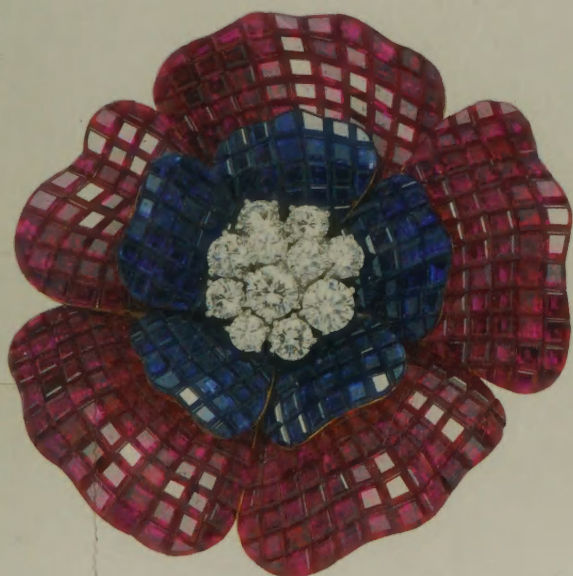
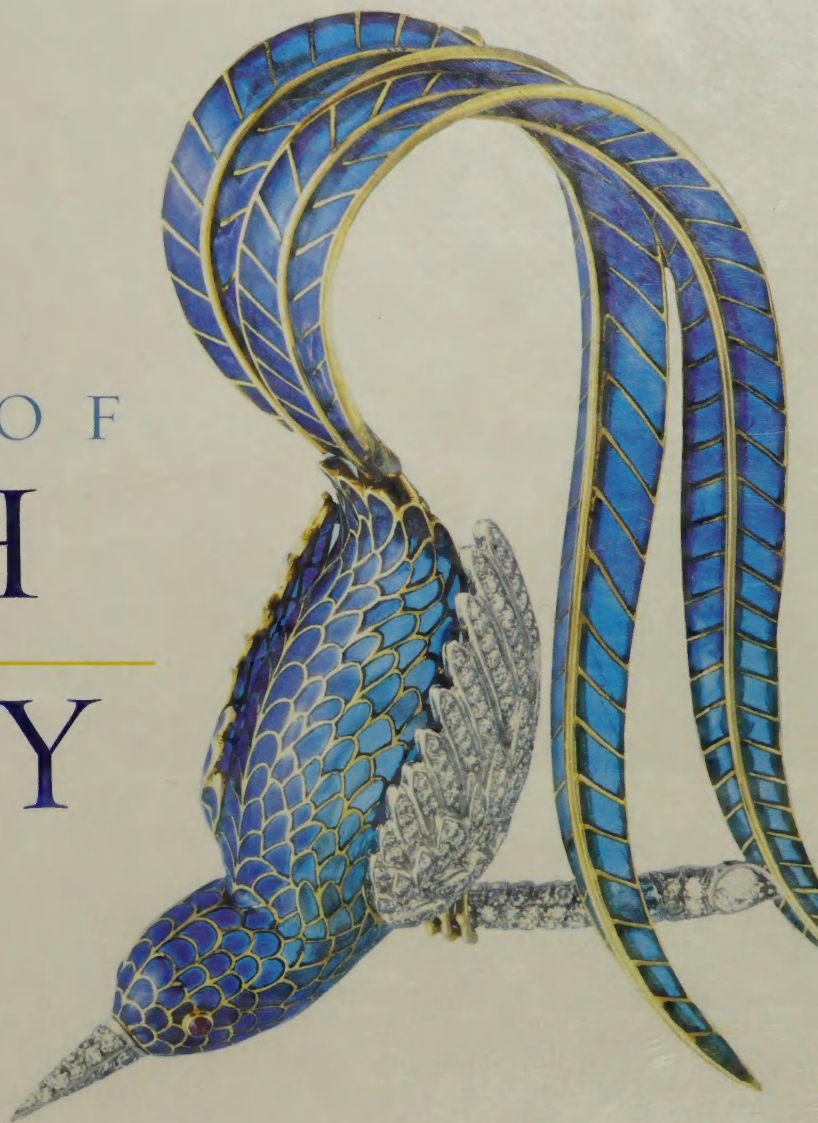




MASTERPIECES OF  
FRENCH  
JEWELRY



by Judith Price, President of  
the National Jewelry Institute





MASTERPIECES OF  
FRENCH  
JEWELRY

by Judith Price,

President of the National Jewelry Institute

*Masterpieces of French Jewelry* celebrates a century's worth of compelling French design. Part social history, part art-history, this sumptuous full-color book contains over 200 images of remarkable pieces that found their way into prominent American collections.

The book showcases a brilliant array of styles, from Art Nouveau, to Edwardian, to Art Deco, to Post-War, and to Contemporary design. Tucked among these beautiful pieces are signature creations from the famous contemporary European artists such as Man Ray, Pablo Picasso, Jean Arp, and Max Ernst.

Also included are photographs of jewelry owned by Jacqueline Kennedy Onassis and Elizabeth Taylor, along with commentaries from collectors such as Christopher Forbes, Dina Merrill Hartley, André Leon Talley, Barbara Taylor Bradford, Mica Ertegun, Harold Koda, and Juan Pablo Molyneaux.

*(continued on back flap)*

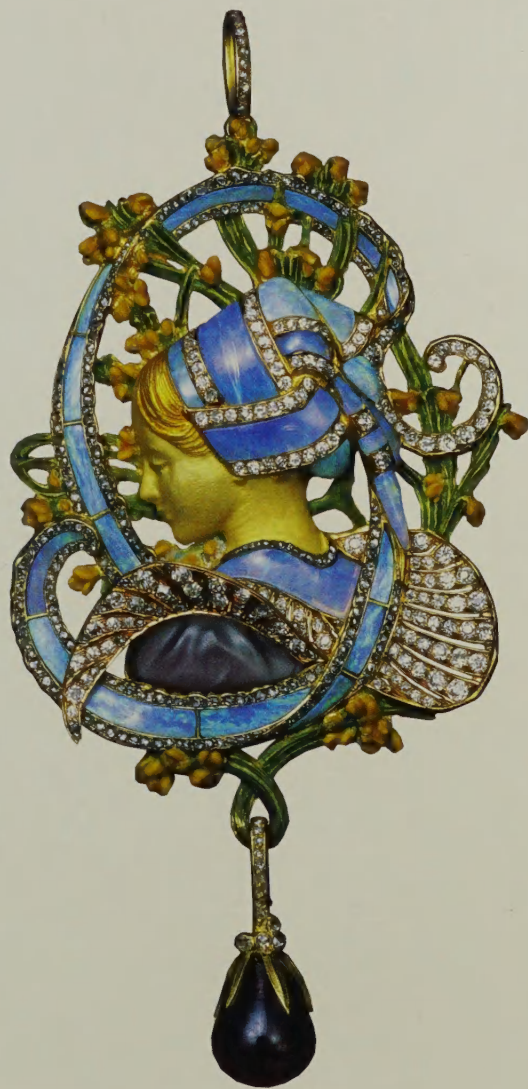


















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F R E N C H

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J E W E L R Y

F R O M A M E R I C A N C O L L E C T I O N S

by Judith Price,

President of the National Jewelry Institute

RUNNING PRESS  
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**Art Nouveau jewelers glorified the countryside and the peasant as shown in this beautiful Vever Pendant.**

**(page 1) "La Bretonne" Pendant**

**Vever, 1899-1900**

**18K gold, amethyst, black opal, diamonds**

**L: 11.9 cm W: 5.3 cm**

**Private Collection, New York**

**This wonderful 1940's bird of paradise needs to be worn by a very confident woman. The design is not only large but dramatic.**

**(Contents page) Bird of Paradise**

**Maker Unknown, c. 1948**

**18K gold, sapphires, rubies, diamonds**

**L: 12 cm W: 5 cm**

**Private Collection, New York**



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# ACKNOWLEDGMENTS

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I first fell in love with France on my honeymoon. I couldn't believe that such taste and refinement resided in one place. Since that time, my relationship with Paris—this incredible city—has seen many phases. When my husband and I decided to buy an apartment there, Paris became my second home, and I am continually romanced by all of its charms.

Many people have helped me in the writing of this book. First and foremost, I would like to thank Ralph Esmerian, Curator of the “Masterpieces of Twentieth Century French Jewelry from American Collections” exhibition and the Vice Chairman of the non-profit National Jewelry Institute. Having come from a family of jewelry historians and preservationists, Ralph is passionate about these subjects. He also has created and maintains an antique jewelry and original design archive.

I would also like to thank David Massey for his photographs of the jewels, and commend his agent, Emily Wynns. David is conscientious and is interested in the design and architecture of jewelry. He sparkles like the gems he is photographing.

I would like to thank my assistant, Exhibition Director, Jamie Berk, who keeps me on a straight path with her attention to detail.

When you see the show at The Forbes Galleries, you will see the work of Cleo Nichols whose creativity in the jewelry's installation has been intertwined with the birth of the National Jewelry Institute.

We are most appreciative of the help from our lenders (both named and anonymous), advisors, trustees, and contributors. They include:

Corice Arman, Arman Studio, New York; Christiane Fischer, President, AXA Art Insurance Corporation; Sloan Barnett, AXA; Lorenz Bäumer, Paris; Jean-Christophe Bedos, President of Boucheron; David Behl; Barbara Taylor Bradford; Calypso Mines; Iris Cantor; President



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Our Trustees are: Ralph Esmerian, described above; Ashton Hawkins, Chairman of the National Jewelry Institute; Hervé Aaron, Yvonne Brunhammer, André Chervin, Christopher Forbes, Chantal Miller and Peter O. Price.

The exhibition of “Masterpieces of Twentieth Century French Jewelry from American Collections” would not have been possible without the generous support of AXA Art Insurance Corporation, Boucheron, Cartier, and The Citigroup Private Bank, Rémy Cointreau USA, Van Cleef & Arpels, and the staff of the Forbes Gallery, New York.

# INTRODUCTION

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French novelist André Gide once wrote “Art begins with resistance—at the point where resistance is overcome. No human masterpiece has ever been created without great labor.”

*Masterpieces of Twentieth Century French Jewelry from American Collections* is no exception. It is not just precious stones that distinguish the masterpieces in this book, but the imagination and craftsmanship that inspired and produced them. Great masters of the art of French jewelry—like René Lalique, Henri Vever and Louis Cartier—dedicated themselves to creativity, but were only able to create their masterpieces through

an equal dedication to detailing and design.

*Masterpieces of Twentieth Century French Jewelry from American Collections* will explore some of the most outstanding works of French jewelers and artists. Many of these works have never been shown before. They reside in the vaults and homes of some of America’s most important art collectors. Henry Walters, for instance, a philanthropist and art collector at the turn of the 20th century, collected Lalique’s jewelry, which is now part of The Walters Art Museum, in Baltimore, Maryland. Marjorie Merriweather Post not only collected





Gaullait modeled this orchid brooch with the possible inspiration of Paulding Farnham's Tiffany orchids exhibited at the 1889 Paris Exposition.

**Brooch**

Lucien Gautrait, c.1900

18K gold, diamond, enamel

L: 5.4 cm W: 5.7 cm

*Primavera Galleries, NY*

Cartier's jewelry, but also founded an institution to display it, the Hillwood Museum and Gardens, in Washington, D.C. More recently, Iris Cantor, who with her late husband, B. Gerald Cantor, created the largest privately owned collection of Rodin sculpture, has used her extensive knowledge of art when commissioning Van Cleef & Arpels jewelry masterpieces. These collectors share a love of fine art. They hang Picassos and Cézannes on

their walls, sit on Ruhlmann chairs, and often possess important jewelry collections. What unites all of the lenders to this marvelous exhibit of French jewelry is their perspective that jewelry is akin to miniature paintings or sculptures. In other words, it exists not just for personal adornment, but to be displayed. Seen in this way, the jewelry constitutes an art collection.

*Masterpieces of Twentieth Century French Jewelry*

*from American Collections* traces the history of French jewelry and chronicles the bejeweled cross-currents of the United States and France over the last one hundred years. The book is organized chronologically: beginning with Art Nouveau, then followed by Edwardian, Art Deco, Post War, and Contemporary. It tells of the romance between the American and the French culture, which flared up at the beginning of the 20th



The Mauboussin vanity case with its finger ring ensures security. The mother of pearl and diamond waterfall is typical in the Art Deco period.

Waterfall Vanity Case  
Mauboussin, c. 1920's

18K gold, platinum, mother of pearl, diamonds, enamel

L: 11cm W: 6cm

*Private Collection, New York*



century, and reveals how that affair continues to shape the tastes of Americans today.

To put 20th century French jewelry in context, we must re-visit the history of French jewelry from the 19th century. For this purpose, Henri Vever's book, *French Jewelry of the Nineteenth Century*, is indispensable. Published in three volumes, in French, from 1906–1908, then translated by Katherine Purcell in 2001, Vever's tome is not a casual "look-book," but rather an encyclopedia. Nearly every workshop located in France, regardless of size, is included with beautiful illustrations. It must have been quite a challenge to assemble, given the thousands of workshops in the 19th century.

Nineteenth century French jewelry laid the groundwork for the one hundred years of jewelry design that followed. So did historical and architectural developments of that time. In 1848, for instance, King Louis Philippe was deposed. There was a series of elections, and then, around 1851 President Charles Louis-Napoléon Bonaparte staged a coup. He crowned himself Emperor Napoléon III in 1852. One

focus of the Second Empire, under Napoléon, was the rebuilding of Paris to create new housing, parks, and a modern sewage system. Napoléon commissioned Georges-Eugène Haussmann to re-shape the architectural landscape of Paris, designing large boulevards, restoring buildings, replacing oil lanterns with gas lamps, and constructing wrought-iron balconies on buildings—linking one boulevard to the other. These architectural details inspired a type of French jewelry now classified as the "Garland Style," which will be discussed in detail in the second chapter on the Edwardian era. Many of the same wrought-iron motifs were expressed in lady's choker necklaces.

With Napoléon came a new age of glamour, as the dust and grime of the French Revolution was swept into the past. According to historian Alistair Horne, author of *Seven Ages of Paris*: "Nothing characterized the mood of the epoch more than those masked balls so cherished by Louis Napoléon at which he delighted to appear as a Venetian noble of the Seventeenth century . . . Each ball was

more sumptuous than the last." With these balls came a renewed interest in both dress and precious jewels. Eugénie, Napoléon's wife, not only loved emeralds but copied the style of Marie Antoinette who favored elaborate gowns and large jewels.

In 1869, while Empress Eugénie was holding masked balls and dressing like Marie Antoinette, her husband, under political strain, relented to hold free elections. With Napoléon's powers greatly diminished, investigations were thereupon launched into Haussmann's finances, and Haussmann was dismissed in 1870. Napoléon III's other goal was to demonstrate France's power in foreign policy. Unfortunately, his reign ended in defeat after his losses in the Franco-Prussian War. He was captured in September 1870 and died in exile in England in 1873. The Second Empire was officially over by 1870. Following Napoléon III's regime the French third republic, a republican parliamentary democracy, lasted until the Germans invaded France in 1940.

Yet it was an event completely unrelated to the political situation that would dramatically influence French jewelers. In 1868, a new mine was discovered in South Africa, resulting in the production—for the very first time—of an abundance of diamonds for the world market. Previously, diamonds were mined principally in Brazil and India, but the supply there had become exhausted. Now jewelers had their choice of diamonds.

Within a year of the collapse of the Second Empire, affluent Paris citizens resumed their extravagance. A new style in art, design and, of course, jewelry emerged: Art Nouveau. This period, which lasted until about 1910, projected its influence overseas. America was still a young nation, in the throes of birth. Some of its pioneers seemed to be possessed with an urgent need to display their success, status, and class. French jewels represented the epitome of Old World acceptance, which is what attracted moneyed Americans to French jewelry.

From 1870 into the 1890's the cadre of American millionaires grew. By 1900,

there were approximately 1,000 millionaires in America. These were “new money” types who did not have an aristocratic lineage of which they could boast. So the most ambitious worked hard at distinguishing themselves as individuals worthy of the same esteem as the aristocrats. They did not want to find themselves lumped into the category of those who were to be respected merely for creating commercial success. Such newly-minted millionaires demanded show-worthy homes, which housed important art collections and featured Old Masters, and Louis XVI furniture.

Such mansions were home to countless society galas. Opulence flourished, and, of course, it was essential to have jewels to accessorize the ball gowns. In this *nouveau riche* culture, jewelry from an important French house helped confer greater prestige upon the wearer. And that is why families like the Astors, Stuyvesants, Vanderbilts, and Belmonts sailed to Paris to go shopping for important jewels that were unavailable in the States.

The purchase of jewels generally involved excursions to the rue de la Paix or the Place Vendôme. A favorite American designer was Charles Worth, conveniently located next to Cartier on the rue de la Paix. All the newly wealthy Americans came to Worth to create their gowns. Worth then took them next door and introduced them to Cartier jewelry. French jewelry became even more accessible when jeweler Pierre Cartier set up a branch of Cartier in New York. He became even more well known in American Society when he married the St. Louis socialite, Elma Rumsey.

In the pages ahead, you'll find jewelry that is representative of the greatest works from that time, created by the masters such as Cartier, Van Cleef, Boucheron, Vever, and Mauboussin among many others.

*Masterpieces of Twentieth Century French Jewelry from American Collections* also includes pieces from famous artists like Picasso, Dunand, and Man Ray, who created gold necklaces, brooches, or belt buckles to resemble their artwork. To illuminate the passion and excitement that





inspires one to become a collector of valuable jewelry, we have also included short interviews with well-known personalities who share their reflections on French design. These are interspersed throughout the book.

Americans, no matter what their political persuasions, often take a romantic view of Paris and the French aesthetic. *Masterpieces*

of *Twentieth Century French Jewelry* captures the eternal spirit of French jewelry. Enjoy seeing them in this book, but be sure to also experience these masterpieces on display at The Forbes Galleries, 62 Fifth Avenue, New York from September 2006 until December 2006. Thanks to John E. Buchanan Jr., Director of the Fine Arts Museums of San Francisco,

the exhibit will open there in Fall 2007.<sup>1</sup>

We at the National Jewelry Institute hope you are thoroughly delighted with this book and the exhibit. For those of you who don't know about us, the National Jewelry Institute is a non-profit organization that was founded in 2002. Its mission is to create and support exhibitions of historic and contemporary world jewelry. The National Jewelry Institute also fosters and supports the education of those studying the jewelry trade, including sponsored apprenticeships, so that they may learn the exacting technique of creating fine jewelry and perpetuate this important artistic tradition.

The packaging of the heart (top left) is a contemporary gold bow (see also *avant-garde in 1940*)

**Bracelet**

**René Boivin, c.1940**

**18k gold, blue enamel and diamonds**

**L: 7 cm W: 6.4 cm diameter of bracelet**

**L: 7 cm W: 5.7 cm dimensions of heart**

**Primavera Gallery, NY**

<sup>1</sup> The exhibition is made possible with the generous support of AXA Art Insurance Corporation, Boucheron, Cartier, The Citigroup Private Bank, Rémy Cointreau USA, and Van Cleef & Arpels.

# ART NOUVEAU

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At the end of the nineteenth century in Europe and in the United States, artists and designers transformed the style of art and decoration to herald the beginning of a new century. The carved, organically styled entrances of the Paris Metro stations, designed by Hector Guimard, are justly celebrated as excellent contemporary examples of existing Art Nouveau design.

Art Nouveau lasted into the first decade of the twentieth century. The name derived from Samuel Bing's 1895 exposition in Paris,

*Salon de l'Art Nouveau*. In this exposition, Bing dedicated his gallery to all artists and craftsmen who would set the stage for the new art. Among those who participated were Auguste Rodin, Louis Comfort Tiffany,<sup>2</sup> Emile Gallé, and René Lalique. The show's impact was profound, and it generated much discussion. Related styles of Art Nouveau, including Jugendstil in Germany, Modernism in Spain, and Sezessionstil in Austria, flourished during the same period.

<sup>2</sup> The American jeweler Tiffany came to Paris and commissioned French workshops to make pieces.





This photograph taken during the Exposition universelle de Paris en 1900, depicts some of René Lalique's anthropomorphic female bronze statues.





Sappho—the Greek poetess—who  
plunged to her death in the sea is  
portrayed in the opal. This pendant  
is typical Art Nouveau—mythologi-  
cal. Inspiration of subject matter  
and the sensuality of hair.

Sappho Pendant  
—Fatguieres, c. 1895

18K gold, enamel, diamonds, opal, ivory

L: 9 cm W: 6 cm

Private Collection, New York



Powder Case  
 Maker Unknown, c.1900  
 18K gold, diamonds, enamel  
 Diameter: 5.75 cm  
 Depth: 2.25 cm  
 Private Collection

This beautiful powder case shows Art Nouveau's fascination with nature.

While the Art Nouveau style could be found in architecture, furniture, and drawings, there was a profound influence on jewelry and the decorative arts. Extremely ornamental, Art Nouveau designs often feature flowing and curved lines. Popular themes include nature,

mythology, and voluptuous female forms. On the previous page, note the sensual curves of hair in the Sappho Pendant made by Falguières in 1895 in 18k gold, enamel, diamonds, opal and ivory. While the woman's hair is tactile, her face is subdued, not erotic.



The woodland maiden appears even more innocent because of the surrounding flowers and her diamond crown.

(Above) Perfume Bottle Holder  
 Maker Unknown, c.1900  
 18K gold, diamonds, enamel  
 L: 10.25 cm  
 Private Collection





Jules Chéret was known for his great posters printed in the 1900's. In this series of brooches Chéret created miniature watercolors which were set under glass.

Watercolor Brooches

Maker Unknown, c.1900

Watercolor by Jules Chéret

18K gold, diamonds, ruby, mother of pearl, watercolor on paper under glass

3.5 cm W 2.5 cm

Private Collection, New York





Flower Ring  
 Maker Unknown, c.1900  
 18K gold, diamonds, enamel  
 L: 2 cm W: 2 cm  
*Private Collection*

Art Nouveau's themes were often rooted in mythology or inspired by nature, reflecting Japanese influence. In fact, the opening of Japan played a large role in the jeweler's approach to the Art Nouveau style. Until 1858, when Japan finally began trading with the West, little of Japanese art had been seen. Unlike traditional European images, Japanese design is asymmetrical; the same design on the

right is not identical to the design on the left. Japanese prints appeared to be simple, but on closer inspection are complex and intricately detailed. The Japanese experimented with enamels and mixed metals. All these newly discovered elements of Japanese design opened dimensions of creativity for European jewelers.



This brooch, once owned by Jacqueline Kennedy Onassis is a colorful example of early Art Nouveau.

Landscape Brooch  
 Maker Unknown, c. 1885  
 Gold, silver, diamonds, pearls, enamel  
 L: 3 cm W: 3 cm  
*Private Collection*



The Le Saché workshop manufactured for American and European jewelry retailers from 1900–1910. Ivory was one of their favorite materials. The use of exotic materials and colors shows the Eastern influence on these opera glasses.

Opera Glasses  
Le Saché, c.1900  
18K gold, ivory, enamel  
L: 10 cm H: 5.72 cm  
*Private Collection, New York*



The sensuality of the human form is celebrated on this gold and diamond Art Nouveau ring.

Gold Ring  
Plisson & Hartz, c.1900  
18K gold, diamonds  
L: 2 cm W: 2 cm  
*Private Collection*





These five brooches illustrate the major themes of Art Nouveau - nature and the anthropomorphic depiction of women. Enameling was very important and used for creating colors and designs in smaller pieces.

(Top left)

Woman Washing her Hair

Joë Descomps, c.1900

18K gold, enamel

3.5 cm diameter

*Private Collection*

(Top right)

Girl Coming out of Flower

Maker Unknown, c.1900

18K gold, enamel

3.5 cm diameter

*Private Collection, New York*

(Center left)

Leaf Head

Maker Unknown, c.1900

18K gold, enamel

3.5 cm diameter

*Private Collection, New York*

(Center right)

Shepherd and his Maiden

Joë Descomps, c.1900

18K gold, enamel

3.5 cm diameter

*Private Collection, New York*

(Bottom)

Winged Lady Emerging From Branches

Maker Unknown, c.1900

18K gold, pearl, enamel

3.5 cm diameter

*Private Collection*





Fouquet created this wonderful peacock brooch without any diamonds. The emphasis is on the subject matter and the use of semi-precious material to heighten the beauty of the piece

Peacock Brooch  
Georges Fouquet, 1901  
18K gold, opal, pearl, demantoid garnets, enamel  
L: 10.5 cm W: 10.8 cm  
Private Collection, New York

Not only was the aesthetic of Art Nouveau unique, but also new materials were employed by artisans as part of their designs. For the first time, jewelers saw themselves as artists rather than craftsmen or merchants. Stones were chosen for their visual merit instead of for their value. In most pieces, diamonds were no longer the first choice. Rather, the artist might choose opals, moonstones, demantoid garnets, and aquamarines or might introduce exceptional materials such as ivory, horn, glass, and celluloid. It is turquoise and enamel, not diamonds, for example, which dramatize Gautrait's pendant necklace, shown right. The repeated peacock feather was a popular motif in Art Nouveau.

**This pendant necklace illustrates the Art Nouveau theme of peacock feathers, a popular motif of the times**



**Pendant Necklace**

**Lucien Gautrait, c. 1900**

**Turquoise, pearl, diamonds, 18K gold, enamel**

**L: 7 cm H: 7.25 cm**

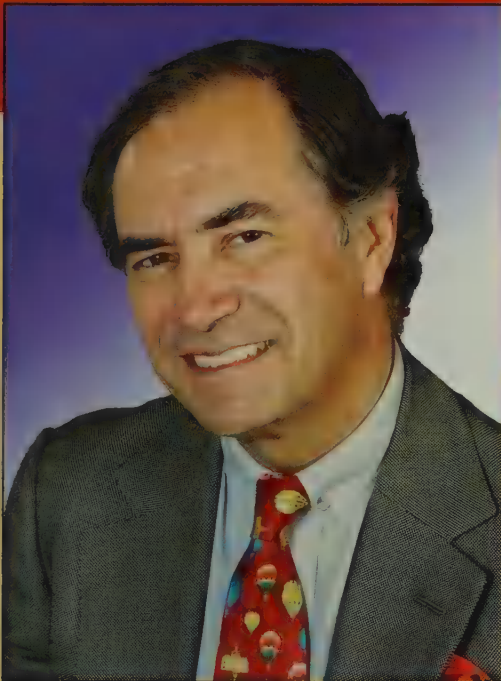
**Chain: 50 cm**

**Private Collection, New York**

COLLECTOR'S COMMENTARY

# Christopher Forbes

VICE CHAIRMAN OF FORBES



## BACK STORY

Christopher "Kip" Forbes is the Vice Chairman of Forbes, the media company founded by his grandfather in 1917.

Forbes is a global provider of business information for top executives and affluent investors. The company's flagship publication is *Forbes*, the nation's leading business magazine, with a North American circulation of 900,000. Published bi-weekly, *Forbes* has enhanced its global reach with strategic alliances enabling it to publish monthly local-language editions in Japanese, Chinese, Korean, Arabic, Hebrew, Russian and Polish.

Forbes also publishes the *Social Register*, and *American Heritage*, which includes *American Heritage*, *American Legacy* and *American Heritage of Invention & Technology* magazines.

Mr. Forbes was born in Morristown, New Jersey. He attended St. Mark's School, Southborough, Massachusetts; the École Nouvelle de la Suisse Romande, Lausanne, Switzerland, and in 1972, he was graduated *magna cum laude* from Princeton University with a B.A. degree in Art History. In May, 1986, Mr. Forbes was awarded an honorary degree of Doctor of Humane Letters by Southern New Hampshire University.

In 2004 Mr. Forbes was elected the first Chairman of the American Friends of the Louvre. He also serves as Chairman of The Victorian Society Scholarship Fund, Vice Chairman of The Business Committee for the Arts, and Vice Chairman of the Board of Advisors of The Princeton University Art Museum. Mr. Forbes sits on the boards of the National Jewelry Institute, The Newark Museum, The



New York Academy of Art, The Prince of Wales Foundation, and The Watts Gallery. He is an Honorary Trustee of The New Jersey State Museum.

Mr. Forbes is a member of the Grolier, Knickerbocker, National Arts and Salmagundi Clubs in New York and the Essex Fox Hounds in New Jersey. He is also a Knight of The Venerable Order of St. John of Jerusalem and was decorated with the rank of Chevalier of the Legion of Honor by the French Government in December 2003.

Mr. Forbes is married to the former Baroness Astrid von Heyl zu Herrnsheim. They have one daughter and three grandchildren and reside in New Jersey.

## C H R I S T O P H E R   S P E A K S

“After almost 32 of marriage years, two slender gold bands from Cartier remain for my wife and me the most precious works ever retailed by this legendary French firm. Cartier has created innumerable more dazzling, brilliant and creative works, but for us, these two slender links are a powerful symbol of all that is precious to us both.

“Less than a year after the purchase of our wedding rings, I began to feel guilty of having deprived my wife of her title. No longer a Baroness, but Mrs. Forbes, I felt she at least deserved the tiara to which she was entitled before the downgrade. However, on the salary which my son-of-a-Scottish immigrant father considered more than generous (at Forbes we practice nepotism—we don’t preach it) my options were limited. Happily in 1975 the dollar was relatively strong and the fashion for Empire *parures* of semi-precious stones was low as my funds. At a Left-Bank boutique, I was able to make a deal for a deliciously delicate floral-motifed gold-mounted faceted topaz ensemble in its original red morocco case. Astrid not only received a tiara (which held its own with the Queen of Sweden’s sapphire tiara at a party just months later) but also a pair of gold-mesh bracelets with topaz-set clasps, a pair of graduated pendant earrings, an oval brooch, a necklace and a ring. In the ensuing years further occasions to wear the tiara have been few and far between but many of the other pieces get worn regularly.

“While on the subject of headgear, I will share two frustrating acquisition-lust moments. As an enthusiastic collector of anything to do with Napoléon III and his family, I found it particularly galling not to be in a position to pursue either the crown created for the Empress Eugénie and subsequently purchased by Roberto Polo, or her lovely pearl diadem sold by Sotheby’s on behalf of the Thurn und Thaxis family. As Chairman of the American Friends of the Louvre, I am solaced that both of these *chez d’oeuvres* of the jewelers art are now available for the delectation of millions of admirers in the Galerie d’Apollon in the *Louvre*.

“Having not been a competitor for perhaps the two greatest surviving masterpieces of the French jewelry of the Second Empire, I am, however, grateful to have been able to include in my collection of memorabilia relating to France’s last sovereigns two modest tributes to the genius of French craft—a ring celebrating the triumphs of Napoléon III executed in the most exciting metallurgical invention of his reign—aluminum! A long-standing relationship with my father and his passion for Fabergé made this most unusual acquisition possible from the Schaffer family of A La Vieille Russie.

“The second is a simple gold brooch mounted with a pair of oval agate cameos depicting Napoléon III and Empress Eugénie. That this particular piece once belonged to the father of National Jewelry Institute’s Vice Chairman, Ralph Esmerian, makes it all the more special to Astrid and me.

“As anyone reading this essay will gather, my personal experience with French jewelry remains limited. I can but admire those Americans who have patronized and continue to patronize France’s great jewelers of all periods.”



The apex of the Art Nouveau movement was the *Exposition Universelle* of 1900 in Paris which showcased work from countries all over the world. Moving sidewalks were created and escalators carried an estimated 51 million visitors to see the new technology which launched the “new” jewelry and decorative arts. Along the Seine, just behind the newly built Grand Palais, special-themed magical pavilions were constructed. Countries from around the world participated.

Pictured left is Luigi Loir’s handpainted fan created for the Exposition. He employed an unusual technique, applying watercolor on both sides, which makes the piece translucent.



Loir specialized in portraying Haussmann’s reconstructed Paris. This fan depicts the Paris Expo of 1900 and is unusual in that the scene is drawn on both sides.

Handpainted Jeweled Fan

Luigi Loir, c. 1900

18K gold, diamonds, watercolor on paper

32.2 cm x 47 cm

Private Collection, New York





Pendant Watch on Chain  
Verger for Tiffany & Co.,  
c. 1900

Gold, platinum, diamond,  
crystal, enamel

Watch: L: 4.1 W: 3.8

Chain: L: 45.7

Tiffany & Co. Archives

When Tiffany & Co. was selling jewelry in France, they used important workshops to create their jewelry. Verger created this beautiful watch depicting mothers and children dancing in the forest.





Lalique's famous display at the 1900 Paris World's Fair used five bronze-winged figures in his vitrine. Gauze fabric was placed between the wings and his jeweled creations were pinned on the fabric. Each one of the bronzes depicted a woman in a different position.

Butterfly Women Bronzes  
Lalique, c.1900

Bronze  
L: 101.5 cm W: 101.5 cm D: 35 cm  
*Private Collection, New York*

The highlight of the Exposition was René Lalique's presentation, which marked his elevation to the lead designer of Art Nouveau jewelry. In Lalique's vitrine, or glass showcase in the jewelry pavilion (see page 15), he created five patinated bronze women. The photographs above show that each bronze woman assumed a different pose

and sprouted multiple wings. At first sight, one could mistake the bronzes for mythological creatures, perhaps bats, which created an eerie effect indeed. Lalique also created velvet bats and placed them on the ceiling of the vitrine. The composite reveals his jewels, pinned on fabric stretched between the bronzes.



As a first generation jeweler, Lalique was not limited by tradition and could take risks. Unlike such classical jewelers as Boucheron or Vever, who were confined by subject matter because of their age and jewelry heritage, Lalique was free to experiment. Also, unlike the established jewelers who created one of a kind objects, Lalique cast a great deal of his work. His production, therefore, was extensive.

René Lalique was born in April 1860 in Ay (Marne). Although the family soon returned to Paris, he would spend holidays in the countryside. There he was captivated by nature: flowers, trees, and plants were his

inspiration. Lalique could sit for hours in the grass just studying the forms around him. In addition to drawing, when he was 15, he began painting miniature flowers on ivory sheets and selling them to shops in Epernay, the champagne capital. When he was 18, Lalique's father died and he had to quit school to earn a living. He worked for two years as an apprentice to the Parisian jeweler Louis Aucoc. Lalique then spent two years in London studying art and design, finally returning to Paris as a freelance jewelry designer, where he worked for important French jewelers such as Boucheron, Cartier and Vever.

Lalique created this wonderfully enameled winged woman. Her sensuality is overwhelmed by her extended wings.

Winged Lady  
Lalique, c. 1900  
18K gold, enamel  
L: 7 cm W: 2 cm

*Private Collection, New York*



Mythology played a part even on the small surface of this man's ring. A satyr seduces a maiden locked in his embrace.

Man's Ring  
Engraved by A.R. Visenet, c. 1900  
Diameter: 2.25 cm

*Private Collection, New York*





By 1890, Lalique had married, opened his own shop, and gained the confidence to experiment in his work. He adapted techniques from other disciplines, integrating glass-making, enameling and gold-working into his jewelry making. At this time, Lalique began attending actor Sarah Bernhardt's performances, and it was she who ultimately introduced him to his great patron, Calouste Gulbenkian. Lalique did tremendously innovative work while under his patronage. The evening bag created by Lalique, shown at left for example, would have been considered a daring accessory even for an actress such as Bernhardt, given its two silver snake jaws, and its embroidery on antelope skin with silver

It is thought that Lalique made this handbag for a famous actress. Whether or not that is the case, the two menacing snakes would probably not be worn by an American socialite since the handbag portrays the darker side of nature.

Snake Handbag

Lalique, c.1903

Chased silver, antelope skin, silk, metallic thread

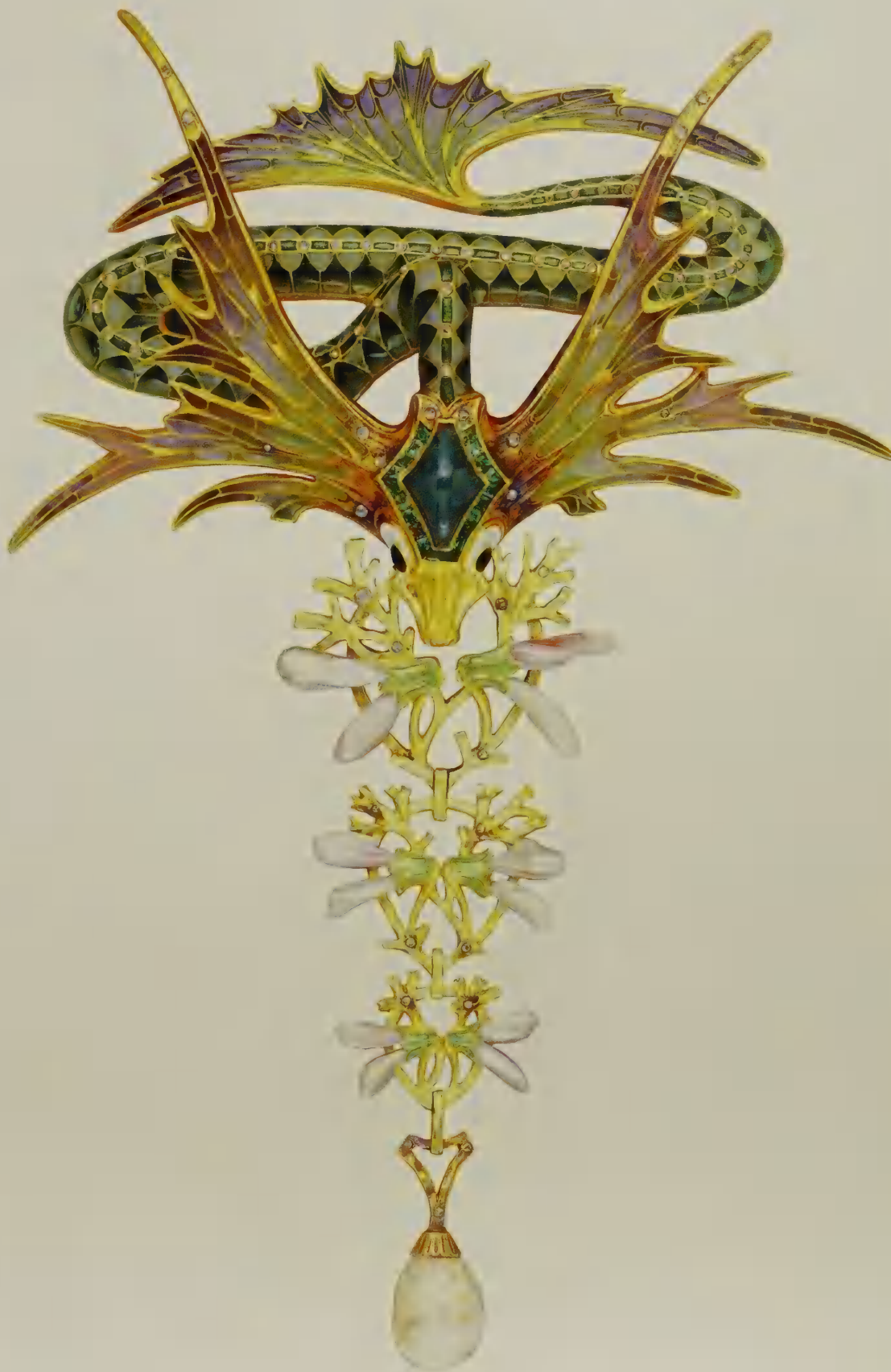
L: 23.1 cm W: 17.9 cm

Private Collection, New York



thread. Today, many of Lalique's great jewels are housed in the magnificent Gulbenkian Museum in Lisbon, Portugal.

In contrast to the menacing snakes on Lalique's handbag, Georges Fouquet's Chimera snake corsage ornament, shown at right, made with 18k gold, enamel, pearls, emeralds, and diamonds, appears far tamer. Fouquet's snake is more reminiscent of a still life than the ominous snakes on Lalique's handbag. While most creators of Art Nouveau were fascinated with the primitive side of nature—including Lalique who tended to focus on nature's darker side—Fouquet focused on mythological symbols. His approach to nature was much more studied.



This winged chimera brooch shows Art Nouveau's fascination with mythological creatures. It would take a confident person to wear such a bold piece of jewelry.

Winged Chimera Brooch

Georges Fouquet, 1902

18K gold, pearls, emeralds, diamonds, enamel

L:18.8 cm W:12.4 cm

Private Collection





One of the most fantastic Lalique necklaces, on page 32, is composed of nine nude female figurines. Like the winged female forms in the 1900 Exposition, this design projects a surreal, anthropomorphic cast. Each figure stands on an enameled black swan adorned with a cabochon amethyst. Nine opals, encircled with gold, alternate between the nudes. Jewelry experts consider this necklace one of Lalique's greatest works. It is remarkable that the artist created nude figures for popular exhibition, on female apparel no less, when Victorian standards

*Shown at the Paris Exposition Universelle in 1900, this necklace with representations of black swans and insect women portrays the dark side of nature that had such an influence on Art Nouveau symbolism.*

**Insect Woman and Black Swans**  
Lalique, c. 1900

18K gold, enamel, Australian opals,  
Siberian amethysts

Diameter: 24 cm

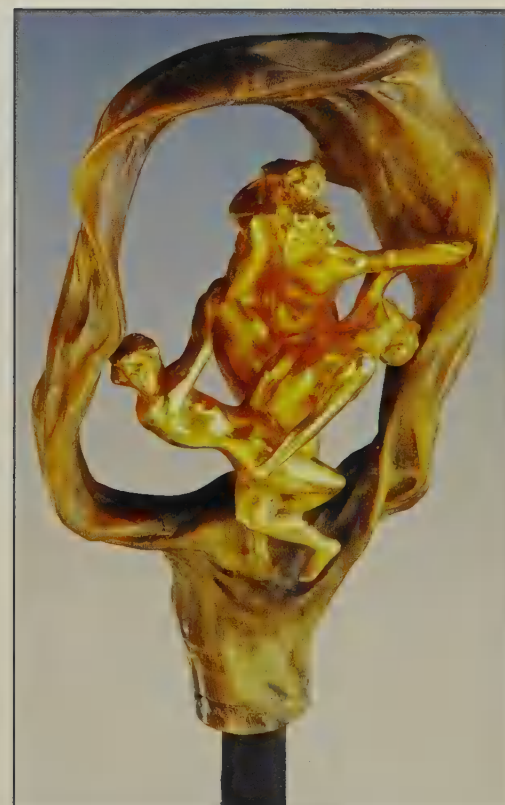
Large pendants: H: 7 cm W: 3.2 cm

Small pendant: H: 3.5 cm W: 3.2 cm

*Collection of The Metropolitan Museum of Art,  
Gift of Lillian Nassau, 1985*

had disapproved so strongly of any such public display.

Lalique evoked the sensuality of the female form; while other jewelers followed suit, many felt that the sensual elements in Lalique's design had gone too far, evidenced by the striking umbrella handle of 18k gold and horn, shown at right. Lalique knew the artist Auguste Rodin very well and acknowledged his sculptural influence. This piece celebrated the mysterious, archetypal female. While many French actresses commissioned him for such daring "nude" jewels, newly rich Americans, who held more puritanical values, were so shocked by these pieces that they shunned Lalique's jewels. But the sensuality of Lalique's women inspired other jewelers, such as Edmond Becker. His "Belle de Nuit" brooch with an ivory carving appears on page 34. In this spirited figure of a winged woman, the sensuality of the figure is heightened by her diaphanous drapery.



*Lalique knew Rodin and acknowledged his sculptural influence in the four revelers framed within a carved horn scarf.*

**Gold Reveler Umbrella Handle**

Lalique, 1899

18K gold, horn

L: 10.8 cm

*Private Collection*



Becker, who had also worked for Aucoc and for Boucheron, was best known for boxes and parasol handles.

Nature was central to all Lalique's work, and his brooches show this source of inspiration with incredible detail. The Iris Bracelet on page 36 involves petals set at various natural angles, highlighting the influence of Japanese-style asymmetry. Such bold realism is also evident in the fantastic frost of Winter Landscape with glass, black pearl and opaque enamel, shown on page 37.

Although Lalique uses diamonds in many of his pieces, they are meant to frame and embellish the figure and are not the main focus. In the piece featured on page 36, Two Revelers Dog Collar Plaque, the diamonds are not just precious stones, but elements of the natural landscape.

Certainly, Lalique was capable of creating charming butterflies, bees, and peacocks. Yet, as discussed above, he was quite fascinated with bats, dragons, and serpents. He had a penchant for creating dramatic representations of



animals, as evidenced by the buckles he made in the shape of a "cockerel," a young male rooster. The rooster is a symbol of France, but it is also distinctly male, and therefore was not considered appropriate to be worn by women at the time. Many thought the image "decadent."

In spite of any discomfort or controversy provoked by the 1900 Exposition, Lalique profoundly changed the way jewelry was created. He was awarded the *legion d'honneur*

and won a Grand Prix at the Exposition. He became financially secure after the exhibition when orders came in from around the world.

This brooch illustrates the Art Nouveau theme of the anthropomorphic figure of a winged body. The sensuality of her form is heightened by the flowing lines of the slashing.

Belle de Nuit

Maker Unknown, c.1900

Ivory Carving by Edmond Becker  
18K gold, diamonds, ivory, enamel

L: 10 mm W: 11 mm

Private Collection, New York





Lalique was not afraid of using subjects from nature and mythology in his creations. In this dog collar plaque, a very popular form at the turn of the century, Lalique portrays two female profiles—*eros* and *panopeia*—in a pose unique and hidden among the chrysanthemums.

Dog Collar Plaque

Lalique, c.1900

18K gold, enamel

L: 7.5 cm W: 8 cm

Private Collection, New York









This wonderful Lalique collar plaque illustrates the Japanese influence in terms of asymmetry, as well as the theme of forest nymphs or onna-no-ko.

(Previous page)

Two Revelers Dog Collar Plaque

Lalique, c. 1900

18K gold, diamonds, enamel

L: 5.4 cm W: 8 cm

*Private Collection, New York*

Lalique was awarded the first Class Medal for this piece in the Salon of 1897. The curves of this bracelet reflect the Japanese influence of naturalistic asymmetry.

(Previous page) Iris Bracelet

Lalique, c. 1897

18K gold, black opal, enamel

L: 4.9 W: 17.2 cm

*Private Collection, New York*

This beautiful Lalique bracelet demonstrates Art Nouveau's intrigue with nature. You almost feel the snow that has fallen on the branches.

(Left) Winter Landscape

Lalique, c. 1899-1900

18K gold, opaque enamel,

black pearl, glass

L: 8.5 cm W: 6.5 cm

*Private Collection, New York*



The strength of design is equaled with brilliant use of different natural materials that Lalique so seamlessly combines. This is one of Lalique's most dramatic necklaces: the power of the tiger comes alive. Lalique showed this tiger necklace at an exhibition in 1904 in St. Louis, where it was quickly purchased by art collector Henry Walters.

Tiger Necklace

Lalique, c.1904

18K gold, carved horn, agate, tortoise-shell enamel

Diameter: 14.4 cm

*The Walters Art Museum, Baltimore, Maryland*



In 1904, he exhibited at an important jewelry show in St. Louis where he met the art collector Henry Walters.

One of Lalique's most extraordinary necklaces is composed of tigers carved from horn, tortoise-shell, enamel on gold, and agate (page 38). The tigers, separated by what looks like a tooth, are definitely not passive. The American art collector, Henry Walters of Baltimore, Maryland, was so taken with this necklace and others that he became an early supporter of Lalique. Today, the "tiger" necklace and other pieces form part of the collection of The Walters Art Museum in Baltimore, Maryland.



The wisdom of the owl's gaze ■ beautifully executed in gold.

Owl Handbag  
Maker Unknown, c.1905  
Heavy chiseled 18K gold with  
diamonds and garnet eyes  
L: 24 cm W: 16.5 cm  
Private Collection, New York





The Frey workshop produced many gold jewels and articles for LaCloche featuring whimsical creatures, such as owls, pigs, swans, and birds. It is interesting to note that the curly-tailed pig is a European symbol of good luck.

(Above) Cochon d'Or Purse  
 Paul Frey for LaCloche Frères, c. 1900  
 18K gold  
 L: 14.9 cm  
*Historical Design, Inc., New York*

Gautrait, like most Art Nouveau designers and jewelers, used animals, birds, and nature as his subjects. This owl pendant was created with enamel leaves and diamonds. The garnet stone set in the center was chosen to recall the night.

(Right) Owl Pendant  
 Lucien Gautrait, c.1900  
 18K gold, enamel, garnets, diamonds  
 L: 8 cm (including star) W: 6 cm  
*Private Collection, New York*







Snakes are a common theme in Art Nouveau jewelry. This handsome brooch is enhanced by the garnet joining the two snakes.

Brooch with Two Snake Heads  
Boucheron, 1900

18K gold, platinum, garnet, diamonds, emeralds

L: 6 cm H: 3.5 cm

*Private Collection, New York*

Like Lalique, Frédéric Boucheron was a first-generation jeweler. By the time of the 1900 Paris Exposition, Boucheron was seventy years old and had developed a much more classical and conservative approach to Art Nouveau. Boucheron established his business in 1858. Ten years later, when

diamond mines were discovered in South Africa, newly rich Americans developed an appetite for large, high quality diamonds. Buying jewels at a French house added extra prestige. Gideon F.T. Reed, who worked at Tiffany, considered Boucheron an important ally of his. Reed introduced Boucheron

to the Vanderbilts, Teddy Roosevelt and San Francisco's most important millionaire, John W. Mackay. According to jewelry lore, Boucheron made Mrs. Mackay a historic sapphire and diamond necklace with the center stone weighing close to 160 carats.

COLLECTOR'S COMMENTARY

# Dina Merrill Hartley

ACTRESS, PRODUCER, AND ONE OF AMERICA'S  
LEADING MOTION PICTURE EXECUTIVES



## BACK STORY

Dina Merrill is an actress, producer and one of America's leading motion picture executives. As an actress, Ms. Merrill's starring credits include *Operation Petticoat*, *Butterfield 8*, *Caddyshack II*, *Fear*, *True Colors*, *The Player*, *The Sundowners*, *The Other Sister*, and more than twenty-five other feature films. She has hundreds of television credits and has marqu ed on and off Broadway in roles ranging from drama to musical comedy. She recently co-produced and starred in an award-winning television movie, *The Brass Ring*, and was the on-camera host for the PBS series *D cor*.

Ms. Merrill is an energetic supporter of the performing arts, acting as trustee of the Hillwood Museum in Washington, DC, the museum founded by her mother Marjorie Merriweather Post. She is the founder with her husband, Ted Hartley, of the International Hartley-Merrill Prize for Screenwriting. Ms. Merrill is on the Board of Directors of Lehman Brothers. She divides her home between New York and Los Angeles.

Editor's Note: Included in this book on page 69, is the fantastic Cartier necklace that belonged to Marjorie Merriweather Post, Dina Merrill's mother. Mrs. Post was one of the richest women in the world, and best known as the owner of Mar-A-Lago.

## DINA SPEAKS

"I never knew where mother's jewels came from. I would just see them on her. Probably the majority of the jewels came from Cartier. Yes, I know they came from Cartier because I would take the pearls



that she gave me to be restrung every couple of years. They are not cultured pearls. They are real pearls! Those real pearls were my mother's and she wore them every day of her life. She just loved them. She told me that wearing them is good for pearls because the oil on the skin keeps the pearls in shape, so I sleep with them every now and then just to make sure they get worn enough. I don't wear them that much so I occasionally get them out and just put them on with my nightgown and go to sleep with them."

Mother had a wonderful lady's maid and she would indicate what she would wear that night. The lady's maid would lay out the dress on the bed and then the shoes and the accessories. Mother would get dressed from the top down. During the day, when she was getting dressed she would sit at her dressing table and this is what I saw: She would do her hair and put on her makeup. She would still have her bathrobe on and her nightgown. Then she would put her hat on. And then she would get out of her nightgown and pull on her corset—she had this one-piece corset thing that had the bra attached—then she would put on her stockings and then her dress, and finally the jewelry. But it was the maid that usually laid out the jewelry that Mother wore. She knew pretty much what Mother liked and what she wore with what. When it was an evening affair—then again the whole thing was laid out. If it was a blue and white gown she got the beautiful sapphire necklace. If there was a place for a brooch then they would take it (the jewels) apart and she would wear the bracelets and then put the brooch on.

My children and I inherited that love of jewelry. When we shop for jewelry, we may start looking at places like Sotheby's. I rarely buy anything but I do keep on looking. Sometimes things in the lower price range strike my fancy.



Boucheron's jewels appealed not only to socialites but also to actors and royals alike. He used precious gems such as diamonds, gold and ivory, along with wood and rock crystal, so his work appears to shimmer and dance. (See his Butterfly Brooch on page 45). Boucheron commissioned many pieces from Dutch born M. Bordinckx, whose unique specialty was engraving diamonds. The butterfly's body is set with a genuine Burma ruby as well. The Acacia Branch Brooch on this page, mounted in gold and silver, and featuring enameled flowers, offers an excellent example of Boucheron's work, in that it shows how his corsages appeared almost alive. Boucheron cleverly realized that design alone does not

This piece is an example of Boucheron's high-style interpretation of Art Nouveau—portraying nature, sensuality, and movement.

Acacia Branch Brooch  
Boucheron, c.1889

18K gold, silver, diamonds, cloisonné enamel

L: 16.5 cm W: 7.5 cm

Private Collection, New York





The brilliance of this Boucheron piece is in the quality of the engraving on the diamond wings and its movement as a symbol of the butterfly.

Engraved Diamond and Ruby Butterfly Brooch  
Boucheron, c.1894  
18K gold, diamonds, ruby  
L: 4.4 cm W: 3.6 cm  
Private Collection, New York

make a jewel masterpiece. Craftsmanship, he felt, is the complementary part of the puzzle. So esteemed were his craftsmen that he listed all of their names in every exhibition in which he participated. In fact, he wanted all to be decorated with the *légion d'honneur*.

One important collaborator was Lucien Hirtz, who joined Boucheron when he moved to his new address on Place Vendôme in 1883. Hirtz's specialty was gold enameling.

On page 41, is a gold brooch with two snake heads crafted by Hirtz. The snakes, whose eyes are made of emeralds, appear to embrace a large garnet in the center of the piece. Although cats were not a common theme during the Art Nouveau period, the black cat bottle, on page 47, created by Boucheron in 1895, with emerald, diamonds, and carved chalcedony, has a mystery that is other-worldly.



The delicacy of natural shell is contrasted  
separately with this Art Nouveau ring.

(Above) Swan Ring  
Eugène Feuillâtre, ca. 1900  
18K gold, demantoid  
garnet, enamel  
L: 2 cm W: 2 cm  
*Private Collection, New York*

In this Fouquet pendant we see the strong  
contrast between Art Nouveau and the  
Victorian era. The contrast of the nude  
Venus against the naturalistic back-  
ground makes the nude figure look like

Birth of Venus Pendant  
Georges Fouquet, 1900  
18K gold, pearl, ivory, enamel  
L: 7.5 cm W: 5.2 cm  
Chain: 79 cm  
*Private Collection, New York*





Georges Fouquet was another important Art Nouveau jeweler. His Peacock Brooch, shown on page 22, emphasizes semi-precious stones, such as opals, which serve to heighten the curves of the piece. Like the Peacock Brooch, his Birth of Venus Pendant, on page 46, also eschews the use of diamonds. What makes this pendant extraordinary is the cool ivory against the naturalistic background.

In *A Woman of No Importance*, Oscar Wilde notes: "Moderation is a fatal thing. Nothing succeeds like excess." However, excess itself may become banal. Ten years of over-commercialization extended the Art Nouveau style to Paris restaurants, balconies, and,



In Art Nouveau terms, this life-like cat perfume bottle is both sensual and pragmatic.

Cat Perfume Bottle

Boucheron, c. 1895

18K gold, silver, Chalcedony, emerald, diamonds

L: 6.1 cm W: 3.6 cm H: 3.3 cm

Private Collection, New York



of course, Metro entrances all over the city. Even René Lalique was disenchanted with the proliferation of Art Nouveau, which was derisively came to be called “the noodle style.” By 1910 he fully devoted himself to glassmaking and glass jewelry. Newly bourgeois Americans gravitated to the Neoclassical style of Louis XVI, because it gave them added stature and prestige. As a result, Art Nouveau gave way to the Garland Style of the Edwardian period, which expressed classical ornamentation and grandeur of royal proportions.

Lucien Gautrait created and designed this naturalistic pendant in 1900. The sensuality of the woman's form is typical of Art Nouveau jewelry.

Pendant  
Lucien Gautrait, c.1900  
18K gold, pink sapphire, pearl, diamond, enamel  
L: 8.5 cm W: 5.5 cm  
*Private Collection, New York*

This mogul style inkwell is beautifully executed for an American audience in crystal with colored stones.

Mogul Style Inkwell  
Georges Le Saché for Tiffany & Co., 1880–1900  
Gold, rubies, sapphire, crystal, enamel  
Diameter: 8.9 cm x 3.2 cm  
*Tiffany & Co. Archives*





# EDWARDIAN

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The Edwardian period succeeded Art Nouveau and lasted until the First World War. The period is so-named for the son of Queen Victoria, King Edward VII, who reigned from 1902 until his death in 1910. His court influenced fashion, as well as jewelry, for both men and women. For men, Edward introduced the concept of sporting a dinner jacket over black trousers, with a bow tie, instead of wearing white tie and tails for dinner. According to legend, an American couple was visiting Edward and asked if they could copy his dinner jacket. Edward consented and

the husband brought it back to his club in Tuxedo, NY—hence, the name Tuxedo. After visiting Germany, Edward set the fashion of wearing black Homburgs, which are hats typically made from wool or felt with upturned brims. He also brought back bows, garlands, and hearts to fashionable jewelry design. King Edward changed costumes a dozen times a day and loved entertaining on a grand scale. His passion for opulence influenced American hostesses in New York, Newport, Paris and London, who competed to entertain on an equivalent scale.



Garland style jewelry was derived from the eighteenth-century court of Louis XVI and Marie Antoinette. The newly introduced platinum was more pliable, and durable for the manufacturing of the new bows and chokers. Newly wealthy Americans had often dismissed Art Nouveau jewelry as too “artistic,” but were enamored with Edwardian jewelers’ recollection of eighteenth-century French elegance. Acquisitive Americans sought out such styles for their homes, their dress, and their jewelry. By 1910, a new “garland” style in jewelry became popular, made possible by the importation of platinum, replacing silver. Although more skill was needed to work with platinum, it was bright and did not tarnish like silver, and relatively

This Cartier platinum and diamond brooch is an iconic piece with its bows, garlands, and garlands.

Brooch  
Cartier, c.1907  
Platinum, diamonds  
L: 10.5 cm W: 0.3 cm  
Private Collection, New York





The introduction of platinum largely eliminated silver as a precious jewelry metal. However, in the beginning, there was an attempt to imitate silver as platinum was blackened. The platinum bow creates the illusion of the delicate detail of lace.

Bow Brooch  
Boucheron, c.1908  
Platinum, 18k gold, diamonds  
L: 8.5 cm W: 6.5 cm  
Private Collection, New York

little platinum was needed to hold the gems in place. The new Edwardian settings could showcase very small diamonds, giving a piece the appearance of lace.

Another important development in the promotion of garland jewelry was the huge supply of diamonds coming out of South

Africa. Now jewelers could use as many diamonds as desired at a relatively inexpensive cost. A wonderful example is the Boucheron bow featured above. The brooch gives the appearance of black lace, carved with a lightness that could only have been achieved with platinum.



Since jewelry has always complimented fashion, it is not surprising that fashionable dresses during this time were made from lightly colored lace and organza. Women began wearing their hair in an upsweep and sporting lower necklines for the evening. The new fashion made neck and hair jewelry more appropriate. Pearl and diamond dog collar necklaces complemented the fashion of these upswept hairdos.

An exotic seated figure decorates this delicate evening bag.

Lady's Evening Bag  
Duval Workshop, c. 1915  
18K gold, diamonds, emeralds, silk, enamel  
L: 17 cm W: 13 cm  
*Private Collection, New York*

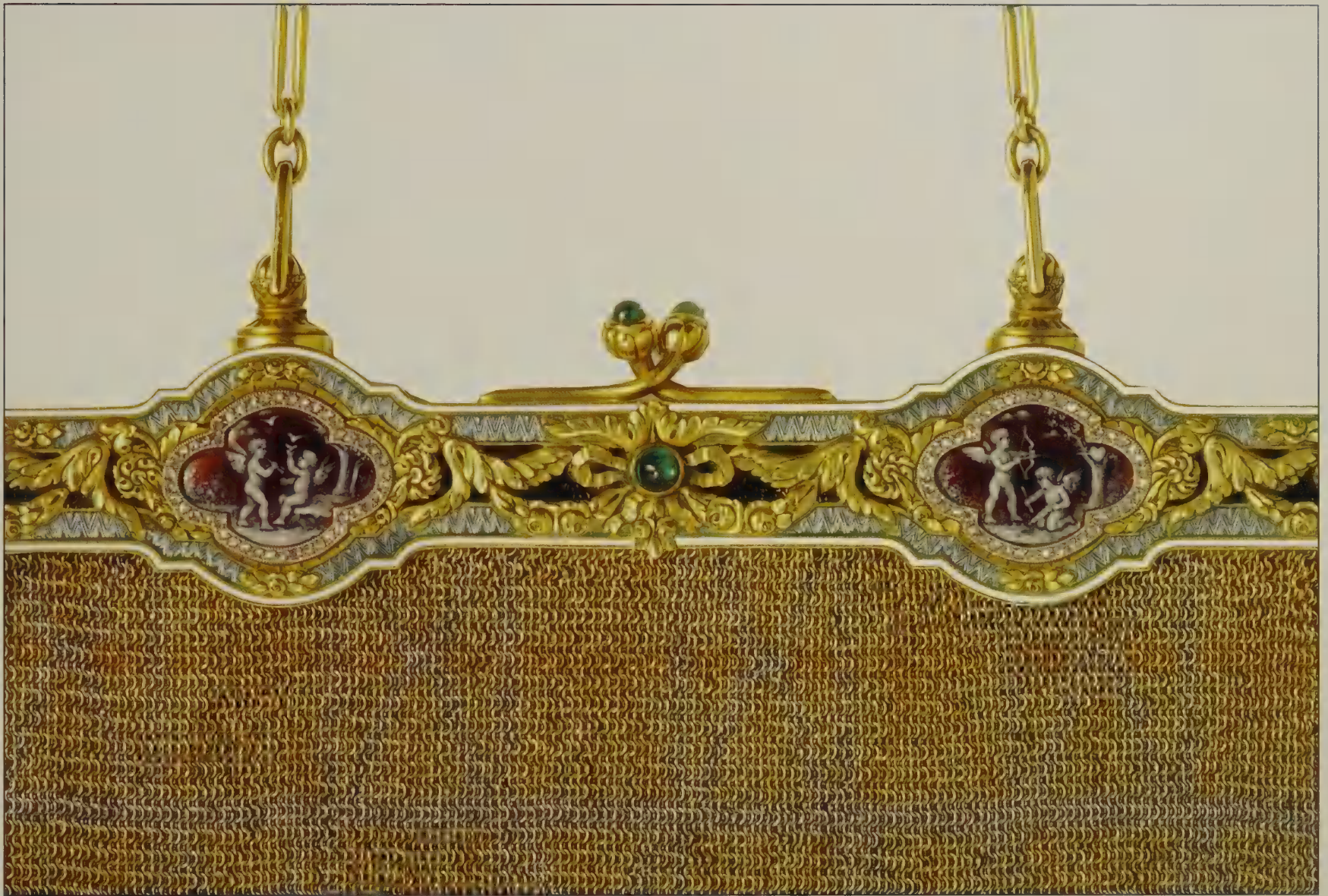




The Husson Workshop was known for its intricate enamel workmanship. We observe this signature style embodied in the intricate craftsmanship ~~at~~ the top of this evening bag

Mesh Evening Bag  
Husson Workshop, c.1908  
White, pink, and yellow 18K gold,  
emeralds, diamonds, enamel  
L: 14 cm W: 16 cm  
Private Collection, New York





Louis Cartier as the head of the house of Cartier was always seeking new motifs. For inspiration he sent his design team to walk the streets of Paris and study ornamental motifs found above classic doorways and the magnificent ironwork facades installed by Baron Georges-Eugène Haussmann. In his desire to

emulate the style of Parisian ironwork, Cartier also relied on an important collection of eighteenth-century pattern books containing flowers, garlands, and wreaths, which he requested his draftsmen to study. It is no wonder that Cartier's dog collars were so unique.

On page 54, we see the perfect Edwardian

handbag to accompany the lighter dress styles. Note the diamonds and the classic eighteenth-century motif on the clasp (detail featured above). The updated eighteenth-century theme is also evident in the beautiful green enamel and diamond cigarette case manufactured by Husson pictured on page 62.

COLLECTOR'S COMMENTARY

# André Leon Talley

EDITOR AT LARGE, *VOGUE* MAGAZINE



## BACK STORY

André Leon Talley joined *Vogue* in 1983 as the magazine's Fashion News Director. He then served as Creative Director from 1988 to 1995. Prior to returning to *Vogue* in 1998, as Editor at Large, André lived in Paris.

André graduated from Brown University with a master's degree in French studies.

At The Metropolitan Museum of Art's Costume Institute, André's work with fashion's most legendary authority, Diana Vreeland, served to confirm his interest in fashion and its many cultural manifestations. Like Bennie Frances Davis, the grandmother who raised him, Mrs. Vreeland became one of the primary inspirations in André's life. Their relationship is richly detailed in his autobiography, *A.L.T.: A Memoir* (Villard, April 2003).

Today, in addition to his work at *Vogue*, André is a member of the board of The Savannah College of Art and Design in Savannah, Georgia, where a lifetime-achievement award has been named for him. He is also the 2003 recipient of the CFDA's Eugenia Sheppard Award for Excellence in Fashion Journalism. André is an active member of The Abyssinian Baptist Church in Harlem, and is closely involved with fund-raising on behalf of the church and the Harlem community as a whole.

André Leon Talley lives in New York.



## A N D R É S P E A K S

“Diamonds.

“What is my first wonderful impression of diamonds? Well, they are not French, but Russian Fabergé.

“Karl Lagerfeld gave me my first diamonds. It was December, 1989. Arriving in his country house, in the Le Mée-sur-Seine, at midnight, straight from the Concorde flight from New York, he had placed in a paper cone, a beautiful diamond Fabergé pin, with my initials—ALT—in diamonds, a real treasure. This is my favorite gift from Karl Lagerfeld, among countless wonderful objects including furniture. I’ve not worn the pin since 1989, as I am afraid it will be lost, or fall off the lapel of my suits. It is safely sleeping in the safety deposit box at the local suburban branch of Chase.

“It was particularly symbolic, as that was my year of *annibus horribilus*: my grandmother had died in March, and Diana Vreeland, in the late summer. It was a tragic year, as these two women, up to that time, had been the most important women in my life. Karl Lagerfeld, in fact, is responsible for my historical knowledge of anything that has to do with jewels. It is through our friendship of three decades that he opened my mind to passionate reading of the socio-historical significance of style. I remember early in our relationship, bonding on matters of taste, having long conversations about the wonder-

ful, witty writings of Nancy Mitfor, and Madame de Pompadour, especially her book on the Sun King, Louis XIV. In my career, I am completely fascinated with the constant discovery of how extraordinary French court style influenced the fashion of diamonds.

“There are documents of Louis XIV, in a coat resplendent with diamond buttons and covered, literally, head-to-toe, in real diamonds, Although there is no way this extravagant style would be acceptable on any terms in today’s world, historically it is relevant to the very evolution of taste. It can be traced into a direct line right up to that wonderful song, sung by the fabulous, talented, Marilyn Monroe, in the film, based on Anita Loo’s brilliant masterpiece, *Gentlemen Prefer Blondes*. It seems that “Diamonds are a Girl’s Best Friend.” Any woman, or man who has the taste to give diamonds, symbolizes the gift of love, and happiness. It applies to the woman who has the confidence and independence to be able to afford her own.”

Louis Cartier was the preferred jeweler among Americans. His store was conveniently located on the rue de la Paix, next to couturier Charles Worth, who had convinced Cartier that American socialites represented a major market. In fact, the two men had such a solid relationship that when Charles Worth died, his sons Jean-Philippe and Gaston and their children married into the Cartier family. Louis Cartier himself married Jean-Philippe's daughter and Louis Cartier's sister married Gaston's son Jacques.

Cartier began to create fantastic gems to adorn the newly purchased Worth fashions. On page 51 and 59, we find two extraordinary bow designs by Cartier. The first bow, all diamonds, illustrates the new fashion of marquise-cut dia-

monds—these were diamonds that were cut in an elongated shape with tapering points at both ends. The second incorporates carved rock crystal with diamonds and platinum.

The upper classes favored the style of eighteenth century royals and thus coveted tiaras. Tiaras were normally reserved for the European royals, but Americans, uninhibited by social constraints, had their jewelers copy them. Cartier revived tiaras for American customers. Modeled after those of the eighteenth century, they were often styled in geometric Greek motifs using diamonds and pearl drops. As a matter of protocol, only married women could wear the tiaras. Affluent matrons flaunted their social standing by displaying the size of the gems in their tiaras. Although many

American women complained of headaches and sore necks because of the weight of such headpieces, social competition trumped human discomfort. As tiaras went out of fashion, they were succeeded by a simple bandeau or ribbon worn at the hairline.

Another important influence at this time was Leon Bakst's designs for Sergei Diaghilev's Ballets Russes. The production of *Schéhérazade* in 1910 featured rich Oriental-

**This Cartier brooch represents the fully developed 20th century Garland look. The style was derived from 18th century bow and flower designs**

**Bow Brooch  
Cartier, 1913**

**Platinum, diamonds, crystal  
L: 12 cm W: 12 cm  
Private Collection, New York**









style palettes, inspiring many fashion designers, including Paul Poiret. The exotic East became a focus for jewelry and fashion. "Aigrettes," composed of feathers placed in the hair, interspersed with diamonds, replaced the tiara. Poiret created outfits with Indian headdresses and harem pants. Suddenly the Oriental influence took off. However the full impact of *Schéhérazade* was not felt for another ten years.

Diamonds also played an important role at this time. One of the most legendary was the Hope diamond, which acquired its name from banker Henry Philip Hope, who bought it in 1830. When Hope died in 1839, Henry Thomas, his nephew, inherited it. In 1895 his relative, Lord Francis Hope, who had married an American actress, went bankrupt,

The colored enamel not only decorates the cross but also manages to conceal a watch.

Pendant Watch in the Shape of a Cross  
Verger for Tiffany & Co., c. 1913  
18K gold, diamonds, enamel  
L: 4.5 cm W: 2.5 cm  
Private Collection, New York



provoking gossip that there was a curse on the stone. In 1901 the Hope diamond was auctioned, then sold and resold to Cartier. Washington socialite Evalyn Walsh McLean yearned for the diamond, but was warned about the financial curse. Finally in 1910, Cartier showed her the Hope. Dissatisfied with the original setting, she asked Cartier to reset it for approval. Within a year, the diamond was mounted on her tiara, later to be converted to a necklace. When Mrs. McLean died in 1947, the Hope diamond was then bought by jeweler Harry Winston who gave it to the Smithsonian Museum.



This watch created by the Verger workshop uses platinum, pearls and diamonds to give the watch classic grace and elegance.

Lady's Bracelet Watch

Verger, c.1913

Platinum, pearls, diamonds, frosted glass

L: 18 cm W: 2.25 cm

Private Collection, New York



The lady's cigarette case with its intricate detail would complement any formal gown worn in the Edwardian era.

Cigarette Case

Husson Workshop, c.1908

gold, diamonds, sapphires, enamel

L: 8 cm W: 4 cm

Private Collection



In addition to diamonds, pearls became a popular accessory for affluent Americans seeking status; A status derived from the fact that “historical” pearls were for centuries worn by royalty in Europe. According to Hans Nadelhoffer, author of the book, *Cartier*:

Pearls, despite their often nebulous origins, were invariably attributed to Catherine the Great, Marie Antoinette or Empress Eugénie. Mrs. Belmont wore Marie Antoinette’s pearls; Consuelo Vanderbilt . . . wore a strand that belonged to Catherine the Great and the Empress Eugénie; Mrs. Eleanor Whitney, aptly bearing “Pearle” as a middle name, also wore the French empress’s pearls and Barbara Hutton later acquired those of Marie Antoinette.

The high value of pearls was a function of their scarcity. They could only be found in their natural state in oyster beds. Not until “cultured” pearls were farmed in Japan did a greater supply reduce the prestige. A famous



The idea of creating a decorative jeweled sheath for an object as pedestrian as a wooden pencil is a challenge to the best of jewelers. Yet Husson created such an object to be employed for everyday use by a woman's duress.

Pencil Holder  
Husson Workshop, c.1912  
18K gold, platinum, diamond,  
sapphires, enamel  
L: 6 cm W: 1 cm  
Private Collection



The immensely fine and delicate workmanship exemplified by this buckle of the Husson workshop. This full hand demonstrates the European period's interpretation of 1912 jewelry design.

Lady's Buckle  
Husson Workshop, c.1912  
18K gold, platinum,  
diamonds, enamel  
L: 3 cm W: 5 cm H: 1 cm  
Private Collection

story illustrating the shift in the value of pearls centers around Mrs. Morton Plant. In 1910, Mrs. Plant lived in a fabulous mansion at 52nd Street and Fifth Avenue. Although she was propertied and wealthy, the greatest object of her desire was a necklace, worth \$1 million, displayed at what was then the Cartier store across the street. Mrs. Plant traded her mansion for the necklace in 1917, enabling Cartier to occupy the extraordinary quarters it still maintains, currently valued at \$100 million. Ironically, the advent of cultured pearls several years later would have reduced the value of the million-dollar necklace to \$100,000.

Another material found in jewelry of the time was platinum, which was used for a variety of purposes, but especially to create pendant watches. As we see on page 60, Tiffany & Co. in France offered for sale an extraordinary pendant watch with diamonds. The watch is embellished with an elaborate diamond motif with the watch face discreetly located on the back side. The jeweled watch



was made by Ferdinand Verger, who manufactured for both European and American retailers, including Tiffany, Vacheron Constantin, Cartier, Mauboussin, and Boucheron. In 1910, small wristwatches for ladies also came into fashion, as illustrated above. Yet within a few years the lust for luxury would be dampened by the outbreak of The Great War.

Husson's intricate craftsmanship is evident on this watch bracelet. Classical scenes have been enameled on the bracelet.

Watch Bracelet  
Husson Workshop for Tiffany & Co., 1910  
18K gold, enamel, diamonds, emeralds  
L: 17 cm W: 1 cm  
Private Collection





The intricate metalwork combined with enameling is a hallmark of Edwardian jewelry.

Pendant Watch  
Tiffany & Co., 1905–1915  
Platinum, gold, emerald,  
diamonds, enamel  
H: 3.8 cm W: 3.2 cm  
Tiffany & Co. Archives

COLLECTOR'S COMMENTARY

# Barbara Taylor Bradford

BEST-SELLING NOVELIST AND LITERARY LEGEND



## BACK STORY

She has been called “the First Lady of Fiction” and the *Grande Dame of modern women’s literature*. The late Princess Diana hailed her as her favorite writer. All twenty-one of her novels have been world-wide bestsellers with sales of more than 76 million books, published in more than 90 countries and over forty languages.

Like the leading characters of her books, Barbara Taylor Bradford is a strong, hard-working woman who has risen to the top of her profession. For three years in a row, the London Daily Mail ranked her as #1 on the list of highest-earning British women (excluding Queen Elizabeth). In February 1998, the upscale British glossy, *Harper’s Bazaar*, afforded her the same distinction. Less tangibly, but equally rewarding, are the fans who tell Bradford they have been inspired to change their lives by reading about women who refuse to be victims.

A New Yorker since her marriage to film producer Robert Bradford 41 years ago and a dual US/UK Citizen since 1991, Barbara Taylor Bradford continues to maintain her down-to-earth work ethic and sense of humor.

Barbara Taylor Bradford has received numerous honors and awards over the years, including the Matrix Award in Books from the New York Women in Communications in 1985; the Special Jury Prize for Body of Literature from the Deauville Festival of American Film in 1994; the Birmingham-Southern College “Gala 12” Women of the Year Award in 1995. She has also received awards from a variety of not-for-profit organizations, including Albert Einstein College of Medicine, the City of Hope, the Police Athletic League, and Girls, Inc., among others.



In 2003, Barbara was inducted as a literary legend into the Writers Hall of Fame of America, joining the likes of Mark Twain, Robert Frost, Ernest Hemingway, John Steinbeck, Dr. Seuss and Langston Hughes.

In 2004, Barbara became the first female author in history to see each of her first 20 books reach the bestseller list on both sides of the Atlantic. The feat was achieved when her novel, *Unexpected Blessings* reached the top-ten on both the *New York Times* and *The Times of London* bestseller lists.

#### BARBARA SPEAKS

"It was my father who first introduced me to good jewelry, and French jewelry at that. He had a great eye for design and for stones of quality, something I have inherited from him. For my nineteenth birthday he bought me a pair of delicately beautiful earrings, which he had found in an antique jewelers shop in Harrogate. The earrings were composed of fine gold chain on which were set a small solitaire diamond that sat on the lobe of the ear, then an opal, another diamond and a larger oval opal as the drop at the end of the chain. I told him they glistened like tears; he said they reminded him of dewdrops.

"I have now forgotten the name of the Paris shop inscribed inside the small box which contained them. But I do remember how upset I was when they were stolen some years later. I had loved those earrings so much

"Not long after this, my father gave me a book on French jewelry, which featured some of the great jewelers such as Cartier, Van Cleef & Arpels, Boucheron, Mauboussin, and Chaumet. The book also paid homage to some of the great master jewelers. My favorite René Lalique; plus Jeanne Boivin, René Foy, and Gaston Lafitte, to name a few.

"I have long loved the jewelry designed by Suzanne Belperron, who I first read about in that old book my father gave me. I think her pieces are beautiful because they are so eye-catching. She had enormous flair and taste, and this was truly reflected in her designs. She refused to sign her jewelry and claimed that her pieces were recognizable at first glance. I believe she was absolutely correct about that.

"My husband, Robert Bradford, picked up where Winston Taylor left off. Bob has spoiled me even more than Daddy did. Oddly enough, my father was a Gemini, and so is my husband, and it seems to me their taste is the same. Since our marriage, Bob has bought me various pieces of incredible jewelry: pins, bracelets, rings, necklaces and earclips. Almost everything I own comes from the world's greatest jewelers, a number of them French.

"Several years ago, Bob bought me a signed piece from Mauboussin in Paris. It's a diamond necklace, but it also features white and grey mother-of-pearl sections with white diamonds and white South Sea drop pearls,

along with grey Tahitian drop pearls. It's a double layered necklace and has matching earclips. Because it is essentially black and white, I can wear the necklace with almost every color. It always looks fabulous.

"Another favorite of mine is a pin which Bob found at le Vieux Saint-Honore, a jewelry shop in Palm Beach, Florida. The brooch is actually a flower, but it is composed of gold loops intertwined in the shape of petals, so that the fabric of an outfit can be seen through the loops. In the center are sapphires and white diamonds, and it is eye-catching, and old, dating back to the 1930s or 1940s.

"Once when we were in Paris, Bob took me back to Madame Perrin's. He picked out a pair of unusual diamond earclips, drops formed from two rectangles. I wear them constantly.

"There was a point in time when Bob ran a company in Paris, and of course I was in my element. I always loved the City of Light. To me it is the most beautiful city in the world. And it truly is a woman's city! Around then, Bob found me the diamond-and-emerald earrings (shown in this picture) and the antique emerald pendant framed in diamonds. There is an emerald ring which completes this emerald suite, which is so much admired when I wear the set.

"Several years ago, I wrote a novel called *Power of A Woman*, and the female protagonist ran a famous jewelers. '*Quelle surprise,*' as Bob would say."

# ART DECO

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Art Deco had great influence upon American design, fashion, and architecture. The Deco period began after the Great War, a time characterized by new artistic directions:

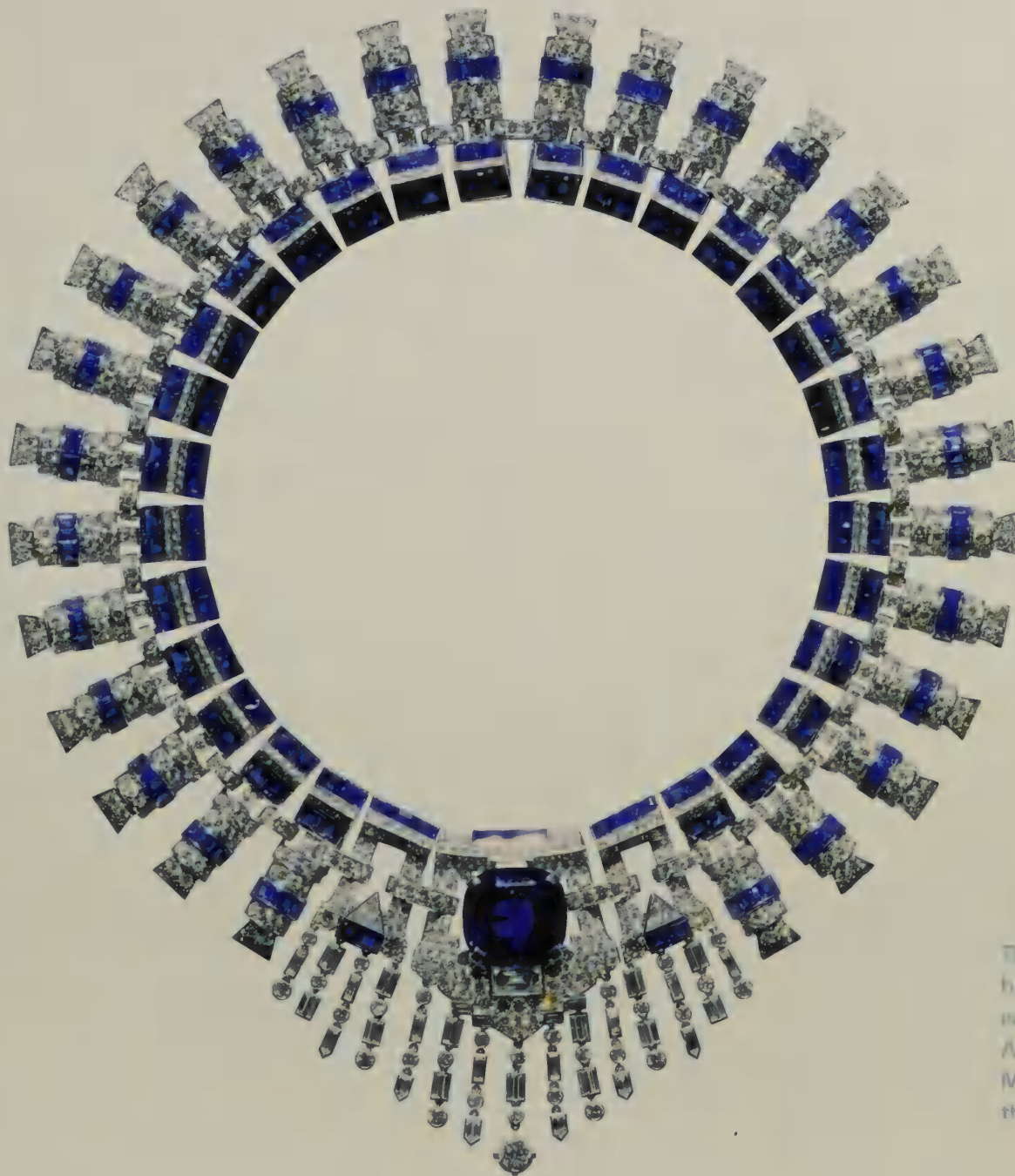
- Futurism, Dadaism, and Cubism in the visual arts;
- Daring modes of dress, such as shorter skirts, and bobbed hairdos;
- Freer expression in speech and music; and in literature, evidenced by authors such as Ernest Hemingway, F. Scott Fitzgerald, and John Dos Passos, all of whom found celebrity among the hundreds of American expatriates

inspired by the creative artistic freedoms in France.

France's more permissive culture attracted many Americans who found themselves uncomfortable with the puritanical ethics and prohibitions of their native country. As Hemingway was to write of Paris in his memoirs: "If you are lucky enough to have lived in Paris as a young man then wherever you go for the rest of your life it stays with you. for Paris is a moveable feast."

The post-World War I period of Art Deco marked a change in women's fashions





This necklace is composed of two bracelets and a central pendant which could be worn as a brooch. This unusual Art Deco necklace was owned by Marjorie Merryweather Post known as the owner of Palm Beach's Mar-A-Lago.

Necklace

Cartier and De Sedes, 1936-1937

Platinum, sapphires, diamonds

L: 22.86 cm

Hillwood Museum & Gardens, bequest of  
Marjorie Merryweather Post, 1973



The engraved goldwork on the front of the owl signals he was an accessory of a refined lady.

Owl Cigarette Box

LaCloche Frères, c. 1923

18K gold, rubies, diamonds, catseye, agate

L: 9 cm W: 4.5 cm D: 2.75 cm

*Private Collection*

Eyes on a vanity case, the whimsy of this medieval hunting scene is captured by Van Cleef & Arpels.

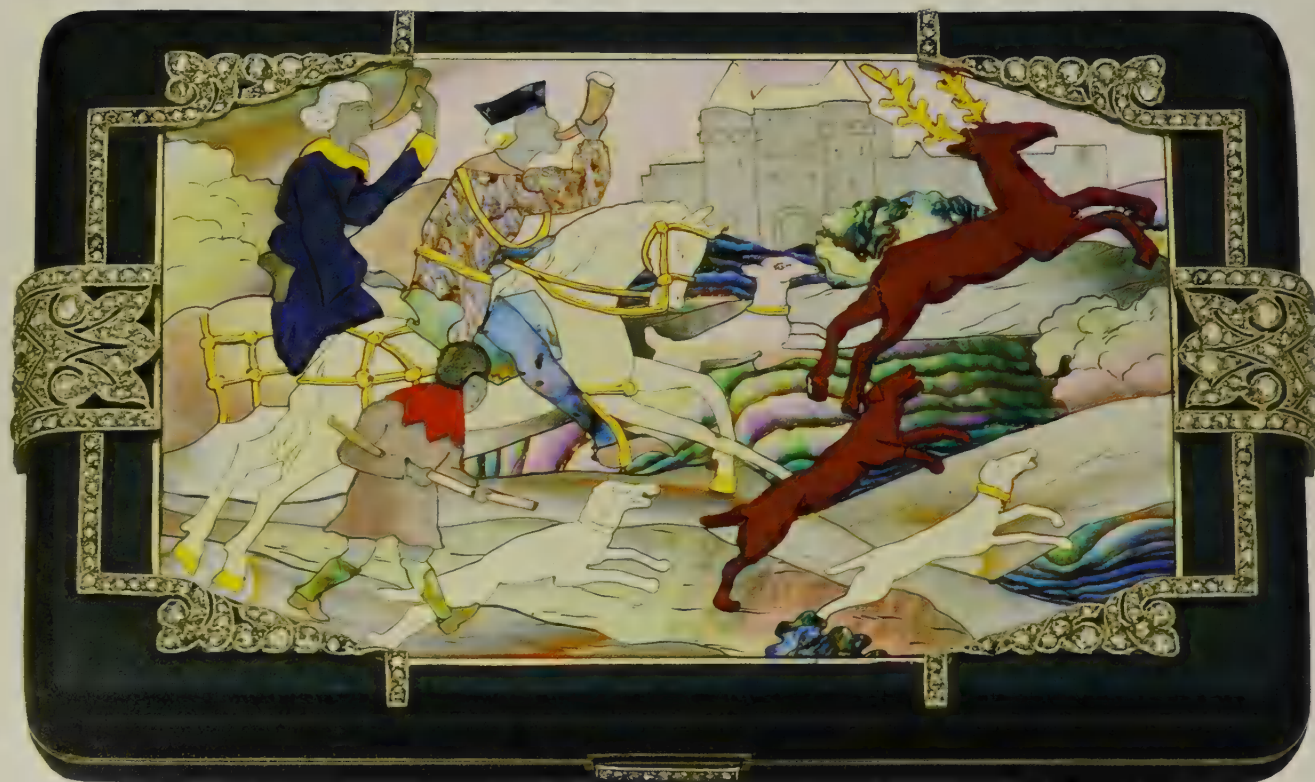
Jeweled Vanity Case

Van Cleef & Arpels, 1926

18K gold, platinum, mother of pearl, diamonds, enamel

L: 8.5 cm W: 5.5 cm

*Private Collection, New York*







The carved rock-crystal elephant and a diamond watch reflect the influence of Indian motifs on the Art Deco style.

Pendant Watch

Cartier, c.1915

Rock crystal, diamond, and enamel

Length with chain: 40 cm

Height of pendant: 3.5 cm

Dame Elizabeth Taylor



Art Deco design applied to men's watches as well. The Art Deco period introduced geometric shapes and clean framing lines.

**Octagonal Gold & Enamel Watch**

Boucheron, 1920

18K gold, sapphires, enamel

L: 4.35 cm W: 4.35 cm

*Private Collection, New York*

**Adam & Eve Pocket Watch**

Verger for Boucheron, 1920

18K gold, platinum, enamel

L: 4.6 cm W: 4.5 cm

*Private Collection, New York*





because many women had entered the workforce for the first time, taking jobs in factories, hospitals, and the civil service. As a rejection of constrictive prewar domestic dress, women discarded the corset and slipped into shorter skirts, exposed their arms, and cut their hair in a boyish manner. Designers Poiret and Chanel, who introduced different styles, exemplified the new freedom in women's fashion. Chanel, for example, used the design of a man's suit to create a more relaxed woman's jacket. Evening wear was created with silver lamé fabric woven with silver or gold threads. The metallic sheen of the silver lamé required jewels to be bolder and more colorful.

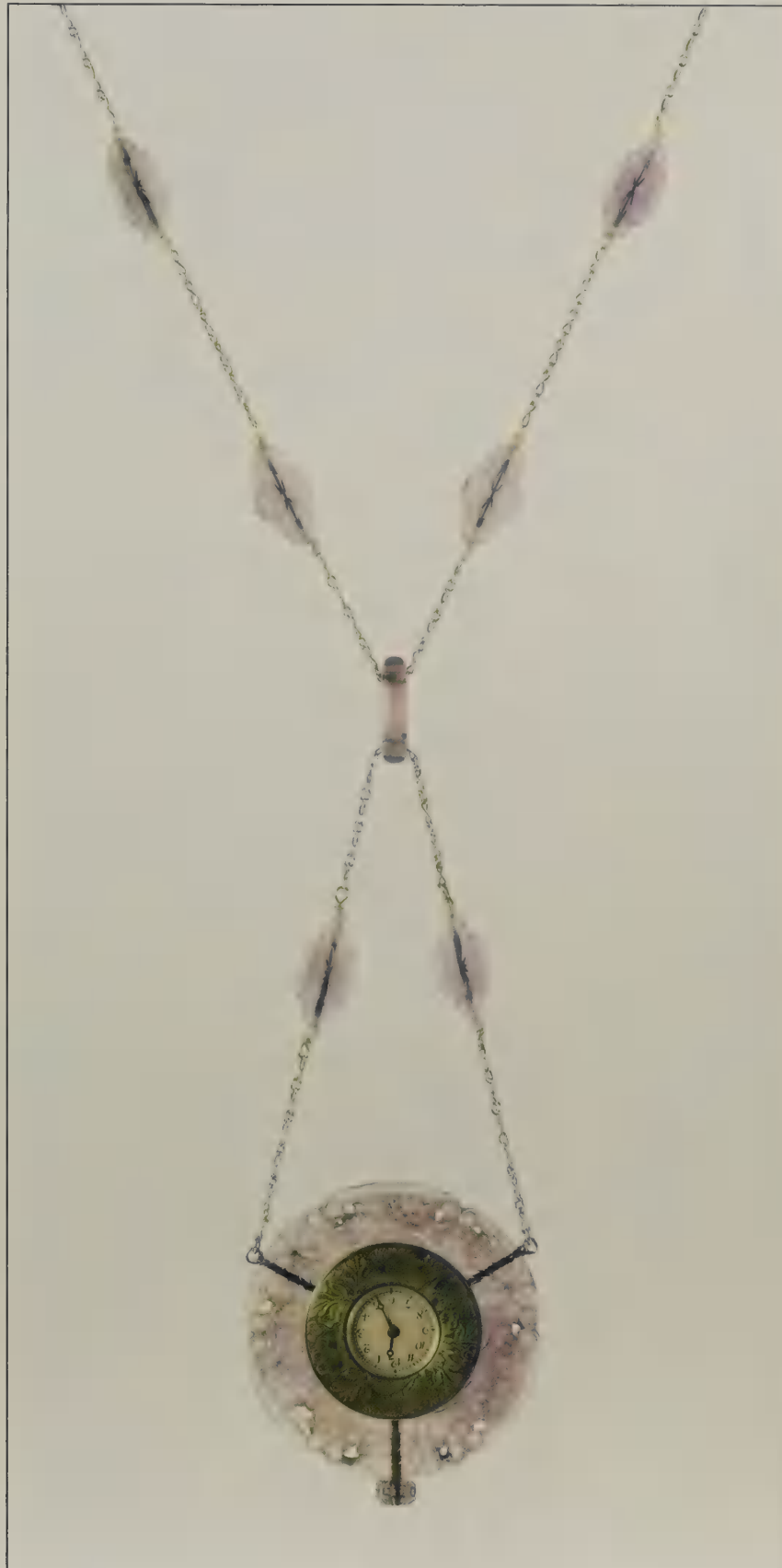
The use of color was an important feature of the Art Deco period in contrast to the austerity of Edwardian jewelry. The watch face is reversed for the wearer to read the time.

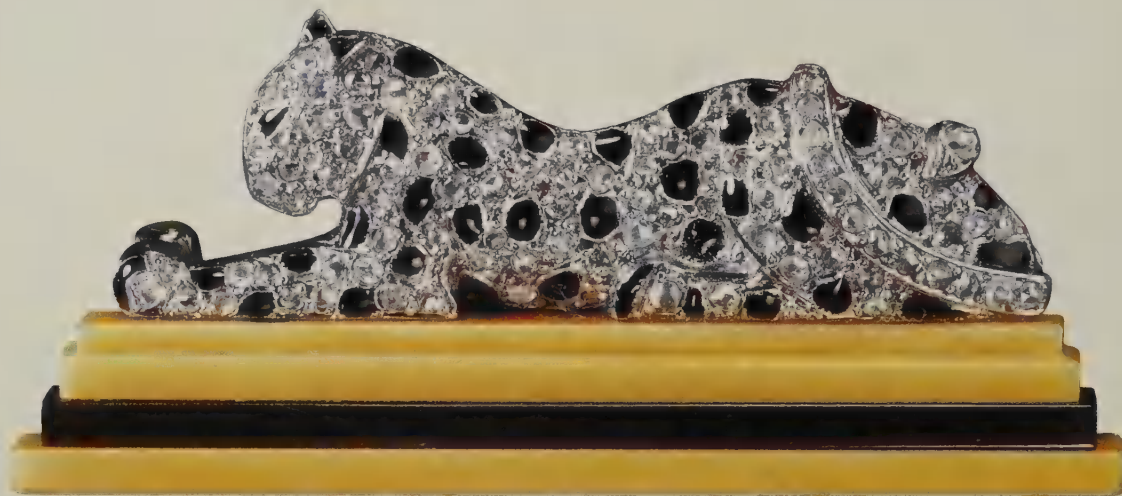
Watch on Chain  
Verger, 1922

Crystal and carved amethyst and white 18K  
gold chain

L: 85 cm W: 4.5 cm

*Private Collection, New York*





Technology also induced a break with the past, as automation and its geometric forms influenced architects, furniture designers, and, of course, jewelers. The skyscraper and the elevator popularized rectangular shapes in design. In the jewelry industry, new tooling allowed for a new shape to be given to diamonds: the emerald shape, the rectangle with the four corners cut at an angle. Prior to this technology, only a soft material such as emeralds were cut into rectangular shapes.

In the Art Deco period cross-pollination occurred. For example, in the 1920s, French silversmith Jean Puiforcat created precious jewelry. In 1925, he exhibited with the cabinet-maker Jacques-Emile Ruhlmann at the 1925 *Exposition Internationale des Art Décoratifs et Industriels Modernes* (where Art Deco got its name). Puiforcat's modernist bracelet on page 84, was crafted in platinum with yellow and white gold and is set onyx with diamonds.

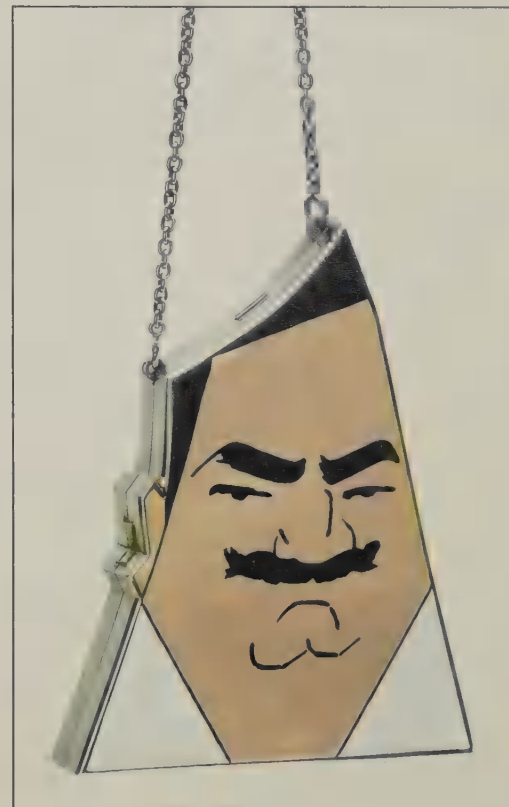
Panther Brooch  
Cartier, 1928

Platinum, diamonds, onyx, agate

L: 2 cm W: 3.5 cm

Private Collection, New York





LaCloche Frères created this vanity jewelry box. A number of these boxes with other legends, Enrico Caruso's image engraved on the lower part. There is the possibility that the Marquis ordered several boxes with lights.

Lady's Vanity Case  
LaCloche Frères, 1935  
Silver, glass mirror, enamel  
L: 25 cm W: 9 cm  
Private Collection

The combination of the ornate old-cut shapes—popular in the Deco period—with ancient Chinese material materials, produces a perfect formula for the mystery clock.

Mystery Clock  
Cartier, 1927  
Mother of Pearl, diamonds, citrine,  
onyx, carved jade, zoni  
L: 18 cm W: 10 cm D: 8 cm  
Private Collection, New York



In fashions of the time, evening dresses were short, often cut very low in the back. They were sleeveless and some had dropped waistlines adorned with a brooch. The more exotic brooches featured rock crystal, diamonds and emeralds. Complementing the changes in fashion were the changes in mores. Women smoked, flashed bright red lipstick, and powdered their noses in public. Jewelers took note and created jeweled vanity cases, cigarette cases and holders.

Because women were wearing sleeveless dresses, bracelets became very important and were clustered on wrists or upper arms.

**This vanity case with its coral and lapis stones exudes the influence of color that the Ballets Russes inspired for the period.**

Vanity Case  
LaCloche Frères, c. 1920's  
Platinum, diamonds, lapis,  
coral, onyx, black enamel  
L: 10 mm W: 5 cm  
*Private Collection*



LaCloche Frères created this small mirrored powder case. The two panels open to a floral enamel panel that conceals the face powder underneath.

Powder Case with Mirror

LaCloche Frères, c. 1928

18K gold, platinum, diamonds, agate, enamel

L: 4.25 cm W: 2.75 cm D: 1 cm

*Private Collection*



The Art Deco period placed a spotlight on geometric design and mechanical skill. This lady's vanity case is brilliantly constructed with the sides parting to reveal miniature drawers to hold a woman's cosmetic needs.

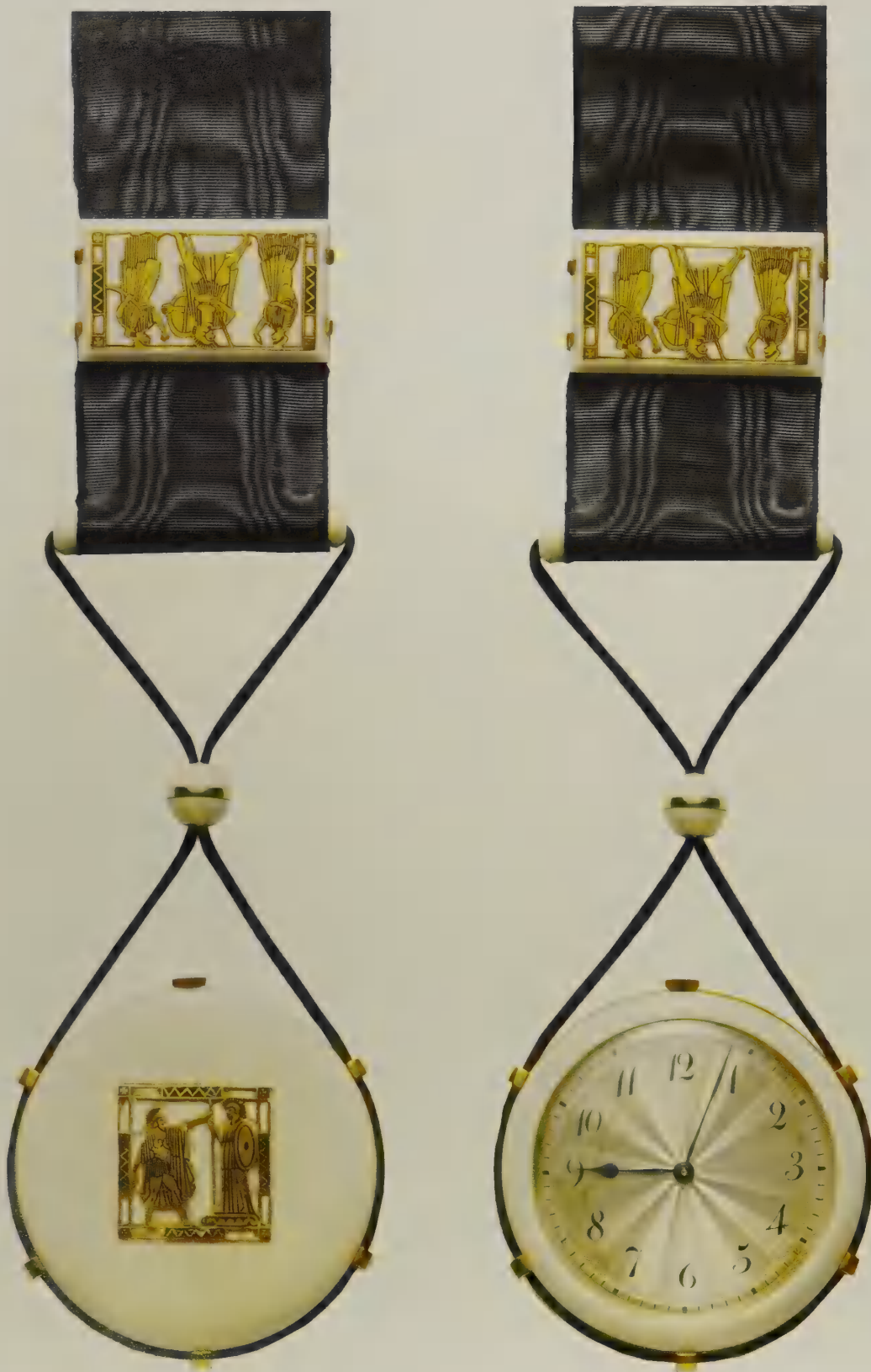
Hexagonal Compact

Tiffany & Co., c.1920

Gold, opals

L: 3.2 cm W: 5.1 cm H: 4.1 cm

*Tiffany & Co. Archives*



The Verger workshop created this ivory and gold round watch. The geometric detail on the back of the watch is a fashion from an Art Deco design.

Pendant Watch ■ Silk Ribbon  
with classical Greek motifs

Verger, 1927

■ gold, ivory

L: 15 ■■

Diameter of watch: 4.5 cm

Private Collection, New York





The Duval workshop was inspired to create this evening bag after seeing an ancient Egyptian wooden spoon at the Louvre

Lady's Evening Bag  
 Duval Workshop, c.1925  
 18K gold, diamonds, onyx, emeralds, silk, enamel  
 L: 16.5 cm W: 14 cm  
 Private Collection, New York



The "tutti frutti" look is rarely seen on rings. The carving of the emerald makes this ring unique.

Carved Emerald Ring  
 Maker Unknown, c. 1925  
 Platinum, carved emerald,  
 sapphires, rubies, diamonds  
 L: 1.5 cm W: 1.5 cm  
 Private Collection

COLLECTOR'S COMMENTARY

# Mica Ertegün

PRESIDENT OF THE DECORATING FIRM, MAC II



## BACK STORY

Mica Ertegün was born in Romania, but left the country after the Russian occupation. She lived in Switzerland, Paris, and Canada. After her marriage to Ahmet Ertegün, founder and chairman of Atlantic Records company, she settled in New York.

In 1967 she started the decorating firm, MAC II, with her late friend Chessy Rayner, and continues to be very involved in the business. The designs created by MAC II have been published in *Architectural Digest*, *Elle Décor*, and *House & Garden*. She has served on the board of New York City Ballet and on the board of Archives of American Art and is currently on the board of The World Monuments Fund.

## MICA SPEAKS

"The first piece of French Jewelry that I bought was a Cartier brooch from a Christie's auction. I fell in love with the pin because it was so simple and well-designed. My favorite French piece is an incredible ruby necklace that JAR made for me in Paris. When I wear the piece I know the jewelry is sophisticated and refined. My favorite places to find antique French jewelry are the auction houses because you can always find something unique. Other than the auctions, I love to shop at Fred Leighton on Madison Avenue, Verdura or S.J. Phillips in London.

"Having lived in Paris, French jewelry is an important part of my life."





A diamond marks midnight. JAR allows nature to inspire him in terms of material and design.

Sea Urchin Clock

JAR, 1990

Diamonds, urchin shell, sand

Diameter: 10 cm

Depth: 7 cm

*Private Collection*



Jean Fouquet displayed this tassel necklace in the 1925 Paris Exposition. He used very contemporary looking glass more reminiscent of pieces of the late 1930's.

Tassel Necklace

Jean Fouquet, 1925

18K gold, platinum, enamel, crystal, onyx

Necklace L: 80 cm

Pendant 19 cm x 4.5 cm

Private Collection, New York

This site Art Deco plus shown on the next page, illustrates the influence of African Art on Art Deco design.

Necklace and Bracelet

Jean Fouquet, c. 1931

18K gold, ebony, chrome

15.5 circumference

Private Collection





At the end of the Art Deco period, jewelry became more abstract and was influenced by contemporary sculpture.

Bracelet  
 Raymond Templier, 1930  
 Silver and lacquer  
 L: 7 cm W: 5.7 cm H: 3.2 cm  
 Primavera Gallery, NY



With the total emphasis on metal, Jean Fouquet underlines industrialism's interest in technology.

Ring  
 Jean Fouquet, c.1938  
 18K gold and diamonds  
 L: 3.5 cm W: 0.6 cm  
 Primavera Gallery, NY

Because short tunic dresses were worn for evening, pendants were developed to complement this new style. While the pendant could be worn as a brooch, it was most often at the end of a long chain, hanging near the hem of the dress or at the waist. The designs range from abstract to very naturalistic. The Jean Fouquet pendant was created in crystal, 18K platinum, and onyx. The Sandoz pendant on page 85 resembles a guitar and is created in 18K gold, crystal, and enamel.

Because hair styles were now bobbed, earrings were created as drops or cascades of diamonds, to balance the mannish look. The

fashion for ear clips, hair combs and hat pins waned, as did that for aigrettes and tiaras; instead, women wore jeweled headbands. Brooches were also extremely popular.

Rings were large and rectangular and often women wore several on one hand. On page 85 is Jean Després' industrial looking ring in gold, silver, and lacquer. For the first time accessories such as jeweled vanity cases were important. On page 10 is an example of a vanity case by Mauboussin with diamonds and mother of pearl. This vanity was shown at the 1937 *Exposition Internationale des Arts et des Techniques*.





Guitar Pendant ■ Cord

Gérard Sandoz, c.1935

18K gold, crystal, enamel

L: 12.5 ■ W: 4.75 ■ D: 1.75 ■

Private Collection, New York



This industrial-inspired design, made of steel, gold, and lacquer, typifies an Art Deco style.

Ring

Jean Desprès, c.1928

Silver, 18K gold, and lacquer

L: 4.4 cm W: 2.9 cm

Primavera Gallery, NY



The emphasis of this necklace is strictly on design and sculptural elements. Although 70 years old, the necklace appears extremely contemporary.

#### Necklace

Jean Desprès

gold and silver, c. 1928

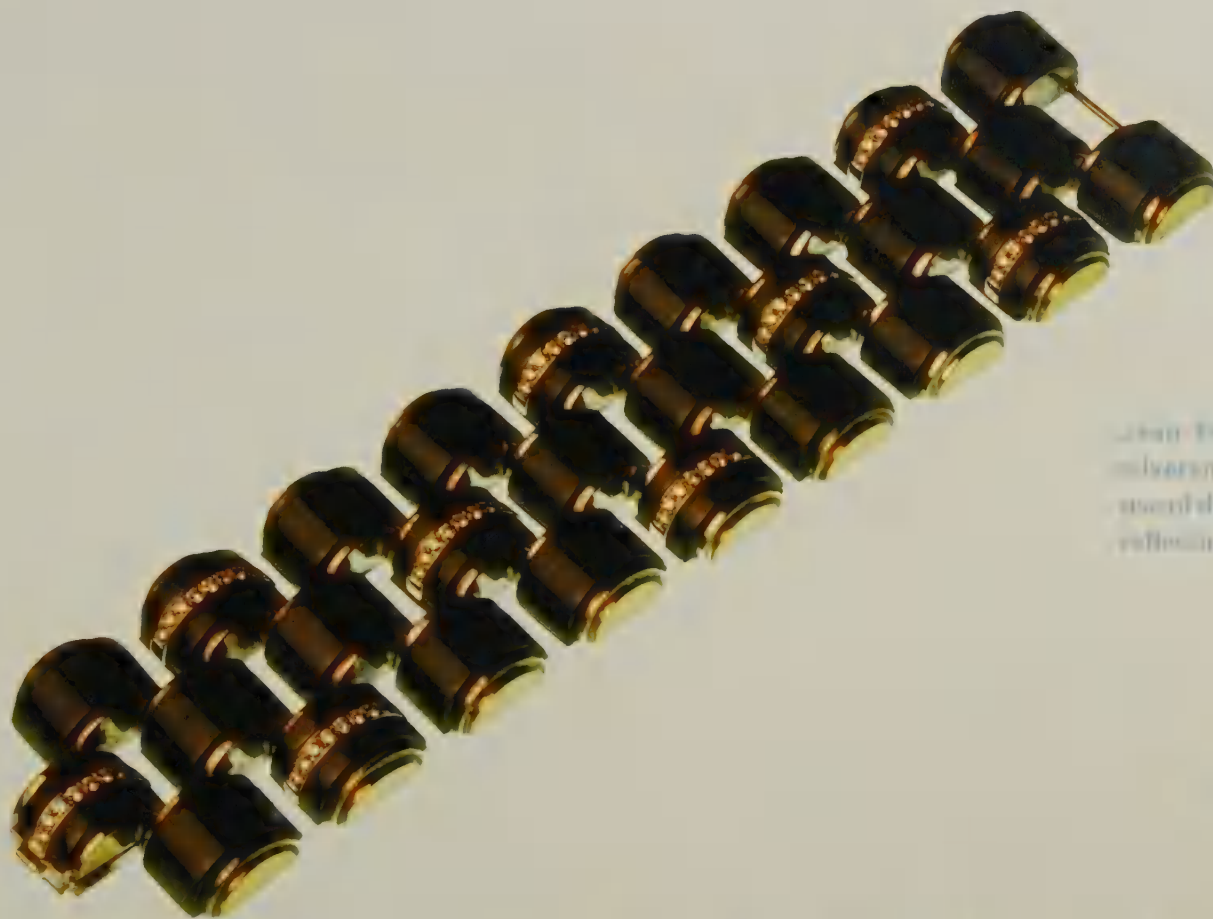
L: 16 cm W: 15.2 cm

Primavera Gallery, NY

The evening bag, or *minaudière*, was introduced by Alfred Van Cleef. Created in enamel and 18k gold (the U.S. permits 14k gold jewelry to be manufactured, unlike France, which legislates 18k gold), the evening bag could contain a cigarette case, a lipstick case, cigarette lighters, and often a little clock.

Watches also became popular but as beautiful objects, not just functional pieces. On page 72 is Boucheron's square Adam and Eve pocket watch decorated in gold, platinum and enamel. Watch faces were often hidden in pendants, as seen on that page.





Jean Puiforcat was a renowned French silversmith. In this modernist bracelet, the used diamonds and onyx create a rhythm reflecting the industrial Art Deco style.

Modernist Bracelet

Jean Puiforcat, c. 1930

Platinum, yellow and white 18K gold,

black onyx, diamond

L: 18.4 cm W: 4.1 cm

Private Collection, courtesy of Historical  
Design Inc., New York

This bracelet in silver and lacquer illustrates Tempier's interest in industrial image and mass production.

Bracelet

Raymond Tempier, c. 1930

Silver and lacquer

L: 6.4 cm W: 5.7 cm H: 2.85 cm

Primavera Gallery, NY





Fulco di Verdura collaborated with Coco Chanel in his early years before coming to New York. This bracelet is one of his original models using real stones.

Bracelet

Designed by Coco Chanel and made by Verdura, 1935

Silver, 18K gold, emeralds, sapphires, rubies and other hard-stones, enamel

L: 14 cm W: 4.8 cm H: 4.8 cm

Primavera Gallery, NY

Extravagant imagery was inspired by the Ballets Russes, as discussed in the previous chapter. Created by Russian impresario Sergei Diaghilev, with famed dancers such as Vaslav Nijinsky and Anna Pavlova, the Ballets Russes originally staged *Schéhérazade* in Paris in 1910. While the impact of this performance was not

fully felt until the Art Deco period, the ballet stirred the fantasies of designers and artists alike. Léon Bakst, Ballets Russes' set designer, created sets with colors that appeared dazzling to all. Michel Fokine, Ballets Russes' choreographer, conjured up the exotic East with a score by Nikolai Rimsky-Korsakov. The



couturier Paul Poiret, a friend of one of the dancers, was so captivated by the ballet that he studied all the costumes. He then presented harem dresses with trousers and turbans for his Parisian clients, who claimed that they looked like they were copied from *Schéhérazade*.

A major influence of the Ballet Russes was the profound effect upon Charles Jacqueau, Louis Cartier's top designer. The color of the costumes and sets freed Jacqueau from a narrow palette. Soon Cartier began to unleash color in their designs, working with rubies, emeralds and sapphires, as well as white diamonds, and, of course, platinum, which was now favored instead of silver. The name "Tutti Frutti" or fruit salad derives from the Indian design tradition of the use of multi-colored stones.

Another important influence on jewelry of the period was the discovery of King Tutankhamen's tomb in 1922, by archaeologist Howard Carter. The vogue of Egyptian themes inspired the fashion industry to etch pyramids and obelisks onto their products and to feature Tutankhamen umbrellas and even



The dash of color and the absence of diamonds make this Belperron ring stand out.

Ring

Suzanne Belperron, c.1935

18K gold, amethyst, and tourmaline

H: 3.2 W: 2.2

Primavera Gallery, NY

cigarettes cases. Van Cleef crafted a series of brooches and bracelets with the Egyptian theme. Pharaohs were sculpted in diamonds, rubies, and sapphires. Silk handbags with jeweled clasps were created with Egyptian figures (see page 79).

In addition to Egypt, the civilizations of India, China, Africa, and Latin America were very important sources of inspiration. Louis Cartier's brother, Jacques, started traveling to India in 1910. Thereafter, Indian styles of

rubies, emeralds, and diamonds found their way into French jewelry. Archaeological discoveries in Latin America around that time brought the Mayan culture to the attention of the major design houses. Jade from China became *à la mode*. Charles Ratton, a dealer in Surrealist art, held an exhibition of Surrealist and African art; as a result, wood and ivory were introduced into jewelry.

The Far East and its exotic cats played an important part in Cartier's Art Deco jewelry.



Originally made for a live tree frog, this piece was transformed into a birdcage for two beloved emerald lovebirds that yielded the criticism of a public outcry of cruelty to animals.

*"La Maison D'Hortense"*  
Verger for Van Cleef & Arpels, 1935  
18K gold, cabochon rubies, emerald,  
onyx, lapis lazuli, agate, coral  
L: 31 cm W: 22 cm H: 22 cm  
*Private Collection, New York*





Cartier's designer Jeanne Toussaint, introduced the recurring motif of the panther. On page 72 is the reclining panther commissioned by heavyweight champion Gene Tunney for his wife, Polly Lauder Tunney, in 1928. Today Cartier's panther jewelry is still very much in fashion.

While most of the important jewelers, like Van Cleef & Arpels and Mauboussin, made clocks, Cartier was the most prolific of them, working with René Coüet, who was a master clockmaker. Coüet's workshop manufactured the jeweled "mystery clock" of the Art Deco period. The mystery clock's hands seem to float in space without any connection to the

movement. On page 75 is an unusual emerald-cut, topaz Mystery clock, made in 1927 by Cartier. The topaz is split in half and there are two crystal discs the size of a quarter: one is connected to the hands and the other to the movement at its base. This clock has an onyx and red lacquer border with mother of pearl numbers. The base is onyx, coral, carved jade, and gold.

The climax of Art Deco was the 1925 *Exposition Internationale des Art Décoratifs et Industriels Modernes*. Held on both sides of the Seine, and along Les Invalides on the Left Bank, the exposition was originally planned for 1916, but was delayed because of the war. Whereas the



Jean Dunand was a master craftsman in the 1920's and 1930's.

**Single Shoe Buckle**  
 Jean Dunand, c. 1930  
 Black and rust lacquer  
 L: 6.3 cm W: 3 cm  
 DeLorenzo Gallery, New York

This Raymond Templier brooch represents the abstract notion of Art Deco.

(Above) Moonstone Brooch  
 Raymond Templier, 1933  
 18K gold, diamonds, moonstone  
 L: 7.3 cm W: 2.5 cm  
 Primavera Gallery, NY



These earrings and ring combine the Art Deco style with the Chinese influence on European jewelry.

#### Earrings and Ring

Raymond Templier, c.1925

Earrings: 18K gold, with ivory and black enamel

L: 5.4 cm W: 1.9 cm

Ring: 18K white and yellow gold, carnelian, coral, onyx

L: 3.86 cm W: 2.22 cm H: 1.3 cm

Yumawan Gallery, NY

1900 Exposition had been international in focus, the 1925 Exposition promoted France and French products. In fact, French manufacturers controlled 67 percent of all the booths at the 1925 show.

In typically French style, there was an opening gala, where the singer Mistinguett appeared in costume as a solitaire diamond. Lalique created a crystal fountain, and thanks to Citroën's generosity, the Eiffel tower was lit by hundreds of electric lights. Colorful combinations of hard stones such as lapis lazuli, crystal, jade and onyx were shown at the exposition. Four hundred jewelry firms participated and in the high jewelry section, where firms like Van Cleef & Arpels, Mauboussin and Chaumet exhibited their newest creations. Cartier chose not to exhibit in the jewelry section, but rather with the couturiers in the Pavillon de l'Élégance.

The younger designers, those under 35 years old, also exhibited, but in their own pavilion. They included Jean Fouquet and Raymond Templier. These designers, while





At the 1931 Colonial Exhibition in Paris Boucheron exhibited this unique carved bracelet that demonstrated the influence of African art.

**Carved Ivory Bracelet**

Boucheron, 1931

18k gold, carved ivory, malachite, purpurine

W: 5 cm

Private collection, courtesy of Historical Design, Inc., New York

jewelers, viewed themselves as artists who used less traditional materials in their jewelry. Jean Fouquet and his father Georges Fouquet both exhibited. Pictured on page 82 is the tassel necklace created by Georges. Employing frosted rock crystal, nylon, onyx and enamel and designed in 1925, it resembles a modernist version of an Art Deco pendant. The classically educated Georges designed more formal

jewelry than his son Jean, who was showing his jewelry for the first time. On page 94 is Jean Fouquet's frosted and carved rock crystal bracelet and ring, with 18k white gold, amethyst and moonstone c. 1930. Jean Fouquet was extremely sensitive when it came to his choice of materials and selection of patterns and he strove to eschew excess in his jewelry designs. A necklace and bracelet

(c. 1931) on page 83 reveal the influence of African art on Jean Fouquet: notice the use of ebony with chrome-plated metal and gold.

It was Cartier who originated the "invisible setting." To achieve this effect, the underside of square stones were cut with grooves in which platinum and gold tracks were placed to hold the stones. The setting became "invisible" because the prongs or metal



Jean Fouquet, Georges' son, created this bracelet and ring. Both pieces were shown at the Victoria and Albert Art Deco Exposition in London in 2002.

Bracelet and ring

Jean Fouquet, 1930

18K white gold, amethyst and moonstone, carved and frosted rock crystal

Bracelet: Diameter: 8.3 cm

Ring: Diameter: 2.9 cm

Primavera Gallery, NY





Along with the skyscraper, the ocean liner, and the flapper, the jazz band is essential to Art Deco period iconography.

The Jazz Band Charm Bracelet  
 Maker Unknown, 1925

Platinum, precious and semi-precious stones

L: 16.5 cm

*Private Collection*



This design directly associates jewelry with the trends in modern art.

Geometric Brooch

Maker Unknown, c.1935

18K white gold, diamonds, agate

L: 4.25 cm W: 3.5 cm

*Private Collection. New York*



that held the stone were obscured. While Cartier experimented with such settings in the late 1920s, the company abandoned the concept in 1930 because once cut, the stones could not be reused, making it extremely uneconomical. Because Cartier never marketed it, Van Cleef & Arpels revived Mystery Set Jewelry in the mid 1930s.

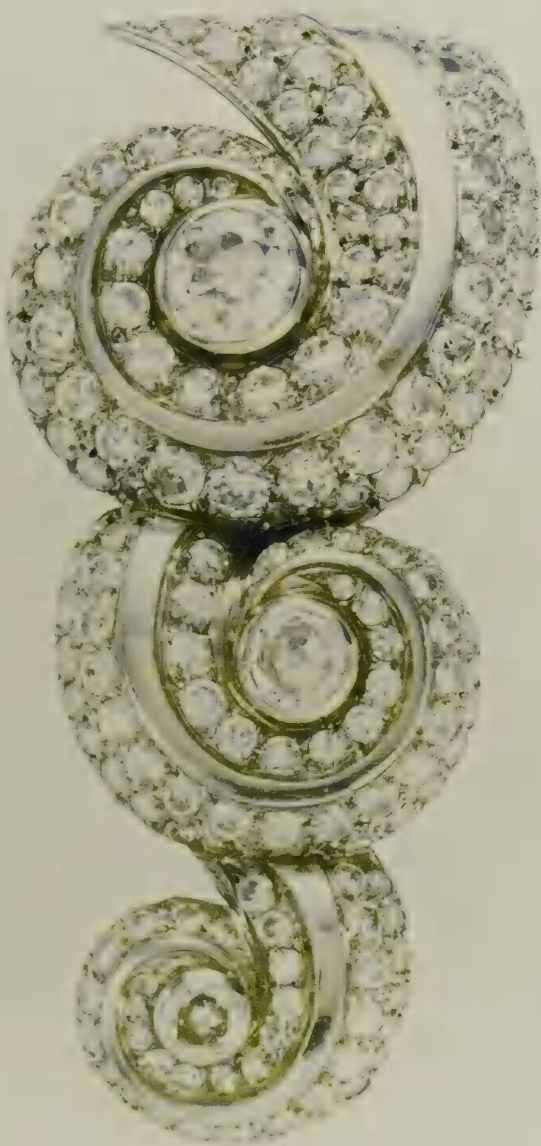
By the late 1930s, large clips geometrically set with diamonds emerged as the jewel of choice. At the same time, roses and camellias became popular subjects. Sometimes special commissions were ordered to satisfy an eccentric client for whom price was no object. One such commission, produced by Verger for Van Cleef & Arpels in the late 1930s, is shown on page 90. An enclosed jeweled glass cage entitled "La Maison D'Hortense," with a lapis pool and a gold ladder, housed a live frog that would climb down into the pond in anticipation of rain. Rumor has it that when the Van Cleef & Arpels store exhibited the

This bracelet was a gift to Elizabeth Taylor from her mother, Sara Taylor

(Above) Bracelet  
Boucheron, c.1920  
Diamonds, Sapphires  
L: 16.5 cm  
Dame Elizabeth Taylor

In this brooch, Belperron favored swirls and scrolls decorated with an archaic look of diamonds

(Left) Scroll Brooch  
Belperron, late 1930's  
Platinum, diamonds  
L: 6 cm W: 2.25 cm  
Private Collection







aquarium with a live frog in its window, clients protested this cruelty to animals. Van Cleef then asked Verger to remodel the aquarium into a birdcage featuring two emerald lovebirds.

At the end of the 1930s, with the outbreak of the Second World War, many of the European jewelry firms shut down. It was no time for gaiety or luxury. Art Deco was also vulnerable to Europe's economic climate because of its expensive materials and skilled

workmanship. The advent of the war and the practical necessities accompanying it effectively ended the Art Deco period. The decorative arts and Art Deco jewelry became popular again in the early 1970s, when American museums and galleries promoted the memorable style. At the dawn of the twenty-first century, Art Deco masterpieces—Ruhlmann's furniture, Puiforcat's bracelets, Cartier's "Tutti Frutti"—have become icons of great French design.

*Marchak treated these dress clips, which were very popular in the Art Deco period. The emphasis is on color rather than all white diamonds. They herald the informality of the 1940's style look.*

Pair of clips  
 Marchak, c.1935  
 18K gold, sapphires, diamonds  
 L: 10.2 cm W: 4.4 cm  
 Primavera Gallery, NY

# POST WAR: THE 1940S AND 1950S

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While the French jewelry industry continued to operate—albeit minimally—during the German occupation, precious stones and metals became much harder to find. The supply of platinum, needed for armaments, halted completely, and gold became largely unavailable. Long distances and disruptions made precious gems difficult to access: diamonds had to come from South Africa, emeralds from Colombia, and rubies from Burma or Ceylon. But despite the scarcities, French women continued to purchase jewelry.

Americans, who had never bought jewelry at the same level as their European counterparts, reduced their buying to a minimum. When the war ended and peace was restored, jewelers were faced with the same problems as in wartime. For the next two to three years, materials were still scarce and there was a shortage of skilled craftsmen. As a result, jewelry houses could not produce quality pieces requiring complex designs.

Boldness replaced intricacy. The gemstone of choice was still the diamond but demand



rose for precious stones like rubies, emeralds, and sapphires, as well as for semi-precious stones such as tourmaline, citrine and turquoises. While semi-precious stones were not necessarily preferred, clients had little choice because of the scarcity of materials, as well as the desire of many of the jewelry houses to minimize costs in the aftermath of war. Some gold was available, but in very small amounts, so jewelers became creative and chose gold in different shades of yellow, pink, and green.



A key feature of the Post War period was the big, bold use of diamonds and platinum. This Mellerio bird clip with ruby eye is extremely dramatic.

Bird Clip  
Mellerio dits Meller, c. 1952  
18K gold, platinum, diamonds,  
ruby, translucent enamel  
L: 10 W: 6.75  
Private Collection, New York



The combination of blue and green stones were very popular colors with 1950's gold jewelry.

Flower Brooch  
 Van Cleef & Arpels, c.1950  
 18K gold, diamonds, emeralds, sapphires  
 L: 6.75 cm W: 4 cm  
 Fred Leighton

This jeweled and gold woven Marchak hat celebrates the innocence of young women with its gold bow and colored stone flowers.

Jeweled Straw Hat  
 Marchak, 1950  
 18K gold, emeralds, turquoise,  
 sapphires, diamonds  
 Diameter: 4 cm  
 Private Collection



In an effort to revive the fashion industry, French designers staged an *haute couture* exhibition in the Louvre. New designers such as Pierre Balmain, Hubert Givenchy, and Christobal Balenciaga all participated. A year and a half later, in February 1947, Christian Dior launched his own *haute couture* house on Avenue Montaigne. Dior's "New Look" featured full skirts, narrow shoulders, and cinched waists that emphasized the bust. Dior's fashion was refreshingly feminine in

contrast to the severity of the war and the masculine-tinged women's fashions of that time. Dior left his imprint on the jewelry industry as the exaggerated look in jewelry blossomed. Dior's square necklines demanded jewelry and so many jewelers were inspired to reintroduce clips, which had originally appeared in the 1930s. These clips were pinned at each side of the neckline, but were much larger than before, to go with the New Look and its focus on the bust line.





Because people wanted to forget the hardships of the war and evoke happier days, jewelry designers began to embrace whimsical themes. Jewelers created brooches fashioned as small parasols and lanterns. Petite dogs were often the theme for brooches at this time. On page 100 we see another typical brooch of a design that looks like a little girl's hat.

Flowers and animals, especially birds, are extremely important in the jewelry of this era, as they invoke the freshness of nature. On page 99, we see Mellerio's Humming Bird—created in gold and translucent enamel. The bird's wings are half open, as if it were caught in flight. Contrast this jewel with another Bird of Paradise, c. 1948, on page 5.

In post war times there was an effort to create glamorous jewelry at modest price levels. Marchak created this citrine brooch, bracelet, and ring. Inside the bracelet is a hidden watch.

Watch, Bracelet, Brooch and Ring  
 Marchak, c. 1955  
 18K gold, citrine, diamonds  
 Brooch: L: 4 cm. W: 2.5 cm  
 Ring: L: 2.5 cm W: 2 cm  
 Fred Leighton



Boucheron created many vanity cases. What makes this unusual is the three-dimensional birdcage on its face.

Vanity Case  
Boucheron, c. 1940's  
18K gold, silver, jeweled enamel  
L: 12 mm W: 9 mm  
Private Collection, New York

Created by an anonymous designer, the bird is extraordinary. Its wings are composed of sapphires and diamonds, its head of rubies with a cabochon ruby eye. What makes this jewel exquisite is the sculptural quality of its plumage mounted with cabochon sapphires and diamonds. When worn, the bird appears to fly off the dress.

Contrast this bird with "The Bird in the

Cage" vanity case made in 1945 by Boucheron (shown above). These two birds are classically conceived. The gold and silver vanity case is distinctive for its small, openwork cage. The birds are applied with enamel and set with rose diamonds. On page 13, we find a chunky blue enamel bracelet, set with diamonds in 18k gold, created by René Boivin in the 1950s. It is naturalistically executed.





The stylized flower brooch with its dangling stalk translates conventional design into a contemporary abstract motif

Sunflower Brooch  
Maker Unknown, c. 1950's  
18K gold, diamonds  
L: 12 cm W: 4.5 cm  
*Private Collection*



This glorified leaf brooch exemplifies the stylization of nature that Boivin pursued in the 1940's and '50's

Leaf Brooch  
René Boivin, c. 1940's  
Cabochon emeralds, rubies, and diamond  
L: 6.25 cm W: 6 cm  
*Private Collection*



These three fish brooches illustrate the influence of Post War design upon a traditional motif.

Fish Brooches  
Makers Unknown, c. 1950's  
18K gold, precious and semi-precious stones  
L: 5.5 cm W: 5.5 cm  
*Private Collection*

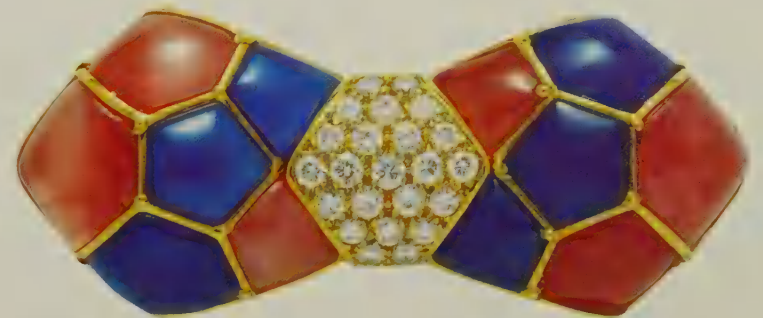




The massive gold Jean Fouquet ring enhanced with five diamonds marks the evolution of jewelry into miniature sculpture

Gold Petal Ring  
Jean Fouquet, c.1940  
18K gold, diamonds  
L: 5 cm W: 2.25 cm  
Diameter: 1.5 cm

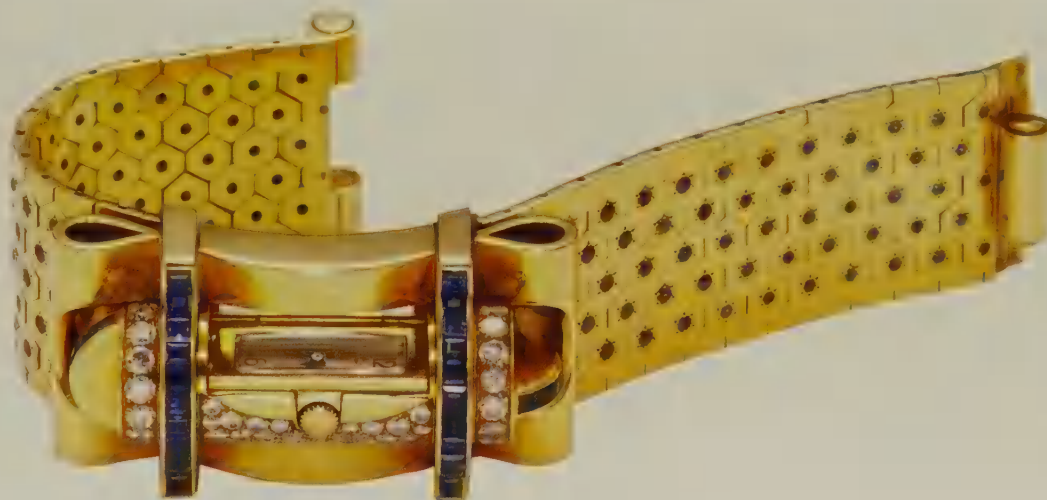
*Private Collection, New York*



This bold Van Cleef & Arpels brooch uses pink and blue agate in a contemporary design.

Bow Brooch  
Van Cleef & Arpels, c. 1955  
18K gold, pink and blue agate, diamonds  
L: 4.75 cm W: 3 cm

*Fred Leighton*



The mechanics of this Van Cleef & Arpels swivel watch are brilliantly constructed to show off the decoration and setting of the precious stones

Watch Bracelet  
Van Cleef & Arpels, c.1940  
18K gold, sapphires, diamonds  
L: 18 cm W: 2.5

*Fred Leighton*



These earrings make quite an impact thanks to the uniformity of color and the graceful curvature of the design

Earclips  
René Boivin, c. 1940's  
18K white gold, cut amethyst  
L: 2.75 cm H: 4.25 cm  
*Private Collection*



The repetition of the Jean Fouquet geometric bracelet is balanced by the natural variegation of the green and black coloring

Geometric Bracelet  
Jean Fouquet, c. 1940  
18K white gold, chloromanite  
L: 17 cm W: 3 cm  
*Private Collection, New York*

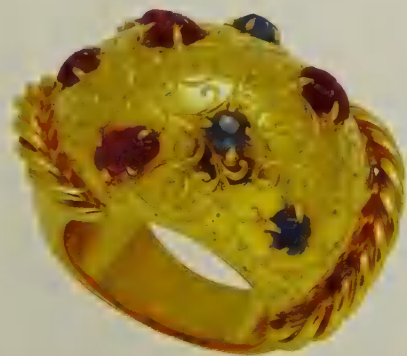


Bejeweled vanity cases remained fashionable in the 1940s and the 1950s. Van Cleef & Arpel's black lacquer engraved gold *minaudière*, with ruby flowers, is unusual because of its shape (pictured right). Created in 1949, the *minaudière* has a gold serpent chain and platinum ring. The interior holds an ivory comb and a compact for loose powder. The streamlined vanity case designed by Pierre Sterlé on page 114 employs intricate goldwork and is decorated in a sunburst design of diamonds. Sterlé occupied a third story workshop on Avenue de L'Opéra only by appointment. With no successors, he eventually went out of business in the 1960s.

Van Cleef & Arpels was the first jeweler to trademark the name *minaudière*. What makes this vanity case special is its scalloped design, snake coiled handle and tassel.

Vanity Case *Minaudière*  
Van Cleef & Arpels, 1949  
18K gold, rubies, lacquer  
Diameter: 12 cm  
Private Collection, New York





This Boucheron set updates traditional Indian design. Tassels were frequently used in 1950's jewelry.

Boucheron *Parure*—  
Ring, bracelet, necklace

Boucheron, c.1950  
18K gold, emeralds, sapphires, rubies

Necklace: L: 60 cm

Ring: Diameter: 2 cm

Bracelet: L: 18 cm W: 1 cm

*Private Collection, New York*

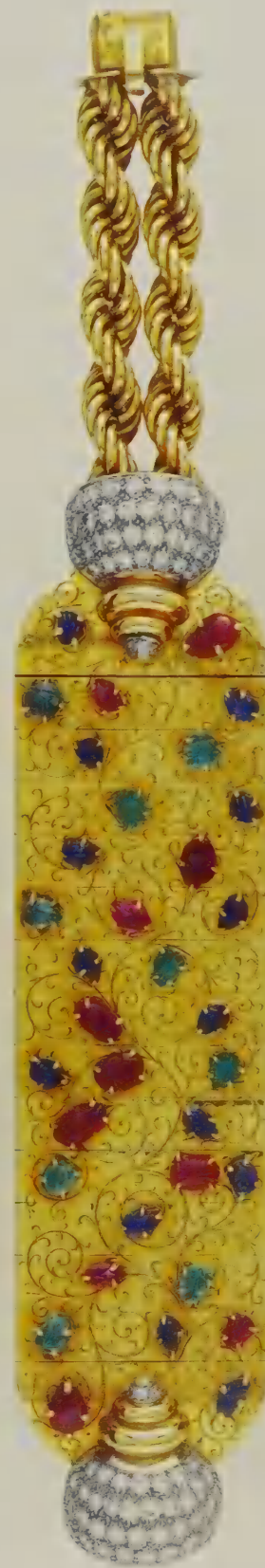






In the 1940s and 1950s, bracelet designers gravitated towards larger and chunkier styles. The popular gold bracelets were two to three inches wide, and one bracelet was worn on each arm. Jewelers created *parures*, consisting of a ring, bracelet, earring and a necklace, especially for their Middle-Eastern clientele.

Note the *parure* shown here and on the prior page, which was designed by Boucheron c. 1950. The bracelet, set with sapphires, emeralds, and rubies, is made of panels and is extremely flexible, which typical of that period. The tassel is another favorite motif of the period.



## COLLECTOR'S COMMENTARY

# Harold Koda

CURATOR IN CHARGE OF THE COSTUME INSTITUTE  
OF THE METROPOLITAN MUSEUM OF ART



### BACK STORY

Harold Koda has been the Curator in Charge of the Costume Institute of the Metropolitan Museum of Art for the past five years. He has been known for such important exhibitions as: *Rara Avis: Selections from the Iris Barrel Apfel Collection* (with Stéphane Houy-Towner), 2005; *Chanel* (with Andrew Bolton), 2005; *Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century* (with Andrew Bolton), 2004; *Giorgio Armani* (with Germano Celant), 2000; and *Christian Dior* (with Richard Martin), 1996.

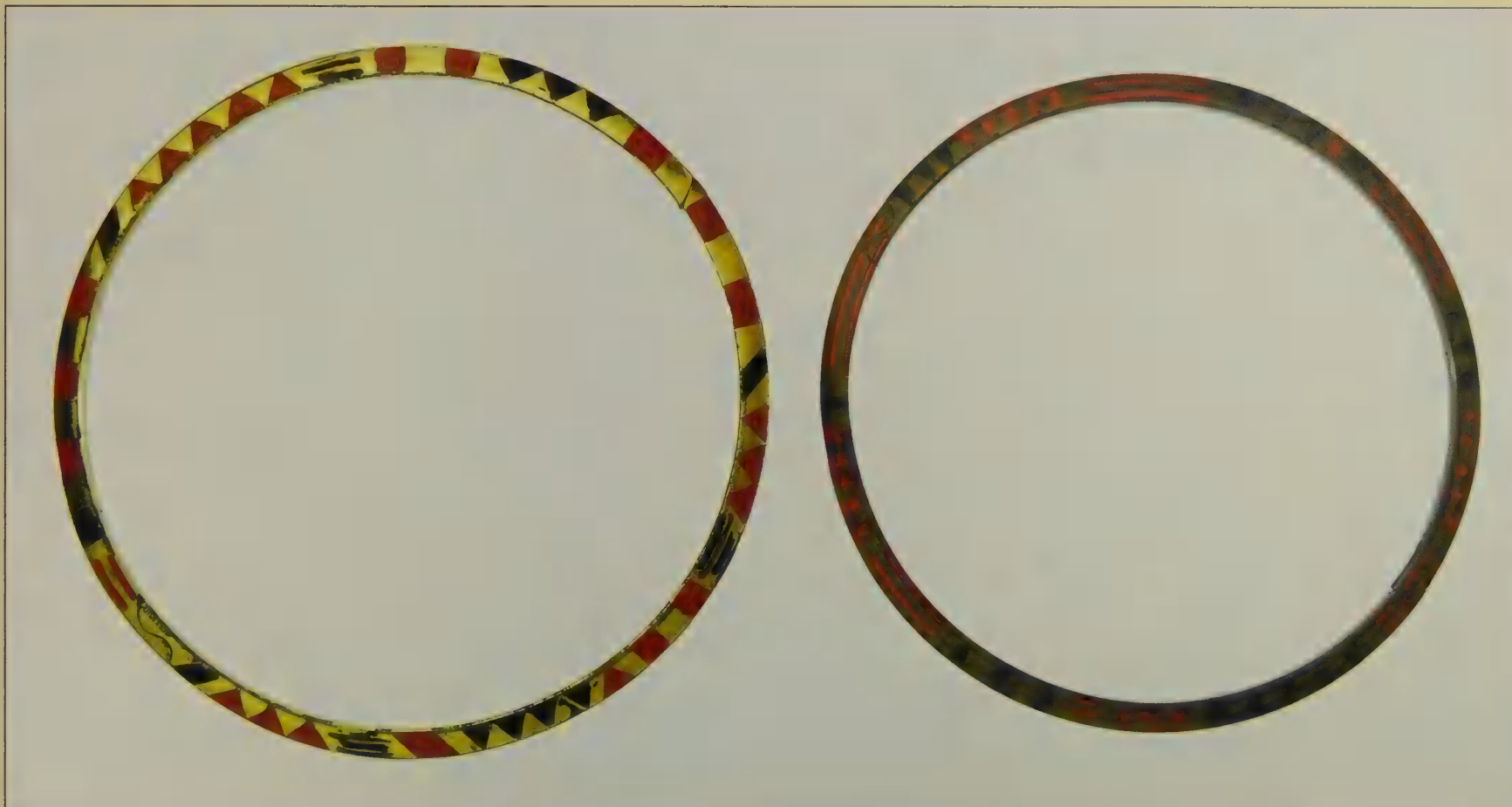
He is the author of numerous books, including *Chanel* (with Andrew Bolton), *Goddess: The Classical Mode*, and *Giorgio Armani* (with Germano Celant), 2000. In addition, Koda has received many honors from numerous organizations, such as the American Association of Museums, which bestowed upon him the Frances Smyth-Ravenel Prize for Excellence in Publication Design, for his *Goddess: The Classical Mode*, 2003; and from Harvard University Graduate School of Design, which awarded him the Janet Darling Webel Prize, 1998; and from the Council of Fashion Designers of America, which honored him with a Special Award in 1987 and 1996.

### HAROLD SPEAKS

"It had always struck me as a grievous omission that The Costume Institute did not actively collect either fine or costume jewelry. As anyone with an interest in dress or personal adornment knows, jewelry with its communication of status and aesthetic allure has arguably preceded the written word as a marker of humanity.

"To address this lack in our collection, we have begun to collect jewelry pieces, but are restricted





at this time to ethnographic and costume jewelry examples. Our first purchase was ethnographic, a rare brass coil necklace worn by the long-necked Padaung women of Burma. Since then, silver jewelry ensembles from the Hmong minority peoples of China, and South African pieces from the Ndebele have also been acquired.

“The first Western ‘fashion’ piece we have purchased is a set of gold neck rings once owned by the American Milliner, Lily Daché. By Jean Dunand, they are lacquered in a primitivist, geometric design. Dunand’s pattern of cinnabar red and black on the red-gold is pure Deco, and are related to his larger works in furniture and other items of decorative art. The simplicity of the perfectly executed invisible clasp-lock is a further refinement, one typical of the technical proficiencies of the French ateliers.

“Recently, our focus has extended to works resulting from the collaborative efforts of the great designers of the high period of the haute couture in the 1940s and ‘50s and the exceptional bijoutiers of the period. Such longstanding relationships as that of Chanel and Gripoix, or Balenciaga with Roger Jean-Pierre and Goossens, have produced exquisite examples of the costume jeweler’s art. Regrettably, The Costume Institute’s interest in French costume jewelry comes late, and is being pursued in a market inflamed by avid collectors who have been amassing enviable collections over the last 20 years.

“In our own slowly developing collection, aesthetic sophistication and technical refinement are far more important than material value. Perhaps in the future we will begin to acquire fine jewelry pieces, but even then, it will certainly be predicated on the splendor of a design rather than the size or preciousness of constituent components. Already, I can imagine a Verdura cuff, or a JAR flower brooch in a pavé of tiny gems.”

**Gold Neck Rings**

Jean Dunand, c. 1927

Metal, lacquer

Diameter (Left) 12.7 cm (Right) 11.7 cm

*The Metropolitan Museum of Art,  
Purchase, Friends of the Costume Fund,  
2003 (2004.28ab)*



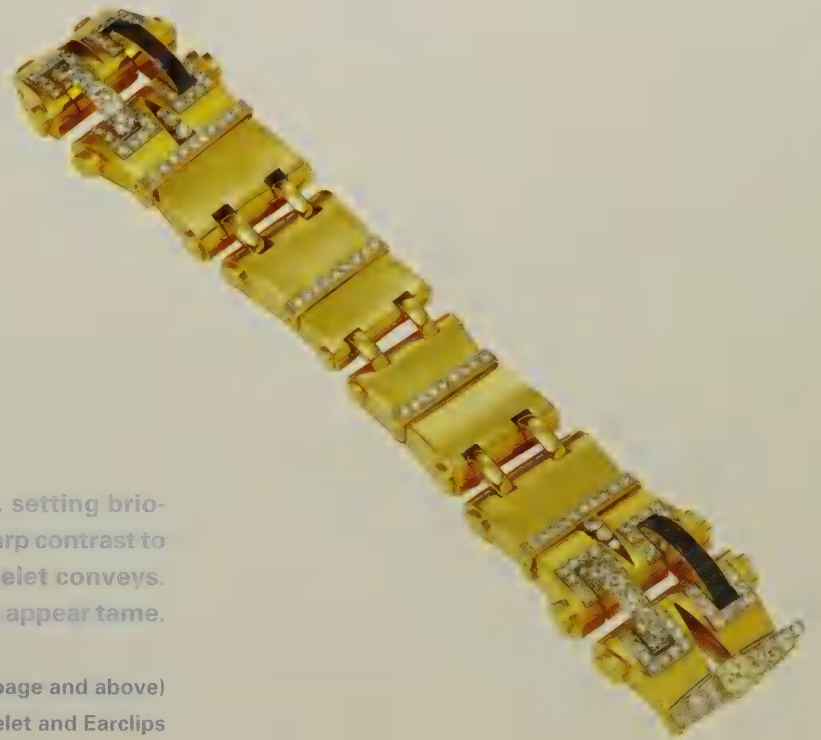




The bracelet on page 112, designed anonymously, makes a very strong statement of the period. It is designed with topaz *briolettes*, which look like stand-up spikes. *Briolettes*, or a pear-shaped multifaceted cut, came to Europe from India in the seventeenth century. By the early twentieth century, the cut did not appear modern, but in the 1950's a number of jewelers were using *briolettes* to exaggerate the color reflections of the stones.

The whimsy of the design, setting briolettes upside down, is in sharp contrast to the hardness that the bracelet conveys. By comparison the earrings appear tame.

(Opposite page and above)  
**Briolette Sculpture Bracelet and Earclips**  
 Maker Unknown, c.1948  
 18K gold, citrines, rubies  
 H: 3.25 cm  
 Diameter: 5 cm  
*Private Collection, New York*



Verger designed this wonderful bracelet. its ornate clasp is surrounded by sapphires and diamonds and almost demands that the clasp be worn on the top of the wrist.

**Tank Bracelet**  
 Verger, c. 1948  
 18K gold, sapphires, diamonds  
 L: 21 cm W: 3.5 cm  
*Private Collection*

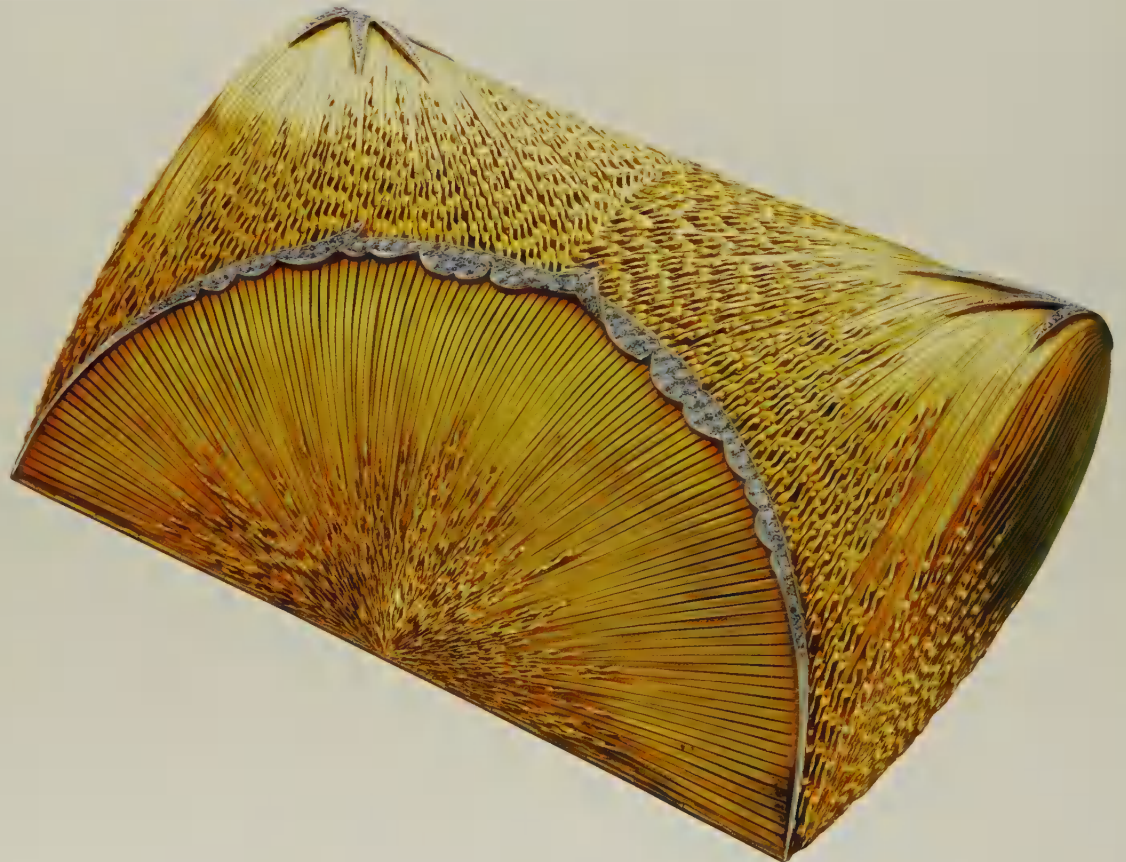
Animals, and especially exotic cats, like the panther, came back in style in the late 1940s, mainly due to the Duchess of Windsor. In 1948, Duke Edward VIII ordered the Duchess a Cartier panther brooch. The panther, in enamel and diamonds, sits on top of a 116 carat cabochon sapphire. After that commission, all society hostesses wanted panthers. For the American heiress Barbara Hutton, Cartier's Jeanne Toussaint created a yellow



This gold bow bracelet is typical of the retro look. The bracelet appears to be all gold but is enhanced with the pavé diamond and ruby motif in the center.

(Top) Gold Bow Bracelet  
 Maker Unknown, c.1940  
 18K gold, diamonds, rubies  
 L: 17 cm W: 6 cm  
 Private Collection

The gold look was popular in the 1950's. This Sterlé sun ray handbag is an iconic piece of the times.



(Bottom) Gold Diamond Handbag  
 Sterlé, c. 1950's  
 18K gold, diamonds  
 L: 6.5 cm W: 5 cm H: 10.5 cm  
 Private Collection, New York





Mauboussin created this elaborate gold and diamond necklace. Because of the extensive use of gold, the necklace was suitable for both day and night.

Tassel Necklace  
Mauboussin, c. 1954  
18K gold, diamonds  
L: 45 cm  
*Fred Leighton*







diamond and onyx tiger. Toussaint had the diamonds set so close together that they were referred to as a "pavé" set because although the settings were barely discernible, they were not invisibly set.

An important marketing event occurred in the late 1940s, when the diamond

conglomerate De Beers discovered a new diamond mine in South Africa. In 1949, their advertising agency, N.W. Ayer, created the slogan "A Diamond Is Forever" to promote the diamonds. That theme has never gone out of fashion and diamonds still reign as the world's most enviable stone.

**Boucheron created this set in the 1950's. The predominant look of jeweled motifs coupled with gold snake chains was evident throughout the 1950's.**

(Previous page and above)  
Necklace, Earclips, and Bracelet  
Boucheron, c.1950

18K gold, rubies, diamonds

Necklace: L: 46 cm W: 5 cm

Earclips: L: 3.75 cm W: 3 cm

Bracelet: L: 18 cm W: 4 cm

*Fred Leighton*

# C O N T E M P O R A R Y

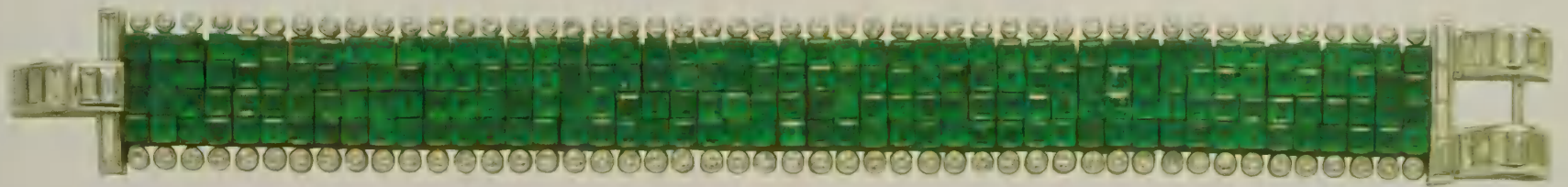
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The 1960s marked a break with tradition, ushering in psychedelic colors, A-line minis, hot pants, and white vinyl coats. This rebellion captured the jewelry industry as well. In the 1960s and 1970s, French jewelry houses were unable to take the lead as less elegant mass produced jewelry was popularized. It was Italy, particularly Bulgari, which became the dominant player in the field of high-end fashion jewelry. Bulgari produced colorful and massive jewelry. In high fashion jewelry, Bulgari used colored stones in collaboration with diamonds, taking advantage of the

brilliant reds, greens and blues of emeralds, rubies, and sapphires. The house paid great attention to detail and workmanship.

At the other end of the spectrum, for more modest jewelry, Bulgari incorporated ancient coins in simple gold mountings. While Bulgari was not the first to incorporate coins, they offered easily affordable designs and good value. The French houses followed their lead. Soon everyone in high fashion jewelry was creating colorful styles and designs. Poiray gained new prominence in the 1970s by blending different colored stones in a single





piece. The Poiray gold pendant on page 128, set with emeralds, rubies, and diamonds, resembles neither the geometric pendants of the 1930s nor the romantic designs from the turn of the century—it is a total original.



*Emeralds in jewelry set jewelry are extremely hard, but emerald gemstones are soft and can easily break.*

Emerald bracelet and earrings  
 Van Cleef & Arpels, c. 1980's  
 Platinum, emeralds, diamonds  
 Bracelet L: 13 cm W: 3.5 cm  
 Earrings L: 3 cm W: 1.5 cm  
*Collection of Iris Cantor*



In the early 1960's, French jewelers were preoccupied with color and a return to naturalistic themes.

Brooch

Marchak, c. 1960

18K gold, peridot, pink tourmaline, diamonds

L: 9 cm W: 3.2 cm H: 1.9 cm

Primavera Gallery, New York

Many French houses continued to refine their respective tastes and traditions. Note the Marchak brooch above. It features a classically designed tourmaline and diamond

butterfly perched on a flower. While this brooch does not mimic the boldness of the 1950s, it pays attention to detail in the design of the flower and the delicate butterfly.





This 17th century piece was set by Cartier Paris and given to Elizabeth Taylor by Richard Burton on her 40th birthday. The heart shaped diamond was originally a gift from the Mughal Shah Jahan to his second wife in whose memory the Taj Mahal was built.

Taj Mahal Diamond Necklace  
Gold and ruby chain by Cartier, c.1970

18k gold, Diamond, rubies

Chain: 40 cm

Pendant: 3 cm x 4 cm

*Dame Elizabeth Taylor*



Created for the U.S. Bicentennial in 1976, the Van Cleef & Arpels flower brooch is evidence of the Mystery Set style which began in the 1930's

Flower Brooch

Van Cleef & Arpels, 1976

18k Gold, platinum, ruby, sapphire, diamond

W: 3 cm H: 4 cm

*Collection of Iris Cantor*

For the U.S. Bicentennial, Van Cleef & Arpels, Paris created specially commissioned invisibly set jewels. The brooch above is indeed spectacular, illustrating the Van Cleef & Arpels' tradition of invisibly set or Mystery Set jewels has continued with great flair. During the same period, Van Cleef produced

an invisibly set emerald bracelet and emerald drop earrings. Emeralds are very rarely used in invisibly set design primarily because the stones are so soft, they risk being broken during the cutting process. Also, the metal settings under the stones risk being seen from the top.

The ~~visibility~~ of these jewels is indicated by the invisible setting and the combination of unusual colors against a platinum background. The formality is further expressed by the interchangeability of the matching earclips.

(Next page) Invisibly set Brooch and Earclips  
Maker Unknown, c. 1960

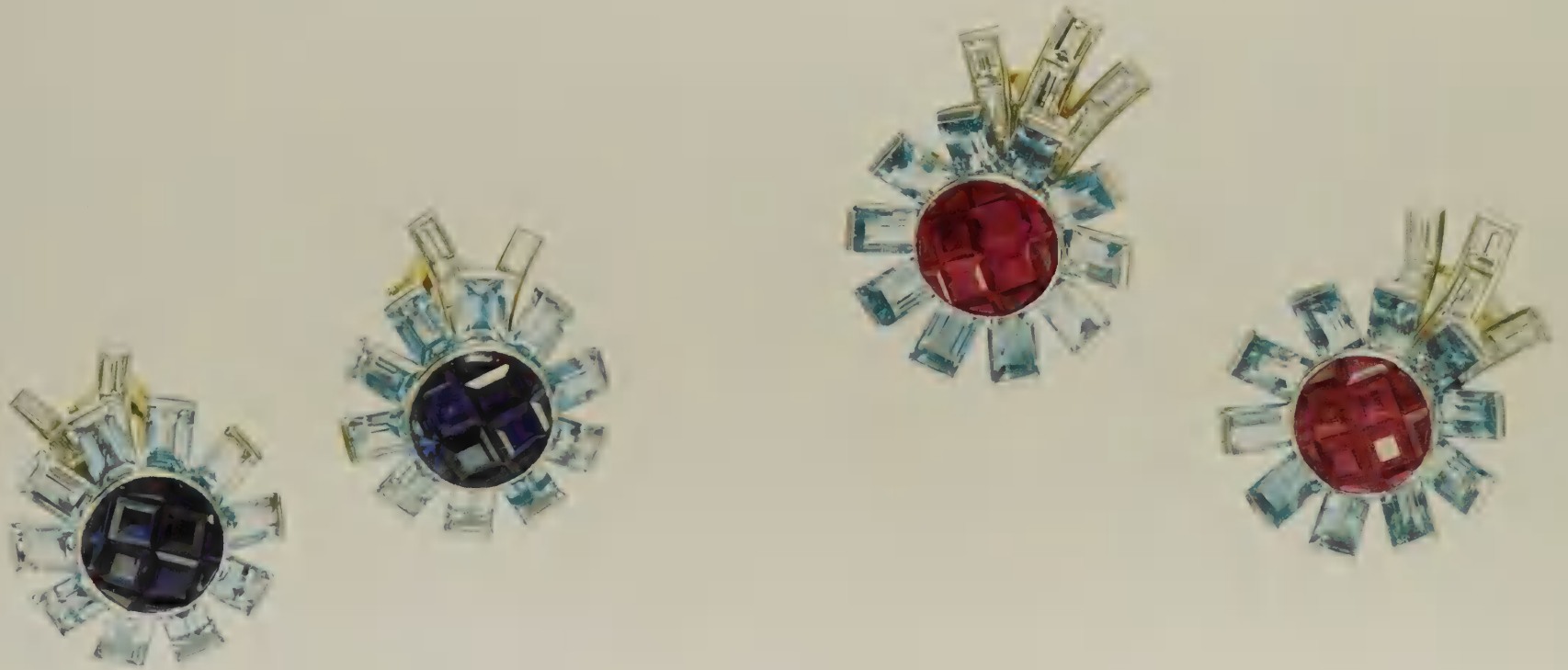
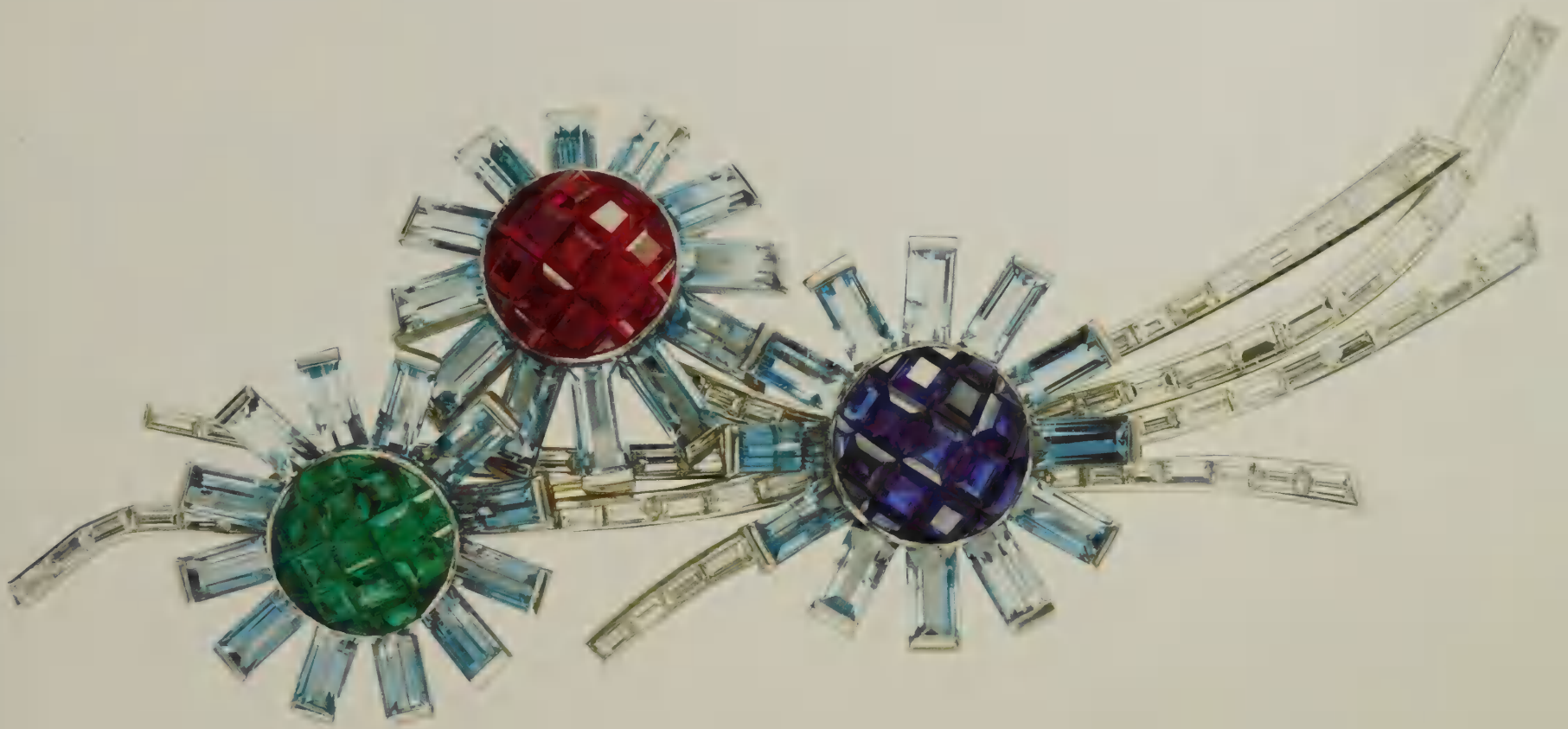
Platinum, emeralds, diamonds,  
aquamarines, sapphires, rubies

Brooch: L: 11.5 cm W: 3.75 cm

Earclips: Diameter: 1.5 cm

*Private Collection, New York*





COLLECTOR'S COMMENTARY

# Juan Pablo Molyneux

INTERNATIONAL DESIGNER



## BACK STORY

With a love of Jacques-Ange Gabriel, Jacqueline Kennedy, Neoclassical architecture, classic cars, motorcycles, and Malevitch, multi-faceted designer Juan Pablo Molyneux is an international designer whose scintillating wit equals his scholarship.

His home office in a lavish jewel of a New York townhouse where an African Grey Parrot serenades his staff, and a satellite base at a stunningly refurbished historic *hôtel particulier* in the Marais are the creative factories where he rules with a peerless aesthetic sensibility and sparkling sense of humor.

Chilean-born and educated at the École des Beaux-Arts and the École du Louvre, Molyneux is a disciplined free-spirit and an avowed Francophile who was honored by the French government with the prestigious Chevalier des Arts and des Lettres in 2005. Graced with a strict sensuality, his refined, European-influenced interiors are the setting in which his clients' personalities shine.

## MOLYNEUX SPEAKS

"I now live in between Paris and New York and have learned to appreciate French jewelry because of the balance of stones, colors, and design. The first piece of French jewelry I bought was a funny little dog brooch for my mother in a small shop on the rue St. Honoré. My favorite piece of jewelry is a wonderful Art Deco diamond bracelet bought at the Hotel Drouot. I love new designers such as Lorenz Bäumer at the Place Vendôme and my favorite places in New York to find antique jewelry are A La Vieille Russie and Fred Leighton on Madison Avenue."



"Vegetable" Bracelet  
Lorenz Bäumer, c. 2004  
white gold, Diamonds,  
sapphires, Blue Chalcedony,  
Rhodochrosite, Amethyst  
and Pink Quartz  
L: 20 cm W: 3.5 cm  
*Sloan Barnett*





This striking butterfly brooch was first exhibited in 1987 at New York's National Academy of Design. We observe in this jewel JAR's fascination with stones and his great attention to detail.

Blue Butterfly

JAR, c. 1987

18K, gold, silver, Montana sapphires, diamonds

W: 15 cm

Private Collection, New York

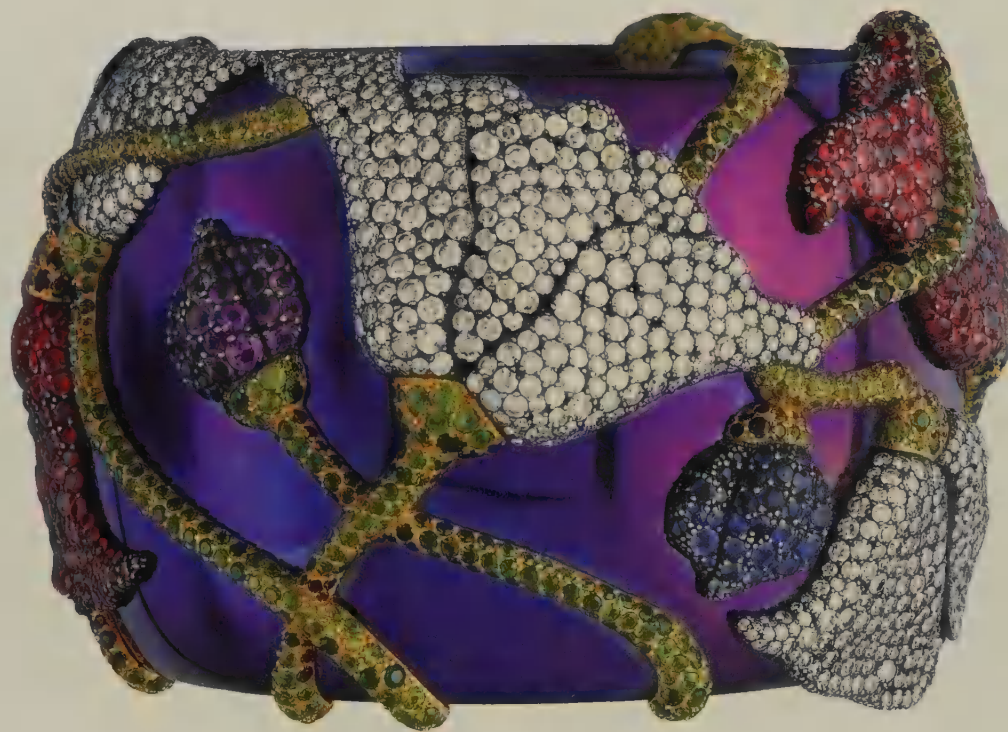
Other French houses created jewels consisting of very large gems because the large stones were requested by important customers from the Middle and Far East. The demand for sizable gems drove up prices, which meant that Americans, who traditionally had been

more interested in design and who resisted paying premiums for larger gems, ceased to be the French jewelers' largest client base. A new phenomenon brought design-oriented Americans back to Paris in the late 1980s. Joel Arthur Rosenthal, known as JAR, was born



in New York City, studied at Harvard and worked at Bulgari New York in the late 1970s. In the mid-1980s, he opened a very small shop in Paris on the Place Vendôme. His eponymous JAR boutique appealed to Americans because its beautiful, creative designs evoked the romance of an American expatriate living and working in Paris.

JAR's design was naturalistic and sculptural compared to the more traditional French jewelry that was being produced. JAR's first venture in Paris in the early 1980s concentrated on antique textile pieces. His interests in texture and color led him to return to his original fascination with jewelry and stones. Soon the leading hostesses of Paris came to JAR and asked him to reset their old family jewels in a new way. His success in transforming the old stones into new creations very quickly gave him the courage to create his own style. His clients viewed his jewelry designs as works of art.



Bangle Bracelet  
JAR, c.1987  
Diamonds, colored stones, titanium  
W: 4.5 cm D: 6 cm  
*Private Collection, New York*



The rule remains: if you have to ask the price, you can't afford it. JAR became a major force in jewelry design and remains so today. While JAR often uses pavé-set diamonds, he also experiments with colors, working with topaz, rubies, garnets and tourmalines. His use of stones transforms jewelry into sculpture, in a way that is reminiscent of Lalique's pieces, which were often collected and displayed, but not necessarily worn.

In the 1980s, the demand grew for "fancy color" diamonds. Canary (yellow) diamonds were used by many French jewelers in the 1960s and 1970s because they were more plentiful and less expensive than pink or blue diamonds. In the 1980s, the Argyle mines in Australia were discovered and very small (.02 to .5), but very intense, purple-pink

The use of one large grooved enamel bead brings back mogul Indian design and material

**Emerald Pendant Necklace**

Poiray, 1980

Emerald, ruby, and gold on a textured foxtail chain

Length of chain: 56 cm

Without chain: L: 7.5 cm W: 3 cm

*Private Collection, New York*



diamonds became available. Jewelers had never before witnessed such intensity. “Fancy color” diamonds (pinks, blues, yellows, greens and browns) had historically been mined in India, Brazil, Indonesia, and Africa. While the South African colors were much less intense than the Australian diamonds, the mines in South Africa could produce 10 ct. to 20 ct. stones. In the 1950s, it was the Texas and California jewelry collectors who loved the fancy “color” diamonds, but now that appreciation has spread all over the United States and the world.

It is important to understand the disparity of fancy diamond prices. For example, in 2005 a high-quality white diamond costs approximately \$15,000 per carat. A pink diamond could cost as much as \$200,000 per carat. A yellow or gold diamond can cost \$75,000 per carat, while sky blues soar to approximately \$250,000 per carat. Green diamonds are the rarest, valued between \$300,000 to \$400,000 per carat.



Modern jewelry was not concerned with a jeweled representation of a fish but rather with the image it conveyed of an aquatic figure. The bubbles of colored stone coming from the mouth make this fish lyrical.

Fish Brooch  
Cartier, c.1960  
18K gold, water-melon tourmaline,  
aquamarine, emerald  
L: 5.1 cm W: 4.4 cm  
Primavera Gallery, NY



Jewelry continues to evolve as works of art, valued for its design instead of for the precious gems themselves. In France in the 1960's and 1970's, art jewelry began to evolve from a long tradition of French craftsmen, such as Jean Prouvé or Jean Dunand, who worked in such diverse fields as furniture design, architecture and book binding. Artists such as Jean Arp, Max Ernst, André Derain, Man Ray and Pablo Picasso approached designing jewelry as if they were creating works of art, not to be worn, but to be displayed (see pages 130–133). All the works on these pages, except for the Man Ray, which is cast in 24k gold, are cast in 23k gold. French jewelry is always cast in 18k gold. Pure gold is 24 karats, so casting each piece in 23 karats is a proclamation from the artist: "This is art, not jewelry."

**Pique**  
Jean Arp, 1965  
23K gold  
L: 7 cm W: 5 cm  
*Joan Sonnabend, Boston*



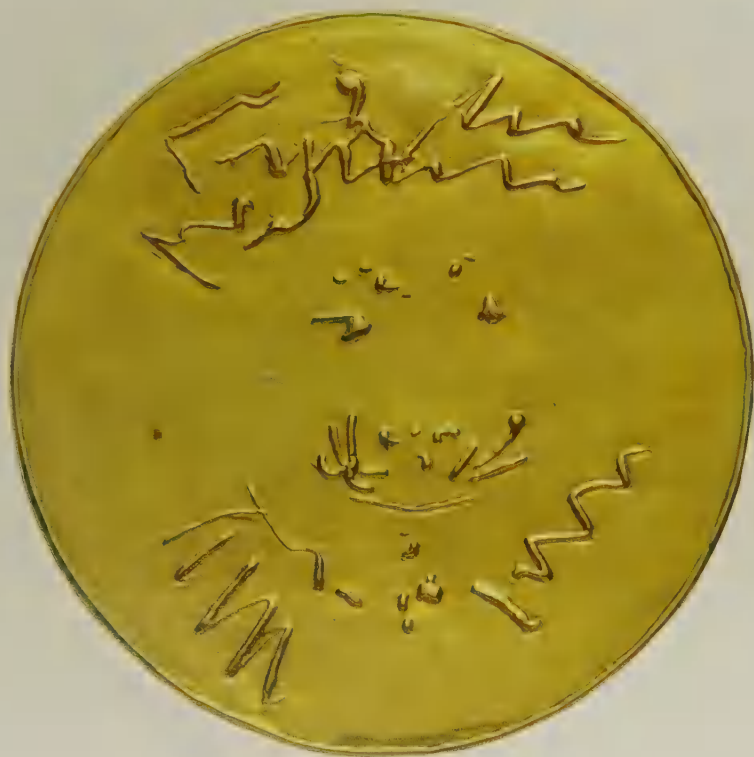


At certain times in the 19th and 20th century jewelry was influenced by the contemporary styles of painting and sculpture. In the Post War period, suddenly it was the artists and sculptors who turned to create jewelry, downscaling subjects and objects to wearable ornaments.

(Above) *Petite Tête Ronde*  
André Derain, 1967  
23K gold  
Diameter: 6 cm  
*Joan Sonnabend, Boston*

(Right) *Oiseau Tête Penchée*  
Max Ernst, 1973  
23k gold  
L: 7 cm W: 12 cm  
*Joan Sonnabend, Boston*





(Left) *Visage Aux Mains*  
Pablo Picasso, 1977  
23K gold  
Diameter: 5 cm  
*Joan Sonnabend, Boston*

(Above) *Tête*  
Pablo Picasso, 1973  
23K gold  
Diameter: 8 cm  
*Joan Sonnabend, Boston*





"La Jolie"

Artist: Man Ray; Fabricated in 1971 by

Montebello from a 1961 drawing

24k gold, lapis lazuli

L: 11.4 cm H: 11.4 cm

(With designers neck ring) 26.7 cm

Collection of Roz Jacobs



Finally, in 1988 Arman created this musical diamond and gold cuff bracelet. In many of his sculptures Arman would cut up cars, violins, and furniture. We see a jeweled version of this in his bracelet.

Bracelet

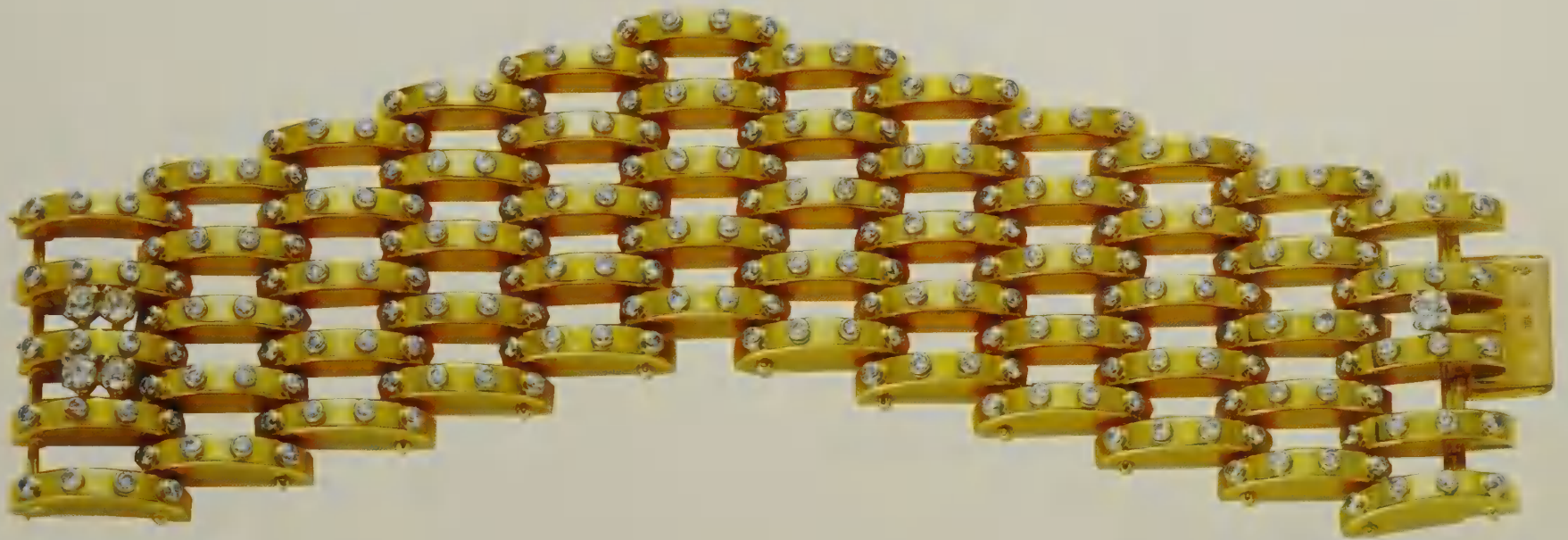
Arman, 1988

18K gold, diamonds

L: 9 cm W: 7.5 cm D: 5 cm

Corice Arman






While art jewelry is no longer the rage today, there are major developments in the world of precious jewelry. The leading *maisons de haute couture* are making their impact upon precious jewelry, not just in fashion, but in the design and manufacture of jewelry. Christian Dior has introduced the designs of Victoire de Castellane; Chanel has established its own line

of fine jewelry; and Hermès has introduced its own collection, as has, most recently, Louis Vuitton. Cartier has introduced the Orchid Collection comprised of several one-of-a-kind creations, all inspired by Cartier's signature flower, the orchid. White flowers are brought to life with splashes, hints and bursts of color, through the use of precious stones.

Technically and visually this bracelet is a tribute to French creativity at a time when contemporary art was stressing the abstract.

Fence Bracelet  
Maker Unknown, 1960  
18K gold, diamonds  
L: 18.5 cm W: 4 cm  
Private Collection, New York



One hundred years after Art Nouveau, Cartier in the 21st century designed and produced the Orchid Collection—sumptuous, naturalistic renditions of the orchid flower in all of its colors. This extraordinary necklace with detachable brooch is part of Cartier's new jewelry collection "Caresse d'Orchidées par Cartier." The stark contrast of a white orchid and the rubellite makes for a dramatic jewel.

Diamond Chain and Orchid Brooch Pendant

Cartier, 2005

Platinum, diamonds, rubellite

Chain: 17.72 cm; Orchid and drop: 8.89 cm

*Private Collection*



Independent designers, like Lorenz Bäumer on the Place Vendôme, have also emerged. Bäumer believes that “jewelry should be more than art. It should be an experience.” The Lorenz Bäumer diamond and platinum earrings and the “vegetable bracelet” on pages 125 and 138 illustrate a present day attempt to align traditional jewelry design with the look of contemporary technology. These independent designers, as well as the major luxury groups, have generated a growing recognition and respect for French jewelry, as it becomes better known through the proliferation of metropolitan boutiques and fine jewelry salons in major American stores like Bergdorf Goodman, Neiman Marcus, Saks Fifth Avenue, Bloomingdale’s, and Barneys.

The growing recognition and appreciation of French design has fueled a robust jewelry market in the United States. Americans



embrace the romantic idea of a pilgrimage to Paris to visit the masters of the craft at age-old destinations on the Place Vendôme, rue de la Paix, and the Avenue Montaigne. Jewelers such as Cartier, Van Cleef & Arpels, Mauboussin, and Boucheron are prominently represented at these locations.

French firms are constantly updating their high quality jewelry. These earrings by Boucheron update an Art Deco style with a contemporary look.

Pendant earrings  
Boucheron, 2002  
Black gold and sapphires  
H: 8 cm W: 3 cm  
Private Collection

The availability of jewelry on the Internet has introduced a new international market. According to *Financial Times* writer Vivienne Becker, the Internet is “a way forward for buying jewels and gemstones, a new, non-threatening, educational, empowering environment for anyone from the initiate to the discerning devotee. Up till now the process of buying expensive, precious jewelry demanded strong nerves, determination and oodles of confidence, not to mention money. Worldwide, diamond sales amounted to an annual total of \$63 billion for 2004, with online sales

accounting for one to two percent of that figure—and set to rise.” This demystification and educational process has opened up an enormous new market for sparklers.

As the new media exposes fine jewelry beyond the precious venues of the Place Vendôme or Fifth Avenue, France will remain the wellspring of creativity and craftsmanship. The enduring influence of France relates not to any person or period, but to the unique character and culture of the country that elevates its Minister of Culture to a rank either non-existent or unparalleled

in the most developed nations.

Such dedication to arts and culture is not merely a government policy, but resides deep in the DNA of French people who, regardless of class, are as likely to attend the opera, music concerts, dance performances and literary events as they are to attend a movie. When jewelry is exhibited in France, it is not merely an unveiling; it is an event, replete with music, dance, and cuisine, as the arts converge. From this heritage of artistic commitment grows the reputation of France as the world’s capital of fine jewelry and design.



These earrings designed by Lorenz Bäumer illustrate a present day initiative to align traditional jewelry design with the look of contemporary technology.

#### Earrings

Lorenz Bäumer, 2004

18 K white gold, pear marquise, round cut diamonds

L: 6.5 cm W: 2.5 cm

Frayda A. Lindemann





Although conservative in its simplicity and elegance, this necklace contains very contemporary

Necklace

Van Cleef & Arpels, 2004

Diamonds, tanzanite, platinum

L: 24.7 cm Diameter: 16 cm

*Private Collection*

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(continued from front flap)

*Masterpieces of French Jewelry* offers an enchanting lens through which to view America's rise from frontier nation to an industrial superpower, complete with a new moneyed class hungry for recognition and status. French jewelry provided that and more to the Americans who bought it and flaunted it.

*Masterpieces of French Jewelry* is a delightful testament to the power of jewelry—like all true art—to mirror changes in a country's evolving social milieu.



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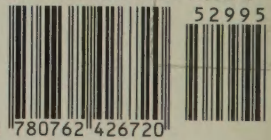
**Judith Price** is the author of *Masterpieces of American Jewelry* and *Executive Style*. She is the president of the National Jewelry Institute, a non-profit organization established to create and support exhibitions of the most important jewelry of the 18th, 19th, and 20th centuries. She lives in New York and Paris, France.

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