THE GLORY OF COSTUME JEWELLERY: ITS ADVANCE, FROM THE GREAT EXHIBITION, 1851, TO THE EXPOSITION DES ARTS DECORATIFS ET INDUSTRIELS MODERNES, 1925

By

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INTRODUCTION:

> "The jewellery worn today is of a distinctly different character from that which pleased our mothers or even ourselves, if we were old enough to be charmed with gauds five-and-twenty years ago. Within that period our culture has travelled very fast, and our opinions on what is best worth admiration are so changed that they might be the ideas of quite different people. During this time we have seen and learnt at many exhibitions which we have passed through a variety of "crazes", which began with things ecclesiastical and passed on through the aesthetic and Japanesque phases, both lasting a long time and very severely felt, and affecting our dress, as well as our houses, and, indeed, producing such a change in the latter that it practically amounted to a revolution, which was certainly greatly needed to liberate us from the tyranny of supreme ugliness."
>
> (Ref. no. 1)

The introduction of costume jewellery occurred in the eighteenth century. Its uses were developed and extended during the nineteenth century, particularly in England and France. Costume jewellery, despite previous assumptions during its development, that it could only be an imitation of valuable jewellery, and that it was not truly worthwhile because of its low intrinsic value and use of non-precious materials, now holds a significant position in the history of fashion.

It would be appropriate to call costume jewellery of the eighteenth and much of the nineteenth century, "Imitation" jewellery. This form of jewellery was often cautiously worn

in keeping with the wearer's position, or desired position in society, and the unwritten rules of that society. It quite often lacked much of the imagination and freedom offered by the technological developments in early twentieth century costume jewellery.

During the early nineteenth century, although costume jewellery production was increasing rapidly, such jewellery was still considered unacceptable, unless the wearer was obviously wealthy from the high society. In this case imitation jewellery, such as expensive diamond substitutes, were considered more chic and exciting than the real thing. These imitation jewels were developed and crafted by the finest of craftsmen and it was often almost impossible to differentiate between the real diamond or the paste substitute. Yet while they carried the stamp of the craftsman, and were expensive enough to be considered as luxury items, they were plentiful and colourful. Without a doubt this form of interest in imitation jewellery is an anticipation of the delights of novelty and fashion jewellery. La Parure, a masterpiece written by Guy de Maupassant provides us with an amusing example of how the rich no longer cared what the jewels were made of, just as long as they gave the right impression to all observers. In the story, a suite of paste jewellery is borrowed for a grand occasion, the owner leading the borrower to believe that it is made of diamonds. The suite is lost and the borrower's life ruined earning enough to buy a comparable suite. Meanwhile, the original owner is secure in the public estimation that she is rich. On the other hand, for the middle class, imitation jewellery would not have been worn as boldly and extravagantly as it came to be by them during the Edwardian Era and onwards. Within this thesis I intend to trace the ways in which the Imitation Jewellery of the mid-nineteenth century developed into the extremely popular and acceptable Costume Jewellery of the Art Deco period. Having already stated that costume jewellery is made from low value materials, I must also point

out that there are no set rules for the definition of such jewellery. Especially with nineteenth century jewellery it can be difficult to define costume jewellery, since many materials such as hair, coral and tortoise-shell were often combined with gold or other precious materials. While discussing this rise in popularity it will therefore be necessary to consider the relevant changes in fashion, society, manufacture and of course the development of new materials, and the substitution of these materials in jewellery design. In particular, the development and increased use of alloys and non-precious metals mark a significant change in categorising costume jewellery. For instance while researching this subject I have decided to look upon some Victorian jewellery, such as Hair jewellery set in gold, as, costume jewellery. The reason being that, quite often, precious metals such as gold would have been the most accessible and appropriate ones available; whereas, when considering early twentieth century jewellery it is easier to differentiate between Real-jewellery and Fashion-jewellery.

The Great Exhibition of 1851 was designed to celebrate the triumph of the mechanical progress which had developed during the first half of the nineteenth century and to show that the products of the machine could be artistic as well as ingenious. The Observer described it as:

> "...a memorable day in the history of England, marking thus as it does, through all time, a great epoch in the annals of human industry. The whole world, invited to a vast competition in the power of conceiving and perfecting works of art and industry; examples of such works forwarded from every clime, and collected in a structure itself so novel, so ingenious and so graceful as only not to surpass in interest the congregated wonders of its contents;"
>
> (Ref. no. 2)

This exhibition and those that followed were an important

feature of the latter half of the nineteenth century, providing an incentive to experiment in the decorative arts, with new materials, equipment and designs. I consider this exhibition to be particularly important in introducing this new era of experimentation in jewellery design to both the manufacturer and the public. It succeeded in opening up an entirely new and interesting market to all members of the public. This continued to develop and rise in popularity until finally, the production and wearing of costume jewellery attained wide-spread approval during the late 1920's and early 1930's.

CHAPTER 1:

VICTORIAN JEWELLERY:

The latter half of the eighteenth century saw a feverish interest in neo-classicism. This style was seen throughout fashionable society in both England and France from about 1760 to 1820. Based on classical art, the archaeological discoveries at Herculaneum, Paestum, and the French excavations of Pompeii in 1806-14, this style offered a new simplicity and purity. Fashions of the Napoleonic era were in keeping with the idea of a Greek statue, and so also were their accessories and jewellery suitably classical.

The years around 1800, being the most extreme in this neo-classic fervour, saw gold jewellery being worn in profusion. Rings were worn on every finger, three bracelets on each arm, one high, one near the elbow, and one on the wrist. Deep belt buckles were worn under the bust to accentuate the empire line style. Hellenistic crowns were worn low on the forehead and haircombs at the back secured the short curls and chignon. Many Italian jewellers, such as Fortunato Pio Castellani, produced a substantial amount of work copying these classical styles. Whereas previously gold ornaments had been made "in the antique style", now jewellers could copy the authentic pieces, through examining the classical artefacts for evidence of techniques used. Soon these fashions in jewellery were also interpreted in a wide variety of Imitation Jewellery. Pinchbeck or similar metals were used to simulate gold. Although the craze for jewellery in the neo-classical style diminished after the 1820's, it did continue to be an obvious influence in jewellery design until the Edwardian Era.

Queen Victoria ascended to the throne of England in 1837. She held this position for 64 years, until her death in 1901.

During her reign Britain experienced a time of increased industrial and mechanical expansion. The Industrial Revolution provided the mechanical means and technology to introduce various new materials and techniques to the craftsman. Accompanying this mechanical progress, there was an expansion of the middle class. This broadening area of the public was eager to acquire affordable novelty jewellery. This new market was particularly excited by jewellery that reflected the enormous changes that were rapidly occurring worldwide.

When looking at the history of Victorian costume jewellery, one realizes the importance of the Great Exhibition of 1851. Prince Albert and his partner, Henry Cole had put on a National Exhibition in 1847. This exhibition attracted twenty thousand visitors, the following year it drew seventy thousand, and the third year it attracted a hundred thousand. The prince and Cole realised just how interested the English public were in novelties, and in the expansion of the crafts industry. Prince Albert also had an enterprising interest in the raising of the standards of industrial design and in demonstrating the need for Art in Industry. With their previous knowledge of the public's fascination with all things new and alternative, the Prince and Cole understood what immense value would be obtained from the presentation not only to their own country, but to the rest of the world, of an exhibition displaying the exciting developments in the expansion of industrial methods in all branches of artistic production and of mass-production by mechanical methods. With this in the front of their minds they entitled their next exhibition:

THE GREAT EXHIBITION
OF THE WORKS OF INDUSTRY OF ALL NATIONS
1851

This exhibition must surely be the single most important factor in the development of the decorative arts, and in the

increased popularity of the retail trade. During the six months that it was open, over six million people came to view it. This exhibition, having such an International emphasis, would have attracted many foreign buyers as well as the average member of the public. In attracting these foreign buyers, the British trade industry opened up and was able to compete internationally with a wide variety of exhibits on show from other countries. It would also have provided an intense atmosphere of competition amongst the manufacturers, which was obviously extremely advantageous to the customer. The new consumer society could obtain a wider range of goods and materials at varying prices. Also, as can be expected in any competitive environment, higher standards of quality, and improved developments, even in the cheaper items of jewellery, were expected.

This exhibition, and the others that followed during the nineteenth century, while providing an incentive to experiment in the decorative arts, were also essential in the advertising and marketing of new materials, techniques and products. Many jewellery shops of today, such as Cartier, were started during the nineteenth century. The nineteenth century can be viewed as the time of the rise of the retailer. The Great Exhibition, in displaying what could be expected of the craftsman and of the machine, introduced a realisation of the potential prosperity to be obtained from expansion, and from dealing with a wider range of consumers. The retailer could now deal with customers on any number of levels. His aims were to satisfy the client, to market appropriately and to sell someone else's work, and of course, to make money in the process. Many retailers realised the profitable benefits to be obtained from being the middle-man in selling jewellery to the public. There was an increased lack of contact between the jewellery designer and the individual member of the public who was purchasing the goods. Although it was still possible to commission individual pieces of jewellery, the emphasis was now placed on the ease of purchasing ready-made items.

Selling in this manner made the goods available to a wider range of the public, and these were not limited exclusively to the nobility and the rich. The important customers were now those belonging to the growing middle-class, those who although they were not fantastically wealthy, were worthwhile customers and had money to spend on a regular basis.

Eleven years later there was a second exhibition, also organised by the Prince, although, he died shortly before the opening. His death, and the Queen's retreat into mourning, left the exhibition without what was at the time essential, the example of Royalty's involvement. Consequently, it is not considered to have been as popular as the earlier exhibition. However, from the view-point of the designer and the manufacturer, there were vast improvements. The Times critic pointed out some of these important improvements:

> "Since the last exhibition there have come up the Armstrong gun, the Enfield rifle, and iron-plated ships; several new gold fields, with proportional development of the colonies; the opening of China and Japan; the example of the Manchester exhibition leading to our new Picture Gallery; the addition of Rome and Naples to the list of exhibitors; a greatly increased rivalry in glass, in porcelain, in iron, in paper, in furniture, in jewellery and many other things. Onyx marble has been discovered. Machinery has been applied to many purposes hitherto left to unassisted hand labour. Mediaeval architecture has fairly taken root in the national mind...."
>
> (Ref. no. 3)

This article points out a number of important changes that were particularly relevant to jewellery design. First, it mentions the new links with China and Japan which, as the century progressed, were to have a widespread influence on the decorative arts. Also it speaks of exhibitors coming from

further afield to be involved; in particular, exhibitors from Rome, such as Castellani, whose Archaeological jewellery had a more immediate popularity and influence on trends in jewellery design. From this point onwards we see a rapidly changing situation in jewellery fashion. Europe was under the full influence of the Industrial Revolution, which was affecting techniques, social structures, national and international communication, and the entire marketing and selling industry.

The Victorians were now delighting in opening their minds to any new developments. They embraced any opportunity to learn about other countries, cultures, habits, and advancements, whether they were technical or artistic. The November edition of the Ladies Treasury of 1857 illustrates how new technology was providing an eager public with the facilities to reach out to the rest of the world:

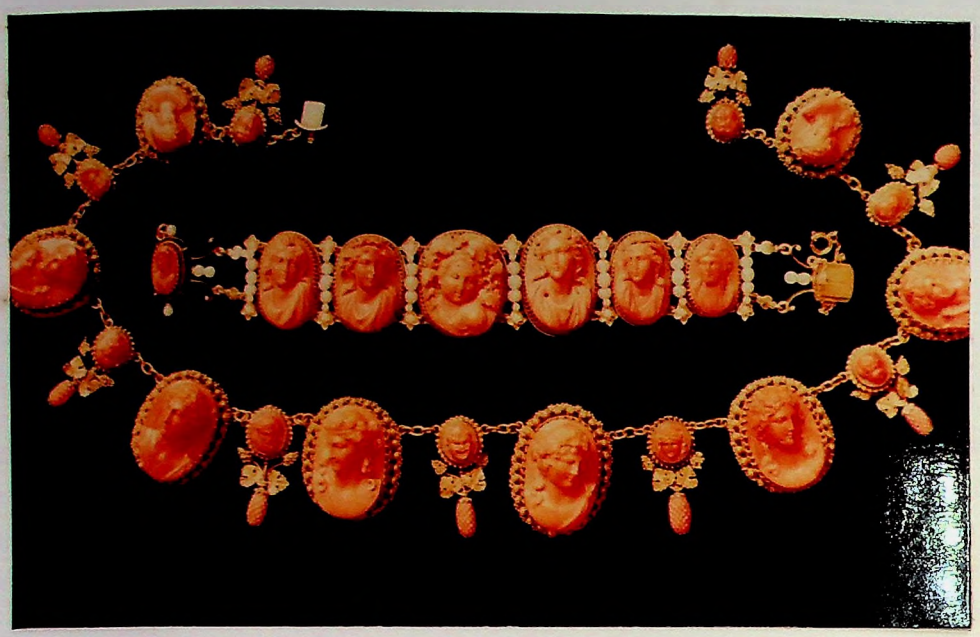
> "The telegraph now works between Europe and Africa, a wire having been laid from Sardinia to Algiers. How the hidden force of electricity is bringing the different parts of the world into communication. At last the different branches of the human family seem really beginning to make each others acquaintance."
>
> (Ref. no. 4)

Art magazines such as The Studio which was first published in 1893, were also attractive to the public, with its variety and scope of aims. The Globe newspaper, in an advertisement for the magazine points out what were clearly important qualities to the Victorian reader:

> "No other art periodical can be said to have a policy of the same kind, or to show such complete consistency in its advocacy of all aestheticism that is intelligent and progressive."
>
> (Ref. no. 5)

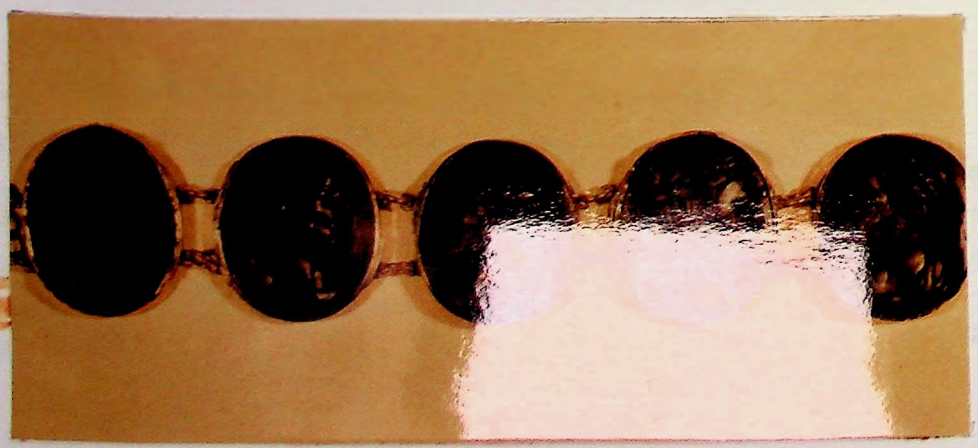
Not only were foreigners coming to Britain, but, also with the latest progress in travel, manufacturers and designers were able to travel back and forth to Europe, to keep check on their competitors, to absorb new ideas, techniques and fashions, and of course, to return to their country with their discoveries. This must have been one of the most exciting periods in history, for finally it was possible to know daily about current trends and advancements worldwide through more universal media coverage, an increasing number of and wider circulation of, newspapers and illustrated magazines. Many business-men took advantage of this new interest in travel. the most famous of these probably being Thomas Cook (1808-92), who set up as a travel agent; this agency is still operating today.

With this growth in the numbers of people travelling, we find a very important factor which contributed to the increased use of imitation jewellery. When travelling abroad, aristocrats wished to keep up their impressive appearances, but understandably, were not prepared to risk losing a fortune in real jewels to robbers and highwaymen. Clearly an equally impressive alternative was needed to mislead both the robbers and any other acquaintances. Consequently, many craftsmen were commissioned to create fantastic imitations, using the latest techniques and materials available, of their real jewels. With travelling abroad now a great deal easier, and the steady expansion of a middle-class, there arose a great interest in souvenir jewellery. Victorians travelling in the British Isles, Europe and further afield were now eager to bring back such jewellery, to show how cultured and educated they were. Souvenir jewellery was also an enjoyable reminder of all that they had seen. This jewellery took on a variety of forms, but was generally made out of cheaper materials, hence most souvenir jewellery is considered to be costume jewellery. This jewellery took on many forms; for instance tourists in the British Isles could bring home "Scotch" pebbles or fresh-water pearls from a holiday in Scotland;



Above: The classical style of this coral and gold necklace and bracelet set from Italy, would have made it extremely popular as souvenir jewellery amongst Victorian travellers, c. 1860.

Below: This classical style lava and gold bracelet, shows the faces of Dante, Metastasio, Tasso, Petrarch and Ariosto. It is typical of souvenir jewellery of the mid-nineteenth century.



those touring in Ireland brought home many varieties of Irish bog-oak set in Wicklow gold; after the Tara Brooch was found in 1850 there were numerous copies of it available to the tourist. With the growth of the railway in England, seaside holidays became very popular with people from the industrialised midlands. As a result, jet jewellery from the town of Whitby became, the most famous of English souvenir jewellery during the nineteenth century. I shall also be referring to its importance as mourning jewellery during the reign of Queen Victoria.

Cameos were especially popular with travellers. Obviously, there were not enough of the genuine article to accommodate the demand which had begun at the turn of the century and continued until about 1880. Subsequently, many sensational reproduction fake cameos were produced, such as coral cameos from Naples, cameos carved from the lava of Mount Vesuvius, as well as many copies in hardstone, shell, glass, ivory and porcelain. Those carved in lava often made very attractive jewellery in varying shades of muddy green and brown. These cameos were often combined with cut-steel jewellery during the early nineteenth century, and later on very impressively with a great deal of Berlin Iron work. Such superb combinations of fake cameos with the striking techniques involved in producing cut-steel and Berlin Iron work illustrate the dramatic effects that were to be achieved by combining prevailing fashions with the relevant developments being offered by the Industrial Revolution.

(i) CUT STEEL:

Cut-steel jewellery was developed in England as early as the seventeenth century, the original centre being a small town in Oxfordshire, named Woodstock. By 1760 cut-steel production was being made at a number of locations throughout England, the best known of these being Woodstock and Birmingham (by Matthew Boulton and W. Hipkins & Co.). Matthew Boulton (1728-

1809) set up his factory at Soho, London, in 1762. He was a leading manufacturer of metal objects, and expanded this industry substantially by adding factories in Sheffield and Wolverhampton. It was also made in France by a number of successful firms including Frichot, Dauffe, Henriet, Schey and Provent. Dauffe was the first Frenchman to make cut-steel; however, during the early nineteenth century, Frichot succeeded in perfecting an effective method for its mechanical production. Consequently, Parisian cut-steel jewellery enjoyed a great deal of popularity, and was sold at a famous Paris retail store, Au Petit Dunkerque, alongside gold jewellery.

Cut-steel was used in a multitude of ways for both accessories and jewellery. It was used for frames for Cameos and Medallions, for brooches, necklaces, tiaras, buttons (particularly for men), hair-ornaments and combs. It was also used in enormous quantities and varieties as shoe-buckles and belt-buckles. Cut-steel jewellery was particularly popular during the late eighteenth century and early nineteenth century. During the eighteenth century, there was an emphasis on gemstones, especially diamonds, which sparkled and glittered, reflecting the constantly flickering and uneven candlelight in their facets. Cut-steel jewellery rose in popularity at this stage, because it offered a cheap alternative which could be equally as effective as diamond jewellery. It was so successful that it continued to be extremely popular, even when the emphasis shifted away from the glitter of diamonds to neo-classical fashions. It also proved itself to be very adaptable to the changes in fashion and styles, ranging from the early intricate and glittering tiaras and aigrettes, to the whimsical jewels of the mid-nineteenth century using sentimental or natural motifs associated with the revival of Medieval and Gothic designs. Because of its diversity, the mid-nineteenth century continued to see the widespread use of cut-steel, particularly with the revival of the Gothic, highly ornamental style.

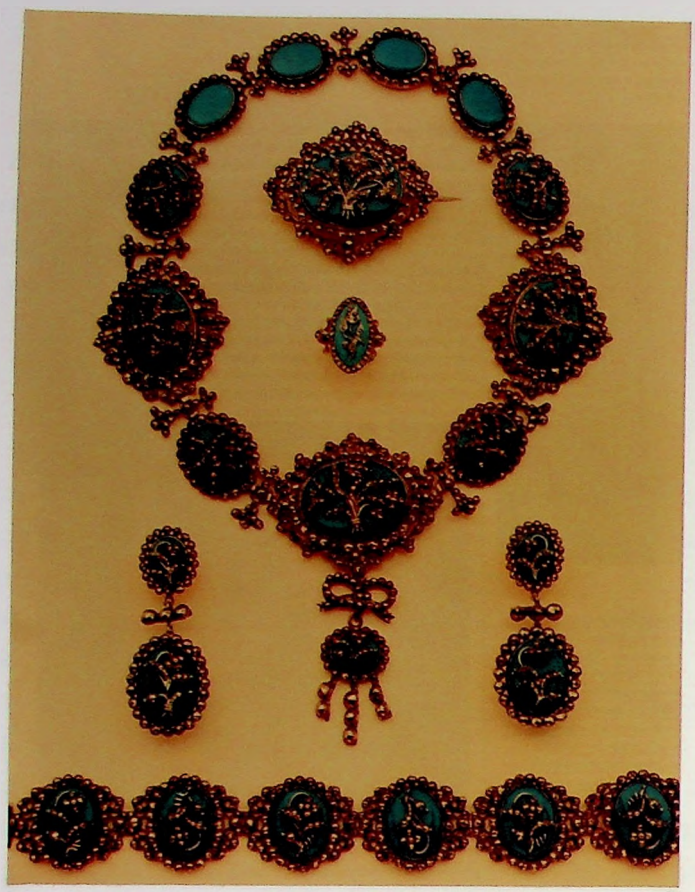
This metal was especially suited to the heavier appearance of Victorian Sentimental jewellery, and the prevailing fashions. During Queen Victoria's reign these involved a feeling for exaggerated and voluminous fullness. The emphasis, for over fifty years of her reign, was mainly on the size of the skirt and the draping of its fullness. Fabrics of this period were of a heavier nature than those of the early nineteenth century, which were flimsy, lightweight muslins in soft and light colours. Victorian fabrics were of wool, satin and silk in richer colours. Accordingly, the later designs in cut-steel jewellery were more suitable to these fashions. However its popularity began to decline during the mid-nineteenth century due to a decline in the standards of production. The Cut-steel industry during its hey-day thrived in both England and France and was able to expand extensively through the mechanization of its production until around 1820 to 1830. The mechanization of the cut-steel industry appears to provide us with the first obvious example of the mechanization of the jewellery industry failing to achieve a comparable level of beauty with similar hand worked costume jewellery. Early forms of this jewellery were made by riveting a series of individually cut studs through a backing plate. Each of these tiny individual studs would have had as many as fifteen facets. Each of these tiny studs, because they were hand-crafted, would inevitably be irregular in size and shape. These studs, when riveted to the backing plate, were also packed densely together and set in at varying angles to gain optimum benefit from the reflections of light on its surface. All of these subtle variations in the crafting of cut-steel jewellery resulted in a greater range of shapes and patterns and a very lively and effective surface. However, with the mechanization of the industry, all of these distinguishing features were shamefully lost. The new cut-steel jewellery had only five facets on each stud, which was quite a considerable difference. In addition, studs were now stamped out into strips. Using this new process, many of the previous qualities of this jewellery were lost completely. For

Above: Individually faceted cut-steel gives a light sparkling effect to this mid-nineteenth century necklace and brooch. The novelty brooch is designed as a key to the heart!

Below: These French and English examples of nineteeth century cut-steel brooches, illustrate the lively surfaces which were created by varying the sizes and shapes of the studs. The natural motifs are typical of this time, c. 1860.

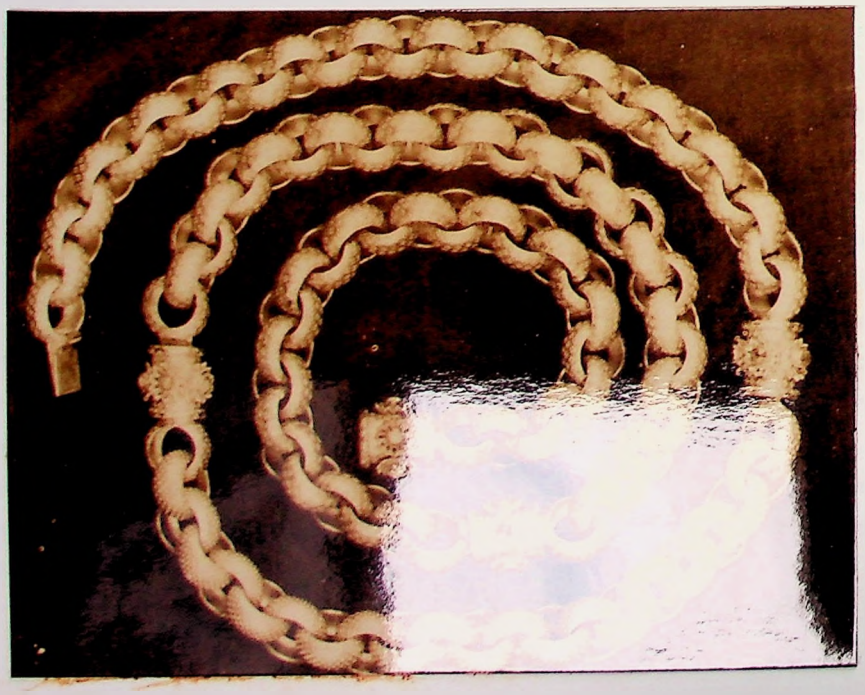
instance, all the irregularity in size and shape of the studs was gone. The dramatic effects that had been achieved by early cut-steel jewellery vanished and bland jewellery was now being produced. Obviously the reduction in the time involved in manually cutting and faceting each stud individually was an especially attractive reason for the manufacturer to allow the expansion of the mechanical industry to influence his production methods. All the previous attractions of cut-steel jewellery, being lost in the process of machine production, make it possible to say that this is one of the first instances where the mechanization of the jewellery industry failed to achieve a comparable level of beauty with similar hand worked costume jewellery. Another diamond substitute that was developed late in the eighteenth century was Marcasite. This metal, also known as Fools Gold because of its cognac-coloured sheen, was made from crystallized iron pyrites. As with cut-steel, when it was cut, faceted and set, it provided a suitably reflective surface which imitated that of the diamond. Marcasite also followed the same course as cut-steel jewellery, originally being sold to the rich, and later, with the increased impact of the Industrial Revolution, being produced for the mass market, often combined with brightly coloured glass.

The eighteenth century also saw the discovery of Pinchbeck. Christopher Pinchbeck (1671-1732) was a Fleet Street watchmaker. He invented an alloy of zinc and copper which brilliantly imitated gold. Following this, there were many other alloys developed by competitors, such as, "l'or de Mannheim", "Tombac", and "Pomponne". "Pomponne" invented in 1785 was a copper alloy finished with a very fine layer of gold. "Similor" was invented in France by a firm called Renty of Lille in 1729. This metal was also an alloy of copper and zinc. It was later improved upon by Leblanc of Paris, who called his version "métal Leblanc". Pinchbeck jewels continued to be a very popular and much used metal until 1854. In this year it became legal to use lower carat gold in



Above: This marcasite and glass set uses romantic forget-me-not motifs. French, 1850.

Below: Long lengths of chains made of cheap metals such as this pinchbeck chain, c. 1850, were stamped with popular designs of flowers, scrolls and stars.



England. After this, much of the metal used in cheaper jewellery was of 15, 12 and 9 carat gold; however, cheaper metal substitutes did continue to be used throughout the century. While it was in vogue, Pinchbeck was often mixed with paste jewels, semi-precious stones, set with enamels or worked in the nineteenth century "cannetille" style of goldwork.

It was perfectly suited to the fleeting whims of fashion and sentimentality which dictated the design of much of the cheaper daytime jewellery. The nineteenth century being a time of romanticism, the jeweller like the painter and poet, also looked to the past for ideas and translated these into his products. At this time, museums were being set up throughout Europe and jewellers were able to study the actual work of older craftsmen rather than depending on pattern books. Much Victorian Pinchbeck displays these emerging interests in nature and sentimentality with a retrospective feeling, many of the jewels being fashioned in a Classical style, set with glass imitation cameos, or in the Gothic style with scroll and foliate designs.

The technology that was evolving at this stage was constantly introducing and furthering the potential of new materials and techniques. One of the most significant of these early Victorian developments was electro-plating techniques. Electro-plating involved a process which covered the entire surface of an object with a film of gold and made it superficially indistinguishable from a solid gold item of jewellery. This method was, once again, developed at the beginning of the century, but it was not until it was applied on a commercial basis by Elkington and Wright in the late 1840s that it became widely used. This is another example of how manufacturers were able to take advantage of the technical advancements of the Industrial Revolution, and combine these with their knowledge of the rapid changes in society, what the new consumers wanted, how they wished to appear, and to create a successful industry which would fill those needs.

(ii) BERLIN IRON WORK:

Although cut-steel and many of the other metal alloys gradually developed a character and beauty of their own, they were originally created to imitate the glitter and sparkle of real diamonds. Berlin Iron work was quite the opposite of imitation. It was first made at the Royal Prussian Foundry in 1804, at a time when it was unacceptable to wear real gold, silver and diamonds. Therefore, we can say that it was one of the first true pieces of costume jewellery. As cut-steel eventually came to be, Berlin Iron was appreciated throughout Europe for its own qualities and beauty; it was not viewed as a substitute for more expensive and real jewels.

This jewellery first attained its fame when the Prussians were fighting the War of Liberation against Napoleon, around 1813-15. During this war, wealthy patriots were asked to donate their jewels and gold to the war effort. In return they received cast-iron jewels. Generally this jewellery was inscribed with phrases such as "Gold gab ich für Eisen 1813", simply meaning "I gave gold for iron in 1813". When Napoleon marched on Berlin he seized the moulds from the foundry and brought them back to Paris on his return to France. Although these particular moulds were never used, Parisian jewellers such as M. Dumas and Caqué, began work on manufacturing similar decorative ironware.

Initially the very severe appearance of Berlin Iron work made it suitable to be worn as mourning jewellery; however it soon spread in popularity. This industry flourished until the middle of the century, during which time its attractive and striking appearance was beautifully interpreted in the neo-classical styles, and later in the romantic and Gothic styles. This jewellery was perfectly suited to the earlier classical styles, with very delicate lace-like effects contrasting remarkably well with an overall dark and solid appearance. A number of French and German jewellers created Berlin Iron

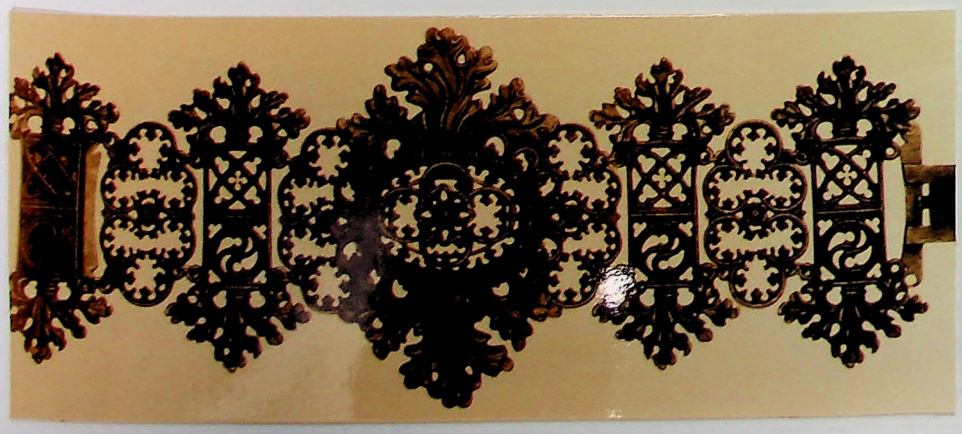
work, and exported it to Britain. The best known of these being Simeon Pierre Devaranne (1789-1859). He exhibited at several European exhibitions, including the Great Exhibition of 1851 in London. His work was obviously much admired at this exhibition, because while using cameos and figures in his work, he often included busts of well-known English writers and statesmen, such as those of Byron and Wellington. Many tourists to both France and Germany would purchase this jewellery as Souvenir Jewellery. Berlin Iron work was one of the first mediums used by jewellers to imitate historical styles. German jewellers such as Karl Friedrich Schinkel (1781-1841) and the firm of Geiss would also have supplied the English market with jewels suiting the prevailing trends. This time Iron work lent itself attractively to a very different style. The new interest lay in the Gothic style, using natural themes, while taking advantage of the architectural nature of the metal to create elaborate openwork designs.

As the Victorian enthusiasm for richer, more colourful ornamentation developed, Berlin Iron work faded out of fashion, except where it was occasionally worn as mourning jewellery. The sharpening interest in history, combined with feelings of prosperity and peace, in both England and France, provoked a change away from the severity and darkness of previous materials to a more colourful and romantic atmosphere. Clothes, accessories and jewellery all succumbed to the atmosphere of flamboyant dressing up. This period of fantasising about the romance associated with medievalism provided the perfect environment for costume jewellery to thrive as it did. Jewellery was now being worn by a much broader cross-section of Victorian society. The expansion of the middle class created a vast new public, who were eager to purchase the jewellery which they could now afford.

In particular, there was an unlimiting demand for novelty jewellery. Mass manufacture now enabled even members of the

Above: This finely worked Berlin Iron Work necklace and brooch set is representative of early Victorianjewellery, the emphasis being on the classical design of the medallions.

Below: Mid-nineteenth century Berlin Iron bracelet with gothic, foliate motifs.



working class to wear a variety of attractive jewellery which would suit the current fashionable attire. During Victorian times it was essential to the growing number of successful businessmen that wives and daughters reflected their husbands' position and wealth (more often than not, newly acquired) in society. With this wider distribution of wealth, the ownership of jewellery finally ceased to be limited to the rich and aristocratic. The successful Victorian businessman now advertised the fact that he had "arrived" by indulging his wife with large quantities of jewellery. This jewellery varied from that which was commissioned from craftsmen, to the mass-produced versions of the commercial jeweller. Fahions in dress were also used to display a businessman's advances. Obviously, the fuller the skirt, the richer the husband, and the less likely it was that the wife need work.

Another important feature of Victorian dressing, was the importance of wearing the correct clothes at different times of the day, and, at different social occasions. Illustrated magazines of Victorian times, such as The Woman's World, provided these wives with information as to the social expectations in the wearing of clothing and jewellery. Through such magazines we can see numerous descriptions of the changes in fashions and can also trace the rising popularity of such day-time dresses as the "tea-gown", which was worn when informally at home between five and six.

With these enormous social changes, combined with the rapidly changing and numerous fashions, Victorians acquired a taste for amusing and novelty jewellery which could easily be abandoned in favour of the latest whimsical fashions. At this stage we see an amusing range of novelty jewellery. The Industrial Revolution often inspired such jewellery, as can be seen in a set of necklaces and earrings made of little railway engines. Such ivory and jet railway engines were very popular during the eighties. A French jeweller, Félix Duval, was inspired by the machine age to create jewellery incorporating

machine parts, called, "bijoux chemins de fer" and "machine à vapeur". Soon, modified versions of this jewellery were also produced in England by S.H. & D. Gass. This jewellery, quite interestingly anticipates much of the Junk and Creative Salvage jewellery of the 1970's and 1980's. Social changes, while expanding the middle class also expanded the number of servants being used. Once again, novelty jewellery of the 1880's was inspired by these changes, and earrings in the shape of candlelabra, saucepans, tongs and shovels became fashionable! The increased mechanization of the jewellery industry enabled manufacturers to produce cheaper versions of the novelty jewellery which they were making for the middle class.

The emphasis was no longer on commissioning individual pieces of jewellery. It was now possible for any member of the public, well off or working class, to buy any of this low-cost jewellery over the counter, on any occassion. This must surely have caused much annoyance amongst the middle class, seeing their servants and other members of the working class imitating their latest fashionable attire.

Costume Jewellery at this stage was beginning to take on its true purpose. It was capturing the atmosphere of fleeting change and rapidly changing styles in fashion. Manufacturers were beginning to use the latest materials, and those already at hand, for their individual qualities, as opposed to the purely imitational reasons for which they had been previously used. Presents of jewellery were now being given on every possible occassion, often suitably inscribed. Engraved jewellery eliminated the possibility of re-sale, as did the the fact that it was novelty jewellery. The chance of re-sale having been eliminated contributed to the throw-away nature of jewellery of this time. This new approach to jewellery, except in the case of Victorian paste, resulted in many interesting developments.

(iii) MOURNING JEWELLERY AND EXPERIMENTATION WITH TECHNIQUE AND MATERIALS:

One of the most prominently used of such Victorian materials was Jet. The fashions of the 1850's and 1860's being so bulky and voluminous, required similarly large and imposing jewellery. Jet was ideally suited to these fashions as large pieces of it could be worn without being excessively heavy and uncomfortable. The Great Exhibition of 1851 was again responsible for promoting the jet industry. When it was exhibited here it attracted a great deal of attention from the Continent. As a result of this attention, in 1854 Isaac Greenbury, a Whitby manufacturer, received an order from the Queen of Bavaria for a chain of jet over six feet long. He also received an order from the Empress of France for two bracelets.

Royal Patronage was of major importance to any manufacturer at this time. For example in 1850, Thomas Andrews was advertising as "jet ornament manufacturer to HM the Queen". During the nineteenth century, infant mortality was still very high, as a result a great deal of women spent a large proportion of their lives in mourning. Fashions were also inextricably linked with the Royal Family, and court fashions. Every death in the Royal Family required that court ladies go into mourning. Presumably, many of these woman resented spending such a large amount of their time wearing dark and sombre clothing. This must also have provided the appropriate environment for the growth of the jet industry, which was able to provide elegant and fashionable jewellery, which remained within the strict mourning codes set by the court and society. Many fashion magazines, early in Victorias reign contained illustrations for fashionable dresses and accessories suitable for mourning. A London shop, Jay's, which was founded in 1841, catered for this huge market which required a vast amount of appropriate mourning accessories and clothing. This particular shop shows just how important it

was to follow the correct mourning code as it sold nothing but mourning attire.

Perhaps the most important factor involved in the thriving of the jet industry was the death of Prince Albert in 1861. Queen Victoria went into a deep and obsessive mourning which lasted almost thirty years. During this time she expected all the widows and bereaved of England to behave in the same way. Jet was often the only material permitted to those in full mourning. An indication of the importance of mourning during Victoria's reign was the wearing of jet by the leading Irish playwright, Lady Gregory (Isabella Augusta Perse, 1852-1932) after the death of her husband. Although considered to have progressive ideas about the theatre, she conformed to the fashion of wearing jet, and was always pictured in black and jet.

Jet is a form of fossilised driftwood. It is formed over hundreds of years by the rotting of wood under enormous pressure. The best English jet was mined along the Yorkshire coast near the small village of Whitby. It was carved into beads for necklaces, rosaries, cameo rings, brooches, bracelets and hair ornaments. It is a compact velvet-black substance which when carved into jewellery has a dark and glittery appearance. This made it particularly flattering in livening up the dull mourning attire.

The jet industry flourished until the 1880's and 1890's when cheaper imitations while taking over the market, also gave it a bad reputation. In 1887 Queen Victoria celebrated her Silver Jubilee. She finally agreed to relax the rigid mourning codes which she had imposed on the British people since her husband's death, and wore some silver jewellery on this occasion. The obligations of mourning became less

Above: Top: Jet brooch of a hand holding a spray of yew, c. 1875. Centre: Vulcanite cross of roses bound by ribbon, c. 1875. Below: Jet necklace, c. 1890.

Below: These two mid-nineteenth century Victorian widows are dressed suitably for mourning. The dark appearance of their clothing is also reflected in their jewellery; jet necklaces, bracelets and earrings. The woman on the bottom left also wears a dress decorated with jet beading.

imposing. Industry was not the only area where advances were being made, and an increased awareness of medicine and hygiene resulted in a much lower mortality rate. Consequently, by the time the Duke of Clarence died in 1892 mourning jewels were scarcely worn at all. Those that were worn were of a much lighter nature, in keeping with the blossoming Edwardian style. White became popular as a mourning colour and so too did diamonds and pearls.

Fashions were also changing dramatically at this time. The enormous skirts and crinolines that had been fashionable for so much of Victorias reign now gave way to dresses with a much smoother and softer appearance. Thankfully, fashion now decreed that the bulky jewels should now be exchanged for lighter, brighter and more delicate jewels. Most of the later mourning jewellery was appallingly heavy and lugubrious in appearance. It had lost much of its previous dramatic effectiveness and Whitby craftsmen had unfortunately ignored these changes in fashions and did not alter their designs to suit the new fashions.

Another contributing factor to the decline in use of jet was, the difference between hard and soft jet. During the peak years of this industry there was not enough of the hard Whitby jet to cope with the demand for this jewellery. Craftsmen began using the local soft jet, and importing soft jet from both Spain and France. This soft jet was of an inferior quality, being brittle and inevitably cracking soon after it was carved. Consequently, the use of such jet gave the industry an extremely bad reputation. Although the workers in Whitby attempted in 1890 to introduce a trade mark to guarantee the quality of jet, this was not sufficient to boost the popularity for the previous styles of jet.

Well-known jet substitutes during this period included Vulcanite, French jet and Bog-oak. The mid-nineteenth century saw some of the first plastics being developed. Vulcanite was one of the first of these Victorian artificial substances used in the making of costume jewellery. It was extremely popular since it was one of the most convincing of jet imitations. The method for producing vulcanite was invented in 1846 by Charles Goodyear, who is famous for the Goodyear tyre. His rubber products were exhibited at the Great Exhibition of 1851. This is yet another success story for the exhibition, as soon after, these methods were developed further to produce the jet imitation. Often called ebonite, vulcanite was a type of india-rubber, which when combined with sulphur and heated, hardened or, "vulcanised". This substance was lighter than jet and had a slight brownish tinge to it. Obviously, vulcanite being a plastic, was moulded, whereas all jet jewellery was hand-carved. This, undoubtedly, was of utmost importance to the jewellery manufacturer for these crucial reasons. Vulcanite jewels were virtually indistinguishable from jet. Since it was moulded, a greater intricacy of design could be achieved. Finally and most significantly, it could be produced in enormous quantities, while saving on valuable time, labour and production costs. Irish Bog oak, although not intended as a jet imitation, attained popularity alongside the fashion for jet jewellery. It was also exhibited by numerous Irish firms at the Great Exhibition. Here it was admired for its suitability to the prevalant obsessions with all things past and medieval, and continued to be extremely popular until 1855. It was usually carved and decorated with Irish motifs, in the form of wreaths, crosses and Celtic ring brooches and combined with gilt silver metal. Bog oak was also a fossilized wood, but it had a matt finish and was of a dark brown colouring.

Above: These Victorian lockets, pendants and brooch are made from vulcanite, c. 1860. Its soft moulded appearance is easily recognised. Since vulcanite was moulded a greater intricacy in design and pattern was used, which could not have been achieved through carving. This is particularly noticeable in the cross pendant (centre).

Below: Irish Bog-oak souvenir jewellery and ornaments.

The most popular alternative to jet was French jet. This was actually a black glass with a red or purple translucent tinge. During the latter part of the century, French jet offered the obvious alternative to jet as fashions began to move away from the very heavy and sombre look. The fact that this glass could also be cheaply mass produced was extremely important to the manufacturer, and to the ever increasing numbers of middle market consumers who could now obtain cheap and effective jewels. The fact that it is brittle does not appear to have affected its popularity. Clearly, this is another example of how the Victorian consumer was beginning to comprehend the throw-away nature of costume jewellery. French jet jewellery was cheap, attractive and was very much in keeping with the latest fashion trends. Durability was not the issue when purchasing such jewellery; however improvements were made in its strength as the fashions continued. An April edition of The Woman's World (1890), describes how French jet had improved in quality:

> "Jet coronets worn like crowns, set well at the back of the head, with flowers or crêpe for the rest of the bonnet, are now happily made in a stronger class of French jet, but they have not before been placed in the same position in millinery."
>
> (Ref. no. 6)

French jet was cut into many facets to make full use of its shiny and reflective qualities. It was also always backed with a black-coated steel to accentuate its sharp and glittering qualities, giving it a mirrored look. French jet was much more suitable to the changing fashions, as a striking, yet delicate effect could be obtained and was most successfully used in hair ornaments, earrings, necklaces and towards the end of the century as exquisite beading on

dresses. The same edition of The Woman's World also offers us an interesting example of how fashion designers such as Charles Worth had begun to take advantage of these cheaper jewels, which could provide a sumptuous and captivating effect:

> "The skirt, of cream tulle glistening with gold, is partly covered with panels of sulphur-coloured **peau de soie** worked with jet."
>
> (Ref. no. 7)

Another bizarre form that Victorian mourning jewellery took, was hair jewellery. Although hair work jewellery originally rose in popularity as mourning jewellery, it should really be viewed as sentimental jewellery, since much of it was made as love tokens, without any memorial connotations. Manufacturers such as G. Dewdney of 172, Fenchurch St., London, in the later years of the fashion advertised it as:

> "A lock of hair, the only Everlasting Memento of the Living or Deceased."
>
> (Ref. no. 8)

In turn of the century Paris, when shorter hairstyles were in vogue, many barbers and hairdressers turned to hairwork, however it was not until the Great Exhibition that it was widely admired. At this exhibition, a Parisian jeweller, Lemonnier, exhibited his, "fantaisies diverses en cheveux". The French fashion magazine, La Belle Assemblée, in 1858, told its readers that he had converted a fashion which was once only a memento of the dead, into an ornament to be worn at all times. There were a number of London jewellers dealing in hair work who also exhibited. They included W. Bakewell, 25 Red Lion Street, Clerkenwell, who called himself an "Artist in Hair".

This jewellery was perfectly in accordance with the excessive and somewhat morbid Victorian sentimentalism. The Victorian fascination with all things new and innovative created the perfect atmosphere for such jewellery to flourish. It was a novelty which could be easily co-ordinated with the fashions of the day. Many pieces of hairwork which were decorated in gold or similar substitutes, were suitably inscribed for special occassions. This obviously eliminated the possibility of re-sale. Its low intrinsic value made it accessible to all the public, and it was widely worn. However, it was probably the most distasteful and unattractive of Victorian novelties. The craze for artistic arrangements of hair resulted in numerous items of jewellery being made out of, or including, hair work. At first it was purely used as memorial jewellery and enclosed in a locket, brooch or ring, but, as the craze continued hair was intricately plaited, woven and glued into place. Thickly plaited hair bracelets had decorative gold clasps, necklaces were often made using long chains, the links made with plaited hair. Hair was also worked into miniature pictures. The following advertisement from the Illustrated London News, indicates the endless forms which fashionable hair work took:

> "H. Rushton & Co. beg to inform the nobility, gentry and clergy that they beautifully work lady's or gentleman's own hair and elegantly mount in solid gold, hair bracelets, brooches, rings, pins, studs, watchguards, Albert chains, necklaces, etc. of the newest possible designs, thirty per cent cheaper than any other house in the kingdom. A book of specimens sent post free to all parts of the kingdom on application - manufactury 43 Northampton Rd. Clerkenwell."
>
> (Ref. no. 9)

Above: Early Victorian twisted hairwork with a gold clasp. The clasp is decorated with a fashionable scroll pattern.

Below: These mid-nineteenth century sentimental hair-work arrangements illustrate the ways in which locks of a friend or relative's hair were kept, forever.

Above: This horse-hair pendant and bracelet set are English, c. 1870. Obviously this jewellery did nothave the same sentimental and mourning value as the previous hair-work illustrations, however, horse-hair jewellery was also considered fashionable by the Victorian woman. Often jewellers who made hair-work jewellery for customers in mourning, substituted horse-hair instead of the deceased person's hair as it was found to be easier to work with than human hair.

The advent of photography must have been quite influential in the demise of hair work jewellery. Developments in photography were being made in the 1880's, and at this time we simultaneously see a decline in the quantities of hair work being produced. Photography accommodated both the sentimental and mourning aspects of hair jewels. A locket or brooch could now contain a much more satisfying memory of deceased relatives, or living friends and loved ones. It also offered a much needed alternative to what was more often than not, a distastefully morbid and vulgar form of jewellery.

Victorian manufacturers continued to experiment in developing new and alternative materials and techniques throughout the century. Various porcelain jewels in Parian and Belleek were often designed to imitate ivory. Such pretty porcelain jewels were often worked in the floral motifs made popular with late Victorian sentimentalism, but these jewels were very fragile so few survive today, although presumably they served a purpose as costume jewellery while fashionable. So enthusiastic were the Victorians about experimenting with new materials and techniques that often the latest discoveries were advertised and described in fashion and household magazines. Magazines of this sort were exceptionally important in furthering the public's zealous interest in costume jewellery. Imagine the excitement and inspiration felt by a Victorian woman on reading the following article in The Ladies' Treasury, of 1878, giving instructions on how to make her very own artificial ivory:

> "Two new processes for the manufacture of this material have just been brought out in France. The first consists in dissolving two parts of pure india rubber in 36 parts of chloroform, and saturating the solution with pure ammoniacal gas. The chloroform

Above: The advent of photography resulted in the popularity of photographic images in late Victorian mourning and sentimental jewellery. This English brooch is from the late nineteenth century.

> is then distilled at a temperature of 165 degrees Fahrenheit, and the residue mixed with phosphate of lime or carbonate of zinc, is pressed into moulds and dried. When phosphate of lime is used the product is said to possess in a remarkable degree the peculiar composition of natural ivory. The second process involves the use of papiér-maché and gelatine combined. Billiard balls of this substance cost about one-third the price of genuine ivory balls and are claimed to be quite as hard and as elastic as the latter. They may be thrown from high elevations upon pavement without injury, and will withstand heavy blows with the hammer."
>
> (Ref. no. 10)

A great deal of work was also done in developing metals. The following advertisement in The Times, (1872), illustrates how many of these developments were publicised, and of course popularised:

> "The Perfect Substitute for Silver - The real NICKEL SILVER, introduced more than 20 years ago by William S. Burton, when plated by the patent process of Messrs. Elkington & Co., is the best article next to silver that can be used as such, either usefully or ornamentally, as by no test can it be distinguished from real silver."
>
> (Ref. no. 11)

Aluminum was another of the fantastic discoveries of the nineteenth century. First discovered in 1827, it was not until the mid-nineteenth century that it was further developed and attracted attention. Aluminum, being a light-weight and shining metal was not particularly suited to the sombre

English mood, therefore it was mainly French jewellers that worked with it at first. The French displayed it at the Paris Exhibition of 1867, where it finally awakened an interest from the English manufacturer. Aluminum with its brighter, colourless appearance suited the approaching changes in Victorian clothing and jewellery. In many newspapers, soon after this, there was an abundance of advertisements for jewellery and accessories of aluminum. They praised its many qualities and described just how useful they were. The following advertisement is taken from The Times, in 1872, only five years after it attracted attention at Paris:

> "ALUMINUM Opera Glasses, in Aluminum for the theatre, and travellers, are now exclusively accepted for their surprising lightness. Sold at all opticians."
>
> (Ref. no. 12)

The emphasis on Victorian sentimental jewellery had by now shifted from death to that of love. Enormous quantities of cheap daytime jewellery was now produced to suit all price scales. This jewellery was produced in vast quantities, stamped from a thin sheet of metal, and often with a blank panel in which the purchaser could have a favourite message or name engraved. Such jewellery was typified in the simple silver or gilt oblong bands with floral borders, with a name engraved in the centre. Brooches became one of the most popular items of jewellery expressing this sentiment of love. The most favoured themes for symbolizing these sentiments were, those of hearts, anchors and clasped hands. These were all symbols of everlasting friendship and affection. They were invariably accompanied by floral decoration.

The study of flowers and their meanings was widely popular, since so many floral symbols and motifs were used on jewellery

Above: These haircombs are all French from 1860 - 1890. The haircombs at the top and centre, both imitate ivory. The top one is set with jet and the other is painted. At the bottom is a French jet haircomb. The remaining combs are of carved and painted tortoise-shell.

Above: Victorian woman, 1868 - 1869, wearing a sentimental heart-shaped locket.

Below: This turquoise pavé set bow brooch with heart pendant from the late nineteenth century, illustrates the style of much of the Victorian cheap, sentimental jewellery.

such as love brooches. Many books and dictionaries were published during the 1850's on flowers and their meanings, to assist in the sending and deciphering of messages on jewels. This enthusiasm continued to be so popular, that in 1869, The Young Ladies' Journal published its own book on the subject. This fashion in jewellery, was however, a new low in Victorian jewellery design. In catering for a wider market, on the lower end of the income ladder, the manufacturer understood that sophisticated, quality designs were not essential. Consequently, a large proportion of this jewellery is quite unappealing and insipid in design. These manufacturers also perceived that high quality in the execution of such cheaper jewllery was not an absolute necessity. Therefore, the result was poorly designed and constructed jewellery, with even the sentiments becoming cheap and mechanical, although ideally suited to demands of their chosen market.

There is nothing very distinctive about Victorian paste work. The eighteenth century was the era of paste jewellery. It was invented as a substitute for real gems by Georges Frédéric Stras (1702-1773). Originally from Strasbourg, he worked in Paris and, in 1734 was appointed jeweller to the King of France. Paste jewellery of this century was admired for its own merits and enjoyed extensive popularity. However, during the mid-nineteenth century, its quality deteriorated. Although it was viewed favourably at the Great Exhibition, it had lost many of its previous distinctive attributes.

The mid-nineteenth century medieval fashions had revived the cutting of stones "en cabochon". Although this was effective when done with opaque stones such as opal pastes, it was generally not so flattering to other gem imitations. During the nineteenth century open settings were popular in jewellery. Eighteenth century paste settings which were

backed with foil, acquired a brilliance and reflective quality that could not be utilized when an open back setting was used. Alternative methods were used by the Victorian jewellers in an attempt to create a similar effect. These involved "silvering" the back facets of the paste gems. However, they never achieved the dazzling brilliance of the original paste jewellery. Despite the decline in the quality of this jewellery it did remain popular in England and was often blatantly advertised as "Falsework" by firms such as Wickes and Netherton. It was not until the early twentieth century that it was effectively used for both imitation and some of the first prominent costume jewellery.

CHAPTER 2:

THE ARTS AND CRAFTS MOVEMENT:

The advancements and affluence which had been brought about by the Industrial Revolution irrefutably had counter-effects on standards in the art and craftsmanship of jewellery design. A number of critics were strongly opposed to mass-production and the feeling of dehumanization which was associated with such industrialisation. These feelings of disenchantment with mechanical inventions were apparent as early as the Great Exhibition in 1851. John Ruskin (1819-1900) was one critic who wrote about the debasement of the quality of life through industrialisation. The young William Morris (1834-1896), who was greatly influenced by Ruskins writings, is reputed to have left the Exhibition in disgust after only five minutes. In 1861, Morris formed his own decorating firm, Morris, Marshall, Faulkner & Company, with a view to providing well-designed hand-made furniture to all classes of society. Rossetti, Burne-Jones and Philip Webb were among the original directors of this firm, their ambitions being to reject mechanical aids in the production of their goods. This, inevitably increased the price of the goods, which were consequently only affordable by the well-off.

Another enthusiastic supporter of this approach to the machine age was Mrs. Haweis, a promoter of artistic simplicity and originality. Apparently, she often wore a necklace of dried seeds, which were frequently mistaken for pearls, and obviously, she supported the theory that beauty was not dependent upon the value of the materials used in jewellery

design. In her book The Art of Beauty, she laments the effects mass-production was having on the fashions for what she considered to be vulgar "sets":

> "Machine made jewellery has debased to the utmost the few fine forms which once were popular, and increased the ignorant and mistaken craze for "sets" and "pairs", which are themselves antagonistic to all true beauty, the essence of which is change, variety, freshness...It is food for regret that it had been found possible to manufacture so much cheap work, and to find buyers among the vulagar and uncultivated masses."
>
> (Ref. no. 13)

The Pre-Raphaelite Brotherhood, started in 1848, was inspired by a glorified image of medievalism. Many nineteenth century jewellers worked from old pattern and design books. This had quite a negative effect on the machine-made product, since the copying and inclusion of historical decorative motifs on nineteenth century jewellery was often done without any consideration of the overall effect. This Romanticism continued into the Arts and Crafts Movement which while discarding the past regurgitation of previous fashions, sought a new style of expression, using fresh, artistic and innovative ideas.

The medievalism of the Arts and Crafts movement took on a very different approach from that of the Victorian Gothic-Medieval styling. Whereas previously the designs were taken from architectural forms, and tended towards a very imposing design, the new jewellers were interested in the working methods and approach of the medieval craftsmen. Their idea was that the craftsman should work in small co-operative

associations, and so preserve the sanctity of craftsmanship. They intended to produce hand-made jewellery from less expensive materials for the general public, yet using the same amount of care and dedication that would be applied if the work was for a wealthy clientele. The movement continued to gather support with the first Guild of Craftsmen being set up in 1871 by John Ruskin; this co-operative was called the Guild of St George. Thereafter, a number of Guilds were founded which were fundamental in the development of the Arts and Crafts Movement. The continued importation of Oriental and Indian goods was also influential in the changing styles of jewellery. The greatest attraction of the imported Indian jewellery which Liberty was advertising towards the end of the century was its handcraftsmanship. Japanese goods also began to attain a high degree of popularity towards the end of the century. The Woman's World, of 1888 admits the value of such importations to the arts and crafts:

> "That the large importations of Japanese wares into England during the last few years have had much to do with the sharpening of our artistic sense does not admit of a doubt."
>
> (Ref. no. 14)

The same year that Morris founded his firm, Rossetti began painting subjects full of jewellery. Much of this jewellery was oriental or antique. This also contributed to creating a fashion amongst the members of the Arts and Crafts Movement for such exotic jewellery.

The Arts and Crafts Movement wanted to return to the medieval style of workshop, to see the craftsman develop his own ideas, design the jewellery and manufacture the entire piece himself.

The Studio, was extremely influential in publicising the movement. Liberty & Company received a great deal of publicity from this magazine. In conjunction they often held competitions for designs, ultimately putting the designs into production. Aymer Vallance in a special Winter edition of The Studio, 1901, described some of the important aesthetic principles and characteristics of the movement as follows:

> "The recognition of the art of the metal-worker, as worthy and capable in itself of providing beautiful ornaments, without their serving any such ulterior purpose as sporting trophies or eccentric badges of buffoonery; and also without the adventitious attraction of costly gems, is a decided point gained....And, secondly, where stones do happen to be employed, there is an increasing practice of introducing them for the sake of their decorative properties, not, as formerly, for the commercial value they represent in pounds sterling. Mere glitter and the vulgar display of affluence are gradually yielding before the higher considerations of beauty of form and colour."
>
> (Ref. no. 15)

While expanding on this approach to jewellery production they were also clearly interested in eliminating the manufacturer who, in basing his production on machines, was supremely interested in financial profit. Unfortunately, many jewellers were not adequately skilled in the entire field of production and this often resulted in pieces being badly made. Ironically, this spurning of machines defeated the object of the movement. The majority of the public saw these jewels as old-fashioned, and it was only the educated and well-to-do who

could appreciate and afford the products of the movement's objectives. Despite this, magazines such as Harpers Monthly Magazine obviously considered it important to encourage interest in the artistic beauty of jewellery:

> "It is said that the value of the diamond fluctuates less than that of any other precious stone, and that they therefore recommend themselves to the practical masculine mind as an investment, and that this is the real reason that our women wear diamonds so exclusively... Let us emancipate ourselves from imagining a thing beautiful because it is costly"
>
> (Ref. no. 16)

Considering the sort of dissatisfaction with public tastes in design, as displayed by Charles Holme in the following quote, advocators of the Arts and Crafts movement clearly felt a deep need to promote an awareness of their work:

> "So long as a public is to be found that will purchase trinketry in imitation of wheelbarrows, cocks and hens, flower-pots, and moons and stars, so long will the advance in art be retarded."
>
> (Ref. no. 17)

Therefore, another important purpose of the Arts and Crafts Movement was that of education, ie. bringing art and design to the majority of the public. There was a continuation of the use of exhibitions for this purpose. The Arts and Crafts Exhibition Society was founded in 1888, and exhibitions followed in 1888, 1889 and 1890. Not all the public agreed with the implications that what was being offered to them already was vulgar and unattractive; The Woman's World was critical of such suggestions at the first of the Arts and Crafts exhibitions:

"As an exhibition, the Arts and Crafts at the New Gallery is very interesting. Perhaps one is reminded a little of the young lady who counted her chickens before they were hatched, in Mr. Walter Crane's pleasant vista of reunion between designer and maker, and the elimination of "so-called industrial progress which produces shoddy wares;" and one is tempted to resent the imputation that "we have reached the **reduction ad absurdum** of an impersonal artist or craftsman trying to produce things of beauty for an impersonal and unknown public." As if it were impossible to walk down Bond Street and buy a beautiful tea service or brocade across a counter! But it is an eminently practical show."

(Ref. no. 18)

It is interesting to note that many art schools were started at the height of this movement. They grew out of a need to counter foreign industrial competition with better-designed British goods. Many of the leading artists and craftsmen were involved in their foundation and in the instruction and education of the students. One of the most prominent of these artists was C. R. Ashbee. He founded the Guild of Handicraft in 1888, and later formed the School of Handicraft in the East End of London. After 1900 Ashbee did alter his views somewhat; he acknowledged that the machine if used correctly, had an important role in society, and especially in promoting the Arts and Crafts ideals. Enamelling was used by many of the movement's jewellers, including Ashbee who used a great deal of turquoise enamelling.

Alexander Fisher (1864-1936) was another predominant figure in Arts and Crafts enamelling. He was introduced to enamelling

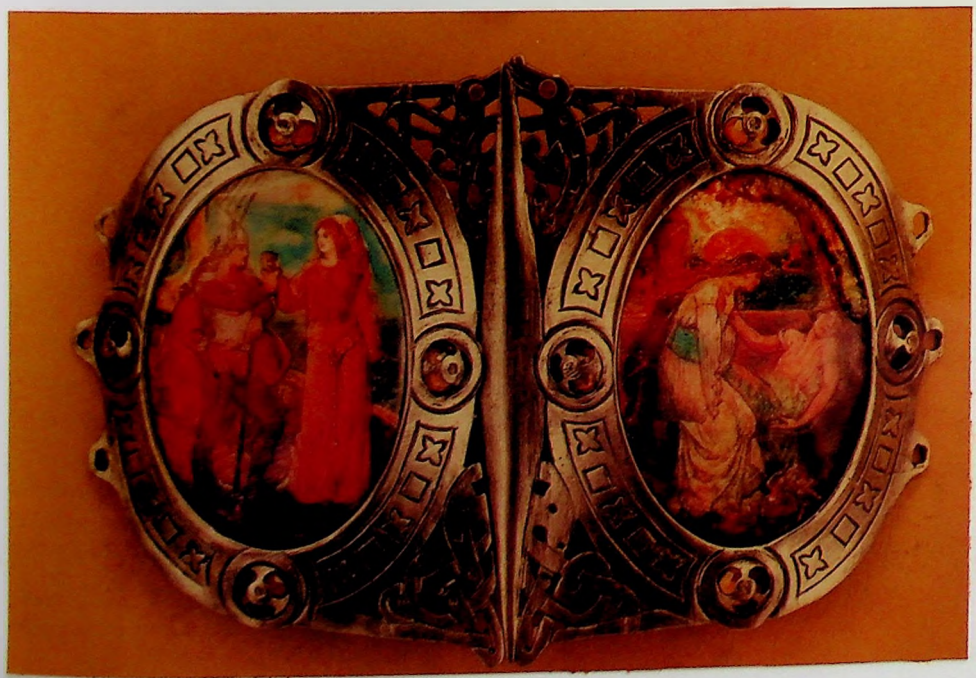
on metal at a demonstration by a Monsieur Dalpeyrat of Paris at the Royal College of Art. French jewellers at the end of the century were well-educated in the art of enamelling, although there were relatively few experienced enamellists in England. As a result jewellers like Fisher were mostly self taught in this area. In his case, this worked to his benefit as he developed a feel for the material he was using. He understood its limitations, and strove for an inherent quality which had nothing to do with the intrinsic worth.

This approach was also taken by Nelson Dawson (1859-1941) and his wife, Edith Robinson. Within their enamelling they experimented with using different surfaces. Characteristics of their work, were matt surfaces with a granular texture. George Frampton was a sculptor who became interested in enamelling and metalwork at this time. In 1898, he began making enamel jewellery for his wife, as he found it impossible to find artistically effective ornaments for her. Most of this enamelling, being hand-painted was more creative and artistic than any of the more recent commercially produced jewels. Other leading names at this time were Arthur Gaskin and his wife Georgina. The leaf motif another trade-mark of Arts and Crafts jewellery, is a distinguishing feature of their jewellery. It was used in the forms of coils and tendrils and finely worked borders of rope designs. Enamelling was used sparingly by them but in a very precise way, adding richness to the design.

Liberty sold a number of designs by Gaskin, Bernard Cuzner, and other associates under the name "Cymric". This jewellery was stamped out mechanicallly and finshed by hand. Although Ashbee and other Arts and Crafts members disapproved of Liberty mass-producing these designs, they obviously could not ignore the wider benefits that their movement was gaining as a

Above: Nelson and Edith Dawson designed this gold pendant of enamelled irises. It illustrates the superb granular and mottled effects which they achieved through understanding the potential of this medium.

Below: Alexander Fisher made adventurous use of enamel in this steel girdle which represents Tristan and Isolde, c. 1896. The rich, colourful and granular effects seen here are typical of his experimentation with enamelling.



result of this production. Essentially, Liberty was succeeding where the Arts and Crafts movement was failing, by bringing design and art to the public at affordable prices. Liberty also encouraged the use of enamelling which allowed enamellists the opportunity to further develop their techniques.

Much of the Arts and Crafts jewellery while avoiding the previous obsession with technique, displayed an amateurish incompetence. In a sense they isolated themselves by strongly rejecting those already in the jewellery trade who had practical, technical skills and by insisting on re-learning techniques that were already being commonly used. The realisation that the hand-made aspect of the movement, while obviously being an important factor and strength was also a weakness, resulted in their basic principals being abandoned in 1915 when the movement openly recognised the importance of the machine in the design industry. Consequently, in 1915, the Design and Industries Association was set up the leaders of the movement, to co-ordinate and promote British design through exhibitions.

CHAPTER 3:

ART NOUVEAU:

At the turn of the century, the Arts and Crafts style merged with a new movement, that of Art Nouveau, which although it was short-lived had an intense impact on design and the use of materials, especially where it concerned jewellery production. There were many similarities in the jewellery and aims of the two movements. Art Nouveau was predominantly a European movement, which evolved simultaneously throughout Europe under different names, such as **Style Moderne** in France, **Stil Liberty** in Italy (after the London shop), **Secession-stil** in Austria, **Jugendstil** in Germany (after the art magazine Die Jugend), and **Juventud** in Spain. Although the name varied, the theme remained the same. Ornamental, free-flowing lines were now used, in rejection of the rigid stiffness which had been prevalant during the last half of the century.

A stimulating and shockingly new area of design was now fervently adopted by craftsmen, the most obvious differences being that jewellers, such as the French, who produced the purest and most refined of Art Nouveau jewellery, were from families who had been practising jewellers for many generations. The French regarded their jeweller-craftsmen as being true artists, since their knowledge was handed down to them. On the other hand the English Arts and Crafts jewellers were opposed to having knowledge of techniques handed down to them, and insisted on re-discovery. One of the principal differences was that the French jeweller, already being a professional and a member of the élite, understood that his

business depended on the wealthy. Although they were enthusiastic about reaching the ordinary people through well-designed jewellery, they were not as keenly interested in the politics of bringing art and crafts to the masses. Unlike their English counterparts, who wished to abolish the use of the machine in the jewellery industry, those associated with Art Nouveau wished to make the machine their servant, as opposed to the master which it had become. However, they held very definite beliefs, as did those of the English Arts and Crafts movement, in the importance of introducing stones for the sake of aesthetic decorative properties and not commercial value. French art nouveau jewellery was particularly important in its rejection of the current Edwardian use of diamonds and precious stones as the determining factor in the value of the jewellery. They wished to consider the contribution of the artist as well as the cost of the materials, which could often be minimal. René Lalique (1860-1945), Georges Fouquet (1862-1957), and Eugène Grasset (1841-1917) were all influential in introducing materials like copper, horn, ivory, glass, paste and enamel to well-designed jewellery. Although both these movements did succeed in creating an environment which could appreciate the use of unusual and ingenious materials, it is unfortunate that they both failed to bring their art to the masses, and essentially remained the preserve of the affluent.

The roots of Art Nouveau design lie in a number of different areas. Designers of this period took their inspiration from Celtic and Gothic art, using flowing and coiling shapes. Most importantly, many of their sources were from exotic and eastern countries; Japanese art, in particular, was extremely influential. Its simplification of form, and evocative lines, provided a distinctive quality to the jewellery designs which were now being manufactured. Since the mid-nineteenth century

Above: This plique a jour enamel pendant, is decorated with simulated ivory, mother-of-pearl and red and white paste. The original design was taken from an art nouveau pendant by Vever. However, this cheap copy is of gaudy design and construction, with absolutely no consideration given to the materials used. It clearly does not exhibit any of the characteristics of art nouveau jewellery.

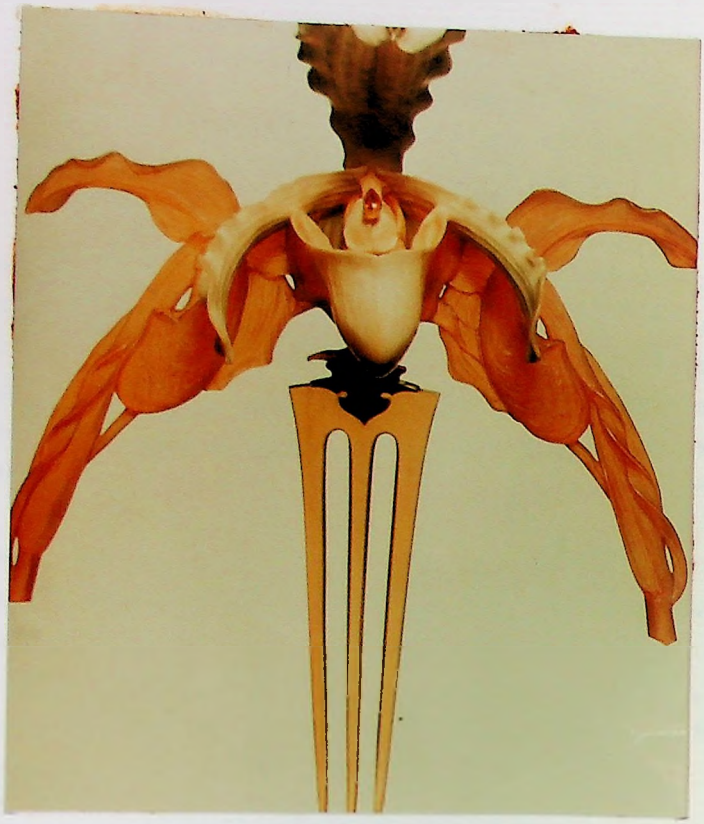
there had been a growing interest in Oriental art, and its' deep reverence of nature. People like Arthur Lasenby Liberty and Samuel Bing were notable for stocking large quantities of Oriental goods in their stores. "La Maison de l'Art Nouveau", was the name of Samuel Bing's shop, which opened in Paris in 1895. This name was attached to the new developments in the decorative arts by dispassionate critics, who thought its sinuous and sensuous lines lacked constraint and considered it decadent. The prominent characteristics of Art Nouveau jewellery, while always using soft, meandering, fluid and elegant lines, included numerous images of sensual female figures. This motif was used in all accessories and jewellery, from buckles to buttons and was an astonishing break from the excessive conservatism of the Victorian approach to the "unmentionable" female form. Consequently, art nouveau was not as openly accepted in England as it was in France. Paris on the other hand, not having such a moral and virtuous background, adapted quite readily to the glorified image of the female as a mystical goddess. Paris was, afterall at this stage experiencing very diverse changes in art - Impressionism, in music - Debussy and Ravel, in literature - Victor Hugo and Proust.

This atmosphere of change also provided the perfect environment for the new freedom which women were gaining, and subsequently a more accepting attitude to the erotic and sensual styles of art nouveau jewellery. However, some of these female forms were quite disturbing, especially those designed by Lalique. These forms often involved disconcertingly violent and repressive images. Figures would sometimes appear to be struggling under water or caught in an entwining mass of foliage. Probably the most unnerving aspect of this form of decoration was that in contrast with this forceful and emotional imagery - the women's faces were

invariably nonchalant and appeared to be inappropriately serene. Extraordinary stylized plant and animal motifs are also associated with this movement. For instance, insects, which had been popular motifs for Victorian ladies' brooches, were now splendidly transformed into fantastic and dream-like creatures. English Art Nouveau reached its peak in Glasgow at the hands of the "Glasgow Four", the Macdonald sisters, Frances (1874-1921) and Margaret (1865-1933), Herbert MacNair (1868-1955), and Charles Rennie Mackintosh (1868-1929). Although these jewellers were not essentially part of the movement, their designs did involve the fantasy and sinuous appeal of Parisian art nouveau.

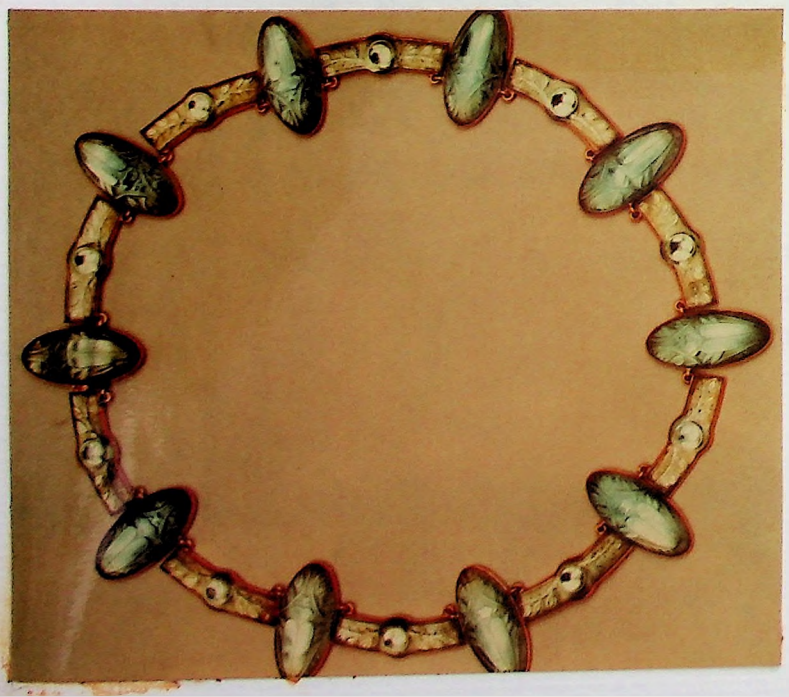
René Lalique's creative jewellery is perhaps the most acclaimed of Parisian art nouveau. His approach to jewellery design is of importance to the development of the character of costume jewellery. He viewed the making of jewellery not as a craft devoted to highlighting the value of precious stones but as a chance to create a work of art. He was also unusual at the time for designing his jewellery and choosing the materials to suit the personality of the wearer. Lalique was also exceptional at this time, in that he had an absorbing interest in creating a total harmony between the woman, her dress and her jewellery. His creativity involved introducing alternative materials, such as glass, crystal, horn, ivory and certain hard stones as well as various non-precious metals into his designs. Through his experimentation with humble materials, such as horn, he developed a number of important techniques and treatments, while advancing the belief that the costliness of the material was irrelevant to the beauty of the jewellery. He is particularly celebrated for his work with horn, a material which fascinated him. Its peculiar properties, such as its blonde translucency and fine organic grain provided him with endless inspiration. He endlessly

Above: Lalique designed this Female Figure with Wisteria pendant in 1898. The peaceful and serene ivory figure is entwined in enamel and gold.



Above: This exotic orchid diadem designed by Lalique, c. 1903 - 1904, highlights his sensual feeling for the translucent and grainy qualities of the horn. This piece also displays the popular Japanese styling.

Below: This unusual necklace provides an example of Lalique's successful manipulation of the inherent qualities of the materials he used. Set in gold, the scarabs are of moulded pale blue glass plaques. These translucent plaques are very effective in capturing the feeling for the transparency and texture of the insect's wings. c. 1925.



experimented with techniques of carving and pressing the horn into moulds when it was heated. He experimented with carving it in varying thickness, in colouring and staining it, and in applying an irridiscent coating to it, which appeared like an organic skin. Since many of the themes of art nouveau jewellery involved an intense awareness of the inherent beauty of nature, the use of such organic materials was especially effective and sensuous in conveying a feeling of sensitivity towards the subject matter. Lalique was also very successful in his use of plique-à-jour enamelling to effectively reproduce the translucent membranes of insects, fins and plants. Plique-à-jour enamelling involved leaving the back of the mount open to allow the light to shine through.

Perhaps the best-known manufacturer of Art Nouveau costume jewellery, for the lower end of the market was the Parisian firm of Piel Frères, located at 31, rue Meslay. This firm while realising the importance of quality in mass-produced jewellery, were also one of the first to begin incorporating the new plastics in their designs. They used Celluloid as a substitute for the popular ivory. Although celluloid was discovered in 1868 by an American, John Wesley Hyatt, it was only at the beginning of the century that manufacturers realised its potential as an ivory substitute. However, as with most of the plastics discovered around this time, it was not until the 1920's that full use was made of them in jewellery production. This acceptance of the use of inexpensive materials resulted in a thriving Parisian industry in "bijouterie imitation". The most notable manufacturers names involved in the this mass-production of low-priced fashionable art nouveau jewellery were those of, Victor Prat, who worked in steel and filigree, and Rouzé and Mascaraud, who dealt in gilt copper and silver jewels.

Art Nouveau fashion reached its peak at the Exposition Universelle in Paris in 1900. Thereafter, it declined rapidly. While it had originally shocked and delighted, its admirers had now reached a point of satiation, and art nouveau was completely unfashionable by 1905. Yet, despite its short-lived popularity, its influence on jewellery design was of significant importance. Art Nouveau had fortified the belief that the costliness of the materials was completely irrelevant to the beauty of the jewellery. It had encouraged the use of materials which were sympathetic to both the theme and the design. It had also contributed to paving the way for the belief that jewellery and ornamentation could be purely decorative, with the sole purpose of flattering beauty and personality. It was no longer neccessary for jewellery to serve a function, like that of mourning jewellery, or that which advertised a husbands wealth and position.

CHAPTER 4:

THE EDWARDIAN ERA:

The roots of the Edwardian style of jewellery lie in the closing years of the nineteenth century. It gathered interest while Art Nouveau and the Arts and Crafts movement were in full swing. As these styles lost their intense popularity, the Edwardian or "garland" style reached its peak. The last quarter of the nineteenth century saw women rejecting the former sumptuousness and vulgarities of high Victorian jewellery. The following anecdote, told in The Woman's World, in 1890, describes the ludicrous lengths that high Victorian women went to when wearing such large and heavy jewellery. The following earrings referred to were of malachite which as described earlier, was made from crystallized iron pyrites!

> "Looking back to some twenty-five or thirty years ago, we find that we were victims to the very big in jewellery;....The earrings of those days were long and sometimes of great weight; and I remember hearing of one lady who had a pair of malachite earrings so heavy that when she wore them, in addition to their hooks or rings, she passed a thread round the back of her ears over her head to hold them up, and prevent their pulling through the lobes of the ears! Indeed the ugly disfiguration produced by such an accident was not uncommon when these great weights were worn,"
>
> (Ref. no. 19)

Women of the eighties and nineties were more active, independent and political. The late nineteenth century saw women's involvement in sport advancing rapidly. Although women had been involved in riding, archery and croquet throughout the century, it was not until the 1870's that lawn tennis began to attract the attention of women. Thereafter womens' sport made remarkable advances. In 1890, the first ladies' cricketers' club was formed, in 1893, the ladies' golf union, and in 1897, the first international ladies' hockey match took place. Jewellery of the 1890's and early twentieth century now took on a sporting flavour. Along with the massive amounts of novelty jewellery already being produced in the forms of insects, nature motifs, crescents, stars and hearts, there were now jewels with motifs of horse-racing, hunting, tennis rackets, balls and golf clubs. This fashion continued well into the twentieth century, with the fashion for motoring, and further, widespread, female involvement in sport. Alongside these exciting new developments in women's active and social lives, there was simultaneously a growing rejection of the fashions which had always been imposed on them.

The machine age was now playing an increasingly important role in the propagation of new styles. As previously mentioned, sport and travel were becoming increasingly popular and they were influencing fashions. This atmosphere of change was also accentuated by the furthering of mass-communication, in particular, through journalism, advertising and most notably now, through photography. Numerous womens fashion magazines, especially The Woman's World, which was edited by Oscar Wilde, had for many years been hinting at the need for change. They were very enthusiastic about promoting such changes in approach to dress, by publishing articles on "Rational" dress, and commenting on public meetings of the Rational Dress

Above: Tennis, 1887. More active involvement by women in sport and outdoor activities resulted in less frivolous clothing and jewellery. Clothing and jewellery also had to beadapted to new requirements and functions.

Below: Cycling, 1884.

Above: These Art Nouveau and Victorian stickpins are of popular novelty motifs, such as the insect and crescent pins. An example of Victorian frivolity in such jewellery is the tiny coral leg with a garter!

Association. One such article concludes with the following question:

> "But I have surely brought forward enough to show that we do not speak without reason; and that all women should join us in seeking after a **rational** dress. If all did so, then even Fashion, hitherto the capricious, the unreasonable, would require to become the scientific and the reasonable; our will would have to become her will, as, like other monarchs, she would recognise in the "Vox populi" the "Vox Dei". But does not this consideration shift all the blame of Fashion's vagaries from her shoulders to our own?"
>
> (Ref. no. 20)

Women were now devoted to furthering their aims, and as these interests advanced, less and less jewellery was worn by them; when it was worn it was usually in the form of substantially smaller novelty jewellery. The tendency at this time was now towards the neat, the tight-fitting, and the tailor-made. With these shapelier silhouettes, lighter colours and softer fabrics, a new type of jewellery was required. For a while, this prevented the wearing of much jewellery by day. So extreme was the reduction in the quantities of jewellery being worn that the manufacturers of Birmingham who belonged to the Birmingham Jewellers' Association, made an appeal to the Princess of Wales. Royalty, being continually under the public eye, could exert a powerful influence on fashion. Princess Alexandra obliged and had an assortment of jewels sent to her. Soon it was reported in fashion magazines that Her Royal Highness and her daughters were wearing far more jewellery than usual. This was of course, of ultimate importance to the manufacturers, in boosting the publics' interest in wearing more jewellery.

During the 1880's, electric lighting was first introduced at theatres and social occasions. This was of course, especially important in developing the Edwardian style, as the previous sombre Victorian jewellery now appeared particularly overbearing. The new lighting suggested bright, light and reflective jewellery and clothing. Women enthusiastically took this opportunity to escape from the by now overpowering Victorian style. Fabrics used in clothing now made abundant use of lace, silks, feathers, and gauze. Metallic threads, hand-embroidered and lavishly beaded fabrics for eveningwear, now offered a new sophisticated and very feminine look. Diamonds now shone brilliantly and were extravagantly worn. Fine and delicate jewels piled high on the head, especially tiaras and aigrettes, became immensely popular. New deposits of diamonds, found in South Africa in 1867, now meant a plentiful supply to the wealthy (especially to those who considered such gems the ideal investment), and so followed a renewed interest in paste jewellery from the general public. Aluminum and platinum were now the most popular settings for lavish amounts of both diamonds and pearls. Most of these settings were invisible, to add to the illusion of lightness and brilliance. The use of "knife wires" was the most suitable setting for achieving this effect. This was done by setting thin blades of metal with the sharp edges facing upwards. The appearance was that of a fine wire thread surrounding the stone.

Princess Alexandra of England and the Empress Eugénie of France were the two most influential women in promoting the new look. Both women favoured wearing white, but while Alexandra's passion was for wearing diamond brooches and chokers (to conceal a neck scar), Eugénie's obsession was for pearls. Consequently, the French perfected the art of making imitation pearls. This entirely new excitement of wearing an

Above: The overbearing appearance of the Victorian woman was followed by a softer, yet more striking opulence. Mme. Cohen d'Anvers, painted by Bonnat, 1891.

Above: The Kaiserin Augusta Victoria, Consort of Kaiser Wilhelm II, 1891. The jewellery in this photograph is typical of a fashionable Edwardian woman. In her hair she wears a sparkling star-shaped jewel, a number of brooches and dress pins hold her frothy fichu in place, and inevitably, two pearl necklaces, with baroque pearl pendants.

abundance of sparkling jewels aroused a new era of costume jewellery. The use of paste diamonds and imitation pearls became the most common types of costume jewellery at this time. They reached such popularity that they were often advertised and sold beside real jewellery, and were even worn by royalty. The best known incident of royalty openly wearing imitation jewellery is that of the Empress Eugénie wearing fake pearls on a necklace by Bapst, the Crown Jewellers. She wore a splendid deep collar recreated from diamonds from the Crown Jewels; hanging from this band were 73 pendoloque pearls, all of which were fakes!

Another predominant influence on the world of fashion and jewellery was the almost cult-like popularity of the **femme fatale**. These women were theatre stars, dancers, singers, and any celebrity in the public eye. The image of these women was one of mysterious extravagance. It is important to remember that at this early stage of the twentieth century, there were still very clearly defined rules of social etiquette. People of all social levels conformed, with the exception of a very few, artistic and adventurous celebrities. Such flamboyant and dramatic celebrities, must have had an extremely dramatic effect, since at this time the smallest of gestures could shock quite easily. The opulent extravagance of these famous women was meticulously observed and copied to a lesser degree by their followers among the public. The theatre gained a remarkable importance in influencing fashion. The actress, Sarah Bernhardt is one of the most famous of these women who were such a dominant force in the fashions of this time. The theatre, the actress, and in particular Sarah Bernhardt were all acknowledged by <u>The Woman's World</u> as having a huge influence on fashion:

> "The extravagance of modern dress upon the stage has excited the wonder of certain French journalists,

who have soundly rated some of their actresses for the luxury of their toilettes. But in days gone by the stage was without the slightest influence upon fashion. If ancient, it was full of anachronism; if modern, it was poor and ugly. With the present day drawing-room comedies and pretty reflections of the "life that all men live", dress across the footlights has grown to be one of the strongest factors in influencing fashion. No one's distinctive style has had more weight than that of Sarah Bernhardt, who has given us our clinging seamless bodies and high-set sleeves....The "dressing" of a piece now has a decided place in determining women's visits to the theatre, and, therefore, managerial instincts are in favour of its richness and originality. That fashion should be so much directed as it is by the theatre is a strong proof of the growing importance of drama."

(Ref. no. 21)

The stage provided the ideal opportunity for Bernhardt to be smothered in decadent jewels of flamboyant design, although her personal off-stage jewellery was equally as lavish. In fulfilling her passion for elaborate adornment, she commissioned the most popular jewellery artists of the day to create her spectacular ornaments. With her sense of flair, she chose the adventurous René Lalique, and is thus strongly associated with Art Nouveau. This was a particularly successful union, since they both were imaginative and extrovert in their work, Sarah was able to wear Laliques' creations, in a free and dramatic manner. Lalique designed jewellery for her in a number of roles, in plays such as **Iseyl**, **Gismonde**, and **Théodora**.

Above: Sarah Bernhardt is pictured here wearing her Lotus Jewel of metal and opalescent enamel, c. 1894. This piece of stage jewellery was worn in Eugène Morand's and Armand Silvestre's play **Iseyl**, at the Théatre de la Renaissance.

Below: Liane de Pougy, one of the flamboyant **femmes fatale**, is shown here wearing a head ornament which was also worn as a brooch. It was made in silver, dark blue enamel, turquoise and had two emerald bead drops, c. 1890 - 1895.

Among other popular Edwardian courtesans there was Liane de Pougy, Emilienne d'Alencon, and La Belle Otéro, (Caroline). These women were all keenly watched by an enthusiastic public, and so considerable effort went into piling on fantastic jewels for all public appearances. Inevitably there was a great deal of rivalry between them, which also attracted intense interest from the public eye. An amusing story illustrates the lengths these women would go to, in order that they might attract the most attention. This story was quoted by Gilberte Gautier, in her book, 13 Rue de la Paix. It tells of Liane de Pougy on hearing that Caroline Otéro, in an effort to out-do her would be dining at Maxim's, the famous Parisian cafe-restaurant, wearing every jewel she owned. After Caroline Otéro had made her dramatic entrance, an unadorned Liane entered wearing plain white. However, closely following her was her maid. Liane removed her maids hat and cloak, to reveal that the girl was lavishly adorned in all her jewels! Madame Otéro stormed out in a rage. Such spectacular and often amusing occurrences were widely publicised and photographed. The flamboyant display of the personalities of these women through lavish amounts of jewellery provided their admirers with the feeling that they too could participate in such exciting extravagance. Photography and poster advertisements were now, for the first time, being successfully used to sell an image and a dream, thus creating an immense demand for imitation jewellery.

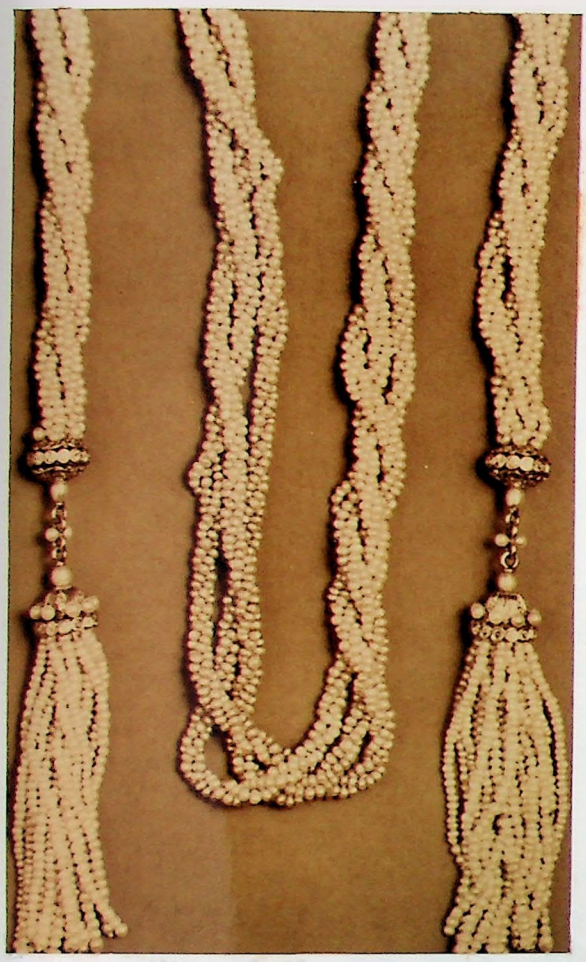
Increasingly, it was the image, the total look, which was important. Jewellery was now worn by women during both day and night. This dramatic change was observed by Lady Paget in 1912 in comparing a time during her youth in the 1840's, when,

> "diamonds were worn only on grand occasions, and it would be considered vulgar to do so in the morning as is the fashion now."
>
> (Ref. no. 22)

Few women, even the wives of business-men and industrialists, could afford to wear real diamonds in such magnificent profusion as the femme fatales' decadent image suggested. These women now realised the impact and excitement of the look, and so, took to wearing imitation jewellery in much greater profusion. The sautoir, or muff-chain was a very popular piece of Edwardian jewellery. It was a long continuous chain, which, around the 1900's, was often simply made of glass or coral beads. Since it was made so long it could be worn in a number of ways. It could be worn wrapped around the neck, with a pendant suspended from it, or worn in a single strand and tucked into a belt. The fashionably slim-fitting and pocketless skirts of the early twentieth century, also made the sautoir useful for holding a small purse or watch.

An amusing anecdote concerns the actress Gaby Deslys who was given a sautoir of pearls by the King of Portugal. During a heated argument on board ship, she tore off the sautoir, and flung it over-board. Some-time later the King sent her an identical string of pearls. However, Gaby refrained from telling the king that the pearls which she had thrown into the sea had in fact been an imitation replica!

Short necklaces, known as négligé pendants were also fashionable. These usually consisted of a central motif from which hung two drops unequal in length. Such favourite motifs were often of bows, flower baskets, hearts and garlands. Women of this time also made much use of their hair, and head-wear. Large hatpins were worn throughout the Edwardian era. Although as hats changed from the vast proportions of the early 1900's to the smaller, closer fitting ones, the hatpin gradually became more prominent and important. Queen Alexandra introduced the fashion for wearing tiaras in the



Top Left: Edwardian pearl sautoir
Top Right: Sautoir and tassel in crystal, black onyx, red enamel, and white gold. Georges Fouquet, c. 1925.
Below Left: Sautoir in onyx beads with a black silk tassel pendant of jade, onyx and pearls. Boucheron, c. 1925.
Below Right: Coral sautoir with a tassel pendant in black onyx and coral beads. c. 1925.

Imperial Russian style, and it also came to be an extremely popular item of jewellery. Tiaras of the Edwardian period were worn on the back of the head. Hairstyles at this time were worn in a soft manner, probably because the overall effect of so many diamonds, and colourless glitter would have been quite harsh, especially during the daytime. Various other magnificent hair ornaments were worn with these softer hairstyles - slides, haircombs, aigrettes and jewelled bandeaux, being amongst the most popular.

Edwardian fashions of clothing were also influential in the wearing of brooches. The "S" shape at this time accentuated both the soft curves of the bust and the hips. The Edwardian woman, projected an ideal of delicate and subdued femininity. Tailoring was detailed and ladylike - fashionable fabrics were in soft shades of eau-de-nil, lilac, ivory, grey and cornflower blue. She glistened with dresses smothered in beadwork. All sorts of beads were used to add to the sparkling effect; jet, steel, porcelain, rhinestones, and bugle beads being the most favoured. Soft, transparent chiffons and frothy lace were piled onto the corsage. These fichus were held in position by numerous brooches and sets of pins. All these items of jewellery were worn in elaborate profusion. Consequently the demand for quality paste jewellery was revived.

Throughout Europe, manufacturers experimented with methods for increasing production techniques. Daniel Swarovski (1862-1956) of Bohemia, after visiting the 1883 "First Electrical Exhibition" in Vienna, developed the precision grinding and polishing of hundreds of paste stones in one process. Factories increasingly took advantage of the newly discovered source of electrical energy to improve efficiency and productivity. The firm of E. Dalloz, located in Paris, began

in 1885 to specialize in paste manufacture. The process of mechanical cutting using a tool called a **baton mécanique** was improved on by this firm. Other French firms including Martin, Low and Taussig adopted the methods introduced by Swarovski and Dalloz and became specialists in paste jewellery manufacture.

Edwardian paste jewellery is also noteworthy for advancing the progress towards total acceptance of costume jewellery. Although much of the Edwardian paste jewellery imitated real gems, there also evolved an interest in paste coloured to co-ordinate with the fashionable soft and pastel colours. This important new approach involved jewellers perceiving the colour of the piece of jewellery as matching the colour of the woman's dress. The term for matching the fabric to the stone became known as jewellery costuming, and was an exciting new development for both the jeweller and the fashionable woman. The best known of French jewellers whose work included these softer colours were Besson, Galand and Mme Navez. The following quote illustrates the realisation of the distinctive qualities of paste jewels:

> "Paste deserves a better treatment. A precious stone is not beautiful because it is large or costly or extra-ordinary, but because of its colour, of its position in some decorative scheme. Paste essentially fulfills all these conditions of beauty. Few jewellers of the present day have exploited the possibilities of modern paste; they have mainly confined its use to replicas, which are often superior in colour to the stones that are reproduced. By long association with emeralds, sapphires, rubies, etc., we have unconsciously come to believe that these colours are the only ones for

> jewels. The colours of precious stones are limited; those of paste are unlimited; and as for their beauty, some of the intermediate shades between a ruby and a pink topaz, such as are now being obtained in quite modern paste, are unsurpassable."
>
> (Ref. no. 23)

The enamelling techniques which were being developed at the turn of the century by Arts and Crafts and Art Nouveau jewellers also proved popular with much paste jewellery. The jewellers complemented the light soft shades of paste jewellery with pastel colours in enamelling.

The Edwardian era is also renowned as being the age of the pearl. Edwardian women wore pearls in lavish abundance. Deep pearl collars were combined with lengths of pearl sautoirs, pearl earrings, brooches and hair ornaments also being considered necessary to complete the overall appearance. They were regarded as a form of investment, and indispensable to any wealthy woman.

The immense fascination with the magnificence of pearls was also responsible for the flourishing industry in the production of imitation jewellery. As with the production of paste, the French were the most accomplished in developing quality imitation pearls and efficient production techniques. The French firms of Técla, Suclier, Canvet and Richelieu achieved much success in this field. While methods were being developed in 1896 by Kokichï Mikimoto (1858-1954) to create cultured pearls by manually introducing substances into oysters, the French specialized in manufacturing **essence d'Orient.** This was an iridescent nacreous substance derived from fish scales. The fish scales, after being crushed were added to other substances to form a paint. This paint was

Above: These paste jewels use some of the favoured Edwardian motifs: bouquets of flowers, twin-hearts and framed photographic portraits. The pendant on the right shows the colours of the women's movement, c. 1905-1915

Below: These colourful, late Edwardian paste jewels, c. 1910 - 1920, anticipate the geometric shapes and bolder colours of Art Deco styling.

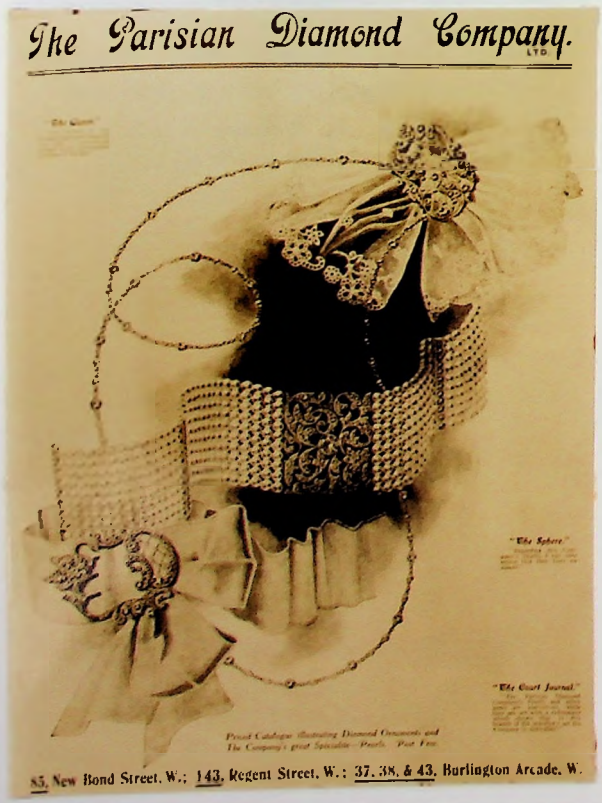
Above: The subtle shades and floral motifs of these brooches were especially fashionable during the Edwardian Era. The pale enamelling was used to give either a matt finish or a satiny, opalescent sheen.

applied in a couple of layers to glass or plastic beads, and was an excellent imitation of the real pearl. Colour was also easily added to the **essence d'Orient** creating white, cream, pink and black pearls to suit the prevailing fashions.

Imitation pearls and diamonds of the late Edwardian period were of such superior quality that often there was little differentiation between real and fake jewels. So widely accepted were these imitation jewels that some manufacturers often considered it unnecessary to mention that the jewels which they were advertising were in fact, fakes! The Parisian Diamond Company, situated at 85 New Bond Street in London and Ciro Pearls are both examples of such advertisers.

Above: This advertisement from Pringle's catalogue, 1896, includes hair braid and diamond paste rings.

Below: This advertisement for Edwardian imitation pearls and paste diamond jewellery is from the Tatler, March 1912.



Above: This portrait of the Duchess of Marlborough was taken in 1908. The diamond and pearl dog-collar, necklace which she is wearing was extremely popular as costume jewellery, as already seen in the illustration of an advertisement by the Parisian Diamond Company.

CHAPTER 5:

ART DECO:

The arrival of the sensational Sergei Diaghilev's Ballet Russe in Paris in 1909 and London in 1910 launched a flamboyant and unexpected transformation in fashion and jewellery design. The enthusiasm felt towards the Ballet was illustrated by Anna de Noailles:

> "Everything that could dazzle, intoxicate, seduce and allure had been drawn there, as with a drag-net and spilled onto the set and it blossomed there as naturally as the plant world, growing in splendour under the influence of the climate."
>
> (Ref. no. 24)

Although it was a number of years before the intensity and eastern flavour of **Schéhérazade** reached the ordinary people, this ballet had an immediate and dramatic effect on emphasising vivid, sharply defined patterns and fashionable colours. "Nuit d'Orient", which was a deep shade of midnight blue was particularly popular along with luxuriously intense shades of yellow, violet, carmine, emerald green and highlights of gold and silver.

Paul Poiret was especially influential in introducing the exotic brilliance of the East into both clothing and jewellery fashions. He offered an alternative to the corsetted and subdued femininity of the Edwardian woman in the form of the dancer, Irene Castle. He dressed her in slim, loose fitting harem-style clothes, her cropped hair covered with a turban

Above: The enormous influence of the Ballets Russes on colour and design can be seen in these designs by Paul Poiret, 1911. Long strands of pearls are wrapped around turbans and hang loosely around the neck. They give a feeling of nonchalant, luxury to the bold and vibrant colours and patterns.

which was fixed with a soaring aigrette. Although the aigrette had been favoured by the Edwardian woman, it was soon worn in both the hair and the newly fashionable turban, and became one of the hallmarks of Poiret's innovative and fresh image. The aigrette suggested the exotic and mystical passion of Arabia, as did the stars and crescents which also continued to be popular motifs.

Poiret was the first couturier to use costume jewellery in his collections when he introduced a fabulous new style of wearing vast quantities of imitation pearls. His costumes were accentuated with lavish strings of artificial pearls slung round the neck and cascading to the knees, or flowing elegantly from poised hands. He conveyed a mood of sensuality, with swinging jewels and beaded, fringed and tasselled clothing loosely swaying over the body. He commissioned the Parisian jewellers René Boivin and Gripoix, and the artist Paul Iribe to accessorise his clothes. With the emphasis now on vibrant and dramatic ornamentation, the way was now paved for the blatantly obvious wearing of fake jewellery.

Although the outbreak of the 1914-1918 World War called a virtual halt to jewellery production, it did bring about a radical transformation of the female silhouette. Women began to live far more practical and active lives therefore previous constricting clothing such as the corset, floor-length skirts, hobble skirts and voluminous hats were discarded. With the absence of the men who were fighting at the front, women were forced to take up work in offices, factories, and fields. Practicality was now of absolute importance in their clothing and the whimsical extravagances of Edwardian fashions were

Left: The Edwardian woman made lavish and dramatic use of lengths of pearls. The use of such large quantities of even-sized pearls would indicate that, more often than not, such lengths were in fact, imitation pearls. This photograph was taken in 1909.

Right: This Paul Poiret evening dress was worn in 1907. The lavish Edwardian beading consists of, paste studs, shining sequins, white beads and French jet beads.

abandoned. During the war Vogue also advocated this simplicity in jewellery:

> "....with the reduction of living to its simplest terms, jewels, like the costume, are marked by a simplicity, The more ornate forms have given way to the clear cut designs, plain almost to severity but full of new significance."
>
> (Ref. no. 25)

It is impossible to establish which couturier was the first to create costume jewellery, however Paul Poiret is the most probable. A French company, Francis Winter & Co., is known to have been manufacturing costume jewellery for three couturiers, Drécoll, Chanel and Premet in 1923. The most inspiring of these was the casual and debonair style of Chanel. Women were now irreversibly emancipated by the war. A feeling for dress and structure gradually became more important than simple whimsical decoration. The couturiére Gabrielle Chanel was an especially influential catalyst in furthering such changes in women's fashions.

Prior to the war she was regularly seen at sporting events dressed unusually severely in comparison with other fashionable Edwardian women. Her first steps as a dressmaker involved her creation of the "poor look" when she dressed her clients in a beige locknit, which was intended for male underwear. The stark simplicity of her clothing was complemented by luxurious, yet unashamedly fake jewellery. The various sizes and colours of the strings of pearls which Coco Chanel added to her casual knitwear of the 1920's offers a very distinctive example of her approach to wearing jewellery. Undoubtedly Chanel was most influential in changing the public's attitudes towards jewellery. Through

Left: An English suffragette, her simple outfit indicating the dramatic changes which the late Edwardian woman was experiencing in her approach to both her clothing and her adornment.

Below: Gabrielle "Coco" Chanel, with her friend, Marguerite Vincent and her sister Adrienne Chanel, 1918 These emancipated, post-war women now wore clothes and jewels for comfort and to suit their individual requirements.

her endless comments to the press and public she pushed the idea that jewellery should be worn to suit the image and that it could look well with the most casual of tweed and jersey fabrics. The possibility of a form of jewellery that was free from the arrogance and ostentation which Chanel despised so much led her to develop amusing ornaments which broke down the barriers concerning the rules of jewellery wearing. The ornamental freedom of costume jewellery was Chanel's passion, its value irrelevant. She regarded jewellery simply as adornment and mocked those who desired gems for their monetary value. An example of this attitude is shown in her remark:

> "It is disgusting to wander around loaded with millions because one is rich: jewellery isn't meant to make you look rich, it is meant to adorn you and that is not the same thing at all."
>
> (Ref. no. 26)

However this attitude did not prevent Chanel from surprising everyone by enthusiastically adorning herself in abundant amounts of real gems and replying:

> "It does not matter if they are real, so long as they look like junk."
>
> (Ref. no. 27)

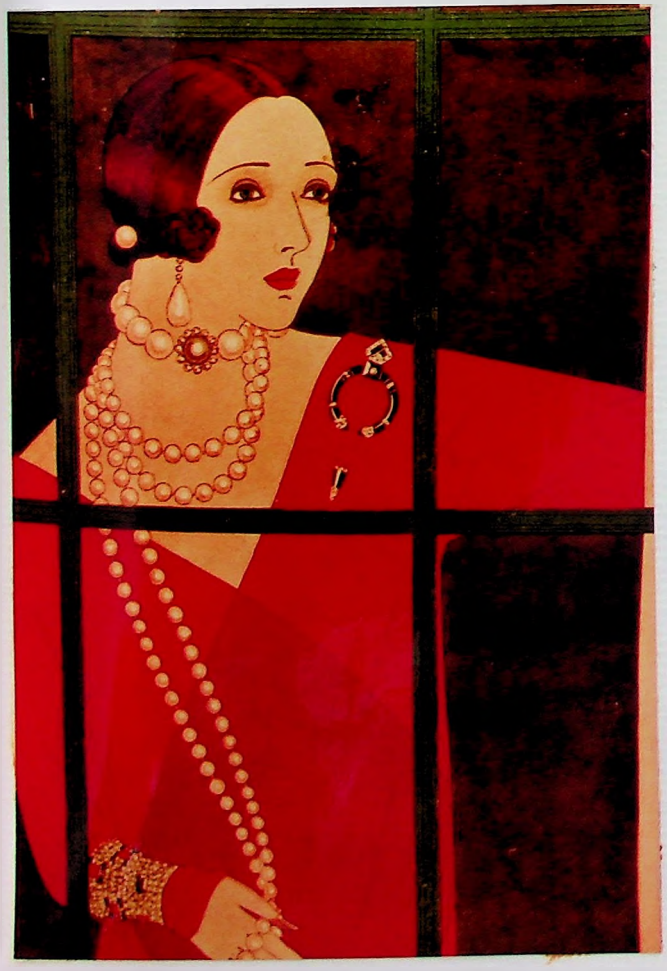
Women, both during and after the war, shied away from precious jewellery. Such jewellery was associated with being unpatriotic and unsuitably frivolous. Wartime shortages also made it extremely difficult to obtain such luxury goods. However not wishing to appear plain, they began to realise that costume jewellery could provide them with a suitable form of adornment. The dramatic social changes which had occurred during the war with the emancipation of women and the

redistribution of wealth, promoted a revived interest in jewellery. This was spurred on by the continuing rise of mass manufacturing, by popular ladies' magazines and by a growing realisation of the importance of image through advertising. While fashions now consisted of staight, linear clothing, new jewellery was required which was bold, exciting and escapist. Close-cropped hair, revealing the neck, required longer pendant earrings. Dress clips and long strands of pearls and beads were the ideal complement to sensual dresses with plunging backs and long slim waists. Bare, suntanned arms were lavished with numerous extravagant bracelets.

The taste for the exotic was once again revived when in November 1922, the archaeologist Howard Carter discovered the tomb of Tutankhamun. The aesthetic influence of Egyptian art became enormously popular in jewellery design. African art also aroused a great deal of interest when in 1925 Josephine Baker performed in the **Revue Nègre.** This success was quite similar to that of the Ballet Russes. Black and white materials were used in abundance to convey the African mood. Ebony, ivory, onyx, glass, marcasite and enamels were used extensively in splendid dark and dramatic contrasts. The expanding interest in contemporary art movements and in cultural art, now provided much of the inspiration to further advance the triumphant development of costume jewellery design.

Undoubtedly it was the advances which were made in the world of plastics which had a revolutionising effect on costume jewellery. Since the production of the first commercial plastics, called Parkesine, in 1855 by Alexander Parkes such synthetic substances had only been used to imitate materials such as ivory, horn, coral and tortoiseshell. Xylonite and Celluloid, as previously mentioned, were also used for such

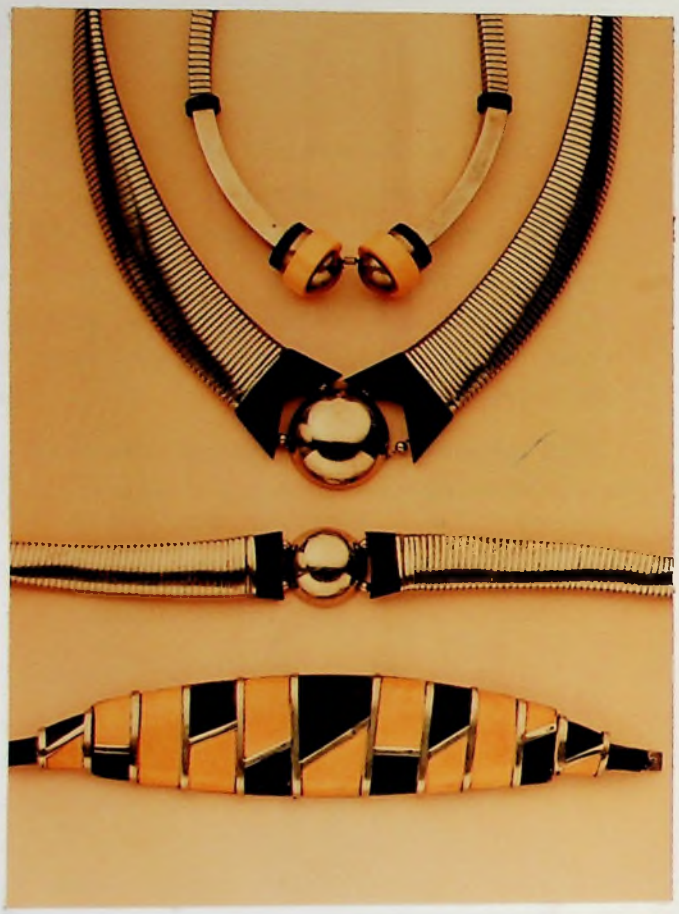
Top: The long bare arms of these Chanel evening-wear designs are accentuated by, bangles and cuffs encrusted with diamanté and jet. The short, cropped hair-style, similar to that of Josephine Baker, sensually reveals both the neck and back.



Below: Pearl costume jewellery of 1924. Long strands of pearls, pear-shaped drop earrings, cuffs encrusted with diamanté and a celtic-style gilt and paste brooch.

Left: The fascinating and exotic Josephine Baker, photographed here, in 1925, at the height of the interest in African art.

Right: Nancy Cunard photographed here in 1927, by Man Ray. She wears the extremely fashionable jewellery inspired by African art. The 1920's jeweller whose work is shown here obviously realised the importance of manipulating the qualities of the materials. The bangles are all wooden, yet treated in varying manners to accentuate tone, colour, grain, texture and glaze.



Above: These chrome and bakelite necklaces and bracelets provide an example of the influence of African art on jewellery design. The geometric and abstract shapes of modern design have also influenced the styling of these pieces.

imitative purposes. In Bavaria in 1890 a semi-synthetic substance called casein which was similar to celluloid, was made industrially from milk. Its name varied from country to country: "Erinoid" in England, "Galalith" in Germany, "Aladdinite", "Kuloid" or "Ameroid" in the United States.

However, Bakelite was the most favoured and best known of these substances. Developed by Leo Hendrik Baekeland of Ghent in 1907, bakelite was the first totally synthetic plastic. Although at first it was used to simulate other materials, it was soon recognised for its own qualities. It was light weight, warm to the touch, and could take on a lustrous rich colouring. Considering that progression was now being made in so many areas including manufacturing, mechanisation, automobiles and flight, it seems only natural that jewellery design was followed up with an exciting and innovative modern substance.

The era of plastics now offered a fantastic freedom. While being easily, cheaply and swiftly produced the use of such a substance contributed enormously to reducing manufacturing costs. This also meant that not only could jewellery be easily co-ordinated with a number of outfits, but it could also reflect the latest whims and eccentricities of fashion. It could be moulded into irresistable shapes of any size. A promotional brochure of The Embed Art Company, 1920, describes the versatility of its bakelite earrings:

> "Some large enough to fascinate the most daring, others small and short enough to please the most conservative."
>
> (Ref. no. 27)

Plastics could effortlessly be moulded to look like the most intricate and complicated of forms, or else moulded into

BAKELITE PEARL CHOKERS

Here are the Bakelite Pearl Chokers now so extremely popular. They need only to be displayed to be quickly sold. Any woman will prize these lustrous pearls. They are very smart and effective, their dainty beauty having a distinct appeal—an unusual opportunity for increased sales and quick profits. Their superior quality assures lasting pleasure and satisfaction.

No. P-12—The medium or 12 m/m size bead.....Each, $6.00
No. P-125—As above but with alternating seed pearls.....Each, 6.00
No. P-15—Large or 15 m/m size bead.....Each, 7.00
No. P-155—As above but alternating seed pearls.....Each, 7.00

All the above in any of the Bakelite Pearl colors or combinations of any two colors, alternating Pink and Rose or Primrose and Black pearls make particularly attractive combinations.

The clasps on all Bakelite Pearls are of sterling silver filigree, strongly made for durability as well as beauty. Many are set with finely cut stones—and identically fashioned clasps on the various items allow the selection of really "matched" costume sets.

Above: Advertisement for Bakelite pearls, 1924.

Below: Advertisement for Bakelite beads, 1924.

SMOOTH ROUND BEAD UNIFORM NECKLACES

Universally popular, these necklaces have become staple year-in-year-out favorites. The above illustration can only suggest the perfectly shaped lustrous beads, and fails to convey the fire in their clear colors or the soft velvety glow of their translucent effects. Expertly made of perfectly matched beads, strung on finest silk fish-line; all bead sizes from the small 8 m/m to the imposing 18 m/m. All standard lengths from choker to 60" or longer if desired. Rondelles between beads if so ordered, at same price.

Colors—Amber, Jet, Ruby, Jade, Carnelian, Emerald, Sun-Glow, Goldtone, Amber Flitter, Mourning, Chinese Amber.

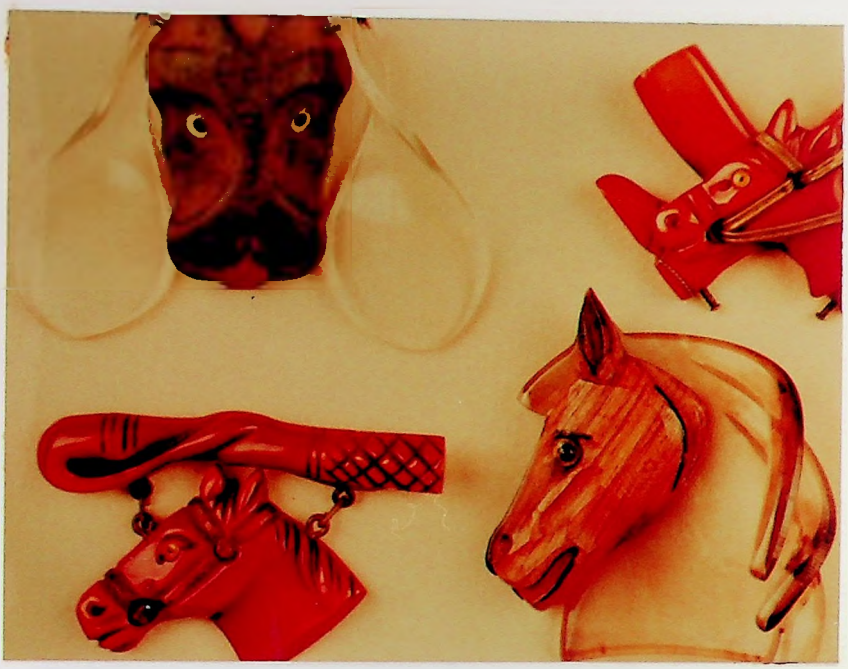
	LENGTH						
Bead Size	*Choker*	*27"*	*30"*	*33"*	*36"*	*40"*	*50"*	*60"*
8 m/m	....	$4.30	$4.70	$5.10	$5.60	$6.20	$7.50	$9.00
10 m/m	....	4.40	4.[illegible]	5.[illegible]	5.50	6.20	7.60	9.10
12 m/m	$2.30	4.00	4.[illegible]	[illegible]	5.30	5.80	7.20	8.50
15 m/m	3.00	5.00	5.50	6.[illegible]	6.60	7.40	9.00	10.70
18 m/m	4.30	6.80	7.[illegible]	[illegible]	9.00	9.90	12.50	14.40

To order, specify "Round Smooth B[illegible] the length, bead size, color and whether rondelles are wanted. See p[illegible]

Available also in Bakelite-Jewel Qua[illegible] page 13 and 27.

Above: These necklaces illustrate the endless possibilities of bakelite, using both its natural beauty and its assorted imitational uses. The centre necklace imitates coral, the one directly below it imitates, carved jet.

Below: These bakelite bangles, c. 1920's, show the varying tones that were being obtained from just one colour, in this case, amber.



Above: These animal pins display the stylized Art Deco interest in combining various materials, both organic and plastic. The dog (top left) and horse (below right) are carved from wood and combined with the transparent plastic, Lucite.

Below: These exotic animal pins both reflect the appeal of foreign lands and the abstract styling of the 1920's. The turtle is made in bakelite and lucite, the lizard is in transparent bakelite and sterling silver, the giraffe, owl and penguin are also made from bakelite.

Above: These stylized dog brooches were all made from bakelite during the 1920's. The stream-lined racing dogs (below right) indicate the continuing fascination with speed and travel.

Below: Insect motifs, such as this cicada brooch, continued to be popular after the Edwardian Era. This tiny translucent plastic brooch was made, c. 1920-1930.

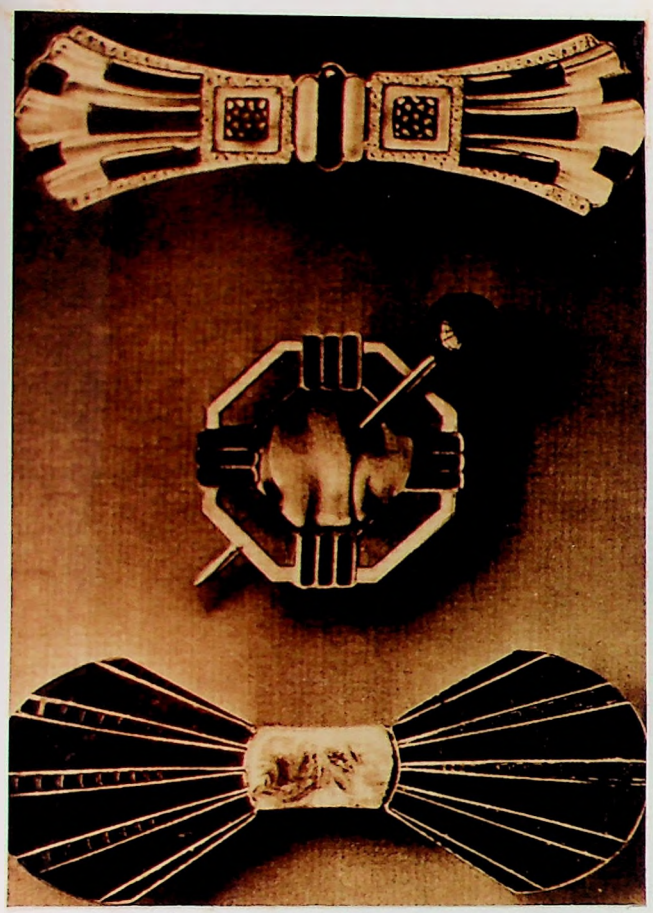
clean, simple and striking shapes. Bakelite being a durable substance was also suitable for carving and polishing. Plastics could be dyed in an endless range of lavishly rich colours. Not only were they dyed in single colours, plastics were also given mottled, marbled and pearlized finishes. Bakelite was an opaque substance and was often cast on its own in moulds giving it a more delicate and translucent appearance. Usually it was cast with a "filler" ingredient which gave it a more solid appearance.

The uninhibiting freedom offered by bakelite fascinated the artist, the manufacturer and the public. This popularity resulted in its widespread use. Such enthusiasm spurred further developments in the production of modern plastics like the transparent Prystal, which was produced towards the end of the 1920's. As bakelite became more and more popular, jewellers such as Lalique, Piel Frères and Auguste Bonaz also began to use it effectively in creating their modern designs. Bonaz exhibited his simple, angular bakelite jewellery at the 1925 Exhibition in Paris.

1925 saw the Exposition des Arts Décoratifs et Industriels Modernes in Paris. "Art Deco" was now opened and in full swing in Paris. While the fundamental aim of the exhibition was to persuade the French to buy French and to promote exports, the exhibition was of considerable importance on an artistic level. Most notably in relation to the development and popularising of costume jewellery, it marked both a point of renewal and a point of departure. Primarily it demonstrated that good design could be efficiently mass-produced. The exhibition proved the potential of uniting man - the engineer, the mechanic, the designer, the craftsman - with machine, by presenting, efficient, economical, high-fashion, and of course stunningly attractive

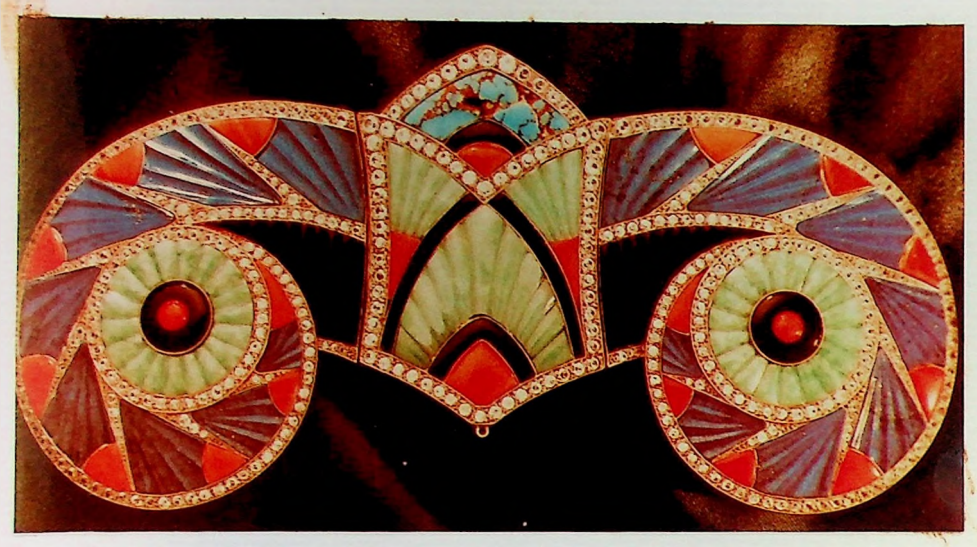
jewellery. This exhibition was supremely important in presenting plastics and costume jewellery as being the most successful way forward in jewellery design.

Numerous contemporary art movements throughout Europe had been contributing to the atmosphere of change. Fauvism, Futurism, Cubism, and the Bauhaus all exercised influence in embracing the changes and in extending such enthusiasm into jewellery design. The striking changes in form, the perfection of proportion, the chic, simple, linear surfaces, all required new materials and new approaches to jewellery. Plastics such as bakelite were ideally suited to these dramatic changes which were occurring in both jewellery design and in the wearing of costume jewellery. Such was the importance of costume jewellery at this exhibition that seperate headings had to be used to accommodate all the manufacturers exhibiting. These headings included: "Clothing Accessories", "Costume jewellery for Couture and Fashion" and "Plastic Materials". The names of the exhibitors appeared regularly in advertisements and press reviews. The way was now clear for costume jewellery to take on any form of the imagination.



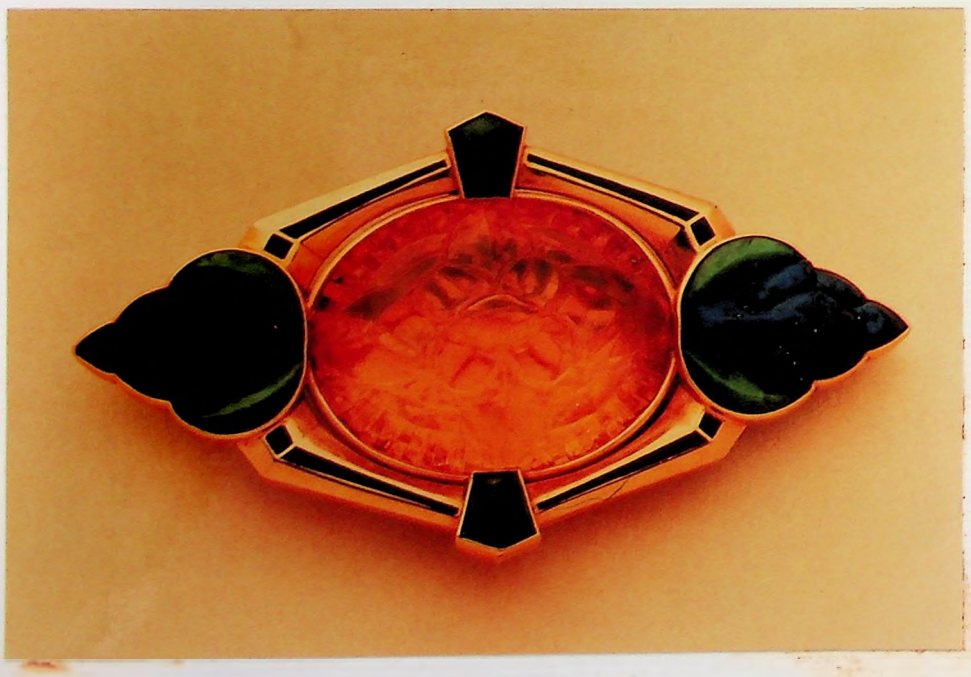
Left: These Paul Piel et Fils, abstract jewellery designs were displayed at the 1925 Paris Exposition. Top: Dress clasp in silver metal with rock crystal, onyx cabochons and imitation diamonds. Centre: Hat fastening in white metal with blue and black enamel and a red onyx bead. Below: Coat clasp in black enamel with jade cabochon.

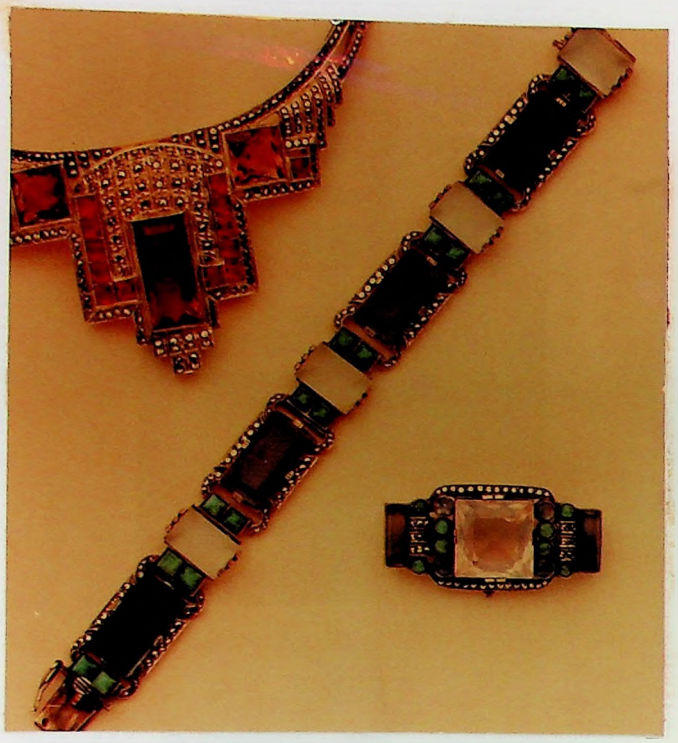
Below: Dress clips were usually worn in pairs, fastening gathers and highlighting the edges of a neckline or scooped back. These dress clips are made from celluloid and rhinestones, c. 1920-1930.



Above: Designed by Boucheron, this brooch was exhibited at the 1925 Paris Exposition. Its design combines the striking contrasts of Egyptian colours, made fashionable by the discovery of King Tutankhamun's tomb, with the prevailing jewellery fashions for abstract linearity. It is made with, enamel, coral, onyx, jade, turquoise and diamonds.

Below: This exotic Art Deco brooch was designed by Boucheron in 1925. It is made from jade, black enamel, lapis and engraved citrine.





Above: These exuberant Art Deco paste jewels were designed by Theodor Faurner. The necklace is of, citrine, marcasite and silver. The bracelet and brooch are made from, chalcedony, frosted rock crystal, amazonite and marcasite.

Below: This striking combination is created with paste diamonds and black onyx.

CONCLUSION:

A revolution had now occurred in jewellery design. The emphasis was now on jewellers being inventive and modern in approach to their products. Jewellery design was now inextricably linked with the fashion world. Like fashion, jewellery now became more stimulating and more individual. The speed of travel, increased awareness of international affairs and of course the booming industry of modern jounalism, increased the public's appetite for imaginative novelty jewellery and created an exciting competitive atmosphere amongst designers and manufacturers. The 1925 exhibition provided enormous inspiration to many jewellery designers and couturiers. Elsa Schiaparelli was one such adventurous designer who incorporated both the influences of international art and the freedom of expression offered by the development of new materials into her innovative and amusing jewellery designs. Such developments in plastics as were displayed in 1925, later became hallmarks of Shiaparelli's designs. Perspex, lucite, plexiglas and celluloid were all outrageously used in her "junk jewellery". The possibilities for versatile and fresh creativity presented at the exhibition must also have inspired Schiaparelli in establishing her much acclaimed associations with remarkable artists and jewellers of the day, such as Salvador Dali, Jean Schlumberger and Jean Clément.

The development of mass-production also played a crucial role in facilitating the magnificent success of costume jewellery. Such jewellery was now subject to the fleeting whims of fashion, and available to every fashion-conscious woman. One has only to compare the differences between the Victorian or Edwardian woman in restraining clothing with the androgynous

and active appearance of the Twenties woman to understand the significant change in approach to wearing fashionable jewellery. Every aspect of a Twenties woman's clothing, from the knees of her stockings, to her buckles and buttons could now display an item of fashionable costume jewellery. The following quote by La Bruyére illustrates the astonishingly rapid fluctuations in fashion. Costume jewellery providing the ideal means for reflecting these popular fads.

> "A fashion has scarcely destroyed another fashion, when it is abolished by an even newer one, which gives way in turn to the one that follows it, and that one will not be the last; such is our fickleness..."
>
> (Ref. no. 28)

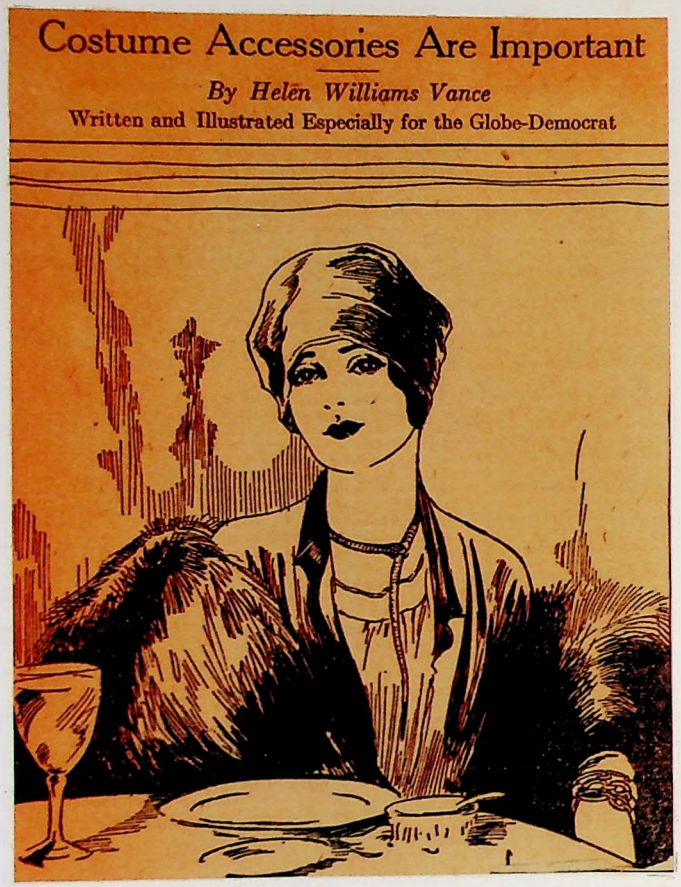
Women responded eagerly to the throw-away nature of such jewellery. It enabled them to keep up with any of the dramatic and ingenious prevailing styles in fashion while flaunting their individual tastes. By 1927, French vogue was applauding the importance of costume jewellery:

> "This synthetic fashion, which is one of the typical symptoms of our time, is not without finesse, and that so many things are artificial - silk, pearls, furs - does not cease to make them chic."
>
> (Ref. no. 29)

The appeal of costume jewellery during the periods which I have discussed, comes from the insight which it gives us into the remarkable social developments and the frequent artistic and fashion changes. Thankfully, because of the low commercial value of much of the materials used in costume jewellery design, the less at risk it was of being broken up

and re-designed. However this by no means diminishes the artistic value of such costume jewels. The importance of the Exposition des Arts Décoratifs et Industriels Modernes lay in its encouraging the imagination of both the artist and jeweller, to be inspired by the opportunity of free play with materials in producing unique and expressive pieces of jewellery. Such jewellery was now popularly accepted in a variety of new roles, being witty, humorous, dramatic, stylish, fashionable, and most importantly, individual. The freedom of expression and the endless stimulation offered by costume jewellery was finally meritoriously liberated.

Above: The allusive and extraordinary potential of costume jewellery was realised by Elsa Schiaparelli, who, designed this innovative zodiac necklace, c. 1938-39.



Above: The final word, by, Womans Weekly, 1926.

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