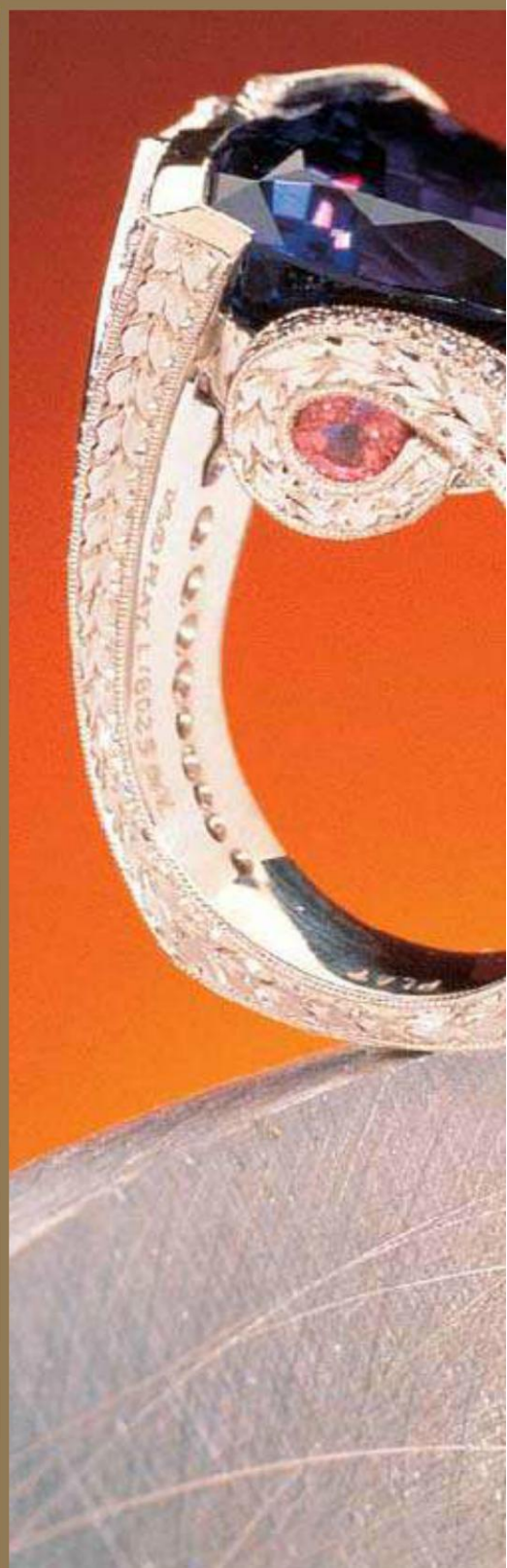


MASTERS

GEMSTONES

MAJOR WORKS BY LEADING JEWELERS



BERND MUNSTEINER ■ MICHAEL ZOBEL ■

CHRISTO KIFFER ■ STEVEN KRETCHMER

■ CHRISTOPH KRÄHENMANN ■ MARK SCHNEIDER

■ MICHAEL BONDANZA ■ PAULA CREVOSHAY ■

THOMAS C. DAILING ■ KATHLEEN DUGHI

■ PAT FLYNN ■ WILHELM BUCHERT ■ JUTTA

MUNSTEINER ■ SUSAN AND JEFF WISE ■ MICHAEL

SUGARMAN ■ KENT RAIBLE ■ JANIS KERMAN ■

DAPHNE KRINOS ■ TODD REED

■ KLAUS BÜRCEL ■ JEAN-FRANÇOIS ALBERT ■
MICHAEL BOYD ■ JULIA BEHREND ■ KLAUS SPIES
■ JJ BUCKAR ■ BARBARA WESTWOOD ■ ZOLTAN
DAVID ■ MARK LOREN ■ JACK DEMIRJIAN ■
STEPHEN WEBSTER ■ JEFFREY E. APPLING
■ GREGORÉ MORIN ■ KIM ERIC LILOT ■ LLYN L.
STRELAU ■ CORNELIS HOLLANDER ■ BAYOT HEER ■
TOM MUNSTEINER ■ THOMAS HERMAN
■ SUSAN SADLER

Masters: Gemstones

Major Works by Leading Jewelers

Curated by Alan Revere



LARK BOOKS

A Division of Sterling Publishing Co., Inc.
New York / London

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FRONT COVER, FROM LEFT:

Michael Zobel

Bracelet, 2004

Michael Zobel

Brooch/Pendant, 1992

16 cm long

18-karat gold, 22-karat gold, amethyst,
diamond drops, princess cut diamonds

Amethyst cut by Bernd Munsteiner

Photo by Fred Thomas

Steven Kretchmer

Mokume Pendant, 2006

Tom Munsteiner

The Triangle, 2006

Mark Schneider

Magnificent Tanzanite, 2000**SPINE:**

Zoltan David

Homage to Nancy, 2006**BACK COVER, FROM LEFT:**

Tom Munsteiner

Left and Right, 2003

Todd Reed

Untitled, 2004

Michael Sugarman

Champagne Sapphire Pendant, 2001

Library of Congress Cataloging-in-Publication Data

Masters : gemstones : major works by leading jewelers / curated by Alan
Revere ; editor, Marthe Le Van.

p. cm.

Includes index.

ISBN-13: 978-1-57990-832-4 (pb-trade pbk. : alk. paper)

ISBN-10: 1-57990-832-2 (pb-trade pbk. : alk. paper)

1. Gems. 2. Jewelry. I. Revere, Alan, 1947- II. Le Van, Marthe.

NK5525.M37 2008

739.2709'051--dc22

2007023953

10 9 8 7 6 5 4 3 2 1

First Edition

Published by Lark Books, A Division of
Sterling Publishing Co., Inc.
387 Park Avenue South, New York, N.Y. 10016

Text © 2008, Lark Books

Photography © 2008, Artist/Photographer as specified

Distributed in Canada by Sterling Publishing,
c/o Canadian Manda Group, 165 Dufferin Street
Toronto, Ontario, Canada M6K 3H6Distributed in the United Kingdom by GMC Distribution Services,
Castle Place, 166 High Street, Lewes, East Sussex, England BN7 1XUDistributed in Australia by Capricorn Link (Australia) Pty Ltd.,
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Lark Books
67 Broadway
Asheville, NC 28801
(828) 253-0467

Manufactured in China

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ISBN 13: 978-1-57990-832-4

ISBN 10: 1-57990-832-2

For information about custom editions, special sales, premium and corporate purchases, please
contact Sterling Special Sales Department at 800-805-5489 or specialsales@sterlingpub.com.

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An Open Window

We are living through the most productive and creative period of jewelry design in history. Around 1970, a window opened, and for the past three decades we have seen an explosion of jewelry as an art form. Whether producing for street fairs, the fashion market, or the luxury goods industry, designers have had an extended period to develop and push the medium.

The jewelry in *Masters: Gemstones* was created during this exciting and innovative time. It is the product of a number of forces in our world, which have encouraged a generation of designers to shoot far beyond what their predecessors were able to contemplate. Today, materials, tools, methods, and technical information all freely flow within the international jewelry world, providing a firm foundation for artistic experimentation. An extended period of economic prosperity has fostered a culture of inventiveness. Open and rapid communication, unprecedented accessibility to supplies and techniques, and a booming generation of loyal consumers to support the movement have all played a critical role. These conditions have provided a very fertile environment for a large number of talented designers to explore their field as no one has ever done before. The results are nothing less than astounding in their technical achievement and stunning in their beauty. The jewelry showcased in *Masters: Gemstones* bears witness to the

human potential, and to the unimagined range of the human spirit, which is unleashed and nurtured when properly fed.

In the following pages, you will view some of the most wonderful, boundless, and original jewelry set with gemstones. Gems come from deep in the Earth, where everything is dark. Through the art of lapidary, these rough geological specimens are cut and polished to appear as brilliant stars of color. Lapidary techniques have been with us for thousands of years, but again through the open window of this recent generation, the field has exploded. Today's gemstones offer designers an added level of artistic expression. Because they come in every color and seemingly endless cuts, gems can add depth, value, and drama to jewelry. They are shaped by the lapidary techniques of cutting, grinding, and polishing with successively finer abrasives, until the desired high polish is reached. The artists in this collection use gemstones many different ways. Some, like Christoph Krähenmann and Pat Flynn, use them as accents or punctuation marks in their design language and form patterns and textures with small dots of light. In contrast, Thomas C. Dailing and Barbara Westwood give large, juicy gems center stage. Several jewelers, such as Michael Sugarman, set gemstones in unusual ways to further dramatize their presence. And finally,

Jack Demirjian, Mark Schneider, and Michael Zobel use gems in all of these manners at once with great intensity. Each stone has its own characteristics and individual requirements, making this a very specialized field.

Each chapter is an exclusive invitation to explore a jeweler's work through pictures and to become familiar with his or her history and inspiration, ideas and methods, through analysis and personal commentary. The range of work reproduced is staggering. Jean-François Albert and Michael Bondanza execute formal designs to perfection. The manner in which Paula Crevoshay and Michael Boyd work with gemstones brings to mind the great painters of color and light. The designs of Stephen Webster and Jeffrey E. Appling are so modern, so cutting-edge, they seem to make your heart race. Susan and Jeff Wise, Klaus Bürgel, and Kim Eric Lilot follow more conceptual and narrative muses as they compose their work. Steven Kretchmer, Christo Kiffer, and Zoltan David have made significant advancements in the art of stone setting, and in doing so found their signature style. And then there are the Munsteiners: father Bernd, son Tom, and daughter-in-law Jutta. Their atelier in Germany has fostered a dynasty of lapidary artists whose cut stones are as revolutionary as they are attractive. This is just a small sampling of the amazing talents to be found within this book.

Each chapter tells the story of one designer, opening with a brief introduction that sets the stage. All are complex and accomplished artists who have proven themselves worthy of inclusion. While each has his or her own compelling and often inspirational saga to relate, it is passion that unifies them all. For most, work and career are the defining aspects of their lives. Many have made great sacrifices along the way and now reap the rewards of earlier investments in mastery and artistry. Through showcased pieces, each jeweler's style, advancements, and contributions to the field are revealed. The real stars of each chapter—the magnificent gemstone jewels—are supported by the words of the jewelers themselves. These intriguing and insightful passages let you glimpse inside the mind of each artist and discover what motivates and sustains them.

As an artist, educator, and advocate, I have had the good fortune to play a part in the remarkable growth of jewelry as an artistic and expressive medium. Witnessing this field as it bursts through technical barriers and challenges convention has been extraordinarily rewarding. It has been a privilege to select the work for this collection, and I am pleased to share these modern masters with you.

—Alan Revere



MUNSTEINER

Bernd Munsteiner

THE MOST CELEBRATED GEMSTONE ARTIST IN THE WORLD, Bernd Munsteiner completely transformed the lapidary field. He boldly turned away from traditional faceted stone cutting to develop the radical alternatives, known as fantasy cuts that mesmerize viewers to this day. Because each fantasy-cut stone is a unique and striking work of art, these gems are best served by minimal jewelry settings.

Reflektierende Perspektiven (page 9) features an outstanding aquamarine cut in the archetypical Munsteiner style. Its stratification and contour, in tandem with its color, suggest the quiet power of a glacial fjord. The stone is set in a platinum bezel that hugs its shape and is accented with a tourmaline that suggests a rose-colored sun's rising or setting. Munsteiner faceted the tourmaline with a specific cut called the "Spirit Sun," for which he is also renowned. A third style for which he has garnered considerable notoriety is the Context Cut diamond, an example of which can be seen in *Context Cut* on page 12.

In *Landschaft* (page 10), Munsteiner renders an impressionist landscape by cutting into the natural patterns of an onyx. His faceting creates incandescent ridge tops with a striking profile. This technique is also used more abstractly in two pieces entitled *Anatomischer Querschnitt* on page 11. Whether discovering new ways to release the brilliance of transparent gemstones or interpreting the patterns on opaque ones, Bernd Munsteiner's lapidary virtuosity is supreme.



◀ **Reflections** | 2001

11 x 1.6 cm
18-karat yellow gold, steel,
tourmaline
Photo by Lichtblick/Cullmann

Reflectierende
Perspektiven Ring | 2001 ▶

2.8 x 2 cm

Platinum, aquamarine,
spirit-sun-cut tourmaline

Photo by Lichtblick/Cullmann





▲ **Landschaft** | 1986
16.8 x 15.2 cm
Sterling silver, steel,
sardonyx
Photo by Lichtblick/Cullmann



Eroticism | 1993 ▶
5 cm in diameter
Platinum, aquamarine
Photo by Lichtblick/Cullmann

“ I developed innovative techniques that focused on the rough stone, its inner and outer growth, and let the structural features take center stage. ”



◀ Anatomischer Querschnitt Brooch | 1976

5 x 4 cm
Sardonyx, gold
Photo by Lichtblick/Cullmann



▲ Anatomischer Querschnitt Brooch | 1977

6 x 5.5 cm
18-karat yellow gold, sardonyx
Photo by Lichtblick/Cullmann

“ I want to design a stone without artificial artistry, consciously accepting geological flaws. I am always seeking new, vivid cuts so that the stones have the highest possible radiance. ”



◀ **Context Cut** | 1993

Diamond, 0.6 x 0.6 cm
Platinum, jade, context-cut
diamond

Photo by Lichtblick/Cullmann



▲ **Erotik** | 1995

Pendant, 7.5 x 1.5 cm
18-karat yellow gold,
platinum, citrine
Photo by Lichtblick/Cullmann

“ Light is the element of life for human beings and the play of light in a free design is my inspiration. ”

▼ **Eroticism** | 1989

5 cm in diameter
18-karat yellow gold,
platinum, sardonyx,
brilliant-cut diamond
Photo by Lichtblick/Cullmann



Inside Selecting | 1972 ▶

3.2 x 2 cm
18-karat yellow gold, beryl
Photo by Lichtblick/Cullmann



Symbolon | 1996 ▶

8 x 4.5 cm
18-karat yellow gold,
tourmaline
Photo by Lichtblick/Cullmann





“ The cut stone is always at the forefront of my jewelry. I prefer to work with yellow gold, using it to support and enhance the stone. ”

▲ Dreieck | 1979

4 x 2 cm

18-karat yellow gold, platinum,
onyx, diamonds

Photo by Lichtblick/Cullmann

Neckjewellery Achatrelief | 1979 ▶

5.4 x 4 cm

18-karat yellow gold, agate,
brilliant-cut diamond

Photo by Lichtblick/Cullmann





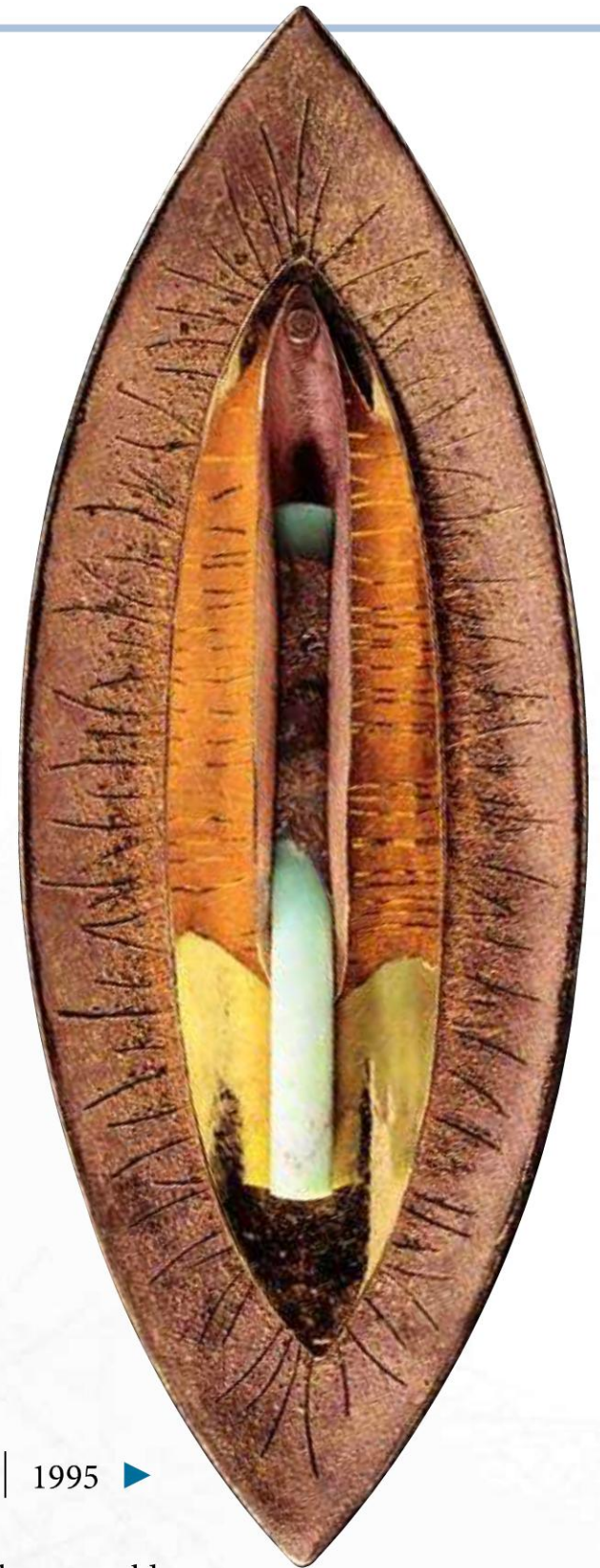
ZOBEL

Michael Zobel

A VIRTUOSO GOLDSMITH WITH AN incomparable style, Michael Zobel produces jewelry that commands attention. Each gemstone setting is like a miniature stage on which theatrical dramas unfold. Backdrops painted with mixed metals and scattered with diamonds support the figurative “stars”—in this case, spectacular gemstones. Zobel’s ability to mix and balance color, texture, pattern, and scale makes him a master of composition, and his frequent combinations of eccentric materials makes him a master of surprise.

An irregular piece of coral bisects *Brooch/Pendant* (page 23). On the left is a piece of abalone shell, on the right, textured and incised gold set with black diamonds. The eye follows the concentric patterns from the metal to the shell and back again. The effect is mesmerizing.

Two bracelets exemplify how Zobel creates unity from diversity. The base of *Bracelet* (page 18) has an argyle pattern created from rose gold and platinum. An aquamarine, cut by Tom Munsteiner, is set just inside the edge of the cuff, parallel with its argyle pattern. Champagne and blue diamonds extend the optic pattern of the aquamarine onto the cuff, dissipating as they spread. Mismatched Paraiba tourmalines skip along the edge of the bracelet featured on page 21, their random path punctuated by diamonds. Gold silhouettes fused onto blackened silver mimic the shapes of the gems. Of this pair, one bracelet features formal geometry while the other shows arbitrary organization. There is no doubt that Michael Zobel is intrigued by and excels at both.



Brooch/Pendant | 1995 ▶

8 cm in length
18-karat rose gold, pure gold,
chrysoprase
Photo by Fred Thomas

Bracelet | 2002 ▶

9.2 x 9.2 cm

18-karat red gold, pure
gold, fire opal, Mabé pearls,
champagne diamonds

Fire opal cut by Bernd Munsteiner

Photo by Fred Thomas





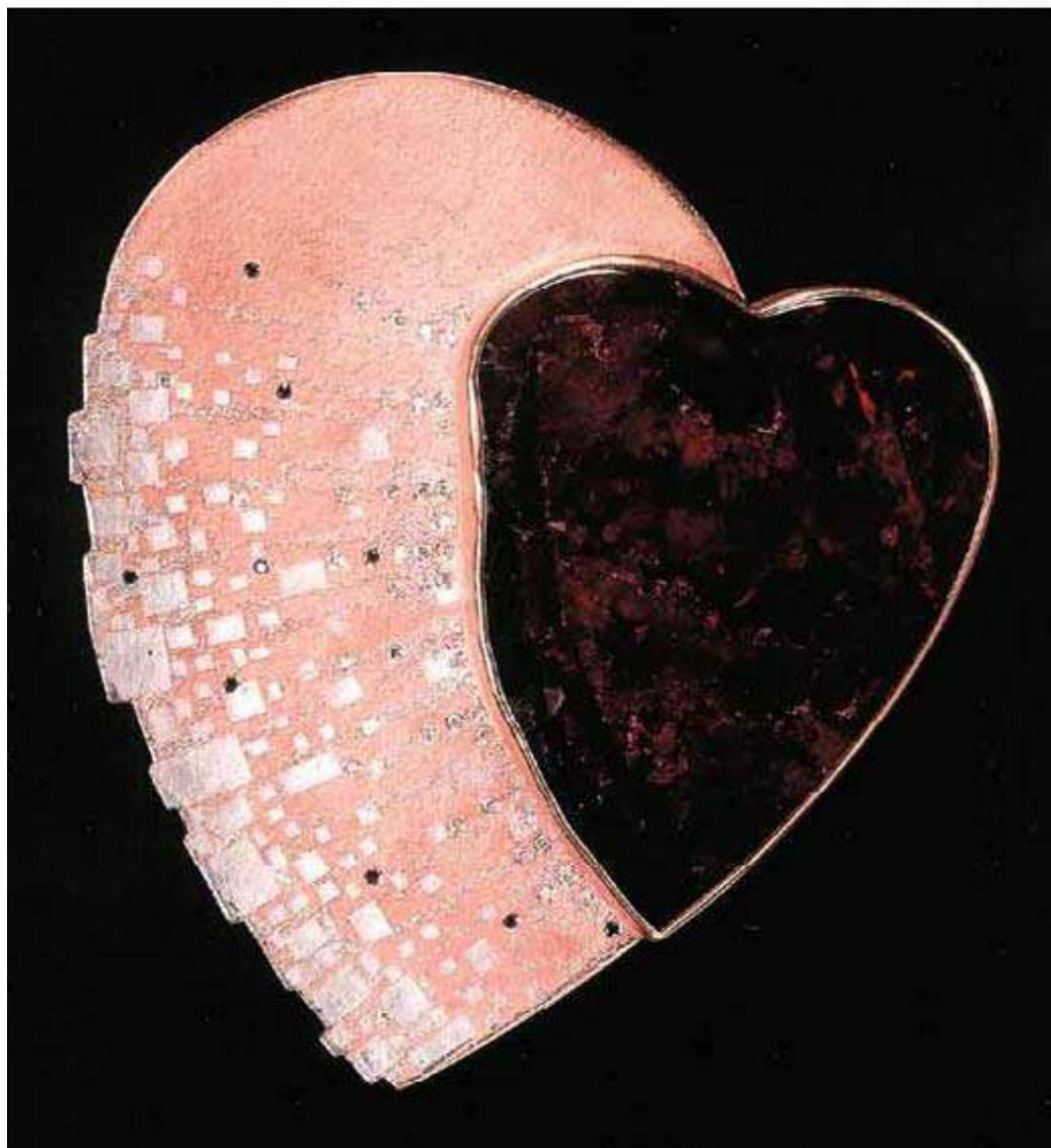
▲ Bracelet | 2006

3.5 x 3.5 cm

18-karat rose gold, platinum,
aquamarine, blue diamonds,
champagne diamonds

Aquamarine cut by Tom Munsteiner
Photo by Fred Thomas

“ My aim is to continue a tradition of jewelry making that remains aware of its root in crafts, yet does not restrict itself and courageously and inquisitively looks forward to new tasks in design. My creations, therefore, often pair convention and innovation. Through them, I strive to cultivate curiosity, give pleasure, and mediate a positive approach to life. ”

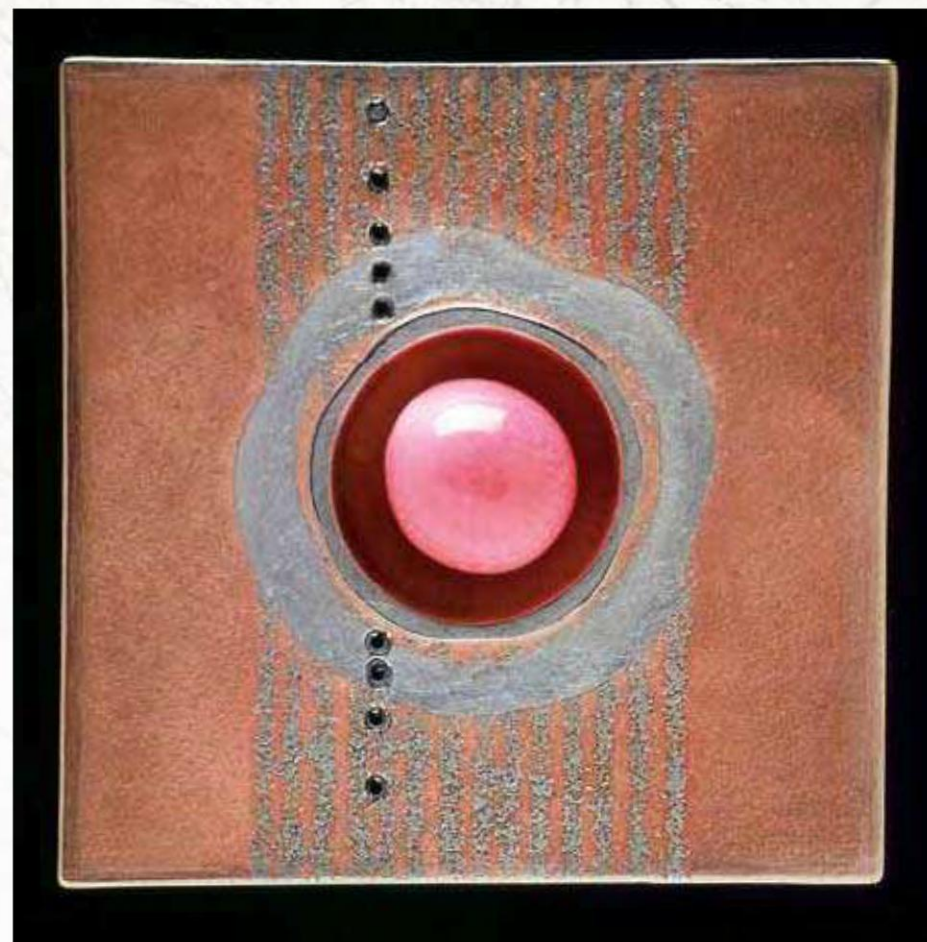


▲ Brooch/Pendant | 2002

9 x 9 cm

18-karat gold, platinum, rubellite,
champagne diamonds, black diamonds

Photo by Fred Thomas



▲ Brooch Pendant | 2003

5.2 x 5.2 cm

18-karat rose gold, platinum, pink conch
natural pearl, black diamonds

Photo by Fred Thomas



▲ Earrings | 2001

6.6 x 6.6 cm

18-karat gold, platinum, spirit-sun-cut wesselton diamond, spirit-sun-cut top cape diamond, Keshi pearls, champagne diamonds

Photo by Fred Thomas

Bracelet | 2002 ▶

4.4 x 4.4 cm

18-karat gold, platinum, rough diamonds, cognac diamonds, brown diamonds, champagne diamonds, black diamond

Photo by Fred Thomas



“ A jewelry piece is, above all, a concept, an idea. If a concept has to be subordinated to the material, it is also deeply inspired by it. ”

“ By connecting precious metals, stones, and unconventional materials, I create unique objects and make the extraordinary wearable. For almost 40 years, this has been the stimulus and demand of my creative work. ”

Bracelet | 2004 ▶

8.8 x 8.8 cm

Sterling silver, 22-karat gold, 24-karat gold, Paraiba tourmalines, fire opal, champagne diamonds

Photo by Fred Thomas





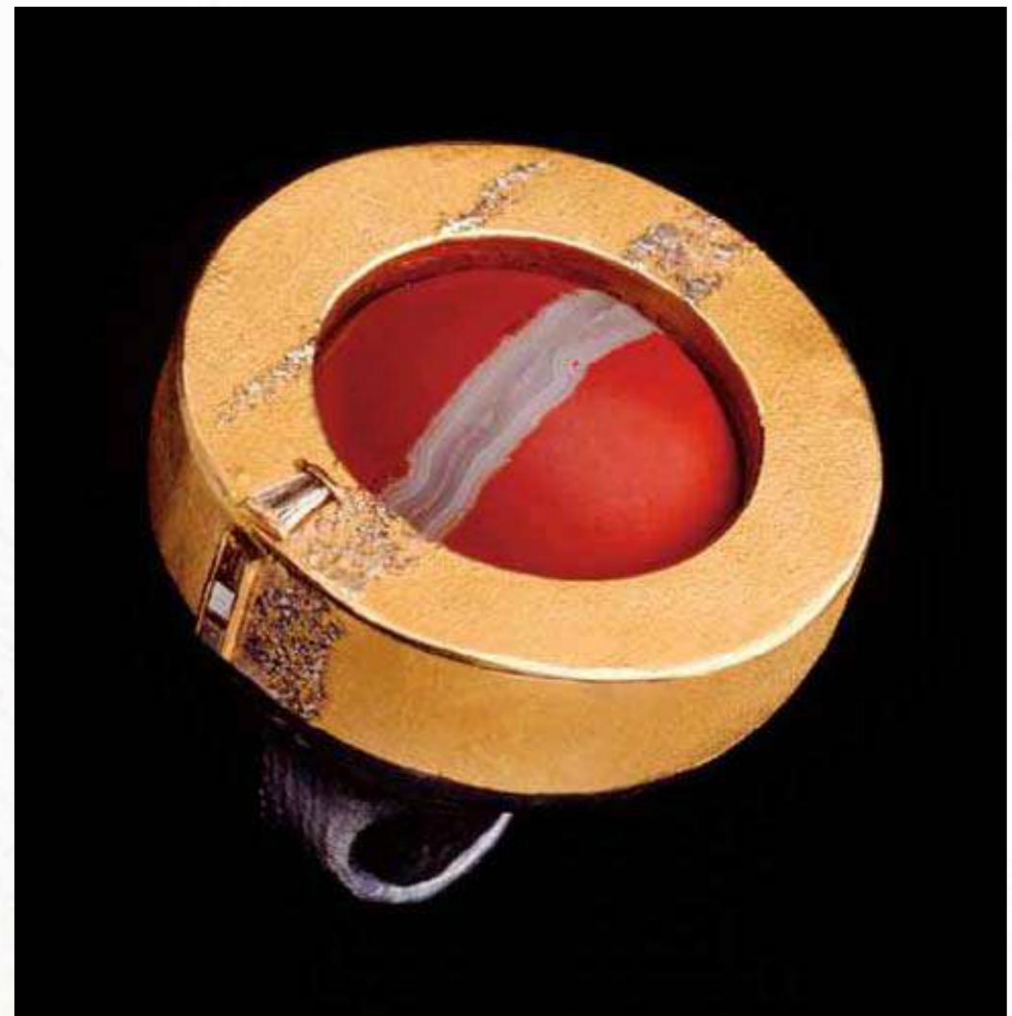
▲ Bracelet | 2005

8.5 x 5 cm

Sterling silver, 22-karat gold, 24-karat gold, shell, South Sea pearl, green diamonds

Photo by Fred Thomas

“ My life is a fusion of many cultures. I was born in Tangiers, Morocco, to German parents. Most of my childhood was spent in Spain, where I absorbed the Arabic influences throughout the country, and was particularly influenced in Barcelona by the Catalan Art Nouveau and the work of Antoni Gaudi. ”



Ring | 1992 ▶

3 x 3 cm

Sterling silver, 18-karat gold, jasper, diamond baguettes, sapphire

Photo by Fred Thomas



▲ Brooch/Pendant | 2006

7.7 x 7.7 cm

18-karat, 22-karat, and 24-karat gold,
mother-of-pearl, coral, black diamonds

Photo by Fred Thomas



KIFFER

Christo Kiffer

BRAZILIAN-BORN JEWELER CHRISTO KIFFER DEVELOPED AND PERFECTED the Floating Channel setting, an innovative style that is wholly unique and absolutely breathtaking. Floating Channel setting is an effective way to show off stones to their best advantage, and to successfully set stones in this manner requires an extraordinary level of precision and skill.

Not content to rest on his laurels, Kiffer invents new ways to use his setting method in piece after piece. Surveying his work, one can see the active mind of the artist, always thinking, always shifting and intensifying his work. His channel motif can appear organic, flowing like ripples on water in *Bridal Set* (page 25) or bending like the veins on a leaf in *Feathers Earrings* (page 27). It can also provide a more rigid, geometric structure, such as in *Rings and Earrings: Two Suites* on page 25 and *Earrings, Slide Pendant* on page 28. The setting can be adapted to accommodate different sizes and types of stones, to form a dramatic framing device, to generate texture, and even to render a realistic subject as in the *American Heart Brooch* on page 30. Kiffer's adventurous, creative spirit and formidable technical achievements make him one of the most important jewelry designers working today.

Earrings, Ring | 1998 ▶

Earrings, 3 x 1.2 x 1.2 cm;
ring, 3.4 x 1.2 x 2.4 cm
18-karat yellow gold, Tahitian
pearls, diamonds; fabricated
Photo by Márcio Oliveira





“ As a designer and goldsmith, my jewelry is constructed as architecture with reflective light: planned to be intense, contemporary, and timeless. ”

▲ Rings and Earrings: Two Suites | 1998

Earrings, 1.4 x 1.4 x 0.4 cm;
rings, 2.6 x 1.4 x 2.4 cm
18-karat yellow gold, diamonds;
fabricated, cast
Photo by Ralph Gabriner



Bridal Set | 2001 ▶

Left, 2.5 x 1.2 x 3 cm;
right, 2.5 x 1.2 x 2.5 cm
Platinum, 18-karat yellow gold,
diamonds; fabricated, cast
Photo by Ralph Gabriner



▲ **Cross** | 1998
5.7 x 3.3 x 0.3 cm
18-karat white gold,
diamonds; fabricated
Photo by Ralph Gabriner

“ As a stone setter foremost, my craftsmanship propelled me to go beyond the barriers of traditional methods, creating a new technique to fulfill my artistic vision and launch my signature style. My original variation, termed Floating Channel setting, brought my aesthetic vision into a reality never before possible. ”

▼ **Kite Earrings** | 2000

9.4 x 1.8 x 0.3 cm
18-karat yellow gold,
diamonds; fabricated
Photo by Ralph Gabriner





▲ Feathers Earrings | 2001

6.5 x 1.4 x 0.3 cm

18-karat yellow gold, diamonds; fabricated

Photo by Ralph Gabriner

Brooch, One-of-a-Kind | 2006 ►

1.4 x 9 x 0.5 cm

18-karat yellow gold, apricot
tourmalines, diamonds; fabricated

Photo by Richard Chartier





▲ Ring, Earrings | 2001

Earrings, 2.2 x 2.4 x 1 cm; ring, 2.6 x 2.4 x 2.4 cm
 18-karat yellow gold, blue tourmalines, diamonds;
 fabricated, cast
 Photo by Márcio Oliveira



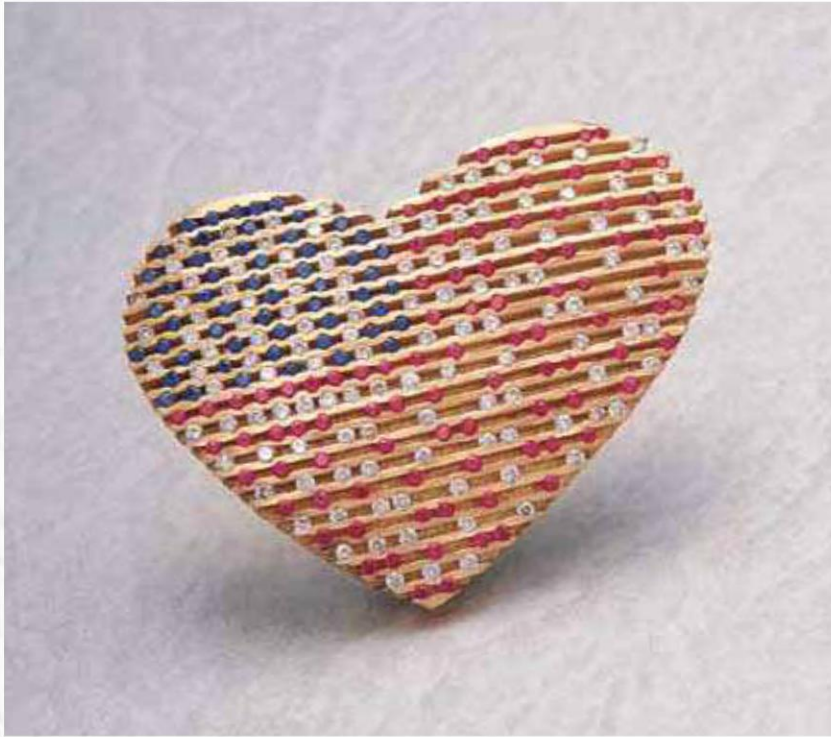
▲ Earrings, Slide Pendant | 2002

Earrings, 3 x 2 x 1 cm; pendant, 3 x 2 x 0.5 cm
 18-karat yellow gold, diamonds; fabricated, cast
 Photo by Márcio Oliveira



▲ Bracelets, Ring, Earrings | 2000

Each bracelet, 5.7 x 1.4 x 6.8 cm; ring, 3 x 1.6 x 2.7 cm; earrings, 6.6 x 1.3 x 0.3 cm
18-karat yellow gold, 18-karat white gold, diamonds; fabricated, cast
Photo by Márcio Oliveira



▲ **American Heart Brooch** | 2003

3.2 x 4.3 x 0.3 cm

18-karat yellow gold, sapphires, rubies,
diamonds; fabricated

Photo by Marc Thurn

Spectrum Award Winner
Belt Buckle | 2002 ▶

6.4 x 3.8 x 1.2 cm

18-karat yellow gold, gray tourmaline,
diamonds; fabricated

Photo by John Parrish



“ I believe in the sublime function of jewelry to convey one’s ideals. With a lucid result in mind, I only work directly in metal. It is about the process, not inspiration. The end result directs the path of construction, creating a three-dimensional object reflecting a personal history. ”



▲ 51 Earrings, Ring, and Pendant Suite | 1997

Earrings, 2.6 x 1.6 x 1 cm; ring, 2.6 x 2.6 x 1.6 cm;
slide pendant, 2.6 x 1.6 x 0.5 cm
18-karat yellow gold, diamonds; fabricated, cast
Photo by Ilana Lansky



KRETCHMER

Steven Kretchmer

JEWELRY HAS THE ABILITY TO ASTOUND. As proof, one need look no further than the work of Steven Kretchmer, master and mastermind. Each piece is an intellectual puzzle, a technical wonder to behold that speaks of the artist as magician or alchemist. The contributions Steven Kretchmer made to the jeweler's art were enormous in significance and scope. He pursued new stone setting systems and metallurgical technologies with a fiery passion, and his scientific and artistic legacy will last for generations.

Through his unique implementation of tension setting, Kretchmer was able to liberate gemstones in a way that made them appear weightless, floating. Visually unencumbered by metal, the stones were revealed to their greatest advantage. For Kretchmer, the tension setting was a result of advanced metallurgy practices rather than standard fabrication skills. He developed alloys that, when heated, would harden to hold the stone in place. Most of the pieces selected for this collection feature this style of stone setting.

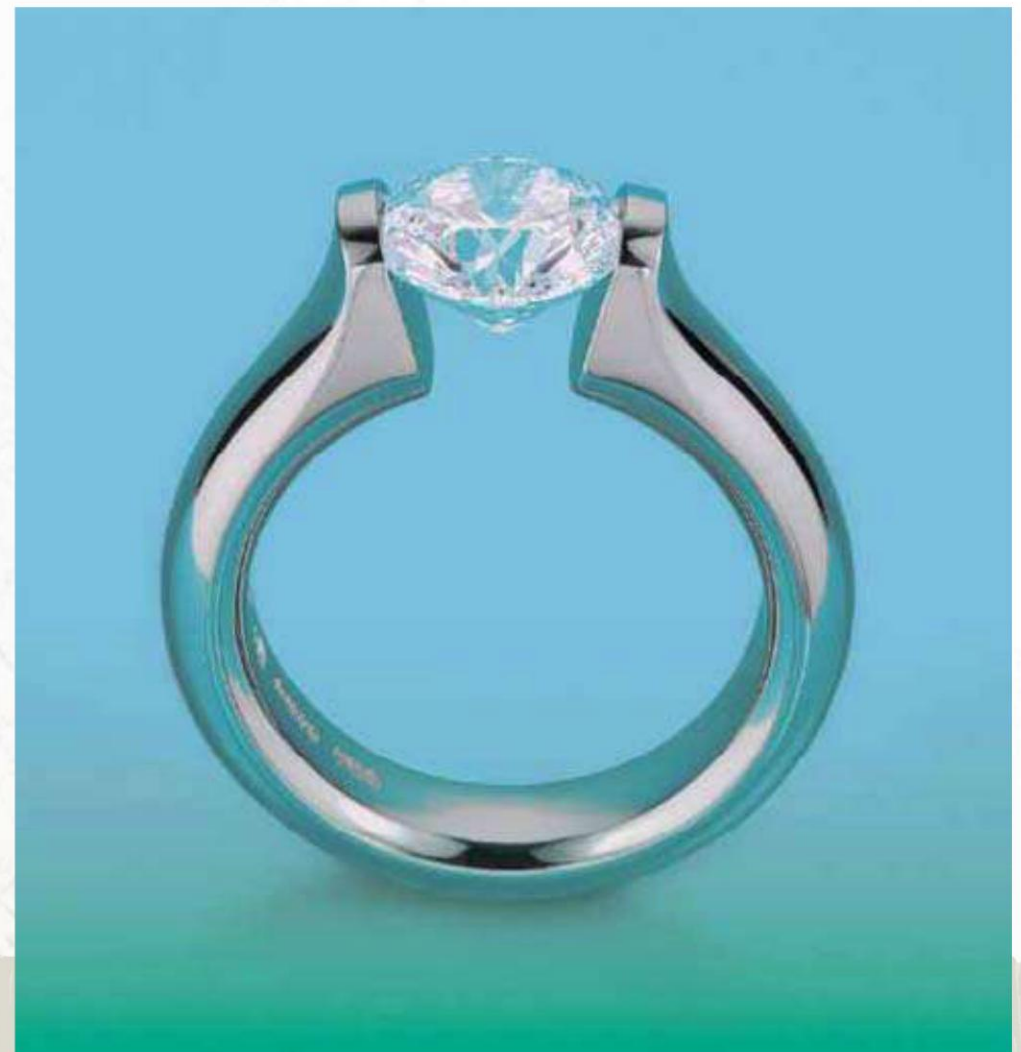
Venus Earrings (page 35) are revolutionary pieces of jewelry, made from a very special material. Three discs float on an 18-karat yellow gold needle. They float because they are made from Polarium, a permanently magnetized platinum alloy, which Kretchmer invented. The diamond halos that surround the discs are removable. It is reasonable to assume that without Kretchmer's inimitable knowledge, imagination, courage, and determination such advancements would still be decades away.

Omega Tension Ring | 1990 ▶

2.6 x 2.3 x 0.8 cm

Platinum; omega tension set

Photo by Robert Weldon





▲ **Mokume Pendant** | 2006

4 x 3.7 x 1.1 cm

Multi-colored gold mokume gane,
platinum, 24-karat gold; inlaid

Photo by Adam Mastropaolo



▲ **Jazz Bracelet** | 1993

19.1 cm in length

Platinum, 20-karat gold, 24-karat gold,
melee accents, diamonds, rubies,
sapphires; inlaid, tension set

Photo by Adam Mastropaolo

“ I deal with some wild stuff. I work with the most miserable metals. People say to me, ‘Don’t do that, you’re contaminating the metal,’ or ‘That metal is trouble to work with,’ or even, ‘It will explode.’ People don’t like going into the brambles—but I like that. It’s no good unless there’s a lot of risk. ”

Venus Earrings | 2004 ▶

6.1 x 1.6 x 1.6 cm

Polarium platinum, 18-karat
yellow gold, diamonds

Photo by Ron Saltiel





▲ Channel-Set Omega
with XF Tension Rings | 1990

2.5 x 2.7 x 0.7 cm

Platinum, gold, diamonds; tension set

Photo by Adam Mastropaolo and Robert Weldon

◀ Infinity Bracelet | 2000

19.1 cm in length

Platinum, gold, diamonds, rubies; tension set

Photo by Robert Weldon

“ For tension set rings I use transformable alloys that are tweaked very precisely in their blends. Each tension ring is like a little energy system, and the stone must be safe in the system. Each ring is a study. We study the stone when we get it. First, we verify the weight. Then we put it under the microscope. Then we study it under the polariscope. That’s how we decide which is the best angle to compress the stone. ”

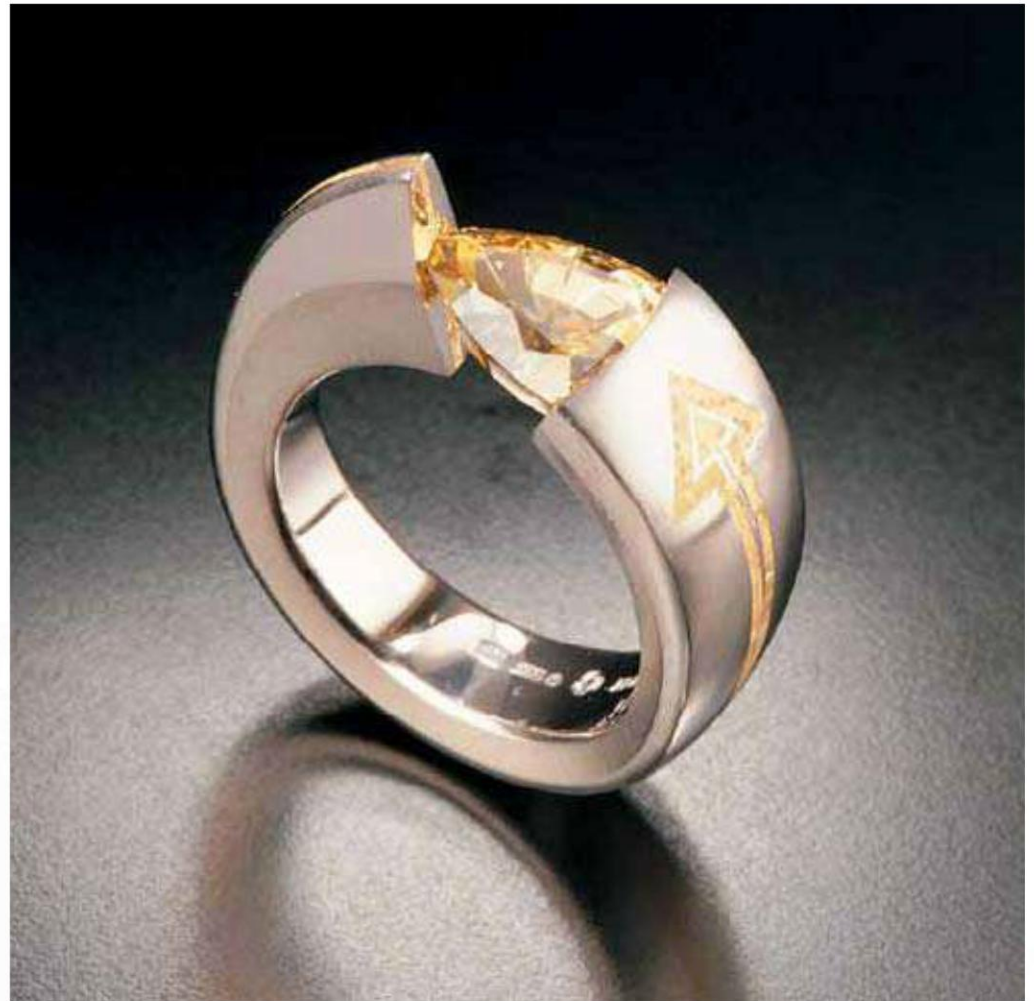


▲ 2 Stone Jazz Ring | 2001

2.4 x 2.3 x 1.4 cm

Pink sapphire, yellow diamond;
double tension set

Photo by Adam Mastropaolo



▲ **Blade Runner** | 1991

Platinum, 24-karat gold; inlaid,
tension set

Photo by Robert Weldon

◀ **Double Helix Ring** | 1993

2.4 x 2.3 x 1.6 cm

Gold, diamonds; tension set

Photos by Robert Weldon





▲ **2 Stone Helix** | 2001

2.6 x 2.3 x 2 cm

Platinum, diamonds, tourmaline,
24-karat gold; inlaid, tension set

Photo by Adam Mastropaolo

“ The main source of some successes is the willingness to blow it—a lot. With perseverance, failures aren’t final destinations; rather, they teach and ultimately reveal the route to success. ”



▲ **2 Stone Munsteiner** | 2001

Platinum, aqua sapphire, pink sapphire,
24-karat gold; inlaid, tension set

Aqua and pink sapphires cut by Munsteiner

Photo by Adam Mastropaolo



Christoph Krähenmann

WITH EVERY PIECE HE CREATES, SWISS-BORN Christoph Krähenmann displays the precision and masterful craftsmanship characteristic of the jewelers from his native land. Although strikingly sleek designs are his trademark, Krähenmann's pieces exist on another level. They are endowed with a jubilant and triumphant spirit that transcends the tangible.

Krähenmann's visionary *Pyramid* series emulates both ancient and contemporary architecture. Each has a grand elegance and a skewed geometry. His aesthetic choices are surprising and delightful: bands are given a clever twist, sharp lines are incised, patterns oscillate, textures contrast, pavé-set stones shimmer. That he can integrate all of these elements into a single ring without sacrificing any of its refinement is ingenious.

Similarly, in the ring pictured on page 45, Krähenmann has created a work that is ornamental without being sentimental. Though the style is baroque, the effect is restrained. A platinum pillow yields to the weight of the large golden pearl resting on its surface. Commenting on design, the architect Ludwig Mies van der Rohe famously said, "God is in the details." That belief is certainly supported in the jewelry of Christoph Krähenmann.



◀ **Untitled** | 2004

2.7 x 3.8 x 9.5 cm

18-karat yellow gold, blue
sapphires

Photo by Oliver Nanzig



“ When I was a child, I peered into jewelry shop windows as I walked home from school. I was filled with a sense of mystery and wonder. How did the jewelers do that? Evidence of making something with your own hands had a profound effect on me. It’s like a musician forming a song in his head and then having the ability to play it. ”

▲ Pharaorings | 2004

Largest, 2.8 x 3.7 x 1 cm
18-karat white, red, and yellow
gold, diamonds
Photo by Petra Liebetanz



Pharaoring | 2004 ►

2.8 x 3.7 x 1 cm
18-karat yellow gold,
diamonds
Photo by Petra Liebetanz

“ I observe fragments of visual and sensory interest everywhere—an interesting painting, an unusual house, and the way air moves over cars and airplanes. Their discovery is often accidental. I absorb and store these impressions, planting them like seeds and allowing them to grow. Some sprout quickly into design ideas, others take more time, but none are discarded. ”

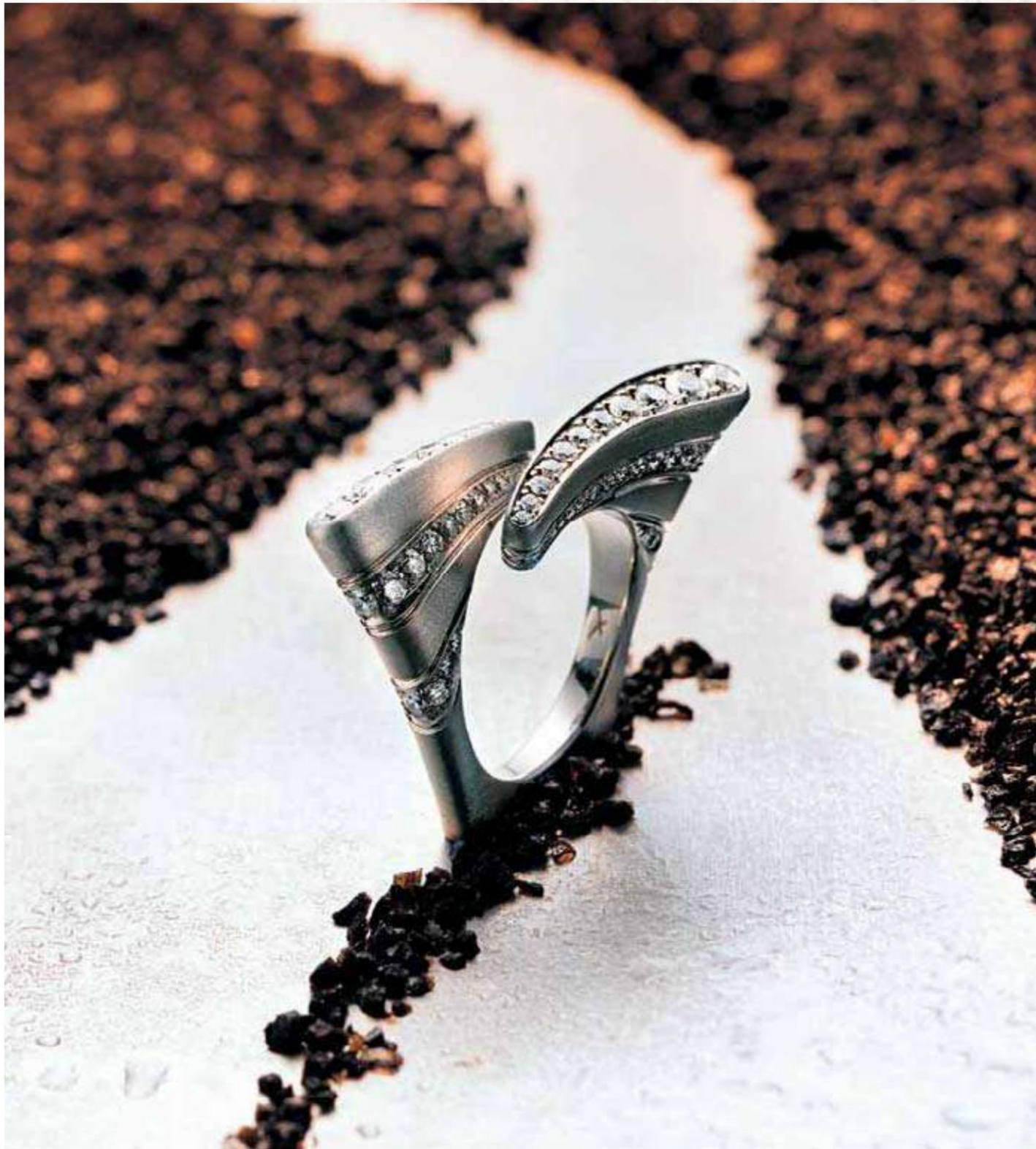


◀ **Untitled** | 2004

2.6 x 3.7 x 1.6 cm

18-karat white gold, diamonds

Photo by Oliver Nanzig



▲ Wave Ring | 2005

3.2 x 2.6 x 1.3 cm

18-karat white gold, diamonds

Photo by Oliver Nanzig



▲ **Untitled** | 2002

Ring, 2.8 x 2.4 x 1.6 cm;
bracelet, 5.7 x 6.7 x 1.8 cm
18-karat yellow gold, rubies
Photo by Mathias Zuppiger



▲ **Untitled** | 2002

Largest, 2.8 x 2.6 x 1.3 cm
18-karat yellow gold, blue sapphires
Photo by Mathias Zuppiger

“ My process for one-of-a-kind designs is much more free. I play with shapes and ideas and often sit with a stone in my hand to discover its potential. ”



▲ **Galaxy Brooch** | 1995

4.7 x 5.1 x 1.4 cm

Platinum, 18-karat yellow gold, 18-karat white gold, diamonds, Paraiba tourmaline, moonstone, orange Zambian tourmaline, tanzanite
Paraiba tourmaline and moonstone cut by Hans-Ulrich Pauly
Zambian tourmaline cut by Arthur Anderson
Tanzanite cut by Justina De Vries
Photo by artist



▲ **Untitled** | 1998

3.3 x 2.4 x 2.5 cm

Platinum, diamonds,
golden South Sea pearl
Photo by Petra Liebetanz



◀ **Untitled** | 2005

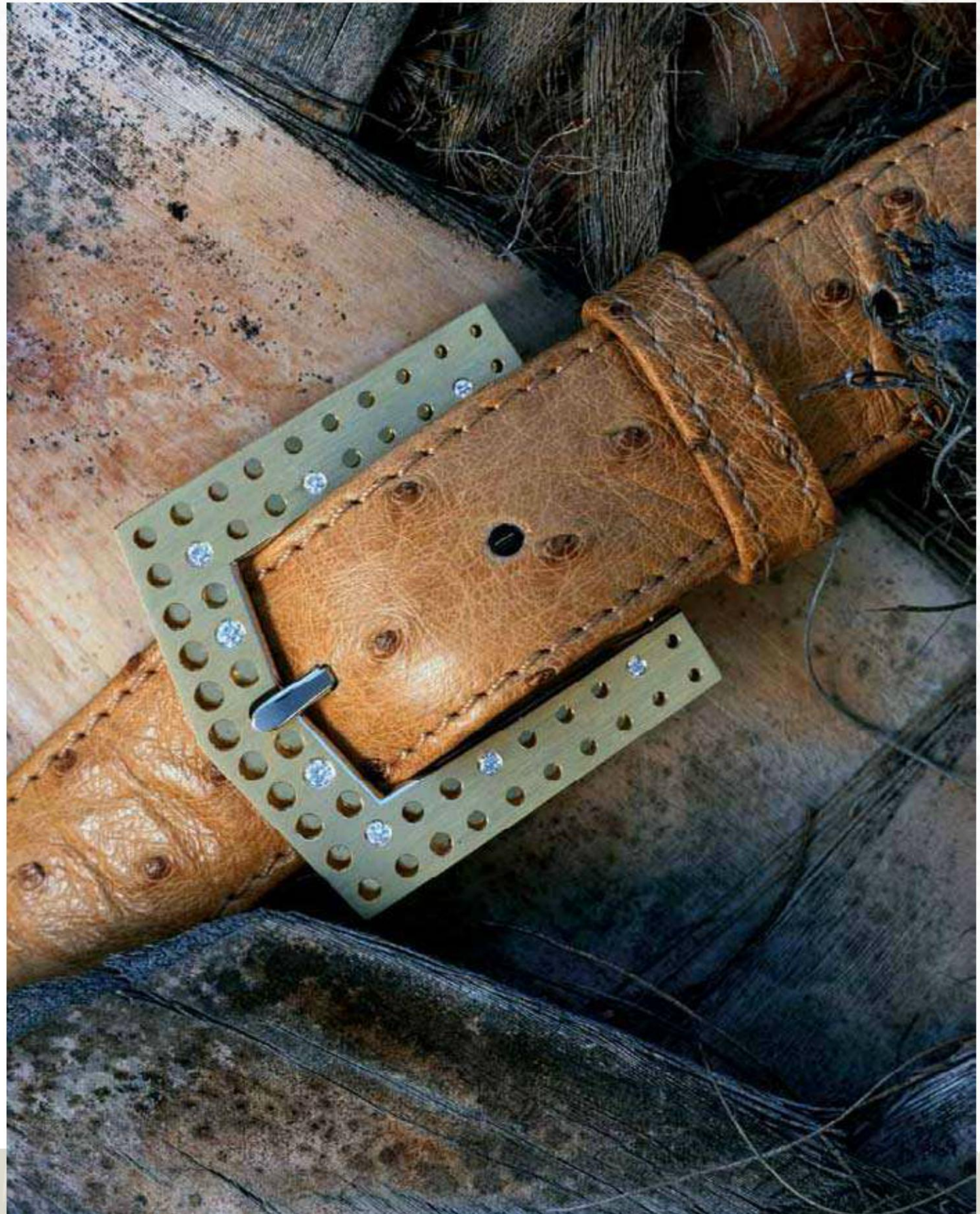
Earrings, 6.4 x 1.2 x 0.6 cm;
brooch, 6 x 5.6 x 1 cm
18-karat white gold, aquamarine
cabochons, diamonds
Photo by artist



▲ **Y2K-Bug Brooch** | 1999

3.8 x 6.3 x 3.2 cm
Platinum, 18-karat yellow gold,
diamonds
Photo by Petra Liebetanz

“ Setting all the stones allows me to contemplate and care for each element. I can see how the claws are bent. I can attend to the detail between prongs. This commitment to precision feeds my passion for the craft and often inspires new settings and pieces. ”



Untitled | 2000 ▶

4.9 x 5 x 0.4 cm

18-karat white gold, 18-karat yellow gold, diamonds, ostrich leather

Photo by Petra Liebetanz



SCHNEIDER

Mark Schneider

TO CREATE JEWELRY THAT IS SIMULTANEOUSLY modern and graceful and sophisticated is a daunting task, but one that Mark Schneider achieves with every piece. He does it through a superior sense of proportion, movement, and color. Each design has been carefully considered, completely resolved, and executed to perfection.

The extent of Schneider's imagination becomes apparent when looking at pearls in three different settings. Two diamond-enhanced platinum bands circle the pearl in *Dynasty* (page 50), enveloping it in a protective manner. The bands rotate so the ring can be worn in different ways. The faceted pearls featured in *Brilliant Black Pearls* (page 51) are part of a more complex composition, one that exercises a more rigorous geometry. In *In Balance* on page 51, the pearl is a trophy held aloft by a striking wishbone structure. The asymmetry of the arch is understated, but its effect is profound.

Elite Emerald Ring (page 52) is sleek and surprising. Its four key components—a semicircle with diamonds on edge, a graceful extended arc, a bare emerald, and a wedge of yellow diamonds—are dissimilar, yet composed into unexpected symmetry. Dramatic. Provocative. Gorgeous. The jewelry of Mark Schneider never ceases to amaze.

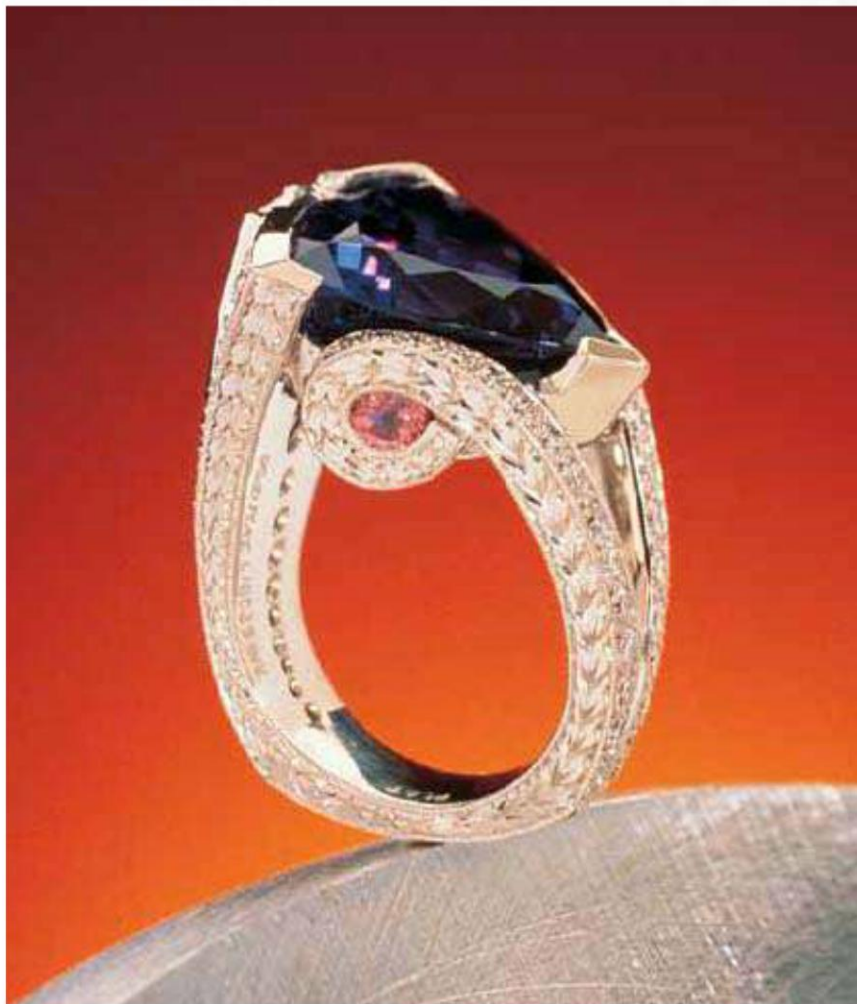


◀ **Royal Tanzanite** | 2001

2 x 3 x 0.8 cm

18-karat white gold, tanzanite,
blue sapphires, yellow diamonds

“ I look at jewelry design as a form of wearable art. I design my jewelry not only to look beautiful on the hand, neck, or ears, but also to stand alone as art. I strive to design jewelry that is pleasing to the eye and has a logical relation to form and function. ”



▲ **Magnificent Tanzanite** | 2000

3 x 2 x 2 cm
Platinum, trilliant tanzanite, diamonds,
pink sapphires; hand engraved
Photo by John Parrish



▲ **Exclusive Tanzanite** | 2001

3 x 2 x 2 cm
Platinum, tanzanite, diamonds; satin finish
Photo by John Parrish



▲ Dynasty | 2002

3.5 x 2.5 x 2.5 cm

Platinum, South Sea pearl, black diamonds,
white diamonds; pavé set

“ I love architecture and furniture design, especially chairs. I get inspiration from buildings designed by Frank Gehry and John Lautner and from furniture designed by Ron Arad, Carlo Mollino, and Charles Eames. I like to think that my pieces have a sculptural feel. ”

In-Balance | 2004 ▶

2 x 2 x 1 cm

Platinum, South Sea pearl,
onyx, diamonds

Photo by John Parrish



▼ **Brilliant Black Pearls** | 2003

6.3 x 6.3 x 2.5 cm

Platinum, South Sea pearls, pink
sapphires, diamonds

Photo by John Parrish





▲ Elite Emerald Ring | 2005

3.3 x 2.5 x 0.8 cm

Platinum, 18-karat yellow gold, emerald,
yellow diamonds, white diamonds

“ I have always been inspired by nature. There is a natural balance to color, proportion, and scale in nature that influences my work. ”



▲ Pristine Jade Ring | 2005

3 x 2.5 x 2.5 cm

Platinum, jade, tsavorite garnets,
yellow diamonds



▲ **Mirror Image** | 1996

3 x 1 cm

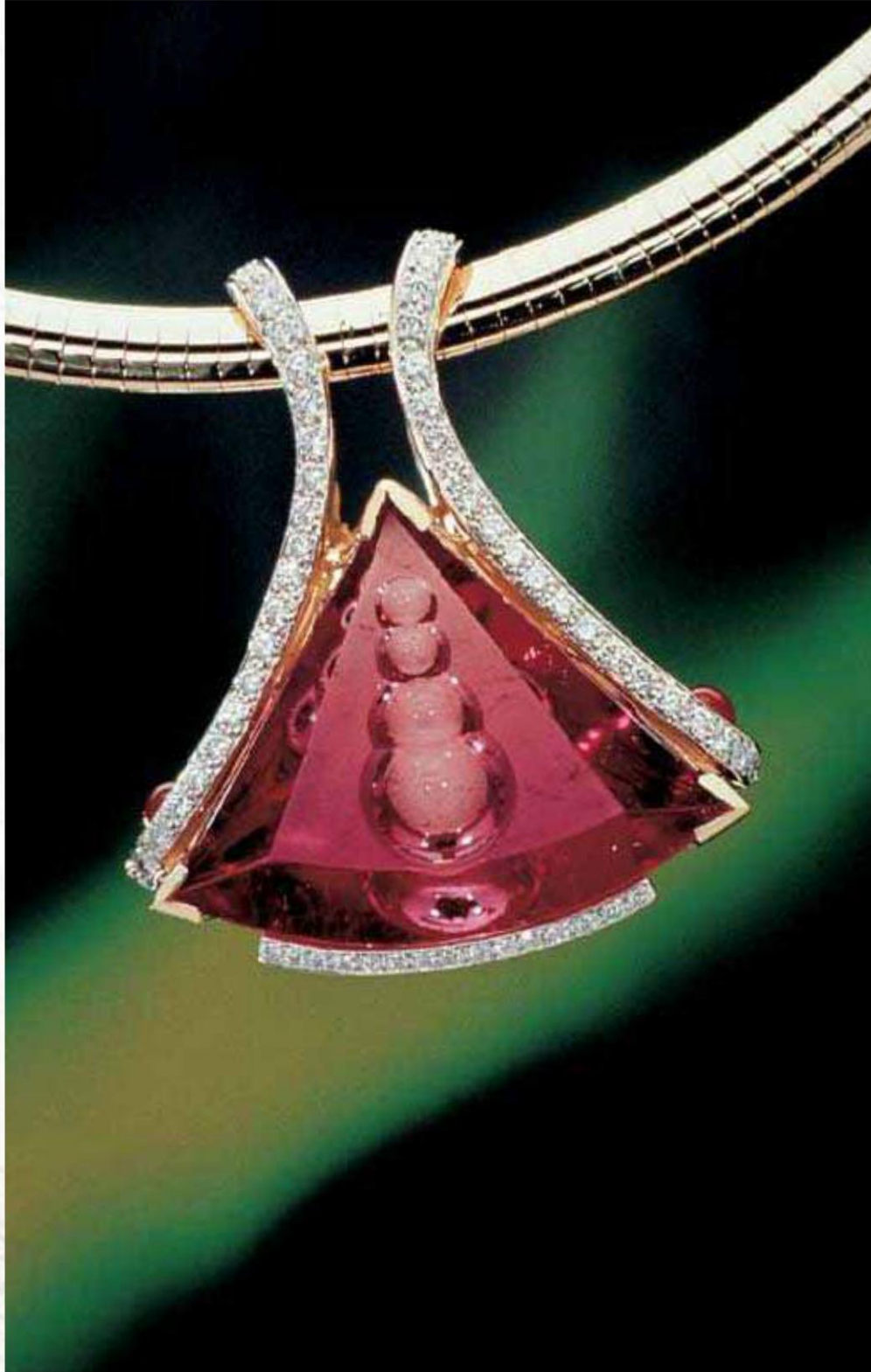
Ametrine, amethyst, white diamonds,
canary diamonds; fabricated, cast
Ametrine cut by Michael Dyber

Voyage Onyx Pendant | 2006 ▶

10 x 3 x 2 cm

18-karat yellow gold, 18-karat white gold,
black drusy onyx, rutilated quartz, Mandarin
garnet, white diamonds, yellow diamonds





“ I have had a natural inclination for art and design from the time I was very small, combined with a love for gemstones. I feel very fortunate to be able to express myself in an area that I truly love. To be able to create art jewelry that will last for generations to come and be recognized for my work is a dream come true. ”

◀ Optic Red | 2000

5 x 3.8 x 1.3 cm

18-karat yellow gold, diamonds, rubellite, rubies

Rubellite cut by Tom Munsteiner

Photo by John Parrish

▼ **Unforgettable** | 2003

2 x 1.8 x 1 cm

Platinum, diamonds, sapphires

Photo by John Parrish



▲ **Cobra** | 2004

4.5 x 3.3 x 3.3 cm

Aquamarine, diamonds, platinum;
pavé set, filigree, engraved

Photo by John Parrish



BONDANZA

Michael Bondanza

TO SEE, TO HOLD, AND TO WEAR a piece of Michael Bondanza's jewelry is an awe-inspiring experience. His display of technical precision, mechanical innovation, and attention to detail elevate his work into a league of its own. In this age of machine-made jewelry, the public has become accustomed to perfection. When a master jeweler like Bondanza has the ability to achieve perfection by hand, his accomplishments should be held in the highest esteem. It is no wonder, then, that his works of art are sold as quickly as they are created.

The segmented bracelets in the *Discovery Collection* (page 60) epitomize Bondanza's expertise in design, fabrication, and embellishment. Because they have been flawlessly engineered and executed, the components move with absolute fluidity. Each segment of platinum is inlaid with yellow gold and textured with a swirling engraving. This surface treatment is made with a Florentine graver, which is similar to a rake but is pushed across the metal rather than pulled. Some segments are accentuated with flush-set diamonds and all are capped on both ends with additional yellow gold. A tremendous amount of labor was put into making each individual component, resulting in a masterwork that exemplifies the peak of this craft.



Platinum Rings, Pink Metropolitan Bracelet | 1998 ▶

Bracelet, 2.7 cm

Platinum, 18-karat yellow gold, diamonds, pink princess-cut sapphires; bezel set, pavé set

Photo by artist



▲ Paramount Bracelet, Venti Bracelet, Swirl Impressionist Bracelet, Calliope, Heatwave | 1985–1994

Widest, 2.7 cm

Platinum, 18-karat yellow gold, rubies, diamonds, 24-karat gold;
pavé set, engraved, hand rolled, inlaid, hand drawn

Photo by Cellini Jewelers



“ From early childhood I always considered myself a craftsman. This would include drawing, painting with oils, making furniture, carving wood, or fabricating metal. ”

▲ Savannah Necklace | 2000

1.2 x 41.9 x 0.4 cm

Platinum, 18-karat yellow gold, black onyx, diamonds; engraved, pavé set

Photo by artist



Sophia Bracelet, Savannah Bracelet, Gotham Bracelet, Veronica Bracelet, Aria Line Bracelet | 1999–2000 ▶

Widest, 2.1 cm

Platinum, 18-karat yellow gold, black onyx, diamonds; pavé set, hand engraved, curved, stepped, textured

Photo by JQ Magazine



▲ Siena Cross Pendant, Julia Hoops, Aria Line Bracelet, Savannah Circle
Pin, Sophia Earrings, Sophia Ball Pendant | 1998–2002

Bracelet, 0.8 cm wide

Platinum, diamonds, black onyx; engraved, pavé set

Photo by Platinum Guild International



▲ Venti Heart Pendants, Sapphire Discovery Bracelet, Swirl Impressionist Bracelet, Butterfly Pins, Discovery Wedding Band with Sapphires, Venti Wedding Bands | 1998

Bracelets, 1.4 to 1.8 cm wide

Platinum, diamonds, sapphires, 18-karat yellow gold, 24-karat yellow gold; pavé set, engraved

Photo by Platinum Guild International



▲ Rings from the Alpine Collection, Confetti Bracelet, Confetti Pin, Ruby Discovery
Wedding Band, Geometric Impressionist Bracelet | 1995

Wedding band, 0.9 cm wide; wide bracelet, 2.1 cm wide

Platinum, 18-karat yellow gold, 24-karat yellow gold, diamonds, rubies; engraved, burnished

Photo by Platinum Guild International



◀ **Pompeii Necklace** | 1998

0.5 x 41.9 x 0.8 cm

Platinum, 18-karat yellow gold,
diamonds; engraved, pavé set

Photo by artist

**Venti Tapered Hoops, Appia
Bracelet, Prato Bracelet, Venti
Disc Pendant, Appia Ring with Sapphire,
Prato Square Earrings, Appia Ring with Oval
Ruby, Appia Ring with Oval Sapphire,
Appia Dome Ring** | 1997-1999 ▶

Bracelets, 0.6 to 1.5 cm wide

Platinum, diamonds, 18-karat yellow gold,
sapphire, ruby, blue sapphire; engraved, pavé set

Photo by Platinum Guild International





▲ Pompeii Bracelet, Pompeii Necklace, Dragonfly Necklace, Venti Semi Mount, Venti Men's Wedding Band, Venti Ladies' Wedding Band, Red and Black Enameled Spider | 1997-1998

Bracelet, 0.8 cm wide

Platinum, diamonds, rubies, 18-karat yellow gold; pavé set, engraved

Photo by Platinum Guild International



Paula Crevoshay

CREVOSHAY

PAINTING WITH A PALETTE OF OPULENT GEMSTONES, Paula Crevoshay's use of color is beyond compare. Through her jewelry, a worldly, vibrant energy is expressed. One can imagine her sparkling earrings gracing the lobes of an Indian bride at a royal wedding or a movie star gliding down the red carpet. Such glamour never goes out of style.

Often, it is the spirit of the natural world that Crevoshay chooses to convey. The breathtaking *Orchid Necklace* (page 65) is a glorious tribute exquisitely realized. The form of the featured flower and its gemstone shading are remarkably authentic. A lone spider rests at one side, his form minimally rendered to great effect. In *Spring Messenger* on page 68, she crafts a resplendent butterfly. Its body is expressed in gemstones, while its wings are a fantasy of gold filigree and granulation.

Crevoshay is keen to set stones over other stones, layering the richness and building the sense of drama that is present in every piece. In *Ice Fairy* on page 66, set diamonds cap each towering prong. In *Garden Fantasy* (page 69), these embellishments move further in, overlapping the peridot. Crevoshay amplifies this style through the scrolling lines of her supporting metalwork.



" My collections are extensions of my spirit. Living in beauty is as necessary to my soul as drinking water is to my physical being. I hear the stones speak and they tell me what they wish to become. "



▲ Orchid Necklace | 2006

Necklace, 18 x 14 x 2 cm;
orchid (detail, right), 9 x 6 x 1.5 cm;
spider (detail, left), 4 x 2 x 0.5 cm
18-karat gold, kunzite, tsavorite, rubellite, ruby, purple sapphire, pink sapphire, diamond, amethyst
Photo by Peter Hurst



▲ Ice Fairy | 2006

1.8 x 2.2 x 3 cm

18-karat gold, blue zircon, diamonds;
bezel set, bead set, fabricated,
engraved, pierced

Photos by Peter Hurst

“ Each jewel is imbued with a love of life, a respect for nature’s omnipotent power, and there is a talismanic property inherent in every finished piece. ”



◀ Rachel's Charm | 2006

5.2 x 3 x 1.2 cm

18-karat gold, opal, zircons,
tourmalines

Photo by Peter Hurst

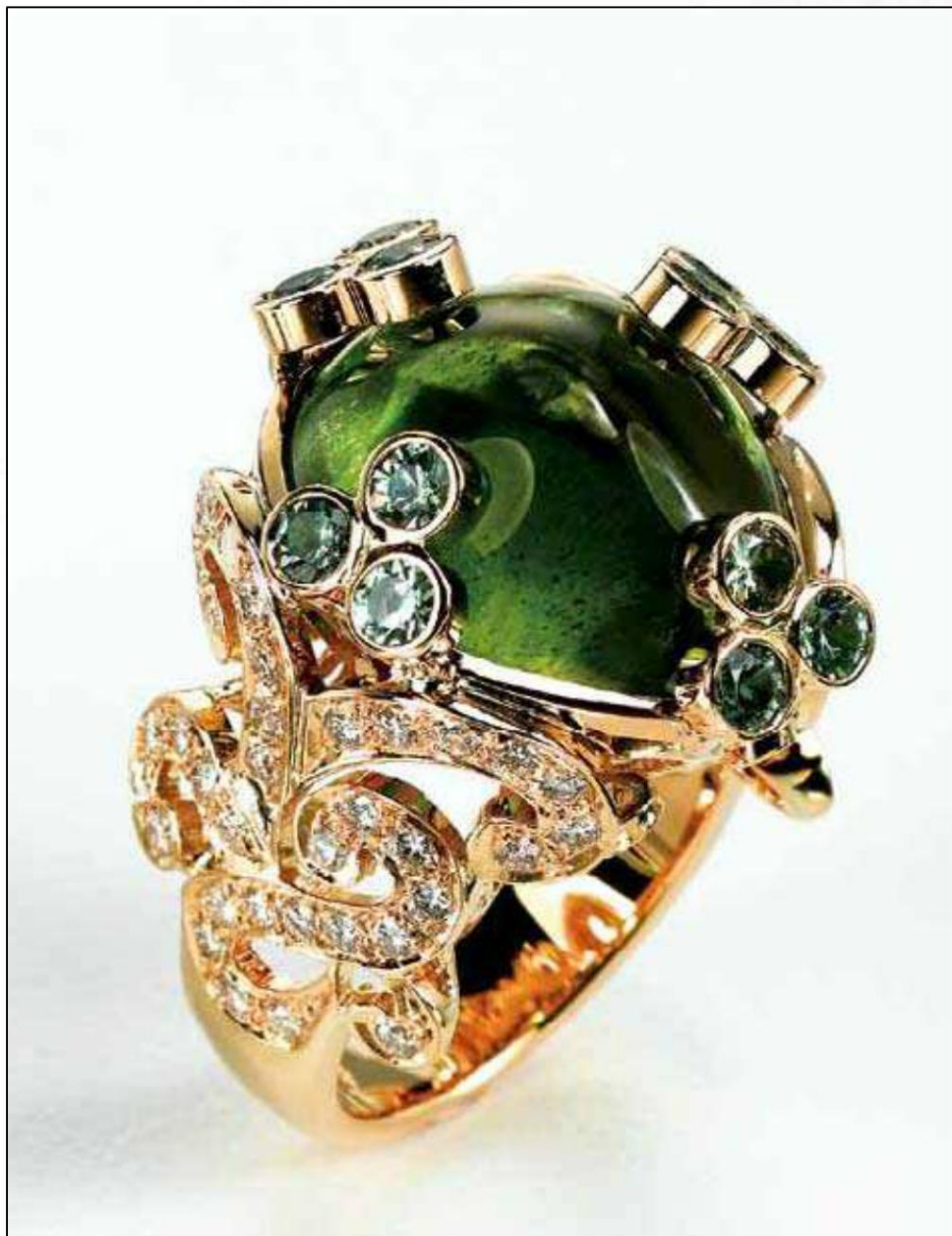


▲ Spring Messenger | 2006

4 x 5 x 1 cm

18-karat gold, opal, green tourmaline,
blue zircons, green garnets, rubies

Photo by Peter Hurst



▲ **Garden Fantasy** | 2006

2.5 x 1.8 x 3 cm
18-karat gold, peridot, garnets, diamonds
Photo by Peter Hurst



▲ **Hot! Hot! Hot!** | 2006

2.5 x 2.5 x 3.1 cm
18-karat gold, hot pink tourmaline,
Mandarin garnets
Photo by Peter Hurst

“ I normally begin with the heart of a piece,
its center stone. The accent stones then
radiate outward to support the innermost
beauty of the jewel’s essence. ”



▲ **Let Freedom Ring** | 2006

1.5 x 1.5 x 2.8 cm

18-karat gold, tourmaline, diamonds;
bezel, bead, and channel set

Photos by Peter Hurst



“ I want to help shape a model in our culture for jewelry artists to create their finest work and make a living without consideration of what is easy to mass produce or what will sell in volume. ”



▲ **Water Garden** | 2006

2.6 x 8 x 5.8 cm
18-karat green gold, pearl, garnets,
peridots, diamonds
Photo by Peter Hurst

Spring Romance | 2006 ►

5 x 2 x 0.6 cm
18-karat gold, opals, blue zircons,
purple sapphires, diamonds
Photo by Peter Hurst

“ I want to express the best that our generation can achieve. I hope that my life and my art will enrich humanity and be a blessing and inspiration to future generations of patrons and artists. ”





DAILING

Thomas C. Dailing

THE CONCAVE-CUT GEMSTONES AT THE CENTER of a Thomas Dailing pendant attract a lot of attention, and for good reason. Richard Homer's lapidary achievements are impossible to ignore. The extraordinary flair with which Dailing integrates such show-stopping gems into his jewelry design is equally brilliant and inspires reflection.

Study 7 from the *Aurora Series* (page 73) is an arresting composition. The viewer's gaze flows uninterrupted across every part of the pendant. Wondrous gold work makes the stones look effortlessly held in place. At the corners, Dailing has channel-set gemstones in a variety of sizes and colors to enhance the overall design. The edges, punctuated with tab-set diamond baguettes, balance and complete the arrangement.

Several of Dailing's rings feature central stones set with partial bezels. In *Untitled Ring* (page 78, right), one end of each bezel extends past the central stone in a graceful arc, becoming one wall of a

channel setting. Creating such fluidity is a subtle but valuable skill, the mastery of which shows great expertise.



◀ **Untitled** | 2001

2.7 x 2.1 x 1.3 cm

18-karat yellow gold, spessartite garnet, diamonds;
bezel set, channel set

Concave faceted spessartite garnet cut by Richard Homer

Photo by AZAD



▲ Study 7 from the Aurora Series | 2006

3.8 x 3.8 x 2 cm

18-karat yellow gold, 18-karat white gold, scalloped trillion citrine, baguette diamonds, hessonite garnets, fancy colored sapphires; cast, fabricated

Concave faceted citrine cut by Richard Homer

Photos by AZAD



▲ **Necklace** | 2002

45 x 2 x 1 cm

14-karat yellow gold, 14-karat white gold,
freshwater pearls, rubies; cast, fabricated

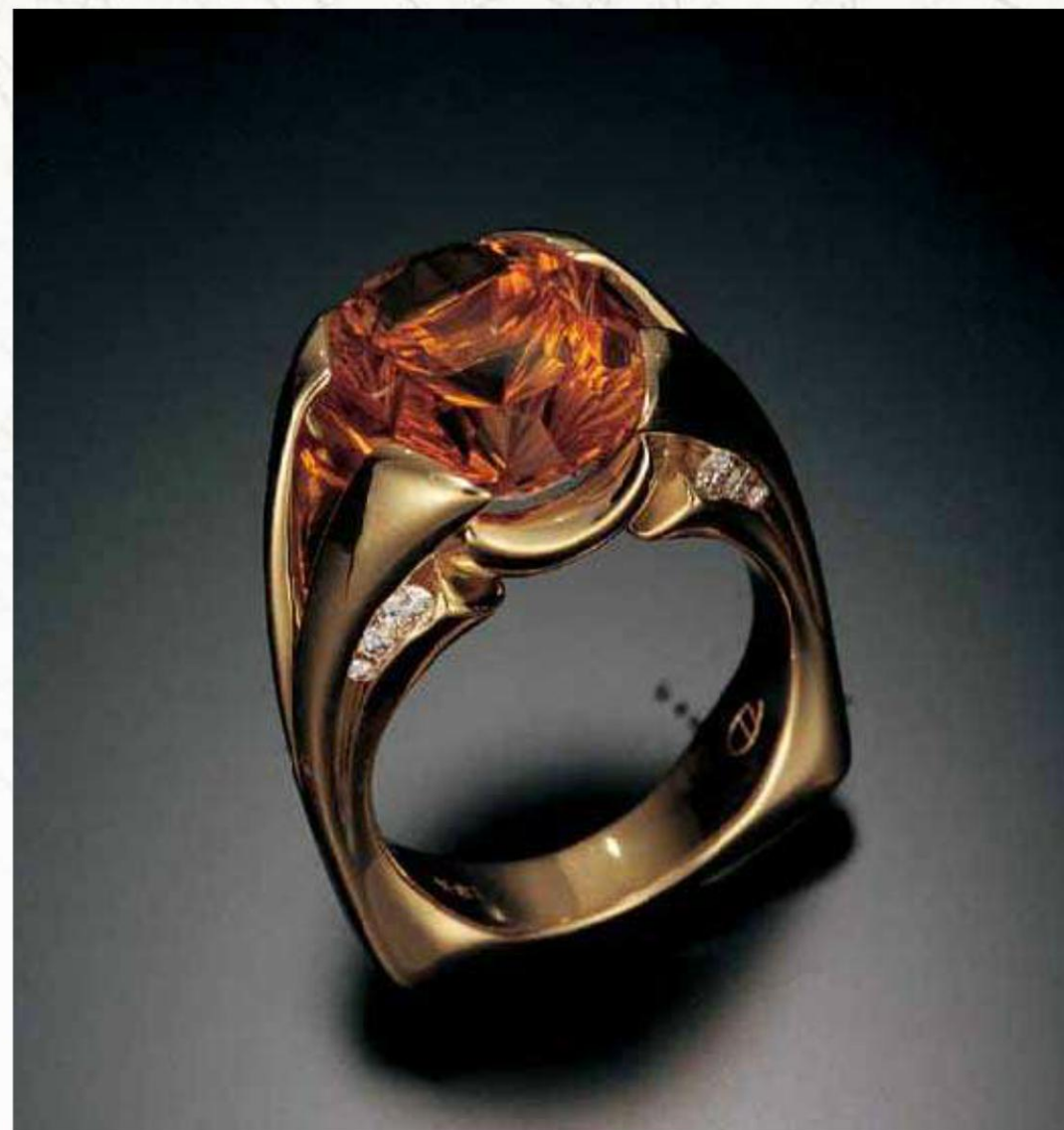
Photo by AZAD

“ Carving the initial wax form is like waging an internal battle that I win, sometimes out of sheer stubbornness. It is an awesome experience to carve a piece that I know is totally “on.” It is as if the piece has selected me to bring it to life, telling me exactly how it must be. ”



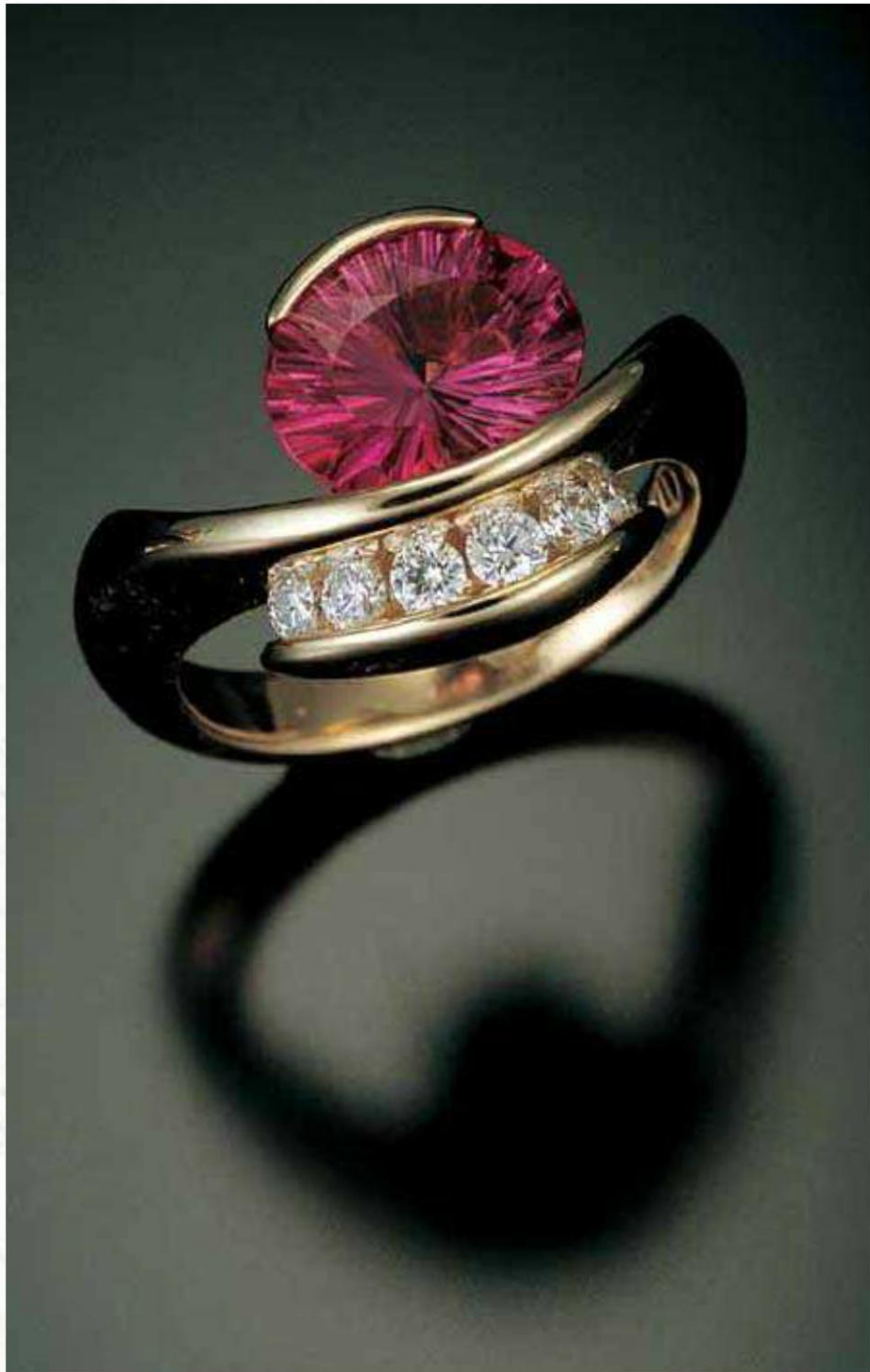
▲ **Untitled** | 2004

3 x 2.2 x 1.4 cm
18-karat yellow gold, black Tahitian pearl,
diamonds; channel set
Photo by AZAD



▲ **Untitled** | 2005

3.1 x 2.1 x 1.5 cm
18-karat yellow gold, citrine, diamonds;
cast, channel set
Concave faceted citrine cut by Richard Homer
Photo by AZAD



▲ **Untitled** | 2003

2.7 x 2.1 x 1.5 cm

18-karat yellow gold, rubellite tourmaline, diamonds;
cast, channel set, partial-bezel set

Concave faceted rubellite tourmaline cut by Richard Homer

Photo by AZAD



▲ **Untitled** | 1999

4.1 x 3.2 x 1 cm

18-karat yellow gold, 18-karat white gold,
amethyst, tsavorite, diamonds; cast, fabricated,
partial-bezel set, bezel set, channel set

Concave faceted amethyst cut by Richard Homer

Photo by AZAD



" I am very hard on myself. I am driven to be a true pioneer in the jewelry world by blending engineering with my personal aesthetics. I attempt to create the perfect balance between gemstone and metal design. "



▲ Study 6 from the Aurora Series | 2005

3.7 x 3.7 x 1.7 cm

18-karat yellow gold, 18-karat white gold, rubellite tourmaline, baguette diamonds, round diamonds; cast, fabricated

Concave faceted rubellite tourmaline cut by Richard Homer

Photos by AZAD



▲ **Untitled** | 2005

2.7 x 2.1 x 1.5 cm

18-karat yellow gold, trillion blue-green tourmaline,
diamonds; channel set

Concave faceted tourmaline cut by Richard Homer

Photo by AZAD



▲ **Untitled** | 2000

2.8 x 2.1 x 1.6 cm

18-karat yellow gold, blue-green tourmaline,
diamonds; cast, partial-bezel set, channel set

Concave faceted tourmaline cut by Richard Homer

Photo by AZAD

“ My greatest advancements have come out of designing around the creations of internationally recognized gem artist Richard Homer. We are great friends and together we conceive new gem cuts that demand new stone-setting techniques. As a result of our collaboration, most of my jewelry features his inspirational gems. ”



▲ **Untitled** | 2000

2.6 x 2.1 x 1.6 cm

18-karat yellow gold, 18-karat white gold, indicolite tourmaline, trillion diamonds, round diamonds; partial-bezel set, channel set

Concave faceted indicolite tourmaline cut by Richard Homer

Photo by AZAD



▲ **Untitled** | 2002

2.6 x 2.2 x 1.1 cm

18-karat yellow gold, blue-green tourmaline, diamonds; bezel set, channel set

Concave faceted tourmaline cut by Richard Homer

Photo by AZAD



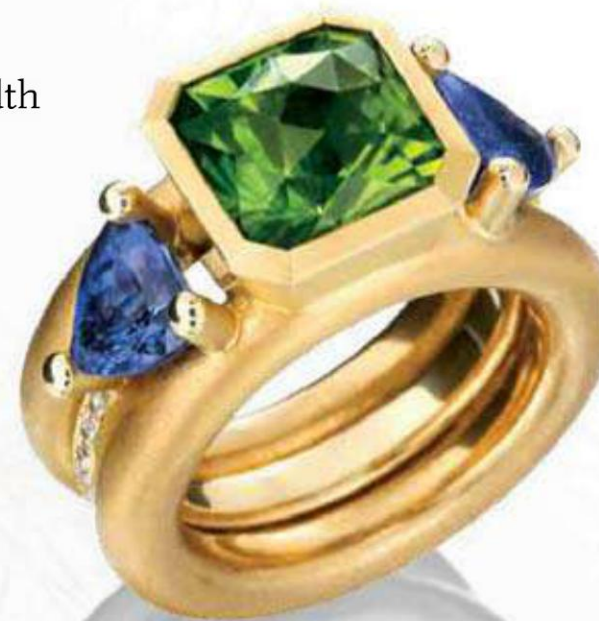
DUGHI

Kathleen Dughi

KATHLEEN DUGHI'S DESIGNS PROVE THAT GEMSTONE JEWELRY can be ultramodern and classically elegant at the same time. Her robust pieces show the influence of historical Italian style, while firmly embracing and reflecting contemporary culture and tastes.

In *Azul* (page 82), the reflective edges of the bezel-set sapphire indicate the stone has been cleanly set. On either side of the sapphire sit tapered diamond baguettes. These thin and fragile stones are prone to shattering and therefore difficult to set. A band of pavé set diamonds placed between the platinum double shanks makes the design more delicate and ornamental. This shank design can also be seen in *Mandarin* (page 86), in which an exotic garnet sits above a collar featuring six different colors of diamonds.

Picasso (page 82) is a wild fantasy of color and unconventional stones and settings. An elongated pink tourmaline dominates the composition. Sapphires imaginatively set on mushroom shaped tubes run the width of the band and more sapphires are set on its edge. Off the finger, even more color is visible as stones show through holes in the metal. It is such enchanting originality that makes Dughi's jewelry unforgettable.



Monaco | 2006 ▶

2.7 x 2.3 x 1.1 cm

Peridot, tanzanite, diamonds, 22-karat yellow gold, 18-karat yellow gold; hand fabricated

Photo by Ronnie Tsai



“ I hand fabricate all of my work in 18-karat gold, 22-karat gold, and platinum. I feel that the integrity of the design and the sculptural quality of the form is best reached by working with tools directly in the metal. ”

◀ **Acqua Legende** | 2006

2.4 x 0.6 x 1.6 cm

18-karat yellow gold, 22-karat yellow gold, 18-karat rose gold, platinum, colored diamonds, aquamarine

Photo by Ronnie Tsai



◀ Azul | 2002

2.8 x 2.4 x 1 cm

Sapphire, diamonds, platinum; hand fabricated

Photo by Ronnie Tsai

“ I meticulously select only the best quality of gemstones and pearls from all around the world. My current personal favorites are colored diamonds and large cabochons. ”



Picasso | 2003 ▶

3.1 x 2.9 x 2.5 cm

Pink tourmaline, multi-colored sapphires, 18-karat yellow gold, platinum; hand fabricated

Photo by Ronnie Tsai



◀ Carolyn | 2003

2.5 x 2.2 x 1 cm
Yellow diamond, diamonds,
platinum; hand fabricated
Photo by Ronnie Tsai



Ruby Chandelier | 2004 ▶

7.9 x 2.4 x 2.1 cm
Mabé pearls, Burmese rubies, diamonds,
18-karat yellow gold; hand fabricated
Photo by Ronnie Tsai



Blue Diamond Suite | 2004 ▶

2.5 x 2.5 x 0.7 cm
Colored diamonds, platinum;
hand fabricated
Photo by Ronnie Tsai

“ After graduating college, I had the great fortune to meet Orlando Ferriozzi, an Italian master goldsmith who is known for his expertise in hand fabrication and gemstone work. I was under his tutelage for two and a half years before setting forth on my own. ”



◀ **Algiers** | 2005

Tahitian pearls, diamonds, platinum, blue topaz; hand fabricated
Photo by Ronnie Tsai

▼ Tesoro Mio | 2002

10 x 5 x 2.6 cm

18-karat rose gold, yellow gold, green gold, 22-karat yellow gold, platinum, colored diamonds, South Sea pearls; hand fabricated

Photo by artist



“ My biggest inspirations are fashion, architecture, art, and nature. I design for women and men with a strong sense of individual style—those who have refined taste and seek out jewelry that reflects that. ”



▲ Legend Nouvelle | 2006

3 x 3 x 1.5 cm

Colored diamonds, platinum, 18-karat yellow gold; hand fabricated

Photo by Ronnie Tsai



◀ **Galette** | 2003

3 x 2.5 x 1.9 cm

Yellow, colored, and white diamonds,
18-karat yellow gold, 22-karat yellow gold,
platinum; hand fabricated

Photo by Ronnie Tsai



◀ **Mandarin** | 2002

3.4 x 2.2 x 1.5 cm

Sugarloaf Mandarin garnet, 22-karat yellow gold,
18-karat yellow gold, white, pink, orange, lemon,
and sage colored diamonds; hand fabricated

Photo by Ronnie Tsai



◀ **Minuit** | 2006

8.5 x 1 cm
Black diamonds, white diamonds, platinum; hand fabricated
Photo by Ronnie Tsai



▲ **Eclipse** | 2006

8.3 x 1 cm
South Sea pearl, Tahitian pearl, black diamonds, white diamonds, platinum, 18-karat yellow gold; hand fabricated
Photo by Ronnie Tsai

“ I opened my atelier just off of the town square in Mill Valley, California, in 2000. Deciding to stop making custom work and focus on my own designs was an enormous breakthrough. This change has enabled me to be more creative with my art and explore different avenues of design, without the constraints of trying to work within someone else’s parameters. ”



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Pat Flynn

GEMSTONES AND GOLD APPEAR SPARKLING AND MYSTERIOUS against a dark backdrop of forged iron. An enchanting new cosmos has been born, and Pat Flynn is its architect. His jewelry brings to mind grand themes of order and chaos and is at once reflective and dynamic.

Flynn's *Forged Dust Cuff with Yellow Sapphire* (page 91) is a study in contrasts. Here, he uses metals traditionally considered to be valuable or precious in tandem with iron, one that is often perceived as base or common. The gold dust seems active and adrift, while the gemstone stands resolute. Even Flynn's technical methods—hand forging, fusing, stone setting—show wide dexterous range.

Repeating a form allows Flynn to present his concepts in various ways. In one brooch series, gemstones, rusted nails, and other materials are trapped in a gap. The objects appear confined.

An opening at the top of each frame offers freedom, and on occasion, some gemstones actually escape, as in *Brooch with Colored Diamonds* and *Brooch* (both, page 89). For others, such as the diamond in *Brooch* (page 93), the future does not look as promising. It is such expressive compositions and their impeccable realization that make Flynn's jewelry so widely revered.



▲ Pearl Ring | 1999

2.5 x 2 x 1.5 cm

Iron, 18-karat gold, pearl; forged, fabricated, bezel set

Photo by Ralph Gabriner



◀ Brooch | 2004

8.9 x 3.8 x 0.6 cm

Iron, 18-karat gold, 22-karat gold,
diamonds

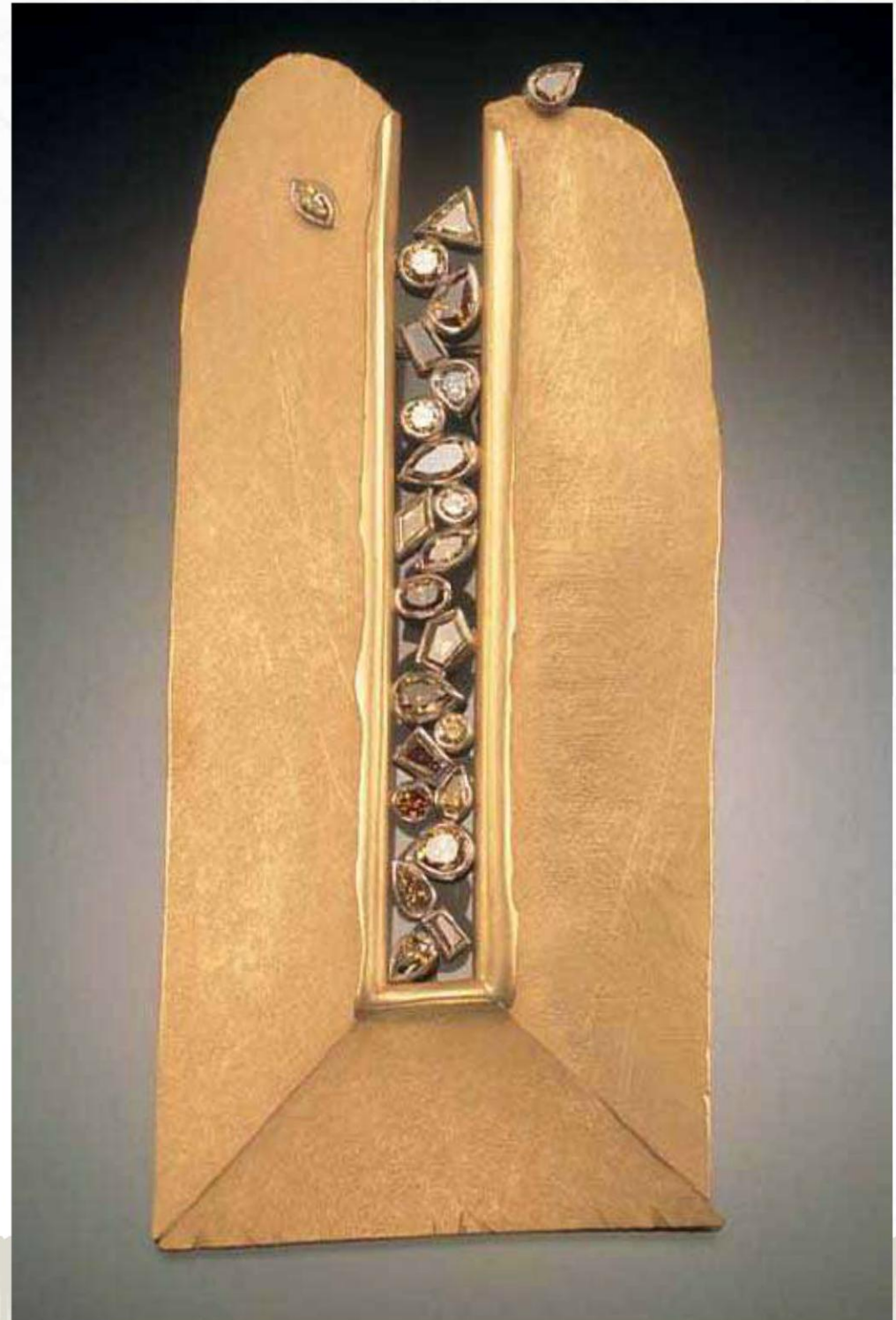
Photo by artist

▼ Brooch with Colored Diamonds | 1998

8.5 x 4 x 0.5 cm

18-karat gold, colored diamonds, platinum; fabricated, set

Photo by Ralph Gabriner





◀ Forged Cuff, Diamond Stripe | 2006

4.5 x 7 x 6 cm

Iron, diamonds, platinum; hand forged, set

Photo by Hap Sakwa



◀ Forged Cuff, Diamond Sprinkle | 2006

4.5 x 7 x 6 cm

Iron, diamonds, platinum; hand forged, set

Photo by Hap Sakwa

“ Jewelry making compels me. I like the physicality of forging steel and the strength required to make such intimate, fragile objects. I grew up working a dairy farm— daily physical work and working with my hands ground me. ”



◀ Dust Cuff with Yellow Sapphire | 2006

4.5 x 7 x 6 cm

Iron, 22-karat gold, marquee yellow sapphire, platinum;
hand forged, fused, set

Photo by Hap Sakwa



▲ Brooch | 2000

7.6 x 7.6 x 1 cm

18-karat gold, Chinese freshwater pearls;
fabricated

Photo by Ralph Gabriner

“ I want my work to be something the owner will wear everyday through life, to develop the patina of the wearer. I want for the jewelry to go out and work, to be on its own, to communicate for me. ”

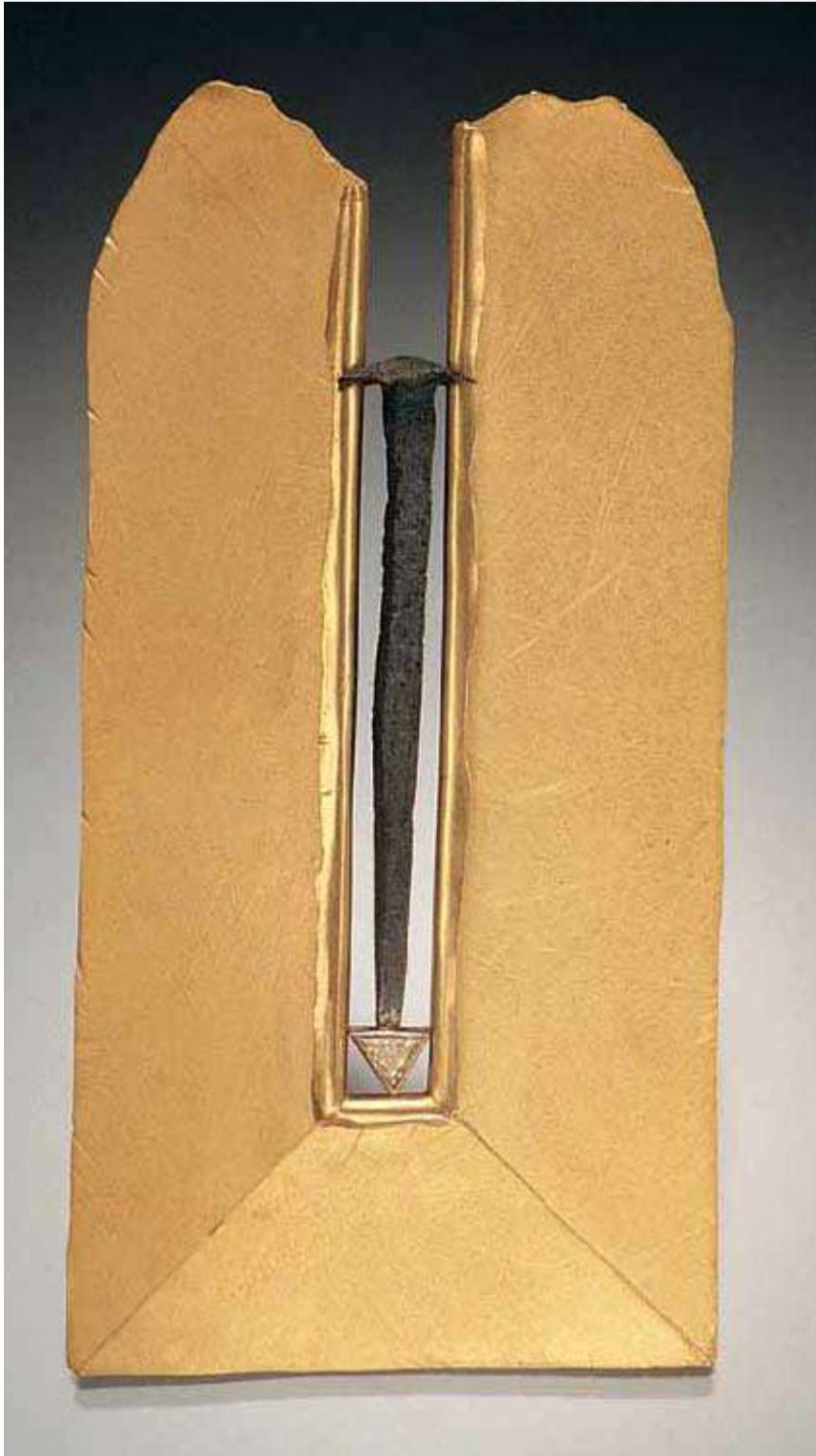


▲ Brooch | 1998

8.5 x 4 x 0.5 cm

Iron, 18-karat gold, 24-karat gold,
pearl; fabricated

Photo by Ralph Gabriner



◀ Brooch | 1998

8.5 x 4 x 0.5 cm

Iron, 18-karat gold, diamond, platinum;
fabricated, forged, set

Photo by Ralph Gabriner

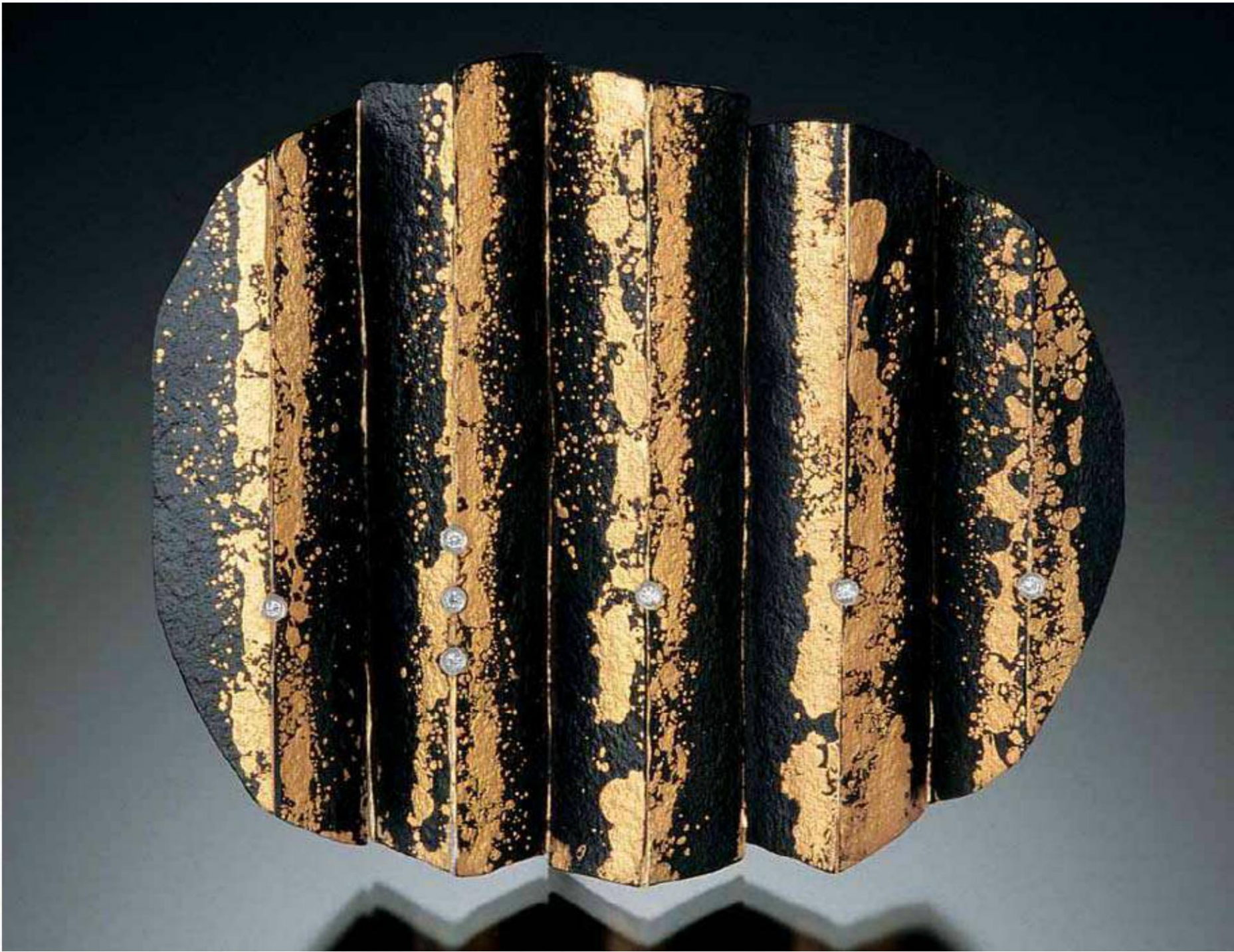


Nail Pin | 1991 ▶

7.5 x 5 x 0.5 cm

Iron, 22-karat gold, diamonds; forged

Photo by Alexander Casler



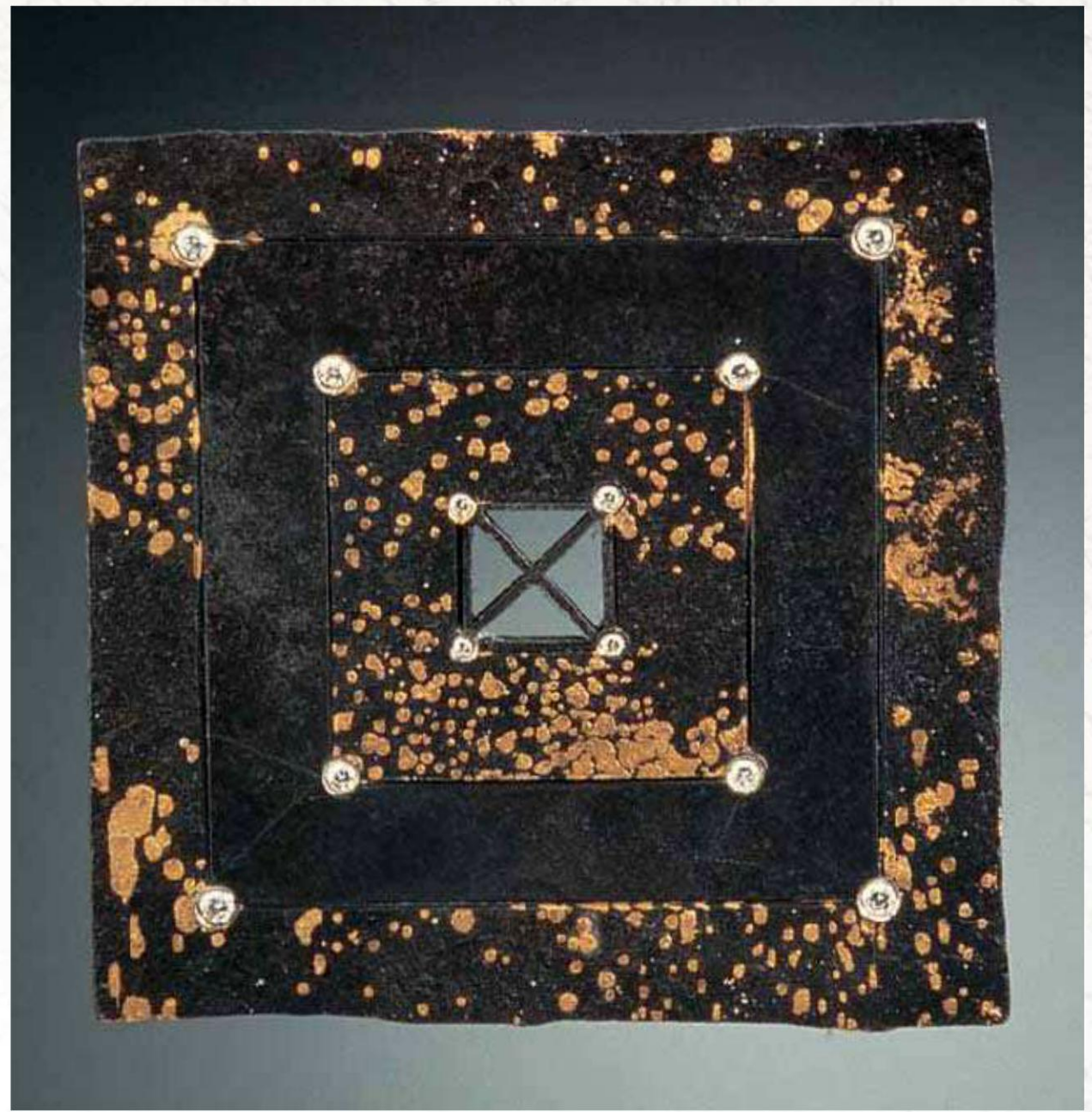
▲ Corrugated Brooch | 2006

5.1 x 6.4 x 1 cm

Iron, 18-karat gold, 22-karat gold, platinum, diamonds

Photo by artist

" The stones in my current work create contrasts: precious and not precious, white and black, hard and soft. The diamonds are the perfect counterpoint to the black steel. The steel is absorbing light, and the small stones shine as stars on a dark night. The stones bring light and lightness to the work. I try to use them in a reserved, understated way. "



▲ Mosaic Brooch | 2003

4 x 4 x 0.5 cm

Iron, 22-karat gold, diamonds, platinum;
fabricated, fused, set

Photo by Hap Sakwa



BUCHERT

Wilhelm Buchert

THE ALLURE OF WILHELM BUCHERT'S JEWELRY COMES FROM its calculated understatement, yet there is much to explore in each piece. The power of the line is ever present, but Buchert's geometry is a soft one. He offsets hard angles and plunging metal walls with inviting surface textures, fused mesh patterns, and choice gemstones.

A designer is also an inventor, concocting new solutions for making things work. Buchert's *Necklace 3* (page 102) and *Necklace 5* (page 103) show just such ingenuity. At the top of both pieces, he has incorporated tubing in unanticipated ways in order to make the pendants wearable. His stone settings and metalwork are surprising and delightful.

The stone in *Ring 4* (below) is set well below the surface. This distance is uncommon and provocative. In *Two Rings 1* (page 101), he cleverly tucks his stones into crevices and seams.

By making the elements of his designs so fully interdependent, Buchert achieves a rare and masterful balance.



◀ Ring 4 | 2002

3.3 x 3.2 x 1.4 cm

22-karat gold, platinum, citrine

Photo by Bernd Perlbach



◀ Brooch 1 | 2003

5.2 x 4.8 cm

22-karat gold, fire opal, diamond

Photo by Bernd Perlbach



Ring 1 | 2003 ▶

3 x 2.3 x 2.3 cm

22-karat gold, sapphires, diamonds

Photo by Bernd Perlbach



◀ Ring 3 | 2000

3.2 x 2.5 x 3.2 cm

22-karat gold, platinum, star sapphire, diamond

Photo by Angela Bröhan

“ I’ve been making jewelry for more than 45 years, always seeking new solutions and forms. My wife Ute Buchert-Buege was a very fine goldsmith and was by my side for more than 20 years. We collaborated and created so much together. Her death broke my heart. I hope that I can continue to do creative work, not the least of which will be for Ute. ”



▲ Ring 6 | 2002

3 x 3.1 x 1.3 cm

22-karat gold, opal, diamond

Photo by Angela Bröhan

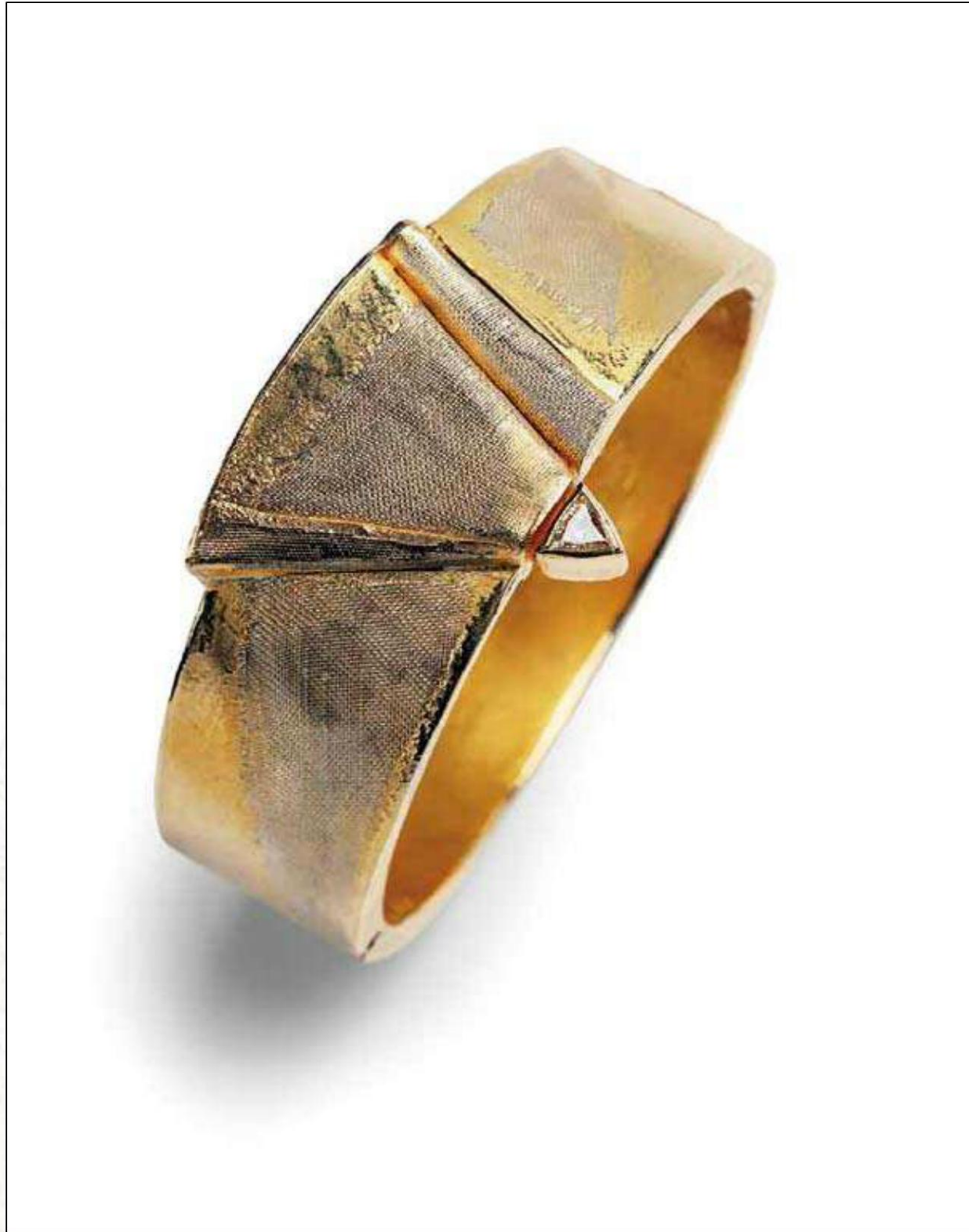


▲ **Necklace 2** | 2000

7 x 2.8 x 0.6 cm

22-karat gold, platinum, star sapphire, diamond

Photo by Angela Bröhan



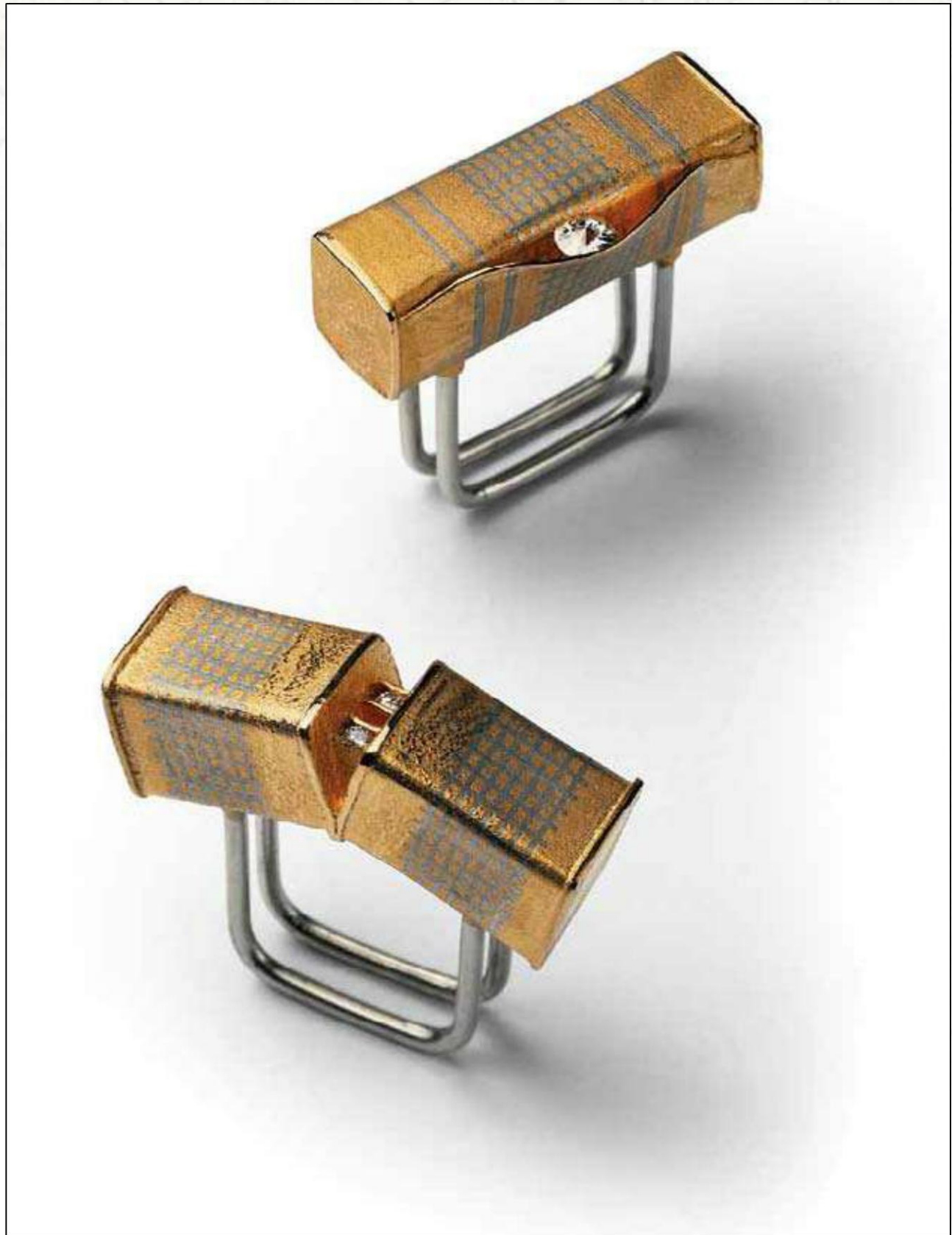
▲ Bracelet 1 | 1998

6.5 x 3.8 cm

22-karat gold, platinum, diamond

Photo by Angela Bröhan

“ Making jewelry provokes me to contemplate function, to combine formal requirements and creative ideas and bring them into agreement. Whoever creates jewelry must subordinate himself to function. ”



▲ Two-Rings 1 | 2002

3 x 3.2 x 1.3 cm

22-karat gold, platinum, yellow sapphire, diamond baguette

Photo by Angela Bröhan



◀ **Necklace 3** | 2004

4.5 x 1.2 x 0.7 cm

22-karat gold, citrine, diamond

Photo by Bernd Perlbach



▲ **Two-Rings 2** | 2002

2.8 x 2.8 x 2 cm

22-karat gold, platinum,
princess-cut diamond, diamond

Photo by Angela Bröhan



▲ **Necklace 5** | 1999

2.5 x 9.1 x 0.9 cm

22-karat gold, platinum, diamond bowl

Photo by Angela Bröhan



MUNSTEINER

Jutta Munsteiner

ONLY JEWELERS WITH IMPECCABLE ARTISTIC SENSITIVITY AND SKILL can increase the intensity of a Munsteiner fantasy-cut gemstone. When Jutta Munsteiner joined the family, she brought with her this very exclusive gift. Often in her jewelry, the gemstones are given more than just a frame. The intricate optical qualities of the fantasy cuts become part of a larger context. And it is in this expanded setting that her ideas as a modern artist are fully expressed.

The pendant *Left and Right* (page 105) is a tour de force. The eye of the viewer is led from the crossed lines of the central aquamarine through the bezel and onto the larger, wing shaped setting. Through the well-conceived linear form of the setting and its supporting textures, Munsteiner's pendant exemplifies her bold aspirations and success as an artist and technician.

In *Nature* (page 106), Munsteiner transforms the natural inclusions of rutilated quartz into golden beams of light emanating from a spirit sun diamond. Incised spikes in the quartz lead the viewer's eye back to the "sun." Though the stage setting for this gemstone is small, it illuminates Munsteiner's virtuosity.

Left and Right | 2006 ▶

4.3 x 2.2 cm

Platinum, tourmaline, light yellow spirit sun diamond

Photo by Lichtblick/Cullmann





◀ Left and Right | 2006

7 x 8 cm

Platinum, aquamarine, agate

Photo by Lichtblick/Cullmann

Negatives | 2005 ▶

9 cm in diameter
18-karat yellow gold, quartz,
spirit sun tourmaline
Photo by Lichtblick/Cullmann



▲ **Nature** | 2006

3.5 x 2.5 cm
18-karat yellow gold, rutilated quartz,
spirit sun diamond
Photo by Lichtblick/Cullmann

“ My father-in-law, Bernd, gave me so much guidance for designs. He shared his vision with me. My challenge is to continue what he started. ”



▲ **Centrum** | 2006

6 cm in diameter

18-karat yellow gold, moonstone, prehnite with epidote

Photo by Lichtblick/Cullmann



▲ Nature | 2005

3.5 x 2.2 cm

18-karat gold, quartz, tourmaline

Photo by Lichtblick/Cullmann



◀ Nature | 2005

3 x 2 cm

18-karat yellow gold, quartz, context cut red tourmaline

Photo by Lichtblick/Cullmann

“ To be a part of the Munsteiner family is something very special. Before I met Tom, I worked only with metals. With Bernd and Tom, I received a new view of the world of gemstones. ”



▲ Museum | 2006

8 x 8 cm

Quartz, gold, agate, rock crystal

Photo by Lichtblick/Cullmann



◀ The Context | 2005

3 x 2 cm

Platinum, tourmaline, context cut diamond

Photo by Lichtblick/Cullmann

Centrum | 2006 ▶

6.5 cm in diameter

Platinum, aquamarine, granite,

Hendry beach stone

Photo by Lichtblick/Cullmann





◀ Left and Right | 2005

3.7 x 1.8 cm

18-karat yellow gold, tourmaline,
spirit sun diamond

Photo by Lichtblick/Cullmann

“ I design jewelry mostly for women. My motto is “from *having* to *being*.”
Women today no longer want jewelry to show what they have, to show
their status, but to show who they are, their essence. ”

Architecture Project | 2006 ▶

3.5 x 3 cm

18-karat yellow gold, peridot,
spirit sun peridot

Photo by Lichtblick/Cullmann





WISE

Susan and Jeff Wise

AS SOUL MATES AND ARTISTIC COLLABORATORS, Susan and Jeff Wise make a wonderful team. Their jewelry shows a deep affection for the natural world, for their materials, for the creative process, and for each other. Their one-of-a-kind pieces are sophisticated and compelling sculptural statements rendered in precious gold and stones. For the Wises, inventing new methods to display these stones is an important pursuit, and each piece of jewelry reflects their technical and aesthetic journey.

The lush opaque tones of lapis lazuli, turquoise, coral, and chalcedony provide the Wises with a painterly palette. Their segmented construction methods allow them to achieve their artistic intentions. *Lapis Louvers* on page 113 features floating channels of lapis blocks arranged

in an architectural manner. In *Desert Vessel* (page 116), turquoise modules nestle each other to form a graceful procession. A striking example of the Wises' lapidary talent can be seen in *Swallow Tail* (page 118), which features a mosaic inlay of sugilite and red coral. In *Anasazi Bouquet* (page 114) prehistoric flint chips are transformed into pleasurable petals. Although concrete inspirations may exist, each piece welcomes interpretation and reflection. Through their jewelry, the Wises engage and enrich themselves and the world.

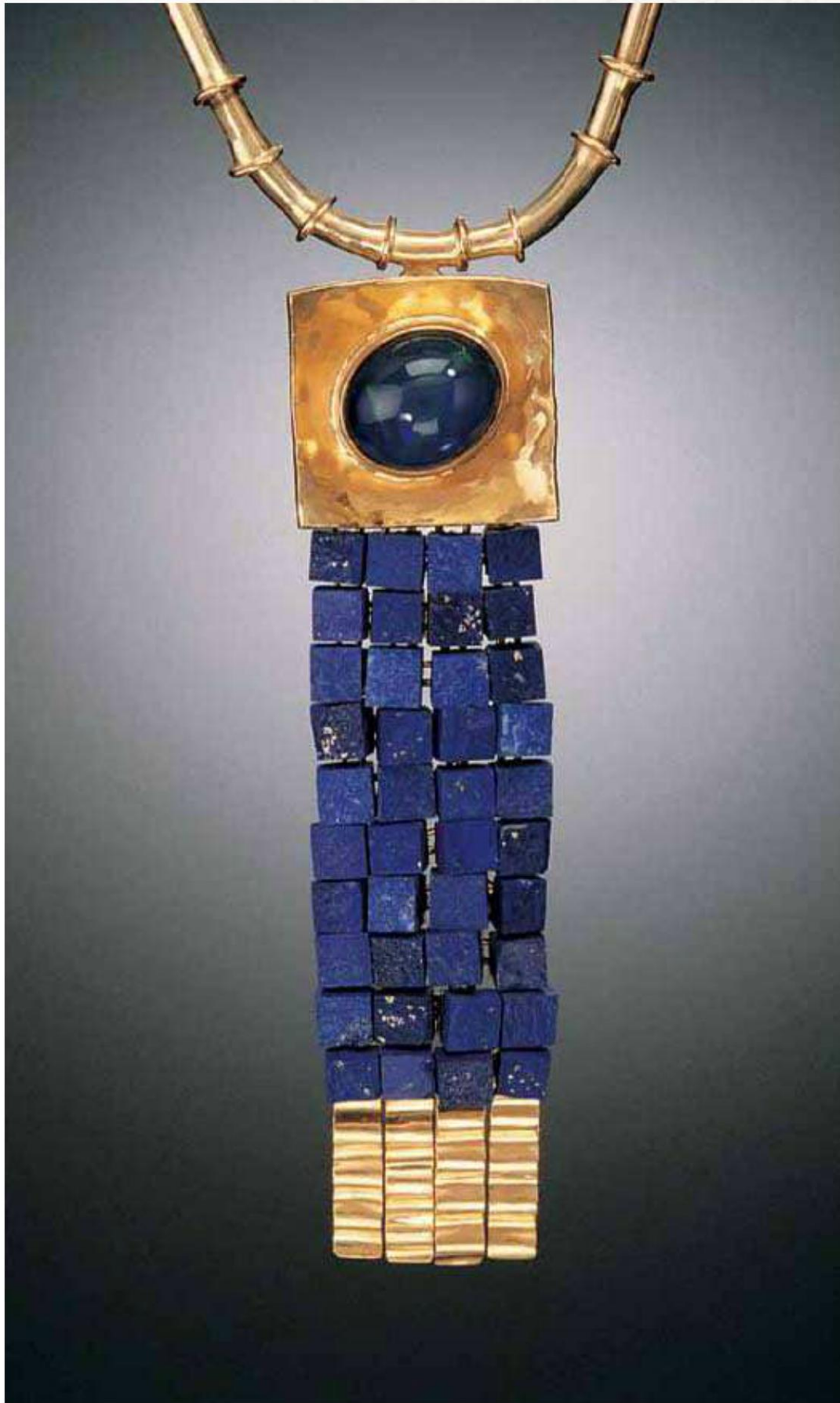


◀ Seed Pod | 2000

8 x 4 cm

18-karat gold, lapis lazuli, Tahitian pearl;
fabricated

Photo by artist



▲ Lapis Cascade #1 | 2003

10 x 4 cm

18-karat gold, lapis lazuli, opal; fabricated

Photo by Hap Sakwa



▲ Lapis Louvers | 2006

6 x 4 cm

18-karat gold, 22-karat gold, lapis lazuli,
citrine; fabricated, inlaid, faceted

Photo by Hap Sakwa



“ Our jewelry is sculpture on a diminutive scale whose full significance is revealed when it is worn on the body. We embrace the challenge of making work that is light and comfortable, yet powerful in concept. ”

◀ **Anasazi Bouquet** | 2002

9 x 4 cm

18-karat gold, 22-karat gold, flint chips, opal

Photo by Hap Sakwa

“ Our designs use stones in a unique, three-dimensional way. The ability to carve stone is fundamental to fulfilling our design approach. We frequently layer stones on top of each other or glue them to metal pegs so that they appear to float above the surface. ”



▲ Water Blossom #1 | 2004

6 x 4 cm

18-karat gold, 22-karat gold, blue chalcedony, tanzanite; carved, fabricated

Photo by Hap Sakwa



▲ Spiny Chrysalis | 1997

4 x 6 cm

18-karat gold, lapis lazuli, opal, sapphire; carved

Photo by Paul Ambrose



◀ Desert Vessel | 1997

4 x 6 cm

18-karat gold, turquoise,
tourmaline; carved,
fabricated, faceted

Photo by Paul Ambrose



Ocular Dinosaur | 1999 ▶

3 x 3 cm

18-karat gold, fossilized dinosaur
bone, brown diamond, yellow
sapphire, champagne diamonds;
carved, fabricated

Photo by Jerry Anthony

Previously Unknown #2 | 2006 ▶

7 x 5 cm

18-karat gold, 22-karat gold, turquoise,
tourmaline; carved, fabricated, faceted

Photo by Hap Sakwa





◀ **Urban Sky Map** | 2000

6 x 4 cm

18-karat gold, mosaic opal, white bamboo coral, sapphire; inlaid, carved

Photo by Hap Sakwa



Swallow Tail | 1999 ▶

6 x 4 cm

18-karat gold, coral, mosaic sugilite; inlaid, fabricated

Photo by Hap Sakwa



“ We always keep an open mind as we work. We might discover that an element we intended to run vertically looks better on the horizontal or standing on edge. If the back of a stone is more interesting than its front, we flip it over. When a stone is chipped in cutting, we cut a companion stone to fill the void. We play and experiment with every mistake to create new design opportunities. ”

◀ **Rock Garden #1** | 2003

6 x 4 cm

18-karat gold, 22-karat gold, pink coral, black quartz drusy, pink sapphire, Tahitian pearl; faceted, fabricated

Photo by Hap Sakwa



Michael Sugarman

METAL AND GEMSTONES COME TOGETHER in a seemingly fluid, yet tightly controlled, relationship in Michael Sugarman's jewelry. His minimal designs help fully reveal his expert craftsmanship. Every stone can be clearly viewed and every setting studied as they punctuate animated lines of metal.

The *Champagne Sapphire Pendant* (page 123) is an outstanding illustration of tube setting. To create this piece, Sugarman cut the tubing and set one end of each piece with a sapphire. Next, he created the wave form and soldered the tubes to it one at a time, leaving no trace of tools, no surface unpolished. The result is a descending composition with luminous color and lovely poise.



Connect-the-Dots Wave Pendant (page 121) and *Princess Connect-the-Dot Earrings* (page 126) are examples of the artist's signature setting. Diamonds are captured on a thin edge of metal, leaving much of the stone's perimeter exposed. This impressive technique is especially inventive and striking.

Sugarman's ability to manage irregularly shaped stones without surrendering his personal style is also noteworthy. In *Fractured Beryl Pendant* on page 122, a ribbon of gold gently yields to the rough edge of the large stone. In *Planet Pendant* (page 127), the granular surface of the drusy agate is extended into a field of pavé-set sapphires. Both pieces show disparate elements being brought into harmony through attentive design.



◀ **Diamond Edge Earrings** | 2005

5 x 0.2 x 0.3 cm
18-karat white gold, pearls, diamonds;
fabricated, bead set
Photos by Azad

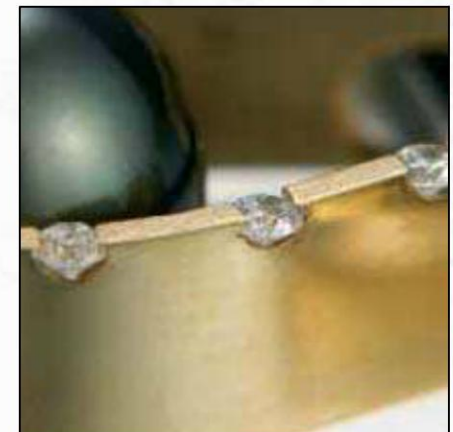


▲ **Connect-the-Dots Wave Pendant** | 2003

7 x 1.3 x 0.8 cm

18-karat gold, Tahitian pearl, diamonds; fabricated, set

Photos by Azad



“ I have been pretty well obsessed by wave-like forms for a long time; the inner harmony of a line that imitates the flow of water or smoke rising from a candle. ”



“ To me, jewelry is about pure forms.
They seem to be speaking to me without
words. I have been fortunate that others
respond to them also. ”

◀ **Fractured Beryl Pendant** | 2002

6.9 x 1.3 x 0.9 cm

18-karat yellow gold, 18-karat white gold, beryl,
diamonds; fabricated, cut

Photos by Azad



“ Pursuing different art forms brings out different qualities in me. My jewelry is about pure form; my oil painting is about realism. When painting, I focus on observing. When designing jewelry, I operate from inner sensibilities. ”

Champagne Sapphire Pendant | 2001 ▶

5.5 x 1.5 x 0.8 cm

18-karat gold, sapphires; fabricated, cut,
tube set, soldered

Photos by Azad





“ I drew a series of lines in my sketchbook that, when produced as jewelry, would appear almost two-dimensional. I wanted to use diamond accents, but did not want tubes or prong settings to disrupt the simple flow of the metal. I decided to place diamonds on the edge in a channel-like setting. The stones, however, were nearly twice as wide as the edge of the gold. The sketches looked beautiful, but the problem was how to create a stable setting so that the stones would not slide out. The answer was to set the point of the diamond as well as its girdle. ”



◀ **Connect-the-Dot Earrings** | 2005

5.3 x 0.1 x 0.8 cm

18-karat gold, tourmaline, diamonds; set

Photos by Azad



▲ Multi Wave Pendant | 2004

5.3 x 1.6 x 0.9 cm

18-karat yellow gold, 18-karat white gold, tourmaline,
diamonds; fabricated, bezel set

Photo by Azad



▲ Triple Wave Pendant | 2003

4.9 x 7.2 x 0.8 cm

18-karat yellow gold, diamonds; fabricated, tube set

Photo by Azad



◀ Princess Connect-the-Dot Earrings | 2006

3.1 x 1.7 x 0.1 cm

18-karat gold, princess-cut diamonds

Photos by artist



Sapphire Spectrum Earrings | 2006 ▶

5 x 0.2 x 0.3 cm

18-karat gold, coral, sapphires, diamonds;
fabricated, bead set

Photo by Azad





▲ Planet Pendant | 2006

4.6 x 3.3 x 0.7 cm

18-karat gold, drusy agate, sapphires,
diamonds; pavé set, laser set

Photos by Azad



“ What I love best about creating jewelry is the discipline of structure it requires, and that allows me to bring my powers of analysis into play. Various elements need to be formed and joined together. It is at these points of connection that most jewelry designs succeed or fail. Each of these connections will either add to or subtract from the piece. What is needed are elegant solutions. Nowhere is this more true than in stone setting. The physical setting must be made in such a way that it adds to the beauty of the design. ”



RAIBILE

Kent Raible

THE IMAGINATION OF KEN RAIBILE IS ARTICULATED IN A LAVISH language of gold granulation and gemstones. This is a classic duet of color and texture, and the artist's glorious metalwork and stone settings are completely in tune. Undaunted, or perhaps inspired, by the technical difficulty and long-established history of this style, Raible has succeeded in making it his own.

Raible's masterworks *Floating City* (page 130) and *Floating Mini-City #6* (page 129) are elaborate science fiction fantasies rendered with ancient techniques. This contradiction intensifies the engaging surrealism of the work and is a sign of Raible's brilliance. In these pieces, he abandons stringent symmetry. There is a well-defined plane, exacted in diamonds, which splits two worlds. The structures above the surface are modest in comparison to the mass of stone-capped columns that dangle below it.

Raible's more conservative jewelry has a rich palette of stones and the intensely warm gold that is striking. These pieces are enduring expressions of elegance and luxury that honor and preserve the essence of traditional goldsmithing.

Untitled | 2006 ▶

3 x 1.8 x 1.8 cm

18-karat yellow gold, 18-karat white gold, rubellite, tourmaline, spessartite garnet, diamonds, rubies; fabricated, granulation, bezel set

Photo by Hap Sakwa



Floating Mini-City #6 | 2005 ▶

5.5 x 4.5 x 1.8 cm

18-karat gold, platinum, chalcedonies,
diamonds, opals, moonstone, blue
sapphires, pink sapphires, spinels,
tanzanite, chrysacolla, pearl; fabricated,
granulation, bead set, bezel set

Photo by Hap Sakwa





“ My desire to become a master in my field involved much more than just the making of masterpieces; I first had to nurture my vision and grow substantially in my personal life to realize my ideal. ”

◀ Floating City | 1991

26.1 x 13.7 x 2.5 cm

18-karat yellow gold, 18-karat white gold, diamonds, sapphires, tourmalines, chalcedony bullet; fabricated, formed, woven, chased, granulation

Photo by artist

Collection of the Smithsonian American Art Museum's Renwick Gallery, Washington, D.C.

Gift of the James Renwick Alliance



▲ **Untitled** | 1992

4 x 7.5 x 6 cm

18-karat yellow, white, and red gold, tanzanite, diamonds,
Paraiba tourmalines, pink sapphires; cast, fabricated,
granulation, hand woven

Photo by Hap Sakwa



“ When my creative juices are really flowing, work is closer to a meditation than anything else. I can sit still for hours, blissfully focused, arranging tiny granules of gold into beautiful patterns. I try to find harmony in even the minutest step of the process, whether it’s the positioning of a single granule, or shaving off a tenth of a millimeter of gold to achieve a perfect line. ”

◀ **Pastel Cross** | 2005

6 x 3.5 x 1.2 cm
18-karat gold, aquamarines,
tanzanite, pink sapphires;
fabricated, granulation
Photo by Hap Sakwa



◀ **Untitled** | 1990

5 x 7.5 x 6 cm
18-karat gold, amethyst, pink sapphires, opals;
cast, fabricated, granulation, hand woven
Photo by artist

Sea Goddess | 1994 ▶

28 x 14 x 2 cm

18-karat gold, aquamarine,
tanzanites, Burmese rubies,
black pearl; fabricated, hand
woven, granulation

Photo by Hap Sakwa





“ These works express an inner vision of integrity, optimism, and wonder, done in such an exacting way and with such focus that I know ‘perfection’ is within me and that my spirit is being expressed through the art of a jewel. ”

◀ Rutilated Cross Pendant | 2006

7.5 x 3.1 x 1.3 cm

18-karat gold, rutilated quartz, cognac diamonds, Oregon sunstone, grossular garnets; fabricated, granulation, bead set, bezel set

Photo by Hap Sakwa



▲ **Untitled** | 2006

3 x 2 x 2 cm

18-karat gold, holly agate, pink sapphires; fabricated,
granulation, bead set, bezel set

Photo by Hap Sakwa



▲ **Untitled** | 1992

7 x 1.4 x 0.8 cm

18-karat gold, 18-karat white gold, gary sapphires, bicolored tourmaline, tsavorite, sapphire, amethyst, tanzanite; fabricated,
granulation, bezel set, channel set

Photo by Hap Sakwa



KERMAN

Janis Kerman

TO TRULY APPRECIATE THE INHERENT GLORY OF GEMSTONES, just look at a piece of Janice Kerman's jewelry. The opulence of her work is achieved through restraint. Without extravagant settings and flashy accents, the stones themselves become the center of attention. Kerman's gift for composition, color, and detail makes her a rare talent.

Kerman often embraces asymmetry in her jewelry, and this quality is most readily apparent in her earring designs. She composes stones of different sizes, shapes, colors, and cuts. Although each resulting form is radically different, together they are a completely balanced pair. Radiant translucent stones neighbor earthy opaque ones. Faceted and polished gems are used alongside matte or industrial ones. The yin and the yang are presented in harmony.

Frames of warm gold border many of Kerman's gemstone arrangements. Her skillfulness with the metalwork lends an additional layer of richness to her jewelry. Special details, such as notched bezels, looped wires, capped stones, and lush textures further engage the eye and add to the appeal.



◀ Earrings | 2005

3.5 x 1.9 cm

18-karat gold, Tahitian mabe pearls, diamonds

Photo by Dale Gould

Private Collection



▲ Pearl Necklace | 1992

58.4 x 1.6 cm

18-karat gold, citrine, tourmaline, coral, garnet,
iolite, zircon, peridot, pearls

Photo by Larry Turner

“ Over the past 35 years, I have never followed a formal plan. Rather, opportunities have arisen that have created the path I chose to follow. For me, it is rarely the destination, but the adventure and challenge of the journey that have always and will always fuel and inspire my creativity. ”



▲ Earrings | 1995

3.2 x 2.5 cm

18-karat gold, mabe pearl, diamonds

Photo by Larry Turner

Private Collection



“ As I reflect on my career, I am awestruck at how fortunate I am to have fallen into such a satisfying and challenging form of self-employment. ”

◀ Earrings | 1982

6.4 x 7.6 cm

18-karat gold, coral, carnelian, sugilite, onyx, citrine, aventurine, amethyst, opal

Photo by Larry Turner

Private Collection



▲ Earrings | 2005

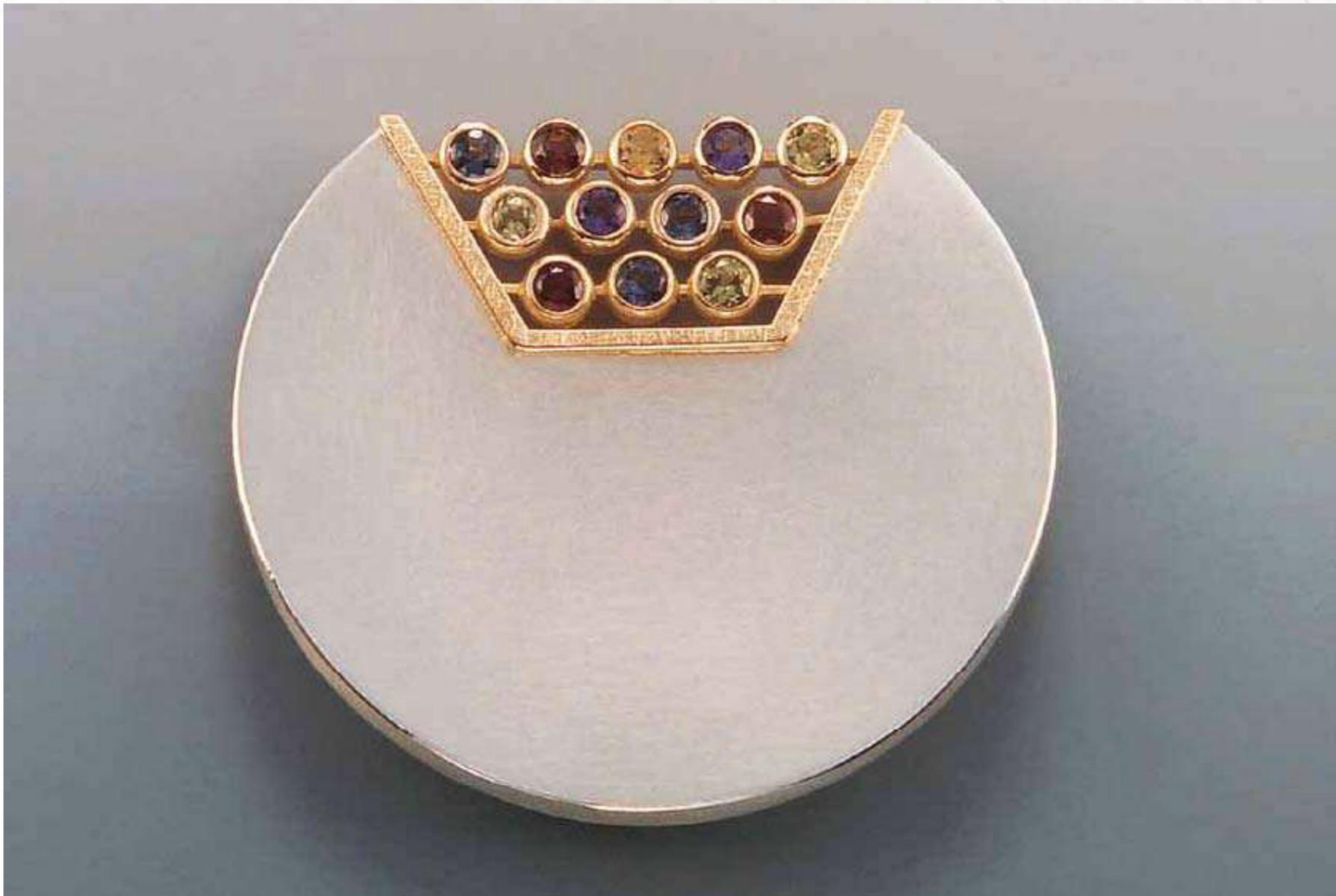
2.5 cm in diameter
18-karat gold, sapphire, angelskin
coral, carnelian
Photo by Dale Gould
Private Collection



Earrings | 2006 ▶

6.4 x 1.6 cm
18-karat gold, citrine, orange sapphires,
peridot, natural Keshi pearls
Photo by Dale Gould
Private Collection

“ My goal is to try to contain gemstones securely, but not predictably. My motto is ‘balance, not symmetry.’ This way, I am able to keep my work fresh and diverse. ”



▲ Brooch | 2006

5 x 5 cm

Sterling silver, 18-karat gold, peridot, amethyst,
garnet, citrine, iolite, blue topaz

Photo by Dale Gould

Private Collection

Brooch/Pendant | 2001 ▶

6.4 x 5 cm
18-karat gold, opal cameo, turquoise,
diamonds, baroque pearl
Photo by Larry Turner
Private Collection



“ I am influenced by the variety and diversity of my environment, by architecture, lighting, fabric design, and textures. ”

◀ Brooches | 1997

Left, 7.6 x 0.6 cm; right, 6.4 x 0.6 cm
18-karat gold, natural branch pearl, lavender chalcedony, citrine
Photo by Larry Turner
Private Collection

Necklace | 2005 ▶

7 x 1.9 cm

Sterling silver, labradorite beads,
chrysoprase, tourmaline, opal

Photo by Dale Gould
Private Collection





KRINOS

Daphne Krinos

AS THE DEVASTATINGLY BEAUTIFUL JEWELRY by Daphne Krinos attests, there are plenty of inspired stone settings beyond the usual prongs, bezels, and beads, and one need not forgo an elegant design sensibility to use them. Her luscious gemstone compositions have a timelessness and cultural ambiguity that is alluring. One could picture them being worn in ancient Egypt or modern Tokyo. One reason might be their unfussy presentation. Rather than being used as embellishments or ornamentation, the gemstones are simply present, and that is more than enough.

Aquamarine comes from the Latin *aqua marinā*, meaning water of the sea. Krinos uses this gemstone, with its light, transparent seawater tint throughout her collections to great effect. Her gemstone palette welcomes the viewer; and her metal techniques, realized in a luminous, vivid gold, foster more warmth. In *Gold Cage Necklace* (page 145) and *Crystal Brooch and Earrings* (page 147), Krinos uses geometric caps to hold simple crystals, while in *Gold Linear Brooch* (below) and *Rings* (page 146), pins run through and secure the stone. These settings are practical, functional, and suit the overall composition.

In *Architectural Brooch* (page 148) and *Spiky Brooch* (page 150), Krinos uses sliced gemstones and a structure of fractured oxidized silver lines. The minimal tab settings become an integral and fully integrated part of the composition, and the pieces resonate the best of mid-century modern design. It is this sensitivity, sensuality, and individuality that makes Daphne Krinos such an exceptional talent.



◀ **Gold Linear Brooch** | 1998

11 x 6.2 x 1.4 cm

18-karat yellow gold, aquamarine crystal; forged

Photo by Joël Degen

Private Collection



▲ **Gold Cage Necklace** | 1997

47 x 2 x 2 cm

18-karat yellow gold, 18-karat green gold, aquamarine crystals; forged

Photo by Joël Degen

Collection of Goldsmith's Company, London, England



◀ **Group of Rings** | 2004

Average, 2.2 x 1.8 x 0.3 cm
Silver, 18-karat gold, lemon citrines,
imperial topaz, aquamarine, green
beryl, tourmaline, amethyst
Photo by Joël Degen



◀ **Rings** | 2001

2.5 x 0.1 x 1 cm
18-karat gold, aquamarine, green
beryl; forged, riveted
Photo by Joël Degen
Private Collection



“ I was born and raised in Athens, Greece, where I spent many happy summers by the sea. I grew to love the quality of light, the intensity of the colors, and the tiny buried treasures in the sand. ”

◀ **Crystal Brooch and Earrings** | 2001

Brooch, 5 x 5 cm; earrings, 3 x 1.8 x 1 cm

18-karat gold, aquamarine, tourmaline

Photo by Joël Degen

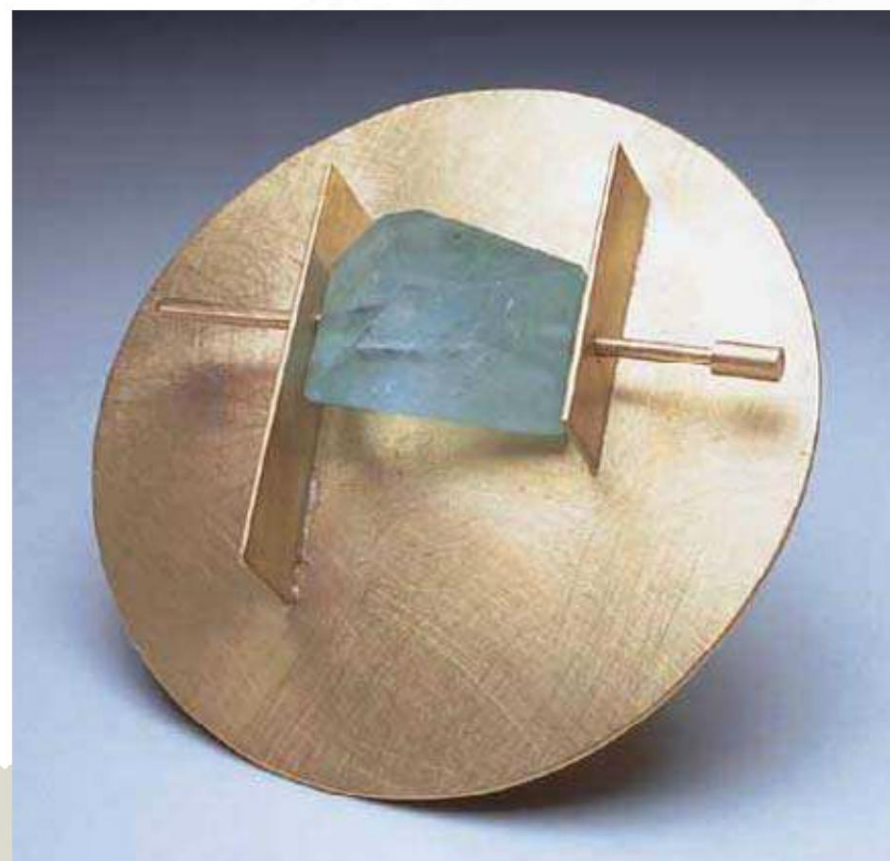
Earrings in Private Collection

Round Brooch | 2004 ▶

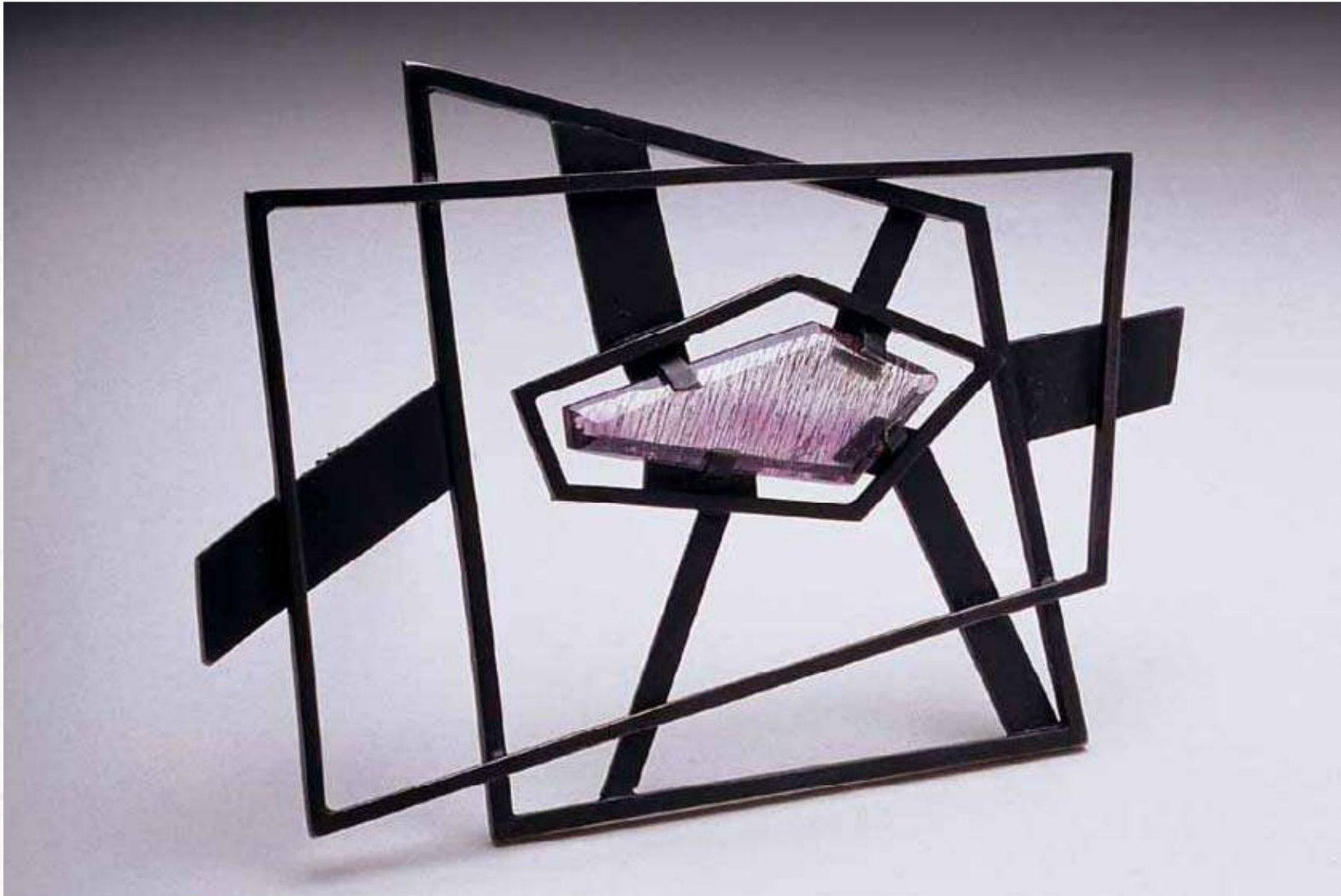
4.5 x 1 cm

18-karat gold, aquamarine

Photo by Joël Degen



“ I always liked art from a very young age, and I used to spend hours looking at books with famous paintings and sketching and coloring all the black and white illustrations I could find. ”



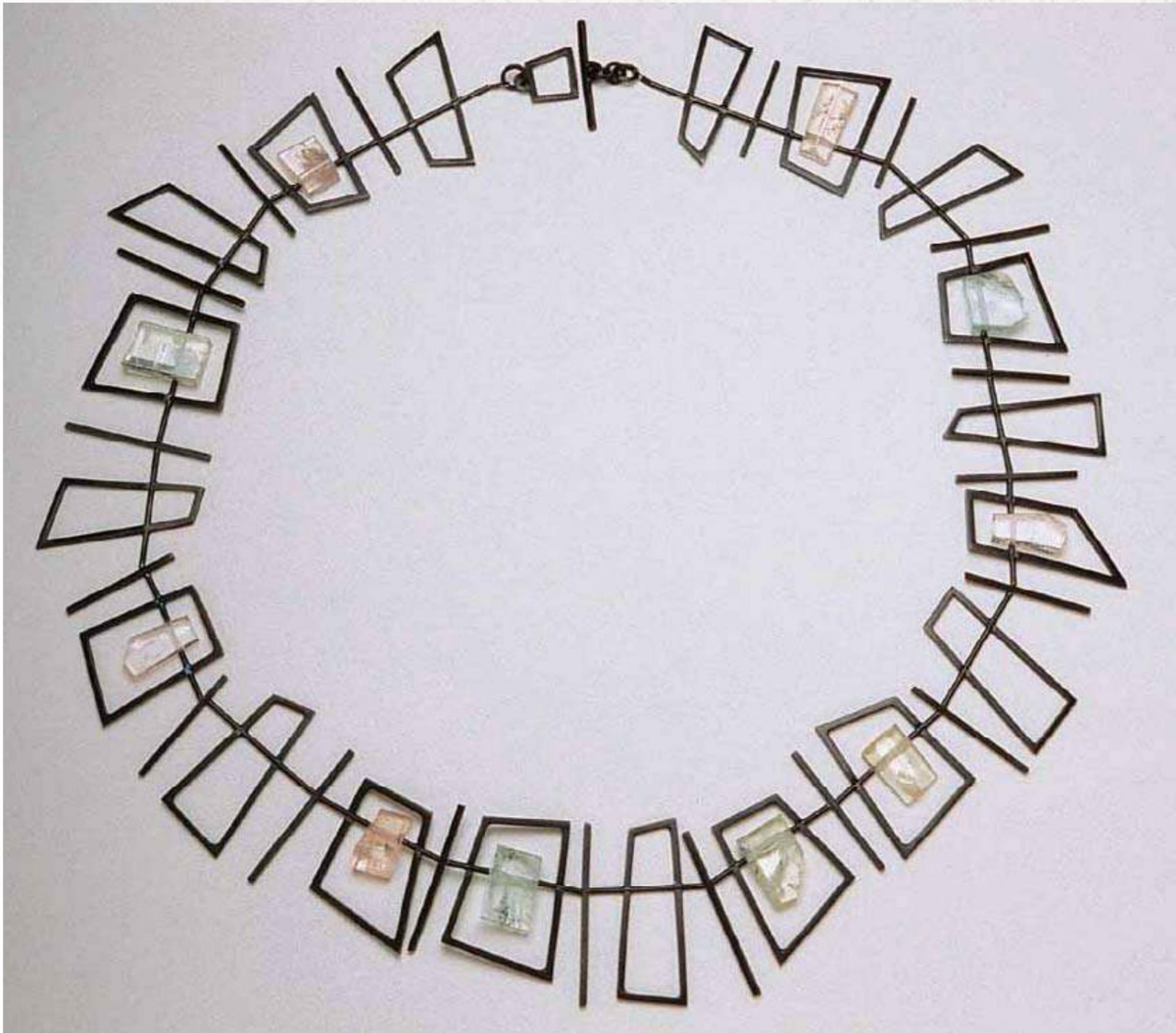
▲ Architectural Brooch | 2005

5 x 6.8 x 0.1 cm

Silver, amethyst; oxidized

Photo by Joël Degen

Private Collection



▲ Framed Crystal Necklace | 2006

3 x 48 x 0.1 cm

Silver, aquamarine, morganite; oxidized

Photos by Joël Degen





▲ **Spiky Brooch** | 2005

4.8 x 5.8 x 0.1 cm

Silver, tourmaline quartz; oxidized

Photo by Joël Degen

Private Collection



▲ **Black and White Earrings** | 2006

5 x 1.3 x 0.1 cm

Silver, tourmaline quartz, diamonds; oxidized

Photo by Joël Degen



▲ **Untitled** | 2000

2.8 x 0.1 x 1 cm

Silver, aquamarines; oxidized

Photo by Joël Degen



REED

Todd Reed

A GREAT ARTIST NOT ONLY CREATES A DISTINCTIVE STYLE, but also has the imagination to explore and express it in ways that are continually new and exhilarating. Todd Reed succeeds on both counts. Each piece of his tantalizing jewelry features diamond cubes in their raw state. Reed assembles the cubes into modern mosaics, and once surrounded by textured bezels of bright gold, these cloudy diamonds demand the viewer's attention.

Reed's jewelry embraces geometry in an unusually welcoming way. In the necklace and bracelet featured on page 159, simple shapes are clustered into a formation that appears more organic than rational, and therefore more dynamic. Hollow shapes formed by raw diamonds are set off by similar shapes in solid gold, while intermittent blue chalcedonies balance the overall palette.

To increase the drama of his compositions, Reed deftly uses contrasting colors and finishes of both metal and stone. The brooch on page 157 has a sterling silver stem with a dark patina and a line of brilliant-cut diamonds. These elements heighten the raw diamonds and vivid gold above through their difference. In the bracelet pictured on page 153, he uses rough rubies and macle diamonds to create commanding focal points. Todd Reed is an artist fully engaged in mind and spirit, and to see his jewelry is to experience this passion.

Untitled | 2005 ▶

Average, 1 x 1 cm
18-karat palladium white gold, 18-karat yellow gold,
22-karat yellow gold, raw diamond cubes,
brilliant-cut diamonds; forged, fabricated
Photo by Azad





▲ **Untitled** | 2006

6.4 x 2.5 x 0.6 cm

18-karat yellow gold, 22-karat yellow gold, macle diamonds, rough rubies, raw diamond cubes

Photo by Hap Sakwa



◀ **Untitled** | 2000

5.1 x 17.8 x 0.6 cm
18-karat yellow gold,
22-karat yellow gold,
raw diamond cubes;
forged, fabricated
Photo by Azad



“ As a goldsmith, I feel fortunate to have the opportunity to create with purity and with disregard for what society has deemed normal for diamond jewelry. ”

◀ **Untitled** | 2005

Width, 4.4 cm
Sterling silver, patina, 18-karat yellow gold, 22-karat yellow gold, raw diamond cubes; forged, fabricated
Photo by Azad

“ I knew from the start that I wanted to shake the jewelry business up a bit. I wondered if it would be possible to introduce a new category of work to an already thriving industry. ”

▼ **Untitled** | 2000

7.6 x 43.2 x 0.6 cm

18-karat yellow gold, 22-karat yellow gold, sterling silver,
patina, raw diamond cubes; forged, fabricated

Photo by Azad



“ I loved the concept of the raw diamond from the very first time I saw one in high school geology class. Through a series of important relationships, I got to spend much time with this material. I have spent my life up to now developing and exploring the medium, and I am so inspired by the design possibilities that seem to come without interruption. ”



▲ **Untitled** | 2006

5 x 1.8 x 1.5 cm

Sterling silver, patina, 18-karat yellow gold, raw diamond cubes; forged, fabricated

Photo by Azad



▲ **Untitled** | 2000

12.7 x 7 x 0.6 cm

Sterling silver, patina, 18-karat yellow gold, 22-karat yellow gold, raw diamond cubes; forged, fabricated

Photo by Azad



◀ **Untitled** | 2001

15.2 x 1.3 x 0.6 cm

18-karat yellow gold, 22-karat yellow gold, sterling silver, patina, raw diamond cubes; forged, fabricated

Photo by Azad



◀ **Untitled** | 2005

12.7 x 1.3 x 1.3 cm

18-karat yellow gold, 22-karat yellow gold, sterling silver, raw diamond cubes, brilliant-cut diamonds; forged, fabricated

Photo by Azad

“ My work, style, and aesthetic are nonacademic, but inspired by nature, history, my life, and my passions. ”



▲ **Untitled** | 2004

1 x 1 x 45.7 cm

18-karat yellow gold, sterling silver, patina, raw diamond cubes, aquamarine; forged, fabricated, brushed finish

Photo by Azad



▲ **Untitled** | 2004

7.6 x 40.6 cm

18-karat yellow gold, 22-karat yellow gold, sterling silver, patina, raw diamond cubes, blue chalcedony; forged, fabricated, brushed finish

Photo by Azad



▲ **Untitled** | 2004

3.8 x 17.8 x 1.3 cm

Sterling silver, patina, 18-karat yellow gold, 22-karat yellow gold, raw diamond cubes, blue chalcedony; forged, fabricated, brushed finish

Photo by Azad



BÜRGE
L

Klaus Bürgel

KLAUS BÜRGE L'S USE OF GEMSTONES IN JEWELRY EXISTS well outside the mainstream. More a poet than an engineer, he uses surprising materials to create jewelry and thereby encourages viewers to rethink their notions of gemstones, of worth, and of beauty. Bürgel's stones are uncommon and unpolished; his setting style is driven more by concept than function or tradition. His pieces use a different language and ask questions about the purpose and meaning of adornment.

Although rare, the central element in *Ring* (page 163, right), tektite, does not fit the traditional definition of a gemstone. A tektite is widely thought to be a natural glass object formed by the impact of meteorites hitting the Earth's surface. Here, Bürgel uses the diverse surface qualities of his materials—the rough, concave tektite and the smooth, convex pearls—to create an active dialogue of stones in their natural state.

The stone featured in *Brooch* (page 161) is pyrite, also known as “fool's gold.” Pyrite is comprised of isometric crystals that frequently appear as cubes. This geometric structure is mimicked in the adjacent 18-karat gold form, achieving an ironic visual splendor.

Ring | 1999 ▶

3.3 x 1.7 x 3.5 cm

18-karat gold, pyrite

Photo by artist



Ring | 2000 ▶

3.3 x 4.7 x 3.6 cm

18-karat gold, pyrite, pearls

Photo by artist



“ I like working with stones that have a ‘flaw.’ Either they are too shy to speak up for themselves or they suffer from low self-esteem. Whatever it is, it makes my work less predictable. ”



◀ Brooch | 2000

5.2 x 3.1 x 2.6 cm

18-karat gold, pyrite

Photo by artist

“ Sometimes it is better not to know where a stone comes from. And sometimes it is the stone’s origin that makes it worthwhile to give it a try. But without establishing some kind of an emotional rapport, the undertaking would fail miserably. ”



Necklace | 1997 ▶

Tallest pendant, 8.8 x 2 x 2.5 cm

18-karat gold, tektite

Photo by artist

“ I like to surprise myself. I like to make something I did not even know existed. Something unheard of, something that hasn't been seen yet. ”



▲ Ring | 1996

3.7 x 2.7 x 2.1 cm
18-karat gold, silver, iron, pearls
Photo by artist



▲ Ring | 2000

6.1 x 1.9 x 3.4 cm
18-karat gold, tektite, pearls
Photo by artist



“ So much of my work is about experimentation with materials and the attempt to charge them with emotions. ”

◀ Ring | 2000

4.4 x 3.1 x 6.1 cm

18-karat gold, malachite

Photo by artist



Brooch | 2000 ▶

6.3 x 4.3 x 0.1 cm

18-karat gold, diamonds

Photo by artist



▲ Brooch | 2001

5.4 x 4.6 cm

18-karat gold, emeralds

Photo by artist

“ Whenever stones are included they want to dominate the conversation. I’m more interested in the line floating through space, dissecting and describing it simultaneously. ”



▲ Brooch | 2000

6.6 x 4.2 x 3 cm

18-karat gold, aquamarine, pearls

Photo by artist



▲ **Necklace** | 1997-1999

56 x 2.8 x 2.5 cm

18-karat gold, tektite, glass

Photo by artist



ALBERT

Jean-François Albert

EACH PIECE OF JEWELRY CREATED BY JEAN-FRANÇOIS ALBERT demonstrates technical perfection. He is peerless in his craftsmanship, especially when it comes to stone setting. Every metal shape is formed with ultimate precision, and no detail is overlooked. For example, all of the stones set in the pavé pendant bail pictured on page 169 are completely aligned and the prongs are in the same place on every stone. With such skillfulness on display, it is easy to overlook Albert's delicate design sensibility. He deftly mixes metal colors to increase the intensity of the gems without compromising the gentle visual harmony of the overall composition. His pavé accents serve only to enhance the stone, never overpowering it. The lines of Albert's metalwork are graceful, fluid, and utterly refined.

The untitled ring on page 175 (left) is a striking example of Albert's abilities. An impressive green tourmaline is prong set in a geometric style that mimics the cut of the stone. Three diamond baguettes are set on each side, framing the tourmaline. There are commercially manufactured tools specifically designed to set gemstones that have a standard cut. Setting odd-shaped stones, such as the fragile baguettes seen here, is different and especially challenging. Every foot and every prong has to be cut to fit precisely.

The ring below features an unusual opal with a globe shape. Each prong is encrusted with diamonds, a stunning achievement that is flawlessly executed and spectacular to behold. The metal bead setting on a well-executed piece usually falls within 0.1 to 0.12 mm of absolute accuracy. Well inside this margin, Jean-François Albert's encrusted prongs display an exactness few have or ever will achieve.



◀ **Untitled** | 2005

2.5 x 2.5 x 2 cm

18-karat gold, diamonds, opal; bead set, laser set

Photo by artist

Untitled | 2000 ▶

3.5 x 2 x 1.5 cm
18-karat gold, diamonds,
tourmaline; bead set, prong set
Photo by artist



Untitled | 2000 ▶

2.5 x 2 x 2.5 cm

18-karat gold, platinum, tanzanite, diamonds;
bead set, bezel set

Photo by artist

“ A piece of precious jewelry is something that is cherished for a lifetime, and may be passed on to the next generation. I enjoy creating things that become part of this continuum of beauty and pleasure. ”



◀ Untitled | 2001

2.5 x 2.5 x 1 cm

18-karat gold, diamonds, sapphire; bead set, prong set

Photo by artist



◀ **Untitled** | 2000

3.5 x 3 x 1.5 cm

18-karat gold,
diamonds, tanzanite;
bead set, prong set

Photo by artist

JEAN-FRANÇOIS
ALBERT



▲ **Untitled** | 2006

2.5 x 2.5 x 2 cm

18-karat gold, diamonds, spessartite;
bead set, bezel set

Photo by artist



▲ **Untitled** | 2006

4 x 2 x 1 cm

18-karat gold, diamonds, citrine; bar set, laser set

Photo by artist



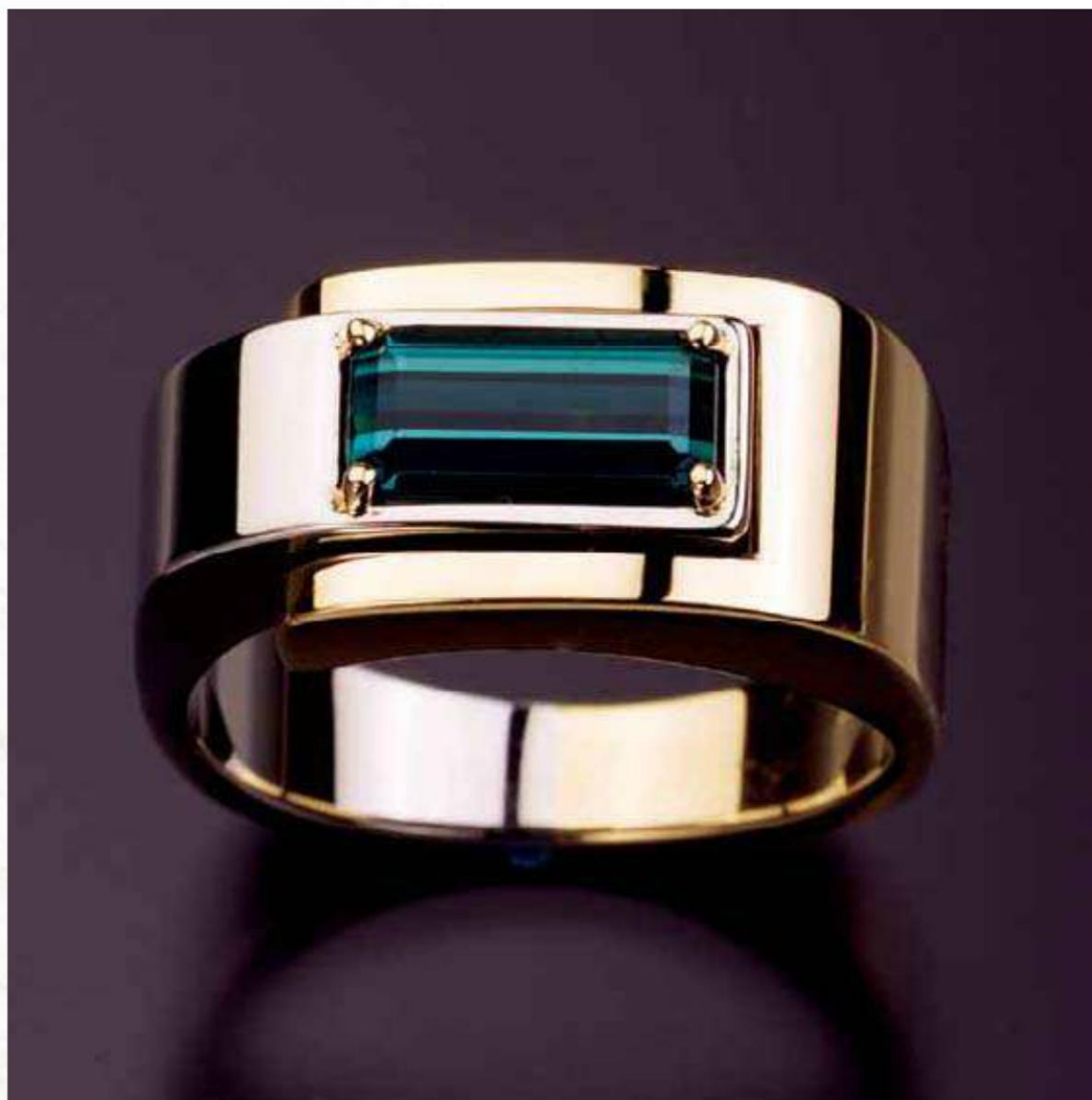
▲ **Untitled** | 2006

4.5 x 3 x 2 cm

18-karat gold, diamonds, aquamarine; bead set, laser set

Photo by artist

“ My work challenges the centuries-long dominance of diamonds in jewelry making. I let the brilliant colors of tourmalines, amethysts, sapphires, citrines, ametrines, tanzanites, and pearls take prominence in sleek, contemporary designs. Each colored stone is utterly unique, irreplaceable, and so every piece of jewelry is a collectible original. ”



▲ **Untitled** | 1988

2.5 x 2.5 x 1 cm

18-karat yellow gold, 18-karat white gold, green tourmaline; prong set

Photo by artist

“ I defied the tradition of the round ring
by developing the soft square band. ”



◀ **Untitled** | 2001

2.5 x 2.5 x 1 cm
18-karat gold, platinum, diamonds, peridot;
bar set, prong set
Photo by artist



▲ **Untitled** | 2000

2.5 x 2.5 x 1.5 cm
Platinum, diamonds, tsavorite;
channel set, prong set
Photo by artist



BOYD

Michael Boyd

MICHAEL BOYD'S PROCESS IS THAT OF A SCULPTOR: selecting, shaping, and joining stones in wholly original ways. He thoroughly understands his materials, and is thereby able to make the most of them. Each piece of jewelry is an intense feast of colors, textures, patterns, and metallic flourishes. Uncommonly adventurous and engaging, with a phenomenal sense of design, the jewelry is a clear reflection of its creator.

In *Cuff* (page 180), Boyd's gift for composition is in rare form. He has orchestrated more than six different types of stones, all of varying shapes, into a unified bracelet. His design is asymmetric but thoroughly cohesive. Flat stones and cabochons, stones as beads and stones as cylinders, dotted stones and swirled stones, stones stacked atop one another—only a master could successfully arrange such a collection.

Stones appear to be lashed together with metal laces in *Valentine's Garden* and *X Brooch* (page 177). In the former the metal meanders in and out riveted holes, while in the latter, the laces are taut. Such striking innovation is found throughout Boyd's jewelry, and it is what makes him one of the most captivating artists working today.

3 Ring | 2005 ▶

3.5 x 2.5 x 1.5 cm

Sterling silver, 18-karat gold, 22-karat gold, black jade, red jasper, brown jasper, citrine, garnet; fabricated

Photo by Steve Bigly

Courtesy of Mobilia Gallery, Cambridge, Massachusetts





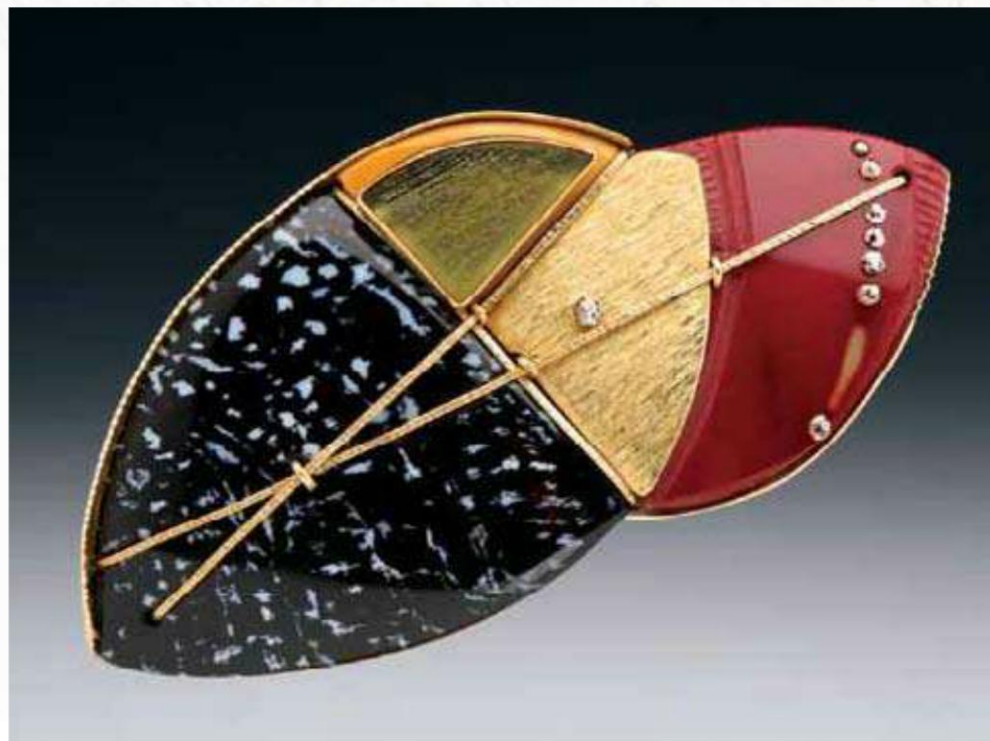
▲ Valentine's Garden | 2006

10 x 6 x 1 cm

Sterling silver, 18-karat gold, 22-karat gold, gem silica, opal, yellow jasper, zebra stone, imperial jasper, olive jade, lapis, sapphires; fabricated

Photo by Steve Bigly

Collection of G.W. Alexander



▲ X Brooch | 2005

5 x 8 x 1 cm

Sterling silver, 18-karat gold, 22-karat gold, fossil wood, yellow and red mookaite, moldavite, diamonds; fabricated

Photo by Steve Bigly

Courtesy of Cultureclash Gallery, Salida, Colorado



▲ **Untitled** | 2000

3 x 40 x 1.5 cm

18-karat gold, 22-karat gold, fossil amonite, South Sea black pearls, sunstone, diamond, emerald, sapphire, tourmaline, mookaite; fabricated

Photo by Steve Bigly

Collection of Lori Colina-Lee



Fossil Amonite Earrings | 1998 ▶

3 x 2.5 x 0.5 cm

18-karat gold, 22-karat gold, tourmaline, fossil amonites; fabricated

Photo by Steve Bigly

" My family came to Colorado in the 1850s. As a fourth generation native, my work reflects the world in which I grew up and now live. I don't mean a 'western art' sensibility but rather a clash of old and new; hippie and redneck; punk and cowboy. "

Window Brooch with Stand | 2006 ▶

18 x 18 x 1 cm

Sterling silver, 18-karat gold, 22-karat gold, tsavorite garnet, boulder opal, jade, slate, serpentine, diamonds, black jade

Photo by Steve Bigly

Courtesy of Mobilia Gallery, Cambridge, Massachusetts



“ I am self-taught in nearly everything. I wasn't very successful completing a traditional education because I couldn't sit still to listen to instruction. I still can't. This restlessness motivates the exploration and innovation I bring to my work. ”



Cuff | 1998 ▶

7 x 7.5 x 5 cm

Sterling silver, 18-karat gold, 22-karat gold, mookaite, various jaspers, psilomaline, fossil palm, black jade, moonstone; fabricated

Photo by Tim Brown

Courtesy of Cultureclash Gallery, Salida, Colorado

▼ Cicada Wing Necklace | 2005

5 x 40 x 1 cm

18-karat gold, 22-karat gold, black jade, tsavorite garnet,
quartz crystal, cicada wing; laminated, fabricated

Photos by Steve Bigly

Courtesy of Mobilia Gallery, Cambridge, Massachusetts





▲ Beads | 2002

3 x 80 x 3 cm

18-karat gold, 22-karat gold, chrysoprase, maw sit-sit, lapis, blue chalcedony, jade, opal, sapphire, emerald, gem silica, black jade, pink sapphire; fabricated

Photo by Steve Bigly

Collection of G.W. Alexander

Diamond Bundle Earrings | 2004 ▶

5 x 1.3 x 1.3 cm

18-karat gold, 22-karat gold, diamonds, peridot; fabricated

Photo by Steve Bigly

Collection of Elizabeth McDevit



“ Art is the product of the creative process. It is quantitative. There can be a little or a lot of art in any work. A piece is free to be conceptual, narrative, realistic, abstract, beautiful, ugly, functional, or nonfunctional. ”



▲ **Rock Garden Ring with Stand** | 2003

Ring, 2.5 x 4 x 1.5 cm

18-karat gold, 22-karat gold, peridot, emerald, sapphire, opal, ruby, citrine, amethyst, garnet; fabricated

Photo by Steve Bigly

Courtesy of Mobilia Gallery, Cambridge, Massachusetts



▲ **Dome Ring** | 2006

3.5 x 2.3 x 1.5 cm

Sterling silver, 18-karat gold, 22-karat gold, chalcedony, sapphire, emerald, ruby, chrysoprase; fabricated

Photo by Steve Bigly

Courtesy of Cultureclash Gallery, Salida, Colorado



Julia Behrends

WHETHER SHOWING ELEGANT RESTRAINT OR WHIMSICAL FLAMBOYANCE, Julia Behrends' jewelry is always enticing. She tempts the viewer with gemstones, setting them in minimal metal so she can fully exploit their vibrant colors. The result is bold and blatantly luxurious.

In *Twist Solitaire* (page 189), six tubes of white gold unwind from a tight coil to become the prongs for a brilliant blue topaz cut by John Dyer. The motion of the setting reflects the concave cut of the stone. A clear diamond capping each prong provides the ideal finishing touch. Behrends' *Lock Love Diva Ring* (page 187) is another attentive and dynamic design. The band is gently elevated and expanded as it travels toward the central morganite. This configuration provides a lovely platform for viewing the entire stone.

The aptly named *Candy Necklace* series features orbs of outrageous color assembled into delightful formations. Behrends uses fancy colored sapphires to achieve the full spectrum of the rainbow. Diamond rondelles are often interspersed to intensify the effect of each element. Paired with rich colors, the mouthwatering little shape of the treats may just elicit an involuntary nibble or two.



◀ **The Jester Ring** | 2001

2.6 x 2.8 x 0.9 cm

Emeralds, yellow sapphires, alexanderite, aquamarine, peridot, amethyst, pearl, 18-karat yellow gold; hand carved wax, cast, brushed finish

Photo by Robert Diamante



◀ **Overlap Rings** | 2004

Left, 3.3 x 2.4 x 1.5 cm; right, 3 x 2.2 x 1.3 cm
 Peridot, rhodolite, diamonds, pink sapphires, 18-karat yellow gold; hand fabricated, laser welded
 Photos by Robert Diamante

Overlap Couture Ring | 2003–2004 ▶

Largest, 3.3 x 2.4 x 1.5 cm
 Peridot, rhodolite, diamonds, hot pink sapphires, 18-karat yellow gold; hand fabricated, laser welded, cushion cut
 Photo by Robert Diamante





“ The main focus in each piece of my jewelry is the gemstone. I am intrigued by the intense hues and unique cuts of exotic stones. ”



◀ Lock Love Diva Ring with Eternity Band and with Three Bands | 2005

2.8 x 2.2 x 1.4 cm

Aquamarine, golden beryl, diamond melee, platinum; CAD/CAM designed, cast

Photos by Robert Diamante

“ I was educated in architecture and design with formal fine art training. I feel I bring these elements to my jewelry. ”

Lock Love Diva Ring | 2005 ▶

2.8 x 2.2 x 1.4 cm

Morganite, diamond melee, platinum;
CAD/CAM designed, cast, hand set, finished
Photos by Robert Diamante





▲ **Overlap Stud Earrings** | 2006

1.1 x 1.1 x 1.8 cm

Peridot, diamonds, 18-karat yellow gold;

CAD/CAM designed, wax cast, laser welded

Photos by Robert Diamante



◀ **Parametric Rings** | 2003

2.8 x 2.2 x 0.8 cm

Rhodolite, blue zircon, peridot,

Maralambo garnet, diamonds,

18-karat yellow gold; hand

fabricated, cast

Photo by Robert Diamante



▲ **Twist Solitaire** | 2006

3.2 x 2.2 x 1.6 cm

Blue topaz, diamonds, 18-karat
white gold; CAD/CAM designed, cast

Topaz cut by John Dyer

Photos by Robert Diamante



◀ Candy Necklace Series: Three Ball Dangle Earrings | 2004

5.7 x 1.4 cm

Sapphires, diamonds, 18-karat white gold; cast, assembled

Photo by Robert Diamante



▲ Candy Necklace Series: Dangle Earrings | 2003–2004

2.8 x 1.4 x 1.4 cm

Sapphires, 18-karat white gold; hand fabricated, cast, assembled

Photo by Robert Diamante



◀ Candy Necklace Series: Ring | 2003

2.8 x 2.4 x 1.4 cm

Sapphires, diamonds, 18-karat white gold;
hand fabricated

Photo by Robert Diamante

“ Many pieces of my jewelry have a special mechanical element that can be used to create a different piece of dramatic jewelry. These convertible pieces transform into new looks and have new functions. ”



▲ Candy Necklace Series: Necklace | 2003–2004

18 x 1.4 cm

18-karat white gold, sapphires, diamonds; hand fabricated, cast, pavé set

Photo by Robert Diamante



SPIES

Klaus Spies

KLAUS SPIES' JEWELRY APPEARS TIMELESS. His lush gemstone palette evokes cathedral windows and stately tapestries, while shield-like forms suggest symbols of strength and status. The soft finish of Spies' metalwork further promotes this truly classic appearance. Yet, looking closer, elements of modernism emerge that alter tradition.

In *Möbius Ring* (page 195), Spies illustrates a mathematical phenomenon discovered in the nineteenth century with gold and rubies. A strip was given a half-twist, and then its ends secured. The channel-set rubies that bisect the Möbius strip not only lend radiant color, but also intensify the curious properties of the form.

In *Peridot Pentagonal Ring* (page 193), Spies has devised a smart setting for an unusual, five-sided stone. He encased the stone in a tall gallery with multiple pierced windows through which the viewer can see below the girdle of the gem. The architectural nature of this solution is both powerful and pleasing.

▼ Tourmaline Suite | 1998

2.5 x 1.9 cm

Sterling silver, 18-karat
yellow gold, tourmalines;
wax carved, cast, fabricated

Photo by artist





▲ Peridot Pentagonal Ring | 2005

3.8 x 2.5 x 2.5 cm

18-karat yellow gold, peridot; wax carved,
cast, fabricated

Photo by artist



▲ Untitled | 2004

3.8 x 4.4 x 1.3 cm

18-karat yellow gold, 18-karat white gold,
peridot, rubies; fabricated

Photo by Larry Sanders

“ Growing up in Europe, I was touched by the masterworks of the goldsmithing tradition, one that is almost as old as mankind. ”



◀ **Möbius Ruby Slide** | 2006

1.3 x 1.3 x 0.6 cm

Diamond-cut rubies, 18-karat yellow gold;
wax carved, cast, fabricated, channel set

Photo by artist



◀ **Untitled** | 2003

2.5 x 2.5 x 2.5 cm

18-karat yellow gold, pink tourmaline;
fabricated, cast

Photo by artist

Untitled | 2001 ▶

2.5 x 1.3 x 0.8 cm

18-karat yellow gold, rubies;
cast, channel set

Photo by artist



“ Making jewelry was always my idea of freedom,
and I’ve seen creativity as a way to give shape to
my dreams. ”

Möbius Ring | 2004 ▶

2.5 x 2.5 x 1.3 cm

18-karat yellow gold, Burmese rubies;
wax carved, cast, channel set

Photo by artist



“ Over the years I have developed my own style, aiming for perfection in craftsmanship, while breaking the rules of joyless, classical, industrialized designs. I want my jewelry to look natural. I spend a long time on surface treatments, which give each of my pieces a unique look. I favor complex surfaces with matte, brushed, or hammered finishes. ”



▲ Aquamarine Ring | 2007

2.5 x 1.9 x 1.3 cm

Aquamarine, 18-karat yellow gold;
wax carved, cast, fabricated, bezel set

Photo by artist



▲ Aquamarine and Green Beryl Rings | 2007

2.5 x 2.5 x 2.5 cm

Aquamarine, green beryl, 18-karat white gold, 18-karat
yellow gold; wax carved, cast, fabricated, bezel set

Photo by artist



▲ Aquamarine Ruby Ring | 2006

2.5 x 1.9 x 1.3 cm

Aquamarine, diamond-cut rubies, 18-karat yellow gold; wax carved, cast, fabricated, bezel set, burnish set

Photo by artist



▲ Aquamarine Mirror-Cut Pendant | 2007

5.1 x 2.5 x 1.9 cm

Aquamarine, 18-karat yellow gold; hand fabricated, bezel set

Photo by artist



▲ Pendant | 2002

5.1 x 2.5 x 1.3 cm
18-karat yellow gold, tourmaline, ruby;
fabricated
Photo by Larry Sanders



◀ Earrings | 2003

4.4 x 1.9 x 1.3 cm
18-karat yellow gold, tourmalines, rubies; fabricated
Photo by Larry Sanders



◀ Ring | 1998

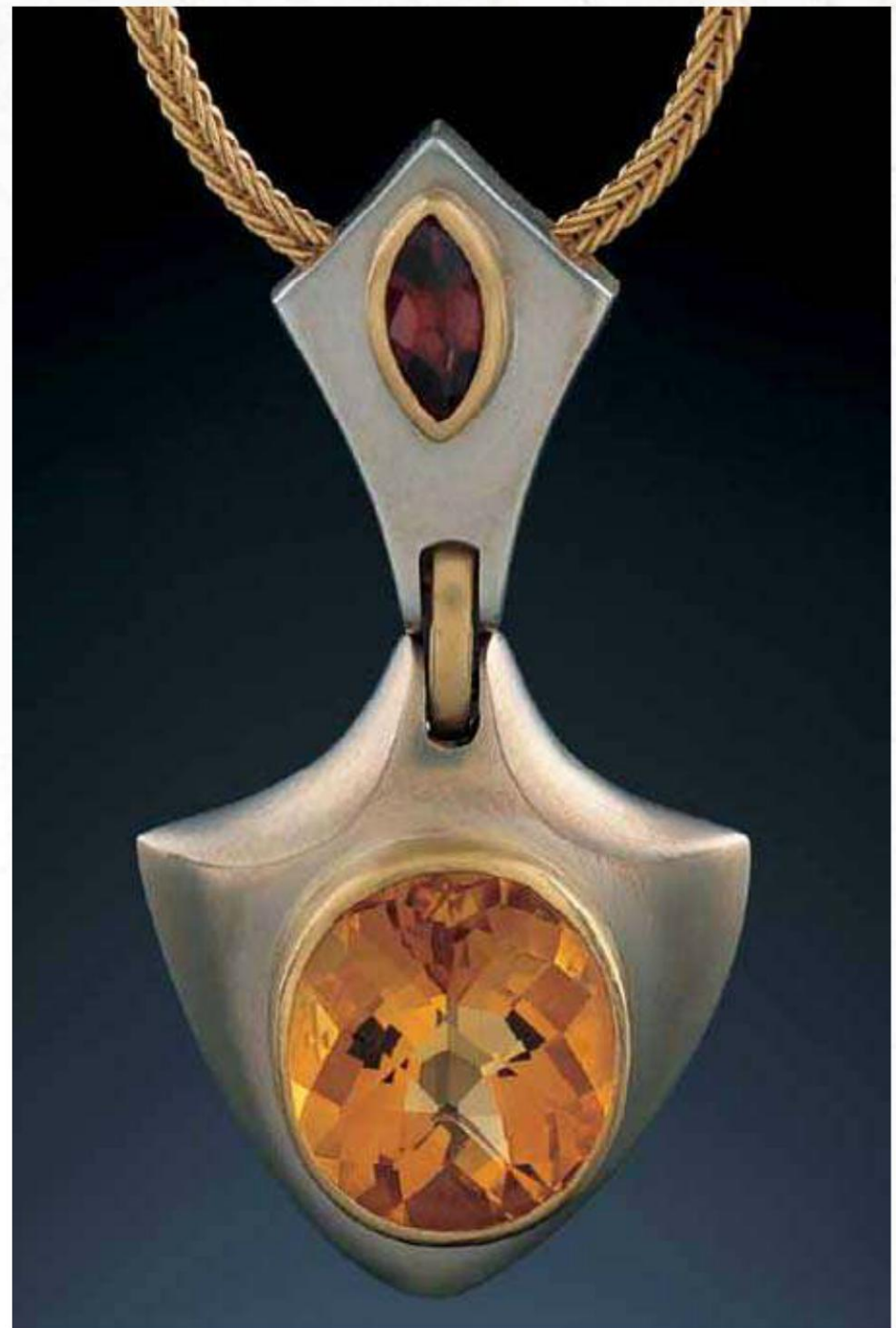
2.5 x 2.5 x 1.3 cm
18-karat yellow gold, tourmaline, ruby; cast, fabricated
Photo by artist



◀ Barrel Cut Series | 2002

Ring, 2.5 x 2.5 cm; earrings, 2.5 x 0.8 x 0.5 cm
Sterling silver, 18-karat yellow gold, barrel-cut garnets;
cast, fabricated

Photo by Larry Sanders



Fleur-de-Lys Pendant | 2003 ▶

5.1 x 2.5 x 1.8 cm
18-karat yellow gold, 18-karat white gold,
citrine, ruby; chased, fabricated
Photo by artist



BUCKAR

JJ Buckar

THE MARVELOUS COMPLEXITY OF NATURE REVERBERATES through the collaborative designs of Julie and Jacob Buckareff. This husband and wife team composes joyful tributes to flora and fauna from the precious materials the earth bestows. Often, their designs are fashioned around a central sculpted stone, such as a dyed agate maple leaf, a rock crystal quartz flower, or a carved amber insect. They often set pavé fields of colored stones and extra stones in unexpected places to heighten the drama of their compositions.

The Flower Brooch (page 201) is a particularly graceful creation. The Buckareffs have shaped the arcs of the stem and petals with great sensitivity, suggesting the strength and beauty of a prima ballerina.

The Yellow Baron (page 203) is a delightful flight of fancy. Constructed on springs, the wings actually flutter atop a skillfully carved, undulating amber. This literal movement is reinforced by an unusual and very rhythmic use of pavé-set colored stones. Add to this a dashing sapphire tie and a pair of crystal eyeglasses, and you've got a comical character, indeed.



◀ **Untitled** | 2005

2.4 x 2.2 x 1 cm

18-karat rose gold, white gold, trilliant sapphire, diamonds; pavé bead set

Photo by artist



▲ Flower Brooch | 2005

12 x 8 x 2 cm

18-karat rose gold, platinum, rock crystal quartz, natural pink diamonds, white diamonds, tsavorite garnets, spessartite garnets, blue topaz; hand carved

Photo by John Parrish, Parrish Photography



◀ **Untitled** | 2005

2.5 x 2.5 cm

Blue topaz, spessartite
garnets, yellow sapphires,
tsavorite garnets

Photo by artist



◀ **Untitled** | 2005

1 x 1 x 0.5 cm

Natural pink diamond, white
diamonds; pavé set, bezel set

Photo by artist



▲ **The Yellow Baron** | 2005

5 x 7 x 3 cm

18-karat yellow gold, 19-karat white gold, amber, blue sapphires, diamonds, demantoid garnets, spessartite garnets, yellow sapphires, almandite garnets, rock crystal quartz

Photo by artist



▲ **Untitled** | 2003

6.5 x 5 cm

Agate, 18-karat red gold, 18-karat yellow gold, 18-karat white gold, diamonds, spessartite garnets; pavé set

Photo by artist

Untitled | 2003 ▶

Each, 3 x 3 x 1.5 cm
18-karat gold, pink tourmaline,
blue topaz, white gold, green
tourmaline; cast, assembled
Photo by artist



◀ Untitled | 2006

1.1 x 2.2 x 3 cm
Amethyst; cushion cut
Photo by artist



◀ **Untitled** | 2006

Largest, 2.3 x 1.9 x 1.4 cm
Tahitian black pearls, diamonds,
18-karat gold, platinum; set
Photo by artist



▲ **Untitled** | 2005

3 x 4 x 1 cm
Opal, white diamonds, platinum;
carved, pavé set
Photo by artist



▲ **Untitled** | 2005

5.5 x 3.3 x 0.5 cm

Ammolite, diamonds, 22-karat gold; set

Photo by artist



WESTWOOD

Barbara Westwood

THE WORLD'S MOST COMPELLING GEMSTONES are often presented on pendants, and Barbara Westwood's handling of this form is legendary. Her sophisticated and immaculately executed bezel settings show off the gem cutter's art to its highest advantage. Every corner is sharp, every surface is smooth and polished. *Luminar* (page 209) and *Trinity* (page 210) bear witness to Westwood's elegant art. These extraordinary gems, cut by Tom Munsteiner, need few additional flourishes. Westwood's pavé bails and borders serve only to refine her overall design.

When fashioning an iconic form, such as a heart, many designers become ensnared by sentimentality. That Westwood avoids this trap shows her tremendous finesse. Plunging metalwork accentuates the sculptural dimensionality of the chalcedony and black onyx heart pendants pictured on the right. In *Liquid Hearts* on page 214, the transparent citrine and amethyst are not carved specifically to resemble hearts. Rather, Westwood creates this illusion with a graceful line of pavé diamonds.



▲ **Untitled** | 2006

4.4 x 3.8 x 1.9 cm

Chalcedony, black onyx druse, 18-karat yellow gold, diamonds

Gemstones cut by Steve Walters

Photo by Sky Hall



▲ **Luminar** | 2006

3.2 x 2.9 x 1.9 cm

18-karat yellow gold, amethyst, diamonds

Amethyst cut by Tom Munsteiner

Photo by Sky Hall

“ My work is a vehicle to connect to the celebrations of life, to integrate with other human beings as an artist with the symbols that define and mark our most important feelings. ”



▲ **Trinity** | 2006
5.7 x 3.3 x 1.9 cm
18-karat yellow gold, quartz crystal, diamonds
Quartz crystal cut by Tom Munsteiner
Photo by Sky Hall



▲ **Golden Rutile** | 2006
4.5 x 5.7 x 1.7 cm
18-karat yellow gold, golden rutile quartz, diamonds
Quartz cut by Tom Munsteiner
Photo by Sky Hall



▲ **Stairway** | 2006

5.7 x 4 x 1.1 cm

18-karat yellow gold, stairway-cut quartz, diamonds

Quartz cut by Tom Munsteiner

Photo by Sky Hall



▲ **Untitled** | 2006

5 x 2.5 x 1.9 cm

18-karat yellow gold, lilac amethyst, diamonds

Amethyst cut by Tom Munsteiner

Photo by Sky Hall

“ People ask, ‘What is art?’
And they wonder why
there are so many divergent
opinions. Perhaps a better
question is, ‘What is an
Artist?’ Is it inspiration?
Is it vision? Is it technique?
Is it nonconformity? Or is
it a way to communicate
our innermost feelings
without a word? We are, if
we choose to acknowledge
it, all artists in our own
private lives and hopefully
we all find the right vehicle
for that expression. ”



◀ Aqua Skin | 2005

3.2 x 3.2 x 1.7 cm
18-karat yellow gold, aquamarine,
crystal skin, diamonds
Aquamarine with crystal skin
cut by Lucas Schweizer
Photo by Sky Hall



◀ Aquamarine | 2006

5.8 x 3.2 x 1.9 cm
18-karat yellow gold,
aquamarine, diamonds
Aquamarine cut by
Lucas Schweizer
Photo by Sky Hall

" In my first jewelry class, I fell in love with wax.
I carved it, sculpted it, cast it in silver and gold,
and I set polished agates and faceted amethyst and
garnets into it. I showed it at art fairs, people liked
it, I sold it, and I wanted more. "



▲ **Waterfall** | 2006

6.7 x 2.5 x 2.2 cm

18-karat yellow gold, aquamarine, diamonds

Aquamarine cut by Steve Walters

Photo by Sky Hall

◀ **Aquamarine** | 2006

5.8 x 3.2 x 1.9 cm

18-karat yellow gold, aquamarine, diamonds

Aquamarine cut by Lucas Schweizer

Photo by Sky Hall



▲ **Liquid Hearts** | 2006

3.2 x 2.2 x 1.9 cm

18-karat yellow gold, citrine, amethyst, diamonds

Gemstones cut by Gustav Caesar

Photo by Sky Hall



▲ **Untitled** | 2006

Left, 3.8 x 2.9 x 1.9 cm; right, 2.5 x 4.5 x 1.9 cm

18-karat yellow gold, citrine, rutile quartz, diamonds

Gemstones cut by Tom Munsteiner

Photo by Sky Hall



“ My first job was selling jewelry retail on Beverly Drive in Beverly Hills, California, the heart of the jewelry district. The politics of jewelry mandated designers hide behind catchy names and pseudonyms. Most jewelry designers were men. This was unacceptable to me. ”

◀ **Untitled** | 2006

3.2 x 2.9 x 0.8 cm

18-karat yellow gold, black onyx, yellow beryl, diamonds; inlaid

Stone cut by Steve Walters

Photo by Sky Hall



DAVID

Zoltan David

IT IS ASTOUNDING THAT SUCH IMMACULATE JEWELRY can still be made by hand. Zoltan David's pieces reflect a trio of qualities every jeweler aspires to—precision craftsmanship, technical innovation, and strong personal style. David's signature motif is a beaded line, which he uses to construct graphic patterns of inlaid color and texture.

In the impressive *Ruby Ring* (page 218), he has designed and executed a multi-tiered tour de force of contemporary gemstone setting. Elevating the ruby from the main band makes the stone more visible. The light that passes through it is reflected and intensified by the metal below. The accent diamonds on the main band are secured in a two-bead setting. The bright grooves at the top and bottom of each diamond echo the shape of the surrounding yellow-gold beaded inlay. Through such formal structures, David accomplishes a tricky feat. Simultaneously, his work seems to acknowledge the exquisite jewelry of the past while extending it in a way that feels thoroughly modern.



Untitled | 2006 ▶

3 x 2.3 x 0.5 cm
Green tourmaline, platinum,
22-karat gold; cold forged,
hand fabricated, inlaid
Photo by Patti David



▲ **Untitled** | 2006

2.4 x 2.2 x 0.7 cm

Pink spinel, platinum, 22-karat gold;
cast, hand fabricated, inlaid

Photo by Patti David



▲ **Patti's Piece** | 2003

3 x 2.5 x 0.8 cm

Rubelite, platinum, 22-karat gold;
cold forged, hand fabricated, inlaid

Photo by John Parrish

Ruby Ring | 2006 ▶

2.6 x 1.2 x 2.1 cm

Rubies, platinum, 24-karat
gold, diamonds; set, inlaid

Photo by John Parrish

Collection of Richard Wise



“ When uncompromising gemstones are brought together with precious metals and my imagination, wonderful things begin to happen. The voice of design starts to sing to me, the goldsmith’s skills start to gather around me like allies, and a wonderful symphony begins. The passion weighs in, the pride weighs in, the love of beauty calls out, the innate gift of proportion guides, and in short the human spirit is in expression—the most powerful of forces. ”



◀ Arch Pendants | 2004

4 x 0.7 x 0.6 cm

Tourmaline, spinel, diamonds; cold
forged, hand fabricated, inlaid

Photo by John Parrish

“ Design is a wonderful and magical world of imagination and ideas. A good design must have many ingredients to be successful. The four cornerstones are originality, wearability, durability, and beauty. Beauty is the real power in these four horsemen, but beauty will not survive without the strength of its accomplices. ”



▲ **Homage to Nancy** | 2006

2.9 x 3.8 x 3.6 cm

Spessartite, tsavorites, platinum, 22-karat gold;
cast, hand fabricated, inlaid

Photo by Patti David

Courtesy of the Feinstein Collection

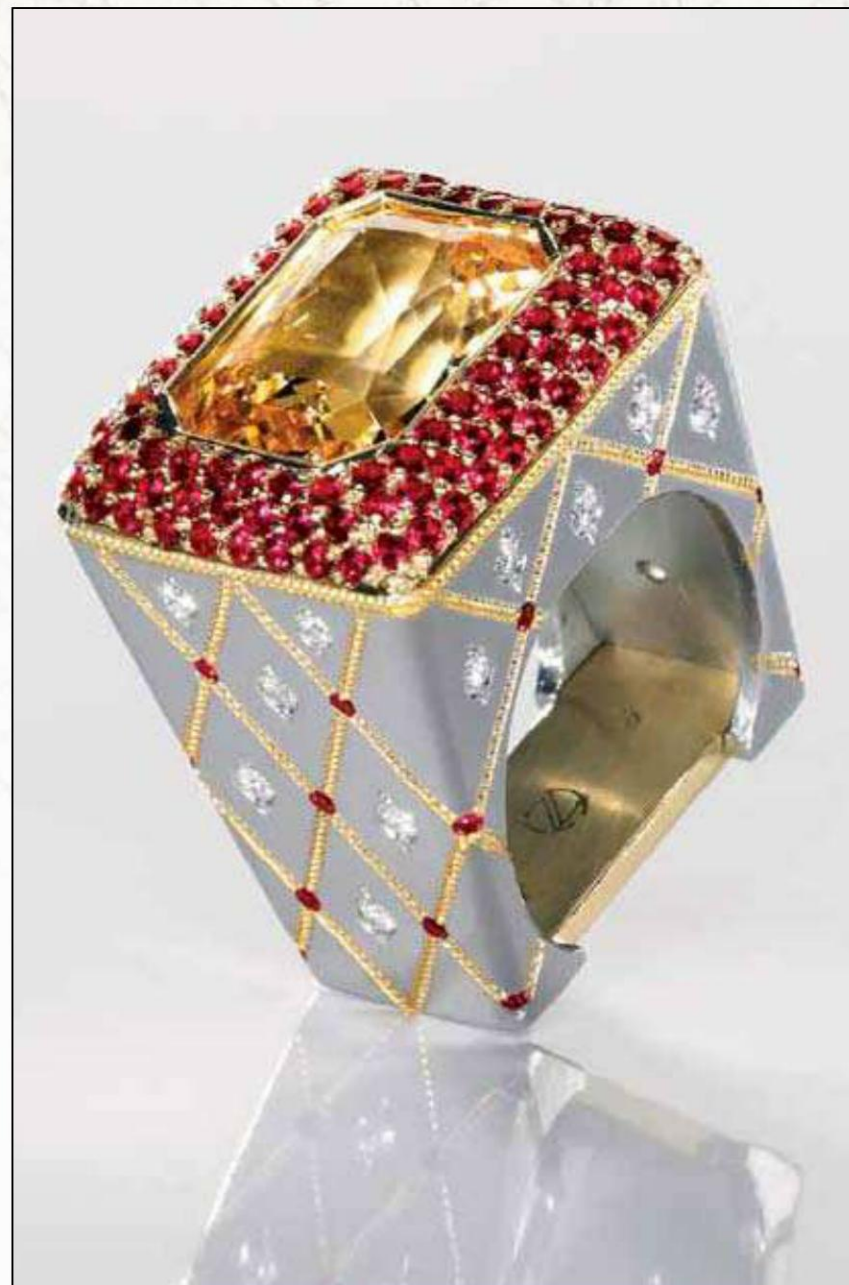
Untitled | 2002 ▶

2.8 x 2.5 x 1.2 cm

Natural yellow sapphire, rubies,
platinum, 22-karat gold, diamonds;
cold forged, hand fabricated, inlaid

Photo by John Parrish

Courtesy of the Feinstein Collection

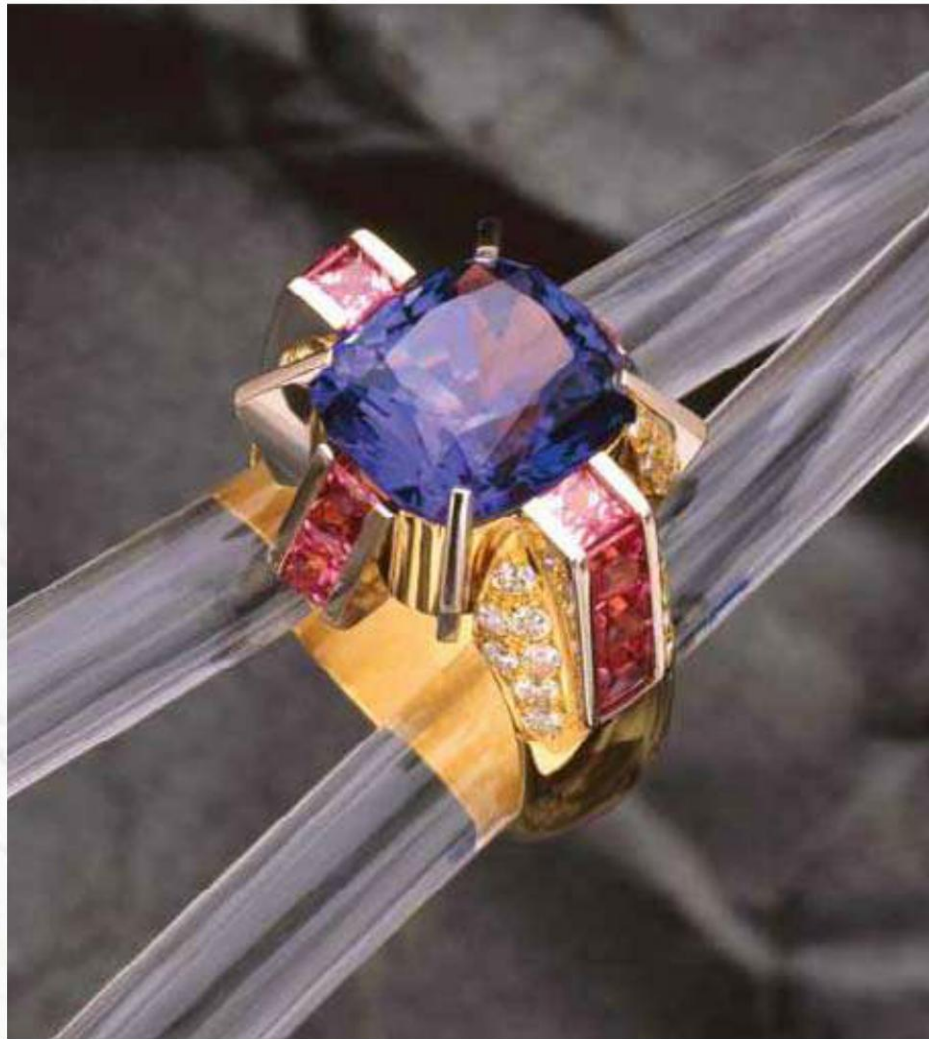


◀ Untitled | 2005

4 x 0.8 x 0.6 cm

Sunstones, platinum, 22-karat gold; cast, forged,
hand fabricated, inlaid

Photo by Robert McGee



◀ Spectrum Award Winner | 1988

2.6 x 2.1 x 1.1 cm

Tanzanite, pink sapphires, diamonds, platinum,
18-karat gold; cold forged, hand fabricated

Photo by Sky Hall

Courtesy of the Polatchek Collection



▲ Untitled | 2004

2.4 x 2.1 x 0.5 cm

Blue sapphire, platinum, diamonds;
cold forged, hand fabricated, inlaid

Photo by Robert McGee

“ There are two fundamental skills to the art that I do: one is design, the other is goldsmithing. They both have captured and freed me as an artist. ”

“ William Blake said, ‘Execution is the chariot of genius,’ and no truer words have been spoken. The idea of the Mona Lisa, for example, would be nothing without the artistry of the painter. Jewelry is no less a fine art. As a matter of fact, it is far more sophisticated than painting, for it employs three dimensions instead of two, and it must function as wearable. Also, it employs forces such as heat and pressure, as well as knowledge of mathematics, technologies, metallurgy, gemology, and engineering principles. ”



▲ **Jaguar Suite** | 2005

Ring, 2.9 x 2.8 x 2 cm

Cat's eye tourmaline, platinum, 24-karat gold; forged, cast, fabricated, inlaid

Photo by John Parrish



▲ **Queen's Ring** | 2000

2.7 x 1.9 x 1.6 cm

Peridot, platinum, 22-karat gold, diamonds; cold forged, hand fabricated, inlaid

Photo by John Parrish



LOREN

Mark Loren

THERE IS A CERTAIN ELEGANCE THAT IS ACHIEVED WHEN FORM, function, and beauty are balanced, and Mark Loren has the talent to materialize these concepts in complete harmony. He selects exquisite gemstones and presents them in an uncomplicated way so that they can be fully seen and appreciated. His work is crisp without being overly geometric, sophisticated without being flamboyant.

When looking at Loren's rings, especially *Untitled* (page 225), *Bob's Door Stop* (page 227), and *Ring for Vandal* (page 228), imagine slipping one on your finger and envisioning where the stone setting will rest. He often mounts tension-set stones on an elevated platform well above the finger, forcing them to the center of attention through intelligent design.

Loren uses lighthearted curves and circles as a design motif throughout his work. In the pendant on page 229 (right), an arrangement of overlapping circles appears effervescent. Loren's use of vibrantly colored diamonds adds to the pendant's energy and charm. There is implied movement in much of Loren's jewelry, making his designs uniquely dynamic and alluring.

Earrings | 1997 ▶

7.5 x 2.6 x 1.5 cm

14-karat yellow gold, 14-karat white gold, fossilized red dinosaur bone tongues, rainbow pyrite, diamonds; hand forged, pavé set

Photo by Craig Hildebrand
Private Collection





▲ **Untitled** | 1998

2.3 x 2.2 x 0.5 cm

Platinum, ruby, diamonds; tension set, pavé set

Photo by John Parrish

Private Collection



◀ Tribal Tension Necklace | 1998

5.2 x 3.1 x 1 cm

14-karat yellow gold, tourmaline, bicolor topaz,
diamond; hand forged, tension set, laser set,
bezel set

Photo by Craig Hildebrand

Private Collection

“ I love contrasts. My work is a balancing act of
inspiration, concepts, and passion. ”



▲ Untitled | 1989

2.5 x 1.2 x 0.5 cm

14-karat yellow gold, blue zircon, diamonds;
cast, hand forged, channel set

Photo by Craig Hildebrand

Private Collection

“ The relationship that I have developed with my design mistakes—many of them national award winners—is a thoughtful one. It took me many years to learn that ‘water flows around the rock, not through it.’ ”



▲ **Bob's Door Stop** | 2005

3.1 x 2.1 x 0.8 cm

14-karat white gold, 18-karat yellow gold, padparascha sapphire, ice blue diamond; pavé set, cast, forged

Photo by Craig Hildebrand

Collection of Mark Loren Designs, Fort Myers, Florida



◀ **Eldorado Sunset** | 2003

4.3 x 1.2 x 0.8 cm

14-karat yellow gold, diamond, Eldorado
bar sapphires; cast, tension set

Photo by Craig Hildebrand



◀ **Ring for Vandal** | 2002

2.1 x 1.9 x 0.8 cm

14-karat white gold, 18-karat yellow gold, crystal,
diamonds; cast, forged

Photo by Craig Hildebrand

Private Collection



▲ **Untitled** | 1999

6.8 x 2.4 x 1.1 cm

14-karat yellow gold, white agate, drusy crystals, Brazilian green-blue tourmaline, diamonds; cast, forged, pavé set

Photo by Craig Hildebrand

White agate cut by Dieter Lorenz

Private Collection



▲ **Untitled** | 2004

6.5 x 2.3 x 0.9 cm

14-karat yellow gold, 14-karat white gold, tourmaline, white, green, and blue diamonds; hand forged, tension set, pavé set

Photo by Craig Hildebrand

Private Collection

“ My clients claim that I have an uncanny ability to innovate in an industry that thrives on recycling tradition. ”

Untitled | 2005 ▶

4.5 x 1 x 0.8 cm

14-karat yellow gold, 14-karat white gold, diamond,
gold mirror; tension set, forged, polished

Photo by Craig Hildebrand

Private Collection



◀ Guppy Gathering | 2000

3.8 x 3.2 x 0.8 cm

14-karat yellow gold, diamond; cut, cast, tension set

Photo by Craig Hildebrand

Collection of Mark Loren Designs, Fort Myers, Florida

“ I play well with others and thrive on collaborating with my wife, staff, and friends who are artists. Our studio atmosphere is just as exciting as my old high school jewelrymaking classes with Mr. Young. ”

Untitled | 1995 ▶

5.2 x 4.4 x 1.3 cm

14-karat yellow gold, blue topaz, Brazilian tourmaline, brilliant and white carved agate, dendrites; cast, hand forged

Photo by Craig Hildebrand

Private Collection



Wedding Set | 2003 ▶

2.8 x 3 x 1.1 cm

18-karat yellow gold, stainless steel, fancy yellow diamonds; pavé set, forged, cast

Photo by Craig Hildebrand

Private Collection





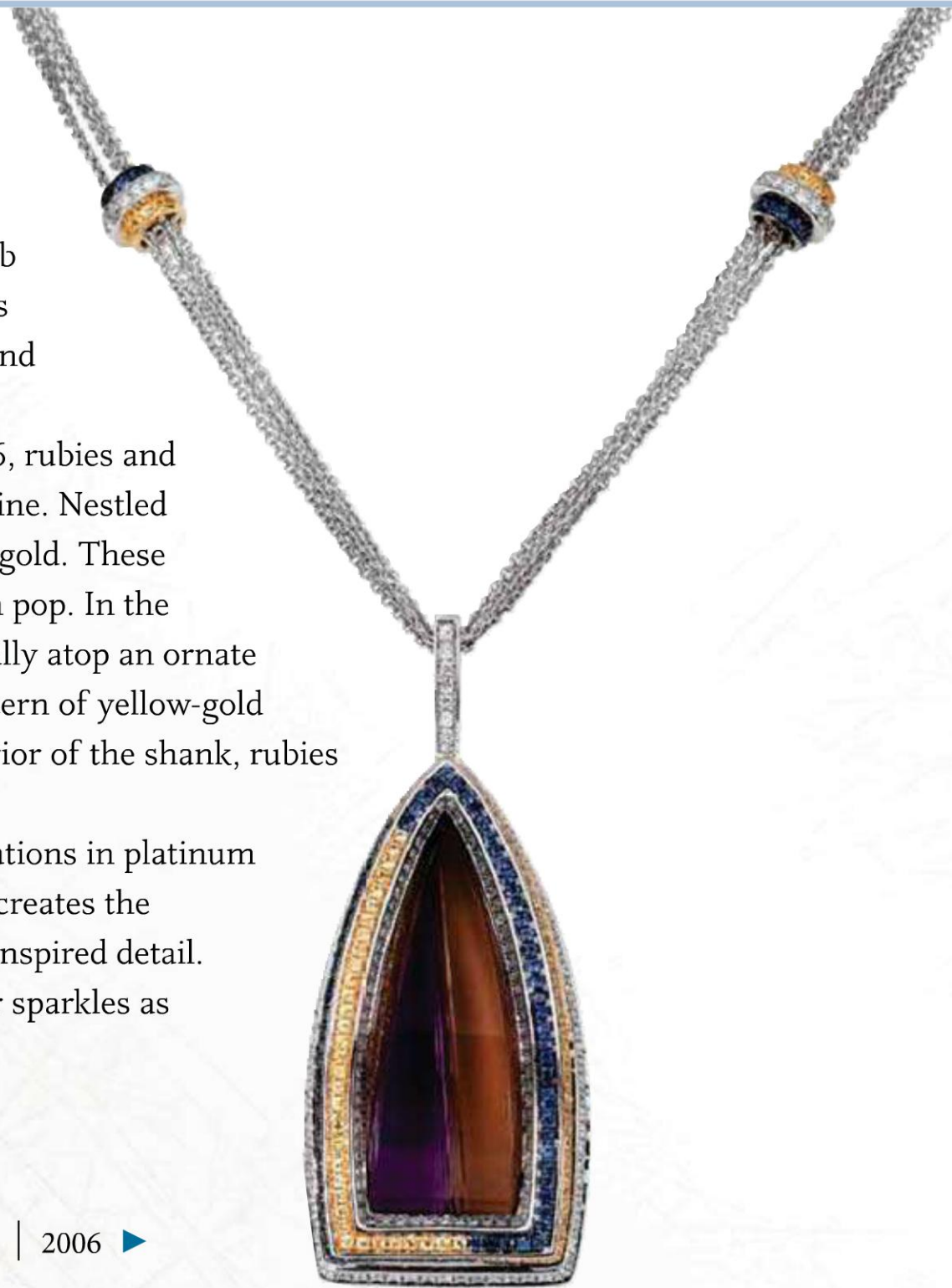
DEMIRJIAN

Jack Demirjian

PREPARE TO BE ASTOUNDED BY THE OPULENCE of Jack Demirjian's jewelry. Each piece includes sumptuous color, extravagant patterns, groundbreaking design, and superb craftsmanship. Nuances of exotic and regal cultures infuse his designs. Demirjian's jewelry reaches the peak of adornment, and there is undeniable value in such indulgence.

In the ring from the *Aurora Collection* pictured on page 236, rubies and sapphires set in scroll formations prop up the central tourmaline. Nestled into the ends of each scroll are yellow diamonds set in yellow gold. These small details provide just the right contrast to make the design pop. In the ring featured on page 233 (right), a golden pearl sits majestically atop an ornate setting. Inside the shank, Demirjian has created an argyle pattern of yellow-gold settings that hold alternating colored gemstones. On the exterior of the shank, rubies and sapphires are pavé set in a reverse, mirror image.

Quieter in palette, yet no less stunning, are Demirjian's creations in platinum and black Tahitian pearls. In the ring on page 239, Demirjian creates the illusion that the pearl is channel set in platinum bars, a most inspired detail. Demirjian's originality and inventiveness as a jewelry designer sparkles as brightly as any of his creations.



Aurora Collection | 2006 ▶

1.2 x 2.2 x 5.1 cm

18-karat yellow gold, 18-karat white gold,
ametrine, diamonds, blue sapphires, yellow sapphires;
cast, laser soldered, micro pavé set

Photo by artist



▲ **Aurora Collection** | 2002

1.2 x 2.2 x 5.1 cm

18-karat white gold, 18-karat yellow gold,
bi-color citrine, diamonds, yellow diamonds;
pavé set, laser welded

Photo by artist



▲ **Eclipse Collection** | 2005

1.2 x 2.5 x 1.5 cm

18-karat yellow gold, 18-karat white gold,
golden pearl, tsavorite, diamonds, rubies, sapphires;
pavé set, bezel set, prong set

Photo by artist



“ I am a third generation jeweler of Armenian descent. My career began in 1970, when I apprenticed at my grandfather’s workshop. When I became recognized for my technical precision and artistic talent, I furthered my jewelry education in Greece. In 1976, I moved to the United States to continue pursuing my art and passion for design. ”

◀ Eclipse Collection | 2005

4 x 2.6 x 1.1 cm

18-karat white gold, 18-karat yellow gold, golden pearl, green tourmaline, yellow diamonds, white diamonds; carved

Photo by Robert Weldon

Aurora Collection | 2005 ▶

3.4 x 1.6 x 1 cm

18-karat white gold, 18-karat yellow gold, green tourmaline, rhodolite garnets, yellow diamonds, white diamonds, tsavorites, rubies; prong set, pavé set

Photo by Robert Weldon





◀ Aurora Collection | 2005

1.7 x 2.6 x 1.1 cm

18-karat yellow gold, 18-karat white gold,
pink tourmaline, rubies, sapphires, yellow
diamonds; pavé set, soldered, bezel set

Photo by artist

“ The design dynamics of Eurasian architecture, the infinite patterning of nature,
and the contemporary demand for originality inspire me. ”

Aurora Collection | 2006 ▶

2.9 x 2.5 x 1.1 cm

18-karat white gold, 18-karat yellow gold, green
tourmaline, diamonds, tsavorites, yellow sapphires;
tension set, pavé set, laser welded

Photo by artist



◀ **Aurora Collection** | 2003

1.2 x 2 x 0.6 cm

18-karat white gold, 18-karat yellow gold, baguette blue-green
tourmaline, diamonds; bridge set, lattice worked

Photo by artist



◀ Eclipse Collection | 2002

17.8 x 1.2 x 1.3 cm

Platinum, 18-karat yellow gold, black Tahitian pearls,
diamonds; micro pavé set

Photo by Parrish Photography



▲ Eclipse Collection | 2002

1.5 x 2.2 x 1.2 cm

Platinum, 18-karat yellow gold,
black Tahitian pearl, diamonds; tube
set, channel set, carved

Photo by Parrish Photography

“ My philosophy is to create
a distinct identity with
original designs that
are very appealing and
comfortable to wear. ”

Aurora Collection | 2002 ►

1.1 x 3.4 x 1 cm

18-karat white gold, 18-karat yellow gold,
bi-color citrine, white diamonds,
yellow diamonds; pavé set, laser welded

Photo by Parrish Photography





WEBSTER

Stephen Webster

BEING SEDUCED BY STEPHEN WEBSTER'S JEWELRY IS EASY. His designs have a potent physical charisma that is virtually irresistible. They explode with dangerous curves, jagged points, incredible darkness, and profound light. They suggest tribal markings, Gothic architecture, and the thorns and webs of nature. Behind all of this glamour, however, lies a consummate artist of incredible skill and versatility.

Webster has designed his *Femme Fatale Earrings* (below) in two parts. The sloping grid of black diamonds is detachable from the column of clear diamonds, allowing the wearer two distinct and

contrasting looks. Alone, the clear diamond columns convey pure elegance. Combined, the black-diamond grid adds a degree of mystery and intrigue. By arranging the two parts so that the lower diamond on the column is centered inside the grid, Webster has achieved total geometric harmony.

Inspired uses of color, pattern, and negative space appear throughout Webster's collections. The *Borneo Earrings* on page 242 are an optic adventure. Though the gemstones follow menacing thorny lines, they outline curvaceous spaces that are welcoming.

In *Butterfly Pendant* (page 241), he uses gradated colors of sapphires and diamonds to paint the wings in a luminous way. Such intense and inventive designs are what make Webster's jewelry such a continuous thrill.



◀ **Femme Fatale Detachable Earrings** | 2005

5 x 5 cm

Platinum, Dali diamonds

Photo by Tzu Chen

Butterfly Pendant | 2006 ▶

6.5 x 5.5 cm

18-karat white gold, pink opal, quartz, black sapphires, brown diamonds, white diamonds, blackened gold

Photo by Tzu Chen



▼ **Jewelvine Cuff** | 2004

4.8 x 7.2 x 8.4 cm

White gold, black sapphires, orange sapphires

Photo by Tzu Chen





◀ **Borneo Lipstick Rings** | 2006

3 x 1.7 cm

18-karat white gold, red coral, quartz, black sapphires

Photo by Tzu Chen



◀ **Borneo Earrings** | 2004

4 x 1.4 cm

18-karat white gold, tsavorites, blue sapphires

Photo by Tzu Chen

“ I have no interest in ordinary jewelry. Being in a position where most of what we make can be extraordinary keeps me more than interested. ”

Borneo Long Drop Earrings | 2005 ▶

6.3 x 1.2 cm

18-karat white gold, chrysoprase, tsavorites, white diamonds, blackened gold

Photo by Tzu Chen





◀ **Femme Fatale Marquise Ring** | 2005

3 x 1.5 cm

18-karat white gold, Dali diamonds; pavé set

Photo by Tzu Chen



◀ **Femme Fatale White Gold Ring Set
with Webcut Diamond** | 2005

3.5 x 2.5 cm

White gold, white diamonds

Photo by Tzu Chen

“ I probably spend more time than most jewelers developing my collections. The process usually starts with a big theme from which I will draw as much inspiration as possible, followed by literally hundreds of drawings which I keep returning to until I can extract a collection for sampling. Other jewelers who visit the site are surprised by the amount of pre-sampling we go through. It may be a bit long-winded, but it allows plenty of opportunities for the unexpected to crop up. ”

Love Haze Pendant | 2004 ▶

5.5 x 4.6 cm

White gold, white diamonds, hematite

Photo by Tzu Chen Chen





◀ Jewelvine Fan Drop Pendant | 2006

3.5 x 1.5 cm

18-karat white gold, blue topaz, white diamonds

Photo by Tzu Chen

“ I travel a lot to source stones and work with various cutters. I enjoy this side of the creative process along with almost everything from the initial drawings to seeing the first pieces of a new collection being finished. ”



Romantic Round Jewelvine Ring | 2005 ▶

2.5 x 2.5 cm

18-karat white gold, turquoise, quartz,
black sapphire

Photo by Tzu Chen

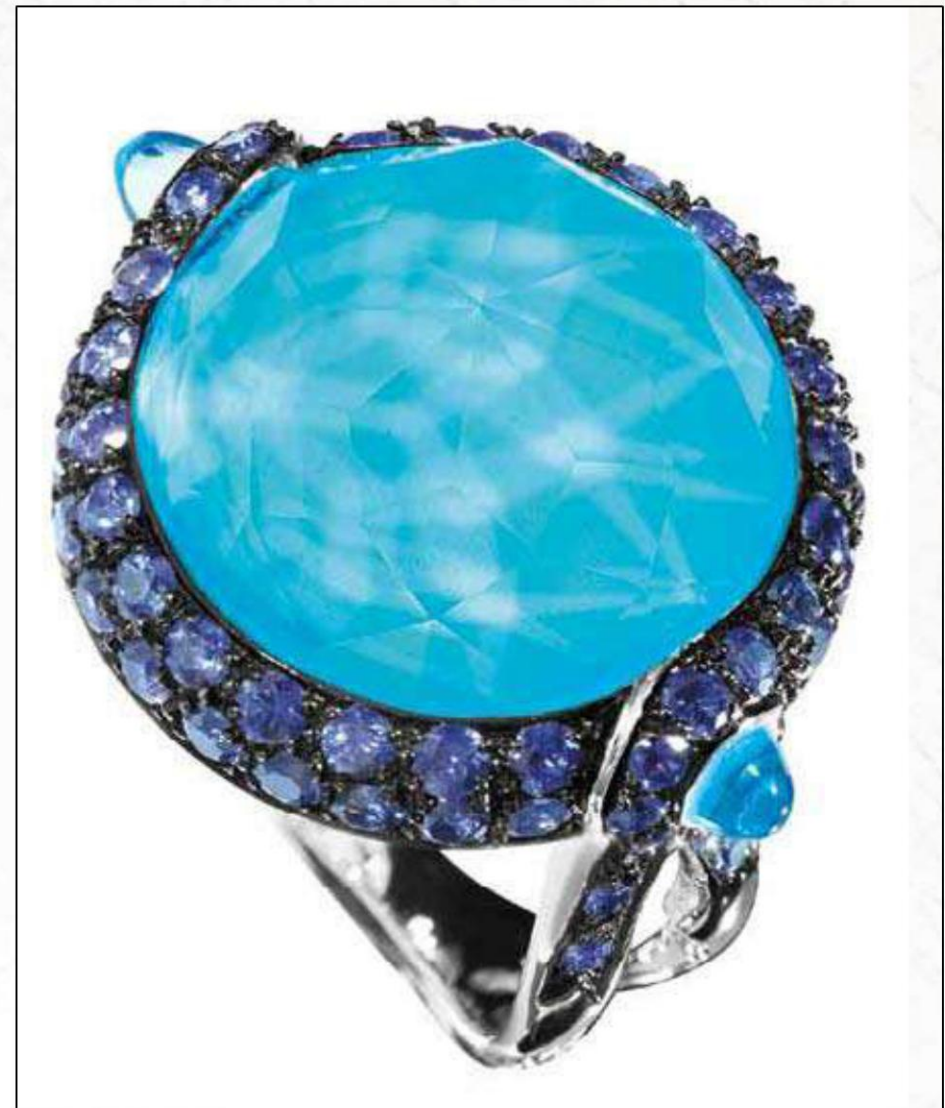


▲ **Bullet Haze Rings** | 2005

2.5 x 3 cm

18-karat white gold, white mother-of-pearl, quartz,
black sapphire

Photo by Tzu Chen



▲ **Bullet Haze Ring** | 2005

1.3 x 2.8 cm

18-karat white gold, hematite, quartz,
white diamonds

Photo by Tzu Chen



APPLING

Jeffrey E. Appling

DARING COMPOSITIONS AND BURSTS OF COLOR signal the passion that explodes in Jeffrey Appling's jewelry. With every imaginative piece, he challenges himself to push the boundaries of contemporary fine jewelry forward. Whether his motivation is conceptual or technical in nature, his extraordinary skills as a jeweler allow him to create what he envisions, and the results are spectacular.

On the backside of the central citrine in *Evolution Necklace* (page 249), three holes were drilled at precise angles. Appling inserted a gemstone rod of a contrasting color into each hole to produce reflections. The result is an internal kaleidoscope of color. The six yellow-gold prongs holding the citrine are edged with larger chevrons of bead-set diamonds. Appling designed these components to provide the illusion that the chevrons are floating on air. Tapered cones capped with gems radiate from the base of the citrine and leap toward the viewer.

American Ingenuity (page 253) is an aptly titled piece. Spinning wheels of chrome tourmalines set the piece in motion. Bezel-set gemstones soar on wires from a large hand carved and drilled ametrine. Crisscrossing "belts" of flush-set gemstones appear to turn drusy onyx "gears." Through these vivid and intricate components, Appling captures the buzz of industry. By boldly following his muse, he also captures the heart of viewers.

Balance Ring | 2003 ▶

2.7 x 2.1 x 2.9 cm

18-karat red gold, 18-karat green gold, bi-color tourmaline, ruby, tsavorite, pink sapphire, fancy yellow diamonds; bezel set, tube set, bead set, bright cut

Photo by Hap Sakwa





▲ Evolution Necklace | 2004

3.3 x 3.1 cm

18-karat white gold, 18-karat yellow gold, citrine, tanzanite,
iolite, tsavorite, spessartite, diamonds; drilled, injected

Photo by Hap Sakwa



“ I have an enthusiastic and everlasting drive to make sure my designs help women stand out as individuals and express their life’s enjoyments freely. ”

◀ Pearl Protrusion Ring | 2006

2 x 1.5 cm

Platinum, black pearls, white pearls, tsavorite, pink sapphire;
hand engraved, faceted, hand carved, cast, pavé set

Photo by Hap Sakwa

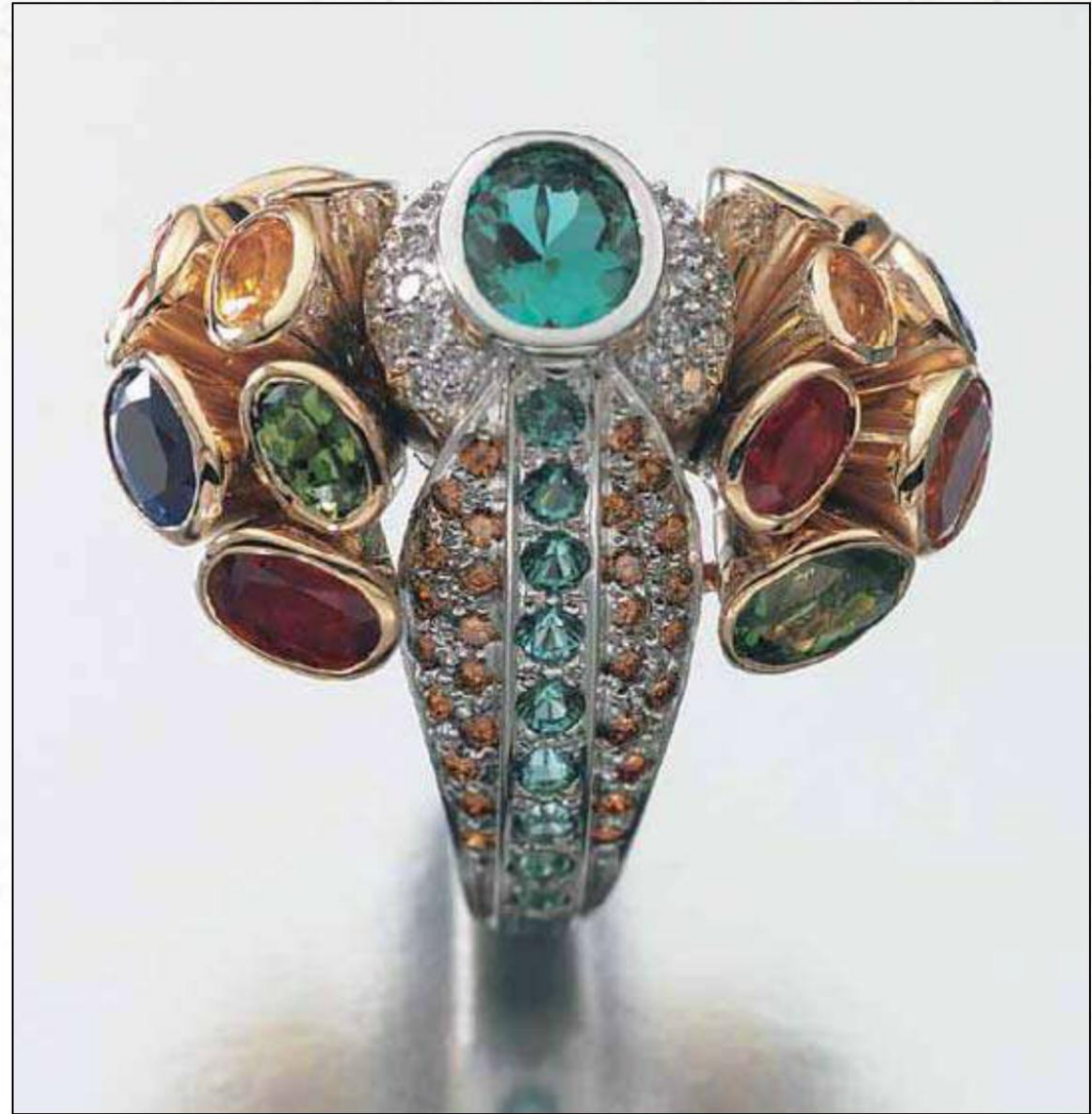


◀ Horsing Around with Diamonds Ring | 2005

2.2 x 1.8 cm

Platinum, diamonds; hand carved, wax cast, bezel set,
bead set, bright cut

Photo by Hap Sakwa



▲ Strobe Ring | 2002

2.4 x 2 x 1.1 cm

18-karat yellow gold, 18-karat white gold, blue-green tourmaline, rubies, blue sapphire, yellow sapphire, spessartite, tsavorite, champagne diamonds, diamonds; cast, fabricated

Photos by Hap Sakwa and Sky Hall



◀ Dream Catcher Earrings | 2002

6.2 x 2.7 cm

18-karat yellow gold, 18-karat white gold, diamonds,
natural colored gemstones, fancy yellow diamonds,
platinum; cast, hand fabricated

Photo by Hap Sakwa

“ For each ‘extreme design,’ I focus on the realization of what *could* be. I make sure to provide comfort and balance along with in-your-face, wide-eyed amazement. ”



▲ Tanzanite and Diamond Ring | 1997

2 x 1 x 1.9 cm

18-karat yellow gold, 18-karat white gold, tanzanite, colorless diamonds

Photos by Hap Sakwa



▲ American Ingenuity Necklace | 2003

24 x 18 cm

Ametrine, chrome tourmaline, 14-karat white gold, rhodium, drusy onyx, natural gemstones; cast, hand fabricated, carved, drilled

Photo by Hap Sakwa



◀ **Hands To Water Ring** | 2005

3.3 x 3.1 x 2.2 cm

18-karat yellow gold, 18-karat white gold, aquamarine, color-enhanced blue diamonds, diamonds; cast, assembled, carved

Photos by Sky Hall and artist



◀ **Lefty Ring** | 2006

1.7 x 1.5 cm

18-karat yellow gold, 18-karat white gold, diamonds; carved, cast, polished, bead blasted, bezel set

Photo by Hap Sakwa

“ Every colorful creation is geared to attract attention while creating excitement for the wearer and for the admirer. ”



▲ Rings That Rock! | 2007

2.8 x 0.9 x 2.2 cm

Palladium, 18-karat pink gold, 18-karat yellow gold, argen-
tium silver, color-enhanced blue diamond, diamond; cast,
assembled, bead blasted, polished

Photo by Hap Sakwa



▲ Palladium Rocks! Ring | 2007

2.8 x 0.9 x 2.2 cm

Palladium, 18-karat yellow gold,
color-enhanced blue diamond; carved,
cast, assembled, soldered, polished,
bead blasted

Photo by Hap Sakwa



◀ Champagne Diamond Ring | 1995

2.1 x 2 x 1.8 cm

18-karat yellow gold, 18-karat white gold, champagne
diamond, yellow diamonds, diamonds

Photo by Hap Sakwa



MORIN

Gregoré Morin

THE BROOCH OFFERS MORE STRUCTURAL FREEDOM than any other jewelry form, and it is here that Gregoré Morin unleashes his tremendous imagination. Some of his brooches are simple gestures made with gems, while others are fastidiously expressed portraits. Morin selects the colors of his metals to great effect, often setting stones against a pitch-black background so they appear more painterly and dimensional.

Morin excels at conveying the essence of figures. In the brooch on page 261, a frog is braced to leap or has just landed. *Fluttering* (page 259) depicts a kaleidoscope of butterflies ascending. On page 258, Morin's bird flies south with great determination. The cactus in *Priktentious* (page 259) is full of attitude, wearing his bright pink blossoms with pride.

In *Geisha* (page 257), an extraordinary feast for the eyes, Morin's extensive technical skills are fully on display. He has fashioned the geisha's hair and collar from smoothly carved gemstones. He has given her a fan encrusted with sapphires that gradate in color and size. The geisha's face is a beautiful platinum cast and her kimono, a marvelous study in metal texture. That Morin has the tools to observe and articulate these postures is an incredible gift.



Untitled | 2006 ▶
3.2 x 2.9 x 0.3 cm
Gold, pink sapphires
Photo by artist

“ When I design an object, I try to peel away the parts of the form that are not necessary to the story. This stripping away to the essential is my poetry, while nature and the world around me are my inspiration. ”



▲ Geisha | 2001

5.2 x 4.9 x 1 cm

Gold, platinum, pearls, diamonds, black chalcidony, sapphires, orange opal; cast, hand fabricated, pavé set

Photo by artist



▲ Flying South | 2001

3.5 x 7.5 x 0.9 cm

Gold, platinum, emeralds, diamonds, carnelians;

hand fabricated, pavé set

Photo by artist

“ Stone setting is my place of order and rules, of precision and minutiae. Pavé is my favorite. It gives me a chance to be an engineer and experimenter: trying a new angle on a bright cut; making new tools to hold gravers so they can be sharpened more accurately. ”

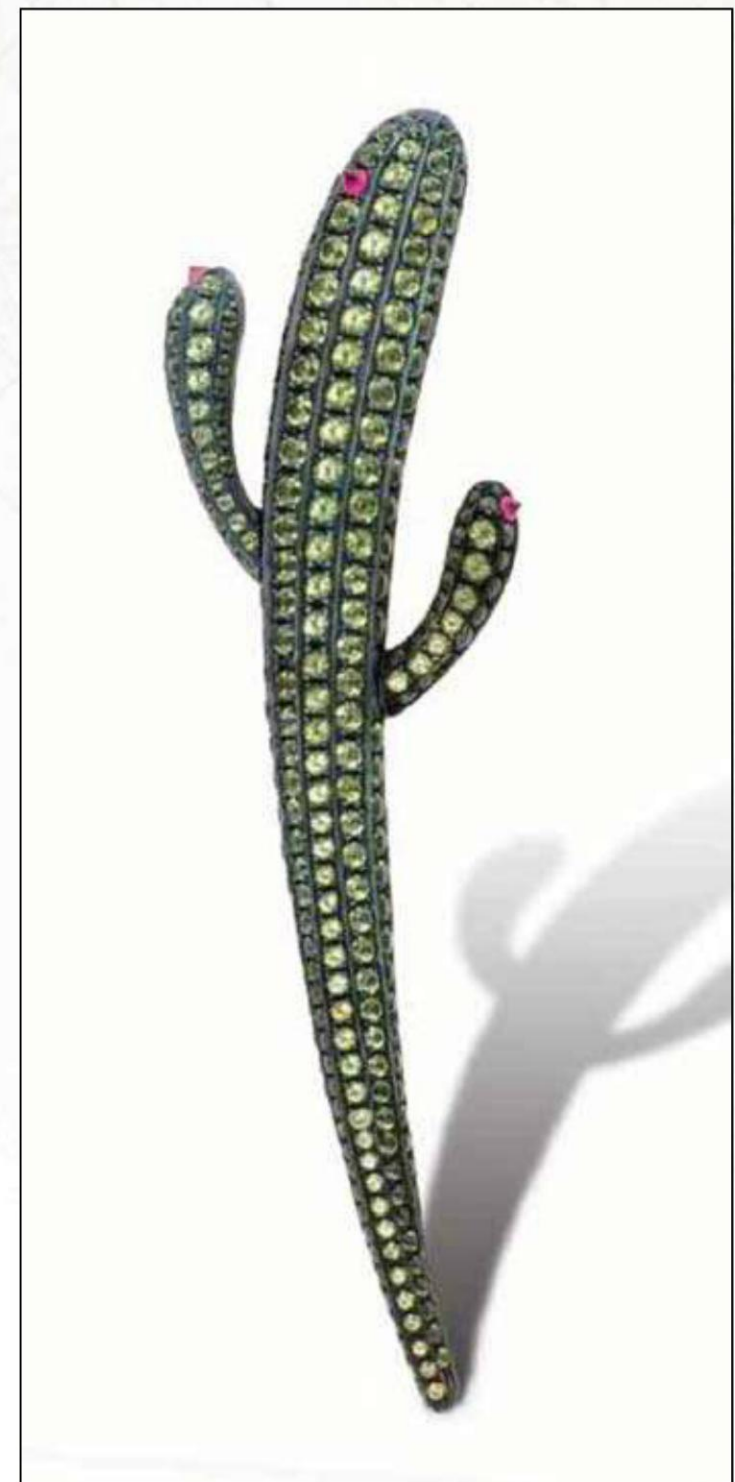


◀ **Fluttering** | 2005

6 x 6 x 1.2 cm

Gold, platinum, diamonds, garnets, sapphires, peridot;
hand fabricated, pavé set

Photo by artist

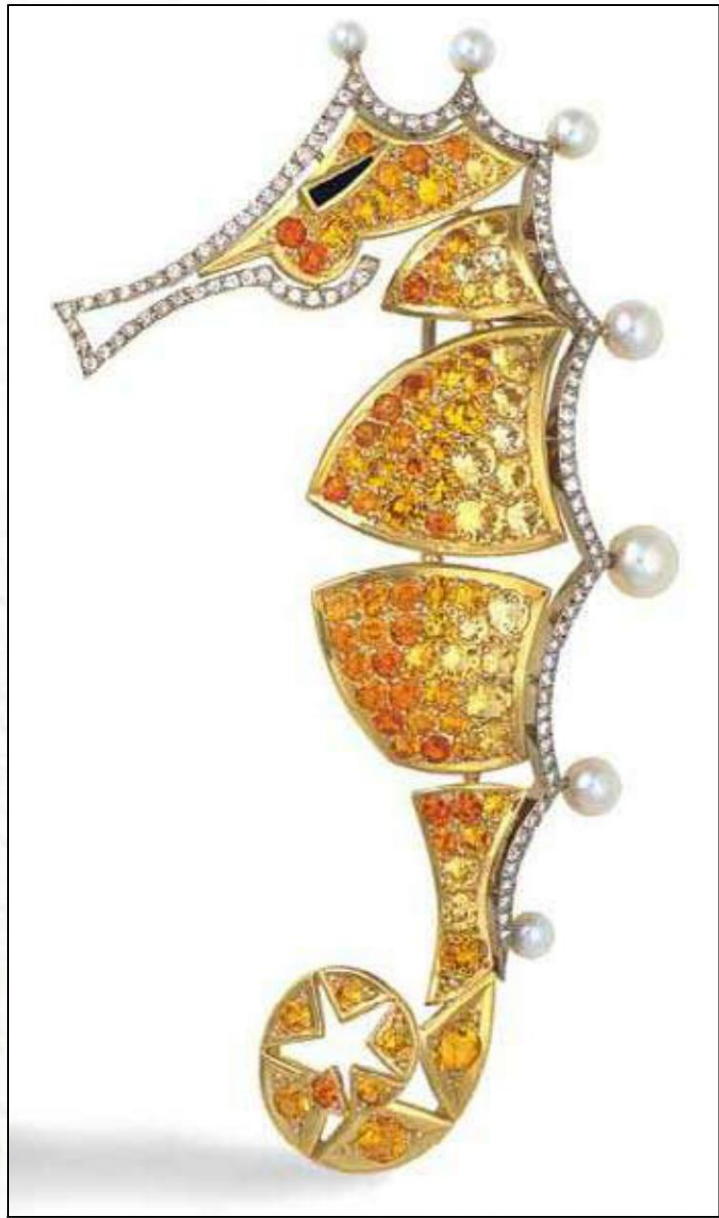


Priktentious | 2000–2006 ▶

10 x 2.8 x 1 cm

Gold, silver, peridot, sapphire;
hand fabricated, pavé set

Photo by artist



▲ King of the Sea | 2000

8.5 x 4.5 x 1 cm

Gold, black jade, sapphires, garnets, pearls;
hand fabricated, pavé set, bezel set

Photo by Nino Rakichevich

“ Almost every time I sit down to do
pavé, I learn a new thing, a new way
to make it better. ”



▲ An Australian “Pinscher” | 2001

3.4 x 4.2 x 1.3 cm

Platinum, opal, diamonds; hand fabricated, pavé set, gypsy set

Photo by artist

“ I strive for my work to be a fresh look at the world around us, while surrendering to nature’s forms and lines, allowing them to express themselves through my work and me. I am drawn to lines that start and stop but continue again elsewhere. Just when I think I have a clever idea, I remind myself that nature has created it all before and I am just rediscovering. ”



▲ **Untitled** | 2005

4.9 x 3.7 x 1.5 cm

Gold, emeralds, diamonds, sapphire, rubies;
cast, hand fabricated, pavé set, bezel set

Photo by artist



◀ **Jaded Sun** | 2006

3.6 x 4.9 x 3 cm

Gold, jade, Paraiba; hand fabricated,
pavé set

Photo by artist



◀ **Bombay Sapphire** | 2005

4.7 x 4 x 0.8 cm

Gold, aquamarine, peridot, sapphire,
diamond; hand fabricated, pavé set

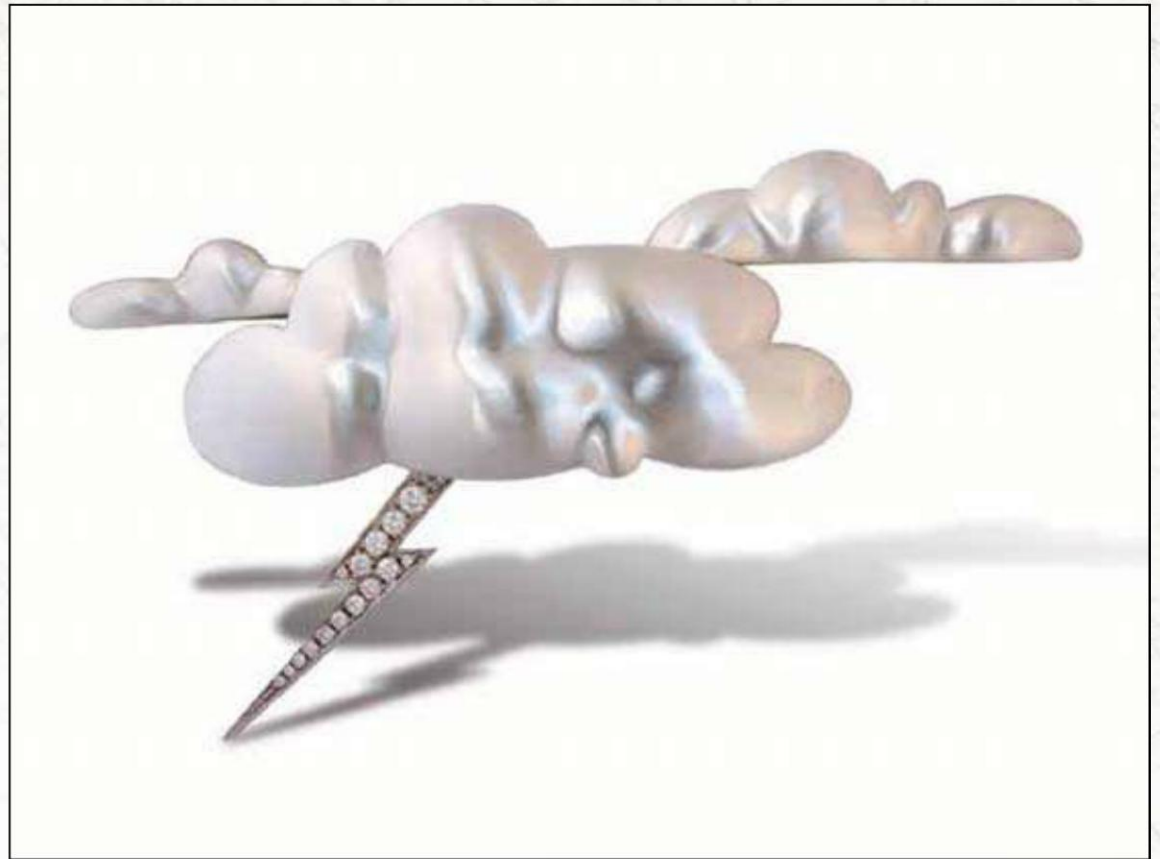
Photo by artist

Silver Lining | 2005 ▶

3.9 x 3 x 0.5 cm

Silver, gold, diamonds; hand fabricated,
pavé set

Photo by artist



◀ **Untitled** | 2005

4.4 x 2.1 x 1.3 cm

Gold, sapphires, pearls, diamonds;
hand fabricated, pavé set

Photo by artist

“ Some of my pieces may take years to complete. I might put them down and only think about them for months or years. Then, one day I wake up knowing today is the day to finish my poem. ”



Kim Eric Lilot

LILLOT

FOR THIRD-GENERATION JEWELER KIM ERIC LILOT, each piece is a stage on which the drama of the human condition plays out. He portrays intimate moments of humor, misery, ecstasy, and anguish with the skills of a consummate goldsmith and the soul of a poet. This narrative approach to jewelry allows him to express diverse and intriguing points of view.

Lilot's merry-go-round fantasy, *Endangered Species Carousel* (page 269), is a testament to his extraordinary technical and conceptual abilities. Realistic animals, all in motion, were wax carved and cast in varying shades of gold. Radiant enamels and gemstones enhance the regal scene. However, the powerful dichotomy of the bracelet comes with the awareness that all of the creatures depicted are endangered or extinct.

Such elegiac content is a running theme throughout Lilot's jewelry, and often the messages are not so subtly concealed. In *A Beautiful Ending* (page 269), a necklace of bones leads to skeletal fingers holding an ornately wreathed opal. The carnelian quartz in *Dante's Inferno Brooch* (page 267) calls to mind Phlegethon, the fictional river of boiling blood in which sinners are immersed. The artist employs macabre imagery again in

Self-Portrait with Rose Tinted Glasses Ring (page 266), but this time with a sense of humor and a fine grasp of the absurd.

To focus solely on Lilot's darker pieces would misrepresent the breadth of his accomplishments. In *Dragonfly Brooch* (page 268) and *Wave Necklace* (page 271), he pays homage to the wonders of the world—great and small, momentary and everlasting—that give our lives joy and meaning.



◀ Wind Genie Brooch | 2005

4.5 x 5 x 1.1 cm

18-karat white gold, 18-karat royal yellow gold, diamonds, rubies, botroidal drusy quartz

Photo by Hap Sakwa

Collection of Drs. David and Elizabeth Thier



▲ A Beautiful Ending | 2005

55.9 x 3 x 3 cm

24-karat, 18-karat, and 14-karat white, green, red, and yellow gold,
Australian opal, lentoid clasp

Photo by Lee-Carraher



◀ **Self-Portrait with Rose Tinted Glasses Ring** | 1998

3.2 x 2.5 x 1.8 cm

18-karat yellow gold, platinum, rubellite tourmaline

Photo by artist

Collection of The Smithsonian American Art Museum's Renwick Gallery,
Washington, D.C.

“ Studies in sculpture and figure drawing introduced me to the most valuable tool of my artistic development—the pocket sketchbook. These daily records of quick studies, landscapes, ideas, idle thoughts, and, especially dreams, have fueled my imagination and provided a wealth of images. ”

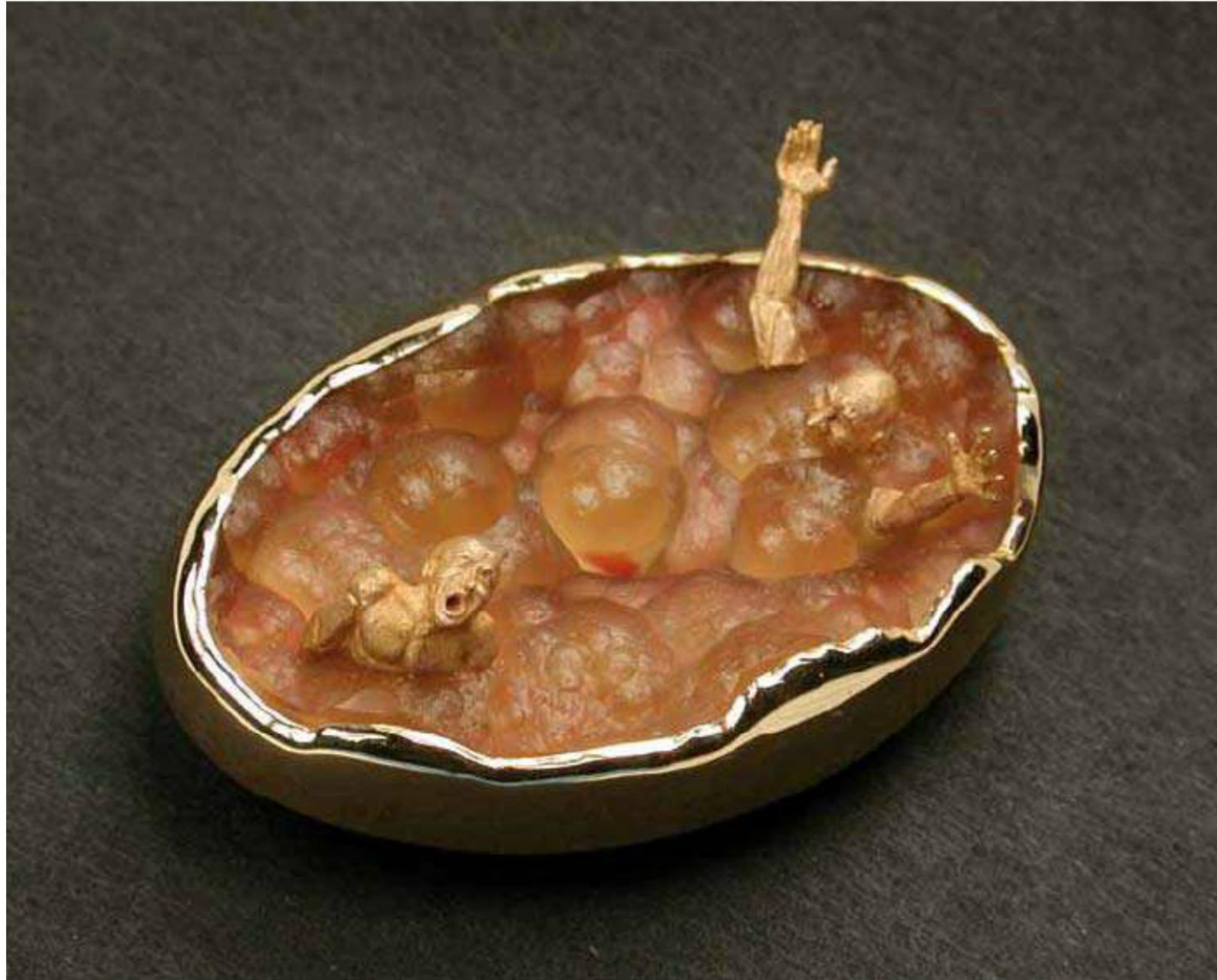


◀ **Where? When? Why? Brooch** | 2004

5.5 x 3 x 1 cm

Kola wood, silver, 18-karat gold, white gold, lapis lazuli,
onyx, platinum; mokume gane, reticulated

Photo by artist



▲ **Dante's Inferno Brooch** | 1997

5.7 x 3.2 x 1.3 cm

18-karat yellow gold, botrydial carnelian quartz

Photo by artist

Collection of Drs. David and Elizabeth Thier

“ Jewelers have the wonderful opportunity to express ideas, dreams, even fears, in a unique and rare medium. Take risks. Pick up your sketchbook, stretch your mind, and find the melody, the poem, or the spectacle within the design. ”



▲ Spectrum Ring | 2001

2.8 x 2.2 x 1.4 cm

Platinum, 18-karat yellow gold, enamel,
Paraiba tourmaline

Photo by artist



▲ Dragonfly Brooch | 1999

6.4 x 5.7 x 1 cm

18-karat gold, diamond, ruby and diamond
melee, enamel; pavé set

Photo by artist

Endangered Species Carousel Bracelet | 2005 ▶

2.5 x 17.8 x 0.6 cm

18-karat white gold, 18-karat yellow gold, rubies, enamel

Photos by artist



“ My mother, an accomplished illustrator and painter, would often use us children as models. But it was in our library and my stepfather’s and grandfather’s goldsmithing workshops where, as a young boy, I discovered the wonderfully imaginative and intricate creations of the master goldsmiths Benvenuto Cellini, René Lalique, Johann Melchior Dinglinger, and Peter Carl Fabergé. ”



“ Some children dream of living in the circus.
I was raised in a family of artists. ”

◀ **Watermelon Crystal Necklace** | 1985

50.8 x 4.4 x 1.9 cm

18-karat yellow gold, colored watermelon tourmalines

Photo by Harold and Erica Van Pelt



◀ **Grapevine Necklace** | 1990

6.4 x 50.8 x 1.3 cm

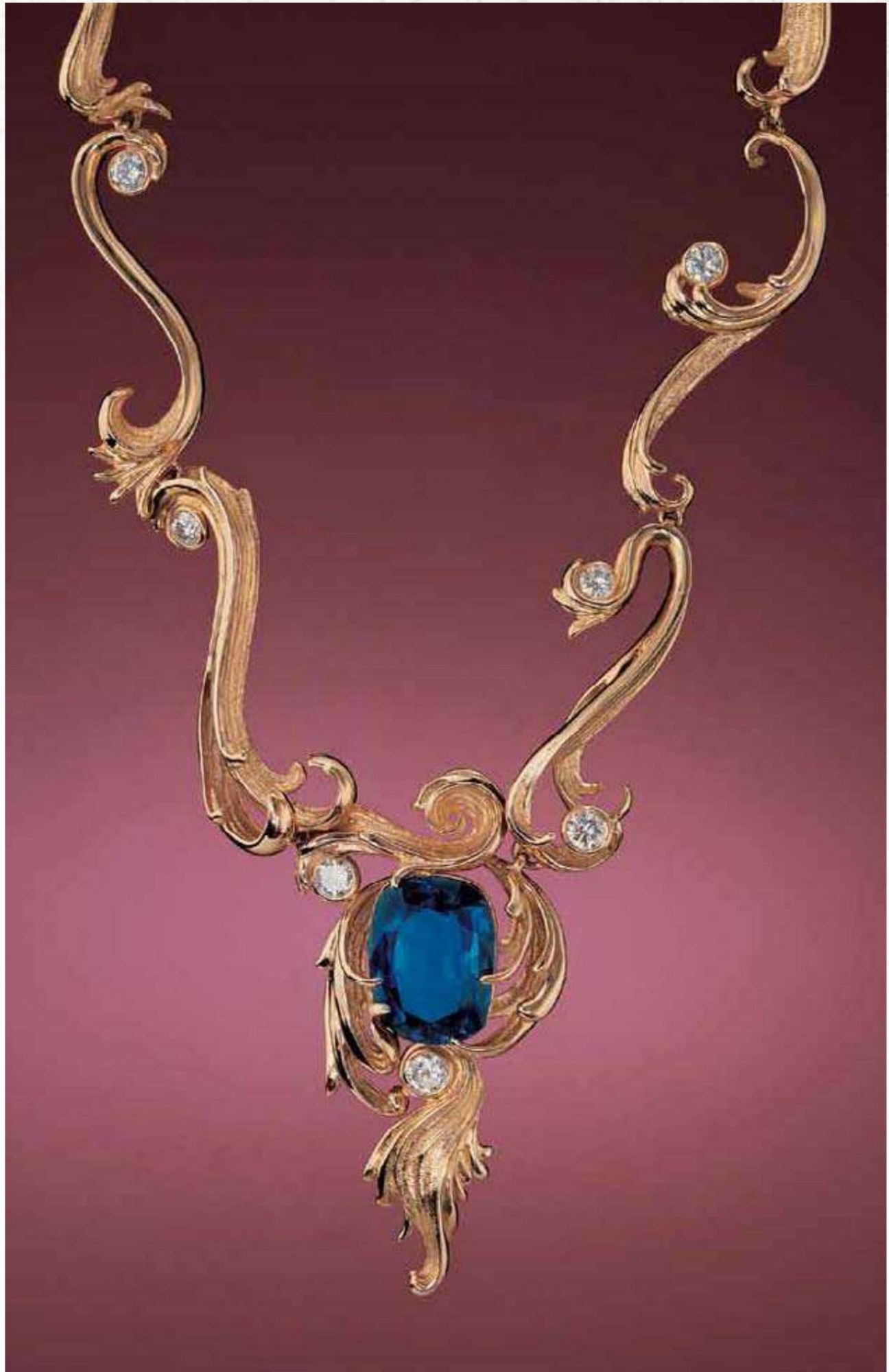
18-karat yellow, green, and white gold,
fancy colored diamonds

Photo by artist

Wave Necklace | 1982 ▶

Length, 45.7 cm; pendant, 7.5 x 3.7 x 1.2 cm
18-karat yellow gold, Sri Lankan blue sapphire,
diamond melee

Photo by Harold and Erica VanPelt





STRELAU

Llyn L. Strelau

EMPLOYING THE FULL SPECTRUM OF GEMSTONES, Llyn L. Strelau designs delightful works that engage the imagination. In *Flying Free* (below) Strelau paints a fantastic aerial display from a suite of multicolored garnets. In *Ivy League* on page 274, green sapphires are transformed into a climbing vine. Two baroque pearls bring *Jules Bartholomew Duckett* (page 277) to life. Such selections show a reverence for nature, a passion for metalwork, and a sharp sense of humor.

Time Spiral on page 276 is an exceptional representation of the cycle of life. Its dominant gemstone is a druzy pyrite-replaced fossilized ammonite. Strelau brilliantly uses a spiral of pavé diamonds to achieve a smooth visual and textural transition from the central black pearl to the ammonite. The fractured and undulating gold bezel superbly echoes the ammonite's structure and the softness of the pearls provides a dynamic visual contrast.

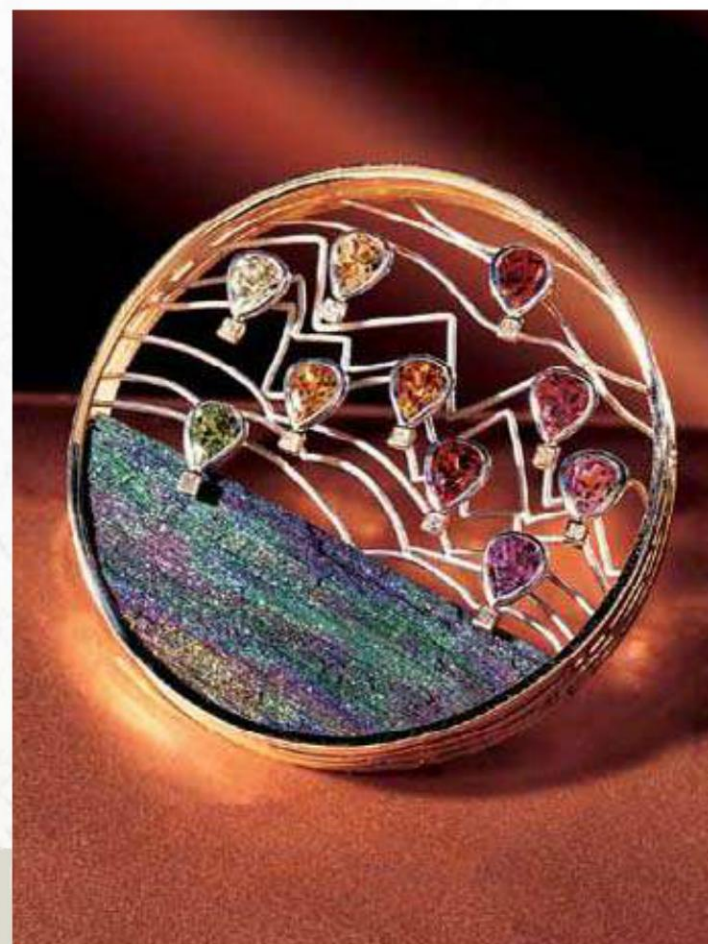
Although some of Strelau's creations, such as *Sea Torque* (page 275) and *Saint Eligius* (page 279), appear more tranquil, they are no less ambitious. The diamonds set in the edge of the raised gold torque imply the flowing tide. Pearls and larger diamonds appear light as bubbles floating on the water. This range of work, so well conceived and constructed, is a stunning endorsement of jewelry's ability to be an eloquent narrative medium.

Flying Free | 1994 ▶

5 x 5 x 1 cm

18-karat yellow gold, platinum, druzy specular hematite, multi-colored garnet suite, diamonds; hand fabricated

Photo by John Parrish





▲ **Under the Rainbow** | 1993

3.5 x 3.5 x 0.5 cm

18-karat yellow gold, 18-karat white gold, ammolite, diamond,
amethyst, blue sapphire, yellow sapphire, fire opal, ruby, emerald;
hand fabricated

Photo by John Parrish

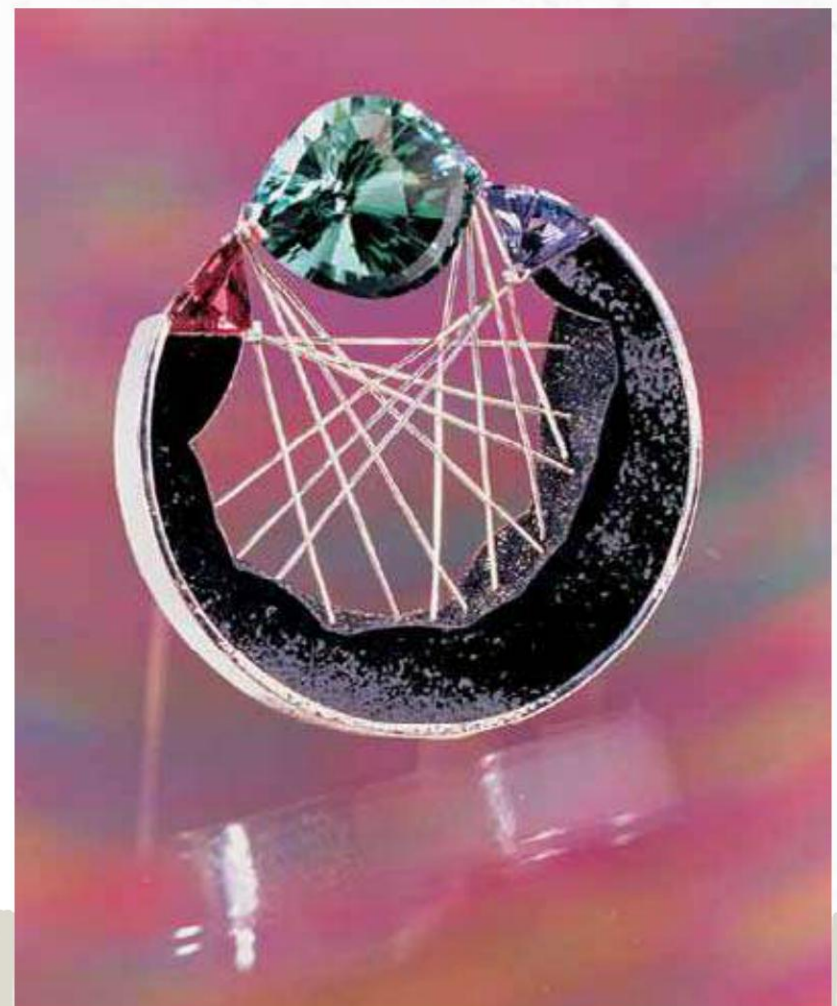
Opening Night | 1995 ▶

4.5 x 4.5 x 1.2 cm

Platinum, drusy black onyx, sea green tourmaline,
rhodolite garnet, tanzanite; hand fabricated

Drusy black onyx carved by Steve Walters

Photo by John Parrish



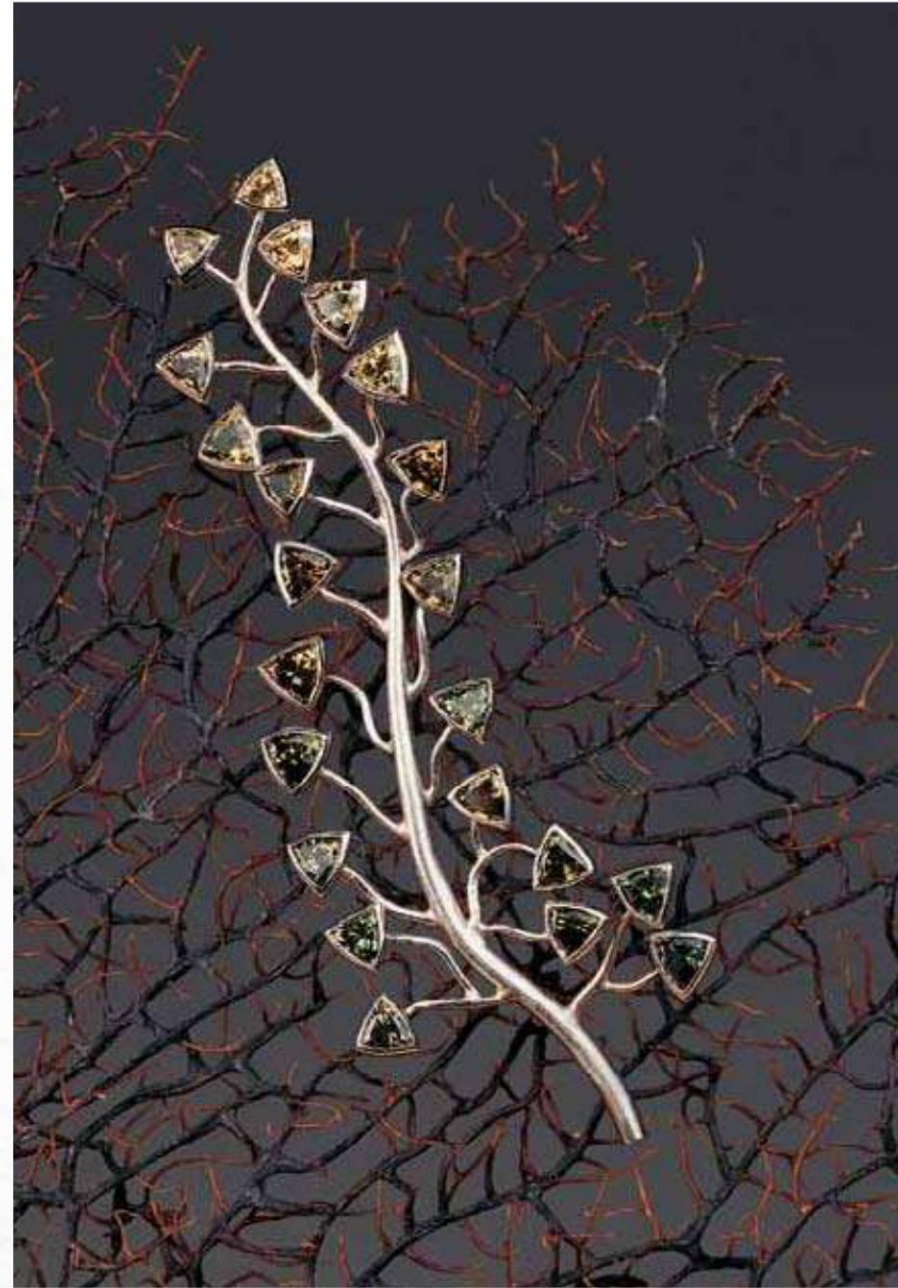


▲ Moonshine | 1999

7 x 4 x 0.5 cm

Platinum, 18-karat yellow gold, carved spectrolite, indicolite tourmaline, yellow-green sapphire, diamond; hand fabricated

Photo by John Parrish



▲ Ivy League | 1997

6.5 x 2.5 x 0.5 cm

Platinum, green sapphires; cast, hand fabricated

Photo by artist



▲ **Sea Torque** | 1996

14 x 14 x 1.5 cm

18-karat yellow gold, 18-karat white gold, akoya pearls,
diamonds; hand fabricated, anticlastic raising

Photo by John Dean

“ Twenty-first century technologies such as CAD/CAM and the advent of the laser welder have opened new avenues for gem setting and design that were previously impractical, even impossible. Embracing this new technology, while still employing the classic methods of the hand-craftsman, has helped me realise my design concepts like never before. I relish the challenge of engineering the technical and mechanical aspects of the construction of a piece. ”



◀ **At Arm's Length** | 1998

5.5 x 4.5 x 3.5 cm

18-karat yellow gold, platinum, drusy quartz encrusted stibnite crystal, black South Sea pearl, white keshi pearls, natural fancy yellow diamonds; hand fabricated

Photo by artist



◀ **Time Spiral** | 1993

4 x 5 x 1.2 cm

19-karat green gold, platinum, drusy pyrite replaced fossilized ammonite, black and white South Sea pearls, diamonds; hand fabricated

Photo by artist

Moonshadow | 2006 ▶

3 x 1.2 x 1 cm

18-karat green gold, faceted green moonstone, pistachio South Sea pearl, natural fancy yellow diamonds; hand fabricated, engraved

Photo by artist

Private Collection



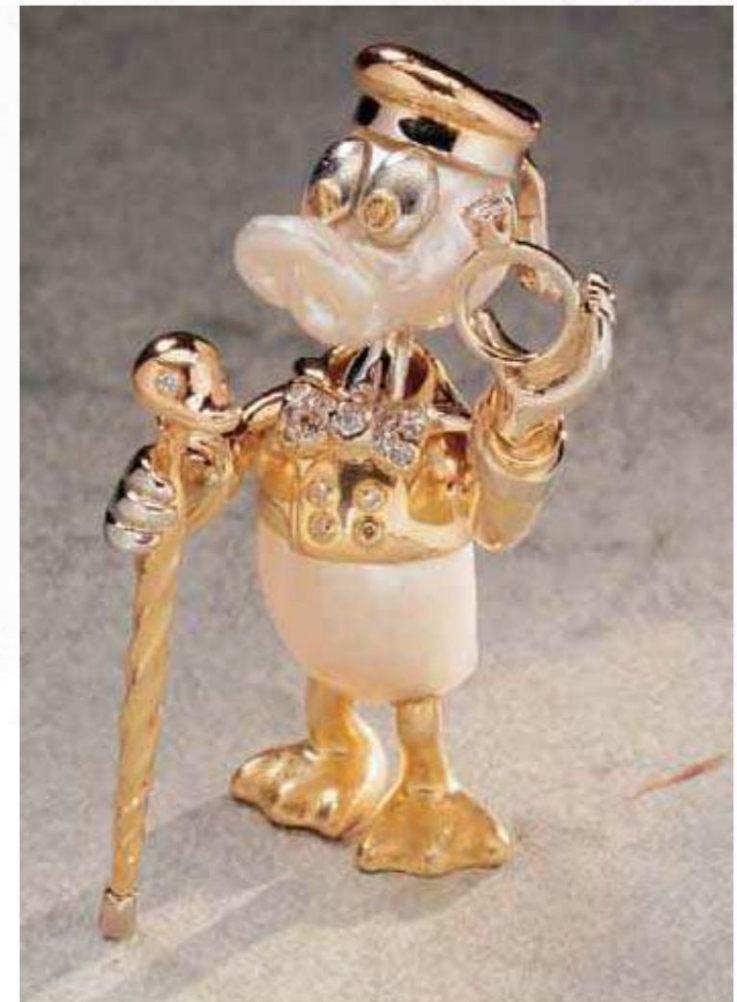
“ Many of my pieces, such as the brooches *Moonshine*, *Flying Free*, and *Time Spiral*, have articulated elements that provide kinetic qualities, allowing the wearer to interact with the piece. ”

Jules Bartholomew Duckett | 1998 ▶

3 x 2 x 1.5 cm

18-karat yellow gold, 18-karat white gold, platinum, baroque Akoya pearl, baroque freshwater pearl, natural fancy yellow diamonds, white diamonds; cast, hand fabricated

Photo by artist





▲ **Three Tales through Time** | 1997

5 x 4 x 2 cm

18-karat yellow gold, 18-karat white gold, platinum, boulder opal, drusy black onyx, moonstone, ruby, yellow and white diamonds, emerald, blue sapphire; cast, hand fabricated

Photo by artist

Private Collection



▲ **Pause at the Threshold** | 1996

4 x 3 x 1.2 cm

18-karat yellow gold, 18-karat white gold, platinum, boulder opal, ruby, fire opal, yellow sapphire, emerald, blue sapphire, amethyst, diamond; cast, hand fabricated

Photo by artist

Private Collection



▲ **Fall of Angels** | 2004

14 x 14 x 0.6 cm

18-karat yellow gold, 18-karat white gold, rubellite
tourmaline, spessartite garnet, diamond, South Sea
pearl; CAD/CAM, cast, hand fabricated, laser welded
Rubellite tourmaline and spessartite garnet cut by Steven Avery
Photo by John Parrish



▲ **St. Eleggus** | 1996

5.5 x 4 x 3.5 cm

18-karat yellow gold, 18-karat white gold,
platinum, baroque pinnacle freshwater
pearls; hand fabricated
Photo by artist
Private Collection



Cornelis Hollander

TO CREATE VISUALLY POWERFUL JEWELRY, CORNELIS HOLLANDER calls on a vast array of exceptional stone setting skills. Whether presenting a prominent gem or a colorful collection of them, he consistently develops outstanding designs that use particular setting styles to their best advantage.

The necklaces *Sunrise* (page 283) and *Fantasy* (page 287) are sleek, modernist compositions. Hollander's use of black jade as the key structural element is quite unexpected and provides a sharp contrast to the sparkling metals and gems. The element of surprise is also used in the ring, *Sweet Dream* on page 281. Here, a peaceful sleeping face is encircled by radiant halos of yellow gold, platinum, and gemstones.

Hollander's modernist aesthetic is also evident in *Sailing Away* (page 282). In this piece, he balances two colors of gold, two colors of pearls, two colors of diamonds, and four different stone setting techniques without sacrificing any of the brooch's easy grace.



◀ Firecracker Ring | 1997

3 x 3 x 3 cm

18-karat white gold, 18-karat yellow gold, trilliant tanzanite, amethyst, mandarin garnet, diamond, Paraiba tourmaline; bezel set

Photo by artist



▲ Sweet Dream | 1990

3 x 3 x 3 cm

18-karat yellow gold, platinum, pink sapphire,
Paraiba tourmaline, diamonds; channel set

Photo by artist

“ Designing and creating is part of my life. Nature, stunning sports cars and fast motorcycles, architecture, impressions from my world travels, interesting people, and—most of all—the beauty of the gemstones and sparkle of the diamonds inspire me. ”



▲ **Sailing Away** | 1996

5 x 10 x 1 cm

18-karat white gold, 18-karat yellow gold, golden pearl, white pearl, yellow trilliant diamonds, diamonds; channel set, pavé set

Photo by artist



▲ Sunrise | 1995

20 x 23 x 3 cm

Black jade, 18-karat yellow gold, 18-karat white gold,
yellow diamond, diamonds; bead set

Photo by artist



▲ Electric Blue | 2004

8 x 5 x 1 cm

18-karat white gold, 18-karat yellow gold, Paraiba tourmaline,
black onyx, diamonds; pavé set

Photo by artist

Double Meaning | 1994 ▶

7 x 3 x 1 cm

18-karat white gold, 24-karat gold, green tourmaline,
rubellite tourmaline, diamonds; inlaid, flush set

Photo by artist



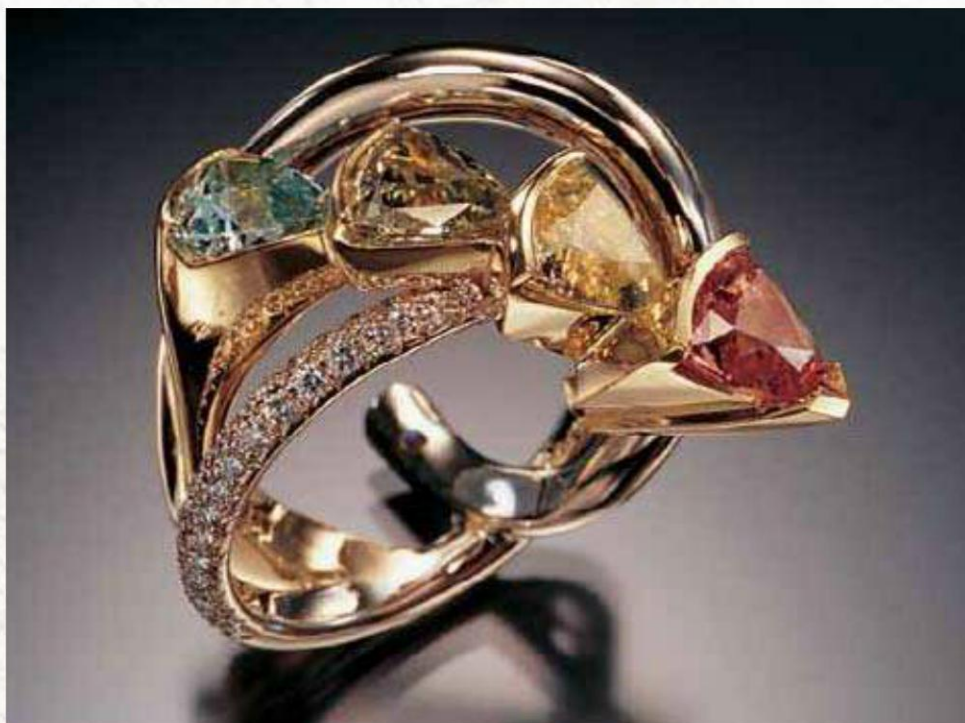
“ I have always been creative. I grew up in Den Haag, Netherlands, and as a teenager I spent summers traveling through Spain and France, supporting myself by selling my aquarelles and oil paintings. It became very obvious that I should go to art school. ”

Papermoon | 1998 ▶

5 x 2 x 1 cm

18-karat yellow gold, 18-karat white gold, lapis lazuli, trilliant diamond, diamonds; flush set

Photo by artist



◀ Four Seasons | 2002

4 x 4 x 4 cm

18-karat yellow gold, 18-karat white gold, diamonds, spinel, chrysoberyl, green garnet, aquamarine; pavé set

Photo by artist

“ Many of my designs are set with rare colored stones such as Paraiba tourmaline, mandarin garnet (spessartite), canary yellow tourmaline, and indicolite tourmaline. I also have a passion for one-of-a-kind gemstones with fantasy cuts. They really bring out my design potential. ”



Fantasy | 1985 ▶

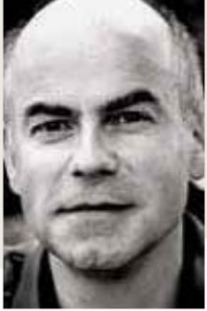
25 x 17 x 3 cm

Black jade, ametrine, diamonds,

18-karat gold; pavé set

Ametrine cut by Munsteiner

Photo by artist



HEER

Bayot Heer

THE JOY OF THE MAKER INHABITS Bayot Heer's creations long after they are complete. Each piece is a fantastic invention that marries engineering and aesthetics, a dazzling study in craftsmanship and control.

The ring *Squares* on page 290 is a two-tiered band with four shanks. Heer uses square tubes to connect the shanks and sets a diamond in the end of each tube. The setting of the central ruby reflects the intricate structure of the band, and the ruby itself is reflected on the band. Light and shadow, volume and emptiness, all contribute to this architectonic design.

Elevated Green (page 289) is another example of Heer's ingenuity. Platinum rods are used like ladder rungs to join the bands of the ring. The ends of the rods are exposed, resulting in a graphic mixed-metal motif.

A brushed finish covers the surface and emulates the effect of the pavé-set diamonds that run down the sides of the deep bezel.

Some of Heer's designs take a more fluid turn. A metal buttress soars and plunges in the citrine pendant on page 293, and in the spectacular *Wave* (above), metal provides an undulating base for shining gemstones.

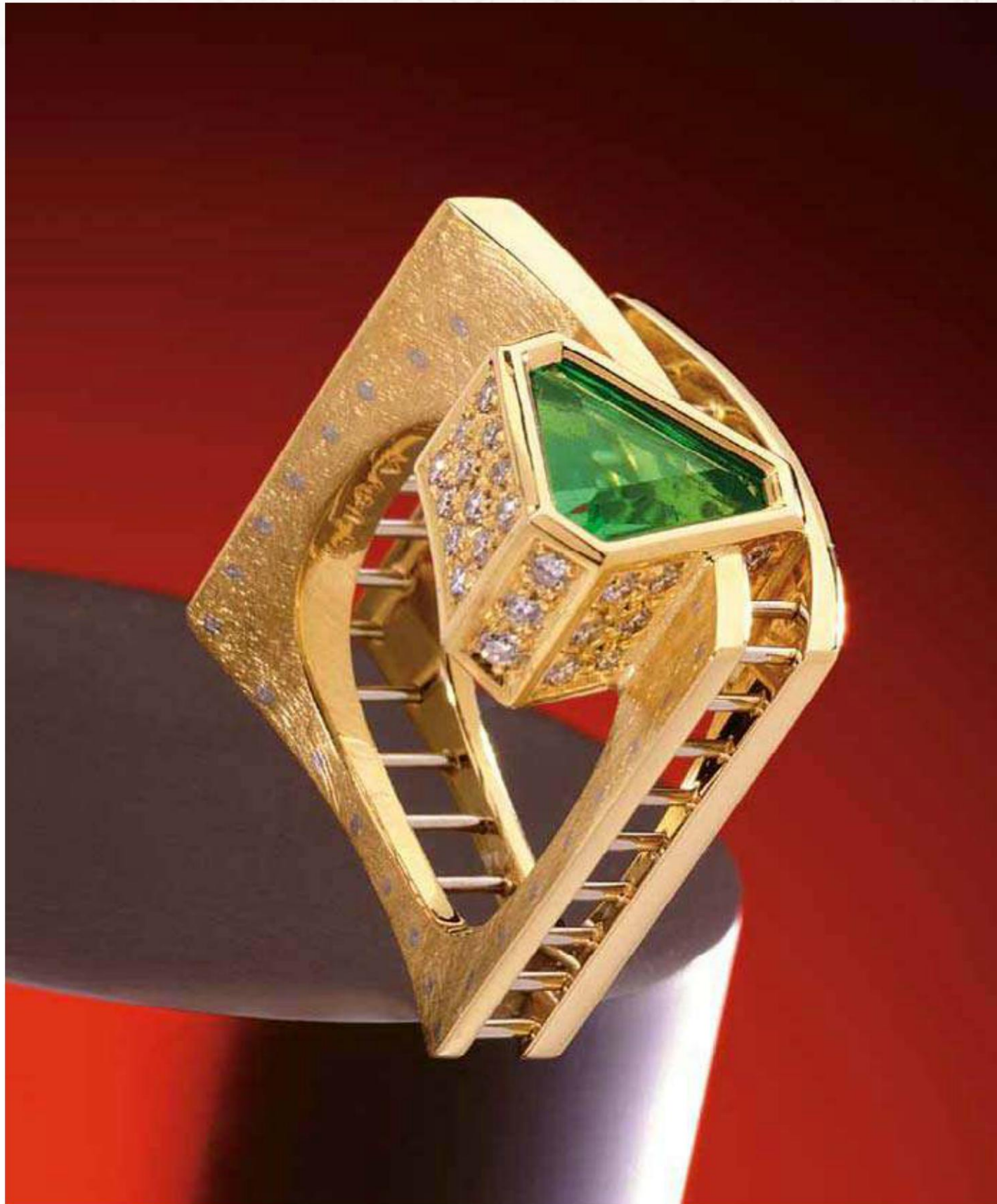


▲ **Wave** | 2001

9 x 1.5 x 1 cm

18-karat yellow gold, 19-karat white gold, pink spinel, sapphires, diamonds; bezel set, flush set

Photo by Heather O'Reilly



▲ **Elevated Green** | 1999

2.6 x 2.4 x 1.1 cm

18-karat yellow gold, platinum, emerald, diamonds; bezel set, bead set

Photo by John Parrish

“ It is in the details that I see the jewelry come to life. ”



▲ **Squares** | 2002

2.4 x 2.2 x 0.8 cm

18-karat yellow gold, ruby, diamonds; bezel set

Photo by artist



▲ **Untitled** | 2006

6.5 x 1.7 x 0.6 cm

14-karat yellow gold, ruby slab, sapphire, diamond; bezel set

Photo by Heather O'Reilly

Private Collection



▲ **Suspended** | 2003

2.4 x 2.1 x 1.1 cm

18-karat yellow gold, 19-karat white gold,
blue sapphire; bezel set

Photo by Bryce Meyer

Grand Slalom | 2005 ▶

8 x 1.8 x 0.8 cm

Platinum, sapphires, diamonds;
channel-prong set, bezel set

Photo by Robert Weldon





▲ **Untitled** | 1995

4.1 x 3.3 x 1.1 cm

14-karat yellow gold, 14-karat white gold, tourmaline, apatite, yellow diamonds, purpleheart wood; bezel set, flush set, inlaid

Photo by Bryce Meyer

Private Collection

Untitled | 2002 ▶

6 x 2 x 0.8 cm

18-karat yellow gold, citrine; bezel set

Photo by Bryce Meyer

Private Collection

" Architecture, contemporary and classical, is my primary source of inspiration. I visualize elements of a building morph into the body of a ring or the support of a stone. "



◀ Untitled | 2006

4.1 x 0.8 x 0.4 cm

18-karat yellow gold, zircon; channel-prong set

Photo by Bryce Meyer



◀ **Untitled** | 2006

4.1 x 0.8 x 0.5 cm

18-karat yellow gold, pink spinel, diamond;
bezel set, flush set

Photo by Bryce Meyer

“ During my apprenticeship in jewelry, I felt like a kid in a candy store, creating wearable objects with precious materials and being in control from design to completion. I was very keen to learn, as I knew knowledge would lead to many opportunities. ”



◀ **Suspended** | 1995

2.8 x 2 x 1.7 cm

14-karat white gold, 14-karat
yellow gold, amethyst; bezel set

Photo by Bryce Meyer

Private Collection



▲ **Untitled** | 2003

3.8 x 3.8 x 1 cm

18-karat yellow gold, tanzanite, diamond; bezel set

Photo by Bryce Meyer

Private Collection

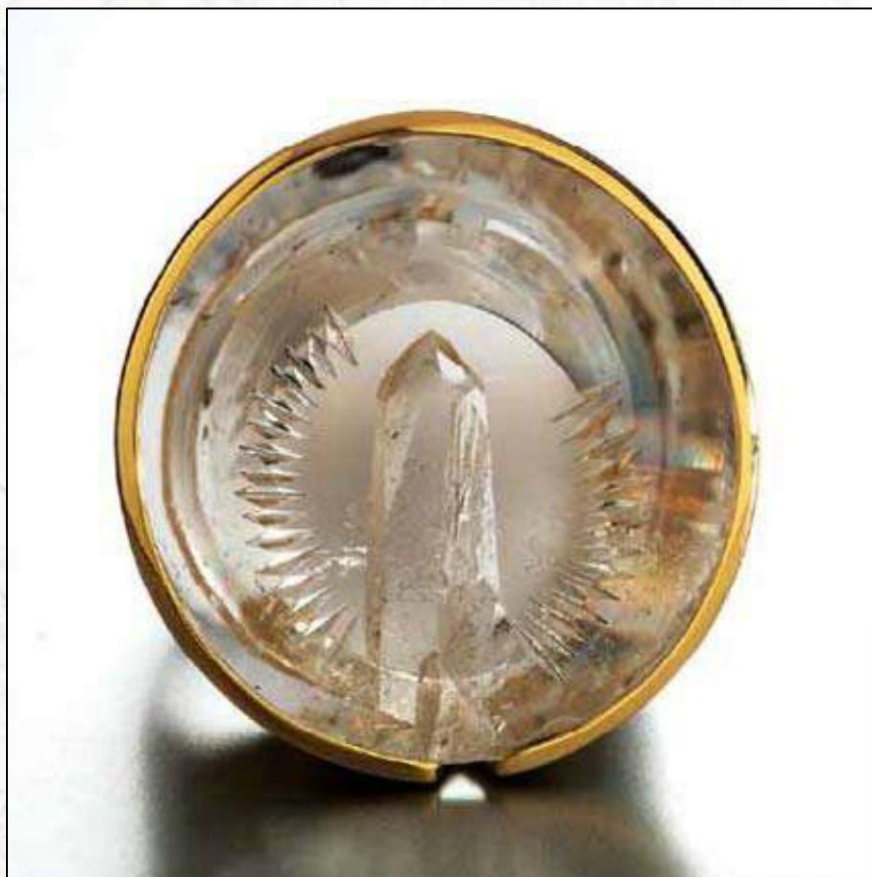


Tom Munsteiner

THE INTERNAL ARCHITECTURE OF CRYSTALS PROVIDES ENDLESS FASCINATION and inspiration for Tom Munsteiner. Through astonishing gem cutting, he exposes not only the spellbinding geometry of stones, but also their organic energy. Light play is another critical component of his work. Many of his stones contain the incredible reflections of forms such as prisms and spheres.

Geothit, on page 297, is an optical masterpiece. Within the bezel, quartz inclusions appear to multiply before the viewer's eyes. Munsteiner has created a special effect that is similar to looking in a three-way mirror by synchronizing the reflective properties of multiple cut crystals. The result is a piece of jewelry that is not only gorgeous, but also profound.

Munsteiner's interest in exploring visual perception is superbly rendered in *Magic Eye* (page 298). Three contiguous spheres have been cut into a citrine to show how light is reflected and imagery mirrored by a convex lens. He leaves the rest of the stone smooth and sets it in a thin gold frame, leaving ample opportunity for contemplation. Munsteiner's ability to conceive of and execute these structures is truly amazing.



◀ **The Finger** | 2004

2.5 cm in diameter
18-karat yellow gold, quartz
Photo by Lichtblick/Cullmann



▲ **Left and Right** | 2003

10 x 7 cm

18-karat yellow gold, citrine, rock crystal with inclusions

Photo by Lichtblick/Cullmann



▲ **Goethit** | 2005

2 x 2 cm

18-karat yellow gold, quartz

Photo by Lichtblick/Cullmann



▲ Magic Eye | 2005

3.5 cm in diameter

18-karat yellow gold, citrine

Photo by Lichtblick/Cullmann



▲ Left and Right | 2004

3.5 x 2.3 cm

18-karat yellow gold, peridot

Photo by Lichtblick/Cullmann

“ I always wanted to be a gemstone cutter. I started at the age of seven in my grandfather’s house. It was never a question to do something else. At the time, I didn’t realize the powerful family history. I never thought about it, because everybody was working every day. ”



◀ **The Triangle** | 2006

16 x 2 cm
18-karat yellow gold,
tourmaline, spirit diamond
Photo by Lichtblick/Cullmann



▲ Steps | 2006

2 x 1.6 cm

Platinum, aquamarine

Photo by Lichtblick/Cullmann



▲ **Museum** | 2006

3.5 x 2.5 cm

18-karat yellow gold, rock crystal, pyrite

Photos by Lichtblick/Cullmann

“ My style is different from my father’s. I cut hemispherical recesses in the back of basic geometrical designs, such as circles or squares. The optical laws for crystals lead to refractions and reflections that produce interesting three-dimensional effects. ”



“ My passion comes as I cut
whatever idea I have. ”

◀ Pearl | 2005

17 x 3 cm
18-karat yellow gold, platinum, aquamarine,
Tahitian pearl
Photo by Lichtblick/Cullmann



▲ Ritmo | 2004

3 x 2.6 cm

Platinum, tourmaline, spirit diamond

Photo by Lichtblick/Cullmann



▲ Indigo | 2003

3.5 cm in diameter

Platinum, tourmaline

Photo by Lichtblick/Cullmann



HERMAN

Thomas Herman

SCULPTING GEMSTONES AND METALWORK WITH EQUAL FREEDOM gives Thomas Herman a high level of aesthetic and technical control. He expresses this independence by creating jewelry that is thoroughly distinct and engaging. Reversing traditional roles, he occasionally uses stone rather than sheet metal to build the body of his forms. The result is jewelry that arouses curiosity and invites contemplation.

Chrysoprase Bar Pin, below, shows Herman's inventive spirit and gift for color. A central boulder opal is set in an ornate bezel of gold leaves accented with diamonds. This entire structure is inlaid and riveted into a larger, chrysoprase setting. *Chrysoprase Acanthus Brooch* and *Palm Wood Brooch*, both on page 305, feature variations on this structural theme.

Saginite Mantle Brooch (page 310) illustrates another style in Herman's repertoire. Here he has used the techniques of carving and chasing metal to sculpt an ornate, yet thoroughly appropriate, gemstone frame. Herman renders his botanical subjects with sensitivity and grace, noble traits that infuse all of his exquisite jewelry.



◀ Chrysoprase Bar Pin | 2006

2 x 7.5 x 0.7 cm

Chrysoprase, opal, diamonds, 18-karat gold; carved, bezel set, inlaid, riveted

Photo by artist



▲ Chrysoprase Acanthus Brooch | 1996

3.5 x 5 x 1 cm

18-karat gold, opal, chrysoprase; bezel set, inlaid

Photo by Ralph Gabriner



Varascite & Amethyst Brooch | 1990 ►

4.2 x 5.3 x 1.6 cm

Varascite, amethyst, 18-karat gold, gold leaf;
cut, drilled, bezel set, riveted

Photo by Michael Tincher



▲ Turquoise & Palmwood Brooch | 1996

4.7 x 6 x 1 cm

Turquoise, 18-karat gold, petrified palmwood, citrine

Photo by George Post



◀ Palmwood Brooch | 1999

4 x 6.8 x 1.1 cm

Petrified palmwood, amethyst, citrine,
18-karat gold; riveted, bezel set

Photo by Michael Tincher

“ I find it very hard to find words for something so physical. My hands know more than my head. ”

Palmwood & Golden Agate Brooch | 1992 ▶

6.6 x 5 x 1 cm

Turquoise, palmwood, golden agate, pearls,
18-karat gold; bezel set

Photo by artist



“ I’ve always thought of this work as collaborative, me and God. He makes the stone, and I do the gold work. ”



▲ **Shield Earrings** | 1990

4 x 2 x 0.5 cm

Varascite, amethyst, 18-karat gold; bezel set

Photo by Michael Tincher



▲ **Untitled** | 1991

5.4 x 3.3 x 1 cm

Lapis, turquoise, sugilite, 18-karat gold, steel;
cut, drilled, inlaid

Photo by Michael Tincher

New Mexico Cross | 1992 ▶

5 x 3.5 x 0.9 cm

Rutilated quartz, sugilite, malachite,
pearls, rubies, 18-karat gold; bezel
set, channel set, inlaid, layered

Photo by artist



Pearl Cross | 1995 ▶

5.5 x 5.5 x 1 cm

Turquoise, pearls, 18-karat gold,
mabe pearl; bezel set, pinned

Photo by Ralph Gabriner





◀ **Slated Rubalite** | 1986

4.8 x 4.8 x 1 cm

Slate, gold leaf, 18-karat gold, rubalite; bezel set

Photo by Michael Tincher



◀ **Saginite Mantel Brooch** | 2000

4 x 5.3 x 0.8 cm

Saginite, 18-karat gold

Photo by Ralph Gabriner

" Finding a scene in a stone is so expansive.
How could something found in a stone,
represent a moment so large, such as
standing by a pond in the late fall, peering
through the dead reeds in a morning mist? "

Morning Glory Brooch | 2000 ▶

6 x 6 x 1 cm
18-karat gold, priday plume agate;
carved, chased
Photo by Ralph Gabriner



Flowered Leaf & Leaf Overleaf Rings | 1985–2007 ▶

2 x 2 x 0.5 cm
18-karat yellow gold, diamonds; chased, saw pierced, engraved,
set, channel set, bezel set
Photo by Allen Bryant





SADLER

Susan Sadler

BOTH PASSIONATE AND PEACEFUL, the jewelry of Susan Sadler is an oasis for the eyes. A consummate gardener, she relishes graceful shapes and tonal harmonies. Her sleek designs celebrate the natural beauty of gemstones and she trusts their innate ability to attract attention. Her gold carries a satin finish that is warm and inviting. It is the perfect pedestal on which to place these sparkling stones.

Sadler features large and impressive gems with ease and accentuates them with a dash of diamonds to balance the composition. In *Munsteiner Moonstone Ring* (page 313), these diamonds form a single, flowing line that emphasizes the contour of the shank and provide added tactile stimulation for the wearer. In *Slanted Ears* (below), a pointed field of pavé implies energy and action.

Though the brooch on page 317 and *Eye Candi Dangle Ring* (page 318) are more playful

arrangements, they are no less elegant. In these pieces Sadler shows that high-end jewelry can be lighthearted without losing any of its sophistication. Here, as in all of her glorious designs, one feels a sincere invitation to take pleasure in all that life and the world has to offer.

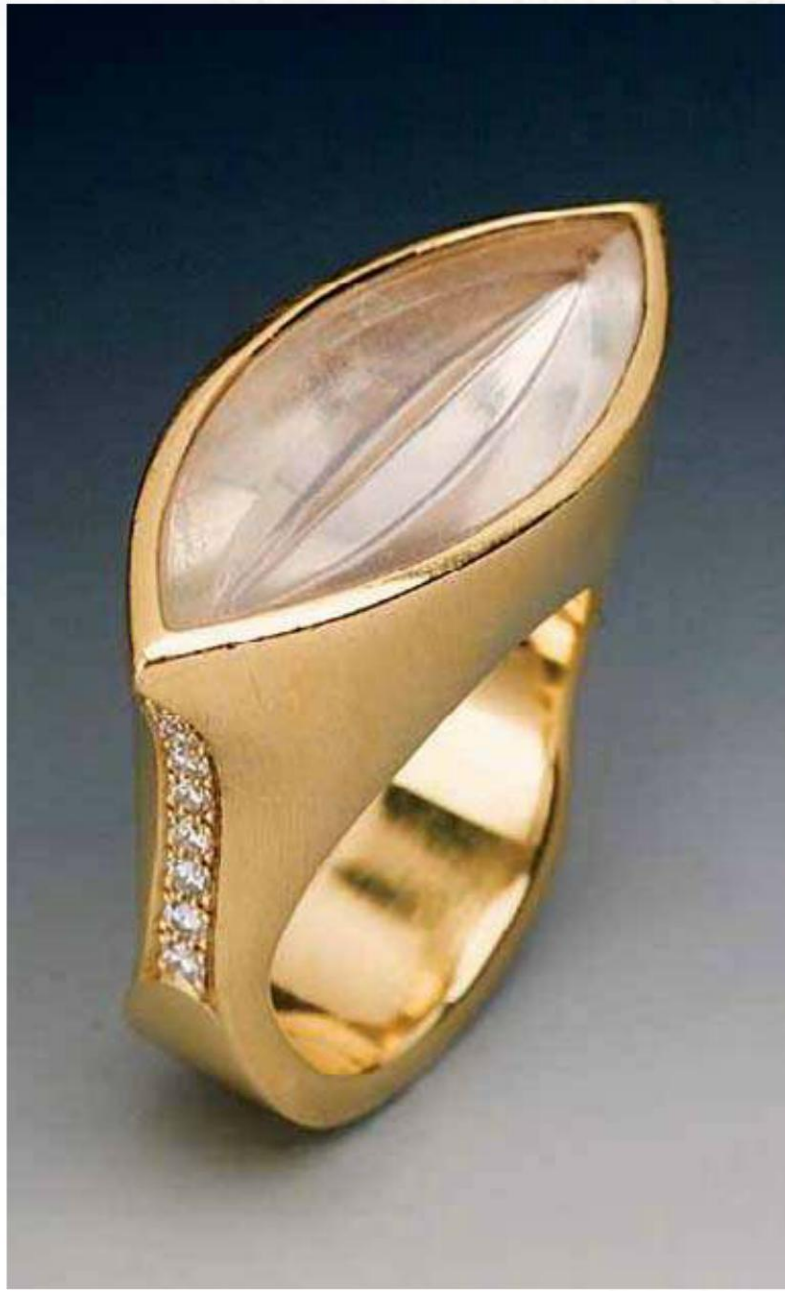


◀ **Slanted Ears** | 1985

2.5 x 1.5 x 0.8 cm

Green tourmaline, diamonds,
18-karat yellow gold; pavé set

Photo by Christopher Weeks



▲ **Munsteiner Moonstone Ring** | 2007

2.5 x 2.5 x 1.3 cm

Moonstone, 19-karat yellow gold, diamonds

Marquise moonstone cut by Bernd Munsteiner

Photo by Christine Dhein



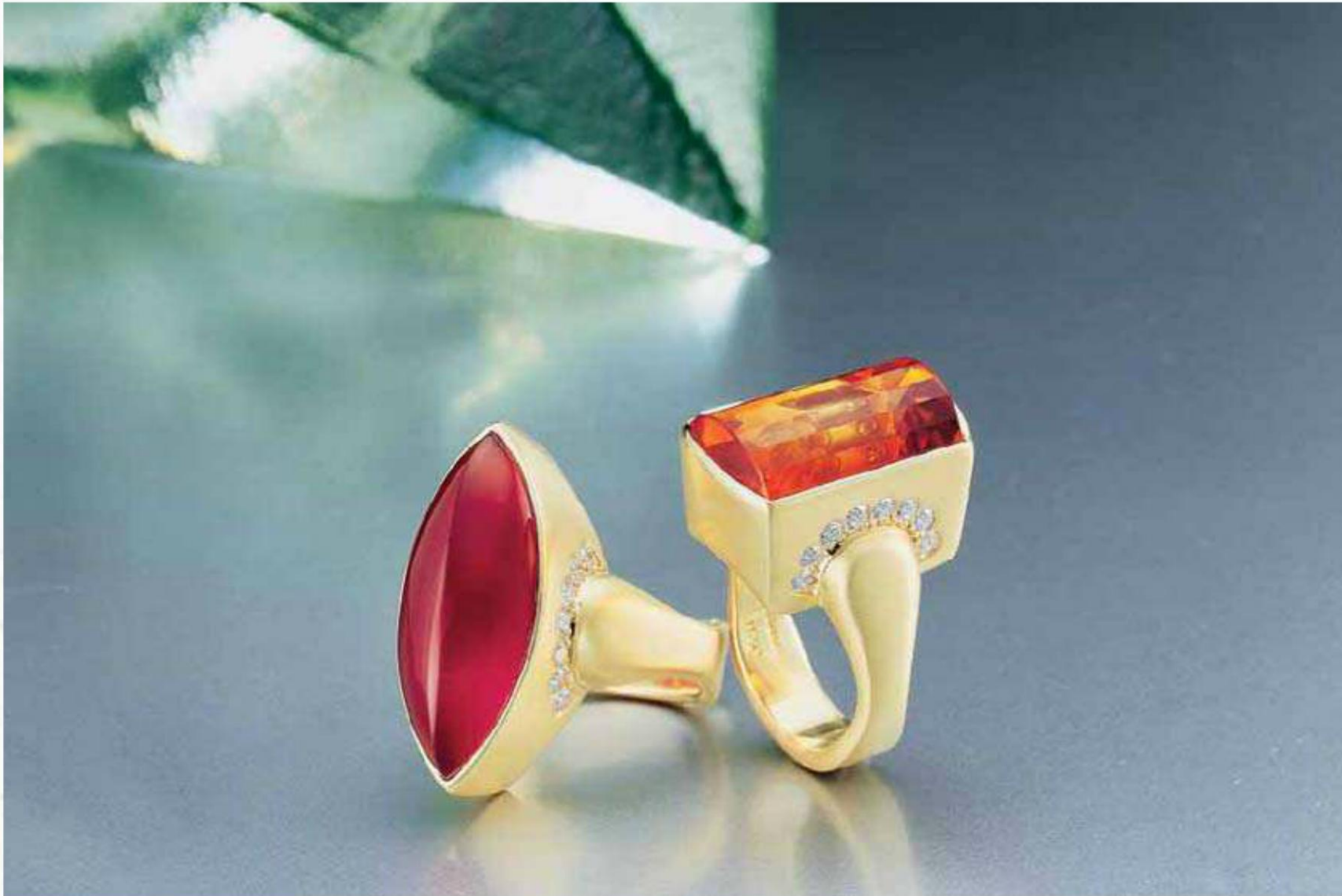
▲ **Untitled Ring** | 2003

2.4 x 2.1 x 0.9 cm

19-karat yellow gold, diamonds

Photo by Christine Dhein

“ I design bold jewelry with large, vibrant colored gemstones. The different combinations of textures applied to the sumptuous 19-karat yellow gold or platinum takes the piece from bold to feminine in the time it takes to slip it on your finger. ”



▲ Carnelian Cabochon Rings | 2002

Each, 2.7 x 2 x 1.2 cm

Carnelian, 19-karat yellow gold, diamonds, barrel-cut citrine

Photo by JQ Magazine



▲ Ocean | 2007

3.8 x 14 x 0.8 cm

Aquamarine, diamonds, Chinese freshwater pearls

Aquamarine cut by Tom Munsteiner

Photo by Christine Dhein



▲ **The Lago Blue Necklace** | 2005

3.5 x 42.5 x 1.4 cm

Aquamarine, 19-karat yellow gold, diamonds, Tahitian pearls

Photo by Christine Dhein



▲ **Untitled Brooch** | 1998

3.8 x 3.8 x 1 cm

Aquamarine, Namibian green tourmaline, South Sea pearl, diamonds, 19-karat yellow gold

Photo by Jeweler's Quarterly



▲ **Untitled** | 2007

2.7 x 2.2 x 1.6 cm

Tsavorite garnet, diamonds, 19-karat yellow gold

Photo by Christine Dhein

“ The inspiration for my work comes from life itself. From what surrounds me—art, lush flower-filled gardens, and the beautiful textures and colors of fabrics. It all works to fill my imagination. It shows itself in each piece of art I produce. ”



▲ **Untitled** | 1990

4 x 1.5 x 0.8 cm

Amethyst, diamonds, 18-karat yellow gold

Photo by Christopher Weeks



▲ **Eye Candi Dangle Ring** | 2005

Pink sapphires, diamonds, pearls, 19-karat yellow gold

Photo by Christine Dhein

“ Who can forget travel, architecture, and the way a river runs between mountain peaks or across a lush field filled with yellow flowers? Everything we see remains with us, making us who we are and influencing what we lovingly create. ”



▲ **Untitled Rings, Swimming Pool Pendant** | 2007

Rings, average, 2.5 x 2 x 2 cm; pendant, 4 x 2.7 x 1.9 cm
Peridot, diamonds, 19-karat yellow gold, yellow beryl,
pink tourmaline, aquamarine; pavé set

Photo by The Jewelry Book

Glossary

Baguette

A gemstone cut in a narrow rectangle.

Bail

A metal loop from which a pendant, watch, stone, or other jewelry piece may be hung with a chain or cord.

Bar Setting

Gemstones are set in tracks, like the channel setting, except that short bars rather than long tracks secure the stones individually.

Bead Setting

The stones are set even with a metal surface by raising beads from the metal itself. The beads act as prongs to secure the stones.

Bezel Setting

The oldest, most basic setting, it is a vertical strip of metal formed and soldered to a metal base that encircles the stone. The resulting metal border resembles a picture frame. Bezel settings are now primarily used to set cabochons.

Brilliant Cut

A cut gemstone in which all facets (usually 58 in total) appear to radiate out from the center of the diamond toward its outer edges to maximize the amount of light reflected from the stone. The round cut is the most common.

Briolette

A pear-shaped, faceted gemstone.

Cabochon

A gemstones with a flat or slightly rounded bottom and a convex or domed top. It's polished rather than cut into facets. The traditional shape is oval, but cabochons can be fashioned into other shapes as well.

CAD/CAM

The acronym for Computer-Aided Design/Computer-Aided Manufacturing, this is a system by which a jeweler can create a design on his computer software, and then use that software directly with various machines to manufacture the design.

Channel Setting

Multiple stones of uniform size are set into a channel to form a continuous strip. The stones sit girdle to girdle with no metal between them.

Crown

The portion of a faceted gemstone above the girdle.

Culet

The point or small facet at the bottom of a gemstone where pavilion facets converge.

Cushion Cut

A cut gemstone that has a square or rectangular shape with rounded corners.

Cut

The shape, proportions, and finish of a polished gemstone.

Facet

One flat, polished surface of a cut gemstone.

Fancy Color

Naturally colored gemstones (generally diamonds) with varying degrees of rarity.

Filigree

Wires that have been bent or twisted into a decorative pattern and soldered in place.

Flush Setting

Stones are sunk into a mounting, level with its surface, leaving only each stone's table and crown visible.

Forge

To alter the shape of metal using heat and a hammer.

Girdle

The edge formed where the top (or crown) and bottom (or pavilion) of a stone meet. The girdle is the point that prongs normally grasp when a stone is mounted into a setting.

Granulation

The method of fusing tiny spheres onto a metal surface to form a pattern.

Graver

A stone or metal chisel-like tool with a sharp narrow blade, used in engraving or carving.

Inlay

When one material (often gemstones or metal) is embedded in another material so that the two have a level surface.

Lapidary

The art of cutting gemstones, or one who cuts gemstones.

Melee

A group of small diamonds, each weighing less than 0.25 karat.

Partial Bezel Setting

A variation of the bezel setting with the same structural principle, except the bezel (or collar) frames only a portion of the stone rather than its entire perimeter.

Pavé Setting

A flat or convex surface is uniformly covered with identically sized stones, held in place with raised beads. This setting style minimizes the appearance of the metal while maximizing the illusion of free-standing stones.

Pavilion

The bottom of a cut stone, from the girdle to the point at its end.

Prongs

Tiny metal “claws” that hold a gem in place in a prong setting. Generally, three or more prongs form a group to hold one stone.

Prong Setting

The gem is secured with three or more metal prongs, the ends of which are bent over so that they rest against the crown of a stone, just past its girdle.

Rondelle

A flat bead used as a spacer between contrasting stones.

Rough

A gemstone in its natural, unpolished state.

Shank

The circular part of a ring that fits around the finger.

Table

The flat top of a cut gemstone at the center of its crown.

Tension Setting

The compression force of metal holds the gemstone in place, making it appear to be floating. With no prongs or bezels, the gemstone is exposed to more light.

Torque

A necklace that consists of a narrow, twisted band made of metal.

Trilliant Cut

A brilliant-cut gemstone that has a triangular or other fancy shape.

Tube Setting

The stone is seated on a ledge inside the end of a metal tube. The edges of the tube are burnished over the stone to secure it, similar to a bezel setting.

About the Curator

Alan Revere holds a unique position in the jewelry community, with one foot firmly planted as an award-winning designer and the other as one of the country's most prominent jewelry educators and authors. Revere teaches primarily at the school he founded and directs, the Revere Academy of Jewelry Arts, in San Francisco, California. He also lectures on a variety of subjects in the U.S. and overseas. He is the creator of instructional books, articles, and videotapes for goldsmiths and jewelers. For 20 years he designed an award-winning collection of jewelry. JCK magazine included Alan Revere as one of the most influential people in the jewelry industry.

Alan Revere grew up in a family of visual artists and designers. Both of his grandfathers, as well as his mother, were active artists for most of their lives. Revere attended the University of Virginia, where he studied psychology, languages, and art, receiving a B.A. Degree in 1969.

Exploring his life-long interest in art, Alan moved to San Miguel de Allende, Mexico, where for two years he studied drawing, sculpture, and crafts at the Instituto Allende. Alan received a Master of Fine Arts degree from the Universidad de Guanajuato in 1972.

The next stop on his journey was Pforzheim, Germany, where he attended the acclaimed jewelry school, the Fachhochschule für Gestaltung, as well as the more technical Goldschmiedeschule. Revere studied and trained with three of the most important goldsmiths in Europe at the time: Master Goldsmith Reinhold Bothner, Master Goldsmith and Master Silversmith Klaus Ullrich, and Master Goldsmith/Designer Reinhold Reiling. In addition to classes six days a week, Alan worked part time as a model maker and production jeweler.

Alan returned to the U.S. in 1974, settling in Oakland, California, where he worked as a goldsmith for the trade, doing bench work, repairs, and special orders. He became a member of the International Jewelry Workers Union. Over the next five years he taught at the California College of Arts

and Crafts as well as his own private studio in Oakland, California, while developing his own collection of fine jewelry.

In 1977, Alan Revere showed his original jewelry in a two-man exhibition with veteran photographer Vilem Kriz at CCAC's Faculty Gallery. By 1979, Revere was manufacturing his original designs and selling them through stores. In the same year, he relocated his studio to San Francisco's historic jewelry center and established the Revere Academy of Jewelry Arts.

Over the next 15 years, Alan continued to design and manufacture jewelry as his team of bench jewelers and office staff grew. His work won many prestigious awards and was highly visible in trade and craft magazines. His work was carried by hundreds of jewelry stores and crafts galleries around the U.S. and overseas.

Since 1979, the Revere Academy expanded eight times, to its current 9th floor suite on the corner of the historic Phelan Building in San Francisco. The Academy is a highly respected professional jewelry school. Each year, hundreds of people travel from around the globe to study with master craftsmen and other experts at the Revere Academy.

In 1983, Alan published his first technical article on goldsmithing in JCK magazine. The series that followed led to his first book in 1991, *Professional Goldsmithing*, initially published by Van Nostrand Reinhold. Now in its fourth printing under Revere's own RAJA label, this book is considered a modern classic on the traditional art of making jewelry. In 1994, *Revere on Goldsmithing*, a series of eight instructional videotapes, was produced by Rio Grande of Albuquerque, New Mexico. Since then Alan has continued to write about jewelry subjects.

Alan Revere is the founder of the Contemporary Design Group (a national organization of jewelry designers) and he is currently president of the American Jewelry Design Council. It is no wonder that Alan Revere has been called a master's master.

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Portrait Photographers

Jeffrey E. Appling was photographed by Mark Davidson,
Davidson Photography
Michael Boyd was photographed by Steve Bigly
Wilhelm Buchert was photographed by Ute Boeters
Jacob and Julie Buckareff, self portrait
Klaus Bürgel, self portrait
Paula Crevoshay was photographed by Clive Russ
Tom Dailing was photographed by John Morser
Zoltan David was photographed by Patti David
Jack Demirjian was photographed by Focal Point
Photography Studio
Kathleen Dughi was photographed by Julia Parker
Pat Flynn was photographed by Kristin Flynn
Bayot Heer was photographed by Bryce Meyer
Tom Herman was photographed by Ethan Herman
Cornelis Hollander was photographed by Lane Baker
Janis Kerman was photographed by Keith Penner
Daphne Krinos was photographed by Max Gross
Kim Eric Lilot, self portrait
Mark Loren was photographed by Craig Hildebrand
Gregoré Morin was photographed by Jennifer Rabe Morin
Bernd Munsteiner, Jutta Munsteiner, and Tom Munsteiner were
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Todd Reed was photographed by Cheryl Ungar
Susan Sadler was photographed by Ron Saltiel
Mark Schneider was photographed by Jessie Butler
Klaus Spies was photographed by Susan Spies
Lynn L. Strelau was photographed by Shannon Oatway
Michael Sugarman was photographed by Stephen Jen
Stephen Webster was photographed by Amelia Troubridge
Barbara Westwood was photographed by Sky Hall
Susan and Jeff Wise were photographed by Michael Lavine

Acknowledgments

Alan Revere, curator of this collection, was quick to share his knowledge, passion, and enthusiasm for gemstones and the modern jewelers who use them with such expertise. I deeply appreciate his time, talent, and insight.

I am grateful to the jewelers who are featured in this publication and their staffs. This book could have never been created without your willingness to share your images and ideas with Lark Books and its readers.

I am lucky to collaborate with a truly gifted editorial team: Cassie Moore, Mark Bloom, Nathalie Mornu, Dawn Dillingham, and Rosemary Kast. Thank you for working miracles every day. Thanks also to Carol Taylor, Paige Gilchrist, and Suzanne Tourtillott for your guidance and encouragement.

Kristi Pfeffer's art direction for this book is as brilliant as the jewelry it contains. Thanks for working so hard and so long to create such a handsome design. I am also indebted to Shannon Yokeley, Travis Medford, Bradley Norris, and Jeff Hamilton—graphic wizards all. Thanks to Cindy LaBrecht for the very handsome cover and to Chris Bryant for his supervision of style.

Marthe Le Van

