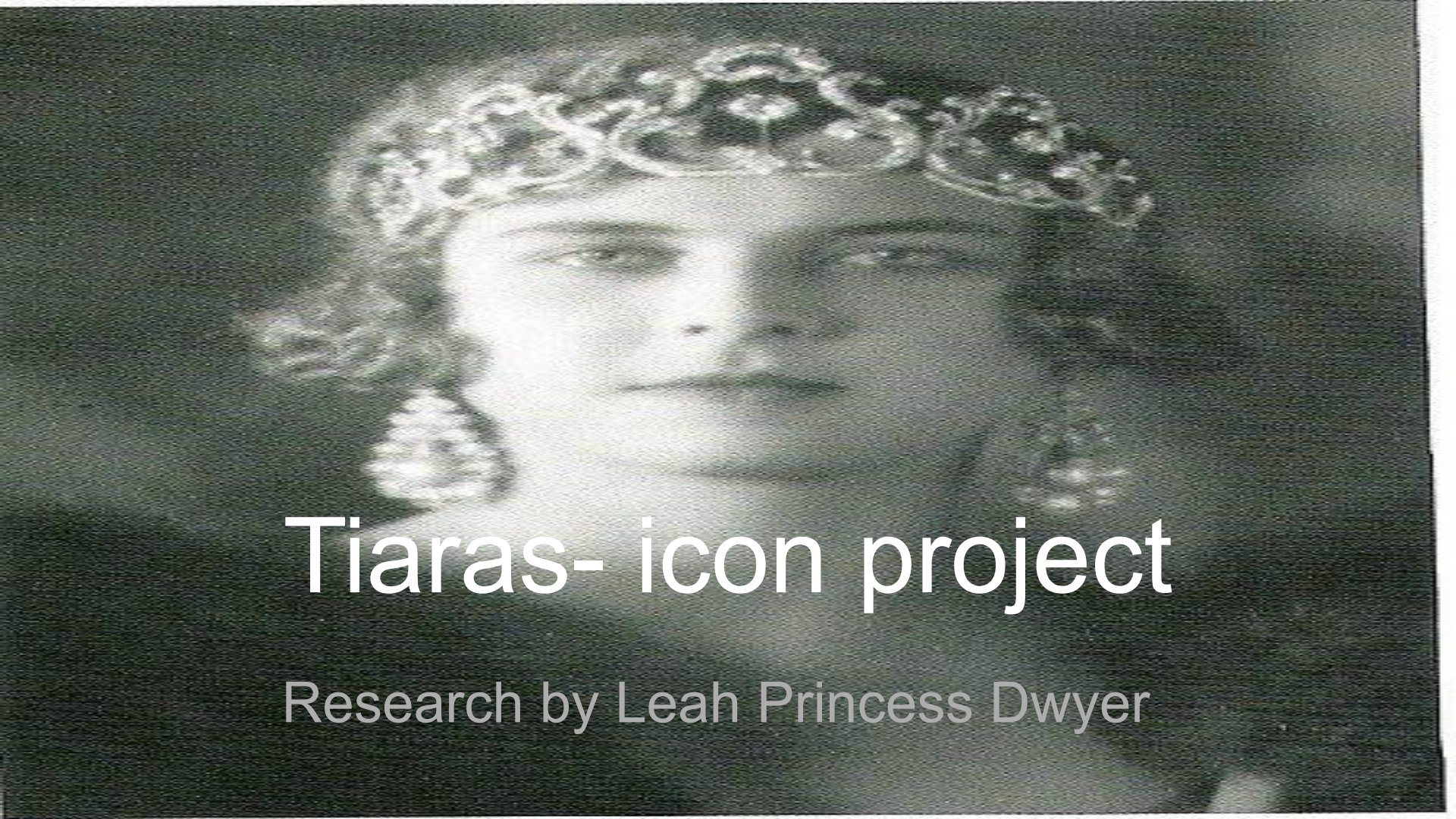




Tiaras- icon project

Research by Leah Princess Dwyer

The types of tiaras

Tiara- a more general name for a headpiece usually made of metals and stones

Circlet- a tiara that forms a full loop around the head

Diadem- a tiara/ circlet that fulfills an important ceremonial role (eg. George VI state diadem)

Coronet- a less prestigious crown, worn by the peerage and royal family at coronations (no arches except for prince of wales coronet)

Bandeau- typically worn low profile across the forehead

Aigrette- a hair ornament usually with a plume of feathers designed to sit at the front and side of the head





circlets



Diadems



Coronet



Bandeaus



Aigrette

Some facts

In a British context- A crown is usually reserved for a reigning monarch and their spouse (particularly before 20th century)

Formed of precious metals and made up of a base, cap, arches and a monde

Tiaras were usually only worn by married women and given to the bride on her wedding day



Ancient Greece

Garland like hair ornaments were given to warriors, athletes and statues to honour victories

Worn by people of high rank at feasts and weddings



The Romans

Continued these ancient greek traditions

The Laurel wreath was used as a symbol

We often connect these headpieces with figures such as Julius Caesar

The rise of Christianity led to the eventual demise of these headpieces





© PhilYeomans/BNPS

Ancient greek tiaras



The Laurel Wreath

Come from ancient Greek mythology;

Daphne (name means laurel tree) was tired of being ruthlessly pursued by Apollo she turned herself into a tree

From that tree Apollo made the first Laurel wreath

From then on the laurel became associated with what Apollo stands for; poetry, academic knowledge

Roman Emperors wore these Laurel wreaths and have become an iconic symbol of ancient rome

People have worn Laurel wreaths to emulate Roman emperors and victory in general whether it be in a battlefield, politics or the olympics





Examples of Laurel wreaths

18th Century

Tiaras became more widely worn

Worn proudly to denote status and affluence

Not many from this period survive today

Floral and naturalistic designs were popular

20th Century

Bandeau tiaras became very popular

Many tiaras that were passed down were widened to sit across the forehead

The style changed to geometric bandeau designs

1920s

In the 1920s tiara wearers began lowering their headpieces to their lower forehead as it was stylish for the time



The tiara set with diamonds and pearls created in 1904 for Margherita the Queen Mother, worn without the diamond arches by Princess Marie lost in the style typical of the period, together with a diamond bracelet that Prince Umberto had given her for the wedding. The bracelet had belonged to the last Queen of Sardinia, Maria Adelaide.

Marie lost wears the diamond arches of the tiara as a headband. The pendant earrings in diamonds which Prince Umberto ordered from the jeweller Chappé of Geneva for the wedding, here set with deep pearls.



longevity

- popularity of tiaras decreased after World War II
- as society evolved, trends changed and life became less formal. Dinner invitations no longer specified “ladies should wear tiaras”
- Most tiaras were refashioned into more wearable jewels, or dismantled as inheritance
- Often, gemstones were removed and doled out among family members
- other times tiaras were snapped into pieces, with a segment for each descendant. Which makes an intact antique tiara all the more extraordinary and alluring



ABOVE: Queen Marie of Serbia – ‘Mignon’ – and her sister, Queen Elizabeth of Greece, dressed for the coronation of their parents, King Ferdinand and Queen Marie of Romania, in 1922. Marie is wearing Grand Duchess Elizabeth’s emerald and diamond *kokoshnik* and necklace [277–79] with at its centre the brooch. King Alexander I of Serbia had bought the jewels from Grand Duchess Maria Pavlovna the Younger as a gift for his bride in 1922. Elizabeth is wearing her mother’s pearl and diamond tiara created by Cartier in 1921.

OPPOSITE: A photograph from the Cartier archive of the *sautoir* created by Cartier for Queen Marie of Serbia in 1923 using the emeralds and diamonds from the necklace and brooch of Grand Duchess Elizabeth which she had worn in their original form in 1922.

Dismantled diadems

Many tiaras made in the 1800s could be taken apart and put back together

This meant the owner had variations of this piece

They could be taken apart into brooches, necklaces, earrings or the tiara itself could be edited

This is an example of a diadem that could be dismantled into three individual brooches



Three French pink topaz and gold en tremblant floral bouquet brooches that can be assembled to make a tiara, a stomacher or a shoulder ornament (part of the ten piece parure)

Above:

View of the en tremblant spring coils of the individual pieces

Below:

The above pieces assembled to make a tiara



Gemstone bouquets

Evening jewels in the shape of flowers were a passion with Georgian women. T.D. Saint's *New Book of Designs for Jeweller's Work* published in 1770 contained over twenty plates of various sized floral bouquets for hair, neck, ears, wrists and dress. These became a speciality of the esteemed jeweller, James Cox, who exhibited them in 1774 in his catalogue. There he proclaims that his flowers were 'copied from nature in all its infinite variety of tints and forms with different



Dismantled diadems

Diadem made from wheat ear motif into three brooches



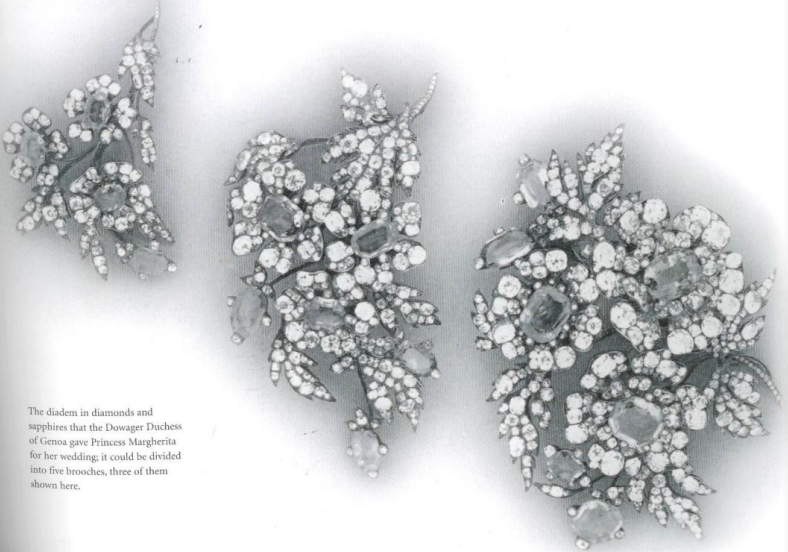
The Dowager Duchess of Genoa, Elisabeth of Savoy, daughter of King John I of Saxony.

Diadem with a wheat ear motif. The Duchess of Genoa inherited these wheat ears from her aunt, Queen Elisabeth of Prussia, her mother's twin sister. The duchess later had them set together by Musy in a diadem with in the middle a wild rose set in diamonds. In 1953 this diadem was worn by Princess Maria Pia of Savoy, eldest daughter of King Umberto II, when she married Prince Alexander of Yugoslavia.

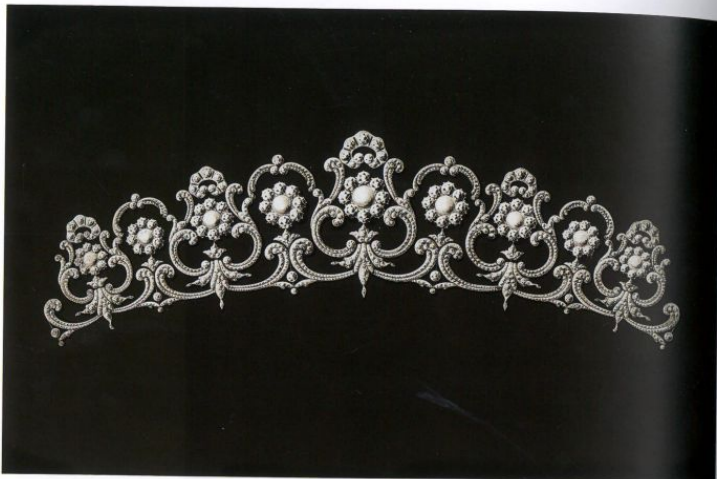


Queen Margherita

The duchess of Genoa inherited these motifs from her aunt, Queen Elisabeth of Prussia. The duchess later had them set by jeweller Musy Gioielleria in a diadem with a wild rose set in diamonds in the middle.



The diadem in diamonds and sapphires that the Dowager Duchess of Genoa gave Princess Margherita for her wedding; it could be divided into five brooches, three of them shown here.



Diadem
made by
Musy

First pic-
design
drawing



The diadem
could be
dismantled
and
rearranged in
various ways

Original drawing by Musy
for the diadem set with diamonds
and pearls ordered by Margherita
the Queen Mother. To make this
jewel Margherita dismantled various
jewels in her private collection.
This diadem is a true masterpiece
and could be worn in a variety of
ways, as recorded in the photographs
on the following pages. The Queen
Mother bequeathed this jewel
to her grandson, Prince Umberto
of Piedmont, who gave it to
Princess Marie José of Belgium
on their wedding day.





Diadem made
by Musy





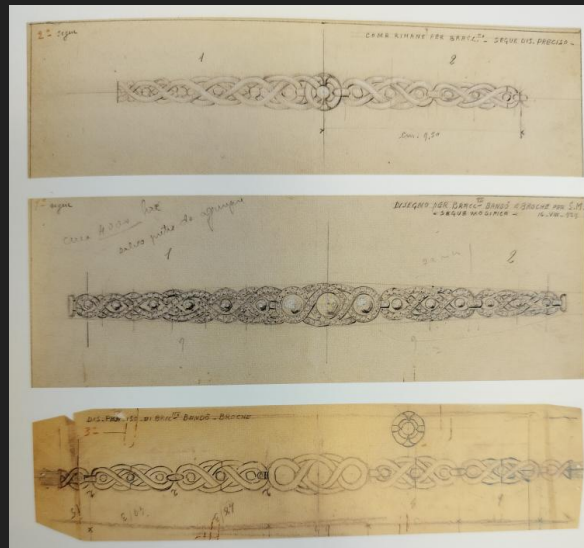
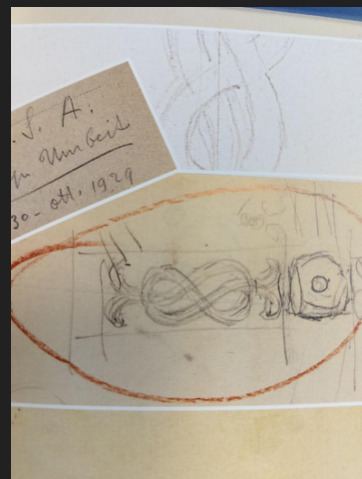
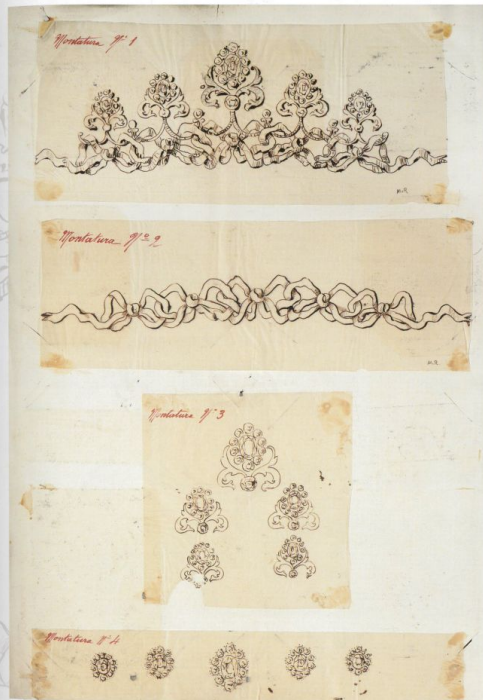
This diadem over the years

Montatura N° 1

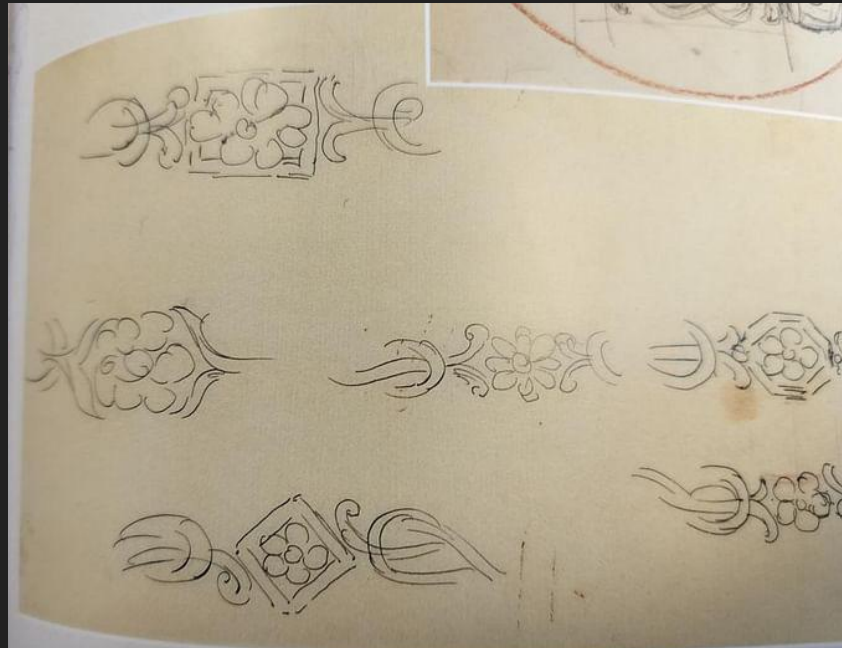
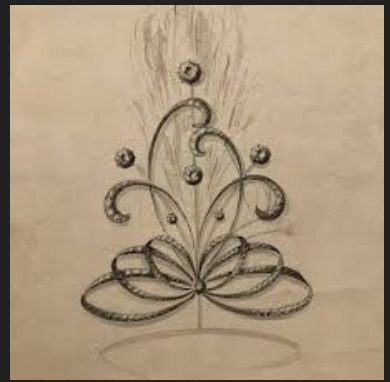
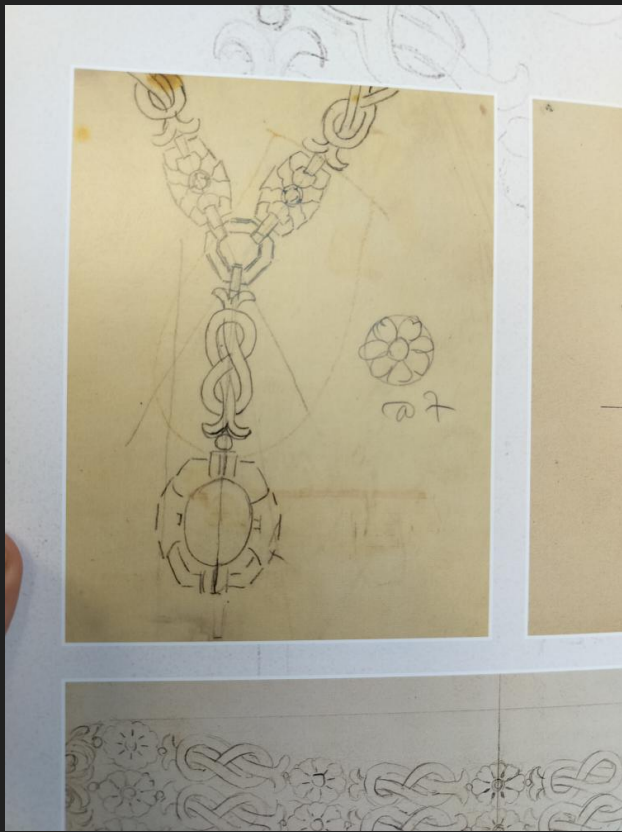
The diadem with its interlacing ribbon pattern set with clusters of cabochon-shaped diamonds and surrounded by round-cut diamonds.

To create this jewel and another diadem, given by King Umberto I to his daughter-in-law as a wedding present, Queen Margherita had various jewels she owned dismantled, including five flowers of diamonds and a bracelet of diamonds and emeralds.

The diadem could be worn in different ways, as shown by Muz's original drawings.



Design drawings of tiaras



Examples of design sketches

Some popular tiara makers/ suppliers

Cartier

musy gioielleria

Chaumet

Van Cleef & Arpels

Boucheron

swarovski

Hancocks (since 1849- a jewellers in London who sells antique jewellery including tiaras



Tiaras now



Tiaras are now generally worn by members of royal families around the world, brides, ballerinas, cosplayers, ball and gala attendees, girls making their communions and girls dressing up

Tiaras almost sell a dream of perfection, a fantasy world, kindness, status and beauty.

Tiaras have become accessible to anyone now as they are made of a range of materials from plastic to gold

For many young girls a tiara is magical and often relates to childhood. It allowed girls to picture themselves becoming a princess, become a part of fairy tales and dress up.

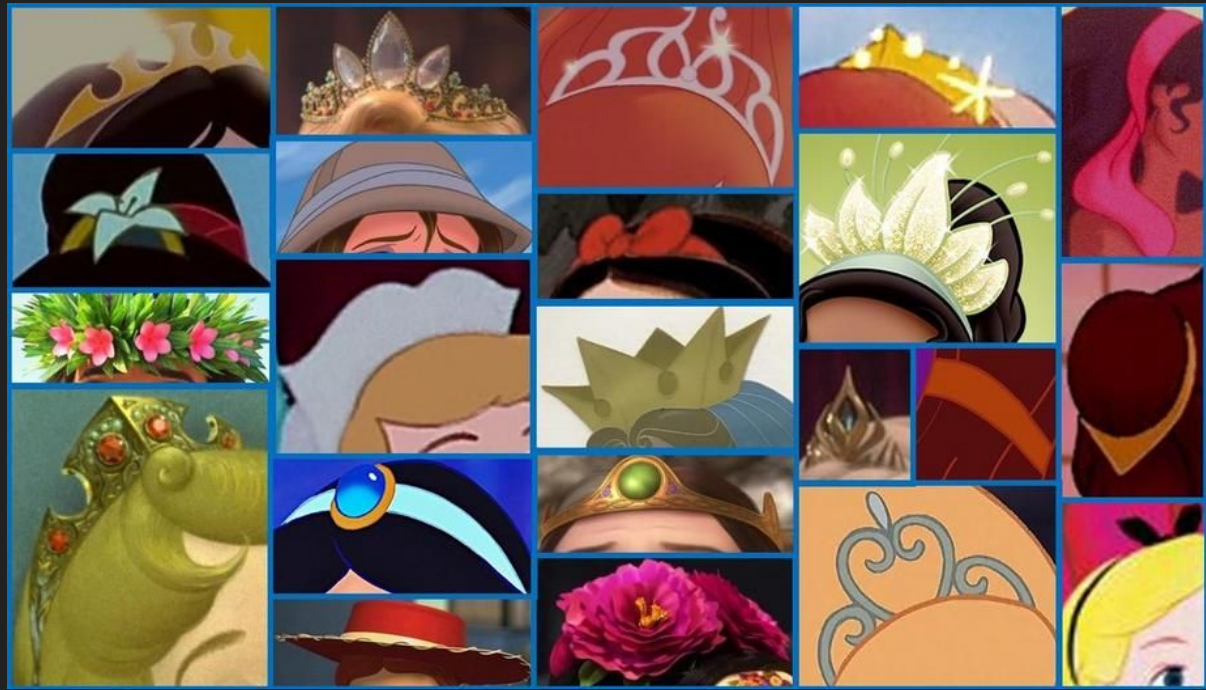


Disney princesses

In my opinion tiaras had a huge pop cultural resurgence due to disney princesses

Suddenly children wanted to be a princess and a tiara is a huge symbol of that role

Although this is not why the tiara remains iconic even to this day, it is a factor we must consider



‘Flower crowns’

Flower crowns have been in and out of fashion but in the 2010s skyrocketed into everyday fashion

Although they are not the typical, traditional style of a crown or tiara, they do relate all the way back to Ancient greek Laurel wreaths

Some were real flowers but most were faux



Artist research

Junko Mori

Japanese visual artist based in Wales

Mori is a metal sculptor who creates works related to nature, plants and living matter

Mori often uses silver in her pieces

My work consists of multiples of individually forged steel or other metals, and the subtle difference of each piece results from hand hammering. No piece is individually planned but becomes fully formed within the making and thinking process. Repeating little accidents, like the mutation of cells, the final accumulation of units emerges within the process of evolution. The uncontrollable beauty is the core of my concept."



De Beers Jewellers

'Winter tiara'

De Beers created this contemporary tiara with inspiration and references to traditional tiaras.

It is made with rare diamonds and platinum titanium.

Four bands circle the tiara symbolising the flow of water at winter time- cloudless sky, ice, icicles melting to water and the base band earth



I really like this here tiara. I like the use of colour and symbolism to create a contemporary piece that looks individual rather than a tiara looks like a repetitive piece.

I like the use of titanium- an unconventional metal to further push the boundaries of a tiara

Jan Yager

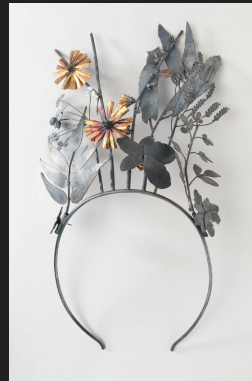
American jeweller and mixed media artist

She received a BFA from Western Michigan University and an MFA from the Rhode Island School of Design. Her work is known for its close observation of nature, reference to colonial history, and use of contemporary objects.

Her work has been recognized with numerous awards including a Pew Fellowship in the Arts, and the solo show at the Victoria and Albert Museum. It is in the collections of the Smithsonian American Art Museum, Philadelphia Museum of Art, and Museum of Fine Arts, Boston.



Tiara of useful knowledge



Jan Yager, Chicory Blossom Brooch, City Flora Series, 1995

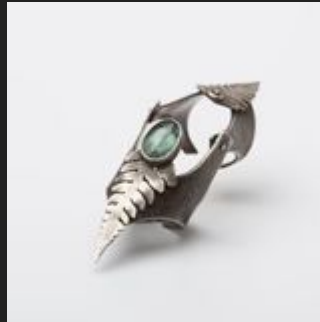


Anna Newell

American jewellery maker

Originally trained in soil science, Newell is a self taught jewellery artist who works with themes of nature

I've never been a fan of traditional jewelry - I've always preferred a rougher, natural, not-so-perfect look. When I was younger, I'd adorn myself with things found in the woods, the field, or on the beach, coming home with pockets full of rocks more often than not.



DAVID BIELANDER

Bielander is a Swiss born artist. He trained as a goldsmith and industrial designer Georg Spreng in Schwäbisch Gmünd, Germany, before studying for six years under Professor Otto Künzli at the Academy of Fine Arts in Munich.

His works are displayed in museums and galleries around the world and has been presented many awards for his works.

Bielander fabricated this piece with gold manipulated to imitate cardboard.

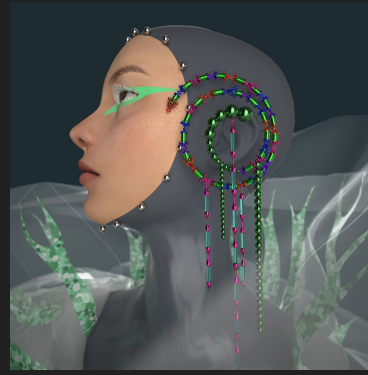


Xinyi Chen

Chen creates found object jewellery using precious stones and electrical waste found in Chinese recycling centers. She draws inspiration from her mothers background in computer science.

Chen combines traditional jewellery making techniques with CAD technology.

Chen says she is inspired by the shapes, sizes and colours of electronic components



Jensen Art

The inspiration behind this series stems from the metaphorical connection between steel and identity. Much like the strength and versatility of steel, I aim to convey the resilience and adaptability of the human experience. The wrapped face symbolizes the complex and evolving nature of identity, influenced by external forces and shaped through a forging process of experiences. The steel bars represent the interconnectedness of various factors contributing to one's identity, creating a visual narrative of strength, adaptability, and the intricate layers that form an individual.

