

CENTURIES OF STYLE

TWENTIETH CENTURY  
JEWELLERY



# TWENTIETH CENTURY JEWELLERY

The often intricate and beautiful works of jewellery makers provide some of the most stunning examples of the diverse design movements that have flourished during the twentieth century.

Indeed, many of those who have played an integral role in shaping the direction of design have been jewellery makers. Lalique and Tiffany, for example, had a strong influence on the Art Nouveau movement, while Schiaparelli's jewellery helped define the innovative Art Deco style.

Twentieth Century Jewellery looks at major designers and craftsmen from around the world who have played an important part in developing jewellery design. It looks at the different styles from the early Aesthetic to Art Nouveau, from Art Deco to Pop Art and examines the different materials that have been used in jewellery making over the decades from precious gems and metals to costume jewellery incorporating Bakelite and plastic.

Beautifully illustrated and with a concise and informative text, **TWENTIETH CENTURY JEWELLERY** provides an excellent introduction to this fascinating subject.

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Project Manager: Rebecca Kingsley  
Project Editor: Judith Millidge  
Designer: Wayne Humphries  
Editor: Clare Haworth-Maden

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# INTRODUCTION



**T**he history of how jewellery has changed reflects much of the social history of our times. During the twentieth century there was a fundamental change in attitude towards jewellery, in terms of both its design and its function. Increasingly, importance was attached to the aesthetic merits of form, colour and texture, rather than to the obvious financial value of the materials used. This change of emphasis, however, was a twentieth-century phenomenon, for it was not always so.

#### THE HISTORY OF JEWELLERY

The concept of jewellery is timeless. People have always had an instinctive desire to adorn themselves. Simple ornaments of berries, soft stones, animal teeth and the like date back to the Stone Age, as do some basic golden objects. The story of jewellery comprises over 7,000 years of civilisation and documents the response of successive generations of craftsmen and -women to the challenge of fashioning rare and precious materials into personal ornaments which express the prevailing artistic style.

This rich and diverse panorama begins in the ancient world, when the basic techniques of the goldsmith were mastered at an astonishingly early date with remarkably few and unsophisticated tools. Nevertheless, with skill and time at their disposal, goldsmiths were able to produce exquisite jewellery which has not only withstood the test of time but has also acted as an inspiration to jewellers in recent centuries.

Gold can be easily hammered out into thin sheets, so ancient golden jewellery was usually made from thin sheet gold. Cast-gold ornaments were unusual, except in certain regions, such as western Europe. Ancient gold was made with a minimal assortment of tools, and these were simply made from metal, wood or bone. The construction of jewellery from

gold or silver, and the combination of these with coloured stones, really began in earnest at around the beginning of the Bronze Age. The Old World has thus seen a production of gold jewellery for some 5,000 years, with a

*Opposite: This pendant, in silver gilt and semi-precious stones, is a fine piece of Arts and Crafts-inspired design by Sybil Dunlop, England, 1920s.*

*Below: This gold collar dates from around 1800–1500 BC. In keeping with its western European origin, it is formed from a single piece of hammered gold sheet.*

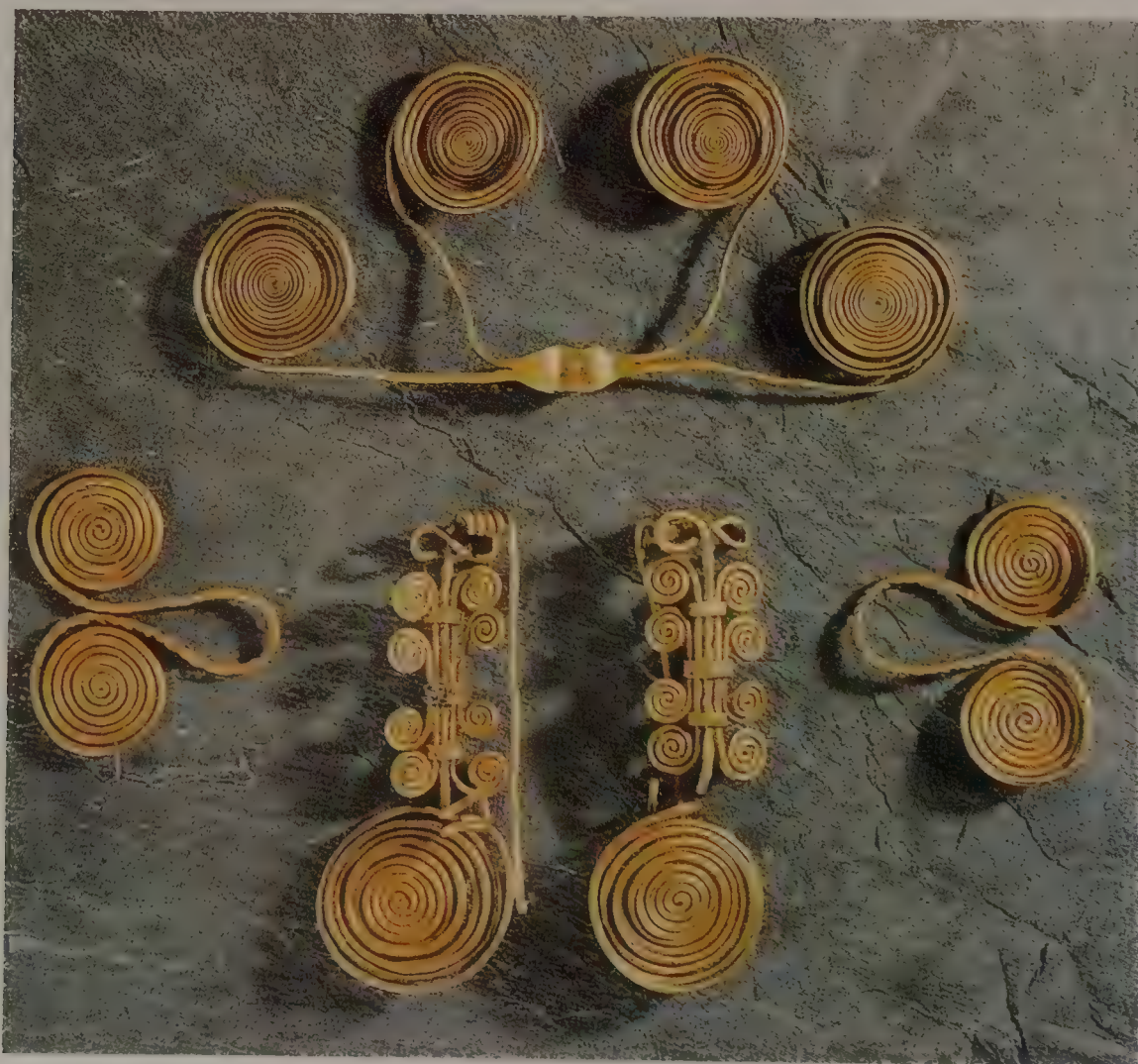


*Below right: Gold spiral jewellery from Hungary, about 1000 BC. The jewellery consists of gold sheet hammered into wires and coiled to form brooches, pendants and a pectoral or diadem.*

continuous development in designs and technique. Outstanding achievements came from the Etruscans, who brought filigree and granulation techniques to a peak of perfection rarely equalled since, and from the Hellenistic court jewellers, who mastered the art of modelling human figures for earrings, necklaces and bracelets, bright with red garnets and enamel.

Jewellery designs reflect all aspects of the

societies in which they blossomed. Religion, superstition, social organisation, economics, trade and warfare all played a part. As new techniques were introduced, new decorative ideas were possible and new materials, such as harder stones or coloured glass and enamel, could be incorporated. Sometimes there were marked changes of style: the luxurious, Roman, golden ornaments laden with green emeralds and shining white pearls contrast





sharply with the powerful, polychromatic jewels of the Dark Ages which followed the end of the Roman Empire. The goldsmith's craft continued, without a harsh break, from the ancient to the medieval world, forever building on, and adapting, the designs and concepts of earlier jewellers.

#### THE FIGURATIVE STYLE AND GEM-SETTING

A new note was struck in the Middle Ages, when jewels expressed the ideals of Christianity and chivalry in the language of the cathedral-builders, with crockets and canopied niches. Another high point was attained in the classical climate of the Renaissance, when goldsmiths created historiated compositions highlighted with enamels and gemstones, reaching an artistic level comparable to that achieved in the fine arts; new motifs derived from classical art joined the medieval themes of religion and sentiment.

The figurative style vanished during the next phase, when the reign of the gem-setter began and the contribution of the goldsmith declined, as jewels became no more than a vehicle for the display of gemstones and artistry was subordinated to a concern with intrinsic value. Although there may have been some limited knowledge of how to cut or shape gemstones, before the fourteenth century they were usually simply polished, into often irregularly shaped cabochons. The art of cutting and faceting stones became more common during the fourteenth century, and during its latter half the art of cutting the diamond was mastered for the first time, although not very

*Left: The 'Dagmar Cross', c. 1000, is made of gold and decorated with cloisonné enamel. It was found in the grave of Queen Dagmar of Denmark.*

*Below: An enamelled-gold case containing a miniature of Sir Bevil Grenville, who died fighting for King Charles I in 1643. A fine example of the English court style, the floral pattern stands out brilliantly against the background, embellished with precious stones.*

*Below right: This diadem is centred on a paste cameo of a Bacchante, and is an inexpensive version of Napoleonic classicising jewellery.*



elaborately at first. By 1600, a change of style was evident, as jewels became more a statement of wealth conveyed by quantities of stones rather than the artistic expression of intellectual concepts. The emphasis on stones rather than settings was made possible by the increased supply resulting from the enterprise of merchants such as the East India Company.

The high standards prevailing in all branches of the decorative arts were also applied to the jewellery of the eighteenth century, which reached a level of elegance rarely equalled since. In the Rococo period, the trend towards lightness and asymmetry resulted in less dense and more open designs, which were adapted to the severe outlines of the neo-classical style, such as fret (or key) patterns, current from the 1770s and particularly following the French Revolution of 1789.

#### THE NINETEENTH CENTURY

The complex course of nineteenth-century developments in jewellery begins with the grandiose jewels that were created for the court of Napoleon I, which set the standard for the rest of Europe long after his defeat at Waterloo

in 1815. At the same time, Romanticism emerged, a movement inspired by nostalgia for the picturesque world of the Middle Ages and Renaissance. Around 1850, Romanticism merged with a strong current of revivalism, embracing the whole of history and leading to the recreation of the golden ornaments of antiquity and the Dark Ages for daytime wear.

The growing taste for luxury, encouraged by prosperity, low taxation and a hierarchical state system, was expressed by increasingly opulent displays of diamonds after the discovery of diamonds and establishment of mines in South Africa in the 1860s. This transformed the character of jewellery which, for several decades, concentrated on glitter and sparkle rather on colour and design.

At the turn of the century, however, there was a two-fold reaction against the banality of so much diamond jewellery. First Cartier and Boucheron adopted a new style, of eighteenth-century inspiration, comprising trelliswork and garlands of stylised flowers, using platinum for settings. This diamond jewellery epitomises the elegance of the Belle Epoque.



**ART NOUVEAU AND ART DECO JEWELLERY**

Contemporaneous with Belle Epoque jewellers, the Art Nouveau jewellers, led by René Lalique, created a great stir at the Paris Exhibition of 1900 with designs taken directly from nature and executed in materials such as horn and ivory, chosen for their aesthetic qualities rather than their intrinsic value. Although beneficial as works of art, they were not suited to practical purposes and the style disappeared – as did the garland style – with the outbreak of World War I.

Soon after the peace of 1918 came jewels



*Above: Three ribbon bow-brooches and an Alexandra rose, typical of the Belle Epoque period, contrast with the more formal Victorian star, cross and target designs.*

*Left: A late-nineteenth-century European pendant in diamonds and a pearl.*

*Right: Pendants in gold and diamonds featuring femmes fatales. Anonymous examples of Art Nouveau design, Paris, France, 1905,*

*Below: An elaborate bodice adornment featuring the quintessential Art Nouveau woman. A combined effort by Alphonse Mucha and Georges Fouquet in gold, enamel and Baroque pearl, its figure is painted on mother-of-pearl.*



in the Art Deco style, which owed nothing to tradition and little to nature, but were instead closely associated with contemporary art – Cubism and Abstraction – and the streamlined architecture of the Bauhaus, softening only in the mid-1930s, when figurative and floral motifs were reintroduced by Cartier.

#### POST-WAR JEWELLERY

After World War II, fine jewellery was adapted to the taste of a clientele buying for investment as well as for show. The emphasis was on the quality of the stones, perfectly faceted and mounted in streamlined, flexible settings in tune with the contemporary couture fashions.

Simultaneously, all over the world, artist-jewellers were emerging, in the fields of both the design and execution of jewels, often selling directly to their clients. This movement, which stemmed from the nineteenth-century Arts and Crafts tradition, was later affected by the high cost of precious stones and metals, leading to experiments with cheap

materials, such as plastic. The modern experiments with new, often synthetic, materials and iconography, have resulted in some very powerful, occasionally eccentric, designs. Although the traditional jewellery trade has continued to favour the use of precious gemstones and metals, it, too, has begun to search for a greater individuality in design.

#### NEW ATTITUDES TOWARDS JEWELLERY

Until the early twentieth century, mainly precious or semi-precious materials were employed in the mainstream jewellery trade. Jewellery therefore continued to be the prerogative of the rich, and its role was to exhibit a person's position in society. The women who wore it were, in effect, walking bank statements, ambassadors of their husbands' social and economic stature. Until the eve of World War I, jewellery was always seen in this light, and, of course, for many it remains either a status symbol or a secure form of investment. For this market, the well-established jewellery houses, such as Boucheron, Asprey, Cartier



and Fabergé, continue to produce traditional jewellery forms.

Alongside these houses, however, is now a buoyant and increasing interest in the creative individuality of the artist-jeweller, who caters for a much broader market. This area of jewellery design is not only generally more affordable, but is also able to respond to changing artistic trends and fashions. Together with the advent of cheap costume jewellery, this development represents the completely new attitude towards body ornamentation that came about during the course of the twentieth century.

#### NEW TECHNOLOGY

One of the factors that brought about this revolution in jewellery design was the maturing of industrialisation and the growth of new technologies, enabling jewellery to be mass-produced. While this has broadened the market to include a less wealthy sector of



*Above: A pendant of silver gilt and plique-à-jour enamel, with three Baroque-pearl blossoms, German or Austrian, c. 1900–10.*



*Above: A handsome, 1920s', enamelled-silver pendant, its monumental male nude a zigzag of flesh confined within a roughly parallelogram space, by the French jeweller Emile Davide.*

*Left: A Trifari necklace in gold and mother-of-pearl, USA, 1950s.*

society, it has also inevitably had enormous implications for design, some of which have been a real cause for concern.

When factory production started in earnest during the mid-nineteenth century, many entrepreneurs and industrialists turned towards the indiscriminate use of ornamentation in order to satisfy a growing consumer market. Even the most mundane and utilitarian of machine-made goods, especially domestic appliances, were embellished to make them more attractive to the consumer. This was not a philanthropic exercise – indeed, it was often

done to conceal poor workmanship.

Jewels had been made by mass-production methods since ancient times, either by casting or stamping, the latter being commonplace in the first part of the nineteenth century. But now machines formerly powered by hand or water were turned over to gas or steam and the pace and scope of jewellery production were vastly increased. Competition between the many firms of manufacturers was savage, resulting in a continual search for novelties and a lowering of standards in both materials and workmanship.

*Below, far left and below left: Many Arts and Crafts jewellers looked to the Middle Ages and Renaissance for inspiration regarding materials, techniques and subjects. These two lovely, pictorial pieces are a silver, enamel and garnet brooch, possibly by the Guild of Handicraft (below left) and a gold, enamel and stone pendant by John Paul Cooper (below, far left).*



*Above: A brooch by John Paul Cooper, comprising a golden stag amid a rock-crystal, gold and enamel roundel.*

### THE ARTS AND CRAFTS MOVEMENT

Individuals such as the critic John Ruskin and the multi-talented designer William Morris were led to question the effects on art and design of large-scale production. The Arts and Crafts movement (dating from the 1860s) was essentially a reaction against the encroaching modern age, against the squalor and ills that were perceived to have been brought on by industrialisation and against the shoddy, machine-made products that were being spewed forth. The movement represented a group of people who were interested in reinstating the aesthetic values of the artist-craftsman in place of those of industrial

production. Active members of this movement revealed evidence to suggest a general decline in manufactured design, and they drew attention to the serious implications that this had for the decorative arts.

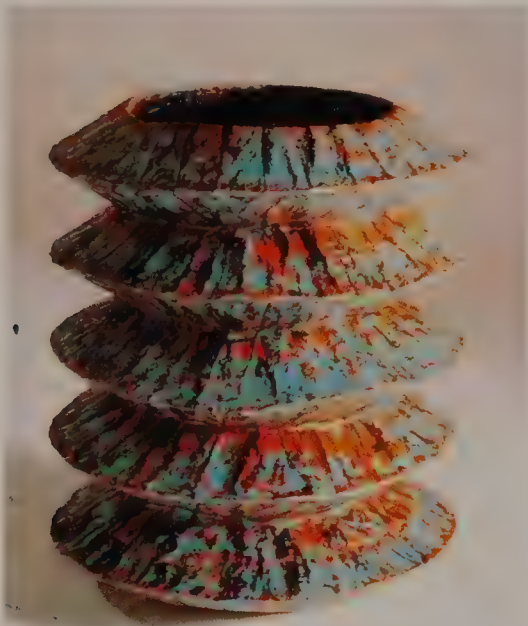
The Arts and Crafts movement may have failed to change the path of commercial opportunism, but it did succeed in bringing about a new perception of design. Since that period, the criteria used to judge good design have been based on such factors as performance, aesthetic appeal and relationship to the environment. The movement showed in particular how ideas and motifs from the past could be reinterpreted in modern ways; its members themselves were especially drawn to imagery from medieval humanism. Their designs signalled a romantic, but not rigid, return to earlier, purer aesthetics; their creators took their inspiration largely from what they viewed as the simple, unsullied Middle Ages – its cathedrals, furnishings and, perhaps most significantly, its workers' guilds and their guiding rules and methods.

### INFORMATION TECHNOLOGY

Besides industrialisation, a second influence on jewellery and other forms of design in the twentieth century was the rapid expansion of information technology and the media. New ideas could now be propagated, not only nationwide but also worldwide, and more efficiently than ever before. People were better informed and were involved with international, as well as national, affairs. Inevitably, this

*Below left: Julia Manheim's Greek-loaf armpieces in painted paper, England, 1985.*

*Below: A gold, diamond and emerald bracelet by John Donald demonstrates how the new breed of college-trained jewellers embraced Modernism and experimentation with individual flair during the late 1950s and 1960s.*

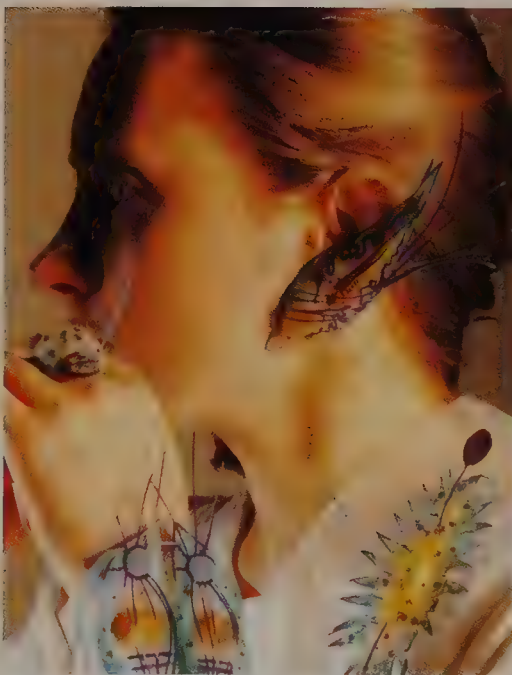


change in public perception brought with it a need for a modern aesthetic, which is clearly reflected in the recent history of jewellery design. There is now a far greater choice of new ideas and markets which reflect the tastes and aspirations of a multi-cultural society.

#### THE RISE OF THE MIDDLE CLASS

The third major factor that led to the huge changes in jewellery design during the twentieth century was the way in which society itself changed in the West. From the end of the nineteenth century to the dawning of the millennium there was a marked decline in the aristocracy and an ever-increasing growth in the middle classes. This meant that, whereas the market for jewellery before the twentieth century was exclusive to the privileged classes, now there is a huge new market of people who are able to spend money on luxury items such as jewellery, particularly when it is available at reasonable prices.

All these factors combined to make the twentieth century a period of revolution in jewellery design, as is explored in this book.



*Left: A ring, bracelet, brooch and earrings in injection-moulded plastic by Simon Costin, England, 1989.*

*Below: A brooch by Susan May in iron, silver and gold, England, 1984.*



# ART NOUVEAU JEWELLERY



*Previous page: A collection of jewellery from Theodor Fahrner, Germany, 1900–20.*

*Below right: A formalised, symmetrical composition can be seen in this brooch, which contrasts with the more organic and flowing lines of Gallic Art Nouveau. A typical example of European Art Nouveau jewellery, c. 1905.*

*Below: The long-haired woman appears in a variety of fin-de-siècle guises. This silver brooch depicts an orchid-bedecked head, the eyes closed in reverie, a six-pointed star marking the brow.*

Unlike the subdued forms of Arts and Crafts jewellery, Art Nouveau jewellery could be dramatic, symbolic, ostentatious and sometimes impractically overwhelming in size, weight and impact. The types of jewellery worn ranged from diadems and combs, necklaces and pendants, to shoe buckles, bracelets, stick-pins and rings, and the colours, materials and techniques were wildly diverse. There were precious, semi-precious and non-precious gems and metals, substances like glass, horn and tortoiseshell, and expert enamelling of the translucent, opalescent, *champlevé*, *cloisonné* and *plique-à-jour* varieties.

#### THE ART NOUVEAU STYLE

Art Nouveau, meaning 'new art', seems an apt description for an artistic movement that bridged the psychological gap between the old and the new centuries. As the 1900s dawned, the historicism inspired by the Arts and Crafts movement began giving way to a new, forward-looking approach and a search for a truly modern style. Art Nouveau, which spanned the period 1895 to 1919, was caught

between the joint influences of the old and new ideas and owed something to each.

Art Nouveau concentrated on the rich treatment of surface decoration. It was a style that was applied to everything from fine art to architecture and interior design. One of the major influences on Art Nouveau was the Symbolist movement, which had begun in the 1880s. The imagery adopted by this group of artists combined religious mysticism with eroticism.



Most characteristic of Art Nouveau was a tendency to asymmetry, producing a sense of instability which was highlighted through the use of whiplash curves and tendrils. Another ubiquitous presence was the *femme fatale*. Much of the imagery in Art Nouveau came from mythology, whether in the form of winged dragons and serpents, the Gothic horrors of vampires and bats, or more ethereal creatures, such as the peacock and dragonfly.

In jewellery design, the Art Nouveau style led to a move away from precious stones and towards non-precious compositions, particularly in bronze, glass, mother-of-pearl and ivory.

#### RENÉ LALIQUE

Art Nouveau jewellery had its origins in the work of French goldsmiths, whose creations were the inspiration for other European craftsmen and -women. Most influential among the French artist-jewellers was the subsequent glassmaker René Lalique (1860–1945). His one-off, exquisitely crafted rings, bracelets, dog collars, brooches, hair-combs, watchcases, necklaces and tiaras were truly works of art. He had a profound impact throughout Europe and America, starting when he opened a shop in Paris in 1885. He became particularly renowned for the pieces he made

for the actress Sarah Bernhardt. They were a bold and extravagant celebration of mythology, combining engraving and stained glass in a theatrical style appropriate to the world of the actress.

Lalique abhorred the ornate, historicist, diamond-dominated jewellery then in fashion in France. Instead, he sought to create jewels that were fresh and vibrant between 1895 and the 1910s, when he turned to glass design. Lalique linked precious materials with lesser ones, such as horn, using a wide variety of

*Below: An oxidised-silver, enamel and chrysoprase brooch by René Lalique for Sarah Bernhardt. The winged dragon, in the Egyptian taste, was inspired by the 'Divine Sarah' while she was playing the part of Cleopatra.*

*Bottom: A dog collar in gold, enamel, glass and pearls by René Lalique, c. 1900.*



*Below: Plique-à-jour-enamel wings feature on this part-human, part-insect dragonfly chest ornament. This jewel, created by René Lalique in around 1898, is made of diamonds, chrysoprase, moonstones, enamel and gold.*

*Below right: An Art Nouveau pendant.*

techniques, including casting and *plique-à-jour*. By using many different materials, he was able to match the colour of a piece of jewellery to a dress design. He used gold enamels, large pearls and a galaxy of semi-precious stones to create glowing, exuberant jewellery that was distinctively his own. His subjects ranged from naturalistic flowers to fantastic, hybrid insect-women.

#### OTHER LEADING FRENCH JEWELLERS

Other important names in the field included Georges Fouquet (1862–1957), who commissioned Alphonse Mucha, a Czech painter and graphic artist, to design more jewellery for Bernhardt. On the whole, his designs were

more synthetic and geometrical than Lalique's. Lucien Gaillard, Edward Colonna (1862–1948), Eugène Feuillâtre (1870–1916) and Henri (1854–1942) and Paul Vever (1851–1915), of La Maison Vever, were other major figures of the time. The new art jewellery being produced by these designers excited much debate as to its wearability, not least because the pieces were generally very large. Many of the designers also made more commercial jewellery that had wider popular appeal, whilst retaining the same aesthetic qualities as the art pieces.

Jewellers in France in this period had to produce ever-more lavish and exuberant pieces for a society that was celebrating the





final years of *La Belle Epoque*. Their work was symbolic, figurative and ostentatious, taking its inspiration from sources as wide-ranging as imported Japanese designs, Symbolism and ecclesiastical imagery.

Art Nouveau styles were adopted not only by artist-jewellers, but also by the well-established companies centred in Paris, such as Cartier and Boucheron, and by retailers like Julius Meier-Graef, whose *La Maison Moderne* sold designs by Paul Follot and Maurice Dufren e.

#### BELGIAN JEWELLERS

Two names stand out in precious-metal design in Belgium: Henry van de Velde (1863–1957) and Philippe Wolfers (1858–1929). The first, who was influenced by British Arts and Crafts

design, created simple, curvilinear or rectilinear jewellery, usually of silver and semi-precious stones. Wolfers, whose family firm, Wolfers Fr eres, was jeweller to the Belgian Crown, made pieces akin to those of Lalique. He favoured themes from nature, primarily flowers and insects, but also depicted female heads and nudes. As well as metal, he often used ivory.

#### BRITISH ART NOUVEAU JEWELLERY

Jewellery in Britain at the turn of the century differed from the French because it was more backward-looking and still owed much to the Arts and Crafts movement. The British decorative motifs featured primeval figures and floral tributes combined with interlace patterns of Celtic origin. These pieces were

*Below left: La Maison Vever produced this stunning pendant, brooch and necklace. Of enamelled gold, diamonds and sapphires, the pendant features two facing peacocks, their feet centred on a large pearl.*

*Below: This buckle's combination of silver gilt, seed and Baroque pearls and plique- -jour enamel is typically French.*





Above: An enameled-silver buckle decorated with a floral motif by Nelson Dawson, the founder of the Artificers' Guild, early 1900s.

made in finely crafted silver enriched with polished stones and enamels. They took the forms of belt or waist buckles, clasps, hatpins and pendants, reminiscent of the trappings of civic functions.

#### BRITISH JEWELLERY DESIGNERS

A number of guilds were well established in Britain at the turn of the century. These were medieval-style associations of craftspeople who were concerned with protecting their traditional trade practices. They included the Guild School of Handicraft, set up by C R Ashbee in 1888, and the Artificers' Guild,

founded in 1901 by Nelson Dawson. The members of these guilds worked in a number of different media, exploring the properties of horn and shell, *cloisonné* and *plique-à-jour* enamelling.

C R Ashbee (1863–1942) was an architect as well as a silver and jewellery designer. His designs were in part inspired by the Celtic Revival and continental Art Nouveau, but he also used motifs of his own design. His jewellery – decorated with peacocks, blossoms, even galleons – comprised necklaces, cloak clasps, brooches and buttons enhanced with blue and green



Right: C R Ashbee's pendant of gold, pearls, amethysts and moonstones is a delicate, almost subdued design. England, 1902.



Far right: A pendant by C R Ashbee, England, c. 1900.



enamel or semi-precious stones.

Along with his wife, Edith, Nelson Dawson (1859–1942) created beautiful, enamelled jewellery, often decorated with floral and avian motifs. In the jewels that the couple made, Edith created the enamel – colourful ideographs of growing plants, poppies, irises and love-in-a-mist, all conveying a deceptive illusion of simplicity.

Other major British jewellery designers of the time included Alexander Fisher, Sybil Dunlop, Arthur and Georgina Gaskin, Joseph Hodel, Henry Wilson, Harold Stabler, Phoebe Traquair and Omar Ramsden. The inspirations and output of Arthur and Georgiana Gaskin were various – the former ranged from Italian Renaissance to Scandinavian folk art – and their pieces, whether a busily organic brooch with tiny, enamelled florets or a simple, silver necklace pendant with green chrysoprase hearts, were all expertly crafted by hand. Their naturalistic botanical designs – unassuming jewels of lush, willowy foliage, touched with enamel and inhabited by little birds – had many imitators.

Henry Wilson (1864–1934) produced some exquisite pieces of jewellery at the turn of the century, inspired primarily by nature and the

*Left: Earrings, brooch and pendant by Sybil Dunlop, a Scottish jeweller based in London. Dunlop's work is reminiscent of earlier English Arts and Crafts jewellery from the turn of the century, with fine, delicate, gem-set pieces, which can be seen in this collection from the 1920s.*

*Below right: A similar effect to that of plique-à-jour enamel is seen on this gold and opal necklace designed by Archibald Knox for Liberty & Co. The opal segments, arranged in a mosaic-like pattern, and the openwork sections in between, make for a novel and sophisticated design that is quite different from Knox's applied-enamel pieces.*

*Below: An Art Nouveau ring by the British jeweller Archibald Knox.*

medieval and Renaissance past, and some extraordinary jewels featured stunning designs on both front and back.

#### LIBERTY & CO'S DESIGNERS

Leading British designers included Archibald Knox, Oliver Baker, Jessie M King, Kate Fischer and John Paul Cooper. Many of these were employed by Liberty & Co, a shop established in 1875 in London which maintained a strict policy of anonymity regarding the designers that it commissioned to make jewellery. However, it is possible to identify the work of many of these jewellers since they were also prominent in their own right as

members of the Arts and Crafts movement. Liberty buckles, waist clips, brooches, pendants, bracelets, rings, necklaces of smooth or hammered silver and sometimes gold, highlighted with rich enamelling, moonstones, turquoise, opals and mother-of-pearl, were distinguished on account of their innovative designs and colour combinations.

By 1899 Archibald Knox (1864–1953) was being employed by Liberty & Co, designing an extensive array (over 400 pieces) of exquisite, enamelled or stone-set silver and gold jewellery. His teaching and design speciality was Celtic ornamentation, and his smooth and usually symmetrically curving,



interlaced patterns were obviously derived from medieval Celtic stonework and illuminated manuscripts. Oliver Baker (1859–1939) distinguished himself for his handsome, silver buckle designs, usually hammered, with strong *entrelac* or curling motifs, and embellished with cabochons of semi-precious stones. The Scottish-born Jessie M King's (1875–1949) Liberty jewels tend to betray their Glaswegian origins, especially her lovely, enamelled-silver belt buckles, whose florets

nearly camouflage the Scottish designer Charles Rennie Mackintosh's-inspired birds, hidden amid their trelliswork.

#### THE 'GLASGOW FOUR'

Probably the most significant contribution to British Art Nouveau, however, was the work produced by the Glasgow School of Art, led by Charles Rennie Mackintosh (1868–1928), who incorporated the essence of Art Nouveau's curvilinear forms with traditional Celtic

*Below left: A silver and enamel buckle designed by Jessie M King for Liberty & Co in 1906.*



*Below right: The maker of this Austrian pendant of c. 1910 is unknown, but it is an interesting continental jewel, featuring a Celtic interlace motif of silver, aquamarine, peridot, chrystoberyl and a Baroque pearl. The octagonal pendant may have been designed by a member of the Wiener Werkstätte.*

*Below: This handsome, silver, plique-à-jour-enamel and paste buckle, c. 1905, is probably German or Austrian. Its strong, curved design is typically Jugendstil, but its stylised lotus blossoms add a colourful, delicate touch.*

motifs: The 'Glasgow Four' included Mackintosh; his wife, Margaret Macdonald (1864–1933); her sister, Frances (1873–1921); and Frances' husband, James Herbert MacNair (1868–1955). Among their silver and jewellery designs were stylised birds, leaves, blossoms and hearts.

#### THE WIENER WERKSTÄTTE IN AUSTRIA

In Austria, the search for a new style at the beginning of the century was led by Josef Hoffmann (1870–1956) and key members of the Vienna Succession group, founded in 1897, whose main objective was to improve the status of the decorative arts.

A breakaway faction, including Josef Maria Olbrich (1867–1908), Koloman Moser

(1868–1918), Carl Otto Czeschka (1878–1908), Dagobert Peche (1887–1923), Otto Prutscher (1880–1949) and Hoffmann, established the Wiener Werkstätte between 1903 and 1904. This was a small colony of artists who wished to promote the individual creativity of the designer. They sought to move away from the dogma of mass-production extolled by German theorists and American industrialists. Their principles were closely allied to the British Arts and Crafts movement, and their designs had their stylistic roots in German *Jugendstil* and French Art Nouveau.

#### WIENER WERKSTÄTTE JEWELLERY

Hoffmann and his contemporaries designed some amazingly far-seeing pieces of jewellery,



sometimes subtly curvilinear, sometimes boldly rectilinear. The jewels that Czeschka designed are as Viennese as the work of Wilson and the Gaskins is English. Coolly styled, these pretty and wearable, two-dimensional patterns of holly-like leaves and toy birds, set with random groupings of cabochon gems, have the brittle charm of Christmas decorations. The Wiener Werkstätte designs are dominated by circles, squares and other geometrical shapes: a square-framed Hoffmann brooch of silver, for instance, features a group of lapis-lazuli cabochons in circular, square, rectangular and triangular shapes, intermingling with tiny, heart-shaped leaves.

#### GERMAN JUGENDSTIL JEWELLERY

In Germany, the equivalent of Art Nouveau

was known as *Jugendstil* ('young style'), which had become a major influence on the decorative arts by 1900. In 1907, the Deutscher Werkbund was formed to promote an alliance between art and industry. It was a teaching institution started by Henry van de Velde and Hermann Muthesius, partially inspired by British design developments.

Its influence is particularly evident in the mass-produced, generally inexpensive, jewellery designs of the company of Theodor Fahrner (1868–1928) in Pforzheim, which was the centre of the German jewellery industry between 1900 and 1930. Fahrner produced jewels to the designs of Olbrich, van de Velde, Moritz Grادل, Patriz Huber and other designers allied to the Darmstadt artists' colony set up by the Grand Duke Ernst-Ludwig of Hesse,

*Below left: This silver and amethyst necklace, manufactured in 1905 by the firm of Theodor Fahrner in Pforzheim, Germany, the centre of the German jewellery industry, was clearly inspired by the rectilinear qualities of Art Nouveau.*



a supporter of the Arts and Crafts movement.

In other German cities, jewellery was created in a variety of styles, from Lalique-like pieces (by Robert Koch), to Wolfers-inspired (Theodor von Gosen), to distinctively *Jugendstil*, such as the Berliner Hermann Hirzel's leafy, gold forms designed by the goldsmith Louis Werner.

#### SCANDINAVIAN JEWELLERY

During these years, other European countries either reproduced the fashionable designs stemming from France or they returned to their own, indigenous folk arts for inspiration, looking for a naturalistic style to soften the edge of the new modernity.

The Nordic countries of Sweden, Denmark,

Finland and Norway drew on the idealised principles of craft production, searching for an aesthetic formula that was in keeping with their cultural traditions. Nevertheless, they recognised the need to invite industrial sponsorship, not only to maintain links with the market place but also to provide financial support for the designers. They hoped that this would lead eventually to a greater dissemination of well-made goods.

#### DANISH JEWELLERS

In Denmark, Mogens Ballin (1871–1914), whose simple, organic style influenced Jensen; Harald Slott-Möller, whose ornate pieces had subjects as diverse as long-haired nudes and sailing ships; Thorvald Bindesböll

*Right: Georg Jensen is best remembered for his clean lines and abstract forms. His company led the field in contemporary silverware and jewellery in the first half of the twentieth century. Brooch, Denmark, c. 1910.*







*Above: This chef d'oeuvre by Georg Jensen dates from c. 1904 and is made of silver and opals worked in native Danish techniques.*

*Below: This jewelled diadem is a fine example of Fabergé's work. The ten cyclamens in the piece are set with circular-cut and rose-cut diamonds and are linked by a diamond-set band. The work master was Albert Holmström.*

(1846–1908), who produced curved and scrolled jewellery; Eric Magnusson; and, above all, Georg Jensen (1866–1953), distinguished themselves with their designs.

Jensen, a silversmith, potter and sculptor, opened a jewellery atelier in Copenhagen in 1904. His early pendants, heavy, silver brooches, combs, buckles and bracelets embellished with semi-precious stones, were in an elegant, curvilinear mode that approached the stylisation of Art Deco. Some were highlighted with cabochon amber or other semi-precious stones, and featured stylised flowers, leaves, birds and animals.

#### PETER CARL FABERGÉ IN RUSSIA

In eastern Europe, the influence of French

designers could be seen most visibly in the Art Nouveau-style goldsmith's work of the esteemed Russian firm of Peter Carl Fabergé. When Fabergé took control of the family business in 1870, the style of work produced by goldsmiths and jewellers in Russia tended towards the heavy and ostentatious. Fabergé, however, was never content to work in the Russian tradition: he was too cosmopolitan. As an individual and as a businessman, he was alert to changes of mood and fashion, and his work reflected a number of these changes during his lifetime.

His jewellery is more remarkable for its lively and imaginative design than its intrinsic value. His brooches, pendants and pins were often relatively inexpensive and revealed





Fabergé's taste for combining different materials: semi-precious stones, such as moonstones, were often used with diamonds, variously coloured cabochon stones and enamel in a variety of shapes – stars, ribbons, serpents, flowers, geometrical forms, fish, clover, berries. Curvilinear, organic forms adorned many a House of Fabergé piece, but this was just one type of decoration adopted, revival and peasant styles being two others.

#### LOUIS COMFORT TIFFANY IN THE USA

Until the first decade of the twentieth century, most American jewellery was imported from European collections. The first large-scale home production began at the turn of the century, when corporations such as Gorham, Rhode Island, and Kremenz, New Jersey,

started to manufacture Gallic imitations. Unger Bros in Newark, New Jersey, also offered jewellery in the Art Nouveau style, most of it silver, as did Frank M Whiting Company in North Attleboro, Massachusetts, while countless other costume-jewellery firms in America – and Europe – produced pieces influenced by French designs (although often poorly executed).

The most outstanding and prestigious jewellery establishment in America at this time was Tiffany and Co. The company had been founded in 1834 and was now under the directorship of Louis Comfort Tiffany (1848–1933), a painter and glassmaker. The company became involved in all branches of the decorative arts and in 1902 opened an art-jewellery department (which closed in 1916), which



*Above: A charming example of the influence of Art Nouveau on Fabergé's jewellery, this brooch features diamonds and emeralds and was made in St Petersburg at around the turn of the twentieth century.*

*Above left: Many of Fabergé's most popular pieces had wintry themes, such as snowflakes. This pendant in rock crystal has a platinum mount, and rose-cut diamonds are used to suggest crystals of ice.*

concentrated on the sort of Byzantine and oriental pieces that were being promoted by its British counterpart, Liberty and Co. This was unusual at the time in America, where most other jewellery designs were based on Gallic Art Nouveau.

Tiffany began to experiment with new combinations of colours and materials and was the first to make jewellery out of 'Lava' glass. Tiffany himself designed necklaces, brooches and other pieces, which often combined semi-precious stones with glass or enamel on metal. Wild flowers – dandelions, nightshades and blackberries – were prominent among the art jewellery made by Tiffany & Co before World War I. The pieces were often set with stones of American origin: Mexican opals, Mississippi pearls, Montana sapphires or turquoises from the Southwest.



*Right: This highly unusual necklace was made by Louis Comfort Tiffany and is of silver set with diamonds and plaques of 'Lava' glass.*

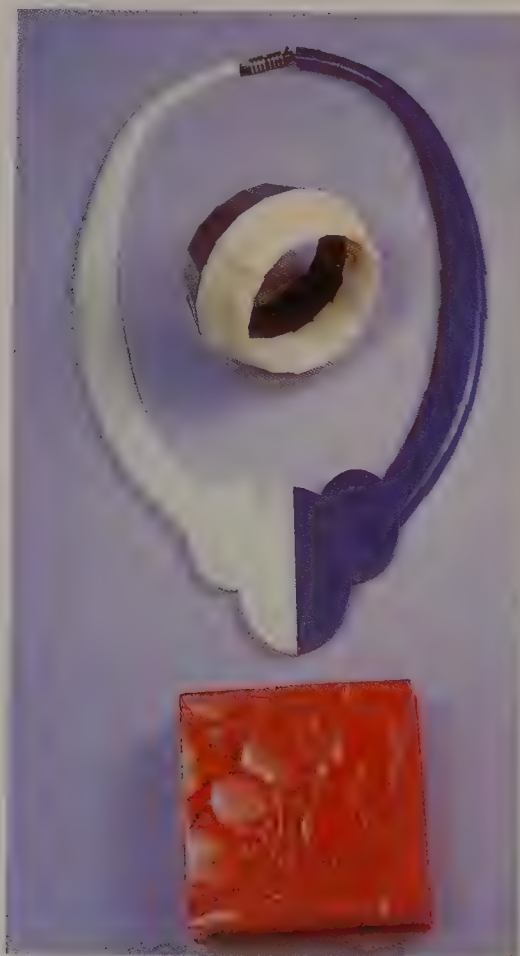
# ART DECO JEWELLERY



*Previous page: An Art Deco coral, onyx, jade and diamond tassel necklace made by Georges Fouquet, France, 1925.*

*Below right: Plastics had been developed sufficiently well by the 1930s to provide an ideal material for colourful fashion jewellery, as with this pendant and bracelet, which were aptly suited to the flippancy of the times. France, 1930s.*

**T**he jewels of the Art Deco period, which lasted roughly from 1920 to 1939, were daring, flamboyant, pristine and even playful. This was the era of the flapper, the jazz and machine ages, the between-the-wars (but sandwiching-the-Depression) decades of carefreeness and, concurrently, conservatism, and the output of the period reflected this variety. The Art Deco years were strong on design itself, with many quintessential pieces being anonymously designed, unsigned and, indeed, even of uncertain national origin. So wide-ranging and pervasive a style was Art Deco that similar pieces were being manufactured in countries as diverse as the USA and Czechoslovakia.



#### THE ART DECO STYLE IN JEWELLERY

Materials used by Art Deco jewellers ranged from the traditional and precious – diamonds (mostly baguette cut), rubies, gold, pearls – to the unorthodox and innovative – plastic, chrome, steel. Sturdy, flexible platinum, which was first widely used in the late nineteenth century, was a relatively new luxury metal that worked well as a setting for emeralds, sapphires and other precious gems, but also complemented such popular, semi-precious, opaque stones as coral, jade, onyx and lapis lazuli. Costume jewellery, especially with the imprimaturs of the trendsetting *couturières* Coco Chanel and Elsa Schiaparelli, became ever more popular, outrageous and acceptable – from garish, paste chokers and earrings to comical, plastic-fish bangles and (from Schiaparelli) a coloured-metal, zodiac-sign necklace.

During the 1920s and 1930s a wide range of jewellery was worn: dangling, rhinestone earrings, which showed off the short, bobbed haircuts of the ‘Roaring Twenties’; bracelets and bangles, the latter often worn *en masse* on bare upper arms; ultra-long, beaded sautoirs, which complemented the dropped



*Left: A 1930s' diamond bracelet, watch and clips set with coral, black onyx and diamonds. The watch is by Cartier, but the other pieces are by an unknown maker.*

waistlines of the 1920s; prominent pendants to adorn newly revealed *décolletages* and backs; ubiquitous and multi-purpose clips – geometrical, floral, figural and usually in pairs – which the 1930s' woman attached to her shoes, hat, collar, belt and so on.

#### INFLUENCES ON ART DECO JEWELLERY

The myriad influences contributing to Art Deco jewellery design came from pharaonic Egypt, the orient, tribal Africa, Cubism, Futurism, from machines and graphic design, and even from buildings, such as stepped Mayan temples and their latter-day descendants, the big-city skyscrapers. Images of animals of speed and grace – the greyhound, gazelle and

the deer – as well as of new-fangled automobiles and aeroplanes, were found on both precious and mass-produced jewels. Human subjects were not as common as on Art Nouveau goldsmiths' work, but some noted designers depicted them in their works and, more often, they appeared on inexpensive, anonymous baubles. René Lalique, who created glass jewellery during the 1920s and 1930s, moulded some of his pendants with romantic women; stylised African heads formed brooches by Chanel and others; Emile Davide depicted handsome, neo-classical figures; and stylish 1920s' women were cut from cheap, white metals, sometimes attached by tiny chains to modish canines.

*Right: This brooch, in gold, diamonds, onyx and enamel, is typical of the strict geometrical form and primary-colour schemes of the Art Deco period.*

*Centre right: This collection of 1930s' clips and buckles epitomises the stark, geometrical forms associated with Art Deco, as well as the abstract mixtures of materials, such as onyx, marcasite, chrome and acrylic.*







Most of all, however, the jewellery of the 1920s and 1930s was in thrall to geometry – to circles, arcs, squares, rectangles, triangles and so on, singly and in combination, sometimes pure and unadorned, sometimes embellished to become stylised flowers, leaves or sunbursts, some of pure metal, others of set, cabochon-cut stones. Scrolls, ribbons and more elaborate, but still relatively uncomplicated, forms appeared as well, especially during the 1930s.

#### PARISIAN ART DECO JEWELLERS

Paris was both the source and trendsetter of Art Deco, which was named after the 1925 Exposition des Arts Décoratifs et Industriels Modernes held in Paris. In fact, as early as the 1910s and up to the 1930s, Paris was the fount of all forms of innovative fashion, so it follows that it should have led the way in *moderne* jewellery.

#### JEAN DUNAND AND GÉRARD SANDOZ

The Swiss-born designer Jean Dunand (1877–1942), whose hammered-metal and lacquered vases, furniture and screens were greatly indebted to Asian and other non-Western styles, also designed a small, but stunning, body of jewellery. Largely of silver lacquered with red and black, Dunand's dangling earrings and earclips, brooches and bracelets assumed geometrical shapes containing equally strong motifs – interwoven or superimposed lines, zigzags, openwork squares and triangles and so on. Their kinship with the painting of the time is immediately evident, and, indeed, Dunand often collaborated with the Cubist painter and sculptor Jean Lambert-Rucki on his larger projects.

Gérard Sandoz (b. 1902) came from a family of jewellers and began to design starkly geometrical pieces for the Sandoz firm while still a teenager. His goldsmith's *oeuvre* dates



*Left: This 1928 brooch is by Gérard Sandoz. Of gold, onyx, enamel and diamonds, the brooch has a strong, geometrical form that is characteristic of Sandoz's work, most of which he produced in a period of ten years.*

*Far left: A diamond and black-onyx bow-brooch, France, 1920s–1930s.*

*Below right: This silver, silver-gilt and onyx bracelet is representative of the stark simplicity that characterised the Art Deco period's obsession with the machine age. Jean Desprès, Paris, 1930.*

from a period of just under a decade, yet his output is nonetheless significant within the realm of Art Deco jewellery. The clean lines and delicate craftsmanship of Sandoz's undeniably machine-age pieces, with smooth, shiny or matte metal 'parts' featuring materials like onyx and coral, and punctuated by a single aquamarine 'stud' or a line of diamonds, contributed to their significant place in the Art Deco repertoire.

#### JEAN DESPRÈS AND RAYMOND TEMPLIER

Another gifted goldsmith was Jean Desprès (1889–1980), whose industrial-design training during World War I was reflected in his strong pieces. His machine-age aesthetic may since

have been interpreted as unwieldy and masculine, but it was well suited to the jazz age, to the increasingly strong image of the liberated, at times androgynous, woman. During the late 1920s, Desprès started working with the Surrealist artist Etienne Cournault, whose engraved and painted motifs – one brooch featured a stylised lizard – on mirror glass added a new design element to Desprès' earlier, more rigid pieces.

Raymond Templier (1891–1968), like Sandoz, came from a family of Parisian jewellers, Maison Templier having been established by his grandfather in the mid-nineteenth century. Templier's designs, like Desprès', were boldly geometric, but sported



more precious stones, for instance, brooches with scatterings of diamonds against stark, platinum fields. Templier was especially fond of precious white metals – platinum and silver – and paired them with onyx and other dark stones in stunning pieces (these were regarded as ‘black-and-white’ combinations and were wildly popular in the Art Deco period). His designs for the actress Brigitte Helm’s jewels in the film *L’Argent* were marvellously theatrical, especially the blatantly architectonic ear pendants, which could be miniature Empire State buildings or John Storrs’ sculptures. Templier collaborated with the designer

Michel Percheron and at least once with the Cubist sculptor-painter Gustave Miklos, whose delicate, plaster model of an elongated head Templier translated into a brooch of white and yellow gold.

#### PAUL-EMILE BRANDT AND BOIVIN

Paul-Emile Brandt was a Swiss-born jeweller who began working during the Art Nouveau period but evolved into a highly acclaimed Art Deco designer. His cocktail watches are richly bejewelled yet strictly geometric.

The Boivin atelier must also be mentioned. Opened in 1892 by René Boivin, the firm

*Below left: Five pieces of jewellery by Raymond Templier and Jean Desprès.*

*Below: This silver, malachite and sodalite brooch was made in the 1930s by Jean Desprès. The Parisian master combined four simple elements of metal and stone and came up with a bold essay in surface and texture. The silk-smooth, but deeply mottled, surfaces of the semi-precious, blue and green stones contrast strongly with the monochromatic, ridged silver.*



*Below right: A pendant in frosted rock crystal, jade, lapis lazuli, diamonds, emeralds and mounted on platinum. Georges Fouquet, France, 1923–24.*

*Below, far right: A stunning example of an Art Deco brooch by Georges Fouquet that is timeless in its elegance.*

produced handsome, *moderne* designs during the Art Deco period under the direction of Madame Boivin and her two daughters (René had died in 1917).

#### THE MAJOR FRENCH JEWELLERY FIRMS

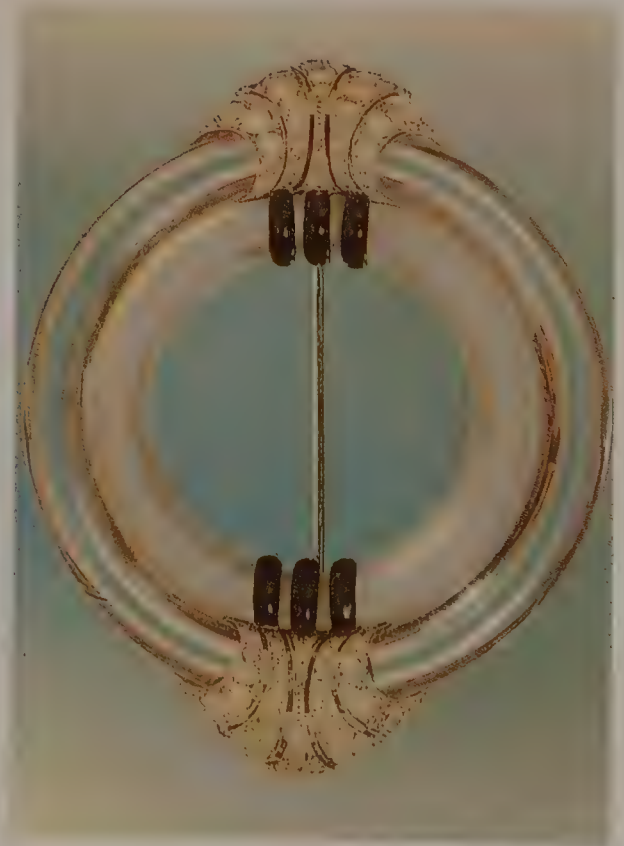
The output of these art-jewellers was small but significant in terms of Art Deco design. Much more prolific, and in turn influential, were the mostly long-established jewellery firms producing *deluxe* pieces – Cartier, Boucheron, Janesich, Chaumet, Mellerio, Fouquet, Vever and Van Cleef & Arpels.

Georges and Jean Fouquet were father and son, and both created outstanding jewels during the Art Deco period. Georges (1862–1957)

tended towards busier designs, whereas Jean (b. 1899) leaned towards more geometrical forms, *à la* Templier's and Sandoz's 'art jewels'. A vogue that was to have little effect on the top-class jewellers was the wearing of heavy, primitive bangles, although Jean Fouquet was one of the few to exploit the fashion with African-style bracelets. The Fouquet firm also commissioned jewellery from Eric Bagge, the noted architect and interior designer, the painter André Leveille and the premier poster artist-illustrator of the day, A M Cassandre.

#### THE HOUSE OF CARTIER

Founded in Paris in 1847 by Louis-François





Cartier, the House of Cartier grew to become one of the world's finest 'court jewellers'. But it was Louis Cartier (1875–1942), the visionary grandson of the firm's founder, who brought the greatest acclaim to the House of Cartier. His daring, non-traditional designs and his unabashed love of colour and exoticism set him at the forefront of jewellery design.

The year 1910 was a significant one for Cartier: upon viewing the Ballets Russes' production of *Scheherezade*, he and his assistant, Charles Jacquau, altered not only the firm's palette but also the types of gem that they used.

Cartier's firm produced more traditional and less geometrical jewels than many other Art Deco jewellers, Louis Cartier often being influenced by the arts of Egypt, the Islamic world and the orient, as well as by the craftsmanship of the legendary Peter Carl Fabergé, goldsmith of the Russian Imperial family. Compared with the bold, stark designs of Templier, Sandoz *et al*, Cartier's jewels were extremely decorative, even pictorial: he created diamond brooches in the form of overflowing flower baskets, for instance.

#### CARTIER'S MOTIFS

Cartier's fascination with exotic motifs led to the creation of diamond, ruby and platinum

*Left: A simple rock-crystal, platinum and diamond necklace by Georges Fouquet, 1924.*

earrings, from which hung jade roundels carved with elephants, and a gold and enamel bangle with two carved-coral chimera heads facing each other in the centre. Aside from decorative *bijoux*, timepieces comprised a fair portion of Louis Cartier's output, and he is credited with having designed the world's first wristwatch, as well as what some consider the most significant wristwatch ever made: the Tank<sup>®</sup> watch.

*Right: This winged-scarab brooch in the Egyptian taste was made by Cartier in 1924. The body is of engraved, smoked quartz, the wings of faience and diamonds, both dotted with cabochon emeralds.*

*Below right: This diamond and platinum cornucopia brooch is overflowing with exquisite, carved fruit and leaves. It is French, although its maker is unknown.*

During the 1930s, figural clips and brooches, featuring ornate, African heads, even Native American squaws and chiefs, were marketed by Cartier and spawned a whole wave of cheap imitations, especially in plastics and base metals. A great deal of carved jade and coral was used on Cartier's rings, brooches, jabot pins, bracelets and necklaces, and motifs such as heavily bejewelled baskets or swags of flowers, berries and leaves (popularly known

as 'fruit salads' or 'tutti frutti') were composed of rich, colourful masses of carved emeralds, rubies and sapphires amid variously cut and set diamonds. Geometrical, or quasi-geometrical, arrangements of diamonds, with gemstone highlights, also abounded. Of course, such motifs worked their way into the ever-growing repertoire of costume jewellery, too, with French, American, Czechoslovakian and other factories flooding the market with



paste resembling diamonds, rubies, emeralds and even onyx and jade.

**GLASS JEWELLERY**

The glass jewellery of René Lalique and Gabriel Argy-Rousseau deserves special mention. By the 1920s, the master goldsmith Lalique had become the premier glassmaker of France, and though his main output consisted of vases, tableware and figures, he also created some lovely glass jewellery: pendants, some inspired by openwork Japanese swordguards, or *tsubas*, and moulded with stylised leaf or animal designs, others with

insects and lovely, female figures, all hanging from silk cords terminating in rich tassels; all-glass rings, moulded with tiny flowers; expandable bracelets of wide, rectangular sections decorated with stylised, organic designs; necklaces made up partly or wholly of hemispherical, zigzag, floral, foliate or round beads; and brooches on metal backs (often with coloured foil in between), depicting subjects as varied as moths, satyrs, serpents and grazing stags.

*Pâte-de-verre* master Argy-Rousseau also produced jewellery: one diamond-shaped pendant shows a white elephant in a leafy



*Above: An onyx and pavé-set diamond pendant brooch with a pearl-scattered, detachable tassel by Cartier.*



*Top, above and left: These three jewels – brooches left and above, and ring, top – were designed by Jean Fouquet. The combination of the semi-precious stones, onyx and coral, with diamonds and platinum is typical of the Art Deco era.*

*Right: An elaborate example of French Art Deco, showing the juxtaposition of precious materials in a finely crafted composition. This pendant is made of platinum, onyx, diamonds and a pearl. Lacloche Frères, Paris, France, 1920s.*

*Below: This diamond, ruby, emerald and sapphire bracelet exemplifies the Egyptian-Revival aspect of Art Deco. A regal figure reclines on an animal-shaped daybed; hieroglyphic designs float overhead. The maker is Lacloche Frères.*

surround; a round medallion features a curtseying ballerina amid a floral border; and another, oval, pendant has three scarab beetles, one of many Egyptian motifs made popular during the 1920s following the discovery of Tutankhamun's tomb.

#### OTHER DELUXE FRENCH JEWELLERS

Amongst the other well-known *deluxe* jewellers, Mauboussin was noted for his highly colourful pieces, often set in black enamel; Boucheron continued to make great use of the diamonds which had made the firm famous during the late nineteenth century, only now they were literally combined with lapis lazuli, jade, coral, onyx and other semi-precious stones; and the jewels of Lacloche Frères, Chaumet, Linzeler & Marshak, Dusausoy and many other firms sparkled their way into the jewel boxes and onto the necks, arms and clothes of the fashionable, rich men and women of the 1920s.

#### JEWELLERS IN OTHER EUROPEAN COUNTRIES

As for precious jewellery in the Art Deco style in other European countries, the little there was largely derivative, like the Italian G Ravasco's diamond-studded, geometrical creations or Theodor Fahrner's later jewels in Germany. Some London jewellers, like Asprey and Mappin & Webb, produced Art





Deco-style confections, but these are largely unsigned, so their designers are unknown.

Georg Jensen's firm in Copenhagen, Denmark, continued to produce silver (and some gold, as well) jewellery in the Art Deco era, adding sharp, geometrical forms to its repertoire of stylised motifs. Animal subjects, especially the ever-popular deer, as well as flowers and leaves, adorned the firm's

brooches, bracelets and buckles, and these in turn were imitated by a host of European and American jewellers.

#### AMERICAN ART DECO JEWELLERY

The indigenous Mexican silver industry was highlighted during the Art Deco era via the talents of an American architect-designer-teacher, William Spratling, who settled in Taxco in 1929. He opened a shop dealing in traditional crafts and also started a school, where he trained the indigenous people to work with silver and other local substances. Spratling produced some stunning brooches, bracelets and earrings, mostly in silver set with amethysts, but some of gold, all of which had a clean, crisp quality that was highly sympathetic to the indigenous materials used. A whole community of jewellers sprang up in Taxco around Spratling and his wife.

American jewellery during the Art Deco period was mostly designed in the French style by fine firms such as Tiffany, Udall & Ballou,

*Below left: This pendant, in the form of a pagoda, is by the German firm Theodor Fahrner.*

*Below: American architect and designer William Spratling produced an array of dramatic jewels, including this beribboned brooch of silver and amethyst.*



*Below right: Several American jewellers produced precious Art Deco pieces, although many of their designers remained anonymous. This c. 1928 drawing is of a diamond and sapphire necklace by Oscar Heyman and Bros.*

*Below: The outstanding manifestation of Art Deco in the United States was its architecture. Some architectonic jewellery was inspired by skyscrapers, such as these stepped clips of gold by Tiffany & Co of New York.*

Spaulding-Gorham and C D Peacock. Bracelets, brooches and pendants were sometimes starkly geometric, but far more often were either simple, floral arrangements or dazzling masses of coloured gems and diamonds. These included oriental-inspired pieces, like a bracelet from Marsh & Co of San Francisco, its carved-coral plaques alternating with iron sections enclosing Chinese characters; architectonic confections, like a pair of gold Tiffany clips comprising stepped sections of tiny squares; and Egyptian Revival baubles, such as Marcus & Co's opal brooch with an elaborate, gold setting featuring a pharaoh and his queen, a scarab beetle and lotus flowers.

#### AMERICAN JEWELLERS

Though French designs were often slightly toned down for wealthy, conservative clients,

several significant jewellery manufacturers, like New York's Oscar Heyman & Bros, the Bonner Manufacturing Company and Walter P McTeigue, Inc, provided Saks Fifth Avenue and other exclusive department stores with their creations. Even the mail-order Sears, Roebuck catalogue featured *moderne* jewellery – diamond wedding rings in handsome, geometrical settings of platinum, bar pins and pendants with stepped designs, watches with coloured-paste embellishments. Of course, there were American jewellers akin to Cartier (which had a New York branch, as did Van Cleef & Arpels and others). Some even had designs made up in Paris for them.





**TYPICAL STYLES OF JEWELLERY**

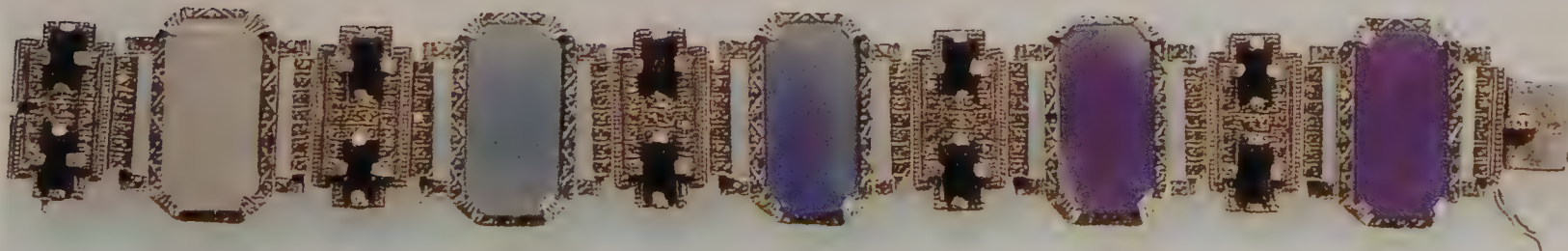
In the main, American Art Deco *bijoux* tended to be more colourful than their Gallic counterparts. Geometrical rings, clips, brooches, bracelets, lapel watches and necklaces abounded, made from precious metals and jewels, as well as of base metals or new alloys, paste, marcasite, plastic and stones such as dark-red carnelian and apple-green chryso-prase – both chalcedonies and cheaper to use than coral and jade, which they resembled.

**ART DECO COSTUME JEWELLERY**

The end of World War I marked the start of the popularity of costume jewellery. Fine jewellery at the time had unpleasant associations with being frivolous and unpatriotic. The new, post-war fashions for women were furthermore casual and sporty, and were not well suited to the formality of gemstones. Costume jewellery of the 1920s and 1930s – lovely, imaginative, fun, or all three – has surely come into its own in the recent past, as the rage for antique or recent-vintage jewellery has made these pieces even more

*Left: A 1930s' silver deer pin set with vari-sized marcasites.*

*Below: A marcasite, chalcedony and silver bracelet with geometrical design dating from the 1930s.*



popular. In their own time, the fact that Coco Chanel and Elsa Schiaparelli, among other notable *couturières*, were designing and sporting 'fabulous fakes' made them desirable.

#### COSTUME-JEWELLERY MOTIFS

The motifs of Art Deco costume jewels range from the sublime to the ridiculous: from stunning, geometrical configurations of paste, to silly, plastic cherries dangling from a wooden bar. The former borrowed its subject from *deluxe* jewellery of the time, but the latter, a joke, came about more or less on its own. Animals and people inhabited the world of 1920s' and 1930s' costume jewellery, from gentle, silver fawns and playful, plastic, Scotty dogs, to paste, turquoise and marcasite Chinamen and elegant, gilt-metal, cloche-hatted vamps. Flowers in every possible colour, combination and variety sprouted on gilt-metal or silver brooches and pendants, their paste petals glittering shamelessly.

During the 1930s, sophisticated, yet free-form, designs began to appear (in both fine and costume jewellery, but especially the latter), with ribbons, bows, loops and scrolls the predominant decorative motifs. The Napier and Coro companies of the USA were at the forefront of the manufacture of these 'cocktail jewels', which were highly kinetic and full of energy, unlike the more serene, decorative pieces of a decade or so earlier.



*Above: This modishly dressed lady walking her equally elegant borzoi features on a yellow-metal brooch, which is probably English and dates from the 1930s.*

# POST-WAR AND MODERN JEWELLERY



*Previous page: A brooch by the artist Georges Braque, France, 1940s.*

*Below: A piece of French costume jewellery, probably Chanel, dating from the late 1940s or early 1950s.*

**T**his final chapter explores the changing function and appearance of international jewellery design from the 1940s to today. There is plenty of evidence to show the variety and proliferation of new materials not usually associated with familiar jewellery compositions. In contrast to the period after World War II, today individuality, rather than complete identity, is seen as an important visual determinant of personal and artistic expression.

#### COCKTAIL JEWELLERY

Jewellery of the 1940s is sometimes called 'cocktail jewellery', appropriately, because it is very much a lively cocktail of twentieth-century themes and inspirations. The style evolved from the tail end of Art Deco and machine-age design, but exuded a robust energy and assertiveness of its own. In the midst of the gloom of World War II and its aftermath, jewellery was bursting with red gold and rubies, ribbons of yellow gold and showers of sapphires, monumental chunks of citrines, aquamarines, amethysts and huge, plump, drop-shaped moonstones. During the 1940s, the streamlined, stark, architectural lines of Modernist jewels were softened into more voluptuous curves, inflated into massive, three-dimensional shapes and were coaxed into figurative forms.

Cocktail jewellery was bred in an atmosphere of enormous change and crisis, of social, economic and political upheaval. Glamour and escapism were much in demand during the 1940s – years of war and austerity – yet there was simply not the same amount of money as before to spend on masses of diamond and platinum. Instead, to achieve the effect of magnificence, limited quantities of gold were eked out and cleverly wrought to look like heavy chunks of sumptuous metal. Gold was often stamped from thin sheets to give the effect of substantial weight.



## COLOUR AND MOVEMENT

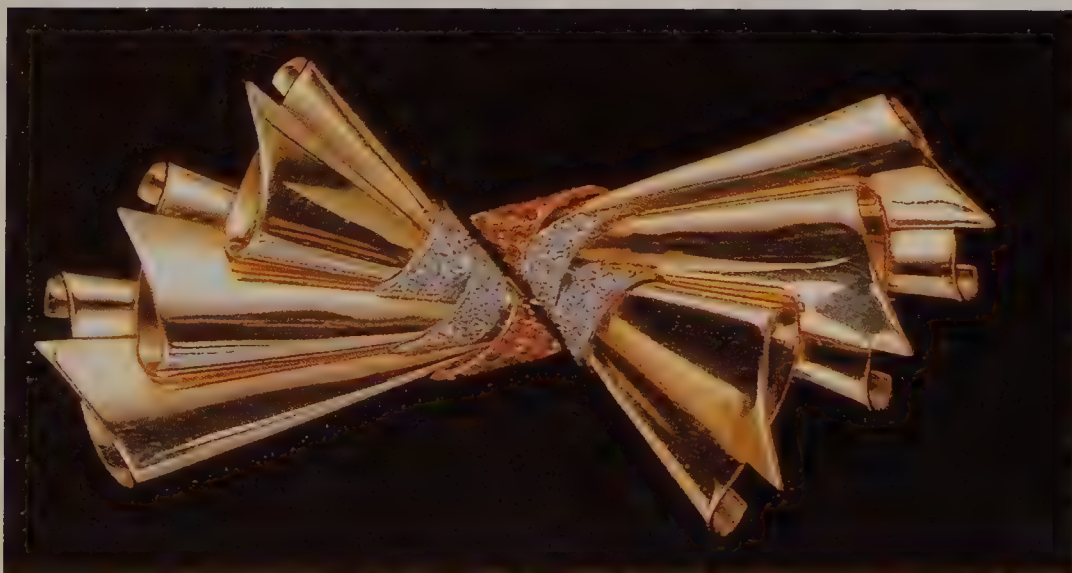
As sleek geometry gave way to sculptural forms, there was a move towards the use of wide expanses of sweeping metal, rose-pink gold or rich-yellow gold, wrought into gauche swirls, whorls, drapes. Colour became all-important, integrated by the use of coloured gold and transparent, semi-precious stones. Metal was textured for added interest: a pattern of perforated hexagons, creating a honeycomb

design, was a favourite feature of Van Cleef & Arpels' pieces during the 1940s, or little, overlapping semi-circles like shiny scales. Gold mesh, imitating gauze or lattice and basketwork, became especially popular during the late 1940s and 1950s. Fabric motifs predominated and gold looked like drapes, bows and knots, with added, bouncy movements of tassels or bobbles. Movement became the central feature of cocktail-jewellery design. There was, perhaps, a contrived stiffness to the pleats, folds and drapes of cocktail jewels, but the overall effect was one of wild movement and flexibility.

The air of unreality that touched the 1920s and 1930s still affected the ever-popular flower jewels of the 1940s and 1950s. Gold and gem-set blossoms were made like naïve, shiny buttercups or stiff, star-shaped flowers. Van Cleef & Arpels produced the most spectacular flowers of the period, using its new, invisible settings. Amusing, figurative motifs and cartoon-like animals crept into jewellery design of the mid-1940s. There were stiff,

*Below left: This curious choice of subject matter indicates just how pervasive the artwork of the Surrealists became. Cactus brooch in enamel, rubies and diamonds by an unknown maker, Paris, France, 1940s.*

*Below: A 1940s' double-clip brooch in gold, rubies and diamonds.*





*Left: A collection of Trifari brooches, USA, 1940s.*

*Below: Made by Cartier in 1949, the panther is set with pavé diamonds and calibre-cut sapphire spots, with pear-shaped, yellow-diamond eyes. It is crouching on a large, cabochon sapphire.*



child-like figures of scarecrows, clowns or flower-sellers, the most characteristic being the ballerina, set with tiny, coloured gems. The range of amusing figures and animals was one aspect that continued into the 1950s. It was Cartier, and particularly the designer Jeanne Toussaint, who helped to build up the fashion for fantasy creatures, for perky animal and bird-of-paradise jewels. The big cats, the panthers and leopards which became the luxurious symbols of the Duchess of Windsor, were perfected in Cartier's workshops during the 1940s and 1950s.

#### LEADING JEWELLERS OF THE 1940s

The boldness of 1940s' jewellery belonged to the main grand-jewel houses, the leaders in the field. Van Cleef & Arpels, Boucheron, Chaumet, Lacloue, Mauboussin, Mellerio and their neighbours in and around the Place Vendôme in Paris, France, all excelled in the cocktail style. As the influence of World War II was less pervasive in the United States, American jewellers flourished at this time, in particular Paul Flato, John Rubel, Verdura, Traebert and Hoeffler. In Italy, Bulgari led a band of jewellers who were working in the cocktail mood.

#### 1950s' JEWELLERY

During the 1950s, there was a two-tier system of jewellery: expensive, gem-set pieces, made by famous jewellery houses, in mainstream fashions; or the artist-craftsman's jewellery, made in smaller workshops from less expensive materials, in which design and artistic spirit were the most important elements.

In expensive jewellery, a sophisticated, all-white, all-diamond look predominated. The emphasis in design was on movement, and to achieve this *soignée* effect diamonds of



different cuts and shapes were used together to create swirls, twirls, fans, waterfalls and cascades. The little rod-shaped baguette diamond was enormously popular once again, but was now incorporated into far more voluptuous, curvaceous patterns. Huge, majestic flower sprays remained typical. Alongside the traditional, white-diamond look, expensive jewellery during the 1950s featured coral and turquoise mixed with flounces of bristling yellow gold and scatterings of diamonds.

A number of prominent painters and sculptors moved into jewellery-making as a new means of artistic expression, including Giacometti, Calder, Ernst, Cocteau, de Chirico, Man Ray, Tanguy, Dubuffet, Braque, Dalí, Martinazzi and the Pomodoro brothers.

#### TYPICAL 1950s' MOTIFS

Some abstract designs heralded the new, organic mood of the 1960s, while others were based on cocktail-age flowers, birds and insects. The coral ladybird, alone or poised on a gold flower or leaf, its body set with tiny diamonds enriched with enamels, perhaps, or onyx or lapis lazuli, was a hallmark of 1950s' jewellery design and a favourite motif at Cartier. Starfish jewels were worn during the 1950s, in gold or diamonds or perhaps with smooth, coral tentacles, while shells and seahorses illustrated the mystery and magic of the ocean.

Birds and animals in many cases also became more fantastic, the static quality of 1940s' design giving way to extra vitality and

*Below left: A collection of Miriam Haskell jewellery in gold and pearls, USA, 1950s.*

*Below: This Georges Braque ring is an international-abstract design in 18-carat gold, France, 1960.*



*Below right: An international-abstract ring design by Bent Gabrielson Pederson, who worked for the Jensen firm in Denmark., c. 1960.*

a sense of soaring movement, particularly in the design of sweeping tail feathers, wings stretched backwards against the wind and quirky, inquisitive heads pointed towards the light. Pierre Sterlé in Paris was the champion of this style of the 1950s. He used an almost Baroque combination of coloured gems – precious and semi-precious – and generously added fringes of gold mesh or chain, gold, textured wings or feathers, enlivened with showers of diamonds.

#### **JEWELLERY FOR THE PEOPLE**

As far as less expensive jewellery was concerned during the 1950s, there was an exciting move towards 'modern', artistic, silver jewels, very much in tune with the general, rather austere, style of the decorative arts. Silver suited the floating lines characteristic of 1950s' designs in general. Its subtle tones and textures were perfect for capturing organic designs, but at the same time they were strong enough to interpret the sharp, zigzag





motifs of the oncoming electronic age. The smooth, clean lines and reverence for natural materials which typified the Scandinavian approach of Georg Jensen's company in particular found itself in the ascendancy in a post-war period in which the grip of social class had been eroded. As the Scandinavian style was refined, it became a growing influence on other European designers.

#### THE 'SWINGING SIXTIES'

It was at the start of the 1960s that cheap travel and television heralded the true birth of popular culture. Fashion trends in the early 1960s were no longer set by the old guard, but by youth cultures, making the decade an era of more youthful and liberal attitudes than those of previous decades.

Jewellery design inevitably reflected these changing attitudes. Whereas 1950s' jewellery had still been divisible into categories of formal and casual wear, these distinctions began to blur in the 1960s. Jewellery was worn in large quantities. Huge, plastic, chunky necklaces were very popular. It was 'hip' for rich and poor alike to flaunt fake jewels. The American jewellery designer Giorgio di Sant'Angelo was asked by the Du Pont company to make plastic fashion jewellery based on the new Op and Pop Art movements. Kenneth Lane, another costume jeweller then working in New York, designed wooden and plastic bangles in snakeskin patterns. He covered cotton-wool

*Left: A collection of jewellery by the British designers Frances Beck, Georges Weil, Alan Gard, John Donald, Andrew Grima, Gillian Packard, Geoffrey Turk and Kutchinsky, 1960s.*

*Below right: 'Adam' neckpiece, in gilded brass and PVC-laminated photograph, by Gijs Bakker, The Netherlands, 1988.*

Christmas decorations in sequins and enamelled the shells of sea snails, too. It was also during the 1960s that jewellery first ceased to be perceived as being solely for women.

Other leading jewellery designers of the 1960s included Gijs Bakker and Emmy van Leersum in The Netherlands; Hermann Jünger, Reinhold Reiling and Friedrich Becker in Germany; Andrew Grima, Gillian Packard, John Donald, Louis Osman, Wendy Ramshaw, David Watkins and Caroline Broadhead in

Britain; and Jean Schlumberger in the USA.

#### NOSTALGIA AND NOVELTY

In addition to new experiments such as these, the 1960s saw many reproductions and revivals of old styles, including new-Renaissance, imitation Lalique and Art Deco Cartier. Indeed, eclecticism was the watchword of the 1960s. Modern ideas, such as Pop Art, existed alongside nostalgia. At the same time, there were many people adhering to the



principles of the Arts and Crafts movement, resisting the trend of the old-established jewellers who became ever more commercial in their standards. The organic shapes and uncut crystals of these craft designers are yet another characteristic style of the 1960s.

The plain, bold, geometrical style of Pop and Op Art found their way quickly into jewellery design. Clear or black-and-white constructions were produced in plastic and dyed woods. Man-made materials, particularly moulded plastics, such as Plexiglas and vinyl, were prominently used in costume jewellery.

Pop Art embraced the highly varied imagery of popular culture. It was anti-functional and ephemeral. The Perspex and paper jewellery made by the British designer Wendy Ramshaw during this period was extremely popular. She made cheap, disposable, paper jewellery which came in kit form. Much of it was printed with 1960s' ephemera, such as Union flags, psychedelia and day-glo colours.

In 1969 Neil Armstrong was the first man to walk on the moon, and space-age fashions became a hallmark of the period. Paco Rabanne remained the main innovator of body

*Below left: Aluminium shoulder pieces and dress connected, in aluminium and silk, by Emmy van Leersum, The Netherlands, 1967.*



jewellery. He used pliers and wires to hinge together circles and squares of plastic into garments. Jewellery mirrored the futuristic, science-fiction trend in many ways. Transparent plastics were widely used. New ideas, such as aluminium necklaces-cum-bras were produced. Simple, oversized pieces came into fashion; metal collars swooped across shoulders.

#### NEW MATERIALS AND A NEW VISION

The drive towards using new materials was intensified by the soaring prices of gold and platinum during the mid-1960s. As well as new plastics, jewellers experimented with other materials, such as titanium. They also looked into new approaches towards form, moving away from the traditional idea of fitting jewellery closely to the body's contours. Indeed, during the 1960s it was the eye of the sculptor that was brought to bear on traditional views of jewellery, blurring the lines of division between its function as a body ornament and its value as an artistic object.

#### JEWELLERY OF THE 1970s, 1980s AND 1990s

The 1970s and 1980s were a period of burgeoning skills and ideas in jewellery-making, particularly among the artist-jewellers, who continued to flourish, as well as to question the role and nature of jewellery itself. The period saw the strong promotion of the individual and the power of street fashion to affect design. Many jewellery designers, such as the

*Right: Gijs Bakker's 'One-page newspaper' necklace, paper coated in PVC, The Netherlands, 1983.*



British David Watkins, experimented with new forms and materials, including refractory metals and aluminium, in search of a new artistic language for jewellery. Others, particularly in the cheaper, costume-jewellery field, used their designs more clearly than ever before to express political moods and beliefs. These decades were also a period of increased international contact and collaboration between artist-jewellers, playing an essential part in the cultivation of new forms and ideas which

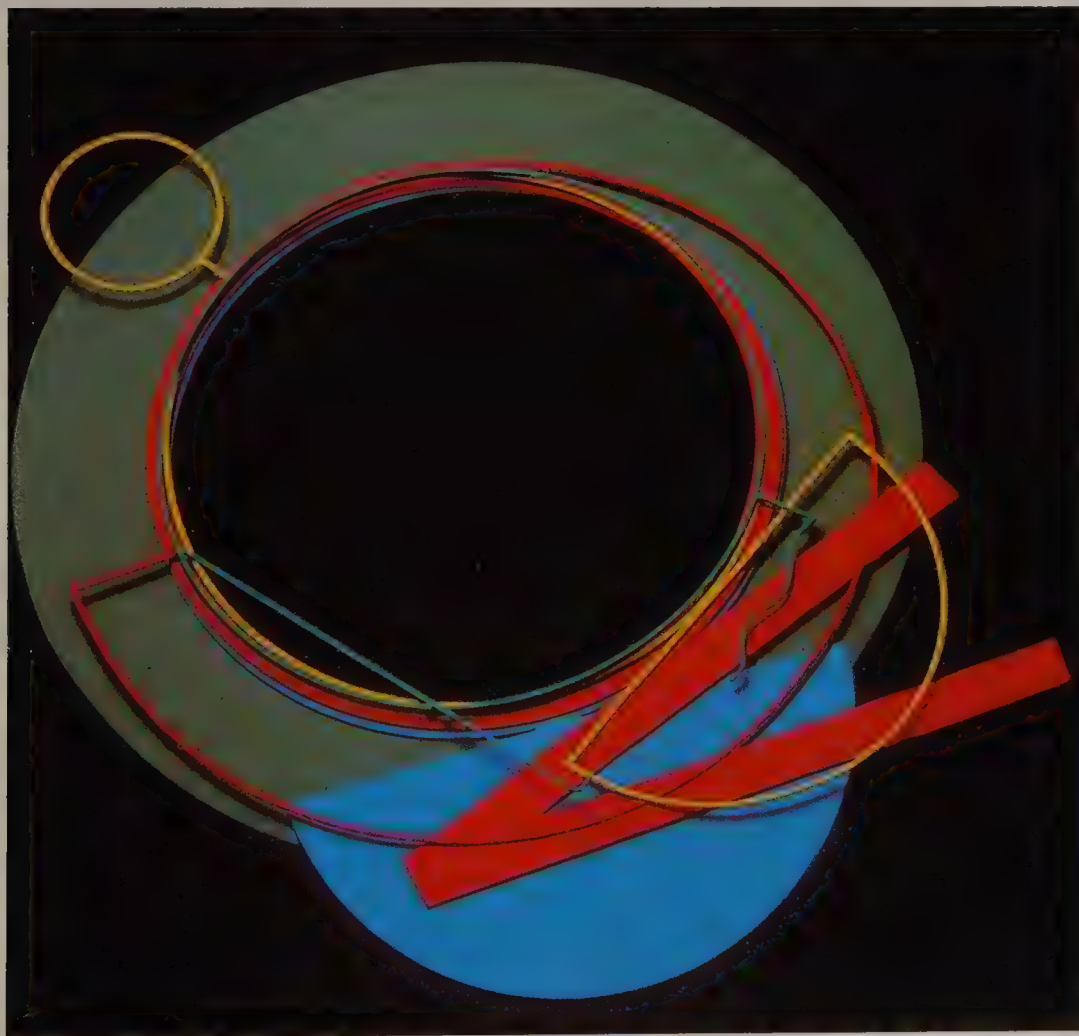
crossed national and cultural boundaries.

#### 1970s' JEWELLERY DESIGN

During the 1970s, the cost of the raw materials used in fine-jewellery-making rose sharply with the deregulation of gold prices. Sterling silver enjoyed a revival as being relatively very much cheaper, but this was short-lived. With the massive price rise in gold, designers at all levels of the jewellery trade began to look increasingly towards less

*Below left: David Watkins, necklace, England, 1980s.*

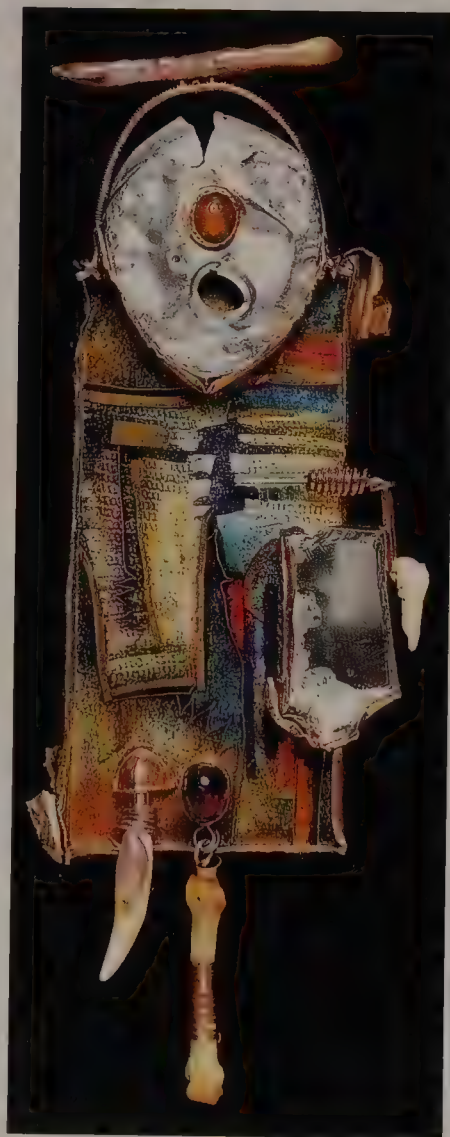
*Below: A silver brooch by Cynthia Cousens, England, 1989.*





*Above: A brooch in silver and silk, which demonstrates the contribution of new and natural materials to the jewellery medium. Marion Hebst and Hennette Wiening, The Netherlands, 1979.*

*Right: The 'Temptation of St Anthony', gold-cloisonné enamel on silver, USA, 1960s. This piece reflects William Harper's interest in a diverse range of tribal cultures within North America.*



precious or non-precious materials.

In keeping with the prevalent mood, jewellery was both casual and restrained. It had become chic to reduce ornamentation to a minimum, and it was considered vulgar to be too ostentatious. The handcrafted and ethnic nature of 1970s' jewellery was an expression of anti-materialist values. In this sense it was the jeweller's equivalent of the political slogans adorning the fashions of the time.

#### ETHNIC REVIVALS

From the 'flower power' era during the late 1960s and 1970s, the renewed interest in Asia and the Far East led to a return to natural materials in jewellery, such as bone, ivory and Indian metalwork. Western jewellers were influenced by the varied assortment of goods being imported from Asia, and leather-thong jewellery hung with dyed feathers and wooden beads typified the ethnic style of this period. In addition, the 'Black is Beautiful' movement focused attention on African decorative arts, and both men and women pierced their ears to wear hooped earrings. During the 1990s, ethnic-style jewellery again made a comeback, in both a reaction to the ostentation of the 1980s and in keeping with the New Age, ecologically focused *Zeitgeist*.

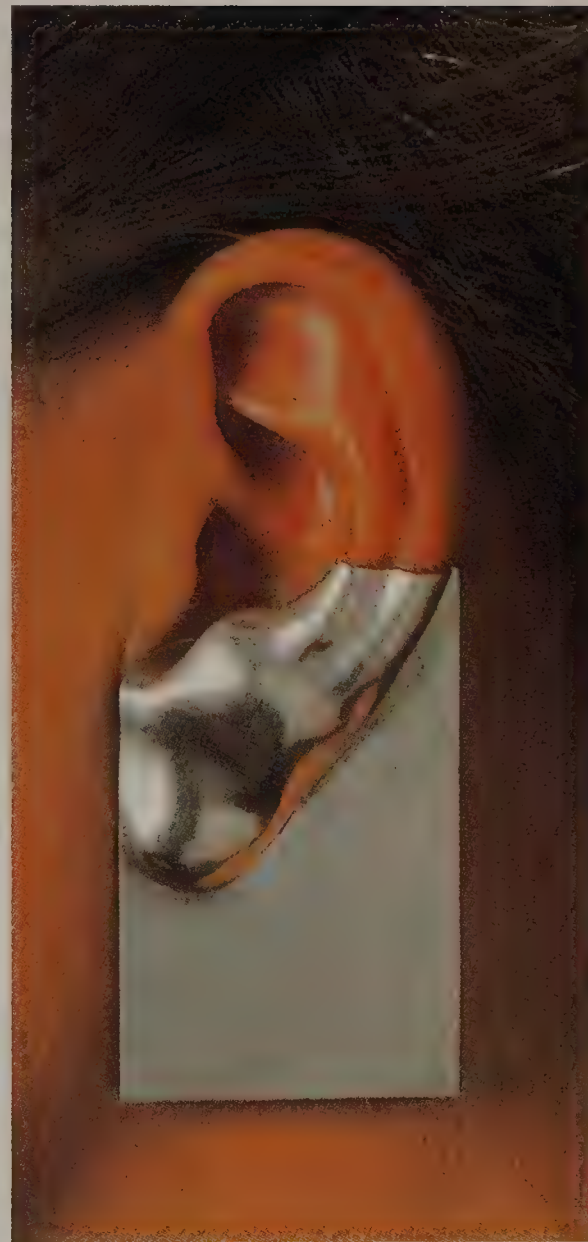
#### STREET STYLES

During the 1970s, experiments with cheap materials continued, and by the end of the 1980s the market had been saturated with plastic and other non-precious materials. The liberalising of attitudes and the abandonment of strict codes that had begun in the 1960s led to a general lack of design restraints. High-street jewellers went into a frenzy of activity in all sorts of directions. Many used precious materials – even gold – in informal, badly





*Above: A dramatic, feather-like necklace of silver, steel and gold, with mother-of-pearl in the clasp, by Tone Vigeland, Norway, 1983.*



*Above: Gerd Rothman cast small parts of individual people's bodies in silver. This earring was made in 1984.*

*Below right: A mixed-media necklace by Robert Ebendorf.*

worked and inappropriate ways, so that they looked like molten lumps. Unsurprisingly, this casual, undisciplined style was not on the whole of interest to the artist-jewellers. However, an exception was the British jewellery designer John Donald, who successfully produced some fine jewellery based on this informal street style.

A more widely influential street fashion was

the 'Punk' movement, which took hold in London in 1977. Punks festooned themselves with so-called 'creation salvage' in the forms of safety pins, nuts and bolts, bones and rubber-tyre tubing. The style spread beyond Britain, and for a brief period left its mark on the jewellery market. One jeweller who became closely involved with Punk fashion was the Irishman Tom Binns. He collaborated on a



series of Vivienne Westwood's collections in London, including 'Witches and Fluorescent Savages' and 'Punkature'. Setting a trend for jewellery-makers to work directly with avant-garde fashion designers, he also worked with Comme des Garçons and Rifat Ozbek. During the more ecologically aware 1990s, salvaged and recycled materials were again used by leading artist-jewellers.

From the United States, a fashion for 'club-culture' exotica spread across the Atlantic. This amalgam of styles included rubber, fetishist jewellery, which was taken up by numerous fashion designers, such as Anthony Price and John Galliano.

#### JEWELLERY-MAKING TODAY

The most famous names in the jewellery world – Cartier, Bulgari, Boucheron, Asprey and Tiffany – have remained faithful to their exclusive and wealthy clientele and continue to produce jewellery in the traditional, 'grand manner'. The established companies still devise sumptuous designs in precious metals and exquisite gemstones as status symbols, heirlooms and investments. In recent years much of this grand jewellery has been destined for the Middle East, where tradition still demands the formal display of wealth and rank.

In recent decades the idealistic notion that 'good' and 'innovative' design could be made available to all was taken up by various jewellers. Many artist-jewellers have wanted to cross the barrier between the connoisseur and the general markets to make their jewellery more widely accessible. However, this is not easily done, as art jewellery often cannot be translated into a form that can be mass-produced without seriously compromising the design. Manufacturers, too, have remained steadfastly resistant to taking risks, so this has



*Above: 'Orbit' necklaces, made in 1988 by Wendy Ramshaw.*

remained an ideal rather than a reality. Innovative jewellers also create their own elitism, however unwittingly, through a preciousness in style rather than materials. Despite this, there is little doubt that the innovators have influenced the more commercial end of costume jewellery – which makes the originals more collectible. Some individuals, such as Wendy Ramshaw, have found a halfway house by designing limited editions of their work commissioned for sale by museums.

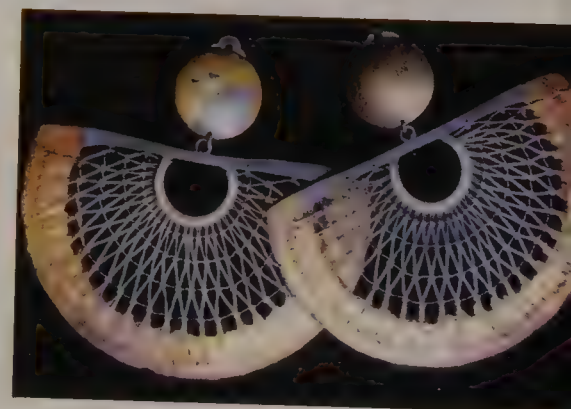
#### AFTERWORD

During the twentieth century a new, creative spirit entered jewellery design. Of course, companies such as Cartier, Asprey, Garrard and Tiffany still produce time-honoured designs using precious metals and gemstones. These pieces represent traditional values, which will always retain an importance, and they offer secure investments for the future. However, it is in the work of the modern artist-jewellers that we find the expression of the new ideas and attitudes towards jewellery that have arisen during the course of the twentieth century. It is in this sphere of jewellery design that the boundaries of modern inventiveness and contemporary social comment will continue to be extended.



*Above: 'Caliban': a ring in carved, grey moonstone, inlaid rubies and yellow gold, by Kevin Coates, England, 1985.*

*Right: Earrings in oxidised metals by William Gilbert, England, 1989.*







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