, where they employed other women as jewelers. This exhibition celebrates the connections between women and art jewelry.

René Lalique (French, 1860-1945), *Winged Sylph Brooch*, c. 1900. 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.



BRITISH ARTS AND CRAFTS

The Arts and Crafts movement in Great Britain eschewed mass production and assembly lines, and instead encouraged creativity and craftsmanship. An early influence on the movement was the Pre-Raphaelite Brotherhood, a small group of artists, poets, and critics who embraced the artistic traditions of the Renaissance. The Brotherhood rejected the heavy, elaborate designs of the late nineteenth century Victorian era and instead depicted women wearing soft, flowing dresses. This “reform” style appealed to women in artistic circles and led to the creation of affordable, alternative jewelry. Jewelers of the Arts and Crafts movement often looked to nature for inspiration, although some pieces also featured women as subjects. As social restrictions on work and propriety started to ease, women began to be accepted as jewelers in their own right, whether as individuals or in partnership with their husbands. Several Arts and Crafts jewelers maintained close associations with members of the suffragist movement, and some pieces from this period were created specifically for suffragist leaders.

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Dorrie Nossiter (English, 1893-1977), *Bracelet*, c. 1930. Collection of Inese T. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



René Lalique (French, 1860-1945), *Chrysanthemum Pendant/Brooch*, c. 1900. 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.

ART NOUVEAU IN FRANCE

In France, artists of the Art Nouveau movement produced stunning works of art jewelry. Masters such as René Lalique and his contemporaries often used nontraditional jewelry materials, such as horn, and frequently employed the use of *plique-à-jour*, a delicate enameling technique similar to stained glass windows. Their creations often featured women as motifs, or else motifs inspired by nature, sometimes combining both in one piece. These artists depicted women as fantastical creatures such as mermaids or fairies, as well as dangerous and seductive *femmes fatales*. These varying depictions of women reflected the somewhat contradictory views held by many men and artists. While they praised the beauty of women, men criticized and feared the emerging “new woman” who pursued work and leisure activities outside the home. Unlike the works of the Arts and Crafts movement—art jewelry in Great Britain that was intended to be affordable for all—art jewelry in France was costly and intended to be worn by the wealthy. These pieces were particularly favored by daring and provocative performers, such as actress Sarah Bernhardt, and by members of the demimonde (high class courtesans). Known for their use of curvaceous lines, Art Nouveau jewelry artists in part drew inspiration from a desire among the French to return to what they deemed the high point of French culture—the eighteenth century, when rococo design featured curvilinear forms. Today, Art Nouveau jewelry is perhaps the most recognizable style of art jewelry in the world.

Joë Descomps (French, 1872-1948), *“Three Graces” Pendant*, c. 1900. Collection of Richard H. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



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LOUIS COMFORT TIFFANY IN NEW YORK

Louis Comfort Tiffany opened his jewelry studio in 1902 after successfully establishing his reputation in the decorative arts. Tiffany made a progressive choice to employ female designers at a time when it was not customary to hire women, and they contributed a great deal to his success. Julia Munson, and then Meta Overbeck, led Tiffany's jewelry department in succession, though neither was publicly recognized for their work. However, Tiffany valued their expertise and keen sensibilities, and they each collaborated with Tiffany to create some of the studio's most recognizable and beloved designs. Tiffany and his team drew inspiration from nature and exotic cultures to create jewelry that was highly sought after for its beautiful design and quality execution. Marcus & Co., an important jewelry firm whose work rivaled that of Tiffany Studios, also produced pieces of art jewelry with bold colors and designs inspired by faraway lands. Louis Comfort Tiffany's work, together with that of Marcus & Co., exemplify a taste for jewelry created with sheer artistry, often using semiprecious rather than precious gems to enhance their beauty and appeal as well as the color palette.

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Louis Comfort Tiffany (American, 1848-1933), *Zircon Necklace*, 1918. Collection of Neil Lane. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.

JUGENDSTIL AND WIENER WERKSTÄTTE IN GERMANY AND AUSTRIA

In Austria and Germany, art jewelry was part of the *jugendstil*, or "youth style," which originated in Germany and focused on the decorative arts. Jugendstil jewelry embraced both the curved lines and flowing forms of the Art Nouveau movement, as well as the more realistic style of the British Arts and Crafts movement. The Wiener Werkstätte, the preeminent jugendstil workshop in Vienna, was known for creating art jewelry to complement the workshop's clothing and interior designs. Although the Wiener Werkstätte's jewelry department did not include any female designers, women who were the firm's clients publicly asserted their modernity and individuality by wearing its art clothing and jewelry.

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Wilhelm Lucas von Cranach (German, 1861-1918), *Octopus Waist Clasp*, c. 1900. Collection of Richard H. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.





The Kalo Shop (American, 1900-1970), *Necklace*, 1900. Collection of Neil Lane. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



AMERICAN ARTS AND CRAFTS IN CHICAGO

The artists of the Arts and Crafts movement in Chicago were directly inspired and influenced by their counterparts in Great Britain. As residents of a highly industrialized city, they were keenly aware of the ill effects of factories, and in response they encouraged artisans to adopt the “craftsman ideal” and return to hand workmanship. Women participated in the Arts and Crafts movement with great success due to the wide availability of training for women in jewelry making at such institutions as Hull-House and the School of the Art Institute of Chicago. The Kalo Shop, a studio founded by six women under the leadership of Clara Barck Welles, who had attended classes at the Art Institute, was one of the most prosperous Arts and Crafts businesses in the city. This workshop served as a model for other female-owned shops, and also trained a number of men who subsequently opened their own studios. After noticing the success of smaller, artist-owned shops, more traditional jewelry and retail stores, such as Marshall Field and Company and Lebolt & Co., opened their own workshops to make handcrafted jewelry and metalwork.

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The Carence Crafters (American, 1908-11), *Stickpins*, c. 1910. Collection of Boice Lydell. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



Though each of the artistic styles in *Maker & Muse* drew inspiration from its own unique culture and history, each artist shared similar aesthetic ideals: they all sought to create jewelry with dramatic forms, using intricate craftsmanship, enamelwork, and semiprecious stones.

Some women even achieved economic independence and empowerment through their work with art jewelry. The pieces in this exhibition are each exquisitely handwrought and provide a fascinating glimpse into the social, political, and economic realms in which they were made.

Mrs. Philip (Charlotte) Newman (English, 1840-1927), *Aquamarine Necklace*, c. 1890. Collection of Tereza M. M. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.



EXHIBITION SPECIFICATIONS

NUMBER OF WORKS

Approximately 280 objects including necklaces, brooches, and pendants

ORGANIZED BY

The Richard H. Driehaus Museum

CURATOR

Elyse Zorn Karlin, independent curator

REQUIREMENTS

High security; approximately 2,500–3,500 square feet

PARTICIPATION FEE

Please inquire

SHIPPING

IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous U.S.

BOOKING PERIOD

12 weeks

TOUR

Fall 2018–Fall 2020

PUBLICATION

Maker & Muse: Women and Early Twentieth Century Art Jewelry with essays by Sharon S. Darling, Jeannine Falino, Elyse Zorn Karlin, Yvonne J. Markowitz, Emily Banis Stoehrer, and Janis Staggs

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The Artificers' Guild (English, 1901-1942), *Pendant*, c. 1900. Collection of Richard H. Driehaus. Photograph by John A. Faier, 2014, © The Richard H. Driehaus Museum.

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