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CRAFT DEPARTMENT: METALWORK

'New Jewellery from the Netherlands'

Dutch Jewellery Design from the 1960's to the 1990's

by

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Warrant of Arrest
BOND

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INTRODUCTION

My interest and great admiration for Dutch jewellery led me to Amsterdam in 1992 where I worked as an apprentice with three jewellery designers: Lous Martin, Beppe Kessler and Rian de Jong. While working with these designers I began to see why Dutch jewellery is so special. Their innovative use of materials and exciting ideas gave me a fresh and encouraging outlook on contemporary jewellery.

The general acceptance of these new ideas by gallery owners and the Dutch public highlighted the reasons for my interest in the success of their work. Although many authors such as Ralph Turner, Caroline Broadhead, Graham Hughes, David Wilcox and Barbara Cartlidge have attempted to discuss the role and importance of Dutch jewellery there has not been an up-to-date history of their developments and achievements and I would hope to do this through my research and thesis.

During the nineteen Sixties and Seventies Dutch jewellery design went through radical changes and opened up a whole new meaning and outlook. Through experiments with new materials, new concepts in design and form, Holland has gained a great international reputation in the world of jewellery.

BOND
SPECIAL REPORT

Through constant questioning of traditional values by artists and jewellers, barriers of prejudice, with regard to materials; precious or not and to technical skills, have been broken down. The work of Gijs Bakker and Emmy Van Leersum have successfully opened up the issue of introducing jewellery into the world of officially accepted art and the discussion of its role between art and applied art. Jewellery has broadened not only in range but is now seen more in conjunction with the body; it can be wearable or non wearable, functional or purely sculptural.

There has always been a strong European tradition of technically precise but aesthetic jewellery which Dutch designers are firmly rejecting. The form that jewellery takes has been re-thought and ideas have been stretched beyond their boundaries. Industrial and everyday materials are being used by designers like Marian Herbst, Rudt Peters, L.A.M de Wolf, Lous Martin and Beppe Kessler. Jewellery is now being valued independently of its association with wealth, status or fashion. It is probably time to change the word jewellery to "free design" as this is more appropriate to describe the work of contemporary designers.

BOARD

CHARTERED BANK

CHAPTER 1

The background before the movement. What changes were brought about from post war jewellery to contemporary Dutch jewellery? What social changes brought about these new ideas?

World War I left an economy crisis throughout Europe that halted the jewellery industry to a stand still. Inflation was at its highest and what pieces of jewellery were available were used for bartering as money had little or no value. Precious metals were scarce and no-one could afford such luxuries as the flamboyant jewels of the nineteenth century. The bleak depression of the war years and the harsh realities of the post war period had a very sobering effect on everything. The romantic idealistic and sentimental style of Art Nouveau jewellery gave way to a more cubist, domesticated style based on simpler variations of natural forms and on to a more abstracted, geometric style which was Art Deco.

The Exposition des Arts Decoratifs held in Paris in 1925 showed the new style in design, architecture, furniture, fabrics and of course jewellery. This exhibition showed everyone the radical changes in design, the use of bold colours, sweeping curves and straight lines.

Over-ornamentation and fussiness were now seen as being

BOND
SWEET BROOM

of less importance than the actual design of the objects. People longed for change socially and in their workplace. New reforms were slow to advance but produced an attitude towards reformation. Women were now taking more part in public life, fighting for equality and the right to vote. It was not acceptable for them anymore to be seen as objects for men's pleasure or as housewives; they wanted careers as many women had worked in factories during the war and had their own incomes. They wanted more freedom to express themselves, different unrestricting clothes and a different type of jewellery. Something that was more comfortable to wear, freer in movement and more expressive.

Holland at this time was the centre for a new way of thinking about design, painting and architecture. It was a movement called De Stijl set up in Leiden primarily by Theo Van Doerburg in 1917 and joined by artists with similar ideas like Bert Van der Leek, Vilmos Huszar, Piet Mandrian, all painters and Anthoine Kok the poet. These similar ideas were based on a complete elimination of any reference to objects in nature unlike the ideas of Art Nouveau. Their means of expression were restricted to the straight line, horizontal and vertical, concentrating on the planes and space created by the relationship of these lines. They limited their colours to the three primaries, real blue and yellow and to black and white.

FORM

STANDARD FORM NO. 64

It was anti-individualistic form of art which for De Stijl artists was a means to harmonize not only painting, design and architecture but a way of thinking that could only be reached through total abstraction "Abstraction requires precision and precision is - as in music the only way to render harmony". (1)

Theo Van Doesburg spread the new ideas through his lectures throughout Holland, France and Germany. The most important way of communicating their ideas was a magazine published by Van Doesburg on a monthly basis from 1917 to 1931. It was first to be called the straight line but changed to De Stijl to emphasize that their ideas were a way of thinking, a style of living. The magazine discussed the principles and objectives of its members through essays and reviewed their exhibitions. Many artists contributed articles to the periodicle like Jan Wills, Robert Van't Hoff both architects and the sculptor George Vantangerloo. Russian painter El Lissitzky, Belgian artist Van de Velde were all attracted by these new ideas. The architect Frederick Kiesler, whose city in space construction for the Austrian pavilion in the 1925 Exposition des Arts decoratifs in Paris showed the universal spacial concepts seen in De Stijl. The De Stijl magazine also questioned painting in relation to architecture continually trying to harmonize the ideas in all aspects of art and design.

SECRET
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Gerrit Rietveld joined the group in 1918 and created his 'Red blue chair' which was a true example of De Stijl design and could be said that it was an architectural equivalent to Mondrian's paintings whose philosophies on colour and abstraction had a great influence on the De Stijl movement. For him, absolute abstraction was the only logical development of cubism. The ideas of De Stijl were to become one of the most influential factors in modern art and architecture today and had strong influences for the basis of the setting up of the Bauhaus.

The Hochschule fur Bau und Gestaltung, or the Bauhaus was a state school founded in Weimer, Germany in 1919 by Walter Gropius. It later moved to Berlin. The main principle of this school was not unlike that of the De Stijl; pure abstract ideas, which were universal and devoid of history and tradition and the idea of the machine aesthetic. The philosophy was to return Arts and Crafts to basic formal concepts with emphasis on functionalism and non-ornamentation.

The Institute Voor Kunstnijverheidsonderwijs, IVKNO, later called the Rietveld Academie, in Amsterdam, Holland trained its students with the Bauhaus traditions. Gerrit Rietveld expressed these ideas in furniture leading on from his De Stijl work. He was the first designer to

BOARD
SECRETARY

simplify construction, experimenting with steel, bending and moulding it from sheet form. "We must help to simplify life, to relieve it of clutter to ease the remaining work by means of discussions, mechanisms and machines". (2)

Goed Wonen or 'Good Living' was a Dutch magazine out during this time which informed the public and designers on improving the quality of living. It was also a foundation of the Stichting Goed Wonen which promoted the work and ideas of designers and architects.

Jewellery designers in Europe showed a strong interest in both cubism and the abstract art of the De Stijl group. Teachers and professors made study trips to the Bauhaus and gave lectures in Holland and Germany, spreading the new design principles.

George Fouquet, the Chairman of the selection committee for Exposition des Arts Decoratifs, chose works that had new direction and true originality. His son, Jean Fouquet was a most original and innovative artist, deeply concerned with aesthetics and the harmony between design and technique. In 1931 he published an illustrated folder called Bijous et arfevrerie Jewellery and goldsmiths work which showed his personal view of design. "Jewellery and any work by a goldsmith must fulfill the

SECRET
1964

criteria of a work of Art and at the same time conform to the functional demands of a product". (3) Jean Fouquet and his contemporaries created jewellery that was more than just a statement of wealth, it suited people's needs for jewellery, which was more individualist and more expressionist. They used precious metals and stones only if they were suitable for expressing their ideas while in the United States, high glamour, imitation gemencrusted jewellery was very popular. "Diamonds were a girls best friend" according to Hollywood movies and popular songs. Harry Winston, or "the King of Diamonds", as he was known, designed jewellery influenced by romance, drama and excitement mainly coming from the movie era. He believed, unlike Fouquet, that design and artistic concept were at all times secondary to the material value of the stones he used.

In Europe painters and jewellers began to work together such as Raymond Templier and painter Andre Le Veille, George Fouquet and Eric Bagge and Poster designer Adolphe Mouran. Semi-precious stones like amethyst, lapiz lazuli, coral, tourquoise, onxy and jade were very popular for their use as colours in Art deco jewellery, while Cartier still continued its success with its famous and Royal clientele using diamonds and precious metals. The "panther" series of jewellery designed by the House of Cartier is still available from them today. (4)

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1900
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The general acceptance of modern jewellery was slow and more conservative than fashion trends which meant shorter hem lines, freer and less constricting clothes with short, cropped hair. New fashion ideas at affordable prices came out every season but jewellery was considered too expensive for adventurous changes. Costume jewellery became popular as it was made with new cheaper materials like Pewter, Bakelite and Marcasite. It was acceptable to wear imitation jewels in bold shapes and colours; other materials used were malachite, semi-precious stones and matt enamel, the motifs often taken from astrology. Manufacturers like Fahrner and Braendle successfully sold their jewellery abroad to the United States and Latin America even when the Post War economic crisis was at its worst.

Mass production came underway before the second world war to reach demands for buttons, badges and political emblems. Glamorous jewellery vanished into bank vaults and patriotic jewellery took its place. In Germany brooches of saints and heroes, swastikas and sentimental jewellery became available. Once again the war brought the jewellery industry to a standstill as availability of metals was scarce. It was at least another six years before things began to come back to normality in economy, industry and jewellery.

ERIE

CHINA

From the early Sixties onwards, the standard of living rose in Europe, employment increased and wages were higher than before, industry boomed to cope with the high consumer demands. The new fashion trend was the mini skirt and the outlook was for the future. Scandinavian jewellery was very popular at this time with its free forms and abstractions which mirrored that style of painting. Artists like Dali, Picasso, Max Ernst and Calder began to get involved in jewellery design and created some exciting pieces that shocked the conventional world of jewellery. (5)

With the aid of television, film and a new interest in travel, people became more aware of other cultures in Africa, Asia and South America. Ethnic jewellery became very popular and the way in which these cultures used materials, such as feathers, paper, cork, rubber and wood was to become one of the main influencing factors in modern jewellery. Designers in Holland and Britain were inspired by the primitive and sculptural way this jewellery was made. Jewellery designers like Paul Derrez and Caroline Broodhead chose to use some of these materials in their work.

As the message of love and peace spread throughout Europe and America, people were beginning to be more receptive to new ideas in both jewellery design and the Art world.

THE
MOUNTAIN

Jewellery design began to separate into different mainstreams according to ideas and designs. One type of design work was the traditionally inspired, fine and precious one-off pieces. Another was costume jewellery which took advantage of the plastic industry and produced cheap and playful ideas inspired by Pop Art and the third type was unique handmade jewellery which was a reaction against the machine produced work based on the De Stijl and Bauhaus ideas.

In the Sixties German jewellery became known as Neuer Schmuck or new jewellery and its typical features were the Staafjes of Spijtesstijl, sticks or spills style. These pieces were built up of sticks of Gold soldered together vertically and horizontally. Ab Wouters and Ab Koll were jewellers of this type inspired by the sculpture of Naum Gaboo and Antoine Persner. It was a creation of light and space. Technical skills still held great importance in this style and the work of many German jewellers of this period. (6)

In Holland, a development in jewellery design headed by Gijs Bakker and Emmy Van Leersum started in the early sixties. They began to revolt against their traditional training background and the jewellery which they were expected to make. According to them, jewellery had become unclear as regards form and content. The

STREET BOND

decorative aspect seemed to receive more attention than the design. The shape had to be fairly simple, usually governed by the material they used and the design was the primary feature.

New aspects like function, meaning, comfort, price and reproduction were focussed upon. New possibilities of exhibiting and selling work in galleries to promote their work, made it easier for the jewellery designer. The buyer/wearer was now forced to make a stand.

BOARD
SCHOOL DISTRICT

CHAPTER 2

The influence of De Stijl and the Bauhaus on more sculptural and experimental work. The ideas of the new jewellery movement and the categories of work in Holland. NS

It seems as though nothing as important as the Bakker and Van Leersum "movement" happened before the sixties in Holland but designers like Archibald Dumber, Chris Steenbergan and Esther Swart Hudig were part of a generation of goldsmiths trained in the Rietveld Academy before the war. Through De Stijl and Bauhaus influences, they worked independently and for a time at the end of the 1940's they shared a studio with Dumber in Amsterdam. As there were not enough private patronage to keep them in business, they relied on repairs and freelance work.

Steenbergen worked in both abstract and figurative styles while Dumber produced more baroque objects in splaying out forms. Dutch jewellery of this period showed a trend for curved rather than sharp lines and attention to open and close details were highlighted in asymmetrical forms. Dumber clearly states the principles of his work. "Technical perfection and wearability are important to me combined with beauty based on harmonious relationships between form and colour". (7) The Staafjes of Spjitjesstijl sticks or spills style influenced by German

BOOKS

STANLEY BRADY

jewellers was introduced in Holland in the early Sixties by Dumbar, Steenbergen, Swart-Hudig and Koll. The sculpture of Henry Moore and Barbara Hepworth also influenced Steenbergen. These designers drew inspiration from liberal and expressive art but their work remained primarily applied art. They loved craftsmanship and placed emotional value for each piece; even though it was quite traditional in approach, they chose to work with one metal rather than a combination, usually gold. They saw their pieces as ornaments in themselves and left out precious stones and decoration.

Many of the designers of this generation were taught under Bauhaus principle. This major innovation of art education came from Germany but originally held its roots in De Stijl. It opened in Weimar in 1919 under Walter Gropius and was a combination of an Art academy and an applied industrial art school. Through Gropius' teaching, he wanted to restore the relationship and co-operation between the different crafts. He believed that artists should be inspired by their own individual creativity and not by rules, styles or design regulations.

Every student at the school had to study the Vorkurs syllabus regardless of the choice of study. This meant that they had to draw, paint and experiment with

BOARD

SECRET REPORT

contrasts. This syllabus was taught by Johannes Itten and was to stress the importance of expression which could be got from experimentation. After 1923 the style changed from being expressionistic to a more constructivist style under the teachings of Laszlo Moholy-Nagy, Josef Albers and Joost Schmidt. This was a response to the technical innovation of the twentieth century. The teachings of the Vorkurs changed withing this style, but not for long as the Nazis accused it as being "Kulturbolshewismus" because they were against political and functional ideas. Many of the students and teachers moved away to Holland and to the United States where a new Bauhaus academy was set up in Chicago. Its ideas and theories were spread throughout academies in Holland by the teachings of Gerardus Kiljan who taught students in the Hague to teach themselves. The relationship between form and material and a functional, technical style were the basic principles. Paul Citroen, a former Bauhaus student set up a new Art School in Amsterdam in 1933. It was a private academy and therefore did not have to stick to the proposed regulations for teaching so the students were able to work in a highly unconventional way.

"What is new about the new art school is that art is not being taught, our style is such that the look of every item is determined by its function. We are against

BOARD
OF DIRECTORS

style, we are unhistorical, style is aesthetics, we are against formal aesthetics, our aesthetics are those of the necessity of a thing." (8) Citroen eventually went on to teach in the Rietveld Academy.

It was difficult to change the ideas of traditional goldsmiths as they considered the Bauhaus' materials, such as iron, chromium or nickle, would decrease the aesthetic value of their work.

The Bauhaus focused on technological development and its impact on everyday life; for Gropius, the Bauhaus' main concern was a search for new ways of living.

During the revolutionary sixties in Holland there was an enormous rise in prosperity but also a growing unrest. This spread through the younger generation who were no longer going to accept existing values and wanted peace instead of war. This new generation of people were now asking questions about equality, age and the role of men and women in society. During this period Gijs Bakker and Emmy Van Leersum were training at the Rietveld Academy in Amsterdam and were asking such questions. At this time, their college training was traditionally taught with stone setting as a major part of their curriculum while exciting things were happening at the Stedelijk modern museum in Amsterdam.

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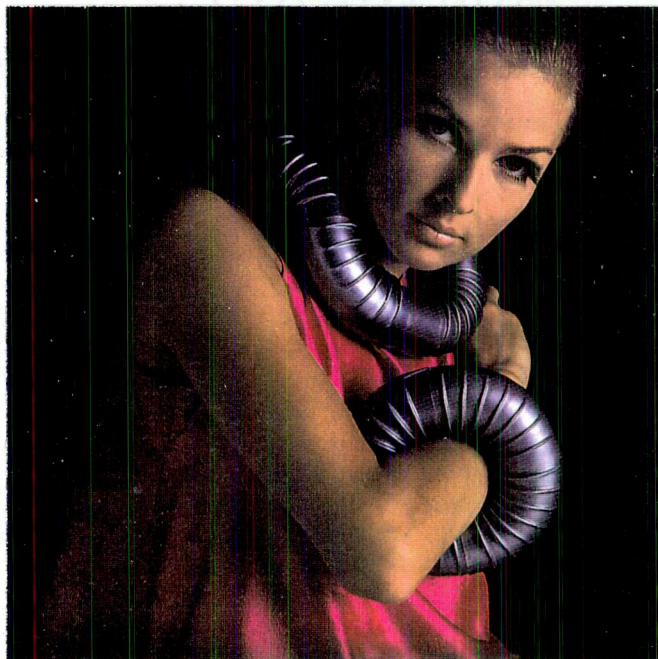
SECRET BOARD

Two exhibitions had lasting inspirational effects on both designers and they were the Bewogen Beweging kinetic sculpture exhibition in 1962 and another by Zero artists of the Nul movement in 1965. The "Zero" was derived from the countdown sequence of a rocket take off, a zone of silence for a new beginning. (9) This movement was founded in Dusseldorf in 1957 by Oho Piere and Heinz Mack. They reacted against abstract expressionism and developed a form of kinetic art, exploiting light and movement with the aim of achieving a harmonious relationship with the forces of nature. The nul movement in Holland was a reaction against Dutch abstract expressionism and artists like Henk Peter, Armando, Jan Henderiske and Jan Schoonhoven were among its members. They chose to reject paintings done in the traditional sense and preferred to use products of mass consumption isolating them in their work as pieces of reality, like paint tins, nuts and bolts, steel plates and other artificial and industrial products. This type of art had a strong effect on students and designers, who saw on one hand gold and silver being treated with great respect in their academies and on the other, bottle tops, macaroni and beer crates used creatively which aroused fierce opposition. It was a choice these designers made, to be shocked by it and oppose it or express themselves in a corresponding way to it. In the early Sixties, Henk

EMERGENCY
PROGRAM



1. Bracelet 1966.
Stainless steel, spot welded.
Gijs Bakker.



2. Necklace and bracelet made of stove pipe, 1967.
Plated aluminium.
Gijs Bakker.



SMITH BROS
BOND



Peters taught at the Arnhem Academy of art and involved his students in setting up Zero Art exhibitions, which got them greatly interested in what was going on.

When Gijs Bakker left college, he worked for Van Kempen and Beejeer in Zeist from 1963 to 1965 as assistant to the head designer, Gustav Beran. Here he learned an industrial process producing series, spot-welding and steel cutlery. From these processes Bakker designed a stainless steel spot-welded bracelet which was a breakthrough in design work. Its lack of ornamentation draws as much attention to the body as to itself. (ill.1)

Both Van Leersum and Bakker were the first designers to use industrial materials in their jewellery. They concentrated on aluminium, stainless steel and industrial pipes. Bakker's stove pipe collar and bracelet made in 1967 owed its idea to a design problem. (ill.2) This was when he tackled the problem of bending and folding a stove pipe to fit comfortably around the neck and wrist. It was an accomplishment in itself and showed the possibilities of making jewellery out of materials that are normally associated with industry.

Emmy Van Leersum worked in aluminium and steel also and later moved on to experiments with body sculptures, large aluminium collars and synthetic textiles, woven to

BOB
KIMBLE BROS

produce shapes for the body. Their first developments were shown in the Stedelijk museum in 1967 in Edelsmeden III exhibition. Leersum's, Bakker's and Nicolas Van Beek's work seemed to overshadow that of the other exhibitors, Frank Ligtelijn and Clara Schiavetto. Bakker's and Leersum's jewellery was displayed on mannequins in a fashion show which was quite experimental for the craftsmen and museum. They published a catalogue explaining their bracelets and aluminium collars. This was for them an attempt to break away from the goldsmith's tradition and show that decorative additions were not necessary because the qualities of the new materials used, stainless steel etc. were an absolute form in themselves.

Their geometric, abstract ornaments were often systematically designed, starting off from a fixed problem of design and working it out by producing a series. From 1970 onwards, many other designers like Karine Wintermans and Rudt Peters began to make multiples of their work and these were sold and exhibited in galleries like Galerie Siernaad set up by Lous Martin and Hans Appenzellar in 1969 purely for this purpose.

Many designers at this time were interested in using industrial processes to reproduce their jewellery but manufacturers did not take up the idea, so designers

1915

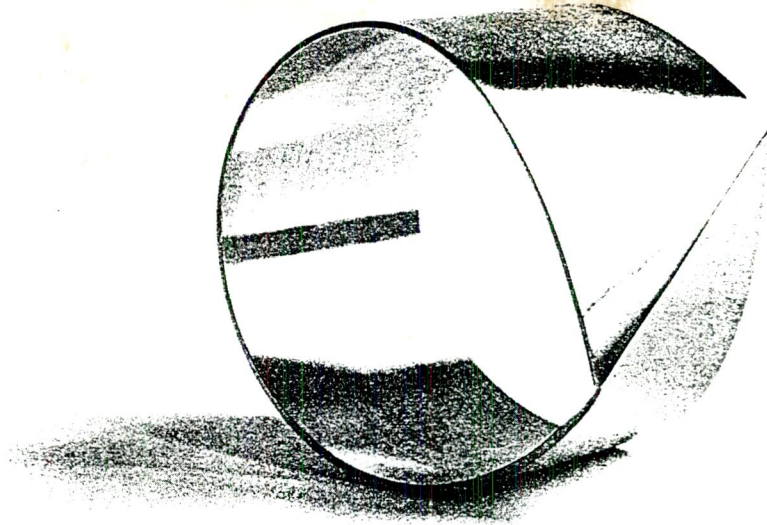
Wm. H. ...

continued to work by hand but sold their work at an industrial price. This meant that the multiple jewellery was more accessible to the public through outlets like department stores and boutiques. It was not as successful as they hoped because this low price did not have any value for the design concept. Marion Herbst tried to put her salad container idea of bracelets into industrial production but it was too difficult to convince manufacturers to produce wearable objects from the same material and techniques used for kitchen implements. It was considered that the market was too small although Eleanoor Van Beusekam and Birgit Lakan successfully set up Beldesign in 1981 which is a small company producing multiples of easily wearable jewellery which sell at reasonable prices to department stores like De Bienkorf in Amsterdam.

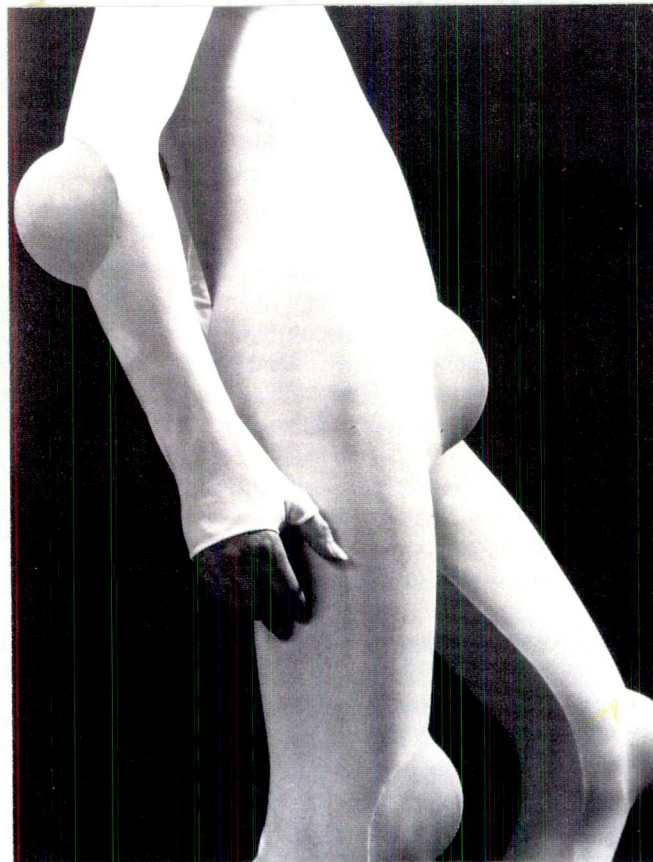
For designers like Bakker and Frans Van Niewenberg, this series of design ideas led on to industrial design. By 1972 Bakker was designing furniture for Castelijm and lights for the related Artimeta concern. Emmy Van Leersum continued to make jewellery until her death in 1984. Her work, according to Frans Haks, was based on a number of principles, starting with a design which she worked out in models using strips of paper, once she found a satisfactory solution, she looked for the material which was best suited to the translation of the

BOND

EXHIBIT B



3. Bracelet 1968.
Stainless steel.
Emmy Van Leersum.



4. Suggestions for clothes 1970.
Textiles and synthetics.
Van Leersum and Bakker.



form into a piece of jewellery.(10) Using minimal techniques like bending, folding, sawing and cutting, the expression and the design of her pieces could be achieved, as in her 1968 series of stainless steel bracelets. (ill.3)

Bakker's work progressed from his stove pipe pieces to more work using pipes but like Leersum, with minimal changes to their original state, using sawing and compressing techniques to alter the form only slightly. The proportions of the form were very important and generally worked out by mathematical formulae showing the strong influence the Bauhaus had on these designs. By 1970, at the Amsterdam gallery Art & Project, they presented Suggestions for Clothes (ill.4) in which the whole idea of wearability came into question. They presented clothing and ornament as one, with tight fitting nylon suits with hardened geometric shapes. "I was now involved with the body, so I wanted to dismantle all the old conventions and start a fresh, from the beginning: there is the human arm, and it needs a covering. An arm has, roughly, the shape of a cylinder, so I took standard cylinders as my basic form. I used the same basic form for the clothes I designed in 1970". (11)

Conceptual body art began to influence artists in the

BOND
SUNNY BOND

jewellery field as did performance art. Gijs Bakker experimented with costume design for the 'Netherlands Dans Theater'. He took a conceptual approach in his work for a project in 1973 called Schaduwsieraden or shadow jewellery. The ornament in this project was the actual imprint left on the arm by a piece of gold thread wrapped tightly around it and then recorded by photographs. This was Bakker's attitude to the traditional art of goldsmiths, an attitude which became characteristic of his later work.

These conceptual ideas revealed a desire to break away from stereotyped conceptions of jewellery. Goldsmiths or jewellery designers no longer wanted to work in line with the desires and expectations of the public but to go their own way, design their own style of work and through this way of thinking jewellery production became appreciated more and more as an independent art form.

1902

Wm. B. Bond

CHAPTER 3

Dutch characteristics in relation to the acceptance and success of the movement.

Traditionally the Netherlands have built up their great wealth through trade. The Dutch live largely on cultivated and reclaimed land. Due to the country's size and geographical position, they have had to solve problems of low land level, harsh weather and overcrowding. By building dykes, dams and canals they have controlled the waters of the Zuider and North sea. The first settlers were herring fishermen who built their huts on wooden stakes and these progressed to the narrow brick houses built on deep rooted foundations of today. Through fishing and ship building, Holland became a centre of wealth and trade.

One would think that the sandy wet soil of the Netherlands would not be suitable for agriculture but through intelligent devices for drainage and the use of greenhouses, it is one of the biggest producers of vegetables and dairy products. Holland has an annual turnover of around 3.5 billion flowers and 400 million plants and is a supplier to the world's perfume industry.

(12)

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For such a small country of over 14 million people, there should be a major problem with overcrowding but as large areas of Holland consist of water, the Dutch have reclaimed a lot of land back from the sea, making it compatible for living on. Their close awareness of the environment and the need for parks and green spaces in an overpopulated country mean that a lot of this reclaimed land is not only suitable as a living space but also for nature parks and tree plantations. "Equating open mindness to the open, flat Dutch landscape, with its wide skies and the reflection thereof in its ubiquitous waters is a perilious undertaking". (13)

The Dutch seem to be well ahead of their European neighbours with the issue of recycling. Every Dutch household is spacially designed with essentials but with little room for storage: so cans, bottles, newspapers and eggboxes are seperated and collected by different companies to re-use in industry. Perhaps this is why "Zero" artists began using these materials in the early sixties so as to give them another function after they were finished with. Pollution from cars was dramatically reduced by the 1989 laws to make traffic-free zones in cities; the main forms of transport in Dutch cities are trams and bicycles, with special bicycle lanes designed for safety.

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There has been a long history in the Dutch social background of accepting and tolerating other religions even as far back as the sixteenth century when Protestants, Jews and Calvinists were under threat throughout Europe. Amsterdam, in particular, became a place where all sects and religions were free to practice, although the Dutch became predominantly Calvinist.

The Calvinist principle of "Freedom of Conscience" has reigned throughout their social structure, their art and is still very evident in the character of the people. The Netherlands is the country with the largest number of political parties and every conceivable cause results in the establishment of special clubs, associations and foundations. This acceptance of free speech creates an atmosphere which accepts new and unconventional ideas in design, such as in jewellery.

During the Golden Age in Holland in the seventeenth century, Amsterdam became the commercial and cultural capital of Europe. The Netherlands have always had a long history of developments in silver, porcelain, furniture, painting and architecture. During this period, Dutch painters like Frans Hals launched the era of realism in painting and he is often referred to as the first modern painter. Eugene Fromentin, the French art

STANT BROS
BOND

critic said "Dutch painting was not and could not be anything but the portrait of Holland, its external image: faithful, exact, complete, life like, without any adornment" (14). Jan Vermeer, Jan Steen, Rembrandt, Van Gogh and Mandrian are all Dutch masters of painting. The idea of realism in the work of Vermeer, Steen and Hals can be seen in the attitude of many Dutch designers like Gijs Bakker and Emmy Van Leersum's simple functional designs. The artistic purism seen in the work of the Dutch De Stijl group is strongly linked with the Dutch tradition of puritanism. In the Dutch language the word for 'pure' and 'beautiful' is Schoon giving both pure and beautiful the same meaning, showing how their purity in design is also considered beautiful. The Dutch national character owes its influence to Calvinist principles during the sixteenth century, when all images of worship in churches were destroyed, as they were considered a distraction from the true meaning of the worship of God. This can be seen in the De Stijl group's elimination of the representation of nature. They too felt it was a distortion and distraction from the purity of the laws of creation.

From my short experience of living in Holland, I always got the feeling that the Dutch character and their designs both in jewellery and painting were very much influenced by the landscape. While travelling to

BOB
E. J. BOB

Gronnigen, north of the country, I passed fields of flat geometric shapes, all perfectly segmented by canals and water ditches in straight lines. The colours and shapes reminded me of Mondrian's pure geometrical proportions and strong primary colours. The logical and liberal way of looking at things makes me look at how Gijs Bakker, Van Leersum and Lous Martin solved design problems and created their industrial type of functional jewellery of the sixties and early seventies.

The Dutch standard of living is high and their attitude towards life is very much towards enjoyment and comfort with nothing too ostentatious. Their lack of pretentiousness can be seen from the paintings of the Golden Age, where their prosperity was shown more in the way they decorated their houses and in the food on their tables rather than in their clothing and ornaments. They considered that their simple lace collars were just as beautiful as the splendour and finery of the courts of the Habsburgs, Bourbons and Stuarts. "Let those who have abundance remember that they are surrounded with thorns, and let them take great care not to be pricked by them" (15). This idea can also be seen in the non-decorative jewellery of the Seventies. Although decorative and ornamental values in jewellery can be seen in the more recent work of Peggy Bannenburg, Rian de Jong

1900

1900

and Petra Harting, it is still the choice of materials which decides the decoration and not the conventional way of adding precious stones.

Holland has had hardly any great tradition in the jewellery field except, of course the diamond industry, which has been in production for four centuries. The Cullinan diamond, the world's largest, was cut in Amsterdam in 1908 by the Asschar Company. The industry has largely been dominated by the Jewish community and has attracted buyers from all over the world. The glamour associated with these stones is rarely seen in the work of contemporary Dutch jewellery designers. Although precious and semi-precious stones do figure in their work, they are mainly used for colour and not value.

Dutch open-mindedness and liberal acceptance to change and new ideas have made jewellery an important and influential industry today.

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ST. MICHAEL'S HOSPITAL

CHAPTER 4

Breakdown of the "movement" into sections of work.

The Dutch influence has made significant changes in modern contemporary jewellery and it seems to me that its history* can be categorised into three sections:

1. A highly inventive period from 1965 to the early Seventies.
2. Expressive and abstract work.
3. Universal ideas and travelling exhibitions.

The first shock waves felt by the work of Van Leersum and Bakker in the early sixties spread throughout their exhibitions at Galerie Swart and the Stedelijk museum. Their work and ideas reached other countries through the Sculpture to Wear exhibition in 1967 in the Ewan Phillips gallery in London and the Objects to Wear exhibition in 1969, first seen in the Van Abbe Museum in Eindhoven and later on throughout the United States. It included work by Nicolaas Van Beek, Françoise Van den Bosch and Bernhard Lameris. Their common principle was that jewellery itself had minimal form and the human body became an important part of the piece and not just as a

* no current history of contemporary Dutch jewellery available

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WASHER BOARD

WASHER BOARD

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means for the jewellery to be hung on.

By 1970 most Dutch jewellery designers worked to the ideals of the Bakker and Van Leersum movement except a small group led by Marian Herbst. Although they acknowledged the great work of the two Dutch designers, they recognised that there were alternatives. In 1973, Herbst and a group of other artists, Onno Boekhoudt, Francoise Van den Bosch, Berend Peter and Karel Niehorster set up an organisation called B.O.E. Bond Van Oproezige. Their aim was to promote contemporary jewellery and make the public more aware of it. Also it was to provide better information for the goldsmiths and designers themselves, reviewing exhibitions and publishing photographs of their latest work. This group was later followed in 1975 by the V.E.S. Veriniging Voor Edelsmeden en Sieradentwerpers the association of gold and silversmiths and jewellery designers.

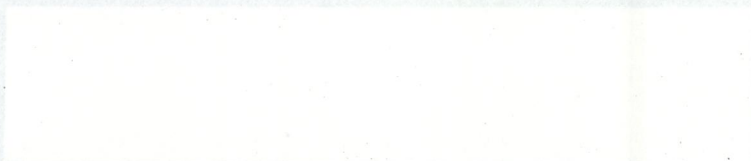
Marion Herbst and her contemporaries chose a less clinical approach to their jewellery and tended to look towards England for inspiration, where jewellery designers like Caroline Broadhead, David Watkins and Susanna Heron were experimenting with materials and colour. Their use of materials such as nylon and textiles was in contrast with the Dutch quasi-industrial materials used in the late sixties.

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5. 'Stick Pin' brooch 1979.
Woven textile and silver.
Marion Herbst.

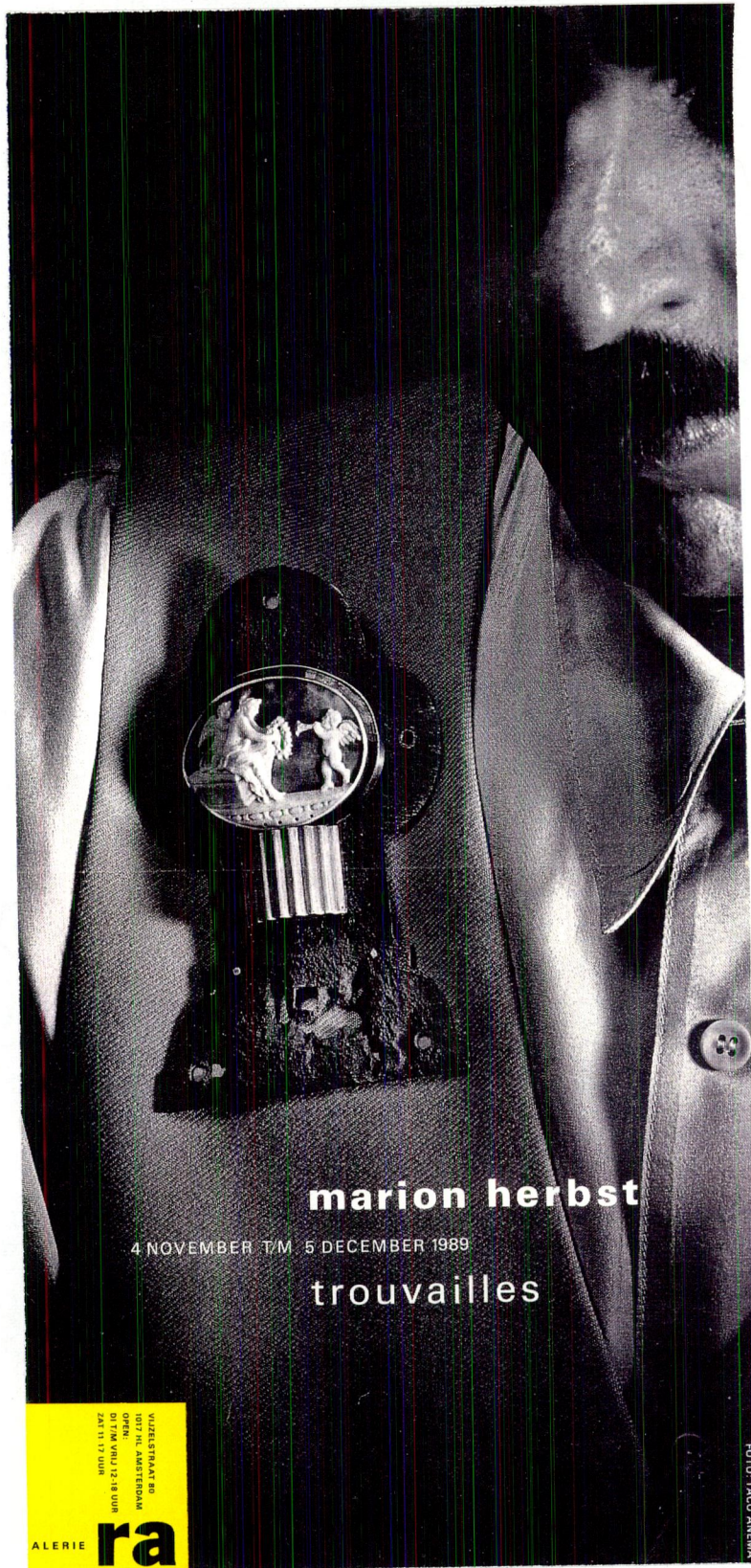


Paul Derrez opened Gallerie Rd in 1976 in the basement of his seventeenth century house in Amsterdam and began to show the work of Dutch jewellery designers. He had gained much experience while working with Lous Martin and Hans Appenzeler in Galerie Sieraad and soon expanded his gallery moving it to Vizel Straat, a busy banking centre where he began to show work of other European designers. He gave eight exhibitions a year which opened up more possibilities for designers and the public to see what was going on. (16)

Marian Herbst had completed her training in the Rietveld Academy by 1968. Her work was and still is extremely individual and entirely different from her contemporaries, yet the members of the B.O.E. had a common principle, which meant they did not limit their use of materials to steel, aluminium and silver. She first showed her work in the exhibition Sieraad 69 at the Kapelhuis in Amersfoort. It was a striking collection of jewellery ornaments in vividly coloured acrylic combined with silver and nickel-silver. She is open minded towards ideas and designs for her jewellery, using different materials and concepts for each collection. Her successful collection of 'Stick Pins' consisted of rods wound with multi coloured embroidery threads with silver caps. (ill.5) Following this she moved on to brooches of creased iron and later, introduced a more

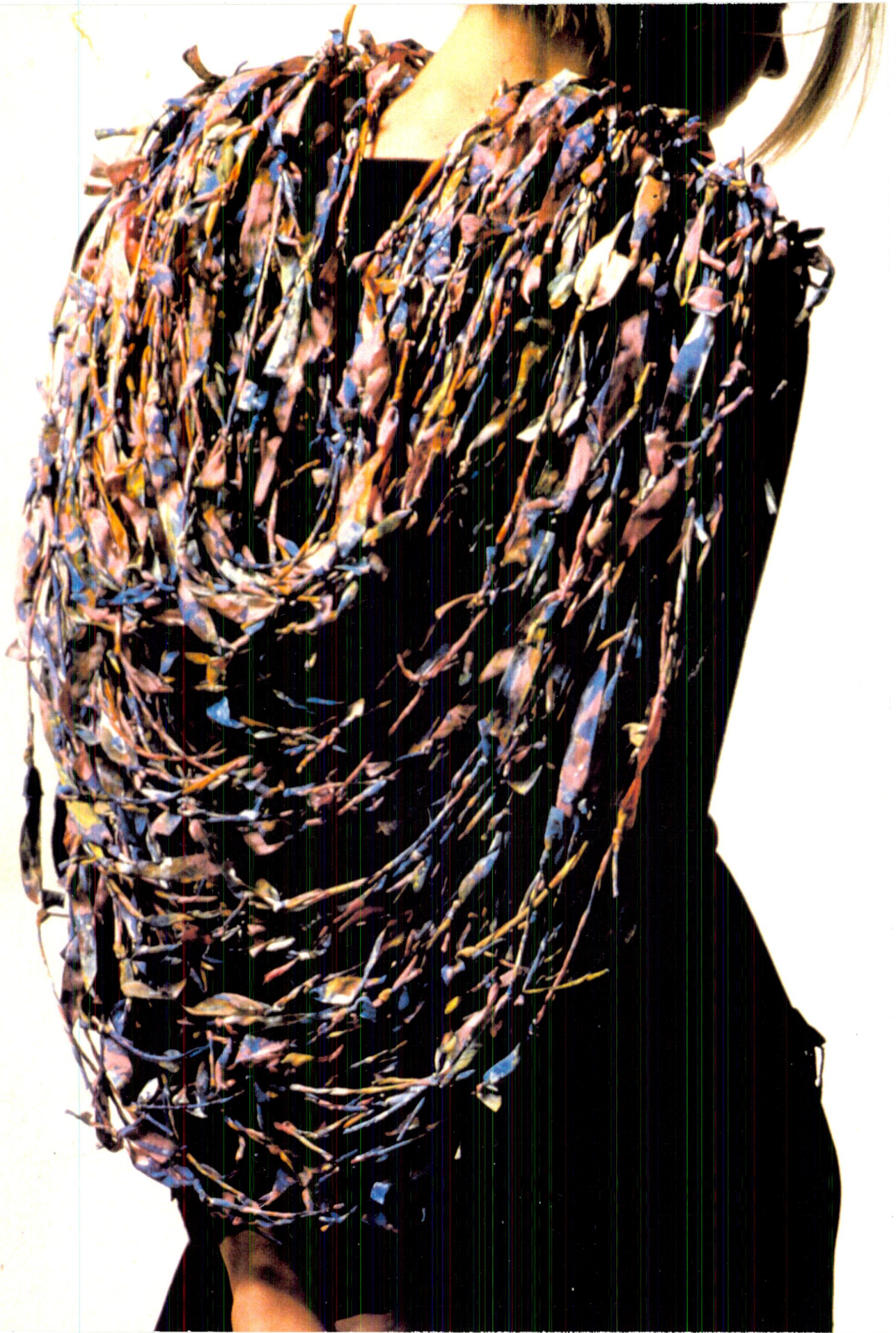
BOARD

OF DIRECTORS



6. 'Discoveries' brooch 1989.
Mixed media and cameo.
Marion Herbst.





7. Shoulder and Body Piece, 1985.
Shredded fabric.
Lam De Wolf.



figurative style to her work. (ill.6) In July 1992 I visited her in her studio in Veen, central Holland, where she was working on her new collection of sculptured mirrors. In 1982 she won the Françoise Van den Bosch prize which is a foundation set up to promote new ideas and experiments.

By now young designers were beginning to work with more everyday materials like paper, kitchen implements, hose pipes and p.v.c. to produce fresh and exciting pieces. Louise Antonia Marie de Wolf, or L.A.M. de Wolf, explored the possibilities of fabric in her work. She studied textiles at the Gerrit Rietveld Academy and has had exhibitions in Ra Gallerie in Amsterdam, Aspects Gallery in London, Maya Behn in Zurich and several other exhibitions in Belgium, America, Canada and Spain.

Her work borders on sculptural body pieces to performance jewellery. (ill.7) Using wood, paper, silk and textiles she creates primitive, expressive and organic pieces that can either be worn or hung as wallpieces. Her use of colour seems to be influenced by the painter Jackson Pollock and a Japanese simplicity. (17) They are almost tribal ornaments with a raw use of textiles. Her work greatly contrasts with that of her contemporaries especially Bakker and Van Leersum with regards to materials, but her explorations with form in relation to

BOND

EMERSON BOND

the body are similar to theirs.

In her installation 'Tekeningmur' made in 1990 she uses scraps of paper pulled from poster boards which create an assemblage of sail like objects and give the impression of movement across the wall. (ill.8) Her collection of wearable collars made from textiles can also be hung on the wall or rolled up as a bundle and placed on the ground. An energetic use of form, rythm and colour can be seen in her work. (ill.9,10,11)

Other artists have used the medium of textiles and paper in their work, such as Nel Linssen, Lous Martin, Mecky Van den Brink and Beppe Kessler. Nel Linssen's work of concertina-type bracelets uses paper in a geometrical manner which can be just as enjoyable off the wearer as on. (ill.12)

While Lous Martin's current work explores the use of cardboard, concentrating on the connection of each piece of cardboard using rubber bands. Her 'feathers' necklace is made of painted black and silver cardboard which is made flexible by the use of o-rings and fits comfortably around the neck. (ill.13)

Beppe Kessler graduated from the Rietveld Academy both in industrial textile design and fine arts. Her work ranges from paintings to be hung on a wall, functional

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SURETY BOND

paintings, used as table cloths and sculptural jewellery that can be worn or simply left as beautiful objects. While working as an apprentice for her in 1992, I saw how she constantly manipulated the objects around her using colour and form and making them interesting and attractive. She was always thinking of new ideas using simple tools like sewing pins, rubber bands, shreds of paper and fabric. "The inspiration behind my textile work is frequently an aversion towards the designs I see around me; they resemble each other so closely. I want to do something different". (18) Her work constantly changes from her rubber band necklaces and bracelets in 1982 (ill.14) to her tufted neck pieces in shredded fabric in 1985 (ill.15) and, currently, her small cushion type brooches. (ill.16) Her 'Games of the Senses' exhibition in May 1992 showed a selection of her paintings, table cloths and brooches. "The complexity and intensity of the treatment of the material produces something that intrigues and invites the viewer to feel it. You want to touch what you see". (19) Paul Derrez continues to say that however unimportant and vulgar the material she uses, her strong sense of colour and texture creates out of it the most irresistible gems. Illustration no.17 shows the similarities between this P.V.C. collar and the old Dutch lace collars of the fifteenth century.

Mecky Van den Brink, also a graduate in textiles at the

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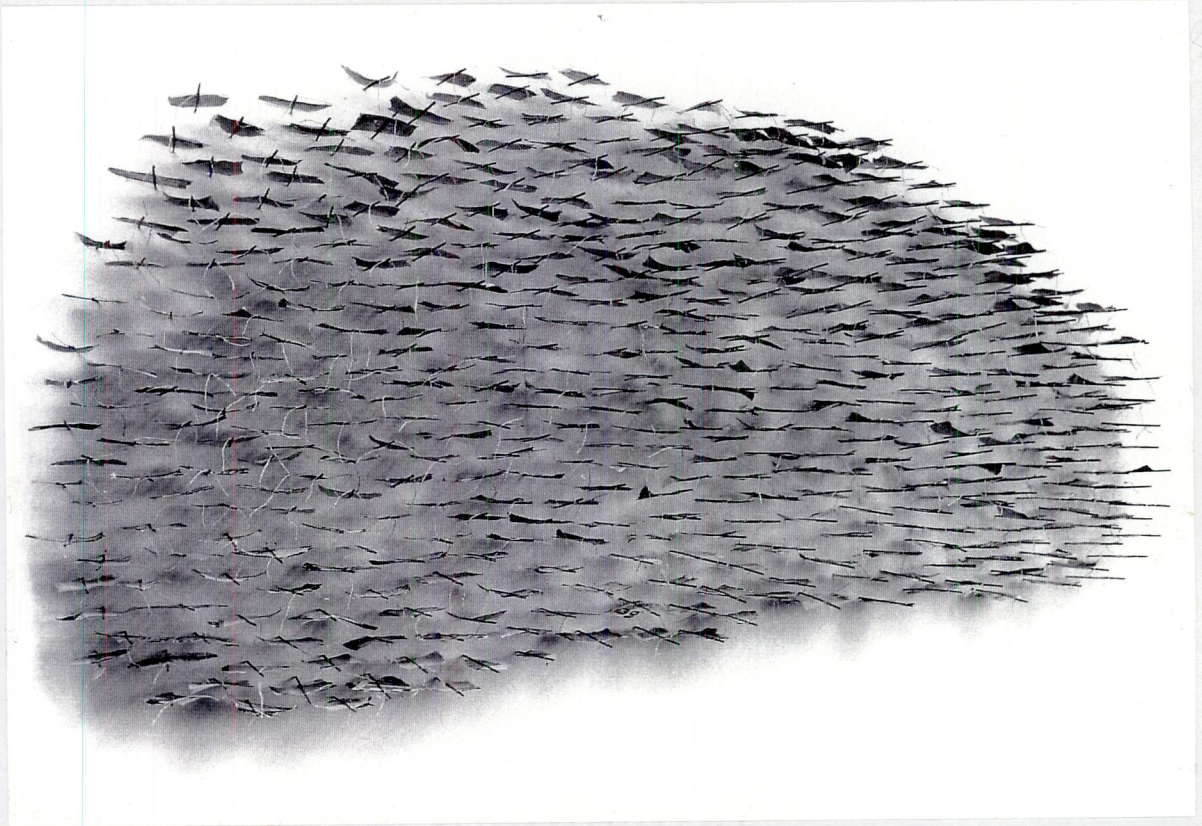
SMITH BROS

Gerrit Rietveld Academy 1969 - 1974, uses a variety of newspaper, nylon and pieces of pottery. (ill.18.19) She creates colourful and fresh wearable jewellery from her series of brooches of laminated sweet papers to her knotted transparent nylon necklaces. (ill.20) Although the jewellery of these designers is completely individualistic and unique in relation to each other, their attitudes towards materials, not normally used for jewellery and their inventiveness show the similarities between them.

From looking at this more recent Dutch work, it can be seen that the decorative idea is back in jewellery. Although Gijs Bakker's colourful laminated collars have a decorative appeal, (ill.21) the ideas and concepts behind them show his attitude against the traditional art of the goldsmith, and in his use of unconventional methods and materials such as photography and plastic. (ill.22)

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8. 'Tekeningmur', 1990.
Paper, silk, wood.
L.A.M. De Wolf.



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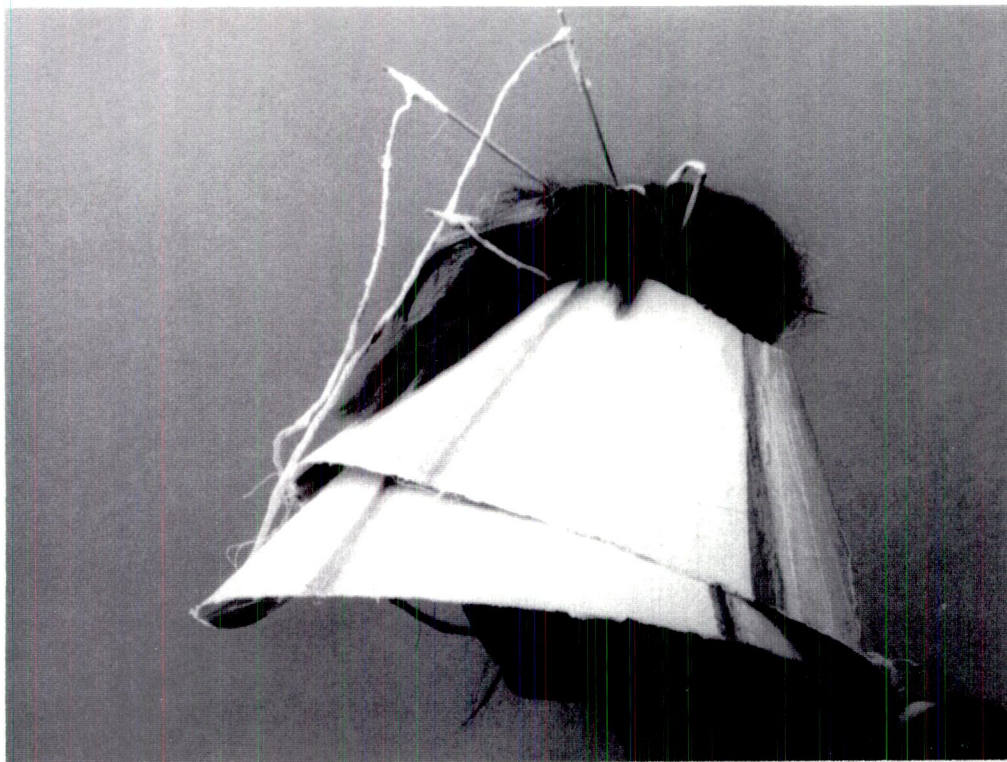
Foto: Anna Beek

LAM DE WOLF, NIEUW WERK

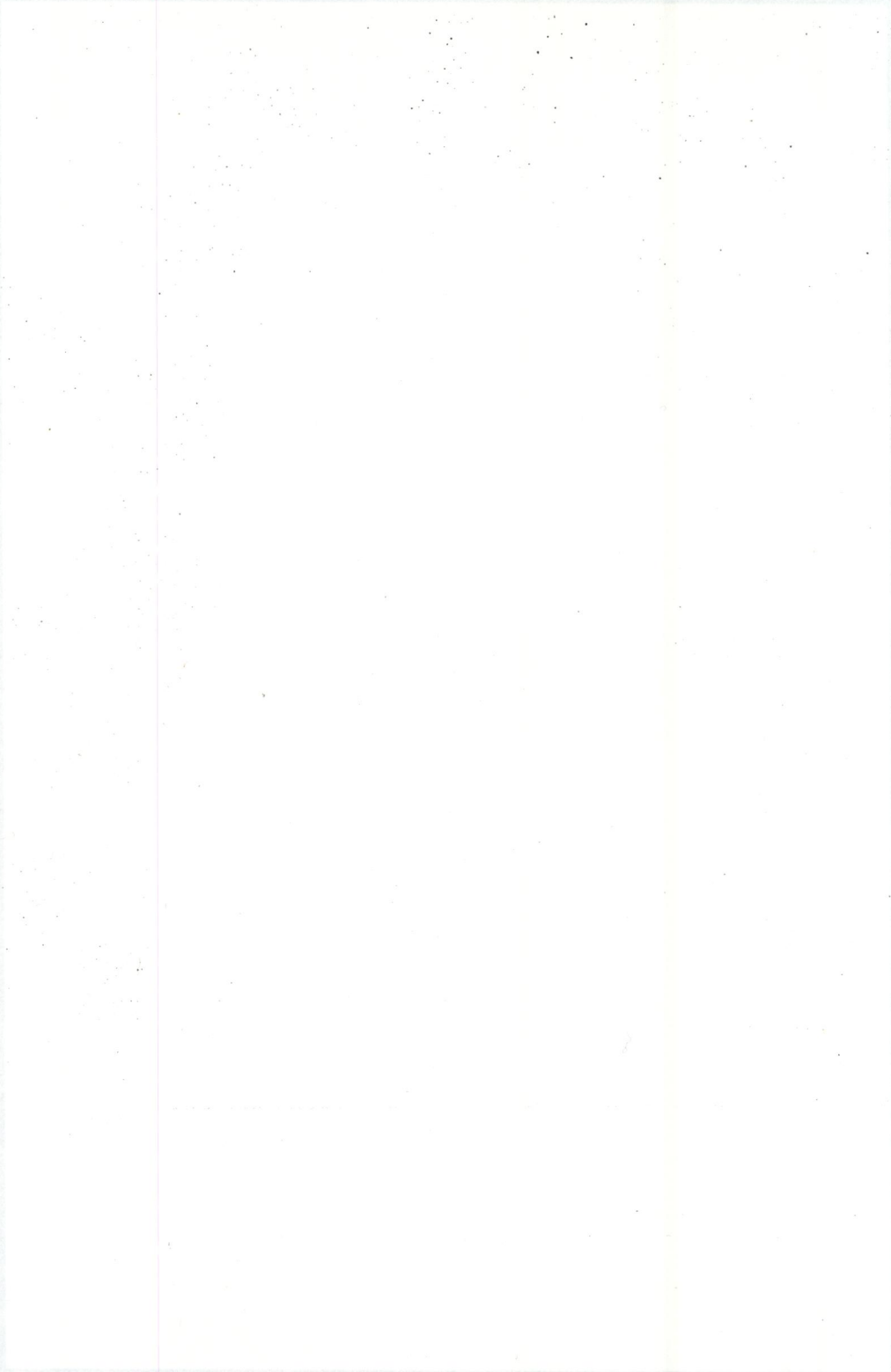
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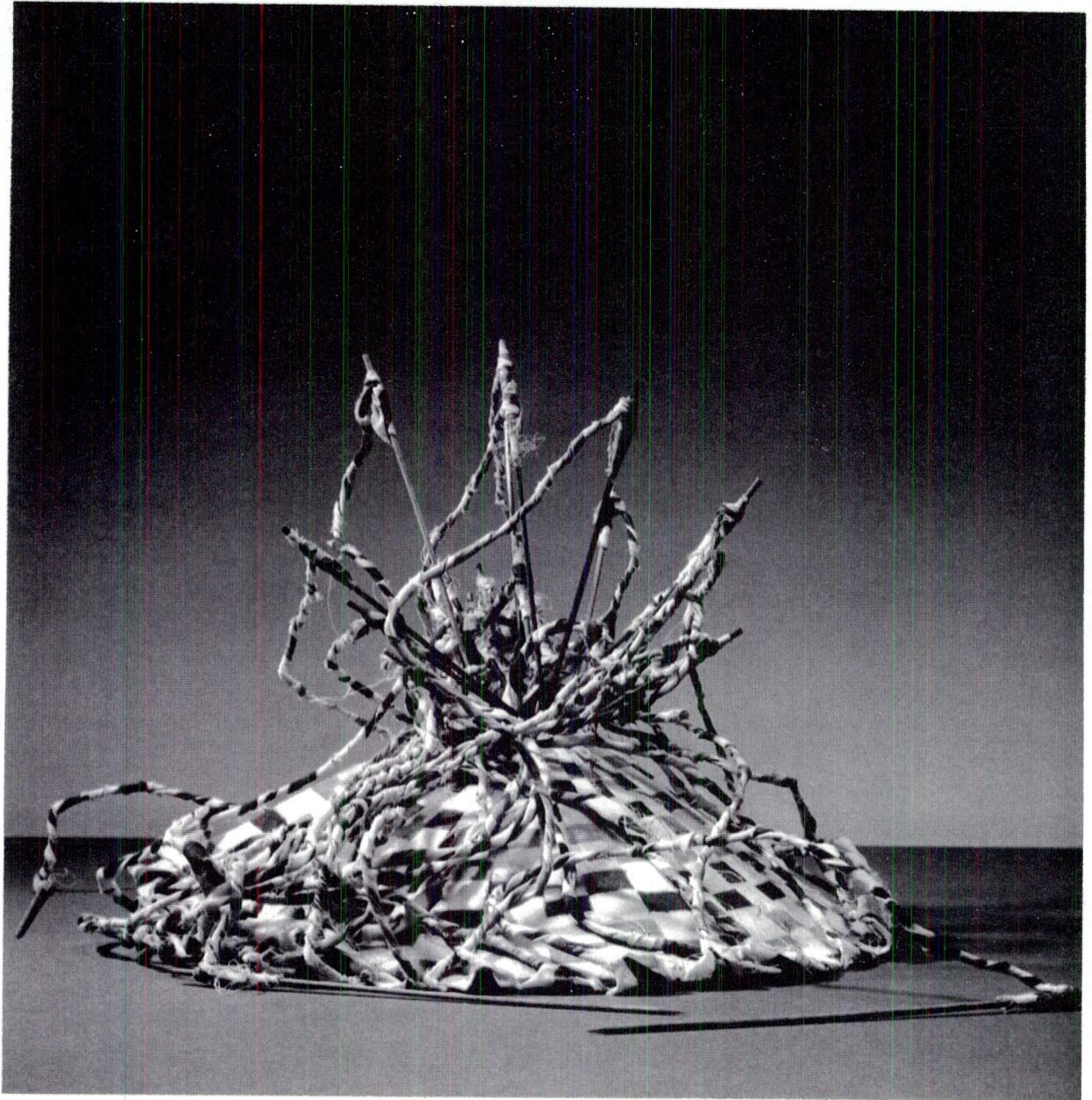
9. Wearable collar, 1984.
Textile.
L.A.M. De Wolf.



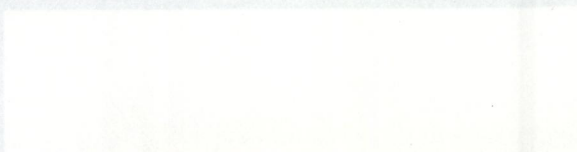


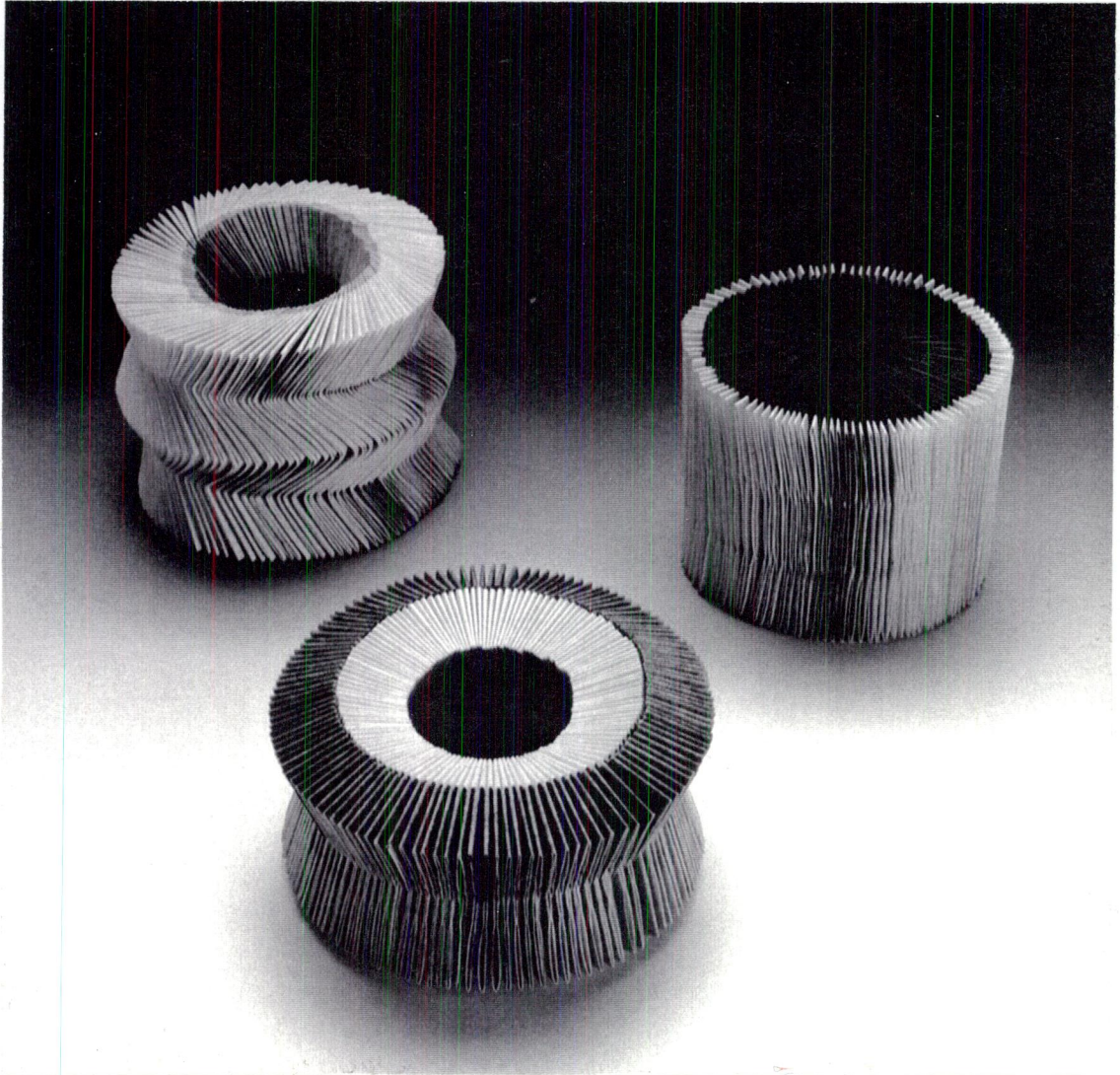
10. Object shoulder jewellery, 1985.
Textile.
L.A.M. De Wolf.





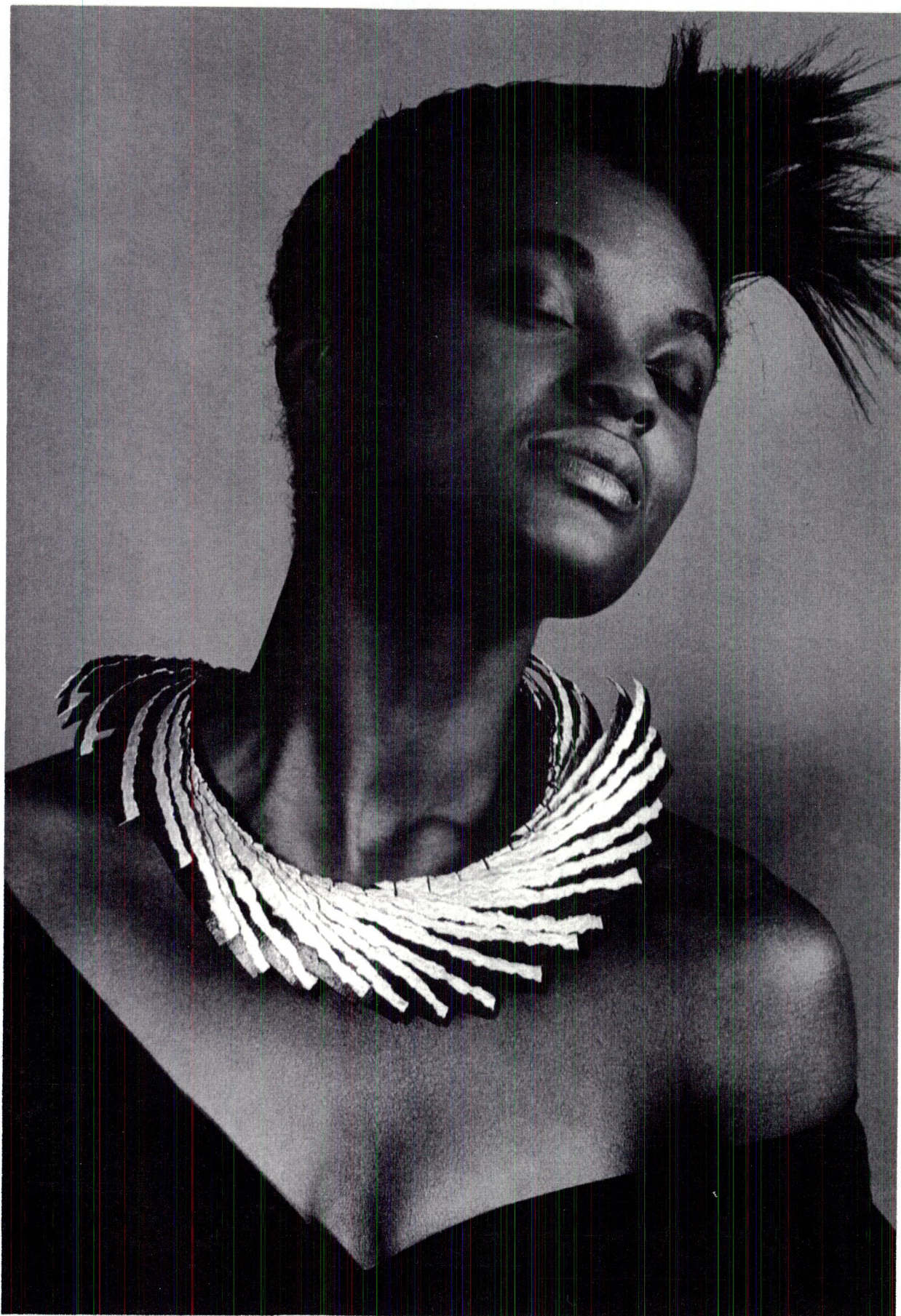
11. Wearable object, 1984.
Fabric, wood.
L.A.M. De Wolf.





12. 3 Bracelets, 1987
Elephant paper.
Mel Linssen.





13. 'Feathers' collar, 1989.
Cardboard, black and silver acrylic paint, o-rings.
Lous Martin.

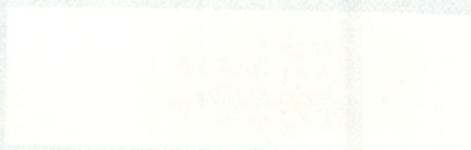




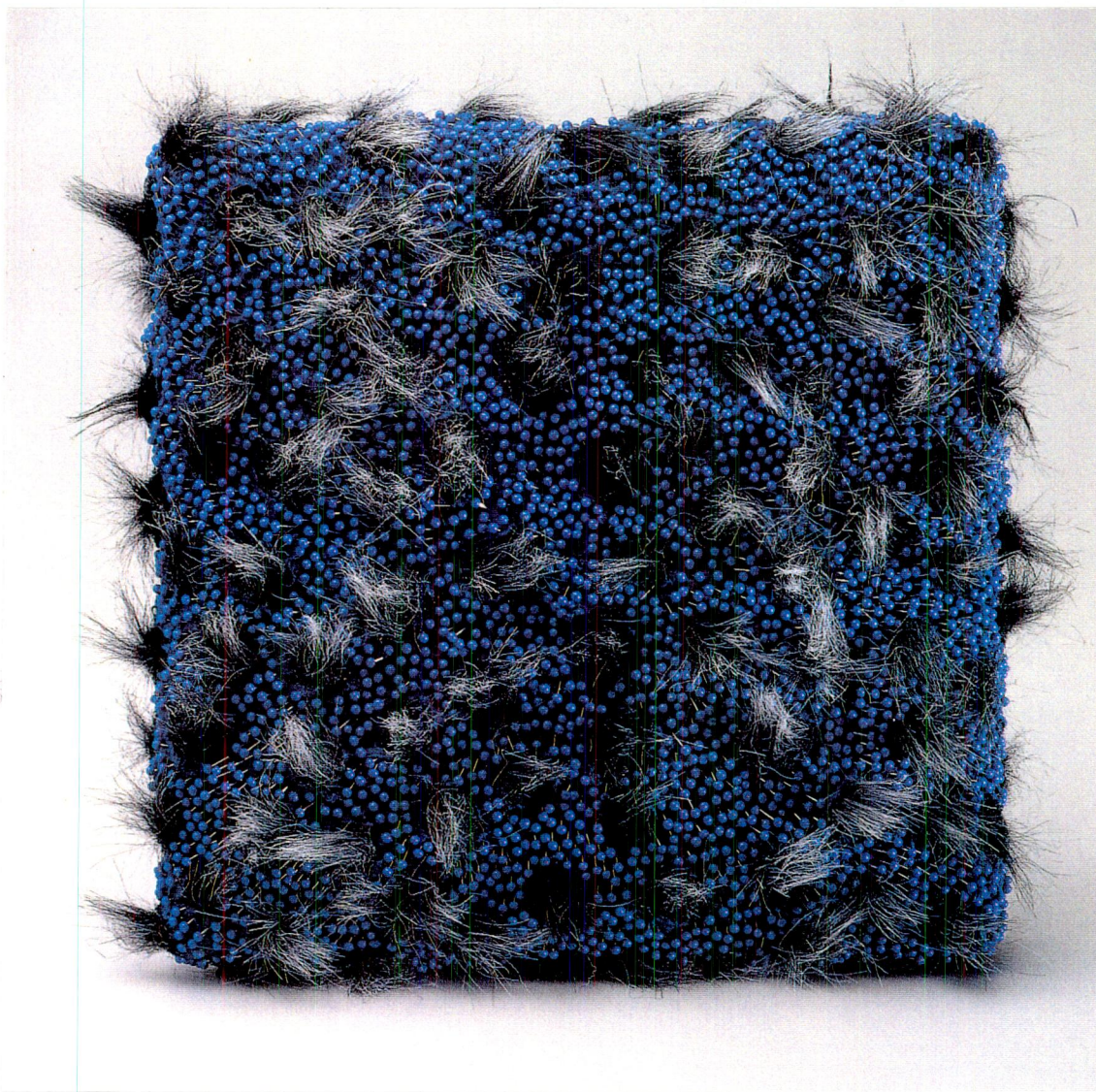
14. Bracelet and necklace, 1982.
Rubber bands.
Beppe Kessler.



15. Necklace, 1985.
Spinnaker cloth.
Beppe Kessler.

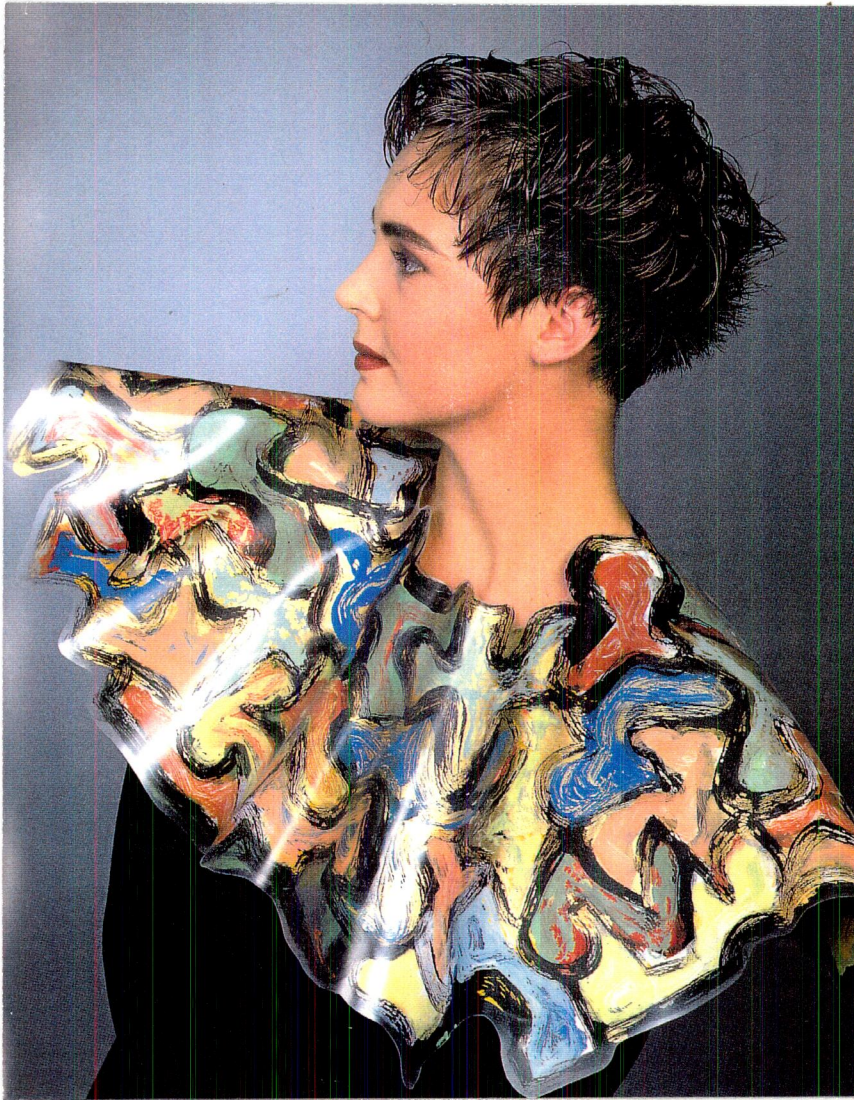


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16. Untitled, 1991.
Acrylic on fur, glass headed pins.
Beppe Kessler.





17. Collar, 1989.
Acrylic on P.V.C.
Beppe Kessler.



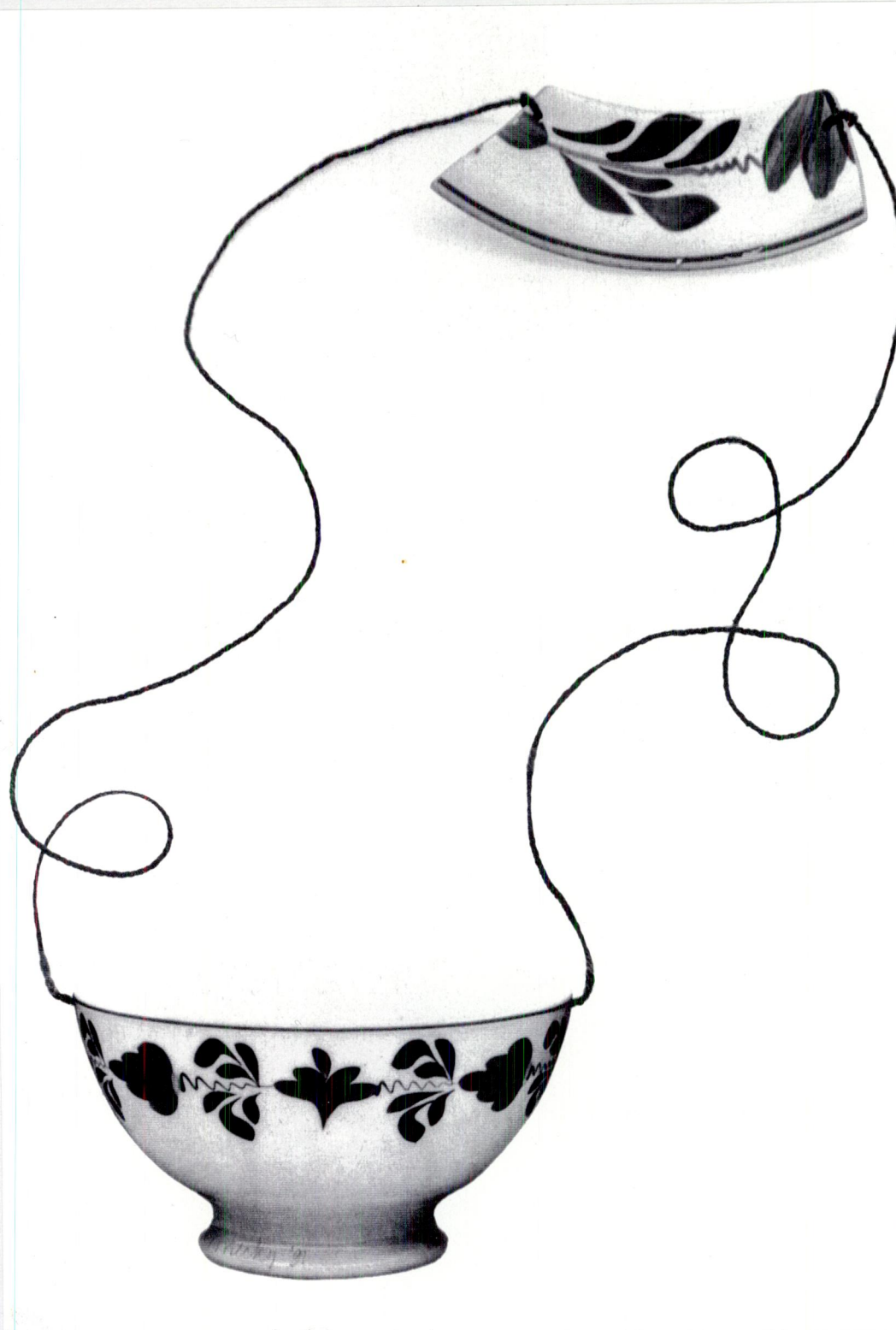
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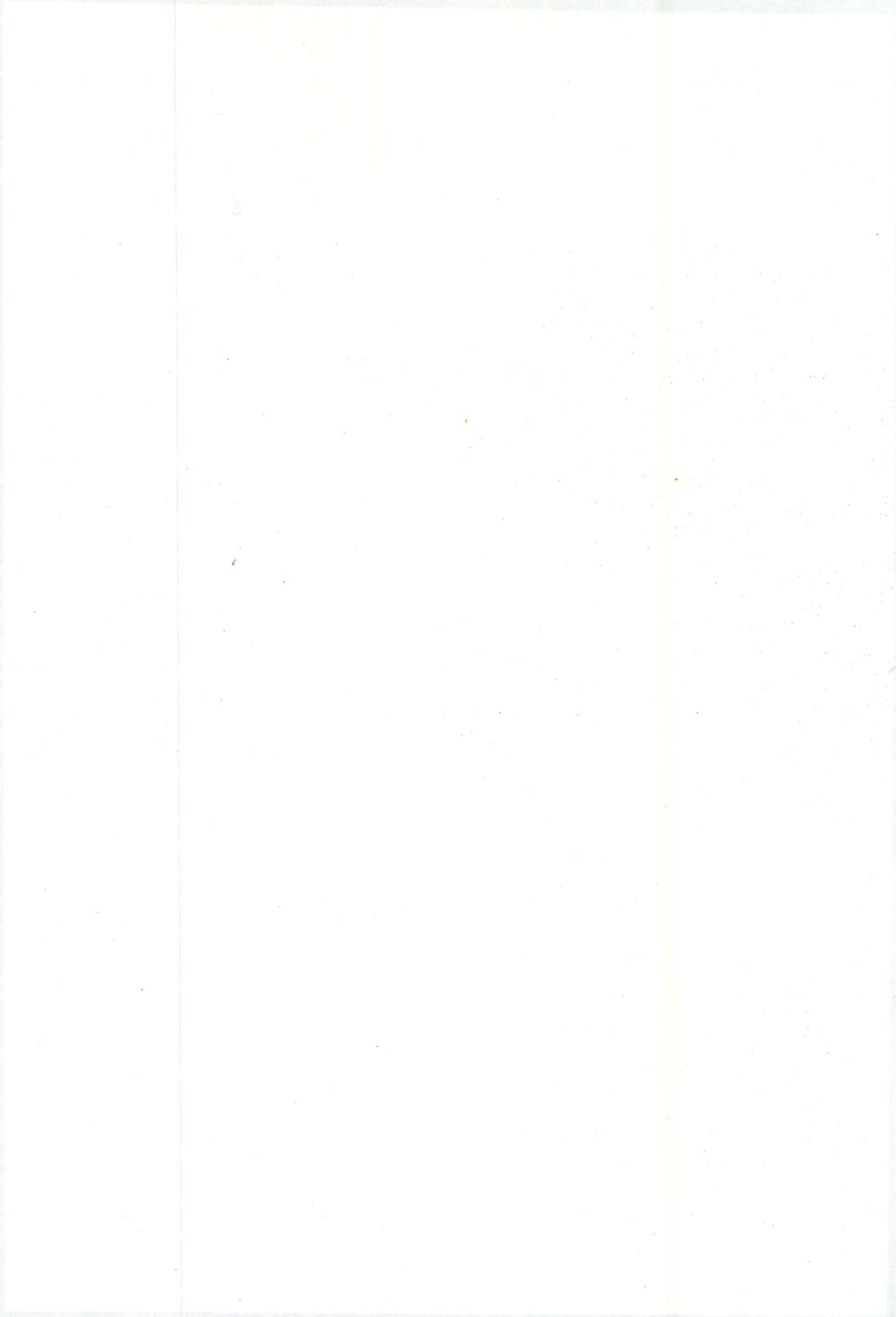
18. 'Halsieraad', 1985.
Synthetic, material, newspaper.
Mecky Van den Brink.



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19. 'Milkmaid' necklace, 1990.
Paper, synthetic, material, textile.
Mecky Van den Brink.



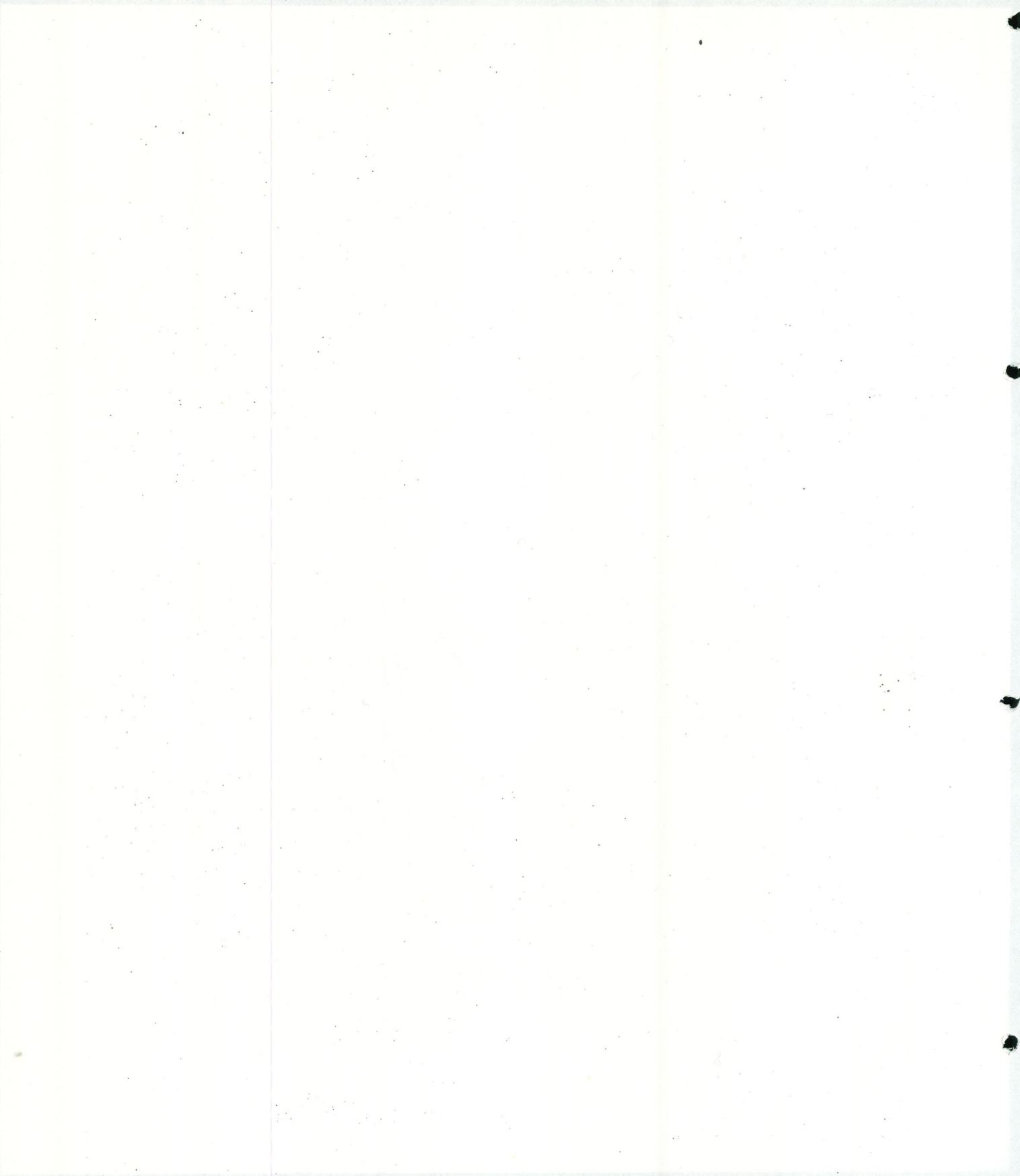


20. Necklaces, 1982.
Knitted transparent nylon, dyed nylon.
Mecky Van den Brink.



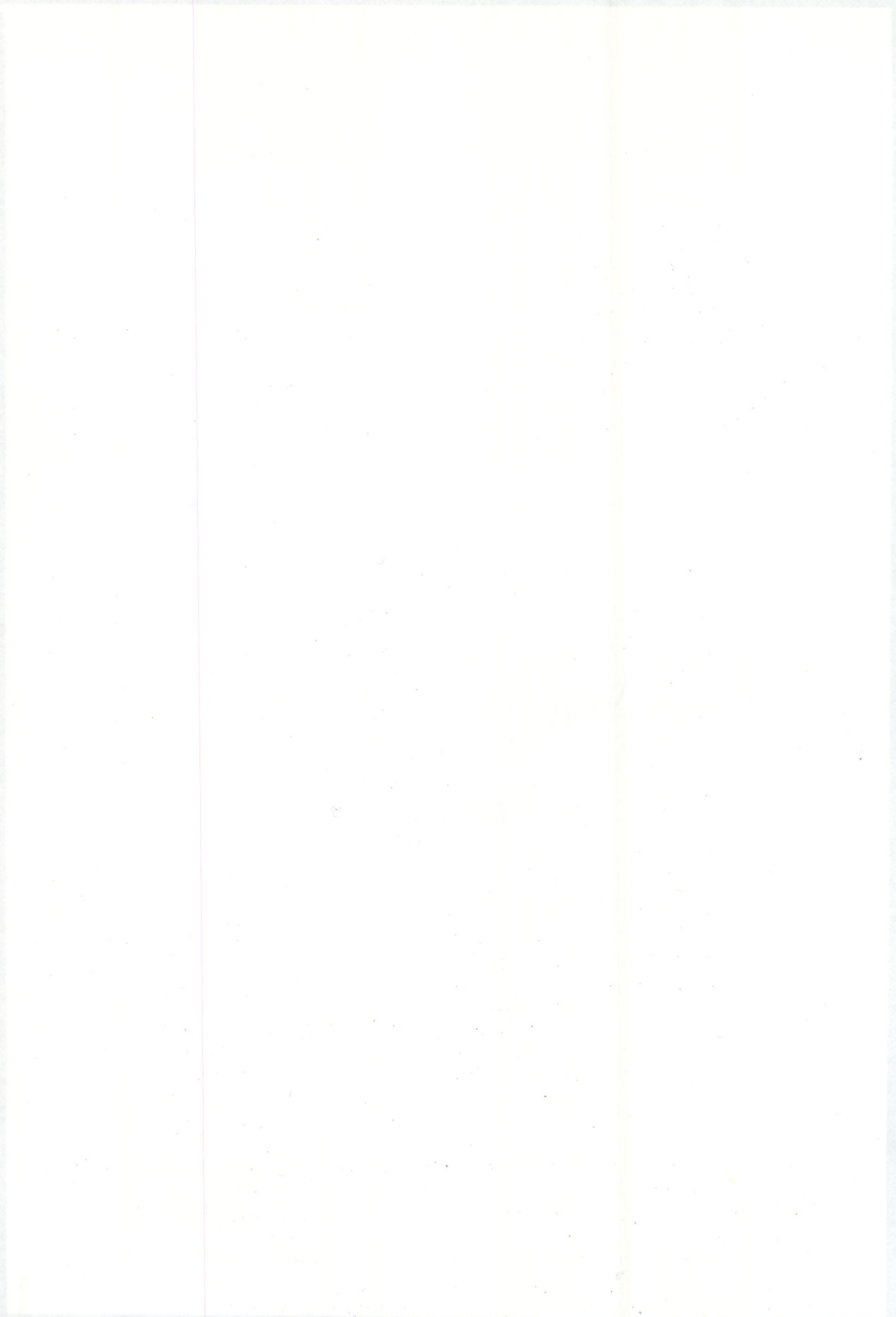


21. 'Rose' collar, 1983.
Colour photo, laminated plastic.
Gijs Bakker.





22. 'Adam' Collar, 1988.
Reproduction in laminated P.V.C., Gilt Brass.
Gijs Bakker.



CHAPTER 5

Contemporary European Designers

During the exciting optimistic period of the Sixties, when Emmy Van Leersum and Gijs Bakker were creating a big impact with their revolutionary ideas, other designers outside Holland were making interesting and creative jewellery.

Claus Burry, Herman Junger, Frederich Becker, and Reinhold Reiling, all from Germany, were designing finely detailed, technically brilliant pieces, so much in line with the generally characteristic view of jewellery by the Germans at that time. This was serious, exact, expressive but controlled with a strong emphasis on technical expertise.

Herman Junger was a professor at the Munich Academy of Fine Arts and his influence was passed down to his students who are now some of the most important jewellery designers of today. Daniel Kruger (ill.23) from South Africa, Mirriam Sharlin from the United States, Otto Kunzli (ill.24) and Manfred Bischoff both from Germany were all taught by Junger.

Herman Junger translates his beautiful water colour

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SMALL BUSINESS

drawings into fluid metal ornaments, (ill.25) his influence coming from the work of the German painter Julius Bissier and Bauhaus philosophies. Looking at his work, one can see that he keeps his designs to essentials while incorporating a freer, more playful idea in them. Spontaneity or a fluid expressive approach makes his work very interesting as seen in his gold and silver pendants and brooch in 1980.

Onno Boekhoudt, a Dutch designer, who taught jewellery design at the Rietveld Academy in Amsterdam is also a very important and established artist in the field of jewellery. His work is influenced by the Dutch De Stijl movement but the idea of suppressing individualism is not seen in his work. His collection of objects (ill.26) with only one item being wearable is very individualistic and unique. Harmony, the true basis of De Stijl philosophy is very evident in his work. Boekhoudt was a member of the selection committee for the exhibition 'Sieraden, Schmuck, Jewellery, IMAGES' in 1986. He has exhibited in Gallery Nouvelles Images in the Hague and the Central Museum Utrecht, the most representative gallery which exhibits his work is the Ra Gallery in Amsterdam.

In 1972, The Objects and Acrylic Jewellery exhibition at

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the Electrum Gallery in London showed the work of two German jewellers, Gerd Rothman and Claus Burry and one Austrian, Frits Maierhofer. Their acrylic jewellery was the first to be seen in England. They showed how this material could be rigid yet light and, using creative and imaginative techniques could produce colourful and exciting pieces. Their imagery was closely related to Pop Art in paintings. Exhibitions and the teachings of these artists, through lectures and slide shows, brought about acceptance of this type of jewellery. Claus Burry exhibited work in Holland, England, America and Australia and progressed from his gold and acrylic jewellery to more experimental and colourful work. His desert sculptures in Jerusalem led him to more conceptual and non wearable work and eventually he abandoned the medium of jewellery altogether and chose to work as a sculptor which he now does in the U.S.A.

Otto Kunzli, a Swiss born jeweller, has led many German and other European jewellers on to a more conceptual way of looking at design. He experimented with and explored the attitudes and taboos of the wearability and the making of jewellery. Like his Dutch contemporaries, Bakker, Van Leersum, L.A.M. de Wolf, and Beppe Kessler, he also questioned the prejudices that limit us to wear a certain type. His geometrically shaped brooches made of

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SMALL BUSINESS

wood, foam and wallpaper, (ill.27) seriously challenge the idea of wearability but also question the power and status attributed to precious metals. His flower-covered brick brooch (ill.28) is offered as a witty suggestion that a piece of jewellery is less conventional and male-

dominating than the flower in the buttonhole. This type of work can be best seen through photographs where the pieces can be placed in an atmosphere suitable for the jeweller to put across his ideas more profoundly. Kunzli has exhibited work throughout Holland and contributed his '59' wearable brooches to the tenth celebration anniversary exhibition in the Ra Gallery in 1986.

Ramon Puig Cuyas, one of Spain's most prominent jewellers, takes both a figurative and sculptural approach to his work. His collection of wearable brooches for an exhibition in 1990 for Galerie Jocelyne Gobeil in Montreal, show his loose and collage-like pieces in an array of colourful materials, such as patinated copper, brass and pencil on paper. This Catalan artist was the head of the jewellery department at the experimental workshop of the Massana school in Barcelona set up in 1929. It had strong links with developments in Holland and Germany from the Sixties onwards and its principles were that conceptual and technical aspects should carry equal importance. It is

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SMALL BOOKS

evident in the work of both Puig Cuyas and contemporary Dutch jewellers, that these developments led to the idea that form and material are a means to an end and not an end in themselves. (20)

Swiss jeweller Pierre Diegen, who trained at the School of Applied Arts in Switzerland, experimented with the

performance style of art which started in the early Seventies and seen in the Shadow Jewellery by Bakker in 1973. The meaning of everyday life, its complexities and human behaviour are the subjects this visual artist deals with in his work. His objects and sketches relate to everyday life and the ordinary material things that we use like brooms and garden implements:

"The spontaneous way in which I work puts me in a position to use almost all materials. I tend to opt for things that are easily available such as wood, iron wire, cotton, wax and steel." (21)

His more wearable jewellery, like his ingenious shadow brooch made in 1978 shows how he acquired his reputation for fascinating ideas and uses of material. (ill.29) This brooch is made from steel and copper and becomes even more enhancing with the interaction of light, causing a shadow to form. Pierre Diegen was the first

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foreign winner outside Holland of the Françoise Van den Bosch prize. He relates his ideas from past to present and translates his colourful and vibrant sketches into wearable or purely sculptural pieces. According to Jerven Ober "Diegen is quite rightly described as a jewellery designer whose Jewels - as far as their size, shape, colour, used materials and scope are concerned - are miles away from your run-of-the mill creation." (22)

The most dominating and prominent names in British jewellery from the Seventies onwards have been Susanna Heron, Caroline Broadhead, David Watkins and Wendy Ranshow, who remains a leading designer in precious metals.

Susanna Heron, who trained at the Central School of Arts in London has developed her work from her first wearable pieces in acrylic and perspex in the Seventies to more abstract forms. She experiments with colour, flat perspectives and symmetrical shapes. From the Eighties onwards her work, like Caroline Broadhead's, began to question the idea of wearability. In 1981 and 1982 she used the form of hats made from wire and cotton to show this idea and her expressive use of textiles and paper makes them very interesting. (ill.31) She has continued to develop these ideas, leading on to more sculptural and non wearable pieces.

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Small Bone

Caroline Broadhead who also trianed at the Central School of Art in London, has worked in a similar progression, although their work is not alike. She started her jewellery career with objects made of ivory due to the increased interest in different cultures and their jewellery. In 1976 - 1977 Broadhead began to work with textiles, nylon and cotton. (ill.32) Her work was both colourful and inventive and was exhibited in 1982 in the Ra Gallerie in Amsterdam. It was a big contrast to the

aluminium, rubber and steel work by Dutch jewellers. Her pieces had a softer, handmade appeal about them, like her 'Veil' piece, (ill.33) made in 1983, of woven nylon or her tufted cotton necklaces. Mecky Van den Brink, Nel Linssen and L.A.M. de Wolf were influenced by her work and began to make pieces in similar materials, as discussed in Chapter 4.

In the early Eighties, Caroline Broadhead became increasingly interested with the form of clothing, her earlier influence coming from Emmy Van Leersum's and Gijs Bakker's clothing suggestions in 1970. Her Shirt with seven sleeves and Shirt with seven necks both made in 1983 are neither jewellery nor clothing but wearable sculpture or Art clothing as she calls them herself. (ill.34) Her concepts are strongly linked with the idea of accepted and unaccepted ornaments and our preconceived

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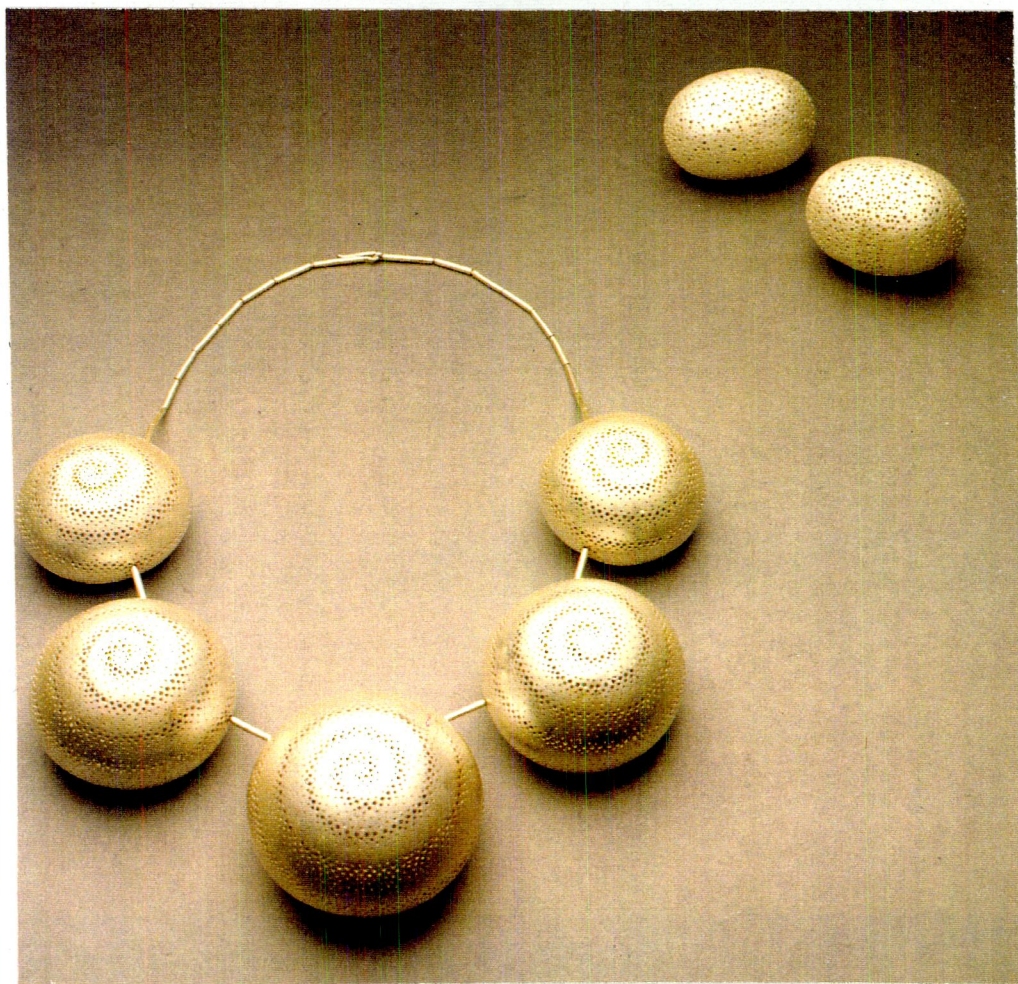
ideas of how we wear clothes and jewellery. (23) This fashion connection in her work led her to set up a company called C & N with Nuala Jamison, who trained at the Ulster College of Art and Design in Belfast, together they produce buttons and fashion jewellery for clients like Jean Muir. This enables Broadhead to continue creating her one-off pieces for exhibition in galleries today.

David Watkins who studied sculpture at the University of Reading is also a prominent British jewellery designer.

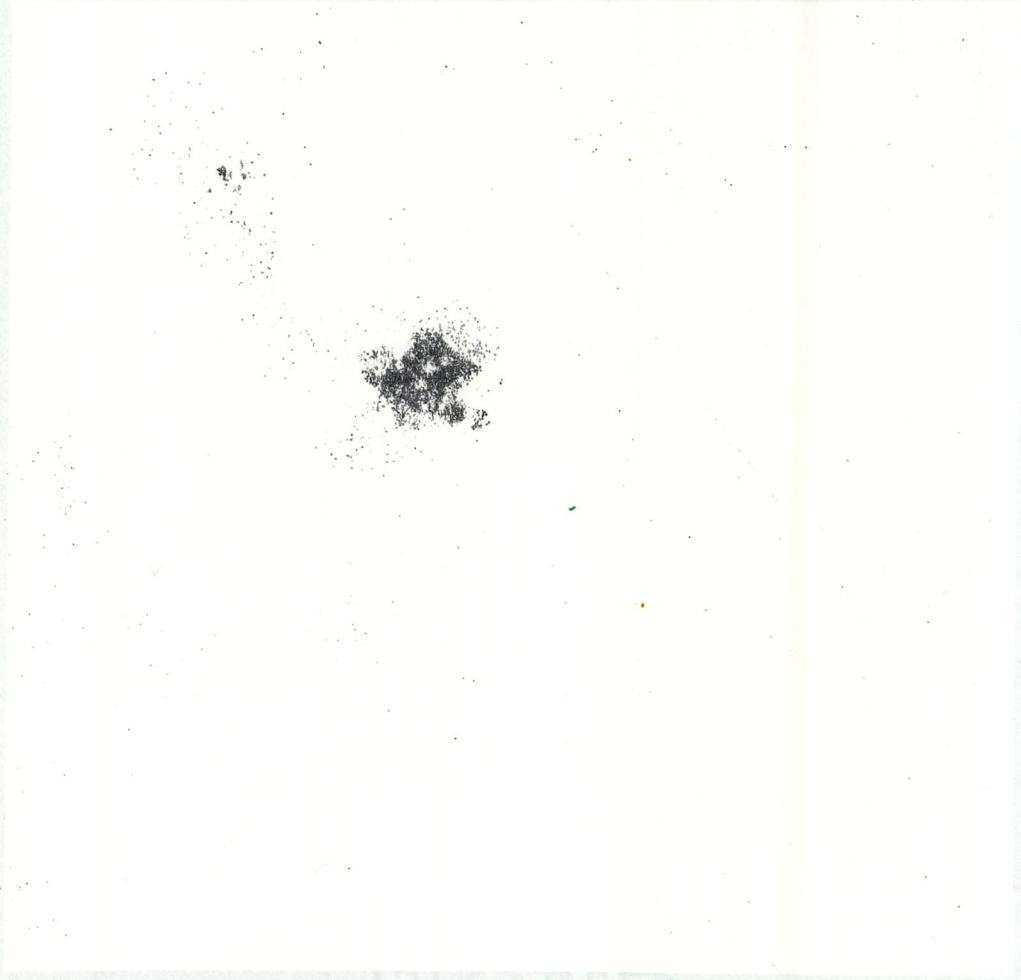
His spatial and colourful steel and wood neckpieces (ill.36) have no fastenings or clasps so as not to inhibit and impede the design of the piece and the comfort of the wearer. The elimination of fastenings from his work is also part of the designs of many Dutch jewellers such as Bakker, Van Leersum, Martin and Kessler, where it is seen as a distraction from the original form.

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SALES BOOK



23. Necklace, earrings, 1883.
Silver.
Daniel Kruger.



G A L E R I E R A

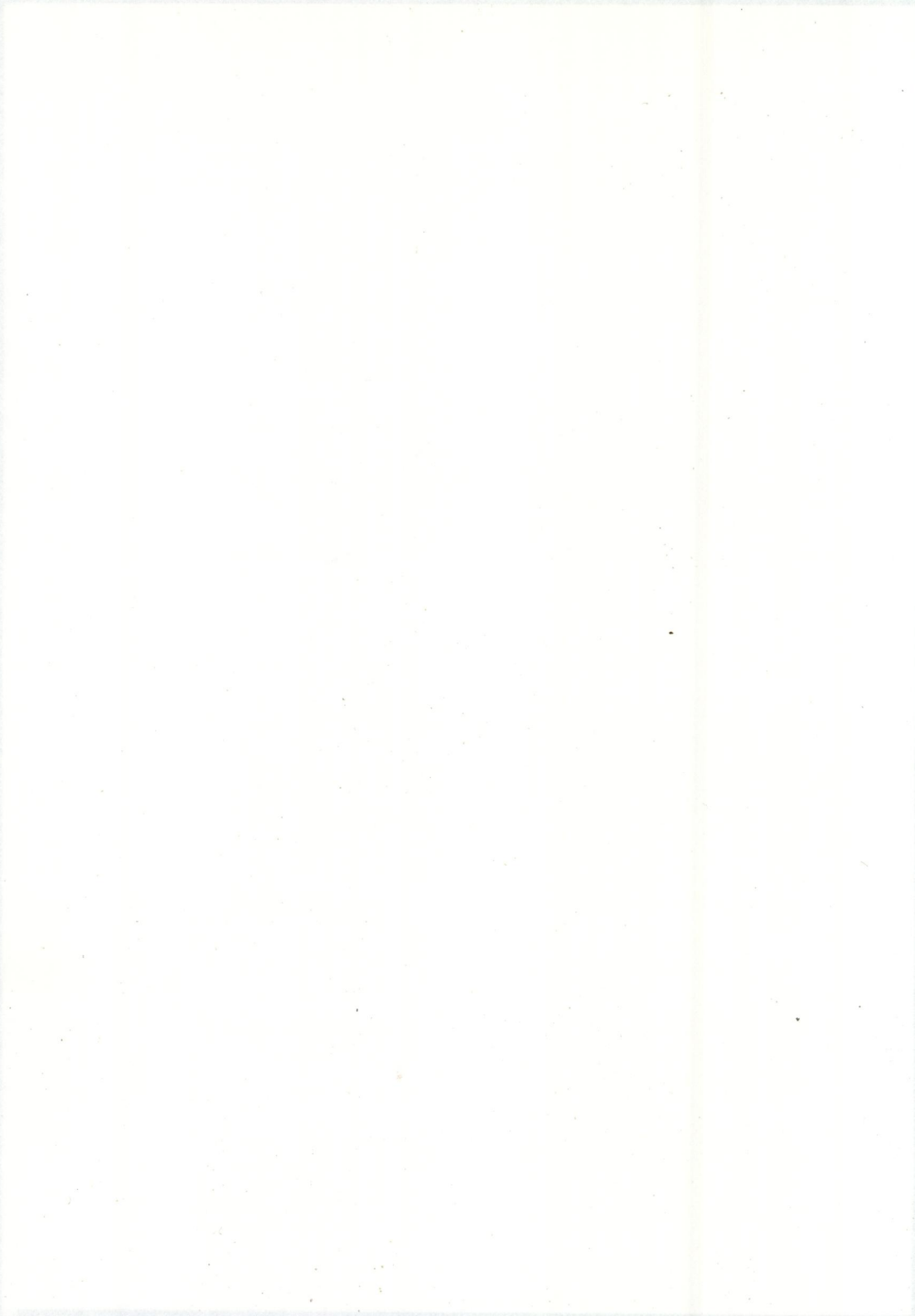


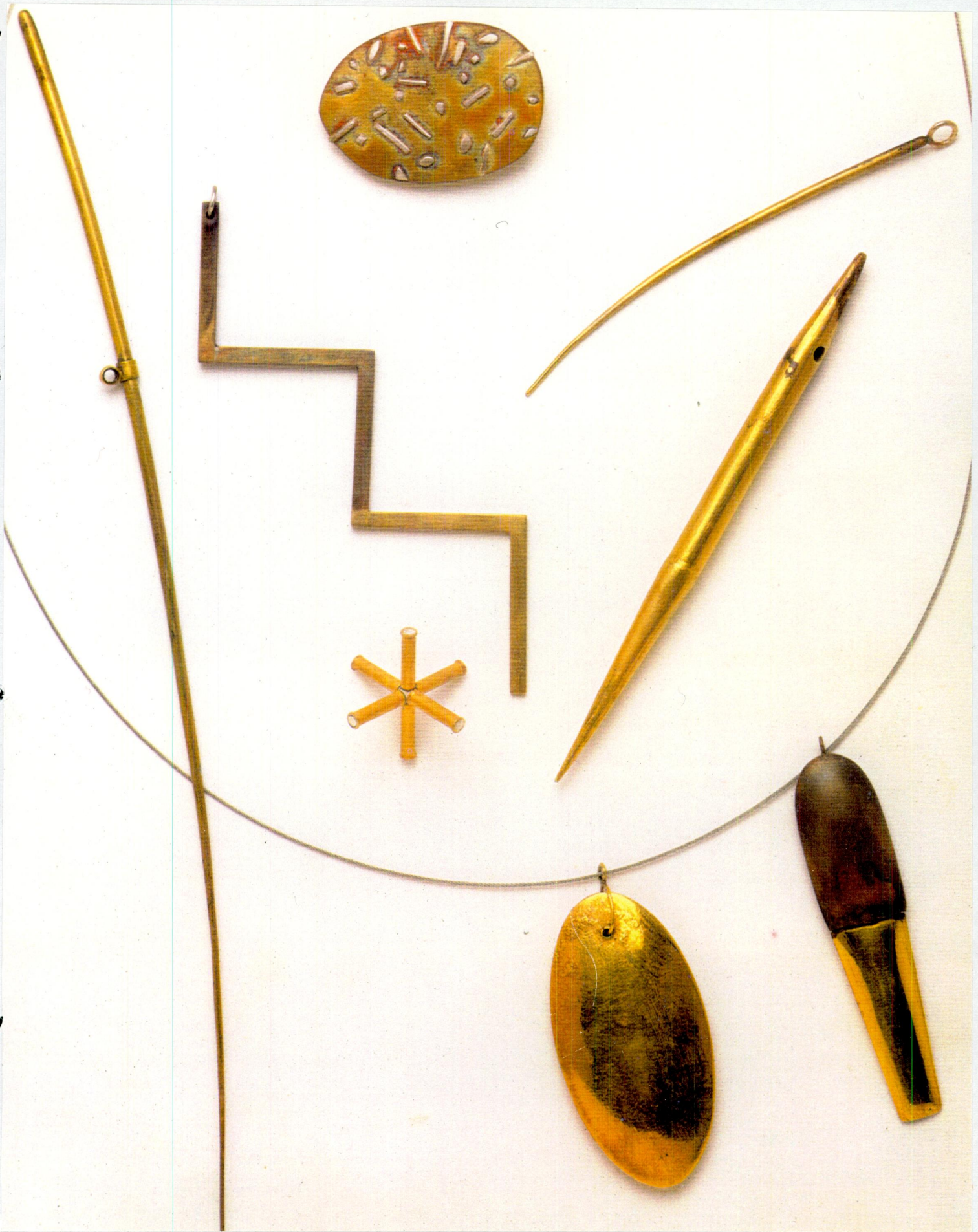
OTTO KÜNZLI
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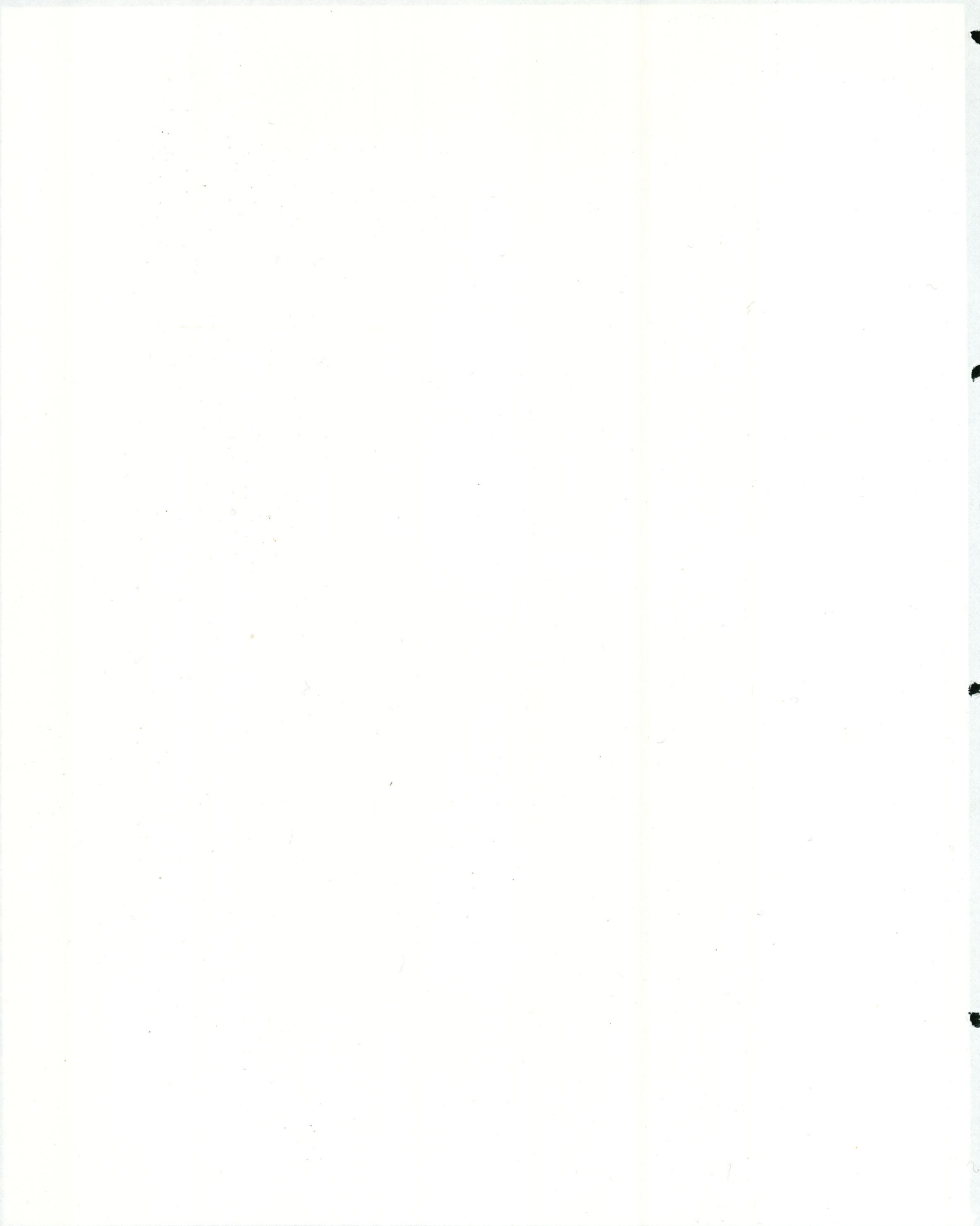
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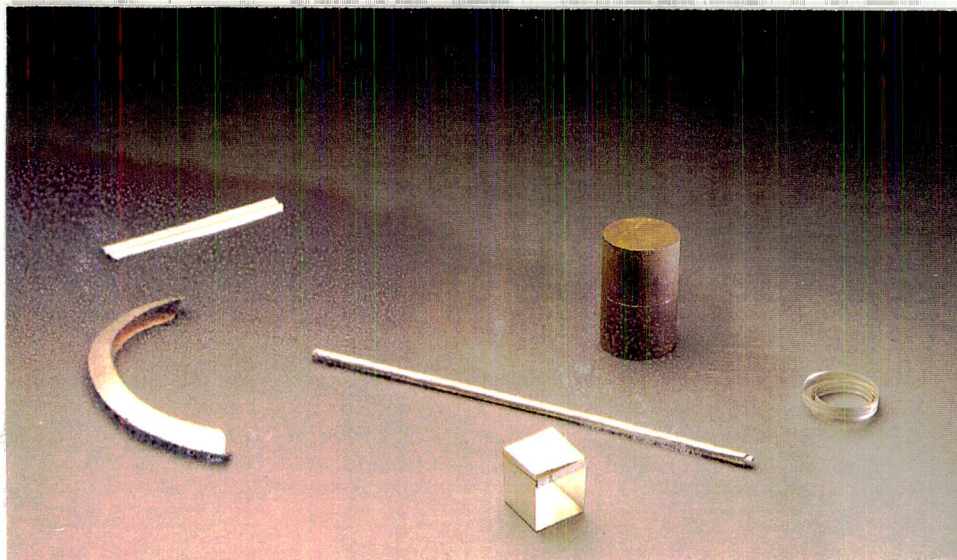
24. 'Fragments' brooch, 1986.
Pieces of broken picture frames, gold leaf, steel wire.
Otto Kunzli.





25. Pendants and brooch, 1980.
Gold, silver.
Herman Junger.

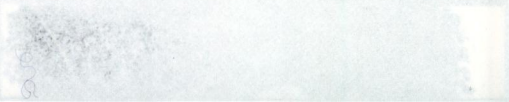




26. Rings with objects, 1983.
Silver, copper, steel.
Onno Boekhoudt.



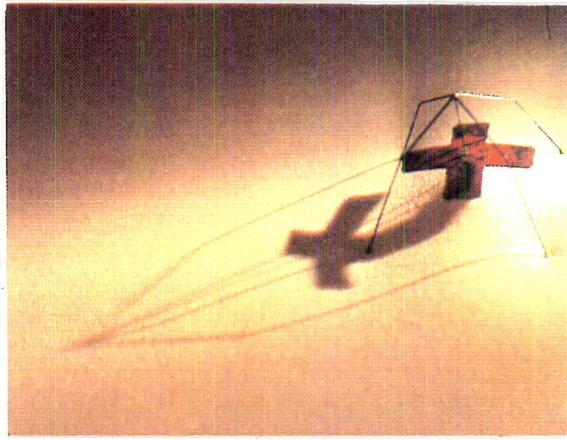
27. Brooches, 1983.
Wallpaper, hardfoam.
Otto Kunzli.



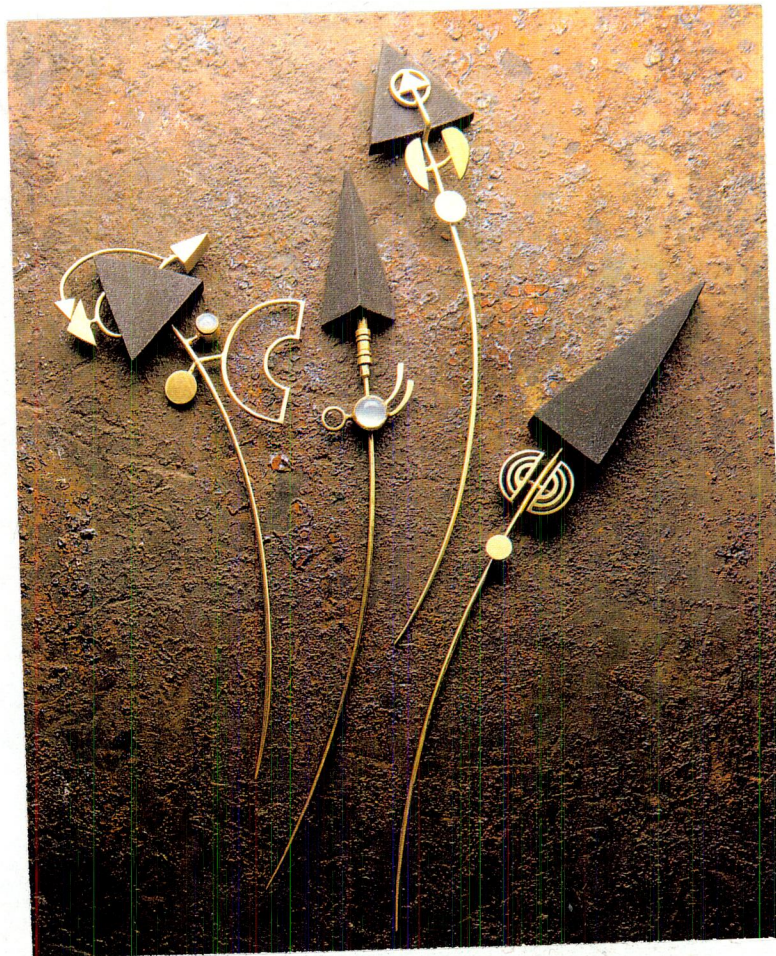


28. Brooch, 1983.
Hardfoam, wallpaper.
Otto Kunzli.





29. Shadow brooch, 1978.
Steel copper.
Pierre Diegen.

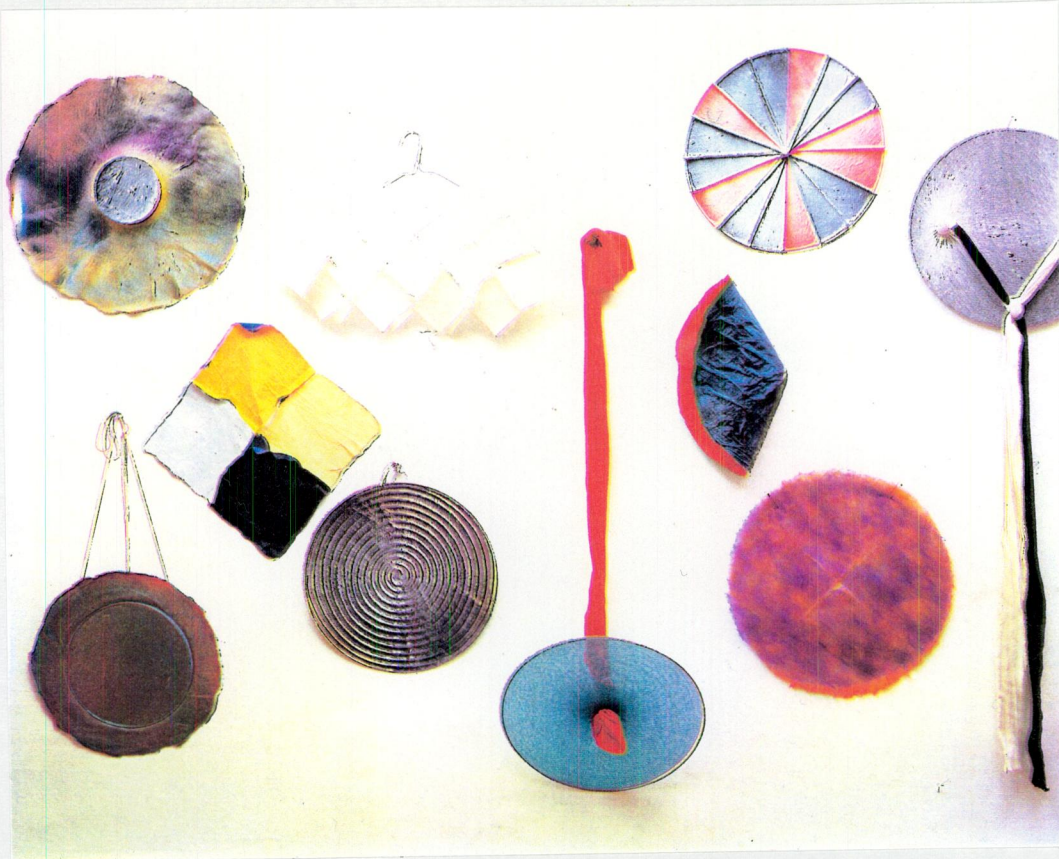


30. Set of four pins, 1981.
Gold, black basalt, opal, moonstone.
Wendy Ramshaw.

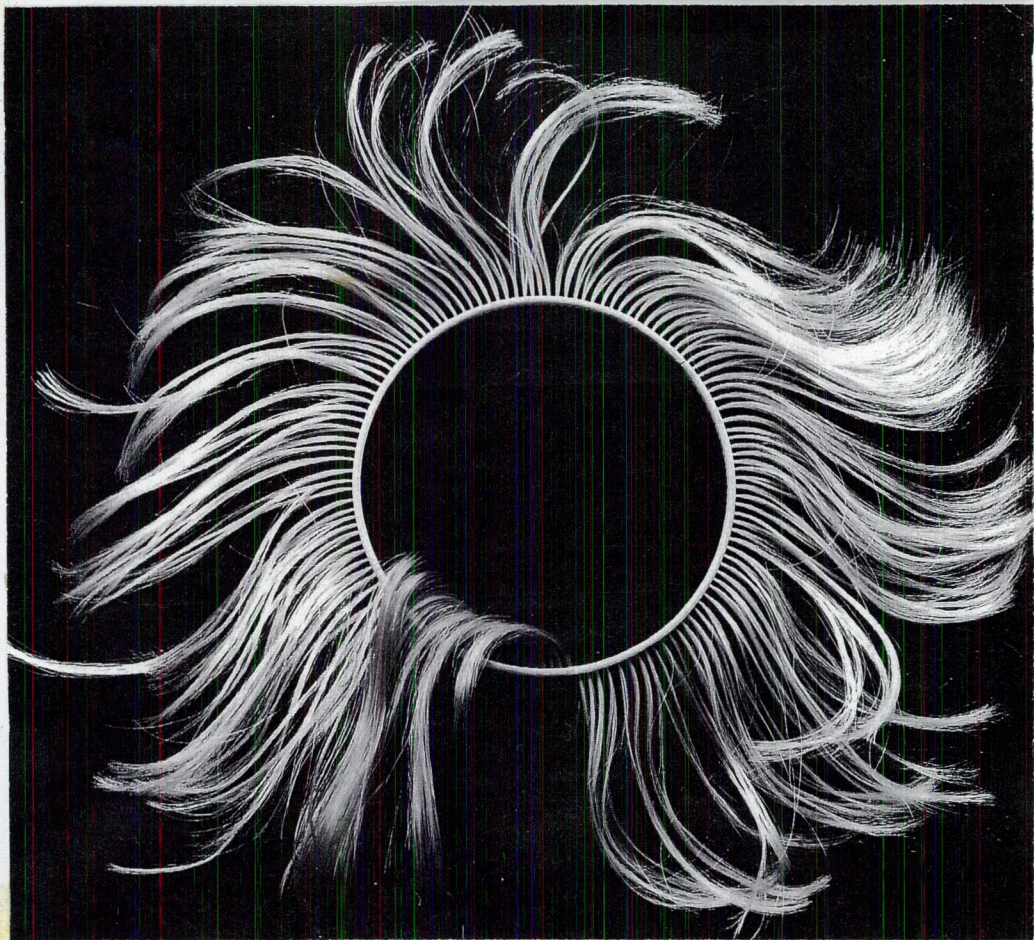


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31. Wearable and non wearable objects, 1981, 1982.
Painted papier-mache, cotton, nylon, wire.
Susanna Heron.



32. Neckpiece, 1981.
Woodhoop, dyed nylon tufts.
Caroline Broadhead.





33. Neckpiece veil, 1983.
Nylon, monofilament.
Caroline Broadhead.



34. Shirt with Seven Sleeves, 1983.
Silk.
Caroline Broadhead.
Shirt with Seven Necks, 1983.
Cotton.
Caroline Broadhead.



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CHAPTER 6

What promoted the work in Holland. From exhibitions and organizations to galleries that have influenced the world of jewellery today.

When one looks at contemporary jewellery one can see that the main inovative idea present is the use of new and exciting materials which have been enthusiastically accepted through the influence of Dutch designers. Their development and achievement can be traced through the work of museums, galleries, Dutch organizations, exhibitions and academies.

The origin of these achievements came from the work of early Dutch jewellery designers such as Dumbar, Wouters and Steenbergen. Due to the well run Dutch design organizations, their ideas of form and use of materials were encouraged and promoted. In 1984 the Central Institution for Creative Arts; C.O.S.A. was set up as a private organization with the help of the Ministry of Economic Affairs. Its principle aim was to help trained artists, giving them opportunities to exhibit their work as most museums and art galleries were not interested in jewellery at this time. C.O.S.A. also wanted to promote Good design which encouraged a high standard of work. Jewellery designers working independently in their own

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studios found it difficult to promote and distribute their work. But through Edelmetaal a magazine which advertised the latest designs in jewellery available and the work of the C.O.S.A., other designers and the Dutch public could see what was happening. The Government subsidy schemes helped improve the acceptance and popularity of this jewellery by funding and allowing a thirty percent subsidy on the purchase of contemporary art. They continue their efforts to help students set up their own studios, give grants and award bursaries to graduated designers for equipping their workshops or for personal projects such as publishing a catalogue of their work or extra training courses to improve technical skills.

In 1973 the B.O.E. or league of Rebellious Metalsmiths, discussed in Chapter 3, helped to inform both the public and the designers of the new jewellery. In 1975, the B.O.E. ended and was followed by the setting up of the V.E.S. Their establishment was due to the very limited sales and exhibiting outlets for jewellers and also due to the closure of Galerie Sieraad, which was a main source for exhibitions in the seventies. Like the principles of the B.O.E., the V.E.S. not only wanted to further the interests of its members but also to

SPRINGFIELD
BOND

encourage and aid the advancement of new developments in design in general. Exhibition showcases were rejected to encourage visitors to handle and try on the work which meant that the public could be more involved. The V.E.S., which is still very active today, draws its members from all types of design backgrounds including fashion, shoe and hat design, glass and ceramics. This organization produces a monthly bulletin which informs designers on exhibitions, grants, competitions and government schemes, all for the purpose of promotion. Each year they organize an exhibition of their work and to mark the tenth anniversary of the V.E.S. in 1986, The Sieraden, Schmuck, Jewellery, Images exhibition was shown throughout Holland, Germany and Scandanavia. This consisted of over forty artists including photographers, fashion and jewellery designers and performance artists. They worked under the theme of 'jewellery' which was to be understood in the widest sense - the relation to the body being the only common element. In May 1991 an exhibition was held in the Stedlijk museum of Modern Art in Amsterdam. This showed the work by eighteen of its members to celebrate fifteen years of the V.E.S. In May 1992 the V.E.S. members opened up their studios and workshops to the public in Amsterdam. This gave a great opportunity for anyone interested to see the work of these designers who were available to discuss and answer questions about their jewellery.

In 1965, a great exhibition of modern ornaments Schmuck, Jewellery Bijoux took place in the Boymans Van Beuningen museum in Rotterdam. At the same time, the museum organised a collection of contemporary Dutch jewellery which together aroused great interest amongst the public and media. These exhibitors were the first generation of radical designers but were to be quickly taken over by newcomers like Van Leersum, Van Beek and Bakker. Nicolaas Van Beek won the Arnhem Academy prize for his jewellery design in 1967 and began exhibiting his work in three of the newly established galleries; Riekje Swart's gallery in Amsterdam, Het Kapelhuis in Amersfoort and Nouvelles Images in the Hague. These galleries played a major role in promoting jewellery by representing the latest developments and organising exhibitions. Ralph Turner, who has been instrumental in introducing new jewellery from Holland to Britain, put on the Sculpture to Wear exhibition in 1967 at the Ewan Philips gallery in London. The Objects to Wear exhibition in 1969 became a travelling exhibition in Holland. In the early seventies the De Bienkorf department store in Holland began to show work mainly by artists designing multiple jewellery and was another means for exhibiting and bringing these ideas closer to the public.

Van Leersum and Bakker's work was exhibited in the

SWIFT BROS
BOND

Stedelijk in 1967. Wil Bertheux, the head of applied art at the time, gave them an opportunity to exhibit their work and it was from here that their work became more recognised and this was also a turning point for Dutch jewellery. Their clothing and jewellery ideas aroused a lot of interest and journalists like Louwrien Wijers took up the cause of jewellery. She also wrote about the Body Coverings exhibition at the museum of contemporary crafts in New York in 1968, which showed more exciting and changing attitudes towards clothes on an International scale.

At this time Lous Martin and Hans Appenzeller were exhibiting multiple jewellery in their Gallerie Sieraad. This move away from the exclusive jewellery object to production in series, fitted in with the designers' wishes to make jewellery more accessible rather than expensive and beyond the reach of ordinary people. In 1970, Van Leersums and Bakker's 'Clothing Suggestions' exhibition in the Art and Project Gallery in Amsterdam, promoted their work to International fame as it travelled to the Electrum Gallery in London and widened the Dutch and British connections. (ill.4)

A Dutch theatre group used their designs for a performance of "Mutations" which was again another means of promotion and an interaction between jewellery and

WILLIAM B. BROWN
BOND

other art forms.

The now internationally famous Dutch jewellery spread even further afield to the International Jewellery Arts Exhibition in Tokyo which included the work of Françoise Van den Bosch and Chris Steenbergen. Van den Bosch played a crucial role in the development of Dutch jewellery and design in general through her participation in the establishment of the B.O.E. and the V.E.S. When she died in 1977, a foundation was set up in her honour to promote new ideas and experiments. Paul Derrez won the Françoise Van den Bosch award in 1980 for his work with Galerie Ra. In 1983 the honorary award went to Bernardine de Neeve, former Head of Applied Arts at the Boyman-Van-Beuningen Museum in Rotterdam and in 1985 the Kapelhuis gallery in Amsterdam won an award for its work in advancing the recognition of jewellery.

Paul Derrez opened Galerie Ra in 1976 which soon became the focus point for Dutch and International developments in jewellery. With the closure of Gallerie Sieraad in 1974, he saw an opportunity to open his own gallery. The Dutch government helped with funding and subsidised twenty percent discount on the purchase of jewellery and a further fifteen percent on work done by a local jeweller.

In 1978 Paul Derrez began to exhibit internationally which at the time was mostly work from English designers like Broadhead, Heron and Diegen. His successful formulae for running the gallery, which he still operates today, consists of eight exhibitions a year with half of them Dutch, a permanent collection of jewellery and an information area of catalogues, books and slides. The work shown was and still is very experimental and occasionally based on a theme. The tenth anniversary was a celebration exhibition showing the work of over seventy artists who had exhibited work in the Ra from its beginning. Pierre Degen, Nuala Jamison, Otto Kunzli, Caroline Broadhead and Kai Chan were some of the international jewellers who took part. A large catalogue was published in association with the exhibition and showed photographs of each piece with its designer. The Banqueting Table exhibition in 1990 showed thirty nine jewellery pieces under this theme to celebrate the fifteenth anniversary of the Ra gallery.

Paul Derrez also works in close relation with the V.E.S., providing information and catalogues and also publishes his own monthly pamphlet called the 'Ra bulletin', keeping designers up to date with exhibitions and reviews of recent work.

Dutch Form, a recently established organization of

SWIFT BROS.
BOND

designers, who similar to the V.E.S. are interested in the promotion of 'good' design, organized the News from the Netherlands exhibition in 1990. This travelled to Portugal by invitation of the Gulbenkian foundation in Lisbon and showed a selection of work by forty artists and designers which reflect Dutch jewellery objects in the 1980s. The Dutch Ministry of Foreign Affairs provided a grant as part of the cultural exchange programme and enabled the exhibitors to publish a catalogue of their work.

Academies such as the Gerrit Rietveld in Amsterdam, the Royal Academy of Art in the Hague, the Arnhem Academy of Art and the Academy Maastricht all played a major role in the development of Dutch jewellery. Hank Peters, a former Zero artist, taught at the academy in Arnhem and greatly influenced his students, for example Lous Martin and Nicolaas Van Beek. They in turn continued to encourage and promote new ideas through their own work. Gijs Bakker and Marion Herbst have both been guest lecturers at the Rietveld Academy which still maintains its high standard of design and innovation that created its success as a training college in the 1920's. During the period of 1940-1960, the training was strongly influenced by the ideas of De Stijl and Bauhaus which were functionalistic and critical of social structures. From 1939 to 1948, the socialist architect Mart Stam, was director of the Academy and from the 1970's onwards a

STATE BOARD

strong influence was directed towards individual expression. The present day academy was designed in 1967 by the architect and furniture designer, Gerrit Rietveld, whose name is now synonymous with one of the most important training colleges in Europe. (24)

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CONCLUSION

Now that Dutch designers have broken so many boundaries and taboos in relation to material, form and function, jewellery is even more expressive and unique than the early work in the Seventies. Jewellers like Bakker, Van Leersum, Van Beek, Onno Boekhoudt and L.A.M. de Wolf have, through their work, questioned the function of jewellery and highlighted its relation to the body. They have changed this once traditional craft into a visual language. For these artists, jewellery is first a means of expression and the possibility for using it as a functional piece coming second in importance.

Aluminium, stainless steel and perspex were some of the materials these designers experimented with. In the late Seventies and early Eighties, textiles, rubber, paper, and cork were used by jewellers like Paul Derrez, (ill. 37), Nel Linssen, Beppe Kessler and L.A.M. de Wolf. Similarities in these developments, with the use of materials, can be seen in the work of many English designers such as Caroline Broadhead and Susanna Heron, discussed in chapter 5.

The resistance to use precious metals and stones in Dutch jewellery from the Sixties onwards, is now having an opposite effect. The freedom to chose different

FORM
SMALL BOOKS

materials for the creation of jewellery should also include gold and silver. Through my research and experience with Dutch jewellery designers, it seems to me that this use of precious metals is now recurring in contemporary work but without the stigma of wealth and status that it held before the Sixties. The importance of these metals is based on how they are used and not their value.

A mixture of both precious and unconventional materials, such as hair, wood and steel, can be seen in the work of the final year jewellery students at the Rietveld Academy 1992 (ill. 38). Trui Verdegaal shows the use of traditional precious stones in an unconventional designed ring. (ill.38(a)) Both gold and silver figure in many of the students' work. It is evident to me that contemporary Dutch jewellery is becoming more decorative and more wearable with the choice of materials used, being wider than ever before.

Through newly established jewellery galleries such as Louise Smit in Amsterdam, Gallerie Marzee in Nijmegen and Gallerie Trits in Delft, a variety of decorative and wearable jewellery can be seen through the work of designers like Peggy Bannenburg and Petra Hartman.

Peggy Bannenburg trained at the Rietveld academy and has recently published a catalogue of her work. She uses

BOARD
OF DIRECTORS

lead, steel, copper, gold and silver to create her tactile decorative and wearable pieces (ill. 39). Compared to the early work of Bakker and Van Leersum, she does not try to make statements about the values of jewellery but gives her pieces their own power as images by the combination of materials she uses.

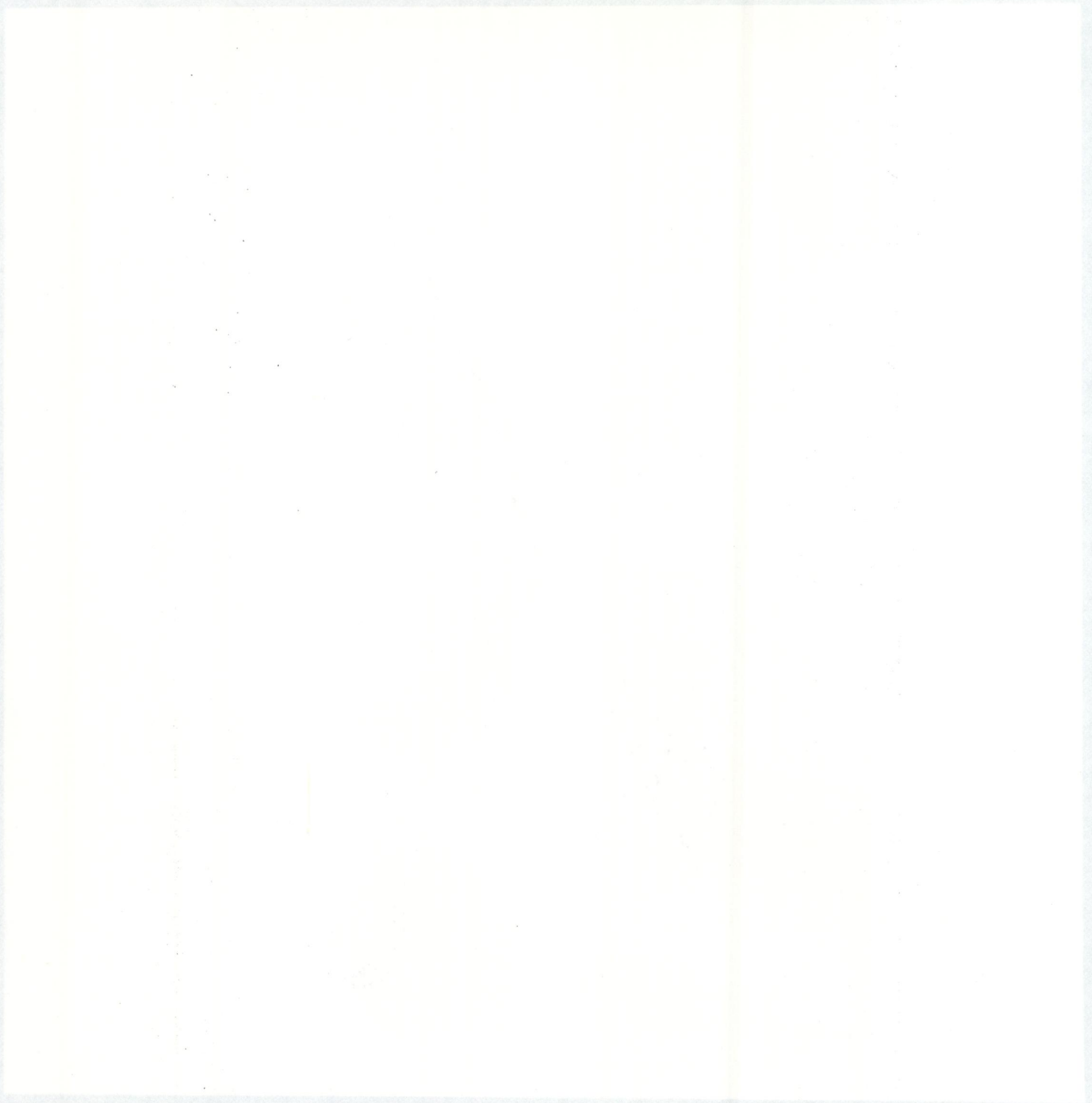
Petra Hartman, who trained as a painter in the Rietveld academy, creates imaginative and decorative pieces made from acrylic on canvas and found objects (ill. 40). Her work is described by Christian Reinwald as being a mixture of Parisian scenes from rich tourist souvenirs combined with fragments of renaissance art. She uses steel and glass in her recent 'XL Collection' (ill. 41).

The work of Dutch jewellery designers has evolved further in the direction of the independent artist than in any other country. Limitations in size, material and form are no longer part of their controversy. An important part of their work is that it distinguishes the wearer as a person from others; the stronger the character of the work, the greater the power it has to distinguish its wearer. Perhaps Dutch designers will continue in this direction and explore the possibilities of other areas of adornment that are threatened with extinction such as ornamental combs, fans, buckles, buttons, hat pins and hat brooches.

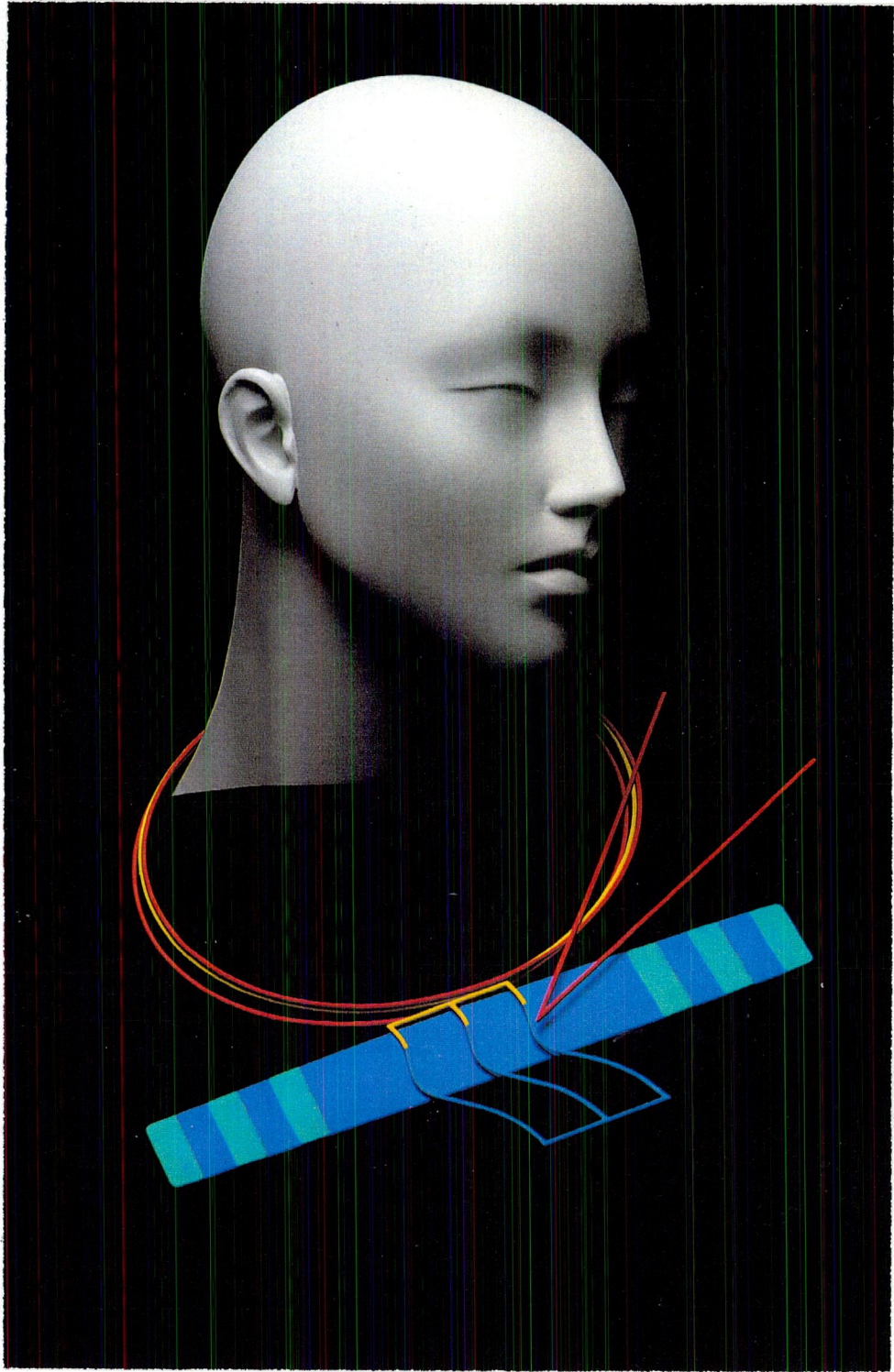
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35. Sleeve, 1986.
Cotton, nylon.
Caroline Broadhead.



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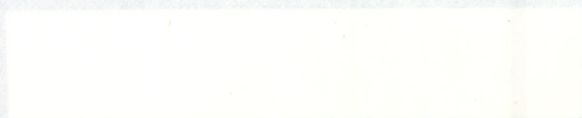


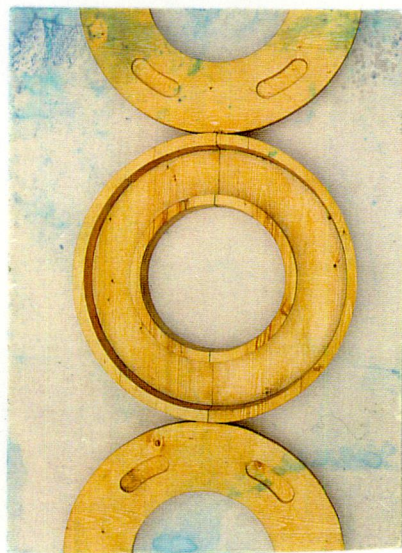
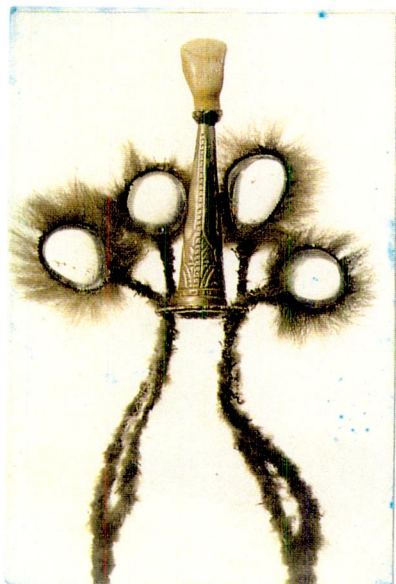
36. Mt. Hagen Hoopla neckpiece, 1981.
Neoprene over steel/wood.
David Watkins.





37. Collar/Necklace, 1986.
Cork textile.
Paul Derrez.

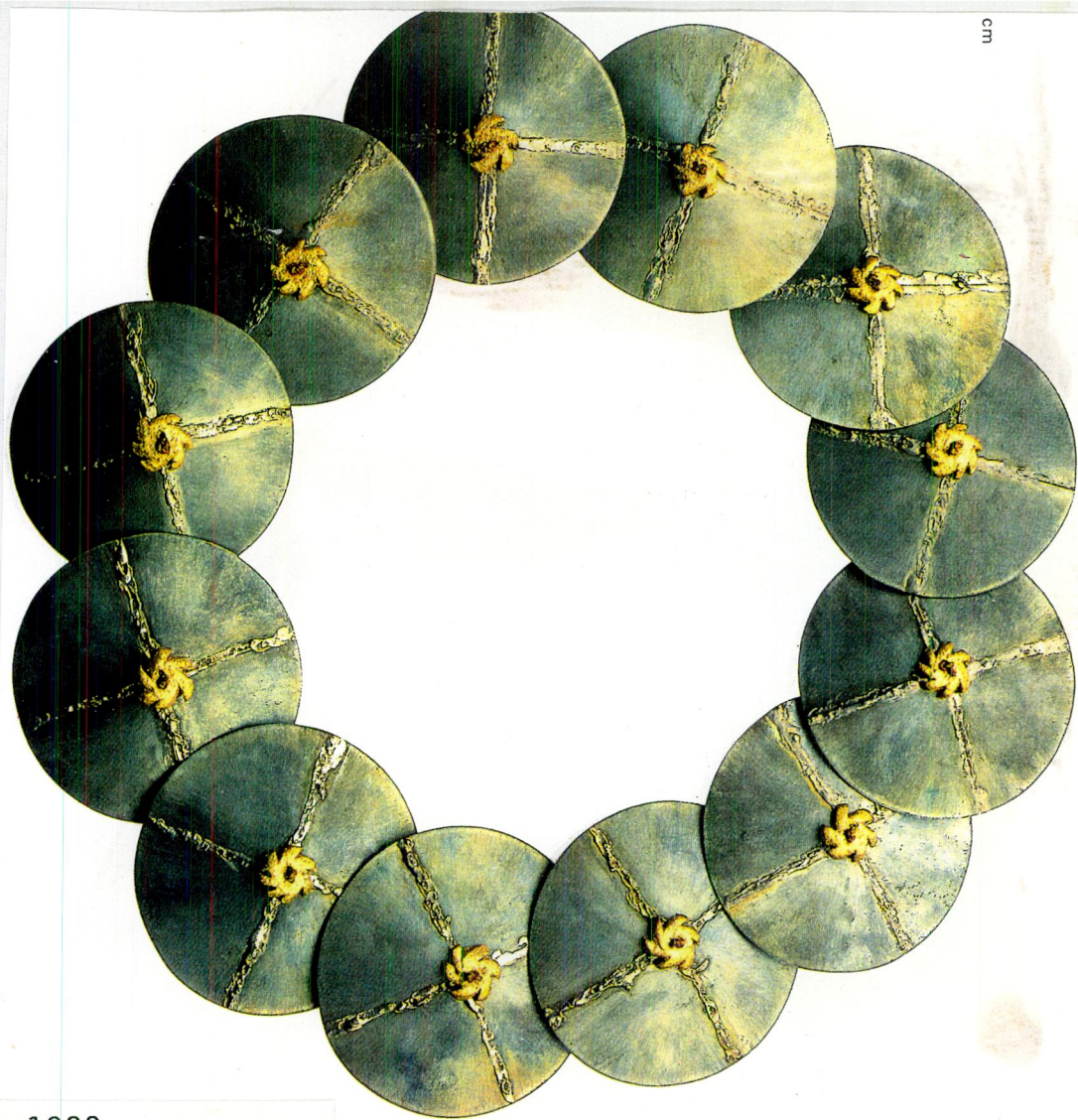




38. Final year degree show, 1992.

- (a) Ring, Trui Verdegaal.
- (b) Ring, Annemiek Mion.
- (c) Necklace, Sabien Poutsma.
- (d) Object, Olga Corbeek.



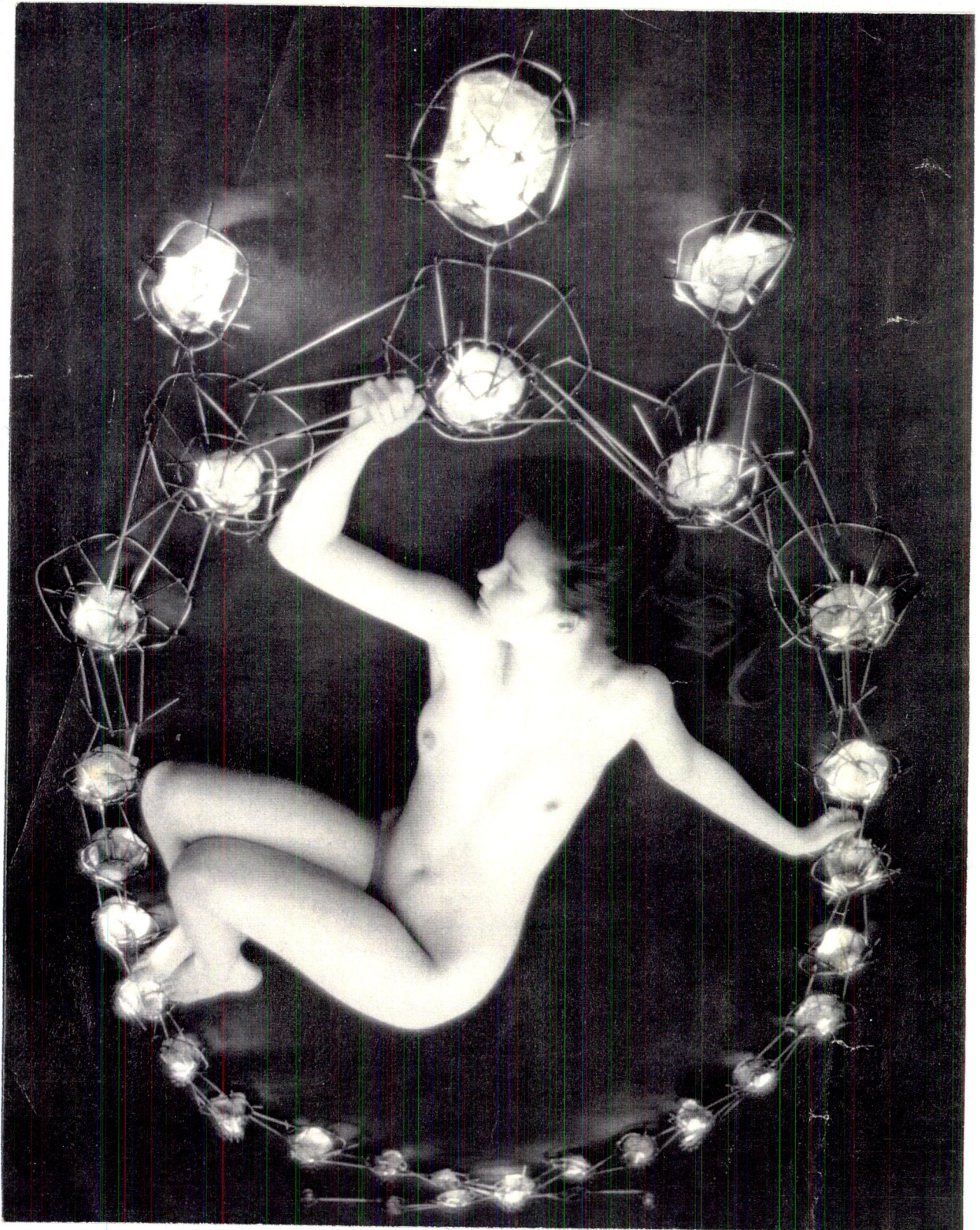


39. Collar, 1988.
Zinc, Gold leaf, Silk.
Peggy Bannenburg.



40. 'Rosette brooch', 1986.
Mixed Media.
Petra Hartman.





41. 'XL Collection'
Steel, glass.
Petra Hartman.



SIERADEN

E X P O S I T I E



31 maart t / m 17 mei

Centrum Beeldende Kunst • Groningen

42. Brooch, 1990.
Laminated Photography diamonds.
Gijs Bakker.



END NOTES

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1. De Stijl - 1982, Pg.196
Quoted by Van Doesburg
2. Staal, 1987, Pg.186
3. Cartlidge, 1985, Pg.41
Quoted by Fouquet.
4. Cartlidge, 1985, Pg.41.
5. Cartlidge, 1985, Pg.74
6. Staal, 1987, Pg.203

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7. Turner, 1976, Pg.29
8. Citroen, 1974, Pg.77
9. Walker, 1992, Pg.207
10. Haks, 1980, Pg.15

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11. Haks, 1980, Pg.25
Quoted by Van Leersum

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12. Catling, 1991, Pg.223
13. Unger, 1989, Pg.41
14. Catling, 1991, Pg.37
15. Schama, 1988, Pg.36

Chapter 4

16. Derrez, 1992, interview.
17. Dunas, 1988, Pg.49
18. Kessler, 1992, interview
19. Derrez, 1992, Ra bulletin No.66

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Chapter 5

20. Pilon, 1990, Pg.39
21. Degen, 1985, Pg.2
22. Degen, 1985, Pg.3
23. Houston, 1990, Pg.17

Chapter 6

24. Staal, 1987, Pg.187

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