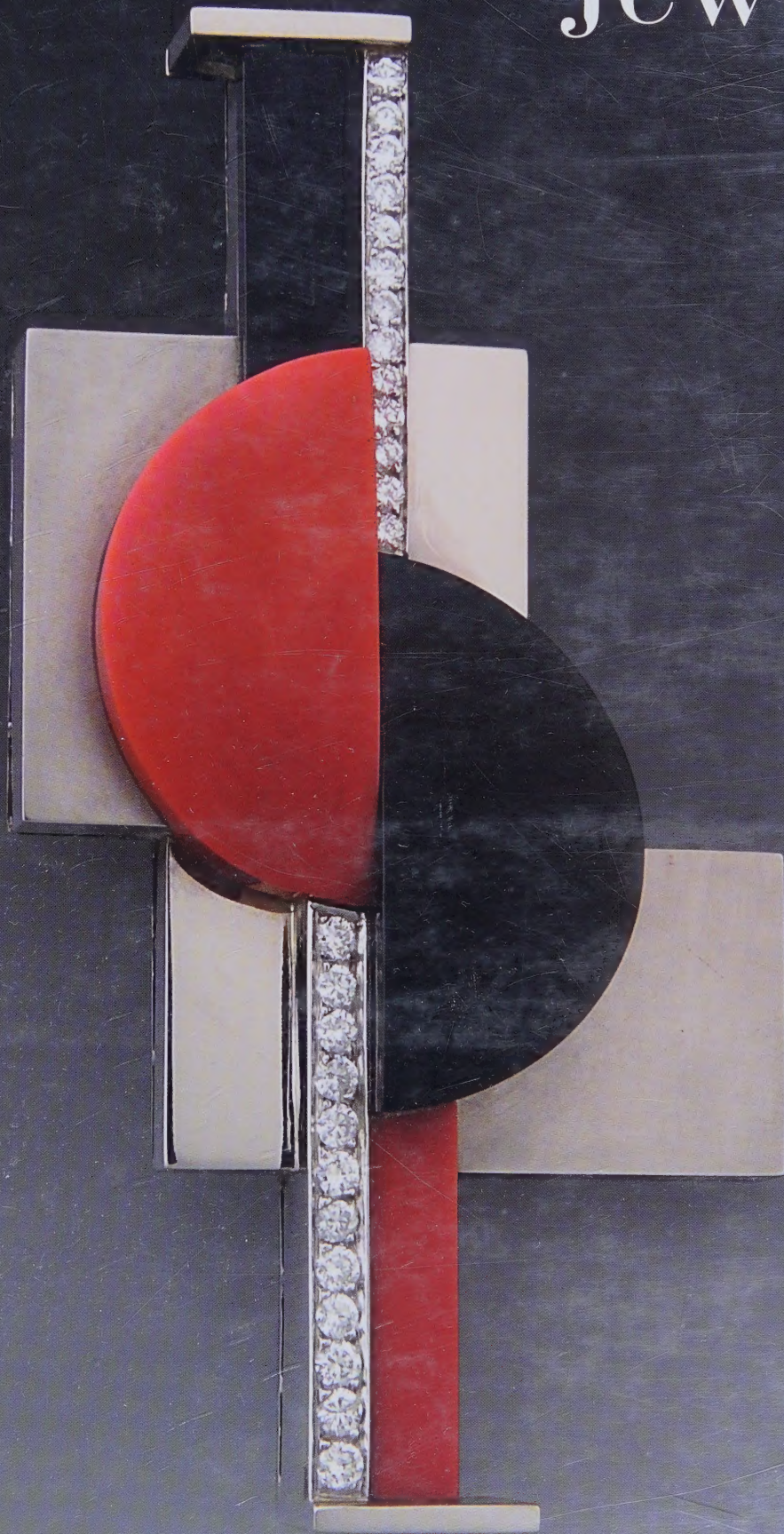


Art Deco Jewelry

Edited
by Laurence
Mouillefarine
and Évelyne
Possémé



Art Deco Jewelry

Modernist Masterworks and their Makers

Edited by Laurence Mouillefarine
and Évelyne Possémé

This book presents some of the finest Art Deco jewelry produced by the world's leading designers and makers between 1910 and 1937. Not only does it feature the most famous names of the Art Deco period, it also restores other notable makers to their proper place in one of the most creative eras for stylish and beautiful jewelry.


Drawing on public and private collections worldwide, the book includes some of the best-known pieces of Art Deco jewelry, together with many original drawings and designs. A number of the world's foremost authorities explore the world of Art Deco jewelry in essays on the context of the modern movement; on clients and collectors; on the relationship between jewelry and the fine arts, architecture and the movies; and on the world of graphic art, commercial design and advertising.

Eighteen designers and houses are featured individually, including Paul Brandt, Suzanne Belperron, René Boivin, Louis Cartier, Jean Després, Jean Fouquet, Gérard Sandoz and Raymond Templier. Some were the heirs to jewelry dynasties, some were talented newcomers with fresh ideas, but all left their mark on the Art Deco era. Echoing the revolution that occurred throughout the arts in this period, their jewelry ranged from lavish gem-studded creations worn by Hollywood stars to innovative costume pieces that made creative use of unusual metals and materials.

With 482 illustrations, 392 in color

ON THE JACKET:

FRONT: Gérard Sandoz, *Semaphore* brooch in gold, onyx, coral and diamonds, c. 1928. Private collection, London. BACK: Van Cleef & Arpels, designs for hat decorations, 1930s. Van Cleef & Arpels, *Costumes*.



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Opposite:

Jean Fouquet, necklace in ebony,
chrome-plated metal and gold, 1931.
Fred Leighton, New York.

Foreword

Alfred Loos's rejection of ornament as a 'crime', the upheavals of war, the rapid developments of modern technology – all of these factors combined to make the 1920s a period of unprecedented revolution in all the arts: painting, architecture, furniture, fashion and of course jewelry. Forms became simpler and purer. Away went the elaborate designs and the fancy frills, and in their place came the clarity of lines and shapes. It was an age that set out to be practical, direct, fast-moving and efficient. It wanted to be easily understood, and it wanted the gaze of the world to be instantly drawn, attracted and conquered.

In its quest for originality, the modern aesthetic looked for materials that had been little used before and brought them together. Colours became more vibrant, matt combined with gloss, wood was smooth. This effervescent exuberance gave countless artists new scope with which to express themselves.

Paris was buzzing, and its atmosphere of hectic excitement made it the centre of the art world between the wars, reaching a peak with the Exposition Internationale des Arts Décoratifs et Industriels Modernes, which opened on 29 June 1925. This exhibition did for the decorative arts what the New York Armory Show of 1913 had done for contemporary painting. People were bowled over by the rich imagination and sheer creativity of these artists who, in their passion for their craft, also contributed successfully to disciplines other than their own: painters, sculptors and even poster artists designed jewelry, architects built show-cases, and bookbinders became architects.

The desire and opportunity for self-expression brought out the best in all these creative spirits, each of them as talented as the next. Jean Dunand, a metalworker and decorative artist, produced remarkable work in lacquer, and his jewelry was worn by Josephine Baker. The heirs to dynasties that were already famous – Jean Fouquet, Raymond Templier and Gérard Sandoz – joined the Union des Artistes Modernes founded by Robert Mallet-Stevens, which laid emphasis on the bringing together of different art forms. This was also a time of female emancipation, short dresses and pageboy haircuts. Suzanne Belperron and Jeanne Boivin, both perhaps even more innovative than their male colleagues, created jewelry whose charm and feminine curves are as seductive today as they ever were.

The art scene was a veritable hive in which each bee worked for itself, for others, and with others, with dedication and enthusiasm that have never been equalled. Many contemporary artists have been inspired by the masterpieces created in the period now called Art Deco, and these remain a wonderful testimony to what the modern age still means to us.

Hélène David-Weill

Preface

The major exhibition 'Bijoux Art déco et avant-garde' at the Musée des Arts Décoratifs in Paris makes it clear that jewelry did not escape the extraordinary artistic revolution that marked the first decades of the 20th century. No longer the province solely of specialist jewelers, rings, necklaces and bracelets now echoed the forms used by artists and architects.

The great international exhibitions of 1925 and 1937 were landmarks in the history of the modern decorative arts, and made Paris into the capital city of a new world. Along with some bold and enterprising modern art galleries, these exhibitions were important showcases for the latest jewelry creations. The Musée des Arts Décoratifs was also instrumental in the development of modernism, staging the first exhibition by the Union des Artistes Modernes in 1930, of which many of the artists in this book were founder members.

Moving away from simple ostentation, and working hand in glove with fashion, jewelry made use of unusual or rediscovered materials and a new repertoire of forms, and played a part in redefining the role of women in society. The emancipation that had resulted partly from the traumas of the First World War now gave women the freedom to enjoy new ways of living, which were reflected in the jewelry they wore. Conversely, the jewelry was worn and loved by women who in themselves embodied these new freedoms – women like Elsa Schiaparelli, Diana Vreeland and Louise de Vilmorin.

The Musée des Arts Décoratifs has the finest public jewelry collection in France, which has been the centrepiece of a permanent exhibit since 2004. In the tradition of the exhibitions it once held for the great artists of the period – Lalique, Fouquet, Schlumberger – it is only natural for the museum to celebrate this golden age of jewelry.

The exhibition is the work of many different people, including experts from the museum itself, Dominique Forest and Évelyne Possémé, along with jewelry historians Melissa Gabardi and Laurence Mouillefarine. I would like to thank them most warmly for their harmonious cooperation on a project that has been made all the richer by their contributions. This book contains articles on individual jewelers and jewelry houses, as well as essays by Arlette Despond Barré and Michel Wlassikoff, which offer a wider overview of the art scene during the Art Deco period.

I would like to express my special gratitude to the many lenders who have agreed to part with their rare and precious possessions for several months. It is only thanks to their generosity that we are able to mount such a comprehensive display of the works of artists who frequently found themselves in conflict both with critics and with public taste before their truly innovative designs were appreciated. Finally, this exhibition would not have been possible without the support of Van Cleef & Arpels, the Fondation PricewaterhouseCoopers France, and the Fondation Bettencourt Schueller, nor without the skill and resources of the company Flos: our great thanks go to all of them.

Béatrice Salmon

Jewelry in the Age of Art Deco

Évelyne Possémé



The modernist movement was an aesthetic evolution, and a vital part of an age that was later given the name of Art Deco. Beginning in around 1910, before the First World War, alongside the last manifestations of Art Nouveau, Art Deco takes its name from the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, first proposed in 1908 but not staged until 1925. This comprehensive exhibition presented a panoramic view of the contemporary decorative arts, by way of pavilions and lavish displays that were testament to the quest for ‘total art’ – in this respect continuing the heritage of Art Nouveau. The close of the Art Deco period may be marked by the Exposition Internationale of 1937, at which the basic ideas underlying the aesthetics of the 1940s could already be perceived.

The decorative arts from the 1910s to the 1930s echoed all the artistic and aesthetic movements and theoretical debates of the time, which explains the rich variety of works that emerged from trends that were both contradictory and yet parallel. Within this thirty-year period, the modernist movement was dominant for around fifteen years, from the manifesto of Le Corbusier and Ozenfant, *Après le Cubisme*, published in 1918, until the ideological battles of 1932–34, with the first major works being produced in around 1924, and the peak being reached during the 1930s. Confronted with the return to classicism advocated by those artists intent on defending their national heritage, the modernists found a gathering place in the Union des Artistes Modernes, whose 1934 manifesto was a response to the vehement attacks launched by the supporters of ornamentation.

It was in this polemic context that modern jewelry began to develop. In 1929, on the occasion of the exhibition ‘Les Arts de la Bijouterie, Joaillerie et Orfèverie’ at the Musée Galliera in Paris – a milestone in the evolution of jewelry design – Jean Gallotti gave a concise account of this dichotomy: ‘We note with pleasure that the different influences on the decorative arts over the last fifteen to twenty years are clearly visible here. I am speaking of the two trends that gave rise on the one hand to the school of so-called “neostyles”, and on the other to the school of the straight line.’¹ He pointed out that the first of these groups, which he associated with the furniture by Louis Süe and André Mare, the founders of the Compagnie des Arts Français, created works heavily inspired by the Restoration period and the Second Empire, along with a subtle Orientalist influence. He also said that most contemporary jewelers aligned themselves to varying degrees with one or other of these trends.

While Art Nouveau had favoured *bijouterie*, jewelry that predominantly used precious metals, Art Deco saw the rise of *joaillerie*, which made use of gemstones. Works were built around large and translucent pieces of amethyst, citrine or aquamarine, contrasted with boldly coloured opaque materials such as onyx, jade, lapis or coral. Platinum mounts were both malleable and discreet, setting off the contrasting blocks of colour. After the naturalism of Art Nouveau, nature now took second place to geometry. During the decade following 1910, under the influence of the Louis XVI and Empire styles, the Maisons Fouquet and

Above:
René Prou, design for a poster advertising the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Les Arts Décoratifs, Musée de la Publicité, Paris.

Opposite:
The hall of the Pavillon de la Parure, Exposition Internationale des Arts et Techniques dans la Vie Moderne, Paris, 1937.





Never made pendants in the shape of large openwork discs, in which radiating lines of platinum and diamonds enclosed large translucent gemstones in discreet colours. The 1920s were dominated by harmonies in black and white, using onyx or diamonds, later supplemented by touches of coral and then lapis. In 1925, the colour combinations grew even bolder and livelier. Geometric motifs were everywhere, along with those inspired by African and Asian civilizations, often incorporating the theme of masks, along with naturalistic motifs derived from the 18th century: braidwork, vases, baskets of multicoloured flowers and fruits, which could also be seen adorning the backs of chairs or the doors of sideboards and dressers. After 1929, *joaillerie* turned white, with diamonds in platinum settings, while other pieces included broad metal surfaces that were no longer in yellow but in grey or white gold. At the beginning of the 1930s, jewelry turned monochrome, with the colours becoming paler, and it was not until 1937–39 that yellow gold made a reappearance, providing mounts for multicoloured stones.

It was from this varied and multifaceted range of jewelry – at the very heart of this luxury industry – that there emerged the first and best exponents of the geometric trend: Jean Fouquet, Raymond Templier and Gérard Sandoz, all from the third generations of families that had worked in this field since the 19th century. They were part of the avant-garde movement in the decorative arts, derived from that of the fine arts, whose work was defined as ‘geometric art, which is the culmination of a mechanistic and purist art that tends towards abstraction and non-objectivity.’² Cubism, whose new aesthetic was based on scientific principles of reason and mathematics, was the starting point of this geometric movement, which first appeared in the decorative arts in 1924. The basis of all beauty was numerical – the beauty of the machine depended on the calculations of the engineer. The movement therefore entailed a glorification of the new technologies of industry and transport: machines, new



Above:
Illustration for the article ‘Le bijou moderne’,
L’Illustration, December 1927.

Right:
Maison Boucheron, brooch in onyx, coral, platinum
and diamonds, 1925. Musée des Arts Décoratifs, Paris,
donated by Louis Boucheron in 1925.



means of locomotion (cars, trains, planes) and communication, together with their consequences – speed and simultaneity. In the sphere of the decorative arts and jewelry, these characteristic elements of the modern age were reflected in a simplification and geometrization of forms, rigorous composition, attention to detail, and also in a taste for light, clarity, ascending lines, interlocking surfaces and overlapping volumes.

From 1924 onwards, Gérard Sandoz, Raymond Templier and Jean Dunand made their mark in the Salons with jewelry decorated with geometric shapes: circles, triangles, squares, rectangles, rhombuses. At the Exposition Internationale of 1925, geometry seemed to be everywhere: ‘One taste seemed to dominate – that of simple shapes, smooth surfaces, sharp edges and, when decoration raised its head, a taste for the abstract... To define it, one word sprang to the lips a thousand times: Cubism.’²³ The critic Léon Deshairs did not, however, attribute this change to the painters but to the influence of concrete architecture, which advocated simple volumes, bold angles and straight surfaces. Others, though, felt that the modernist movement was not adequately represented, and criticized the removal of Fernand Léger and Robert Delaunay’s mural paintings from the pavilion called ‘Une Ambassade Française’; they bemoaned the fact that the Exposition was not in the spirit of the modern age: ‘An essentially modern exhibition should have celebrated the collaboration between art and science, in which science implies the participation of artists. To present the public with a vision of modernity, by day or by night, the focus should have been on the miracle of science: what should have been on display are garages, hangars, radio transmitters, telephone exchanges... the Exposition des Arts Décoratifs marks the triumph of artifice over daily life.’²⁴ Modern art was certainly on display, but it had to be sought out in Le Corbusier’s Pavillon de l’Esprit Nouveau, hidden behind its high fence, or in Robert Mallet-Stevens’s Pavillon du Tourisme, or Konstantin Melnikov’s glass and wood Soviet Pavilion, with its workers’ club and the modernist graphics contained in the publications on display there. In 1925, Raymond Templier’s jewelry, with its enamelled or diamond-studded chevrons, took

Above left:

Georges Fouquet, *Flower Basket* brooch in rubies, platinum and diamonds, c. 1928

Above right:

Georges Fouquet, *Chinese Mask* pendant in rock crystal, emeralds, platinum and diamonds, 1924–25. Musée des Arts Décoratifs, Paris, Fouquet collection.



its inspiration from the images of speed created by the Italian Futurists from 1909 onwards. Gérard Sandoz specialized in circles and angled lines, while Jean Fouquet was more restrained, creating rectangular pendants in which lines of enamel and diamonds balanced the overlapping geometric shapes. The Maison Dusausoy produced a triangular pendant of red and black enamel surrounded by triangles, with a large diamond in the centre. Although the 1925 exhibition contained relatively few examples of modern jewelry, these modest exhibits attracted enough recognition to encourage the artists to continue their quest, to such good effect that it was their modernist aesthetics that rose to prominence during the years that followed.

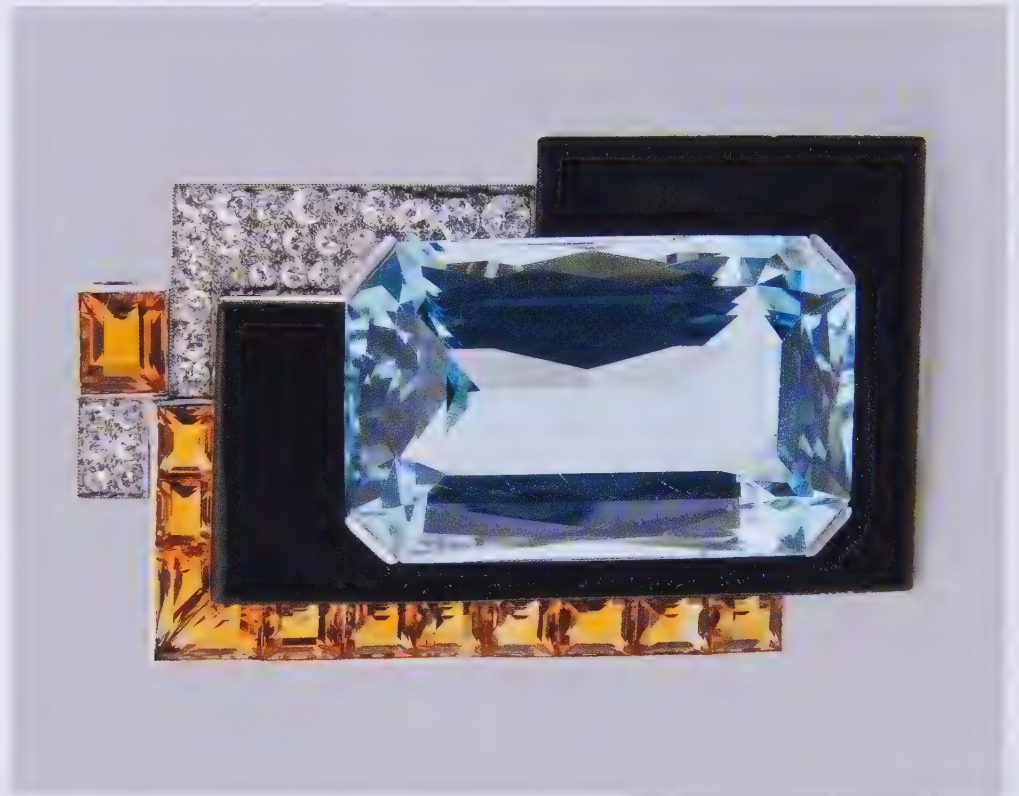
The poet Blaise Cendrars sung the praises of the new aesthetics, both in the catalogue of the Maison Paul Templier et Fils (designed by A. M. Cassandre; see p. 59) and on the invitation to the inauguration of the new Compagnie des Arts Français, with Jacques Adnet taking over as director from Louis Süe and André Mare – a victory of the modernist spirit over the neoclassical movement. It was more than just an invitation; it was a manifesto. After listing all the places, man-made constructions and machines that made up modernity, Cendrars described a world of forms: ‘Volume, surface, shape, line, material, angle, weight, metal, colour – as on the exterior, everything in a modern interior is new, everything is a product of mathematics, the application of an integral formula in order to achieve a wonderful synthesis of calm and depth. Simplicity, elegance, comfort, luxury – that is today.’⁵

In 1928, Jean Després’s work was turned down by the Salon d’Automne, while at the Salon des Artistes Décorateurs, Paul Brandt displayed jewelry and cigarette cases in showcases that had been specially designed by René Herbst (see p. 106). A few years later, Herbst designed a sign for the Maison Templier shop: a large metal bangle cutting through a sheet of plate glass (see p. 66).⁶ Gérard Sandoz exhibited large pendants with tiered vertical surfaces, using alternating lines of yellow and grey gold and decorative stones such as hematite, with its metallic shine. Jean Fouquet showed cuff bracelets decorated with vertical lines of diamonds and cabochon gems on broad surfaces of polished grey gold; bangles with staggered rows of semicircles in alternating matt and polished white gold; and a brooch with

Above:
Jean Dunand, cuff bracelet in gold and lacquer, made for his wife, 1928. Dunand family collection.

Opposite:
Gérard Sandoz, pendant in gold, Rhodium-plated gold, silver and labradorite, c. 1929. Private collection.





overlapping rectangles of black lacquer, enclosing a large rectangular aquamarine, with corners edged by rows of diamonds and topazes (see above).

In 1929, at the Musée Galliera, the exhibition ‘Les Arts de la Bijouterie, Joaillerie et Orfèvrerie’ was much anticipated by the profession and presided over by Georges Fouquet, but the only modernist works that it featured were a single showcase by Jean Fouquet and a few pieces by the Maison Dusauso. The latter exhibited a brooch with a cog design, and a striking ring in the form of a diamond-studded sphere mounted on a circular base and with broad stepped motifs at either side (see opposite). This was a unique and extraordinary piece of work, recalling the designs of the late 18th-century Utopian architects Claude Nicolas Ledoux and Étienne-Louis Boullée, who had just been rediscovered by art historians and supporters of neoclassicism. The exhibition at the Musée Galliera did, however, show the evolution that was occurring within the profession, and it confirmed the predominance of white jewelry, its coolness contrasting with the bold colours introduced in 1925. Raymond Templier and Gérard Sandoz were not represented at the Musée Galliera, nor at the Salon des Artistes Décorateurs that year, but they did display their work in their own stores. The critics praised Sandoz: ‘His art has a serious inclination without going so far as to be austere, and it reflects modern life in what it brings us that is new and accomplished. If we dared to risk condemnation once more, we would say that it owes something to the industrial sensibility of the age. Of course, in his pendants and bracelets, Gérard Sandoz is not reproducing machine parts. But it can be clearly seen that he has gazed with pleasure at the silent functioning of cams and crankshafts. From these he extrapolates elements of nobility and simplicity, with a style all of his own.’²⁵

Above:
Jean Fouquet, pendant brooch in platinum, lacquer,
aquamarine, topazes and diamonds, c. 1927.
Private collection

The motif of machinery, which Gérard Sandoz shared with Jean Després, also attracted Jean Fouquet, Jean Dunand and even Charlotte Perriand. The sculptural quality of ball bearings was noted as early as 1925: ‘The modern ball bearing, whose form and proportions are determined by scientific calculations, is from a purely decorative point of view a very pretty piece, indisputably decorative...’³⁸ Charlotte Perriand used bearings of nickel- or chrome-plated brass for her necklace (see p. 17), simply threaded onto a steel or copper wire – a motif echoed by Jean Fouquet in his 1931 bracelet and by Jean Dunand in his work. Dunand strung ball-bearing beads onto woven strands of copper to make sautoirs that were striking in their modernity. Ball bearings were described by Cendrars as the second wonder of the world, but criticized by Marcel Zahar as feminine adornments: ‘Are women supposed to wear ball bearings on their arms? Really, I object... Yes, machines are wonderfully powerful things, and that’s what I like about them; but I am not keen on seeing their insides displayed at inopportune moments. Pieces of jewelry that look like spare parts make for very crude symbols. We don’t need fetishism! We are not commemorating the victory of the machine: we don’t have to sport miniature engines. Messrs Fouquet and Templier should look for other sources of inspiration.’³⁹

The year 1929 also saw a split between the modernists and the Société des Artistes Décorateurs who, after 1928, criticized the former for adopting a mechanistic aesthetic and, in some cases, for using metal tubing instead of traditional woodwork techniques. The modernists broke away to set up the Union des Artistes Modernes, and the jewelers Raymond Templier, Gérard Sandoz and Jean Fouquet immediately joined forces with them. Templier became the UAM treasurer and was largely responsible for financing their first exhibition at the Musée des Arts Décoratifs in 1930. This was the last time Gérard Sandoz took part, as he soon afterwards abandoned jewelry for a career in filmmaking; he exhibited some cigarette lighters and smoking accessories in silver and lacquer. Raymond Templier displayed his reflective jewelry: polished concave or convex surfaces, and bowl-shaped brooches that sparkled with light and the glitter of diamonds. Comparing the output of the UAM with that of the Société des Artistes Décorateurs, some critics emphasized the crisis in traditional forms of decoration, with all their contradictions, in order to highlight the new reference points of modernist aesthetics: aeroplane engines and streamlined motor cars, the poetry of metal and of rational thinking. At the same time, however, they acknowledged that the conflict between art and technology had still not been resolved: ‘We must utilize, question and interpret factories and technology... Perhaps masterpieces conceived by an individual for an individual must be given up. Standards, mass production.’⁴⁰ It was advice that the members of the UAM were unwilling or unable to take, unlike the members of the German Werkbund mentioned in the same article.

In the years that followed, Jean Fouquet and Raymond Templier remained at the heart of the UAM’s exhibitions. Critics focused on the role of machinery, sport and modern life, emphasizing that the applied arts should, like architecture, expressly forego ornamentation and create strongly architectural jewelry, in line with the eternal laws of order and composition. Artists returned to the basic rules imposed by the materials they used: polished metal created reflections, and surfaces and volumes were designed to play with light and shade. The simplicity of harmonized colours and the clarity of forms suggested an affinity with classicism.⁴¹



Above:
Maison Dusausoy, *Sphere* ring in grey gold, platinum and diamonds, c. 1929. Private collection, London.

L'INDUSTRIE FRANÇAISE

DU

ROULEMENT A BILLES

A L'EXPOSITION DES ARTS DÉCORATIFS

Il est toujours vrai que tout ce qui participe au progrès se tient intimement. Ainsi l'on peut admirer, à l'Exposition des Arts décoratifs modernes, à côté des travaux conçus par le génie de nos artistes, un grand nombre de machines et d'appareils qui en permettent la réalisation rapide et précise.

L'Art de l'ingénieur est plus que jamais en collaboration avec celui de l'architecte, avec celui du décorateur, du céramiste, du forgeron, de l'ébéniste, du verrier, etc.

L'Art, tout au moins dans certaines manifestations, s'est démocratisé par l'intervention de la machine.

C'est ainsi que le roulement, cet organe de haute perfection mécanique, a pu trouver sa place dans une manifestation comme celle des Arts décoratifs modernes, en raison de la contribution prodigieuse qu'il apporte à toutes les industries mécaniques travaillant le fer, le bois, la pierre, le cuir, etc.

Le roulement moderne, dont la forme et les proportions sont déterminées par de savants calculs est, pris au point de vue purement décoratif, une très jolie pièce, incontestablement décorative, mais il est évident que seul son rôle utilitaire lui vaut sa renommée, nous allons dire la considération dont on l'entoure (fig. 1).

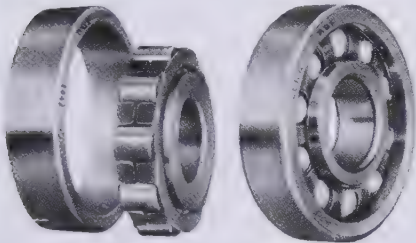


FIG. 1. — Roulements à billes et à rouleaux R.B.F. (ces roulements sont les deux principaux types utilisés de nos jours).

Above: 'The French Ball Bearing Industry at the Exposition des Arts Décoratifs', *L'illustration*, special issue, June 1925.

Right: Jean Fouquet, necklace in grey gold, platinum, lacquer and diamonds, c. 1925–30. The artist reused mass-produced chrome-plated metal tubing.

Opposite, above left: Charlotte Perriand, *Ball Bearing* necklace in chrome-plated copper, 1928. Private collection.

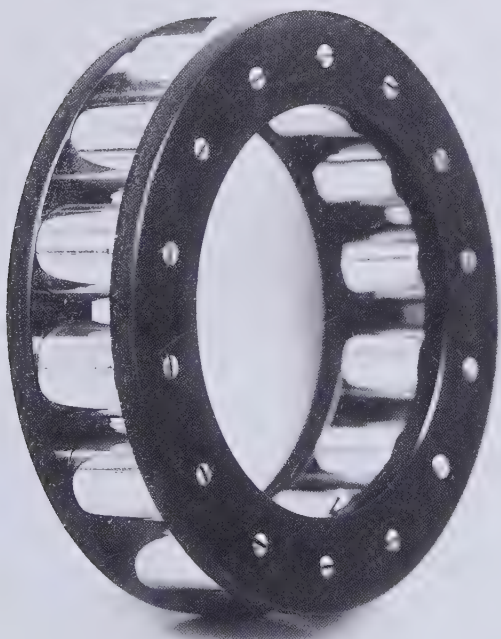
Above right: Jean Fouquet, *Ball Bearing* bracelet in ebonite and chrome-plated steel, c. 1931. Musée des Arts Décoratifs et de l'Art Moderne, Gourdon.

Below left: Jean Fouquet, *Roller Bearings* bracelet in ebonite and chrome-plated copper, c. 1931. Musée des Arts Décoratifs, Paris, Fouquet collection.

Below right: Jean Dunand, necklace in chrome-plated metal, copper, c. 1930. Dunand-T family collection.

In 1932, Raymond Templier began to use curls and curves, angles and parallel lines: 'The jewelry of this artist possesses a compact block-like unity, and could be compared to a group of statues in which none of the members stand out or break away to disrupt the general harmony.'¹² The critics often made references to sculpture, and became increasingly enthusiastic about the art of Jean Fouquet and Raymond Templier, who were now at the peak of their profession. While the male jewelers created bas-relief-style pieces, their female colleagues – Jeanne Boivin and Suzanne Belperron – preferred to work with strongly rounded, sculptural forms: rather than pendants, they opted for bracelets and rings, which filled the ever-changing spaces created by the movements and gestures of their wearers. Some journalists heralded the arrival of big and bold jewelry: 'Another trend very clearly favoured bulky pieces, heavy and sumptuous...bursting with a Byzantine opulence and a kind of skilful barbarism that appeals to our modern taste. That is what art and luxury have made from our ancestry: slave bangles! But we know that their weight and suggestion of brutality make the wrist look smaller.'¹³ In 1930, Jean Puiforcat stated that the straight line was easy, but that the circle 'which explains the whole world, is the ideal shape, and the curve which emulates it is more noble than the straight line...'¹⁴ The women who followed this precept discovered







Above:
Maison René Boivin, *Tranche* bracelet in gold and topazes, 1934. Stephanie Seymour Brant collection, courtesy the Brant Foundation, Greenwich CT, USA.

the true richness of the curve, a geometric form that was sculpted from semiprecious stones like rock crystal and agate, and whose rounded edges created organic, sensual shapes that could also sometimes be found in the work of other jewelers such as Jean Fouquet and Cartier. These women jewelers, while participating in the modernist movement, were already anticipating the jewelry of the 1940s at the beginning of the 1930s.

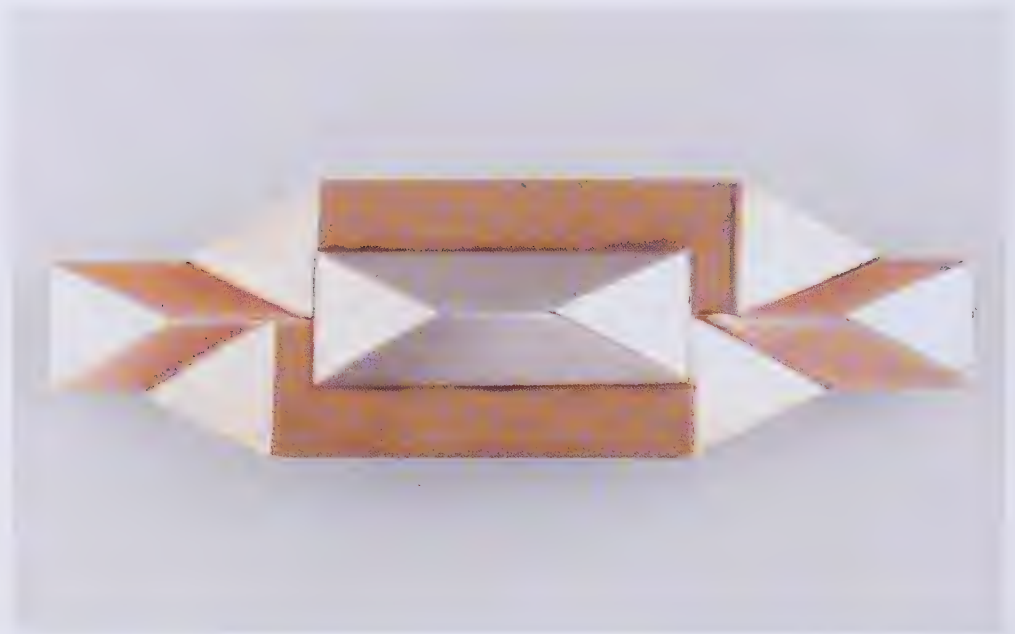
It was at this time that the traditional designers, advocates of fine cabinetmaking, began to worry about the possible disappearance of the luxury craft industry in Paris, with all its consequences. In 1930, Paul Iribe published *Choix*, a selection of his designs for furniture and other objects, accompanied by a text in which he called for a reassessment of craftsmanship, and advocated the primacy of the curve and of ornamentation, and the superiority of the arabesque over the cube. He made himself the spokesman for neoclassicism, which was also championed by such artists as Louis Süe and Jean-Charles Moreux, in opposition to the 'living machine' of the modernists. Iribe continued his crusade in 1932 with the publication of two more pamphlets, *Défense de luxe* and *La Marque France*, in which he lambasted some artists for their subservience to the machine: 'By "machinism" the author means the aesthetic slavery accepted by the "modern" artist in the name of mechanical progress.'¹⁵ As a response to these vehement attacks, the Union des Artistes Modernes published a manifesto in 1934 in praise of balance, logic and purity, materials such as cement, glass and metal, electricity, and light as opposed to darkness; they accepted the title of *style paquebot* or 'liner style' – after the ocean liners that required clever furnishings suitable for particular needs and spaces – and finally they rejected ornamentation, which more often than not masked imperfect forms.¹⁶ It was in this climate of conflict and controversy that the Exposition Internationale of 1937 took place, in which the two trends and their respective pavilions were placed in direct confrontation with each other. The reporter Paul Bablet concluded that in the contemporary economic crisis, it was the modernist movement that was losing ground.¹⁷

Like René Lalique, the modern jewelers paid only limited attention to the materials they were using, and yet the authenticity of those materials played an important role in the development of their work. Advances in gemstone cutting allowed for a greater degree of freedom. The invention of the baguette cut allowed for bold lines and sharp edges, while round brilliant-cut diamonds were used to cover large areas edged with baguette-cut stones, contrasting with surfaces of shining metal. After 1905, diamonds were mounted using platinum wires whose lightness, strength and malleability made the settings almost invisible. Thanks to platinum, bracelets became as flexible as ribbon. Shining surfaces of white or grey gold were accompanied by the use of new alloys such as palladium gold or osmium, both of which contain palladium, a mineral found in platinum mines. Gérard Sandoz created pieces that juxtaposed different shades of gold – yellow, rose, white and grey – and alternating between matt and polished surfaces which he often overlapped. Jean Després, on the other hand, preferred silver, which can be protected against oxidization by a coating of nickel or chrome. As well as these precious metals, artists used nickel- or chrome-plated steel, along with stainless steel which first appeared around 1932. Semiprecious stones and decorative woods were given sculpted forms. Translucent or frosted rock crystal was used after 1926 until the late 1930s, as was agate, frosted quartz and chalcedony, though these stones were not used as mounted elements but incorporated into the body of the ring or bracelet.



Left:
Model wearing a dress by Francevramant, a hat by
Madame Agnès, and jewelry by Maison Bernard Herz.
Photograph published in *Vogue*, February 1936.

Above:
Suzanne Belperron, bracelet in smoky quartz, sapphires
and gold for Maison Bernard Herz, c. 1935–36.
Siegelson, New York.



During the 1930s, a new form of jewelry appeared on the market – the clip. In 1925 and 1929, only brooches were available, and the borrowed term *clip* appeared in French dictionaries for the first time in 1932. The idea came to Louis Cartier one day when he was looking at a clothes peg.¹⁸ The invention of the clip led to the boom in transformable jewelry: the most common items were double clips that could be joined together to form a brooch or worn separately on the lapels of a jacket. As was emphasized in a 1936 edition of *Vogue*, ‘the ways in which clips, for example, can be used are infinite: one or two can be placed diagonally along a wrapover edge, at the front or the back. Several can be grouped together at the front of a belt. Two, positioned in opposite directions, can secure a shoulder strap. A single one can be clipped over a scarf to fix it.’¹⁹ Maison Dusausoy produced a casket containing four diamond and platinum clips that could be worn in 28 different combinations (see pp. 22–23): the base pieces in nickel- or chrome-plated silver included two bracelets, a necklace, and seventeen brooches of different shapes. The diamond and platinum clips could be used to decorate nickel-plated bangles, or detached and worn separately as corsage ornaments. Other jewelers created reversible bracelets that could be worn with yellow gold on the outside by day, then turned around in the evening to display white gold decorated with diamonds or other gems (see p. 103). In 1939, for the International Fair in New York, the Maison Mauboussin and its American associates Trabert & Hoeffler launched the *Reflection* collection, advertised as ‘Your Personality In A Jewel’ – a new concept that allowed each client to create her own parure, using a set of standard elements that could be mixed and matched as she wished (see pp. 180–181).²⁰

Transformable jewelry became increasingly common throughout 1936–37. Perhaps it was the industry’s answer to the acute economic crisis, or perhaps it was a way of responding to the emancipation of women and their increasingly busy lives. The economic theory seems somewhat paradoxical when applied to a luxury business like jewelry, in which the craftsmen worked with extremely valuable materials, making pieces that were not ostentatious but

Above:
Jean Fouquet, brooch in grey, rose and yellow gold,
1926. Neil Lane collection.

were still extremely sophisticated. The use of silver by an artist such as Jean Després made his work more accessible, especially for his artist friends, whereas members of the UAM preferred to exchange their pieces. Because of its cost and its limited distribution, modernist jewelry remained the prerogative of an aristocratic, intellectual and artistic class that was particularly well informed – as had been the case with the jewelry of René Lalique. Parallel to all this, costume jewelry enjoyed a remarkable boom between 1920 and 1930, made possible by the use of new materials like aluminium and stainless steel, and this too occurred predominantly within the framework of modernist aesthetics.

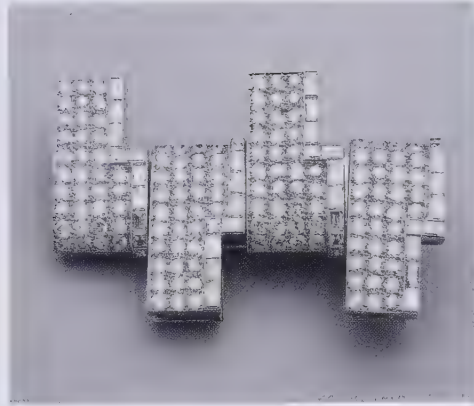
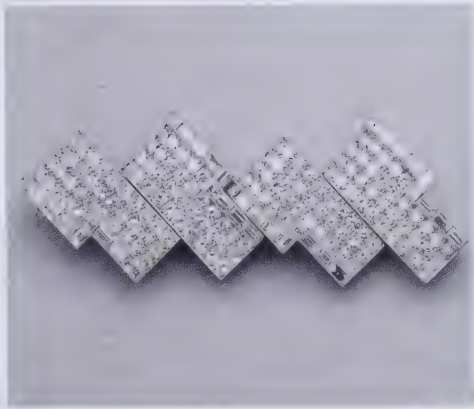


Left:
Gérard Sandoz, necklace with pendant in gold,
lacquer, onyx and frosted rock crystal, c. 1928.
Private collection.



Above and opposite:

Maison Dusausoy, four clips in grey gold, platinum and diamonds, with mounts in chrome-plated or nickel-plated silver, with 28 possible combinations, c. 1935. Barnett family collection. Formerly Andy Warhol collection.



Changing Tastes, Changing Times

Laurence Mouillefarine



Above:
Raymond Templier, brooch in platinum, enamel and diamonds, c. 1925. Musée des Arts Décoratifs, Paris. The museum acquired this piece during the Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925.

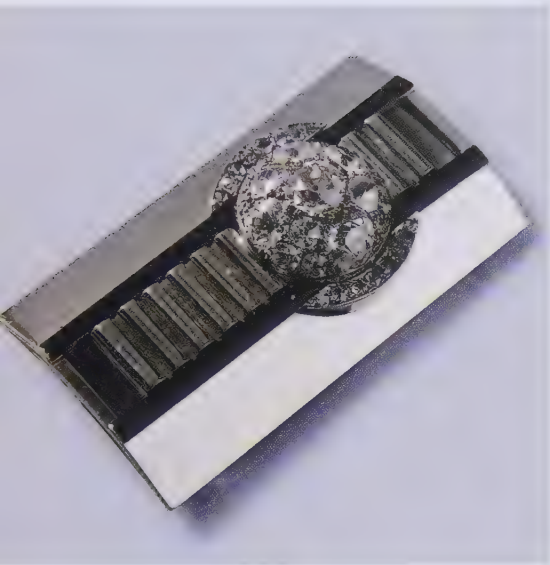
Opposite:
The jewelry hall in the Grand Palais, with an interior designed by Éric Bagge. Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.

The Roaring Twenties were a period of extraordinary prosperity for the luxury arts. Jewelry threw off its shackles of discretion and paraded itself in public. It was a revolution: ‘Until that day, the body corporate had remained somewhat hostile to outward displays,’ wrote Henri Clouzot.¹ Jewelers displayed their wares at both of the major international exhibitions that took place between the wars. The Exposition Internationale of 1925 was a huge celebration dedicated to the glory of a victorious France, and went on for six months, spreading itself over 23 hectares (57 acres) in the centre of Paris. The jewelry exhibit was housed in the Grand Palais, amid silver columns highlighted with gold. The showcases, draped in pink crêpe de chine, were the same for all – for the great houses of Aucoc, Boucheron, Van Cleef & Arpels, Dusausoy, Fouquet, Lacluche, Mauboussin, and for the lesser lights. It was the jewels themselves that had to sparkle. Several young avant-garde artists were already making a mark: Gérard Sandoz, who was ‘not afraid to revitalize design by replacing “naturalist” ornamentation with geometric combinations of the most pleasing effect’²; Raymond Templier, from whom the Musée des Arts Décoratifs de Paris bought a brooch of brilliants and enamel with a post-Futurist, speed-inspired design; and Jean Fouquet, who had begun his career somewhat tentatively among the designers employed in his family’s firm, but here was awarded a diploma of merit. All three were born into the jewelry business, and represented a third generation of jewelers established in Paris since the 19th century, but none of them were content simply to exhibit their creations in the showcases of their fathers.

ARTISTS IN JEWELRY

Throughout the 1920s, they displayed their works in art galleries, especially the Galerie Georges Bernheim, which had no qualms about exhibiting abstract paintings alongside cigarette cases. They were jewelers but most of all, they were artists. They could be seen in the official Salons and at the Société des Artistes Décorateurs, an association which was set up to battle the endless copying of antique styles, and which held its annual exhibition at the Grand Palais. They were also regulars at the Salon d’Automne, whose founder, Frantz Jourdain, wanted to pull down the barriers between the fine arts and the applied arts, so that they could coexist on an equal level – jewelry, painting, sculpture, ceramics, furniture and more. All works had to be displayed in such a way as to enthuse the connoisseurs and in due course convince the buyers. Jean Després, a jeweler and silversmith, found himself obliged to exhibit at Jourdain’s Salon to get himself known in Paris, the capital of the art world; his family’s store in Avallon, in the *département* of Yonne, which supplied the local bourgeoisie with its dinner services, was not enough for him. Young Pierre Mauboussin never missed a show: the son of a jeweler, and also an enthusiastic pilot, he regarded jewelry as a branch of sculpture. In 1928, Paul Brandt’s jewelry made quite an impact beneath the vaulted roof of the Grand Palais: ‘Very skilful contrasts of surfaces and volumes and... despite their very restrained rhythm, an





Above:
Jean Fouquet, brooch in platinum, enamel and diamonds, c. 1929. Delorenzo collection, New York. This piece was designed for Andrée Mallet-Stevens, wife of the architect Robert Mallet-Stevens.



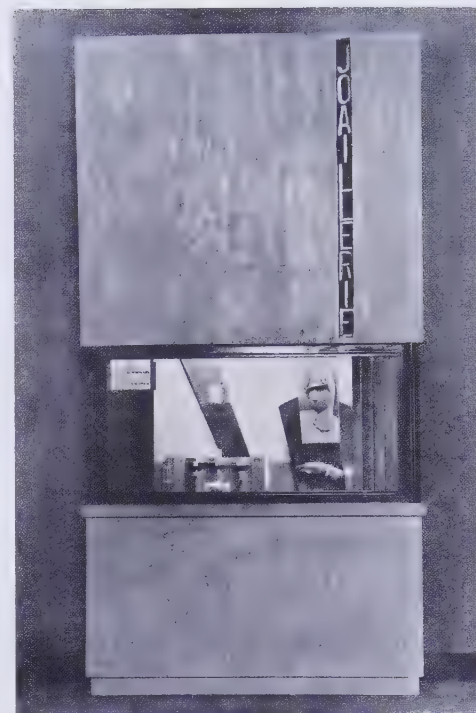
Right:
Jean Fouquet, pendant in platinum, enamel, diamonds and black onyx, with a cabochon star sapphire at the centre and a platinum chain, 1927–29. Private collection.

utterly sumptuous character.³ Let us, however, pause for a moment in the year 1928, for that date marked a schism in the world of the decorative arts. Several cabinetmakers – the pioneering brigade of René Herbst, Charlotte Perriand and Djo-Bourgeois – shared a stand in which they furnished a model apartment; the tables were decorated with silverware by Jean Puiforcat, and one showcase brought together the jewelry of Jean Fouquet and Gérard Sandoz. Different disciplines with a common taste for pure forms. While others conservatively favoured rare woods and marquetry, these adventurers chose metal tubing, glass and other new materials. The critics were enthusiastic. Encouraged by this success, they decided to aim higher – and bigger – for the next exhibition. The organizers said no. They did not want a salon within a salon. And so in May 1929, the younger generation waved goodbye to the Société des Artistes Décorateurs, and formed their own association, the Union des Artistes Modernes.

Critics from the press and radio were immediately sent a communiqué, the architect Robert Mallet-Stevens was appointed President, Raymond Templier became Secretary and Treasurer, and their colleagues Jean Fouquet and Gérard Sandoz hastened to join forces with them. Jean Després, however, kept his distance from the UAM, even though the 32 pieces he had offered to the Salon d'Automne in 1928 had been rejected on the grounds that they were too modern. The painter and engraver Étienne Cournault was a UAM member, and later went on to create a range of glass jewelry with Després (see pp. 120–121). Soon the association could boast some thirty sculptors, interior designers, painters, gold and silversmiths and graphic artists. What was it that brought them together? A devout and rigorous dislike of useless decoration, and the inspiration they drew from contemporary life and technology. Their programme included plans for an annual public exhibition, and the Havas agency was put in charge of promotion.

A BOLD CLIENTELE

Everyone bought from everyone else. The elegant Robert Mallet-Stevens commissioned Jean Fouquet to make a brooch for his wife, Andrée (see opposite). Fouquet also found himself making a ring for the fiancée of Jan Martel, one of the sculptor twins. A friendly exchange saw Pierre Legrain creating a bookbinding for his friend Raymond Templier, who in the same year of 1927 made a silver and black lacquer bangle for Mme Legrain.⁴ But beyond the comradeship of the UAM, did these avant-garde pieces find an outside clientele? Indeed, there were a few adventurous aesthetes who appreciated modernism in architecture, design and jewelry, and some of them have gone down in history. For instance, there were Dr Dalsace and his wife who commissioned Pierre Chareau to build them a house of glass, the *Maison de Verre*, in the rue Saint-Guillaume in Paris. 'It was she who was the revolutionary,' insists the lady's granddaughter Dominique Vellay.⁵ Annie Dalsace, née Anna Bernheim, replaced an 18th-century building with an 'experimental home', financed by her father. Together with her friend Dollie Chareau, wife of Pierre, Annie also frequented art exhibitions. She acquired several pieces by Raymond Templier, including an extraordinarily modern articulated necklace of black lacquer and silver, which she bought in 1929 (see p. 29). But the members of the UAM also dreamed of an art that would be accessible to all.⁶ By using semiprecious instead of precious stones, and by substituting silver for platinum, the jewelers devised less expensive pieces. Després's *bijoux sport*, for instance, were intended to be easily affordable. Nevertheless, the main concern was that the work had so far only attracted an elite, such as Mme Armand-



Above:
Pierre Mauboussin, display cabinet of jewelry, Salon des Artistes Décorateurs, Paris, 1928. Photograph by Jean Collas.

Right:

Raymond Templier, bracelet in silver and lacquer, 1927.
Private collection. Formerly Annie Dalsace collection.

Below:

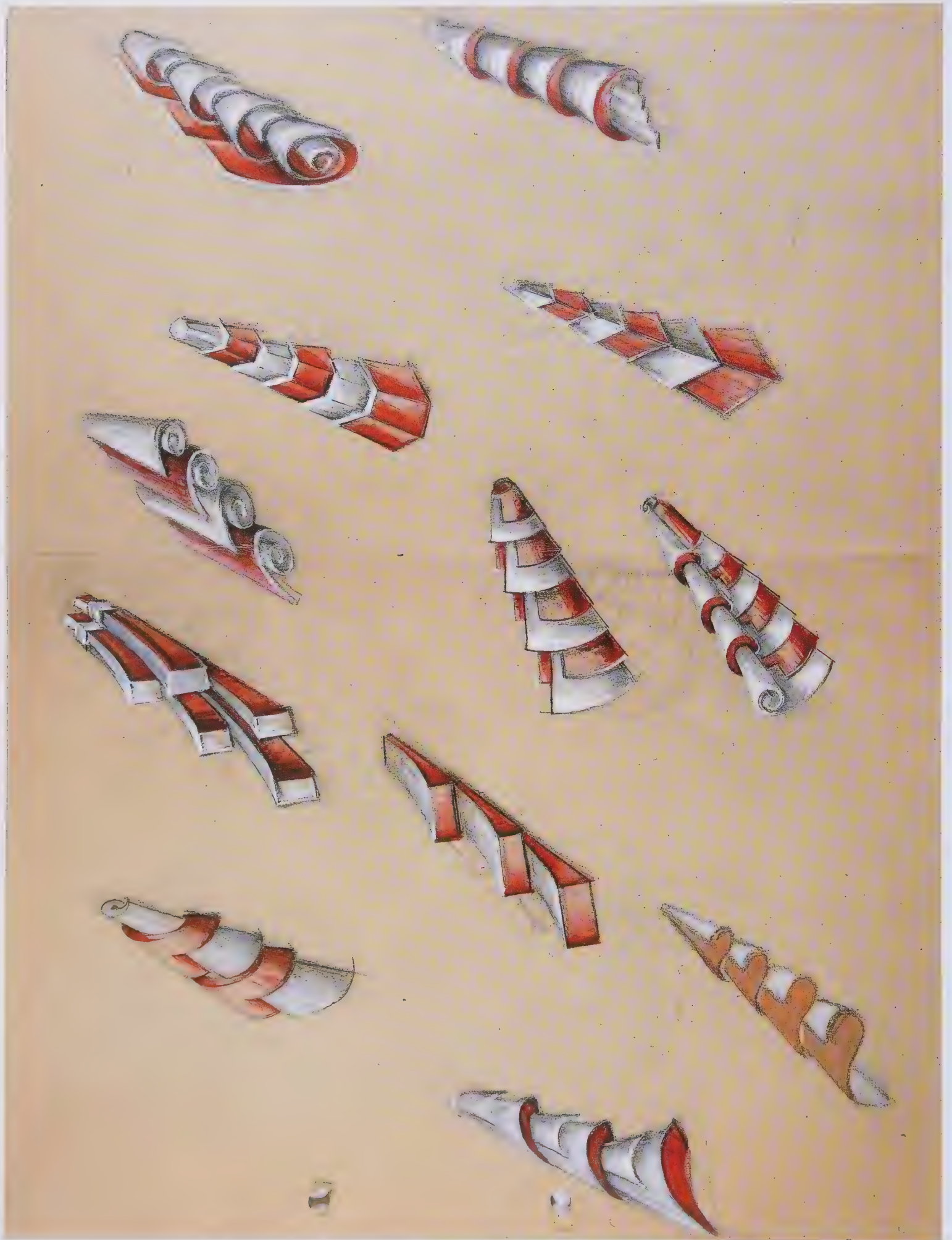
Raymond Templier, two bracelets. Photograph by d'Ora.
The first, in lacquered silver, was given by Pierre Legrain
to his wife Marie, c. 1927.

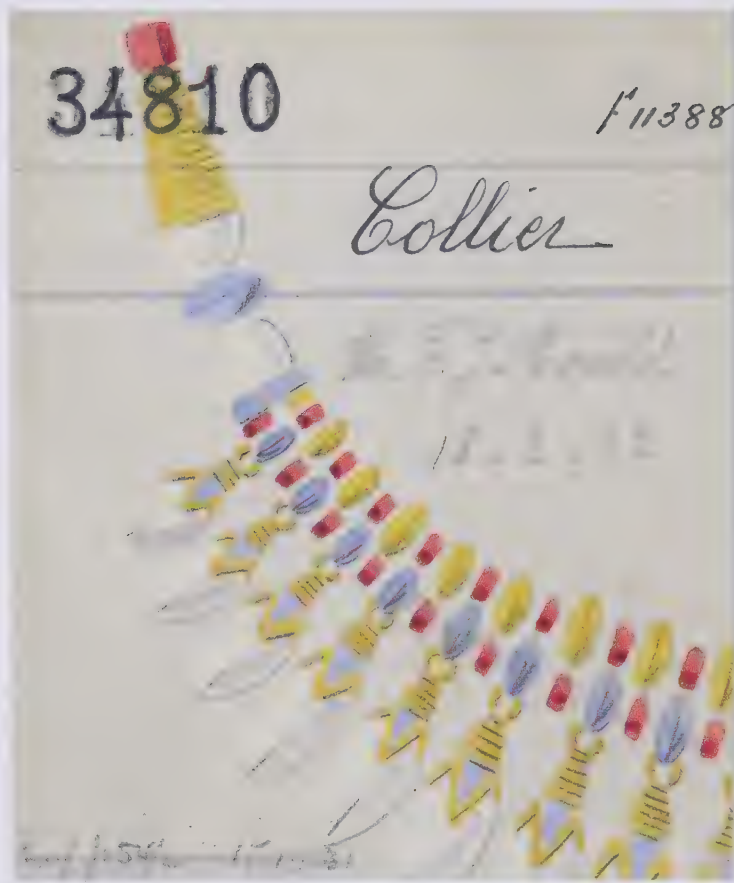
Opposite:

Raymond Templier, necklace in silver and lacquer, 1929.
Private collection. Annie Dalsace bought this piece from
the artist.









Albert Rateau and Mme Paul Guillaume, wives of a famous interior designer and an art dealer respectively, who came to Fouquet for their jewelry.

Some people were aware of the artistry but not of the expense. On the other hand, Sandoz remarked: 'Some of the clients buy jewelry only to condense a large sum of money into a small space. Such customers, let us make no bones about it, are plentiful but not interesting.'⁷ Nor did such clients go to René Boivin, another artist much praised for his highly original pieces and, in particular, his rings set with precious stones and sculpted in smoky quartz, jade or citrine. After 1905, he even began to design signet rings for women – an unheard-of phenomenon! 'He was the jeweler of the intelligentsia,' wrote Françoise Cailles, author of a monograph on Boivin.⁸ His greatest admirers were aristocrats such as the Princess de Faucigny-Lucinge, painters such as Kees Van Dongen and Marie Laurencin, writers like Louise de Vilmorin – friends among friends. It is known, however, that Boivin also attracted several wealthy foreigners, including such notable non-conformists as Mrs Frank Jay Gould, the wife of an American railway magnate. Also a client of Van Cleef & Arpels, she had a taste for jewelry in non-traditional materials like wood, ivory and coral. René Boivin did not even give his clients a quote. A message that Françoise Cailles discovered in the maestro's archives says a great deal about the trust his loyal followers had in him: signed by Victoria Ocampo, a very wealthy Argentinian who was the mistress of the writer Pierre Drieu La Rochelle, it reads: 'I am coming to Paris and will be at the Ritz. Make six pieces for me.' The cost is not mentioned. Suzanne Belperron spent more than ten years working for Boivin before setting up on her own in 1932. She was

Opposite:
Van Cleef & Arpels, study of hat decorations, gouache, 1930s. Van Cleef & Arpels archives.

Above:
Van Cleef & Arpels, *pancartes* (design cards) in cardboard and gouache. The bracelet in gold and coral, and the ethnic-style necklace, made in 1931, were bought the following year by the millionaire Florence Gould. Van Cleef & Arpels archives.



Above left:

Suzanne Belperron, bracelet in smoky quartz, platinum and diamonds, 1933 version. Private collection.

Above right:

A model wearing the same Suzanne Belperron bracelet. Photograph by George Hoyningen-Huene, published in *Vogue*, November 1933.

Opposite:

Portrait of the actress Jane Renouardt wearing a 'giraffe' necklace by Jean Dunand. Photograph by Abbe, with signed dedication to the 'creator of the loveliest gold jewelry'. Dunand family collection.



immediately successful. Could it be that she took some of her ex-employer's clients with her? Rumour had it that some snobbish but thrifty ladies asked Belperron to copy pieces by Boivin at a reduced cost. What is certain, however, is that Belperron's work was highly prized by socialites such as the Duchess of Windsor and Diana Vreeland, who wrote for *Harper's Bazaar*, later became editor-in-chief of *Vogue*, and was the high priestess of fashion, seen at all the best soirées with her black cigarette-holder between her crimson fingernails. While others paraded their sparkling gems, it may well have required a degree of nerve to walk around in semi-precious stones, not to mention rings in the shape of pistons and ball-bearing bracelets. Where did such eccentric people come from? Showbusiness was the answer! The actress Jane Renouardt (see opposite) and the entertainer Josephine Baker (see p. 34) both wore lacquered cuff bracelets by Jean Dunand. Similar effects could be seen at the place Vendôme: the stars



Cher Monsieur
le Créateur
des plus pbs
bijoux d'or
/ Lucie Renaud



PROPRIÉTÉ DE L'ATELIER
D'ORA. éprouve sans retard.

were attracted by pieces that broke with the past. A photograph of Gloria Swanson shows her wrists adorned with Cartier crystal bracelets, set with diamonds (see below), while Marlene Dietrich's lover Jean Gabin presented her with a 1920 Cartier silver bracelet decorated with little balls of gold (see p. 41). In Marcel L'Herbier's film *L'Argent*, silent movie star Brigitte Helm was resplendent in jewelry by Raymond Templier (see p. 202). L'Herbier, a brilliant director, was a fan of modernism, and his apartment contained pieces by Pierre Chareau, upholstered chairs by Jean Lurçat and textiles by Sonia Delaunay, while his office featured furniture by Michel Dufet.⁹ For his film *L'Inhumaine*, begun in 1924, L'Herbier called on the avant-garde to design sets (Fernand Léger and Robert Mallet-Stevens) and costumes (Paul Poiret), while the ornaments were by Puiforcat, Lalique and Templier. Through the cinema, the public quickly grew accustomed to the new style.

JEWELRY AND FASHION DESIGN

It was, however, the celebrities of the fashion world who proved to be the most resolute of innovators. Since fashion is constantly renewing itself, its creators are always on the lookout for change. Suzanne Talbot's Paris apartment, for instance, was all in lacquer, decorated by Eileen Gray, and the milliner Jeanne Tachard's Maison des Champs, at La Celle-Saint-Cloud, was designed by Pierre Legrain. Nor should we forget the instinctive taste of Jacques Doucet who, having parted with his 18th-century collections, entrusted the decoration of his Neuilly studio to his contemporaries Legrain, Miklos, Lambert-Rucki, and later Després. Less surprising is the fact that Elsa Schiaparelli adorned herself with the creations of Suzanne Belperron, since the eccentric 'Schiap' was always on the hunt for originality. Naturally, styles



Above:
Cartier Paris, two bracelets in rock crystal, diamonds and platinum, 1930. Cartier collection.

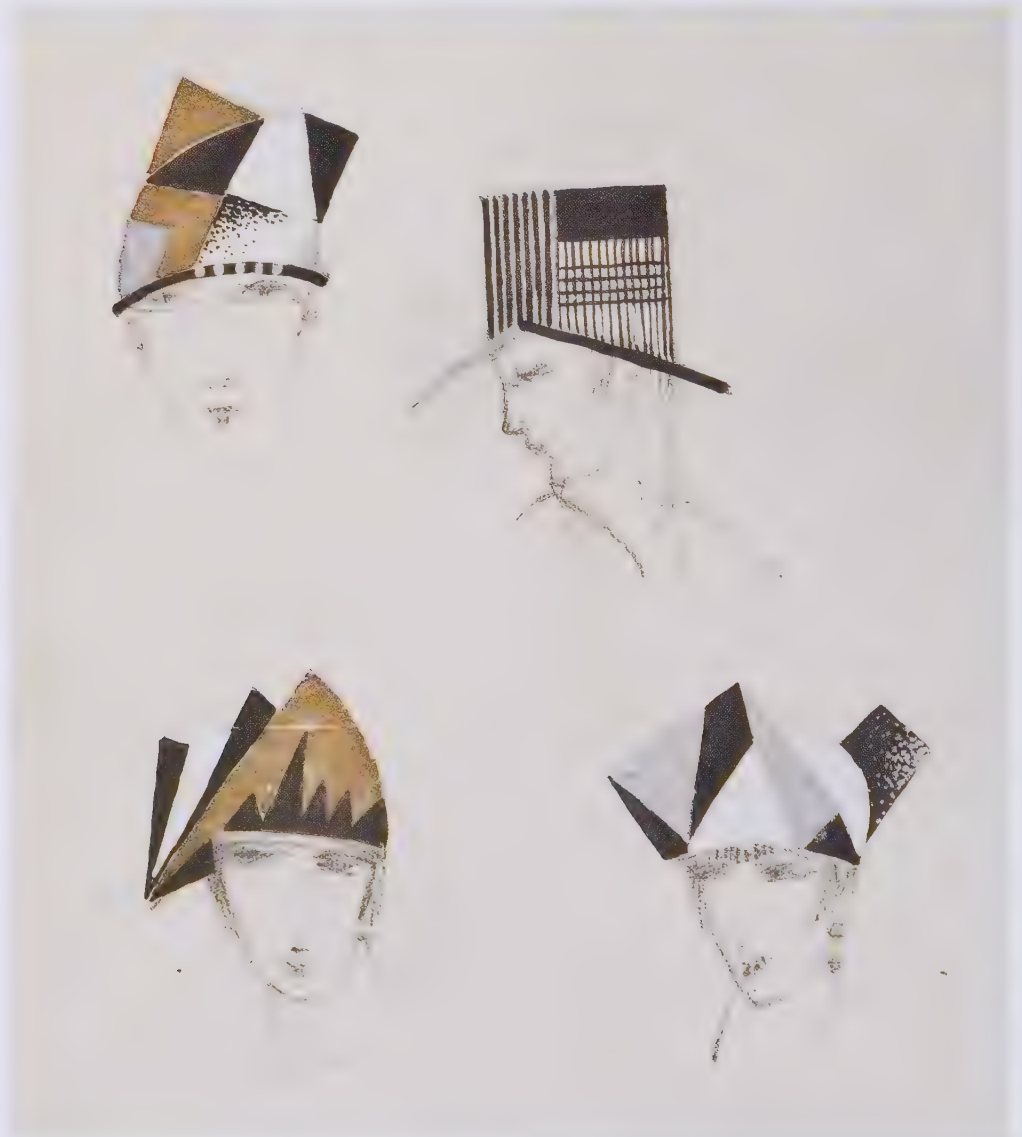


Left:
The actress Gloria Swanson wearing the two bracelets which she had bought from Cartier in 1932. Still photograph from the film *Perfect Understanding* directed by Cyril Gardner, 1933. © Bettman/Corbis.

Opposite:
Josephine Baker wearing cuff bracelets designed by Jean Dunand. Photograph by d'Ora. Dunand family collection.



of dress and of jewelry evolved together, but they did not always harmonize. In 1905, René Lalique complained about dresses that did not do justice to his jewelry: ‘Few of my clients...know how to wear my jewelry which, if it is to achieve its full effect, demands unity of tone; you cannot wear an embroidered bodice adorned with an artistically designed brooch or pendant.’¹⁰ During the 1920s, the two worlds stopped ignoring one another and actually joined forces. The jewelers devoted themselves to fashion accessories, with Gérard Sandoz designing the handles of handbags, and Jean Fouquet’s clutch bags becoming works of art which he included in his published anthology *Bijoux et Orfèvrerie*.¹¹ The beauty compacts and vanity cases that society ladies now found indispensable for retouching their make-up became the basis for all kinds of artistic compositions. Jewelry also resumed its role as an ornament to clothing, each enhancing the other. Cartier quickly cottoned onto this, and in the exhibition of 1925 the firm’s work was displayed in the Pavillon de l’Élégance. This was the start of a trend. Two years later, in Jean Patou’s salons, the couturier’s dresses were shown together with jewelry by Georges Fouquet. ‘This innovation caused a great sensation, and is obviously not



Above:
Jean Fouquet, clutch bag in enamelled silver, red velvet goatskin, smooth calfskin and white buffalo leather, 1928. Les Arts Décoratifs, Musée de la Mode et du Textile, Paris.

Right:
Jean Dunand, designs for hats, gouache, c. 1925. Dunand family collection.



within everybody's means,' stressed the magazine *Femina* in April 1927. In the dainty programme that was handed out to the audience, the names of the couturier and the jeweler were given equal prominence. The colours of the stones matched the materials, as was noted by *Vogue* the following autumn: 'A topaz necklace on parchment-coloured chiffon or beige moiré, amethysts on crimson cloth, aquamarine on pale blue.' In June 1928, to celebrate the redecoration of his shop in the rue Royale, Gérard Sandoz invited all the Parisian VIPs, including the Minister of Trade and the Director General of the Beaux-Arts. The models were dressed by Redfern, Louiseboulanger and Suzanne Talbot, and wore his jewelry, every item specially designed to match the outfit it accompanied. It was a great success. One journalist trumpeted: 'The stand-off between jewelry and fashion was about to end.'¹² And there were more celebrations. During the Exposition Coloniale of 1931, at a soirée organized by the Théâtre National de l'Opéra, a show was staged including *tableaux vivants* that brought together the work of Jeanne Lanvin and Boucheron. There was no doubt about it, the two worlds had become one.

Above:

The milliner Madame Agnès, in a lacquered dress, and Jean Dunand standing in front of a screen which he had designed himself, Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Dunand family collection.



The provincial Jean Després found his own elegant clientele through the Parisian gallery L'Art et la Mode, in the rue du Colisée. The link between René Boivin and fashion was obvious, since his wife Jeanne, née Poiret, was the sister of Paul, the extravagantly expensive couturier. Unquestionably, the jeweler was able to profit from the fame of the couturier.

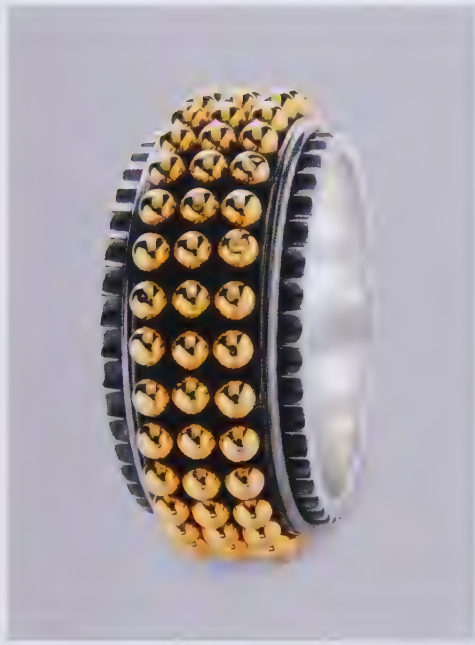
Jean Dunand saw the world of fashion as an inexhaustible market. It was a familiar milieu to him, since he had designed the private residences of Madeleine Vionnet and Jean-Charles Worth.¹³ One day, purely by chance when he was cleaning his brushes, Dunand made a discovery: the lacquer dyed the cloth without affecting its suppleness. Soon the maker of screens and furniture was turning his attention to frills and flounces. He set to work painting textiles, shawls, hats and more, and in Madame Agnès, a milliner, he found the ideal ambassador. They met during the 1925 exhibition, and she was not only charming but, more to the point, eccentric enough to wear lacquered evening dresses, and a hat decorated with eggshell lacquer or a lacquered panama toque. As a designer, she herself had introduced Art Deco into millinery, both through shapes – highly geometric – and materials. In Madame's salon on the rue Saint-Florentin in Paris, Jean Dunand furnished an exquisite boudoir – a subtle method of getting to know Madame Agnès's wealthy clients. At her instigation, he had already made several pieces of jewelry for his wife, but now he expanded his horizons: he created accessories that Madeleine Chéruit, Jeanne Lanvin and Elsa Schiaparelli used to set off their designs. Inspired by African jewelry, he created cuff bracelets, slave necklaces in lacquered metal with abstract designs, shoe buckles and belts, powder compacts, hatpins and more. He was in his element. His fame spread far and wide, and in New York, Lilly Daché, another milliner and also an avid collector of African art, appeared in public wearing one of his famous red and gold multi-ringed necklaces, known as 'giraffe' necklaces.¹⁴

Another link was formed between jewelry and couture through fashion photography. This genre evolved at the beginning of the 20th century, and during the 1920s, black and white photographs gradually began to take the place of the delicate fashion illustrations of Lepape, Martin or Marty. To accompany the designs of Chanel, Lelong, Patou and Molyneux, French *Vogue* chose to use accessories made by the jewelers of the place Vendôme: Boucheron, Van Cleef & Arpels, and Mauboussin, while *L'Officiel de la couture, de la mode de Paris* showed itself to be more avant-garde. The designers favoured by this magazine after 1926 were Brandt, Dunand, Fouquet, Sandoz and Templier, all of whom made full use of the new art of fashion photography in order to promote their work. The photographers they commissioned were themselves representatives of modernism: Laure Albin-Guillot, Germaine Krull, Thérèse Bonney. The latter, an American, opened a photographic agency in Paris with her sister Louise, and the many articles that she published in the United States helped to promote the modern movement there. In their *Shopping Guide to Paris*,¹⁵ the Bonney sisters singled out Raymond Templier and Gérard Sandoz as being two of their finest discoveries. This international publicity was all the more welcome since not all the jewelers had a shop on the street. Templier received his clients in discreet salons on the place des Victoires – or to be more precise, he left this side of things to his assistant Madame Yvonne, who was an excellent saleswoman. The artist himself was not a man to praise his own work. As for the Maison René Boivin, on the avenue de l'Opéra, it was word of mouth that attracted the elegant clientele. The firm 'was not focused on attracting passing trade, no matter how wealthy,' claimed Françoise



Above:
Jean Fouquet, cuff bracelet in silver, 1927. Private collection.

Opposite:
The model turned actress Arletty wears a cuff bracelet by Jean Fouquet. Photograph by d'Ora.



Cailles.¹⁶ Jeanne Boivin, having succeeded her late husband, had an all-women team, and the firm's work was shown to the public at the Exposition Internationale of 1937. The round gallery that housed all the jewelers was crowded. The French State purchased three of Raymond Templier's creations – two brooches and a ring in platinum and diamonds.¹⁷ Some wonderful pieces were made specially for this exhibition – for instance, five parures were produced by Jean Fouquet, who figured alongside artists such as Paul Bablet, Siegfried Boès, René Robert and Jean Després. The Musée d'Art Moderne de la Ville de Paris acquired all the pieces displayed by Després.¹⁸

The UAM had its own pavilion, but this was the last exhibition before the Second World War, and tastes subsequently changed. Cold geometry, straight lines and right angles were no longer enough to attract the eye. This bare, austere style, which first saw the light of day in the Bauhaus, was now too reminiscent of Germany. The call was for a return to the curve. Art Deco jewelry was to suffer the fate of all things in the world of fashion – they eventually go *out* of fashion, and are dismantled, broken up, melted down or, at best, put aside.

THE SECOND COMING OF ART DECO

In 1966, the Musée des Arts Décoratifs in Paris commemorated the fortieth anniversary of the 1925 exhibition, with a slight delay of one year. The small catalogue was entitled *Les Années 25. Art déco/Bauhaus/Stijl/Esprit nouveau*. This was the first time the term 'Art Deco' had been used, and it soon found its way all over the world to denote the style of the period between the wars.¹⁹ The exhibition drew attention to a style that had been forgotten or, worse still, sneered at by the generation that had followed. But this revival of interest, even excitement, that could be felt towards the end of the 1960s was still only confined to a handful of forward-thinking aesthetes. One of them, Barlach Heuer, fascinated by the cigarette cases that Raymond Templier, still alive at the time, had offered to the museum, succeeded in meeting the maestro and (just) in saving his archives, which had been on the verge of disappearing into the rubbish bin. Credit is due to those who first made the rediscovery – the Parisian dealers, Maria de Beyrie, Stéphane Deschamps and Jacques Denoël, both on the rue Guénégaud, and Nourhan Manoukian, a commercial genius. Nor should we forget Bob Walker, the discerning American adventurer who, after trying out a variety of unusual jobs, including being a boxer and a croupier, demonstrated an enviable talent for unearthing masterpieces on the stalls of his fellow merchants. Let us also praise the Galerie du Luxembourg, inspired by Alain Blondel and Yves Plantin, who organized the first Jean Dunand retrospective. Who were their clients? Karl Lagerfeld, Hélène Rochas, Yves Saint Laurent and Pierre Bergé. Once again, the couturiers turned out to be the visionaries. Michel Périnet, who saw many a treasure pass through his antique jewelry business on the rue Danielle-Casanova, recalls: 'As the pieces kept cropping up in the fleamarkets, we noticed signatures we didn't know.' It was a happy time of new beginnings, for there were no books about these interwar artists, and the only sources of information remained the magazines of the period. The most pioneering of all the pioneers was Monique Marx, an architect who was attracted by the purity of the lines and opened a shop called Coloquinte on the rue Vieille-du-Temple. 'Desperate as it may sound, the jewelers Mauboussin sold their modernist products by weight,' she recalled. Although some of the passers-by were shocked at the sight of the metal furniture she had on display

Above:
Cartier Paris, beaded bracelet in silver and gold, 1930.
Private collection.

Opposite:
Marlene Dietrich wearing the silver and gold beaded
bracelet given to her by the French actor Jean Gabin.
Photograph by Horst P. Horst, 1942. Horst P. Horst
© Courtesy Vogue





Above:
G rard Sandoz, ring in gold, silver, red, black and
eggshell enamel, 1928. Jean-Pierre Malga collection.

Right:
G rard Sandoz, a selection of jewelry. Photograph
by Th r se Bonney, published in the magazine *Parures*,
July 1928.

Opposite:
Jean Despr s, necklace in silver and gold, c. 1970.
Private collection.

(reputed to be by Chareau), Monique Marx found keen clients in Ileana Sonnabend, Helmut Newton and Andy Warhol, who had a Paris *pied- -terre* in the rue du Cherche-Midi. Art dealer, photographer and artist, all of them shared an eye for quality. Warhol was an admirer of Jean Despr s, among others, and was an avid, perhaps even obsessive collector, but his instinct was unerring. When the inventory was being prepared for the auction of his possessions in New York in 1988, there emerged from the back of the cupboards vast quantities of paper bags stuffed with unmounted precious stones, watches and signed items of jewelry. Among these was a striking set of diamond clips by the Maison Dusausoy (see pp. 22–23) – in geometric designs that could be worn many different ways.²⁰

It was in 1972 that the Art Deco market – still fairly specialized – began to open up, with the sale of the Jacques Doucet collection at the H tel Drouot. It was also then that the value of furniture by Marcel Coard, Eileen Gray and Pierre Legrain began to rise. In the auction room, Sydney and Frances Lewis, who had come over from the States, bid enthusiastically. Owners of a mail-order chain, the Lewises were among the few transatlantic devotees of French decorative art – Art Nouveau and Art Deco. As wealthy patrons, they later donated their collection to the Richmond Museum in Virginia. Profiting from this renaissance, G rard Sandoz – who had fallen on hard times – had some pieces made, based on his old designs. In Avallon, Jean Despr s, in exchange for a large lunch, agreed to open up his treasure chest and, one by one, to negotiate a price for his past creations, as well as to make new pieces in the style of the 1930s. In 1981, an auction tucked away in a Paris suburb, Enghien-les-Bains, saw the first spectacular sale of a piece of modernist jewelry: a pendant by Sandoz was sold for the equivalent of \$132,000 (see p. 21). ‘We don’t know if...these jewels will one day make their way to the United States,’ mused a journalist in 1926.²¹ The answer is: yes, they did.





Captivating the World

Arlette Despond Barré



'To be open to innovation, and to search for the forms best able to express it.'

Jules Laforgue

THE 1925 INTERNATIONAL EXHIBITION

The official catalogue of the 1925 Exposition Internationale gives a clear indication of the position given to the various arts: fancy and leather goods (Category 9 under the presidency of Georges Bastard, decorative artist, and the vice-presidency of Gaston Vuitton, industrialist); metal arts and industry (Category 10, including such names as Jean Dunand and Jean Puiforcat, decorative artists); and of course *bijouterie-joaillerie* (Category 24, under the direction of Georges Fouquet, industrialist, with vice-presidents Louis Cartier and Louis Boucheron, jewelers, and Monsieur Edmond Guérin, curator attached to the Musée des Arts Décoratifs). The general committee in charge of admissions to the French section was headed by François Carnot, president of the Union Centrale des Arts Décoratifs, and among the vice-presidents were such luminaries as Frantz Jourdain – tireless champion of a form of modernism that could be shared and understood – and Gustave-Roger Sandoz who, as general secretary of the Société d'Encouragement à l'Art et à l'Industrie, was totally committed to promoting the exhibition and bringing it to fruition. It was he who, in 1908, first came up with the idea of organizing an event of this kind, and he drafted a proposal in collaboration with René Guilleré. It was a critical time. French jewelry still enjoyed enormous prestige both at home and abroad. With expert craftsmen, and innovative forms, materials and techniques, the industry was well able to keep developing, but these practices only applied to a minority of the creative spirits and also to just a few of the big firms; the majority were generally content to reproduce, or sometimes improve, existing skills in accordance with passing fads. 'Shall we become nothing but a nation of assemblers and copyists? Modern competition is tough, and France is falling behind in comparison to its more innovative European neighbours.'¹

Although the alarm bells had been ringing repeatedly since the turn of the century, the French decorative arts – of which the nation was justly proud – had seen their preeminence come under challenge from others, especially the Germans, whose economic dynamism, supported initially by the Werkbund and then by the creative force of the Bauhaus, threatened very swiftly to take over leadership from the French. Frantz Jourdain even talked of a potential economic battlefield between France and Germany if the situation within the arts, and in particular the decorative arts, remained as it was. A few weeks before the opening of the exhibition, the city council of Paris was still discussing whether or not the words 'industrial' and 'modern' should figure in the name. 'Gentlemen, I do not think I am wrong when I say that it is Monsieur Gustave-Roger Sandoz who added the word "industrial" to the name of the exhibition... This great event will play an important role in renewing design within our

Above:

Sonia Delaunay, 'Simultaneous Fabric' no. 168, printed cotton, c. 1925. Les Arts Décoratifs, Paris.

Opposite:

Two women in 'Simultaneous' dresses by Sonia Delaunay and the couturier Jacques Heim, standing in front of four Cubist trees of reinforced concrete, made by Jan and Joël Martel, based on an idea by Robert Mallet-Stevens, in the garden of the Pavillon des Renseignements et du Tourisme, Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925



art industries, through the logical and rational collaboration of artists, industries, producers and craftsmen.² The time was ripe. The adjectives ‘industrial’ and ‘modern’ duly took their place in the name of the exhibition, although what they actually signified was only clear after a reading of Article IV of the rules governing the event: ‘For this exhibition, works will be accepted that are new in inspiration and of genuine originality, executed and presented by artists, craftsmen, manufacturers, designers, and publishers all engaged in the decorative and modern industrial arts. Strictly excluded are copies, imitations and counterfeits of old styles.’ In the jewelry section (but also more generally in those of architecture and the decorative and applied arts), the desired collaboration between artists, craftspeople and industry led to the emergence in France of a new generation of creative spirits. All throughout, the predominant theme that guided the organizers’ choices for the French section was: ‘it is not the exhibitors that are accepted for the exhibition, but the pieces themselves, so that they will testify to the advances made in modern decorative art by the artists, manufacturers, and their colleagues.’³

The interior designer *Éric Bagge*, who won the competition to design the jewelry hall (see p. 25), placed the showcases around an elegant octagonal platform with pillars; the showcases were all built to the same design, and elegantly decorated in the same rosy beige colour, which *Georges Fouquet* had suggested would effectively show off the pieces rather than their creators. He himself, as a mark of his own commitment to this all-embracing move towards stylistic and technical innovation, enlisted creative minds from fields outside the decorative arts, such as the painter *André Lévêillé* and the poster artist and graphic designer *A. M. Cassandre*, along with *Éric Bagge*. But what was really noteworthy, alongside the elder brothers, fathers and couples, was the extraordinary work of the sons: *Raymond Templier*, *Gérard Sandoz*, *Jean Fouquet*, *Jean Puiforcat*, *Paul Brandt*, to name but a few of the ‘heirs’ of illustrious firms, all attracted the attention of the critics, who were to support their work throughout the years to come. In the ‘Hôtel du Collectionneur’ pavilion, designed by *Ruhlmann*, the cabinets in the entrance hall, the boudoir and dining room all contained works by *Puiforcat*, including a table centrepiece, silverware on a *Ruhlmann* sideboard, and a vanity set in the bathroom. *Puiforcat*’s work was also to be seen in the large peristyle lamps and the lighting for the ‘Théâtre de 1925’, built by the architect *Auguste Perret*. In the ‘Ambassade Française’ pavilion of the *Société des Artistes Décorateurs*, the younger generation of modern painters, architects, cabinetmakers, jewelers and silversmiths came together and began to lay down the distinctive elements that were to shape the modernist style. Outside, in a garden designed by *Robert Mallet-Stevens*, stood gigantic trees of concrete made by the ubiquitous brothers *Jan* and *Joël Martel*; a photograph from the time (see p. 45) records them behind two elegant ladies in ‘Simultaneous’ dresses – designed by *Sonia Delaunay* and the couturier *Jacques Heim* – who are getting ready to take the wheel of a powerful *Bugatti T35*, also decorated with ‘Simultaneous’ designs. Speed, colour, movement, steel, glass and concrete: these were the building blocks.

BACK TO BASICS

In France and the rest of Europe, the first quarter of the 20th century was an immensely rich, lively, competitive, and highly productive period in all the arts – literature, music, theatre,

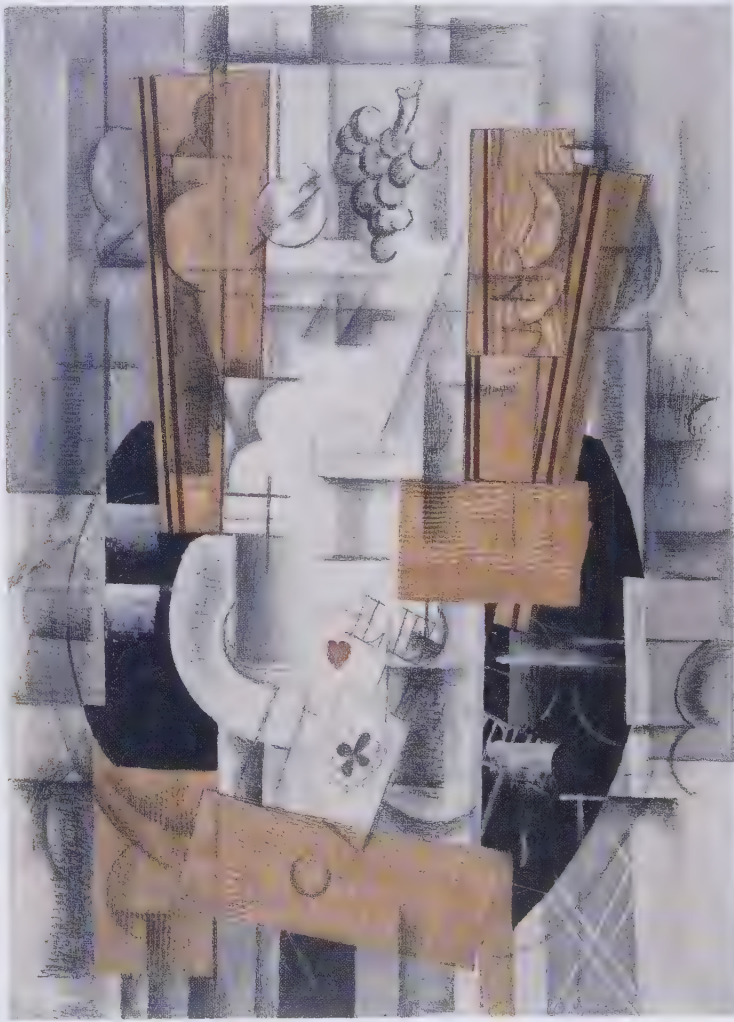
painting, sculpture, architecture, and the decorative and graphic arts. The most progressive of these artists sought to create a synthesis that would captivate the world.

Paul Cézanne, who laid the foundations for the new art, spoke of ‘treating nature as cylinders, spheres, cones, everything placed in perspective, so that every side of an object or plane is directed towards a central point’; he was obsessed with finding the ‘volume’ in everything. The Cubist painters – Picasso, Braque, Gris – whether during their periods of ‘Analytical’ or ‘Synthetic’ Cubism, eliminated perspective by removing the single vanishing point on which the eyes converge, allowing foreground and background to break up and intermingle, and also by introducing materials that destroyed the two-dimensionality of the work so that the emerging ‘mental’ constructs could be perceived in an infinite number of ways. This creative ‘poiesis’ was summed up by Paul Valéry’s definition: ‘On the one side, the study of invention and composition, the role of chance, that of reflection, that of imitation, that of culture and milieu; on the other, the examination and analysis of techniques, procedures, instruments, materials, means and modes of action.’⁷⁵

At the Théâtre du Châtelet in 1912, for his first choreography, Vaslav Nijinsky – star of Sergei Diaghilev’s Ballets Russes – revolutionized the world of dance, an artform that was then languishing in a kind of soulless virtuosity. His *Après-Midi d’un faune* was inspired by

Below left:
Paul Cézanne, *The Red Rock*, oil on canvas, 1895.
Musée de l’Orangerie, Paris.

Below right:
Georges Braque, *Fruit Dish and Cards*, oil on canvas, with pencil and charcoal highlights, c. 1913. Centre Georges-Pompidou, Musée National d’Art Moderne, Paris.





Stéphane Mallarmé's poem and the music of Claude Debussy, with sets and costumes by Léon Bakst – influenced by *lubok* prints, a form of Russian folk art – and showed a dumb-founded audience that gravity was a thing of the past.⁶ Marcel Proust was enraptured, and spoke of a 'prodigious flowering', while another Ballets Russes production, *Parade*, was described by Guillaume Apollinaire as 'surreal', an adjective that went on to flourish. Other critics with more xenophobic tendencies called it a spectacle for 'savages' and denounced its vulgar forms, its explosion of colours, and its strident tones. Gabriel Mourey, more discerningly, thought that the influence of the Ballets Russes was in its time just as great as that of the Japanese impact on all the arts major and minor. The dialogue between painting and poetry is a longstanding, if not eternal one. Charles Baudelaire talked of 'the painter of modern life', and said: 'Modernity is the transitory, the fleeting, the contingent, half of art, the other half of which is the eternal and the unchangeable.' Arthur Rimbaud said: 'One must be absolutely modern... Change life.' Jules Laforgue said that one should 'open oneself up to innovation, and search for the forms best able to express it.'⁷ Guillaume Apollinaire, of course, soon became a champion of Art Nouveau, and gave voice to his fascination with modernity in free verse and in lyrical ideograms. During the first part of the 20th century, there were many who questioned their time and history, and who ventured forth to explore new forms and find the common ground between the arts – 'perfumes, colours and sounds respond to one another', in primal unity.

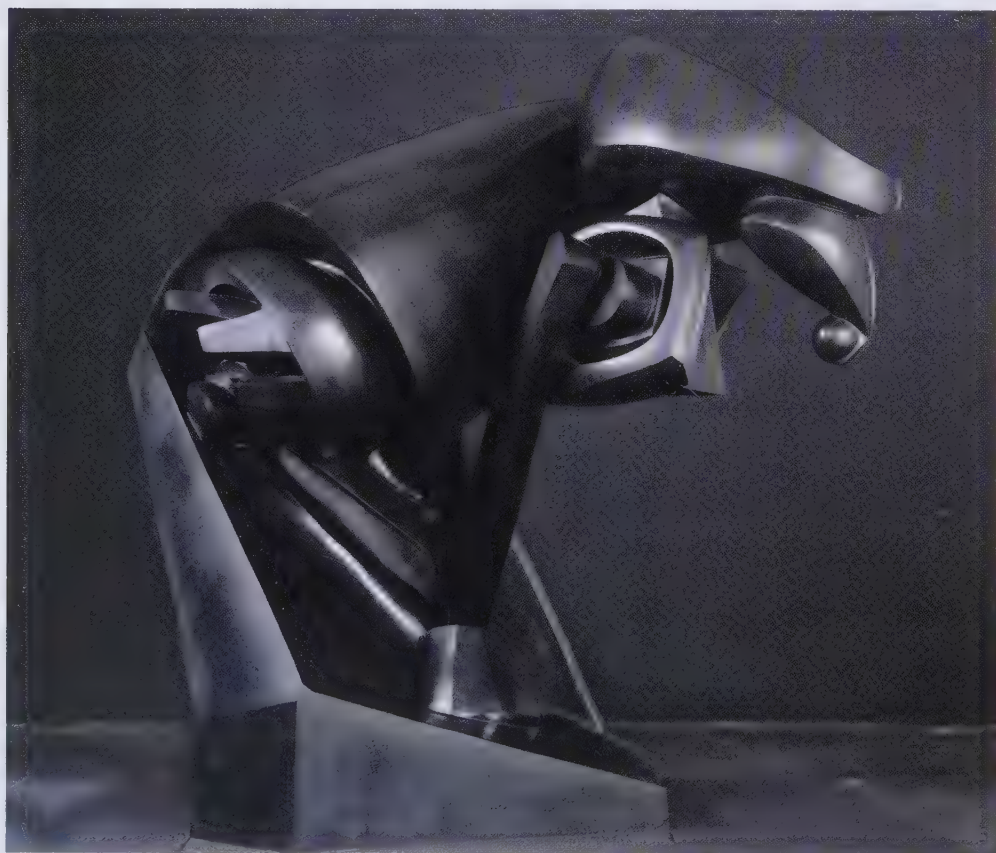
After the First World War, there was a rush to make up for lost time, escaping from the horrors and getting back to the dynamic movement of the avant-gardistes who had shaped

Above:

Vaslav Nijinsky holding a veil. Photograph by Baron Adolf Gayne de Meyer, from the album *L'Après-Midi d'un faune*, published by Paul Iribe, 1912, Musée d'Orsay, Paris. The costume was based on a design by Léon Bakst.

Right:

Raymond Duchamp-Villon, *Large Horse*, patinated bronze, 1914. Centre Georges-Pompidou, Musée National d'Art Moderne, Paris





aesthetics during the first ten years of the century. Optimism returned, and there was confidence in progress: 'steal from life whatever is most beautiful' was the credo, not just for oneself but to offer to everyone.⁸ 'The war is over, everything is getting organized, everything is becoming clear and pure; the factories are going up.'⁹ Le Corbusier asked a question that had to be answered: 'Where has modern life got to?' and what did it mean to be modern within this excitement that had made Paris into the centre of the world? The modernists in all disciplines threw themselves into the spirit of the age, working on structures more than surfaces, adopting an aesthetic that drew its inspiration from machines and speed, using materials of their time and seeking to reach as many people as possible. In 1909, with their rebellious manifesto, Marinetti's Futurists had called for a tabula rasa, and had sung the praises of 'war, the world's only hygiene'. We all know what happened next. Their first Paris exhibition, at the Galerie Bernheim-Jeune in February 1912, was countered in October of that year by a show at the La Boétie gallery, mounted by the three brothers Jacques Villon, Marcel Duchamp and Raymond Duchamp-Villon, together with Léger and Calder, and the painter and sculptor friends of the Puteaux group: it was called the Salon de la Section d'Or. The eponymous 'golden section' or 'gold ratio' was a formula of divine proportions, along with the Fibonacci sequence and da Vinci's *Vitruvian Man*, drawn in a circle within a square, arms and legs spread wide as if to embrace and measure the cosmos, to represent it in its entirety: 'The height responds to the width, the width to the length, and the whole to the laws of symmetry: the human body as a model of proportion.'¹⁰ The modernists often referred to these concepts in order to find a scientific way of 'codifying' beauty by determining the true measurements of everything through geometry – the regular pentagon, the golden triangle,

Above:

Umberto Boccioni, *Unique Forms of Continuity in Space*, original work made of plaster in 1913, then bronze in 1949. Civico Museo d'Arte Contemporanea, Milan.



Above left:

Leonardo da Vinci, *Vitruvian Man*, illustration for *De architectura* by the architect Vitruvius, 1492.

Above right:

Piet Mondrian, *Composition II*, oil on canvas, 1937. Centre Georges-Pompidou, Musée National d'Art Moderne, Paris.

Opposite, above left:

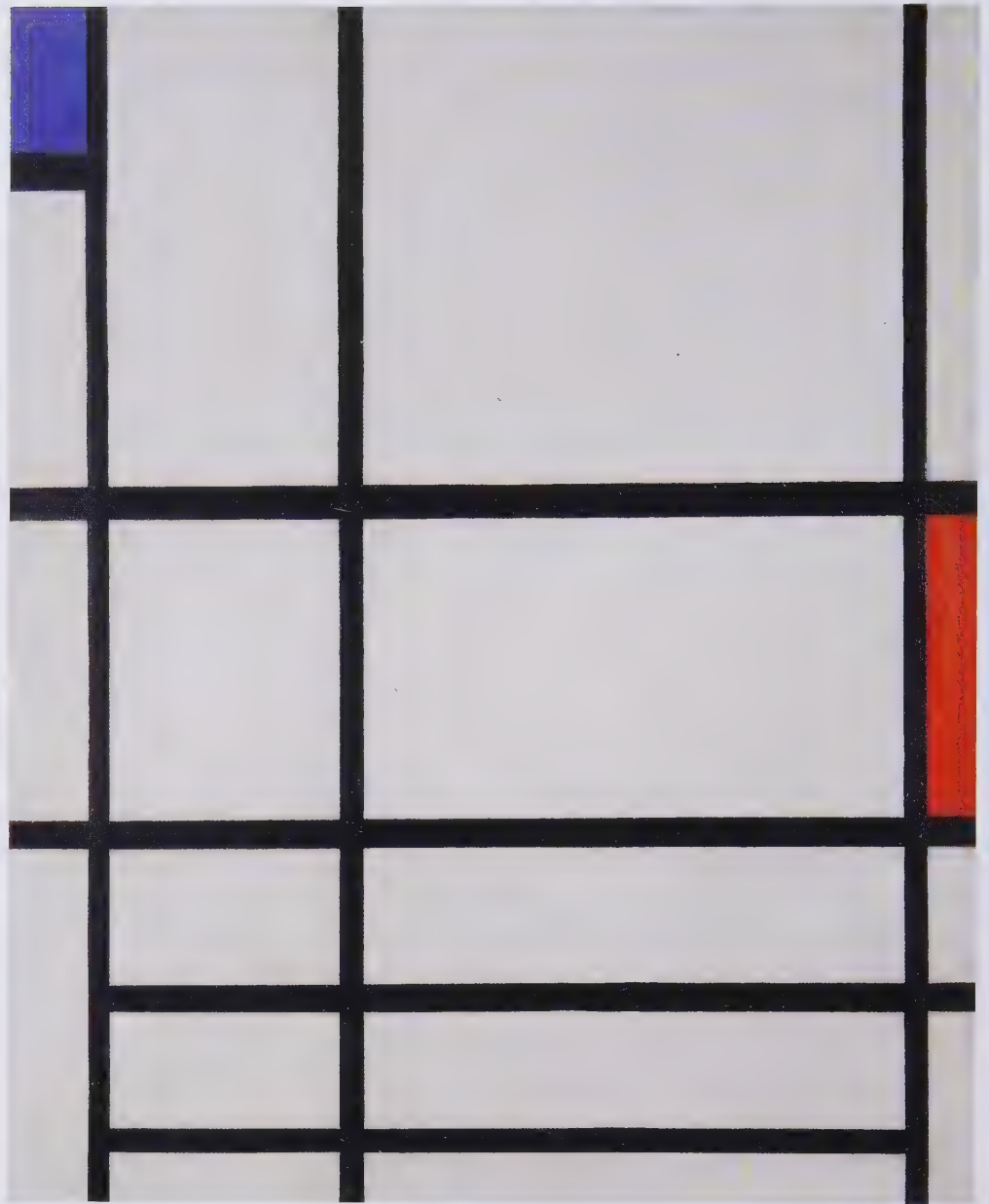
Stage set by Vsevolod Meyerhold for Émile Verhaeren's play *Les Aubes*, 1920.

Opposite, above right:

Lyubov Popova, *Orange Painterly Architectonic*, oil on panel, 1918. Museum of Art, Yaroslavl.

Opposite, below:

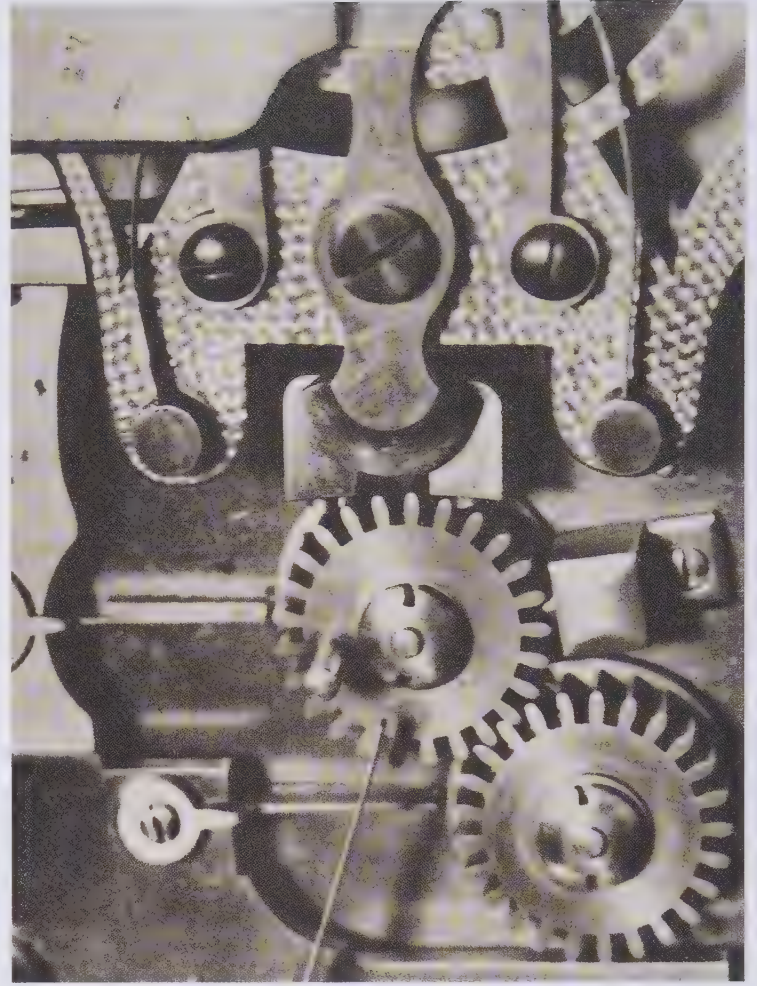
Luigi Russolo, *Dynamism of an Automobile*, oil on canvas, c. 1913. Centre Georges-Pompidou, Musée National d'Art Moderne, Paris



the golden spiral, the golden rectangle later used by Mondrian. 'Repose becomes visual through the harmony of proportions. The most perfect of proportions is that of the right angle, which expresses the relationship between two extremes,' Mondrian wrote. But rather than simple subservience to geometry, the quest was for a dynamic harmony that could produce 'ideal', visually expressive forms, a pure aesthetic pleasure that would avoid representation in favour of abstraction. With the Rayonism of Larionov and Goncharova, and Orphism or 'Orphic Cubism' – as named by Apollinaire (Apollo was the father of Orpheus) – the painters Robert and Sonia Delaunay magnified the effects of light, diffracted into coloured discs, 'animated between them by a perpetual tension caused by the principle of simultaneous contrasts and by their more or less translucent texture.'¹¹

The Cubists and the Futurists, the Suprematists and the Russian Constructivists all placed their talents at the service of the 'new man' who emerged from the Bolshevik Revolution, only to disappear again under the iron heel of Stalin. Some of them, however, escaped to Paris, though not before they had established the Vkhutemas Art Studios, under the direction of Vladimir Tatlin, Lyubov Popova, Alexander Rodchenko, Varvara Stepanova and Alexandra Exter – the foremost architects and designers of the Soviet era. After the First World War, Germany saw the foundation of the Bauhaus in Weimar, whose founding concept





was proclaimed in its first teaching programme, written by Walter Gropius: ‘Arts and crafts, a new unity’.

The avant-garde photography displayed in Paris in 1928 at the Salon de l’Escalier – the first independent photographic salon, situated at the Théâtre des Champs-Élysées, then under the direction of Louis Juvet – included works by photographers like Laure Albin-Guillot, Germaine Krull (a collection of industrial images under the title *Metal*), André Kertész, Man Ray, and the enigmatic d’Ora (Dora Kallmus), who photographed Arletty and all the elegantly hatted, gloved and bejeweled ladies reproduced in *L’Officiel de la couture, de la mode de Paris*. It set the seal on a sector that was developing fast – that of advertising. The photographs were no longer plain frontal views, but shot from exaggerated angles, and subjected to all kinds of manipulation: negatives, positives, solarizations, superimpositions, photomontages. All of these things gave the everyday or luxury objects depicted an unusual, even surreal style and presence. Poets, novelists and artists no longer held back from placing their talents at the disposal of often prestigious products. In 1919, the young André Breton wrote *Le Corset mystère* specially for a particular corset manufacturer. Printed on elegant paper, these advertisements were augmented by illustrations or photographs by well-known artists. Blaise Cendrars was a friend of painters such as Dufy, Léger, Modigliani, Picabia and Sonia Delaunay, who illustrated his *La Prose du Transsibérien et la petite Jehanne de France*. Together with Cassandre, who ‘is not only a painter but is above all one of the most passionate animators of modern life, the first stage director of the street,’²¹² he composed the text and Cassandre provided the typography and page design for the 1928 catalogue of the Maison Paul Templier et Fils, highlighting the magnificent creations of their friend Raymond Templier, ‘architect of the jewel’. In answer to the question: ‘What is modern jewelry?’ Cendrars

Above, left and right:
Germaine Krull, cover and inside page of the book
Metal, Librairie des Arts Décoratifs, A. Calavas,
Paris, 1927

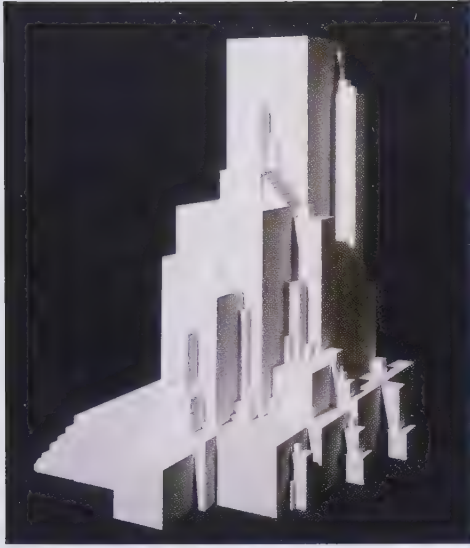


supplied an irrefutable three-point proof: '1) Everything that is pleasing to contemporary sensibility is modern. 2) A piece of jewelry is the product of the sensibility of its time. 3) Contemporary jewelry cannot therefore be anything but modern.' This was followed by a description in free verse of the true nature of modern jewelry. He began, however, with a summary of what it is not: 'a bolt mounted on a pin, a ball bearing placed under glass in a salon, a cross-section of an aeroplane engine, nor nickel-plated cogs bathed in the oil of electricity' – all the images, representations, manifestations and metaphors of a modern iconology often derided by its detractors. Then he describes what modern jewelry actually is: 'Modern jewelry is the reflection of all these things.'¹³ In fact this was truly what it was – both the macrocosm and the microcosm, modernity itself, its 'reflection' and its 'angle'.

'A piece of jewelry should be viewed as a series of volumes in space and should be visible from every possible angle,' said Raymond Templier, who continued: 'A piece of jewelry is the balancing of volumes and planes that offers up different rhythms to the light, so that the light can play with them. A piece of jewelry is above all light and shadow, not just sparkle.'¹⁴ This recalls the lessons taught by painters and architects, like Le Corbusier: 'Architecture is the skilful, accurate and magnificent game of volumes assembled under light.'¹⁵

All of this was an inspiration to jewelers, who looked to create forms that would be simple, light and geometric, but also complex, using striking combinations of surface and volume, and materials such as white, red and yellow gold, platinum, steel, precious and semiprecious stones, rock crystal, agate, topaz, turquoise, coral, ivory, lacquer, and more – colour, movement, the subtle sheen of silver and alloys, rather than the dazzle of diamonds. These little works, these miniature pieces of architecture, are reminiscent of the 'non-objective' abstractions of El Lissitzky's *prouns*, of Malevich's *architektons* and *planits*, of Tatlin's

Above, left and right:
Man Ray, *The City and The World*, rayograms designed
for an advertising portfolio for the Compagnie
Parisienne de Distribution d'Électricité, 1931.
Bibliothèque Nationale de France, Paris.



Above:
Kazimir Malevich, *Zeta*, c. 1923–27, *architekton*
reconstructed by Poul Pedersen in 1979. Centre Georges-
Pompidou, Musée National d'Art Moderne, Paris.

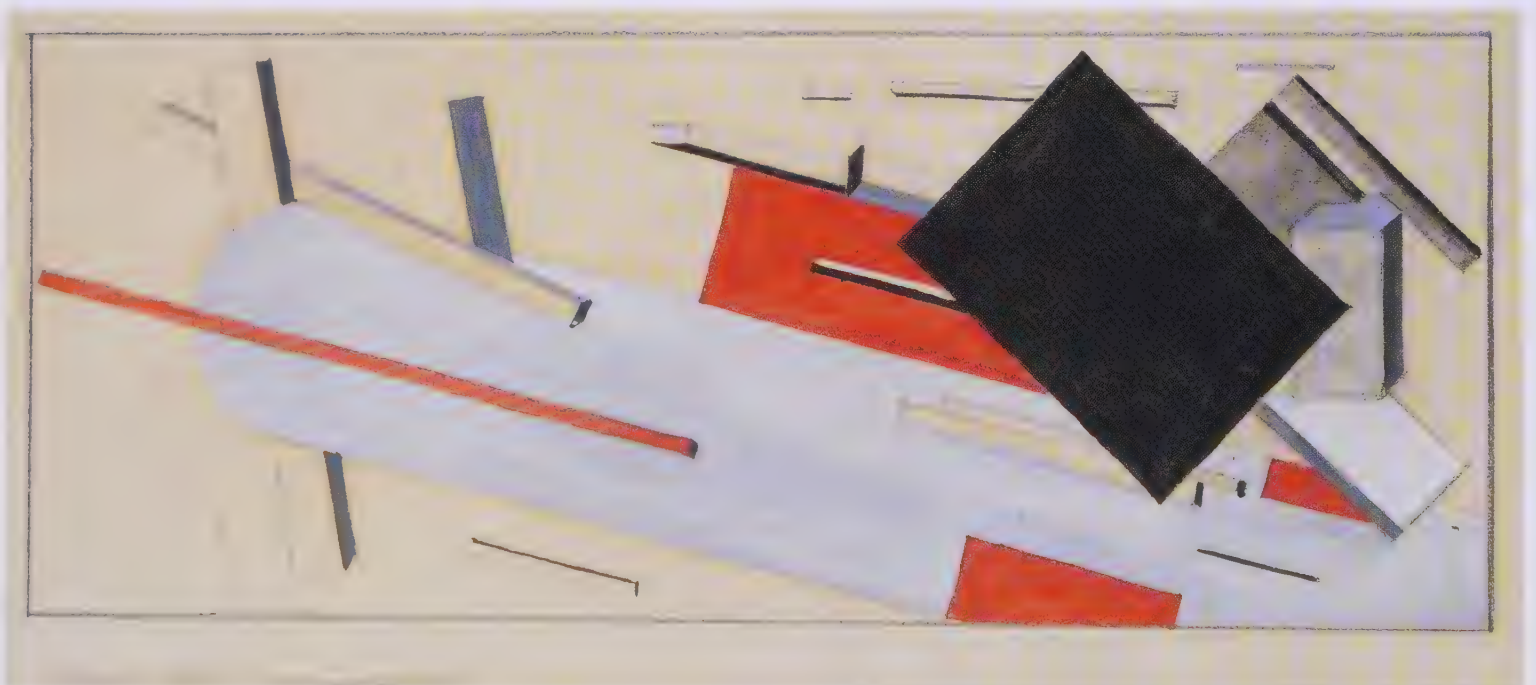
Below:
El Lissitzky, *Study for a Proun*, gouache and graphite,
1920. Centre Georges-Pompidou, Musée National d'Art
Moderne, Paris.

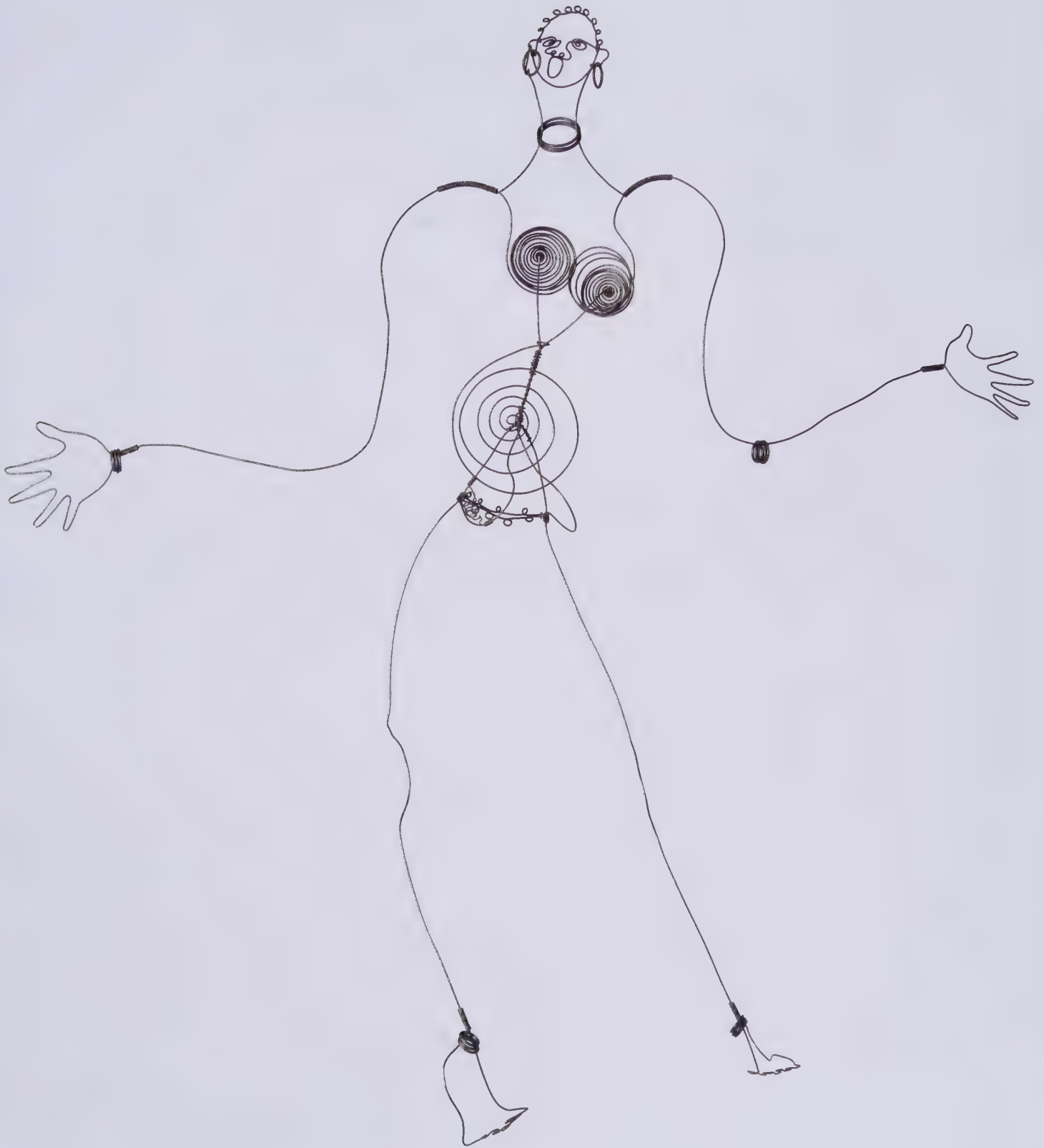
Opposite:
Alexander Calder, *Josephine Baker IV*, wire, 1926. Centre
Georges-Pompidou, Musée National d'Art Moderne, Paris.

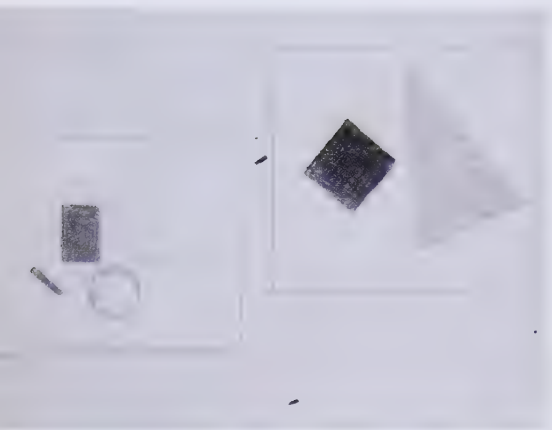
reliefs, and also of the furniture and architecture of Marcel Breuer, Ludwig Mies van der Rohe – with his doctrine of ‘less is more’ – and Le Corbusier; they also recall the early abstract films of Hans Richter and Fernand Léger, and László Moholy-Nagy’s *Marseille, vieux port* (1929) in which the artist, fascinated by the metallic beauty of the city’s transporter bridge, its machinery and the factories all around, photographed the scene from all kinds of unconventional angles, thus capturing an extraordinary degree of abstraction.

Although the ‘geometric style’ was certainly in vogue, it was also accompanied by a new approach to figurative motifs, using subject matter that appealed to the age, with its love of sports, boxing, cycling and motor racing, and the beauty of modern machines and buildings, with the relationship between the arts serving to connect the infinitely large and the infinitely small. ‘Let us open our eyes wide: the cinema, the blurred and fleeting visions at breakneck speed, the beauty of precision-made mechanical parts, the simplicity and grandeur of plain surfaces, transatlantic liners, modern paintings, aviation, syncopated music, neon signs, locomotives, automatic pistols, power brakes, cocktail-shakers, telephone switchboards, polished steel, matt nickel, light and shade, machinery and geometry... All of that is us.’¹⁶

So what did it mean to be modern in 1925? It meant being of one’s time, not looking back, enjoying the explosion of forms and colours, music – jazz, of course – posters by Cassandre, or those by Paul Colin for the *Revue Nègre*, starring Josephine Baker, semi-nude, her waist draped in a belt of bananas, singing and dancing to new rhythms; it meant the Charleston, the Group of Six,¹⁷ and the brilliant Erik Satie who, in his own words, composed ‘music which I live in as if it were a house.’ It meant technology, Charlotte Perriand’s love of old cars and her ball-bearing necklace, girls with cropped hair, iron, chrome, glass, rubber, man-made fabrics, bold colours, American writers strolling round Montparnasse, Hemingway, Fitzgerald, the painters of La Ruche, Chagall, Soutine, Léger with his love of people and machines,







the air, the sun, the light, the space, trips to the seaside, Poiret, Chanel, aeroplanes and luxury cruises. All rather superficial? Not really. Being of one's time also meant being interested in politics, social life, public as well as private spaces, working conditions, education, new techniques and materials, and what we would nowadays call the human environment – the very definition of design.

SALONS AND SCHISMS

In art, there was a schism. Following the 1925 exhibition, the Société des Artistes Décorateurs (SAD) had succeeded in maintaining unity between French artists, but in 1929 it suffered a salutary shock. Initially, it was a minor disagreement, a matter of mood, but when a significant number of critics failed to be impressed by the 19th Salon des Artistes Décorateurs, that mood swiftly became one of irreconcilability. The united anti-establishment opposition within the 1928 Salon, consisting of Charlotte Perriand, Djo-Bourgeois, Jean Fouquet and Jean Luce, now grew more hardline. The initial complaints were followed by resignations by the liveliest, most active members of a SAD that was now ageing, corporate, introspective, and subservient to forms of production that took the technical and stylistic avenues that the modernists were continuing to explore and perverted them into 'commercial recipes'. The SAD had lost touch with its aims and its means of implementing those aims. At the end of the Roaring Twenties, Paris and the world at large seemed to have lost their bearings in a period of recession that culminated in a major economic crisis – hardly conducive to innovation – while Europe came under increasing threat, and there was a call to order that inhibited creativity. One of the reasons for the schism within the SAD was the questionable attitude of the organizers and some of the exhibition designers, including Maurice Daurat, himself a silversmith of repute, who showed no reluctance to 'juggle' the showcases, moving some pieces and replacing others, generally to the detriment of the modernists. The works of jewelers and silversmiths were subjected to unfortunate juxtapositions and mismatches. In his review for *L'Art vivant*, the critic Ernest Tisserand described the exhibits: 'a crystal skeleton watch... watches that could be used as belt buckles, with microscopic dials, small clocks in "ivory, coral, aurazonite and gold", or in "Duralumin, palladium gold or yellow gold" ...Fine exhibits by Jean Fouquet, who continues to hone his genuine talents and evinces a great capacity for invention. He is showing bags and cigarette cases in which he makes unusual use of the rarest reptile skins. Gérard Sandoz is not exhibiting any silverware this year. He even seems to have given up the amusing scenes, miniature landscapes and still lifes with which he used to decorate his cigarette cases. We would regret this, were it not for the fact that he has replaced them with powerful and very noble forms of ornament that will not go out of fashion.'¹⁸ In brief, despite a few items of quality, there was no general trend to be discerned in the 19th Salon des Artistes Décorateurs.

When questioned in 1929 about the causes of the split with the SAD, Raymond Templier replied: 'It's very simple: our Salon had been invaded by a number of new exhibitors. Quantity replaced quality. And it happened at a moment when modern art was heading for victory, and the exhibition should have been the vehicle for true creators.'¹⁹ Templier was speaking in his capacity as secretary of the first governing committee of the Union des Artistes Modernes, alongside Francis Jourdain, Hélène Henry, Robert Mallet-Stevens and René Herbst.

Above:
Kazimir Malevich, *Untitled*, pencil on squared paper.
Centre Georges-Pompidou, Musée National d'Art
Moderne, Paris.

EXPOSITION



GALERIES GEORGES PETIT
DU 13 AU 31 MAI 1931

UNION **DES**
ARTISTES
MODERNES

On 15 May 1929, at the home of the textile designer Hélène Henry, at 7 rue des Grands-Augustins in Paris, the general assembly of the UAM proceeded to elect its first committee and then to publish a list of its active members, who included Joseph Csaky, Sonia Delaunay, Jean Fouquet, Le Corbusier, Charlotte Perriand, Jean Puiforcat and Gérard Sandoz. Other names were later added to the list, including Jean Carlu, Paul Colin, Cassandre, Gustave Miklos, Jean Lambert-Rucki, and Jan and Joël Martel. Others came and went, like Man Ray. Their first exhibition was held at the Pavillon de Marsan from 11 to 14 June 1930. The jewelers were 'relatively plentiful. In any case, those who are here can be considered among the boldest and most individual in the association. M. Raymond Templier, who was the first man to dare to break the old rules of jewelry, continues his quest for originality... Jean Fouquet and Gérard Sandoz also bring to their creations a laudable spirit of innovation.²⁰ It was Raymond Templier himself who covered almost the entire cost of mounting this first exhibition. Its critical success was unquestionable, but a few isolated voices were raised against it, with clear overtones of nationalism, complaining about the disappearance of French craftsmanship and taste, the 'dreadful nudism', the death of ornament. They were simply singing the same old tunes.

Above:
Jean Carlu, poster for the second Exposition de l'Union des Artistes Modernes at the Galerie Georges Petit, coloured lithograph, 1931. Les Arts Décoratifs, Paris.

Jewelry and Graphic Design

Michel Wlassikoff



Above:
Alphonse Mucha, plate of designs from *Documents décoratifs*, Librairie Centrale des Beaux-Arts, ed. Émile Lévy, Paris, 1902.

Opposite:
Cassandre, *Bijoux modernes*, cover illustration for a brochure for Maison Paul Templier et Fils, printed by Draeger, Christmas 1928. Private collection.

TWO PARALLEL WORLDS

Although they are both decorative arts, graphic design and jewelry are often regarded as being worlds apart. Graphic design is aimed at the masses, or at least as wide an audience as possible, and can proclaim that it is ‘free’, particularly when it is used for advertising purposes, while designer jewelry more often than not flaunts its exclusive and expensive nature.

Nevertheless, ever since the Renaissance, these two domains have sometimes found common ground. Goldsmiths and silversmiths were among the first engravers of type blocks, thanks to their mastery of metal. Under Louis XV, Charles Nicolas Cochin – designer, calligrapher and engraver, and secretary of the Académie Royale de Peinture et de Sculpture – went to great lengths to unite the different branches of art in order to shape the style of his time. One of his most famous engravings happened to show the address of Strass, merchant jewelers to the King. However, it was not until the end of the 19th century, as industry evolved, technology advanced and Art Nouveau came on the scene, that jewelry and graphic design – still known then as typography – came closer together.

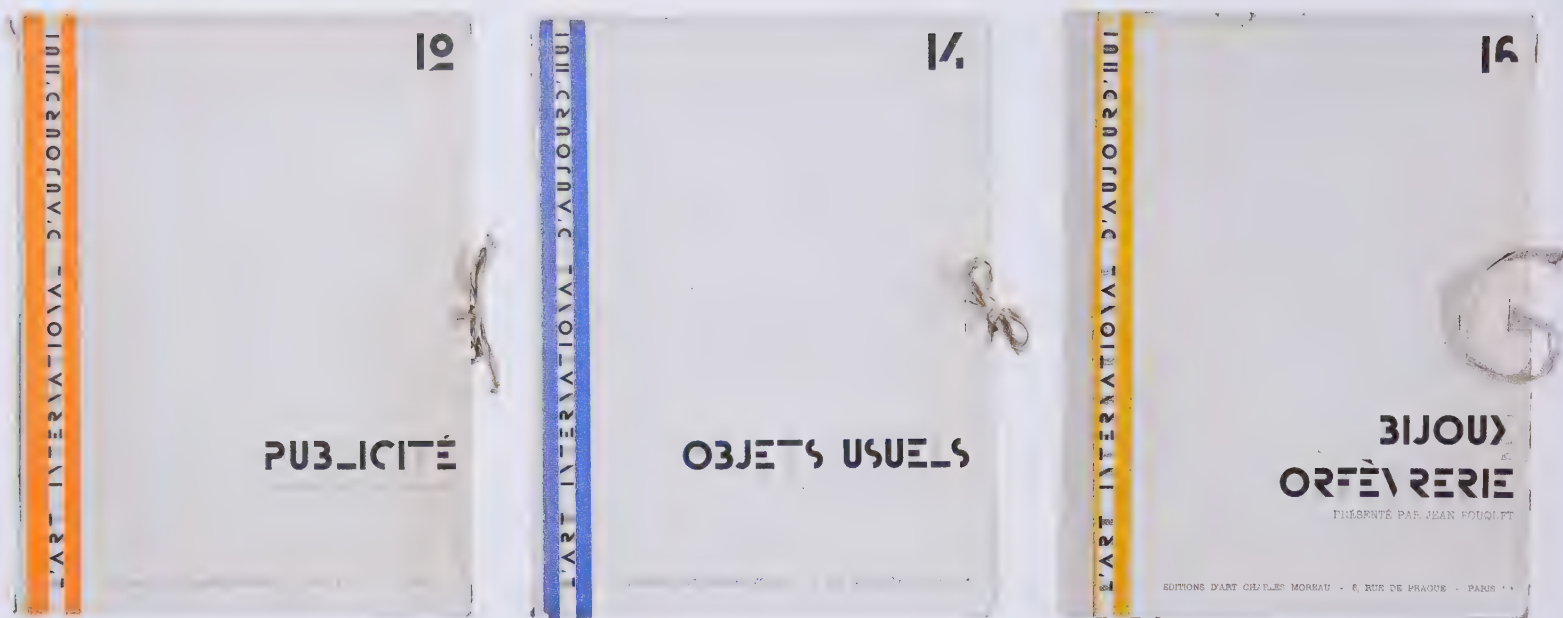
In France, Eugène Grasset and Alphonse Mucha were the two figures of the period who best symbolized the quest for a ‘synthesis of the arts’. Actively engaged in all areas of the decorative arts, they designed jewelry and posters which, according to them, involved similar skills, in so far as they involved educating and perfecting a taste for new forms and techniques. Grasset designed some twenty pieces of jewelry for the Maison Vever to display at the Exposition Universelle of 1900, while the Peignot foundry published the typeface that bore Grasset’s name and embodied the Belle Époque graphic style. His posters, inspired by Japanese prints, were seen everywhere, and the publisher Larousse used his ‘Semeuse’ design as an early logo. Mucha, meanwhile, designed jewelry for the Maison Fouquet, and was also responsible for the facade and interior of the firm’s shop on the rue Royale in Paris. In 1902, he published *Documents décoratifs*, an anthology of his work, which was notable for its reproductions of his jewelry, posters, and an alphabet designed to match his creations.

These pioneers were followed by young innovators such as Paul Iribé, who turned away from Art Nouveau – deeming it to be overloaded and excessively ornamental – and devoted themselves to the concept of a synthesis of the arts. Raymond Templier said: ‘What an influence Paul Iribé had on contemporary decorative arts and especially on jewelry.’ Iribé did indeed make an indelible mark on the art of jewelry before 1914, but his contribution to graphic design was equally important through his drawings and posters, and bold page designs for Paul Poiret’s albums and his journal *Le Témoin*.

THE RULE OF NUMBERS

From the early 1920s onwards, young French poster artists like Cassandre, Jean Carlu and Charles Loupot were profoundly influenced by the Purist manifestos of Le Corbusier and the

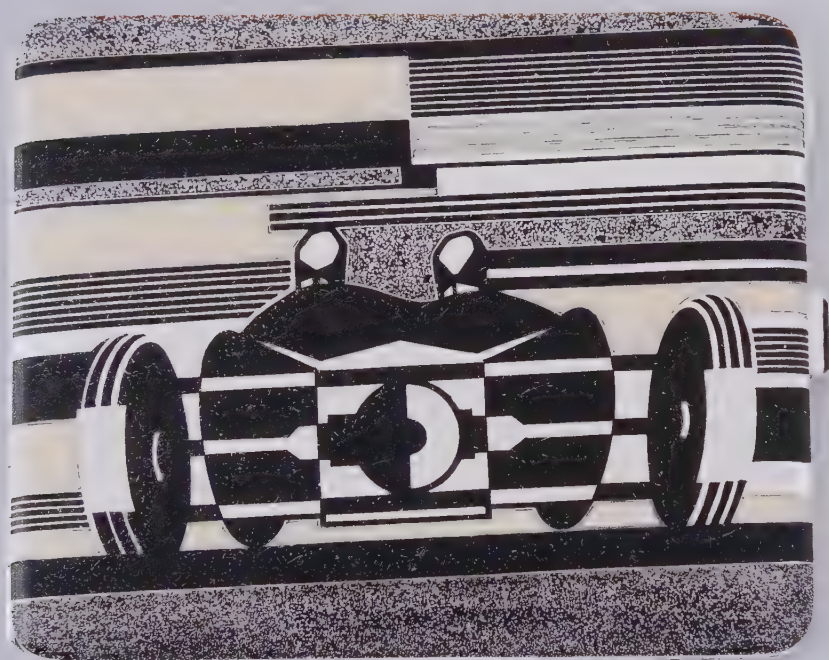
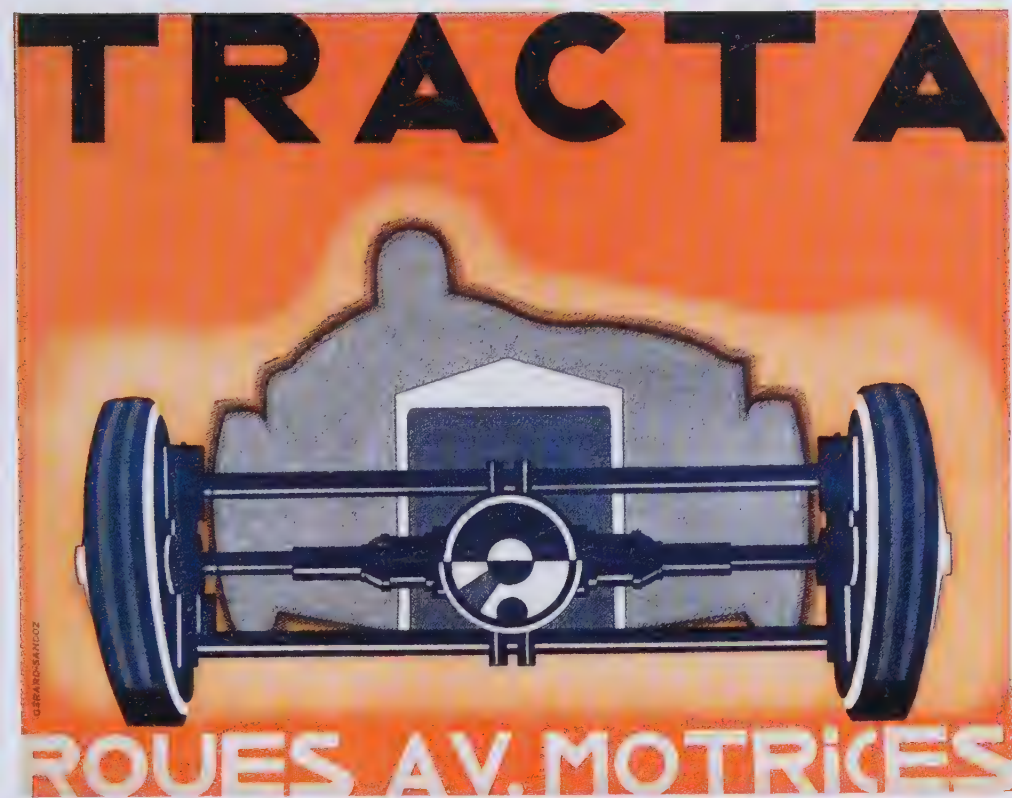




‘machinist’ experiments of Fernand Léger. In their eyes, discipline and precision were the qualities needed to attain perfection of form, following the principle that ‘form follows function’. Their dogma was the idea of symbiosis with industrial society: the world of engineers must also be the world of artists, with the latter basing their work on mathematical rules. Following the example of Le Corbusier, Cassandre and Jean Carlu took their inspiration from the work of the Romanian mathematician Matila Ghyka on the Golden Section, as did Jean Puiforcat, Gérard Sandoz and Raymond Templier.¹ One of the common preoccupations of these young graphic designers and creative jewelers was therefore to arrange their compositions according to a regulated layout. The guidelines set out by Georges Fouquet were almost identical to those advocated at the same time by Cassandre and Carlu: A piece of jewelry ‘must have as its point of departure a principle of construction which displays a harmonious rhythm of proportions, masses and colours.’²

For the 1925 Exposition Internationale in Paris, Georges Fouquet repeated the experiment he had conducted with Mucha, and asked Cassandre to design some pendants and bracelets. The latter came up with a collection of rigorously geometric forms, playing with the different aspects and colours of the stones and materials (see pp. 164–165). The powerful, rhythmic lines of his bracelets echoed those of his posters, in which the allegory of the machine was given free rein. This new liaison between a poster artist and a jewelry firm was one of the major attractions at the exhibition. The Soviet pavilion was another. The Constructivist manifesto put together by Konstantin Melnikov and Alexander Rodchenko won a gold medal, and made a profound impression on modern artists in France. The interior designer René Herbst embraced the radicalism of the Constructivists, as did the poster artist Jean Carlu and the jeweler Gérard Sandoz. They wanted to pull down the barriers between the fine and applied arts and unite their practices, to embody a civilization founded on material and social progress, and to play their part in the advent of a ‘new man’: ‘Let us open our eyes wide: the cinema, the blurred and fleeting visions at breakneck speed, the beauty of precision-made mechanical parts, the simplicity and grandeur of plain surfaces...light and shade, machinery and geometry... All of that is us,’³ proclaimed Gérard Sandoz. At the 1927 Salon d’Automne, he exhibited a series of posters advertising sport and motor cars, reminiscent of Cassandre’s in their disciplined simplicity, but also strongly influenced by Rodchenko and his acute sense for signs, with typography playing a major role. Some motifs, such as the Tracta (a French racing car) were revisited on Sandoz’s cigarette cases (see opposite). The

Above:
Cassandre, book covers for *Publicité*, *Objets usuels*,
and *Bijoux et Orfèverie*, Éditions d’Art Charles
Moreau, Paris, 1929, 1930, 1931.



Constructivists, avowed opponents of capitalism and the privileged classes, set the tone for a modernity in which industrialization and the rise of the 'popular masses' was at the forefront. Paradoxically, the jewelers and the poster artists – eulogists and propagandists for the commercial world and all its splendours – found themselves driving forces of the modern movement, probably because their art was best suited to attract the largest audiences, whose tastes they wanted to educate.

Above left:
Gérard Sandoz, poster for the Tracta car company, 1927.

Below left:
Gérard Sandoz, *Tracta* cigarette case in silver, lacquer and eggshell, c. 1927. Jean-Albert Grégoire–J.-P. Poilpré collection.

THE POWER OF TYPOGRAPHY

In many respects, typography acted as a unifying element that linked different disciplines, playing an active role in the synthesis of the arts that was to be achieved, just as Apollinaire⁴ had envisaged it. Many creative artists explored typography or took an interest in it.

Since the success of the 1925 Soviet pavilion, in which monumental letterforms had harmonized with the lines and shapes of the building, ‘typographical architecture’ was a phrase on everyone’s lips. In *Art et Décoration*, Louis Chéronnet compared the poster to a ‘modern ideogram’ – citing Sandoz’s work for Tracta cars (see p. 61) as an example. He said that its evolution followed laws similar to those of urbanism, and he proclaimed the advent of ‘three-dimensional’ graphic design, the beginnings of which were represented by shop facades.⁵

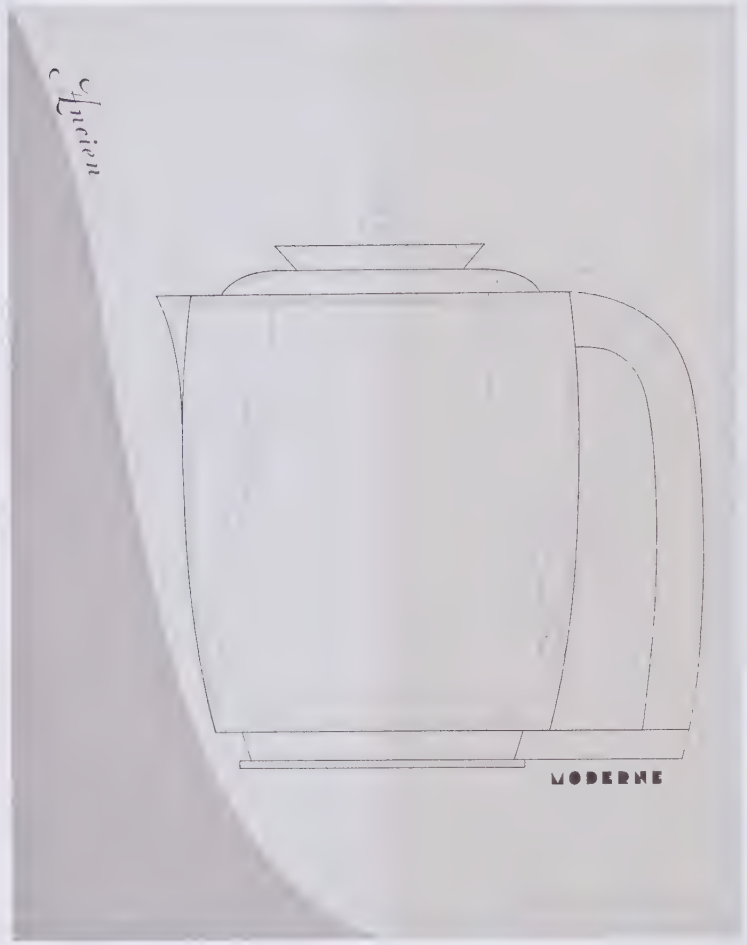
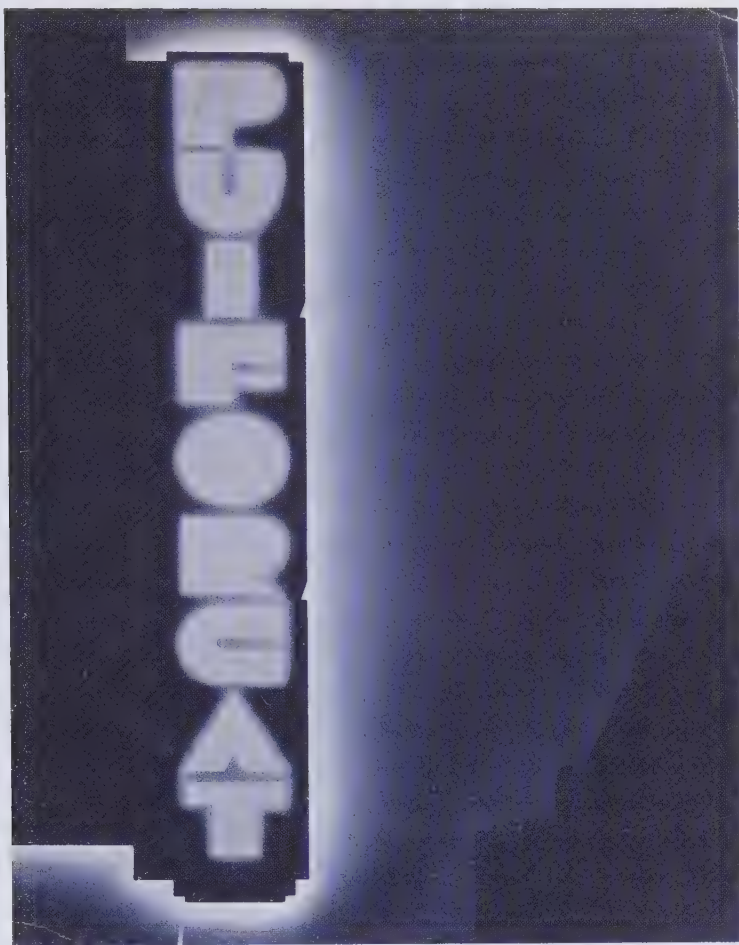
Typeface design became a major discipline in itself. Cassandre designed the font Bifur in 1929, and its specimen type, made by the Peignot type foundry, was hailed as a ‘typographical jewel’. The embodiment of a modern typeface, Bifur was ‘reduced to a schematic form, its simplest expression’,⁶ which went to extremes in stripping each letter of anything that did not serve to distinguish it from other letters. Cassandre was heeding the call of the new German typographers, notably Kurt Schwitters: ‘Simplicity means clarity, unambiguous and functional form, the elimination of all superfluous embellishments and all forms that would be redundant to the essential “core” of the letter.’⁷ Raymond Templier expressed similar sentiments: ‘Art has evolved...into a desire for clarity, purity, simplicity, with a horror of anything that is not essential, of all verbiage, of all useless lyricism...’⁸

Bifur was not a commercial success, because it broke with the customs that printers were used to, but it acted as a model, offering a repertoire of forms to the creative artists of the Union des Artistes Modernes. The publisher Charles Moreau, an indefatigable champion of the UAM, used Bifur for his book series *L’Art international d’aujourd’hui* (see p. 60), as a declaration of his faith in its members. It appeared on the covers of Cassandre’s *Publicité*, Gérard Sandoz’s *Objets usuels*, Jean Fouquet’s *Bijoux et Orfèvrerie*, and Raymond Templier’s *La Forme sans ornements*. As for the rest of the modern jewelers, most of them either designed type or boasted of incorporating it into their work. As we have seen, Sandoz used typography in his posters, while Templier used lettering on bookplates, signet rings and cigarette cases, in a variety of styles.

Paul Brandt enlisted the services of Jacques Nathan, a recent graduate from the École des Arts Appliqués, where he was one of the first artists in France to emulate the Bauhaus, with a particular focus on their typography practice.⁹ In 1931, after designing several ranges of jewelry for Brandt in primary forms that corresponded to those advocated by the Bauhaus, Nathan became a graphic designer for the journal *L’Architecture d’aujourd’hui*, founded by André Bloc, a peerless champion of modernism.

THE UNION DES ARTISTES MODERNES

On 15 May 1929, the very day on which the Union des Artistes Modernes was established, issue no. 11 of the journal *Arts et Métiers graphiques* contained two spectacular supplements. The first, entitled *Graphismes*, was written by Pierre Mac Orlan and designed and illustrated by Alexey Brodovitch, later to become artistic director of *Harper’s Bazaar* in New York. Mac Orlan suggested a definition of graphic design that went beyond typography and poster art to



incorporate the cinema and photography, in some ways anticipating the concept of multimedia. The second eye-catching insert was called *Bijoux modernes*, and was created to promote Raymond Templier (see overleaf). His latest jewelry designs, photographed by Laure Albin-Guillot, were scattered through an interstellar page layout, designed by Cassandre. Blaise Cendrars, a close friend of both Cassandre and Templier, and a resolute modernist, contributed text designed to make the public aware of their aspirations, thus demonstrating his faith in the progress of art and technology.¹⁰

The UAM exhibitions held after 1930 offered an overview of the best in contemporary creativity. The two flanks of the modern movement worked in unison, with jewelers and silversmiths (Fouquet, Puiforcat, Sandoz, Templier) showing alongside poster artists and typographers (Carlu, Cassandre, Colin, Loupot, Peignot, Vox). There was an extraordinary convergence between the latest developments in graphic design and the work of the jewelers who were most committed to originality in both form and materials. This was all the more striking since the interior designers and even the architects generally exhibited only maquettes or prototypes, while the jewelry and prints were finished products, having sailed through the experimental stage through the artists' mastery of their technology. As for the aesthetic evolution itself, a long and logical period of experimentation led increasingly towards abstraction, particularly in these two domains. Several of Cassandre's posters in 1931–32 (Spidolème, Van Nelle) show how he had moved on from machinism and was now concentrating on the purity of signs. He joined the group Abstraction-Création, which included among others Kandinsky, Mondrian, Léger and Le Corbusier. The parallel to some of the brooches made by Jean Després and Étienne Cournault during the same period is striking – strictly geometric compositions, with deliberate asymmetry and with space and material cleverly arranged, as if built around light.

Above:
Jean Puiforcat, cover and inside page of an advertising brochure, c. 1929.

Overleaf:
Cassandre, *Bijoux modernes*, pages from a brochure for Maison Paul Templier et Fils, text by Blaise Cendrars, photographs by Laure Albin-Guillot, Christmas 1928. Private collection.

Le monde entier a été sensible à l'exploit de Lindbergh.

Dans un championnat du monde 100.000 spectateurs savent juger d'un coup de poing.

Dans une course d'autos, 25.000 amateurs applaudissent au meilleur temps de la journée, même s'il ne s'agit que d'un 5^e de seconde.

Tous les enfants d'aujourd'hui jouent avec la T. S. F. et s'amuse à recevoir un poste de grandes ondes sur petites ondes.

C'est dire combien la modernité, avec ses questions de précision, de vitesse, d'énergie, de fragmentation de temps, de diffusion dans l'espace, c'est dire combien la modernité est entrée dans la sensibilité générale d'aujourd'hui.

C'est pourquoi un bijou, ce produit de l'œil et de la matière, de la sensibilité et de l'émotion, de la précision, de la virtuosité, de la technique participe aux recherches, aux tendances, à l'évolution générale de l'esthétique et de l'époque, c'est pourquoi un bijou contemporain ne peut être logiquement qu'un BIJOU MODERNE.

QU'EST-CE QU'UN BIJOU MODERNE ?

Le Bijou moderne n'est pas un boulon que l'on monte en épingle ;

Ce n'est pas un roulement à billes que l'on met sous verre dans un salon ;

Ce n'est pas la coupe longitudinale d'un moteur d'aviation, ni des engrenages nickelés baignants dans un huilage d'électricité ;

Ce n'est pas une fontaine lumineuse, ni la Tour Eiffel, ni les perles incandescentes de la publicité ;

Le Bijou Moderne est le reflet de tout cela, il en est l'angle :

C'est la pierre à l'échelle de l'œil,

Le métal à l'équerre,

Le monde aux deux bouts de la ligne de mire,

Un regard,

Un frisson,

L'émotion,

La joie, le souffle, l'étincelle,

Démarrage et déclic,

Œuf, hélice, spirale,

Chrome, platine,

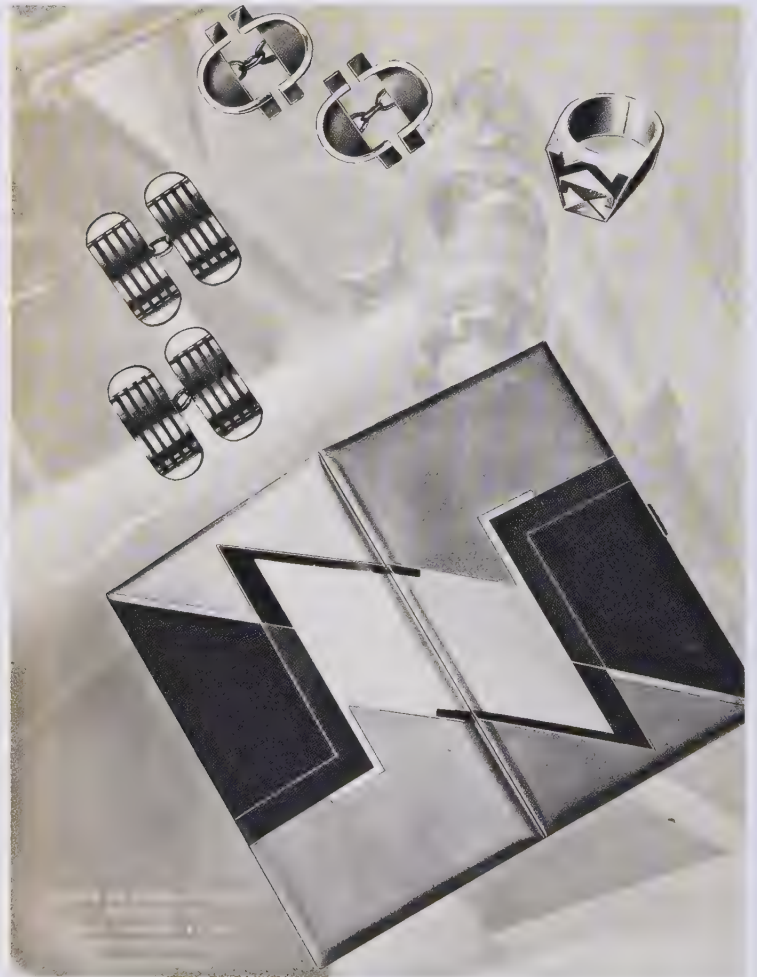
Vivre, être.

C'est le bijou de **RAYMOND
TEMLIER**

tel qu'il le dessine,
tel qu'il l'a conçu,
tel qu'il l'a créé.

Au doigt, au cou, au cœur.

BLAISE CENDRARS.





PAUL TEMPLIER & FILS
JOAILLIERS-FABRICANTS
3, PLACE DES VICTOIRES, PARIS



DESSINS DE RAYMOND TEMPLIER
EXÉCUTÉS PAR
PAUL TEMPLIER ET FILS
3, PLACE DES VICTOIRES, PARIS
MODELES DÉPOSÉS



PAUL TEMPLIER & FILS
JOAILLIERS-FABRICANTS
3, PLACE DES VICTOIRES, PARIS

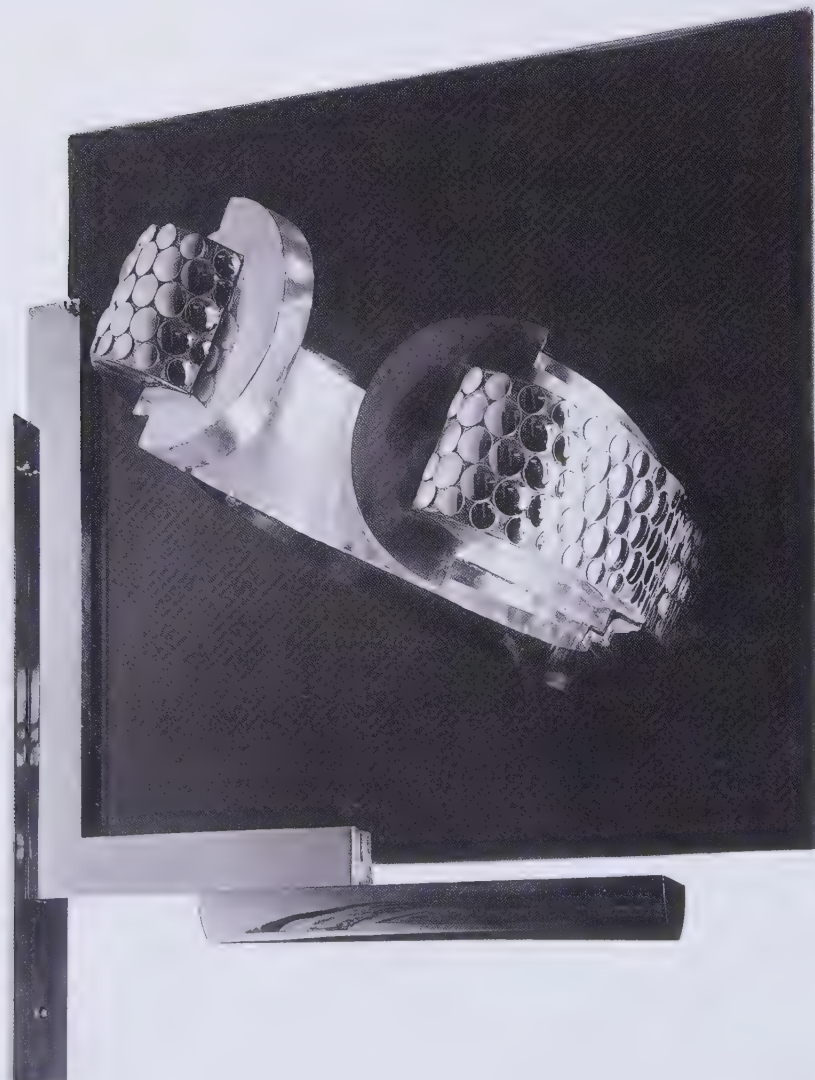


PAUL TEMPLIER & FILS
JOAILLIERS-FABRICANTS
3, PLACE DES VICTOIRES, PARIS

In 1935, there was even an attempt to bring together work that explored the subject of light at the Salon de la Lumière, the first of its kind, to which the UAM was invited. Neon signs created by Cassandre, Carlu, Colin and Francis Bernard were shown alongside Mica-tube pieces designed by Robert and Sonia Delaunay, and a large-scale sign that René Herbst made for Raymond Templier (see below).

LOST HERITAGE

From the early 1930s, the UAM came under increasingly hostile fire from the critics. Camille Mauclair condemned the 'dreadful nudism' that it was promoting in architecture and the decorative arts. In several pamphlets (*Choix*, 1930, *Défense du luxe*, 1932, *La Marque de France*, 1933), Paul Iribe attacked the concept of the 'machine for living in' and the triumph of abstraction. Moreover, he accused the modernists of exacerbating the economic crisis by devaluing the traditional crafts. He sought to mobilize the worlds of fashion, jewelry and the graphic arts under the banner: 'Up with Arabesque France and down with Cubist Europe!'¹¹ The position of the UAM's members became all the more fragile when, despite their apparent



Right:
René Herbst, three-dimensional sign made for Raymond Templier, as part of the exhibition by the Union des Artistes Modernes at the Salon de la Lumière, Paris, 1935



unity, they began to quarrel among themselves. Some, like Puiforcat and the typographer Maximilien Vox (who took part in the relaunch of the journal *Le Témoin*), were sensitive to Iribe's arguments. Faced with attacks on several fronts, the movement went on the defensive – as was evident from the manifesto *Pour l'art moderne*, published in 1934.

In 1937, after the Front Populaire had come to power in France, the Exposition Internationale des Arts et Techniques Modernes took place in Paris, and in extremis the UAM gathered its forces around architecture. The Pavillon de la Publicité, which housed the best of contemporary graphic art, was distinctly separate from that of the UAM. In Cassandre's posters, abstraction gave way to an exaggerated form of folk art or a mannered Surrealism; his new typeface, Peignot, turned its back on Bifur. Following the example of Templier, who had enlisted the sculptor Gustave Miklos, Fouquet asked Jean Lambert-Rucki, another Neo-Cubist sculptor, to design a range of jewelry for the exhibition. In the decorative world of the late 1930s, the last gasps of modernism attempted an improbable syncretism between the avant-garde and Socialist Realism.

The serious economic and political crisis of the 1930s, which culminated in the Second World War, deprived poster art of much of its magic, and it became the province of propaganda or shock-tactics advertising. As for jewelry, it had lost the élan of the Roaring Twenties. Gérard Sandoz sold the family business and its collection, and devoted himself to painting and film, while Cassandre gave up posters for painting and theatre design. The example they had set between 1925 and 1930 would not be fully appreciated until many decades later.

Above:

Cassandre, poster for Van NELLE, a Dutch brand of coffee, 1931.

Overleaf:

Maison René Boivin, designs for a bracelet and clip, pencil, ink and gouache on cardboard, c. 1934. René Boivin archives. Courtesy SVV Pierre Bergé and Associates.



The Jewelers



Paul Bablet 1889–1971

Hélène Andrieux



Above:
Bracelet in silver and gold, private collection, Paris.
This version was made in 1967 for the artist's
granddaughter, in the style of his 1930s creations.

Opposite:
Bracelet in silver and gold, c. 1930. Primavera Gallery,
New York.

Born in Paris, Paul Bablet attended the *École Nationale Supérieure des Arts Décoratifs*, and was apprenticed to the jeweler and silversmith Charles Rivaud (1859–1923) for four years. He completed his training by doing private research and studying museum collections. He registered as a silversmith and jeweler in 1909.¹

He was a regular participant at the *Salon des Artistes Décorateurs* between 1914 and 1919, and exhibited at the *Salon d'Automne* from 1913 to 1933. In 1919, he was represented at both Salons by silver tableware, fashion accessories, and a showcase of jewelry dominated by the use of silver decorated with ivory and gems or ornamental stones. Bablet liked to explore the subtle tones of silver, which he deliberately allowed to oxidize, and the dark polished surface of hematite. Gold was used only in small amounts as a decorative element.

In 1920, at the age of 31, he became one of the first prizewinners at the American Foundation for French Art and Thought, alongside the ceramicists René Buthaud and George Serré in the decorative arts category. In 1922, the *Salon des Artistes Décorateurs* exhibited various pieces of jewelry and other objets d'art by Bablet, including a car mirror decorated with a female figure in relief.² In 1925, he was awarded a travel grant by the French state. He took part in the *Exposition Internationale des Arts Décoratifs* in 1925 and the *Exposition Coloniale* in Paris in 1931.

Bablet was also involved in the organization of the *Salon des Artistes Décorateurs*, and was a member of the judging panel in 1927, together with the sculptor Henri Bouchard and the painter Jean Dupas. In the same year, the *Salon* catalogue and specialist journals noted that some of his pieces were produced in series; in fact these were editions of between six and twelve identical designs, all handmade by Bablet, who distinguished them from his one-off creations. The 1928 catalogue also differentiated between his 'jewelry and silverware: unique pieces' and his 'silver, gold, ivory and coral jewelry: series'.³

In 1929, Bablet began to use lacquer on his series of silver jewelry. Nonetheless, gold and silver remained his favoured materials throughout his career, as René Chavance stressed: 'M. Bablet, though he ventures into frivolous combinations of lines, never departs for one moment from the sober effects provided by silver.'⁴ In 1931, at the *Salon d'Automne*, Bablet exhibited a showcase containing 'metal motifs for haute couture' – buttons for fur coats and men's waistcoats, and belt buckles.

In 1933, he was registered as a decorative artist, following the example of Siegfried Boès, René Robert and Paul Brandt. Bablet never had his own shop, but designed and made his jewelry in a workshop at his apartment on the boulevard Beaumarchais. His work was stored and on permanent display at the *Galerie Rouard* on the avenue de l'Opéra, which sold works by the group known as the *Artisans Français Contemporains*.⁵

At the *Exposition Internationale* of 1937, where Bablet won a *Grand Prix*, the City of Paris bought some of his jewelry.⁶ In 1941, he took part in the exhibition of contemporary





Above left:
Bracelet in silver, c. 1930. Patrick Muni collection.



Above right:
Bracelet in silver, c. 1933. Musée Galliera, Musée de la Mode de la Ville de Paris, Paris. There is also an identical bracelet in a private collection in Paris.



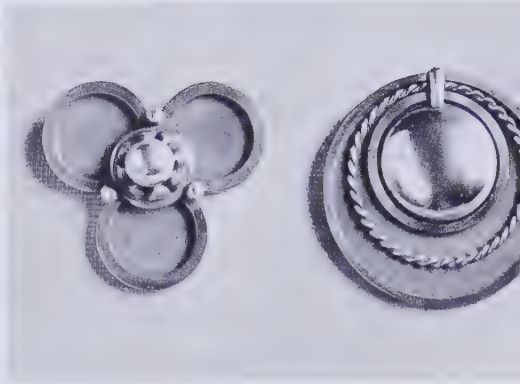
Right:
Necklace in silver and gold, c. 1930. Musée Galliera, Musée de la Mode de la Ville de Paris, Paris.

decorative art that was held at the Musée des Arts Décoratifs, together with those jewelers who were most representative of the modern movement, such as René Robert, Jean Després and Raymond Templier. After participating regularly in the Salons until 1933, he subsequently exhibited his drawings and paintings only sporadically at the Salon des Artistes Décorateurs until 1947. At the Salon d'Automne in 1958 he displayed a showcase of jewelry, in 1963 a painting, some silverware, some necklaces, and finally in 1965 some one-off pieces of jewelry.

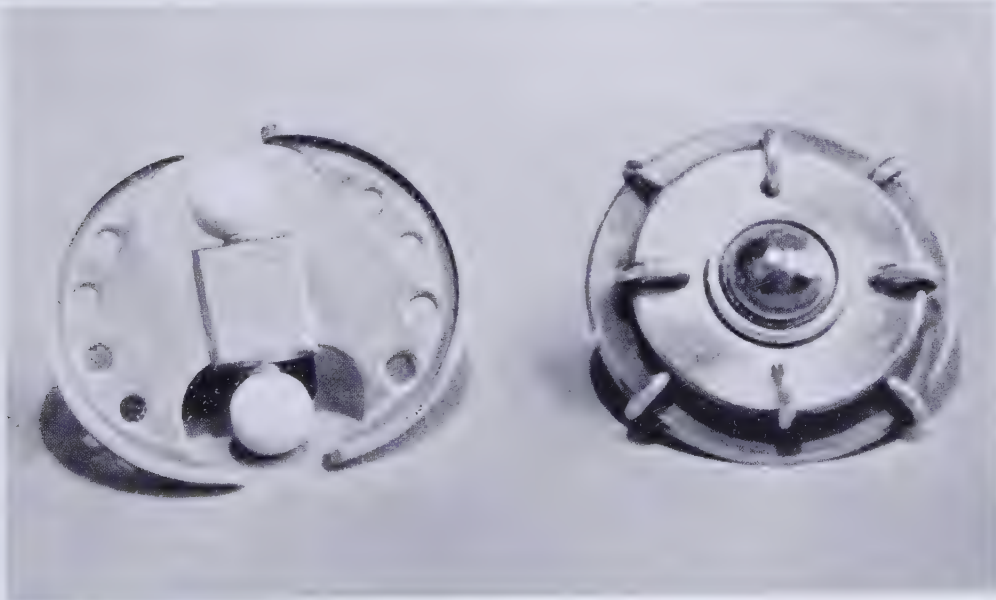
Paul Bablet was a friend of many artists, including the sculptor François Pompon, the painter René Demeurisse, the painter and decorative artist André-Édouard Marty, the book-binder Paul Bonet, the photographer Pierre Boucher, and the ceramicist Georges Serré.

He made all his jewelry by hand, mastering every stage of the process.⁷ He was able to produce small limited editions of his pieces or one-off items made to order, to suit the personalities of his clients. While some of his creations – notably those made for the Salon des Artistes Décorateurs in 1937 – shared a formal similarity with the silverware of Charles or André Rivaud, others were closer to the jewelry designed by Fernand Grange and Cécile Baillot-Jourdain. Despite this, however, Paul Bablet's work was somewhat atypical, being a kind of successful syncretism that borrowed elements from tribal or ethnic arts, leading some critics to make comparisons with Celtic art.⁸

Paul Bablet was a modernist in his favouring of silver above other metals and in his decorative style based on combinations of pure lines, with simple twists and coils forming the only ornamentation on his heavy silver bracelets. He devised a personal decorative grammar that was inspired by recurring geometric shapes: spheres, hemispheres and cylinders in claw settings, crescent moons or double-edged axes, with a design of pierced circles, openwork grids, bars, knots, chequerboard reliefs, and twisted wires. He generally preferred to use unpolished silver and gold, together with inexpensive ornamental stones in muted or pure colours, such as hematite, lapis, turquoise and cornelian. He also liked using ivory, the colour of which relieved the austerity of his patinated or oxidized silver jewelry.



Above:
Brooch and pendant in silver and gold. Photograph by Marius Gravot, *Mobilier et Décoration*, June 1934.



Left:
Two brooches in gold, silver, hematite and pearls (?). Photograph by Marius Gravot, *Mobilier et Décoration*, June 1936.

Suzanne Belperron 1900–83

Évelyne Possémé



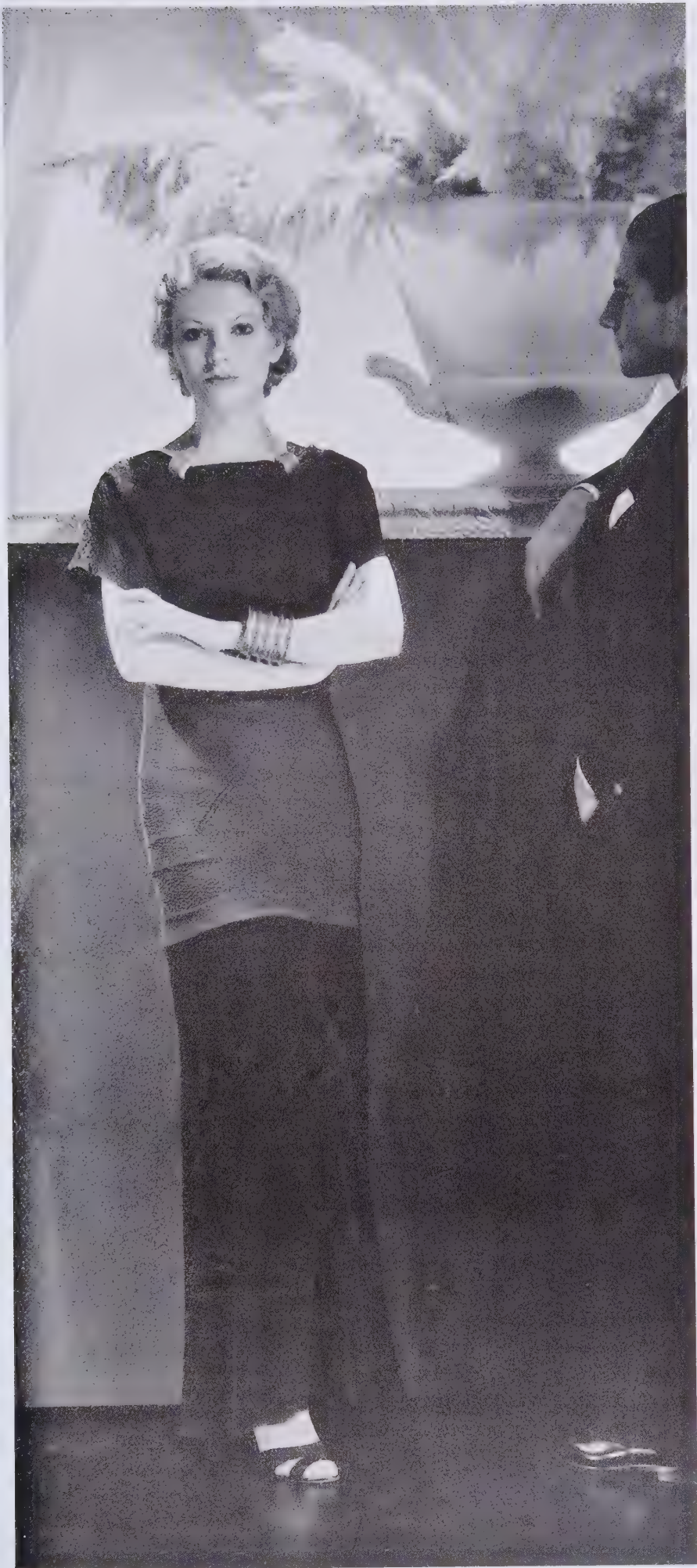
Above:
Clip in smoky quartz, citrine and gold for Maison
Bernard Herz, c. 1935. *Historical Design*, New York.

Opposite:
Model wearing a dress by Augustabernard and jewelry
by Maison Bernard Herz. Photograph by George
Hoyningen-Huene, published in *Vogue*, February 1934.

Recognized and admired during her lifetime by clients and connoisseurs alike, Suzanne Belperron was almost forgotten until interest was revived by the sale in 1987 of the Duchess of Windsor's jewelry, which contained some of her creations.¹ Since then, the number of discoveries has multiplied, although it is often difficult to distinguish her work from that of the Maison René Boivin, which was directed by Jeanne Boivin, her employer and mentor in the art of jewelry during the early years of her professional career. Like Jeanne, Suzanne worked by assembling and shaping her materials, and she never signed her pieces, considering that her style was the equivalent of a signature. Her departure from the company did not take place under the happiest of circumstances,² but Jeanne Boivin knew that she had no cause to be ashamed of her pupil.

Suzanne Vuillerme was born on 26 September 1900 in Saint-Claude in the Jura region of France. Her father was a baker, and her mother a homemaker.³ She attended the *École des Beaux-Arts* in Besançon, and for the academic year 1916–17 was enrolled at the Department of Decorative Arts under Professor Chamson, and for the two following years studied drawing and jewelry, still under Monsieur Chamson.⁴ She was an outstanding student, and in March 1919 was taken on by the Maison René Boivin in Paris as a designer.⁵ There can be no doubt that when she left in February 1932, it was because she wanted her name to appear as the firm's creative designer, and Jeanne Boivin's outright refusal pushed her into setting up on her own. The thirteen years she spent there had brought her into contact with numerous clients, such as Elsa Schiaparelli, who helped her at the beginning and remained a good friend, and also with suppliers like the lapidary Adrien Louart and the jewelry-makers Groéné et Darde, who subsequently worked for her. Above all, she had made the acquaintance of Bernard Herz,⁶ a dealer in precious stones, who employed her in 1933 and gave her complete freedom to create her pieces, which were sold under the name of the Maison Herz and were reproduced in *Vogue* that year. Some of Suzanne's first works were very close to, or even copies of those made at the Maison Boivin, including her 'Cambodian' bracelet or *Crêtes* clips. However, she had the advantage of being able to sell them more cheaply, and some of Boivin's clients had reproductions made at a lower cost – a practice made all the easier because she was using the same workshops. Nevertheless, Suzanne Belperron created some completely original pieces after 1933, and the Maison Herz soon found itself serving an illustrious clientele. But it was not until September 1935 that her name appeared beside that of Herz in *Vogue*,⁷ and only in April 1936 did the Maison Herz start using labels that read: 'Jewelry/B. Herz/Mme Belperron/59 rue de Châteaudun, Paris.'⁸ Suzanne went on to detach herself completely from the Boivin style and developed a truly personal one of her own.

In 1924, Suzanne Vuillerme had married Jean Belperron, a civil engineer, and she went by that name for the rest of her life.⁹ During the turmoil of the Second World War, a number of American jewelry houses offered her contracts, but she turned them all down in order to stay





with her husband. At the beginning of the Occupation, Bernard Herz, a Jew, was arrested several times. On one occasion, Suzanne succeeded in rescuing him from the Gestapo with the help of the wife of the actor Harry Baur, but after his next arrest Herz was incarcerated at the internment camp in Drancy, and then deported to a concentration camp, where he died in 1943. His son, Jean Herz, who had worked for the firm since 1935, became a prisoner of war.¹⁰ The Maison Herz was to suffer the fate of many Jewish firms: everything was stripped out and sold for the benefit of the occupiers and their collaborators. On 23 January 1941, Suzanne – then living at 49 rue Lamarck – registered her firm at the Chamber of Commerce as a limited liability company with a capital of 700,000 francs. On 6 December 1946, Jean Herz, who had been liberated, returned and took up his place in the new company, which from then on was called Herz-Belperron.¹¹ In 1947, their capital amounted to 1,500,000 francs, which grew to 5,500,000 francs in 1953 – proof that the business had prospered rapidly after the war, during which Suzanne had placed the company under her own name in order to save it and subsequently share it with Jean Herz.¹² In 1963, she was made a Chevalier de la Légion d'Honneur for her work in jewelry design. She did not retire until 1974, but

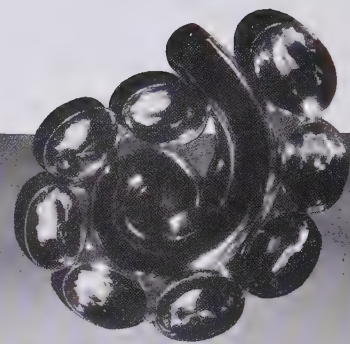
Above:
Diana Vreeland at the New York nightclub El Morocco, wearing a dress by Elsa Schiaparelli and a bracelet by Suzanne Belperron. Photograph by Jerome Zerbe. Courtesy Frederick Vreeland and Thomas R. Vreeland and the Jerome Zerbe estate.

Right:
Bracelet in grey gold and diamonds made for Maison Bernard Herz, c. 1933. Private collection, courtesy of Stephen Russell, New York.

Opposite:
Bracelet in white metal, platinum, rock crystal and diamonds, made for Maison Bernard Herz, c. 1934. Private collection, New York. Formerly Diana Vreeland collection.





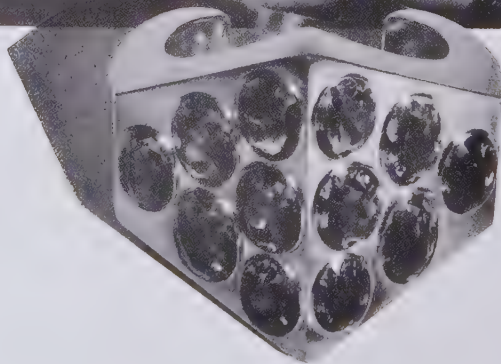


Les bijoux qui plaisent actuellement se caractérisent par leur volume. Point de mièvrerie dans le format des pierres ou leur monture, des effets massifs, d'une merveilleuse opulence qui ne montrent ni lourdeur, ni rigidité. Ils sont souples et flexibles, tels les splendides bijoux hindous de Cartier, qui viennent satisfaire notre goût pour les parures orientales. Le collier, qui peut se porter d'un côté ou de l'autre, se compose à l'endroit de diamants incrustés dans de l'or rouge, et bordés d'une frange de perles, à l'envers d'émail rouge sombre et d'or.

Le bracelet est dans un dessin du XVIII^e siècle hindou : ciselé et émaillé en tons multicolores. La bague est en forme d'oiseau, et les boucles d'oreilles sont de larges fleurs d'or et de diamants.

Madame Munoz porte tous ces bijoux. Elle est coiffée par Antoine. Son éventail est de Marcelle Dormoy.

Madame Belperron, chez Herz, s'amuse à composer des bijoux de style barbare, qui paraissent une poignée de gemmes assemblées par le hasard. Ce collier, très flexible, est fait d'une masse de grosses topazes montées de façon invisible. Le bracelet rigide d'or massif en forme de crête est incrusté d'énormes topazes, comme la bague et les clips, dont l'un retient une boucle dans les cheveux relevés. Posé par Madame Max Ernst.



GOLCONDE À PARIS

even then she continued to act as a consultant for various existing clients as well as new devotees. She died under dramatic circumstances in 1983.¹³ The Société Nouvelle Herz-Belperron was created in 1991, but was bought up by the Société Verdura in 1999.¹⁴

From 1933, a number of pieces designed by Suzanne Belperron were reproduced in both the French and US editions of *Vogue*. They were worn not only by anonymous models but also by famous personalities such as Elsa Schiaparelli and Diana Vreeland. In November 1933, an open bangle of smoky quartz with a motif of vertical stripes seemed to draw its inspiration from the famous Boivin *Tranche* bracelet (see p. 18). In 1934 a metal cuff bracelet was illustrated, with horizontal ribs and a triangular rock-crystal clip for the Comtesse de Contades. In 1935 a round clip in white agate with a central pearl formed part of a parure in white agate and amethysts (see overleaf), consisting of a large brooch, a ring, two clips and a two-banded bracelet with a decorative linking motif. She later reproduced the same bracelet in different materials and with different decorative themes, such as a version of 1936, with a double ring of white gold and the motif of a diamond-studded cone. The same year, Mme Max Ernst modelled an exceptional parure (see opposite): the *Barbare* necklace featured cut topazes that seemed to be scattered round her neck, and was accompanied by an open bangle with a roof-like top, studded with large topazes, along with a large ring and two clips formed from curling gold motifs edged with the same translucent gemstones. In February 1936, a model wore a



Above:
Ring in rock crystal, platinum and diamonds, made for Maison Bernard Herz, c. 1935. Courtesy of Stephen Russell, New York.

Left:
Bracelet in yellow gold, platinum and diamonds, made for Maison Bernard Herz, 1936. Neil Lane collection.

Opposite:
Madame Max Ernst, wearing jewelry by Suzanne Belperron designed for Maison Bernard Herz. Photograph published in *Vogue*, September 1935.



Coquillage clip, and a *Double Ring* bracelet similar to that of 1934, together with another bangle formed by two ribbons decorated on top with two rows of diamond-studded shells. The same issue of *Vogue* featured a crystal bangle, the famous *Double Ring* bracelet, two ball clips, another bracelet in smoky quartz made of three bands coiled to form a loop enclosing a solitaire, and finally two clips with motifs in the form of pine trees, all under the name of Herz. Also in 1936, there was a bangle resembling two leaves that fitted around the arm, partly in polished metal and partly set with diamonds. In the same year, there was a *Couronne* bracelet with a thick gold band surmounted by spiral and curl motifs, again set with diamonds. And finally, in March 1937, the *Grappe de raisin* amethyst clip anticipated the naturalist trend of the 1940s.

These pieces all demonstrate the originality of Suzanne's work after she had set up on her own. Her favourite materials were translucent rock crystal, smoky quartz, chalcedony and agate. She liked to use precious stones alongside semiprecious ones, often in matching tones: rock crystal and diamond, blue chalcedony and sapphire. She used cut gemstones and



Above:
Agate and amethyst parure made for Maison Bernard Herz. Photograph published in *Vogue*, March 1935.

Right:
Bracelet in white metal, platinum and diamonds, made for Maison Bernard Herz, c. 1936. Hancocks collection, London.



Above left:
Bracelet with clip in grey gold, platinum, diamonds and nickel-plated metal, made for Maison Bernard Herz, c. 1934. Private collection, London.

Below left:
Casque clip in grey gold and diamonds, made for Maison Bernard Herz, 1933–34. Private collection.





cabochons: topazes and amethysts, but also natural pearls, which she helped to bring back into fashion. She liked grey gold and palladium, and – probably with the aid of the Émile Darde workshop – perfected a new style of honeycomb setting, in which the stones were supported by a hexagonal web of fine gold wires. In decorative terms, she favoured fluidity – coils, volutes, spirals – to the extent that in some open bracelets, the bases and the detachable central motifs were positioned at angles to each other. She enjoyed the impression of movement created by these swirling forms and motifs.

A great traveller, and a devotee of art books, Suzanne Belperron devoted her life to her vocation. She had six people working around her to perfect the sketches and maquettes for the jewelry she designed. She visited the workshops every day to ensure that her ideas were turned into the reality she wanted. After her death, Jean Herz said that she was beautiful, intelligent and kind, and that they had never quarrelled. According to those who were close to her, she had high ideals for herself and surely for her profession too. Even today, her jewelry proves that she was right.

Above left:

Pair of *Crête* or *Casque* clips in grey gold, platinum, sapphires and lacquer, 1931–34. Primavera Gallery, New York.

Above right:

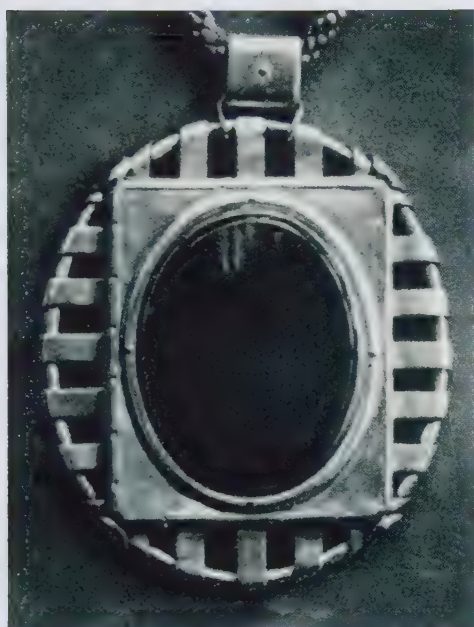
Ring in blue chalcedony, platinum and sapphires, made for Maison Bernard Herz, c. 1939. Primavera Gallery, New York.

Opposite:

Bracelet in rock crystal and gold, made for Maison Bernard Herz, c. 1934. Primavera Gallery, New York.

Siegfried Boès 1901–39

Hélène Andrieux



Above:
Pendant in silver, gold and agate, c. 1928. Reproduced in *L'Art vivant*, January 1928.

Opposite:
Necklace in silver and mother-of-pearl, with traces of coloured highlighting, 1933. Musée Galliera, Musée de la Mode de la Ville de Paris, Paris. The sculpted mother-of-pearl plaque represents a group of apostles, and the style resembles that of a work from late antiquity, around the 4th century BC.

Siegfried was one of the sons of Charles Potier, better known as Karl Boès, author of the poetry collection *Les Opales*, who between 1900 and 1914 ran the Symbolist literary review *La Plume*. Siegfried Potier, who used the surname of Boès, registered his maker's mark as a jeweler in 1924.¹

Between 1923 and 1936, he exhibited jewelry, gold and silverware, and landscapes in the decorative arts section of the Salon d'Automne in Paris. In 1923, his showcase featured cigarette cases, a heavy silver bracelet, rings and cornelian studs. He mixed jade, opal and turquoise with silver and bronze. In 1925, he took part in the Exposition Internationale des Arts Décoratifs et Industriels Modernes, but his style did not fit in with the formal innovations that were happening at that time.²

In 1926 he made his first appearance at the Salon des Artistes Décorateurs, with a jewelry display³ that included a gold bracelet with a simple design of alternating moonstone cabochons and flattened chain links of coiled wire (see p. 86) – a piece which the critic Rémond Régamey described as 'perfect in its precious simplicity'.⁴ In January 1928, *L'Art vivant* reproduced an oval pendant of silver and gold mesh, decorated with an agate cabochon in a rectangular setting (see left), as well as a bracelet in silver, gold and cornelian (see p. 86) with a simple design of squares alternated with oval openwork links. In June, Ernest Tisserand remarked approvingly: 'Another artist who is constantly progressing, Siegfried Boès is a man to follow, as he pursues a patient career.'⁵ That same year, the journal *Parures* gave the work of Siegfried Boès a more detailed examination, in a piece written by Pierre de Trévières, its art director: 'This excellent artist often uses set stones and a combination of metals. Within his range of lyrical, lively pieces, silver contrasts with gold in various shades. Monsieur Boès's pieces are all polished apart from a few decorative details added with a chasing chisel.'⁶

Throughout his career, Boès devoted himself to painting as well as jewelry design. This may have been a means of supplementing his income, as it was for many sculptors and painters who turned to the decorative arts. As a jeweler, he took part in the 1931 Salons, and critics were sensitive to the changes he made in his style: 'Monsieur Siegfried Boès, who should be congratulated on a praiseworthy and rapid development towards designs that are more solidly balanced than his first attempts.'⁷

In 1933, he was awarded a travel grant by the French State, and he also registered himself in the trade directory. It appeared that he was following in the footsteps of his mother and taking charge of the shop she had run prior to 1909 at 54 rue des Écoles in Paris. Called *La Maison d'Art*, this boutique advertised its wares as 'objets d'art' and 'fancy goods'.

In 1935, Jean Gallotti mentioned Boès in his article on the Salon des Artistes Décorateurs along with René Robert and Jean Després: 'Lots of pretty pieces...such as the Arab-Berber reminiscences of M. Siegfried Boès.'⁸ In June 1936 and August 1937, *Mobilier*



et Décoration reproduced four quite impressive rings (see opposite): they were decorated with central cabochons, veined or translucent, surrounded by ribbons or beads of gold wire. He also took part in the Exposition Internationale of 1937, in the decorative artists' section, together with Paul Bablet, Jean Després, Jean Fouquet and René Robert.

During the fifteen years of his short career, he was a regular exhibitor in the Salons, and the critics always remarked on the originality of his modernist jewelry. His work made as much of a mark on the period as that of Paul Bablet, André Rivaud, Fernand Grange and Cécile Baillot-Jourdan. He repeatedly used simple geometric forms (circles, squares, rectangles) and coiled wires as the basis of his simply decorated jewelry, which was constructed with meticulous care. The interest of his work resides in the different forms of chain link that he created for his bracelets and necklaces, in regular patterns that are broken by the addition of mother-of-pearl or glass; his stones were for the most part cabochon-cut and set in solid mounts. Siegfried Boès loved silver and gold combined with decorative stones such as cornelian, sardonyx and agate, as well as gemstones like opal and moonstone, whose delicate shimmer perfectly suited the colour of silver.

Below:

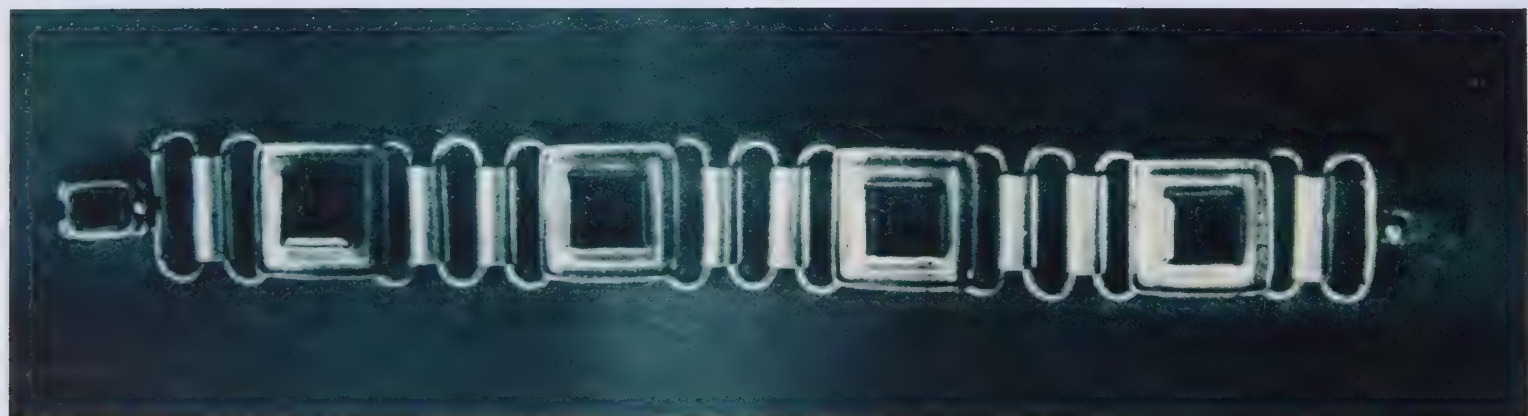
Bracelet in gold and moonstones. Photograph by Siegfried Boès, published in *Art et Décoration*, 1926.

Bottom:

Bracelet in silver, gold and cornelian, c. 1928. Reproduced in *L'Art vivant*, January 1928.

Opposite:

Rings in gold and silver, with gems and ornamental stones. Photograph by Marius Gravot, published in *Mobilier et Décoration*, June 1934.





Maison René Boivin

Évelyne Possémé



Above:
Advertisement for Maison René Boivin, published in the *Azur* directory, 1903.

Opposite:
Model wearing jewelry by Maison René Boivin.
Photograph by Eugène Rubin, published in *Femina*,
December 1938.

In 1937, when Georges Fouquet was presiding over the jewelry section of the Exposition Internationale, he met the director of the Maison René Boivin and was astonished to find that it was a woman. Jeanne Boivin had run the company since the death of her husband René, its founder, in 1917. For a woman to be in charge of one of the finest jewelry companies in Paris was indeed a rarity, but for twenty years she succeeded in giving it its own discreet but distinct personality, and in cementing its place on the contemporary creative scene. Without having had any special training, but with a very strong character, Jeanne Boivin, née Poiret, was the eldest daughter of the Poiret family which included her brother, the couturier Paul Poiret, and her two sisters, Nicole Groult, a couturier who married the interior designer André Groult, and Germaine Bongard, who also worked in the fashion industry. Her highly creative and close-knit family may have given her a great deal of help in overcoming her grief at the death of her husband and later of her son, allowing her to take over the house which continued to bear the name of René Boivin.¹

The founder, born Jules-René Boivin in Paris in 1864, was the son of Jules-Antoine Boivin, who began his career as a gold and silversmith in 1862.² Jules-Antoine's elder son Victor took over from him in 1881 as a jewelry maker, at 5 rue de Montmorency in Paris.³ Having graduated from school at 17, the younger son René learned the trade as an apprentice to his brother, while at the same time studying at an art school. Victor Boivin, jeweler and gold and silversmith, specialized in tableware and decorative boxes. When he had finished his training, René – by now a skilled carver – chose jewelry as his speciality. In 1891 he took over the workshop of Jean Griffeuille, a jewelry maker, at 5 rue Sainte-Anastase.⁴ In the year of his marriage to Jeanne, René moved his workshop to 37 rue de Turbigo.⁵ In an advertisement in the *Azur* directory of 1903, he called himself a jewelry maker, and indicated that his premises were in an apartment on the first floor, and his workshop was 'the former Maison Lahaye';⁶ he listed his specialities as: 'artistic jewelry, enamelling and carving in all styles... Rings, earrings, brooches and bracelets from 100 francs to 3,000 francs and over... Necklaces, pendants, fastenings, chains, tiepins, etc. Settings made to order for designs using stones supplied.'⁷

In January 1904, René Boivin bought up the Maison Paul Soufflot, which had ceased business, and moved it to the rue de Turbigo.⁷ The jewelry then produced by the firm took the form of a fantastic and frivolous bestiary of chimeras, eagles, ibis, swans and more, along with floral motifs such as diamond dog-roses, daisies and orchids. They also made decorative pieces such as a desk set in gold, lapis and emeralds in the style of Louis XVI, made for Charles Seguin, an important client from Rouen.⁸ In 1905, René Boivin was commissioned by a pasha to make a garland-style parure with a design of ferns and dragonflies in enamel and diamonds, and the work was carried out by the man who had been head of the workshop since 1904, Davière. In 1912, René bought the Marret Frères' workshop,⁹ and it was at this





Above:
Jewelry collection, c. 1925. René Boivin archives.
Reproduced in François Cailles, *René Boivin joaillier*,
Éditions de l'Amateur, Paris, 1994.

Opposite:
Above, right and left: a necklace and two bracelets
by René Boivin; below: a necklace by Jean Fouquet.
Mannequins by Siegel. Photographs by George
Hoyningen-Huene, published in *Vogue*, December 1928.

time that he moved to 27 rue des Pyramides – huge premises that contained salons as well as a workshop. The advertisement of this move was printed in a frame shaped like an Egyptian tomb, beneath which appeared the name of ‘René Boivin, jeweler’.

During the 1910s, René designed abstract Persian and Japanese-style jewelry in black enamel, onyx, platinum and diamonds, anticipating the black and white work of the 1920s. At the same time, he launched his collections of ‘barbarian-style’ jewelry in gold: Assyrian pieces with lions’ heads, Etruscan and Merovingian designs decorated with spirals and coils. He also created new kinds of rings for women: chunky signet rings, the *Tibia*, the *Turban* and the *Egyptian* of 1913 – all of which helped to make the firm very successful during the 1920s. He used new materials, including ebony, carved into rings which were then set with



L'argent (metal rare) reprend tout son prestige. René Boivin l'utilise sous forme de coquillages pour ce collier de fantaisie

En bas. Pour la Princesse J.-L. de Lucigny-Lucinge, Jean Fouquet a dessiné ce collier d'or gris parsemé de diamants



HOYNINGEN-HUENE

L'argent triomphe encore dans ce bracelet signé René Boivin. Il se compose d'un cercle épais terminé par deux tortillons qui s'enroulent en sens inverse



WANNENBURG

Une charmante trouvaille sur le thème de l'asson du bracelet René Boivin l'a voulu en cristal taillé en cabochon, et monté cette fois, non sur argent mais sur or

L'ARGENT ET L'OR PÂLE



Above:
Princess Sherbatow, wearing the 'Cambodian' bracelet in platinum and diamonds by René Boivin. Photograph by George Hoyningen-Huene, published in *Vogue*, April 1934.

Right:
Tranche bracelet in stainless steel and gilded metal, c. 1933. Musée des Arts Décoratifs, Paris, acquired through the generosity of Michel and Hélène David-Weill, 2004.

Opposite:
'Cambodian' bracelet in agate, platinum, diamonds and sapphires, 1933. Private collection.

pearls, rock crystal, calibré-cut diamonds and coloured gemstones, including peridot, topaz, tourmaline, aquamarine, pink sapphire, and moonstone. These innovations were taken up by his wife, and gave the house its own original style.

When René Boivin died on 25 January 1917, followed by their son Pierre the following year, Jeanne was left alone with their two daughters, grief-stricken and now finding herself at the head of a large company which she had helped her husband to run ever since their marriage in 1893. From 1917 until 1920 she was content simply to deal with current orders, aided by the director Lucien Brault. On 20 May 1920, for instance, she delivered to the King of Romania the *buzdugan*, a jeweled sceptre commissioned from her husband but executed under her own supervision. It was in 1921 that she began to launch her own career. She gave up the classical designs but retained the 'barbarian' jewelry, the round signet rings, and the use of unusual materials, including gemstones and hardstones in the colours she had loved since her youth, as used by the Fauves and the Nabis. She liked to combine colours, materials and shapes. Around 1925, she produced pendant earrings in the form of chandeliers, candelabra and hoops, and bar brooches decorated with lotus blossoms, but 1928 saw a radical change, with some truly striking designs: the Merovingian-style double-spiral bracelet designed after 1920, a silver choker studded with rows of raised shells, a brooch consisting of a large rectangular aquamarine in a rock crystal setting, decorated with gold wire, and the *Escalier* bracelet of rock crystal mounted on gold.¹⁰

Now in full command, Jeanne reorganized her company: the director Lucien Brault was replaced by Louis Girard; Suzanne Belperron,¹¹ who was employed in 1919 as a designer, left in 1932, to be replaced by Juliette Moutard in 1933. Jeanne also decided to move the workshops and salons to 4 avenue de l'Opéra, once more on the first floor. She entrusted the









Left:

Design for a bracelet, gouache on cardboard, c. 1936. René Boivin archives. Courtesy SVV Pierre Bergé et Associés.

Below:

Pair of *Irradiante* bracelets in silver and mirror mosaic, c. 1933. Véronique Bamps, Brussels, and Siegelson, New York.

Opposite:

Irradiante necklace in silver and mirror mosaic, 1932–33. Véronique Bamps, Brussels, and Siegelson, New York.





decoration of her salons to her brother-in-law, the interior designer André Groult, who covered the walls with straw marquetry, restored the display cabinet that René himself had designed, and incorporated some art objects from the Boivins' Oriental collections. *Vogue* described the atmosphere at the salons on the avenue de l'Opéra as follows: 'Houses that have their own character, their own special atmosphere, are always attractive. This is true of René Boivin, avenue de l'Opéra; you know that Madame Boivin is the sister of Paul Poiret, and her welcome is charming. You have a friendly chat and in due course you're bound to discover something, because apart from the jewelry, you will find yourself amid fine old porcelain, jade and coral, objets d'art from Black Africa, enamels...' ¹² Behind the salons, the workshops held eighteen craftsmen whose job was to make the pieces designed by Juliette Moutard according to the instructions given by Jeanne Boivin or, sometimes, by her daughter Germaine. Work on the nickel silver or silver maquette – and sometimes on a preliminary version in non-precious materials – was done on the spot. Once it was finished, all variations of the design would be made in the many workshops employed regularly by Maison Boivin: Profillet, Mayeux, Groéné et Darde until 1936, Auguste Viellet (later Viellet and Delmas), Victor Réard, and Brush or Adrien Louart for carved stones. ¹³





In spring 1933, critics noted the crystal rings, and drew attention to the famous ‘Cambodian’ bracelet in platinum and diamonds made for the Princess de Faucigny-Lucinge (see p. 93), together with a necklace and pearl bracelet in sandalwood and gold.¹⁴ In August and September, the focal point was the diamond-studded *Clou* bangle (see p. 99), worn by Madame Ralli.¹⁵ Success followed success, and the 1930s – especially after 1933 – were the most fruitful period in the history of the Maison Boivin.¹⁶

The most plentiful and popular pieces were bracelets and rings. During the 1930s, Jeanne Boivin and Juliette Moutard designed the bracelets *Chocolat*, *Bibendum*, *Diadème*, *Torque* and *Écailles*, with *Selle de cheval* in 1937; the most famous bracelet was *Tranche* (see pp. 18, 92), the idea for which came when Jeanne was eating a slice of melon; the first version was made of ivory in 1931, followed in 1933 by sandalwood, wood, steel, and platinum inlaid with diamonds. The same repertoire of shapes was used for rings: *Crête*, *Dôme*, *Écaille*, *Fils*, *Torque*, *Couronne*, *Cage*, *Clou*, *Bibendum*. The brooches, or rather clips, were extremely successful: *Clou*, *Octogone* (see overleaf), *Pont*, *Escalier*, *Toit*, *Côte de melon*, *Tonneau* – all striking in their three-dimensionality and proportions. After 1936, floral motifs came to the fore, with *Orchidée*, *Raisin* and *Feuille* brooches, as well as clips and shell-shaped earrings;

Above left:

Bracelet in rock crystal, grey gold, platinum, sapphires and diamonds, c. 1935. Schmuckmuseum, Pforzheim.

Above right:

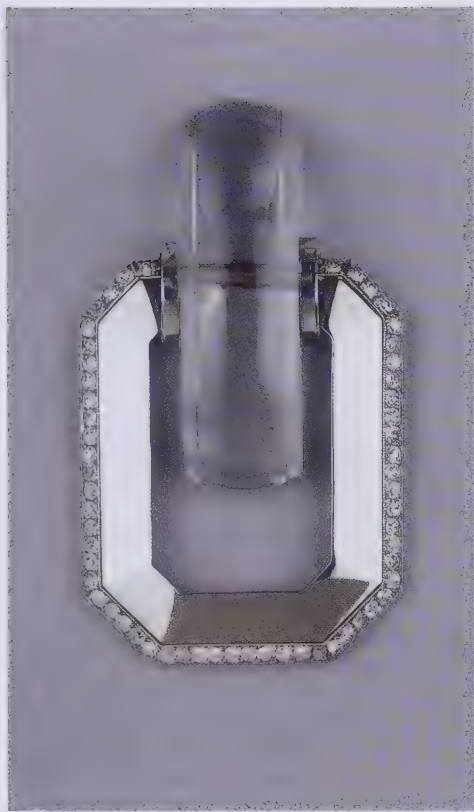
Ring in platinum and diamonds, c. 1935. Private collection, Paris.

Opposite, above:

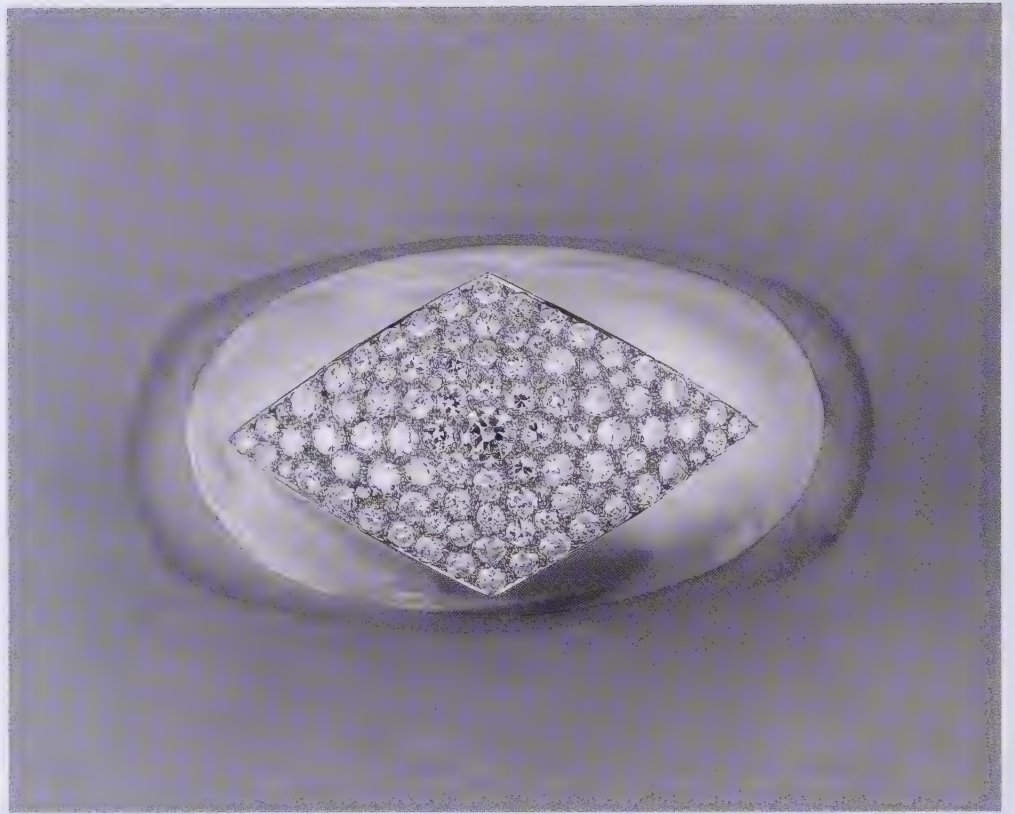
Signet ring in grey gold, yellow gold, rose gold and citrine, c. 1938. Private collection.

Opposite, below:

Lien bracelet in silver and sapphires, c. 1938. Primavera Gallery, New York.



Above left:
Octogone clip in rock crystal, grey gold and diamonds,
c. 1932. Private collection, London.



Above right:
Tranche bracelet in platinum and diamonds, c. 1934.
Private collection, London.



Right:
Clip in grey gold, platinum and diamonds, c. 1932.
Historical Design, New York.



these preceded the animal motifs on which the firm built its reputation during the 1940s and right through to the 1960s.

Together with her female designers, Jeanne Boivin created jewelry whose characteristics were very different from the work of her male competitors. As an admirer of Art Nouveau, she embraced some elements developed by René Lalique: the importance of architecture and of big and bold jewelry. Geometry and machinery were never an inspiration, even though she felt more closely akin to the modernists than to the jewelers of the place Vendôme. While the UAM jewelers – Fouquet, Sandoz and Templier – designed their pieces like bas-reliefs, hers were heavily sculptural. Her bulky bracelets and rings have a truly three-dimensional feel, and her materials – rock crystal or agate – are carved with no harsh straight edges but only sensual, voluptuous curves. From 1928 onwards, she was at the forefront of an original, highly feminine trend that was driven by her acute sensitivity to form, colour and materials.

Above:
Clou bracelet in white metal, black lacquer and diamonds, c. 1933. Neil Lane collection.

Boucheron

Hélène Andrieux



Frédéric Boucheron (1830–1902) trained with the jeweler Jules Chaise before setting up on his own in 1858 at the Palais-Royal.¹ He had a gift for business and for seizing on current trends in fashion, and he expanded his firm after 1866, registered his maker's mark, and established his own workshop, which he placed under the direction of Jules Debut.² From 1870 onwards, he had flourishing commercial links with the United States through the then vice-president of Tiffany's, who took a regular supply of his jewelry to meet the demands of wealthy American aficionados. Frédéric Boucheron surrounded himself with the best jewelry-makers, and he shared his success with them by quoting their names in all his international dealings, which earned him their gratitude and loyalty and also enabled him to acquire exclusive use of innovative decorative techniques that set him apart from his competitors. In 1893, he moved to 26 place Vendôme. His son Louis Boucheron (1874–1959) succeeded him in 1902, and opened branches in London and New York.³

The firm took part in the Exposition Internationale des Arts Décoratifs in 1925, with mosaic pieces made of vibrantly coloured hardstones – lapis, coral, onyx and turquoise – edged in black enamel or diamonds (see p. 10), along with themed jewelry such as the *Storm* brooch with brilliants forming streaks of lightning, a necklace in the long flowing shape of a scarf, and bracelets with alternating bands of frosted crystal and onyx.

At the Exposition Coloniale of 1931, Boucheron exhibited an impressive cuff bracelet whose use of materials and decorative stones was derived from African art, combining ivory, malachite and purpurite (see opposite).⁴ The curved slabs of malachite and purpurite alternated with quarter circles of ivory, and enlivened by polished gold beads in different sizes. The cuff bracelet was accompanied by a pendant necklace with very modernist lines, in the form of long and curving cylindrical beads, punctuated by gold bands. The simple but striking shapes, and the liveliness of the pure, contrasting colours were major elements in the shift towards the modernist style which the firm undertook in the early 1930s.

This modernism was particularly evident in the three-dimensional shapes of the Boucheron bracelets and brooches, using the 'bridge motif' characteristic of the mid-1930s. Perhaps borrowed from industrial architecture, this pattern was used repeatedly on rings, double clips and earrings, even featuring on the clasps of large bracelets worn during the day and described by women's magazines as 'afternoon jewelry'.⁵ It was also a central decorative element in demi-parures consisting of a bracelet and a matching, highly structured ring, playing on the contrast of criss-crossing bands of calibré-cut sapphires and diamonds. Around 1933–34, there were open bangles, whose bulky shapes of rock crystal were softened by rounded steps and decorated with a central motif of sapphires and a row of round diamonds on top (see p. 103); matching rings were also available.⁶

It was, however, the *Caterpillar Track* bracelet (see overleaf) and the necklace designed in the same spirit⁷ that set Boucheron apart from their competitors. Made of platinum, and

Above:

Design for a necklace made for the Exposition Coloniale de Paris in 1931. Boucheron archives, Paris.

Opposite:

African bracelet in polished gold, malachite, purpurite and ivory, made by Sellier-Dumont in May 1931 for the Exposition Coloniale de Paris, 1931. Historical Design, New York.





Above right:
Triple Row of Rods bracelet, later called *Caterpillar Track* or *Tank*, in grey gold, platinum and brilliant-cut diamonds, 1934. Private collection.

Below right:
Head-to-Tail Rods or *Collerette* bracelet in grey gold, platinum and sapphires, c. 1936. Private collection.



Opposite, above:
 Bracelet in grey gold, rock crystal and calibré-cut sapphires, c. 1934. Boucheron archives. A similar bracelet with matching ring was reproduced in *Vogue*, November 1934.

Opposite, below:
Vaucanson reversible bracelets in yellow gold, grey gold and brilliant-cut diamonds, 1934. Private collection.

consisting of articulated rods with diamond-studded ends, these bracelets created a feeling of movement. The purely geometric design is created by the regular and graduated relief pattern that recalls a geological formation, like columns of basalt. The clever and supple links of the reversible *Vaucanson* bracelet (below) offered its wearer two bracelets in one: with the yellow gold on the outside, it was a bracelet for day wear, whereas the other side with white gold and diamonds was ideal for the evening.

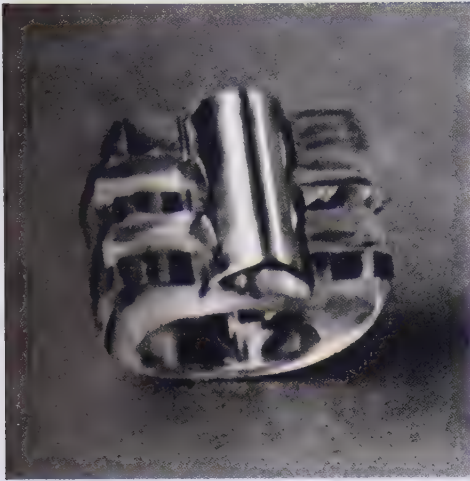
A brooch dated 1934 used an asymmetric pattern of fan motifs carved in rock crystal, supplemented with two platinum discs set with round brilliants arranged diagonally on either side of a trapezium of carved jade.⁸ The off-centre design was reminiscent of compositions by Sonia Delaunay.

The fashionable hairstyles of the day lent themselves admirably to the use of decorative clips. Like their competitors, Boucheron created many transformable pieces that could be used as hair decorations or on the lapels of jackets. The company also produced curving ear clips in the form of snail shells that covered the lobe of the ear.⁹ These coils and curves heralded new sources of inspiration during the 1940s, which saw the creation of the famous *Crests*, *Volutes* and *Waves* bracelets.



Paul Brandt 1887–1952

Hélène Andrieux



Above:
Ring in platinum and rock crystal. Reproduced in *Art et Décoration*, 1931.

Opposite:
Pendant in platinum, diamonds, onyx and jade.
Photograph by Jean Collas, published in *Les Échos des industries d'art*, November 1930.

Born at La Chaux-de-Fonds in Switzerland, Paul Brandt became a naturalized Frenchman and settled in Paris, where he received a solid training in several artistic fields and also learned a number of useful techniques: ‘Paul Brandt is at one and the same time a jeweler, a painter, a sculptor, an engraver of medallions and gemstones, a carver, enameller, gold and silversmith...and I should not forget to mention that he has a diploma in engineering.’¹

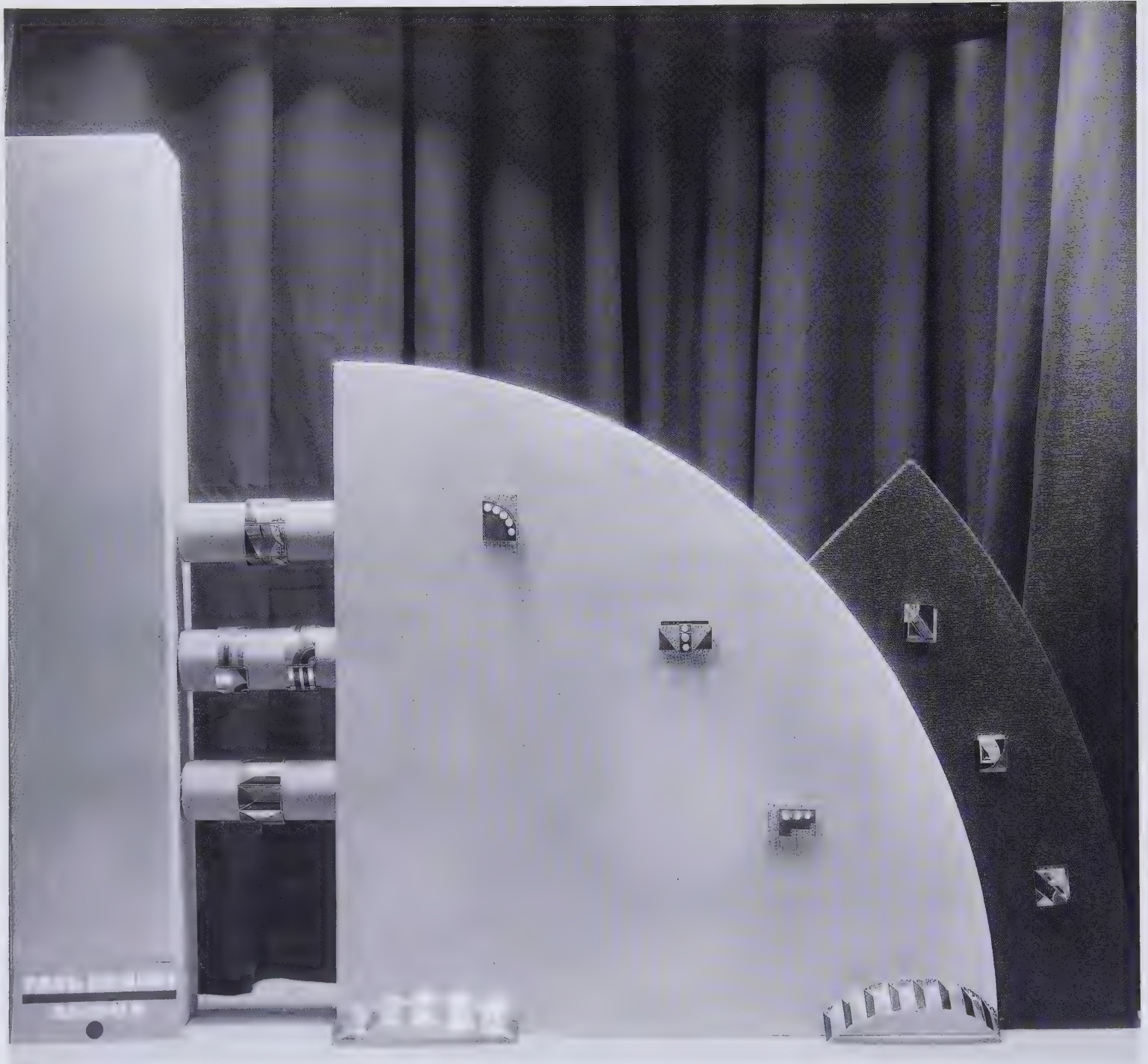
He first exhibited his work at the Salon des Artistes Français in 1906, in the applied arts section, with various pieces of jewelry in the Art Nouveau style. He registered his maker’s mark for jewelry on 22 October 1912.² Some of his jewelry was bought by the Musée des Arts Décoratifs.³ In 1921, he is recorded as an engraver of semiprecious stones for Lacloche and for Boucheron,⁴ and his showcase at the Salon des Artistes Français in 1923 contained ‘*bijoux*, engraved stones and *joaillerie*, precious stones, platinum and gold.’

Brandt took part in the Exposition Nationale of 1925,⁵ where he exhibited jewelry that was ‘well designed and well made’,⁶ combining brilliants, platinum and gold with malachite and lapis. His presence at the Salons became more noticeable after 1926. In that year, the design of his brooches, inlaid with brilliants and calibré-cut emeralds, showed an Art Deco influence, while his simple cufflinks of gold and enamel were decorated with geometric areas of colour edged with silver wire, heralding the abstract compositions of his lacquered cigarette cases.⁷

Brandt placed a great deal of importance on the presentation of his jewelry, as he explained in 1927.⁸ At the Salon d’Automne of that year, he owed the splendour of his jewelry showcase to the architect Éric Bagge: the works on display included a pendant made from a large carved emerald, admired for its timeless decorative qualities, together with geometric cufflinks, bracelets and brooches. That same year, the catalogue for the Salon des Artistes Décorateurs announced an ‘ensemble of modern jewelry’.

In 1928, Brandt’s displays for the Salon des Artistes Décorateurs and the Salon d’Automne were designed by René Herbst, and took the form of boutiques with themed window displays. Brandt had now embraced modernism, and showed jewelry and cigarette cases in ‘real lacquer’ inlaid with eggshell and silver. By now he was totally converted to modernism. His showcase ‘contained some jewelry... absolutely new... judiciously constructed, and in accordance with the aesthetics of today offering very felicitous contrasts of surfaces and volumes, and despite their excessively restrained rhythms giving an impression of extreme sumptuousness.’⁹ The designs of his hat brooches (see pp. 108–109) were composed with basic geometric shapes – triangles, semicircles, rectangles, trapeziums – clearly outlined, sometimes finished with lines of pointillé piercing in the platinum. Like Jean Després and Raymond Templier, he created light effects by contrasting areas of lacquer or lapis with polished grey gold, or translucent rock crystal with surfaces of onyx. On his brooches, prism-cut aquamarine or crystal broke the flatness of the composition by creating depth and sparkle,







Above:
Cigarette case in gilded metal, lacquer and eggshell
lacquer, c. 1929. Jacques Sitbon collection.

Left:
Bracelet in silver and lacquer, c. 1928. Private collection.

Opposite:
One of the showcases designed by René Herbst for the
1928 Salon d'Automne in Paris. Bibliothèque des Arts
Décoratifs, Paris.



Above:
Hat brooches in platinum, diamonds, natural pearls
and lapis. Photographs by Laure Albin-Guillot,
published in *L'Officiel de la couture, de la mode
et le Paris*. November 1928

with the cut subtly amplifying the geometry of the pieces.¹⁰ The flatness of the lapis contrasted with the roundness of the natural pearls which Paul Brandt was one of the few modernist jewelers to use.¹¹

The links between jewelers and the world of fashion were now becoming closer, and Paul Brandt designed 'jewelry for town and evening' in grey gold and precious stones, as did Jean Fouquet and Raymond Templier. At the Salon des Artistes Décorateurs in 1929, he was offering bijoux sport, with restrained designs in silver, gold and lacquer, to be worn during the day with tailored suits or driving clothes, presented on a stand designed by Roger Cicé. At the Salon d'Automne of 1929, he showed jewelry of white gold and precious stones, cigarette cases and bracelets decorated with lacquer. The display case was fanned around a large central pillar (see p. 110), with the jewelry shown to full effect on shaped pedestals and risers that echoed its abstract lines. The designs of the cigarette cases (see p. 107), in colours ranging from red and black to grey, mauve and dark blue, were reminiscent of Sonia Delaunay's coloured circles and compositions.¹²



In 1930¹³ and 1931, Paul Brandt created pendants, bracelets and rings that combined different geometric forms: cylinders of jade or palladium gold, and raised surfaces with sharp edges in grey gold or cut and frosted rock crystal. His bracelets brought together rods of onyx and brilliants in a very modernist design similar to some of the work of Raymond Templier.¹⁴ The strict geometric motifs of his jewelry were relieved by a new use of soft lines and curves as a decorative feature.¹⁵ Paul Brandt's status as a modernist jeweler reached its zenith in 1931 with the publication of *Bijoux et Orfèvrerie* by Jean Fouquet, whose declaration of faith took the form of an introduction: eight plates reproduced designs of rings, brooches and bracelets, as well as cigarette cases, paying tribute to the work of Paul Brandt.

It appears that Brandt also expanded his business to include interior decoration, producing limited editions of furniture. At the Salon des Artistes Décorateurs of 1930, he appeared as the creator of a complete ensemble, constructed by Larsen et Cie and called 'The Office of a Decorative Artist', featuring furniture in chrome-plated steel tubing, faceted glass and lacquered mahogany.¹⁶ Brandt exhibited his metalware, jewelry, cigarette cases and furniture in the Djo-Bourgeois group. At the Salon d'Automne, he also collaborated with Djo-Bourgeois on a 'window display design for a hotel lobby'.

The last time Brandt exhibited his work at the Salons was in 1936, although he continued to register as a jeweler in the trade directory every year until 1950. He abandoned his creative work towards the end of 1936 and turned instead to industry, setting up a tin-plate factory employing between fifteen and twenty workers, which was situated in rue de Tlemcen; it played an active role in the war effort, but finally closed down in 1953.

Above left:

Hat brooch in natural pearls, lapis and diamonds.
Photograph by Laure Albin-Guillot, published in
L'Officiel de la couture, de la mode de Paris,
November 1928.

Above right:

Hat brooch in grey gold, diamonds, lapis and coral.
Reproduced in *Vogue*, July 1928.



Above:
Ring in grey gold and hematite. Private collection, Paris.

Right:
Showcase at the 1929 Salon d'Automne, displaying a collection of jewelry, cigarette cases in lacquer inlaid with silver, brooches and rings. Photograph by Jean Collas

Opposite:
Bracelet in silver, onyx and pearlized varnish, c. 1936.
Victor and Gretha Arwas, London





Cartier

Hélène Andrieux



Above:
Bracelet in gold and lapis, 1938. Cartier collection, Paris.

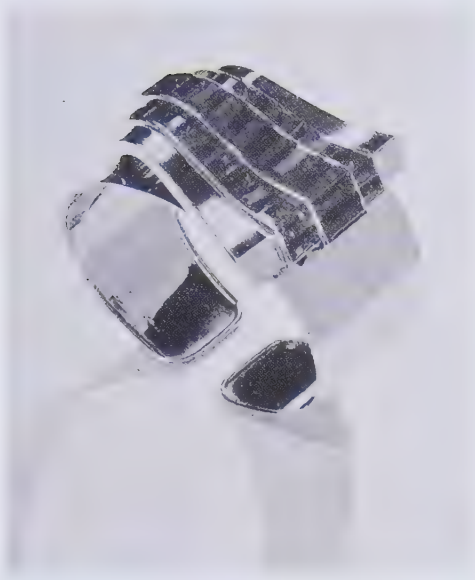
Opposite:
The actress Gloria Swanson, wearing two bracelets
in rock crystal and diamonds set in platinum, made
in 1929. Cartier archives, Paris.

Louis-François Cartier (1819–1904) founded his namesake company in 1847 and built a reputation for salesmanship and business acumen. His shop offered a vast selection of jewelry, which included historical pieces that were greatly admired by Princess Mathilde and later by the Empress Eugénie. His son Alfred (1841–1925) succeeded him in 1874, and set up his store and jewelry-making workshops in 1899 at 13 rue de la Paix, alongside the top names of Parisian fashion (Doucet, Guerlain, Worth) in a district which, along with place Vendôme, was becoming the centre of *haute joaillerie*.

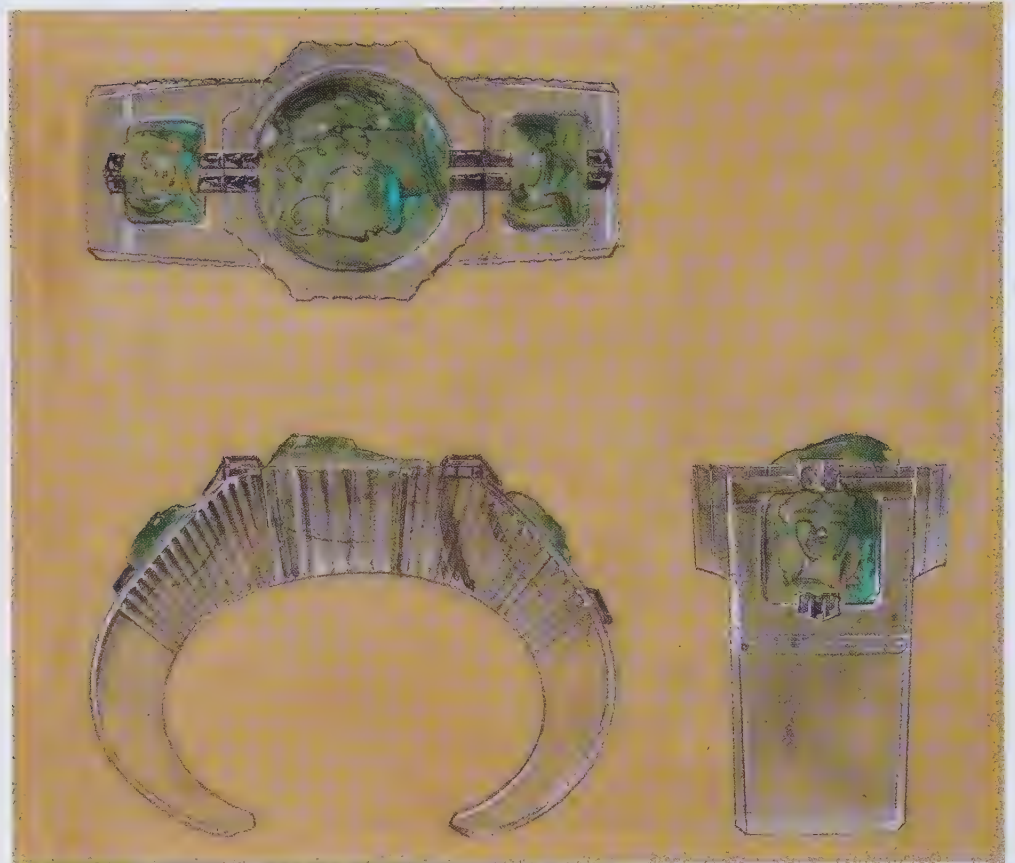
When Louis Cartier (1875–1942) joined his father Alfred in 1898, the firm grew in influence and prestige. It stood out through its production of ‘fluid and luminous’ jewelry in the Louis XVI style, later known as the ‘garland style’,¹ which dominated the scene between 1904 and 1914, and it steered clear of the aesthetic revolutions of the time, ignoring Art Nouveau. Louis Cartier was an intrepid collector and hunter of the finest gemstones, and he drew his inspiration from distant lands that were rich in traditional crafts and use of colour. Russia, Egypt, Persia and India, China and Japan – they all endowed his collections with reflected exoticism. From 1906, the geometric trend borrowed from architecture made its mark among the ideas noted down by Louis Cartier and his designer Charles Jacquau, and showed that right from the start they were committed to the aesthetics of Art Deco. This was a prosperous period during which the Maison Cartier was most in tune with the artistic and cultural scene around it.

At the Exposition des Arts Décoratifs of 1925, techniques such as the ‘panther pavé’ (from 1914 onwards), a spotted design of onyx dots on a ground of pavé-set diamonds, were presented alongside many other sources of inspiration. The workshops developed new types of jewelry (shoulder brooches, corsage ornaments) and practised gemstone engraving techniques used in India: the results were ribbed emerald beads, engraved leaves and ruby berries, which in 1923 were turned into baskets of flowers and bowls of fruit, creating a figurative style known as ‘tutti frutti’. Alongside all this colour, white jewelry now became more austere. From 1930 onwards, geometric-link bracelets consisted entirely of brilliants together with platinum and white gold. In fact the Maison Cartier was one of the first (around 1900) to use platinum in jewelry – a metal that has interesting technical qualities: it is hard-wearing, supple enough to create very delicate settings and is able virtually to disappear beneath the beauty of the stones. It therefore fitted in perfectly with the intentions of Louis Cartier, who never tired of telling his team: ‘You must infect the client with gemstone fever.’² As platinum does not easily lose its shape, Cartier used it to build ingenious forms of joint and cleverly articulated fastenings, which allowed the creation of ‘mobile jewelry that comes alive on the skin’. From the early days of the company, Cartier had also designed transformable jewelry which allowed women to ring the changes on a lavish parure and so extend its wearability.





Above left:
Bracelet in yellow gold and calibré-cut precious stones.
Reproduced in *Vogue*, May 1936.



Above right:
Design for a bracelet in rock crystal, platinum, emeralds
and sapphires, 1935, pencil, gouache and watercolour
on tracing paper. Cartier archives, Paris.



Right:
Design for bracelets made in lacquer, with detachable
clips in platinum and diamonds, 1934, pencil and
gouache on grey card. Cartier archives, Paris.

In 1933, Jeanne Toussaint was appointed director of Cartier's department of *haute joaillerie*.³ Adopting an approach similar to that of the women running the Maison Boivin, she introduced a new concept of jewelry linked to the quest for women's liberation and emancipation. It was she who thoroughly modernized the company, most notably with bracelets in black lacquer, decorated with the famous *broche-pince* or clip,⁴ which lent itself to all sorts of variant forms: pyramids, bows, ovals, s-shapes, scrolls. Pieces of this kind were an embodiment of Cartier's technical and creative innovations and became characteristic of the 1930s. Transparency and volume were the keynotes. Cartier created bracelets in engraved rock crystal, with a central element – framed in black enamel – that could be removed and worn as a clip. Gloria Swanson's famous bracelets were made of rock crystal segments, edged with rows of diamonds, whose sparkle was enhanced by the translucency of the quartz (see p. 35). The company's modernism was also expressed through a few extraordinary pieces of jewelry such as the mechanically inspired bracelet designed in 1931 featuring rows of golden balls on a broad bangle of patinated silver (see p. 40).



Above:

Pair of clips in rock crystal, pink tourmaline, platinum and brilliant-cut diamonds, c. 1935. Historical Design, New York.

Left:

Bracelet in platinum, rose-cut diamonds, banded rock crystal, and calibré-cut onyx, London, 1936. Cartier collection, Paris.

Jean Després 1889–1980

Melissa Gabardi



Above:
Bracelet in silver, onyx and rock crystal, 1930.

Opposite:
Model wearing a ring by Jean Després and the bracelet shown above. Photograph by P. Apers, Paris.

Jean Després, one of the most original jewelers and silversmiths of the 1920s and 1930s, spent his childhood in Avallon, in the French *département* of Yonne, where his parents ran a shop that sold jewelry and fancy goods. He was 14 years old when he left home for an apprenticeship in Paris with a silversmith friend of his father's who had a workshop in the district of Le Marais. He was not, however, content to limit himself to this traditional form of training, and so he divided his evenings between taking drawing lessons at schools in Paris, and frequenting the Bateau Lavoir in Montmartre, where he met a number of people who left an indelible impression on him: Modigliani, Picasso, Signac, De Chirico and, above all, Braque, who soon became his best friend. Inquisitive by nature, Després shared the contemporary aspirations to modernity, and was fascinated by Cubism as well as by the Futurist movement, which glorified factories, cars, speed and all the trappings of modern civilization and its irresistible rise.

In 1914, his promising apprenticeship was cut short by the war. Initially he was drafted into the infantry, but thanks to his artistic talents, the young Després soon found himself employed as a draughtsman working on aeroplane engines, an experience that was to have a profound influence on his future work. When the war ended, he returned to civilian life with an acute instinct for the aesthetic possibilities of this new language of machinery. He succeeded in endowing all his creations with an instantly recognizable style that combined a powerful simplicity with a radical freedom of spirit and a joyous inventiveness, producing dynamic, geometric, architectural objects designed for equally dynamic women who kept up with their times.

'I make rugged, constructed jewelry: the jewelry of a silversmith,' he said of his work, which he created using traditional silversmithing techniques. In the journal *L'Art et les Artistes* of March 1934, Magdeleine Armand-Dayot wrote: 'He produces little, because he wants to do it all himself, with nothing mass-produced.' He worked mainly in silver, whose whiteness – very much in vogue during the 1930s – was enhanced by the few touches of colour added through the use of semiprecious stones such as onyx, coral, turquoise, lapis and chalcedony. His prices during this period of acute economic crisis remained affordable, though he also accepted commissions to create pieces using precious stones and metals. During the 1930s he made one-off pieces to order, as well as some limited editions for the shop in Avallon, making small changes in the proportions of each item. Among the highlights of a creative career that was always varied, rich and full of the unexpected were his *bijoux moteurs* or 'engine jewelry'. Made from 1930 onwards and inspired by Després's experience as an industrial designer, these pieces make explicit use of the vocabulary of machinery, with brooches and rings named *Connecting Rod*, *Cam* and *Crankshaft* (see overleaf). In 1931, at the exhibition 'L'Aéronautique de l'Art', at the Pavillon de Marsan, these mechanically inspired pieces attracted a great deal of interest, mingled with some disapproval; in his



review of the exhibition held at the Galerie Braun towards the end of the year, the critic George Besson, writing in the *Bulletin des Expositions*, described the artist with ironic good humour as a ‘danger to society’.

Like other artists of his time, Després felt the need to build bridges, to meet his peers and establish a network of relationships and creative exchanges with other representatives of the world of art. This convergence of aesthetic experiences is especially evident in the *bijoux glaces* or ‘glass jewelry’, pieces made between 1929 and 1934 in collaboration with the painter and engraver Étienne Cournault (1891–1948), whose headstrong imagination was reflected by his multifaceted exploration of fields as varied as Naturalism, Surrealism, Cubism and Abstraction. Cournault liked working with glass, and particularly using the technique of silver-plating, which enabled him to create unusual and evocative effects, as he explained himself in a letter of 1931 addressed to the art critic Roger Brielle: ‘Then the idea occurred to me to leave some areas of glass in these paintings completely unpainted, and these I silver-plated. I found that new and interesting, and so I continued.’ In 1928, the celebrated couturier and patron of the arts Jacques Doucet went to Cournault’s first Parisian exhibition at the Galerie Vavin-Raspail. He was enthusiastic about Cournault’s glass work, ordered a number of objects for his studio in Neuilly, and put him in contact with Pierre Legrain, Man Ray and the bookbinder Rose Adler, who in turn introduced him to Després. The collaboration between the two men gave rise to a lengthy correspondence including 153 letters that Després wrote to Cournault.

Cournault designed small plaques of glass, which Després mounted in rings, brooches, bracelets, necklaces and pendants, mainly in silver, sometimes gilded or decorated with



Right:
Ring in silver, c. 1930. Musée des Arts Décoratifs, Paris.



Above left:
Necklace in silver and gold, c. 1930. Primavera Gallery
and Barry Friedman, New York.

Above right:
Ring in silver, 1931. Private collection.

Left:
Crankshaft brooch in silver, 1930. Musée des Arts
Décoratifs, Paris.



Above right:
Brooch in silver and lacquer, glass painted by Étienne
Cournault, 1932. Private collection.



Below right:
Bracelet in silver and lacquer, glass painted by Étienne
Cournault, 1932. Mrs Eva Chow collection.



Left:
Pendant in silver and onyx, glass painted by Étienne Cournault, 1930. Private collection.

Above:
Ring in silver and lacquer, glass painted by Étienne Cournault, 1932. Primavera Gallery, New York.



lacquer or enamel. These compositions, which played with original effects of light, reflection and translucency, attracted a good deal of attention (particularly from Josephine Baker) at the Pavillon de Marsan in 1930, during the first exhibition held by the Union des Artistes Modernes, which Cournault had joined the previous year. Pierre de Trévières wrote in *L'Art et la Mode*: 'The association of these two very personal art forms produced some stunning creations. Jean Després's jewelry, decorated with glass by Étienne Cournault, is extraordinary work, surprising and original.'

No less original was the synergy arising from the only example of collaboration between Després and another artist: his friend Jean Mayodon (1893–1967), future director of the Manufacture de Sèvres, whose ceramic plaques – mainly neoclassical in style – he mounted to create his famous *bijoux céramiques* in and after 1937.

Jean Després had a special love for rings. 'For autumn, I'm thinking of creating a showcase of rings: nothing but rings – I enjoy making them,' he wrote to Cournault. Indeed it was



Above:
Brooch in silver and gold, enameled ceramic by Jean Mayodon, c. 1938. Private collection.

Right:
Pendant in silver and vermeil, enameled ceramic by Jean Mayodon, c. 1937. Private collection.



the domain of rings that throughout his long career best demonstrated the wide range of his gifts and his imagination, and it was also the one that gained him sufficient recognition and popularity for it to be reflected in the literature of the 1930s: the journalist Jean Fougère wrote a short story entitled *Le général dine en ville*, in which one of the female characters was described as wearing ‘a piece exhibited by Després at the Artistes Décorateurs.’

During the 1920s and 1930s, Després was also one of the acknowledged masters in the revival of silver tableware. His jugs, teapots, candelabras and cutlery were mostly made of pewter, but were also in silver, vermeil or silvered metal which he hammered himself. They were simple in form, harmonious in their proportions, and restrained in their decorations. He was constantly in search of new solutions, though clearly also referring back to the Cubism and machinism that he had discovered in his youth. One can well understand the reaction of the sculptor François Pompon who, on closing his eyes and stroking an item of Després’s jewelry, exclaimed, ‘But my dear boy, it’s sheer architecture!’

‘Sketchbooks in Paris, hammer in Avallon,’ Després used to say, and this duality may perhaps provide us with a key to his work. In Paris, in the bustling atmosphere near the Champs-Élysées where he had a *pied-à-terre*, the intellectual climate was stimulating, but it was in Avallon that he spent most of his time, surrounded by the peace and quiet of nature. In this constant interchange between Parisian excitement and provincial serenity, Després’s creations took shape, designed with enthusiasm, executed at leisure. His prolific productivity continued until the late 1970s, and his quest for originality never faltered, though from the 1950s onwards he concentrated increasingly on silverware, so his jewelry production became less abundant. During this period he used the uncut stones and abstract motifs that characterized the late phase of his career, but at the same time he also revisited the forms and motifs of his 1930s jewelry by producing some almost identical replicas.

A skilful self-promoter, Després regularly attended major decorative arts events, both in France and overseas, and he was awarded many prizes. He took part in the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes and made the acquaintance of couturier and patron Jacques Doucet, who commissioned several pieces from him. On the

Above left:
Pendant in silver, c. 1938. Private collection.

Above right:
Brooch in silver, vermeil and lacquer, c. 1939.
Private collection.

advice of the painter Paul Signac, he began to exhibit his work at all the official Salons from 1928 onwards. He closely supervised the exhibition stands, personally organized the layout of the showcases, and even designed, wrote and hand-coloured the display cards. For obvious economic reasons, Després andournault lent each other showcases and materials: 'I bought some copper and glass cases which will be at your disposal, so there will be no extra cost,' wrote the former to the latter.

After 1931, success was assured, prompting Raymond Escholier to write: 'Després is on his way to becoming one of the greatest jewelers, the greatest silversmith in France.' In the field of silver, Després did not restrict himself to the production of traditional tableware; he also made sporting trophies, decorative slipcases for books, and religious objets d'art which were very much in demand during the 1950s.

His style was especially popular among the intellectual classes, as Gaston Derys remarked in the July 1933 edition of *Mobilier et Décoration*: 'He is Parisian because he has won for himself a clientele of intellectuals, painters, poets, writers, film stars, actresses, and indeed people who feed on the air and ideas of Paris.' Among the most ardent collectors of his creations, to name but a few, were Jacques Doucet, Rose Adler, Anatole France, Paul Signac, André Malraux, and even Andy Warhol. The provinces did not lag far behind, and the wealthy bourgeoisie of Burgundy were always ready to snap up his jewelry and any other items bearing the signature of the man they called 'the Picasso of silverware'.

There were, however, other pioneering artists among those who took part in the exhibition of 1925 and the Union des Artistes Modernes, and they formed the avant-garde for the new aesthetic, with its allusions to themes inspired by the machine society, the world of sport, and the pulsating rhythm and syncopation of modern life. While Raymond Templier's quest undoubtedly drew him to experiment with Cubism, the work of Jean Fouquet was initially



Right:
Brooch in silver, gold and amazonite, 1936. Private collection.

Opposite:
Pendant brooch in silver, onyx and lacquer, 1932. Musée de l'Avallonnais, Avallon.





characterized by the theme of movement, along the lines of the Futurists. Gérard Sandoz, on the other hand, was equally sensitive to the aesthetics of machinery and geometry, but insisted that the beauty of a piece of jewelry did not depend intrinsically on the value of the materials used. If we wish to define Després's position among these innovators, and pinpoint why his work was important and, above all, how he was different from the other creators of modern jewelry, the logical conclusion is that it was he, with a radicalism and lack of fear of controversy, who introduced into the decorative arts the mechanical and modernist obsessions that were to revolutionize the language of a whole generation of artists, all determined to shun the temptations of ornamentation in order to achieve an optimal purity of form. Jean Després was a key figure in the jewelry avant-garde as the 1920s moved into the 1930s. Although he was not the only one to fall under the spell of the new machines, he was unquestionably the artist who followed this theme with the greatest consistency, and that is why his work still seems just as contemporary in our own era.

Below:

Brooch in gold, lacquer, coral and citrine, 1932.
Private collection.

Opposite:

Pendant in silver, gold, lacquer and citrine, 1932.
Stephanie Seymour Brant collection, courtesy
The Brant Foundation, Greenwich CT, USA.



Jean Dunand 1877–1942

Évelyne Possémé



Above:
Design for a brooch, pencil, ink and gouache on paper,
c. 1925. Dunand family collection.

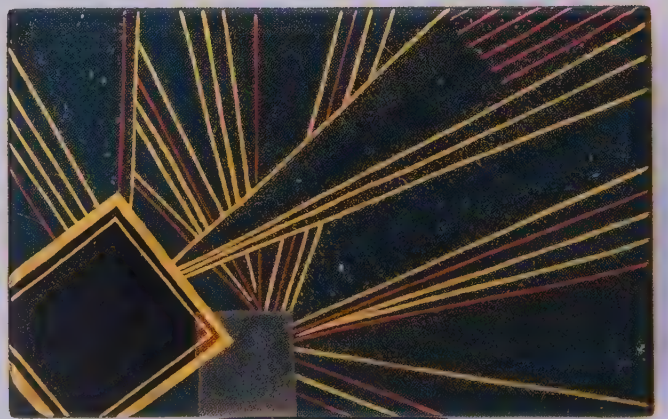
Opposite:
Portrait of Madame Agnès, gouache on photograph,
highlighted with aluminium and gold leaf, c. 1926.
Dunand family collection.

Jean Dunand was a sculptor, lacquer artist, cabinetmaker, interior designer and metal-worker. He was one of the outstanding artists of the Art Deco period, and his name will always be associated with the lacquered decorative schemes for ocean liners such as the *Normandie*, which he completed in 1935. While his production of cases, panels, screens and other lacquered furniture has for the most part been catalogued,¹ research into his jewelry is considerably less comprehensive, and has often taken second place to his work in fashion and textiles. The topic is not easy to study: the Salon catalogues only mention ‘vases in different metals’ until 1914, and after 1922 only ‘objects in different metals’, while articles by contemporary critics make virtually no mention of jewelry. What we do know is that around 1925, his contact with women from the world of fashion – the milliner Madame Agnès and the couturier Madeleine Vionnet – aroused his interest in jewelry, and since jewelry production was closely related to his other areas of expertise, he was easily able to turn it into a regular and profitable line of business. In terms of materials and techniques as well as designs and motifs, Jean Dunand’s jewelry reflects his artistic training in the fields of copper, brass, lacquer, gold and silver.

Jean Dunand’s father was a gold-smelter in the clockmaking industry, and Jean himself studied for five years at the *École des Arts Industriels* in Geneva,² before deciding to pursue a career as a sculptor and going to Paris, thanks to a scholarship from the City of Geneva. He lived and worked with a relative, Peyrot, who ran a firm that dealt in building materials and interior decoration. At the same time, Jean took evening classes at the *École Nationale Supérieure des Arts Décoratifs*, in the studio of the sculptor and interior designer Jean Dampé. In the summer he returned to his family in Switzerland and worked on copperware with a craftsman in Geneva named Danhaver. Having become one of Jean Dampé’s favourite students, he helped from 1903 to 1906 with the creation of a decorative interior for the home of the Comtesse de Béarn, née Martine de Béhague, at the corner of avenue Bosquet and rue Saint-Dominique in Paris. Jean made the panelling, the door plaques and the furniture,³ thus learning the art of decorative sculpture and discovering new materials, while his mentor encouraged him to work in the applied arts.

After a journey to Italy with his friends the sculptor Carl Angst and the engraver François-Louis Schmied, Dunand moved in 1904 to 74 rue Hallé, in Paris’s 14th *arrondissement*, an address where he set up a growing number of studios as he discovered new techniques and took on more and more commissions. After 1905, he devoted himself exclusively to the decorative arts, and in particular to *dinanderie*: copper and brassware. From 1905 until 1914 he was a regular exhibitor at the Salons, showing vases in repoussé copper, steel inlaid with mother-of-pearl and silver, and in bronze, pewter or lead – materials that he shaped, gilded, inlaid or patinated using a range of forms and colours. A study of Japanese bronzes introduced him to the lacquer that Oriental artists used as a varnish to create glossy and







protective surfaces. This early discovery was recalled in 1912 when he made contact with the Japanese lacquer artist Seizo Sugawara,⁴ who wanted to learn about Dunand's metal inlay techniques. They met thirteen times between May and July. Jean later adapted the lacquer technique to fit his repertoire of forms. In 1921 he exhibited his first lacquered panel, *Sailing Boats*, after a painting by Henry de Waroquier, and this was followed in 1922 by lacquered objects such as decorative panels and furniture, including a lacquered chest of drawers made with Jean Goulden, and a lacquered cabinet made with Pierre Legrain for the couturier Jacques Doucet.⁵ It was the use of lacquer on vases, panels, screens and furniture that made Dunand's name during the 1920s and 1930s, along with large-scale decorative schemes that he created for the Exposition Internationale of 1925, the permanent Palais des Colonies in 1931, the liners *Atlantique* (1930) and *Normandie* (1935), and the great panels for the Exposition Internationale of 1937.

The techniques of *dinanderie* and lacquerwork, which Jean perfected over a period of nearly twenty years, were also applied to his jewelry and, first of all, to watchcases. In 1917, the journalist André Maurel mentioned 'watches in niello';⁶ these items reproduced in articles of 1918 and 1919⁷ were made of steel inlaid with gold and silver (see overleaf), with radiating geometric designs similar to those found on some of his octagonal plates.

Jean Dunand first entered the world of jewelry through the world of fashion, particularly costume jewelry, using *dinanderie*, metal or lacquered wood. His earliest contacts with fashion were through Jean-Philippe Worth, son of the great Charles-Frédéric, for whom he made a *Caduceus* clock in 1913. It may have been for Charles-Frédéric's nephew Jean-Charles, who took over the fashion house after the First World War, that he designed his first buckles in lacquered metal.⁸ Shortly before 1925, Dunand met the milliner Madame Agnès, who played a vital role in his creation of lacquered fabrics and jewels. In his monograph on Jean Dunand, Félix Marcilhac mentions an exhibition on fashion, textiles and jewelry that took place at the Musée des Arts Décoratifs in February and March 1924, where for the first time were displayed 'a whole series of buckles and clips that could be worn on shoes, hats

Above:

Vanity case in Oréum (imitation gold) and eggshell lacquer, c. 1925. Dunand-T family collection.

Opposite, above:

Cigarette case in nickel silver, lacquer and eggshell lacquer, c. 1925. Dunand family collection.

Opposite, below left:

Cigarette case in Oréum, lacquer and eggshell lacquer, c. 1927. Dunand family collection.

Opposite, below right:

Pill box in Oréum and lacquer, c. 1924. Dunand-T family collection.



Above:
Pocket watch in steel inlaid with gold, 1918. Musée des Arts Décoratifs, Paris, donated by Friends of the Musée des Arts Décoratifs in 1995.

and belts,' destined to decorate the boudoirs designed by Louise Boulanger, Elsa Schiaparelli, Jenny Sacerdote and Jeanne Lanvin.⁹ The fastenings were made of metal that was lacquered or inlaid with silver.¹⁰ In the context of this exhibition, no mention is made of Madame Agnès, but the 1 May 1925 issue of *Vogue* links her name with those of Jean Dunand and Madeleine Chéruit in connection with the invention of lacquered textiles.¹¹ In November 1926, *L'Officiel de la couture, de la mode de Paris* makes direct reference to the artist's jewelry: 'To encircle delicate necks and wrists, he has fashioned unusual jewelry in which the exoticism of African-style jewelry is combined with the mathematical imagination of an ingenious artist who is able to be both geometrician and poet. The lacquers come alive on the metal, fixed by a clever technique.'¹² The same article reproduces the lacquered portrait of Madame Agnès presented to the Galerie Georges Petit in 1926.¹³ She is wearing a dress made of lacquered fabric by Dunand, a 'giraffe' necklace in gold, and geometric earrings, also in gold. In a photograph taken by d'Ora in 1926, Madame Agnès can be seen wearing a necklace of lacquered ivory beads, again by Jean Dunand.¹⁴

He is believed to have made his first cuff bracelet in 1925 for Josephine Baker, thanks to the recommendation of Madame Agnès. Although this claim is difficult to confirm, there are several lacquer portraits, drawings and photographs (see p. 34) showing the singer wearing jewelry by Jean Dunand: in 1926, cuff bracelets, rings and earrings; in 1927, bracelets, rings and a single earring – an arc with an indented edge – curved around the rim of the ear (see p. 137).¹⁵ All these facts suggest that Dunand began to produce costume jewelry in around 1924–25, after first making a few pieces for his wife or his family.



Left:
Belt buckle in copper, lacquer and eggshell lacquer,
c. 1927. Dunand-T family collection.

Below:
Belt buckle in copper inlaid with silver, c. 1925.
Monique Marx collection.





Above:
Articulated bracelet in gilded, nickel-plated and lacquered copper, c. 1925. Dunand family collection.

Opposite, above:
Articulated bracelet in gilded, nickel-plated and lacquered copper, c. 1925. Dunand family collection.

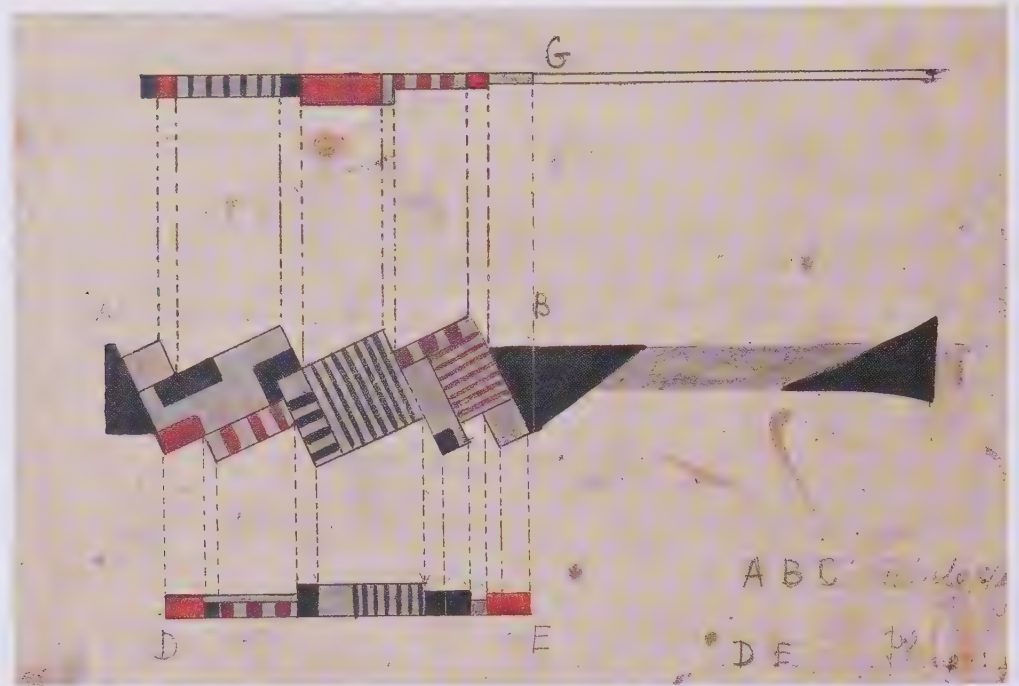
Opposite, centre:
Bracelet in rosewood, thuja wood, nickel-plated metal and lacquer, c. 1930. Mrs Eva Chow collection.

Opposite, below:
Bracelet in thuja wood, nickel-plated metal and lacquer, c. 1930. Mrs Eva Chow collection.

Dunand's jewelry was made from copper inlaid with silver, lacquered wood or metal, silver, Oréum, or nickel-plated metal, and used every geometric shape and motif – triangles, rectangles, squares, rods, broken lines, chequerboards – often interlocking or overlapping. He used concentric lines, or regular undulations like radio waves.¹⁶ His earrings looked like skyscrapers, spheres and spirals, while inlaid eggshell was used to create white patterns on flat geometric areas of black or red lacquer. On copper, inlaid silver formed broken lines, circles, rectangles, and there were dotted designs in lacquer inlaid with eggshell. Alongside the simple forms of his lacquered metal or wooden buckles, there were belt buckles made up of several articulated plaques, bracelets with plaques made of lacquered wood or with rectangular plaques joined by rings or hinges, others with irregular edges, and also rigid cuff bracelets. There were silver- or nickel-plated sets consisting of necklaces and ball-shaped earrings, and sautoirs of cylindrical beads. And finally, 'giraffe' necklaces and Oréum bracelets could be seen round the necks and wrists of Madame Agnès, Josephine Baker,¹⁷ and the actress Jane Renouardt (see p. 33), who dedicated a photograph of herself to: 'Monsieur Dunand, the creator of the prettiest gold jewelry.'¹⁸

But are these pieces that bear the name of Jean Dunand and the mysterious, possibly misleading word 'Oréum' really made of gold? Oréum is in fact a gold alloy that Dunand used





Above left:
 Pair of earrings in silver and lacquer, c. 1925. Dunand family collection.

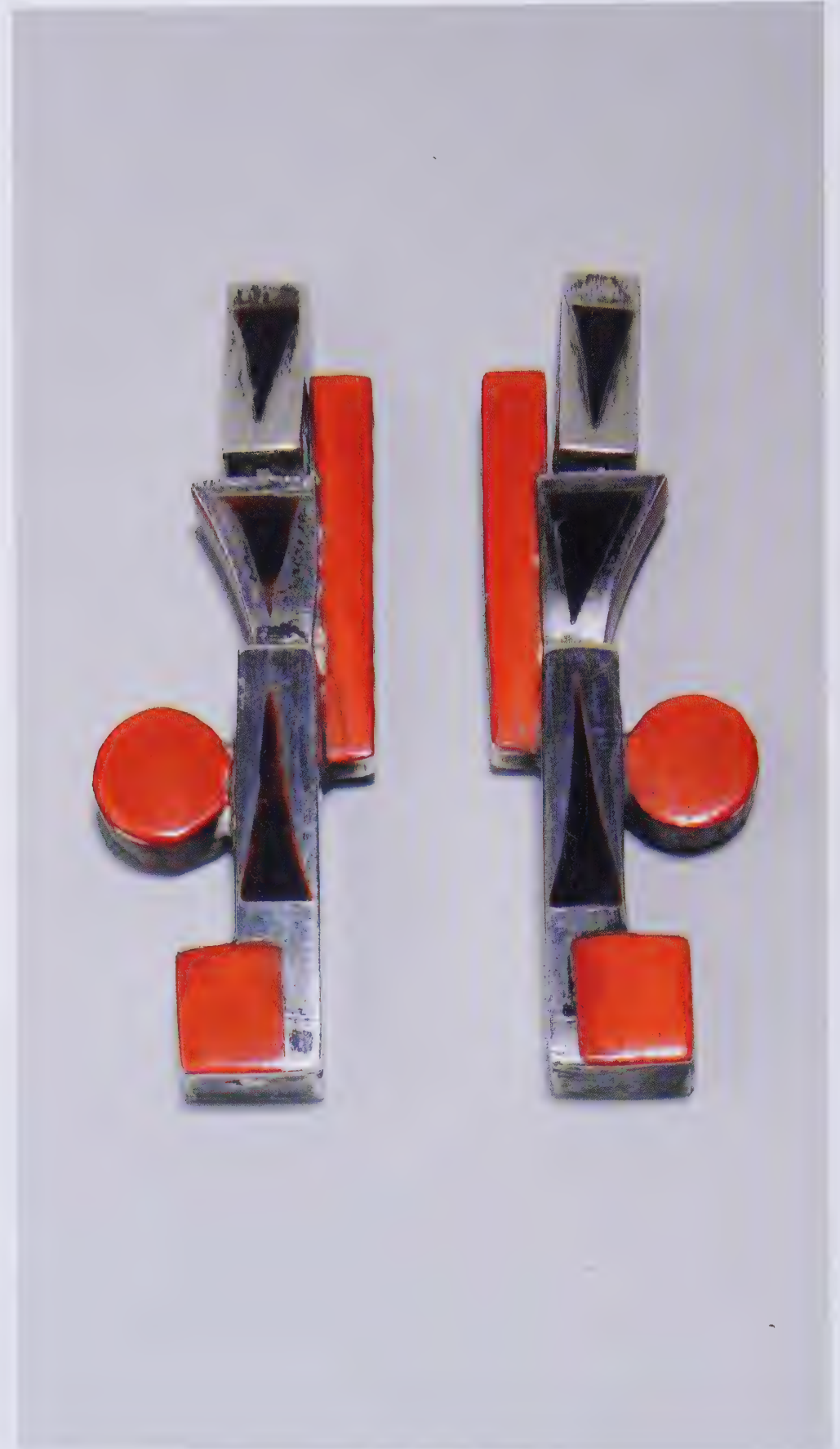
Above right:
 Design for a bracelet, pencil, ink and gouache on paper, c. 1925. Dunand family collection.



Right:
 Bracelet in silver and lacquer, c. 1925. Mme Cheska Vallois collection



Left:
Josephine Baker Veiled, lacquered panel, 1927.
Dunand family collection.



Right:
Pair of earrings in silver and lacquer, c. 1925.
Primavera Gallery, New York



to make various bracelets and necklaces as well as cigarette cases, boxes and small accessories in lacquered metal. The trademark was first registered in Besançon in 1902, and on 20 July 1922 Louis Guillemin ceded it to Raoul Trémolières, who sold it on 25 July 1922 to the Société Marret, Bonnin, Lebel et Guieu.¹⁹ At the same time (22 July 1922, to be precise), a company called the Société Oréum was registered,²⁰ based at 68 rue de la Chaussée-d'Antin and specializing in the manufacture and wholesale of metal objects, decorative items and gold and silverware.²¹ The maker's marks used by the Société Oréum were those previously registered under the name of the Société Marret, Bonnin, Lebel et Guieu.

A series of full-page advertisements for Oréum appeared in *L'Illustration* from 26 September 1925 to 6 November 1926. There were ten variations, mostly illustrated with drawings, some by Robert Polack, but one took the form of a photograph by Manuel Frères, depicting Marcelle Rahna (see p. 143).²² The first of the ads was the most direct, with the headline 'Oréum Replaces Gold'. Two versions of the product were available: one was simply called 'Oréum', a metal exactly the same colour as gold which was suitable for cutlery and

Above left:
Design for an earring, c. 1925, pencil, ink and gouache on paper. Dunand family collection.

Above right:
Brooch and pair of earrings in silver and lacquer, c. 1925. Primavera Gallery, New York.



tableware, in designs by finest French craftsmen. The second was 'Oréum O.R.' – known as 'Oréum Blindé' after 1926 – and was intended exclusively for luxury items and jewelry, manufactured and created by the largest *orfèvrerie* firm in France.²³ These words are almost certainly a reference to the Maison Christofle, which was then at the height of its industrial and commercial power, and the latter eventually bought up the Société Oréum, which was in its debt.²⁴

Research so far has failed to uncover the exact nature of the relationship between the Maison Christofle and the Société Oréum, or which part each of them played in the making of the jewelry and decorative items that were sold wholesale by the Société Oréum. It appears that the Oréum brand was defined as an alloy, whereas the Maison Christofle was mainly known for its electroplating. The colour of Oréum jewelry is quite unique and does not resemble gilding. The company's links with Jean Dunand are even more difficult to establish. Many of his cigarette cases and jewelry pieces bear the Oréum mark, but again the question is who played what role? Did the Société Oréum supply the materials and pieces of jewelry which Dunand simply lacquered or engraved with his geometric designs?

An advertising photograph of November 1926 shows Marcelle Rahna bedecked in Oréum jewelry, including two ring necklaces and some undecorated 'giraffe' bracelets, as



Left:

Three-ringed 'giraffe' necklace in Oréum and lacquer, c. 1927. Private collection.

Opposite:

Five-ringed 'giraffe' necklace in Oréum and lacquer, c. 1927. Musée des Arts Décoratifs, Paris, acquired in 2002 through the generosity of Michel and Hélène David-Weill.



well as a 'ball' bracelet, of which the known examples are often attributed to Dunand in sales catalogues as they were part of his estate.²⁵ Did he give the Société Oréum jewelry designs which they then sold undecorated, as their own products?

A closer study of the Société Oréum and its links with the Maison Christofle and Jean Dunand could identify the role that each of them played in the creation of various pieces of jewelry and other items.²⁶ Whatever the answers, however, most of Jean Dunand's work bears the hallmarks of his own artistic style, whether in form or, more strikingly, in decoration, of which Edmond de Campagnac said: 'Without being preoccupied by portraying a subject, the artist explores lines and planes like a musician playing with sounds and silences.'²⁷ And that is how lovers of his jewelry see his work: simple geometric forms united with a sparing palette of colours to create perfect balance and complete harmony.



Above:
Necklace in Oréum, c. 1926. Mrs Eva Chow collection.

Right:
'Giraffe' necklace in engraved Oréum, c. 1925.
Dunand-T family collection.

Opposite:
Advertisement for the Société Oréum, published in
L'illustration, November 1926.

OREUM

*ses bracelets
ses colliers
ses fantaisies*

Mademoiselle Rahna

GROS EXCLUSIVEMENT
68, CHAUSÉE D'ANTIN, PARIS

Dusausoy 1840–c. 1970

Hélène Andrieux



Above:
Brooch composed of two clips in grey gold, platinum
and diamonds, c. 1930. Private collection, Paris.

Opposite:
Mannequin dressed by Jeanne Lanvin, wearing a
necklace with pendant in grey gold, emerald and
diamonds (made c. 1929), a ring in grey gold, diamonds
and emerald, and a cuff bracelet with detachable clip in
grey gold, platinum, diamonds and emeralds (1931).
Fastened to the belt is a pendant in the same style.
Photograph by Thérèse Bonney.

From its founding in 1840, the Maison Dusausoy appears to have sold both antique jewelry and pieces of its own creation. Mme Dusausoy, the widow of Paul-Jules, registered the Dusausoy maker's mark in 1889,¹ and towards 1905, the company expanded its range and began to deal in gemstones. Her son Justin registered his own mark in April 1912.² In around 1925, a trade directory described the company's different facets: 'Dusausoy, expert jewelers, buy, sell and adjust fine jewelry'. The firm offered to value the antique jewelry that it bought, modified or collected, and its workshops also created new pieces from second-hand stones. Justin Dusausoy, regarded as the man who gave the firm its fine reputation, was assisted by his son Jean who, as well as taking on the job of manager was also a good designer. Justin's second son Pierre also became a director. Based at 41 boulevard des Capucines, the company contained a design bureau, a production workshop, a sales and evaluation office, and a shop.

In 1922, Dusausoy exhibited at the Salon des Industries d'Art, organized by the Musée des Arts Décoratifs and featuring work by avant-garde creative artists. The company's contribution to the 1925 exhibition was considered by Georges Fouquet, chairman of the admissions committee and of the awards committee for Category 24, as 'one of the most interesting in the French section. Their experiments in a modernist direction show evidence of extremely personal feeling and taste. Monsieur Dusausoy has been able...to show to advantage some very beautiful stones by encasing them in combinations of lines that lighten them... Brooches made up of parallel lines, ingeniously arranged, containing brilliants combined with malachite or onyx and with a sapphire or a brilliant in the centre...complete this collection which is remarkable in every respect.'³ The pieces designed by Justin and Jean Dusausoy and Madeleine Chazel, including the *Stalactite* bracelet, were both varied and original, and they were awarded a Grand Prix.

The company also made its mark in Madrid in 1927, and Athens and Rotterdam in 1928. In 1929, Justin was one of the judges at the Exposition Française in Cairo. There he exhibited a *parure* consisting of a pendant (see p. 146), a bracelet and a ring, designed around a combination of straight and curved lines: large flat areas of platinum reflected the light and contrasted with a repeat pattern of brilliant-cut diamonds and onyx plaques – the set was comparable to the work of Raymond Templier. That same year, the Maison Dusausoy also took part in the exhibition 'Les Arts de la Bijouterie, Joaillerie et Orfèvrerie' at the Musée Galliera. Among the pieces exhibited was a *Sphere* ring (see p. 146), pavé-set with diamonds and irregular bands of onyx at the sides; another variation of the *Sphere* ring consisted of a diamond-studded ball on three circular tiers and flanked by two stepped motifs (see p. 15). The *Cascade* necklace consisted of large round and baguette-cut diamonds, set on small discs and tiny rods of onyx, giving depth to the whole composition. Henri Clouzot described the Dusausoy style: 'a neck decoration of a cluster of brilliants and onyx, trembling like a

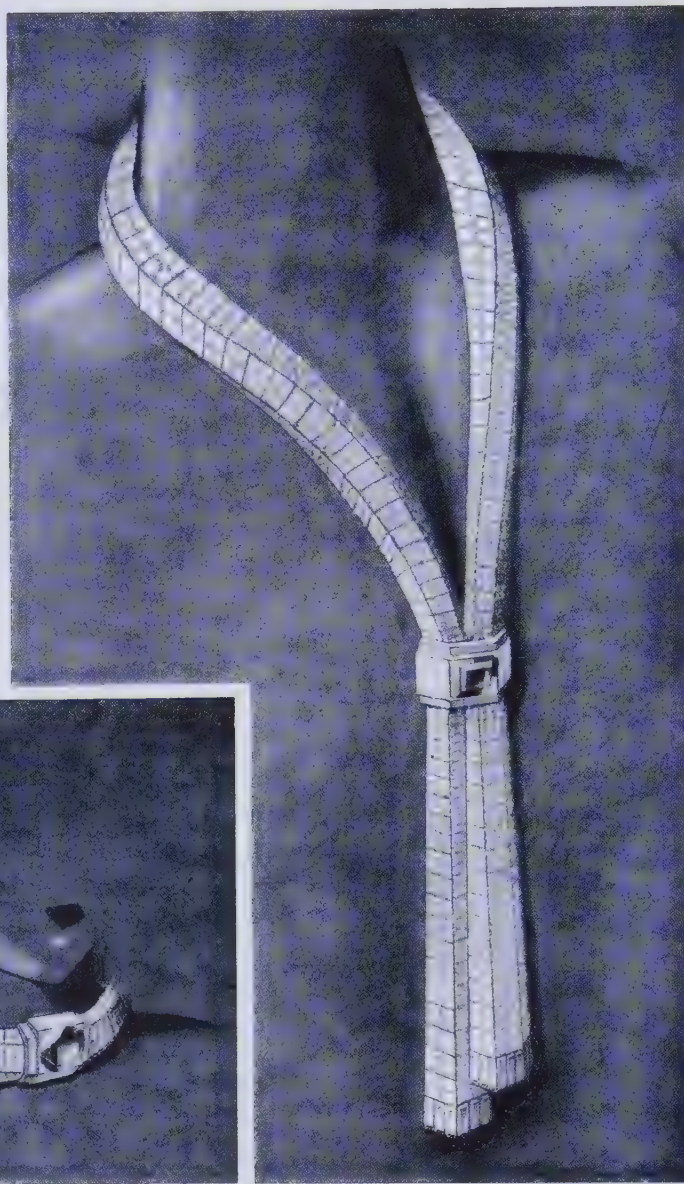




Collier souple,
platine et brillants,
tombant dans le dos,
saphir formant attache



Même collier vu de face
centre gros saphir



Un nouveau bijou de Dusausoy, présenté sur un mannequin habillé par Callot sœurs.

Top left: *Sphere* ring in platinum, onyx and brilliants, displayed at the exhibition 'Les Arts de la bijouterie, joaillerie et orfèvrerie' at the Musée Galliera in 1929. Reproduced in *Art et Décoration*, 1929.

Above left: Pendant in white gold, onyx and diamonds, exhibited at the Exposition Française in Cairo, 1929.

Above right: Design for a flexible necklace in platinum, brilliants and sapphires, to hang down the back – displayed on a Callot sisters mannequin. Reproduced in *Mobilier et Décoration*, February 1930.

branch... They are also bold enough to give a brooch the appearance of a mechanical cog.⁴ Despite the economic crisis of 1929, the years 1931 and 1932 seem to have been the most successful of all for the Maison Dusausoy. The pieces created at that time showed extraordinary originality and inventiveness, and were at the cutting edge of modernism. Dusausoy's designers succeeded in reconciling the technical challenges inherent in the jeweler's art with the innovations of modernism, to create 'jewelry for the present day'.⁵

The company was one of a group of creative industries under the umbrella of 'La Décoration Française Contemporaine', which mounted a series of themed exhibitions at the Musée des Arts Décoratifs in Paris. An outstanding piece at the 5th Salon was a rectangular pendant

with stepped corners, pavé set with round diamonds surrounding an emerald; there was also a bracelet with an undulating design formed by interlinking semicircles of alternating onyx and brilliants on a base of polished grey gold.⁶ An original and striking creation displayed on a mannequin dressed by the Callot sisters was a flowing necklace of platinum and brilliants that tumbled down the back; halfway down was an angular sliding clasp decorated with a large sapphire, which joined the two ends of the flowing diamond-studded strand together (see opposite). This piece, with its unusual shape, lavishness and technical prowess, was reminiscent of the art of passementerie. The company also designed cuff bracelets in platinum, with a principal element that could be detached and worn as a clip (see below). One of the specialties of the Maison Dusausoy was the design of transformable pieces whose individual elements could be cleverly combined to create up to 28 possible variations (see pp. 22–23).

The Maison Dusausoy was represented at the Exposition Internationale of 1937 in Paris, but after the war it seemed to concentrate predominantly on the valuation and sale of antique jewelry.⁷ It ceased trading around 1970. But between 1922 and 1931, the company designed some of the most striking modernist jewelry of that period. Its fame ranked alongside that of Mauboussin, Boucheron and Cartier. Clever combinations of lines, variations in the cut of the stones, and subtly shaped surfaces all served to make the designs light and wearable, even when large stones were used. These qualities helped to fashion the Dusausoy style, which distinguished itself from other jewelry houses of the day through the originality of its creations.



Above:

Bracelet with two detachable clips that can be mounted on a brooch, c. 1930. Clips in grey gold, platinum and brilliant-cut diamonds; bracelet in palladium or stainless steel. Private collection.

Left:

Bracelet with detachable clip, c. 1930. Clip in grey gold, platinum, onyx and brilliant-cut diamonds; bracelet in gilded and patinated silver. Neil Lane collection.

Jean Fouquet 1899–1984

Laurence Mouillefarine



Above:
Brooch in yellow gold, white gold, onyx, lacquer, rock crystal and diamonds, 1925. Toledo Museum of Art, Toledo. Mr and Mrs George M. Jones, Jr. Fund.

Opposite:
Madame Jean Lassalle, wearing jewelry by Jean Fouquet and a hat by Madame Agnès. Photograph by d'Ora, published in *L'Officiel de la couture, de la mode de Paris*, March 1929.

'I am a jeweler, I am the son of Georges Fouquet,' Jean Fouquet often said as he neared the end of his life. It was the litany of an old man, but nonetheless a potent sign of the weight of paternal authority. His father, a legendary figure who represented the second generation in this line of jewelers, had in effect been the head of the house when Jean joined its team of designers in 1919.

At that time Jean was just twenty years old, and had been studying literature. He originally wanted to be a lawyer.¹ His personal beliefs seem to have been somewhat opposed to the world of luxury, since following the example of his close friends Paul Eluard and Louis Aragon, he was a Communist. He had joined the Association des Écrivains et Artistes Révolutionnaires, and attended their meetings with Charlotte Perriand (the furniture designer who, incidentally, was introduced by Jean to Le Corbusier, giving rise to a fruitful collaboration). It was at a ball organized by the Front Populaire for St Catherine's Day that he met his future wife Madeleine, who at the time was working for Patou. Were his extreme left-wing views a reaction against his father? Jean Fouquet was an idealistic dreamer – a cultured man with an eclectic range of interests. He was a voracious reader with a vivid imagination, devised playlets to entertain his friends on holiday, and at the drop of a hat would cheerfully sing them songs by Béranger. He was also a writer of detective stories.² So was his choice of a career in jewelry a reluctant one? It is hard to say so in the light of the masterpieces he created for the family business. He was unceasingly innovative. In the same year he designed an ultra-modern, machine-inspired *Ball Bearing* bracelet (see p. 17), and a delicate parure made of rock crystal set with amethyst and moonstone cabochons (see p. 153).

In his avant-garde pieces, he introduced combinations of materials that had never or rarely been used in jewelry: ebony, silver, chrome-plated steel. Rather than platinum, he preferred grey gold, often polished, sometimes grooved. As for lacquer, which revolutionized jewelry, it offered him an inexhaustible palette for the decoration of pendants and cigarette cases. Under his own name, Jean exhibited at the Salon des Artistes Décorateurs in 1926, 1927 and 1928. As a champion of modern aesthetics, he not only joined the Union des Artistes Modernes right from the start, but he also played a leading role. For several years he was its secretary.³ 'Is the ideal incompatible with self-interest?' he would cry with fiery passion during their endless meetings.⁴ His optimism was legendary. His creative spirit was also apparent at the jewelry displays mounted by his father. Following a sumptuous exhibition at the Musée Galliera in 1929, the City of Paris selected one of his pieces to present to Her Royal Highness Princess Marie-José of Belgium: a purely graphic pendant, consisting of two diamond-studded bands with a central cabochon sapphire. Precious, and at the same time modern.

The Fouquets of all generations had one credo in common: jewelry must be a decorative complement to dress. 'It is to our clothing what gold and silverware are to our homes.'⁵ 'It





JEAN FOUQUET

places a vivid mark, a highlight on the simplicity of contemporary women's clothing.²⁶ How was this done? With 'its rich colorations'. Georges Fouquet had already shown a predilection for semiprecious stones – coral, jade, lapis – and used gemstones for their colour. His son proved to be much bolder in his colour combinations. He used blue enamel to edge a brooch of calibré-cut topazes and aquamarine (see p. 14), letting azure rub shoulders with ochre. For a hat brooch he used a daring combination of turquoise and lapis enamels. Not content with putting enormous aquamarines together to form a necklace, he edged each one with coral (see p. 154). Every detail was subtly thought out. He preferred larger semiprecious stones to the more costly diamonds, sapphires and emeralds. 'A piece of jewelry must be composed of masses clearly visible from a distance,' he proclaimed.⁷ He was happy to explain what he meant: 'Objects glimpsed at top speed become distorted and we can only perceive them by their volume. The ultrarapid or slow-motion rhythms of the images on screen overwhelm our visual perceptions. Today we have become accustomed to reading quickly.'²⁸ Furthermore, if a piece was to be perceived at a single glance, it needed to be stripped of all decoration, all superfluity, all vapidness, all useless complications. So Jean Fouquet opted for simple forms – the triangle, the semicircle, the pyramid. In a brooch design, he would use broken lines and cut-out geometric figures. In a Cubist construction, he would bring together a round motif – a ring of jade, for example – with a flat rectangle of enamelled metal. He was evidently inspired by cuff bracelets, which could be admired 'from afar'. His rings were bulky. 'This young artist has correctly surmised that the female hand holding the steering wheel would not be able to adorn itself with too fragile a ring.'²⁹

Sadly, weakened and wearied by the Wall Street Crash of 1929, the Maison Georges Fouquet closed its doors in 1936. The following year, although it took part in the Exposition



Above:

Pendant in nickel-plated silver, grey-blue and red enamel, and black counter-enamel, c. 1928. Virginia Museum of Fine Arts, Richmond, donated by Sydney and Frances Lewis.

Left:

Vanity case in silver, gilded silver and lacquer, c. 1930. Private collection, London.

Opposite:

Pendant in white metal and red and black lacquer, c. 1928. Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA.



Above left:
Pendant in silver and green and black enamel, c. 1928.
Galerie Ar'them, Paris. Formerly Karl Lagerfeld
collection.



Above right:
Bracelet in grey gold, yellow gold and onyx, c. 1926.
Primavera Gallery collection, New York. Signed by Jean
Fouquet, it still has its original black leather case with
'G. Fouquet/6, rue Royale/Paris' marked on the inside.

Right:
Bracelet in grey gold, platinum, diamonds, black enamel
and cabochon jade, made in 1926, Virginia Museum of
Fine Arts, Richmond, donated by Sydney and Frances
Lewis. This piece was displayed at the exhibition 'Les
Arts de la bijouterie, joaillerie et orfèvrerie' at the Musée
Galliera, Paris, in 1929.



Opposite:
Ring and bracelet in frosted rock crystal with oval,
faceted amethysts and cabochon moonstones, c. 1931.
Primavera Gallery collection, New York. This set was
displayed at the second exhibition held by the Union
des Artistes Modernes at the Galerie Georges Petit
in Paris, 1931





Internationale des Arts et Techniques dans la Vie Moderne, a sign inside the jeweler's window indicated a new address: 3 rue de C risoles, 8th *arrondissement*; the rue Royale address was no more. While Georges continued to hold an honorary position as director of the jewelry section, Category 55, Jean Fouquet exhibited his work in the decorative arts category. It was at this exhibition that the French state ordered five pieces from him, including two magnificent bracelet and ring sets, one decorated with amethysts and moonstones, and the other set with topazes (see p. 159). Jean went on producing jewelry in his own name, although it was made by a number of different workshops, including that of Louis Fertey, a longtime associate of the company.

And so to the postwar period: the indomitable artist, as militant as ever, refused to work during the Occupation. He joined the group called 'D coration', a sort of Front National for



Above:

Ring in gold, platinum and diamonds, c. 1937. Signed by Jean Fouquet, it still has its original case, with 'G. Fouquet /6, rue Royale/Paris' marked on the inside. Primavera Gallery, New York.

Left:

Pendant in grey gold and citrine, c. 1930. Private collection, Paris.

Opposite:

Necklace in grey gold, platinum, aquamarines, coral and diamonds, c. 1935. Private collection. It still has its original case in brown leather, marked 'J. Fouquet/Paris' on the inside.



Above:
Cuff bracelet in grey gold, yellow gold, matt and polished, and diamonds, c. 1927. Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA.

Right:
Cuff bracelet in gold, c. 1925. Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA.

Opposite:
The actress Arletty models the bracelet shown right. Photograph by d'Ora.

the arts, and wrote the editorial for its first bulletin. This was a body headed by General de Gaulle, with the aim of restoring to France 'its greatness, its position and its influence on the world'. In matters of style, the watchword was no longer geometry – the preferred shapes were now curved. Jean Fouquet worked his gold into fine filigree – perhaps for economic reasons – with gold wires winding their way around, between and sometimes over the little coloured semiprecious or precious stones. He also created a collection of clips and rings known as *Tourbillon* – 'whirlwind'. Ever active, ever involved, he took part in the 1951 exhibition 'Preuves' at the Galerie Bernheim-Jeune in Paris, together with Hélène Henry, fabric designer, Alexandre Noll, who made wooden furniture, the Tétard brothers, gold and silver-smiths, the glass artist André Thuret, and others. Keen to demonstrate their products, of equal quality, which could be adapted to suit different budgets, they all proved their point.

It was at this time that Jean Fouquet rediscovered the aesthetic qualities of openwork enamel on a gold base – a design that had made the reputation of his father's jewelry half a





G FOUQUET





century before. The results were naturalist brooches in the form of leaves, flower petals or sea fronds, decorated with translucent enamel in spangles of gold or silver. The delicate enamel work was executed by Gaston Richet. With the aid of this master craftsman, Jean himself tried to learn the technique, but despite his efforts, the colours he obtained never really satisfied him. In his eyes, they never attained the luminosity of old. At the Exposition Universelle in Brussels in 1958, he was awarded a gold medal. He went on exhibiting here and there, at the Salon d'Automne, the Salon des Artistes Décorateurs, the Salon des Arts Ménagers, until 1963. By now he was destitute, but soon – with some nostalgia – he was to see a renewed interest in his Art Deco creations. He died in 1984, the very year in which the Musée des Arts Décoratifs – to which Georges Fouquet had donated his archives – paid tribute to the dynasty of the three Fouquets. He died a few weeks after the opening ceremony.

Above left:

Ring and bracelet in grey gold, platinum, diamonds, amethysts and moonstones – this version of the ring was made in 1931.

Left:

Ring and bracelet in gold and topazes, 1937. Musée des Arts Décoratifs, Paris. These two sets were commissioned from Jean Fouquet by the French government for the 1937 Exposition.

Opposite:

Maison Fouquet's showcase at the 1937 Exposition; the shop on the rue Royale closed its doors one year later. While Georges Fouquet exhibited his work in the jewelry pavilion, his son Jean displayed his pieces in the section for interior design.

Maison Fouquet

Laurence Mouillefarine



Above:

The actress Arletty, who began her career as a model, poses for d'Ora wearing jewelry by Georges Fouquet. Photograph published on the cover of *L'Officiel de la couture, de la mode de Paris*, January 1929.

Opposite:

Under a silver lamé canopy, the jewelry hall – designed by Éric Bagge – at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Photograph by Manuel Frères.

The Maison Fouquet, founded in 1860 in Le Marais, Paris, by the craftsman jeweler Alphonse Fouquet, grew quickly. Its neo-Renaissance style parures had already made their mark by the time of the Exposition Universelle of 1878, and under the direction of Alphonse's son Georges, it was a dazzling success at the Exposition Universelle of 1900. In terms of creative flair, Georges was a pioneer. In the Art Nouveau period, he even commissioned Alphonse Mucha to design the interior of his shop on the rue Royale, and also to design some flamboyant jewelry for Sarah Bernhardt. Always on the lookout for originality, Georges liked to commission artists from outside the world of jewelry to provide him with innovative ideas. In addition to those who worked regularly for him and who remained somewhat in the shadows, he forged links with artists from many different fields. As he explained: 'The architect will supply general lines, levels, and overall construction; the sculptor will supply his knowledge of relief; the painter, the shimmering play of colours.'¹

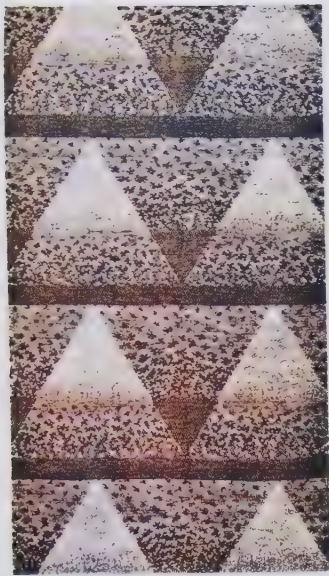
THE ARCHITECT: ÉRIC BAGGE (1890–1978)

Éric Bagge was born in Antony, near Paris, to a Swedish father and a mother from Burgundy, but spent most of his childhood in Sweden. He returned to Paris to enrol at the École Nationale Supérieure des Arts Décoratifs (ENSAD), where he graduated first in his year. He qualified as an architect, and the Exposition Internationale of 1925 brought him his first public recognition. Having won an open competition, he was commissioned to build the Category 24 pavilion, the jewelry hall at the Grand Palais (see opposite), presided over by Georges Fouquet. Four years later, Fouquet invited him to design the exhibition 'Les Arts de la Bijouterie, Joaillerie, Orfèvrerie' at the Musée Galliera – a prestigious commission in a sumptuous setting.

Between the wars, Éric Bagge distinguished himself with a variety of projects. He created the displays for the jeweler Paul Brandt at the Salon d'Automne in 1927, and together with Jean Fressinet, he designed the first UAM exhibition in the Pavillon de Marsan in 1930, although he never joined the association itself. He built the French section of the Exposition Coloniale in 1931, and also constructed several pavilions for the 1937 exhibition, including the Teaching pavilion. In the sphere of architecture, he was responsible for the facades of several Parisian shops, one of which was the Honoré Payan perfumery, as well as the concrete church of Saint-Jacques-le-Majeur at Montrouge, completed in 1937.

As an interior designer, he created the luxury suite and presidential apartment on the liner *Normandie*, and he also worked in many other fields of the arts. Always ahead of his time, he designed porcelain for the Manufacture de Sèvres, perfume bottles, radio sets for Philips, tapestries for the Manufacture de Beauvais, wallpaper for Maison Desfossé et Karth, and fabrics for the industrialist Lucien Bouix: velveteen and silks patterned with curves, friezes, checks, chevrons, and other modernist motifs. He also designed furniture for Mercier Frères, cabinet-makers of the Faubourg Saint-Antoine, for whom he worked as artistic director.





Above:
 Éric Bagge, design for a fabric produced by Lucien Bouix.
 Reproduced in *Art et Décoration*, supplement of
 November 1929.

Right:
 Éric Bagge, pendant design for Maison Fouquet, lead
 pencil, Indian ink and gouache on cardboard, c. 1925.
 Musée des Arts Décoratifs, Paris. The piece was made in
 frosted crystal, platinum, onyx, brilliants and red
 enamel, and was exhibited at the 1925 Exposition.

Bagge not only created showcases for jewelry but also designed it. Maison Mauboussin had some studies attributed to him, and he also collaborated with the jewelers Dusausoy and, of course, Georges Fouquet. Of the pieces he designed for Fouquet in 1925, at least two pendants were certainly made (see p. 163): one of onyx and diamonds, and the other of frosted rock crystal, enamel and diamonds. These pieces had abstract designs, and an elegant colour palette of red, black and white.

Bagge also pursued a second career in teaching. He taught decorative architecture at the ENSAD, École Boule, and École Estienne, and became chief examiner for the City of Paris. He was also a director of the school of design at the Chambre Syndicale de la Bijouterie, Joaillerie, Orfèvrerie. In his eyes, a piece of jewelry was ‘a work of art in every accepted sense of the term, and on the same level as a painting, sculpture, or work of architecture.’²²





Above:

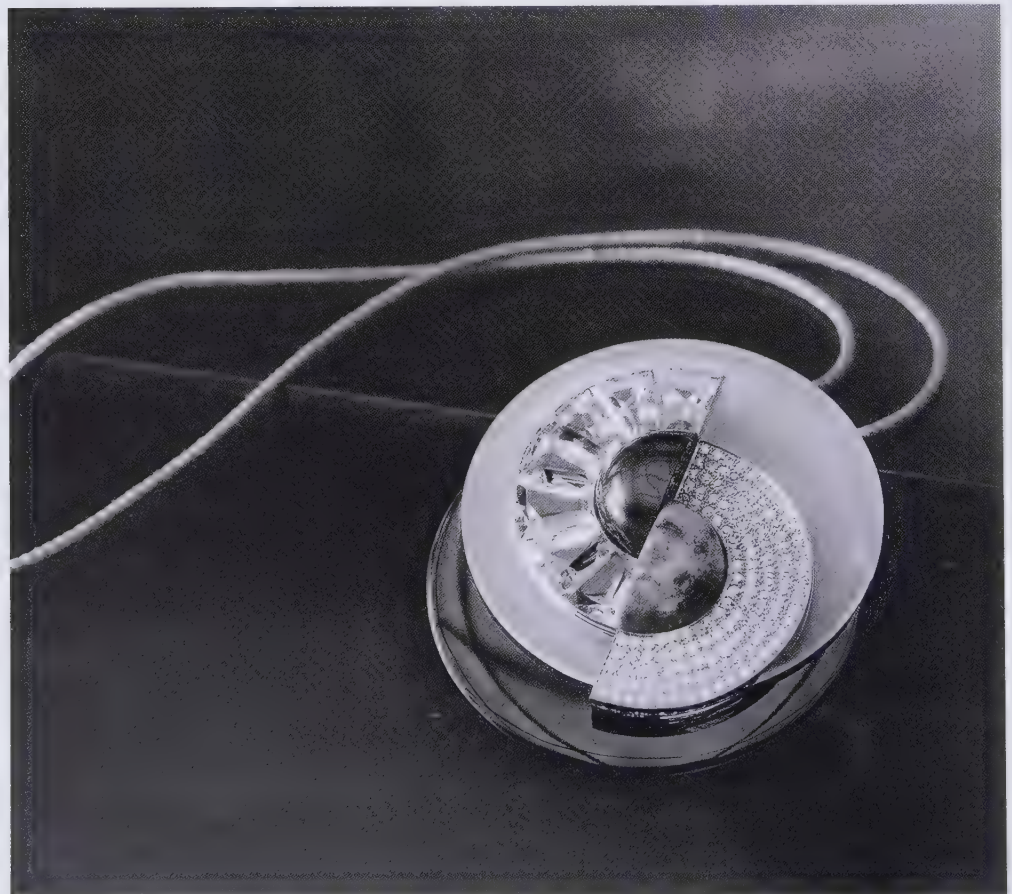
Éric Bagge, two pendant designs for Maison Fouquet, lead pencil, Indian ink and gouache on cardboard, c. 1925. Musée des Arts Décoratifs, Paris. Both pieces were made, one in diamonds, onyx and crystal, the other in onyx and diamonds, and they were exhibited at the 1925 Exposition.

THE POSTER ARTIST: A. M. CASSANDRE (1901–68)

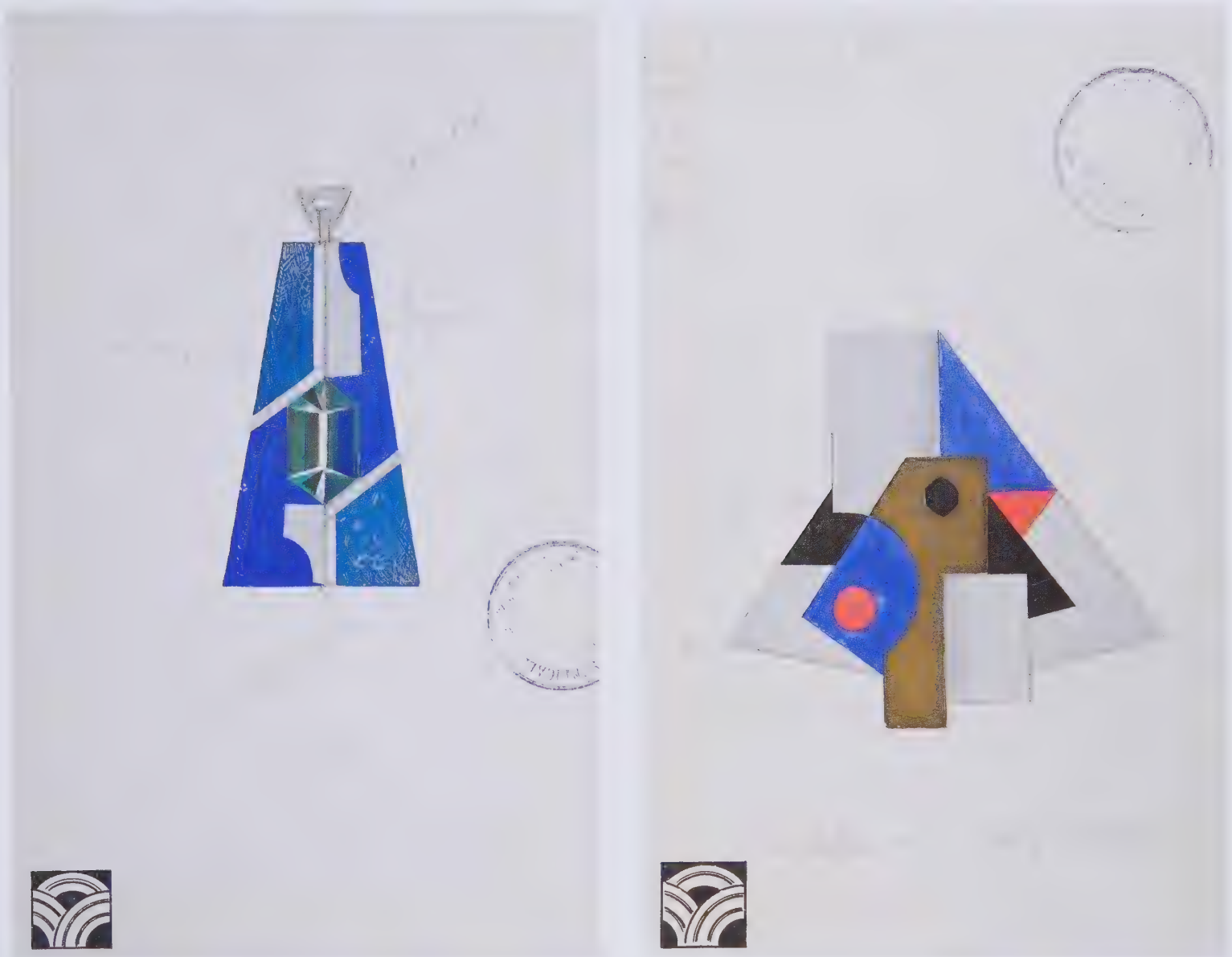
Who would have thought that the creator of the famous advertisement for *Dubo, Dubon, Dubonnet* would also have been connected with the world of jewelry? Nevertheless, it was indeed the poster artist Cassandre who designed the jewelry illustrated here. He was born in Ukraine in 1901, to parents who were actually from Bordeaux but had gone to Russia to set up a wine business. Adolphe Jean-Marie Mouron, who later chose to work under the mysterious pseudonym of Cassandre, moved to Paris at the age of 16. He trained at various studios in Montparnasse, with Lucien Simon, and at the Académie Julian, but having no taste at all for the Bohemian life, he swiftly abandoned painting and turned to advertising, which he thought would be more lucrative.

In the 1920s and 1930s he was prolific, designing posters for the furnishing store Au Bûcheron (the image that launched his career), Nicolas wines, Unic shoes, Celtique cigarettes, Triplex glass, Florent liquorice, the magazine *L'Intransigeant*, and the liner *Normandie*. His posters were masterpieces of pure graphic art, promoting French and foreign railway companies, including Nord Express and Étoile du Nord, and conveying the impression of speed.

Cassandre made two ventures into the field of jewelry. On the first occasion, he designed several pieces for Georges Fouquet, which the jeweler exhibited at the Exposition of 1925. These abstract compositions included a spectacular pendant (see below), in the form of two asymmetrical semicircles set with a combination of coral, amethysts, aquamarines and brilliants. The second time was when he designed the cover of the Christmas 1928 catalogue for



Right:
Pendant in frosted crystal, coral, amethysts,
aquamarines and diamonds, based on a design by
Cassandre. The piece was exhibited by Georges Fouquet
at the 1925 Exposition



the Maison Paul Templier et Fils. For this brochure, which was published by Draeger, he devised a star-studded night sky, criss-crossed by orbiting planets (see p. 59). Perhaps even as he was representing modernism, Cassandre was also symbolizing the inaccessible.

In 1936, he moved to New York, where he worked on the magazine *Harper's Bazaar*, designing its covers. However, he became thoroughly disillusioned with the world of advertising and returned to France, to his brushes and easel – a development perhaps influenced by his friendship with the artist Balthus. He painted portraits of the Vicomtesse de Noailles, the poet Pierre Reverdy, and Coco Chanel. He also began a career as a theatre designer. Louis Jouvet was the first to commission him to design the sets for Giraudoux's *Amphitryon 38* at the Théâtre de l'Athénée. For two decades, Cassandre worked for the Paris Opera, the Comédie des Champs-Élysées, and the opera house at Monte Carlo. The highlight of his theatrical career came in 1949, when he designed the costumes and sets for *Don Giovanni* at the festival in Aix-en-Provence – an international hit.

Cassandre was passionately interested in typography and font design: among others, he created Bifur, a font that was widely used during the Art Deco period, and also Peignot. It was he who in 1962 designed the YSL monogram logo of the couturier Yves Saint Laurent.

However, in despair and unable to paint, and already having made one failed suicide attempt in 1967, Cassandre finally took his own life in June 1968.

Above:

Cassandre, pendant designs, lead pencil, Indian ink and gouache on cardboard, and design for a clip that can be converted into a pendant, lead pencil, gouache and silver highlights on cardboard, c. 1925. Musée des Arts Décoratifs, Paris. In addition to indicating the stones that are to be used, the two drawings (for Georges Fouquet) bear the symbol that Cassandre adopted for works he submitted to the admissions committee for the 1925 Exposition.



THE SCULPTOR: JEAN LAMBERT-RUCKI (1888–1967)

Born in Poland in 1888, Jean Lambert-Rucki arrived in Paris at the age of 23 to join the immigrant artists of Montparnasse, where he was greeted by Moïse Kisling, a former classmate at the School of Fine Arts in Cracow. Among other friends were Modigliani, Soutine, Apollinaire and Jacob.

From 1913 onwards, he exhibited his sculptures at the Salon d'Automne and he soon joined the Section d'Or. Jean Lambert, as he sometimes called himself, drew, painted and sculpted. His favourite subjects were crowds, clowns and wildlife. He was inspired by the thin, hatted, stylized figures he saw in the streets of the city, their silhouettes witty and yet affectionate. In order to fight as a volunteer in the First World War, he became a naturalized Frenchman, and it was on the Balkan front that he met up again with his friend Modigliani.

During the 1920s, Lambert-Rucki enjoyed a long and fruitful partnership with Jean Dunand. Together they created designs for lacquered boxes, furniture and screens. These featured folk-art characters and animals (see p. 168), but in his eyes they were merely minor works, and he was not proud of this incursion into the applied arts. In his monograph on Jean Dunand, Félix Marcilhac says that Lambert used to sneak in and out of a side door in order not to be seen entering the workshop. To earn a living, he found himself designing decorative bottles for perfumes such as *Me Voilà*, launched by the American firm of Whitmore.

As a guest of honour of the UAM, he took part in the group's first exhibition in 1930, joining other sculptors: the brothers Jan and Joël Martel, and the Hungarians Gustave

Above:

Jean Lambert-Rucki, study for a ring, earring and bracelet, pen, black ink and gouache on beige paper, 1936–37. Musée des Arts Décoratifs, Paris.

Right:

Clip in gold, based on a design by Jean Lambert-Rucki, 1937. Musée des Arts Décoratifs, Paris. This piece was exhibited by Georges Fouquet at the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, 1937.

Opposite:

Jean Fouquet, clip in gold, diamonds and lacquer, based on a design by Jean Lambert-Rucki, 1937. Musée des Arts Décoratifs, Paris. This piece was commissioned by the French government for the 1937 Exposition internationale.







Above and right:
Jean Dunand, cigarette cases with decorations based on designs by Jean Lambert-Rucki, c. 1922, fruitwood, marquetry in wood, lacquer, pewter and copper. Dunand family collection.

Opposite, left:
Jean Lambert-Rucki, designs for a brooch, earring and ring for the Maison Fouquet, 1936–37, pencil on paper. Musée des Arts Décoratifs, Paris.



Opposite, right:
Jean Lambert-Rucki, designs for a bracelet, earring and ring for the Maison Fouquet, 1936–37, pen, black ink and gouache on beige paper. Musée des Arts Décoratifs, Paris.



Miklos and Joseph Csaky. For the 1937 exhibition, the architect Georges-Henri Pingusson commissioned him to make a monumental bas-relief to adorn the entrance to the UAM pavilion. It was during this exhibition that the jeweler Georges Fouquet, perhaps at the instigation of his son Jean, approached him, and the result was various items of jewelry in gold or hammered silver: bracelets and pendants, which combined Cubism with ethnic art (see p. 167 and above).

Among his sacred artworks were reliefs decorating the church of the Trois-Ave-Maria in Blois, and for Maison Chéret, place Saint-Sulpice in Paris, he made religious objects: figures of Christ and the Virgin Mary, and also nativities. He worked in all sorts of materials – bronze, wood (including ebony), cement and marble. At the end of his career, when he was short of money, he even used iron and coloured plaster.

Jean Lambert-Rucki died in 1967, having known poverty throughout his life.

THE PAINTER: ANDRÉ LÉVEILLÉ (1880–1962)

André Léveillé taught himself painting by visiting the museums in his hometown of Lille, where he admired and studied the works of Rembrandt, Goya and Zurbarán. His father had forbidden him even to touch a palette, so it was in secret that young Léveillé took up his vocation. However, in order to satisfy his father, he took a job as a designer in a textile factory in the north, but he soon liberated himself from this bread-and-butter employment, finally became a painter, and went to live in Paris, where he had a studio on the rue Legendre. From 1911, Léveillé exhibited his work every year at the Salon d'Automne and also at the Salon des Artistes Indépendants, where he was vice-president from 1924 until 1940 – an office he shared with Paul Signac, a friend who, as a token of his affection, painted his portrait.

Léveillé belonged to no school. He flirted with Cubism, and tried his hand at Pointillism, but his drawings and canvases, landscapes painted in Paris, Fontainebleau and Savoie, colourful still lifes, and portraits of peasants are mainly characterized by their realism. He was said to be 'haunted by fear of the illegible'. On the other hand, when he designed jewelry, it was geometry that inspired him. 'Sober and unexpected lines,' observed one critic.³ On the eve of the Exposition Internationale des Arts Industriels et Modernes in 1925, the jeweler Georges Fouquet called on him to use his gifts as a colourist. In the showcases at the Grand Palais, the public discovered 'a mask of black enamel set with brilliants, in which the influence of African art could be sensed; a circular pendant of crystal in which the coloured stones were inlaid in a sort of Cubist splash...'⁴ Of the fifty or so designs that Léveillé created for Fouquet, at least ten were made: pendants, bangles and bracelets, and rings. He also designed walking sticks for Maison David.

André Léveillé exhibited his work at the Exposition Internationale des Arts et Techniques in Paris in 1937, but this time in a totally different guise. A devotee of physics, mathematics and astronomy, he was one of those who had insisted on the need for a Palais de Science. With his reputation for organization, this building – which was to become the Palais de Découverte – was to remain under his direction until 1950.

Right:

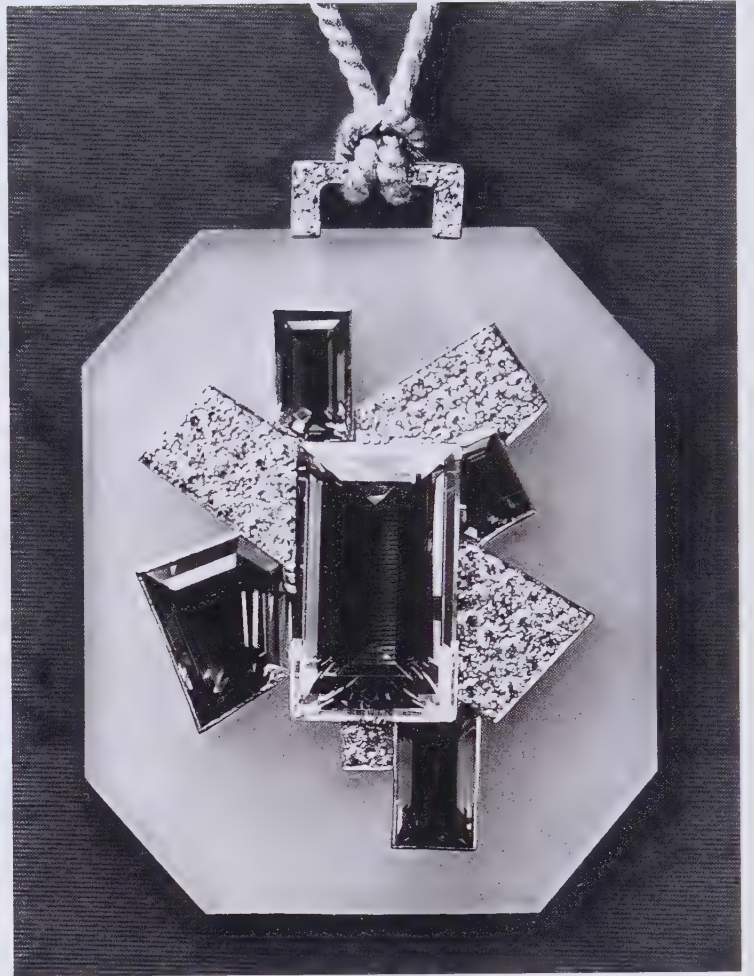
Two rings in rock crystal, black enamel and diamonds, based on designs by André Léveillé, c. 1925. Private collection.

Opposite, above:

These two pendants, made by Maison Fouquet in frosted crystal with inlaid onyx, diamonds and perhaps other gemstones, were unveiled at the 1925 Exposition.

André Léveillé, studies for pendants, lead pencil, Indian ink, watercolour and gouache on tracing paper glued to cardboard, c. 1925. Musée des Arts Décoratifs, Paris.







Above right:

Designs for cuff bracelets for Georges Fouquet, lead pencil, watercolour and gouache on tracing paper, c. 1925. Musée des Arts Décoratifs, Paris.

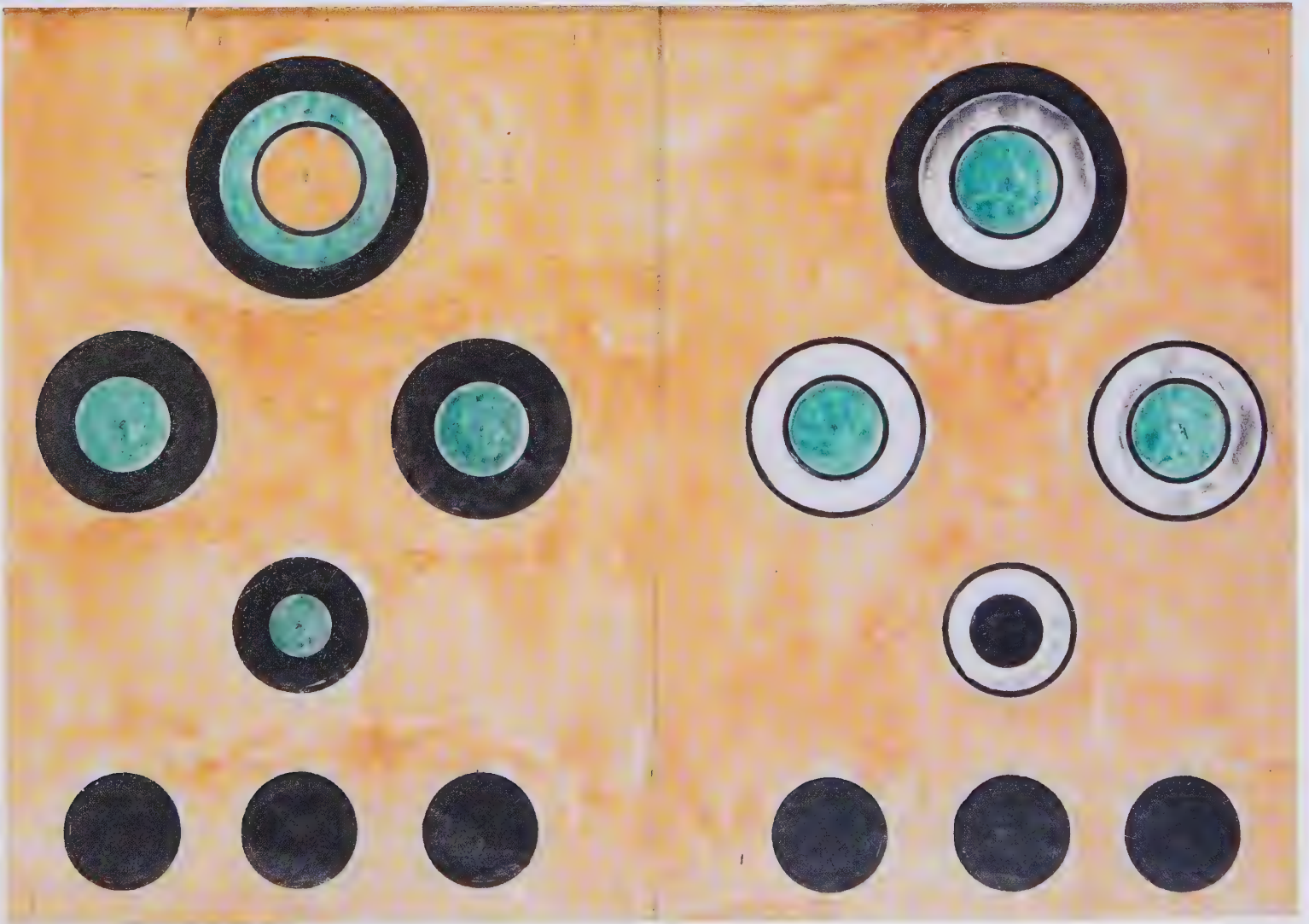
Right:

Cuff bracelet in gold, black enamel, jade and diamonds, based on a design by André Léveillé. It was made by Maison Fouquet and exhibited at the 1925 Exposition Internationale.

Opposite:

André Léveillé, designs for items of jewelry, lead pencil, Indian ink, watercolour and gouache on tracing paper, c. 1925. Musée des Arts Décoratifs, Paris.





Lacloche 1892–c. 1966

Hélène Andrieux



Above:
Bracelet in yellow gold, grey gold and cabochon sapphires, c. 1928. Victor and Gretha Arwas, London.

Opposite:
Cuff bracelet in platinum with brilliant-cut and baguette-cut diamonds, c. 1930. Private collection.

Originally from Madrid, the brothers Léopold (1863–1921) and Jules (1867–1937) Lacloche settled in Paris around 1892 as jewelers at 47 rue de Châteaudun, and then moved in 1896 to 41 avenue de l'Opéra.¹ Fernand Lacloche (1868–1931), who must have closed his business in Madrid after the death of their other brother Jacques (1865–1900), joined them in Paris, and in 1901 they founded the Maison Lacloche Frères, at 15 rue de la Paix.

Around 1912, they opened a shop in London, at 2 New Bond Street,² and in 1920 they bought up Fabergé and its entire stock. Jacques, one of the founders, had a son also named Jacques (1901–99), and he joined his uncles and opened up branches in Biarritz and Deauville. The economic crisis of 1929 and other financial problems forced them to close their branches and also the shop in the rue de la Paix. The company managed, however, to retain the confidence of its clients, and continued its jewelry business on the first floor. It rented a display window at the Carlton Hotel in Cannes in 1936, and another at the Cercle Nautique in 1938 – the same year in which Jacques opened a jewelry shop at 8 place Vendôme, under the name SARL Jacques Lacloche. He gave up jewelry-making in 1966 and turned instead to contemporary art.³

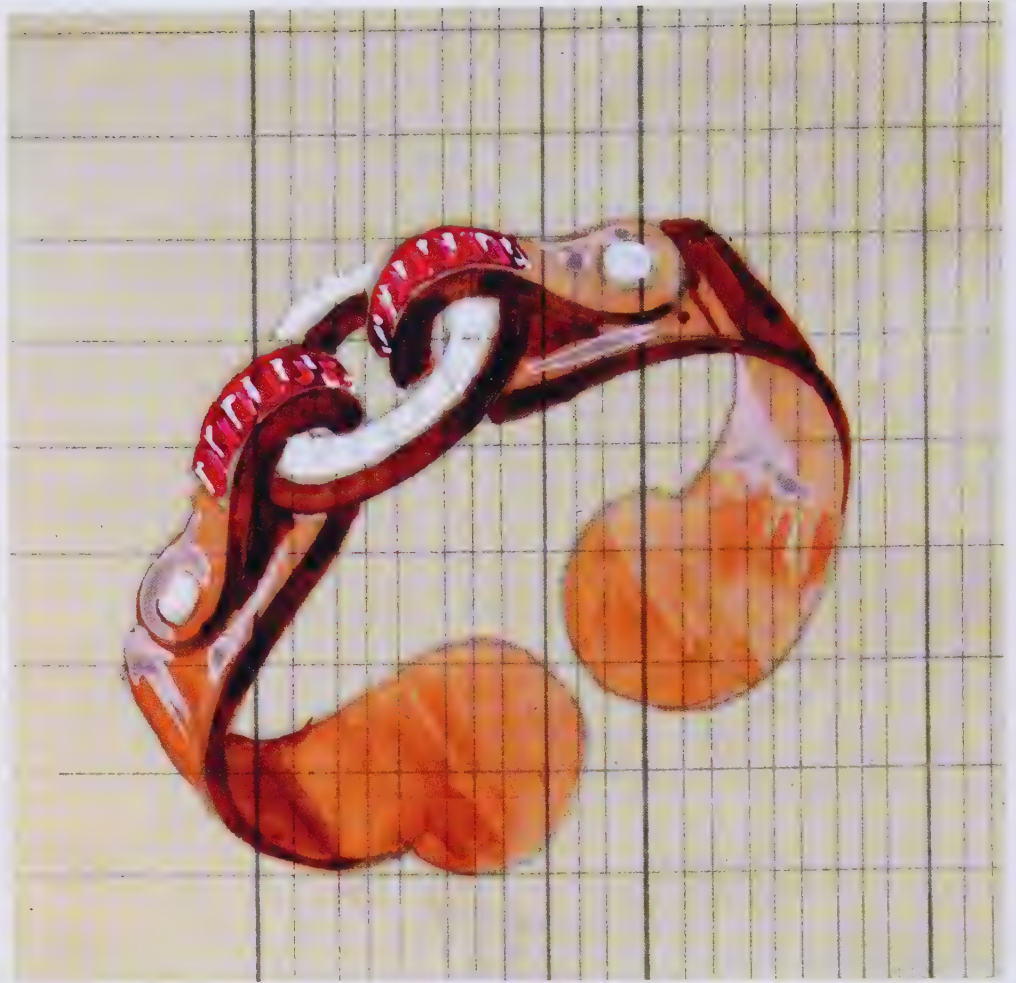
In the early 1920s, the name Lacloche was associated with the art of the *nécessaire* (vanity cases, lipstick holders, powder compacts, cigarette cases and more), following the example of Cartier and Van Cleef & Arpels, its principal competitors in this field. The reputation of the Maison Lacloche really took off at the Exposition Internationale of 1925, when it presented a 'colourful and elegant ensemble' on which the workshops of Strauss-Allard-Meyer and Rubel also worked, together with the jewelry designers and makers Georges Verger and Dumont. The Lacloche brothers drew much of their inspiration from Chinese and other Oriental art and from the fables of La Fontaine. Figurative designs were predominant, especially recurrent motifs such as baskets and bouquets of flowers, much in the 'tutti frutti' style which was equally in vogue with Cartier, Mauboussin and Ostertag.

At the exhibition 'Les Arts de la Bijouterie, Joaillerie et Orfèvrerie' at the Musée Galliera in 1929, the company made original use of the motif of stylized drapery with a 'white'⁴ pendant in platinum and diamonds; the folds of cloth were depicted through the juxtaposition of diamonds in various shapes – round, baguette-cut, marquise-cut and bullet-cut.

Designed around 1930, the cuff bracelet – a very typical piece of the period – appears to have been a novelty to the Lacloche production line. Of impressive size, it is comparable to Mauboussin's creation for his exhibition 'Le Rubis' in 1930.⁵ Highly structured, it consists of four parallel bands, each decorated with a buckle motif and rows of pavé-set diamonds (see opposite). The buckles are arranged in a staggered pattern, seeming to twist around the wrist, and each buckle is joined to its strap by a pavé-set strip of diamond baguettes.

Company inventory books tell us quite a lot about the way the Maison Lacloche was organized, the materials it used, and the pieces that were produced between 1932 and 1938.⁶





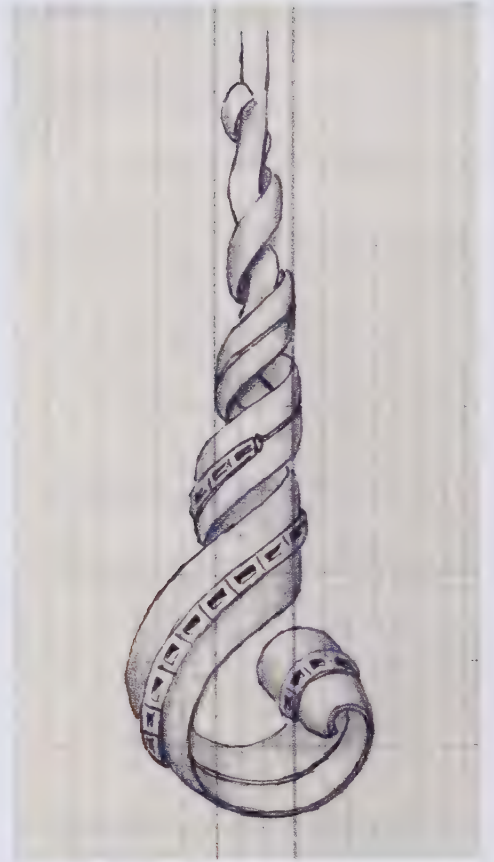
Above left and right:

Designs for a *Ribbon* ring and bracelet with spatulate ends, made in red gold, rubies and baguette-cut diamonds. Inventory book (August 1937–April 1938), Francis Lacluche archives. The piece was bought by Maison Lacluche from Georges Verger & Fils (maker and supplier of mounts and baguette-cut diamonds) and Guérin (supplier of rubies and findings) in November 1936.

Below right:

Design for *Owl* cuff bracelet, in red gold, cabochon rubies and diamonds. Stock book (August 1937–April 1938), Francis Lacluche archives. The piece was bought by Maison Lacluche from Georges Verger & Fils (maker and supplier of mounts and baguette-cut diamonds) and Stern (supplier of diamonds) in November 1937.





The firm did not have its own design office or manufacturing workshop; Lacloche was a retail business which selected and bought its jewelry from works offered by designers and workshops that the public knew nothing about. It called on makers who worked for the great jewelers – Louis Girard and Georges Verger designed and made mounts, Rubel supplied and set cut gemstones, and the jeweler Georges Lenfant created intricate chains. Lacloche also called on Strauss-Allard-Meyer, and later on Halluin-Matlinger, for luxury accessories.

The company predominantly sold bracelets, brooches, adjustable clips and various kinds of rings, often matched with other pieces. It was mainly the bracelets and clips that took their motifs from modernist aesthetics, as was clear from the designs archived by the Maison Lacloche. Bracelets were decorated with a variety of detachable clips: some of polished grey gold in the form of a flat, rounded buckle fixed by two decorative loops; one open bangle with spatulate ends; others surmounted by buckle or bridge motifs.

After 1934, the pieces reproduced in the inventory books herald the creations of the 1940s. Clips were undoubtedly the most popular pieces, lending themselves to all kinds of variations and easily adapted to whatever motifs were in vogue: there were stepped clips with matching rings, double clips with volutes, ear clips edged with swaying fringes of gold, a striking clip in the shape of a curling wood shaving (see above right),⁷ and a hair clip in the form of a ribbon. The *Owl* design (opposite, below) had undulating curves enhanced with cabochon topazes; another bracelet in yellow gold was decorated with rounded tubes and calibr -cut rubies in a pav  setting. At the end of 1936, Georges Verger et Fils created works for Lacloche that included *Embriquement* metal watch bracelets, *T te rouleau* rings in yellow gold, a *Turban* ring, and in August 1937 a *Knot* ring with golden shells and rock crystal. Most of these pieces were sold at SARL Jacques Lacloche in January 1938 as part of the stock of the shop at 8 place Vend me.

Above left:

Design for the *T te rouleau* open bangle, made in yellow gold, sapphires in an invisible setting, and diamonds, 1936. Stock book (December 1932 – August 1937), Francis Lacloche archives. The piece was bought from Georges Verger & Fils (maker and supplier of mounts). The bracelet was sold to the Princess de Faucigny-Lucinge in June 1937.

Above right:

Design for a clip in the shape of a curled wood shaving, to be worn on the edge of a jacket, made in Plator with round and baguette-cut diamonds, July 1935. Stock book (January 1932–August 1937), Francis Lacloche archives. The piece was bought from Sternberg (supplier of round and baguette-cut diamonds) and G rard (maker and supplier of mounts).

Mauboussin

Hélène Andrieux



In 1827, a Monsieur Rocher founded a jewelry business in rue Greneta, Paris, which was taken over in 1869 by his closest colleague, Jean-Baptiste Noury. Georges Mauboussin, Noury's nephew, began an apprenticeship in 1876, and took courses in drawing and design at the *École de la Bijouterie-Joaillerie*, learning techniques for which he soon showed great aptitude. He took an active role in the development of the company, and bought the business in 1898. In 1923, he set up jewelry-making workshops and a shop on the rue de Choiseul, close to the Opéra, under the commercial name of 'Mauboussin, successor to Noury'.

Between 1928 and 1931, Georges Mauboussin organized three prestigious travelling exhibitions, devoted to emeralds, rubies and diamonds. Reports of these exhibitions in all the specialist press cemented his reputation as an innovative jeweler and an expert on gemstones. Like the Maison Dusauso, he took part in many national and international exhibitions, and was duly rewarded. Between 1927 and 1934, he was represented at the Salon des Artistes Décorateurs, aided by his son Pierre, who took charge of creative design, while Marcel Goulet – another nephew of Jean-Baptiste Noury – became head of the firm from 1934 onwards.

Pierre Mauboussin succeeded in reconciling his passion for aviation¹ with his career as a jewelry designer, not only due to the efficient, modern manner in which the company was set up,² but also because he was surrounded by very capable colleagues, like the draughtsman Marcel Mercier, who was able to give concrete shape to his ideas. He embraced the modernist movement in works that are landmarks of the firm's history. His love of flying was united with a pared-down style akin to that of designers like Paul Brandt, Jean Dusauso and Raymond Templier, notably in his hat brooches *The Wing and the Wheel* and *The Schneider Trophy Seaplane 1927*, shown at the Salon des Artistes Décorateurs in 1928. At the same Salon, he also displayed his *Spheres* necklace – a piece of white jewelry (see opposite): its spheres are pavé set with round brilliants, divided by a vertical line of baguette-cut diamonds. With its departure from the flat jewelry in vogue during the 1920s, and by favouring three-dimensional volumes instead, this piece heralded the new trends of the 1930s.

There were several concurrent trends in the company's work during the 1930s, showing the influence of the different artistic movements of which Pierre Mauboussin was certainly aware: Surrealism, for instance, is apparent in some of the 1929 designs, with very colourful compositions and organic forms, while Cubism features in a series of pieces inspired by machinery, such as the *Pianist* brooch, or a propeller-motif bracelet.³

Around 1932, the metal became bulkier, forms were more exuberant, and the number of coloured stones increased. Mauboussin worked like a sculptor on a gold ring with crosswise clover-shaped motifs, reminiscent of the rings worn by African chiefs.

The fashion for versatile jewelry that could be worn in two or three different ways continued to grow. Once again looking to get a footing in New York,⁴ Mauboussin made a deal in

Above:

Ring in gold, c. 1937. Victor and Gretha Arwas, London.

Opposite:

Mauboussin showcase at the 1928 Salon des Artistes Décorateurs. Particularly striking are the hat brooch *The Wing and the Wheel*, and the *Spheres* necklace, pavé-set with diamonds. Photograph by Jean Collas.





1936 with the firm of Trabert & Hoeffler,⁵ and this close collaboration continued until 1953. Their partnership gave rise to the successful *Reflection* line of jewelry, sold under the slogan 'Your Personality In A Jewel'. At the 1939 International Fair in New York, clients were invited to try out this new concept, which enabled them to create sets of personalized jewelry by mixing and matching a range of standard elements. The pieces were big and bold, with large areas of yellow gold contrasting with sparkling hemispheres pavé set with diamonds in platinum mounts. A brooch (see opposite), which formed a demi-parure along with a ring and a bracelet, featured two opposing curves on either side of a diamond-studded ball, recalling the rotating blades of a propeller.

For several years, the Maison Mauboussin worked in partnership with the couturiers Lucien Lelong, Madeleine Vionnet and Maggy Rouff, showing their jewelry alongside the couturiers' designs. The world of fabrics and the art of the accessory were transposed into jewelry and in 1935 gave birth to a number of unusual motifs, such as the honeycomb, used for bracelets, and the fan, made of rock crystal and used in clips and brooches. Working with the flowing, asymmetrical folds and fabric drapes provided inspiration for new pieces of jewelry, like detachable double clips with two symmetrical curls, to be worn on either side of the neck, or used to hold a draped shawl in place at the waist or shoulder.

The Maison Mauboussin made its mark on the modern age from 1928 onwards due to the driving force of Pierre Mauboussin, who skilfully transposed his love for machinery into the world of jewelry, and imbued his business with his own capacity for capturing the *Zeitgeist*.

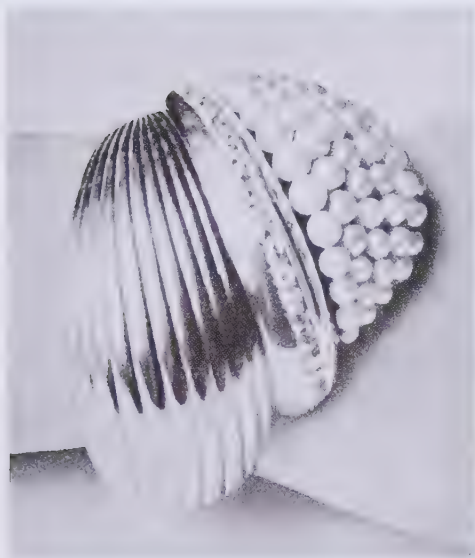


This page and opposite:

Reflection parure, consisting of a brooch, bracelet and ring in gold, platinum, cabochon rubies, and brilliant-cut diamonds, c. 1939. Private collection.

René Robert 1893–after 1957

Hélène Andrieux



Above:
Bracelet in platinum, diamonds and pearls made by Jean Remané, exhibited at the 1936 Salon des Artistes Décorateurs. Reproduced in *Mobilier et Décoration*, June 1936.

Opposite:
Cuff bracelet in silver, c. 1935. Mrs Eva Chow collection.

Born into a family of musicians, René Robert was educated at the École Nationale Supérieure des Arts Décoratifs, and then at the École de la Bijouterie-Joaillerie in Paris. He worked in many different branches of the arts, including painting, sculpture, jewelry, and gold and silverware.

His first jewelry exhibits at the Salons des Artistes Français in 1912 and 1913 were in the Art Nouveau style. In June 1921 he registered his company as ‘makers of art jewelry’. His showcase at the Salon des Artistes Décorateurs of 1922 invited viewers on an exotic journey: his *Cockatoo* pendant was shown alongside the sapphire *Elephant* ring, the *Roses* bracelet, the *Eucalyptus* necklace and a ring featuring a Mexican opal.

At the 1925 Exposition des Arts Décoratifs, he assembled ‘a selection of bracelets with large, very elegant gold chains inlaid with coral, jade or onyx’, which won him a gold medal. He used enamel on silver again two years later at the Salon d’Automne, and introduced the technique of lacquering into his jewelry. In 1929 and 1930, at the Salon des Artistes Français, he exhibited various objets d’art and inlaid, lacquered jewelry of precious wood. In 1933, he submitted religious objects in gold and silver to various Salons, and notably designed an unusual modernist episcopal ring.

As the 1930s progressed, he created silverware and jewelry, such as a pair of silver clip brooches taking the form of a convex almond shape with a hammered surface, extended by an elegant curling rib that curves down to the right (see p. 184). His jewelry increasingly tended to follow the modernist aesthetic. In 1934, the catalogue for the Salon des Artistes Décorateurs mentioned the Maison Remané as the makers of his jewelry.¹ This partnership, with Robert producing the designs and Remané manufacturing the jewelry from gold, silver, wood, platinum, enamel and gemstones, continued until 1936.

In 1935, René Robert was the subject of articles in the specialist press,² and his work was reproduced several times – in particular a curved bangle in black enamel, studded with calibré-cut aquamarines and diamonds set in platinum (see p. 185). A heavy torq-style necklace of silver rings marked a new direction: an internal steel spring made it flexible, and it ended in two spheres of ebony (see p. 184). A pair of cuff bracelets in matt silver (see opposite) were decorated with projecting cones which gave them a defensive look, reminiscent of Bronze Age jewelry.

René Robert was awarded a certificate of honour at the 1937 exhibition, and the City of Paris bought several of his pieces.³ In 1941, he took part in the ‘Exposition d’Art Décoratif Contemporain, which was organized by the Musée des Arts Décoratifs and included the most renowned jewelers of the modern movement, such as Raymond Templier, Jean Després, Paul Bablet and André Rivaud. He continued to exhibit his jewelry until 1957.

Volume, proportions, light and curves were the elements closest to his heart. Always sensitive to the body language of women, which he observed with great attention to detail, he



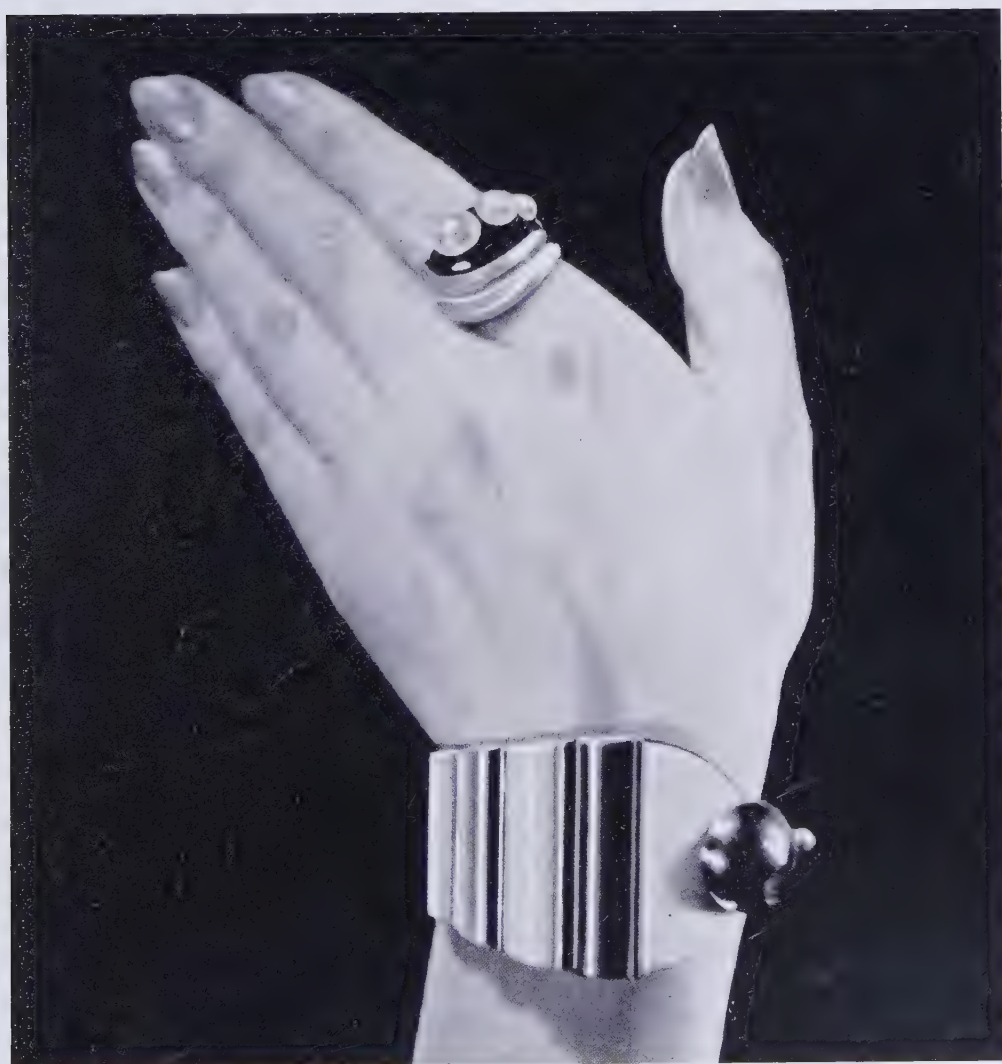
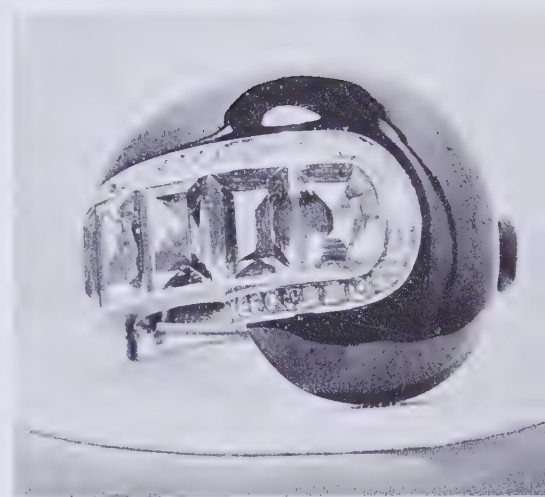


Above:
Necklace in silver and ebony, exhibited at the 1935
Salon des Artistes Français. Photograph by Studio
Maywald, published in *Mobilier et Décoration*, May
1935.



Right:
Pair of brooches in silver, c. 1935. Patrick Muni
collection

worked closely with his clients and models, and tried to reflect the gestures of the body in the lines of his jewelry. According to him, 'it should be the greatest luxury...to have a quality piece of jewelry specially designed to suit the unique architecture of a face or a hand.' It should not only be unique in itself, but it must also be 'made to measure'.⁴ Some rings were designed to be worn on a particular finger, the metal curved to fit perfectly. From 1935 onwards, he liked to place the focal point of his bracelets off-centre – a characteristic illustrated by one particular platinum piece (see p. 182), in which he used rows of pearls in graduating sizes. His ornamental repertoire was based on simple, harmonious forms such as spheres, cylinders, pearls, balls and loops. He also liked to combine ebony with silver and Chinese coral, or ivory with white gold, and explored the simple contrasts between sparkling diamonds and the reflections of black enamel or onyx. He enjoyed the subtle interplay between matt and polished gold in his 'arm decorations', worn on the forearm, while fine natural materials such as ebony created stark contrasts with ivory, white gold or enamel. René Robert used these combinations of materials to harmoniously underline the strong contours of his compositions. The jewelry that he designed between 1935 and 1936 bears the hallmarks of his total commitment to modernism.



Above:

Bracelet in diamonds, platinum, calibr -cut gemstones and lacquer, exhibited at the 1935 Salon des Artistes D corateurs. Photograph by Marius Gravot, published in *Mobilier et D coration*, June 1935.

Left:

Bracelet in gold, silver and ivory, and ring in silver, lacquer and pearls, exhibited at the 1935 Salon des Artistes et D corateurs. Photograph by Marius Gravot, published in *Mobilier et D coration*, May 1935.

Gérard Sandoz 1902–95

Laurence Mouillefarine

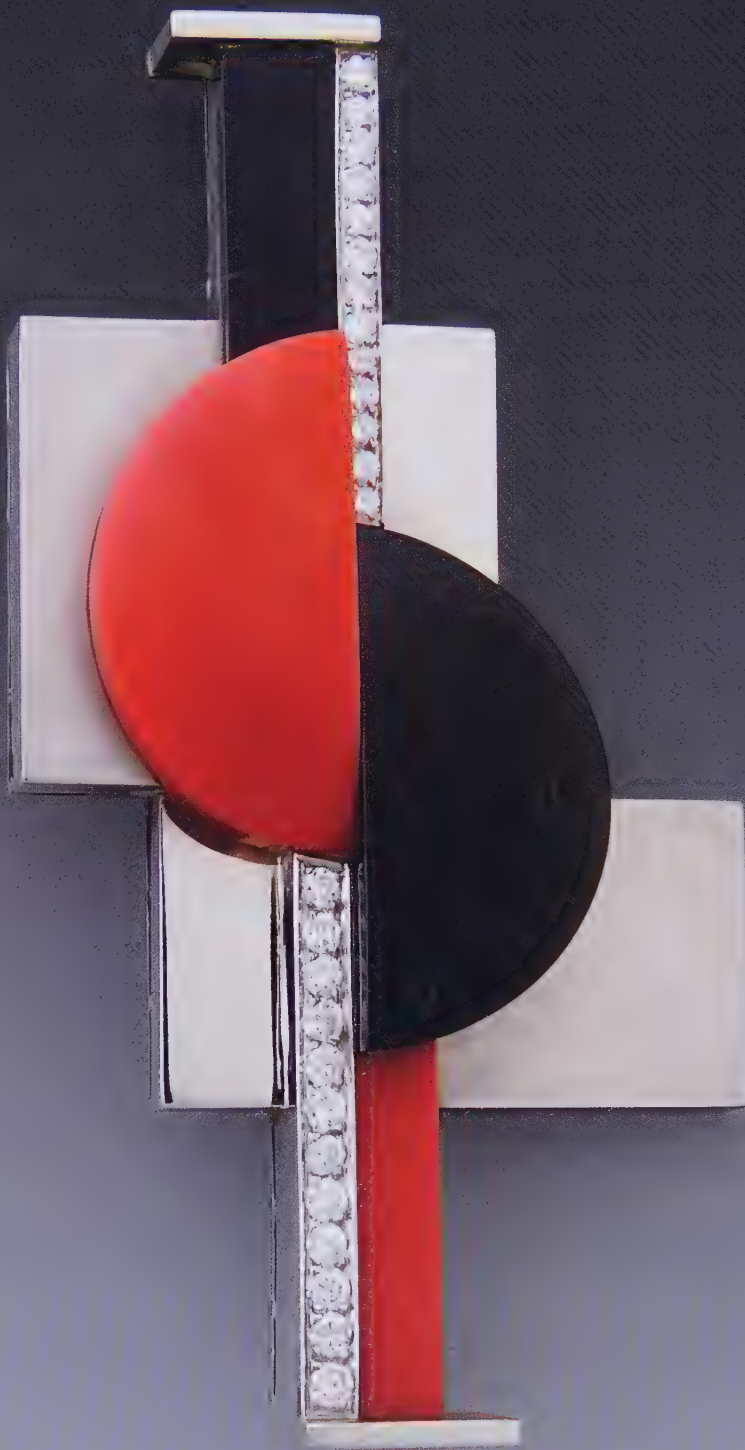


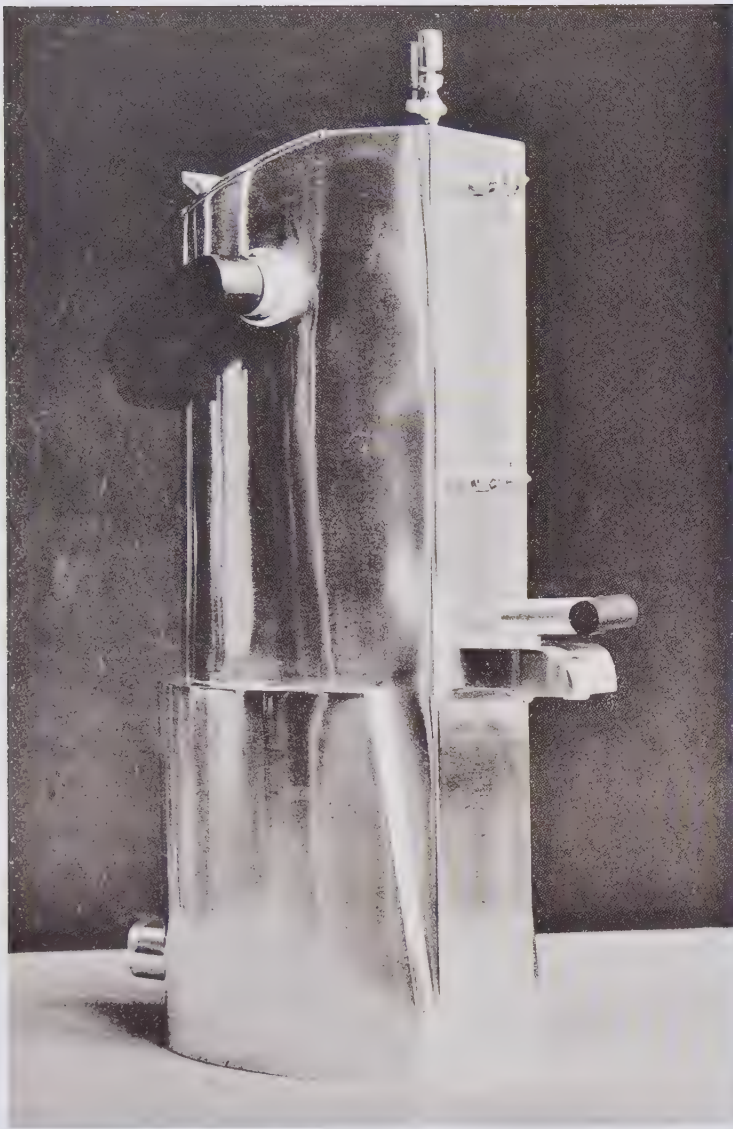
Above:
Cufflinks in silver, red lacquer, black and eggshell
lacquer, c. 1929. Historical Design, New York.

Opposite:
Semaphore brooch in grey gold, yellow gold, onyx, coral
and diamonds, c. 1928. Private collection, London.

In 1907, the journal *L'Art et l'Enfant* published the drawing of a cavalry charge by Gérard Sandoz, with the caption 'A young Detaille aged 5'. Sandoz was certainly gifted. He was 18 when he joined the family business that had been founded by his grandfather, Gustave Sandoz, who was descended from a dynasty of clockmakers from the Jura region of France, and had studied under the clockmaker Bréguet before setting up his firm at the Palais Royal, Paris, in 1861. In this area full of luxury stores, his neighbours included Boucheron and Fontana. A major figure in the jewelry profession, Gustave founded the Société d'Encouragement à l'Art et à l'Industrie, as well as the famous Foire de Paris, which has continued right up to the present day. His son Gustave-Roger, who succeeded him, proved to be just as eminent. Under his direction, the house of Sandoz left the Galerie de Valois and moved to the fashionable rue Royale. As vice-president of the French committee for exhibitions, and Commander of the Légion d'Honneur, Gustave-Roger was one of the most active promoters of the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes. And so for Gérard Sandoz, the third generation, the path had already been laid.

'I was born above the shop,' he used to say with a cheerful smile.¹ And what a shop! Its frontage of red and black marble, at 10 rue Royale, created such a stir in the 1920s that Gustave-Roger received a formal notice from the City of Paris, reminding him that he must conform to the style of architecture laid down by the late King Louis XV.² The apartment in which young Gérard lived was in the same building as the shop, and he took over one of the spare rooms to use as an artist's studio. After leaving the École des Roches, he took lessons in design at the Chambre Syndicale de la Bijouterie, Joaillerie, Orfèvrerie, and studied with a well-known sculptor, Louis Bottée, before finishing his training with his uncle Paul Follot, an interior designer. In 1924, the journal *Mobilier et Décoration d'intérieur* devoted an article to his work.³ Critics were enamoured of the simplicity of his lines and the harmony of his colours. At the exhibition of 1925, in his father's showcases below the glass roof of the Grand Palais, he unveiled a range of jewelry – brooches, bracelets, earrings, with geometric motifs that combined onyx, coral and brilliants, along with buckles and powder compacts of coloured enamel in Cubist-inspired designs. In addition to all this, he also exhibited silverware in the 'Ambassade Française' pavilion of the Société des Artistes Décorateurs, on the esplanade of Les Invalides. There, visitors admired his tea services – silver *tête-à-tête* sets, enhanced with ebony, jade or mahogany. Gérard Sandoz carried off two major awards. As well as being a jeweler and silversmith, he was also an enthusiastic poster designer. At the Salon des Artistes Décorateurs of 1927, he exhibited posters alongside those of Carlu and Loupot, acknowledged masters of the genre, and an article in *Mobilier et Décoration* devoted to the art of advertising was illustrated entirely with his designs:⁴ seven posters for Nicolas wines, lawn tennis at the Stade Français, or the Tracta, the first front-wheel drive car, invented by the engineer Jean-Albert Grégoire. Sandoz was equally at home with painting.





Above:

Samovars in silver and precious woods. Photographs published in *Objets usuels*, Éditions d'Art Charles Moreau, 1931. The piece on the right was also published in *Mobilier et Décoration*, November 1926.

Opposite:

Extract from an article published in *Mobilier et Décoration d'intérieur*, July 1925, showing powder compacts and belt buckles in enamelled silver. The geometric patterns in coloured enamels show the influence of Cubism on the jeweler.



Poudrier argent et émaux cloisonnés, - Boucle argent et émaux

Gérard Sandoz

GÉRARD SANDOZ

ORFÈVRE ET JOAILLIER MODERNE

Les travaux de joaillerie ou d'orfèvrerie bénéficient aux yeux de l'observateur d'une qualité de principe que ne sauraient leur disputer aucun des ouvrages d'art appliqué. Ce sont la richesse et la beauté des matières employées.

La perfection de l'exécution, ses raffinements au point de vue technique prennent ici une



Poudrier argent et émaux

Gérard Sandoz

valeur de premier ordre qui explique certains partis pris. C'est peut-être, en effet, en raison de ces qualités que la rigidité de certaines formules modernes trouve ici sa plus heureuse expression. Faut-il parler de cubisme lorsque les formes rectilignes sont si souvent complétées ou contrariées par l'emploi du cercle. En tout cas,



Above:

At the opening of the newly refurbished Sandoz store, this model, dressed by the fashion house of Redfern, wears a bracelet, ring and hat brooch by Gérard Sandoz. Photograph published in *Parures*, July 1928.

Right:

Gustave Sandoz's jewelry shop, refurbished by the interior designer René Crevel, 1928. Photograph by Thérèse Bonney.

Opposite, above:

Bracelets in articulated metal, decorated with engraved semiprecious stones. Photograph by Thérèse Bonney, advertisement for Maison Sandoz, published in *Parures*, November 1928.

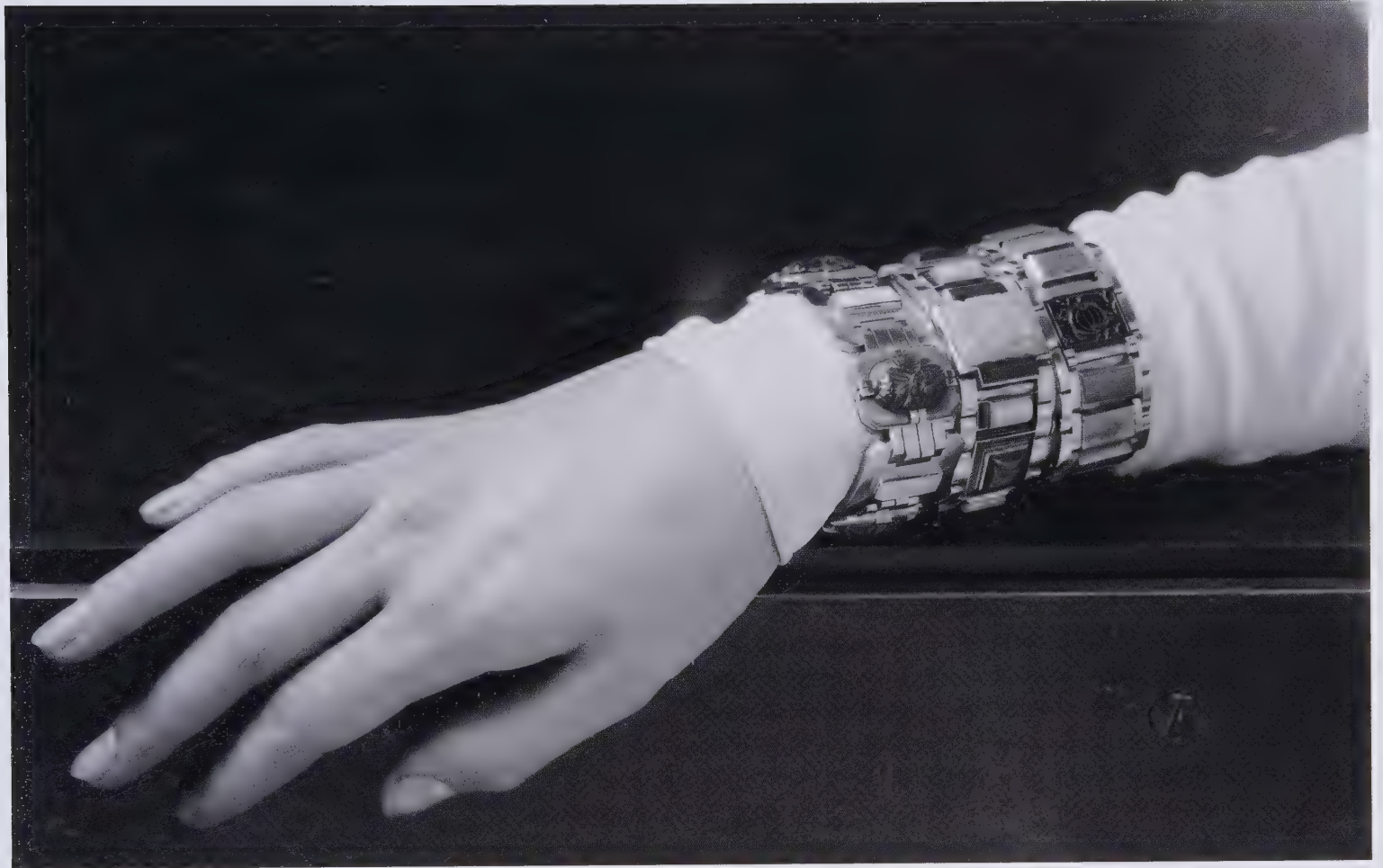
Opposite, below:

Ring in grey gold, yellow gold and onyx, 1928. Huguette Lombard collection. This ring belonged to Madame Gérard Sandoz.

'We have not forgotten his *Clown with Mandolin* at the last Salon d'Automne,' wrote one columnist in 1929.⁵ The Roaring Twenties were a roaring success for Gérard Sandoz.

While the Protestant father Gustave-Roger retained a stern demeanour, the son was full of charm and wit – he loved women, fast cars and gambling. Always ready for a laugh, he never missed a chance to dress up, and could imitate Charlie Chaplin to a T. He lived at a furious pace, bought a Bugatti even though he couldn't drive, owned racehorses, and was a regular at Maxim's – just opposite his store. The much-photographed Madame Sandoz was dressed by Lanvin. She was the beautiful Juliette Vuillaume, from a wealthy Belgian family, whom the artist married at the age of 19. In 1928, Gérard invited René Crevel, a decorative artist who shared his name with a Dadaist poet, to redesign the interior of the shop, with everything clad in marble. This sumptuous decoration cost the firm dearly, but the party that he held to celebrate the refurbishment of the shop, including a parade of models wearing his jewelry, enchanted the fashion press. Gérard Sandoz was a man of his time. As an artist he felt drawn to contemporary art, but not very much to the old masters. Veronese left him cold, but he admired Braque and Gris, and had a liking for Foujita and Modigliani. 'I don't travel round in a sedan chair, and I use the telephone. That's all you need to know,'⁶ he commented when asked about his inspirations. He was guided by the aesthetics of his time: 'Let us simply live for our era: we have already been won over by its astonishing charm, its unequalled power, and its formidable spirit.' His jewelry, composed of geometric elements, set out to evoke the balanced beauty of machinery. His silver niello cases were also decorated with abstract motifs, like circles that seemed to spin like cogs and gears. Sometimes to decorate small objects like matchboxes and vanity cases, he would use stylized figurative motifs; using lacquer inlaid with broken eggshell, he composed picturesque scenes – a race at Montlhéry, Metro lines, the streets of Montmartre, a game of baccarat at the casino, a boxing match, a jazz player (see p. 192). He had as many subjects as the world around could offer him.





He joined the Union des Artistes Modernes right from the start, in 1929, and identified with all its ideas. In matters of art, Sandoz was the champion of economy and the enemy of superfluity. This was true of his silverware. ‘How many simple objects do we see around us that could be so beautiful, but are deformed under the pretext of “decorative” art at all costs?’⁷⁷ And it was also true of his jewelry, which had to be ‘simple and clear, made without any flourishes.’⁷⁸ He insisted that the materials did not matter: ‘It’s possible to make very beautiful jewelry simply with gold, and to make horrors with rivers of diamonds.’ While brilliants played a leading role in his jewelry of 1925, they soon became bit players, serving only to show off a contour or contrast with a coloured material. Sandoz preferred semiprecious to precious stones, and his painterly instincts could be seen in his choice of colours: he liked onyx and coral, to produce combinations of red and black, along with the grey of hematite, and he created subtle effects by using three shades of gold together. And yet, curiously enough, he was colour-blind. Sandoz was also interested in men’s jewelry, and wrote an article about it for *Parures* in November 1928. He designed bulky signet rings, and cufflinks, and his elegant, masculine cigarette cases provided a basis for abstract patterns. His jewelry was instantly recognizable for its large dimensions. Two semicircles broken by a straight line were one favourite motif, along with architectural designs built from different levels, and uneven surfaces. Over time, his pendants became increasingly monumental – like wearable sculptures.





Above:
Matchbox in engraved niello silver, c. 1924. Jacques
Sitbon collection.



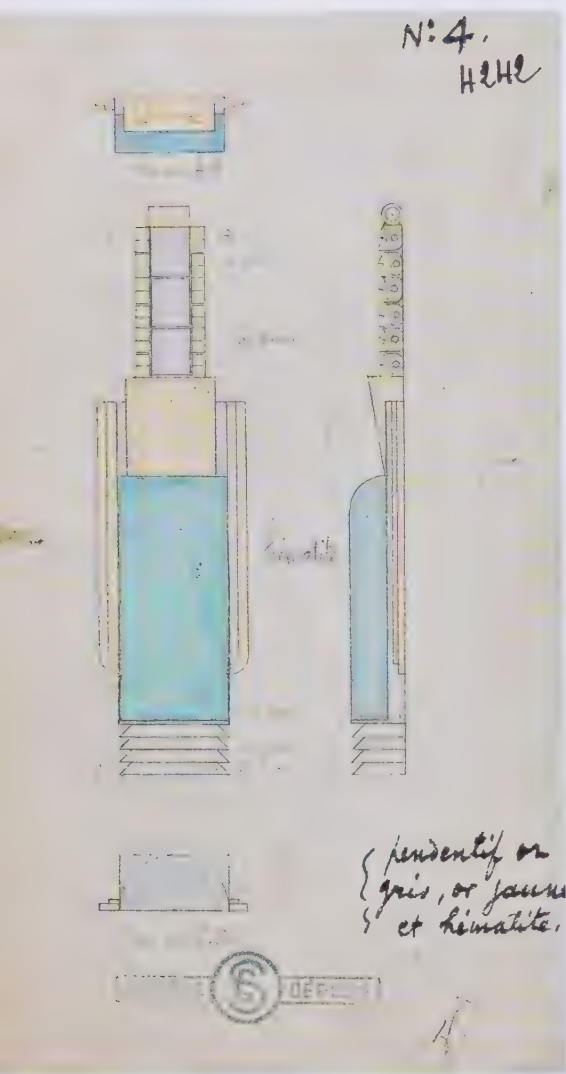
Right:
Cigarette case in silver, red lacquer, black and eggshell
lacquer, bearing the name 'Black Starr & Frost', c. 1926.
Private collection, Europe, courtesy Carnard &
Assolues, Paris.

Sandoz's career in jewelry design was short but productive. The family business could not withstand the economic crisis of 1929, its finances having already been weakened by the loss of its Russian clientele as a result of the Bolshevik Revolution. The crash meant a rise in the price of raw materials and precious stones, which provided another hammer blow. Gustave-Roger was tired, and his son was – as he well knew – an artist, not an administrator. At the end of 1927, Gustave-Roger sold the business to the Georges Lenfant workshop, which had made the jewelry, and although Gérard remained artistic director, this did not last very long. Even before the company was dissolved, in 1938 this likeable man had already left for pastures new: the cinema! Now he was an actor-director, making a film called *Panurge* in 1932. It made little impression on cinema history, but it launched the career of Danielle Darrieux, then aged just 15, and also gave a small role to Paul Poiret, as a poverty-stricken couturier. In 1934, Gérard established the Grand Prix du Cinéma Français. Five years later, he went to St Helena to make a documentary on the death of Napoleon, but due to the outbreak of World War II, it was never completed. His cinema career continued with *Opération tonnerre*, a dark tale of

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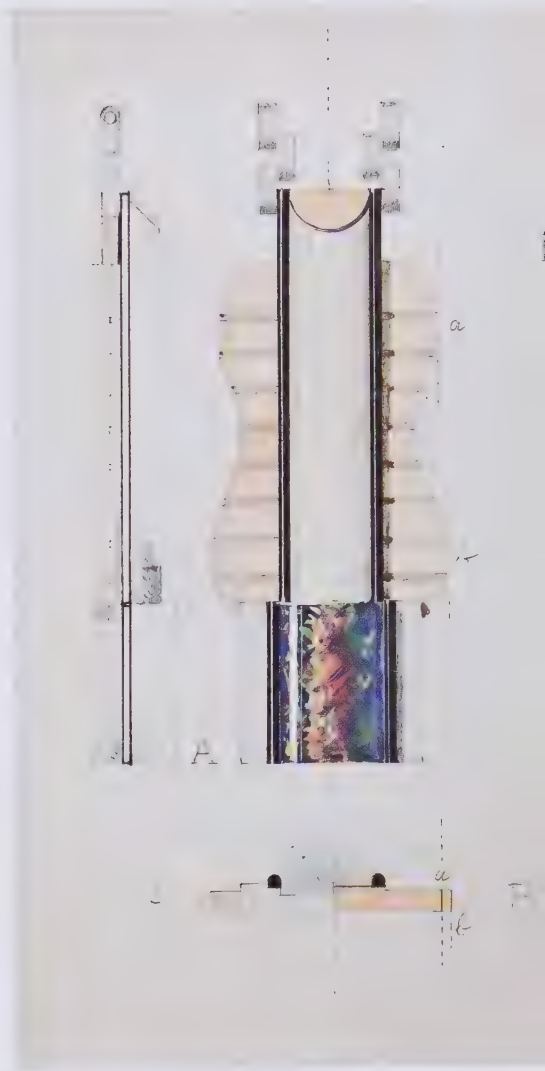
Two cigarette cases in silver, gilded silver and lacquer, c. 1928. Bröhan-Museum, Berlin.





Above left:
Design for a pendant, pencil, ink and blue wash on drawing paper. Société Lenfant archives.

Above right:
Pendant in polished and matt yellow gold, rose gold, grey gold, and hematite, c. 1929. Private collection.

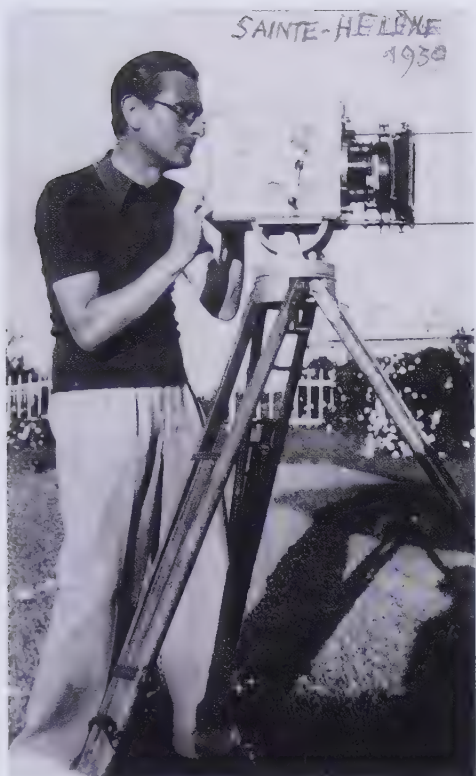


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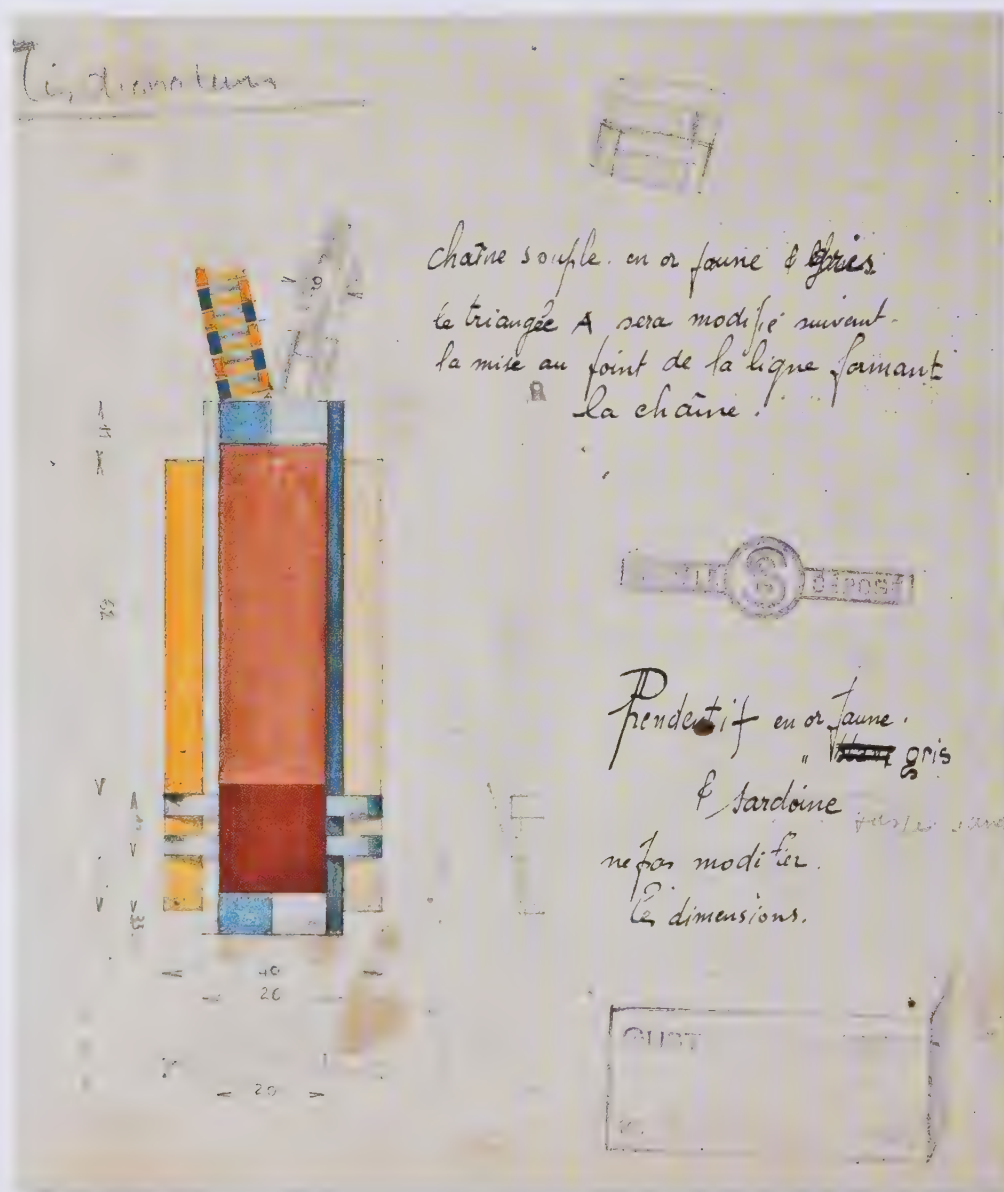
Pendant in grey gold, yellow gold, red gold, black enamel and jade on a silken cord, c. 1928. Virginia Museum of Fine Arts, Richmond, donated by Sydney and Frances Lewis.

Above right:

Design for *Guitar* pendant, pencil, ink, gouache and crayon on card, c. 1928. Société Lenfant archives.



espionage. Next, while writing historical adaptations for radio, Sandoz once more picked up his paintbrushes. Hardly had his figurative canvases met with success (in 1947, the French State bought one of his landscapes) when he decided to turn to abstraction. This time, however, he stuck to it. In 1968, the Galerie Louis Soulanges in Paris hosted an exhibition of fifteen years of his abstract painting. The works featured large areas of colour, and these compositions seemed to give him inspiration for more jewelry. Using the materials that had inspired him in the old days – onyx, cornelian, aventurine, turquoise, frosted rock crystal, yellow and white gold – he designed a few new pendants and brooches.⁹ Once more he used semiprecious stones in gold mounts, slightly curved in outline, and each item unique. The collection was shown to the public in 1985 at the Galerie Michel Broomhead, rue de Seine, Paris. ‘It’s a jolly way to celebrate being an octogenarian,’ he said, with his usual sparkle. Gérard Sandoz died ten years later, penniless.



Above:
Gérard Sandoz making a documentary film about the last days of Napoleon. Gilbert Sandoz collection.

Right:
Design for a pendant, c. 1928, pencil, ink, wash and gouache on drawing paper. Société Lenfant archives.

Opposite:
Design for a matching necklace and bracelet, c. 1928, pencil and gouache on grey cardboard. Société Lenfant archives





Gérard Sandoz 14



Formalités : lapis lazuli,
onyx, or gris sabbé, fillets
et gris poli, cristal de
roche dépoli - onyx gris.

Gérard Sandoz 82
Broche



Onyx, cornaline, or gris
sabbé, cristal de roche
dépoli - fillets or jaune poli



Above left:
Design for a pendant, 1984, pencil, ink and wash on
cardboard. Private collection.

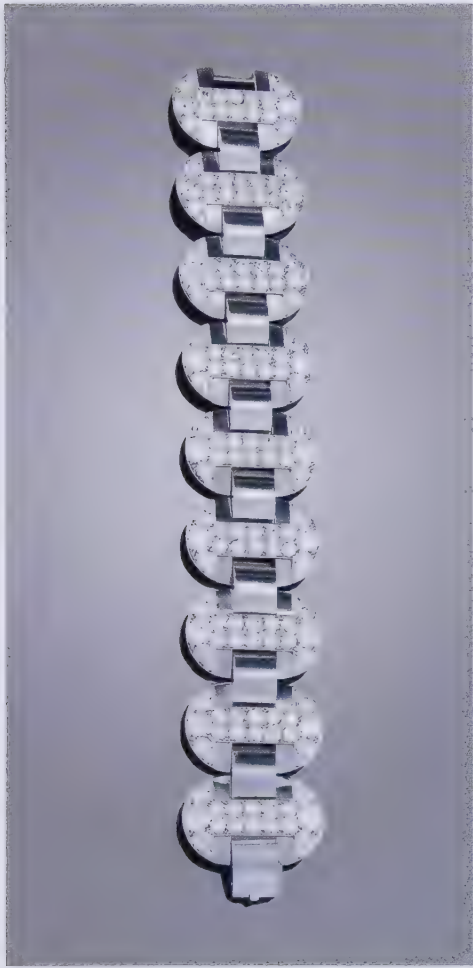
Above right:
Design for a brooch, 1982, pencil, ink and wash on
cardboard. Private collection. The piece was made.

Left:
Brooch in onyx, frosted rock crystal and lapis, mounted
on polished yellow gold, c. 1985. Private collection.

Opposite:
Pendant in grey sanded gold, frosted rock crystal, lapis
and onyx, mount in polished grey gold, chain in grey
gold, c. 1984. Private collection.

Raymond Templier 1891–1968

Laurence Mouillefarine



Above:
Bracelet in platinum and diamonds, c. 1932. Neil Lane collection. The bracelet belonged to Blanche Templier, the artist's second wife.

Opposite:
Model photographed by Germaine Krull, early 1930s. Templier collection.

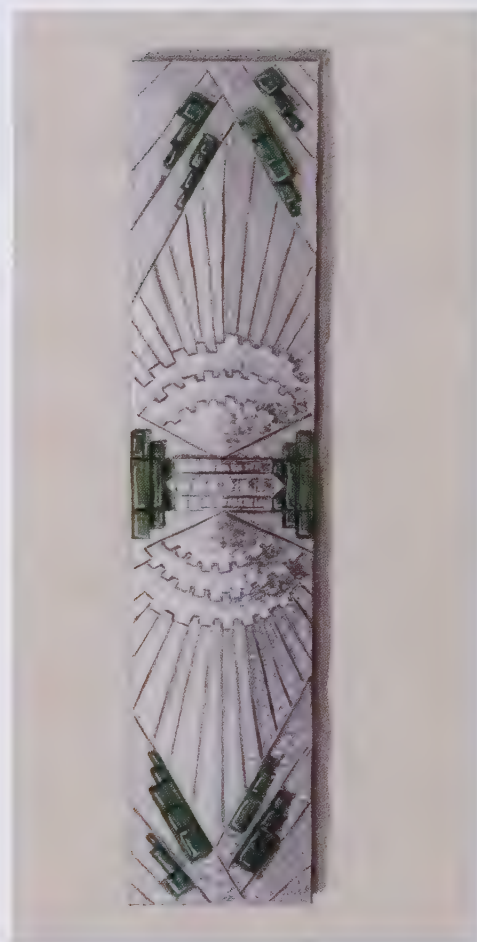
‘Raymond Templier’s jewelry creations truly belong to our age in the same way as a poem by Paul Valéry, a building by Le Corbusier or Mallet-Stevens, or a Cubist painting by Braque or Picasso.’¹ In one sentence, the critic of *La Renaissance de l’art français* summed up the modernity of this jeweler. It was indeed within his everyday environment that Templier found his muse, and never in the past. City life, its rhythm, its vitality, was what stimulated him. The shapes of his earrings, decorated with carved ivory, were reminiscent of New York’s skyscrapers. The artist himself confirmed it: ‘When I walk through the streets, I see ideas everywhere for jewelry – wheels, cars, the machines of today, I am ready to respond to all of them.’² And he did. The diamond and malachite bracelet with its radiating motif which he showed at the 1925 exhibition looked like something spinning at full speed. The waves from a radio station, the terraces of a sports stadium, the vibrations of an engine all inspired multifaceted jewelry – rhythmic compositions that seemed to pulsate with life. The designs on his lacquered silver cigarette cases evoked curving railway tracks, a dentist’s lamp, a printing press, a car speedometer. Of course Raymond Templier was not the only jeweler to be attracted by technology, but he was among the first. One columnist regarded him as the leader of a school which he felicitously dubbed that of ‘scientific symbolism’.³ Let us simply say that of all his contemporaries, he was the most audacious, for although Jean Després produced similar work in silver, Templier had no hesitation about turning aeroplane propellers, worm gears and connecting rods into brooches or clips in the most precious of materials. It must, however, be acknowledged that the artist was also surrounded by excellent craftsmen. ‘His works,’ insisted one journalist, ‘are impressive in both the originality of their design and the mastery of their execution.’⁴

The Maison Templier had a staff of thirty workers when Raymond joined in 1922. His grandfather Charles had founded the company in 1849, but it had been his father Paul who had led it to prosperity. Sporting a flamboyant moustache, gaiters and a stiff celluloid collar, Paul Templier was a legend in his profession, and a plaque in his honour still shines today in the Chambre Syndicale de la Bijouterie, Joaillerie, Orfèverie at 58 rue du Louvre in Paris. He had representatives in the north of France and two branches in Morocco. A discerning clientele came to his salons to have their family jewels mounted or reset in celebration of engagements, weddings or anniversaries. One can only imagine his astonished reaction at the modernist creations of the third generation.

Nevertheless, Paul Templier was proud of his son. From 1924 onwards, in the catalogue for the Salon des Artistes Décorateurs, he inserted a full-page advertisement in praise of Raymond’s ‘modern jewelry’. The young man studied at the École Nationale Supérieure des Arts Décoratifs, but even before his graduation in 1912, he was already participating in the Salon d’Automne. He did not confine himself to the world of jewelry, but felt at one with creative artists in many different fields. He joined the interior designers Pierre Chareau and







Left:

Design for a pendant, lead pencil, ink and gouache on tracing paper. The piece was made in platinum, enamel and diamonds in 1925. Musée des Arts Décoratifs, Paris.

Above:

Design for a bracelet, lead pencil, ink and gouache on tracing paper. The piece was made in diamonds, platinum and malachite, and exhibited at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Musée des Arts Décoratifs, Paris.

Both of these designs were executed in 1966 at the request of Raymond Templier by Marcel Percheron, his former designer, for the exhibition 'Les Années 25: Art déco/Bauhaus/Stijl/Esprit nouveau', Musée des Arts Décoratifs, Paris. They were subsequently donated to the museum.

Opposite:

Brigitte Helm, wearing jewelry by Raymond Templier in Marcel L'Herbier's film *L'Argent*, which was released in 1928. Private collection, London.



Dominique – alias André Domin and Marcel Genevrière – the bookbinder Pierre Legrain, and the silversmith Jean Puiforcat to form the Group of Five, also known as the Chateau Group. After the 1925 exhibition and for four successive years, they held joint exhibitions at the Galerie de la Renaissance and at the Galerie Georges Bernheim. They were all inspired by the same spirit of innovation. The jeweler was also highly aware of the burgeoning art of the cinema. He designed accessories worn by the sublime Brigitte Helm in *L'Argent*, a film by Marcel L'Herbier (see p. 202).

For Christmas 1928, the firm of Paul Templier et Fils launched an advertising brochure, and Raymond commissioned the poster artist A. M. Cassandre to design the cover, Blaise Cendrars to write the text, and Laure Albin-Guillot to provide the photographs (see p. 58). All were avant-garde figures of the day. And in order to promote the business in magazines, he called on Germaine Krull, another modernist photographer. As one of the founder members of the UAM, Raymond commissioned works from two sculptors who were members



Right and above:
Clip designed by the sculptor Gustave Miklos, and a plaster maquette of it, c. 1937. The piece was made in silver and gilded silver in 1942. Private collection.



of the association. Gustave Miklos designed a miniature sculpture of a woman's head for him, with signs of Cubist influence – which was mounted in a brooch (see opposite). The Hungarian was interested in all forms of expression. He was a painter, then a sculptor, designed *champlevé* enamel plaques, cartoons for carpets and stained-glass windows (commissioned by Jacques Doucet), and bookbindings. He settled in Oyonnax in the French *département* of Ain, and at the end of his career taught at the *École Nationale des Matières Plastiques*, while at the same time designing costume jewelry. His compatriot Joseph Csaky also worked for Raymond, and sculpted an ivory figure for him, to decorate a gold and silver pendant (above). Poor Csaky continually found himself in dire straits. His letters, kept in the archives of the UAM, are full of appeals for help and expressions of gratitude to the ever generous Raymond for responding. Raymond was secretary and then treasurer of the UAM. 'Charmingly bald and with a voice of thunder',⁵ he fulfilled his role with scrupulous care, and evinced impressive authority when it came to collecting late subscriptions. He was greatly admired – or feared – for his meticulousness, and his work reflected the same discipline.

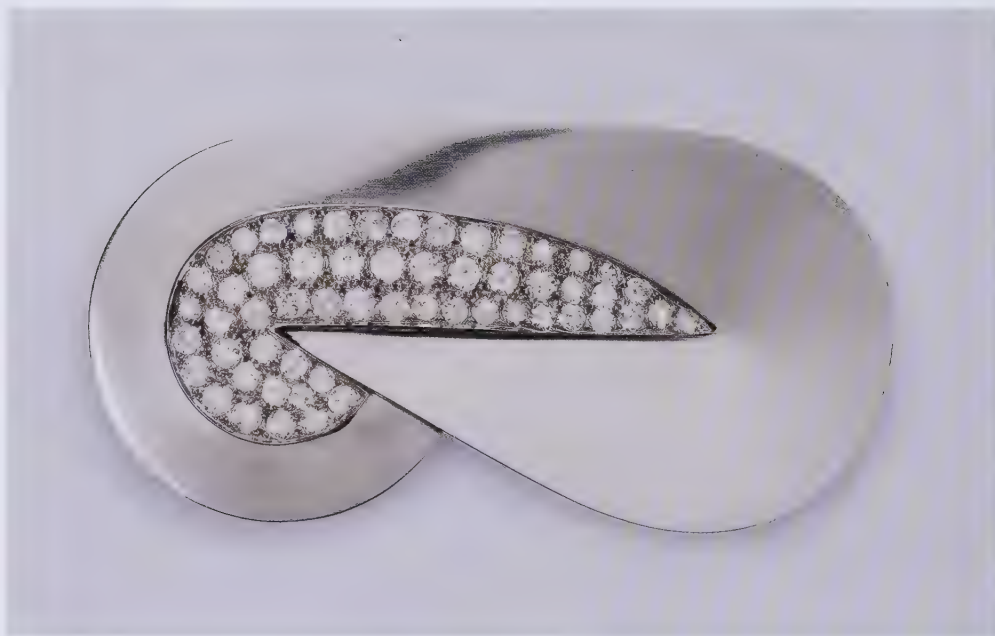
Above:

Kneeling Woman pendant in gold, silver and ivory, a collaboration with the sculptor Joseph Csaky. The piece was made in 1940. Mme Cheska Vallois collection, Paris.



Above right:

Clip in grey gold, platinum, brilliant-cut and baguette-cut diamonds, c. 1932. Private collection.



Centre right:

Brooch in grey gold, platinum and diamonds, 1937. The piece was commissioned by the French government for the 1937 Exposition Internationale. Musée des Arts Décoratifs, Paris.



Below right:

Brooch in grey gold, platinum and diamonds, c. 1930. Private collection.

Opposite:

Brooch in platinum, diamonds, onyx and rock crystal, 1929. Musée des Arts Décoratifs, Paris.





Above:
Clip in grey gold, platinum and diamonds, 1937.
The piece was exhibited at the 1937 Exposition
Internationale. Private collection, London.



Right:
Pendant brooch in grey gold, platinum, brilliant-cut
and baguette-cut diamonds and chalcedony, 1931.
Stephanie Seymour Brant collection, courtesy
The Brant Foundation, Greenwich CT, USA.

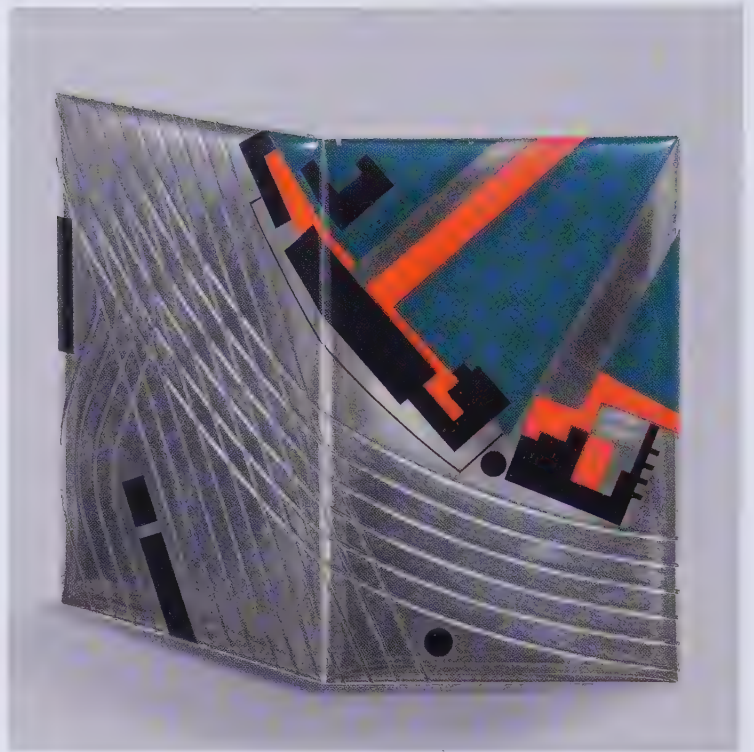


The critics spoke of his ‘architectural poetry’ and ‘mathematical rhythm’. He loved balance, and so in the same piece he might combine black and white, matt and polished, dark and light. ‘A piece of jewelry is above all dark and light and not just sparkle,’⁷⁶ wrote the great innovator. And in order to intensify this light, he used a technique all of his own: he curved the metal, so that its concave surface served to mirror the stones as a reflector. Such curves formed a leitmotif throughout his work. The contrasts were always carefully thought out, and they applied equally to his materials: he would use rock crystal, both translucent and frosted; he would combine platinum with grey gold, so that the muted tones of the one would show off the brilliance of the other; and he would use different hues of silver – satin or brushed finish, or Rhodium-plated.



Above left:
Bracelet in platinum and diamonds, 1935. Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA. It is part of a parure which includes the clip above right.

Above right:
Clip in platinum and diamonds, 1935. Neil Lane collection. It is part of a parure which includes the bracelet above left.





Above left:
Cigarette case in silver, lacquer and onyx, with enamel interior, 1928. Bröhan-Museum, Berlin.



Below left:
Cigarette case in silver, lacquer and eggshell, with enamel interior, 1928. Bröhan-Museum, Berlin.

Opposite, above left:
Cigarette case in silver and lacquer, with gilded silver interior, 1928. Musée des Arts Décoratifs, Paris.

Opposite, above right:
Railway Tracks cigarette case in engraved silver and lacquer, 1930. Musée des Arts Décoratifs, Paris.

Opposite, below left:
Typewriter cigarette case in silver, lacquer and onyx, with enamel interior, 1930. Musée des Arts Décoratifs, Paris.

Opposite, below right:
Voisin Speedometer cigarette case in silver, lacquer and eggshell, 1928. Private collection.

Raymond Templier never stopped designing. The floor of his study was always strewn with sketches. He would do the inventing, and it was the task of his chief draughtsman, Marcel Percheron – his right-hand man for over thirty years – to transcribe his imagination. What was in those sketches? Geometric compositions – discs, chevrons, lozenges, curved and straight patterns that would eventually decorate the covers of cigarette cases. There were lines that zigzagged, crossed, interwove and overlapped their way onto an endless collection of silver lacquered bracelets. One particular type of jewelry was a constant source of invention, and that was the transformable variety. The fashion world of the 1930s and 1940s saw the birth of the clip, which could be attached to lapels, and Templier created countless combinations of these. A pair of gold and sapphire clips joined together to become a brooch; two semicircles of enamel and brilliants linked up to form a circle; the many studies in gouache that the jeweler donated to the Musée des Arts Décoratifs (see overleaf) show just how enthusiastic he was about this style. He also loved to create adaptable bracelets, which the wearer could transform to suit the hour of the day. The same bracelet could be reversed to display different motifs in gold and diamonds – the ‘sport’ version and the evening version.

Below left:

Bracelet in silver and lacquer, 1927. Formerly Michael Chow collection, New York. Present location unknown.

Below right:

Bracelet in silver and enamel, 1929. Museum für Angewandte Kunst, Cologne.





Above left:
Bracelet in grey gold, silver and lacquer, 1928.
Primavera Gallery, New York.

Above right:
Bracelet in grey gold, silver and lacquer, 1927.
Primavera Gallery, New York.

Below right:
Bracelet in grey gold, silver and lacquer, 1928.
Primavera Gallery, New York.





Left, above and below:
 Bracelets with detachable clips in gold, platinum and diamonds, 1938. Private collection. The bracelet below can be decorated with two gold clips or two diamond clips, which can also be worn separately. These two demi-parures were commissioned by a banker in 1938 to celebrate his son's wedding, and were given to each of his daughters.

Opposite:
 Designs for clips, pencil, Indian ink and gouache on paper, c. 1935. Musée des Arts Décoratifs, Paris.

Overleaf, above left:
 Metal design for a belt motif, for a trophy awarded by the magazine *Les Sports*, 1944. Private collection.

Overleaf, below left:
 Design for a necklace, pencil and gouache on tracing paper. The piece was made in gold, platinum and diamonds in 1948. Private collection.

Overleaf, right:
 Brooch in gold, 1952. Private collection.



Like his father before him, Raymond occupied several official positions. He was vice-president of Category 55 – the jewelry section – at the exhibition of 1937, and was made Chevalier de la Légion d'Honneur. He not only designed the ring for Yvonne, fiancée of the future General de Gaulle, but in the course of time he came to meet the General every year for a private tête à tête. The family business survived the crash of 1929 and the Second World War as well, and during the two decades that followed, Raymond cut a brilliant, though always modest figure in the art world. Although jewelry had now become rounded, the press continued to admire his 'clever coils', his 'calculated asceticism', his 'graphic linearity', while an article about him in *Mobilier et Décoration* in November 1954 called him an 'architect of jewelry'. At the Salon d'Automne he also regularly exhibited gems and sporting trophies, and indeed another of his special interests was the world of sport. He designed three posters for the French Tennis Federation as well as some twenty sculptures destined to become trophies (see left). These were for a variety of sports – athletics, boxing, basketball, cycling etc. There were no common-or-garden cups, however. Templier himself loved skiing, swimming, tennis, golf – only as an amateur, but an enthusiastic one. The awards that he designed illustrated the best players in the competition, captured mid-movement. Three years after winding up the company, Raymond Templier died during the strikes and student protests of May 1968. The obituary published on the arts page of *Le Figaro* summed up his achievements: 'His works are of such undisputed quality that, even though they were thoroughly representative of our era, they will never go out of fashion.'⁷⁷





Van Cleef & Arpels

Hélène Andrieux



Above:
Advertisement for the *Minaudière* evening bag,
trademark registered by Van Cleef & Arpels.

Opposite:
Madame Cazenave, modelling the *Minaudière*.
Photograph by d'Ora, published in *L'Officiel de la
culture, de la mode de Paris*, January 1934.

The jewelry firm of Van Cleef & Arpels was founded in 1906 by Alfred Van Cleef (1873–1938) and Estelle Arpels (1877–1936), aided by her three brothers Charles (1880–1951), Julien (1884–1964) and Louis (1886–1976), who were descended from several generations of lapidaries and diamond cutters from Amsterdam.¹ The company was based in the place Vendôme, and was a huge success with European aristocrats and wealthy Americans alike.² Branches were opened in Dinard, Nice, Deauville, Vichy, and Cannes in 1921.

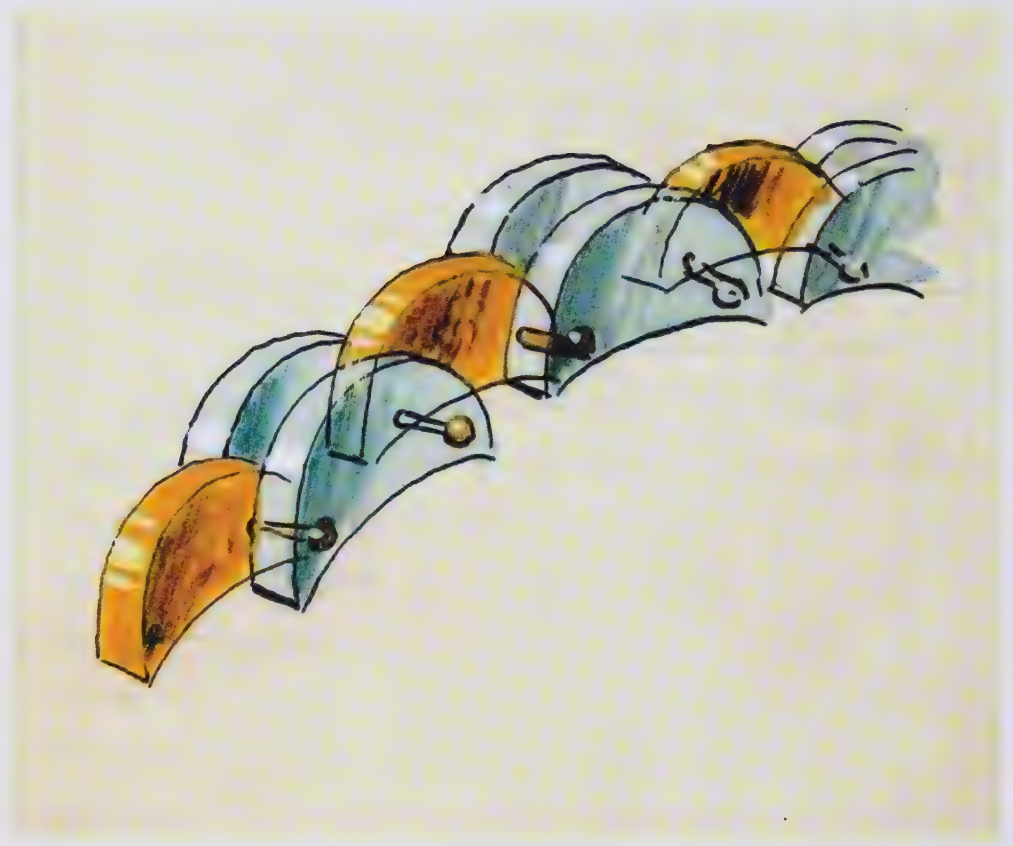
In 1925, the company won a Grand Prix at the Exposition des Arts Décoratifs for a bracelet of blossoming roses in diamonds and rubies entwined with leaves of emerald, and they commissioned the painter Jean Dupas to work on their end-of-year catalogue. In common with Cartier and Lacloche, the sources of inspiration were floral or exotic (ancient Egypt, Japan, Persia), all recreated in the colourful style of Art Deco. These were the designs that decorated their pendants, sautoirs, drop earrings, *broches-marteaux*³ or pendant brooches, and ring brooches, which were all especially popular at the time.

From 1922, the firm enjoyed the services of a talented designer named René Sim Lacaze, who formed a brilliant duo with the charismatic artistic director Renée Puissant.⁴ In 1929, at the exhibition 'Les Arts de la Bijouterie, Joaillerie et Orfèvrerie' at the Musée Galliera, they presented a new kind of necklace – like a large tie knotted round the neck, with two sprigs falling loosely onto the chest and pavé set with brilliant or baguette-cut diamonds enhanced by a few cabochon emeralds.

The Maison Van Cleef & Arpels embarked on a wonderfully creative period, and despite the economic crisis never ceased to be innovative. In 1930, the house trademarked the name of a decorative case called the *Minaudière*,⁵ which was designed by Charles Arpels as a new style of evening bag; Charles's success was guaranteed when he signed an exclusive contract with the Parisian workshop of the famous *boîtier* Alfred Langlois.⁶ Around 1930, this invention was joined by that of a 'magic closing circle, ideal ornament for a hat, corsage or bag',⁷ whose practicality and purity of line was very much in keeping with the modernist trend of the early 1930s. It illustrated perfectly Roger Nalys's maxim in *L'Officiel de la couture, de la mode de Paris*: 'The curve that holds, the circle that pins'. These circles could be entirely pavé set with baguette-cut diamonds in platinum, or could consist of geometric motifs in grey or yellow gold or enamel.

Articulated or transformable pieces were typical of the period, and Van Cleef & Arpels, like Cartier and Boucheron, combined rock crystal with precious metals. One example was an articulated bracelet made of alternating semicircles of gold and rock crystal, joined together by gold screws (see overleaf). At the end of the 1930s, platinum gave way to yellow gold, long sautoirs were replaced by shorter necklaces, and polished surfaces with soft lines featured large, shining areas of gold, as in a parure made of flattened cone motifs that evoked the fanciful image of a Chinese hat (see p. 222). More rounded motifs featured on a clip that





Above right:
Pancarte (design card) in watercolour for the bracelet
shown below, 1935 (detail). Van Cleef & Arpels archives,
no. 42678.



Below right:
Bracelet in rock crystal and gold, c. 1935. Neil Lane
collection.

transformed into a bag clasp, with fan-shaped motifs, sculpted in chalcedony, which stood out in sharp contrast to the shining metal. Another piece called *Puzzle* consisted of several pyramid-shaped brooches with sharp edges and cut-off corners, which could be arranged like a jigsaw on a dress or hat.⁸

In addition to these items that followed the trends of the day, there were new and original techniques, such as the *serti mystérieux*⁹ or invisible setting, patented in 1933, which paid testimony not only to the innovative research carried out by the company, but also to the craftsmanship handed down by generations of lapidaries. This procedure, which enabled coloured stones to be pavé-set very evenly, eliminated any trace of the mount that might affect the visual impact of the piece. The surface was composed of closely set stones, cut to follow the roundest curves, like those of the *Boule* ring created in 1935. Van Cleef & Arpels also designed articulated bracelets with ailettes or fins, contrasting large polished surfaces with a central motif on which the basic ornamentation was concentrated: three lines of brilliant-cut diamonds formed linking bridges that connected calibr -cut sapphires laid out in a chequerboard pattern (see below).

More new motifs made their appearance, such as rectangular links in polished gold, articulated and laid out in a brickwork pattern over large expandable bracelets. Around 1934, the designers adapted this motif for their *Ludo-Hexagone* bracelet, made of a honeycomb mosaic with a decorative centre which, in the more costly version, consisted of precious stones in a star-shaped setting – a motif that became a must-have during the 1940s. Thus it was that throughout the 1930s, the Maison Van Cleef & Arpels achieved success by creating their own moderated form of modernism.



Above:

Ring in yellow gold, platinum, and square-cut, brilliant-cut and baguette-cut diamonds, made by Le H naff, New York. Van Cleef & Arpels collection, Paris.

Left:

Articulated winged bracelet in red gold, platinum, square-cut and baguette-cut sapphires, and brilliant-cut diamonds, made by Verger Brothers, 1936. Van Cleef & Arpels collection, Paris.





Above and right:

Chinese Hat parure in yellow gold, consisting of a necklace, a pair of earrings, a bracelet and a ring (see p. 246), made by Sellier-Dumont, 1931.

Van Cleef & Arpels collection, Paris.



Left:
Donkey's Back bracelet in grey gold and rock crystal,
1934. Van Cleef & Arpels collection, Paris.

Below:
Two designs for bracelets, pencil and gouache on paper,
c. 1930. Van Cleef & Arpels collection, Paris.



Notes

A. Jewelry in the Age of Art Deco (pp. 8–23)

- 1 Jean Gallotti, 'L'exposition de joaillerie et d'orfèvrerie du musée Galliera', *Art et Décoration*, 1929, no. LV, p. 35.
- 2 Bernadette Contensou, preface to the catalogue *Léger et l'Esprit moderne*, Musée d'Art Moderne de la Ville de Paris, Paris, 1982, p. 19.
- 3 Léon Deshairs, 'L'Exposition des arts décoratifs: la section française', *Art et Décoration*, 1925, no. XLVIII, p. 214.
- 4 Waldemar George, 'L'Exposition des arts décoratifs et industriels de 1925. Les tendances générales', *L'Amour de l'art*, 1925, p. 283.
- 5 Florence Camard, *Sûe et Mare et la Compagnie des arts français*, Les Éditions de l'Amateur, Paris, 1993, p. 150.
- 6 Maximilien Gauthier, 'Au Salon de l'enseigne', *Art et Décoration*, 1935, no. LXIV, p. 144.
- 7 Ernest Tisserand, 'En marge d'une exposition de la joaillerie et de l'orfèvrerie au musée Galliera', *L'Art vivant*, no. 110, July 1929, p. 572.
- 8 'L'industrie française du roulement à billes à l'Exposition des arts décoratifs', *L'illustration*, special issue, June 1925, p. 22, advertisement.
- 9 Marcel Zahar, 'À l'Exposition de l'Union des artistes modernes', *Art et Industrie*, March 1932, p. 19.
- 10 Léon Werth, 'Le premier Salon de l'UAM', *Art et Décoration*, 1930, 39.
- 11 Gaston Varenne, 'Raymond Templier et le bijou moderne', *Art et Décoration*, 1930, no. LVII, pp. 49–58. Henri Clouzot, 'À l'Exposition des arts décoratifs: le métal', *La Renaissance de l'art français*, July 1925, p. 296.
- 12 Paul Sentenac, 'L'esprit moderne dans les bijoux de Raymond Templier', *La Renaissance de l'art français*, January 1932, pp. 16–19.
- 13 'Des bijoux nouveaux', *Vogue*, September 1933, p. 39; *Vogue*, August 1936, pp. 21–22.
- 14 Henri Clouzot, 'À l'Exposition des arts décoratifs: le métal', *La Renaissance de l'art français*, July 1925, p. 296.
- 15 Paul Iribe, *Défense de luxe*, Draeger Frères, Montrouge, 1932.
- 16 Extracts from the manifesto were published in the journal *Art et Décoration*, 1934, no. LXIII, pp. 81–83.
- 17 'Modern concepts are truly in decline,' was the report in *Exposition internationale de 1937, Paris. Rapport general*, no. VII, class 55, p. 12.
- 18 The Société Cartier took out the first patent in 1927 under the name of *pince*; in November 1934 it took out a new patent for a *clip*, and then in 1935 for *clip broochs* [sic] in London (INPI, patent nos. 630.088, 33535/34, 33536/34 and 452.498).
- 19 'Fleurs et reliefs', *Vogue*, August 1936, p. 22.
- 20 Advertised in *Vogue US*, 15 May 1939, p. 32.

B. Changing Tastes, Changing Times (pp. 24–43)

- 1 'Réflexions sur la joaillerie de 1929', *Le Figaro supplément artistique*, no. 241, 11 July 1929, p. 688. Henri Clouzot, curator at the Musée Galliera, was the authority on jewelry.
- 2 Guillaume Janneau, 'Le bijou dans l'art moderne', *L'Art et la Bijouterie, la joaillerie, l'orfèvrerie, l'horlogerie, les pierres précieuses. Exposition internationale des arts décoratifs et industriels modernes*, édition de luxe de L'Horloger, Paris, 1925, p. 27.
- 3 Roger Nalys, 'Paul Brandt'. *L'Officiel de la couture, de la mode de Paris*, no. 87, November 1928, p. 48.
- 4 The bracelet made for Marie Legrain, Pierre's wife, was auctioned by Camard & Associés at the Hôtel Drouot

on 3 December 2007, lot no. 42.

- 5 Vellay is the author of *La Maison de Verre: Pierre Chareau's Modernist Masterwork*, Thames & Hudson, London, 2007.
- 6 See the manifesto *Pour l'art moderne cadre de la vie contemporaine*, written in collaboration with the art critic Louis Chéronnet, which members of the UAM gave out to the press during a soirée at the home of Robert Mallet-Stevens, 5 July 1934.
- 7 Guillaume Janneau, 'Le bijou dans l'art moderne', p. 27.
- 8 Françoise Cailles, *René Boivin, Jeweller*, Quartet Books, London, 1994, p. 37.
- 9 René Chavance, 'Chez un cinéaste', *Art et Décoration*, August 1927, pp. 43–48.
- 10 Paule Bayle, 'Chez Lalique', *L'Art décoratif*, May 1905, p. 224.
- 11 *Bijoux et Orfèvrerie, 'L'Art international d'aujourd'hui'* collection, no. 16. Éditions d'Art Charles Moreau, Paris, 1931.
- 12 Georges Rémon, 'Les bijoux de Gérard Sandoz', *Mobilier et Décoration*, November 1928, p. 239.
- 13 See the monograph by Félix Marcilhac, *Jean Dunand: His Life and Works*, Thames & Hudson, London, and Harry N. Abrams, New York, 1991.
- 14 Lilly Daché donated it to the Metropolitan Museum, New York.
- 15 Thérèse and Louise Bonney, *A Shopping Guide to Paris*, Robert M. McBride & Company, New York, 1929.
- 16 Françoise Cailles, *René Boivin, Jeweller*, p. 56.
- 17 Currently held at the Musée des Arts Décoratifs, Paris.
- 18 Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, Thames & Hudson, London, 2009.
- 19 The expression was taken up in the USA by Bevis Hillier as the title of his book *Art Deco of the 20s and the 30s*, published in 1968 by Studio Vista.
- 20 The experts failed to connect the two items, and the clips were sold separately in a sale of jewelry (lot no. 2114), while the casket containing the transformable mounts was auctioned at a sale of furniture and ornaments (lot no. 769), Sotheby's, New York, 24–26 April 1988.
- 21 Ernest Tisserand, 'Feu le salon de réception', *L'Art vivant*, no. 33, 1 May 1926, p. 341.

C. Captivating the World (pp. 44–57)

- 1 *Rapport sur une exposition internationale des arts décoratifs modernes*, 1 June 1911, library of the Arts Décoratifs, Paris.
- 2 Monthly collection of minutes, re: meeting on 20 January 1925 of the Chambre Syndicale de la Bijouterie, Joaillerie, Orfèvrerie de Paris and related industries, nos. XLIV–XLV, p. 69.
- 3 Marie-Noël de Gary (ed.), Évelyne Possémé, *Les Fouquet. Bijoutiers et joailliers, 1860–1960*, Musée des Arts Décoratifs/Flammarion, Paris, 1983, p. 95.
- 4 Letter from Paul Cézanne to the painter Émile Bernard, Aix-en-Provence, 1904.
- 5 Paul Valéry, 'Discours sur l'esthétique', *Oeuvres I*, Gallimard/La Pléiade, Paris, 1957.
- 6 The work was staged again in 1922, with a set designed by Picasso.
- 7 Jules Laforgue, 'Mélanges posthumes', *Oeuvres complètes*, Le Mercure de France, Paris, 1903.
- 8 Abel Gance: 'We steal from life whatever is most beautiful. Then we dress it up like a precious idol in all the gold of our hopes.' Interview published in *Les Nouvelles littéraires*, 21 November 1925. Quoted by Gladys C. Fabre, *Léger et*

l'Esprit moderne, 1918–1931, Musée d'Art Moderne de la Ville de Paris, Paris, 1982.

- 9 Amédée Ozenfant and Le Corbusier, *Après le cubisme*, Éditions des Commentaires, Paris, 1918.
- 10 Leonardo da Vinci's *Vitruvian Man* was based on a passage in the book *De Architectura* by the Roman architect Vitruvius.
- 11 <http://www.centrepompidou.fr/education/ressources/ENS-Futurisme/ENS-futurisme.htm>
- 12 Blaise Cendrars, foreword to *Le spectacle est dans la rue*, an album of posters by Cassandre, Draeger Frères, Montrouge, 1935.
- 13 Article by Myriam Boucharenc, 'Les bonnes réclames de l'écrivain: modèles déposés et marques de fabrique', University of Limoges, sourced from the Internet.
- 14 Raymond Templier, 'L'art de notre temps', *Revue de la Chambre syndicale de la bijouterie, joaillerie, orfèvrerie de Paris*, April 1928, p. 15.
- 15 Le Corbusier, *Vers un architecture* (1923), Flammarion, Paris, 2008.
- 16 Gérard Sandoz, 'Le bijou moderne', *Parures*, November 1928, p. 38.
- 17 Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre.
- 18 Ernest Tisserand, 'Le 19e Salon des Artistes Décorateurs', *L'Art vivant*, June 1929.
- 19 Pierre Lazareff, 'The "young" are leaving the Salon des Artistes Décorateurs', 1929, press cutting, archives of the Union des Artistes Modernes, library of the Arts Décoratifs, Paris.
- 20 Yvanhoé Rambosson, *Comoedia*, 11 June 1930, press cutting, archives of the Union des Artistes Modernes, library of the Arts Décoratifs, Paris.

D. Jewelry and Graphic Design (pp. 58–67)

- 1 'Some books (including Gyha's) were of great assistance to me. The Golden Section: there was the solution. The Golden Section, without which no classical artist had worked. And whenever one ignored it, there was decadence.' René Herbst, *Jean Puiforcat, orfèvre et sculpteur*, Flammarion, Paris, 1951, p. 19.
- 2 Georges Fouquet, 'La bijouterie et la joaillerie moderne', *Le Figaro supplément artistique*, 13 June 1929.
- 3 Gérard Sandoz, 'Le bijou d'homme', *Parures* no. 29, November 1928.
- 4 'Typographical effects, taken to extremes with great audacity, have the advantage of giving rise to a visual lyricism which was practically unknown before our time. These effects can go still further and complete the synthesis of the arts...' Apollinaire, 'L'esprit nouveau et les poètes', lecture given at Vieux-Colombier, 1917 (*Oeuvres en prose complète*, vol. II, Gallimard/La Pléiade, Paris, 1991, p. 944).
- 5 Louis Chéronnet, 'L'affiche idéogramme moderne', and 'En-têtes de boutiques', *Art et Décoration*, January and June 1929.
- 6 Cassandre, 'Bifur, caractère de publicité dessiné par A.M. Cassandre', *Arts et Métiers graphiques*, no. 9, 15 January 1929.
- 7 Kurt Schwitters, 'Thèses sur la typographie', *Merz*, no. 11, 1925.
- 8 Raymond Templier, *Les Échos d'art*, October 1933, in response to a questionnaire on 'Évolution ou mort de l'ornement' launched by *Art et Décoration*.
- 9 See Raymond Bachollet and Anne-Claude Lelieur, *Jacques Nathan-Garamond*, 'Affichistes' collection, Paris Bibliothèque, Paris, 1999, pp. 13–19.

10 Blaise Cendrars had already, most notably, written the text of the invitation to the preview of the Galerie de la Compagnie des Arts Français in 1928. He also wrote the foreword to Cassandre's *Le spectacle est dans la rue* in 1935.

11 Paul Iribé, *Choix*, Draeger Frères, Montrouge, June 1930, p. 11.

E. Paul Babet (pp. 70–73)

1 His maker's mark was the initials 'PB' with a thistle symbol. He signed his work by engraving it with 'P. BABLET'.

2 Musée des Arts Décoratifs de Paris, inv. MNAM ss no. (019), given to the Musée National d'Art Moderne in 1981.

3 H. A. Martinie regarded this as 'one of Babet's most interesting limited editions of jewelry. The modest price of his works in no way nullifies the genuine quality of the art.' See 'Le 18e Salon des artistes décorateurs', *Art et Décoration*, 1928, p. 163.

4 René Chavance, 'Salon d'automne', *Les Échos des industries d'art*, no. 65, December 1930, p. 20.

5 He was a member of the Artisans Français Contemporains, founded in 1914, and his work was mentioned in articles about the group in January and December 1935.

6 Now kept at the Musée de la Mode de la Ville de Paris.

7 He would buy his metal and then, with the aid of tiny, specialist tools, fashion the coils of his bracelets, cast gold and silver beads for his necklaces, and create the settings for his rings.

8 Yvanhoé Rambosson, 'Exposition internationale Paris 1937', *Mobilier et Décoration*, August 1937, p. 277.

F. Suzanne Belperron (pp. 74–83)

1 There are no monographs on Suzanne Belperron, although two are currently in preparation. Some brochures were published by the Société Verdura when some of her archives were purchased in 1991: Liz Gessner, 'Suzanne Belperron', supplement to *W Magazine*, 11–14 May 1992; Belperron brochure, published by Verdura in 1993; article by Michèle Heuzé, 'Suzanne Belperron (1900–1983), la femme de l'ombre', *Dossier de l'art*, no. 154, July–August 2008, pp. 102–103. There is also a section on her in François Cailles, *René Boivin, Jeweller*, Quartet Books, London, 1994, pp. 95–97.

2 When she left, Suzanne Belperron took some designs with her, which she burned towards the end of her life because they bore the mark of Maison Boivin. There are only four designs in the Boivin archives that can be linked to her name.

3 According to the registry office at the town hall in Saint-Claude, her father was Jules-Alix Vuillerme, and her mother Marie Clarisse Faustine Bailly-Maître (widowed after her first marriage to Monsieur Maître). Suzanne had two older brothers, the first born in 1894, and the second in 1896.

4 She was then living at 20 rue Renan, in the centre of town. The students could register at the École des Beaux-Arts from the age of 14, but the register in the municipal archives only covers the period from 1916 until 1922. Suzanne Vuillerme may well have studied there at an earlier date. This information was provided by Éric Thiou, coordinator for heritage conservation, municipal archives of Besançon.

5 According to a work certificate issued on 14 February 1966 signed by Monsieur Girard, director of the Maison Boivin.

6 The company is listed in the trade directory from 1890 onwards under the name of Herz et Cie, diamond merchants, 57 and 59 rue de Châteaudun. It appears that the company was created by Charles Herz, Bernard's father. He was one of the Maison Boivin's suppliers from 1912 onwards.

7 'Golconde à Paris', *Vogue*, September 1935, p. 41.

8 *Vogue*, April 1936, p. 20.

9 The civil ceremony took place on 11 July in Besançon, and the church wedding on 12 July at La Chapelle-des-Buis. Jean Belperron was born on 18 February 1898 in Dôle, and died on 11 June 1970. He worked in the steel industry. At the time of their marriage, he was living in Paris at 7 rue Charlot, and Suzanne was registered as living in Besançon, although she had been working for the Maison Boivin since 1919.

10 Michèle Heuzé says there was a romantic relationship with Bernard Herz. See Michèle Heuzé, 'Suzanne Belperron (1900–1983), la femme de l'ombre'.

11 Trade register, listed under D33 U3 1365. Among the designs kept in the Belperron archives are imprints with different stamps: that of Bernard Herz (B. Herz) pre-war, Suzanne Belperron during the war, and Herz-Belperron post-war.

12 The interior designer Marcel Coard, a close friend, is believed to have lent her the money needed to purchase the house during the Occupation, but his name does not appear in the trade register; the only one that does appear is that of the provisional administrator Henri Guiberteau, who was named for the liquidation of Herz.

13 She drowned in her bath, as a result of which there was a police inquiry.

14 The Société Nouvelle Herz-Belperron was set up by Michel Pautre, Jean Herz, his son David Herz, Jean-Pierre Brun and his daughter Valérie Brun, with an inventory of some 4,000 designs by Suzanne Belperron. I would like to thank Jean-Pierre Brun for his invaluable assistance over many years, and in particular for his help in compiling this article. The signature of the Société Nouvelle Herz-Belperron is on all the jewelry as well as a maker's mark, although Suzanne Belperron never signed her work and never had a maker's mark, as the pieces were made by workshops that worked regularly for her (especially Groéné et Darde). See also the chapter on Maison Boivin, note 13. Recently a new batch of Belperron archives has resurfaced, and I would like to thank Olivier Baroin for allowing me to look at some of the papers.

G. Siegfried Boès (pp. 84–87)

1 As 'bespoke jewelry-maker'. His maker's mark bore his initials and the head of a sphinx. He was then living at 12 villa Saint-Jacques in Paris.

2 'On the Pont Alexandre and at the Pavillon de l'Artisanat, other artists like Messieurs Argy-Rousseau, Boès, Crépin, Le Royer had put together items of jewelry that were perhaps a little too dependent on the traditions of the pre-war years,' wrote Georges Fouquet, in *La Bijouterie, la joaillerie, la bijouterie de fantaisie au XXe siècle*, Paris, 1934, p. 203.

3 He took part until 1938.

4 Rémon Régamey, 'Le 16e Salon des artistes décorateurs', *Art et Décoration*, July–December 1926, reproduced on p. 1, quotation on p. 20.

5 Ernest Tisserand, 'Le 18e Salon des artistes décorateurs', *L'Art vivant*, no. 83, June 1928, p. 430.

6 Pierre de Trévières, 'L'art charmant des bracelets', *Parures, revue des industries de la mode*, no. 20, February 1928, no page number.

7 Yvanhoé Rambosson, 'Le mouvement des arts appliqués. Les arts appliqués aux Salons de 1931', *Revue de l'art ancien et moderne*, June–December 1931, p. 325.

8 Jean Gallotti, 'Le 25e Salon des artistes décorateurs. Meubles isolés et arts appliqués', *Art et Décoration*, 1935, p. 236.

H. Maison René Boivin (pp. 88–99)

1 See Françoise Cailles, *René Boivin, Jeweller*, Quartet Books, London, 1994. I would like to thank Françoise Cailles for her invaluable assistance and friendship. René and Jeanne Boivin had three children: Pierre, who died in 1918 at the age of 22 in a plane crash at Pau, when he was training to be a pilot; Suzanne, who was married in 1917; Germaine, who was married in 1921, worked regularly for the company after 1938, and was director from 1954 until 1976.

2 Maker's mark registered on 20 January 1862, speciality 'tableware', 15 rue des Quatre-Fils, cancelled 1 February 1881. The mark was a vertical lozenge, with the initials 'JB' and a symbol of two stars and an inverted crescent.

3 Maker's mark registered on 3 February 1881 under the name of Boivin Fils, 5 rue de Montmorency (initials 'VB' and a crescent with a star above and a star below); registered again in 1897. The mark of Victor Boivin can be seen on the place settings of a large canteen of cutlery now at the Musée des Arts Décoratifs (inv. 45823). On some items, the horizontal lozenge mark bears the full name Boivin. The Maison Victor

Boivin was taken over in the 1970s by the Maison Ravinet, and was situated at 83 rue du Temple.

4 Registered 13 and 14 February 1889, cancelled 14 August 1891. Maker's mark 'Jean G', with a mallet symbol.

5 According to Françoise Cailles. Despite extensive research at the Garantie, it has so far proved impossible to find the registration date of René Boivin's maker's mark – a vertical lozenge with the initials 'RB' and a snake symbol, which is to be found on some of his jewelry.

6 Possibly the firm of François Auguste Lahaye, who first registered his maker's mark in 1868, and made costume jewelry until 1897, at 58 rue Vieille-du-Temple in Paris.

7 Announcement of purchase dated 1 December 1903, kept in the Boivin archives and reproduced in Françoise Cailles, *René Boivin, Jeweller*, p. 13. Paul Soufflot, jewelry maker, 10 rue du Quatre-Septembre, registered his maker's mark on 6 September 1894 (initials 'PS', with a knotted tie symbol). He succeeded his father, François Soufflot, who had been a jeweler since 1844; initials 'FS' and the same symbol.

8 Now at the Musée des Arts Décoratifs, legacy of Charles Seguin, 1908 (inv. 15146 to 15151).

9 Registered in 1886 and 1894, jewelry maker, 16 rue Vivienne, cancelled in 1912.

10 'Bijoux', *Vogue*, December 1928, p. 28 and reproduced on p. 52.

11 See this volume, pp. 74–83.

12 'À la découverte ou les trouvailles d'un curieux', *Vogue*, February 1933, p. 40.

13 From 1927 to 1928, Maurice Groéné, 12 rue Saint Gilles ('MG', fleur de lys symbol). From 1928 to 1955, Société Groéné et Darde, 12 rue Saint-Gilles ('Ste GD', fleur de lys). From 1955 to 1970, Darde et Fils, same address ('DF', fleur de lys). From 1970 to 1974, Société Darde et Cie, 11 rue des Petits-Champs ('Ste DCie', fleur de lys). Auguste Viillet, 7 passage Deschamps, 1931–39 ('AV', hurdy-gurdy symbol); Viillet et Delmas, 22 rue Pastourelle, 1939–1980 ('VD', house). Victor Réard, 28 rue Réaumur, from 1921 ('VR', foot).

14 'Le point de vue de Vogue', *Vogue*, February 1933, p. 21. 'À la découverte ou les trouvailles d'un curieux', *Vogue*, February 1933, p. 60, with no reproduction; 'Des bijoux nouveaux', *Vogue*, September 1933, reproduced on p. 39.

15 'Adieu, saison 1933...', *Vogue*, August 1933, p. 14 with reproduction; 'Des bijoux nouveaux', *Vogue*, September 1933, p. 39 without a reproduction.

16 The creative flair of the Maison Boivin, confirmed by the fashion magazines of 1933 onwards, was certainly due in large measure to Jeanne Boivin's ideas, but also to those of her designers Suzanne Belperron and, above all, Juliette Moutard. After Jeanne Boivin's daughters had sold the company to Jacques Bernard, the head of the workshop, he in turn sold it in 1994 to Asprey, who two or three years later passed it on to the Maison Poiray. Today it appears that jewelry is still being made under the name of Boivin in Switzerland.

I. Boucheron (pp. 100–103)

1 Sylvie Kahn et al., *Boucheron, cent trente années de création et d'émotion*, exhibition catalogue, Jacquemart-André, Paris, Boucheron, 1988; Gilles Nèret, *Boucheron, Histoire d'une dynastie de joailliers*, Office du Livre, Fribourg, 1988.

2 Jules Debut's most famous design for Boucheron was the *Question Mark* necklace, which was the star attraction at the Exposition Universelle of 1889. Astonishingly modern in form and design, it had no clasp and curled around the neck like a question mark, finishing with a hanging decorative motif.

3 Louis Boucheron was a civil engineer working on bridges and highways, had a degree in law, and during the First World War was assigned to a military transport unit. This experience may have inspired the *Caterpillar Track* bracelet, the precursor of the *Tank* motif.

4 A rare, red stone mainly found in Namibia.

5 'Bijoux de midi', *Femina*, December 1935, design reproduced on p. 9; Roger Nalys, 'Bijoux d'aujourd'hui', *L'Officiel de la couture, de la mode de Paris*, no. 170, October 1935, reproduced on p. 20.

6 See the two items published in the article 'Variations sur le clip', *Vogue*, November 1934, p. 47.

7 'Clips et collier', *Vogue*, March 1935, p. 36; 'Bijoux de corbeille', *Femina*, March 1935, p. 25.

8 Sylvie Kahn et al., *Boucheron, cent trente années de création et d'émotion*, no. 170, reproduced on p. 38.

9 'Bijoux 1934', *Femina*, March 1934, no page.

J. Paul Brandt (pp. 104–111)

1 Roger Nalys, 'Paul Brandt', *L'Officiel de la couture, de la mode de Paris*, no. 87, November 1928, p. 48. Paul Brandt studied at the Ecole des Beaux-Arts under Jules-Clément Chaplain (1838–1909), medallion engraver, designer and lithographer, André-Joseph Allar (1845–1926), sculptor, and Luc-Olivier Merson (1846–1920), illustrator and decorative artist. He was also a student of the painter Léon Bonnat (1833–1922) and Georges Tonnellier (1858–after 1913), sculptor and cameo artist.

2 Maker's mark of his initials enclosing a torch symbol.

3 *Gingko Biloba* belt buckle, c. 1909 (inv. 15940).

4 Henri Clouzot, 'Le décor moderne de l'horlogerie', *Art et Décoration*, 1921, p. 31.

5 He exhibited in two places: the pavilion called the 'Ambassade Française', belonging to the Société des Artistes Décorateurs, and at the Grand Palais in the jewelry section.

6 Georges Fouquet, *La Bijouterie, la joaillerie, la bijouterie de fantaisie au XXe siècle*, Paris, 1934, p. 191.

7 P. Contreau, 'Voici pour les étrennes les dernières créations des grands bijoutiers et joailliers', *Les Echos des industries d'art*, no. 17, December 1926, p. 9.

8 *Présentation 1927. Le décor de la rue, les magasins, les étalages, les stands d'exposition, les éclairages*, Les Éditions de Parade, Paris, 1927, p. 148.

9 Roger Nalys, 'Paul Brandt', *L'Officiel de la couture, de la mode de Paris*, p. 48. Contemporary photographs of René Herbst's installations at the two 1928 Salons are held by the library of the Musée des Arts Décoratifs (Herbst archives, nos. 13A12 and 13B18).

10 Fabien Sollar, 'L'art dans les cadeaux et l'art de faire des cadeaux', *Les Echos des industries d'art*, no. 40, November 1928, p. 12; Roger Nalys, 'Le bijou compagnon de la grâce féminine', *L'Officiel de la couture, de la mode de Paris*, no. 94, June 1929, p. 45.

11 'Les dernières créations de Paul Brandt', *Vogue*, July 1928, plate XXXIV.

12 Fabien Sollar, 'Salon d'automne', *Les Echos des industries d'art*, no. 53, December 1929, p. 27.

13 Fabien Sollar, 'L'art décorative au Salon d'automne', *Les Echos des industries d'art*, no. 77, December 1931, p. 13.

14 As in a pendant reproduced in *Les Échos d'art* (no. 71, June 1931, p. 19), and in some very successful ring designs published in *Art et Décoration* (July–December 1931, p. 21).

15 See chapter on Jean Fouquet in this book, pp. 148–160.

16 'Le XXe Salon des artistes décorateurs', *L'Illustration. Supplément commercial*, 14 June 1930, p. 26. The presentation also included carpets by the Société Électro-Câble, sculptures by Léon Leyritz, lights by Bergel, and vases by Hunebelle; René Chavance, 'Le Salon des artistes décorateurs', *Les Echos des industries d'art*, June 1930, p. 22.

K. Cartier (pp. 112–115)

1 Judy Rudoe, *Cartier 1900–1939*, exhibition catalogue, Metropolitan Museum of Art, New York, British Museum, London, Somogy, Paris, 1997.

2 René Gimpel, *Journal d'un collectionneur, marchand de tableaux*, Galmann-Lévy, Paris, 1963, 9th notebook, November 1923, p. 214.

3 Jeanne Toussaint (1887–1978) joined Cartier at the beginning of the 1920s, and was responsible for creating a line of accessories. She was not trained as a designer, but she directed creative policy by suggesting a wide range of ideas.

4 Judy Rudoe, *Cartier 1900–1939*, pp. 258–260. Based on an idea of Louis Cartier's, the company took out patents on the clip in 1927 and 1934 (see above, note A 18). From 1931 onwards, Cartier produced clips that could be separated into several different pieces, and after 1934, double clips were a

central decorative feature of black lacquer bracelets, and these could be detached and worn separately as brooches (*Vogue France*, December 1935, advertisement on p. 40).

L. Jean Dunand (pp. 128–143)

1 See *Jean Dunand – Jean Goulden*, exhibition catalogue, Galerie du Luxembourg, Paris, 1973, introduction by Yvonne Brunhammer, and Félix Marcilhac, *Jean Dunand: His Life and Works*, Thames & Hudson, London, and Harry N. Abrams, New York, 1991.

2 Registered under his original name Jules-John Dunand, which he changed to Jean Dunand in 1909.

3 Collection of the Musée des Arts Décoratifs, Paris. See Laure Stasi, 'La salle du chevalier: le charme de parcourir ensemble les chemins mystérieux de l'idéal', 48/14, *la revue du Musée d'Orsay*, August 2000, no. 11, pp. 56–63.

4 Seizo Sugawara came to France with the Japanese delegation for the Exposition Universelle of 1900, and worked for various enthusiasts, including Eileen Gray, whom he trained in lacquerwork and who employed him for several years making lacquered furniture which she sold at her own gallery, Jean Désert.

5 Now kept at the Virginia Museum of Fine Arts in Richmond, USA, part of the Sydney and Frances Lewis collection.

6 André Maurel, 'Jean Dunand', *Le Carnet des artistes*, 1 May 1917, no. 7, p. 15.

7 Rougemont, 'Le métal repoussé et ciselé', *Les Arts français*, 1918, p. 172; Émile Sedeyn, 'Jean Dunand', *Art et Décoration*, July 1914–December 1919, p. 126.

8 A buckle in lacquered metal, in the possession of the Dunand family, has a label on the back which says 'JCC/Jean/Charles/Worth'.

9 The second Exposition d'Art Décoratif Contemporain, organized by the Union Centrale des Arts Décoratifs, 22 February–30 March 1924; Jean Dunand's work appears in the lacquer category, with J. Lambert named as collaborator (certainly Jean Lambert-Rucki), and in the category of beauty and fashion accessories.

10 Marcilhac 1991, p. 65. In his catalogue of Dunand's jewelry, Marcilhac lists Dunand's earliest piece as a chain necklace dated 1922 but not reproduced, catalogue no. 675.

11 'Dunant [*sic*], Agnès, Chéruit are names that figure largely in the origin of the current trend towards fabrics painted with geometrical designs. All three developed it – one by creating the formula; the second by giving it, with all her enthusiasm, the impetus necessary for it to exist; the third by making concrete a still germinating idea in the form of a dress' (M.D., 'L'art décorative et son application dans la mode', *Vogue*, 1 May 1925, p. 19).

12 Charlotte Adrienne, 'Jean Dunand et son influence sur la mode', *L'Officiel de la couture, de la mode de Paris*, November 1926, p. 36.

13 The study for this portrait was given to the Galerie Georges Petit in 1925 (Marcilhac 1991, cat. nos. 135 and 136).

14 Marcilhac 1991, cat. no. 736. On the cover (signed by Jean Dunand) of *L'Officiel de la couture, de la mode de Paris*, May 1927, Madame Agnès is wearing a lacquered dress and hat by Dunand and a cuff bracelet.

15 Marcilhac 1991, cat. nos. 145, 146, 147 and 153.

16 M.D., 'L'art décorative et son application dans la mode', p. 60.

17 Josephine Baker is wearing them in the photograph that illustrates the concert poster of 28 January 1928 at the Salle Pleyel, 'Les adieux à Paris de Joséphine Baker', Dunand family collection.

18 Dunand family collection.

19 This mark was registered on 3 August 1922 by the company collectively named Marret, Bonnin, Lebel et Guieu, casters and dressers of gold, silver and platinum, 220 rue Saint-Martin, Paris. The trade register indicates that the trademark Oréum applied to metals and alloys used in jewelry, gold and silver work, as well as articles of jewelry made with these metals and alloys. The same company registered other marks: Similor and Tintor (26 September 1921), Oréum, Oréor, Auréor, Aureum, Aureine (3 August

1922), Archives of Paris, trademarks, category III.8.3, series D17U.

20 Registered on 22 September 1922 at the trade registry in Paris under the names of Georges Brabant, president, Édouard Hermann and Aristide Guillet, administrators.

21 The Société Oréum appears in the trade directory from 1923 until 1930. It was bought in 1926 or 1927 by André and Tony Bouilhet of the Maison Christoffe; in 1930 the only names to appear are Pierre de Ribes and Luc Lanel, both connected with the Maison Christoffe. The company was then at 56 rue de Bondy. It was dissolved in 1932 (Archives of Paris, trade register, no. 193275).

22 Marcelle Rahna, dancer, film actress and singer. She appeared at the Palace with Harry Pilcer in *L'Après-midi d'un faune* and caused a scandal. She also acted in the films *Mandrin* in 1924 and *La Clé de voûte* in 1925.

23 Objects and jewelry made of Oréum have the square control marks used for gilded metals. Cases are generally marked with two squares, one with a sun and the other with a hunting horn; on jewelry, a square with the head of a cat and two letters C above and below the complete word 'Blindé'. On 16 July 1930, the Société Oréum – then owned by the Maison Christoffe – registered a lozenge-shaped mark with the letters 'Sté O' and a sun symbol with a star below it.

24 Marc de Ferrière Le Vayer, *Christoffe. Deux siècles d'aventure industrielle, 1793–1993*, Le Monde Éditions, Paris, 1995, p. 332.

25 Artcurial Sale at the Hôtel Dassault, 27 March 2007, collection of jewelry from the estate of Jean Dunand, 'ball' necklace no. 133, in silvered metal.

26 The jewelry and cases alluded to in this study all bear the monogram Jean Dunand used on his *dinanderie*, the square mark and trademark of Oréum, or the 'Jean Dunand' stamp of his signature on the silver jewelry that was certainly made in his workshops. Félix Marcilhac mentions a craftsman named Ariano, in the passage Montbrun, who made Bakelite buttons and Galalith brooches, and he may also have made cases and accessories, but we have not found any maker's marks that might correspond to this name on the objects we have seen (Marcilhac 1991, p. 188). The registers at the Garantie des Métaux Précieux in Paris do not mention any maker's mark registered in the name of Jean Dunand.

27 'Dinanderiers de France', *Le Matin*, 17 January 1932.

M. Dusausoy (pp. 144–147)

1 Maker's mark with the initials 'PD' and symbol of two stars, jewelry-maker, 15 rue Beaurepaire, cancelled in 1906.

2 Justin Dusausoy registered his maker's mark in April 1912: the initials 'JD', with a diamond symbol. He was registered as a jewelry-maker at 41 boulevard des Italiens, although advertisements and the trade directory gave his address as 41 boulevard des Capucines, where the production shop and workshops were situated.

3 Georges Fouquet (ed.), *La Bijouterie, la joaillerie de fantaisie au XXe siècle*, Paris, 1934.

4 Henri Clouzot, 'Réflexions sur la joaillerie de 1929', *Figaro, supplément artistique*, 13 June 1929, p. 687, reproduced p. 609.

5 An expression used by Roger Nalys in *L'Officiel de la couture, de la mode de Paris*, January 1930, in an article that reproduced jewelry designed by Janine and Jean Dusausoy.

6 René Chavance, 'La décoration française contemporaine', *Mobilier et Décoration*, February 1930, p. 53; Roger Nalys, 'Bijoux du temps présent', *L'Officiel de la couture, de la mode de Paris*, no. 101, January 1930, reproduced on p. 25.

7 In 1954, the company lent 82 items of antique jewelry to the exhibition 'Chefs-d'œuvre de l'or et du temps', organized by the Musée Cognac-Jay in Paris.

N. Jean Fouquet (pp. 148–159)

1 This information was supplied by Michel Périnet, a dealer in antique jewelry, who had met the artist.

2 It was Madeleine Fouquet, Jean's wife, who told Michel Périnet, the antique dealer, about this. In fact, several novels by Jean Fouquet published in 1932 have been found, including *Le Mystère de la rue de Chabrol* (Éditions

Tallandier) and *La Guerre des perles*, co-authored with Stéphane Corbière (Éditions Cosmopolites).

3 He was on the committee during the 1950s, but resigned as vice-president in 1956, in protest at a plan to hold an exhibition in the Bazar de l'Hôtel de Ville. However, he remained a member of the UAM until it broke up two years later.

4 Minutes of a committee meeting, 2 July 1931, archives of the UAM, library of the Arts Décoratifs, Paris.

5 Jean Fouquet, *Bijoux et Orfèvrerie, L'Art international d'aujourd'hui* collection, no. 16, Éditions d'art Charles Moreau, Paris, 1931.

6 Paul Sentenac, 'L'art dans le bijou', *La Renaissance de l'art français*, March 1928, pp. 144–145.

7 Jean Fouquet, *Bijoux et Orfèvrerie*, 1931.

8 Jean Fouquet, 'Du Bijou', *Revue de la Chambre syndicale de la bijouterie, joaillerie, orfèvrerie de Paris*, May 1928, p. 15.

9 Paul Sentenac, 'L'art dans le bijou', 1928.

O. Maison Fouquet (pp. 160–173)

1 Georges Fouquet, 'La bijouterie et la joaillerie moderne', *L'Orfèvrerie. La joaillerie*, Éditions du Chêne, Paris, 1942, p. 98.

2 'Le bijou moderne', *Revue de la Chambre syndicale de la bijouterie, joaillerie, orfèvrerie de Paris*, May 1928, p. 19.

3 Charlette Adrienne, 'André Léveillé', *L'Officiel de la couture, de la mode de Paris*, no. 65, 1927, p. 40.

4 Georges Fouquet (ed.), *La Bijouterie, la joaillerie, la bijouterie de fantaisie au XXe siècle*, Paris, 1934, p. 186.

P. Lacroche (pp. 174–177)

1 Archives de Paris, trade directory.

2 *The Savoyard. The Old Savoy Palace. Claridge's. The Berkeley. Famous Houses of Commerce*, London, 1912, pp. 27–28.

3 At the end of the 1950s, attracted by contemporary art, Jacques Lacroche installed an art gallery on the first floor of his jewelry shop. On the advice of Michel Ragon and François Mathey, curator at the Musée des Arts Décoratifs, he abandoned jewelry around 1966 and founded Les Éditions Lacroche, which sold the works of Roger Tallon, limited edition objects, and furniture. Les Éditions Lacroche and the gallery ceased trading in 1986.

4 That is to say, set only with diamonds and no coloured stones.

5 Marguerite de Cerval, *Mauboussin*, Éditions du Regard, Paris, 1992, pp. 110–111.

6 Few works by Lacroche have been identified and recorded in contemporary publications. Client inventory books are available for the period from December 1931 to August 1938, but these do not allow us to draw a detailed picture of the company's work between 1928 and 1931, which was a pivotal time for modern jewelry.

7 This is a long curl-shaped clip that can be fixed to the lapel of a jacket. Boucheron also produced some in 1935 (see 'Variations on a clip', *Vogue*, June 1935, p. 22).

Q. Mauboussin (pp. 178–181)

1 See the double-page advertisement in *L'Aéronautique et l'Art*, exhibition catalogue, Musée des Arts Décoratifs, Paris,

1930. These pages describe the work of Pierre Mauboussin (1900–34), who designed both jewelry and 'airplanes for tourism and high performance'; his study of aerodynamics culminated in his 1952 design for the prototype of the Fouga Magister jet trainer.

2 The company mastered every stage in the making of jewelry, had its own design workshops and – even rarer – a lapidary workshop with its own jewel-setters to cut stones to fit their mounts.

3 Marguerite de Cerval, *Mauboussin*, Les Éditions du Regard, Paris, 1992, pp. 116–117; 'Les arts de la bijouterie, joaillerie, orfèvrerie au musée Galliera', *Le Figaro supplément artistique*, 13 June 1929, p. 612.

4 Mauboussin opened a branch in New York on 1 October 1929, but it soon closed down owing to the economic crisis.

5 Trabert & Hoeffler was a US jewelry firm, founded in around 1925, which sold antique jewelry as well as its own; during the 1930s it enjoyed great success in the USA. Its machine-age style – big and bold gold jewelry with polished surfaces and large, chunky precious stones – attracted major Hollywood clients including Joan Crawford, Merle Oberon and Marlene Dietrich.

R. René Robert (pp. 182–185)

1 Situated at 13 rue des Mathurins, Paris. There is no maker's mark in the name of René Robert in the registers of the Garantie. It would appear that he was only active as a designer.

2 Gaston Derys, 'René Robert', *Mobilier et Décoration*, May 1935, pp. 184–186; Jean-Marc Campagne, 'Les bijoux de René Robert', *Art et Décoration*, September 1935, no. LXIV, pp. 341–346.

3 Dominique Morel, 'Georges Fouquet, bijoutier de l'Art Nouveau', *L'Estampille – L'objet d'art*, no. 438, September 2008, p. 109 and note 9.

4 Jean-Marc Campagne, 'Les bijoux de René Robert', p. 345.

S. Gérard Sandoz (pp. 186–199)

1 We were lucky enough to meet the artist before he died.

2 'Gustave-Roger Sandoz', *La Renaissance des arts français et des industries de luxe*, June 1924, p. 12.

3 *Mobilier et Décoration d'intérieur*, no. 5, August–September 1924, pp. 24–30

4 'Le 17e Salon des artistes décorateurs', *Mobilier et Décoration*, July 1927, pp. 77–79.

5 Ernest Tisserand, 'Chronique de l'art décoratif', *L'Art vivant*, 15 July 1929, p. 572.

6 Gérard Sandoz, 'Le Bijou d'homme', *Parures*, November 1928, pp. 38–39.

7 Gérard Sandoz, introduction to *Objets usuels. L'Art international d'aujourd'hui* collection, no. 14, Éditions d'Art Charles Moreau, Paris, 1931.

8 Gérard Sandoz, 'Bijoux d'aujourd'hui', *La Renaissance de l'art français*, August 1929, p. 399.

9 The maker's mark on these items, designed during the 1980s and made by the Bijouterie-Joaillerie de l'Échiquier, 10th *arrondissement*, Paris, was the initials 'FS', referring to the founder of the workshop, Francis Stunn, accompanied by a Chinese ideogram symbolizing prosperity. It is also worth noting that Gérard Sandoz, profiting from the revival of interest in Art Deco, commissioned the Georges Lenfant workshop, which had made his jewelry before (and had bought

the Société Gustave Sandoz as well as its archives in 1927), to reproduce five or possibly six of his old pieces as a single edition in 1972–73.

T. Raymond Templier (pp. 200–217)

1 Paul Sentenac, 'L'esprit moderne dans les bijoux de Raymond Templier', *La Renaissance de l'art français*, January 1932, p. 108.

2 *Goldsmith's Journal*, September 1930, p. 703. Quoted in Charlotte Benton, Tim Benton and Ghislaine Wood (ed.), *L'Art déco dans le monde 1910–1939*, La Renaissance du Livre, Paris, 2003, p. 279.

3 Pierre de Nouvion, 'La parure de la femme, Raymond Templier', *L'Art décoratif moderne*, 1927, p. 5. Archives of Maison Templier.

4 Émile Seyden, 'Des bijoux nouveaux', *Art et Décoration*, vol. XLIII, 1923, p. 149.

5 This was a journalist's description of him in *Le Cri du jour*, 21 June 1930; press cutting in the archives of the UAM, library of the Arts Décoratifs, Paris.

6 Raymond Templier, 'L'Art de notre temps', *Revue de la Chambre syndicale de la bijouterie, joaillerie, orfèvrerie de Paris*, April 1928, p. 15.

7 Obituary written by Raymond Cogniat, 30 May 1968.

U. Van Cleef & Arpels (pp. 218–223)

1 Van Cleef & Arpels jewelry was signed and numbered, and stamped with the maker's mark, bearing the initials 'VC' and 'A', separated by the Place Vendôme column.

2 Sylvie Raulet, *Van Cleef & Arpels*, Les Éditions du Regard, Paris, 1986.

3 Literally 'knocker' brooches because they resembled a doorknocker.

4 René Sim Lacaze worked until 1940 alongside Renée Puissant (1897–1942), who was the daughter of Estelle Arpels and Alfred Van Cleef. Together with Jeanne Boivin, Suzanne Belperron and Jeanne Toussaint (who worked for Cartier), she was one of the few women to be in charge of artistic creation at one of the major jewelry companies.

5 Charles Arpels designed a sophisticated jeweled case with a view to replacing the evening bag as a holder for small accessories: lipstick, powder compact, lighter, cigarette case, etc. He called it the *Minaudière* or 'Simperer' in honour of his sister, who was renowned for her simpering.

6 Alfred Langlois was a *boîtier* – a specialist who made the many kinds of boxes and containers that were then fashionable, such as cigarette cases, matchboxes and vanity cases. He worked for several major jewelers of the day: Lacroche, Janesich, Ostertag, Boucheron, while Jean Trotaïn fulfilled the same function for the firms of Templier and Sandoz. From 1930, he worked exclusively for Van Cleef & Arpels.

7 Trade catalogue of Van Cleef & Arpels, 1930; 'Bijoux d'hier et d'aujourd'hui', *Femina*, May 1933, reproduced on p. 15. This circle could be worn clipped to a collar, hat, bag or corsage.

8 'À la découverte ou les trouvailles d'un curieux', *Vogue*, January 1934, p. 19.

9 The stones – mainly rubies and sapphires – were cut with four extra facets, which enabled them to slot into invisible grooves without the need for claws.

List of Selected Works

List compiled by Laurence Mouillefarine and Évelyne Possémé, with the help of Isabelle Fournel.

The works listed were included in the exhibition *Bijoux Art déco et avant-garde*. Jean Després et les bijoutiers modernes, at the *Musée des Arts Décoratifs, Paris, 19 March–12 July 2009*.

PAUL BABLET

Necklace (p. 72 below)

Paris, c. 1930
Silver, gold
L. 43.5 cm (17 in.) Diam. 12.5 cm (4 7/8 in.) W. 1.5 cm (5/8 in.)
Engraved signature 'P. BABLET'
Gold and silver hallmarks (eagle's head and boar's head)
Maker's mark: vertical lozenge, initials 'PB', thistle symbol
Musée Galliera, Musée de la Mode de la Ville de Paris, Paris
Inv. GAL 1993.315.18

Bracelet (p. 72 above left)

Paris, c. 1930
Silver
Diam. 8 cm (3 1/8 in.)
Silver hallmark for imported works (swan in an oval)
Patrick Muni collection

Bracelet (p. 71)

Paris, c. 1930
Silver, gold
Diam. 7 cm (2 3/4 in.) W. 1.5 cm (5/8 in.)
Engraved signature 'P. BABLET' (twice)
Gold and silver hallmarks (eagle's head and boar's head)
Primavera Gallery, New York

Bracelet (p. 70)

Paris, designed c. 1930
Silver, gold
H. 3.2 cm (1 1/4 in.) Diam. 6.6 cm (2 5/8 in.) D. 0.3 cm (1/8 in.)
Engraved signature 'P. BABLET'
Private collection
Note: Made in 1967 for the granddaughter of Paul Bablet.

Bracelet (p. 72 above right)

Paris, c. 1933
Silver
Diam. 8.4 cm (3 1/4 in.) W. 1.5 cm (5/8 in.)
Engraved signature 'P. BABLET'
Engraved number '40'
Silver hallmark (boar's head)
Maker's mark: vertical lozenge, initials 'PB', thistle symbol
Musée Galliera, Musée de la Mode de la Ville de Paris, Paris
Inv. GAL 1993.315.20

ÉRIC BAGGE

see Maison Fouquet.

SUZANNE BELPERRON

For the Maison Bernard Herz

Pair of 'Crête' or 'Casque' clips

(p. 83 left)
Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, 1931–34
Grey gold, platinum, cabochon sapphires, two triangular sapphires, lacquer
H. 3.6 cm (1 3/8 in.) W. 2 cm (3/4 in.)
D. 2.3 cm (7/8 in.)
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol (partially legible)
Primavera Gallery, New York

Bracelet (p. 32)

Société Nouvelle Herz-Belperron, makers
Paris, designed 1933, made after 1991
Smoky quartz, platinum, brilliant-cut diamonds
Diam. 7.5 cm (3 in.) W. 4 cm (1 1/2 in.)
Stamped 'Ste Nlle Herz-Belperron'
Platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'HB', anthurium flower symbol
Private collection
Pub.: *Vogue*, November 1933, p. 47

Bracelet (p. 76)

Paris, c. 1933
Grey gold, platinum, brilliant-cut diamonds
Diam. 8 cm (3 1/8 in.) W. 3 cm (1 1/8 in.)
D. 1.5 cm (5/8 in.)
Engraved inscriptions 'OR' and 'PT 950', another illegible mark
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Illegible maker's mark
Private collection, courtesy of Stephen Russell, New York
Pub.: *Vogue USA*, 15 September 1933, pp. 46–47 (similar design worn by Elsa Schiaparelli)

Bracelet (p. 229/1)

Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, c. 1933
Grey gold, rock crystal, white and black cultured pearls, platinum
H. 2.9 cm (1 1/8 in.) Diam. 7 cm (2 3/4 in.)
D. 1.7 cm (5/8 in.)
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Private collection, New York

'Casque' clip (p. 81 below)

Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, 1933–34
Grey gold, brilliant-cut diamonds
H. 4.3 cm (1 3/4 in.) W. 2.4 cm (1 in.)
Black leather case with interior label 'B. HERZ/59 Rue de Chateaudun/Paris'
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Private collection

Bracelet (p. 82)

Adrien Louart (active 1919–75), lapidary
Paris, c. 1934
Gold, rock crystal
H. 5.5 cm (2 1/4 in.) L. 7.2 cm (2 7/8 in.)
W. 4.5 cm (1 3/4 in.)
Beige leather case, with interior label 'B. HERZ/59 Rue de Chateaudun'
Gold hallmark (eagle's head)
Primavera Gallery, New York
Pub.: *Vogue USA*, 15 August 1934, p. 45

Bracelet (p. 77)

Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, c. 1934
White metal, platinum, rock crystal, brilliant-cut diamonds
H. 7 cm (2 3/4 in.) Diam. 7 cm (2 3/4 in.)
W. 2 cm (3/4 in.)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Private collection, New York
Doc.: Design conserved in Jean-Pierre Brun collection, Paris, and Verdura, New York.
Note: Formerly Diana Vreeland collection. Acquired by Fred Leighton from Diana Vreeland.

Clip bracelet (p. 81 above)

Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, c. 1934
Bracelet: nickel-plated metal
Clip: grey gold, platinum, brilliant-cut diamonds
Bracelet: Diam. 6.5 cm (2 5/8 in.)
W. 6.5 cm (2 5/8 in.)
Clip: H. 4.7 cm (1 7/8 in.) W. 2.8 cm (1 1/8 in.) D. 2 cm (3/4 in.)
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Private collection, London

Clip (p. 74)

Adrien Louart (active 1919–75), lapidary
Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, c. 1935

Gold, smoky quartz, citrine
L. 4 cm (1 5/8 in.) W. 3.4 cm (1 3/8 in.)
D. 2 cm (3/4 in.)
Brown leather case with interior label 'B. HERZ/59 Rue de Chateaudun/Paris'
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Historical Design, New York

Ring (p. 79 above)

Adrien Louart (active 1919–75), lapidary
Paris, c. 1935
Rock crystal, platinum, brilliant-cut diamonds
H. 2.7 cm (1 1/8 in.) Diam. 2.3 cm (7/8 in.)
No marks
Courtesy of Stephen Russell, New York

Bracelet (p. 19 right)

Adrien Louart (active 1919–75), lapidary
Paris, c. 1935–36
Gold, smoky quartz, cabochon sapphires
H. 6.5 cm (2 5/8 in.) Diam. 8 cm (3 1/8 in.)
No marks
Siegelson, New York

Bracelet (p. 79 below)

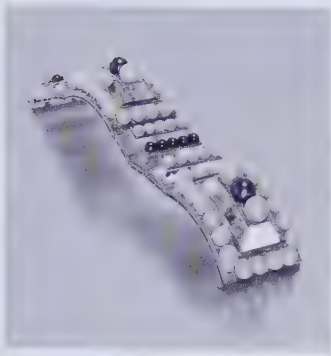
Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, 1936
Yellow gold, rose gold, platinum, brilliant-cut diamonds
H. 6 cm (2 3/8 in.) Diam. 7 cm (2 3/4 in.)
W. 2.4 cm (1 in.)
Engraved date '11 June 1936'
Gold hallmark (eagle's head) and platinum hallmark (dog's head) (twice)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol
Neil Lane collection

Bracelet (p. 80 below)

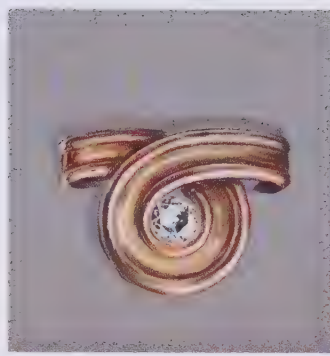
Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, c. 1936
White metal, platinum, yellow diamond, brilliant-cut diamonds
H. 6 cm (2 3/8 in.) Diam. 6 cm (2 3/8 in.)
W. 3.5 cm (1 3/8 in.)
Platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'GD', fleur-de-lis symbol (partial)
Hancocks collection, London
Pub.: *Vogue*, February 1936, p. 17 (very similar design)

Ring (p. 83 right)

Adrien Louart (active 1919–75), lapidary
Paris, c. 1939
Blue chalcedony, calibré-cut sapphires, platinum



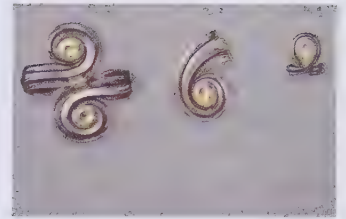
Belperron 1



Belperron 2



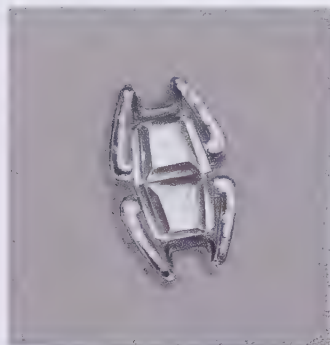
Belperron 3



Belperron 4



Belperron 5



Belperron 6



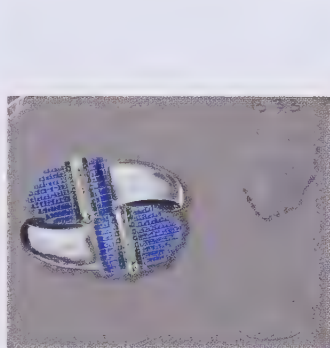
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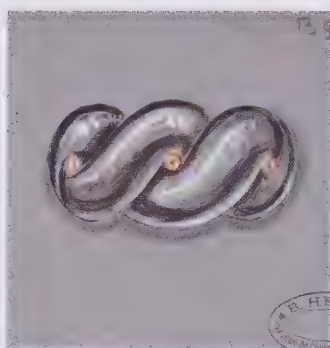
Belperron 8



Belperron 9



Belperron 10



Belperron 11



Belperron 12



Belperron 13



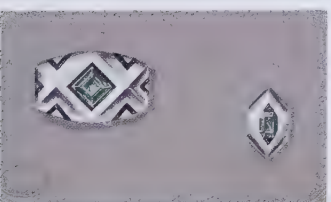
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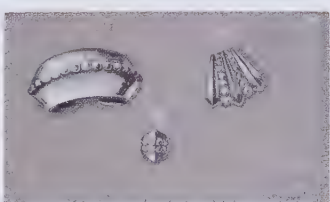
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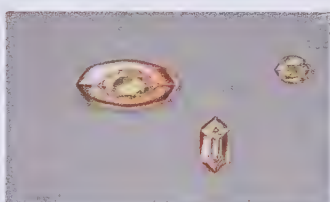
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Belperron 17



Belperron 18



Belperron 19



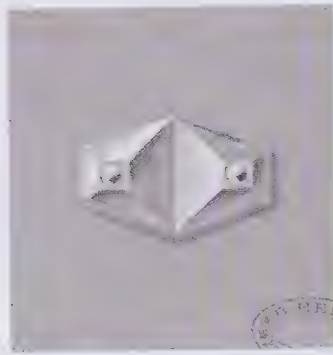
Belperron 20



Belperron 21



Belperron 22



Belperron 23



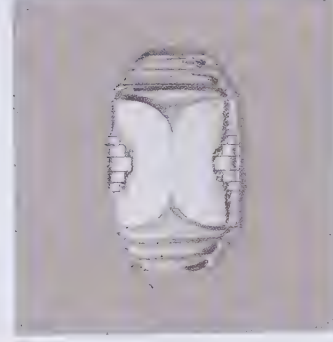
Belperron 24



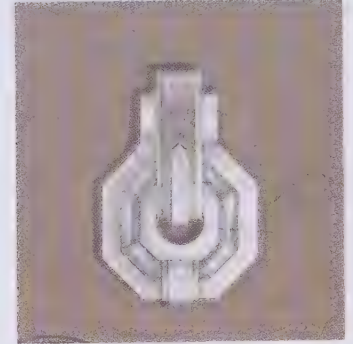
Belperron 25



Belperron 26



Belperron 27



Belperron 28



Belperron 29



Belperron 30



Belperron 31



Belperron 32



Belperron 33



Belperron 34



Belperron 35



Belperron 36



Belperron 37



Boivin 1



Boivin 2



Boivin 3

H. 2.5 cm (1 in.) Diam. 2.2 cm (7/8 in.)
No marks
Primavera Gallery, New York

Design for a bracelet (p. 229/2)
Paris, 1933–39
Pencil and gouache on card
H. 12 cm (4 3/4 in.) W. 15.1 cm (5 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/3)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/4)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/5)
Paris, 1933–39
Pencil and gouache on card
H. 12.2 cm (4 3/4 in.) W. 13.9 cm (5 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/6)
Paris, 1933–39
Gouache on card
H. 13.3 cm (5 1/4 in.) W. 14.2 cm (5 5/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/7)
Paris, 1933–39
Gouache on card
H. 12 cm (4 3/4 in.) W. 15.6 cm (6 1/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/8)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/9)
Paris, 1933–39
Pencil, ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.1 cm (5 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/10)
Paris, 1933–39
Ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.5 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/11)
Paris, 1933–39
Gouache on card
H. 12 cm (4 3/4 in.) W. 15 cm (5 7/8 in.)

Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/12)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 22.5 cm (8 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/13)
Paris, 1933–39
Pencil, ink and gouache on card
H. 14.4 cm (5 3/8 in.) W. 11 cm (4 3/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/14)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 20.5 cm (8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a bracelet (p. 229/15)
Paris, 1933–39
Pencil and gouache on card
H. 12 cm (4 3/4 in.) W. 15 cm (5 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 229/16)
Paris, 1933–39
Ink and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 229/17)
Paris, 1933–39
Pencil, ink and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 229/18)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 229/19)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 229/20)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 230/21)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a parure (p. 230/22)
Paris, 1933–39
Pencil and gouache on card
H. 14 cm (5 1/2 in.) W. 23.9 cm (9 1/2 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a clip (p. 230/23)
Paris, 1933–39
Ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15 cm (5 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a pendant (p. 230/24)
Paris, 1933–39
Ink and gouache on card
H. 13.2 cm (5 1/8 in.) W. 17.9 cm (7 1/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a clip (p. 230/25)
Paris, 1933–39
Ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.3 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a clip (p. 230/26)
Paris, 1933–39
Ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.4 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a clip (p. 230/27)
Paris, 1933–39
Pencil, ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15 cm (5 7/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a clip (p. 230/28)
Paris, 1933–39
Pencil and gouache on card
H. 12 cm (4 3/4 in.) W. 10.9 cm (4 3/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/29)
Paris, 1933–39
Pencil and gouache on card
H. 15.5 cm (6 in.) W. 12 cm (4 3/4 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/30)
Paris, 1933–39
Pencil and gouache on card
H. 15.5 cm (6 in.) W. 12 cm (4 3/4 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/31)
Paris, 1933–39
Pencil, ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.5 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/32)
Paris, 1933–39

Pencil, ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.5 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/33)
Paris, 1933–39
Pencil, ink and gouache on card
H. 12 cm (4 3/4 in.) W. 15.5 cm (6 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/34)
Paris, 1933–39
Pencil, ink and gouache on card
H. 15.6 cm (6 1/8 in.) W. 12 cm (4 3/4 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/35)
Paris, 1933–39
Pencil, ink and gouache on card
H. 15.4 cm (6 in.) W. 11.9 cm (4 3/4 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/36)
Paris, 1933–39
Pencil, ink and gouache on card
H. 15 cm (5 7/8 in.) W. 11.8 cm (4 3/8 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

Design for a ring (p. 230/37)
Paris, 1933–39
Pencil, ink and gouache on card
H. 15.5 cm (6 in.) W. 12 cm (4 3/4 in.)
Jean-Pierre Brun collection, Paris and Verdura, New York

SIEGFRIED BOÈS

Necklace with sculpted plaque with five figures (p. 85)
Paris, 1933
Silver, mother-of-pearl
Necklace: Diam. 17.5 cm (7 in.)
W. 3 cm (1 1/8 in.)
Plaque: H. 4.8 cm (1 3/4 in.) W. 4.3 cm (1 3/4 in.)
Signature and date engraved in a dotted circle 'S. BOES 1933'
Silver hallmark (boar's head) (three times)
Maker's mark: horizontal lozenge, initials 'PB', sphinx's head symbol (twice)
Musée Galliera, Musée de la Mode de la Ville de Paris, Paris
Inv. GAL 1993.315.21

MAISON RENÉ BOIVIN

'Octogone' clip (p. 98 above left)
Atelier Auguste Viellel (active 1931–39)
Paris, designed 1932
Grey gold, rock crystal, brilliant-cut diamonds
H. 5.5 cm (2 1/4 in.) W. 2.3 cm (7/8 in.)
D. 1.5 cm (5/8 in.)

Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'AV', hurdy-gurdy symbol
Private collection, London
Note: First model created in October 1932 for Germaine Boivin. The design appeared in several versions: this one is the earliest and the most simple.

Clip (p. 98 below)
Atelier Auguste Viellet (active 1931–39)
Paris, designed 1932
Grey gold, platinum, brilliant-cut diamonds
H. 3.6 cm (1 3/8 in.) Diam. 3.2 cm (1 1/4 in.) D. 1.2 cm (1/2 in.)
Engraved signature 'René Boivin'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'AV', hurdy-gurdy symbol
Historical Design, New York

'Irradiante' necklace (p. 94)
Paris, designed 1932–33
Silver, mirror mosaic
L. 40 cm (15 3/4 in.) Half-sphere diam. 1.6 cm (5/8 in.)
Maker's mark: vertical lozenge, initials 'RB', serpent symbol
Véronique Bamps, Brussels, and Siegelson, New York

Pair of 'Irradiante' earrings
(p. 230/1)
Paris, designed 1933
Silver, mirror mosaic
H. 3.3 cm (1 1/4 in.) Diam. 1.6 cm (5/8 in.)
No marks
Véronique Bamps, Brussels, and Siegelson, New York

Pair of 'Irradiante' bracelets
(p. 95 below)
Paris, designed 1933
Silver, mirror mosaic
H. 9 cm (3 1/2 in.) Diam. 9.5 cm (3 3/4 in.)
D. 2.8 cm (1 1/8 in.)
Control mark, 1940–43 (rhinoceros's head)
Véronique Bamps, Brussels, and Siegelson, New York

'Cambodian' bracelet (p. 93)
Paris, designed 1933
Agate, sapphires, platinum, brilliant-cut diamonds
Diam. 8.1 cm (3 1/8 in.) W. 3.8 cm (1 1/2 in.)
No marks
Private collection
Note: Design inspired by a Cambodian bracelet bought from an antique shop by Jeanne Boivin.

Brooch (p. 230/2)
Paris, c. 1933
Platinum, brilliant-cut diamonds, rock crystal
H. 1.2 cm (1/2 in.) W. 2.5 cm (1 in.)
Gold hallmark (eagle's head) and platinum hallmark (dog's head)

Maker's mark: vertical lozenge, initials 'RB', serpent symbol
Courtesy of Stephen Russell, New York

'Clou' bracelet (p. 99)
Paris, c. 1933
White metal, lacquer, brilliant-cut diamonds
H. 6 cm (2 3/8 in.) W. 7 cm (2 3/4 in.)
No marks
Neil Lane collection

'Tranche' bracelet (p. 92)
Paris, c. 1933
Stainless steel, gilded metal
Diam. 7 cm (2 3/4 in.) W. 5 cm (2 in.)
No marks
Musée des Arts Décoratifs, Paris, acquired through the patronage of Michel and Hélène David-Weill, 2004
Inv. 2004.19.1
Note: The first *Tranche* bracelet was made on 19 November 1931 in agate with a central pink rock-crystal cabochon. The agate was cut by the Adrien Louart workshop and mounted by the Boivin workshop.
Pub.: *Revue du Louvre*, no. 5, December 2004, no. 42, pp. 101 and 103

'Tranche' bracelet (p. 98 above right)
Paris, designed 1934
Platinum, brilliant-cut diamonds
Diam. 6 cm (2 3/8 in.) W. 4.5 cm (1 3/4 in.)
Platinum hallmark for imported works (bearded head)
Private collection, London

'Tranche' bracelet (p. 18)
Société Groéné et Darde (active 1928–55), jewelry-makers
Paris, designed 1934
Gold, topaz
Diam. 7 cm (2 3/4 in.) W. 6.5 cm (2 1/2 in.)
Engraved signature 'René Boivin'
Maker's mark: horizontal lozenge, initials 'GD', fleur de lys symbol
Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA
Pub.: Cailles 1994, p. 179

'Gradins' bracelet (p. 97 left)
Juliette Moutard (1900–90), designer
Adrien Louart (active 1919–75), lapidary
Paris, 1935
Rock crystal, grey gold, platinum, calibré-cut sapphires, brilliant-cut diamonds
Diam. 8.2 cm (3 1/8 in.) W. 7 cm (2 3/4 in.)
Engraved signature 'BOIVIN/Paris'
Gold hallmark for imported works (owl), platinum hallmark for imported works (bearded head) (twice)
Schmuckmuseum, Pforzheim
Note: Juliette Moutard produced the first design for this bracelet in September 1934.

Pair of 'Irradiante' spiral-shaped earrings (p. 230/3)
Paris, c. 1935

Silver, mirror mosaic; gold fastening
Diam. 3.4 cm (1 3/8 in.) D. 1 cm (3/8 in.)
Silver hallmark for imported works (swan in an oval), gold hallmark (eagle's head)
Jean-Pierre Brun collection

Ring (p. 97 right)
Paris, designed 1936
Platinum, brilliant-cut diamonds, baguette-cut diamonds
H. 3 cm (1 1/8 in.) Diam. 2.3 cm (7/8 in.)
Platinum hallmark (dog's head)
Unidentified maker's mark:
horizontal lozenge, initials 'SO'
Private collection

'Lien' bracelet (p. 96 below)
Paris, designed 1938
Silver, calibré-cut sapphires
Diam. 7.7 cm (3 in.) W. 2.8 cm (1 1/8 in.)
Handwritten engraved signature 'René Boivin'
Silver hallmark (boar's head) (twice)
Illegible maker's mark
Primavera Gallery, New York,
Pub.: Cailles 1994, p. 182 (design)

Signet ring (p. 96 above)
Paris, c. 1938
Grey gold, yellow gold, rose gold, citrine
H. 2.8 cm (1 1/8 in.) W. 2 cm (3/4 in.)
Engraved signature 'René Boivin'
Gold hallmark (eagle's head)
Private collection
Pub.: Cailles 1994, p. 74

Design for a clip (p. 233/4)
Paris, 1932
Pencil, ink and gouache on card
H. 14.3 cm (5 5/8 in.) W. 11 cm (4 3/8 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a clip (p. 233/5)
Paris, 1932
Pencil, ink and gouache on card
H. 14.3 cm (5 5/8 in.) W. 11 cm (4 3/8 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a clip (p. 233/6)
Paris, c. 1932
Ink and gouache on card
H. 14.3 cm (5 5/8 in.) W. 11 cm (4 3/8 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a bracelet (p. 233/7)
Paris, c. 1935
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a bracelet (p. 233/8)
Paris, c. 1936
Pencil, ink and gouache on tracing paper
H. 13.6 cm (5 3/8 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a five-banded bracelet
(p. 233/9)
Paris, 1936
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés
Pub.: Cailles 1994, p. 186

Design for two bracelets (p. 233/10)
Paris, c. 1936
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a bracelet (p. 95 above)
Paris, c. 1936
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a bracelet and a clip
(pp. 68–69)
Paris, c. 1934
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

Design for a bracelet (p. 233/11)
Paris, c. 1934
Pencil, ink and gouache on card
H. 23 cm (9 in.) W. 14 cm (5 1/2 in.)
René Boivin archives, courtesy SVV
Pierre Bergé et Associés

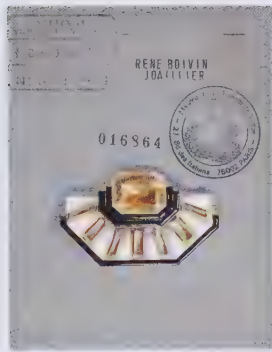
BOUCHERON

Bracelet (p. 101)
Sellier-Dumont, makers
Paris, May 1931
Gold, malachite, purpurite, ivory
H. 5 cm (2 in.) Diam. 8 cm (3 1/8 in.)
Brown leather case with interior label 'BOUCHERON/LONDON 180 NEW BOND STREET/NEW YORK 25 WEST 54th STREET/PARIS 26 PLACE VENDOME/PARIS'
Stamped 'BOUCHERON/PARIS'
Gold hallmark (eagle's head) (twice)
Illegible maker's mark
Historical Design, New York
Note: The bracelet is part of an African-inspired parure that also includes a necklace, created for the Exposition Coloniale in Paris in 1931. The two pieces were sold separately: the necklace on 29 January 1932 and the bracelet in May 1932. The Maison Boucheron retains the designs and photographs of the finished pieces in its archives (necklace no. 57350, bracelet no. 949).
Exh.: 1931, Paris, Exposition Coloniale Internationale

'Triple Row of Rods' bracelet, later called 'Caterpillar Track' or 'Tank'
(p. 102 above)
Paris, 1934



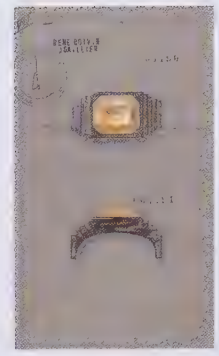
Boivin 4



Boivin 5



Boivin 6



Boivin 7



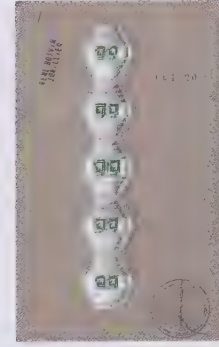
Boivin 8



Boivin 9



Boivin 10



Boivin 11



Boucheron 1



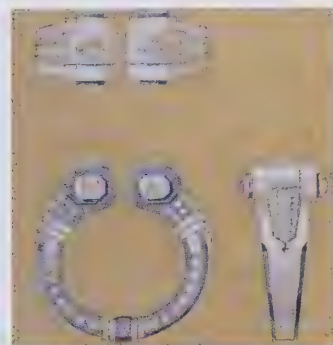
Boucheron 2



Brandt 1



Cartier 1



Cartier 2



Cartier 3



Cartier 4



Dunand 1



Dunand 2



Dunand 3



Dunand 4



Dunand 5

Grey gold, platinum, brilliant-cut diamonds
H. 1.2 cm (½ in.) L. 19.5 cm (7 ½ in.)
Engraved inscription 'No. 29'
Private collection
Note: Designed April 1934 and sold until 1940.
Pub.: *Vogue*, June 1934, p. 63; *Vogue*, July 1934, p. 36

'Vaucanson' reversible three-row bracelet (p. 233/1)
Paris, 1934
Yellow gold, grey gold, brilliant-cut diamonds
H. 1.5 cm (½ in.) L. 18 cm (7 ⅛ in.)
Stamped 'DÉPOSÉ'
Gold hallmark (eagle's head)
Private collection
Note: Model no. 1397, designed in April 1934 and sold in November 1936. A similar piece with emeralds is conserved in the Boucheron collection (inv. P461). This style of three-row bracelet was also available with five rows. Both versions were designed to be reversible: the yellow gold side was for day wear, the grey gold and diamonds for evening.

'Vaucanson' reversible five-row bracelet (p. 103 below)
Paris, 1934
Yellow gold, grey gold, brilliant-cut diamonds
H. 2.5 cm (1 in.) L. 18.3 cm (7 ¼ in.)
Stamped 'DÉPOSÉ'
Gold hallmark (eagle's head)
Private collection
Note: Model no. 1397, designed in April 1934 and sold in November 1936. A similar piece with emeralds is conserved in the Boucheron collection (inv. P461). This style of five-row bracelet was also available with three rows. Both versions were designed to be reversible: the yellow gold side was for day wear, the grey gold and diamonds for evening.

Bracelet (p. 233/2)
Paris, c. 1935
Red gold, yellow gold, rubies
H. 2.8 cm (1 ⅛ in.) L. 19.5 cm (7 ⅛ in.)
Stamped 'BOUCHERON'
Gold hallmark (eagle's head) (twice)
Illegible maker's mark: horizontal lozenge
Siegelson, New York

'Head-to-Tail Rods' or 'Collerette' bracelet (p. 102 below)
Paris, c. 1936
Grey gold, platinum, sapphires
H. 1.3 cm (½ in.) L. 17 cm (6 ⅞ in.)
No maker's mark
Gold hallmark for imported works (owl), platinum hallmark for imported works (bearded head)
Private collection
Note: This bracelet design is no. 1278 in the Boucheron archives. Several versions were made, including one in

grey gold and sapphires, sold in May 1936 to the Duke of Kent. A matching necklace in the same design was also available.

PAUL BRANDT

Bracelet (p. 107 below)
Paris, c. 1928
Silver, lacquer
H. 2.8 cm (1 ⅛ in.) Diam. 5.6 cm (2 ¼ in.)
Engraved signature 'PAUL BRANDT'
Silver hallmark for imported works (swan in an oval) (twice)
Private collection

Ring (p. 110 left)
Paris, c. 1932
Grey gold, hematite
H. 2.7 cm (1 ⅛ in.) W. 1.8 cm (¾ in.)
D. 2.2 cm (¾ in.)
Engraved signature 'paul brandt'
Gold hallmark for imported works (owl)
Private collection

Bracelet (p. 111)
Paris, c. 1936
Silver, onyx, pearlized varnish
H. 2.5 cm (1 in.) L. 22 cm (8 ⅞ in.)
Silver hallmark (boar's head)
Illegible maker's mark
Victor and Gretha Arwas, London

Bracelet (p. 233/1)
Paris, c. 1936
Silver, gilded silver
H. 1.9 cm (¾ in.) L. 18.5 cm (7 ⅛ in.)
Silver hallmark (boar's head) (three times)
Maker's mark: horizontal lozenge, initials 'PB', torch symbol
Victor and Gretha Arwas, London

Cigarette case (p. 233/1)
Félix Montel (active from 1928), maker
Paris, c. 1929
Silver, lacquer
L. 14.4 cm (5 ⅞ in.) W. 8.1 cm (3 ⅛ in.)
Stamped 'MADE IN FRANCE'
Engraved number '18'
Silver hallmark (boar's head)
Maker's mark: horizontal lozenge, initials 'FM', cross symbol with a dot at each side
Musée Galliera, Musée de la Mode de la Ville de Paris, Paris
Inv. GAL 1993.315.22

Cigarette case
Félix Montel (active from 1928), maker
Paris, c. 1929
Silver, lacquer
L. 14.6 cm (5 ⅞ in.) W. 8.2 cm (3 ⅛ in.)
Stamped 'MADE IN FRANCE'
Engraved number '11'
Silver hallmark (boar's head) (twice)
Illegible maker's mark
Musée Galliera, Musée de la Mode de la Ville de Paris, Paris
Inv. GAL 1993.315.23

Cigarette case (p. 107 above)
Félix Montel (active from 1928), maker
Paris, c. 1929
Gilded metal, lacquer, eggshell lacquer
H. 12 cm (4 ¾ in.) W. 8.3 cm (3 ⅛ in.)
Painted signature 'paul brandt. paris'
Engraved number '24'
Maker's mark: square, initials 'FM', cross symbol with a dot at each side
Jacques Sitbon collection

CARTIER

Bracelet (p. 35)
Paris, 1929
Rock crystal, platinum, brilliant-cut diamonds
H. 2.8 cm (1 ⅛ in.) Diam. 7.5 cm (3 in.)
Stamped 'CARTIER MADE IN FRANCE'
Platinum hallmark (dog's head)
Cartier collection, Paris
Inv. BT 28 A30
Note: The first bracelet of this kind was sold in 1929 to Mrs Harold McCormick, the Polish-born singer Ganna Walska. The one shown here was part of a pair that belonged to the movie actress Gloria Swanson. The first appears in the inventory book on 12 May 1930 and the second on 12 August 1930. Both were sold on 10 November 1932 to Gloria Swanson, under the name of Mrs Michael Farmer (her fourth husband). She wore them in at least two films: *Perfect Understanding* in 1933 and *Sunset Boulevard* in 1950. After Swanson's death in 1983, they were sold at Christie's Geneva on 12 May 1988 (no. 576) and repurchased by Cartier. Many photographs of Gloria Swanson show her wearing these bracelets.
Exh.: 1997, New York, no. 218, p. 277

Bracelet (p. 40)
Paris, 1930
Gold, silver
Diam. 8 cm (3 ⅞ in.) W. 3.5 cm (1 ⅛ in.)
Stamped 'Cartier Paris'
Gold and silver hallmarks (eagle's head and boar's head)
Private collection, Paris
Note: An open bracelet in the same design was created in c. 1941 for the Duchess of Windsor (sold Bonhams, London, 7 December 2006, no. 226). Another was given by Jean Gabin to Marlene Dietrich after the war (see p. 41). A closed version was sold at Christie's in Geneva, 21 May 1992 (no. 533).

Pair of clips (p. 115 right)
Paris, c. 1935
Rock crystal, pink tourmaline, platinum, brilliant-cut diamonds
H. 3 cm (1 ⅛ in.) W. 2.1 cm (¾ in.)
D. 1.3 cm (½ in.)
Green leather case with interior label: 'CARTIER/NEW YORK 653 5th AVENUE/PARIS 13 RUE DE LA PAIX/LONDON 175 NEW BOND ST'

Stamped 'CARTIER'
Historical Design, New York

Bracelet (p. 115 left)
London, 1936
Platinum, banded rock crystal and calibré-cut onyx, rose-cut diamonds
Diam. 7 cm (2 ¾ in.)
Stamped 'Cartier London'
Cartier collection, Paris
Inv. BT 66 A36

Bracelet (p. 112)
Paris, 1938
Gold, lapis
Diam. 8.5 cm (3 ⅜ in.)
Stamped 'Cartier Paris'
Gold hallmark (eagle's head)
Cartier collection, Paris
Inv. BT 124 A38

Cigarette case (p. 233/1)
Renault, maker
Paris, 1928
Gold, agate, enamel, calibré-cut and mixed-cut sapphires
L. 8.7 cm (3 ⅜ in.) W. 6 cm (2 ⅜ in.)
D. 1.4 cm (½ in.)
Stamped 'Cartier Paris London New York MADE IN FRANCE'
Gold hallmark (eagle's head)
Illegible maker's mark
Cartier collection, Paris
Inv. CC 73 A28
Note: Recorded in the inventory books on 30 June 1928; sold on 13 November 1929 to the Maharaja of Alwar.
Exh.: 1997, New York, no. 60, p. 124

Design for a bracelet in platinum and diamonds (p. 233/2)
Paris, 1934
Pencil and gouache on tracing paper
H. 14.7 cm (5 ¾ in.) W. 13 cm (5 ⅛ in.)
Cartier archives, Paris
Inv. AT34/40

Design for a bracelet in rock crystal, platinum, emerald and sapphire (p. 114 above)
Paris, 1935
Pencil, gouache and watercolour on tracing paper
H. 12 cm (4 ¾ in.) W. 14 cm (5 ½ in.)
Cartier archives, Paris
Inv. AT34/221

Design for a bracelet with detachable clips in black lacquer, platinum and diamonds (p. 114 below)
Paris, 1935
Pencil and gouache on card
H. 8.7 cm (3 ⅜ in.) W. 10.2 cm (4 in.)
Cartier archives, Paris
Inv. AT35/349

Two designs for a clip in platinum, sapphire and diamond (p. 233/3–4)
Paris, 1937
Gouache and watercolour on tracing paper and card
H. 6.3 cm (2 ½ in.) W. 4.3 cm (1 ⅞ in.)
H. 5.7 cm (2 ⅜ in.) W. 8.3 cm (3 ⅛ in.)

Cartier archives, Paris
Inv. AT37/144-A and B

A.M. CASSANDRE

see Maison Fouquet

JOSEPH CSAKY

see Raymond Templier

JEAN DESPRÉS

see Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, Thames & Hudson, London and New York, 2009, pp. 182–95

JEAN DUNAND

Pair of earrings (p. 136 above left)

Paris, c. 1925
Silver, lacquer
H. 3.5 cm (1 3/8 in.) W. 2.6 cm (1 in.)
No marks
Dunand family collection
Pub.: Marcilhac 1991, no. 690, p. 104

Pair of earrings (p. 138)

Paris, c. 1925
Silver, lacquer
H. 4 cm (1 5/8 in.) W. 1.4 cm (5/8 in.)
Silver hallmark (boar's head)
Illegible mark on reverse
Primavera Gallery, New York
Pub.: Marcilhac 1991, no. 693, p. 101

Brooch and pair of earrings

(p. 139 right)
Paris, c. 1925
Silver, lacquer
Brooch: H. 5.5 cm (2 1/4 in.)
W. 4.4 cm (1 3/4 in.)
Earrings: H. 3.2 cm (1 1/8 in.)
W. 2.5 cm (1 in.)
Silver hallmark (boar's head)
Primavera Gallery, New York
Pub.: Marcilhac 1991, no. 688, p. 101

Ringed necklace (p. 142 below)

Société Oréum (1922–32), makers
Paris, c. 1925
Oréum
Diam. 11.6 cm (4 5/8 in.) W. 0.6 cm (1/4 in.)
Stamped 'DUNAND', 'OREUM' and 'T3'
Maker's mark: square with cat's head, two letters 'C' above, the word 'BLINDÉ' below
Dunand-T family collection

Bracelet (p. 136 below)

Paris, c. 1925
Silver, lacquer
H. 5 cm (2 in.) Diam. 6.2 cm (2 1/2 in.)
W. 2.8 cm (1 1/8 in.)
No marks
Mme Cheska Vallois collection
Exh.: 1973, Paris, no. 60, p. 74; 1975, Pforzheim, no. 6
Pub.: Marcilhac 1991, no. 680, pp. 98 and 275

Design for a bracelet

(p. 136 above right)
Paris, c. 1925
Pencil, ink and gouache on paper
H. 18.4 cm (7 1/4 in.) W. 29.3 cm (11 1/2 in.)
Dunand family collection

Articulated bracelet (p. 134)

Paris, c. 1925
Silvered, gilded and lacquered copper
Backing plates: nickel-plated metal
H. 5.6 cm (2 1/4 in.) L. 16 cm (6 1/4 in.)
Stamped 'JEAN DUNAND'
Monogram of Jean Dunand
Dunand family collection
Pub.: Marcilhac 1991, no. 685, p. 99

Articulated bracelet (p. 135 above)

Paris, c. 1925
Gilded, nickel-plated and lacquered copper
H. 4 cm (1 5/8 in.) L. 16.4 cm (6 1/2 in.)
Monogram of Jean Dunand
Dunand family collection

Belt buckle (p. 133 below)

Paris, c. 1925
Copper inlaid with silver
L. 28.5 cm (11 1/4 in.) W. 5 cm (2 in.)
Monogram of Jean Dunand
Dunand family collection

Three-ringed necklace (p. 141)

Société Oréum (1922–32), makers
Paris, c. 1927
Oréum, *arrachée* lacquer
Original leather case
Rings: Diam. 11.5 cm (4 1/2 in.); 13 cm (5 1/8 in.); 15 cm (5 7/8 in.)
Case: H. 22 cm (8 3/8 in.) W. 22 cm (8 3/8 in.) D. 4 cm (1 5/8 in.)
Stamped 'OREUM'
Engraved number '5'
Maker's mark: two squares, one with a sun, the other with a hunting horn
Private collection
Note: The design for this necklace, which could include a varying number of graduated rings, is inspired by African Mangbetu necklaces and is often nicknamed the 'giraffe' necklace. The first of these pieces was made for the couturier Madame Agnès in 1926. The actress Jane Renouardt dedicated a photograph to Jean Dunand, in 1927, which shows her wearing a similar necklace (see p. 129). Josephine Baker owned another example. The lacquer decoration can appear in a wide range of colours and geometric shapes.

Five-ringed necklace (p. 140)

Société Oréum (1922–32), makers
Paris, c. 1927
Oréum, lacquer
Rings: Diam. 11.4 cm (4 1/2 in.); 12.2 cm (4 3/4 in.); 12.8 cm (5 in.); 13.8 cm (5 3/8 in.); 14.5 cm (5 3/4 in.)
Stamped 'DUNAND' (except nos. 18 and 5) and 'OREUM'
Different engraved numbers on each necklace '18', '17', '7', '6', '5'

Maker's mark: two squares, one with a sun, the other with a hunting horn
Musée des Arts Décoratifs, Paris, acquired through the patronage of Michel and Hélène David-Weill, 2002
Inv. 2002.58.1.1-5
Pub.: *Revue du Louvre*, no. 2, April 2003, no. 36, p. 103

Design for a 'giraffe' necklace

(p. 233/1)
Paris, c. 1927
Pencil, ink and gouache on paper
H. 18.1 cm (7 1/8 in.) W. 14.2 cm (5 1/2 in.)
Dunand family collection

Design for a 'giraffe' necklace

(p. 233/2)
Paris, c. 1927
Pencil and gouache on paper
H. 20.2 cm (7 7/8 in.) W. 12.1 cm (4 3/4 in.)
Dunand family collection

Belt buckle (p. 133 above)

Paris, c. 1927
Copper, lacquer, eggshell lacquer
L. 14.5 cm (5 3/4 in.) Diam. 7.4 cm (2 7/8 in.)
Monogram of Jean Dunand
Dunand-T family collection
Pub.: Marcilhac 1991, no. 717, p. 278; studies for belt buckles for Madame Agnès, gouache and silver on black paper

Cuff bracelet (p. 12)

Paris, 1928
Gold, lacquer
H. 8.9 cm (3 1/2 in.) Diam. 6.7 cm (2 5/8 in.)
Engraved signature 'JEAN DUNAND'
Dunand family collection
Note: Made by the artist for his wife.
Pub.: Marcilhac 1991, no. 684, p. 98

Three sautoirs (p. 233/3)

Paris, c. 1930
Silver-plated brass
L. 69 cm (27 1/8 in.); 79.5 cm (31 1/4 in.); 100 cm (39 3/8 in.) Diam. of tube beads 0.5 cm (1/4 in.)
Silver hallmark (boar's head)
Illegible maker's mark
Dunand-T family collection
Note: Like Jean Fouquet, Jean Dunand was inspired to create necklaces and sautoirs based on industrial roller bearings.

Bracelet (p. 135 centre)

Paris, c. 1930
Rosewood, thuja wood, chrome-plated metal, lacquer
H. 4.2 cm (1 5/8 in.) L. 17.2 cm (6 7/8 in.)
Illegible signature
Mrs Eva Chow collection
Pub.: Marcilhac 1991, no. 686, p. 100

Design for a bracelet (p. 233/4)

Paris, c. 1930
Pencil, ink and gouache on paper

H. 11 cm (4 3/8 in.) W. 22 cm (8 3/4 in.)
Dunand family collection

Bracelet (p. 135 below)

Paris, c. 1930
Thuja wood, nickel-plated metal and lacquer
H. 4.5 cm (1 3/4 in.) L. 18 cm (7 1/8 in.)
Monogram of Jean Dunand
Mrs Eva Chow collection

'Ball Bearing' parure comprising a necklace, a bracelet and earrings

(necklace p. 17 below right)
Paris, c. 1930
Chrome-plated brass, copper wire
Necklace: L. 41 cm (16 1/8 in.)
Bracelet: Diam. 7.7 cm (3 in.) W. 1 cm (3/8 in.)
Earrings: Diam. 1.5 cm (5/8 in.)
W. with fastening 3 cm (1 1/8 in.)
No marks
Dunand-T family collection
Note: Jean Dunand was inspired by industrial ball bearings, as were Jean Fouquet and Charlotte Perriand.

'The Three Runners' cigarette case

(p. 168 below)
Jean Lambert-Rucki, designer
Paris, c. 1922
Fruitwood, marquetry, copper, pewter, lacquer
L. 8 cm (3 1/8 in.) W. 9.2 cm (3 3/8 in.)
D. 1.2 cm (1/2 in.)
Burned signature 'Jean Dunand'
Dunand family collection

'Three Figures and an Animal' cigarette case

(p. 168 above left)
Jean Lambert-Rucki, designer
Paris, c. 1922
Fruitwood, marquetry, pewter, lacquer
L. 8.8 cm (3 3/8 in.) W. 9.2 cm (3 3/8 in.)
D. 1.2 cm (1/2 in.)
Burned signature 'Jean Dunand'
Dunand family collection
Exh.: 1973, Paris, no. 83, p. 82 (similar design)
Pub.: Marcilhac 1991, no. 722, p. 278 (similar design)

'Swimmers' cigarette case

(p. 168 above right)
Jean Lambert-Rucki, designer
Paris, c. 1922
Fruitwood, marquetry and pewter
L. 9 cm (3 1/2 in.) W. 9 cm (3 1/2 in.)
D. 1.5 cm (5/8 in.)
No marks
Dunand-T family collection

Pill box (p. 130 below right)

Société Oréum (1922–32), makers
Paris, c. 1924
Oréum, lacquer
L. 8.5 cm (3 3/4 in.) W. 5.4 cm (2 1/8 in.)
D. 1 cm (3/8 in.)
Initials painted in red 'JD'
Stamped 'OREUM'
Stamped with letter 'T' and number '22'
Maker's mark: two squares, one with a sun, the other with a hunting horn

Dunand-T family collection
Pub.: Marcilhac 1991, no. 706, p. 277

Vanity case (p. 131)

Société Oréum (1922–32), makers
Paris, c. 1925
Oréum, lacquer, eggshell lacquer
L. 10 cm (3 7/8 in.) W. 3.5 cm (1 3/8 in.)
D. 1.8 cm (3/8 in.)
Stamped 'OREUM'
Maker's mark: two squares, one with a sun, the other with a hunting horn
Dunand-T family collection
Pub.: Marcilhac 1991, no. 708 (similar design)

Cigarette case (p. 130 above)

Paris, c. 1925
Nickel silver, lacquer, eggshell lacquer, gilded interior
L. 12 cm (4 3/4 in.) W. 8 cm (3 1/8 in.)
D. 0.8 cm (1/4 in.)
Monogram of Jean Dunand
Dunand family collection

Cigarette case (p. 130 below left)

Société Oréum (1922–32), makers
Paris, c. 1927
Oréum, lacquer, eggshell lacquer
L. 11.5 cm (4 1/2 in.) W. 8.8 cm (3 5/8 in.)
D. 1.2 cm (1/2 in.)
Stamped 'JEAN DUNAND' and 'OREUM'
Maker's mark: square with hunting horn
Dunand family collection

Design for an articulated bracelet

(p. 233/5)
Paris, c. 1930
Ink and gouache on paper
H. 11.5 cm (4 1/2 in.) W. 20.5 cm (8 in.)
Dunand family collection

Design for earrings (p. 139 left)

Paris, c. 1925
Pencil, ink and gouache on paper
H. 13.4 cm (5 1/4 in.) W. 10.2 cm (4 in.)
Dunand family collection

Design for earrings (p. 238/6)

Paris, c. 1925
Pencil, ink and gouache on paper
H. 13.4 cm (5 1/4 in.) W. 8.2 cm (3 1/8 in.)
Dunand family collection

Design for earrings (p. 238/7)

Paris, c. 1925
Pencil, ink and gouache on paper on card
H. 13.3 cm (5 1/4 in.) W. 9.7 cm (3 3/4 in.)
Dunand family collection

Design for a brooch (p. 128)

Paris, c. 1925
Pencil, ink and gouache on paper
H. 11.9 cm (4 3/4 in.) W. 16.9 cm (6 3/4 in.)
Dunand family collection

Portrait of Madame Agnès (p. 129)

Paris, c. 1926
Photograph decorated with gold and aluminium leaf and gouache; lacquer frame

H. 24 cm (9 1/2 in.) W. 16.8 cm (6 5/8 in.)
Dunand family collection
Note: Photograph retouched to resemble one of the lacquer portraits of Madame Agnès painted by Jean Dunand between 1925 and 1926 (see Marcilhac 1991, no. 135, p. 217).

DUSAUSOY

Ring (p. 15)

Paris, c. 1929
Platinum, brilliant-cut diamonds
H. 3 cm (1 1/8 in.) Diam. 1.7 cm (5/8 in.)
Platinum hallmark (dog's head)
Private collection. London
Exh.: 1929, Paris. Musée Galliera
Pub.: *Le Figaro*, 13 June 1929, no. 237, p. 609

Brooch made from two clips (p. 144)

Paris, c. 1930
Grey gold, platinum and diamonds
L. 5.7 cm (2 1/4 in.) W. 2.5 cm (1 in.)
Stamped 'DUSAUSOY'
Engraved number '33231'
Gold hallmark (eagle's head) and platinum hallmark (dog's head) (twice)
Maker's mark: horizontal lozenge, initials 'AB', unidentified symbol
Private collection

Bracelet with two detachable clips

(attrib.) (p. 147 right)
Paris, c. 1930
Clips: grey gold, platinum, brilliant-cut diamonds
Bracelet: palladium or stainless steel
Clips: W. 6.2 cm (2 1/2 in.); 2.2 cm (7/8 in.)
Bracelet: Diam. 6.5 cm (2 5/8 in.)
W. 2.7 cm (1 1/8 in.)
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Unidentified maker's mark: horizontal lozenge, initials 'GA & Cie', symbol of a bird on a platform (twice)
Private collection

Bracelet with detachable clip

(p. 147 left)
Paris, c. 1930
Clip: grey gold, platinum, onyx, brilliant-cut diamonds
Bracelet: gilded and patinated silver
Clip: L. 2.8 cm (1 1/8 in.) W. 2 cm (3/4 in.)
Bracelet: Diam. 6.4 cm (2 1/2 in.)
W. 1.7 cm (5/8 in.)
Gold hallmark (eagle's head), platinum hallmark (dog's head) and silver hallmark (boar's head) (twice)
Illegible maker's mark
Neil Lane collection

Four clips with twenty-eight different mounts (pp. 22–23)

Paris, c. 1935
Clips: grey gold, platinum, brilliant-cut diamonds, baguette-cut diamonds
Mounts: chrome- or nickel-plated silver
Clips: H. 3 cm (1 1/8 in.) W. 1.5 cm (5/8 in.)
Cuff bracelet: H. 5.8 cm (2 1/4 in.)

Diam. 6.4 cm (2 1/2 in.)
Bangle: H. 5.3 cm (2 1/8 in.) Diam. 6.1 cm (2 3/8 in.)
Necklace: Diam. 10 cm (3 7/8 in.)
Motif: H. 3.1 cm (1 1/8 in.) W. 13 cm (5 1/8 in.)
Brown leather box with interior label 'DUSAUSOY/Paris'
Stamped 'DUSAUSOY' and 'MECAN' in a rectangle
Stamped number on each clip: '4', '3', '2', '1'
Gold hallmark (eagle's head), platinum hallmark (dog's head) and silver hallmark (boar's head)
Unidentified maker's mark: horizontal lozenge, initials 'LP', symbol of a carpenter's plane (twice)
Barnett family collection
Note: Formerly Andy Warhol collection.

GEORGES FOUQUET

Bracelet (p. 238/1)

Paris, c. 1935
Gold, platinum, aquamarine, brilliant-cut diamonds
H. 6.5 cm (2 5/8 in.) Diam. 6.2 cm (2 1/2 in.)
Engraved signature 'G FOUQUET'
Plaque with inscription 'TRIDANT/Btê'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head)
Maker's mark: vertical lozenge, initials 'GF', whip and arrow symbol
Private collection
Doc.: Musée des Arts Décoratifs. Paris. Fouquet bequest, image FF 440

JEAN FOUQUET

Brooch (p. 148)

Maison Georges Fouquet, makers
Paris, 1925
Yellow gold, grey gold, onyx, lacquer, rock crystal, brilliant-cut diamonds
H. 7.8 cm (3 in.) W. 6.1 cm (2 3/8 in.)
Engraved signature 'JEAN FOUQUET'
Gold hallmark (eagle's head) (twice)
Toledo Museum of Art, Toledo, OH, Mr and Mrs George M. Jones, Jr. Fund
Inv. c.No. 1999.4
Doc.: Musée des Arts Décoratifs, Paris. Fouquet bequest: preparatory sketch marked '19639' and symbol used by Jean Fouquet for the presentation to the admissions committee for the 1925 Exposition Internationale, inv. 45964B
Exh.: 1925, Paris; 1975, Pforzheim, no. 11 (design and brooch); 1984, Paris, p. 134
Pub.: *L'Officiel de la couture*, no. 76, December 1927, p. 7 (design with stones); Fouquet 1931, pl. 20

Bracelet (p. 156 below)

Maison Georges Fouquet, makers
Paris, c. 1925
Gold
H. 4.5 cm (1 3/4 in.) Diam. 7 cm (2 3/4 in.)
Engraved signature 'G. FOUQUET'

Engraved number '20011' (maker's number)
Gold hallmark (eagle's head)
Maker's mark: vertical lozenge, initials 'GF', whip and arrow symbol
Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA
Doc.: Musée des Arts Décoratifs, Paris. Fouquet bequest: preparatory sketch marked '19688' and symbol used by Jean Fouquet for the presentation to the admissions committee for the 1925 Exposition Internationale, inv. 2008.56.126.6; image FF 501
Note: Bracelet worn by Arletty in a photograph by d'Ora (see p. 157).
Exh.: 1925, Paris; 1926, Paris
Pub.: Léon 1925, vol. IX, categories 20–24, pl. LXXIII; Fouquet 1931, pl. 20

Bracelet (p. 152 below)

Maison Georges Fouquet, makers
Paris, designed 1926, executed c. 1929
Grey gold, platinum, brilliant-cut diamonds, enamel, jade cabochon
H. 2.6 cm (1 in.) L. 17.3 cm (6 3/8 in.)
D. 1 cm (3/8 in.)
Engraved signature 'JEAN FOUQUET'
Engraved number '21705' (maker's number)
Platinum hallmark (dog's head), gold hallmark (eagle's head) (twice) and control mark, 1940–43 (rhinoceros's head)
Maker's mark: vertical lozenge, initials 'GF', whip and arrow symbol
Virginia Museum of Fine Arts, Richmond, VA, gift of Sydney and Frances Lewis
Inv. VMFA 85.237
Doc.: Musée des Arts Décoratifs, Paris. Fouquet bequest: variant design with turquoises in place of jade, dated 1926, inv. 2008.56.126.2; image FF 198, print marked '21705'
Note: A bracelet in the same design was presented by the President of France to the Empress of Ethiopia to mark the Emperor's state visit to France in 1936.
Exh.: 1929, Paris, Musée Galliera; 1984, Paris, no. 185, p. 171
Pub.: *Art et Décoration*, no. LVI, 1929, p. 33; Fouquet 1931, pl. 2

Brooch (p. 20)

Maison Georges Fouquet, makers
Paris, 1926
Yellow gold, grey gold, rose gold
L. 10 cm (3 7/8 in.) W. 2.9 cm (1 1/8 in.)
D. 1.5 cm (5/8 in.)
Engraved signature 'J. FOUQUET'
Gold hallmark (eagle's head) (twice)
Maker's mark: vertical lozenge, initials 'GF', whip and arrow symbol
Neil Lane collection
Doc.: Musée des Arts Décoratifs, Paris. Fouquet bequest: sheet featuring the brooch design, design no. 10, dated 1926, inv. 995.127.2.41; image FF 551
Note: Formerly in the collection of

Katharine Graham (1917–2001), wife of the publisher of the *Washington Post*, Philip Graham, whom she succeeded from 1963 to 1979.

Bracelet (p. 152 above)

Maison Georges Fouquet, makers
Paris, 1926

Grey gold, yellow gold, onyx
L. 19 cm (7 ½ in.) W. 3 cm (1 ⅛ in.)
D. 1.2 cm (½ in.)

Black leather case with interior label
'G. FOUQUET/6 RUE ROYALE/
PARIS'

Engraved signature 'JEAN FOUQUET'
Gold hallmark (eagle's head) and
control mark, 1940–43 (rhinoceros's
head) (twice)

Illegible maker's mark

Primavera Gallery, New York

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: sheet featuring the
bracelet design, no. 12, dated 1926,
inv. 995.127.2.41; image FF 223,
design registered in 1927

Pendant brooch (p. 14)

Maison Georges Fouquet, makers
Paris, c. 1927

Grey gold, platinum, aquamarine, topaz,
lacquer, brilliant-cut diamonds

L. 6.2 cm (2 ½ in.) W. 4 cm (1 ⅝ in.)

Case with interior label 'G. FOUQUET/
6 rue Royale/Paris'

Gold hallmark (eagle's head) (twice)
and platinum hallmark (dog's head)

Maker's mark: vertical lozenge, initials
'GF', whip and arrow symbol

Private collection

Exh.: 1927, Paris

Pub.: *La Renaissance de l'art français*,
July 1927, n.p.; *La Renaissance de l'art
français*, March 1928, n.p.; *Parures*,
no. 29, November 1928, p. 17; Fouquet
1931, pl. 30

Cuff bracelet (p. 156 above)

Maison Georges Fouquet, makers
Paris, c. 1927

Grey gold, yellow gold, brilliant-cut
diamonds

H. 4.3 cm (1 ¾ in.) Diam. 7 cm (2 ¾ in.)

Engraved signature 'G. FOUQUET'

Gold hallmark (eagle's head) (three
times)

Maker's mark: vertical lozenge, initials
'GF', whip and arrow symbol

Stephanie Seymour Brant collection,
courtesy The Brant Foundation,
Greenwich CT, USA

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: motif designs and
plan annotated with the different
materials to be used, inv. 45965 A and
B; image FF 518, print marked '20568'
Exh.: 1984, Paris, reproduction of a
similar but larger model: H. 8.2 cm
(3 ⅓ in.), no. 180, p. 171

Pendant (p. 150)

Paris, c. 1928

White metal, lacquer

H. 8 cm (3 ⅓ in.) W. 6 cm (2 ⅝ in.)

Engraved signature 'JEAN FOUQUET'
Stephanie Seymour Brant collection,
courtesy The Brant Foundation,
Greenwich CT, USA

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 434,
photograph marked 'Model registered
13 III 1928'

Exh.: 1984, Paris, p. 135

Pub.: *L'Officiel de la couture*, no. 99,
November 1929, p. 34

Pendant (p. 152 above left)

Paris, c. 1928

Silver, lacquer

H. 8.7 cm (3 ⅝ in.) Diam. 6.5 cm

(2 ⅝ in.) D. 5.5 cm (2 ¼ in.)

Engraved signature 'JEAN FOUQUET'

Silver hallmark (crab)

Galerie Ar'them, Paris

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 424

Pub.: *Mobilier et Décoration*, August
1928, p. 100; Fouquet 1931, pl. 13

Pendant (p. 151 above)

Paris, c. 1928

Nickel-plated silver, enamel,
counter-enamel

H. 8 cm (3 ⅓ in.) W. 4 cm (1 ⅝ in.)

Engraved signature 'JEAN FOUQUET'

Engraved number '21519' (maker's
number)

Silver hallmark (boar's head)

Virginia Museum of Fine Arts,
Richmond, VA, gift of Sydney and
Frances Lewis

Inv. VMFA 85.236

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 436, dated
1928, registered design no. 4095

Exh.: 1928, Bucharest

Pub.: *Mobilier et Décoration*, August
1928, p. 100

Ring (p. 238/1)

Maison Georges Fouquet, makers
Paris, c. 1929

Platinum, baguette-cut diamonds,
brilliant-cut diamonds

H. 2.2 cm (⅞ in.) Diam. 2 cm (¾ in.)

W. 2.2 cm (⅞ in.)

Engraved numbers '21813' (maker's
number) and '1/6' (1 of 6 examples?)

Platinum hallmark (dog's head)

Maker's mark: vertical lozenge, initials

'GF', whip and arrow symbol

Private collection, London

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 655, design
registered 1929; unnumbered image,
reproduced with two other rings,
registered design no. 5455, 26 March
1929

Exh.: 1929, Paris, Musée Galliera

Pub.: *Le Figaro*, 13 June 1929, no. 237,
p. 610; Fouquet 1931, pl. 50

Pendant (p. 155 below)

Maison Georges Fouquet, makers
Paris, c. 1930

Grey gold, yellow gold, citrine

H. 8 cm (3 ⅓ in.) W. 7 cm (2 ¾ in.)

Engraved signature 'JEAN FOUQUET'

Engraved number '22807'

Maker's mark: vertical lozenge, initials
'GF', whip and arrow symbol

Private collection

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: photo print marked
'22807'

Note: Originally this piece included
a platinum band set with diamonds at
the top. It was removed by Jean Fouquet
during later alterations.

Exh.: 1984, Paris, p. 138

Ring

Paris, c. 1930

Platinum, onyx, brilliant-cut diamonds

H. 2.8 cm (1 ⅛ in.) W. 2.4 cm (1 in.)

No marks (ring has been repaired)

Private collection, London

Necklace (p. 4)

Maison Georges Fouquet, makers
Paris, 1931

Ebony, gold, chrome-plated metal

Diam. necklace 18.7 cm (7 ⅝ in.)

Diam. discs 5 cm (2 in.); 3.9 cm

(1 ⅝ in.) (2); 3.3 cm (1 ¼ in.)

Engraved signature 'JEAN FOUQUET'

Gold hallmark (eagle's head)

Maker's mark: vertical lozenge, initials

'GF', whip and arrow symbol

Fred Leighton, New York

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: photograph marked

'23536'

Note: Photograph by Man Ray showing
a woman wearing this necklace, c. 1931,
private collection, New York.

Exh.: 1966, Paris, no. 377; 1971,
Minneapolis, no. 1279; 1984, Paris,

pp. 140 and 141

Bracelet and ring (p. 153)

Paris, c. 1931

Rock crystal, oval-cut amethysts,

cabochon moonstones, platinum

Bracelet: H. 6 cm (2 ⅝ in.) Diam. 8 cm

(3 ⅓ in.) W. 3.8 cm (1 ½ in.)

Ring: H. 2.6 cm (1 in.) W. 2.5 cm (1 in.)

No maker's mark

Primavera Gallery, New York

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: images FF 417 and
FF 186

Note: Formerly Mme Jean Fouquet
collection.

Exh.: 1931, Paris, Galerie Georges

Petit; 1966, Paris, nos. 385 and 389;

1975, Pforzheim, no. 12; 1976, Paris,

no. 883, p. 96; 1984, Paris, p. 142

Pub.: *Art et Décoration*, July 1931, p. 35

'Ball Bearing' bracelet

(p. 17 below left)

Paris, c. 1931

Chrome-plated metal, ebonite

H. 9.3 cm (3 ⅝ in.) Diam. 6.7 cm

(2 ⅝ in.) W. 2.3 cm (⅞ in.)

No marks

Musée des Arts Décoratifs et de l'Art

Moderne (MADAM), Gourdon

Doc.: Musée des Arts Décoratifs, Paris,

Fouquet bequest: image FF 506 (variant
with roller bearings), image FF 500 and
print marked '23551'

Exh.: 1932, Paris; 1984, Paris, p. 141

Pub.: *Art et Industrie*, March 1932,

p. 19; *Art et Décoration*, April 1932,

p. 108

Ring (p. 238/2)

Paris, c. 1931

Grey gold, onyx, brilliant-cut diamonds

H. 3 cm (1 ⅛ in.) Diam. 2.5 cm (1 in.)

W. 1.8 cm (⅞ in.)

Engraved signature 'JEAN FOUQUET'

Gold hallmark (eagle's head)

Private collection, London

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 187

Pub.: Fouquet 1931, pl. 13 (different

stone)

Bracelet (p. 238/3)

Paris, 1932

Ebony, chrome-plated metal

H. 2.5 cm (1 in.) Diam. 9.5 cm (3 ⅝ in.)

Engraved inscription 'JEAN FOUQUET'

Engraved number '23454'

Fred Leighton, New York

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 504, print

marked '23540'

Exh.: 1984, Paris, no. 188, p. 172

Necklace (p. 154)

Paris, c. 1936

Grey gold, platinum, aquamarines,

coral, brilliant-cut diamonds

H. 1.6 cm (⅝ in.) L. 39 cm (15 ½ in.)

Brown leather case with interior label

'J. FOUQUET/PARIS'

Engraved signature 'FOUQUET'

Gold hallmark (eagle's head) and

platinum hallmark (dog's head)

Illegible maker's mark

Private collection

Clip (p. 167)

Louis Fertey (active 1935–53), maker

Paris, 1937

Gold, lacquer, brilliant-cut diamonds

H. 6.2 cm (2 ½ in.) L. 3.9 cm (1 ⅝ in.)

Engraved signature 'JEAN FOUQUET'

Gold hallmark (eagle's head)

Maker's mark: horizontal lozenge,

initials 'LF', tower symbol

Given by the Musée National d'Art

Moderne to the Musée des Arts

Décoratifs, Paris, 1963

Inv. MNAM 1116 OA

Doc.: Musée des Arts Décoratifs, Paris,
Fouquet bequest: image FF 429

Note: Commissioned by the French
government for the Exposition
Internationale, 1937.

Exh.: 1937, Paris; 1961, London; 1984,

Paris, no. 179, p. 170

Bracelet and ring (p. 159 above)

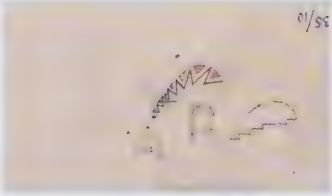
Charles Girard, maker of the bracelet

Jean Charles, maker of the ring

Paris, 1937, ring design 1931

Grey gold, platinum, diamonds,

amethysts, moonstones



Dunand 6



Dunand 7



Georges Fouquet 1



Jean Fouquet 1



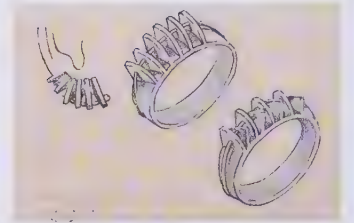
Jean Fouquet 2



Jean Fouquet 3



Jean Fouquet 4



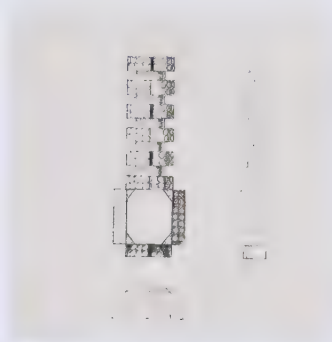
Lambert-Rucki 1



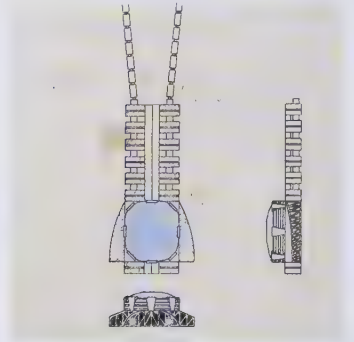
Sandoz 1



Sandoz 2



Sandoz 3



Sandoz 4



Templier 1



Templier 2



Templier 3



Templier 4



Templier 5



Templier 6



Templier 7



Templier 8

Bracelet: H. 6.5 cm (2 5/8 in.) L. 6.3 cm (2 1/2 in.)

Ring: H. 3 cm (1 1/8 in.) W. 3.2 cm (1 1/4 in.)

Engraved signature 'JEAN FOUQUET'
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'CG', ear of wheat symbol (bracelet)

Maker's mark: horizontal lozenge, initials 'JC', star symbol (ring)
Given by the Musée National d'Art Moderne to the Musée des Arts Décoratifs, Paris, 1963
Inv. MNAM 1115 OA and MNAM 1114 OA

Note: Commissioned by the French government for the Exposition Internationale, 1937.

Doc.: Paris, Musée National d'Art Moderne, preparatory sketch, inv. AM 4543D; Musée des Arts Décoratifs, Paris, Fouquet bequest: preparatory sketches, inv. 995.127.2.1 and 995.127.2.2, images FF 415 and FF 650

Exh.: 1937, Paris; 1961, London; 1984, Paris, p. 143
Pub.: *L'Art vivant*, no. 147, April 1931, p. 156; ring design with different stones

Bracelet and ring (p. 159 below)

Charles Girard, maker of the bracelet
Louis Fertey (active 1935–53), maker of the ring
Paris, 1937

Gold, topaz
Bracelet: H. 5.7 cm (2 1/4 in.) L. 5.9 cm (2 3/8 in.)

Ring: H. 2.6 cm (1 in.) W. 1.2 cm (1/2 in.)
Engraved signature 'JEAN FOUQUET'
Gold hallmark (eagle's head)

Maker's mark: horizontal lozenge, initials 'CG', ear of wheat symbol (bracelet)

Maker's mark: horizontal lozenge, initials 'LF', tower symbol (ring)
Given by the Musée National d'Art Moderne to the Musée des Arts Décoratifs, Paris, 1963

Inv. MNAM 1113 OA and MNAM 1112 OA

Note: Commissioned by the French government for the Exposition Internationale, 1937.

Doc.: Musée des Arts Décoratifs, Paris, Fouquet bequest: images FF 416 (bracelet) and FF 186 (ring)
Exh.: 1937, Paris; 1984, Paris, p. 143

Ring (p. 155 above)

Paris, c. 1937
Gold, platinum, brilliant-cut diamonds
Band: H. 4 cm (1 5/8 in.) Diam. 2 cm (3/4 in.)

Setting: H. 2 cm (3/4 in.) L. 3.3 cm (1 1/4 in.) W. 1.8 cm (3/8 in.)
Case with interior label 'G. FOUQUET/6 RUE ROYALE/PARIS'
Engraved signature 'JEAN FOUQUET'
Gold hallmark (eagle's head) and platinum hallmark (dog's head)

Illegible maker's mark
Primavera Gallery, New York
Doc.: Musée des Arts Décoratifs, Paris, Fouquet bequest: image FF 711, dated 1937
Exh.: 1984 Paris, no. 194, p. 172

Cigarette case (p. 238/4)

Paris, c. 1929
Silver, lacquer, gilded silver interior
L. 12.3 cm (4 7/8 in.) W. 8.5 cm (3 3/8 in.)
Engraved signature 'JEAN FOUQUET'
Silver hallmark (Minerva head)
Unidentified maker's mark: lozenge, initials 'CS', person symbol
British marks: monogram 'RL'; inscription '925' (sterling silver); letter 'O' (London import mark, 1929)
Bröhan-Museum, Berlin, inv. 87-162
Exh.: 1984, Paris, no. 197, p. 173
Pub.: Bröhan-Museum catalogue, 2001, no. 382, p. 416

Vanity case (p. 151 below)

Jean Trotaïn (active 1923–35), maker
Paris, c. 1930
Silver, gilded silver, lacquer, mirrored interior
L. 9 cm (3 5/8 in.) W. 6.1 cm (2 3/8 in.)
D. 2 cm (3/4 in.)
Underneath the piece, a recessed half-ring can be moved to fit the finger, allowing the case to be held flat on the hand.
Engraved signature 'JEAN FOUQUET'
Silver hallmark (boar's head)
Maker's mark: horizontal lozenge, initials 'JT', symbol of a mortar between a rocket and a star
Private collection, London

MAISON FOUQUET

ÉRIC BAGGE

Design for a pendant (p. 163 left)
Paris, 1925
Pencil, gouache and Indian ink on card
H. 23.8 cm (9 3/8 in.) W. 19.7 cm (7 7/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2241
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a pendant (p. 163 right)
Paris, 1925
Pencil and gouache on card
H. 23.6 cm (9 1/4 in.) W. 19.7 cm (7 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2242
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a pendant (p. 162 below)
Paris, 1925
Pencil, gouache and Indian ink on card
H. 24.1 cm (9 1/2 in.) W. 19.8 cm (7 7/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2240
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. The frosted crystal pendant made after this design was shown at the Exposition. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.
Exh.: 1984, Paris, p. 108 (pendant)

A. M. CASSANDRE

Design for a clip that can be converted into a pendant (p. 165 right)
Paris, 1925
Pencil, gouache and Indian ink on card
H. 22.9 cm (9 in.) W. 15.7 cm (6 1/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2230
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952. Maquette conserved at the Musée des Arts Décoratifs, Paris, inv. 38116
Exh.: 1976, Paris, no. 305, p. 53; 1984, Paris, p. 118

Design for a pendant (p. 165 left)
Paris, 1925
Pencil, gouache on card
H. 28.3 cm (11 1/8 in.) W. 17.2 cm (6 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2228
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952. Maquette conserved at the Musée des Arts Décoratifs, Paris, inv. 38115
Exh.: 1984, Paris, p. 119

JEAN LAMBERT-RUCKI

Clip (p. 166 below)
Maison Georges Fouquet, jewelers
Charles Girard, maker
Paris, 1937
Gold
L. 6.5 cm (2 5/8 in.) W. 6 cm (2 3/8 in.)
D. 4.5 cm (1 3/4 in.)
Engraved signature 'G. FOUQUET'
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge, initials 'CG', ear of wheat symbol
Musée des Arts Décoratifs, Paris
Inv. 37213
Doc.: Musée des Arts Décoratifs, Paris,

Fouquet bequest: study for a bracelet and a clip, in pencil, inv. CD 2294, stamped by the admission committee for Category 55 at the Exposition Internationale of 1937
Note: This clip was part of a set that also included a bracelet and a ring (see *Les Fouquet* 1984, p. 123). The clip was bought by the Musée des Arts Décoratifs from Georges Fouquet in 1952.
Exh.: 1937, Paris; 1976, Paris, no. 591 p. 85 (design); 1984, Paris, p. 123

Design for a parure comprising a brooch, an earring and a ring (p. 169 left)
Paris, c. 1936–37
Black pencil on tracing paper
H. 24.8 cm (9 3/4 in.) W. 16.3 cm (6 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2300
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Exh.: 1984, Paris, p. 122

Design for a parure comprising a bracelet, an earring and a ring (p. 169 right)
Paris, c. 1936–37
Black pencil on tracing paper
H. 24.8 cm (9 3/4 in.) W. 16.3 cm (6 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2304
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a parure comprising a bracelet, an earring and two rings (p. 166 above)
Paris, c. 1936–37
Black ink and gouache on paper
H. 16.4 cm (6 1/2 in.) W. 25 cm (9 7/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2302
Note: Design created for the Maison Georges Fouquet. ; gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952. A bracelet was made after this design for the Maison Georges Fouquet.

Exh.: 1976, Paris, no. 593 p. 85; 1984, Paris, p. 124

Design for a parure comprising two bracelets and an earring (p. 238/1)
Paris, c. 1936–37
Black ink and gouache on beige paper
H. 16.4 cm (6 1/2 in.) W. 25 cm (9 7/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2303
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.
Exh.: 1984, Paris, p. 125

ANDRÉ LÉVEILLÉ

Ring (attrib.) (p. 170 left)

Attributed to the Maison Georges Fouquet, makers
Paris, c. 1925
Rock crystal, lacquer, grey gold, platinum, brilliant-cut diamonds
H. 2.8 cm (1 1/8 in.) Diam. 2.3 cm (7/8 in.)
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head) on the repaired band
Private collection
Doc.: Musée des Arts Décoratifs, Paris, Fouquet bequest: design similar to a preparatory drawing presented to the admissions committee at the 1925 Exposition Internationale, inv. CD 2291 (and variant inv. CD 2292); images FF 474 and FF 358

Ring (attrib.) (p. 170 right)

Attributed to the Maison Georges Fouquet, makers
Paris, c. 1925
Rock crystal, lacquer, silver, brilliant-cut diamonds
H. 2.3 cm (7/8 in.) Diam. 2.2 cm (7/8 in.)
W. 2.5 cm (1 in.)
No marks
Private collection
Doc.: Musée des Arts Décoratifs, Paris, Fouquet bequest: design similar to a preparatory drawing presented to the admissions committee at the 1925 Exposition Internationale, inv. CD 2291 (and variant inv. CD 2292); images FF 474 and FF 358

Designs for three pendants

(p. 171 below)
Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper on card
H. 14.4 cm (5 3/8 in.) W. 31.3 cm (12 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2289
Note: Design created for the Maison Georges Fouquet and presented to the admissions committee for the 1925 Exposition Internationale. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.
Exh.: 1976, Paris, no. 633, p. 89; 1984, Paris, p. 110

Design for a bracelet (p. 173 above)

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 13.6 cm (5 3/8 in.) W. 29.7 cm (11 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2285
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.
Exh.: 1984, Paris, p. 115

Design for a bracelet (p. 173 below)

Paris, c. 1925

Pencil, watercolour, gouache and Indian ink on tracing paper
H. 17.6 cm (7 in.) W. 24.4 cm (9 5/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2284
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.
Exh.: 1984, Paris, p. 115

Design for a bracelet

Paris, c. 1925
Gouache and Indian ink on tracing paper
H. 10.7 cm (4 1/8 in.) W. 14.8 cm (5 7/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2282
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a bracelet (p. 172 below)

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 7.7 cm (3 in.) W. 17.8 cm (7 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2275
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a bracelet (p. 172 centre)

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 11.5 cm (4 1/2 in.) W. 25.3 cm (10 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2277
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a bracelet (p. 172 above)

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 8.7 cm (3 3/8 in.) W. 24 cm (9 1/2 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2280
Note: Design created for the Maison Georges Fouquet. Gift of Georges Fouquet to the Bibliothèque des Arts Décoratifs in 1952.

Design for a pendant

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 11.2 cm (4 1/2 in.) W. 8.6 cm (3 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2254

Design for a pendant

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 11 cm (4 3/8 in.) W. 8 cm (3 1/8 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2255

Design for a pendant

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 9.7 cm (3 3/4 in.) W. 7.1 cm (2 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2256

Design for a pendant

Paris, c. 1925
Pencil, watercolour, gouache and Indian ink on tracing paper
H. 9.7 cm (3 3/4 in.) W. 7.1 cm (2 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. CD 2267

LACLOCHE

Bracelet (p. 174)

Paris, c. 1928
Yellow gold, grey gold, cabochon sapphires
H. 2.1 cm (3/4 in.) Diam. 6.2 cm (2 1/2 in.)
Case with interior label 'LACLOCHE FRES/15 RUE DE LA PAIX/PARIS/2 NEW BOND ST/LONDON'
Stamped 'LACLOCHE FRERES'
No marks
Victor and Gretha Arwas, London

Cuff bracelet (p. 175)

Paris, c. 1930
Platinum, brilliant-cut diamonds, baguette-cut diamonds
Stamped 'LACLOCHE FRERES'
Platinum hallmark (dog's head)
Unidentified maker's mark: vertical lozenge, initials 'LF', arrow symbol
Courtesy of Stephen Russell, New York
Note: A similar design, with some variations in the size of stones, was also exhibited by the Maison Mauboussin in the 1930s (Cerval 1992, p. 110).

JEAN LAMBERT-RUCKI

see Maison Fouquet

ANDRÉ LÉVEILLÉ

see Maison Fouquet

MAUBOUSSIN

Ring (p. 178)

Paris, c. 1937
Gold
H. 3.5 cm (1 3/8 in.) W. 3 cm (1 1/8 in.)
D. 2 cm (3/4 in.)
Stamped 'MAUBOUSSIN PARIS'
Gold hallmark (eagle's head)
Victor and Gretha Arwas, London

'Reflection' parure comprising a bracelet, a brooch and a ring

(pp. 180–181)
Trabert & Hoefler
Paris, New York, c. 1939
Gold, platinum, cabochon rubies, baguette-cut diamonds, brilliant-cut diamonds

Bracelet: Diam. 7.5 cm (3 in.) W. 6.5 cm (2 5/8 in.)

Brooch: L. 10 cm (3 7/8 in.) W. 4.5 cm (1 3/4 in.) D. 2.3 cm (7/8 in.)

Ring: H. 3.5 cm (1 3/8 in.) W. 2.5 cm (1 in.)

Brown leather case with interior label 'MAUBOUSSIN/PARIS/NEW YORK'
Marked 'TRABERT & HOEFFER/MAUBOUSSIN' and 'Reflection'
Inscription 'MH'
Engraved number '24'
Private collection
Pub.: Advertisement for the 'Reflection' collection in *Vogue USA*, 15 May 1939, p. 32

GUSTAVE MIKLOS

see Raymond Templier

CHARLOTTE PERRIAND

'Ball Bearing' necklace

(p. 17 above left)
Paris, c. 1926
Chrome-plated copper
Diam. 16 cm (6 1/4 in.) Diam. of balls 2.4 cm (1 in.)
Private collection
Note: Perriand wrote: 'My hair was boyishly short, my neck adorned with necklace that I'd had made, from ordinary balls of chrome-plated copper. I called them my ball bearings, symbolically and provocatively marking my belonging to the mechanical age of the 20th century. I was proud that my jewels did not rival those of the Queen of England. I was called *inhumaine* in reference to the film by Marcel L'Herbier. In the street, the urchins of Paris couldn't miss me. ... On the Champs-Élysées, I watched the luxury cars go by with their shining bodywork. At the Salon de l'Auto, I absorbed their technology and in the accessories department, I bought a headlamp to light my future dining room.'
Exh.: 1982, Paris, no. 248, p. 477; 1985, Paris
Pub.: Perriand 1998, p. 23

RENÉ ROBERT

Cuff bracelet (p. 183)

Silver
Paris, c. 1935
H. 7 cm (2 3/4 in.) W. 7.5 cm (3 in.)
Silver hallmark (crab)
Unidentified maker's mark: horizontal lozenge, initials 'RC', seahorse symbol
Mrs Eva Chow collection
Pub.: *Art et Décoration*, September 1935, p. 342

Pair of brooches (p. 184 below)

Silver
Paris, c. 1935
H. 7.5 cm (3 in.) W. 4.8 cm (1 7/8 in.)
D. 0.5 cm (1/4 in.)

No marks
Patrick Muni collection

GÉRARD SANDOZ

Pendant (p. 195 left)

Paris, c. 1928
Grey gold, yellow gold, red gold, enamel, onyx, white jade, silk thread
L. with cord 47 cm (18 ½ in.)
H. pendant 15 cm (5 ⅞ in.) W. 4.5 cm (1 ¾ in.)
Engraved signature 'GERARD SANDOZ'
Gold hallmark (eagle's head)
Virginia Museum of Fine Arts, Richmond, VA, gift of Sydney and Frances Lewis
Inv. VMFA 85.256
Pub.: *Mobilier et Décoration*, November 1928, p. 243 (design)

'Semaphore' brooch (p. 187)

Paris, designed 1928
Grey gold, yellow gold, platinum, onyx, coral, brilliant-cut diamonds
L. 8.7 cm (3 ⅜ in.) W. 5 cm (2 in.)
D. 1 cm (⅜ in.)
Signature 'GÉRARD-SANDOZ'
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Private collection, London
Note: Formerly Nourhan Manoukian collection. A piece of this design was made in 1972 from a drawing from the 1920s, under the direction of Gérard Sandoz in the Georges Lenfant workshop.

Ring (p. 191 below)

Paris, c. 1928
Grey gold, yellow gold, onyx
H. 2.1 cm (⅞ in.) Diam. 1.6 cm (⅝ in.)
Engraved signature 'Gérard SANDOZ'
Gold hallmark for imported works (owl)
Huguette Lombard collection
Note: This ring belonged to Mme Gérard Sandoz.

Ring (p. 42)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Gold, silver, lacquer
H. 3 cm (1 ⅛ in.) W. 2.3 cm (⅞ in.)
Diam. 2.1 cm (⅞ in.)
Inscription '26 August 1928 GERARD SANDOZ DEL'
Gold and silver hallmarks (eagle's head and boar's head)
Maker's mark: horizontal lozenge, initials 'JT', symbol of a mortar between a rocket and a star
Jean-Pierre Malga collection
Pub.: *Parures*, no. 25, 15 July 1928, p. 17

Pendant with chain (p. 13)

Maison Gustave Sandoz SA, jewelers
Atelier Georges Lenfant, makers
Paris, c. 1929
Rose gold, grey gold, yellow gold, labradorite, with silver chain

L. 37 cm (14 ⅝ in.)
H. pendant 10.3 cm (4 in.) W. 3.6 cm (1 ⅜ in.) D. 1.2 cm (½ in.)
Engraved signature 'Gérard SaNdoz'
Gold hallmark (eagle's head) (three times) and silver hallmark (crab) (three times)
Maker's mark: horizontal lozenge, initials 'GL', wing and dice symbol (twice)
Private collection, Paris
Exh.: 1975, Pforzheim, no. 16
Pub.: *L'Art vivant*, no. 110, 15 July 1929, p. 567

Pendant (p. 194 right)

Maison Gustave Sandoz SA, jewelers
Atelier Georges Lenfant, makers
Paris, c. 1929
Yellow gold, rose gold, grey gold, hematite
H. 11.5 cm (4 ½ in.) W. 3 cm (1 ⅛ in.)
D. 1 cm (⅜ in.)
Engraved signature 'Gérard SaNdoz'
Gold hallmark (eagle's head) (twice)
Maker's mark: horizontal lozenge, initials 'GL', wing and dice symbol
Private collection, Paris
Exh.: 1975, Pforzheim, no. 16; 1982, Paris, no. 245, p. 477

Design for a pendant (p. 194 left)

Paris, c. 1929
Pencil, ink and wash on paper
H. 21.2 cm (8 ¼ in.) W. 13 cm (5 ⅛ in.)
Société Lenfant archives
Note: Design for the pendant shown on p. 194 right.

Pair of cufflinks (p. 186)

Paris, c. 1929
Silver, lacquer, eggshell lacquer
Diam. 1.7 cm (⅝ in.)
Engraved signature in lower and upper case 'Gérard SaNdoz'
Historical Design, New York

Matchbox (p. 192 above)

Maison Gustave-Roger Sandoz et Cie, jewelers
Paris, c. 1924
Silver niello
L. 6 cm (2 ⅜ in.) W. 5.3 cm (2 ⅛ in.)
D. 0.5 cm (¼ in.)
Engraved signature 'Gérard Sandoz'
Silver hallmark (boar's head)
Maker's mark: vertical lozenge, initials 'GS', star symbol
Jacques Sitbon collection
Pub.: *Mobilier et Décoration d'intérieur*, August–September 1924, p. 29 (cigarette case)

Vanity case (p. 238/1)

Maison Gustave-Roger Sandoz et Cie, jewelers
Paris, c. 1927
Silver, enamel, gilded silver interior
L. 8 cm (3 ⅛ in.) W. 5.7 cm (2 ¼ in.)
D. 1.6 cm (⅝ in.)
Engraved signatures 'G.R. SANDOZ PARIS' and 'GÉRARD-SANDOZ del.'
Engraved numbers '9965' and '870' (twice)

Silver hallmark (boar's head) (twice)
Unidentified maker's mark: horizontal lozenge, initials 'AP', theodolite symbol (four times)
Huguette Lombard collection
Note: This piece belonged to Mme Gérard Sandoz.
Pub.: *L'Art vivant*, no. 64, 15 August 1927, p. 666

'Tracta' cigarette case (p. 61)

Maison Gustave-Roger Sandoz et Cie, jewelers
Paris, c. 1927
Silver, lacquer, eggshell lacquer
L. 9.2 cm (3 ⅝ in.) W. 6.8 cm (2 ⅝ in.)
D. 0.9 cm (⅜ in.)
Chamois leather slipcase with label 'Gustave Sandoz/10, rue Royale/Paris'
Silver hallmark (boar's head)
Maker's mark: vertical lozenge, initials 'GS', star symbol (twice)
Jean-Albert Grégoire–J.-P. Poilpré collection
Note: The decoration closely resembles the advertising poster designed by Gérard Sandoz for Tracta cars in 1927 (see *Commercial Art*, August 1928, no. 5, p. 79).

Cigarette case (p. 193 below right)

Maison Gustave Sandoz SA, jewelers
Jean Trotaïn (active 1923–35), maker
Paris, c. 1928
Silver, lacquer, gilded silver interior
L. 12.7 cm (5 in.) W. 8.8 cm (3 ⅜ in.)
Engraved signatures 'GÉRARD SANDOZ DEL' and 'GUSTAVE SANDOZ PARIS'
Silver hallmark (boar's head)
Maker's mark: horizontal lozenge, initials 'JT', symbol of a mortar between a rocket and a star
Bröhan-Museum, Berlin
Inv. 87-066
Exh.: 1928, Paris, Grand Palais; 1975, Pforzheim, no. 20; 1976, Paris, no. 790, p. 106
Pub.: *L'Art vivant*, no. 83, 1 June 1928, p. 429; Legrain, n.d., pl. 26; Bröhan-Museum catalogue, 2001, no. 404, p. 438

Cigarette case (p. 193 below left)

Maison Gustave Sandoz SA, jewelers
Paris, c. 1928
Silver, lacquer, gilded silver interior
L. 12 cm (4 ¾ in.) W. 8.5 cm (3 ¼ in.)
Signature 'GUSTAVE SANDOZ S.A.'
Engraved numbers '638', '1082' and '3'
Bröhan-Museum, Berlin
Inv. 87-065
Exh.: 1975, Pforzheim, no. 21
Pub.: Bröhan-Museum catalogue, 2001, no. 403, p. 438

Cigarette case (p. 192 below)

Jean Trotaïn (active 1923–35), maker
Paris, c. 1927
Silver, lacquer, eggshell lacquer
L. 8.4 cm (3 ¼ in.) W. 7.5 cm (3 in.)
Engraved signature 'GÉRARD-SANDOZ DEL'

Engraved 'MADE IN FRANCE' and 'BLACK, STARR & FROST'
Silver hallmark (Minerva head) (twice)
Maker's mark: horizontal lozenge, initials 'JT', symbol of a mortar between a rocket and a star (twice)
Private collection, Europe

Design for a pendant (p. 238/2)

Paris, c. 1928
Pencil and charcoal on paper
H. 32.5 cm (12 ¾ in.) W. 24.5 cm (9 ¾ in.)
Pendant design on verso
Société Lenfant archives

Design for a 'Guitar' pendant

(p. 195 right)
Paris, c. 1928
Pencil, ink, gouache and coloured pencil on card
H. 21.3 cm (8 ⅜ in.) W. 12.3 cm (4 ⅞ in.)
Société Lenfant archives

Design for a pendant (p. 196 right)

Paris, c. 1928
Pencil, gouache, ink and wash on paper
H. 21.7 cm (8 ½ in.) W. 25 cm (9 ⅞ in.)
Design for a pendant and necklace on verso
Société Lenfant archives
Exh.: Paris, 1928, Grand Palais (pendant)
Pub.: *Mobilier et Décoration*, July 1928, p. 62 (pendant); *Parures*, no. 29, November 1928, p. 16 (pendant)

Design for a pendant (p. 238/3)

Paris, c. 1930
Pencil, ink and blue wash on paper
H. 16.2 cm (6 ⅜ in.) W. 15 cm (5 ⅞ in.)
Société Lenfant archives

Design for a pendant (p. 238/4)

Paris, c. 1930
Pencil on paper
H. 24.8 cm (9 ¾ in.) W. 16.2 cm (6 ⅜ in.)
Société Lenfant archives

Design for a parure comprising a necklace and a bracelet (p. 197)

Paris, c. 1930
Pencil and gouache on card
H. 32.1 cm (12 ½ in.) W. 24.8 cm (9 ¾ in.)
Société Lenfant archives

RAYMOND TEMPLIER

'Kneeling Woman' pendant (p. 205)

Joseph Csaky, sculptor
Maison Paul et Raymond Templier, makers
Paris, 1940
Gold, silver, ivory
H. 7 cm (2 ¾ in.) W. 4.5 cm (1 ¾ in.)
D. 0.8 cm (⅜ in.)
Engraved signatures 'CSAKY', 'RAYMOND TEMPLIER'
Gold and silver hallmarks (eagle's head and boar's head)

Illegible maker's mark
Mme Cheska Vallois collection
Note: Piece created by the Maison
Templier after a sculpture by Joseph
Csaky, executed c. 1930.
Pub.: Mouillefarine & Ristelhueber
2005, p. 34; Marcilhac 2007, p. 171

‘Head’ clip (p. 204 below)
Gustave Miklos, sculptor
Maison Paul et Raymond Templier,
makers
Paris, plaster maquette 1937,
executed 1942
Silver, gilded silver
H. 6.1 cm (2 3/8 in.) W. 3.5 cm (1 3/8 in.)
D. 1.8 cm (3/8 in.)
Engraved signatures ‘G. MIKLOS’,
‘RAYMOND TEMPLIER’
Engraved number ‘16484’
Silver hallmark (boar's head)
Incomplete maker's mark: horizontal
lozenge, initials ‘CT’, symbol of a
Knight Templar with cloak
Private collection
Note: A plaster maquette shows an
almost identical sculpture, without
the silver half-circle (private collection,
Paris).
Exh.: 1975, Pforzheim, no. 13
Pub.: Mouillefarine & Ristelhueber
2005, p. 33

Brooch (p. 24)
Maison Paul Templier et Fils, makers
Paris, 1925
Platinum, enamel, brilliant-cut
diamonds
L. 5.5 cm (2 1/4 in.) W. 2 cm (3/4 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Engraved number ‘15003’
Platinum hallmark (dog's head)
Musée des Arts Décoratifs, Paris
Inv. 25110
Note: Shown at the 1925 Exposition
International and bought by the
museum on this occasion.
Exh.: 1925, Paris; 1966, Paris, no. 846,
p. 133; 1976, Paris, no. 838, p. 111
Pub.: *Vogue*, September 1925, p. 33;
Mouillefarine & Ristelhueber 2005,
p. 166

Bracelet (p. 213 above right)
Maison Paul Templier et Fils, makers
Paris, 1927
Grey gold, silver, lacquer
H. 3 cm (1 1/8 in.) Diam. 7 cm (2 3/4 in.)
Signature ‘RAYMOND TEMPLIER’
Gold and silver hallmarks (eagle's
head and boar's head)
Maker's mark: horizontal lozenge,
initials ‘CT’, symbol of a Knight
Templar with cloak
Primavera Gallery, New York
Exh.: 1927, Paris
Pub.: *La Renaissance de l'art français*,
July 1927, n.p.; *Paris-Midi*, 19 June
1927; *L'Officiel de la couture*, no. 83,
July 1928, p. 49; Fouquet 1931, pl. 48;
Mouillefarine & Ristelhueber 2005,
no. 3, p. 156

Ring (p. 238/1)
Maison Paul Templier et Fils, makers
Paris, 1927
Grey gold
H. 2 cm (3/4 in.) Diam. 1.6 cm (5/8 in.)
No marks
Private collection, Paris
Note: Formerly Annie Dalsace
collection.
Pub.: *Mobilier et Décoration*, March
1927, p. 95; Mouillefarine &
Ristelhueber 2005, no. 1, p. 144

Cuff bracelet (p. 28 above)
Maison Paul Templier et Fils, makers
Silver, lacquer
Paris, 1927
H. 3 cm (1 1/8 in.) Diam. 7.2 cm (2 3/4 in.)
Silver hallmark (boar's head)
Illegible maker's mark
Private collection, Paris
Note: Formerly Annie Dalsace
collection.
Exh.: 1929, Paris, Galerie de la
Renaissance
Pub.: *La Renaissance de l'art français*,
April 1929, p. 198; Mouillefarine &
Ristelhueber 2005, p. 161

Brooch (p. 238/2)
Maison Paul Templier et Fils, makers
Paris, 1928
Grey gold, yellow gold, platinum,
brilliant-cut diamonds
L. 7 cm (2 3/4 in.) W. 2.5 cm (1 in.)
Gold hallmark for imported works (owl),
platinum hallmark for imported works
(bearded head)
Templier collection
Pub.: Cendrars & Cassandre 1928
(variant); *L'Art vivant*, no. 110,
15 July 1929, p. 570; Mouillefarine &
Ristelhueber 2005, pp. 80 and 81

Bracelet (p. 213 below)
Maison Paul Templier et Fils, makers
Paris, 1928
Grey gold, silver, lacquer
H. 3 cm (1 1/8 in.) Diam. 8 cm (3 1/8 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Stamped ‘MADE IN FRANCE’
Engraved number ‘16031’
Silver hallmark (boar's head) (twice),
gold and silver hallmarks (eagle's head
and boar's head)
Primavera Gallery, New York
Pub.: *Les Échos des industries d'art*,
November 1928, p. 11; Fouquet 1931,
pl. 37; Mouillefarine & Ristelhueber
2005, no. 3, p. 159

Bracelet (p. 213 above left)
Maison Paul Templier et Fils, makers
Paris, c. 1928
Grey gold, silver, lacquer
H. 3.5 cm (1 3/8 in.) Diam. 7 cm (2 3/4 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Silver hallmark (boar's head) (twice),
gold and silver hallmarks (eagle's head
and boar's head)
Maker's mark: horizontal lozenge,

initials ‘CT’, symbol of a Knight
Templar with cloak
Primavera Gallery, New York
Exh.: 1928, Paris, Galerie Georges
Bernheim
Pub.: *Art et Industrie*, July 1928, p. 28

Brooch (p. 207)
Maison Paul et Raymond Templier,
makers
Paris, 1929
Platinum, onyx, rock crystal,
brilliant-cut diamonds
H. 4.5 cm (1 3/4 in.) L. 4.5 cm (1 3/4 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Engraved number ‘16250’
Given by the Musée National d'Art
Moderne to the Musée des Arts
Décoratifs, Paris, 1963
Inv. MNAM 1120 OA
Doc.: Musée des Arts Décoratifs, Paris:
drawing in pencil and gouache on
tracing paper, dating the piece to 1929,
inv. 41373 (variant design, inv. 41375)
Exh.: 1937, Paris; 1961, London; 1971,
Minneapolis, no. 1296, p. 203
Pub.: *Art et Décoration*, February 1930,
p. 58 (variant); Mouillefarine &
Ristelhueber 2005, no. 21, p. 173
(variant)

Bracelet (p. 212 right)
Maison Paul et Raymond Templier,
makers
Paris, 1929
Silver, enamel
H. 3.6 cm (1 3/8 in.) Diam. 5.5 cm
(2 1/4 in.)
Silver hallmark (crab) (twice)
Museum für Angewandte Kunst,
Cologne
Inv. G 1690
Pub.: *La Perle*, 10 May 1929, p. 15
(similar design); Kunstgewerbemuseum
catalogue, 1985, vol. 1, no. 236 p. 319;
Mouillefarine & Ristelhueber 2005,
no. 3, p. 156

Necklace (p. 29)
Maison Paul et Raymond Templier,
makers
Grey gold, lacquer
Paris, 1929
Diam. 13 cm (5 1/8 in.) W. 1.7 cm (5/8 in.)
Gold hallmark (eagle's head)
Maker's mark: horizontal lozenge,
initials ‘CT’, symbol of a Knight
Templar with cloak
Private collection, Paris
Note: Formerly Annie Dalsace
collection.
Pub.: Mouillefarine & Ristelhueber
2005, p. 207

Pendant (p. 238/3)
Maison Paul et Raymond Templier,
makers
Paris, 1930
Grey gold, platinum, enamel noir,
smoky quartz, brilliant-cut diamonds,
silk cord
H. 9 cm (3 1/2 in.) W. 2.7 cm (1 1/8 in.)

Brown velvet case with interior label
‘RAYMOND TEMPLIER’
Engraved signature ‘RAYMOND
TEMPLIER’
Engraved number ‘6218’
Gold hallmark (eagle's head) (twice)
Musée Galliera, Musée de la Mode
de la Ville de Paris, Paris
Inv. GAL 1993.315.1 ab
Exh.: 1937, Paris
Pub.: *Journal suisse d'horlogerie*, no. 3,
January 1931; Mouillefarine &
Ristelhueber 2005, p. 193

Brooch (p. 206 below)
Maison Paul et Raymond Templier,
makers
Paris, 1930
Grey gold, platinum, enamel, brilliant-cut
diamonds
L. 6 cm (2 3/8 in.) W. 2.5 cm (1 in.)
Gold hallmark (eagle's head) and
platinum hallmark (dog's head)
Maker's mark: horizontal lozenge,
initials ‘CT’, symbol of a Knight
Templar with cloak
Private collection
Pub.: Mouillefarine & Ristelhueber
2005, p. 56

Bracelet (p. 238/4)
Maison Paul et Raymond Templier,
makers
Paris, 1930
Silver, lacquer
H. 3.3 cm (1 1/4 in.) Diam. 7.5 cm (3 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Engraved number ‘16222’
Silver hallmark (boar's head) (twice)
Primavera Gallery, New York
Pub.: Mouillefarine & Ristelhueber
2005, no. 2, p. 154

Bracelet (p. 238/5)
Maison Paul et Raymond Templier,
makers
Paris, c. 1930
Grey gold, silver, lacquer
H. 3.5 cm (1 3/8 in.) Diam. 6.7 cm
(2 5/8 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Engraved number ‘16221’
Gold and silver hallmarks (eagle's head
and boar's head)
Primavera Gallery, New York
Pub.: Mouillefarine & Ristelhueber
2005, no. 2, p. 156

Chatelaine clasp (p. 238/6)
Maison Paul et Raymond Templier,
makers
Paris, 1931
Grey gold, lacquer
H. 6.4 cm (2 1/2 in.) W. 2.9 cm (1 1/8 in.)
Engraved signature ‘RAYMOND
TEMPLIER’
Gold hallmark for imported works (owl)
Museum für Angewandte Kunst, Cologne
Inv. Ov 118
Note: Formerly Paul Templier
collection.



Templier 9



Templier 10



Templier 11



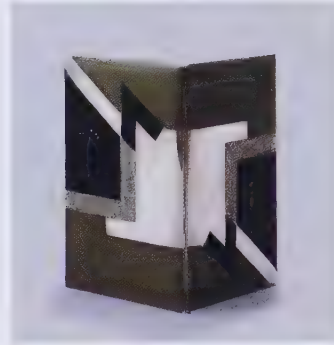
Templier 12



Templier 13



Templier 14



Templier 15



Templier 16



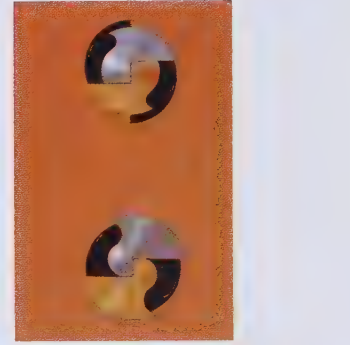
Templier 17



Templier 18



Templier 19



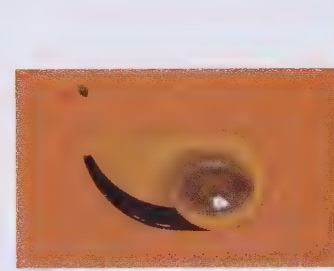
Templier 20



Templier 21



Templier 22



Templier 23



Templier 24



Templier 25



Templier 26



Templier 27



Templier 28

Doc.: Contemporary photograph in Pforzheim, 1975–76.
Pub.: Kunstgewerbemuseum catalogue, 1985, vol. 1, no. 383, pp. 446–447; Mouillefarine & Ristelhueber 2005, p. 87

Pendant brooch (p. 208 right)
Maison Paul et Raymond Templier, makers
Paris, 1931
Grey gold, platinum, chalcedony, brilliant-cut diamonds, baguette-cut diamonds
H. 7 cm (2 7/8 in.) W. 4 cm (1 5/8 in.)
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head)
Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA
Pub.: Mouillefarine & Ristelhueber 2005, no. 1, p. 176 (archive photograph)

Brooch (p. 238/7)
Maison Paul et Raymond Templier, makers
Paris, 1931
Grey gold, platinum, lacquer, brilliant-cut diamonds
H. 3.1 cm (1 1/8 in.) L. 6.6 cm (2 5/8 in.)
Case with interior label 'PAUL/ET/RAYMOND/TEMPLIER/JOAILLIERS-FABRICANTS/7, Boulevard Maiesherbes/4ème ETAGE/PARIS'
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'CT', symbol of a Knight Templar with cloak
Primavera Gallery, New York
Pub.: Mouillefarine & Ristelhueber 2005, no. 11, p. 176

Clip (p. 206 above)
Maison Paul et Raymond Templier, makers
Paris, c. 1932
Grey gold, platinum, brilliant-cut diamonds, baguette-cut diamonds
L. 4.6 cm (1 7/8 in.) W. 3.6 cm (1 1/8 in.)
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head), control mark, 1940–43 (rhinoceros's head)
Illegible maker's mark
Private collection
Doc.: Musée des Arts Décoratifs, Paris: design for variant, inv. 41397 and 48605-1
Exh.: 1975 Pforzheim, no. 27
Pub.: Mouillefarine & Ristelhueber 2005, p. 59 and no. 2, p. 182 (design)

Bracelet (p. 200)
Maison Paul et Raymond Templier, makers
Paris, c. 1932
Platinum, brilliant-cut diamonds

L. 19 cm (7 1/2 in.) W. 2.9 cm (1 1/8 in.)
Engraved signature 'RAYMOND TEMPLIER'
Engraved number '16430'
Platinum hallmark (dog's head) (twice)
Neil Lane collection
Note: This bracelet belonged to Blanche Templier, the artist's second wife.
Pub.: Mouillefarine & Ristelhueber 2005, no. 2, p. 149 (archive photograph)

Bracelet (p. 238/8)
Maison Paul et Raymond Templier, makers
Paris, c. 1932
Grey gold, platinum, brilliant-cut diamonds
L. 19.3 cm (7 5/8 in.) W. 2.1 cm (3/4 in.)
Gold hallmark (eagle's head) and platinum hallmark (dog's head) (twice)
Maker's mark: horizontal lozenge, initials 'CT', symbol of a Knight Templar with cloak (twice)
Templier collection
Doc.: Design with stamp 'PAUL ET RAYMOND/TEMPLIER', private collection

Brooch (p. 243/9)
Maison Paul et Raymond Templier, makers
Paris, c. 1933
Grey gold, platinum, cabochon moonstones, brilliant-cut diamonds
L. 5.9 cm (2 3/8 in.) W. 2.6 cm (1 in.)
D. 1.5 cm (5/8 in.)
Brown leather case with interior label: 'PAUL/ET/RAYMOND/TEMPLIER/JOAILLIERS-FABRICANTS/10, rue Auber/4ème ETAGE/PARIS'
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) (twice) and platinum hallmark (dog's head)
Illegible maker's mark
Primavera Gallery, New York
Pub.: Mouillefarine & Ristelhueber 2005, no. 1, p. 181

Brooch (p. 208 left)
Maison Paul et Raymond Templier, makers
Paris, 1935
Grey gold, silver, brilliant-cut diamonds
H. 5 cm (2 in.) W. 3.8 cm (1 1/2 in.)
W. at base 1.5 cm (5/8 in.)
Leather case with interior label: 'PAUL/&/RAYMOND/TEMPLIER/PARIS'
Gold and silver hallmarks (eagle's head and boar's head)
Neil Lane collection
Pub.: Mouillefarine & Ristelhueber 2005, no. 6, p. 181

Bracelet (p. 209 left)
Maison Paul et Raymond Templier, makers
Paris, 1935
Platinum, brilliant-cut diamonds
H. 5.5 cm (2 1/8 in.) Diam. 6.7 cm (2 5/8 in.)

Engraved signature 'RAYMOND TEMPLIER'
No marks
Stephanie Seymour Brant collection, courtesy The Brant Foundation, Greenwich CT, USA
Doc.: Design for a parure comprising a bracelet and a clip 'RAYMOND/TEMPLIER/RT/ BRACELET – CLIPS PLATINE ET/ BRILLANTS/EXECUTÉ POUR Mme D. D/1935/DÉPOSÉ', Musée des Arts Décoratifs, Paris, inv. 41399 (Mouillefarine & Ristelhueber 2005, p. 163); photograph from the archives of the Maison Templier (Mouillefarine & Ristelhueber 2005, p. 162)

'Bridge' ring (p. 243/10)
Maison Paul et Raymond Templier, makers
Paris, 1935
Platinum, brilliant-cut diamonds
H. 2.3 cm (7/8 in.) Diam. 2 cm (3/4 in.)
Engraved signature partly illegible 'RAYMOND TEMPLIER'
Engraved number '13848'
Templier collection
Pub.: Mouillefarine & Ristelhueber 2005, no. 8, p. 138; no. 7 (design)

Brooch (p. 206 centre)
Maison Paul et Raymond Templier, makers
Paris, 1937
Grey gold, platinum, brilliant-cut diamonds
L. 6 cm (2 3/8 in.) W. 3 cm (1 1/8 in.)
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Maker's mark: horizontal lozenge, initials 'CT', symbol of a Knight Templar with cloak
Given by the Musée National d'Art Moderne to the Musée des Arts Décoratifs, Paris, 1963
Inv. MNAM 1121 OA
Doc.: Musée des Arts Décoratifs, Paris: design marked 'Exécutée pour Mme...' in pencil, gouache and black ink on tracing paper, dated 1937, inv. 41401
Exh.: 1937, Paris; 1961, London; 1971, Minneapolis, no. 1294, p. 203
Pub.: Herbst 1956, p. 132; Mouillefarine & Ristelhueber 2005, p. 79

Ring (p. 243/11)
Maison Paul et Raymond Templier, makers
Paris, 1937
Platinum, brilliant-cut diamonds
H. 2.1 cm (3/4 in.) Diam. 2 cm (3/4 in.)
Engraved signature 'RAYMOND TEMPLIER'
Platinum hallmark (dog's head)
Engraved number '13782'
Illegible maker's mark
Given by the Musée National d'Art Moderne to the Musée des Arts Décoratifs, Paris, 1963
Inv. MNAM 1117 OA

Doc.: Musée des Arts Décoratifs, Paris: design in pencil and gouache on tracing paper, dated 1937, inv. 41400
Exh.: 1937, Paris; 1961, London; 1971, Minneapolis, no. 1295; 1976, Paris, no. 849, p. 112
Pub.: Mouillefarine & Ristelhueber 2005, no. 1, p. 139

Clip (p. 209 right)
Maison Paul et Raymond Templier, makers
Paris, c. 1937
Grey gold, platinum, brilliant-cut diamonds
H. 4 cm (1 5/8 in.) L. 5.4 cm (2 1/8 in.)
D. 1.2 cm (1/2 in.)
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) and platinum hallmark (dog's head)
Private collection, London
Exh.: 1937, Paris
Pub.: Mouillefarine & Ristelhueber 2005, p. 75

Bracelet and two interchangeable clips (p. 215 below)
Maison Paul et Raymond Templier, makers
Paris, 1938
Gold, brilliant-cut diamonds
Bracelet: H. 7 cm (2 7/8 in.) Diam. 7.3 cm (2 7/8 in.) W. 4 cm (1 5/8 in.)
Clips: H. 4 cm (1 5/8 in.) W. 3.4 cm (1 1/8 in.)
Brown leather case with interior label: 'PAUL/ET/RAYMOND/TEMPLIER/JOAILLIERS-FABRICANTS/10, rue Auber/4ème ETAGE/PARIS'; and exterior label: 'LO'
Engraved signature 'RAYMOND TEMPLIER'
Gold hallmark (eagle's head) (twice)
Maker's mark: horizontal lozenge, initials 'CT', symbol of a Knight Templar with cloak (three times)
Private collection
Note: Bracelet made in 1938 for a banker who also bought another of similar design (p. 215 above) and gave them to his daughters on the occasion of their brother's wedding in 1938.
Pub.: Mouillefarine & Ristelhueber 2005, pp. 64 and 65

Bracelet and four interchangeable clips (p. 215 above)
Maison Paul et Raymond Templier, makers
Paris, 1938
Gold, platinum, brilliant-cut diamonds
Bracelet: H. 6.5 cm (2 5/8 in.) Diam. 6.6 cm (2 5/8 in.) W. 3.3 cm (1 1/4 in.)
Clips: H. 3 cm (1 1/8 in.) W. 3.2 cm (1 1/8 in.)
Brown leather case with interior label: 'PAUL/ET/RAYMOND/TEMPLIER/JOAILLIERS-FABRICANTS/10, rue Auber/4ème ETAGE/PARIS'; and exterior label: 'YB'
Engraved signature 'RAYMOND TEMPLIER' (three times)

Gold hallmark (eagle's head)
(seven times) and platinum hallmark
(dog's head) (twice)
Maker's mark: horizontal lozenge,
initials 'CT', symbol of a Knight
Templar with cloak (twice)
Illegible maker's mark
Private collection
Note: Bracelet made in 1938 for a
banker who also bought another of
similar design (p. 215 below) and gave
them to his daughters on the occasion
of their brother's wedding in 1938.
Pub.: Mouillefarine & Ristelhueber
2005, p. 71

Ring (p. 243/12)

Maison Paul et Raymond Templier,
makers
Paris, 1942
Grey gold, platinum, brilliant-cut
diamonds
H. 2.2 cm ($\frac{7}{8}$ in.) Diam. 2 cm ($\frac{3}{4}$ in.)
W. 1.3 cm ($\frac{5}{8}$ in.)
Gold hallmark (eagle's head), platinum
hallmark (dog's head), control mark,
1940–43 (rhinoceros's head)
Maker's mark: horizontal lozenge,
initials 'CT', symbol of a Knight
Templar with cloak
Private collection
Exh.: 1975, Pforzheim, no. 25
Pub.: Mouillefarine & Ristelhueber
2005, no. 2, p. 144

Cigarette case (p. 210 above left)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, lacquer, gilded silver interior
H. 10 cm ($3\frac{1}{8}$ in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '15952' and '78'
Silver hallmarks (boar's head and
Minerva head)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star (three times)
Musée des Arts Décoratifs, Paris
Inv. 41073
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1928, Paris, Galerie Georges
Bernheim; 1966, Paris, no. 298, p. 73
Pub.: *Art et Industrie*, July 1928, p. 3;
Mouillefarine & Ristelhueber 2005,
p. 222

Cigarette case (p. 243/13)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, lacquer, enamel interior
H. 12.8 cm (5 in.) W. 8.3 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '15981' and '417'
Silver hallmark (boar's head) (four
times)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar
between a rocket and a star (twice)
Musée des Arts Décoratifs, Paris
Inv. 41070

Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, no. 298, p. 73
Pub.: Mouillefarine & Ristelhueber
2005, p. 233

Cigarette case (p. 211 above)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, lacquer, onyx, enamel interior
L. 8.4 cm ($3\frac{1}{4}$ in.) W. 6.2 cm ($2\frac{1}{2}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '422' and '16008'
Illegible hallmark
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star
Bröhan-Museum, Berlin
Inv. 87-064
Exh.: 1975, Pforzheim, no. 29
Pub.: Bröhan-Museum catalogue, 2001,
no. 401, p. 437; Mouillefarine &
Ristelhueber 2005, no. 2, p. 226

Cigarette case (p. 243/14)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, aluminium, lacquer, enamel
interior
H. 12.9 cm ($5\frac{1}{8}$ in.) W. 8.4 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '16010' and '460'
Silver hallmark (boar's head) (four
times)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star (three times)
Musée des Arts Décoratifs, Paris
Inv. 41069
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, no. 298, p. 73; 1976,
Paris, no. 843, p. 111
Pub.: Mouillefarine & Ristelhueber
2005, pp. 228 and 160, photograph by
Germaine Krull

'Voisin Speedometer' cigarette case
(p. 210 below right)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, lacquer, eggshell lacquer
L. 10.2 cm (4 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved number '16045'
Private collection
Exh.: 1982, Paris, no. 13, p. 233
Pub.: Mouillefarine & Ristelhueber
2005, pp. 46 and 47

Cigarette case (p. 211 below)

Jean Trotaïn (active 1923–35), maker
Paris, 1928
Silver, lacquer, eggshell lacquer,
enamel interior
L. 10.2 cm (4 in.) W. 8.8 cm ($3\frac{5}{8}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '514' and '16060'
Illegible hallmark

Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar
between a rocket and a star
Bröhan-Museum, Berlin
Inv. 87-161
Exh.: 1975, Pforzheim, no. 30
Pub.: Bröhan-Museum catalogue, 2001,
no. 400, p. 437; Mouillefarine &
Ristelhueber 2005, no. 1, p. 226

Cigarette case (p. 243/15)

Jean Trotaïn (active 1923–35), maker
Paris, 1929
Silver, lacquer, eggshell lacquer,
enamel interior
H. 12.8 cm (5 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved number '16062'
Silver hallmark (boar's head) (four
times)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star (three times)
Templier collection
Note: Formerly Andy Warhol collection
(Sotheby's catalogue, 1988, no. 115)
Pub.: Fouquet 1931, pl. 10;
Mouillefarine & Ristelhueber 2005,
p. 238

'Xylophone' cigarette case

(p. 243/16)
Jean Trotaïn (active 1923–35), maker
Paris, 1929
Silver, aluminium, lacquer, enamel
interior
L. 12.8 cm (5 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved number '16077'
Silver hallmark (boar's head)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star
Musée des Arts Décoratifs, Paris
Inv. 41074
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, no. 298, p. 73; 1976,
Paris, no. 844, p. 112; 1982, Paris,
no. 122, p. 318
Pub.: *Art et Décoration*, February 1930,
p. 57; Fouquet 1931, pl. 21;
Mouillefarine & Ristelhueber 2005,
p. 52

Cigarette case (p. 243/17)

Jean Trotaïn (active 1923–35), maker
Paris, 1929
Silver, aluminium, lacquer, onyx,
enamel interior
H. 12.8 cm (5 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved numbers '673' and '16078'
Silver hallmark (boar's head) (twice)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star (twice)
Gift of Raymond Templier, 1966
Musée des Arts Décoratifs, Paris
Inv. 41075
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1929, Paris, Galerie de la
Renaissance; 1966, Paris, no. 298,

p. 73; 1976, Paris, no. 845, p. 112
Pub.: *La Perle*, 10 May 1929, p. 16;
Mouillefarine & Ristelhueber 2005,
p. 52

'Typewriter' cigarette case

(p. 210 below left)
Jean Trotaïn (active 1923–35), maker
Paris, 1930
Silver, lacquer, onyx, enamel interior
L. 12.8 cm (5 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Engraved numbers '16214' and '75'
Silver hallmark (boar's head) (three
times)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar between
a rocket and a star
Musée des Arts Décoratifs, Paris
Inv. 41071
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, no. 298, p. 73; 1976,
Paris, no. 847, p. 112; 1982, Paris,
no. 119, p. 318
Pub.: Mouillefarine & Ristelhueber
2005, p. 223

'Railway Tracks' cigarette case
(p. 210 above right)

Jean Trotaïn (active 1923–35), maker
Paris, 1930
Silver, lacquer
L. 12.8 cm (5 in.) W. 8.5 cm ($3\frac{1}{4}$ in.)
Engraved signature 'RAYMOND
TEMPLIER'
Silver hallmark (boar's head) (three
times)
Maker's mark: horizontal lozenge,
initials 'JT', symbol of a mortar
between a rocket and a star
Musée des Arts Décoratifs, Paris
Inv. 41072
Note: Gift of the artist following the
exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, no. 298, p. 73;
1982, Paris, no. 7, p. 230
Pub.: Mouillefarine & Ristelhueber
2005, no. 1, pp. 46 and 234

Design for two clips (p. 243/18)

Paris, c. 1931
Pencil, gouache and Indian ink on
impregnated paper
H. 18 cm ($7\frac{1}{8}$ in.) W. 11 cm ($4\frac{3}{8}$ in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.1
Pub.: Mouillefarine & Ristelhueber
2005, p. 86

Design for two clips (p. 243/19)

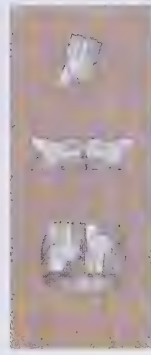
Paris, c. 1931
Pencil, gouache and Indian ink on
impregnated paper
H. 13.5 cm ($5\frac{1}{4}$ in.) W. 11 cm ($4\frac{3}{8}$ in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.2
Pub.: Mouillefarine & Ristelhueber
2005, p. 86



Templier 29



Templier 30



Templier 31



Templier 32



Templier 33



Templier 34



Templier 35



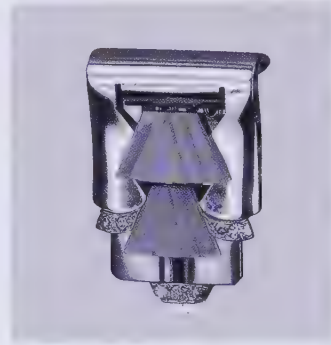
Templier 36



Van Cleef & Arpels 1



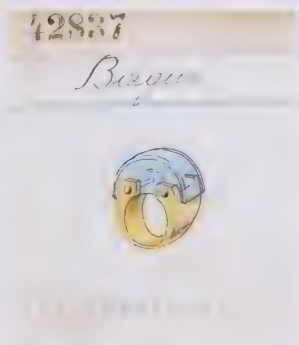
Van Cleef & Arpels 2



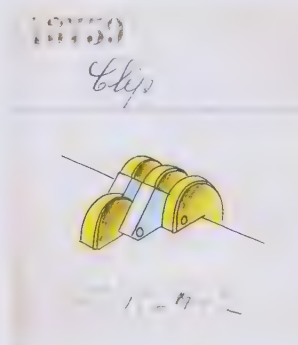
Van Cleef & Arpels 3



Van Cleef & Arpels 4



Van Cleef & Arpels 5



Van Cleef & Arpels 6



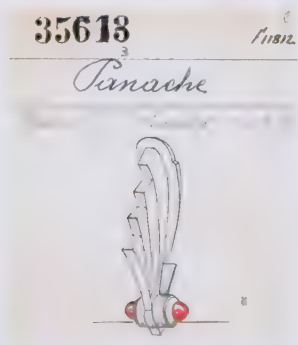
Van Cleef & Arpels 7



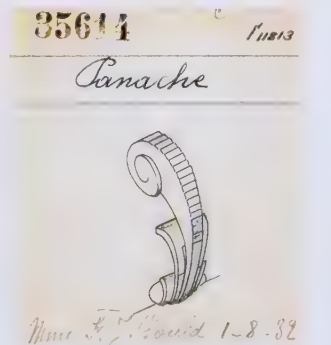
Van Cleef & Arpels 8



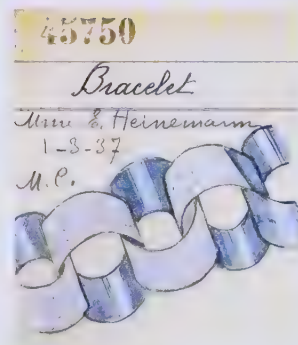
Van Cleef & Arpels 9



Van Cleef & Arpels 10



Van Cleef & Arpels 11



Van Cleef & Arpels 12

Design for two clips (p. 243/20)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 16.8 cm (6 5/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.3

Design for a clip (p. 243/21)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 8.9 cm (3 1/2 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.4

Design for a clip (p. 243/22)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 7.7 cm (3 in.) W. 11.1 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.5

Design for a clip (p. 243/23)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 6.9 cm (2 3/4 in.) W. 11.1 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.6

Design for two clips (p. 243/24)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 14.3 cm (5 5/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.7

Design for three clips (p. 243/25)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 20.5 cm (8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.8
Pub.: Mouillefarine & Ristelhueber
2005, p. 86

Design for four clips (p. 243/26)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 15.1 cm (5 7/8 in.) W. 11.1 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48604.9

Design for two clips (p. 243/27)
Paris, c. 1931
Pencil, gouache and Indian ink on impregnated paper
H. 16.1 cm (6 1/4 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984, inv. 48604.10

Design for two clips (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 13.5 cm (5 1/4 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.1
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 12.4 cm (4 7/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.2
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 13.5 cm (5 1/4 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.3
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 17.3 cm (6 7/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.4
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for three clips (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 20.2 cm (7 7/8 in.) W. 11.2 cm (4 1/2 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.5
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 17.2 cm (6 3/4 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.6

Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 16.7 cm (6 5/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.7
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips that form a brooch (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 14.9 cm (5 7/8 in.) W. 11.2 cm (4 1/2 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.8
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two clips (p. 214)
Paris, c. 1935
Pencil, gouache and Indian ink on impregnated paper
H. 16.7 cm (6 5/8 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48610.9
Exh.: 1975, Pforzheim
Pub.: Mouillefarine & Ristelhueber
2005, p. 73

Design for two bracelets with interchangeable clips (p. 243/28)
Paris, c. 1935
Pencil and gouache on tracing paper; gouache on verso
H. 25.5 cm (10 in.) W. 18.5 cm (7 1/4 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48624.1
Pub.: Mouillefarine & Ristelhueber
2005, p. 70

Design for two bracelets with interchangeable clips (p. 246/29)
Paris, c. 1935
Pencil and gouache on tracing paper; gouache on verso
H. 25.5 cm (10 in.) W. 18.5 cm (7 1/4 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48624.2
Pub.: Mouillefarine & Ristelhueber
2005, p. 70

Design for a bracelet with detachable clips (p. 246/30)
Paris, c. 1935
Pencil and gouache on tracing paper; gouache on verso
H. 25.5 cm (10 in.) W. 11.1 cm (4 3/8 in.)

Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48624.3
Pub.: Mouillefarine & Ristelhueber
2005, p. 70

Design for a bracelet with detachable clips (p. 246/31)
Paris, c. 1935
Pencil and gouache on tracing paper; gouache on verso
H. 25.5 cm (10 in.) W. 11.1 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48624.4
Pub.: Mouillefarine & Ristelhueber
2005, p. 70

Design for a bracelet with detachable clips (p. 246/32)
Paris, c. 1935
Pencil and gouache on tracing paper; gouache on verso
H. 25.5 cm (10 in.) W. 11 cm (4 3/8 in.)
Musée des Arts Décoratifs, Paris,
purchased 1984
Inv. 48624.5
Pub.: Mouillefarine & Ristelhueber
2005, p. 70

Design for a brooch shown at the Exposition Internationale in 1925 (p. 246/33)
Paris, 1925
Pencil and gouache on tracing paper
H. 24.7 cm (9 3/4 in.) W. 16.2 cm (6 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. 41068
Note: Gift of the artist following the exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, not in catalogue; 1976, Paris, no. 837, p. 111
Pub.: Mouillefarine & Ristelhueber
2005, p. 16

Design for a pendant (p. 203 left)
Paris, 1925
Pencil, gouache and watercolour on tracing paper
H. 24.8 cm (9 3/4 in.) W. 16.2 cm (6 3/8 in.)
Musée des Arts Décoratifs, Paris
Inv. 41065
Note: Gift of the artist following the exhibition 'Les Années 25' in 1966.
Exh.: 1966, Paris, not in catalogue; 1971, Minneapolis, no. 1301, p. 203; 1976, Paris, no. 837, p. 111
Pub.: Mouillefarine & Ristelhueber
2005, p. 198

Design for a bracelet shown at the Exposition Internationale in 1925 (p. 203 right)
Paris, 1925
Pencil, ink and gouache on tracing paper
H. 16.2 cm (6 3/8 in.) W. 24.8 cm (9 3/4 in.)
Musée des Arts Décoratifs, Paris
Inv. 41067
Note: Gift of the artist following the

exhibition 'Les Années 25' in 1966. Exh.: 1966, Paris, not in catalogue; 1976, Paris, no. 837, p. 111; 1971, Minneapolis, no. 1303, p. 203. Pub.: Mouillefarine & Ristelhueber 2005, pp. 13 and 149 (bracelet)

In 1966, on the occasion of the exhibition 'Les Années 25' at the Musée des Arts Décoratifs in Paris, Raymond Templier asked Marcel Percheron (1910–91), his former designer, to create reproductions of some of his most iconic designs. The three designs below were therefore produced in 1966, based on older documents.

Design for a necklace in platinum, brilliants and black lacquer

(p. 246/34)
Paris, designed 1929
Pencil, gouache, pen and Indian ink on tracing paper
H. 27 cm (10 3/8 in.) W. 21.6 cm (8 1/2 in.)
Musée des Arts Décoratifs, Paris
Inv. 41377
Note: Gift of the artist following the exhibition 'Les Années 25' in 1966. Exh.: 1966, Paris, not in catalogue. Pub.: Mouillefarine & Ristelhueber 2005, p. 76 (design) and p. 208 (necklace)

Design for a necklace in platinum and brilliants

(p. 246/35)
Paris, designed 1929
Pencil, gouache, pen and Indian ink on tracing paper
H. 27.1 cm (10 3/8 in.) W. 21.1 cm (8 1/4 in.)
Musée des Arts Décoratifs, Paris
Inv. 41376
Note: Gift of the artist following the exhibition 'Les Années 25' in 1966. Exh.: 1966, Paris, not in catalogue. Pub.: Mouillefarine & Ristelhueber 2005, p. 210 (design) and p. 211 (necklace)

Design for a tiara in rhodium-plated silver and brilliants

(p. 246/36)
Paris, designed 1937
Pencil, gouache and watercolour on tracing paper
H. 26 cm (10 1/4 in.) W. 25.9 cm (10 1/4 in.)
Musée des Arts Décoratifs, Paris
Inv. 41403
Note: Gift of the artist following the exhibition 'Les Années 25' in 1966. Exh.: 1966, Paris, not in catalogue. Pub.: Mouillefarine & Ristelhueber 2005, p. 76

VAN CLEEF & ARPELS

Vanity case

(p. 246/1)
Bourdier (?), maker
Paris, c. 1925
Gold, blue enamel, rose-cut diamonds, cabochon sapphire, mirror inside

L. 7.2 cm (2 7/8 in.) W. 4.5 cm (1 3/4 in.)
D. 1 cm (3/8 in.)
Engraved inscriptions 'Bourdier Paris', '8092' and 'NY 53322'
Illegible maker's mark
Van Cleef & Arpels collection, Paris
Note: Model no. 8092; the later inscription 'NY53322' refers to a modification or repair carried out in the New York ateliers.

'Chinese Hat' parure, comprising a necklace, a pair of earrings, a bracelet and a ring

(p. 222 and ring p. 246/2)
Sellier-Dumont, makers
Paris, 1931
Yellow gold
Necklace: L. 38.5 cm (15 1/2 in.)
Diam. 15.7 cm (6 1/8 in.) W. 3 cm (1 1/8 in.)
Bracelet: L. 19.5 cm (7 3/4 in.)
Diam. 6 cm (2 3/8 in.) W. 3 cm (1 1/8 in.)
Ring: D. 3 cm (1 1/8 in.) W. 3 cm (1 1/8 in.)
D. 3 cm (1 1/8 in.)
Earrings: Diam. 3 cm (1 1/8 in.) D. 2 cm (3/4 in.)
Stamped 'VAN CLEEF & ARPELS'
Engraved numbers: necklace 'M37769', bracelet 'M37770', ring 'M37772', earrings 'M37771'
Van Cleef & Arpels collection, Paris
Exh.: 1992, Paris, no. 129, p. 146. (bracelet, ring, earrings)

Clip

(p. 246/3)
Sellier-Dumont, makers
Paris, 1932
Grey gold, platinum, chalcedony, brilliant-cut diamonds
H. 3.5 cm (1 3/8 in.) W. 2.3 cm (7/8 in.)
D. 0.9 cm (3/8 in.)
Stamped 'VAN CLEEF & ARPELS', 'CGDC'
Engraved number '37124'
Maker's mark: horizontal lozenge, initials 'SD', saddle symbol
Van Cleef & Arpels collection, Paris
Note: The clip can be turned into a bag fastening.

'Donkey's Back' bracelet

(p. 223 above)
Péry et Fils, makers
Paris, 1934
Grey gold, rock crystal
L. 17.7 cm (7 in.) W. 1.7 cm (5/8 in.)
Stamped 'VAN CLEEF & ARPELS'
Engraved number '41632'
Maker's mark: horizontal lozenge, initials 'P&F', square symbol
Van Cleef & Arpels collection, Paris

Bracelet

(p. 220 below)
Paris, c. 1935
Gold, rock crystal
L. 19 cm (7 1/2 in.) W. 1.8 cm (3/8 in.)
D. 1.2 cm (1/2 in.)
Grey leather case with interior label
'VAN CLEEF & ARPELS OF CALIFORNIA INC./JEWELERS/360 NORTH RODEO DRIVE/BEVERLY HILLS CALIF 90210'

Stamped 'VAN CLEEF & ARPELS' and '43.878'
Gold hallmark (eagle's head) (twice), control mark, 1940–43
Illegible maker's mark
Neil Lane collection

Design card for a bracelet in rock crystal and gold

(p. 220 above and p. 246/4)
Paris, 1935
Item number '42678'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris
Pub.: Raulet 1986, p. 118

Design card for a ring

(p. 246/5)
Paris, c. 1935
Item number '42837'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for a clip

(p. 246/6)
Paris, c. 1935
Item number '43759'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Articulated winged bracelet

(p. 221 below)
Verger Frères, makers
Paris, 1936
Red gold, platinum, square-cut and baguette-cut sapphires, brilliant-cut diamonds
Diam. 5.7 cm (2 1/4 in.) W. 5.5 cm (2 1/4 in.)
Stamped 'VAN CLEEF & ARPELS'
Item number '44313'
Maker's mark: vertical lozenge, initials 'VF', apple tree symbol
Van Cleef & Arpels collection, Paris
Exh.: 1992, Paris, no. 117, p. 145

Ring

(p. 221 above)
Le Hénaff, New York, makers
New York, 1944
Yellow gold, platinum, square-cut sapphires, brilliant-cut diamonds, baguette-cut diamonds
H. 2.6 cm (1 in.) Diam. 2.6 cm (1 in.)
Item number 'NY 7672'
Van Cleef & Arpels collection, Paris
Exh.: 1992, Paris, no. 60, p. 140

Design for a bracelet

(p. 223 below right)
Paris, c. 1930
Pencil and gouache on paper
H. 25 cm (9 7/8 in.) W. 22 cm (8 3/4 in.)
Van Cleef & Arpels archives, Paris

Design for a bracelet

(p. 223 below left)
Paris, c. 1930
Pencil and gouache on paper
H. 26.8 cm (10 1/2 in.) W. 20.9 cm (8 1/4 in.)
Van Cleef & Arpels archives, Paris

Designs for aigrettes

(p. 30)
Paris, c. 1931
Pencil and gouache on paper
H. 37.6 cm (14 3/8 in.) W. 27 cm (10 3/8 in.)
Van Cleef & Arpels archives, Paris

Design for a bracelet

(p. 246/7)
Paris, c. 1930
Pencil and gouache on paper
H. 21 cm (8 1/4 in.) W. 26 cm (10 1/4 in.)
Van Cleef & Arpels archives, Paris

Design card for a brooch in gold, osmior and lapis

(p. 246/8)
Paris, 1930
Item number '34189'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for an aigrette in rock crystal, diamond and ruby

(p. 246/9)
Paris, 1931
Item number '35476'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for an aigrette

(p. 246/10)
Paris, 1931
Item number '35618'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for an aigrette in rock crystal and diamond

(p. 246/11)
Paris, 1931
Item number '35614'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for a bracelet

(p. 31 left)
Paris, 1931
Item number '34779'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

Design card for a bracelet in diamonds, platinum and osmior

(p. 246/12)
Paris, 1936
Item number '45750'
Ink, pencil and gouache on card
H. 10.9 cm (4 3/8 in.) W. 8.9 cm (3 1/2 in.)
Van Cleef & Arpels archives, Paris

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Hallmarks

Boar's head: 'petite garantie' control mark for silver (800/1000 fineness), used in Paris from 1838.



Crab: 'petite garantie' control mark for silver (800/1000 fineness), used outside of Paris from 1838.



Boar's head and eagle's head in an oval field: control mark for objects in mixed metal (silver and gold) in which the weight of gold exceeds 3 percent of the total weight, used throughout France from 1805.



Eagle's head: 'petite garantie' control mark for gold, used in Paris from 1838.



Dog's head: control mark for platinum, used throughout France from 1912 to the present day.



Minerva head: 'grosse garantie' control mark for silver, used throughout France from 1838.



French maker's marks can be identified with the help of the following books and online database:

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Exhibitions

- 1925 Paris, Exposition Internationale des Arts Décoratifs et Industriels Modernes
1926 Paris, 16th Salon de la Société des Artistes Décorateurs
1927 Paris, 17th Salon de la Société des Artistes Décorateurs
1928 Bucharest, exhibition of contemporary French art
1928 Paris, Galerie Georges Bernheim, 3rd exhibition of the Groupe des Cinq
1928 Paris, Grand Palais, 18th Salon de la Société des Artistes Décorateurs
1928 Paris, Grand Palais, Salon d'Automne
1929 Paris, Musée Galliera, 'Les Arts de la bijouterie, joaillerie et orfèvrerie'
1929 Paris, Galerie de la Renaissance, 4th exhibition of the Groupe des Cinq
1930 Paris, Musée des Arts Décoratifs, 1st exhibition of the Union des Artistes Modernes
1931 Paris, Exposition Coloniale Internationale
1931 Paris, Galerie Georges Petit, 2nd exhibition of the Union des Artistes Modernes
1932 Paris, Musée des Arts Décoratifs, 3rd exhibition of the Union des Artistes Modernes
1937 Paris, Exposition Internationale des Arts et Techniques dans la Vie Moderne
1937 Paris, Musée des Arts Décoratifs, 'Le Décor de la vie de 1900 à 1925'
1949–50 Paris, Musée des Arts Décoratifs, 'Formes utiles'
1956–57 Paris, Musée des Arts Décoratifs, 1st Triennale d'Art Français Contemporain: Art et Technique, Formes Utiles
1961 London, Goldsmith's Hall, 'International Exhibition of Modern Jewellery, 1890–1961'
1962 Paris, Musée du Louvre, 'Dix siècles de joaillerie française'
1966 Paris, Musée des Arts Décoratifs, 'Les Années 25. Art déco/Bauhaus/Stijl/Esprit nouveau'; catalogue edited by Yvonne Brunhammer, preface by François Mathy
1968–69 New York, The Grolier Club, 'Art Deco'
1971 Minneapolis, Institute of Arts, 'Art Deco'; catalogue edited by Bevis Hillier
1972 Amersfoort, 'Sieraad 1900–1972, Eerste Triennale'
1972 Paris, Galerie L'Enseigne du Cerceau, 'Gustave Miklos'
1973 Paris, Musée du Luxembourg, 'Jean Dunand, Jean Goulden'; catalogue introduction by Yvonne Brunhammer
1973–74 Munich, 'Objekte der Zwanziger Jahre'; catalogue edited by Gabriele Sterner
1975 Brussels, Société Générale de Banque, 'Art déco 1925'
1975 London, Victoria & Albert Museum, 'Art Deco, French Decorative Arts in the Twenties'
1975 Tokyo, Isetan Department Store, '1900–1925. Images des Années Insouciantes'
1975–76 Pforzheim, Schmuckmuseum; Munich, Villa Stuck; Hamburg, Museum für Kunst und Gewerbe, 'Art Deco, Schmuck und Bücher aus Frankreich: Sammlung Laurence und Barlach Heuer. Paris; Sammlung Félix Marcilhac, Paris'; catalogue edited by Fritz Falk
1976 Paris, Musée des Arts Décoratifs, 'Cinquante ans de l'Exposition de 1925'; catalogue edited by Yvonne Brunhammer, with Chantal Bizot
1978 Paris, Centre Georges-Pompidou, 'Paris–Moscou 1900–1930'
1979 Paris, Louvre des Antiquaires, 'Gérard Sandoz. Art décoratif des années 1920 et peintures abstraites jusqu'à nos jours'
1980 Copenhagen, Magasin du Nord, 'Kobenhavn-Paris, 1925'
1980–81 Paris, Musée des Arts Décoratifs, 'Les Métiers de l'art. Formation, tradition, restauration, création'
1981 Paris, Centre Georges-Pompidou, 'Paris-Paris, créations en France, 1937–1957'
1981 Moscow, Pushkin Museum, 'Moscow–Paris, 1900–1930'
1982–83 Paris, Musée d'Art Moderne de la Ville de Paris; Houston, TX, Museum of Fine Arts; Geneva, Musée Rath, 'Léger et l'Esprit moderne. Une alternative d'avant-garde à l'art non objectif 1918–1931'
1983–84 Oyonnax, Centre Culturel Aragon, 'Gustave Miklos'; catalogue edited by Michèle Peinturier with Félix Marcilhac
1984 Paris, Musée des Arts Décoratifs; Zurich, Museum Bellerive, 'Les Fouquet: bijoutiers et joailliers à Paris 1860–1960'; catalogue edited by Marie-Noël de Gary with Évelyne Possémé
1985 Paris, Musée des Arts Décoratifs, 'Charlotte Perriand: un art de vivre'
1986 Marcq-en-Baroeul, Fondation Septentrion, 'Art déco 1920–1930'
1987–88 Paris, Bibliothèque Forney, 'Pages d'or de l'édition publicitaire/catalogues illustrés au service des entreprises'
1988–89 Paris, Musée des Arts Décoratifs, 'Les Années UAM, 1929–1958'; catalogue edited by Yvonne Brunhammer
1989 New York, Cooper-Hewitt National Design Museum, 'L'Art de vivre: deux cents ans de création en France 1789–1989'
1989–90 Paris, Musée du Petit Palais; Rome, Accademia Valentino, 'L'Art de Cartier'
1992 St Petersburg, State Hermitage, 'The Art of Cartier'
1992 Paris, Musée de la Mode et du Costume, Palais Galliera, 'Van Cleef & Arpels'; catalogue edited by Liesel Couvreur-Schiffer
1995 Hong Kong, 'Cartier, King of Jewellers – Jewellers of Kings'
1995 Tokyo, Metropolitan Teien Art Museum, 'The World of French Jewelry Art – The Art of Cartier'
1996 Lausanne, Fondation de l'Hermitage, 'Cartier splendeurs de la joaillerie'
1997 New York, Metropolitan Museum of Art, 'Cartier: 1900–1939'; catalogue edited by Judy Rudoe
1999 Hyères, Villa Noailles, 'L'Union des artistes modernes, 1929–1939. Collection du Centre Georges-Pompidou'
2002–3 Portland, OR, Portland Art Museum; Hartford, CT, Wadsworth Atheneum Museum of Art; Birmingham, AL, Birmingham Museum of Art, 'Matières de rêves. Stuff of Dreams from the Paris Musée des Arts Décoratifs'; catalogue edited by Penelope Hunter-Stiebel and Odile Nouvel-Kammerer
2003 London, Victoria & Albert Museum, 'Art Deco 1910–1939'; catalogue edited by Charlotte Benton, Tim Benton and Ghislaine Wood
2005 Helsinki, Design Museum, 'Art Deco 1918–1939 Modern Exotica'
2006 Paris, Centre Georges-Pompidou, 'Charlotte Perriand'; catalogue edited by Marie-Laure Jousset, with Marielle Dagault and Martine Moinot
2006 Florence, Museo degli Argenti, Palazzo Pitti, 'L'Arte del gioiello e il gioiello d'artista dal 900 ad oggi'
2006 London, Victoria & Albert Museum, 'Modernism: Designing a New World 1914–1939', catalogue edited by Christopher Wilk
2007 San Francisco, Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, 'Masterpieces of French Jewelry'; catalogue edited by Judith Price
2008 Paris, Musée Galliera, Musée de la Mode de la Ville de Paris, 'Les Années folles, 1919–1929'; catalogue edited by Catherine Join-Diéterle, Hélène Guéné, Mié Asakura

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With an exceptional heritage of over a hundred years of jewelry history, Van Cleef & Arpels are proud to be associated with this exhibition. By choosing to support this project, this prestigious jewelry house is shining a spotlight on the artistic advances of Art Deco, a style which remains a great source of inspiration and which is regularly reinterpreted in the house's contemporary jewelry collections. A subtle combination of values and style, the spirit of Van Cleef & Arpels continues to leave its mark on the world of jewelry with its legendary skill and expertise, true love of precious stones and taste for innovation and change.

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Founded in 2007, the Fondation PricewaterhouseCoopers France has given its support to several major exhibitions in Paris. As a partner for this one, the Fondation wanted to promote the French creative spirit, celebrate an art form that was inspired by new materials and new technology, and in particular, pay homage to women and their role in society. The Fondation organizes an annual event called 'Temps des femmes' to promote women in business, which provides a wonderful framework for this exhibition.

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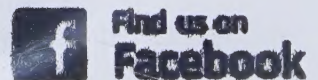
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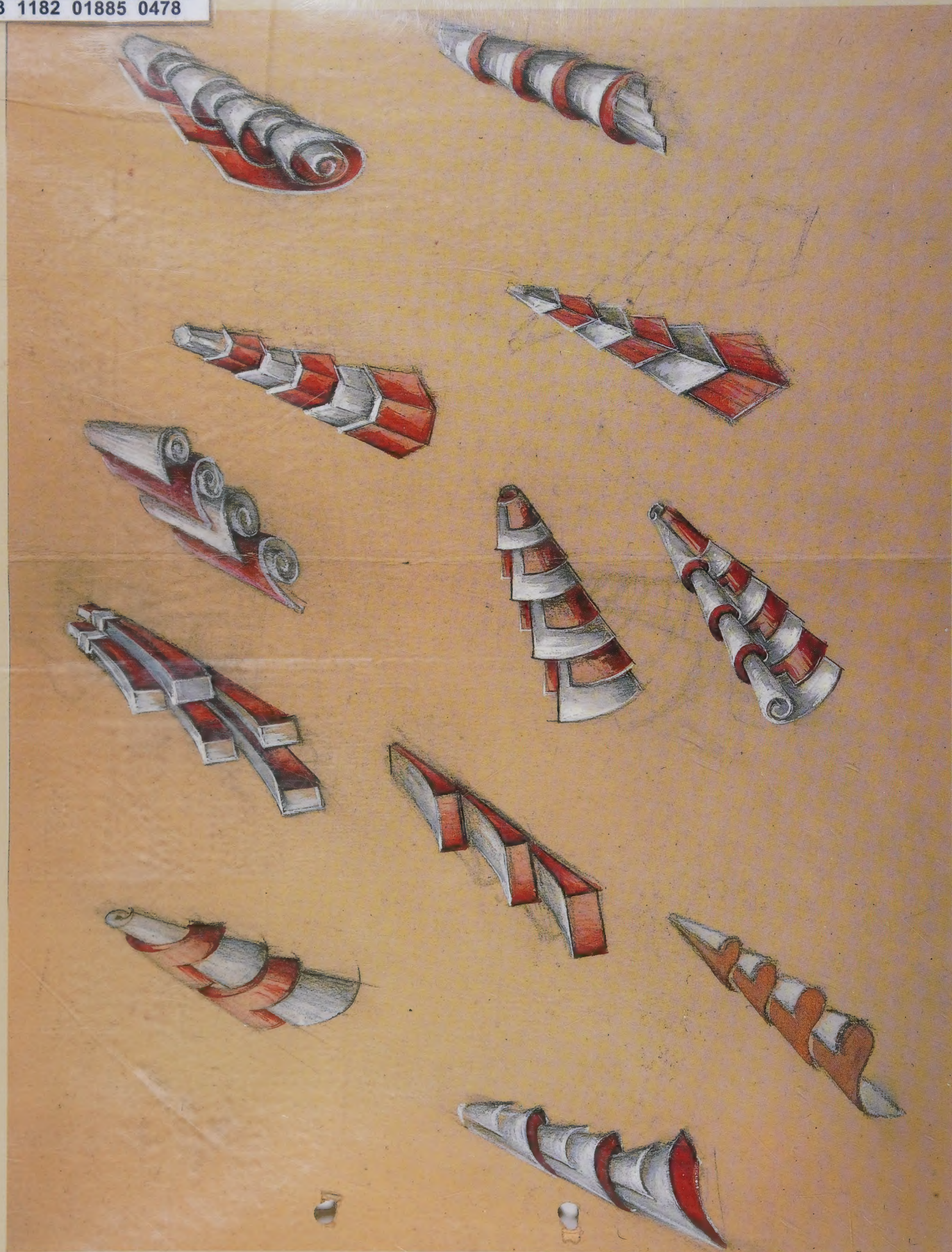
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