

MILLER'S

JEWELRY

Antiques Checklist

STEPHEN GILES

CONSULTANT

Do the earrings feel lightweight?

Are the gemstones the correct cut for the period?

Are fittings original and in good condition?

Is the goldwork handmade and finely detailed?



R'S

MILLER'S ANTIQUES CHECKLISTS:

This series of fully illustrated guides makes the world of antiques accessible as never before. Collectors today are not satisfied with a purely historical approach — particularly when they need information “on the spot”. These guides to individual collecting areas offer a uniquely fast and accurate way to recognize, identify and date antiques. In each book a simple question-and-answer checklist is provided for a wide range of representative items, teaching you what to look for, as well as how to distinguish between the genuine article and a fake, an original and a copy. The checklist is accompanied by a detailed analysis, a concise history and factors that affect the value of a piece.

Jewelry

If you own or wish to buy an antique cameo brooch, how can you tell if it is a genuine antique? Do you know how to distinguish between a hardstone and a shell cameo? Even though a cameo looks real, how can you be sure that it is not a modern plastic fake?

The *Jewelry Checklist* can help to answer all such questions and more, with a comprehensive guide to all forms of 19th- and 20th-century jewelry — from rings, necklaces and brooches to mourning and costume jewelry. Styles, materials and techniques are explained and there is a useful directory of makers from all over the world. Each double-page “spread” shows how to identify, date and price an exemplary piece using a question-and-answer process unique to the Checklist series. This is accompanied by a detailed analysis of a type of jewelry, with historical background and pointers on what to look for and what to avoid. Examples range from important signed pieces to easily found affordable and collectable items. There is also a special illustrated section on how to identify and evaluate gemstones, including advice on how to spot fakes and substitutes.

Produced in a handy, portable format, *Miller's Jewelry Checklist* contains a wealth of information, useful advice, and hundreds of colour photographs, making it an indispensable tool for both the beginner and the more experienced collector.

Also available in this series: **Art Deco, Art Nouveau, Clocks, Dolls & Teddy Bears, Furniture, Glass, Pottery, Porcelain, Silver & Plate, Toys & Games and Victoriana**

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MILLER'S

JEWELLERY

Antiques Checklist

Consultant: Stephen Giles

With contributions from: Barbara Cartlidge,
Judith Kilby Hunt, David and Sonya Newell-Smith,
James Nicholson

General Editor:
Judith Miller



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With contributions from: Barbara Cartlidge, Judith Kilby Hunt, David and Sonya Newell-Smith, James Nicholson

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Series Editor

Editor

Executive Art Editor

Designer

Illustrator

Special Photography

Indexer

Production

Alison Starling

Elisabeth Faber

Vivienne Brar

Louise Griffiths

Amanda Paton

Pro Photo

Hilary Bird

Jilly Sitford

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cover picture: *A pair of amethyst and gold pendant earrings, 1850s*
picture on p.1: *A late 19thC shell cameo brooch in a beaded gold frame*



A heart-shaped carbuncle garnet and diamond pendant/brooch, c.1840

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How to Use This Book

Each double-page spread looks at items belonging to a particular category of collecting.

The first page shows a carefully chosen representative item of a type that can be found at antiques markets or auction houses (rather than only in museums).

The caption gives the date of the piece shown, and a code for the price range of this type of jewellery.

A checklist of questions gives you the key to recognizing, dating and authenticating pieces of the type shown.

Useful background information about types and makers is provided.

FOBS



A gold swivel fob, set with agate seal panels, c.1815; value code C

Identification checklist for antique fobs

1. Is the fob made of gold, silver or pinchbeck, or gold-cased lead?
2. Is it in good condition, without worn spots?
3. Is the seal contemporary with the fob?
4. If it is gold-cased, is the casing in good condition, with no base metal showing through?
5. Is the fob original and not made up from another form of jewellery?

Fob seals

The modern fob seal came into use in the early 18thC, and was worn on men's watch chains. They were usually set with an engraved seal for sealing letters or stamping marks. Because they were used every day, fobs are often in poor condition and very worn. However, good examples do survive. The fob shown above has a fine ornate gold mount. Although there is some wear on the vine leaf at the top of the fob, the piece is basically in very good condition and the goldwork is still crisp and detailed.

* The agate seal has not been engraved, which may indicate that it is a replacement, but because it has been properly fitted, this does not seriously affect the value.



18thC fobs

This late 18thC French fob is probably 18ct gold and is set with a carnelian seal, which has been engraved with a French Revolutionary emblem. This open pyramid design is typical of the period, and would have been relatively inexpensive at the time it was made because of the

When I first started collecting antiques, although there were many informative books on the subject, I still felt hesitant when it came to actually buying an antique. What I really wanted to do was interrogate the piece – to find out what it was and whether it was genuine.

The *Jewellery Checklist* will show you how to assess a piece as an expert would, and provides checklists of questions you should ask before making a purchase. The answer to most (if not all) of the questions should be “yes”, but there are always exceptions to the rule; if in doubt, seek expert guidance.

The book covers the range of

jewellery from early 19thC to Victorian to modern, with sections on special collecting areas such as mourning jewellery and paste and costume jewellery. Also included is contemporary jewellery, the collecting field of the future. At the back of the book are a bibliography, a comprehensive glossary, a list of principal makers and marks and a useful section on where to buy.

Treat the book as a knowledgeable companion, and soon you will find that antique collecting is a matter of experience, and of knowing how to ask the right questions.

JUDITH MILLER

NECKLACES

simplicity of the goldwork. More expensive versions of this piece were made set with diamonds and other gemstones.

* Because this fob has a seal of historical significance, it is of more interest to the collector than a similar example engraved with anonymous initials.



Regency snake fobs

The Regency swivel fob seal shown *above* has a neo-classical design incorporating a coiled stylized serpent. The seal has been engraved on one side with a coat of arms, and on the reverse with a monogram, so that it could be used either as a seal or a stamp. Fobs like this one were popular during the early part of the 19thC, but are now more difficult to find, especially in good condition.

* This example shows some wear at the top where the snakeskin engraving has rubbed off. It is rare, however, to find a seal in pristine condition.

* Fobs made in England before 1854 are not usually marked.



Early Victorian fobs

Made c.1830-40, this fob has scrolled goldwork characteristic of that period. The detail and finish of the goldwork indicate that the fob is of good quality, and there is little sign of wear.

The seal is made of carnelian, a rich red agate that looks particularly effective when engraved.

* Carnelian is probably the most common material used for seals, because it is inexpensive and easy to carve.

* If the loop at the top of a fob is completely worn through, the piece will normally be of little value to the collector.

* Unlike other forms of Victorian gold jewellery, which are hollow, fobs had to be tough enough to withstand constant use, and therefore they should normally feel heavy and solid.



Late Victorian fobs

The turn-of-the-century swivel seal shown *above* is marked 15ct.

This fact alone makes it collectable, as the 15ct gold standard was only in use between 1854 and 1932, and examples are consequently unusual. By the end of the century designs for fobs became much more functional, and therefore little effort went into the goldwork. Seals in 9ct gold are generally mass-produced and are of fairly low value.

* A late 19thC gold fob should be hallmarked with the relevant carat weight. A fob that is not hallmarked may be gold-plated.

Check worn spots for signs of base metal showing through.

* Gold-cased seals (base metal cased in gold) are collectable, but they must be in very good condition, with no base metal showing through the casing.

Fob bracelets

In the 1950s it became fashionable to mount antique fobs onto charm bracelets. Charm bracelets that incorporate good-quality fobs are rare, however, as the fobs have often been knocked about while being worn around the wrist.

The second page shows you what details to look for.

Further photographs show:

- * items in a similar style by other jewellers
- * similar, but perhaps less valuable pieces that may be mistaken for the more collectable type
- * variations on the piece in the main picture.

Makers' marks are explained.

Hints and tips help you to assess factors that affect value, for example condition and availability.

VALUE CODES

Throughout this book, the caption to the piece in the main picture is followed by a letter which corresponds to the approximate value (at the time of printing) of that piece. The values should be used only as a general guide. Prices for antiques vary enormously depending on market trends, geographical location and the condition of the item. The dollar/sterling conversion has been made at a rate of £1=US \$1.50; in the event of a change

in rate, adjust the dollar value accordingly.

The codes are as follows:

- A £10,000+ (\$15,000+)
- B £5-10,000 (\$7,500-15,000)
- C £2-5,000 (\$3-7,500)
- D £1-2,000 (\$1,500-3,000)
- E £500-1,000 (\$750-1,500)
- F £200-500 (\$300-750)
- G £100-200 (\$150-300)
- H under £100 (\$150)

INTRODUCTION

Jewellery is one of the oldest forms of decorative art, and has been made and worn since the earliest civilizations. Although western jewellery survives from ancient times, most of the European examples on the market today date from the 18thC onwards. It was not really until the mid-19thC that an independent jewellery industry developed in the United States. Because jewellery has always been highly valued, both for its intrinsic and sentimental worth, many pieces have been carefully kept and survive today. For this reason auction houses and dealers offer a vast and often bewildering array of pieces to choose from.

The types of jewellery on offer are partly influenced by social and economic trends at the time of manufacture. In the 18thC precious jewellery was the privilege of the wealthy few, and pieces were handmade on a relatively small scale. By the mid-19thC, however, the disposable incomes of the middle and working classes had begun to rise dramatically. Even low-paid servants or artisans had a little money to spend on inexpensive jewellery. This demand was met by mass production, first by hand and increasingly by machine. Silver jewellery was particularly widely produced, especially in such centres as Birmingham, England. Because so much of this type of jewellery was made, it is still easily found today, and good examples are highly collectable. In the second half of the 19thC, the Arts and Crafts and Art Nouveau movements began as a reaction against mass production. Jewellery by designers and craftsmen associated with these movements was often individually made, and therefore has never been abundant. For this reason, signed pieces by known designers are relatively rare and command a premium. This is also the case with pieces by avant-garde Art Deco designers, whose work is becoming harder to find. In fact, jewellery of the Art Deco period is so popular with collectors that most pieces from this period, signed or unsigned, are sought-after.

Unlike other antiques collecting fields such as ceramics and metalwork, jewellery is often unmarked. Although Britain has had very strict hallmarking and quality control laws governing other forms of metalwork, these were not always applied to jewellery. On the Continent and in the United States marking systems have been much less comprehensive, and therefore the dating and attribution of many pieces often must be based on observation, comparison with other pieces and just plain experience.

It may seem obvious, but one of the main ways of dating a piece of jewellery is by its style. The best way for new buyers to familiarize themselves with the historical development of jewellery styles is to visit museums with jewellery collections. This is a good way to get a feel for styles, materials, quality and makers. Many displays contain not only important signed pieces, but also less expensive mass-produced examples. Towns where jewellery was once

produced often have special museum displays devoted to their particular industry, for example Pforzheim in Germany and Whitby in Britain. Talking to private dealers is another good way of finding out what is collectable, what isn't and what is rare or hard to find. Although many dealers are happy to discuss jewellery with a fellow enthusiast, do keep in mind that their primary business is to sell and they may not always have the time or the inclination to provide information. Auction houses are especially good places to glean practical information, because buyers can handle, feel and closely examine the jewellery coming up for sale. Often, feeling a piece is the best way to determine its quality. Auction catalogues are excellent sources of information, providing details of marks, condition and estimates. Remember, though, that saleroom estimates can differ considerably from dealer's prices. By attending a few sales, a novice can begin to learn which pieces reach or exceed their estimates and which pieces do not. When buying at auction, be sure to find out as much as you can about the piece beforehand, set a price limit for each item to be bid on, and stick to it. Exceeding your limit by only a few bids can result in a substantial increase in the hammer price. Remember to take into account that auction houses charge a buyer's premium of about 10 to 15% on top of the sale price. Most important of all, do not feel intimidated. Auctions are open to everyone, and even the most seasoned dealers once attended their first sale.

In the antiques trade, the areas that are now considered collectable are wider than ever before. Fifty years ago, anything made after c.1830 was not considered to be an antique. Now, however, Art Nouveau and Art Deco pieces are keenly sought-after and can command high prices. In recent years jewellery from the 1960s and 1970s has enjoyed a tremendous revival of interest. Costume jewellery was once thought to be an inferior substitute at best, junk at worst. It is now collectable in its own right, with museum displays and books devoted to the subject.

Some collectors concentrate on specialized areas, and often enjoy the hunting just as much as the buying. If you are buying jewellery as an investment, remember that a very inexpensive piece is unlikely to increase dramatically in value should you wish to resell. If torn between a rare piece in bad condition and a more common piece in good condition, it is usually best to choose the latter. As with all areas of collecting, the most important factor is that you like the piece. Markets and prices fluctuate, but if a piece truly gives you pleasure, then it is a sound investment.

CARE & RESTORATION

Handling

Although jewellery is of course meant to be worn, great care should be taken in the wearing and handling of antique pieces.

Often 19thC jewels are made from hollow gold which is very easily damaged. It is important not to allow pieces to be knocked against hard surfaces because it is impossible to remove dented or bruised hollow gold. The settings of gem-set pieces, especially claws, do become fragile, and if damaged can result in stones dropping out.

Ingredients in perfume, hair spray and make-up can tarnish metal or discolour natural materials such as pearls. Even skin acids can sometimes discolour turquoise. It is important to ensure that jewellery is not overexposed to these chemical substances.

Pieces worn every day will, like clothing, eventually show signs of wear and tear. Links and connections that wear thin can be difficult to restore. Clasps and fasteners should be used correctly and never forced. Safety chains, often connected to brooches and necklaces, should be used and safety clasps locked in place. These measures will prevent pieces from simply falling off. When putting on or taking off jewellery, avoid any tugging or improper use of clasps which can result in pieces losing their shape or breaking.

* Remember that pieces of jewellery worn together may cause wear by rubbing against each other. This is especially true of rings. Antique rings are particularly prone to wear as they were never intended to withstand active modern lifestyles. If two rings are to be worn together, ensure that the mounts and shanks are the same carat gold so that one will not be softer than the other. For example, a 22ct wedding band will wear much more quickly if worn against an 18ct or 9ct ring.

Storage

Proper storage can prolong the life of a jewel and maintain its good condition. It is a mistake to heap antique jewellery together loosely in a box. It is best to keep items separate in their own little boxes or in suede or felt pouches.

* Pearls should always be kept separately from gemstones because the metal claws of gem settings can scratch a pearl and ruin its surface lustre. Keeping pearls in their own box or pouch will also protect them from dirt and harmful acids.

* Rings can be stored in a ring tray with separate compartments. If they are allowed to knock against each other this can result in chipped stones and scratched or dented settings.

* Intense heat from radiators or other sources can dry out or crack organic materials such as tortoiseshell, ivory, coral and also opals (which are water-based).

Cleaning

All jewellery should be cleaned periodically. However, avoid excessive polishing or using abrasive cleaning materials. Antique metal surfaces can be damaged by overcleaning with harsh substances. The patina that antique metal acquires is part of its attraction and it is a mistake to attempt to make such pieces shine like new.

Jewellery that is worn will collect dirt and oils, and these can corrode or discolour materials if left uncleaned. For jewellery that does not incorporate organic materials, the best and easiest way to clean is by lowering pieces into a jewellery dip. You can make your own solution of warm water and a little mild detergent such as dishwashing liquid. The pieces are soaked in the cleaning liquid and a small brush is provided to remove stubborn dirt. When brushing away dirt on gem-set jewellery, be careful not to pop out gemstones or bend claws. Hollow jewellery that has been immersed in liquid should be left out to dry before storing. Dry pieces carefully using a fine silk cloth or air from a hairdryer on a cool setting. Organic materials such as pearls should be wiped regularly to clean off body acids and pollution.

* Pearls should be washed periodically in a very weak soap and water solution, but they must be unstrung. Therefore, the best time to have them cleaned is while they are being restrung (though you must ask, as it is not done automatically). Do not

allow pearl strings to get wet – they might rot as a result.

* Silver tarnishes fairly easily, and therefore may need regular polishing and cleaning. The more frequently you wear silver jewellery, however, the less it has a chance to tarnish.

* Take important pieces to a jeweller who specializes in cleaning antique jewellery.

* Cleaning is worthwhile because it helps to keep jewellery in good condition and looking its best.

Maintenance and repair

Settings are prone to wear and should be examined periodically to ensure that pieces are not in danger of breaking. Claws on gem-set jewels are especially susceptible to wear, and if they break off or wear away completely, stones can fall out. Worn claws can be retipped or replaced.

* If a setting is worn beyond the point of repair it may be advisable to remount the stones. However, great care should be taken in remounting antique jewellery as it is almost impossible to achieve the skill and craftsmanship of the 18th and 19thC.

* Ensure that pieces are repaired using the appropriate materials. Many good jewels have been ruined by the use of lead solder, which is cheaper than silver or gold solder and easier to use because lead has a much lower melting point. Solder should match the metal of the setting wherever possible, as repairs are less noticeable. Lead solder should only be used in certain circumstances – for instance, when the delicacy of a piece requires very low temperatures.

* Beads, especially pearls, should be restrung periodically, with knots between each bead. Knots not only hold the beads together if the string breaks, but also prevent them from rubbing against each other and becoming barrel-shaped.

* Links and clasps on chains and necklaces should be checked for wear. If a link or clasp is very worn a chain could easily break.

Restoration

Restoration of jewellery is a skilled and delicate art. The methods of restoration and the materials used can have an enormous bearing on the value

of a piece. For example, restoring an antique jewel using modern settings and techniques can result in obvious and unsightly repairs. There are very few experienced antique jewellery restorers around, and it is a good idea to consult a reputable jeweller or dealer.

The restoration of modern jewellery is much easier since the same standards of materials and techniques have been applied for the last 50 or 60 years. If a piece is by a known house or jeweller still in business, then it is best to turn to them for advice.

* Extra care should be taken when restoring signed or marked pieces, as a damaged or obliterated signature can seriously decrease the value of a piece of jewellery.

* Conversion of antique jewellery should be approached very carefully. Pieces are generally more valuable in their original state, and it is only really worth remounting if the stone is of more value than the piece as a whole. In many cases old stones do not fit as well in modern settings, unless they are very sympathetically mounted.

* Enamel is extremely difficult to restore because the heat required in enamelling would normally melt the metal setting. Often enamelled jewellery is restored using cold enamel paint, which is not as hard or translucent as real enamel. An antique jewel that has had its original enamel completely or partially repainted will be of considerably less value than a piece with enamel in its perfect original condition.

* Pinchbeck, rolled gold or base metal jewellery should not be gold-plated, because this reduces the antique value of their surface patina. These materials, particularly pinchbeck which is not in great supply, are collected in their own right.

* Missing stones should be replaced with gems that are the correct cut for the period. Old stones can be bought from many jewellers, who stock them for this purpose. Jewellers also often stock antique fittings or clasps.

* If reducing a bracelet or necklace, always keep the links or fittings that have been removed. They may be wanted later to restore the piece to its original state, especially if it is going to be resold.

DOS & DON'TS FOR THE CARE OF ANTIQUE JEWELLERY

DO get regular inventories for insurance purposes

This is extremely important as items increase or decrease in value at different rates, and you may discover too late that you are inadequately covered. Specify to the valuer whether you wish replacement coverage to match retail values or auction values, as these can differ significantly. For a large collection, revaluation is recommended every three to four years.

DO photograph each item and keep purchase receipts

Photographs are essential in case of burglary. Although you may remember the price and description of each item, police will not necessarily be able to identify particular pieces. It is also helpful to note down any distinguishing signatures or numbers on a piece. Purchase receipts not only provide proof of where a piece was bought, but they may also make it easier for the vendor to help find a replacement in case of loss.

DO check settings regularly for wear or damage

By doing this you spot signs of wear (for example a loose stone about to drop out of its setting) before they become dangerous or irreparable.

DO treat antique jewellery gently

Remember that antique jewellery is often very old and, even though intended to be worn, many pieces were not designed with active modern lifestyles in mind.

DO keep jewels separate in boxes or pouches

Jewellery is made from metal, gemstones and other materials that often have soft or damageable surfaces. Diamonds can scratch practically every known surface, and for this reason they especially should be kept away from other materials.

DO clean jewellery regularly

Not only does an accumulation of dirt or tarnish spoil the beauty of a piece of jewellery, but it could also be masking deterioration or damage. Chemicals found in body oil and cosmetics can discolour some materials if left on for any length of time.

DO check that a restorer is reputable and experienced in antique jewellery repair

Many pieces of antique jewellery have been ruined by unsympathetic alterations. Seek the advice of an expert.

DO get a receipt whenever leaving a piece with a jeweller or restorer

Jewellers should have proper insurance cover for items on their premises – a receipt is your proof where your jewellery is and why you left it there. This would be necessary were a piece to be lost or stolen from the jeweller's premises.

DON'T leave valuable jewellery uninsured and undocumented

Jewellery is one of the most frequently lost or stolen household items and unfortunately one of the first things that burglars look for.

DON'T wear items together that could abrade or damage each other

Rings that are worn together on the same finger will wear much more quickly than if worn alone, and can even become seriously misshapen. Especially avoid wearing harder materials (for example diamonds or low carat gold) against softer ones (18ct gold, pearls).

DON'T overclean antique jewellery

Many pieces of antique jewellery seen on the market have been overcleaned. For example, the delicate frosted finish on much Victorian goldwork is part of its manufacture and should never be polished to a shine. Overzealous cleaning could wear down already fragile surfaces such as enamel or plating.

DON'T substitute missing parts of antique jewellery with modern replacements without expert guidance

Many modern replacements look obvious and out of place when attached to an antique jewel. For example, a modern cut stone can often look noticeably different in shape and effect from an old one. Modern metalwork can rarely exactly match the colours or surfaces of antique pieces. Restoration is a specialist skill, and must be properly done to ensure the best resale value.

EQUIPMENT

Anyone planning to buy and collect jewellery may wish to invest in a few pieces of equipment. The pieces most useful for the amateur or serious collector are: an eyeglass, a Moe gauge and a Leveridge gauge. These can be bought from gemmological institutions and laboratories.



The 10x pocket lens

The pocket lens, commonly known as a "loupe", is the simplest but most important piece of equipment. Anyone regularly looking at jewellery to buy or value should own and use a loupe. The 10x loupe (which magnifies objects to 10 times their actual size), offers the best level of magnification. This is also the level of magnification by which most gemmologists grade diamonds. Not only can minute surface imperfections be seen clearly, but the loupe also makes internal flaws and inclusions visible. In addition to this, it is possible to examine settings, marks or signatures, and to check restoration work using this instrument.

How to hold the lens

It is very important to hold the loupe correctly in order to get the most benefit from it. Hold the lens between the thumb and forefinger; hold the item to be examined the same way in the other hand. Then rest the third finger of the lens hand on the opposite hand. This will allow the viewer to get the right distance between the lens and the jewel, as well as keeping the hand steady. The glass should be held fairly close to the eye (about 3 or 4in/8 or 10cm away). Do hold the lens right up close to the piece of jewellery, otherwise it is impossible to get a close view.

* Lenses should be kept clean and free from grease. Wipe with a lens cloth (available from chemists and opticians) after every use to remove smudges.



The Moe gauge

The Moe gauge is a fairly simple calliper instrument for measuring the weight of round brilliant-cut diamonds. The gauge is supplied with a booklet of instructions and a table to help you estimate the weight of the diamond measured. When using a Moe gauge take care to hold the callipers at the correct angle, measuring the stone's depth and diameter. For measuring the depth, place the callipers on the top (table) and bottom (culet) facets. To measure diameter, place the callipers around the girdle (middle). It is more difficult to measure cushion-cut (square) or old-cut stones as they are uneven. In this case, it is best to measure the diameter of each side facet and then find the average.



Leveridge gauge

This instrument, which is more sophisticated than the Moe gauge, is used to estimate the weight of either loose or mounted gemstones or pearls. The Leveridge gauge is bought with a case and a booklet of instructions. Although it works on the same principle as the Moe gauge, its estimation tables are

much more extensive. The instrument looks like a C-clamp which is attached to a small dial resembling a stopwatch. The dial is a scale marked in millimetres and tenths of a millimetre. Stones are measured in the same way as with a Moe gauge, from top to bottom and around the middle. Once measurements have been taken, they can then be used to estimate weight. This gauge is not suitable for stones with closed-back settings, however, because the stone's culet (base) is inaccessible.

Diamond spread gauge
Another extremely simple but useful piece of equipment is the pearl and diamond spread gauge. This is a flat, square piece of plastic in which holes have been cut to indicate the correct size corresponding to the average weights of diamonds and pearls. It looks and works rather like the ring gauges used in jewellers for measuring ring sizes. This device can be used for stones in closed settings, but keep in mind that readings taken from this type of equipment are only approximate.

BIRTHSTONES

January



garnet

July



ruby

February



amethyst

August



peridot

March



aquamarine

September



sapphire

April



diamond

October



opal

May



emerald

November



topaz

June



pearl

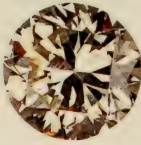
December



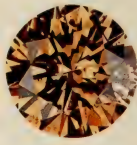
turquoise

PRECIOUS STONES

DIAMONDS



A slightly tinted white diamond



A brown diamond

Diamonds

Diamonds have been mined for centuries. The main locations were originally India and Brazil, but today they are also mined in South Africa, North America, Russia and Australia.

Of all the major precious gemstones, diamonds are the most famously valuable and generally recognizable as a white, brilliant stone. However, most people do not realize that diamonds are found in several colours, and that many factors must be taken into consideration when valuing a single stone or a diamond-set jewel.

Coloured diamonds

The most highly prized diamonds are referred to as "fancy-coloured", and range in colour from yellow, brown, blue and green to red or even black in hues that run the scale from the palest hint of colour to deep shades. Natural coloration is due to a variety of factors, including chemical impurities within the stone. For example, nitrogen will result in yellow diamonds, while blue diamonds are caused by the presence of boron. Brown, pink and mauve diamonds are the result of a deformed chemical structure, while green diamonds are caused by natural radiation. The task of assessing fancy-coloured diamonds is further complicated by the fact that there are many stones on the market that are treated with man-made radiation to enhance colour. Unlike white diamonds, there is no easy price guide with coloured diamonds, as this is such a complicated area of study and one which is constantly being reassessed.

Red, green and blue diamonds are the most sought-after of the

coloured varieties, and good examples can command extremely high prices. The more common fancy-coloured diamonds are brown, orange and yellow, and these are subsequently less expensive, although top-quality canary yellow stones are now very much in demand. The stone shown *above right* is referred to as a cinnamon-coloured brown diamond, probably the most common type of fancy-coloured diamond. The stone shown *above left* has a slight yellow tint, but this is too faint for it to qualify as a fancy yellow diamond.

* The only sure way to distinguish a naturally coloured diamond from a synthetically coloured stone is via a certificate of authenticity from a recognized gemmological institute.

* Treated diamonds (those subjected to artificial radiation) are worth a fraction of the value of naturally coloured stones.

White diamonds

The majority of diamonds seen today fit into the colourless category. There are four factors which are vitally important when assessing the value and desirability of a stone, commonly referred to as the four Cs: cut, colour, clarity and carat weight. Carat weight is the easiest of the factors to determine, and there are gauges (instruments in the shape of stencils or callipers) for approximately measuring stones that are already set.

Colour is the most important of the four Cs, because the more colourless a stone, the rarer it is. Diamonds are graded for colour from "D" (the finest white stone) to "Z", and this wide range shows how many colour variations there are simply within

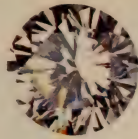
the white stone category. A "D" grade stone resembles pure white ice, with no hint of colour, while an "M" grade stone is tinted and very often slightly yellow or champagne-coloured (illustrated *opposite, left*). Although this subtle tint may not seem obvious when looking at a diamond on its own, the contrast is striking when a coloured stone is compared with a pure white diamond.

Determining the clarity, or purity, of a stone is of equal importance. Natural diamonds are pure crystallized carbon, and often the stones are formed with naturally occurring inclusions (flaws) within the stone. These inclusions can take the form of small, black carbon spots, misty patches, or what appear to be white cracks (called gletz marks). All of these inhibit the brilliance of the stone. Normally, the gem-cutter will try to produce the largest possible gem with the greatest clarity, removing the largest inclusions. Therefore, some carat weight may be lost in order to achieve greater clarity.

* The fewer the inclusions in a stone, the better the clarity and hence the greater the value. Beware, however, of completely clear stones, as naturally flawless stones are rare and very valuable. A stone without inclusions may well be some other material, such as cubic zirconia.

The cut of the diamond is the final factor in determining its value. Many people confuse the "cut" with the "shape" of a diamond. The seven most popular shapes are the multi-faceted brilliant-cut round, marquise, pear, oval and heart, and the simpler step-cut square and emerald cuts. Though shape does not determine value, shapes can be cut well or badly. Thus, while the other criteria (colour, clarity, carat weight) depend on nature, the cut is completely determined by human skill. The skills of the various craftsmen during splitting, sawing, shaping and polishing determine the cut or "make" of the diamond.

Ideally, as much light as possible should be reflected through the diamond. When a diamond is well cut, light enters the stone through the top facets and is then reflected from one facet to another and back out through the top. This effect is known as "refraction".



Cubic zirconia

Substitutes and imitations Cubic zirconia

The most widely used diamond substitute is cubic zirconia, as shown *above*. These synthetic stones resemble diamonds very closely, and need to be examined very carefully in order to detect the difference. Cubic zirconia stones are generally flawless, a condition which is extremely rare in a natural diamond. In addition, cubic zirconia is heavier but not as hard as diamond, and because of this, faceted edges on older cubic zirconia stones can eventually appear worn or chipped. This would never be the case with a real diamond.

Synthetic diamonds

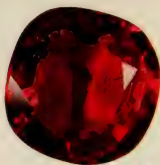
Synthetic diamond is a man-made material with a chemical composition and crystal structure identical to natural diamonds. Therefore, synthetic stones also have the same hardness and optical properties as natural ones. The manufacture of synthetic diamonds uses carbon, often in the form of graphite, which is heated to temperatures in excess of 2500°C/4500°F and then pressed. However, because of the poor quality of their colour and clarity, most synthetic diamonds are used for industrial purposes.

Paste and glass

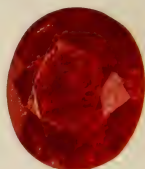
Paste and glass are the earliest man-made diamond simulants. Stones made from paste and glass, unlike diamonds, are very susceptible to abrasion and chipping. Glass "diamonds" (such as Vauxhall glass) often resemble small pieces of mirror, which is in effect what they are. On examination, the cut and polished surfaces of these stones will often appear dull and blemished, especially at the vulnerable facet edges.

* An inexpensive setting (in silver or 9ct gold, for instance) holding an impressive-looking "diamond" will more than likely mean that the stone is paste.

RUBIES



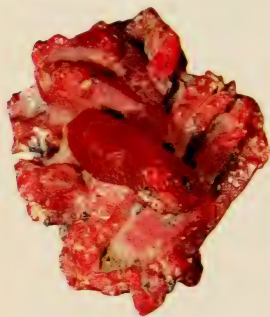
A good-quality ruby



A heavily flawed ruby

Rubies

Rubies are the most valuable gemstones after diamonds, though a large, rare, high-grade ruby can cost considerably more than a diamond. They are a form of corundum, a mineral formed from aluminium oxide. The illustration *below* shows a ruby still attached to its parent rock (known as a matrix). Rubies have been mined for thousands of years, but have only been appreciated as a major gemstone since the late 18thC. They are found in Burma (Myanmar), Sri Lanka, Thailand and more recently, West Africa, Kenya and Vietnam, but the best stones traditionally come from the small region of Mogok in northern



Burma (although inferior stones are also found there).

* When a ruby is sold with a certificate of origin from a recognized gemmologist, the desirability and value of the stone are very much enhanced.

Colour

The most important factor in determining the quality of a ruby is its colour. The shade of a ruby is determined by the amount of chromium in the stone. Darker-coloured rubies with brownish tints also have traces of iron. A

very good stone, such as the best Burmese varieties, will have a deep, rich, "pigeon's blood" hue*. Thai stones tend to be darker, with a purple, garnet or brown colouring, while Sri Lankan stones are a paler, pinker red (and not used a great deal in Western jewellery). The ruby shown *above left* has a superb deep colour, while the stone *above right* is a milky pink.

* Always insist on looking at a ruby in natural daylight, as artificial light can dramatically affect the appearance of a gemstone's colour.

* It is now common for new stones to be heat-treated, a process by which stones are literally cooked to intensify their colour. The heat also burns away many of the inclusions (internal flaws), improving the appearance of the ruby. This is very difficult for anyone but a professional gemmologist to detect, however, and the only way to ensure that a stone has not undergone any type of treatment is via a gemmologist's certificate.

Clarity

The clarity of a ruby has an enormous bearing on its value. The fewer the inclusions visible to the naked eye, the better. However, most rubies of any size tend to have inclusions, and in fact it is more difficult to find a good, clear ruby than a similar quality diamond. Thai stones are often larger and of better clarity than other types, while a flawless Burmese ruby of any size over one carat is a rare gem. It is more important that any inclusions that do exist should not be visible to the naked eye. These inclusions take the form of silk-like flaws within the stone that can give the colour a milky cast and dull its brilliance. While some inclusions are to be expected, too many can seriously impair the appearance

of a stone, as shown in the example on the *opposite page, right*. This ruby is very flawed but has been carefully cut to enhance its appearance as much as possible.

Cut

Stones which have been cut in Europe or the United States tend to be more precise and symmetrical than those which have been inexpertly cut in their countries of origin. The cutter must strike a balance between removing the worst of the inclusions while producing a well-shaped gem. Long, thin stones are less desirable than well-proportioned oval, round or emerald-cut gems.

It is widely accepted by the jewellery trade that any good-coloured Burmese ruby over 4ct is a rare find. The price of a ruby increases dramatically above this weight, and to find a ruby of over 20ct is almost impossible (although this is not uncommon with sapphires).

* Some rubies, particularly those of paler colour and translucent to opaque clarity, are cut *en cabochon* (polished into a domed shape) with no facets. Heavily flawed stones are not well served by faceting, as the light cannot reflect through the flaws. Sometimes this is done to display the stone's "asterism" – a whitish, six-rayed star that can be seen when the stone is lit from above. This type of stone is particularly popular, and used more often, in South East Asia.

The most commonly used cut in Europe is known as the "mixed cut" because it combines a brilliant-cut crown (top) with a step-cut pavilion (bottom; see pp.30–1).

Synthetic rubies

The process of forming crystals synthetically in a furnace began to be developed in the 19thC. When cut and polished, these stones often compare favourably with fine Burmese examples. Because these synthetic gems were often set in good-quality mounts, they can be deceptive. Normally, synthetics are a bright, cherry colour and lack the normal crystalline inclusions found in natural material. When a synthetic stone is viewed under a loupe, one will see, instead of inclusions, straight or curved

growth lines rather like the grooves on a record. A naturally formed stone would never have curved internal lines. Synthetic rubies also sometimes have tiny internal bubbles. However, detection is sometimes extremely difficult and confusion can arise about the origins of growth lines. Seek an expert opinion when buying an important ruby, unless it comes with an internationally recognized laboratory certificate. * Synthetic star rubies are usually easier to detect because normally the colour will be too red, and the star, or asterism, will look too clear to be real.

Stones often confused with rubies

Red spinel (p.27) looks very like ruby, although a very good-quality red spinel that looks like a Burmese ruby is in itself rare and valuable. Sometimes these stones are erroneously and misleadingly referred to as "ruby spinel" stones.

Garnet is commonly confused with ruby, and sometimes good garnets of the pyrope variety are very difficult to distinguish from rubies. In general, though, garnets are darker and more purple than rubies.

Red tourmalines, called "rubellites", can look somewhat like rubies although their white inclusions and pinkish body colour are telltale signs that they are not rubies.

Red paste can sometimes exhibit a rich colour that is very like a ruby, but when paste is viewed through a loupe the gas bubbles characteristic of glass are visible. Such bubbles are not seen in natural crystal. Generally speaking, be suspicious if the colour and clarity of a stone seem too good to be true.

SAPPHIRES

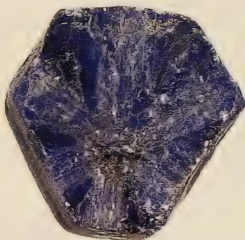


A good-quality clear sapphire



A heavily flawed sapphire

The term sapphire is applied to all types of the mineral corundum (an aluminium oxide) except the ruby. Sapphires are much more common than rubies, and stones exceeding 10ct are not rare. Deposits are found in Kashmir, Burma, Thailand, Sri Lanka, Australia and Montana.



A sapphire matrix (parent) stone

Colour

It is a popular belief that sapphires are always blue, but this is not the case. Sapphires come in a whole variety of colours and hues from deep blue to yellow, green, brown, pink and purple and to the very rare orange-pink sapphire, known as the Padparadschah. Non-blue sapphires are called "fancy-coloured". The colour in violet stones derives from vanadium; in yellow and green stones from iron; and in pink stones from chromium. If no colouring pigment is present, the stones are known as "white" or "colourless" sapphires. The finest stones, however, are a deep velvety blue and used to come from Kashmir in India; the mines there are now all but exhausted. Kashmir sapphires usually have a slightly milky lustre which is even more apparent in the sunlight. Although they lack the brilliance

of Sri Lankan sapphires, the Kashmir stone's unusual cornflower blue touched with sea green is prized by collectors. The colour of Kashmir sapphires, unlike other varieties, tends to keep its character in artificial light, which is one of the reasons it has always been favoured – jewellery usually being worn at night. Other types of sapphire can appear to change dramatically in different levels of light. It is important to remember, however, that though the best sapphires came from Kashmir, not all sapphires of Kashmiri origin are of good quality.

Burmese sapphires are the next most valuable, and are much less rare than the Indian stones. The colour tends to be darker and stronger, though they also have some of the desirable velvety quality.

Sri Lankan sapphires, like those shown *above*, are the most common type of stone, and it is in Sri Lanka that most of the fancy-coloured stones originate. Blue Sri Lankan sapphires tend to be clearer and brighter than the Indian or Burmese varieties.

Sapphires from Australia are an almost inky blue-black with a greenish tinge when held up to the light. These are relatively inexpensive and even stones of 20ct are affordable. For this reason they are popular for use in modern, mid-priced jewellery. The very darkest Australian stones are of low value. Natural sapphires display a characteristic colour zoning, where colour appears to be concentrated in parallel bands. When sapphires are viewed through a loupe, this should be apparent, although the finest stones should have as little obvious banding as possible.

* It is impossible for the amateur to establish a stone's origin simply from the colour. A gemmologist will examine the stone's makeup and inclusions through a microscope to determine the geographical origin. The only guarantee is a certificate of origin from a gemmological laboratory.

Clarity

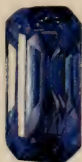
In Burmese and Sri Lankan sapphires the inclusions (internal flaws) are often distinctive and are referred to as "silk" due to their lustrous appearance. This silk is normally made up of white, needle-like inclusions criss-crossing each other. In Sri Lankan stones the needles are long while in Burmese stones the needles tend to be shorter and run perpendicular to each other. These flaws confirm that the stone is natural.

Cut

Gem-cutters try to produce stones with the best colour and clarity without sacrificing weight. For this reason, most stones cut straight from the mine in the countries of origin are asymmetrically shaped and do not have uniform facets. Native-cut stones are quite common, even in important European or American jewellery, because for the jewellers to recut them would mean a loss of weight. European or American-cut sapphires are usually "mixed-cut".

Stones often confused with sapphires

Tanzanite, a blue stone discovered in Tanzania in 1967, was first used in jewellery by Tiffany. Although this stone somewhat resembles sapphire, its steely purplish tinge and



common flawlessness are distinctive. Tanzanite, most like the pale Sri Lankan sapphire shown *above*, does not display the colour zoning characteristic of sapphires.

Spinel is another stone which can resemble both blue and fancy-coloured sapphires, as it is also found in a great variety of colours (see pp.26–7). Spinel, however, have a higher dispersion (more brilliant fire) and greater clarity than sapphires.

Blue paste can resemble sapphire in its rich, blue hue, but when examined closely, the glass reveals internal bubbles rather than silky striations. Paste is also warmer to the touch and soft enough to be filed. Paste "sapphires" are susceptible to chips and wear on the faceted edges, something not seen with natural stones.

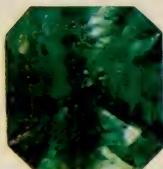
Treated sapphires

It is increasingly common for sapphires to be heat-treated, literally cooked in a furnace. This process has two benefits: firstly, it greatly intensifies the colour of the stone, and secondly, inclusions burn away. This is very difficult for even the expert to detect, sometimes impossible. Although thermally treated stones are generally commercially accepted now, there is always a demand for completely natural sapphires.

Synthetic sapphires

Synthetic sapphires, which are man-made stones having the same chemical composition and crystal structure as real sapphires, were developed in the early 20thC. They were frequently used in jewellery during World War II, when export routes from the Far East were disrupted. Stones which looked just as good as the real thing, but at a fraction of the cost, were often mounted in good-quality settings. If you examine the synthetic stone under a loupe, the characteristic curved grooves, resembling those on a record, become apparent. The colour zones are not as pronounced as in natural stones, and those that do exist are blotchy. However, the smaller the synthetic stone, the more difficult it is to detect these signs; this is especially the case with Art Deco jewellery where many of the stones are calibr cut. When buying, ask if a stone is synthetic.

EMERALDS



A good-quality emerald



A heavily flawed emerald

Emeralds are a form of beryl, like aquamarines, and have been mined and used in jewellery for thousands of years. Somewhat confusingly, the word "emerald" was used until the late 19thC to refer to all green stones. The geographical origin of a stone is vitally important to its value. Most emeralds come from Colombia, the most sought-after from the Muzo and Chivor mines. Emeralds are also found in the Urals, Siberia, East Africa, India and Pakistan. There is also an important deposit at the Sandawana mine in Zimbabwe. Some of the most important surviving emerald jewellery was made in 16thC India, and it was originally thought that the stones were Indian; it is now known that the emeralds were brought to India from Colombia by the Spanish. These older Colombian stones are of better quality than those mined today, the best deposits having been exhausted. Some of the good-quality old stones have been recut, so that it is possible for a modern-looking gemstone really to be old material reused.

Colour

Unlike diamonds and sapphires which vary in colour, emeralds are only ever green. Their colour results from the presence of chromium, though there may also be traces of vanadium, the pigment found in violet sapphires. The best stones from the Muzo mine in Colombia are a rich, deep grass green with a slight yellow tinge and at the same time a flash of blue. The good-quality *above left* is a typical Colombian emerald. The lesser-quality stone shown *above right* is paler, and lacks depth or brilliance. Although emeralds, when viewed separately, may seem to be

uniform in colour, when they are compared with each other, the differences in hue are obvious. Stones from the Sandawana deposits in Zimbabwe are sometimes almost flawless, and are a deep green, darker than Colombian stones, with a blackish tinge and no hint of yellow. The best examples seldom exceed 2ct. Siberian or Ural emeralds tend to be a paler mid-green like the stone *above right* and are of lower value. Almost colourless emeralds are sometimes found, and in past



centuries these were set with green foil backs to intensify their colour.

In its natural state, the emerald is formed in a long hexagonal system, rather like a stick of candy, which runs through its host rock, as shown *above*.

Clarity

It is extremely rare to find a finely coloured emerald without inclusions (internal flaws), and even in the good-quality stone *above top* these are visible. An emerald with few or no inclusions may well be cause for suspicion.

Such fissures and inclusions are known as "jardin" (garden) within the jewellery trade. Most emeralds seen on the market today are heavily flawed, sometimes, as in the stone on the right on the opposite page, extremely so. Siberian and Ural stones tend to be the most included, which lends the stones a milky, rather dull appearance.

* Many modern emeralds have been "oiled" – the inclusions are filled with a natural petroleum oil – and this treatment is termed "enhancement". As long as a natural oil has been used, there is no effect on value, but it is not so acceptable in the gemmological field for inclusions to be filled with coloured resin or synthetic oils.

* Emeralds are soft and very brittle compared to other gemstones, and are therefore easily damaged. Check stones carefully for chips or abrasions due to wear. Because of their delicacy, great care should be taken in setting and unsetting emeralds. Emeralds should be set with gold rather than platinum claws because the latter metal can scratch the stone's surface.

Cut

In 17thC Mughal India emeralds were often cut as hexagons, richly engraved with scrolling flora and foliage, and occasionally birds. Many were extremely large, over 100 ct, and were worn unmounted as pendants. Many of these stones were later exported and mounted as brooches by Western jewellers. Partly to make them less susceptible to being knocked and partly to enhance the colour, a version of the rectangular step-cut with cut corners was developed in the mid-19thC (see pp.30–1). This has become known as the "emerald cut" because it is so often used for this stone.

Superior-quality emeralds are also multi-faceted, as in cushion-cut and mixed-cut rings. More flawed stones are usually cut as cabochons or as beads for necklaces. Occasionally, they are also cut as cameos or intaglios but, due to the risk of splitting, this is a difficult technique.

Substitutes and imitations

* Green corundum, demantoid garnets, green tourmaline, peridot and even jadeite can

sometimes look very much like emeralds to the naked eye, although when viewed under a loupe they do not show the same kind of flaw.

* Synthetic emeralds were first successfully produced in the 1930s. They are often rather obvious, with simplified swirling white inclusions, and usually only resemble very poor-quality emeralds. Their colour is often pasty and they lack brilliance.

* Glass, or paste, gems can sometimes mimic the colour of emeralds remarkably well, but on closer inspection through a loupe glass will show bubbles rather than inclusions.

* Doublets are another emerald substitute. They are made by gluing the top layer of a natural emerald on to a green glass base. The setting then covers the join between the emerald sliver and the glass, making detection extremely difficult.

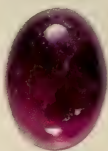
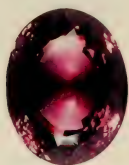
* Soudé emeralds are similar in manufacture to doublets, except in this case two slices of poor-quality emerald sandwich a filling of green adhesive resin. The setting is then closed around the join, thus hiding it. When viewed from the top and bottom of the stone, the natural inclusions are visible and the colour is good because of the tinted resin.

However, over time this resin usually weakens and discolours.

* For serious collectors of gemstones the colour filter is an invaluable diagnostic aid for the identification of emeralds, pastes and doublets. The most popular type is the Chelsea colour filter, available from most jewellery trade suppliers. This small, hand-held filter will only transmit light in the deep red and yellow-green part of the spectrum. When viewed through this machine against a bright artificial light, most emeralds appear in colours ranging from bright red to pale pink. Green paste, most doublets, tourmaline and jadeite remain greenish when viewed under the filter. However, some synthetic emeralds, if they contain chromium, produce a brilliant red colour under the filter. Also, some genuine South African and Indian emeralds will not show red under the filter if they are not coloured by chromium. For these reasons, using the Chelsea colour filter is a rapid, but not conclusive, test.

SEMI-PRECIOUS STONES

AMETHYSTS



Amethysts are the purple variety of quartz crystal. They have been prized for many centuries for their rich colour and were used for beads, seals and other ornaments. In the late 18th and early 19thC amethysts were mainly used for ecclesiastical jewellery or by royalty, because they were very expensive at that time. During the 1850s large deposits were discovered in Brazil, making the mining of amethysts easy – their price plummeted and never recovered. The stone ceased to be rare and became widely used. Large amethysts can still be bought relatively inexpensively.

Colour

Colour is the most important factor in determining the value of an amethyst. A good stone should be a deep, rich velvety purple

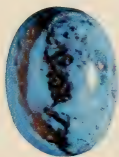
with a soft appearance. Due to their naturally irregular colour zoning, it is fairly unusual to find a perfectly evenly coloured stone. This can be seen in the faceted stone *above left*, where the colour fades at the top.

Siberian amethysts, considered to be the best, tend to be a soft reddish mauve. Uruguayan examples are more violet in hue, and Mexican stones are a paler greyish mauve.

Clarity

Clarity is also a factor in the quality of an amethyst: generally only the clearest stones are faceted. The stone shown *above right* is heavily flawed, and so has been polished as a cabochon to play down these flaws. The grading of amethysts, unlike many gemstones, is based not on inclusions but on visual effect.

TURQUOISE



Turquoises come from the Sinai Peninsula and Iran; they have more recently been found in Mexico. They were very popular in the late 18th and the 19thC because of their fashionable colour and affordability.

Colour

Turquoises are famous for their bright, sky blue colour as shown *above right*, but they do come in other hues and qualities. While the best pieces are flawless and

uniform in colour, many stones are speckled with dark markings from the surrounding matrix (parent) stone, and these are known as turquoise matrix, shown *above left*.

As a highly porous substance, turquoise is susceptible to discoloration by acids from the skin and the environment. Sometimes turquoises in antique jewellery have changed from bright blue to a greyish green for this reason.

* Some turquoise is treated today by staining. This can generally be detected if the surface is scratched, as the stain does not usually extend very deeply.

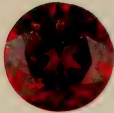
Substitutes and imitations

Imitation turquoise has been produced and used in jewellery

since the 19thC. The most effective simulant is glass, which looks convincing. However, glass feels cold and heavy to the touch.

Reconstructed turquoises are formed from powdered particles of poor-quality natural stone bonded together with resin to make a flawless stone.

GARNETS



Garnet is the name of a family of minerals, which encompasses stones of varying types and colours. They grew in popularity in the late 18thC and are still widely used today, in either cut or polished cabochon form.

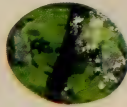
Garnets are popularly believed to be red stones, but this is not always the case. Not only are garnets found in a whole variety of red hues, but also in green (though these are rarer). The different members of the garnet family are listed below.

* Pyrope (or rhodolite), shown *above*, is the most commonly used garnet today, and it was mined in enormous quantities in 19thC Bohemia. Therefore, the majority of 19thC rose-cut garnet jewellery on the market today is Bohemian, and stones are normally mounted in simple, low-carat gold or base metal settings. Usually pyrope garnets are an attractive deep claret red, and are popular today for use in mass-produced jewellery.



* Almandine garnets, as shown *above*, have a more purple hue than pyropes, and were often used in polished cabochon form in 19thC Holbeinesque and Renaissance Revival jewellery, as well as in formal parures. The polished cabochon treatment

creates a deep, luxurious effect. Many almandine garnets were foil-backed in the 19thC to enhance their colour (and these always have closed-backed settings). Though the almandine garnet shown here has inclusions, many gems used in the 19thC were flawless. The stones are not particularly valuable in their own right, but when incorporated into a good piece of jewellery, they can be very desirable.



* Grossular garnets (also known as "Tsavorite"), found in South Africa, Mexico and Oregon, are less common than pyropes and almandines. In its purest form, the grossular garnet is colourless, but is more often a yellowish brown, reddish pink or, most famously, green, as shown *above*. While the green grossular garnet looks similar to the much rarer demantoid garnet, it lacks the latter's brilliant lustre. Often these stones have an almost oily appearance when looked at under a loupe, due to their oily inclusions, known as "treacle".

* Demantoid garnets are the rarest and most valuable of all the garnet family. Discovered in the late 1860s in the Ural mountains, demantoids range in colour from a dark emerald to a pale yellow-green. Apart from a characteristic brilliance, demantoids can be identified by their fibrous asbestos flaws, called "horsetails". Any stones over 2ct that have a good clarity are extremely rare and valuable. Demantoids are often confused with the much less valuable green grossular stones (see above).

PERIDOTS



Peridot, shown *above*, is an iron-magnesium silicate stone formerly known as "olivine". The name peridot is now used to avoid confusion with demantoid garnets, which were also called "olivine" in the 19thC. Peridots are found on St John Island in the Red Sea, in Burma and in Arizona. The best stones come from Burma and Arizona, and have been used for jewellery

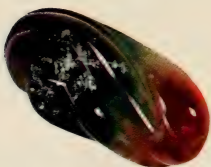
since the early 19thC. It was a particularly popular stone for Arts and Crafts and Edwardian pieces.

Colour

Peridots are a soft yellowish green, and are generally clear and doubly refractive (the facets on the bottom reflect the light back up through the top of the stone). Though they can be confused with grossular or demantoid garnets (see p.25), most peridots are much larger stones.

* Given their beauty, peridots are relatively inexpensive. When buying peridots it is important to look for stones with good clarity, good size and a bright, chartreuse green colour.

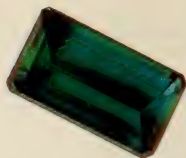
TOURMALINES



Tourmaline, a borosilicate mineral, has been in use for jewellery from the 1940s. Stones are exported from Elba, Madagascar, Burma, Sri Lanka and Brazil, and parts of the United States.

Colour

Tourmalines generally come in two distinct colours: dark green, which is sometimes confused with emeralds, and pinkish red (known as "rubellite"), which



when polished can sometimes resemble poor-quality rubies. The carved stone *above left* shows how the two colours are formed in parallel striations separated by white, resembling a watermelon. The coloured areas are usually separated to get stones that are all pink or all green (*above, right*).

* Many tourmalines are highly flawed with liquid-filled cavities. Specimens should normally be of good clarity and colour to be of any real value.

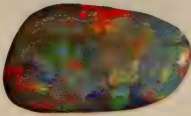
SPINELS



Though spinel, a magnesium aluminium oxide, is relatively rare, it is not usually very valuable. Spinel comes in a variety of colours and are found

in Burma and Sri Lanka. Red spinels, as shown on the *left*, tend to be a bright, strawberry shade, and they can look impressive. Because of their resemblance to rubies, spinels were confusingly known as "balas rubies" until the early 19thC. and were actually believed to be rubies until their chemical compositions were identified and differentiated.

OPALS

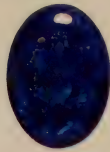


Opals are water-based silica and can contain up to 20% water. They were known to the ancient Romans, who mined them in what is now the Czech Republic. In recent times opals have been mined in Hungary (until 1849), Mexico, and in Australia (from the mid-19thC), the biggest producer today. The two most common types of opal are listed here.

White opals

White opals are the most widely seen type. They have a predominant milky white background, within which are visible platelets of colour in orange, blue and green. These lend the stone its characteristic iridescent quality. The opal shown *above* is a borderline white/black opal, and has a very good play of colour although

some areas across the top of the stone are patchy. An opal of this quality is often referred to as a "harlequin opal".



Black opals

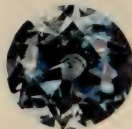
The most valuable of the opal family, black opals are so named for their characteristic dark backgrounds. The best examples are mined in the Lightning Ridge area of Australia. A good specimen should have clearly differentiated platelets of red, green and blue which are broken up evenly throughout the stone. Dull opaque patches spoil the overall appearance and will reduce value. Often black opals will have only two colours, blue and green, as shown *above*, lacking the fiery red, but these are still valuable.

ZIRCONS

These highly lustrous and brilliant gemstones are found mainly in Thailand. They have been in use since the late 19thC, and were particularly favoured by artist jewellers because they were effective but inexpensive.



The most common naturally coloured zircon is the reddish brown variety, as shown in the stone illustrated *above*. Colourless "white zircons" also exist and they are used as a very convincing substitute for diamonds. Because of their hardness and highly refractive quality they are difficult for all but the expert to distinguish from diamonds (see pp.16-17).



Other colours commercially available are heat-treated to create stones that are blue (see *above*), yellow, blue-green, red and purple. Sometimes the heat-treated colours revert over time, and some older stones may develop a brownish or greenish tinge. Blue zircons were often used in Art Deco jewellery for their resemblance to the popular aquamarines and blue diamonds. * Zircons have an adamantine (diamond-like) brilliance because they are very refractive to light. This makes them appear to be very like diamonds, but unlike diamonds they are very brittle and prone to chipping, especially on their faceted edges.

TOPAZ



Topaz, an aluminium silicate, has been used frequently since the late 18thC due to its brilliant colour and lustrous clarity. Topaz is a fairly rare stone and the best examples can be costly. The exceptional clarity of topaz lends the stone to a variety of cuts, though the colour and depth are usually best displayed by an emerald or oval mixed cut. Topaz stones are rarely flawed, but if they do show inclusions, this greatly reduces value. There are numerous colours available.

* The most sought-after colour of topaz is a light sherry brown, as shown *above left*. This variety is often confused with citrine (see below), a more common and less expensive stone.

* Because topaz stones were prized in the 19thC, settings tend to be expensive and of very high

quality. A 19thC topaz jewel with a poor-quality setting may be a cause for suspicion.

* Blue topaz is heat-treated and looks rather like aquamarine, but is much more brilliant.

* Pink topaz (*above right*) is normally heat-treated today, but natural examples were popular in the 19thC, usually in gold canetille settings. These stones were often quite pale, however, and were backed with pink foil to intensify their hue.

* The relative hardness of topaz means that stones can take a lot of wear and achieve a very high polish. This hardness can often help distinguish topaz from softer but similar-looking stones.

* Topaz is very brittle and is easily cracked if knocked against a hard surface. Stones should be handled carefully.

CITRINE



The citrine is a member of the quartz crystal family and is related to the amethyst. Although they are known for a distinctive honey colour as shown *above*, it is uncommon for them to be this colour in their natural state. The majority are amethysts or smoky quartz that have had heat treatment. Citrines display parallel alternating zones of colour when viewed against the light. These zones are what distinguish natural citrines from synthetics or substitutes.

* During the 19thC yellow citrines were used in inexpensive jewellery copying topaz examples. Normally these pieces will have simple low carat gold mounts – this should

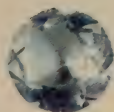
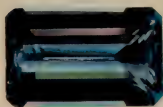
immediately indicate that the stones are citrines rather than topaz. Scottish citrines, called “Cairngorms”, were often used to decorate 19thC agate jewellery.

The citrine was enormously popular during World War II, when it was difficult to obtain gems from the Far East. The large citrines available meant that sumptuous jewels could be made at relatively little expense.

Cartier produced an interesting range of multi-coloured citrine jewellery, where the stones were cut into different shapes and set with other small gems. Rings set with a huge central citrine became very fashionable; the fact that the stones were easy to cut and inexpensive made such jewels very affordable.

* Citrines have long been confused with topaz, and misleading terms such as “semi-precious topaz” and “Spanish topaz” only add to the confusion. Citrine is a much duller, softer stone, however, with little of the brilliance of topaz.

AQUAMARINES



Aquamarines form part of the beryl family (of which the emerald is the most valuable member). They are found in Brazil, Siberia, Burma and the United States. Aquamarines have been mined for thousands of years, but only became widely used from the late 18thC.

Polished and cut aquamarines can reach very large sizes, often over 20 ct; indeed, one specimen was found in 1919 that weighed over 243lb/108kg (uncut).

Colour

The finest aquamarines (normally from Brazil) are a deep, clear sea blue colour, as is the example shown *above left*. Its colour is extremely good, indicating that it has probably been heat-treated to improve its hue. This process has been carried out on aquamarines since the 1920s when green and blue stones were treated in this way, and it is now very common. The smaller stone shown *above right* has a more commonly seen pale blue colour.

Clarity

Aquamarines are characteristically extremely clear, and internal flaws are fairly rare. Any flaws that do exist should be needle like-cavities, called "rain" due to their appearance.

Cut

The emerald cut (shown *above left*) best suits this gemstone, and was particularly popular in Art Deco jewellery, when larger stones became fashionable.

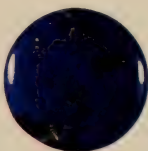
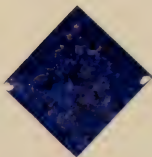
Substitutes and imitations

* Pale blue glass can sometimes look very like aquamarines, but if examined under a loupe, glass will show internal swirls of colour characteristic of paste.

* Synthetic blue spinel is the cheapest mineral substitute, but will contain spherical bubbles inside, unlike natural aquamarines.

* Blue topaz and blue zircon are sometimes mistaken for aquamarine, but they are both much more brilliant and lustrous.

LAPIS LAZULI



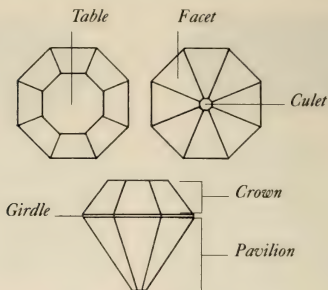
Lapis lazuli is composed of several blue minerals, including lazurite and sodalite, and has been used since ancient Egyptian times for jewellery and ornamentation. Lapis lazuli is found in limestone deposits in Afghanistan, Chile, Siberia, Upper Burma, California and Colorado. In the Middle Ages it was highly prized as a component of ultramarine, the most expensive pigment. Lapis lazuli enjoyed popularity in modern

jewellery-making during the Egyptian revivals of the 19thC and the 1920s.

Colour

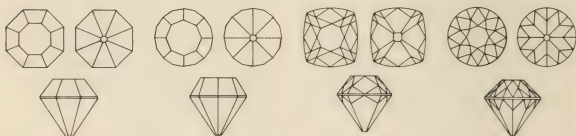
The circular stone *above right* has a good colour, with characteristic gold speckled (iron pyrite) inclusions. The lower-quality square stone *above left* is a paler, mottled blue with white calcite speckles. The best and rarest specimens are a flawless deep blue and come from Afghanistan.

CUTS OF STONES



Three views of the faceted gemstone seen from the top, the bottom and the side (clockwise from top left)

When examining and buying gemstones, it is important to know how to identify and date the various cuts that exist. The most important and commonly seen cuts are shown on these two pages.

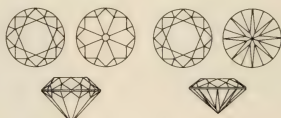


A. Old single cut
(eight cut)

B. Rounded single cut
(eight cut)

C. Old cut

D. Old European cut



E. English round-cut brilliant

F. Modern brilliant

The brilliant cut

The brilliant cut was invented in the early 18thC. The cut is designed to reflect as much light as possible from the bottom of the stone back up through the top. A brilliant-cut stone has 56 facets not including the table and culet. During the 19thC the brilliant cut was constantly updated and developed. In the early part of the century, most stones were cushion-shaped (square with rounded edges; see C) with a high crown, small table and large culet. By the end of the century the crown became flatter and the table larger (to allow more light to be reflected through the top of the stone; see

D). By 1910 most diamonds were round rather than cushion-shaped (see E). The flat-bottomed culet grew smaller and by c.1920 it had become a sharp point (see F).

* Most 19thC stones, on close examination, have facets which are not exactly symmetrical. This is common even in good-quality stones. With the availability of more advanced technology and cutting equipment in the 20thC, facets became symmetrical.

Eight cut/single cut

The eight cut is a modern version of the brilliant cut, usually used for small diamonds of under 0.05ct. It has been in use since 1910, and is less costly



G. Rose cut



H. Step cut



I. Cushion cut



J. Emerald cut



K. Cabochon cut



L. Square cut



M. Baguette



N. Marquise/ navette



O. Heart shape



P. Trapeze

than the brilliant cut because it has considerably fewer facets, and therefore wastes less material. Jewellery incorporating eight-cut diamonds is usually less valuable than pieces using brilliants. The eight cut creates a similar effect, however, and the difference is not obvious until examined through a lens. From the 1920s to 1930s eight-cut diamonds were usually octagonal (see A); from the 1930s to 1950s they became rounded (see B).

Rose cut

The rose cut is used mainly for diamonds, and was popular in 18thC and less expensive 19thC jewellery. The standard rose cut has 24 triangular facets on the top and a flat base (see G). Today rose-cut stones are used on very small stones and chips, as the brilliant cut results in too much loss of material.

Step cut

The step cut tends to be used for larger coloured stones such as sapphires and emeralds (see H).

Cushion cut

This is often used for sapphires or rubies, and has a distinctive rounded pavilion (see I).

Emerald cut

The emerald cut is mainly used for larger transparent gemstones such as large diamonds, emeralds, topaz and aquamarines (see J). It was developed in the 19thC but not widely used until the 20thC.

Cabochon

The cabochon cut (see K), when a stone is polished uncut to give it a domed top, has been most often used for heavily

flawed stones that would not benefit from faceting. The base is either flat or slightly convex, and the stone can be round, oval or cushion-shaped. This cut is almost always used for opaque stones such as opals and turquoises. The cabochon cut has been in use since the 19thC.

Square cut

This cut was particularly popular during the Art Deco period for a variety of stones (see L).

Baguette cut

This long thin shape is often used for jewellery set with several different cuts (see M).

Marquise/navette

The marquise (or navette) shape is a modification of the brilliant cut, but with a boat-shaped stone (see N). The shape was popular in 18thC French court jewellery, but fell out of favour until the late 19thC; it has been in use ever since. The normal rules for dating the brilliant cut apply.

Heart-shaped stones

Popular in the 18thC, and then again in the Edwardian period, this cut has seen a resurgence of popularity at the end of the 20thC (see O).

Trapeze cut

This cut came into use in the 1920s, mainly for rings with large stones (see P).

Calibré cut

This term is used to describe gemstones that have been specially cut into a shape to fit a particular setting. Calibré-cut stones can use any form of faceting, and are normally small.

METALS



Gold

Gold has always been regarded as the most important metal for jewellery because of its rich colour, malleability and durability. The main producers of gold are South Africa, the former Soviet Union, the United States and Canada.

Gold is rarely used in its pure state (24ct), because it is so soft. It is usually alloyed (mixed) with either copper, silver or copper and silver. Its natural colour is yellow, but with the introduction of other metal alloys, gold can be produced in pure white or yellow with tinges of red or green. The quality of gold is judged by its carat value, that is to say, the percentage of gold present. The highest carat weight in use for jewellery is 22ct (91.66%), although this is somewhat soft. 18ct (75%) and 14ct (58.5%) are the most common weights for good-quality jewellery, because they still have a rich colour but are harder-wearing. 12ct and 15ct gold was introduced in 1854 as an additional standard, but is no longer in use today. 9ct (37.5%) is the least expensive and is used for lower-priced jewellery and also for items requiring extra strength, such as chains.

Gold in jewellery

The art of goldsmithing was widespread in the first third of the 19thC, when the techniques of combining different colours of gold and carved designs were perfected for use in seals and snuff boxes.

In the 1840s delicate wirework was passed over in favour of repoussé (moulded) and die-stamped decoration. Jewellery made in this way looks solid and heavy but is in fact light and hollow. Archeological revivals in the mid-century resulted in a vogue for classically inspired goldwork techniques, such as

granulation (see p.69). Styles became increasingly ornate, with fringes, tassels and drops. By the 1880s a fashion developed for plainer gold jewellery with unusual textures. The popular "bloomed" finish was achieved by dipping gold in a solution of saltpetre, acid and water to leave a frosted effect. With the introduction of platinum at the turn of the 20thC the popularity of gold decreased. Demand picked up again in the 1940s and has remained strong ever since.

Marks

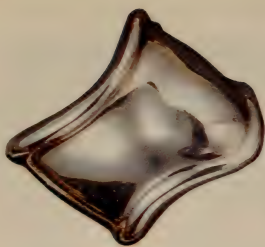
Marks can be seen on the inside of the Victorian ring shown *left*, though 19thC gold is not always marked. 20thC gold should be stamped with the carat weight.



Pinchbeck

Around 1720 Christopher Pinchbeck, a London watchmaker, invented an alloy of copper and zinc, which looked exactly like gold but felt lighter. This was originally developed for watch cases, but its use soon spread to jewellery. Although others were making inferior alloy alternatives to gold in the 18thC, none was as good as pinchbeck, and had little success. Real pinchbeck jewellery is not particularly abundant now, but the pieces that do survive show the same quality of workmanship as seen in gold. In the late 18thC pinchbeck was used mainly for setting good-quality paste jewellery, as well as for myriad objects ranging from snuff boxes, watchcases and chatelaines. Often these pieces are indistinguishable from real gold.

Pinchbeck became especially popular in the 1830s and 1840s, particularly for use in mesh jewellery (*see above*) and muff chains. Pinchbeck became more or less obsolete after 1854, when it became legal to sell lower-carat gold. As a cheaper substitute, rolled gold and then electroplate became the norm.



Silver

Silver has been used for jewellery since ancient times and is mined all over the world. It was widely used in the late 18thC for setting diamonds because its white colour complimented the colourless stones better than gold. Apart from for peasant jewellery, silver did not become a widely accepted metal until the latter half of the 19thC, after the discovery of huge deposits in Nevada in 1860. This sudden availability was coupled with increasingly well-off middle and working classes with money to spend on inexpensive jewellery. Birmingham was the centre of silver production in the 19thC, and manufacturers there turned out silver jewellery in enormous quantities. However, the quality of much of what was produced declined so far that by the 1880s silver jewellery was considered vulgar by the conservative upper and middle classes. The metal came into its own again with the onset of Art Nouveau. The soft, plastic quality of silver was ideally suited to the swirling, free forms of the designs. Silver is also easily fretworked and pierced. In the early 20thC the art of the silversmith was revitalized by the Danish firm Georg Jensen, which has continued to produce progressive designs that are still made today.

Hallmarking

Of all the European countries, Britain has had the strictest rules governing hallmarking since the 16thC. Most English silver jewellery is hallmarked with the standard sterling mark – the lion – which is still in use today. In addition to this, silver marks include the letter of the assay office (in which the piece was tested for purity), a letter indicating the date when the piece was assayed, and the

maker's mark (or sponsor's mark if the maker has not registered his own). Some Continental silver was marked, but there was no official system of marking in the United States. Continental silver varies from 80% to 95% pure, while British silver is 92.5% pure. British silver can usually be dated easily by consulting a book on silver marks.

* Because silver is relatively soft, jewellery wears fairly easily and tends to show more signs of wear than similar pieces in gold. Badly damaged or worn mass-produced silver jewellery from the 19thC is of relatively low value today.



Platinum

Platinum was discovered by Europeans in the mid-18thC in South America, although it was not used commercially for jewellery until the very end of the 19thC. It is now mined in Colombia, the former Soviet Union, Alaska and South Africa. Platinum is a silver-grey colour, extremely durable and malleable. It is the rarest and most expensive of the three main metals, and thus only used in very fine jewellery. The white metal gained popularity during the Edwardian period as a perfect setting for diamonds. It was also prized for its strength, which allowed for settings, such as the example *above*, to look delicate but be extremely strong. Because platinum does not tarnish or corrode it needs little cleaning.

Marks

Before 1975 platinum jewellery was simply marked "PLAT", but pieces made after this date bear a mark in the shape of an orb. Sometimes pieces were made with a mixture of platinum and white gold, and these are marked "PLAT & GOLD".

RINGS



An Edwardian sapphire and diamond ring in the shape of entwined hearts, c.1910

During the early 19thC rings were a particularly popular accessory and women tended to wear several on each hand. Rings produced at that time were made for the hands of the leisured classes, and this is reflected in the delicacy of their construction. The settings of early to mid-19thC rings often incorporated naturalistic motifs such as tiny leaves or flowers in applied multi-coloured gold, supporting simple collet-set gemstones. Very few early 19thC rings of this type survive today in good condition for the simple reason that later generations of owners have increasingly worn them while performing manual tasks.

From the Regency period at the beginning of the 19thC a renewed interest in classical designs brought about a revival of historical styles. George IV, a fashion leader, wore snake rings set with cabochon ruby eyes, the snake being a symbol of eternity. As a result of this example, snake rings became very fashionable and were produced in large numbers until the end of the century.

From the 1820s there was a great desire for rings set with gems that spelled words or names, a common type bearing the message "regard". Queen Victoria was especially fond of wearing rings, particularly those with sentimental associations. The mourning ring, which had been common in the 18thC, continued to be worn in the 19th, though often in a less decorative form.

Rings made at the end of the 18thC and earlier part of the 19th tend to have closed-back settings. Stones were often backed with foil to improve their colour. By the middle of the 1800s these had been replaced with open-backed claw settings, often with hand-pierced sides and scrollwork.

By the end of the century, the designers and jewellers of the Arts and Crafts and Art Nouveau movements rejected both mass production and rich, gem-encrusted jewels in

favour of artistically designed, hand-crafted pieces. Styles followed the Art Nouveau forms of flowing, intertwined shapes and stylized naturalistic motifs. Rings are generally silver or gold, often set with pearls, opals, moonstones and enamelled. In Britain, rings designed by Archibald Knox (see pp.42–3) were sold by Liberty & Co. and Murrle, Bennett & Co. In France, the greatest jeweller of the period was René Lalique (see pp.42–3), whose fluid, elaborate styles epitomize Art Nouveau. German and Austrian designers, such as Theodor Fahrner and the members of the Wiener Werkstätte (see pp.56–7), produced pieces with a more abstract and modernist approach. Some of these important designers have been faked, Lalique in particular. However, pieces purporting to be by Lalique are usually of noticeably lower quality and often show signs of clumsy manufacture. During the early years of the 20thC, the Edwardian period, there was a more conservative style of jewellery being produced. Edwardian rings are characteristically delicate and gem-set, usually decorated with swags, bows or garlands in the contemporary Rococo revival style. The introduction of platinum, a strong white metal, into commercial jewellery production meant that settings could be made that appeared extremely delicate but were in fact quite durable. Though Edwardian rings are often of very high quality, pieces are generally unsigned, except those from the top jewellery houses such as Cartier and Boucheron.

The fashion for diamonds and platinum continued into the 1920s, although designs changed dramatically with the development of the geometric, abstract Art Deco style. Rings from the 1920s and 1930s are distinguished by their geometric or oriental-inspired forms and the use of unusually cut stones. To accommodate the demand for bigger gems, semi-precious stones such as aquamarine, topaz and citrine and were frequently used for their effective, rich appearance (see pp.44–45). The field continued to be dominated by the French jewellers: Cartier, Boucheron, Van Cleef & Arpels. The most important producer of jewellery in the United States was Tiffany. Because Art Deco jewellery is extremely desirable to collectors, modern fakes and copies do exist. However, these are generally not as well made and tend to incorporate less expensive stones.

Ring styles since World War II are characterized only by the wide range of materials and innovative designs that have been used. The work of modern designers such as Andrew Grima, John Donald and Stuart Devlin is enjoying a great revival of interest following exhibitions and critical reevaluations (see pp.46–9). Because modern jewellery is still a growing collecting area, and until recently rather unpopular, fakes are rare.

19th C SIGNET & WEDDING RINGS



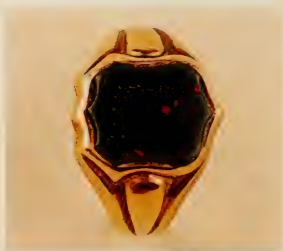
An 18ct gold intaglio signet ring set with an agate seal engraved with a horse, c.1880; value code F

Identification checklist for gold intaglio signet rings

1. Is the material gold?
2. Is the ring hallmarked?
3. Is the seal engraved into a precious or semi-precious stone or metal?
4. Is the seal well carved?
5. Is the seal in good condition, with no chips, scratches or worn spots?
6. Is the ring dated or can it be dated from a hallmark?

Seal-engraved intaglio

Signet rings have been used since Roman times, both by the aristocracy as a symbol of rank and also by less noble people. Seal-engraved rings could be used for authenticating correspondence and papers. Most of the examples seen today are produced in either gold, silver or platinum. Value depends on weight and condition, and on the subject of the engraving (whether royal or of a famous provenance). Intaglio rings, such as the example shown *above*, were normally produced in onyx, bloodstone, agate, amethysts or citrines, although in the late 19thC it became fashionable for the very wealthy to have signet rings set with precious stones which were seal-engraved. The value of these obviously depends on the materials, condition and the provenance.



The bloodstone and 9ct gold signet ring shown *above* is not engraved. Sometimes stones without any engraving are later replacements, but this is not necessarily the case. Since it is made of less costly materials, this ring must have been aimed at the lower-priced end of market.

Many collectors look for seals that are well carved and have an interesting provenance.

* With the invention of self-adhesive envelopes at the end of the 19thC the practical use of seal-engraved signet rings diminished. In spite of this, many simple, mass-produced signet rings in 9ct gold were made for the growing middle-class clientele, and engraved with the buyers' monograms.



Plain gold signet rings

The late 19thC ring shown *above* is not uncommon but is of especially good quality. It is made of 18ct gold following a set, mass-produced design with fluted shoulders. The elaborate seal is hand-engraved and is still sharp and unworn.

* Many signets are simply gold with an engraved monogram, and would probably be of little interest to a serious collector. For this reason 19th and 20thC signet rings can be surprisingly affordable, and although they bear someone else's monogram, they are decorative and wearable.

Hallmarks and inscriptions

Most rings are hallmarked and from this they can be dated. In 1854 an additional standard of 15ct gold was introduced which lasted until the 1930s. It is very desirable to find rings of this weight today because they are somewhat rarer than 18ct or 9ct examples. The hallmark will tell when the ring was made and where. For example, rings made in London or Sheffield are considered more desirable than those produced in Birmingham.

* If a ring must be resized, be sure that any hallmarks or inscriptions are not cut out or obscured in the process, as these are of vital importance to the ring's value. If in doubt when choosing between two rings, it is wiser to opt for the one that is inscribed or marked with the most information.



Wedding rings

Wedding rings are tokens of betrothal normally produced in the purest possible form as regards both design and material. Types from both the 19th and 20thC are generally plain bands of 22ct gold, and when second-hand are therefore usually only worth the value of their material, as is the Victorian example shown *above*.

* When choosing an antique or second-hand wedding band, examine condition and wear. Is the shank (the band around the finger) symmetrical, or has it worn down more in one area than another? Look for hallmarks, as these are a guarantee of quality.

Dating wedding rings

Most British 19th and 20thC wedding rings can be dated, due to the 1738 Wedding Ring Act which stated that they should be hallmarked. Many earlier pieces were engraved with expressions of love or important dates. Some collectors seek out rings with especially interesting or charming inscriptions, although these do not usually affect value.



Gem-set wedding bands

Not all wedding rings were plain, as seen *above* in this mid-19thC band of yellow gold set with turquoises. The ring is inscribed with a nuptial message, and the turquoises symbolize the forget-me-not flower. In the 19thC it was also not unusual to wear wedding rings set with small diamonds or pearls.

* Check that gem-set bands still have all their stones – gems sometimes drop out of settings and this reduces value.

* Check turquoise stones carefully, as they are soft and easily discoloured by skin acids.

19th C GEM-SET RINGS



A turquoise, pearl and gem-set dress ring, inscribed with the date 1822; value code E

Identification checklist for 19thC gem-set rings

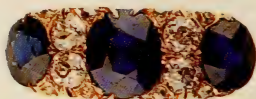
1. Is the ring mounted in gold, or silver and gold?
2. Are the stones in good condition, without cracks, chips or discoloration?
3. Are the stones old-cut (see pp.30–31)?
4. Are the setting and shank original without later additions or replacements?
5. Is the metalwork either finely carved, or simple and lightweight?

Early 19thC gem-set rings

19thC gem-set rings followed several standard designs, the cluster being the most popular. Cluster rings vary greatly in shape and design – the example *above*, with its square-shaped cluster, is typical of many rings on the market today. The fine yellow gold setting is decorated with scrollwork, and the shoulders are set with turquoises. Eight lustrous split pearls surround a central square turquoise. This type of ring was produced from c.1800–50, in a variety of gemstones, with very little change in design.

* An early 19thC ring such as this one will normally be closed-backed, in this case to provide a base for the split pearls. Sometimes the back will have a locket compartment for hair or a miniature. Such features can make a ring more desirable for some collectors.

* The gold in jewellery of the first half of the 19thC is often a reddish colour, owing to the amount of copper alloy used. The greater the amount of copper used, the lower the gold standard.



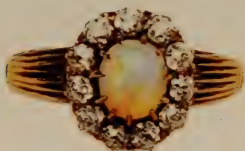
Late Victorian gem-set rings

The five-stone ring, as shown *above*, was very widely produced from c.1880 and is still made today. The quality of the settings and stones used vary greatly. The best-quality rings have superbly carved settings with handmade scrollwork and piercing.

* The carving on the sides of rings is often rubbed away as a result of being worn next to wedding rings. Check that the carving is still fresh and distinct, as extensive wear reduces value.

* Modern reproductions of Victorian five-stone rings have been made using a casting method which results in an effective carved appearance. Modern-cut stones are the most obvious sign that a ring is not antique. In other cases, old settings have sometimes been reset with modern stones – such rings are of considerably lower value than examples with all the original pieces intact. If a missing

stone does have to be replaced in a 19thC ring, do ensure that the replacement matches the others in cut and shape. Many jewellers keep old stones for this purpose.



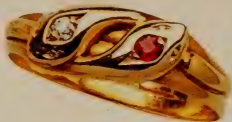
Cluster rings incorporating a single cabochon stone surrounded by smaller stones were particularly popular from about 1860. Although these rings come in every combination of gemstones, opals and turquoises were most frequently used, and the late Victorian ring shown *above* is a typical example. The opal cabochon is surrounded by old brilliant-cut diamonds and carefully mounted in yellow gold. The reeded (ridged) gold shank was a fashionable style until about 1910.

* The claws, the part of the setting that holds the stone in place, are often worn, sometimes so much so that they have completely disappeared. Check carefully for evidence of this type of wear.



Marquise cluster rings are the most opulent of gem-set rings. The style has been continuously popular since the late 19thC. The ring shown *above*, entirely set with old brilliant-cut diamonds, is an excellent example. The setting is finely pierced and gives full precedence to the high-quality diamonds. Marquise cluster rings were also made with coloured central stones, and these are highly collectable.

* Because the marquise-shaped ring has never ceased to be sought after, many modern reproductions exist. They are relatively easy to distinguish from antique rings, since reproductions incorporate modern-cut stones and have settings which appear lumpy and crude by comparison. Always check for hallmarks on the shank, as these can help date a piece. For example, a ring marked 15ct was made between 1854 and 1932, while a 14ct ring dates from after 1932.



Snake rings

The snake was a common motif in all Victorian jewellery, and rings were no exception. Snake rings became particularly popular after Prince Albert presented Queen Victoria with a snake engagement ring in 1839. The gold ring *above*, c.1890, shows two serpents intertwined – one serpent has a diamond set in the head, while the other is set with a ruby. The modelling of these snake heads is well defined, and indicates that the ring is of good quality manufacture.

* Snake rings similar to this one were mass-produced, and the quality of the modelling varies greatly.

This type of ring was made in a number of different styles, incorporating materials ranging from expensive to affordable. The bodies of the snakes are generally represented by single, double or triple gold bands, sometimes with jewelled heads or eyes. Some bands were engraved to resemble scales and then enamelled.

* The desirability of an enamelled snake ring lies partly in the quality and condition of the enamel. Chipped or repainted enamel will seriously reduce value.

19th C SENTIMENTAL RINGS



*A multi-gem-set and gold "regard" ring, c.1830;
value code E*

Identification checklist for 19thC sentimental rings

1. Is the ring mounted in gold, or silver and gold?
2. Does the design incorporate symbols of love, friendship or luck, such as hearts, flowers and clasped hands?
3. In the case of a "regard" ring, do the gemstones spell out a recognizable word or message?
4. If gem-set, are the stones old-cut and not modern additions or replacements?

"Regard" rings

Rings such as the example shown *above* were popular during the first half of the 19thC. The ring is set with a ruby, an emerald, a garnet, an amethyst, another ruby and a diamond, the first letters of the name of each stone forming the word "REGARD". This shorthand would have been immediately recognizable to 19thC jewellery wearers, and gems were also arranged to spell other messages, such as "DEAREST", "AMORE" and "SOUVENIR". This ring is in especially good condition – often the settings or shanks are worn down or the stones scratched through constant use. The beading on the edge of the setting is an interesting feature and may have been intended as a form of protection against other rings worn at the same time. The setting of this ring is closed-backed, common for jewellery

made in the early 19thC, partly because stones at this time were often backed with coloured foil to improve their natural colours. By the mid-century, stones began to be open-backed.

* Good "regard" rings are highly sought after by collectors.



Clasped hands

Hands, either clasped or offering flowers or hearts, are a symbol of friendship. They are usually known as "fede" rings (Italian for trust). The example *above*, c.1840, is of high quality – the hands are very detailed, and both

middle fingers are set with small ruby "rings" of their own.

* "Fede" rings were often made to open out, allowing the clasped hands to reveal a heart or flower. These rings must be in good working order, opening and closing easily, to be desirable.



Heart rings

The heart shape has been a popular motif for rings since the 17thC. The mid-19thC diamond cluster ring, *above*, is of very good quality – the silver and gold setting has a carefully carved shank with foliate scrollwork. The simple design and sentimental appeal of this ring make it very desirable.



The image of two hearts surmounted by a bow symbolizes intertwined love, and the design was popular for rings given to each other as a token by young couples in the late 19th and early 20thC. Often the hearts were represented by different coloured stones, in this case a diamond and a sapphire, or less expensive split pearls. The setting of this ring is finely pierced and the stones are of a good, old cut.

* The stones in 19thC rings should always be original – if stones are modern-cut it means that they are replacements, and this considerably lowers the ring's value. Original stones have sometimes been replaced with cheaper substitutes, even paste.



Horseshoe rings

The horseshoe motif as a symbol of good luck came into use around 1880, and was extremely popular with the superstitious Victorians. The ruby and diamond version shown *above* dates from c.1890 and would have been quite expensive when it was made because the stones are high-quality. Inexpensive versions of this type of ring were also made using lower-quality gold and pearls.

* A genuine Victorian piece of horseshoe jewellery should be designed so that the horseshoe opening points up. A horseshoe with its opening pointing down would have meant bad luck.

Symbolism

When identifying and looking at sentimental jewellery, it is important to understand the many symbols commonly used in the 19thC. Flowers and plants form the biggest source for jewellery symbols. Certain types had specific meanings which would have been recognizable to most Victorians. One of the most common floral symbols was the forget-me-not ("true love"), usually represented with turquoise. Eventually, the use of turquoise alone came to symbolize this flower, and for this reason turquoise was one of the most commonly used materials in sentimental jewellery. Ivy ("fidelity and marriage"), ferns ("fascination and sincerity") and pansies ("thoughts") are also found represented in 19thC sentimental jewellery. Rings featuring such symbols were produced in precious gemstones or in less expensive materials, such as ivory or coral, to suit different markets.

ART NOUVEAU RINGS



A turquoise and gold ring designed by Archibald Knox for Liberty & Co., c.1900; value code D

Identification checklist for Art Nouveau rings

1. Is the ring mounted in gold or silver?
2. Is the design either intertwined and abstract, or stylized naturalistic?
3. Does the ring incorporate a mixture of precious and semi-precious materials, or enamel?
4. Is the ring complete and in original condition?

Art Nouveau rings

The characteristic swirling, graceful lines of Art Nouveau forms lent themselves perfectly to the curved shape of the ring. Never before had so many techniques (especially in enamelling) and unusual materials been in use. The colours most popular for jewellery were inspired by peacock feathers – iridescent greens and blues – which were realized through the use of enamels and stones such as turquoise, opal and moonstone. Some enamelwork, following the Arts and Crafts tradition of the later 19thC, appears almost crude, presumably to emphasize the individuality of handcrafting.

Archibald Knox (British, 1864–1933)

Archibald Knox was one of Liberty's foremost designers, and the ring shown *above* is an excellent example of his Celtic-inspired style. Although many pieces of Knox jewellery were mass-produced for Liberty, some

examples are very rare and can command high prices.

* Designs are normally marked "Liberty & Co." but do not bear the designer's name. However, pieces are distinctive and often well documented, making them relatively easy to attribute.



Child & Child (British, 1891–1915)

The designs of Child & Child, a London firm of jewellers, are characterized by their heavy wing-shaped motifs incorporating translucent multi-coloured enamels in peacock colours.

Their enamelwork often appears somewhat heavy-handed, but is attractive and striking. The ring shown *opposite, below* is in excellent condition. The central cabochon black opal is of good quality and reflects the colours of the surrounding enamel. Child & Child were popular among the artistic milieu of late 19thC London and are known to have produced jewellery designed by the painter Edward Burne-Jones.



René Lalique
(French, 1860–1945)
Lalique was one of the most influential designers of Art Nouveau jewellery. He was

awarded the Grand Prize at the 1900 Paris Exposition for the work he exhibited there. Lalique's designs were so successful and popular that they spawned a whole "genre Lalique" which, widely copied and mass-produced, eventually led to the corruption and downfall of the style. Lalique pioneered and developed the use of non-precious materials such as horn and inexpensive stones, and, along with the enamellist André-Fernand Thesmar, perfected the *plique-à-jour* enamel technique. The opal, enamel and gold ring shown here dates from c.1900. The snake head motif has been adapted to create a marquise shape to frame the central opal, and the enamelwork has been skilfully executed to resemble snakeskin.

- * Early Lalique jewellery is usually marked "R Lalique", sometimes accompanied by "France" and a model number.
- * Owing to the popularity of Lalique jewellery, copies and fakes do come on the market. Though these pieces are often well made, they tend to lack the outstanding craftsmanship of the originals. Genuine Lalique jewellery is not abundant and commands very high prices.

EDWARDIAN RINGS



Rococo Revival rings
The influence of 18thC court jewellery was very widespread in the Edwardian period. The ring shown *above*, made around 1910, echoes that delicate and feminine Rococo style in its use of garlands and flowers. The central heart-shaped stone is a high-quality, brilliant cut diamond, and the

whole piece is set in a finely made platinum mount. This ring is typically Edwardian in its delicacy and expensive appearance, in direct contrast to the avant-garde Art Nouveau pieces shown above. Similar versions would also have been produced using coloured gemstones.

- * Clusters and marquise-shaped rings were also very popular during the early 20thC.
- * Edwardian rings are set in either platinum, platinum and gold, or silver, and diamonds are the most common gemstone.
- * The level of craftsmanship and use of expensive materials that characterize Edwardian rings mean that good examples will command high prices. The fact that these pieces often survive in good condition, and are wearable, makes them doubly attractive to collectors. Modern copies do exist, so examine rings carefully.

ART DECO RINGS



A silver, chalcedony, amazonite and marcasite dress ring, c.1925, by Theodor Fahrner; value code E

Identification checklist for Art Deco rings

1. Is the ring mounted in either gold, silver or platinum?
2. If gem-set, does the ring incorporate a variety of cuts of stone?
3. Are the stones of contrasting colours and a mixture of precious and semi-precious?
4. Is the design geometric and bold?
5. Is the ring large and chunky, so that it protrudes from the finger?

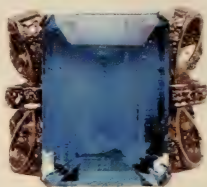
Theodor Fahrner (German, 1868–1928)

Theodor Fahrner founded his company in Pforzheim, Germany, where art jewellery was produced on a mass scale for the first time. Pieces were made in silver and low-carat gold, usually set with semi-precious stones and marcasites, and could be ordered through a catalogue. The silver ring shown *above* is typical of the Art Deco jewellery produced by Fahrner, and because it is in good condition it is highly collectable. Even though Fahrner's jewellery is of low intrinsic value, it is so sought-after that pieces often command higher prices than jewellery set with precious materials. Pieces from the 1920s are characteristically geometric and colourful, often incorporating minty-green amazonite, blue chalcedony, orange cornelian or smoky topaz, highlighted with marcasites.

* Pieces should normally be stamped with Fahrner's mark: "TF" in a circle, and sometimes with the designer's mark.

Art Deco design

The preoccupation in the 1920s with bold, abstract and colourful forms meant that materials were valued for their colour and decorative qualities alone, rather than their intrinsic worth. The use of diamonds, therefore, was often limited to creating a colour contrast with darker stones. The setting, which had been kept in the background in the 19thC, became a feature in its own right, with the emphasis on contrasting surfaces and colours of metal.



Dress rings

The platinum ring shown *above* (c.1935) has a typically chunky Art Deco setting. The bows on

the sides, set with diamonds, recall the Edwardian style, but are heavier and more substantial – a good example of how the setting was beginning to take on a more important role. The central stone is a large aquamarine which is of very good quality – demonstrated by its clarity and intense colour. Aquamarines became extremely popular from the 1920s, as more precious stones began to be difficult and expensive to obtain. The demand for rings incorporating large and brightly coloured stones also contributed to the use of semi-precious stones such as aquamarines, citrines, zircons and topaz.



By the late 1930s ring settings had become extremely heavy, with less emphasis on gemstones. The example *above* has diamonds, removed from an antique piece, set in platinum, though the rest of the setting is gold. The contrast between the two colours of metal emphasizes the linear, square design. This type of ring was made in great quantities in a range of materials to suit all price ranges. Very often these rings were set with synthetic rubies or sapphires, especially after 1939 when the outbreak of World War II meant that the export of gems from India and Burma became impossible. Although synthetic stone rings are still collectable, they are obviously less valuable than pieces incorporating genuine precious stones.

* Check that stones are what they appear to be – synthetics are very difficult to detect; the best way to ensure that stones are real is to have them examined by a qualified gemmologist. Coloured pastes, which have also been used, are more easily detected with a loupe.



Avant-garde rings

In the 1920s designers produced increasingly adventurous, modernistic pieces. The unusual silver and pearl ring shown *above* resembles a city skyline, and though unsigned, is in the style of progressive French designers such as Jean Fouquet and Jean Desprès.

* Although design is an important factor in establishing the desirability of Art Deco rings, attribution to a designer or jeweller greatly increases value.

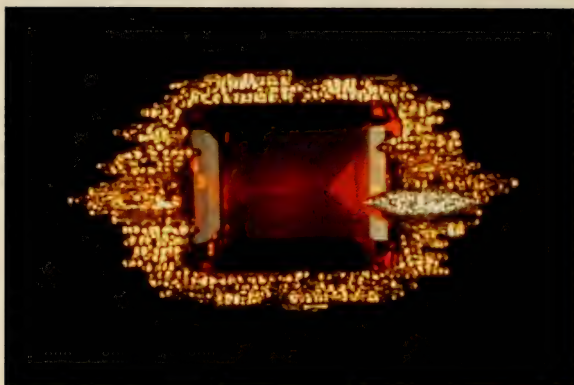


Sibyl Dunlop (British, 1889–1968)

Dunlop designed and produced jewellery in the Arts and Crafts style throughout the 1920s and 1930s. Her pieces are usually in silver set with semi-precious stones. Dunlop jewellery is highly collectable, with some dealers specializing in her work.

* Pieces are rarely signed, but are very distinctive. A ring in its original box bearing the address of Dunlop's London shop, as *above*, is especially desirable.

MODERN RINGS



A citrine, gold and diamond dress ring by Andrew Grima, c.1970; value code D

The innovations in design and materials during this period have led to a range of rings being produced that is too vast and varied to provide a checklist for.

Andrew Grima (British, born 1921)

The ring shown *above* typifies the work of this jeweller and designer. Grima began his career in the 1940s, but it is for his work in the 1960s and 1970s that he is best known. This particular ring would have been made about the time that Grima was appointed as a Crown Jeweller in 1970. His style is distinctive for its use of unusual stones and irregular, spiky and organic-shaped goldwork. The setting of this ring looks almost like a naturally formed piece of material, a reflection of Grima's experiments with casting found objects in gold. The earthy tones and textures of the gold setting and honey-coloured citrine (perhaps from a 1940s ring) are highlighted by the small diamond marquise section at the bottom of the ring.

* Grima is also known for creating modernistic jewellery incorporating stones from old pieces. Therefore, it is not uncommon to find a piece by him with old-cut stones.

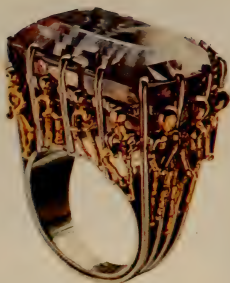
* Following exhibitions of the work of Andrew Grima and other designers active in the 1970s, this kind of jewellery is enjoying a revival. Signed rings in good condition are very collectable.



De Beers award winner

Designed by Antonio Gié for Gié & Castagnone, the "Dandelion" ring shown *above* won the De Beers award in 1968. The ring, with its bold, chunky shape, is typical of the sorts of design being produced in the late 1960s. The use of what appear to be randomly placed diamond baguettes to form the head is also characteristic of jewellery of this period. The diamond-set "dandelion" head has the added feature of being set *en tremblant*.

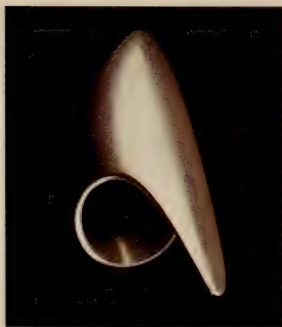
* This type of ring, once out of favour, is becoming increasingly collectable, and prices reflect this.



**Stuart Devlin
(Australian born 1931)**

Stuart Devlin is known as an important jeweller/silversmith of the 1960s and 1970s. He established a workshop in London in 1965, from which he produced jewellery often featuring his signature twig-like human figures which were applied to all kinds of settings. In the ring shown *above*, the tiny gold people support a large kunzite stone – Devlin's jewellery often features unusual stones. This ring illustrates how the tiny people in Devlin's jewellery are not just decorative, but always play a role in the structure of the piece. In this case they appear to be supporting the stone on their backs, rather like architectural caryatids.

* The work of this designer is becoming more and more collectable.



Georg Jensen (Danish firm of silversmiths, established 1904)

Henning Koppel (Danish, 1918–81) was a sculptor who designed jewellery for Georg Jensen from the 1940s. Not surprisingly, this silver ring from the 1950s or 1960s possesses a

very sculptural quality in its curving, streamlined design. The name of Georg Jensen is synonymous with simple, stylish silver jewellery, and many original designs from earlier this century are still in production.

* Jensen pieces can always be identified from their marks. As well as the Jensen mark, this ring bears the initials "HK", identifying the designer.

* Original and second-hand pieces of Jensen jewellery are extremely collectable. Vintage pieces are often less expensive than the same designs that are newly produced.



**Mosheh Oved
(Israeli, active 1920–70)**

The jeweller Mosheh Oved created unusual silver and sometimes gold rings in the 1940s in the shapes of animals. The ring shown *above* is typical of his designs in that the body of the animal, in this case a lamb, forms the top of the ring while the legs form the shank. Oved moulded these shapes out of wax from which the rings were cast, and this accounts for their handmade, modelled appearance. Other rings were made to resemble birds and camels. Apart from his work as a jewellery maker, Oved was renowned as a retailer and owned the famous London shop "Cameo Corner" in the 1970s.

* Oved's jewellery is very desirable, as pieces were never mass-produced and are subsequently rather rare. Pieces are highly prized as beautifully hand-crafted works of art, and have not been copied as yet.

* Mosheh's partner and common-law-wife, Sah Oved, is held in equally high regard as a designer of extremely individual jewellery, though her pieces are not often seen on the market.

CONTEMPORARY RINGS



A ring-set by Wendy Ramshaw with rings of silver, garnets, rubies and pink tourmalines, 1989

The innovations in design and materials during the 1980s and 1990s have led to a range of rings being produced that is too vast to provide a checklist for.

Contemporary rings

In the last two decades of the 20thC there has been an interest in experimenting with different metals (for example, titanium, niobium and tantalum) and other materials (acrylic, resin, wood and recycled materials). Designers have also explored the effects of colour and colour contrasts. As in the Arts and Crafts movement of the 19thC, there has been an emphasis on handcrafting and on the importance of the artist to the individuality of the piece.

Around the world galleries have sprung up to exhibit and sell this jewellery, and the field is ever-growing. With this emphasis on the artists and their work, value is seen to lie in the makers' interpretations of design and craftsmanship rather than in the materials used. The world of contemporary designer jewellery is an exciting and growing area

for the collector, in which the pieces of today will become the collectables of tomorrow. A selection of some of the important designer/makers of the late 20thC is given here.

Wendy Ramshaw (British, born 1939)

Wendy Ramshaw is best known for her ring-sets, see *above*, in which a number of rings (usually five), designed to be worn at the same time or separately, are displayed on a stand. In this way the rings may either be worn, or displayed as a work of art. The stones in these rings are always polished rather than cut, and are set out on upright spikes so that they sit well above the finger. The same level of craftsmanship and design is also seen in the turned ring-set stands – usually made from perspex, or in this case, metal.



Yasuki Hiramatsu

(Japanese, born 1926)

Yasuki Hiramatsu is a key figure in Japanese contemporary jewellery design, both as an artist and as a teacher at Tokyo University. His work is characterized by his use of differently textured metals, from organic-inspired wirework to thinly hammered pieces of gold and silver crumpled or folded like paper. These techniques are illustrated in the four gold rings shown *above*, made in 1995.



Gerda Flöckinger (born 1927)

Gerda Flöckinger, born in Austria and based in London, is best known for perfecting a technique in which gold and silver are fused together to give a characteristic molten, bubbled effect. The rings shown *below*, made in 1994–5, incorporate this unique effect in their gold and silver settings. The rings are also made distinctive by the use of matte, instead of polished, cabochon stones – in this case, fire opals and one green topaz. The subtle, almost “natural” colouring of these rings is characteristic of Flöckinger’s jewellery.

* This designer’s work is held in very high regard, with displays in museums around the world, but pieces are still accessible for collectors to buy.

J. E. G. Defner

(Austrian, born 1937)

J.E.G. Defner takes her designs from nature, casting directly from leaves or other objects. The ring *above* (1995), cast in gold from a ginkgo leaf, is minutely detailed right down to the veins in the leaf, and is set with opals and rubies. The stones accentuate the organic quality of the leaf cast. Defner is well known for her casting techniques, which bring out tiny natural details.

* Jewellery by contemporary artist/designers is generally sold by specialist dealers and galleries in much the same way as objects of art, and dealers should be able to guarantee authenticity. Pieces sometimes come up at auction as well, especially in sales devoted to the growing 20thC design field.



EARRINGS



A pair of gold Classical revival earrings set with carved intaglio carnelian, c.1870

Most of the antique earrings that survive today date from the late 18thC onwards. Styles from the late 18thC and early 19th tend to be gem-set girondole (or chandelier) shaped.

Earrings produced in the early 19thC generally have relatively simple, classical designs, with the emphasis on gemstones rather than metalwork settings. Most settings from this period are closed-backed, and the stones are often backed with foil to enhance colour and brilliance. By the middle of the century increasingly sophisticated gemstone cutting techniques and equipment meant that stones no longer needed foil backings to improve their appearance, and open settings came into favour.

Designs after c.1840 became heavier and more ornate, reflecting current trends in decorative art. Continental styles were adopted in Britain and the United States, though forms became heavier to suit local tastes. Stamped-out gold settings, often decorated with scrollwork or beading, are characteristic of this period. Though these settings look heavy they are normally hollow gold, and therefore feel lightweight. Styles also became very long to compliment low necklines, and these pendant types are the most sought-after by collectors (although studs were also worn). Jewellers began to use a wider range of materials, including agate, jet, tortoiseshell, ivory and coral.

The stylistic revivals of the second half of the century greatly influenced the designs and techniques of earrings. Artist jewellers such as the Castellani family and Carlo Giuliano produced earrings influenced by archeological discoveries from Etruscan, Greek, Roman and Byzantine sites. Renaissance revival styles, often copied from or influenced by 16thC portraits by artists such as Hans Holbein, also enjoyed great popularity. As a result of this interest, old enamelling techniques were revived and used to produce extremely colourful pieces (see pp.72–3).

Earrings were often sold as part of a set (*parure*) or with just a brooch (*demi-parure*). A set in good condition with all its pieces can command a high price, especially if it is in its original box bearing the jeweller's or retailer's name.

During the Art Nouveau period earrings declined in popularity, and the emphasis shifted to brooches and pendants. However, some earrings were produced, generally reflecting the naturalistic and flowing styles predominant in other types of jewellery. By the turn of the century, earrings became much shorter and more delicate, either in stud or small drop form. Most examples from the Edwardian era feature simple, elegant designs with delicate platinum settings, diamonds and pearls (see pp.56–7).

The arrival of Art Deco (and the fashion for bobbed hair) in the 1920s brought a renewed popularity for long, prominent earrings. Styles mirrored the geometric, bold forms of current design, and bright colours were much in favour. Inexpensive materials such as crystal, black onyx and coral were used to create dramatic colour contrasts, and were often used alongside diamonds or other precious materials. The important jewellery houses such as Cartier, Boucheron and Van Cleef & Arpels produced striking, gem-set earrings which were also copied in less expensive versions by minor jewellers (see pp.58–9). Avant-garde designers such as Georges Fouquet and Raymond Templier experimented with combining abstract shapes such as circles, squares and rectangles to create thoroughly modern forms.

In the late 1930s and 1940s, the fashion for diamond and platinum pendant earrings gave way to the style, featuring chunky gold metalwork, known as “cocktail jewellery”. Innovative clip fittings became an alternative to the traditional pierced and screw attachments.

In the post-war period, pendant and cluster shapes were equally popular, and the clip fitting became the most widely used because of the trend towards heavier settings. Designs of the 1950s to the 1970s tend to be abstract yet organic, with the “naturally” textured goldwork most famously developed by the British jeweller Andrew Grima (see pp.63–4). Even previously conservative jewellery houses began to produce bold, abstract designs often incorporating unusual materials such as tortoiseshell and wood. The field of modern jewellery is the fastest growing area for collectors, and earrings that were considered hopelessly old-fashioned in the 1980s are now highly sought-after.

19th C PENDANT EARRINGS



*A pair of amethyst and gold pendant earrings.
1850-60; value code D*

Identification checklist for 19thC pendant earrings

1. Are the earrings over 1in/2.5cm long?
2. Is the setting gold or gold and silver, and lightweight and hollow at the back?
3. Does the design incorporate the use of drop-shaped stones or motifs?
4. Are the tops original, with large loops for pierced ears?
5. Are the earrings in good condition, with all pieces intact?

Pendant earrings

Pendant shapes were the most popular form of earrings in the 19thC. They tend to be long in design and almost always incorporate a drop in some form. Foliate, scroll and cluster motifs dominated the designs in the first half of the 19thC. Most settings of large pendant earrings tend to be lightweight in order not to pull the wearer's ears. This has meant that earrings in perfect condition are fairly rare, owing to their delicacy. Usually pendant earrings originally came as part of a parure (or set) with a necklace, but are very collectable in their own right. Today, even seed pearl and non-precious piqué, tortoiseshell and ivory earrings are very desirable. The amethyst

earrings shown *above* are a good-quality pair and the foliate scroll mounts are in excellent condition, indicating that they have spent most of their life in their original fitted case. The stones are of an excellent colour and clarity. Although abundant now, amethysts were very rare and therefore expensive in the earlier part of the 19thC before large deposits were discovered in Brazil. Opulent settings reflect this rarity.

* These earrings still have their original loop fittings which are particularly large – loops were often later replaced with screw or clip fittings. The serious collector will always look for original fittings, which should be in good condition.



The tops of these chalcedony drop earrings (c.1830) display very finely chased goldwork depicting oak leaves and flowers, set with tiny turquoise forget-me-nots. The chalcedony (stained agate) drops are long and in good condition, with no evidence of having been reduced or re-polished to cover chips, as is often the case. These earrings are typical of the period in that the tops can be removed and worn as studs, making them doubly attractive to the potential buyer.



Diamond earrings

This pair of mid-Victorian diamond drop earrings are of high quality, although they do not contain any large stones. The silver and gold settings are closely fitted so that they do not predominate over the diamonds themselves. This is always a sign

of good workmanship. Although the cut of the stones is not the best by today's standards, they would have been considered high-quality at the time they were made (c.1850). Earrings of this quality are not easy to find today, and if they are in perfect condition and still in the original case, they are extremely desirable and sought-after.

* Always examine the backs of settings, as this is where the level of craftsmanship is most obvious.



The pair of late 19thC Continental tassel earrings, *above*, provide an interesting contrast to the previous example. Although of a pleasing design, the settings are heavy and cumbersome and dominate the irregularly cut diamond chips. The only stones of any quality are the central diamonds, but they are set in lumpy and poorly finished collets. These earrings have a decorative appeal, but would not attract a serious collector.

Gemstones

Always check the quality of the gemstones used in earrings, especially where large stones predominate. The quality of the stones greatly influences a piece's value (see pp.16–29). Sometimes original stones have been lost, and replaced with inferior stones or even paste. Always scrutinize a piece carefully for stones that do not match or seem suspicious. If in doubt, ask if a piece has all its original stones.

19th C NATURALISTIC EARRINGS



*A pair of turquoise and gold bulrush pendant earrings,
c.1860; value code D*

Identification checklist for 19thC naturalistic earrings

1. Are the earrings mounted in either gold, silver or gold and silver?
2. Are the earrings in good condition, with the original fittings?
3. If the earrings are gem-set, are all the stones in place?
4. Are the earrings lightweight and long (c.2in/5cm)?

Naturalism in jewellery

Jewellery design in the second half of the 19thC was influenced both by the studies of the famous naturalists and by the natural symbolism favoured by Romanticism and the Aesthetic Movement. The many different techniques available – from reverse intaglio to *pietra dura* to micromosaic – were perfectly suited to the detail required to represent plants, animals, birds and insects. The earrings shown *above* are in the shape of bulrushes, a popular motif in the mid-century. The goldwork is especially fine – the leaves are textured and hand-engraved to give a very realistic effect. The bulrush heads are pavé set with turquoises, a popular yet

inexpensive stone at that time. The delicate goldwork is in excellent condition, and the earrings still have their original wire hooks.

* 19thC earrings were often sold as a set (demi-parure) with a matching brooch. Because these sets were usually split up at a later date, a complete demi-parure in its original box is a desirable find for two reasons. Original boxes are often stamped with the name and address of the retailer, or sometimes the maker, which can give clues to the provenance of the jewellery. In addition to this, pieces that have been stored in their boxes will invariably have survived in much better condition than those that have not.



Reverse intaglio

This technique became widely used in the second half of the 19thC. The back of a cabochon crystal was carved and then painted on the inside to give a three-dimensional effect when seen from the front of the crystal. The final result is a realistic imitation of an object embedded in the crystal. This method was popular for jewellery such as earrings, cufflinks and stickpins, and often represented hunting animals and game birds.

* Value depends on the condition of the crystal and the paintwork inside, as well as on the quality of the mount and the popularity of the subject matter.



Revivalist styles

These Italian micromosaic and gold wirework scarab earrings, c.1870, combine an Egyptian Revival design with realistic representations of beetles. Though the wire hooks are replacements, the micromosaic is in good condition, and this is the most important criterion. Insect jewellery has always been popular with collectors.



Enamel

The enamel, diamond and pearl pendant earrings shown *above*, c.1870, are in the form of ducks. Although unmarked, they do show the same high quality and style as the work of the famous art jewellers, the Giuliano family (see pp.98–9). It is important to check the quality of the enamel in pieces like these, as this can easily be damaged through being kept loose in a jewellery box.

* Check that the enamel has not been repainted with cold enamel paint, an opaque substance which is not as hard or as luminous as real enamel.



Ivory

Carved drop earrings in the shape of roses with leaves were fairly common in the second half of the 19thC. They were not only made in ivory, but also in jet, coral and cheaper bone, using the same carving technique and oriental style. The best-quality carved ivory earrings were produced in Dieppe in France, and also in the Far East for export, although it is often difficult to tell the origin of such jewellery. The pair shown *above* date from the 1870s. The carving is realistic and of excellent quality, with no signs of wear or damage. This is important, as many cruder examples exist, and these are obviously of much less interest to the collector.

* Cracked or discoloured ivory will drastically reduce the value and desirability of earrings.

EDWARDIAN & ART NOUVEAU EARRINGS



*A pair of gold, silver and diamond drop earrings,
c.1900; value code C*

Identification checklist for Edwardian earrings

1. Are the settings in platinum, or gold and platinum?
2. Does the design feature bows, flowers or garlands?
3. Are the earrings delicately set, with small drops?
4. Are the gemstones the right cut for the period?
5. Are the fittings in good working order?
6. Are the earrings carefully made and delicately finished?

Chain earrings

The chain suspensions of the earrings shown *above* have been cleverly mounted to include small diamonds set at intervals, which demonstrates the care and skill with which they were made. The fact that the chains are silver and gold, rather than platinum, indicates that these earrings were probably made in the first years of the century before the use of platinum became the norm. The strength of this metal allowed for increasingly delicate metalwork. The pear-shaped diamond drops, typically Edwardian, are old-cut in keeping with the period, and their white colour and clarity are excellent. This style is one of the most common for Edwardian earrings, and versions can be found using other coloured gemstones.

*Because they are normally very well made using good-quality materials, earrings such as these are very desirable. The fact that they are also easily wearable increases their appeal.



Drop earrings

These earrings demonstrate how the Edwardian style was followed using less expensive materials. The tiny diamonds along the tops are set in *millegrain* collets (tiny beads of metal around the stones) while the oval and pear-shaped aquamarines are simply claw-set. Aquamarines were a popular alternative to diamonds

for slightly less expensive jewellery. The setting is in gold, rather than costlier platinum. Most Edwardian earrings had gold loops, even if the settings were platinum, because gold allows greater flexibility.

* It is important that earrings should be original – examples that have been made up from other pieces of jewellery often look clumsy and are significantly less valuable. Check that settings are well fitted, with no signs of having been cut down.



Art Nouveau earrings

Earrings are less common than other forms of Art Nouveau jewellery, perhaps because the flowing Art Nouveau forms did

not lend themselves very well to earring shapes. The silver and enamel bellflower earrings shown to the *left*, made around 1900 and probably French, display all the characteristic qualities of Art Nouveau jewellery. The materials used – silver and enamel – are inexpensive, but their value lies partly in the skilful *plique-à-jour* enamelwork (see pp.82–3). The technique is most commonly associated with the French jewellery designer René Lalique, but pieces featuring this enamelwork were made by many jewellers, including Cartier and Boucheron.

* The earrings shown here are in extraordinarily good condition given their fragile appearance. This factor, coupled with the rarity of such pieces, means that they would be very sought after by collectors and quite valuable.

* Avoid jewellery where the enamel is damaged – it is extremely difficult to restore, often requiring complete re-enamelling. Evidence of enamel restoration can reduce value. Check for mismatched colours or patches that seem dull or opaque.

ARTS AND CRAFTS EARRINGS



Theodor Fahrner (German, 1868–1928)

The jeweller Theodor Fahrner combined high-quality artists' designs with the concept of accessible mass production, so that affordable pieces could be sold to a progressive middle-class market. His factory at Pforzheim employed several designers from the nearby artists' colony at

Darmstadt. The silver gilt and smoky quartz fringe earrings shown *left*, were produced by Fahrner c.1920. While they are somewhat abstract in form, the hammered metal effect and coiled wirework give an ethnic, "primitive" flavour. This effect is characteristic of mass-produced jewellery made to look handcrafted, and was also used by Liberty and Murrel Bennett. The use of inexpensive silver gilt and semi-precious stones such as quartz is typical of Fahrner jewellery, most of which could be sold for export through catalogues as pieces did not need to be inspected.

* Jewellery in the style of Fahrner has been reproduced, but a genuine piece will bear the mark "TF" encircled (see p.179).

* Although originally inexpensive and produced in large quantities, Fahrner jewellery now commands high prices and is sought after by collectors.

ART DECO EARRINGS: 1



*A pair of late 1930s diamond pendant tassel earrings;
value code C*

Identification checklist for Art Deco earrings

1. Is the design geometric and abstract, or oriental-inspired?
2. Do the earrings incorporate unusually shaped or calibr -cut stones?
3. Is the cut of the stones correct for the period?
4. Are the settings in platinum, white or yellow gold?

Art Deco gem-set earrings

Although pendant earrings were still the most common form in the 1920s, other shapes, such as wings or squares, were also worn. Many earrings were made in the form of tassels with highly flexible settings to allow for movement. Platinum was the most fashionable metal at this time, and this was combined with diamonds to create the "white jewellery" that was so much in demand. The major Parisian jewellery houses such as Cartier and Boucheron dominated this area of the market, although smaller jewellers such as Raymond Templier and La Maison Fouquet also rose to prominence, and are now sought after by serious collectors. Although the earrings shown *above* are not marked, and are not of the highest quality, the design is pleasing and the condition good, which makes them very desirable.



Multi-coloured earrings

Aquamarines, along with other coloured stones such as topaz and citrine, are often seen in Art Deco jewellery. The French platinum earrings *above*, dating from 1935–40, incorporate two good-quality aquamarines that are well matched for colour. Lower-quality pieces often have

stones of differing hues. The settings are very carefully made so that they are hardly noticeable, allowing the baguette diamonds to predominate. The diamond baguettes and kite-shaped aquamarines are typical of the period, when jewellers began to reject traditional shapes.

* Simple, well-designed jewellery is especially desirable to both wearers and collectors.

Converted earrings

Very often, earrings appear on the market that have been converted from other forms of jewellery, such as brooches or bracelets.

This factor does normally reduce value, but the situation can be improved if the quality of the setting and stones is high, and if the overall design is graceful.

* Check settings for evidence of any conversions. This may include sudden breaks or holes and attachments that seem redundant. Designs that are clumsy or out of balance may also be a cause for suspicion.

* Pendant earrings that hang in a curved shape rather than straight may have been made up from a bracelet.



Ear clips

Ear clips, as an alternative to pierced drops, came into use in the early 1930s and had a great effect on earring design. Not only could more women wear earrings (as piercing was no longer essential), but designs could be much heavier and chunkier. Jewellers began to experiment with different shapes and larger stones. The wing-shaped clips shown *above* are a particularly high-quality example, in platinum set with diamonds and cabochon sapphires. They may be English, as French platinum jewellery usually bears control

marks which were not required in Britain. Such a good-quality pair of earrings would command quite a high price.

* Some ear clips have been made up from double clip brooches. If the design is attractive, then this is not a serious defect. However, the rigidity of double clips means that often they are not suitable for use as earrings, and can result in an awkward appearance. This is usually obvious to anyone examining the back of the setting, which will often show evidence of the original fittings.



Cocktail jewellery

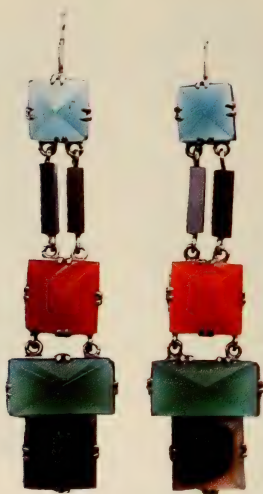
The citrine and gold ear clips shown *above* are good examples of the "cocktail jewellery" popular in the late 1930s and early 1940s. The setting, far from being hidden, became a feature in itself, usually in heavy gold. The inexpensive citrines (a popular stone at that time) have been cut to fit the fan-shaped setting, and the expense of manufacture and cutting would probably have been more costly than the value of the stones.

Collecting Art Deco earrings

* Earrings with marks or signatures from important jewellery houses are very desirable. However, any Art Deco jewellery that is made well and of good design is highly sought-after and therefore usually expensive.

* Because of the popularity of Art Deco jewellery, there are many reproductions on the market. Check that stones are the correct cut and shape for the period (see pp.30-1). Unfortunately, very good reproductions are difficult for the layman to detect. If in doubt, seek the advice of an expert.

ART DECO EARRINGS: 2



*A pair of stained agate and silver pendant earrings,
German, c.1925; value code E*

Identification checklist for avant-garde and semi-precious Art Deco earrings

1. Is the design abstract and geometric?
2. Are the earrings in bold colours or two-tone?
3. Are the earrings long (c.2in/5cm)?
4. Are the earrings set in silver or gold?
5. Do they incorporate materials such as stained agate, chalcedony and moonstone?
6. Are differently cut stones combined?

Modernist earrings

The most influential avant-garde jewellery designers in the 1920s and 1930s were mainly French. Jean Fouquet (1899–1984), Raymond Templier (1891–1968) and Jean Desprès (1889–1980) were the most important figures at that time. The advent of their progressive, bold designs coupled with increasing mass production meant that avant-garde and designer jewellery became more accessible to the middle classes. The prevailing interest in bold, colourful forms could be realized easily and inexpensively using stained agates, crystal and black onyx. Highlights could be added using marcasites, paste or chrome. Semi-precious, artist-designed jewellery from the Art Deco period is becoming as

sought-after as more traditional gem-set pieces. Collectors of this type of jewellery look for design and colour rather than intrinsic value. Pieces signed by or attributed to important designers can sometimes reach the sort of prices normally commanded by precious jewellery. The earrings shown *above* are by an unknown maker, but are typical of the simple yet striking style so popular in the 1920s. They were probably made in Germany, a country which dominated the mass production of designer jewellery in the early 20thC. Given that they are probably mass-produced, the quality of the stones and settings is good, and a great deal of care has been taken with the design and combination of colours.



The cornelian and crystal earrings shown *above* are also German from the mid-1920s. These earrings follow a vague oriental influence, very popular in the Art Deco period, and often seen in the designs produced by Theodor Fahrner (see p.57). The crystal hoops resemble Chinese carved disks, and similar hoops were often incorporated in jade jewellery. The marcasites have been cleverly set in the tops of

the earrings to highlight the colours of the materials. Marcasite is another typically Art Deco material used in mass-produced and inexpensive jewellery, often in the same way diamonds were used in costlier pieces. Although these earrings use non-precious materials, they are extremely well made, and this is evident in the fine *millegrain* (beaded) silver settings. The combination of round and triangular stones is also characteristic of the period.

* Since mass-produced earrings were inexpensive when first made, they were often treated carelessly by earlier owners. For this reason, few examples survive in good condition. Broken or missing pieces will dramatically reduce value.

* Reproductions are around, but they do not usually have such carefully made settings, and stones are not as finely cut.

* Attribution to a designer or manufacturer will significantly increase value.

ARTIST JEWELLERY



The Arts and Crafts tradition, which began in the second half of the 19thC, carried on into the 20th. While avant-garde designers were producing abstract forms, there were still artists who worked in an updated Arts and Crafts style. Names to look for include Georgina Gaskin (1868–1934) and Arthur Gaskin (1862–1928), H. G. Murphy (1884–1939), George Hunt (1892–1960) and Sybil Dunlop (see *right*).

Sibyl Dunlop (British, 1889–1968)

Sybil Dunlop opened a shop in London in the early 1920s where she produced jewellery in her own distinctive and unusual style, following the Arts and Crafts tradition. Pieces characteristically contain polished cabochon stones, nearly always set in silver. The earrings shown *left*, from the early 1920s, incorporate exactly the same sort of materials as the two pairs illustrated previously, but they are in a much softer style. Moonstones, chrysoprase and coloured chalcedonies are the gemstones most commonly seen in her jewellery. These earrings are typical of Dunlop's work, incorporating polished cabochon stones in apparently randomly arranged colours. However, the heart-shaped pendants make the earrings slightly unusual.

* Sybil Dunlop jewellery is rarely signed; however, her work is very distinctive and it is not unusual to find pieces in their original boxes labelled with the address of her shop in Kensington Church Street, London.

MODERN EARRINGS



A pair of ear clips by Andrew Grima set with large black opals, 1966; value code A

Identification checklist for modern earrings

1. If gold or silver, are the earrings hallmarked?
2. If gem-set, are the stones good-quality and undamaged?
3. Is the metal textured rather than smoothly polished?
4. Is the design abstract or based on naturalistic motifs?
5. Are the fittings original (especially important in a signed piece) and in good condition?

Andrew Grima (British, born 1921)

Andrew Grima has been one of the most important jewellery designers of the second half of the 20thC. The ear clips shown *above*, which won the Duke of Edinburgh Award for Elegant Design in 1966, epitomize his distinctive style, in particular his asymmetrical designs. The square-cut gemstones clustered around the large opal drops illustrate the organic yet modern style favoured in the 1960s and 1970s. The mixture of precious gems with less precious opal is also characteristic of this.

* Jewellery produced by Andrew Grima is always signed.

* The jewellery of the late 1960s and 1970s has become an exciting new area for collectors.



Textured gold

The pearl, diamond and textured gold earrings shown *above* are typical of pieces produced in the late 1960s and early 1970s. The irregularly shaped gold is intended to look naturally formed, an effect most famously achieved by Grima. These

earrings are dramatic and important-looking, but the diamonds are small and the pearls cultured, making them very affordable.



These simple, textured gold twist earrings were made by Cartier, New York, c.1968–70. Although they bear the Cartier mark, these earrings are from a lower-priced range of jewellery and are relatively inexpensive. A similar, unmarked pair would be very inexpensive.



Jean Schlumberger (French, 1907–87)

Jean Schlumberger was known as a designer of jewellery for the wealthy and fashionable. He began his career designing costume jewellery for the couturier Elsa Schiaparelli, and went on to become the director of design at Tiffany, New York, in the 1950s. The shell earrings *above* were designed for Tiffany in the 1960s. They are simply set in gold with chrysoprase cabochons, which resemble emeralds or jade. The natural iridescence of the shell is allowed to predominate. Shell earrings were made fashionable by the Duchess of Windsor during the 1950s and 1960s. The round shape of the shell suited the fashion for large, chunky clip earrings, and only required minimal settings. Since the 1987 sale of the Duchess of Windsor's

jewellery collection, which included several pairs of shell earrings by David Webb, they have become sought-after again. * Modern jewellery often contains semi-precious materials that closely resemble precious stones. Earrings like these were usually made by the important jewellers, and are therefore signed.



Georg Jensen (Danish firm of silversmiths, established 1904)

The silver jewellery produced by the firm of Jensen became a symbol of progressive Scandinavian modernism. The silver pendant ear clips, *above*, date from the 1960s. They typify the simple, sculptural designs for which Jensen is famous. Though their intrinsic value is low, Jensen earrings are extremely sought-after and valuable as classics of 20thC design.

* Jensen pieces tend to have a streamlined, organic shape and a silky, slightly bloomed (matte) finish.

* Copies exist, so it is important to ensure that jewellery is marked "Georg Jensen". Most pieces will also bear the initials of the designer.

Collecting modern earrings

* It was common during the 1960s and 1970s for old jewellery to be broken up and used in new, abstract designs, with the result that modern pieces seen today sometimes contain old-cut stones.

* Most modern pieces of jewellery are hallmarked (if British) or marked with some kind of metal grade, and most designers signed their works.

CONTEMPORARY EARRINGS



*Gold, diamond and cultured pearl pendant earrings by
Gerda Flöckinger, 1993*

Contemporary earrings are available in a vast array of forms and materials, and it is therefore impossible to provide a checklist or price range for such pieces. A selection of some of the most important designers working today is given below. However, there are many other exciting and innovative artists producing jewellery, and they can be discovered by exploring galleries devoted to this field. Contemporary jewellery design is an international concern, and is considered a growing art form all over the world, most notably in Germany, Austria, the United States, Japan and Britain.

Gerda Flöckinger (born 1927) Austrian-born, though based in Britain, Gerda Flöckinger is one of the most prominent contemporary jewellery makers today, and in 1971 a one-person exhibition devoted to her work was held at the Victoria & Albert Museum, London. She is best known for perfecting a metalwork technique in which gold and oxidized silver are fused together to give a characteristic molten, bubbled effect. In the earrings shown *above*, 1993, this effect is emphasized with diamonds and cultured pearls which are encrusted into the metal. Much of Flöckinger's

jewellery has this "surface of the moon" effect. Although the overall shape and design of the earrings are somewhat conventional, the materials and textures are innovative. The shape of the earrings, with their round tops and rectangular drops, is typical of the artist. Gerda Flöckinger personally designs and handmakes all her jewellery, which means her pieces are especially valuable and sought-after by collectors.

* Pieces are nearly always signed "GF" on a small applied plaque, and pieces made after 1986 will also have a second disc stamped with a flowerhead.



J. E. G. Defner
(Austrian, born 1937)

J. E. G. Defner takes her designs from nature, casting directly from leaves or other objects. She is well known for her casting techniques, which bring out tiny natural details of leaves, shells and insects in metal. The pendant earrings shown *above* are cast from leaves and highlighted with moonstones. The gemstones, usually moonstones or rubies, serve to underscore the organic quality of the leaf cast, and often resemble droplets of water. Sometimes a single stone is hidden away on the back of the setting, only known to the wearer. This kind of addition underlines the ethos of many contemporary jewellers which places the emphasis on craftsmanship, quality and even the artist's intentions over intrinsic value of materials. Defner has also made jewellery incorporating other natural materials such as ivory and even feathers.

Hans Hartel (German)

Hans Hartel is known for his sculptural metal jewellery, in which surfaces are made up of

planes and facets. The seven earrings shown *bottom*, dating from 1995, are made in either 18ct gold or silver. The geometric spiky edges and smooth surfaces of the earrings are characteristic of his recent work.

*Contemporary jewellery is a new collecting area, and therefore pieces are not as widely available as other forms of jewellery. Buying from galleries or dealers who represent designers is the best guarantee of authenticity and quality.

*Jewellery by new designers also comes up for sale at auctions devoted to 20thC design.



Aya Nakayama
(Japanese, born 1946)

Aya Nakayama is a jeweller who has also worked as an industrial designer. On the one hand, she has designed jewellery for mass production in factories. On the other hand, she also creates unique, handmade pieces that take much of their inspiration from traditional Japanese art. The earrings shown *above*, 1995, are in this latter category, incorporating lacquer and 18ct gold. While the shapes of the earrings and their design are modern, the effect recalls traditional Japanese lacquerwork. The fact that the earrings are a pair yet different shapes is very unconventional, and emphasizes their individuality.



BROOCHES



A Victorian amethyst and gold pendant brooch with removeable drops, 1850s

The brooch was probably the most popular and widely produced form of jewellery in the 19thC, and examples thus show a wide range of styles, materials and levels of quality.

In the early part of the 19thC, owning brooches set with gems or high quality paste was the privilege of the rich or upper middle classes, and the quality of materials and craftsmanship is generally high. Styles are typically simple and classical, sometimes severely so, with more emphasis on the gemstones than the mounts. Most settings of this period are gold or gold and silver (the white metal was preferred for showing off diamonds to their best advantage) and closed-backed. Closed backs allowed stones to be set against a backing of tinted foil to enhance their colour and brilliance. Diamonds, amethysts (then expensive) and pastel coloured topaz were favoured gemstones.

By the 1840s, substantial gold settings and larger stones became fashionable, reflecting the increasingly ornate decorative trends of the Victorian era. Elaborate scrollwork and complex foliate motifs are characteristic styles. These settings are generally hollow and lightweight, although they appear heavy. Upon examination, backs often reveal that a setting is pressed-out rather than solid.

The stomacher brooch, a large, wide brooch often incorporating pendant attachments, was a form of jewellery intended to be worn on the bodice of a dress. This type of

brooch had been worn for centuries, and remained popular, in various styles, right up to the end of the 19thC. Mid-Victorian versions often incorporated removable pendant drops or could be converted into pendants or smaller brooches. Check carefully for evidence of any missing pieces or fittings, as brooches are more desirable with all their original parts intact.

The Victorian preoccupation with travel, sentimentality and mourning provided an outlet for a whole range of souvenir and commemorative brooches. Growing demand from the lower-priced end of the market led to vast quantities of sentimental brooches being mass-produced in low-carat gold, gilt and silver (see pp.80–81).

Collecting Victorian brooches can be bewildering for all but the expert. Many pieces are unmarked, and few are signed, except for those from very important makers. Any marks that do exist are usually well hidden, and it pays to check carefully on hooks and fittings. Check also that fittings are original to the piece, otherwise the marks may well have nothing to do with the brooch itself.

The Art Nouveau movement at the very end of the 19thC had a dramatic effect on the styles and materials used for brooches. Metalwork designs are characteristically flowing and vegetal, with graceful intertwined shapes featuring stylized floral or abstract motifs. Settings themselves tend to be solid rather than hollow, and therefore feel heavier than Victorian brooches. Because collecting of Art Nouveau jewellery is mainly based around designers or workshops, marks or signatures are particularly important.

The brooch continued to be a popular accessory in the 20thC, and stylistic categories are very distinctive. Edwardian brooches are recognizable for their use of delicate platinum or silver and gold settings. The Rococo revival garland, wreath and bow-and-swing styles are typical of this period. Although many high-quality pieces are unmarked, pieces signed by important jewellers of the day, such as Boucheron or Tiffany, command a premium.

The most innovative form of brooch developed in the Art Deco period of the 1920s and 30s was the double clip. It could be worn separated on either side of a neckline, or joined together as a single brooch. The French dominated the field, and the best examples of gem-set clips and brooches were produced by such famous Parisian jewellers as Cartier and Van Cleef & Arpels (see pp.86–7). Art Nouveau and Art Deco are extremely popular collecting areas, and for this reason fakes are seen on the market. Novice collectors should seek expert guidance, especially where large investments are involved.

In recent years, post-war brooches have become a growing collecting field, and pieces that were recently of little interest to many collectors are now highly sought-after. This area has the added advantage for the novice that pieces are often marked or signed, thus making it easier to establish their value.

19th C BROOCHES



A garnet carbuncle, gold and rose-cut diamond stomacher brooch, c. 1850; value code E

Identification checklist for 19thC brooches

1. Is the brooch fairly long (c.2in/5cm)?
2. If there is a drop pendant, is it removable?
3. Is the goldwork either solid and heavy, or hollow and pressed out?
4. Does the gold have a bloomed (frosted) finish?
5. Are the stones backed with foil and closed-backed?
6. Does the brooch convert into a pendant?

19thC stomacher brooches

The fashion for stomacher brooches – large pieces worn on the bodice, or stomacher – remained popular until the Edwardian era. Although styles changed to reflect current fashions, stomacher brooches can generally be identified by their size and width, and they often have pendant drops.

The mid-19thC piece shown above is a fine example of the ornate and impressive stomacher brooches produced in large quantities during the 19thC. The stylized vegetal design and chunky setting are characteristic of jewellery produced in the middle of the century. The use of large cabochon almandine garnets was common during this period, as were amethysts, citrines and

turquoises. Although the gold setting of the brooch appears solid and heavy from the front, a look at the back will reveal that the gold has been pressed out, making the brooch lighter than it appears. This was a common method of manufacturing gold jewellery in the mid-19thC, and enabled pieces to look substantial without being too heavy to wear.

* Hollow or pressed-out settings are more susceptible to damage than solid metalwork. Check carefully for dents or bruising, which are virtually impossible to repair and can reduce value.

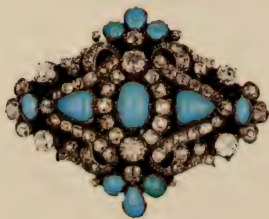
* This piece has its original leather case, which makes it especially desirable. Cases not only protect jewellery, but often bear the name of the maker.



The design of the brooch shown *above*, incorporating an Egyptian scarab and an Etruscan amphora (wine container), shows a mingling of Revivalist styles typical of the 1870s. The granulation and wirework is exquisitely applied by hand (rather than cast).

* Granulation, a technique used on revivalist jewellery, was inspired by archaeological finds of Greek and Etruscan goldwork in the 19thC. It consisted of granules of fine gold applied to a bloomed gold surface. The Castellani developed their own signature technique to mimic this ancient effect. Fine corded and twisted wirework was applied to a bloomed gold surface to create the effect of individual granules. This brooch is similar to Etruscan Revival pieces made by the Castellani family and by Giacinto Melillo (1846–1915), their former pupil based in Naples.

* A brooch that is marked or signed by one of these makers will have more than double the value of an unmarked piece.



The turquoise and diamond brooch, *above*, dates from the first half of the 19thC. Note that the setting, in silver and gold, is much more delicate than examples from the later part of

the century. The emphasis is placed much more on the gemstones than on the metalwork. Though the turquoises are of good quality, one has discoloured. This type of flaw does slightly diminish a piece's value and desirability.



The turquoise and gold brooch, *above*, dates from the second half of the 19thC and has the heavier bloomed gold setting characteristic of this period. The mount is decorated using the popular Victorian technique of gold wirework. The jewelled bombé (domed) centre is typically Victorian – versions were also made using stones such as coral and opals.

* This sort of brooch was made in large quantities at varying levels of quality. Prices can therefore range dramatically.



Novelty brooches

The unusual brooch shown *above*, c.1880, was custom-made for the owner of a fireworks factory and represents a Catherine wheel. The design looks deceptively modern, though the diamonds are cushion-cut – correct for a piece made in the late 19thC.

* Rare 19thC novelty brooches are always sought after by collectors, providing they are in good condition.

19th C FLOWER & SPRAY BROOCHES



A French rose spray brooch, set with diamonds mounted in silver and gold, and a central flower en tremblant, mid-19thC; value code C

Identification checklist for 19thC flower and spray brooches

1. Is the piece lightweight and three-dimensional in design?
2. Do the stones predominate over the setting?
3. Is the mount in silver and gold?
4. Is the piece in good overall condition, without lead soldering?
5. Is the central flower mounted on a spring *en tremblant* base, so that the flower wobbles?
6. Is the central cluster removable?

***En tremblant* flower brooches**

Flower brooches, in the shapes of sprays and bouquets, were worn and collected throughout the 19thC. Usually the central flower on these brooches was set *en tremblant* (literally, trembling) – mounted on a spring – and could be removed to mount on a hair comb. The brooch shown *above* is a good example of a high-quality piece that would be sought after by collectors. The

setting is delicate and finely made, and the diamonds are not overwhelmed by clumsy metalwork. Examine the backs of brooches, where the quality of craftsmanship will be revealed. A good piece will appear just as fine from the back as from the front.

Often, these brooches were later broken up, and it is not unusual to see the central flower or the spray sold separately.

Broken pieces have often been reapplied using lead solder, the cheapest and fastest method of repair. Lead solder leaves noticeable, dark grey blobs and reduces value.



Other gemstone flower brooches

Coloured flower brooches are rarer than diamond ones, and are therefore more desirable and more expensive. The *above* example, c.1840-50, is set with emeralds, opals, pink topaz, rubies and turquoises closely resembling the colours found in 18thC *giardinetto* jewellery.



This diamond and pearl brooch, c.1880, is of a much poorer quality than the previous two examples shown, and has been remounted using stones from other pieces. The silver and gold setting is somewhat clumsy, with the result that the diamonds do not fit gracefully within the design. The overall design also seems out of proportion (the central flower is rather small).

* Such a piece would normally feel heavier than a good-quality example, and the setting would look fairly crude at the back.



Enamel flower brooches

By the late 19thC interest in enamelling was at its height. The technique was especially well suited to use in flower and plant jewellery. The enamel and diamond shamrock brooch/pendant, *above*, has its original green velvet box (not shown), which increases its value. Often this type of brooch would have been set with small coloured stones as well as diamonds.

* A brooch such as this one, which has a simple, effective design and is in extremely good condition, is very collectable.



At the end of the 1800s pansy and orchid brooches were extremely popular in France and America, where the best examples were made by Tiffany in New York. The small brooch shown *above* is typical of its type. The bases are usually made in heavy gold to provide the best surface on which to lay the luminous, semi-opaque enamel. A flower brooch made by a good-quality jeweller should have subtly coloured, delicate enamelling. The value of such a piece depends largely on the condition of the enamel.

* Check for signs of lost or flaking enamel. Restoration work that has been done with cold enamel paint will normally appear as opaque, dullish patches that do not exactly match the rest of the enamel.

19th C ANIMAL BROOCHES



*A late 19thC diamond and baroque pearl turtle brooch
by Plisson & Hartz, Paris; value code D*

Identification checklist for 19thC animal brooches

1. Is the brooch mounted in gold, silver, or gold and silver?
2. Is any enamel in good condition and without repairs?
3. If gem-set, are the stones old-cut?

Animal brooches

Both exotic animals, such as tigers, turtles, giraffes and parrots, and domestic creatures, such as dogs, cats, horses, foxes and game birds, were popular subjects for jewellery in the latter half of the 19thC. Such pieces were normally made to a high standard because there was little interest from the lower-priced end of the market. As the century progressed, the demand for more novel brooches increased. Many animal brooches are small but have required enormous skill in production, and while they are not necessarily intrinsically valuable, their uniqueness and craftsmanship make them desirable. Paste equivalents, which are often as finely crafted as the real versions, are also very collectable.

Plisson & Hartz (French, c.1898–1904)

The French firm of Plisson & Hartz specialized in high-quality novelty and animal jewellery. Their pieces tend to be gem-set or enamelled, using more conventional designs and materials than many of their Art Nouveau-inspired counterparts. The brooch shown *above* characterizes the kind of richly gem-set and carefully made jewellery produced by the company. A piece of this quality will have a back that is as finely made as the front – settings should feel smooth and look neatly finished.

* Brooches by Plisson & Hartz should be stamped with their distinctive mark showing a seated cat (see p.182).

Snake brooches

Snake brooches, like other forms of snake jewellery, were widely produced in the 19thC in varying styles and materials. Expensive brooches were usually made of gold, often enamelled, and set with gemstones. The snakes themselves characteristically have open-mouthed, almost smiling expressions. Garnet was a particularly popular stone for snake eyes. Unlike snake necklaces, brooches tend to be rigid rather than articulated.

Snake brooches were also produced in less expensive materials such as Scottish agate.



The late 19thC brooch shown *above* is typically in silver and set with bloodstone, carnelian and banded agate.

* Check that Scottish agate brooches have all the original stones, as they are difficult and expensive to replace.



Birds

The maker of this high-quality enamelled parrot has used guilloché enamel (see *right*) to great effect for the colourful plumage. Settings for enamel brooches are generally in heavy gold because the enamel needs a strong base when it is being fired.

* Subtle gradations of colour are a sign of good-quality



Novelty animal brooches

The bar brooch shown *above* depicts two chicks fighting over a worm. This motif was fairly common in late-19thC jewellery, and versions were produced in both expensive and more affordable materials. Small pieces such as this are normally set with rose-cut diamonds (which are less expensive but effective-looking) to increase the impact of the stones in such a small area. Because of its size, this brooch has a solid backing – the setting is too tiny to allow for elaborate metalwork.

* Check that beaks, feet and other small pieces have not broken off, as this will decrease value.

* Because of its charming subject matter, this brooch is worth more than its modest intrinsic value.



The late 19thC donkey brooch shown *above* is painstakingly detailed to include a basket complete with brightly coloured enameled carrots. Because this brooch is larger than the one previously discussed, the setting is more elaborate and finely pierced at the back, a sign of good craftsmanship. Again, the amusing subject increases the desirability of the brooch.

Guilloché enamel

In this technique a metal base, either engine-turned or finely engraved with a design, is flooded with a layer of translucent enamel so that the design underneath shows through, creating a shimmering effect. This method was used in the 19thC and early 20th, most famously by Carl Fabergé at the turn of the century.

19th C INSECT BROOCHES



A late 19thC French plique-à-jour dragonfly brooch in platinum and gold set with rose-cut diamonds, by Boucheron; value code C

Identification checklist for 19thC insect brooches

1. Is the piece mounted in gold, silver or platinum (if very late 19thC)?
2. Is it lightweight?
3. Are any diamonds rose-cut or cushion-cut?
4. If enamelled, is the enamel in good condition?

19thC insect brooches

Jewellery representing dragonflies, bees, butterflies, moths and even flies was popular from the mid-19thC onwards, in accordance with the general public's rising interest in natural history. The most colourful examples were made in the later part of the century, when the use of coloured enamels and semi-precious stones became prevalent. The quality of such jewellery varies enormously owing to the demand from all levels of 19thC society, and consequently many pieces are relatively inexpensive.

Dragonfly brooches

The dragonfly brooch *above* is an excellent example of the *plique-à-jour* enamelling technique (see opposite page), used to create the diaphanous effect of the insect's wings. The brooch is lightweight

because of the delicacy of the metalwork. The abdomen and thorax of the dragonfly are especially thin and for this reason are made of platinum, which is a stronger material than gold or silver and which came into use at the very end of the 19thC.

* The serial number on the dragonfly's tail establishes its maker as the important French firm Boucheron (1858–present), which greatly increases the value and desirability of the piece.

* *Plique-à-jour* dragonflies have been reproduced over the last thirty years, and the prospective buyer must carefully examine a piece for signs of recent manufacture, such as machine-tooled marks. Modern versions tend to be comparatively crudely made, lacking the required delicacy in the enamelling, and diamond accents will usually be eight-cut or modern brilliant-cut.

Plique-à-jour

The *plique-à-jour* technique involves the use of translucent enamel with no backing in a metal framework, rather like leaded stained glass, and was perfected by French jewellers such as Frédéric Boucheron (1830–1902) and André-Fernand Thesmar (1843–1912). During the process enamel powder is placed between spaces in a metalwork frame, with a backing for support. The enamel powder is fired, the backing removed and the back of the enamel is then polished. *Plique-à-jour* jewellery should look delicate and light.



Butterfly brooches were widely produced in the 19thC in varying qualities. This brooch, in 15 or 18ct gold set with rose-cut diamonds, rubies and a pearl, would have been inexpensive at the time it was produced. However, because of its unusual and simple, almost modern design, it is very collectable, yet still affordable, today.



This example is of fairly low quality. The setting is heavy and rather crude, and the design, incorporating multi-coloured gemstones, is clumsy. The split pearls in the abdomen are not of the best quality, hence their dullish appearance. Many pieces like this one were set with synthetic gemstones, which is very difficult to detect for all but the expert. A poor-quality piece such as this, when viewed from the back, will show very crude piercing and rough metalwork.

* Because of their lack of refinement, these pieces are easy

to copy, and have been widely imitated in recent years; it is sometimes difficult to tell a copy from an original. The existence of so many copies has decreased the desirability of these brooches.



This rather unusual brooch in the shape of a fly – the style of setting and greenish colour of the gold suggest that it is probably French – makes interesting use of crocodylite (a kind of tiger's eye with a blue-green colour) for the body. The stone has natural striations which give the surface a satiny effect. The craftsmanship is very good, and is especially evident in the delicate detail of the fly's hairy legs. Because of the novelty and good quality of this piece it would be highly desirable for a collector of insect jewellery.

The bee brooch shown *below*, c.1880, is of slightly higher quality than the previous example. This is both because it has a finer, more delicate setting and because the diamonds are the more expensive, old brilliant-cut type. Whereas many insect brooches are flat, this example has an elaborate, almost three-dimensional setting, especially evident in the rounded abdomen set with rubies.

**Condition**

It is especially important to check the condition of insect jewellery carefully, as this is a major factor in determining value. Spend time examining each part of a brooch thoroughly. Some replacements, repairs or missing pieces may not be immediately obvious.

19th C SOUVENIR BROOCHES



*A mid-19thC micromosaic brooch made of coloured glass
with a wirework gold setting; value code E*

Identification checklist for 19thC souvenir brooches

1. Does the brooch incorporate an illustrated panel made of either micromosaic, *pietra dura* or painted enamel?
2. Does the brooch show ancient ruins, a landscape or figures in national dress?
3. Is the setting handmade in gold and decorated with wirework or scrolling?
4. Is the central plaque in good condition?

Micromosaic

Micromosaic was an Italian technique perfected specifically to provide expensive souvenirs for the growing tourist trade. The plaques were literally tiny mosaics of coloured glass usually backed by black glass, and could be bought unmounted in various shapes. The mosaics usually depicted ancient ruins, local landscapes or figures in national dress. The setting of the mid-19thC example *above* is heavy and very well made with good-quality wirework – this is an example of the kind of souvenir made for the expensive market.

* Good-quality micromosaic jewellery is highly sought after by collectors and can command high prices. However, mosaics that are cracked or have pieces missing are much less valuable.



The brooch shown *above*, c.1870, was made as an inexpensive souvenir. The mosaic is not of the best quality, but the gold setting is well made and in good condition (the mandolin's strings are all intact). A brooch such as this one is collectable and very affordable.



Pietra dura

Pietra dura is a type of hardstone inlay sold in Florence (the name means, literally, "hardstone").

This technique was widely used for everything from table tops to jewellery, and normally consists of a background of black slate inlaid with materials such as jasper, bloodstone, coral and ivory. The maker of the mid-19thC brooch shown *above* has made use of the natural colour grading within the stones to mimic shading on the rose and leaves for a three-dimensional look. This sort of effect is a sign of good-quality craftsmanship. Inlay should be well fitted with no stones missing.

Geneva enamels

In the second part of the 19thC Geneva became the centre of production for painted enamel on

copper. The plaques, such as the typical example shown *below*, usually depict local landscapes, views of Lake Geneva or figures in Swiss costume. Geneva enamellists also produced small copies of famous paintings which were exported all over Europe to be sold as high-class souvenirs.

Collecting souvenir jewellery

Plaques, whether enamel, *pietra dura* or micromosaic, should have a contemporary handmade gold mount, either with an elaborate scrolled border or some form of applied bead or wirework decoration. Unmounted plaques, even in good condition, are much less desirable than examples with frames.

* A frame that does not fit snugly around a plaque, or is more crudely made than the plaque itself, may have been added later.



19th C STAR & MOON BROOCHES



A split pearl star brooch, c.1880; value code F

Identification checklist for 19thC star and moon brooches

1. Is the setting handmade and of good quality?
2. Is the piece mounted in gold, or silver and gold?
3. Does it feel heavy?
4. Can the brooch also be worn as a pendant?
5. Is it in good condition, with no missing parts?
6. If set with pearls, are they highly lustrous and therefore natural?

The demand for jewellery representing stars and crescent moons grew in the 18thC with an increased interest in the science of astronomy, and its popularity flourished in the 19thC.

Star brooches

Although the brooch shown *above* is typical of the type of split pearl and gold jewellery produced in large numbers in the late 19thC, it was made to a very high standard. The back of a brooch of this quality would normally reveal a carefully hand-finished setting and should feel smooth. Split pearls (pearls that have been split in half to double their yield) were extremely popular for all types of jewellery in the 19thC, but they can vary dramatically in quality. Good natural split pearls should have a lustrous glow and be free from dark discolorations. Reproduction

copies of this kind of brooch would usually be set with cultured pearls, which have a duller appearance. High-quality pieces such as this will normally have a 15 or 18ct gold setting, though they are not always hallmarked. Less expensive, mass-produced versions from the late 19thC are usually 9ct gold set with smaller split seed pearls.

Fittings

Much of the jewellery produced during the Victorian era was designed to be multi-functional. Many brooches have a detachable brooch fitting and a concealable pendant loop to allow the piece to be worn two ways. Because brooch fittings were frequently detachable, they have often been lost, leaving behind telltale screw holes in the back of the setting.

* A piece that has all its original fittings is especially desirable.



Star brooches were made to accommodate every pocket. This example in diamonds would have been very expensive at the time it was made (c.1880), although it is not unusual. It has been finely mounted in silver and yellow gold – platinum was not widely in use until the early 20thC – and set with old brilliant-cut diamonds. These brooches were usually produced in sets of five in varying sizes, so that pieces could be scattered on the wearer's clothing or mounted on tiaras or hair combs. Most sets, however, were later split up, and today a full set of five is a rare – and valuable – find. Because of the great numbers of star brooches still available on the market, they are often more affordable than many other forms of antique jewellery.

old brilliant-cut diamonds. A lower-quality brooch would normally have a clumsier setting with more metalwork visible at the front. The diamonds would probably be smaller and rose-cut.



This open crescent moon brooch is especially desirable owing to the use of a good range of fine rubies. Lower-quality versions of this type were also produced using synthetic rubies. A good clue to spotting this is that the diamonds used in conjunction with synthetic stones were also normally of a less expensive quality – often rose-cut rather than brilliant-cut. It is unusual to find such a brooch set with rubies, which were rarer in the 19thC than other precious stones.



Moon brooches

The round crescent moon brooch was an extremely popular style during the whole of the 19thC, and for this reason versions were made to suit all pockets. The late Victorian diamond crescent brooch shown *above* is of high quality. The setting is delicate and well made, giving precedence to a double row of



Although the use of semi-precious stones and a plain gold setting mean that this piece has a lower intrinsic value than the previous example, the colourful combination of the opals and the diamonds is unusual for a moon brooch. Crescent moons with coloured stones are becoming increasingly sought after by collectors because they are rarer and have a warmer appearance than all-diamond versions.

VICTORIAN BAR & NAME BROOCHES



*An Etruscan Revival gold and diamond-set bar brooch,
late 19thC; value code F*

Victorian bar brooches vary greatly in type and quality and it is not possible to provide a specific checklist.

Bar brooches

Bar brooches enjoyed a surge of popularity in the 1890s because they were so well suited to the current fashion for high collars. The simple bar could be adapted in a variety of ways to appeal to all pockets. Because more and more members of the working classes had small amounts of money to spend on jewellery, inexpensive brooches were mass-produced on an enormous scale. Symbols, names, messages and novelty figures were all mounted onto bars. Many examples are solidly made and often survive in good condition, and although they are far from rare, high-quality mass-produced examples in 15 or 18ct gold are very collectable. The 18ct gold brooch shown *above* displays the Etruscan-style applied goldwork so fashionable in the late 19thC. The gold, which has a typically Victorian bloomed surface, is set with three old-cut diamonds of reasonable size, which enhances the value. Many similar but less expensive brooches were made with rose-cut diamonds, split pearls or plain gold. Gilt metal brooches are also collectable, but only if there are no worn spots to reveal the base metal underneath.

Date brooches

The fashion in Britain for date brooches reached its height in 1897, the year of Queen Victoria's Diamond Jubilee. These brooches nearly always comprise the letters "VR" and the dates "1837-97", and possibly the word "Jubilee". Some versions were decorated with festoons, while others were topped with crowns or national symbols. These commemorative brooches were made in large numbers in every kind of style, from the most expensive diamond-set to the humblest silver. Because there are still so many Jubilee brooches around, they must be in perfect condition to interest the collector of Victoriana.

Many other date brooches, such as the diamond and pearl example shown *below*, were made as personal mementos to commemorate a special year – for example, an engagement, a wedding or the birth of a child. This brooch is fairly well made and set with good-quality natural pearl terminals. The setting, however, is somewhat heavy and predominates over the diamonds. Pieces such as this are collected but can still be bought for reasonable prices.





Mass-produced brooches

A great many silver and 9ct gold bar and name brooches were made both by hand and by machine for the increasing mass market in centres of production such as Birmingham from the 1890s to c.1910. Pieces are normally hallmarked, making it easy to determine their dates.

* This is a growing collectors' area, with some specialist dealers.



Name brooches

Name brooches are often seen on the market today and can be bought very reasonably. They were most commonly made in either the decorative bar form, as in the picture *above top*, or as a pierced circle, shown *above*.

These examples were both made in Birmingham at the end of the 19thC. The "Bertha" brooch is machine-engraved, while the finer detail in the engraving on the "Blanche" brooch indicates that it is hand-pierced.

Other sentimental brooches were produced in a vast array of motifs and symbols. The most commonly seen include: oval plaques with the words "Baby" or "Mother"; seasonal messages such as "Merry Thoughts"; or

messages for luck accompanied by horseshoes or wishbones.

Lovers' brooches were particularly popular, often featuring symbols such as ivy for fidelity, or forget-me-nots.

"Mizpah" brooches

Though modern collectors have often been puzzled by brooches bearing this common but obscure motto, it was an immediately recognizable piece of shorthand to the Victorian general public.



The word is taken from an Old Testament quotation reading "The Lord watch between me and thee, when we are absent one from another." "Mizpah" brooches became extremely popular at the end of the 19thC as gifts given between lovers. They were produced in large numbers with varying designs, though the two shown here are probably the most common. The gilt metal example shown *below* incorporates two hearts: on the left the word "Mizpah" is superimposed over the Biblical quotation, and on the right a cross, anchor and heart, symbolizing faith, hope and charity. The plain silver example *above* is much simpler, and would have been the more inexpensive of the two.

* Mass-produced silver brooches are usually hollow and thus prone to denting. It is important to check condition, as damaged brooches are of little value.

* Because they are in plentiful supply and are very affordable, silver mass-produced brooches can provide a good starting point for the novice collector.



ART NOUVEAU BROOCHES



A gold, enamel, diamond and pearl brooch by Georg Kleemann, c.1905; value code C

Identification checklist for Art Nouveau brooches

1. Is the design curved and flowing with either entrelac (intertwined) or stylized vegetal motifs?
2. Is the brooch mounted in silver or gold?
3. Does the piece use enamel, cabochon stones (particularly milky-coloured) or blister pearls?
4. Is the goldwork heavy with a matte, hand-cast finish?
5. Does the piece incorporate both precious and semi-precious or inexpensive materials together?
6. Is the emphasis on workmanship and design rather than the intrinsic value of precious materials?

Art Nouveau

The Art Nouveau style began around the last decade of the 19thC as a reaction against the vulgarity of mass production and conspicuous displays of wealth. There was an attempt to re-establish the tradition of craftsmanship, a preoccupation evolved from the Arts and Crafts movement and its romantic vision of the Middle Ages. The style developed into a celebration of natural forms which especially favoured flora such as iris, convolvulus and nasturtiums, and fauna such as dragonflies and peacocks displaying their plumage. Most pieces seen today are unmarked, although they sometimes bear makers's marks near the precious metal standard mark. Attribution is therefore often based on the

design and quality of the manufacture alone. Many small jewellers produced hand-crafted pieces which were not signed, but owing to their quality and inspiring design, most Art Nouveau jewellery found today is highly desirable.

Georg Kleemann (German, 1863–1932)

Georg Kleemann's jewellery designs are particularly ornate, even for the Art Nouveau period. The brooch shown *above* characterizes his flowing, highly decorative style. The materials and techniques used are typically Art Nouveau: *plique-à-jour* enamel, heavy goldwork and pearls. The stylized woman's face is also a recurring motif. Kleemann also designed jewellery for the manufacturer

Theodor Fahrner (1868–1928), and although he toned down his elaborate style to suit Fahrner's somewhat geometric image, Fahrner pieces designed by Kleemann are by far the most elaborate.



Plique-à-jour enamel

The brooch shown *above* uses the *plique-à-jour* technique perfected during the late 19thC by many distinguished jewellers. In this method enamel is placed between the gaps in an unbacked metal framework, rather like stained glass. The tiny rose-cut diamonds are of little intrinsic value but serve to highlight the waterfall effect. A brooch such as this will often feel heavy because such a three-dimensional design requires solid metalwork.

Although this brooch is not by a known maker (it bears French control marks and the maker's initials "SS"), the high quality of the craftsmanship and graceful design make it very desirable.

* Check the condition of the enamel in *plique-à-jour* jewellery carefully as it is impossible to repair. Even unsigned, a piece in perfect condition will normally command a high price.



Murrle, Bennett & Co.
(Anglo-German, 1884–1914)
Ernst Murrle and Mr Bennett set up Murrle, Bennett & Co. in London to sell inexpensive

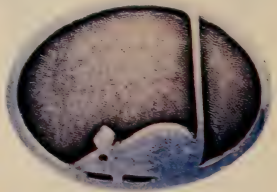
jewellery. Many of their items came from Fahrner's factory in Pforzheim, Germany, which also produced jewellery for Liberty. The shape of the gold and opal brooch shown *below left* seems to have been influenced by the abstract, almost geometric designs of the Wiener Werkstätte (see below), who commercially produced metalwares in Vienna during the first third of the 20thC. The brooch is slightly unusual in that it uses split pearls, a mainly 19thC device. The large central stone is an opal matrix (a piece of opal still attached to its parent rock), a popular material during the Art Nouveau period. This piece would have been aimed at a higher-priced market because it is mounted in gold. Similar designs were also produced in less expensive silver.

* Murrle Bennett brooches often have openwork settings and pendant drops.

* Most pieces are stamped either "MB" or "MB & Co.", sometimes including the designer's mark.

Wiener Werkstätte (Austrian, 1903–32)

This Viennese crafts workshop produced jewellery and metalwork by some of the most important designers of the day, including Josef Hoffmann (1870–1956), Josef Maria Olbrich (1867–1908) and Koloman Moser (1868–1918).



The silver mouse brooch, *above*, designed by Koloman Moser c.1904, is in the minimal, semi-abstract style with which Wiener Werkstätte is synonymous. Moser often incorporated unusual textures into his metalwork, as seen in the background of this brooch. Like many Viennese designers at this time, Moser was deeply influenced by the geometric style of Charles Rennie Mackintosh.

* Jewellery produced by the Wiener Werkstätte is marked "WW", and may also bear the designer's or maker's signature.

EDWARDIAN BROOCHES



An Edwardian sapphire and diamond plaque brooch mounted in platinum, c.1905; value code C

Identification checklist for Edwardian brooches

1. Does the jewel have a lacework, garland or bow-and-swing design?
2. Is it mounted in platinum, or platinum and gold?
3. Is it lightweight and finely pierced, with a very delicate appearance?
4. Does it incorporate a large number of small stones rather than a few large ones?
5. If the piece is set with diamonds, are they old-cut?

Edwardian brooches

From around 1890 there developed a fashion for recreating the graceful bow-and-swing designs of the late 18thC, which came to be the most characteristic features of Edwardian design. The new use of platinum meant that jewellers were able to realize these designs with much finer and lighter settings than previously possible, because platinum is much stronger than gold or silver. This strength allowed metalwork to imitate lacework, resulting in settings so fine that they look as if they might break on being handled. In fact, the surface designs of these pieces are often deceptively delicate, and on closer observation the metalwork is usually deeper-set than it appears from the front. The best-quality platinum and diamond brooches were produced by the

famous jewellery houses of Cartier, Boucheron and Van Cleef & Arpels in France, and Tiffany in the United States; they are usually signed or numbered, which further increases their value. The brooch shown *above* has a typically Rococo-inspired floral frame made up of cushion-cut diamonds. The edges of the setting show the type of delicately pierced honeycomb metalwork (rather resembling chicken wire) characteristic of the Edwardian period. Because this brooch is set with a very large central sapphire, it is all the more desirable. It is interesting to note that the sapphire has been set in gold to avoid its being scratched by the much harder platinum.

* This brooch comes in its original fitted case, which not only makes it more attractive to collectors but has also kept it in pristine condition.



Art Nouveau-inspired styles

The curving design of this split pearl and peridot brooch, c. 1900, shows the inspiration of the more avant-garde Art Nouveau style, a common feature in Edwardian jewellery. The gold setting is stamped 15ct, which is not a hallmark but is a guarantee of the quality of the gold. The practice of stamping carats on settings came into use in the 20thC. The dullish split pearls are of medium quality and are somewhat overwhelmed by the setting, a sign that this was originally a modestly priced piece. This type of brooch was also made in 9ct gold – costing about half the price of those made in 15 or 18ct.



Circle brooches

The simple circular brooch is a typically Edwardian design and versions were widely produced in a variety of gemstones, to suit all pockets. The most expensive brooches were set entirely with diamonds, or diamonds and pearls. The example shown *above* would have originally been sold at a reasonable price – the small size and pale colour of the

sapphires prove it to be of medium quality. However, because it is well made, in good condition and has a simple design, it is both affordable and collectable.



Bow-and-swag brooches

This is a typical example of the bow-and-swag design so popular in the early 20thC. The brooch is set with relatively inexpensive (but deceptively sparkling) rose-cut diamonds and two larger brilliant-cut diamonds, making the intrinsic value of the piece fairly low. Unfortunately, the presence of visible grey lead soldering on the back of the setting indicates that the brooch has had some repair.



Other forms

Wings were a popular jewellery motif from the mid-19thC and continued to be so in the early 20th. The graceful lines created by the diamond-set wings give the brooch *above* a rather more dramatic effect than the more sedate designs of the Edwardian period. The setting is silver and gold rather than platinum, but it is finely made. Because the wings are set mainly with inexpensive rose-cut diamonds, the value of this piece is considerably less than its overall appearance might suggest – brooches such as this are often surprisingly affordable.

ART DECO CLIPS



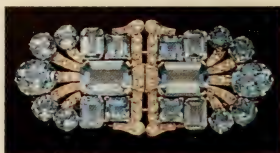
A multi-coloured gem-set clip signed by Cartier, Paris, c.1935-40; value code B

Identification checklist for Art Deco clip brooches

1. Does it have a double-clip pin fitting?
2. Is it large, with a geometric or oriental design?
3. Is it set in platinum, gold, or platinum and gold?
4. Does it mix precious and semi-precious materials?
5. If the clip is gem-set, are the stones of mixed shapes and cuts?
6. If it is a double clip, do the clips have fittings allowing them to be worn singly?

Clip brooches were in fashion from the late 1920s until the 1940s. Unlike normal brooches, which have one pin, clips normally comprise two parallel pins without fasteners, allowing them to be worn clipped over the edge of a neckline. The most common designs follow Art Deco styles with geometric or oriental-inspired shapes. The mixture of less costly semi-precious stones with precious gems became more popular. Large citrines or zircons, for example, could look very important alongside diamonds. The clip shown *above*, signed by Cartier, is typical of the period in the way it incorporates coloured stones of different shapes and sizes. The stones are *calibr -cut* (specially cut to fit the shape of the setting), also characteristic of Art Deco jewellery. Although it

was probably made as part of a pair, this single clip is still an important piece of jewellery, especially since it is signed.



The platinum double clip shown *above*, c.1930, is typically Art Deco in its geometric design and in its use of large aquamarines highlighted with smaller diamonds. The fact that the clip comprises many different cuts and shapes of stone is also characteristic of jewellery from the 1920s and 1930s.



Jade clips

Oriental jade jewellery was very popular in the 1920s and early 1930s, and pieces often incorporated 19thC carvings embellished with diamonds and mounts. This example includes a medium-quality piece of jade with a good colour and fine carving. The mount uses traditional Chinese shapes and includes a clip fitting on the back. The value of this piece lies mainly in the quality of the jade and in the overall effect when it is combined with the setting.

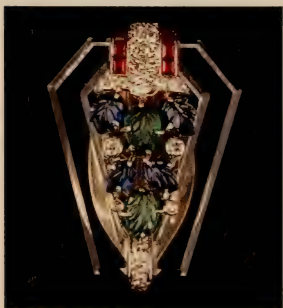


Inexpensive clips

Double clips were produced in large numbers for all price ranges during the 1930s. The example shown *above*, from the late 1930s, illustrates a less expensive, medium-quality piece. It is set with simple eight-cut diamonds and small brilliant-cut diamonds, while the sparkly platinum setting, which predominates over the stones, is designed to make the smaller diamonds look more important than they are.

* Comparatively affordable clips such as this one can be an excellent way to begin collecting in the often prohibitively expensive field of Art Deco.

* Because of the extraordinary popularity that jewellery from this period has enjoyed over the last few decades, even modest pieces are highly sought after by collectors.



"Tutti frutti" jewellery

This crystal, diamond, sapphire and emerald clip is signed by Boucheron of Paris. This type of jewellery, which uses carved leaf or berry-shaped stones (a style originating in India), is known by the name "tutti frutti". The combination of coloured stones and colourless crystal was extremely popular in the 1930s.

* Because it is signed, this piece is especially desirable. A similar piece with no mark would have about half the value.

ART DECO BROOCHES



A 1940s citrine and gold brooch; value code DJE

Identification checklist for Art Deco brooches

1. Is it mounted in gold, platinum or silver?
2. Is the design géometric, abstract stylized or oriental?
3. If gem-set, are the stones in good condition, with no chips or cracks?

Art Deco brooches

In the 1930s and 1940s brooches tended to be very distinctive in design, characterized by bold, stylized forms and three-dimensional shapes. As a result, many brooches were made in large sizes to accommodate these designs. Recurring shapes include bows, large scrolls, buckles and fans, as well as stylized flower clusters and baskets. Gold and platinum were the most commonly used materials, and sometimes gold pieces would incorporate different coloured alloys. Platinum was still the most popular metal for diamond jewellery. The increasing size of many brooches meant that semi-precious stones were favoured because they were less costly and were widely available in large sizes. These were then cut boldly and dramatically to accentuate their rich colour and clarity. Citrines and aquamarines, for example, could come in enormous sizes, and these stones,

when step-cut, give a very rich effect. The brooch shown *above* is a typical example of an early 1940s citrine and gold "cocktail" brooch – the chunky scrolled design is typical of this period. The maker has used inexpensive citrines, which are well matched for colour, and has calibr -cut the top stones to fit the setting. In fact, the cutting of the stones would have been more costly than the stones themselves. The large polished surfaces on the setting are also typical of this period, when metal began to be emphasized as an important material in its own right.

Condition

* Take care when examining the condition of calibr -cut stones, as they are prone to fall out. Even inexpensive stones are difficult and costly to have specially cut as replacements.

* The larger and more exposed the stone, the more prone it is to chips and abrasions. Examine carefully for such damage.



Jade brooches

The brooch *above* incorporates a 19thC Chinese jadeite carving, originally intended to be sewn onto a garment. Carvings such as this were exported in large quantities to Europe and the United States, where they were set in modern mounts in the 1920s and 1930s. This example is reasonably well carved and has a fairly even tone; it is set in an 18ct white gold and diamond mount. The mount is relatively inexpensive; it is simply constructed and set with eight-cut diamonds. Many jadeite brooches of this type were made for the mid-priced market.



Pendant brooches

The diamond brooch shown *above* has a detachable articulated drop, set with sapphires, that converts into a pendant. The design of the setting incorporates several favourite Art Deco

elements including openwork rectangular shapes and a stylized flowerhead cluster on the surmount (top section).

* A multi-purpose piece such as this with all its fittings intact will be especially desirable.



Synthetic stones

During the late 1930s and 1940s precious gemstones from India and Burma were difficult to obtain because of World War II. As a result, synthetically produced stones (see pp.16–23) were developed especially to be calibr -cut for jewellery such as the piece shown *above*, which incorporates synthetic sapphires and diamonds. This brooch is of mediocre quality; the design is somewhat confused, mixing bold geometricism with fine piercing. It was probably made in the United States, where Edwardian-style piercing and *millegrain* metalwork remained popular into the 1930s. The diamonds are in the less expensive eight-cut, except for the five central stones. * Jewellery set with synthetic stones is collectable in its own right, providing it meets the usual criteria regarding quality of craftsmanship and design.



Black-and-white jewellery

Reflecting the developments in graphic design, a fashion for black-and-white jewellery arose in the early 1930s. Pieces were produced with crystal and black onyx or black enamel, and these materials perfectly suited simple geometric designs. The brooch shown *above* is simply formed from two carved rock crystal squares linked by a black onyx loop. These materials are not only striking in contrast, but their low cost meant that pieces could be made as large as desired.

MODERN BROOCHES



An enamel and diamond brooch in the form of a woman in Japanese dress, c.1955; value code D

Identification checklist for modern brooches

1. Is the brooch mounted in silver, gold or platinum, and is the metal marked?
2. If the piece incorporates enamel or gems, are they in good condition and undamaged?
3. Is the design of the brooch either naturalistic, boldly abstract, or in an "exotic" or novelty style?
4. Does the brooch include unusual or inexpensive materials such as wood, coral or shell?

Modern brooches

Brooches continued to be one of the most popular types of jewellery after World War II. The most distinctive feature of post-war brooches is the wide range of design styles and materials that came into use from the 1950s. As attitudes towards the wearing of jewellery became more informal, the demand for novelty brooches increased. The brooch shown *above* is typical of the "exotic" figures produced by the top jewellery houses in the 1950s and 1960s. This piece is unsigned but

bears the mark "MADE IN FRANCE" on the base. The gold base is painted with enamel and set with good-quality brilliant-cut diamonds. The detail and care with which the decoration has been applied are characteristic of relatively expensive pieces such as this.

* Check that protruding parts such as parasols, hands or feet are not broken or damaged.

* Similar brooches were made by jewellers such as Cartier, and a piece that is signed or marked will be especially desirable.



Flower brooches were extremely popular during the 1950s and early 1960s and were widely produced in a variety of materials for all price ranges. The example *above*, signed by Cartier, is set with assorted gems, and includes a mechanism for opening and closing the petals. The open metalwork, in 18ct gold, is of exceptionally good quality, and the piece is in perfect condition. * Similar brooches were made by many other jewellers, although not all have movable petals.



By the 1960s and early 1970s the trend in design moved towards a kind of organic abstraction, as seen in the brooch shown *above* by David Thomas (born 1938). This sea urchin-like brooch is created using spiky beaded goldwork set with "randomly" scattered diamonds, a style typical of the period.

* A piece by David Thomas would normally be marked with the initials "DAT".



Wood jewellery

During the 1960s carved wood jewellery was introduced into the mainstream by the French jewellery houses of Boucheron and Van Cleef & Arpels.

Everything from chains, earrings and even wristwatches were made from wood. Although the material was unconventional, the designs of such pieces continued in the rather conservative and opulent vein characteristic of their makers. Different coloured woods were combined with precious materials such as gold or diamonds, exemplified *above* in this rosewood and diamond brooch by Boucheron. The dark colour and rich grain of the rosewood is contrasted with the bright area of pavé-set diamonds, creating the kind of bold, graphic effect characteristic of the 1960s.

* Boucheron jewellery is normally stamped with a "B" or the name in full.

* Wood is prone to chipping or drying out, which can result in cracking. Check any piece carefully, as this kind of damage can reduce the value.



Freedom of design

From the 1950s jewellery designers became increasingly experimental in their exploration of abstract forms. The simple, bold forms of Scandinavian design are represented in the silver brooch *above*, made in the late 1950s by the Danish firm, Georg Jensen. Pieces by Jensen bear the maker's mark and usually the designer's initials.

CONTEMPORARY BROOCHES



Three brooches in silver and 18ct gold, by Vicki Ambery-Smith, 1994

Contemporary brooches are available in a vast array of forms and materials, and it is therefore impossible to provide a checklist or price range for such pieces.

Contemporary brooches

In the last two decades of the 20thC there has been an interest in experimenting with different metals (such as titanium, niobium and tantalum) and other materials (acrylic, resin, wood and recycled materials). Designers have also explored the effects of colour and colour contrasts, especially in metals. Some contemporary brooches are based on traditional styles and methods. Others break free from such constraints, appearing in enormous sizes or with mobile or otherwise extreme three-dimensional protruberances. Practicality and wearability are not essential requirements for contemporary brooch designs.

Collecting

As in the Arts and Crafts movement of the 19thC, there has been an emphasis on handcrafting and on the importance of the artist to the individuality of a piece. Pieces by new designers have begun to appear regularly for sale at auctions devoted to the increasingly popular area of 20thC design. The world of contemporary designer jewellery

is an exciting and growing area for the collector, in which the pieces of today will become the collectables of tomorrow. One of the most attractive aspects of collecting contemporary jewellery is that it is possible to acquire signed work by artists who are represented in museums around the world. While pieces by top names can command high prices, work by younger, less established artists can often be relatively affordable. Visiting craft exhibitions (where pieces are often for sale) and graduate degree shows is an excellent way of becoming familiar with the work of new designers.

Vicki Ambery-Smith (British, born 1955)

Vicki Ambery-Smith specializes in jewellery made in the shape of buildings, often representing actual structures. She has exhibited widely in Europe and some of her jewellery is on display at the Victoria & Albert Museum, London. Her use of different coloured metals emphasizes the draughtsman-like design, which lends the brooches shown *above* an appropriately architectural effect.



Kazuhiro Itoh
(Japanese, born 1948)

Kazuhiro Itoh, who has worked as a designer for the Mikimoto pearl company, made these three brooches, *above*, in 1995. They characterize his recent work, which relies on contrasting coloured and textured metals for effect. The brooches are made from pieces of wood wrapped in zinc and 24ct gold (which is very soft and malleable). The use of "found" materials and simple designs epitomizes Japanese minimalism combined with a preoccupation with natural materials and their textures. Itoh has also made jewellery, most notably neckpieces, out of uncovered natural wood.

represents a recurring character in Preston's jewellery. He is fascinated by animals and represents them by using different coloured metals on flat surfaces, so that his pieces are really miniature pictures. The unusually coloured metals are created using the artist's own alloys, and they generally have a bloomed (frosted) finish. Jewellery by this artist is sought after for its charm and fine detail.



Paul Preston
(British, born 1943)

Paul Preston is a qualified architect who taught himself the craft of jewellery-making. Because he is self-taught, his work often shows a freedom from the constraints placed on jewellers by formal training. The brooch shown *above* (1992), entitled "Mole the Goldsmith",



Arline Fisch
(American, born 1931)

Arline Fisch is one of the most important goldsmiths in the United States. Her innovative approach to metalwork is largely inspired by textiles, and she has produced pieces in techniques ranging from crochet to knitting and weaving. As in the brooch shown *above*, her jewellery often takes the form of abstract ribbons or buckles. The brooch, made in 1988, is woven 18ct gold set with agate stones at the top.

* Buying from reputable dealers or galleries representing contemporary jewellery designers is the best guarantee of quality and authenticity.

NECKLACES



A gold and split pearl necklace with pendant, c. 1880

Before the 19thC European necklaces tended to be produced in traditional gem-set designs for formal wear, influenced by court fashions.

With the arrival of the 19thC came an unprecedented stylistic eclecticism. Neo-classicism and important archeological finds influenced many styles in the early part of the century. Greek and Roman motifs such as laurel leaves, amphorae and cameos were all incorporated into festoon and fringe necklaces. As a result of colonialism and increased travel there developed fashions for ornate necklaces in the style of Middle Eastern, North African and Asian jewellery. Gothic and Renaissance revivals led to other distinctive styles of necklace and pendant being produced, and this field was dominated by Italian artist jewellers such as Castellani and Giuliano (see pp.98–9).

For most of the 19thC necklaces were worn as formal evening accessories. The décolleté neckline remained fashionable for evening wear throughout the century, with the result that formal necklaces tended to be festoon or fringe styles, and were often large and ornate. However, by the second half of the century there was a growing demand for medium and lower-priced neck jewellery. Locketts and

pendants, especially those with sentimental significance, were widely produced in a range of inexpensive materials such as silver, gilt metal, jet, tortoiseshell and ivory. Because these are abundantly available and wearable today, they are especially collectable. Silver lockets and chains were widely mass-produced in the later part of the 19thC, and this area of production was dominated by British jewellery manufacturers in Birmingham and other centres.

The Arts and Crafts and Art Nouveau movements brought dramatic changes to necklace styles. Necklaces were no longer intended to advertise the wealth of the wearer's husband, but as decorative objects in their own right. Pendants became much more popular, as did the use of inexpensive and natural materials such as turquoise matrix, bone and horn (see pp.108–9). French jewellers such as René Lalique and Georges Fouquet dominated the Art Nouveau field, producing stylized naturalistic pendants in the shapes of plants, birds, snakes and insects with asymmetrical compositions. Nude female figures carved from ivory or bone were also popular motifs.

In the first decade of the 20thC the fashionable silhouette emphasized a long, swanlike neck, and for this reason neckwear was especially important. Chokers were de rigueur, and could be worn with both high collars and décolleté necklines. Long chains set with pearls or gemstones and ropes of pearls also became popular, and court ladies set the style for wearing chokers accompanied by several chains. Designs characteristically feature Rococo revival motifs of swags, bows and garlands. Pendants were often worn and became much more delicate and lightweight than 19thC examples.

Styles of neckwear diversified even further during the Art Deco period. Design influences ranged from streamlined geometric shapes to Chinese carvings, Indian jewellery and African masks. Carved beads, imported from India, were used in necklaces by many jewellers including Cartier and Van Cleef & Arpels (see pp.112–13). French avant-garde and German Bauhaus designers experimented with fringe necklaces and pendants made from new materials such as chrome and plastic. The pendant was particularly suited to the long, lean dress silhouette fashionable in the 1920s and early 1930s. Typically, both gem-set and less expensive pendants are composed of a mixture of geometric shapes, often incorporating circles, triangles, rectangles and squares.

Neckwear produced after World War II comes in a vast array of styles – reflecting the new creative individualism with which designers approached their work. The most popular shapes have been collars, necklaces with integral pendants and rigid metal chokers, also with attached pendants. Chunky, textural gold settings were extremely popular during the 1960s and 1970s, and pieces by designers such as Andrew Grima and David Thomas are increasingly sought-after (see pp.116–17).

19th C NECKLACES



*An amethyst and gold cannetille necklace,
c.1820; value code C*

Identification checklist for 19thC necklaces

1. Is the piece mounted in gold, silver or pinchbeck?
2. Does it feel lighter than it appears?
3. Is the necklace in good condition, with no parts missing?
4. If gold, is the setting hollow and rather tinny in appearance?
5. Are the stones the correct cut for the period and in good condition?
6. If the piece incorporates a drop, is it removable to form a separate pendant?

Cannetille goldwork

The necklace shown *above* is an excellent example of a fine-quality, early 19thC piece, and is probably English (gold was not always hallmarked at this date).

The setting is cannetille, a type of fancy gold wirework produced in England and Italy c.1810–30.

This technique fell out of favour by the 1840s, replaced by bigger, pressed-out settings. Cannetille is fairly fragile and therefore is easily damaged. Check that none of the gold florets or balls is missing, and avoid pieces with visible lead solder repairs, as these will reduce value.

The setting of this necklace,



shown in detail *above*, comprises florets formed from twisted gold wires and set with tiny gold balls.

Amethysts were expensive and rare stones in the early 19thC. For this reason they were reserved for very high-quality jewellery, though similar quality necklaces were also set with less costly stones such as tourmalines, citrines and topaz. An early 19thC "amethyst" necklace with a poor-quality setting is unlikely to be genuine.

* A necklace with missing or replaced stones is of considerably less value than an example in perfect condition.

* Gold necklaces made before 1854 should be 18ct, but are not normally hallmarked. A piece that looks early but is marked with a lower carat weight, such as 12ct or 15ct, may be a later copy.



Fringe necklaces

The gold fringe and black enamelling of the French necklace (c.1890) shown *above* is typically late 19thC. The gold has the characteristic 19thC bloomed (frosted) finish, and though from the front the articulated pieces look solid, when examined from the back, they are in fact hollow. This was a common later-19thC method of manufacture. The rubies set at intervals are good-quality Burmese stones, but they are not necessarily a cause for concern, as 19thC stones were sometimes exported from their countries of origin already cut. Although some of the black enamel at the back of the necklace has worn off, the piece is otherwise in good condition and is very desirable.



Snake necklaces

The snake motif was very popular during most of the 19thC, and appears in rings, bracelets and necklaces. Most of these comprise a gold snake chain with a gem-set or enamelled head at one end, which "bites" the tail at the other end to form a clasp. The main body of the "snake" is usually made up of simple, hollow, interlocking scales. More expensive versions have bodies entirely set with gems, usually turquoises or pearls. Sometimes the heads can appear very realistic while others sport a benign, cartoonish smile. The example shown *above* has an especially decorative head: the blue enamel is set in a typically Victorian style with cabochon garnets for eyes and split pearls. The snake holds in its mouth a pearl-set heart-shaped pendant, a charming feature that increases the collectability of the piece.

* Chains should graduate subtly – any clumsy changes in the size of the links may indicate that the necklace has been altered. Chains that have been shortened are less desirable.

* Victorian snake necklaces are normally 15ct or 18ct gold, but are not often hallmarked.

* Modern copies of this style have been made, but on close examination the goldwork is generally of much poorer quality and the chains are consequently not as flexible.

19th C ARTIST NECKLACES



An enamel, gold and pearl fringe necklace by Carlo Giuliano, c.1880–90; value code B

Identification checklist for 19thC art necklaces

1. Does the piece incorporate the use of enamel?
2. Is the setting heavy gold, rather than hollow?
3. Does the surface gold have a bloomed (matte) finish?
4. Are semi-precious stones or pearls used in the design?
5. If it is a fringe necklace, is each section threaded on to a gold chain rather than the whole being articulated?
6. Is the design distinctively Egyptian, Etruscan, Medieval or Renaissance in style?

Giuliano (Italian family of jewellers, 1874–1914)

Following excavations of Greek and Etruscan sites, jewellers such as Alessandro Castellani (1824–83) and the Giuliano family produced pieces influenced by Greek and Etruscan goldsmith techniques. Castellani produced some direct copies of antique jewellery as well as making pastiche pieces inspired by the originals. Carlo Giuliano (1831–95), moved from Naples to work in Castellani's London branch, and established his own workshop in 1875. He was renowned for his expert use of enamel and created his own interpretations based on Etruscan styles. He also designed pieces in the neo-Renaissance, Egyptian Revival and Indian styles. The

Etruscan-style enamelled fringe necklace shown *above* has each piece separately threaded on so that the necklace is flexible, a sign of quality. The necklace is signed "CG". Signed Giuliano necklaces in good condition are sought after by collectors and command high prices.

* Giuliano jewellery made up to 1896 bears the mark "CG" and from 1896–1912 (when the business passed to Carlo's sons Carlo and Arthur) pieces were marked "C & AG".

* Most Giuliano jewellery uses solid gold and feels heavy compared to contemporary hollow Victorian pieces.

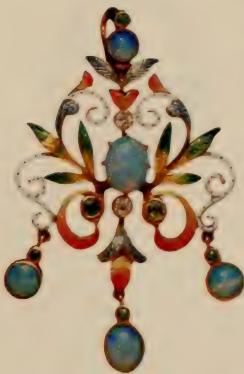
* Original cases are exquisitely crafted objects in their own right, and a piece in its original case is especially desirable.



Renaissance Revival jewellery

The elaborate gold and enamel necklace shown *above* is in the Renaissance style, which is characterized by elaborate enamelling and oval pendants. It was probably made in the 1870s, when the use of turquoise enamel enjoyed great popularity. The necklace is an excellent example of the best 19thC enamel and gold wirework decoration (see around the edges of the collar and pendants). Because of the quality of manufacture and the decorative style, this necklace has been attributed to Carlo Giuliano. The same necklace with a signature would have double the value.

* Check the condition of enamel decoration, as lost enamel or visibly repaired areas can affect value, especially on very highly decorated necklaces.



This opal, diamond and enamel pendant in the Renaissance style, c.1890, was probably made by Phillips of Cockspur Street, London, although it is unmarked. Robert Phillips, a London

jeweller, had connections with both Alessandro Castellani and Carlo Giuliano and was heavily influenced by his Italian colleagues. Phillips became well known in his own right for his Revivalist-style jewellery. Although of a more conservative and traditional design, the vividly coloured enamelwork mimics that of the Giuliano family. Because the pendant incorporates good-quality opals and rare green demantoid garnets, it is obviously a high-quality piece. However, the middle leaf on the left side shows some very visible enamel loss, which will reduce the value.



Gothic Revival

William Burges (British, 1827–81) was an architect and designer working in the Gothic style. He designed various types of metalwork, including jewellery. The unusual pendant shown *above* is entitled "Puss in Boots" and dated 1880 on the reverse. The silver frame is made in the rather naive manner characteristic of the Arts and Crafts movement whose designers sought to imitate the individuality of Medieval handicrafts. The pendant drops are made from coral and lapis lazuli, materials that recur in Burges's metalwork, reflecting the medievalist favour for inexpensive materials.

* Pieces signed by designers such as Burges are rare and highly valued by collectors in this field. Prices will reflect this rarity.

19thC PENDANTS: 1



A Renaissance Revival enamel and gem-set pendant necklace, c. 1860; value code C

Identification checklist for Renaissance Revival pendants

1. Does the pendant incorporate enamelwork?
2. Does it feel heavy?
3. Is the back finely engraved?
4. Is it multi-coloured?
5. Does the piece have smaller pendant attachments?
6. Are stones cushion-cut or cabochon?
7. Is the pendant 2in/5cm or longer?

The Renaissance Revival style became popular in the third quarter of the 19thC. The makers of Renaissance-style jewellery followed the techniques of 16thC jewellers, using multi-coloured enamels and precious and semi-precious stones together. Designers often copied directly from Tudor and European court portraits, and it is sometimes difficult to distinguish between the 16thC originals and the 19thC copies. Some 19thC jewellers used the actual designs made by Hans Holbein, court painter to Henry VIII. Such pieces are often referred to as

“Holbeinesque jewellery”. The example shown *above* displays characteristic elements, including guilloché, cloisonné and painted enamel techniques. Goldwork is normally heavy and solid, in order to support the thick enamelling. This sort of high-quality pendant was retailed by London companies such as Hancock and Hunt & Roskell. Unfortunately, the enamelwork has undergone some restoration (the lower right-hand blue scroll is discoloured), probably with cold enamel paint. This kind of damage may make a piece less attractive to serious collectors.



The "Holbeinesque" pendant shown *above left*, c.1870, is set with a cabochon garnet with an enameled border. The use of large polished cabochon garnets is very common in Renaissance-style jewellery. The back of this example, shown *above right*, is inset with a Renaissance-style plaquette showing a castle in a landscape. Plaquettes imitating 16thC Italian medals are a distinctive and recurring feature of this type of pendant. A medal giving details about the pendant's maker or owner would be of special interest to a collector.



Sentimental pendants

This early 19thC vinaigrette "regard" pendant is in the form of a book and has a finely pierced inner cavity to hold a perfume-soaked pad. It is unusual to find one of these little books made up into a pendant. The ornate multi-coloured goldwork is finely applied and detailed. The use of different coloured golds was popular in the early 19thC. Coloured golds were achieved by introducing varying quantities of alloys such as copper (red) and

silver (green) into pure gold. The front is set with a combination of gemstones – ruby, emerald, garnet, amethyst, ruby, diamond – the first letters of which spell out "REGARD". This device was very popular throughout the 19thC and appears on all forms of jewellery. This piece is in excellent condition, with all the raised decoration crisp, unworn and intact.



This late-Victorian heart-shaped pendant is small but striking in its combination of red guilloché enamel and a diamond border. The applied rose-cut diamond flower in the centre probably represents a forget-me-not, underlining the sentimental nature of the pendant. The silver and gold setting is finely pierced and includes a small glazed compartment for hair or a miniature, a feature of almost all sentimental jewellery. Enamel is prone to flaking, particularly if it has been knocked, but this example is in perfect condition. * Heart-shaped pendants are always collectable.



Locketts

Locketts of all forms were very popular in the 19thC. This one incorporates typically Victorian features such as bloomed gold, black enamel and compartments on both sides for hair or pictures.

19th C PENDANTS: 2



An English silver locket, c.1880; value code F

Identification checklist for 19thC silver pendants

1. Does the pendant have hallmarks or control marks?
2. Is the piece in good condition, without dents or scratches?
3. Does the design feature raised motifs such as buckles, or engravings of flowers, Etruscan or sentimental motifs?
4. Are any hinges or clasps intact and working properly?
5. Does the pendant have its original loop?
6. If the pendant is a locket, does it have interior glazed compartments for photographs?

Inexpensive and unusual materials

Pendants became particularly fashionable from about 1850, and were worn either on simple chains or velvet bands. Many have designs incorporating sentimental motifs, such as hearts, anchors or forget-me-nots. With the development of photography, portraits became available to all levels of society, and therefore lockets increased in size to hold photographs of loved ones. An increasing demand for pendants (especially lockets) from the middle and working classes meant that large numbers were produced in relatively inexpensive materials such as silver, ivory, coral, jet and tortoiseshell. The locket shown *above* is typical of the sort of medium-priced silver jewellery

being made in the Birmingham area of England in the late 1800s. Although the locket itself is mass-produced, it is hand-engraved with an ivy pattern. Because the piece is in pristine condition with little sign of wear and tear, it is highly collectable. * Check silver lockets for dents and scratches. This kind of damage is impossible to repair and dramatically reduces value. Unfortunately, because less expensive jewellery was worn often, fewer pieces survive in good condition than is the case with more valuable jewellery. * Any British silver locket made in the 19thC should bear hallmarks that give details of the year and the place it was made. Continental and American silver of the second half of the 19thC is often, though not always, marked.



Shakudo metalwork

Shakudo metalwork, produced by former Samurai swordmakers, began to be exported from Japan in the 1870s. Shakudo is a highly skilled form of metalwork in which intricately carved silver and gold designs are applied to a steel backing. The cross shown *above* dates from around 1880, when the fashion for shakudo was at its height. The design incorporates characteristically Japanese elements such as bamboo and herons, and the metalwork is of very good quality.

* In response to the shakudo craze, Western companies produced large amounts of engraved jewellery in the Japanese style. Although lacking the simplicity and gracefulness of real Japanese metalwork, pieces are collectable in their own right and are often very affordable.



Tortoiseshell piqué

The cross shown *above* is an example of an early 19thC piece of handmade piqué. This French art became widely adopted for tortoiseshell jewellery in the

mid-19thC. To create an inlaid effect, the tortoiseshell was carved with a design, which was then inlaid with different coloured metals. The tortoiseshell was then heated so that it shrank and closed tightly around the metal inlay, holding it in place. This technique was particularly favoured for hair combs and earrings. Early designs tend to incorporate flowers and leaves, while pieces made after the 1870s often have geometric patterns. Machine-stamped piqué jewellery became a speciality of several factories in Birmingham.

* Earlier, handmade piqué is more desirable than later machine-made pieces.

* Check that all the inlay is intact – it is difficult and expensive to replace any lost metalwork.



Pietra dura

Pietra dura, or hardstone inlay, was produced mainly in Florence for the tourist market during the 19thC. Designs typically feature flowers, birds or local scenes. The cross shown *above*, c.1890, is decorated with forget-me-nots, snowdrops and pansies formed from coral, lapis lazuli, ivory and bloodstone. The pendant's asymmetrical shape and its good-quality gold top make it unusual.

* Check that none of the inlaid pieces is missing or cracked, as this reduces value.

* *Pietra dura* jewellery is valued on the subtlety and fineness of the coloration. Pictures with mismatched tones and an obvious paint-by-number effect are not of the best quality.

F O B S



*A gold swivel fob, set with agate seal panels, c.1815;
value code C*

Identification checklist for antique fobs

1. Is the fob made of gold, silver or pinchbeck, or gold-cased lead?
2. Is it in good condition, without worn spots?
3. Is the seal contemporary with the fob?
4. If it is gold-cased, is the casing in good condition, with no base metal showing through?
5. Is the fob original and not made up from another form of jewellery?

Fob seals

The modern fob seal came into use in the early 18thC, and was worn on men's watch chains. They were usually set with an engraved seal for sealing letters or stamping marks. Because they were used every day, fobs are often in poor condition and very worn. However, good examples do survive. The fob shown *above* has a fine ornate gold mount. Although there is some wear on the vine leaf at the top of the fob, the piece is basically in very good condition and the goldwork is still crisp and detailed.

* The agate seal has not been engraved, which may indicate that it is a replacement, but because it has been properly fitted, this does not seriously affect the value.



18thC fobs

This late 18thC French fob is probably 18ct gold and is set with a carnelian seal, which has been engraved with a French Revolutionary emblem. This open pyramid design is typical of the period, and would have been relatively inexpensive at the time it was made because of the

simplicity of the goldwork. More expensive versions of this piece were made set with diamonds and other gemstones.

* Because this fob has a seal of historical significance, it is of more interest to the collector than a similar example engraved with anonymous initials.



Regency snake fobs

The Regency swivel fob seal shown *above* has a neo-classical design incorporating a coiled stylized serpent. The seal has been engraved on one side with a coat of arms, and on the reverse with a monogram, so that it could be used either as a seal or a stamp. Fobs like this one were popular during the early part of the 19thC, but are now more difficult to find, especially in good condition.

* This example shows some wear at the top where the snakeskin engraving has rubbed off. It is rare, however, to find a seal in pristine condition.

* Fobs made in England before 1854 are not usually marked.



Early Victorian fobs

Made c.1830–40, this fob has scrolled goldwork characteristic of that period. The detail and finish of the goldwork indicate that the fob is of good quality, and there is little sign of wear.

The seal is made of carnelian, a rich red agate that looks particularly effective when engraved.

* Carnelian is probably the most common material used for seals, because it is inexpensive and easy to carve.

* If the loop at the top of a fob is completely worn through, the piece will normally be of little value to the collector.

* Unlike other forms of Victorian gold jewellery, which are hollow, fobs had to be tough enough to withstand constant use, and therefore they should normally feel heavy and solid.



Late Victorian fobs

The turn-of-the-century swivel seal shown *above* is marked 15ct. This fact alone makes it collectable, as the 15ct gold standard was only in use between 1854 and 1932, and examples are consequently unusual. By the end of the century designs for fobs became much more functional, and therefore little effort went into the goldwork. Seals in 9ct gold are generally mass-produced and are of fairly low value.

* A late 19thC gold fob should be hallmarked with the relevant carat weight. A fob that is not hallmarked may be gold-plated. Check worn spots for signs of base metal showing through.

* Gold-cased seals (base metal cased in gold) are collectable, but they must be in very good condition, with no base metal showing through the casing.

Fob bracelets

In the 1950s it became fashionable to mount antique fobs onto charm bracelets. Charm bracelets that incorporate good-quality fobs are rare, however, as the fobs have often been knocked about while being worn around the wrist.

CHAINS



An English 18ct gold longuard chain with turquoise-set clasp, c.1830; value code C

Identification checklist for antique long chains

1. Is the chain handmade?
2. Is the material gold, pinchbeck, silver or steel?
3. Are the links in good condition, with little wear?
4. Is it the correct length for the period, with no evidence of shortening?
5. Does the chain have its original clasp?
6. If gold and made after 1854, is the chain hallmarked?

Chains

The long chains seen on the market today usually date from the mid-18thC to early 20th; most are Victorian. Long chains are most often gold, silver gilt or pinchbeck, and in the 18thC cut steel was popular for less expensive chains. Most late 18thC and early 19thC long chains are made up of fat, rounded hollow links of gold or pinchbeck, with beaded decoration or applied gold stars. They are normally about 48in/122cm long, and often have gem-set clasps, frequently in the shape of a hand.

The chain shown *above* is typical of the oval rope twist chains produced during the first half of the 19thC, and the clasp in the shape of a hand is typical of the period. The links in this chain are quite small, but identical chains were made with links up to $\frac{1}{2}$ in/6mm in diameter.

* Gold chains made before 1854 should be 18ct or possibly 22ct. It was only after this date that lower carat weights were allowed.

* Because of their fragility, many of these chains have not survived in good condition. For this reason, good examples are sought-after and command high prices.

* Many early 19thC chains have

become so worn that they are unsuitable to wear. Sometimes damaged links have had to be removed. Unusually short chains may well have been reduced for this reason. Chains in this state are of little interest to the collector.

* It is important that the chain has its original clasp and that it is in good working order.



Pinchbeck chains

Pinchbeck was used for chains in the 18thC and first half of the 19th, as a less expensive alternative to 18ct gold (see p.32). After the introduction of low-carat gold in 1854, the need for cheaper alternatives to gold declined and pinchbeck fell out of use. Pinchbeck chains are now rarer than gold ones, and are therefore sought-after and

relatively expensive, given that they are not real gold. Because pinchbeck wears and tarnishes less than gold, chains tend to be in good condition. The chain shown *opposite, bottom* is typical of pieces produced in the Georgian and Regency periods. Workmanship on pinchbeck chains is usually of the same standard used for 18ct gold.

* Beware of gold-plated chains, which may look like pinchbeck. These are not as desirable. If the chains are examined, the base metal under the gold plate will often show through worn areas.



Swiss enamel

Chains with enamelled links were perfected in Switzerland, and were produced until about 1850. Hollow gold links were stamped with designs by machine, and the stamped areas were then filled with enamel (a technique known as *champlevé*). The chain shown *above* is an especially fine example, and the enamel is in perfect condition. Because of its rarity and good condition, it is very desirable. Good-quality examples can command fairly high prices.

* The condition of the enamel on chains such as this one is very important, and chipped or flaking areas will drastically affect value.

* One of the most important makers of enamelled chains was the Geneva watchmaking firm of Bautre & Moynier (1772–1832), and pieces produced by this company usually bear its mark. Chains made by other manufacturers sometimes bear a Swiss control mark grading the quality of the gold, but more often they are unmarked.



Knot-link chains

Chains with more complicated knot links were produced by hand but in large numbers at the end of the 19thC. The chain shown *above*, c.1890, is composed of 18ct gold wires, worked into alternating lover's knots and Turkish knots.

* An 18ct gold chain with good-quality fancy links, such as the example above, is always collectable as well as wearable. Strangely, similar chains in less valuable 15ct gold are equally sought-after because comparatively few were made (the 15ct standard was discontinued in 1932). 9ct gold chains have about half the value of 18ct versions, and those with simple links are very affordable.

* Because of the thinness of the gold wire, this type of chain is especially prone to wearing thin at the links, or even breaking. Check the entire length of the chain for signs of extreme wear.



Edwardian chains

The fashion for wearing several long chains at once was started in Britain by Queen Alexandra. Delicate gem-set or enamelled chains became popular. The red and green enamel batons in the chain shown *above* are typical.

* Following the introduction of platinum, chains began to be made of thin platinum wire links set with pearls or diamonds.

ART NOUVEAU NECKLACES & PENDANTS



A gold, enamel and split pearl festoon necklace, designed by Archibald Knox for Liberty & Co., c.1900; value code A

Identification checklist for Art Nouveau necklaces and pendants

1. Is the design flowing, vegetal or stylized abstract?
2. Does the piece incorporate enamel, semi-precious stones or natural materials?
3. Is the colour scheme predominantly blue, green and pearlescent?
4. Is the setting either silver or gold, and heavy?
5. Does the piece have a maker's mark or can the design be attributed to a particular artist?

Archibald Knox (British, 1864–1933)

By 1900 the graceful designs of Art Nouveau had become influential throughout Europe. In Britain Liberty was the chief purveyor of metalwork made in this style. Archibald Knox was

one of Liberty's most important designers, exploring his own interest in Celtic art for his work on the Cymric metalwares range. The necklace *above* shows all the features associated with Knox's work – flowing lines, intertwined shapes and enamel highlights.



Murrle, Bennett & Co.
(Anglo-German, 1884–1914)
The London retail firm of Murrle, Bennett & Co. was set up by Ernst Mürrle, a German jeweller, and Mr Bennett (an Englishman about whom very little is known). The company sold inexpensive jewellery designed in English and German Art Nouveau styles, mainly through their own premises and catalogue, but also through Liberty & Co. Many of the pieces sold by Murrle Bennett were produced in the progressive jewellery centre of Pforzheim, in Germany. The jewellery is very distinctive in design and easily recognizable. The gold and turquoise necklace shown *above* typifies the Murrle Bennett style, with its bold, modernistic forms and use of natural-looking cabochon stones, in this case turquoise matrix (turquoise attached to its parent rock).
* Murrle Bennett jewellery is usually stamped either “MB” or “MB & Co.”, and sometimes also bears the designer’s mark.
* Murrle Bennett jewellery was produced both in silver and gold, to suit different pockets.



Mme Bonté
(French, active 1900–36)
Carved from stained horn, the dragonfly pendant shown *above* is typical of the pendants produced by Mme Bonté. The Parisian jeweller, in collaboration with the designer Georges Pierre,

produced fine-quality jewellery from unorthodox materials in her Paris workshop. She was most renowned for her hornwork, which generally took the form of pendants or brooches in the shapes of insects and vegetal motifs. A number of her pieces survive today, and if in good condition, they are very desirable yet relatively inexpensive. Many Bonté pendants were mounted on simple silk cords, in keeping with the maker’s preference for inexpensive natural materials.
* Jewellery by Mme Bonté is usually signed “Bonté” in script on the reverse of the piece.



Jean-Baptiste-Emile Dropsy
(French, 1858–1923)
Dropsy was one of the most famous medallists of his day. His pieces characteristically incorporate elaborate, intertwined vegetal forms and idealized female heads. The gold locket pendant shown *above* is typical of the decorative and gracefully designed medals so popular at the turn of the century. It is signed “E. Dropsy” in the front lower left corner, and bears the French control mark for 18ct gold (an eagle’s head).
* Many other jewellers turned to this technique and less expensive pieces were produced in silver and silver gilt. Inferior medals invariably lack the softness and subtlety of pieces by Dropsy.

Materials

Most Art Nouveau jewellery was produced either in gold or silver, rather than platinum which began to be used for expensive but conservative jewellery at that time. Unusual materials such as ivory, bone and frosted glass were increasingly favoured as the emphasis shifted from expensive materials to design and artistry.

EDWARDIAN NECKLACES & PENDANTS



An Edwardian platinum garland necklace set with diamonds, c.1910; value code B

Identification checklist for Edwardian necklaces and pendants

1. Is the piece mounted in silver, platinum, or platinum and gold?
2. Does the design incorporate garland, bow or lacework motifs?
3. Is the setting very lightweight and delicate?
4. On the back of the setting, are the edges reinforced with platinum wire?
5. If diamond-set, are the stones rose-cut or old brilliant-cut?

Garland necklaces

The piece shown *above* is typical of formal garland necklaces of the later Edwardian period. By this time settings were being made entirely out of platinum. The metalwork is generally of very high quality, and on examining the backs of pieces the delicate piercing and platinum wire reinforcements can be seen. This necklace is in excellent condition because it was kept in its original box and worn only occasionally.

High-quality diamond Edwardian necklaces are keenly collected.

* Some formal necklaces were made so that they could be converted into tiaras, and come with a rigid bracket on which the necklace can be mounted.

Chokers

Chokers such as the one shown *below* became fashionable in the early 1900s following the style leader Queen Alexandra, who often wore chokers with



numerous long bead necklaces. Chokers were sometimes mounted on velvet bands, as is the example shown here. The design, which features leaves, bows and delicate forms, is typically Edwardian.

* The intrinsic value of the diamonds in this choker is not great, because the stones are small, but the fine workmanship and dramatic appearance of the piece as a whole mean that it is still reasonably expensive.

* The asymmetrical pendant drops on this choker are a recurring feature of Edwardian necklaces and pendants.



Rococo Revival

Much Edwardian design was influenced by a fashion for late 18thC decorative motifs. The jewellery of Marie Antoinette inspired many early 20thC jewellers such as Louis Cartier, who became known as a master of the garland style. Almost every item of Edwardian jewellery features some combination of garlands, wreaths, bows or tassels.



Edwardian pendants

The pendant shown *above* illustrates the extreme delicacy achieved by Edwardian jewellers using platinum wirework. The setting, in pierced bar form, is so minimal that the central opal doublet and diamond garlands almost seem to be suspended in air. The flower sprays composed of diamonds are carefully applied to the bar setting, as is the central stone. The opal probably replaces an original diamond, but the pendant is still very well made and collectable.

* Though platinum wirework appears to be fragile, it is in fact very strong and many examples survive in good condition.

The diamond and pearl pendant shown *above* illustrates the popular garland-and-bow design so widely used during the Edwardian period. The diamonds are surrounded by platinum beading (known as a *millegrain* setting), a characteristic type of setting at that time. Although this pendant has an attractive and graceful design, the setting is not of the same standard as the previous example and indicates that it was made for a slightly lower-priced market. However, a pendant like this would still be very collectable and comparatively affordable.

Negligée pendants

The negligée pendant was a fashionable accessory in the Edwardian era. The term is used to describe a pendant with two attached drops of unequal length, intended for informal wear, and versions were made to fit every price range. Negligée pendants were less expensive than other gem-set necklaces because they used fewer stones and had smaller settings. The lower-priced examples tend to be set with smaller diamonds or less expensive gemstones such as peridots or aquamarines.

* Negligée pendants were made in varying qualities, ranging from platinum down to 9ct gold, and they are often very affordable.

Reproductions

Modern reproductions of Edwardian jewellery do appear on the market. Look for pieces with finely made settings and stones with *millegrain* surrounds. Check that diamonds are the correct cut for the period, not modern brilliant-cut (see pp.30–31).

ART DECO NECKLACES



*An Art Deco fluted emerald bead necklace, c.1930;
value code B*

Identification checklist for Art Deco necklaces

1. Is the design abstract, geometric or oriental in inspiration?
2. Does the necklace incorporate semi-precious or unusual materials?
3. Are the stones cut in unusual shapes or carved?
4. Are the forms and colours bold and dramatic?

Carved beads

The trend for carved stone jewellery in the 1920s originated in French jewellery houses such as Cartier, Boucheron and Van Cleef & Arpels, who imported carved gems from India and mounted them in European-style settings. This led to the "tutti frutti" jewellery fashionable in the 1920s and 1930s; the style got its name because pieces were set with coloured gems carved in the shapes of fruits and berries.

Carved bead necklaces also became popular, and the example shown *above* is typical of the type of gemstone bead necklace that was being produced in varying degrees of quality. The emerald beads are a good deep green colour, but are heavily flawed. This makes them unsuitable for faceting, but ideal for carving. The beads were probably imported from India already carved and set with a diamond clasp in Europe. Because so many beads were imported pre-carved, it is not unusual for the beads on a particular necklace to differ somewhat in size or shape.



Glass bead necklaces

The French blue glass necklace shown *above*, c.1925, is made up of glass beads, blown to resemble carved Indian sapphires. The quality of the piece lies in the fact that each bead is individually blown, rather than pressed out, so that the beads have a natural, irregular appearance. The gilt metal clasp is in the shape of two Art Deco fans, but may also be intended to resemble the gold tasselled threads on which Indian beads were strung for export.

* French glass jewellery of this quality is somewhat unusual and highly collectable.



The carved citrine necklace shown *above* was designed by Maud Eastman (1875–1950), and dates from around 1930.

Although the necklace shows the influence of carved Indian jewellery, the stones have been simplified and modernized. The alternating faceted beads are European in cut. The stylized leaves are bold and regular in design – stones like these were often cut in the German gem-cutting centre of Idar Oberstein, where the carved gems produced were characteristically symmetrical and regular. The use of large semi-precious stones such as citrine, aquamarine and amethyst was widespread during the Art Deco period, when bold designs required large, colourful stones. To produce similar pieces in precious stones would have been prohibitively expensive.

* Pieces by Maud Eastman are sought after by serious collectors of 20thC artists' jewellery.



Mass-produced Art Deco necklaces

Unlike Victorian mass-produced jewellery, which was usually a direct copy of expensive pieces in cheaper materials, mass-produced jewellery of the Art Deco period is different in character from more important pieces. The necklace shown *above* is characteristic of the type

of jewellery produced in large numbers for the lower-priced market. Although designs reflect Art Deco forms to an extent, they lack the boldness and daring of more expensive jewellery and often look rather delicate. Pieces are generally silver, often set with faceted marcasites and materials such as turquoise, coral, ivory and onyx. There is an abundance of this type of jewellery on the market, and it is often affordable.

* Reproductions abound – check carefully to ensure that a piece is genuine. Silver jewellery made in Britain should be hallmarked with the date of manufacture. Many pieces were produced in Germany, however, and are not often marked. Reproductions tend to be more crudely made than genuine Deco pieces.



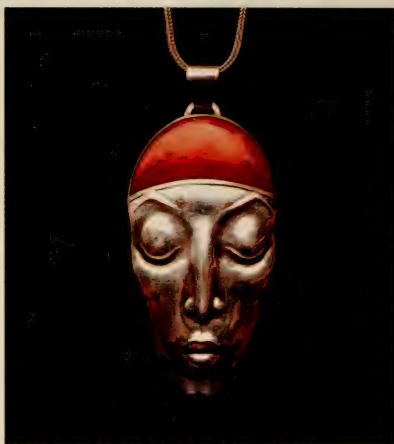
Sibyl Dunlop (British, 1889–1968)

Although Sibyl Dunlop was a jeweller in the Arts and Crafts tradition, she produced most of her work during the Art Deco period. The striking and unusual necklace shown *above* was made in about 1925 and typifies her work in its use of large, polished stones. Above all materials, Dunlop favoured coloured chalcedony, especially in shades of deep purple, green and blue. Stones are often arranged in what appears to be a random colour scheme. Like many artist jewellers of the period, Dunlop preferred polished to faceted stones, and always set her pieces in silver.

* Pieces produced in the 1920s and 1930s are unsigned. After World War II Dunlop left the workshop, though the company continued producing her designs. These later pieces were marked, usually "S Dunlop" or "SD".

* Necklaces by Sibyl Dunlop are much rarer than other forms of jewellery, and are therefore even more desirable to collectors.

ART DECO PENDANTS



A silver and enamel pendant by Emile David, c.1925; value code C

Identification checklist for Art Deco pendants

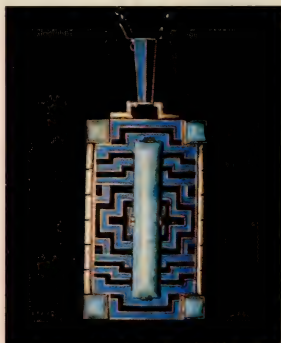
1. Is the design either geometric, abstract, oriental or African in inspiration?
2. Does the pendant incorporate semi-precious materials or enamel?
3. If the piece is gem-set, are the stones cut in unusual shapes and correctly cut for the period?
4. Is the emphasis on the design of the setting rather than on individual gemstones?
5. Is the pendant mounted in gold, platinum or silver?

Artist jewellers

The silver and enamel pendant shown *above* is a striking example of the avant-garde jewellery produced by Emile David (French, dates unknown). Like many artists of the period, David has been heavily influenced by African art, especially masks. The metalwork is very accomplished, with a tactile, sculptural quality characteristic of David. The silver has a patina that enhances the features of the face, and should not be overcleaned.

* This type of jewellery is fairly rare but has been copied. Check for marks and also examine the quality of the craftsmanship.

* Artist jewellery is valued for its rarity, design and individuality rather than for the materials used. For this reason, jewellery made from inexpensive materials can still command high prices.



Theodor Fahrner (German, 1868–1928) was the one of the first manufacturers to mass-produce artist jewellery. Pieces produced by Fahrner were made of inexpensive materials and

were sold by catalogue as well as by retailers such as Murrell, Bennett & Co. and Liberty & Co. The pendant shown *opposite*, *below* is enamelled and set with amazonite, an inexpensive green stone frequently used by Fahrner (whose jewellery often features blue/green colour schemes). The enamel design has the slightly oriental flavour often found in Art Deco jewellery.

* Fahrner jewellery is almost always set in silver, and usually marked with "TF" in a circle.

* Although jewellery by Fahrner was originally intended to be affordable to the general public, it is now very sought-after and prices may reflect this.



Gem-set pendants

The diamond and platinum pendant shown *above* is typical of the medium-quality diamond jewellery produced during the 1920s and early 1930s. Only the very rich could afford the sumptuous gem-set necklaces that were being produced by the important jewellery houses. For this reason, many more pendants were produced, which used far fewer gemstones but still gave a rich effect. The use of platinum, baguette-cut diamonds and geometric shapes are all characteristic of Art Deco gem-set jewellery. The use of round brilliant-cut diamonds in the triangular shapes at the top of the pendant indicate that this piece is of medium quality. A very expensive piece from a jeweller such as Boucheron, Cartier or Van Cleef & Arpels would have used triangular *calibré*-cut stones (stones cut to fit the shape of the setting). However, this pendant is well made and uses good-quality gemstones. For this

reason it is very desirable.

* To determine the quality of an Art Deco gem-set pendant, examine the gemstones carefully for cut and colour. Look at the backs of settings, which should be finely made and, in a piece like the one above, flexible.



The pendant shown *above* is not of such good quality as the piece shown previously. The metal setting predominates over the stones, a sign of lower quality; this is especially noticeable in the large and clumsy claws that hold in the central stone. The diamonds are eight-cut, a much simpler and cheaper cut than the brilliant cut (see pp.30–31).

* The value of this piece lies in the central stone, a large chrysoberyl cat's eye cabochon. Good-quality chrysoberyl cat's eyes are rather rare and have a distinctive satiny, almost metallic appearance.

Authenticity

Art Deco jewellery has been widely copied due to its popularity. Check settings for marks or numbers, which may provide clues about the date or place of production. Look at the backs of settings for signs of quality manufacture. Crudely finished metalwork, or signs of machine marks may mean that a piece is a copy, or of dubious quality. Examine the cuts of gemstones – are they correct for the period (see pp.30–31)? Stones in modern reproductions do not tend to replicate Art Deco cuts.

* Pieces by the best jewellers are often signed or numbered, allowing them to be traced through company archives.

MODERN NECKLACES



An opal, gold and platinum necklace by Andrew Grima, 1967; value code A

Identification checklist for modern necklaces

1. Is the necklace mounted in yellow gold, platinum or silver?
2. Is it signed or attributable to a designer or maker?
3. Is the design bold, abstract or unconventional?
4. Does the piece incorporate semi-precious or unusual materials?
5. Does it have metalwork with a textured finish?

Andrew Grima (British, born 1921)

The jeweller Andrew Grima pioneered some of the most innovative methods of texturing metal in the 1960s, creating daring shapes and designs. The opal and diamond bib necklace shown *above*, however, exemplifies the sumptuousness of Grima's gem-set jewellery in which less than usual emphasis is placed on the gold setting. Over 200 Australian opals have been set in a seemingly random pattern of different sizes and colours, a method characteristic of Grima. Each stone in this necklace is set and linked separately, so that the piece is very flexible. A lower-quality necklace would not have such an intricately constructed setting.

* It was common in the 1960s and 1970s for jewellery considered old-fashioned to be broken up and reset in the modern style. For this reason, it is not unusual to find a modern piece incorporating old-cut gemstones. Grima was particularly well known for this.

* The style and techniques of Andrew Grima became so popular that they were widely copied in the 1960s and 1970s. On close examination, copies never quite replicate the distinctive textural quality of Grima's goldwork. Most Grima jewellery is signed either "AG" or "GRIMA".

* Most designer jewellery is marked or signed – signatures always increase the value and desirability of a piece.



David Thomas
(English, born 1938)

David Thomas set up his own studio in 1961, and has also designed pieces for De Beers. He has his own distinctive approach to goldwork, using both white and yellow gold in sinewy, organic shapes. The necklace *above*, made around 1970, has a white and yellow gold setting with a large pink tourmaline pendant. The softness of the setting, with its grassy, curling forms, is typical of Thomas's later work and is in striking contrast to the spiky, mineral quality of Grima and many other designers of the period.

* Jewellery by David Thomas is normally signed "DAT".



Frances Beck
(British, born 1939) and
Ernest Blyth
(British, 1939–1996)

The gold, moonstone, diamond and pearl necklace shown *above*, made in the mid-1960s, is another example of the unusual

goldwork that characterizes modern jewellery. Frances Beck and Ernest Blyth met at the London workshop of Andrew Grima, where Blyth was working as a silversmith. He and Beck, an abstract jewellery designer, joined forces to produce innovative pieces. In this case, the setting appears to be formed from a mass of tangled ribbons. The prominent use of inexpensive moonstones is also typical of post-war jewellery, with its emphasis on effect rather than intrinsic value.

* Because gold jewellery from the 1960s and 1970s tends to be heavy and solid rather than hollow, most pieces are in good condition today.

* In the late 20thC interest in the design of the 1960s and 1970s has led to a revival of appreciation for many of the designers active during that period. Exhibitions and reappraisals of their work have meant that pieces by these designers are now becoming sought after by collectors of modern jewellery.



Modernist design

The 1960s necklace shown *above* has the streamlined, Scandinavian forms most famously associated with the Danish firm Georg Jensen. The organic modernism popularized by Danish designers in the 1950s had a far-reaching impact on all forms of metalwork design. Pieces such as this necklace provided a minimalist alternative to the ornate, encrusted goldwork of many modern jewellers, and have always been collectable.

* Modern British silver should always be hallmarked. American and Continental silver is also normally marked, either with the numbers 925 or "STERLING".

MODERN PENDANTS



A citrine and gold pendant, part of a necklace by Pierre Cardin, c.1960; value code C

Identification checklist for modern pendants

1. Is the design bold, abstract or futuristic?
2. Is the shape of the pendant asymmetrical or irregular?
3. Is the pendant mounted in gold or silver?
4. Does the piece incorporate semi-precious or organic materials?
5. Is the metalwork chunky or highly textural?
6. Does it feel solid and heavy?
7. Is the piece signed or attributable to a maker?

Modern pendants

Pendants were less common in the 1950s–1970s than necklaces, and many were integrally connected to a chain or choker. However, some artists, jewellers and couture designers did prefer the pendant form. Many fashion designers created their own ranges of jewellery to complement their collections. Because pendants do not have the same restrictions as necklaces regarding comfort and flexibility, designers were free to experiment with even more unconventional shapes and textures.

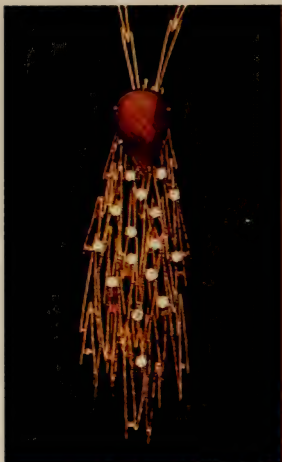
* Because jewellery made in the second half of the 20thC is

relatively recent, it is often possible to find pieces with full documentation or receipts, which will guarantee authenticity and quality. Modern jewellery accompanied by signatures or documents is especially desirable as these will ensure a piece's future collectability.

Pierre Cardin (French, born 1922)

The French fashion designer Pierre Cardin is known for his sophisticated, simple designs, with a strong leaning towards the futuristic look popular in the 1960s. His 1964 couture collection was even entitled "Space Age". This characteristic

design is reflected in the gold pendant shown in the main picture, *opposite*. The flat, simple lines and the plain polished gold give the pendant an almost industrial appearance. The citrine drop attached to the right-hand side of the piece recalls the large gemstones of the 1930s and 1940s. Although asymmetrical, the pendant is carefully, almost scientifically balanced.



Georges Weil (Austrian, born 1938)

Jewellery designed by Georges Weil is characterized by its spiky, angular and often rigid goldwork, invariably set with good-quality gemstones. Pieces often resemble comets or illustrate other astronomical themes. The pendant shown *above* is set at the top with a star ruby (a ruby with a highly flawed, silky interior) which reflects the angular textures of the setting. The bottom part of the pendant is made up of long, narrow gold bars attached to each other and set with diamonds. These rigid gold bars are a recurring feature of Weil's designs.

* Weil jewellery is signed "G Weil" or "Weil", usually on a plaquette mounted on the back of the setting.

* Because Georges Weil's jewellery is not yet as popular among collectors as that of some other modern designers, pieces are often relatively affordable, especially given the precious materials used.



Kutchinsky (London firm of jewellers, established 1893)

Modern jewellery made by this firm is characterized by the use of diamonds combined with inexpensive natural materials such as coral or ivory, usually in heavy gold settings. The pendant shown *above* is made from a round slice of coral with an abstract border of brilliant-cut diamonds in a sunburst design. Although the jewellery made by this firm in the 1960s and 1970s features textured goldwork, the effect is not as striking as on pieces by designers such as Andrew Grima or David Thomas (see pp.116-17). The gemstones used in Kutchinsky jewellery are always of the best quality, however, and the craftsmanship is typically to a high standard.

* Pieces are solidly made and normally feel heavy.



Pendants as sculptures

The gold pendant shown *above* was designed by the Greek sculptor Takis c.1960. Rare and innovative, a pendant such as this would be very desirable for collectors of avant-garde artists' jewellery. This type of jewellery is not often seen at auction, but is more likely to be found in specialist galleries.

CONTEMPORARY NECKLACES



A neckpiece in the shape of passionflowers, gold, silver and enamel, by K. Hali Baykov, 1990

Contemporary necklaces are available in a vast array of forms and materials, and it is therefore impossible to provide a checklist or price range for such pieces.

Contemporary developments

Since the 1980s forms used for necklaces have become increasingly varied and experimental. Particularly innovative examples include coloured acrylic tubes formed into large squares, wide metal cuffs made to fit tightly around the neck, and ruffs of recycled plastic. Experimentation with unorthodox metals (for example titanium, niobium and tantalum) and other materials (acrylic, resin, wood and recycled plastic) is a further preoccupation with contemporary jewellers. With this emphasis on the artists and their work, value is seen to lie in the maker's design and craftsmanship rather than in the materials used. Contemporary jewellery is an exciting and growing area for the collector, in which today's pieces will become the collectables of tomorrow. Part of the appeal of

this area lies in the fact that it is possible to buy pieces by designers whose work is shown in museums around the world; this is not true of most established fields. A selection of some of the important makers of the late 20thC is given here.

K. Hali Baykov (Czech-born, based in Britain)

K. Hali Baykov is a passionate gardener and botanist, whose observations of nature are mirrored in her designs. Baykov's jewellery features botanically accurate replicas of particular flowers, created in delicate metalwork. She is a meticulous expert enamellist, and uses this skill to create realistically coloured petals and leaves. The neckpiece shown *above* is made to resemble passionflowers, but Baykov is also known for her striking orchid jewellery.



E. R. Nele
(German, born 1932)

The work of the jeweller Nele is characterized by her use of different colours and textures of metal. The necklace shown *above*, made in 1984, is typical of her later work, which often features leaf or branch motifs, sometimes incorporating rather surreal human faces or limbs. The necklace is given a rich appearance by the use of 18ct gold set with large emerald crystals, azurite, coral, tourmaline, amethyst, carved ruby, baroque pearls and malachite. The molten effect of the goldwork and the irregularly shaped stones give the necklace the natural, organic look favoured by many contemporary jewellers.

* Jewellery by contemporary artist-designers is generally sold by specialist dealers and galleries in much the same way as objects of art, and dealers should be able to guarantee authenticity. Pieces sometimes come up at auction, especially in sales devoted to the growing 20thC design area.



Yasuki Hiramatsu
(Japanese, born 1926)

Yasuki Hiramatsu is a professor at the Tokyo University of Fine Arts and Director of the Japan Jewellery Designers' Institute. His work is characterized by his simple yet textural metalwork using gold, silver and sometimes base metals. The neckpiece shown *above*, made in 1995, is gold-plated aluminium. The beaten, rather matte surface of the gold is typical of Hiramatsu's jewellery, as is the necklace's minimalist, sculptural design.

J. E. G. Defner
(Austrian, born 1937)

Defner takes her designs from nature, casting directly from leaves, shells or other objects. The necklace shown *above*, 1995, features a pendant cast in gold from ginkgo leaves. The "leaves" are set with opals and rubies. Defner is well known for her casting techniques by means of which which she captures natural details in metal. Defner made a series of gold leaf jewellery in the mid-1990s – including earrings and rings (see p.49).

BRACELETS



A late Victorian gilt metal bangle in the shape of a buckle, c.1880

At the beginning of the 19thC bracelets tended to be either simple gem-set links (often with closed-backed settings), or wide gold mesh with decorative clasps. Another popular style consisted of linked cameos or micromosaic panels in a neo-classical gold setting.

By the mid-19thC bracelets were the most common form of jewellery, and several would often be worn at one time. One of the most prevalent types was the flexible gold snake bracelet with a jewelled or enamelled snake-head clasp (see p.125). Around 1850 wider cuff bracelets became popular, and these were often set with a removable gem-set central cluster that could be converted into a pendant or brooch. Cuffs without gems or enamel were usually engraved or decorated with wirework or a raised buckle motif. Typically, the goldwork has a characteristic bloomed (frosted) finish.

From the mid-19thC bracelets became chunkier and more substantial in appearance, though they were usually made of pressed-out hollow gold and therefore feel lightweight. Flexible or expandable links were the most popular, and many of these show archeological motifs such as sphinxes, lotus heads or scarabs. This style was dominated by artist jewellers such as Castellani and Giuliano, both based in London, and was widely imitated throughout Europe and the United States.

The last third of the 19thC saw an enormous demand for inexpensive bracelets, and vast numbers of engraved silver and multi-coloured metal cuff bangles were mass-produced in centres such as Birmingham. This type of bracelet very often features Japanese-inspired designs or sentimental motifs such as ivy (for fidelity) or forget-me-nots.

Bracelets of the Art Nouveau period at the turn of the century generally feature distinctive flowing designs with stylized vegetal motifs or female forms. This style was

particularly prevalent in France and dominated by designers such as René Lalique and Georges Fouquet. Examples from these makers often feature linked panels with *plique à jour* enamelwork or *pâte de verre* plaques. In Britain, Liberty & Co. and Murrell, Bennett & Co. offered pieces by British and German designers with a more abstract, modernist flavour (see pp.128–9). These pieces are usually in silver or gold and are often enamelled or set with inexpensive turquoise matrix, mother-of-pearl or moonstones. Good examples of Art Nouveau bracelets are much sought-after by collectors, but are increasingly rare and therefore command a premium.

Bracelets were particularly popular in the first decade of the 20thC, but styles were in direct contrast to avant-garde Art Nouveau forms. Edwardian bracelets are typically delicate and much thinner than they had been at any time in the previous century, and were usually worn singly. The most fashionable materials were platinum or silver and gold set with diamonds and other gemstones. Flexible or expandable links were the most common, and these often have plain sides with a gem-set cartouche on the front. Clasps on these bracelets tend to be very unobtrusive or completely invisible when the bracelet is being worn.

With the fashion for sleeveless dresses in the 1920s, the wearing of several bracelets at a time became fashionable once more. Gem-set examples are typically wide flexible bands, with geometric or oriental-shaped links. The most expensive and outstanding examples were produced by Paris jewellers such as Cartier and Van Cleef & Arpels. Because of the extreme popularity of this field, good examples command high prices. For this reason, fakes and copies abound and collecting can be a minefield without expert guidance. Some collectors specialize in avant-garde designers, such as Raymond Templier and Jean Desprès. Designs tend to be bold and daring, often showing influences that range from Cubism to African masks (see p.132). These pieces are generally one-offs, and are therefore fairly rare. However, bracelets were mass-produced in the geometric Art Deco style, usually in silver set with marcasites and other semi-precious stones. Many of these survive and are relatively affordable.

After World War II bracelet designs tended to be much less formal than those of preceding decades. Traditional motifs, such as stirrups and gate-links, were modernized with larger, chunkier shapes and often textural goldwork. Gem-set bands were made to look rather jagged and almost randomly arranged. The use of semi-precious materials is one of the most important features of post-war jewellery. For example, twisted ropes of beads such as lapis lazuli, malachite and coral were particularly popular around the late 1960s. Gold was the most commonly used metal, although silver also began to be held in higher regard (see p.135).

Modern bracelets are increasingly collectable, and pieces that may have seemed highly unfashionable ten years ago are now becoming sought-after.

19th C BRACELETS



A gold, enamel and split-pearl folding bracelet, c. 1860, bearing the message "SOUVENIR"; value code C

Identification checklist for 19thC bracelets

1. Is the bracelet silver or gold?
2. If it is gold, is the finish bloomed rather than highly polished?
3. Is the piece in good condition, with minimal wear on the links?
4. Is the bracelet reasonably long and large, with no links missing?
5. Is the clasp original and does it fit snugly?

Sentimental bracelets

Souvenir and sentimental jewellery was extremely popular throughout the 19thC in all price ranges, and the bracelet *above* is a particularly fine example. Each section is hand-pierced and articulated to fold into a gold book. The links are letters which, when unfolded, spell "SOUVENIR". The condition is exceptional, indicating that the bracelet was rarely worn and carefully stored. The spine of the book is set with small split pearls and *champlevé* enamel, and shows a great deal of care in the making. The value of this bracelet lies in its relative rarity and excellent condition.

* Most good-quality Victorian bracelets were made in 15 or 18ct gold but are not usually hallmarked. The richness of the colour and the weight of a piece indicate that the gold is a high carat, although sometimes towards the end of the century 9ct gold was gilded with 15 or 18ct gold to make it appear richer. This is not necessarily unacceptable as long as the surface of the plate is in good condition.

* Before 1854, when lower carat weights became legal, bracelets were also made in pinchbeck and later, rolled gold. These are collectable in their own right, especially pinchbeck, which is now somewhat rare and can command a premium.



Scottish agate

In the last quarter of the 19thC Scottish agate jewellery was extremely popular and very affordable. Pieces normally incorporate different coloured, stained agate and carnelian, with the natural graining of the stone showing through. Settings are generally silver or gilt metal. The bracelet shown on the *left* is unusually carefully carved, although it is mounted with the most inexpensive kind of gilt metal clasp. Because of the unusual design and the considerable skill that has gone into the engraving of the buckle, this is an especially desirable piece.

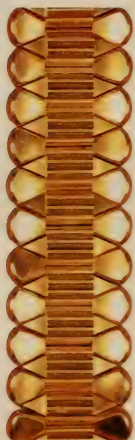
* A lot of Scottish agate jewellery still exists today, and it is keenly collected, but bracelets in good condition are getting harder to find. It is important to check that all the agate pieces are intact and undamaged, as missing or broken pieces are expensive to restore.



Victorian snake bracelets

The mid-Victorian gold and gem-set bracelet shown *above* is typical of the kind of snake jewellery, both in the form of bracelets and necklaces, that was produced in great numbers in the 19thC. Because the snake would usually clasp its own tail in its mouth, completing a circle, it was seen as a symbol of eternity.

* Many snakes had small gem-set hearts suspended from their mouths. If there is no pendant, examine the snake's mouth to ensure that an original drop has not gone missing.



Hollow gold

The design of this late 19thC flexible gold bracelet resembles stylized lotus plants, and may be influenced by the Egyptian Revival style. The finish is

delicately bloomed (frosted) and, with no scratches or dents, shows little wear. Bracelets like this were also made in pinchbeck.

* The best-quality examples are well articulated (with many small pieces) so that they fit snugly around the wrist with few gaps.

* Hollow gold jewellery is particularly susceptible to damage through wear; links often wear through to leave holes, and the gold is easily dented. Serious dents or abrasions are impossible to repair in some cases, as the bloomed surface cannot be exactly replicated. Do not be put off by some wear, however, as this is to be expected in an old piece.



Artist bracelets

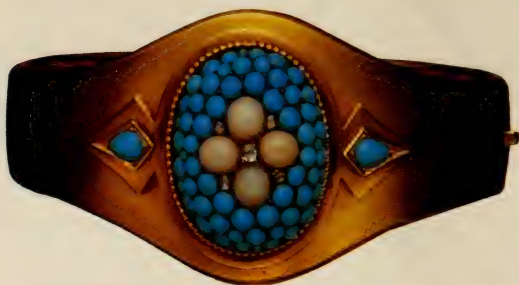
This bracelet is typical of the work of the Giuliano family. The enamelwork is finely detailed and decorative, although this is only apparent on closer observation, when the subtle black-and-white designs are visible.

The stones used are vari-coloured zircons, which come in a pleasant range of blues, greens and yellows. The gold setting is carefully worked and much heavier than it initially appears, a characteristic of the maker. The piece is signed "C & AG" (Carlo and Arthur Giuliano) on a small gold tablet behind one of the stones, which means that it was made after 1895,

when the two brothers took over the famous London firm. It is interesting to note that although the enamelling is skilled and of the best quality, the stone settings are not as fine. One of the links, at the top end, is a modern addition and is made noticeable by the strangely spaced chain. This can be removed, however, and does not necessarily affect the value.

* Signed pieces by the Giuliano family are keenly sought after by collectors of artist jewellery and are therefore many times more valuable than unsigned pieces.

19th C BANGLES



A gold bangle set with turquoise, coral and diamonds, c.1860; value code D

Identification checklist for 19thC bangles

1. Is the bangle made of silver, gold or pinchbeck?
2. If gold, is the finish bloomed and the setting hollow?
3. Is the metalwork in good condition without dents or scratches?
4. Is the central cluster removable?
5. Are all stones in place and unchipped?
6. Is the piece in original condition without later enlargements?

Bangles of all kinds were very popular throughout the whole of the 19thC and earlier pieces tended to be wide and made small to fit snugly around the wrist. This type of jewellery was ideally suited to the Etruscan Revival style, because the large surface areas allowed the jeweller to display metalwork techniques and effects copied from newly discovered antique artefacts. Most bangles, except the somewhat flimsy mass-produced pieces of the later part of the century, tended to be made of hollow but heavy-gauge metal. The example *above* is a typical mid-Victorian style, and the turquoise used is of excellent quality. The coral and diamonds highlight the three-dimensional *bombé* effect of the turquoise cluster. The cluster is removable to form a brooch, which is a common feature in 19thC jewellery, owing to the Victorian fondness for versatility. A piece like this in good condition and with a striking and attractive design is very desirable.

* It is important to check that a bangle has not been extended later, as this ruins the design and

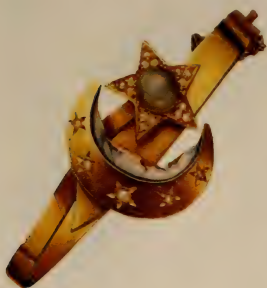
appearance of the original metalwork. Dents and bruises in the metal are a common sign of wear, and are usually impossible to repair, as it is extremely difficult to replicate the bloomed finish of the metal, especially as the patina is acquired with age.



Cameo bangles

The gold cameo bangle shown *above* dates from around 1890. The cameo itself, depicting the head of Mercury, is the most valuable element of the bangle, because it is made of hardstone, rather than the less expensive shell, and is very well carved (see pp.154–5). The bangle itself is also well made – this is especially evident in the good quality of the foliate engraving on the oval frame. The bangle has five moderately flexible gold sections.

* Check the clasp of a bangle for any marks or signatures. This example has French control marks on the tongue of the clasp.



The gold, enamel and cat's eye bangle shown *above*, c.1850, features a stylized crescent moon and star. The quality is fairly good although the pearls are rather dull. The moon face, however, is charmingly painted in enamel and is in good condition. This bracelet would be sought after as a novelty piece, and for this reason it is worth much more than its intrinsic value.

* When examining a bangle pay special attention to the clasp. A good original clasp should fit snugly and neatly, and should be visually unobtrusive. If this is not the case, the clasp may be a replacement, which can reduce the value considerably.

The ornate gold bangle shown *below* is set with rubies and probably came from Burma or India. Many travellers to East Asia brought back locally produced jewellery as souvenirs, and as a result such pieces are

often seen on the market. This example probably dates from the second half of the 19thC, and is entirely hand-made in hollow gold. The metalwork is detailed and very carefully finished. However, the screw fitting at the top would be rather awkward to operate. Owing to its delicacy and rather unwieldy shape it is probably of more interest to the collector than the wearer.



Mass-produced bangles

The late Victorian silver and gold bangle *above* is typical of the decorated two-colour metal jewellery that was mass-produced in Birmingham, England. The interest in combining two colours of metal, which continued from the 18thC, filtered down to the manufacturers of this piece, aimed at the lower price range. Versions were also made in plain silver and base metals. Because these bracelets were so inexpensive, they were usually worn daily. It is therefore rare to find one in such good condition as this example. Good condition is all-important with this type of jewellery because there is still so much of it on the market.



ART NOUVEAU BRACELETS



*A gold and turquoise bracelet, by Murrle, Bennett & Co.,
c.1900; value code E*

Identification checklist for Art Nouveau bracelets

1. Does the design feature stylized naturalistic or geometric motifs?
2. Is the bracelet set in silver or gold?
3. Does the piece make use of green and blue enamel, semi-precious stones or pearls?
4. Is the bracelet pierced or openworked?
5. Is the piece marked?

Murrle Bennett & Co. (Anglo-German, 1884–1914)

The London-based retail firm set up by Ernst Mürrle (the umlaut was not used in the company name) and Mr Bennett (first name unknown) specialized in low-priced silver and gold jewellery. Many of their pieces were produced in Pforzheim, Germany, a centre for progressive jewellery designers. The bracelet shown above uses the abstract motifs typical of German and Austrian Art Nouveau, for which Murrle Bennett jewellery is best known. Turquoise matrix (turquoise embedded with its

parent rock) was a particularly popular stone during this period, because its irregular, natural appearance suited the non-traditional styles. Bracelets like this one would also have been produced in silver.

* Murrle Bennett jewellery is widely collected, with prices dependent on condition and novelty of design. Bracelets are rarer than pendants or brooches.

* Pieces are generally marked "MB" or "MB & Co", although even unmarked jewellery can often be attributed to Murrle Bennett because of their distinctive designs.



Liberty & Co.
(British retail firm,
1875–present)

Liberty & Co. were the most important retailers of Art Nouveau design in Britain; the company commissioned some of the most important jewellery designers of the time, including Archibald Knox (see pp.108–9) and Jessie M. King (British, 1876–1949). The silver bracelet, *above*, was made around 1900 and has been attributed to King. It is characteristic of her jewellery in its symmetrical design and use of blue and green enamel flowers. Blister pearls, such as the ones used here, are often found in Art Nouveau jewellery, and are normally closed backed.

* Liberty jewellery, particularly openwork, is usually unmarked. Marks were generally reserved for large silver items and some brooches. Designers can often be attributed by comparing stylistic elements or by matching up pieces with documented designs.

* Liberty pieces in their original satin-lined boxes, with the company name stamped in gold on the interior lid, are especially sought-after.

* Art Nouveau metalwork is generally solid and therefore usually feels heavy.



Simon Joseph Kamholz
(Austrian, dates unknown)

The gold bangle, c.1900, shown *above* by the Austrian jewellery designer Simon Joseph Kamholz features a female figure entwined amongst grapes and vines. This motif is more commonly found in gold rings of the same period.

* The use of polished chalcedony stones, as in this bangle, is another characteristic feature of Art Nouveau jewellery. Semi-precious stones are shown to their best advantage when polished rather than faceted, and the effect is more in keeping with the Art Nouveau naturalist ideal.

* Raised goldwork designs are susceptible to wearing down, so it is important to check for signs of wear, or even holes. This kind of damage will drastically reduce the value of a piece.



Minor mass-produced bracelets

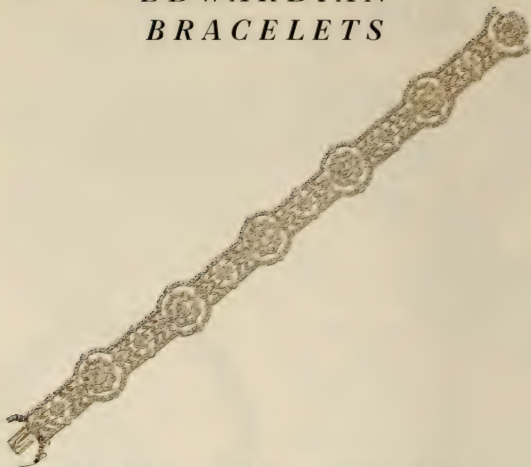
The Art Nouveau style filtered down to more mainstream manufacturers who produced slightly more conservative designs. The 15ct gold bracelet shown above was probably made around 1900 in Birmingham, England, then the centre of mass-produced jewellery. The style is intertwined and vegetal, though much more regular than artist-designed pieces. Cheaper versions of this type of bracelet were produced in 9ct gold, though these are not as desirable. It is not always easy to determine the weight of the gold, as pieces are often not hallmarked.

* Because this bracelet is in very good condition, and has a pleasing design, it is very collectable and wearable.

* Mass-produced jewellery of this type is generally hollow, and therefore prone to dents or holes. Because pieces were worn frequently, fewer examples survive in good condition than more expensive pieces.

* Early 20thC mass-produced gold jewellery usually has the frosted patina that was popular in the 19thC. Good quality goldwork should be crisp and well-defined, while cheaper pieces are often crudely finished.

EDWARDIAN BRACELETS



A French diamond and platinum garland design flexible bracelet, c.1905; value code B

Identification checklist for Edwardian bracelets

1. Is it mounted in platinum or platinum and gold?
2. Does the design incorporate flowers, garlands, bows or gate links?
3. Is the piece very flexible?
4. If the bracelet contains gemstones, are they in *millegrain* settings and are the settings finely pierced?
5. Is the clasp original and more or less invisible?
6. Are the links in good condition and not bent or strained?

Edwardian link bracelets

The most fashionable form of wrist jewellery at the beginning of the 20thC was the flexible link bracelet (bangles from this period are rare). Bracelets based on this structure were made for every price range. Unlike their Victorian predecessors, Edwardian bracelets are invariably thin, lightweight and delicate. The example shown *above* has a delicate platinum setting featuring flowers and leaves, and would have been expensive when it was made. The setting is so delicate that it does not predominate over the diamonds. Although the diamonds themselves are small (reasonably inexpensive brilliants and rose-cuts) and not of great intrinsic value, the exquisite craftsmanship and quality of the setting make this a valuable

piece. The quality of the bracelet can also be seen in the well thought out design of circles and garlands. These have been cleverly arranged so that when the bracelet is fastened, the clasp forms an integral part of one of the circles, and is almost impossible to locate.

Platinum marks

Control marks on the tongue of the clasp identify this bracelet as being French and made of platinum. French control marks can reveal other details: a right-facing profile of a dog's head means that a piece was made for the domestic market, while a left-facing girl's profile was used on platinum intended for export. Unlike the British system of hallmarking, French maker's marks were not always systematically used or recorded.

Expandable bracelets

In the early years of the 20thC expandable bracelets, with springs set in the articulated links, became increasingly popular. One of the reasons for this popularity is that the bracelet could fit all wrist sizes. Because the bracelet stayed in place on the wrist, only the front section needed to be gem-set, making them less expensive to produce. The platinum and diamond floral cluster bracelet shown *left* looks more elaborate when worn, as only the front shows.

* Most bracelets were made with keepers and safety chains on the clasps. Check that these are intact.

The front panel of the platinum bracelet shown on the *left*, c.1910, is set with old brilliant-cut diamonds and a border of calibré cut rubies. Calibré cutting is an expensive process because the stones must be specially cut to fit the shape of the mount. Therefore, the bracelet would have been made for a fairly high-priced market. The bracelet is made up of expandable platinum links. The advantage of this kind of linking is that the bracelet fits most wrists snugly. Consequently, pieces such as this one are less likely to have been shortened.

* Always check that the springs in the backs of expandable bracelets are in good condition, as they are difficult to repair.

* Because bracelets such as these are understated and easy to wear, they are very sought after.

Machine-made bracelets

The hollow 15ct gold bracelet shown *left* would have been impossible to produce by hand on such a delicate scale, and is in fact machine-made. The peridots and diamonds have been set by hand, however. Cheaper versions of this type of bracelet were also made, usually in 9ct gold and without gemstones. Because the links are hollow, they are very prone to wearing thin, and it is worth examining a piece like this one very carefully to check for such wear. The value of machine-made bracelets lies in their condition, although perfect examples are still very affordable.

Alterations

It is not unusual to find link bracelets that have been either lengthened, or more commonly, shortened. Pieces that have been altered are never quite as desirable as examples in their original state. A

bracelet that is too short to be worn may not be worth having, since it is often disproportionately expensive to have new sections made. However, if a bracelet must be shortened to make it wearable, always have this done by a reputable jeweller with experience in antique jewellery. Choose carefully which sections are to be removed, for example sections which are in less good condition or that will not interrupt the overall design of the piece.

* Never allow a jeweller who has shortened a bracelet to keep any removed sections or fittings as part payment. Always keep these pieces with the bracelet so that they can be restored at a later date if desired. This is especially important as it affects future resale value.



ART DECO BRACELETS



A silver bracele in the form of masks, made by Georges Fouquet, c.1925; value code C

Identification checklist for Art Deco bracelets

1. Is the design either abstract geometric, oriental or African in style?
2. If gem-set, does the bracelet incorporate diamond or semi-precious stones?
3. If the bracelet is not gem-set, is the design solid, chunky and three-dimensional?
4. Is the piece complete and not reduced or made up from other pieces?
5. Is the bracelet in good condition without dents, loose or missing pieces?

Art Deco forms

The field of avant-garde and progressive Art Deco jewellery was dominated by the French, and the most important figures include Raymond Templier (1891–1968), Jean Desprès (1889–1980) and Jean Fouquet (1899–1984). Several very disparate sources influenced these designers of the 1920s and 30s. The bold, graphic shapes and colours echo Cubism, while many designers took their inspiration from oriental jewellery. The interest in African art, particularly masks, is reflected in the silver bracelet shown above. The bracelet was probably designed by the Polish sculptor Jean Lambert-Rucki (1888–?) for Georges Fouquet, who himself began designing jewellery for his family firm, La Maison Fouquet, in the 1890s. By the 1920s he had adopted the Art Deco style in his own work, and was also producing pieces commissioned from other designers. Because it is rather rare, this kind of jewellery is keenly sought-after by collectors, and can command high prices.



Theodor Fahrner (German, 1868–1928)

The German jeweller Theodor Fahrner pioneered the production of artist's jewellery on an affordable mass scale. His jewellery incorporated marcasite and coloured semi-precious stones long before these materials became popular for other mass-producers of Art Deco jewellery. The bracelet shown *left* epitomizes Fahrner's work of the very early 1920s. The large step-cut smoky quartz and green chalcedony stones are highlighted with marcasites and set in silver. These materials and forms were used again and

again in jewellery produced by Fahrner's workshop. Such pieces were distributed throughout

Europe, in Britain by Liberty and in the United States by Murrel Bennett. (see pp.82-3).

* Because Fahrner jewellery was originally inexpensive, pieces were often not given the care afforded to expensive jewellery. For this reason, many pieces seen today are not in the best condition. Check carefully for signs of wear and damage as these can affect value.

* Fahrner jewellery is usually marked with the initials "TF" in a circle (see pp. 44-5).



Gem-set bracelets

Wide bracelets in geometric buckle-link designs were extremely popular and numerous in the late 1920s and early 1930s, when it became fashionable to wear several bracelets on one wrist. Although many such bracelets survive, they vary dramatically in the quality of gemstones and manufacture. The example shown on the *left*, of diamonds set in platinum, is typical of a well designed and good-quality piece. The setting is finely pierced-out, and while the design is intricate, it is not

cluttered or fussy. The diamonds are both brilliant-cut and baguettes, a sign of quality. A less expensive bracelet would probably incorporate cheaper single-cut diamonds cleverly set to appear more numerous, while the back of the setting would be more crudely finished.

The best pieces were made by the famous French jewellery houses such as Cartier, Boucheron and Van Cleef & Arpels. Unfortunately, bracelets from these sources are not always marked. Definite attribution of an unmarked piece (through identification with designs or confirmation from the company concerned) can double its value.

* Bracelets set with coloured stones and diamonds are less common and therefore more desirable than "white" pieces set only with diamonds.



Semi-precious stones

By the 1930s the fashion for large, boldly cut gemstones led to the widespread use of semi-precious stones. Aquamarines, topaz, quartz and especially citrines were popular for their clarity and rich, striking appearance. In the bracelet on the *left*, honey-coloured citrines have been step-cut to show off their colour to best advantage. The gold setting adds to the warm tones, which are highlighted by diamond-set connecting links. Although this bracelet is not signed, the design and the setting resemble those of Cartier pieces.

* To distinguish a good bracelet from a mediocre one, look at how the links are connected and the overall flexibility of the piece. Cheaper pieces tend to have fewer links which do not fit together very gracefully. Well made bracelets, however, tend to mould themselves to the wrist.



Cocktail bracelets

At the end of the 1930s the fashion for feminine gem-set jewellery faded. A new style, known as "cocktail jewellery", was typified by chunky gold pieces. The emphasis shifted from gemstones to large metallic surfaces, either flamboyantly scrolled or hard-edged and industrial. These hollow, three-dimensional pieces were usually machine-made, and were produced all over the world in large numbers. The bracelet shown on the *left* is probably French, and is a good example of the cocktail style.

* Hollow gold is especially susceptible to denting and scratching. Dents are impossible to repair and can reduce value depending on their visibility.

MODERN BRACELETS



*An opal and gold bracelet by Haroldo Burle Marx,
c.1965; value code C*

Identification checklist for modern bracelets

1. Is the design of the bracelet either abstract or organic in inspiration?
2. If the piece is in gold, silver or platinum, is it marked?
3. Does the metalwork feature contrasting or unusual textures?
4. Does the bracelet incorporate semi-precious stones or unusual materials?
5. Is the form of the bracelet large and bulky?
6. Can the piece be attributed to a particular designer or manufacturer?

Modern materials

Unlike the gold cocktail bracelets of the 1940s, bracelets made from the 1950s onwards tend to be solid and heavy. More than ever before, metal was emphasized for its own sake, rather than as a support for gemstones. Rough textures and organic shapes highlighted the possibilities and natural origins of metal. This preoccupation with the organic was also reflected in the use of rocky or unpolished stones, which were intended to look as if they had been left in their natural state.

Collecting modern bracelets

During the 1980s and early 1990s the jewellery of the 1960s and 1970s was considered hopelessly out of fashion, and pieces from that period were not much collected. From the mid-1990s, however, there has been a complete reappraisal of the work of designers and makers such as those discussed here. Modern jewellery is a rapidly growing collecting area, and prices will no doubt begin to rise accordingly. However, many pieces are still

very affordable and can be found for sale everywhere from dealers, to auction houses to estate sales.

Haroldo Burle Marx (Brazilian)

Many designers of the 1960s embraced the futuristic space-age style that affected everything from furniture to clothing. The gold and opal bracelet shown *above*, by the Brazilian designer Haroldo Burle Marx, shows the influence of abstract art with its large, square areas of colour. The gold is heavy, with alternating polished and matte areas – an effect that is typical of the 1960s. Marx's work from this period is characterized by large flat metal surfaces set with polished stones. Many of his designs feature stylized motifs inspired by Aztec and Inca forms, interpreted with a modernist, architectural twist. Burle Marx takes great pride in the craftsmanship of his pieces, which are usually sculptured rather than cast.

* Because of the importance of this artist, pieces made by him are very desirable for the serious collector of modern jewellery.

**Andrew Grima
(British, born
1921)**

Andrew Grima's pieces often feature large gold settings formed into highly textured shapes resembling nuggets, birds' nests or rocks. The bracelet shown on the left, 1963, is made up of apparently randomly assembled gold rectangles. These shapes are echoed in the baguette-cut peridots and diamonds set into the bracelet at intervals. Typically, the gold rectangles are textured rather than polished. The use of semi-precious stones, in this case peridots, is also characteristic of this jeweller.

* Pieces by Grima are normally marked "AG" or "GRIMA".

* Lower-quality pieces inspired by this jeweller were produced in the thousands. However, these generally have inferior quality metalwork, and lack Grima's characteristic naturalism and individuality.



**Georg Jensen
(Danish firm of
silversmiths,
founded 1904)**

The Danish sculptor Henning Koppel (1918–81) designed this bracelet in 1947 for Georg Jensen, and it remained popular throughout the 1950s and 1960s. Jensen commissioned such progressive designers as Koppel, Nanna Ditzel (born 1923) and Torun Vivianna Bülow-Hübe (born 1927; see p.136) to design organic, modernist pieces many of which are still in production today. Jewellery produced by this firm has

always been considered to be at the forefront of Scandinavian design. It is generally less expensive to buy vintage pieces, which can be surprisingly affordable, than the same designs that are newly produced today.

* All Jensen jewellery is marked either "GJ" or "Georg Jensen", and pieces often bear the initials of the designer as well. Jewellery designed by Koppel is normally marked "HK".



**Boucheron (French jewellers,
founded 1858)**

In the 1960s the top jewellery houses began experimenting with combining precious materials such as gold and diamonds with organic materials. Boucheron produced a range of pieces using natural materials, typified by this gold and tortoiseshell bangle.

* This bracelet is marked "Boucheron" and numbered, which considerably enhances its value. A similar unmarked bracelet would be about five times less valuable.



**Elsa Peretti
(Italian, born 1940)**

The "bone cuff" bracelet shown above was designed by Elsa Peretti for Tiffany in 1978. It is probably the most popular and famous of her designs, and is also produced in gold. The curved, natural form is characteristic of her jewellery, and follows the natural shape of the wrist bone.

* This bracelet is signed "Peretti-Tiffany & Co 1978" – Peretti is only the second designer working for Tiffany to have been allowed to sign her name alongside the company's. * The bracelet is easily accessible as it is still in production.

CONTEMPORARY BRACELETS



Silver and pearl bangle designed by Torun Vivianna Bülow-Hübe for Georg Jensen, 1988; value code F

Contemporary bracelets and bangles are available in a vast array of forms and materials, and it is therefore impossible to provide a checklist or price range for such pieces.

Contemporary developments

In the last two decades of the 20thC there has been an interest in experimenting with different metals (for example titanium, niobium and tantalum) and materials (acrylic, resin, wood and recycled materials). Designers have also explored the effects of colour and colour contrasts. Like the Arts and Crafts movement of the 19thC, there has been an emphasis on handcrafting and on the importance of the artists work in creating individual pieces, wearable works of art. Around the world galleries have sprung up to exhibit and sell this jewellery, and the field is ever growing. With this emphasis on the artists and their work, value is seen to lie in the makers' interpretations of design and craftsmanship rather than in materials used. The world of contemporary designer jewellery is an exciting and growing area for the collector, in which the pieces of today will become the collectables of tomorrow. Part of the appeal of collecting contemporary jewellery lies in the fact that it is possible to buy

pieces by designers whose work is represented in museums around the world; not the case with more established fields. A selection of some of the most influential artists of the late 20thC is given here.

Torun Vivianna Bülow-Hübe (Swedish, born 1927)

Bülow-Hübe designed the bangle shown *above* for Georg Jensen, the Danish silversmiths, in 1988. Its organic, sculptural form is characteristic of the jewellery commissioned by Jensen, but it also reflects the designer's own clean, aerodynamic style. Bülow-Hübe has had a distinguished career that includes winning silver and gold medals at the Milan Triennales of 1954 and 1960. Her work is displayed in museums around Scandinavia. * Jensen is an ideal starting point for novice collectors of contemporary jewellery. While pieces are commissioned from important designers, they are mass-produced and therefore both accessible and often relatively affordable.



**Tone Vigeland
(Norwegian, born 1938)**

The Norwegian artist and designer Tone Vigeland is best known for her innovative work with the forms and surfaces of metal. Like many contemporary jewellery designers, she rarely incorporates gemstones. Her work also reflects her heritage, taking early Norse and Viking metalwork, particularly chain mail, as a source for her designs. The bracelet shown *above*, made in 1990, is composed of interlinked squares made of oxidized silver. The oxydization process causes the silver to turn a black, tarnished colour, and this rather industrial effect is characteristic of Vigeland's work.

**Yasuki Hiramatsu
(Japanese, born 1926)**

Yasuki Hiramatsu is a professor at Tokyo University of Fine Arts and Director of the Japan Jewellery Designers' Institute. He is Japan's foremost jewellery designer with an international reputation. His treatment of metal, usually silver or gold, is at the opposite extreme of Vigeland's. The bangles shown

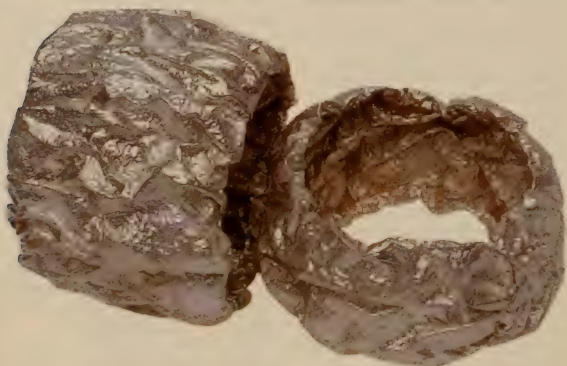
bottom, 1992, typify Hiramatsu's metalworking technique. Thin beaten sheets of silver with a matte finish are layered one on top of the other, and then soldered together at the ends. The effect is like crumpled foil, and gives the bangles a delicate, malleable appearance (they are actually stronger than they look).



**Paul Preston
(English, born 1943)**

Paul Preston is a self-taught jewellery maker, whose lack of formal education has left him free from many constraints imposed by institutional training. His inspiration is drawn from nature, in particular animals and insects. The bangle *above*, made in 1990, features the multi-coloured goldwork characteristic of Preston's jewellery. He creates unusually coloured golds by making his own alloys. The design is two-dimensional and features bees on a beehive background, a recurring theme in Preston's work.

* Jewellery by contemporary designers is generally sold by specialist dealers and galleries in much the same way as objects of art, and dealers should be able to guarantee authenticity. Pieces sometimes come up at auction, especially in sales devoted to the growing 20thC design area.



CHARM BRACELETS



*A gold and enamel pennant alphabet bracelet, c.1915;
value code F*

Identification checklist for charm bracelets

1. Are charms made of silver, gold or platinum, rather than gilded base metal?
2. Is the bracelet in good condition and not misshapen by the weight of the charms?
3. Are charms original and not altered from other items such as rings?
4. Are the charms contemporary with the bracelet?

20thC charm bracelets

Charm bracelets did exist in the 19thC, but were not widely worn until the early 20th. This gold and enamelled nautical pennant alphabet bracelet dates from between 1915–1920. Each flag represents a letter of the alphabet, so that together they spell out a message. After World War I similar versions of this type of bracelet were also produced with flags of different countries, possibly to commemorate the establishment of the League of Nations in 1919. The example above is in very good condition: the enamel is unchipped and the delicate gold links are not worn. Bracelets such as this example are highly collectable, especially for nautical enthusiasts.

* The condition of enamel pennant bracelets is important. Lost enamel is extremely difficult and expensive to repair.

* The best quality bracelets are made of 15ct or 18ct gold. Examples marked 9ct gold are generally mass-produced and consequently less well-made.

Fabergé egg bracelets

In the early 20thC it was also popular to collect Fabergé and Fabergé-style eggs, which were mounted on bracelets. Genuine Fabergé eggs are valuable in their own right, and a bracelet incorporating several eggs would command a very high price. However, bracelets with Fabergé-style eggs are comparatively affordable.



Art Deco charm bracelets

It was not until the 1920s that heavily laden charm bracelets became fashionable. Art Deco examples are usually platinum, and often incorporate expensive, gem-set charms specially made for one bracelet. The bracelet *above* is a typical example of this type of jewellery. The platinum chain is set with alternating sapphires and pearls. The charms are in characteristic angular Art Deco style, set with baguette and other unusually cut diamonds.

* Although this bracelet is unmarked, the quality of the manufacture and gemstones suggests that it was by an important jeweller in London or Paris. A signature or mark connecting it to a maker would increase its value considerably.



Souvenir bracelets

By the 1950s the wearing of charm bracelets was widespread, especially with teenagers and young women. Most jewellers produced loose charms with souvenir or commemorative motifs, which could be collected and mounted gradually. However, the British bracelet shown *above* was probably sold as it is now. Made to commemorate the Coronation of Queen Elizabeth II in 1953, the chunky 18ct gold bracelet is hung with enamelled charms representing symbols of the royal event.

* Because it is of high quality and in good condition, this bracelet is very desirable. The fact that the bracelet is also stamped with the special Coronation hallmark makes it especially interesting to collectors of Coronation or Royal memorabilia.

* Similar commemorative bracelets were also produced in lower-grade gold and gilt metal. These are also collectable provided all the charms are intact.

Mass-produced charms

As the fashion for wearing charm bracelets grew, manufacturers began producing low-priced charms in 9ct gold. The bracelet shown *below* is a good example of a piece incorporating lower-priced charms made in the late 1960s and early 1970s. Although the charms are an inexpensive weight of gold and mass-produced, they are relatively well made. The details in the pieces are crisp and unworn, and all the tiny hinges, doors and wheels are in working order. Because they were produced in such large quantities bracelets like this one must be in good condition to be of any interest to the collector.

* By the late 1960s these mass-produced charms began to decline in quality, and it is preferable to collect examples made before this period.

* Owing to the weight of charms, bracelets are especially prone to wear. Check links to ensure that areas have not worn thin, as bracelets with very thin links are in danger of breaking.

* Because they are usually collected gradually, charms on any one bracelet can vary widely in both quality and date of manufacture. It is not uncommon to find a bracelet with one very good charm accompanied by several lower-quality pieces.



PEARLS



A 19thC seed pearl demi-parure in its original case

Pearls, though they are an organic substance, are classed alongside precious gems. In fact, when pearls first arrived in Europe from the Middle East, they were more expensive and highly valued than diamonds.

The oriental pearl, as true pearls are called, comes from molluscs known as pearl oysters found in the Persian Gulf, Red Sea and the Gulf of Manaar between India and Sri Lanka. Pearls are formed when an irritant or foreign body is present inside the oyster. The oyster surrounds the foreign body with thin layers of nacre (a substance containing the protein conchiolin and calcium carbonate) until a pearl is formed. The layers of nacre vary in thickness from about 0.5mm to 3mm – the thicker the layers the more lustrous the pearl. Natural pearls are so called when these irritants have occurred naturally. To form cultured pearls, the foreign body is inserted by man. The shape, size and type of a pearl can vary depending on the part of the oyster in which it was formed. Round pearls originate in the body of the mollusc, while blister pearls form on the inside surface of the shell.

Colour and lustre are important criteria for assessing the value of a pearl. The most commonly found colour is the white pearl, and the best examples are known as rosée pearls due to their pinkish iridescent hue. Less valuable

fancy-coloured pearls can be found in pale shades of blue, green, yellow, brown or black. Coloration is usually determined by factors in the mollusc's shell or in the water surrounding it. A pearl's iridescent lustre is known as the "orient", and a good specimen is said to have a "fine orient".

A pearl's size and shape will also affect its value. The weight of a pearl is measured in grains (1 grain = 1/4 carat), in the same way gemstones are weighed in carats.

The best quality pearl should be a perfect sphere with a smooth unblemished skin. If possible, any existing flaws are usually chosen as the place to drill the holes for stringing, as this reduces their visibility. Seriously misshapen examples are known as baroque pearls. These were most widely used during the Renaissance to form the bodies of mythological creatures or figures in ornate jewels. They are sometimes used in modern jewellery as a novelty feature, and can be cultured as well as natural. Although baroque pearls can look impressive, they are intrinsically less valuable than perfect specimens.

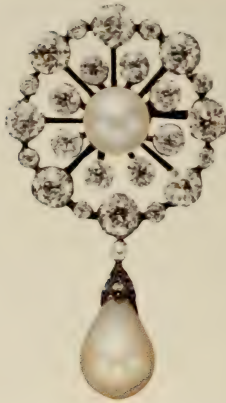
Seed pearls are tiny round natural pearls that weigh less than a quarter of a grain. Seed pearl jewellery, popular in the Victorian era, was usually made by sewing seed pearls onto a metal mount that had been covered with a layer of mother-of-pearl. Because the seed pearls are sewn on, this type of jewellery tends to be very fragile and examples do not often survive in perfect condition. Split pearls – seed pearls cut in half to double the yield – were also frequently used in the 19thC because they were less expensive than whole pearls and also because they would sit lower in their settings.

Other natural variants have been used for centuries in jewellery for their pearl-like appearance. Freshwater pearls come from freshwater molluscs such as mussels and clams found in rivers in parts of Scotland, North America and South America (see p.143). The misleadingly named mother-of-pearl is actually taken from the inner lining of not only oysters but also abalone, nautilus and freshwater mussels. It is most commonly used for buttons, but was also favoured by makers of Arts and Crafts and Art Nouveau jewellery for its lustrous quality.

Pearls have been imitated for centuries. Queen Elizabeth I is known to have owned "pearl" jewellery made of glass beads lined with fish scales. Later imitations were made by coating glass beads in a nacreous substance or even with plastic (see p.143).

Prospective collectors should carefully check the condition of any pearl jewellery, antique or modern, before buying. Pearls are soft and therefore susceptible to being worn down, particularly when they are rubbed against other pearls on a string. This can result in the pearls becoming barrel-shaped rather than round – a condition that is best avoided. Because they are an organic material, pearls are also prone to drying out and flaking or cracking, especially around drill holes. For advice on care and restoration, see pp.10-11.

PEARLS



*A Victorian natural pearl and diamond cluster brooch;
value code B*

Identification checklist for pearl jewellery

1. Do the pearls feel gritty when passed against the teeth?
2. Is the surface lustre glowing and iridescent?
3. If it is a baroque pearl, is it an irregular shape with a rippled surface?
4. If round or drop-shaped, is the pearl perfectly formed?
5. If a freshwater pearl, is it white with a duller surface lustre?
6. Are the pearls in good condition and not decomposed, cracked or discoloured?

Drop pearls

The stomacher brooch shown *above*, c.1880, uses the finest possible natural pearls. The drop pearl is a perfectly formed tear shape and the lustre is superb. Drop pearls often appear perfect at the front, but are misshapen at the back or at the top, which is usually disguised by the setting from which it hangs. As perfect drop pearls are rare, this piece is very desirable. The central pearl is a *bouton* shape, named for its rather flat button-like appearance. This is also a popular shape for jewellery as it lends itself so well to being mounted on flat surfaces.

Baroque pearls

The novelty penguin brooch, made in the 1950s, shown *above right* uses a single natural baroque pearl for the body. The pearl was



carefully chosen for its penguin-like shape and the surface appears almost feathered. Baroque pearls have been used for centuries to form the bodies of mythical creatures. Although most of the important examples of this kind are now in museums or private collections, some of the

more famous houses, such as Tiffany and Cartier, still produce pieces such as the brooch shown here using baroque pearls.

* Although baroque pearls themselves have a lower intrinsic value than perfect ones, because they are often imaginatively used and elaborately set, the resulting jewels can be very costly.



Coloured pearls

The vari-coloured natural pearls used in the Edwardian brooch shown *above* are ideally suited to representing a bunch of grapes. Pearls come in many different hues, from white, pink and grey through to almost black. No matter what the colour, natural pearls should always exhibit their characteristic iridescent lustre.



Freshwater pearls

The earrings shown *above*, dating from c.1860, feature very fine large freshwater pearls. These are formed by several varieties of shellfish found in fresh water and rivers. The pearls are nacreous and formed in the same way as saltwater pearls, but lack their iridescent lustre and shine. Instead, freshwater pearls have a duller surface more like porcelain, and are commonly

found in Scotland, North Wales, Ireland and the United States. Although freshwater pearls are not as widely appreciated as the saltwater variety, they are valued by collectors, and rare examples such as the ones shown here can command high prices.



Cultured pearls

Cultured pearls have been enormously popular since the 1920s because they look exactly like natural pearls but are considerably less expensive. The modern necklace shown *above* contains high quality cultured pearls – they are a good colour and lustrous, and are well-matched in size and shape.

Today uniformly sized strings of pearls are more popular than the graduated necklaces fashionable in the 1940s and 1950s, and therefore the latter style can often be bought more cheaply.

* Cultured pearls are valued by the same criteria as natural pearls but are a fraction of the cost. It is difficult for anyone but an expert to tell the difference between the two. The imperfections on cultured pearls tend to appear convex outside the surface of the pearl, while imperfections on natural pearls are usually formed under the surface layer. 19thC jewellery should always contain natural pearls – cultured pearls indicate that they are later replacements.

* Synthetic pearls have a rather porous appearance on close examination under a glass, and sometimes the surface coating will have worn away to reveal a glass bead underneath. They will feel smooth and slippery against the teeth.

Caring for pearls

If worn frequently, pearls should be restrung by a jeweller that specializes in pearl stringing once every six or twelve months with knotted silk. The knots serve as buffers between the pearls to prevent rubbing, and also as a safety device in case the string should break (see pp.10–11)

AMBER, CORAL & JADE



A mid-19thC Neapolitan coral brooch in the form of a putto nestling amongst leaves and fruit

Amber

Natural, or “true”, amber is a form of fossilized resin that comes from a type of extinct pine tree submerged under the ocean about 60,000,000 years ago. The insects and plants that are found trapped in some pieces of amber are preserved prehistoric relics. Most of the amber seen today comes from the Baltic coast, especially near Kaliningrad in western Russia, but it is also found in Poland, Romania, Britain, Sicily, Burma and Mexico. Amber is obtained in two ways. Sea amber is found washed up on some Baltic and North Sea coasts, while Burmese amber is pit-mined from deposits. Amber has been used for jewellery and especially talismans since the Bronze Age. It featured in Greek, Roman, Celtic, Saxon and Viking jewellery. It was also used in China and Japan, where its softness and durability made it ideal for elaborate carving. In recent times it began to be used again during the Victorian period, mainly in Britain and Northern Europe for bead necklaces and other ornaments. In the late 20thC amber jewellery is enjoying enormous popularity and contemporary pieces are abundantly available from dealers, retailers and craft fairs.

Because there is so much amber around today, and because it is so difficult for most people to distinguish between real and fake amber (see pp.146-7), this is an area that novice collectors should approach with caution. To achieve a familiarity with the look and feel of good quality amber, visit museums with amber jewellery collections, or seek out reputable specialist dealers who may be kind enough to impart some of the wisdom of their experience.

Coral

Coral is actually the skeleton of the coral polyp (*corallium*), a small invertebrate marine animal. These jelly-like organisms live in colonies, attaching themselves to rocks where their hard calcium carbonate "skeletons" form. The kind of coral used for jewellery is known as *corallium nobile* (precious coral) and is not the same as the material forming the coral reefs of the Pacific. Precious coral has traditionally been found in coastal areas in and around the Mediterranean. It is now also harvested in Hawaii, Japan and Australia.

The colour of coral depends on the area it comes from and how deep in the ocean it lives. The deeper in the ocean it lives, the paler the coral tends to be.

Coral has been a popular material for jewellery since Antiquity, and was valued not only for its colour but also for its perceived magical powers. It was worn in amulet form to ward off evil, and even used for medicinal purposes in the Middle Ages. It was thought especially suitable for children, and whole branches were commonly made up into babies' teething rattles or bead necklaces. In the first two thirds of the 19thC coral was one of the most fashionable and popular materials for jewellery, especially for daywear and for young girls. The most important centre of coral jewellery production at this time was Torre del Greco, near Naples.

By the late 19thC coral fell out of favour through too much use and decline in standards of craftsmanship. It enjoyed a brief revival during the Art Deco period, but became more popular again after World War II. However, due to the effects of pollution, coral is getting harder to find and this is reflected in rising prices.

Jade

The term "jade" is popularly used to describe two different minerals, jadeite and nephrite (see p.151). Jadeite is considered to be the superior material, but within this group quality and value varies dramatically. Although jade jewellery is associated with China, jadeite was actually mined in Burma, and exported to China to be carved. Jadeite comes in a variety of colours, from dark emerald green to purple, pink and even white. The rarest and most valuable type is a translucent deep emerald or grassy green. This is known as "imperial jade" or "emerald jade" because of its resemblance to that gemstone. This high quality jadeite can often resemble polished emerald, but is far rarer and much more expensive. Jewellery made from imperial jade rarely comes up for sale in the west. It is more often sold in the Far East where it is better understood and where it is considered one of the most valuable stones.

A M B E R



A late 20thC amber and silver pendant; value code H

Identification checklist for amber jewellery

1. Is the amber lightweight?
2. Does it feel warm and smooth?
3. Is the colour dark reddish brown, honey or pale yellow?
4. Is it naturally formed and not reconstituted?
5. Is the amber in good condition, without cracks?
6. If mounted, is the amber set in silver?

Amber

Amber is an ideal substance for making jewellery because it is soft but very tough. Most amber found in jewellery is simply polished in the form of beads or cabochons, but it is sometimes faceted and in the Far East it was often carved.

The colour of amber varies from opaque yellow, to a clear honey colour (common to Baltic amber) to dark reddish brown (usually Burmese). The honey-coloured variety is the most common, and is usually fairly transparent but with internal cracks or flaws. Some rarer pieces include trapped fossilized plants or insects, and these are the most sought after and the most expensive. The amber in the pendant shown *above* is a good, rich honey colour and has characteristic internal flaws and inclusions. The amber is set in a finely made Arts and Crafts-style

silver mount, which enhances its desirability. Modern amber jewellery such as this pendant is widely available on the market and is often very affordable.

Plastic imitations

Plastic has been used to imitate amber throughout the 20thC, with very convincing results. It can sometimes be difficult for even an experienced collector to detect the difference. Like amber, plastic is smooth, warm to the touch and lightweight. Some plastic imitations are even embedded with flies to look more realistic. (Genuine fossilized flies often appear with their wings open as if trapped in flight, while recently inserted flies tend to look curled up.)

* On close examination, plastic will usually be seen to have internal bubbles not seen in amber. In very salty water, plastic will sink while amber will float.



The early 20thC necklace shown *above* is a good example of dark sherry-coloured amber. These beads are faceted, but many similar necklaces with polished beads can be found. Simple amber bead necklaces have been made since the late 19thC, and they are probably the most common form of amber jewellery on the market; they are available in varied colours and qualities.

* Because amber bead necklaces are fairly common, value is dependent on the condition of the beads. It is important to check that they are not damaged, scratched or cracked (due to drying out).



The Art Deco necklace shown *above* is made of opaque yellow amber. This type of amber tends to have a marbled appearance, and is most effective for polished beads or abstract shapes, where clarity is not a requirement. The beads around the top of the necklace demonstrate how varied

the colour of opaque amber can be. The hidden screw closure at the top of the necklace is typical of the period.

* In the 1920s and 1930s necklaces similar to this one were also made out of plastic, formed to look like amber. Although the colour and marbling effect is usually very convincing, plastic beads tend to be uniformly the same colour.

* Because this necklace is simple and elegantly modernistic, its value lies as much in its design as in the quality of the amber.



The late 20thC ring *above* looks dramatically different when compared with the pendant shown on the opposite page. This amber is extremely cloudy, with an almost granular appearance. This effect is caused by large numbers of air bubbles trapped inside the amber. Although this is still an attractive ring, the cloudy quality of the amber does make it somewhat less valuable.

Treated amber and substitutes
Ambroid, made by heating pieces of true amber and reconstituting the material into larger pieces, is being increasingly used and sold as "amber". Ambroid looks and feels like true amber, but on closer examination it is usually possible to see the elongated bubbles caused by the heating process. The use of ambroid in jewellery is something of a grey area when it comes to assessing validity. The substance is, in effect, amber, and many dealers do not consider it to be inferior. If you are buying amber jewellery, and large sums of money are involved, however, seek the opinion of a laboratory.
* Much modern amber has been heat-treated (boiled in oil) to enhance clarity and colour. This is almost impossible to detect without laboratory tests.

CORAL



A Neapolitan coral cameo parure, c.1820; value code C

Identification checklist for coral jewellery

1. Is the material a colour ranging from pale pink to deep salmon?
2. Is any carving smooth and well executed?
3. Are all the protruding pieces of carving intact and undamaged?
4. Is the piece mounted in gold?
5. Does the coral feel smooth and fairly warm to the touch?
6. Is the coral in good condition, without cracks or discoloration?

Coral cameo jewellery

Coral cameo jewellery was especially sought-after in the first half of the 19thC, and pieces of varying quality were made in large numbers. The main centre of production for coral jewellery is traditionally Naples, where pieces have long been produced both for the tourist market and for export. Cameos depicting classical figures were the most popular type in the early 19thC, and were often mounted in delicate gold cannetille (wirework) settings. The coral cameo parure (set) shown *above* boasts a particularly high-quality gold cannetille setting, which is made up of tiny wirework flowers and beading (see p.96). The fact that the parure is still in its original fitted case makes it all the more desirable, and means that it is in better condition than

if the pieces were kept loose in a jewellery box. Because many sets have been split up, it is especially desirable to find one with all its pieces. This parure includes the typical array of pieces – a necklace, earrings, two bracelets (that can be joined together to form a choker) and a stomacher brooch. Many parures also included haircomb attachments. The cameo plaques are unusually well matched for colour, a sign that the parure is of very high quality.

* Early 19thC coral jewellery is now very much in demand, and prices have increased as a result.

* Look carefully at the quality of the carving on coral cameo jewellery as some examples have been quite crudely made. Faces and foliage should be detailed and smoothly finished, without sharp jagged edges.



Neapolitan coral jewellery

The carved coral brooch shown *above* is typical of the work produced in Naples in the mid-19thC. Because of its brilliant colour this type of coral was particularly favoured by visiting tourists and most pieces were sold as expensive souvenirs. Brooches featuring fruits, flowers, cherubs and classical motifs were the most common, and makers achieved three-dimensional effects by attaching fruits or flowers to the main brooch with gold wire. It is important that such attachments are all intact and not damaged, or the value of the brooch will be reduced.

* Pendant attachments, such as the amphora (wine jug) on this brooch, are especially prone to breaking off and being lost.

these branches protrude and are delicate, pieces are often broken off. An inexpensive coral twig necklace with broken pieces will not be particularly desirable.

* Condition is an important factor to consider when buying coral necklaces because there are so many on the market.



Coral earrings

The pair of coral pendant earrings shown *above*, c.1820, are slightly unusual because they have faceted drops. The neo-classical style of the gold settings is typical of jewellery made in the early 19thC, especially pieces made for the tourist market in Italy. The earrings were probably once part of a set, but are still desirable on their own because they are in good condition and have an attractive design.

* Earrings that still have their original loops are more valuable than similar examples that have had modern loops or posts added.



Coral necklaces

Simple necklaces strung with natural spiky coral were imported into Britain and the United States in large quantities throughout the 19thC and early 20th, and are often inexpensive. The example shown *above* (c.1820), however, is unusual in that it incorporates white as well as red coral, which makes it rarer and more desirable. The most commonly seen necklaces incorporate long, twiggy branches of coral, strung together. Because

Substitutes and imitations

* Glass has been used as a substitute for coral, but it is reasonably easy to detect, because it is much heavier than coral and feels cold to the touch.

* Plastic can look and feel very like coral and is easily moulded into various shapes. The best test is to hold a hot needle to the material. Plastic will melt, while coral remains hard. This method is obviously not suitable for use on jewellery belonging to others, however. Simply examine the material as closely as possible: unlike plastic, coral is porous, hard and dense. Be particularly dubious if a piece feels totally smooth and has no natural imperfections at all.

J A D E



*A cabochon jadeite and diamond brooch, 1950s;
value code B*

Identification checklist for jadeite

1. Is the colour even and unspckled?
2. Is the material thick and fairly translucent?
3. Does it feel hard and cold to the touch?
4. Is the surface lustrous and well polished, without nicks or scratches?
5. If the piece is carved, is the carving finely done?
6. Is the jade in good condition without cracks?

Jadeite jewellery

Although jadeite is more commonly associated with carved Chinese amulets and beads, it has been used in fine 20thC jewellery in much the same way as other gemstones. Because the pieces of jade are smaller and set with other stones, they are sometimes easy to confuse with emeralds or even inexpensive materials such as coloured chalcedony.

The polished cabochon stones in the 1950s brooch shown *above* are typical of excellent quality jadeite – the colour is deep and even, and they have the translucency of emeralds. A piece of jewellery such as this will command high prices because of the quality of the jadeite alone. The fact that the brooch also has a finely made mount set with good quality diamonds further enhances its value.

Assessing the value of jadeite takes expert skill, though there are basic rules that even the

beginner can practise. One way to establish the quality of a piece of jadeite is to examine the inner texture of the material carefully. Hold the piece up to the light – the more translucent it is, the better the quality. Jadeite is formed from tiny crystals pressed together. Fine pieces of jadeite are made up of tiny crystals, giving the surface a smooth, almost watery appearance which allows light to filter through. The colour should be smooth and even, with little or no white marbling. Poorer-quality jadeite will be made of bigger, rougher crystals, which are much more obvious to the naked eye. It is usually quite pale and very uneven in colour, with white, fibrous-looking marbling seen on the surface.

* The grade of jadeite most commonly seen on the western market ranges from medium to pale emerald in colour, and even fairly good-quality examples often have some marbling.



Carved jadeite

The way in which a piece of jadeite has been carved is also an important factor in determining its value. The carving on the 19thC Chinese amulet shown *above* has been finely executed – the leaves are carefully detailed and the shapes are graceful. A piece that has been well carved should feel smooth and polished, with no rough or sharp edges.

* Antique Chinese jadeite amulets were originally intended by the Chinese to be sewn onto their clothing, but are now mostly worn as pendants.



Nephrite

Nephrite, originally thought to be the same as jadeite, was not identified as being a completely separate material until the mid-19thC. It is more common and much less valuable than jadeite. Sometimes it is difficult to distinguish between the two, but generally nephrite is much darker, and has an oilier, less luminous appearance. This stone was used by the Chinese and also the Maori of New Zealand, who carved it into Tiki figures, such as the 19thC example shown *above*. Though originally intended as symbolic objects, Tiki figures are now sometimes worn as pendants.

* Nephrite Tiki figures are valued more for their interest to collectors of Oceanic art than for their material worth.



By the early 20thC, jadeite amulets were exported to Europe and America in large numbers to be made up into jewellery. As is often the case, the increased demand resulted in many lower-quality pieces being produced. The pendant shown *above* is typical of the many lower-quality examples on the market. The colour is pale and heavily marbled with white. In addition to this, the carving is somewhat basic and the design relatively unsophisticated. Pieces such as this can consequently be bought very reasonably.

Substitutes and imitations

Much of the new jade on the market today is treated with dye to improve its colour. However, because the organic dye used cannot penetrate the stone below the surface, it soon fades. This is difficult for the amateur to detect, and it is worth asking whether a piece has been treated before buying. A piece with a very deep colour and a low price may well have been colour-treated. Colour treatment is not necessarily a reason to reject a piece of jade, but untreated pieces are more desirable.

* There are numerous stones which look very like jadeite – for example, aventurine quartz and bowenite can look and feel convincingly like real jadeite. Because it is difficult for all but the experts to detect the difference, a certificate from a gemmological laboratory is the best way to ensure authenticity.

* Plastic has been used to imitate jade, but it lacks the coldness and hardness of real jade. The difference is especially apparent if the two materials are lightly tapped against the teeth.

CAMEOS



A late 19thC shell cameo in a gold wirework frame

The definition and origin of cameos may often seem rather confusing and mysterious to novice jewellery collectors. A cameo is either a piece of hardstone (agate) or shell with a natural white striation across the surface. The art of cameo engraving and carving can be traced back to ancient Greece and Rome. It was the arrival in the West of a special kind of multi-layered stone sardonyx from Arabia and India that originally provided the perfect material for carvers to work with. The white surface layer of the material would be carved away in relief to reveal the underlayer, usually brown, caramel or pinkish in colour. A true cameo has naturally occurring layers of colour and is not formed by adhering two differently coloured materials together. However, the term has come to include small relief carvings made from other materials such as lava, coral and even gemstones.

Ancient cameos are small works of sculptural art, and through their designs they often reveal the customs, philosophies and important social events that figured at the time they were made. Originally, cameos depicted subjects with symbolic or mythological significance. It is believed that the cameo served a purely decorative purpose in antiquity, although in earlier times they were used as amulets, depicting ethics and morals. Wealthy people wearing cameos of rulers openly displayed their loyalty, often a guarantee of safety. However, following their popularity in the 19thC the mythological significance became blurred and cameos began to be produced mainly as an endless succession of decorative female profiles.

In the 19thC, with tourism on the increase, the demand for cameos throughout Europe, and especially Britain, was so great that Sicilian craftsmen revived the old skill of carving cameos from shell – an altogether much easier

medium to work with than hardstone. The deep orange/brownish cameos were carved from either the Helmet (*Cassis Tuberosa*) or Bull Moth (*Cassis Ruta*) shells, whilst the pink and white cameos were made from conch shells (*Stromus Gigas*). Other materials were also used profusely, such as coral, lavastone and jet. This relatively wide choice of materials helped satisfy the ever increasing demand for decorative cameos.

Cameos were often bought loose by tourists and then mounted by a jewellery on their return. Most Victorian cameos have gold mounts, either closed or open-backed, and often incorporate decorative frames with wirework, scrolling or Etruscan revival designs. The style of the mount usually follows current jewellery fashions.

Early 19thC cameo designs illustrate the adherence to the study of the classical world that had been all-important since the late 18th century, hence subjects are taken from classical mythology. Later in the century the subject matter treated in cameo designs became much less rigidly classical, even to the extent that carvers exercised artistic license in mixing up traditional attributes to achieve a more pleasing effect. The emphasis was placed more on a romantic vision of feminine beauty. Many of the later 19th-century cameos depicting "classical maidens" were in fact inspired by famous women of the day, for example the young Queen Victoria or the actress Sarah Bernhardt. Direct portraits of rulers or patrons were also depicted. By the end of the 19th century cameos fell out of fashion and the market fell into decline. The ancient craft of cameo cutting gradually became lost, and carving became increasingly crude. For this reason, it is usually fairly easy to tell a modern fake or copy from an antique original.

In more recent times there has been a great revival of interest in cameos of hardstone, shell and lava. Recent prices have increased dramatically for very fine examples in good condition. However, good 19thC shell cameos can still often be bought relatively reasonably. Because assessing the date and value of cameos presents a less daunting prospect than many other forms of jewellery, especially diamonds, this can be a good area for fledgling jewellery collectors to start exploring.

CAMEOS



A hardstone cameo brooch depicting a classical female head in a gold wirework frame, c.1860; value code D

Identification checklist for cameo jewellery

1. Is the cameo handmade?
2. Is the cameo made of hardstone or shell?
3. Does the cameo have a gold mount?
4. Is the mount contemporary with the cameo?
5. Is the cameo in good condition, without cracks, chips or discoloration?
6. Is the contrast between the base and surface colours well defined?
7. Is the carving soft and flowing, with an almost three-dimensional look?
8. Is the cameo carved from one piece of material?

Carving

The carving of the hardstone brooch shown *above* is very well executed. The woman's head appears to be almost three-dimensional, and the graceful lines of the hair and drapery are obviously carved by hand, rather than on a machine. The carving is so delicate that parts of the hair are almost transparent.

* Good carving should feel and look smooth, while crude carving will feel sharp and rough.

* Hardstone is a term used to cover opaque stones such as agate, onyx and carnelian. A hardstone cameo looks and feels different from a shell cameo in several ways. Hardstone is colder, harder and heavier than shell. It also has a deeper, glassier appearance. Hardstone cameos are generally more expensive

than shell versions, because the material is more costly and more difficult to carve.

Dating

The dating of a cameo is very important when estimating its value. This requires careful observation of facial profiles, features of dress, proportions and subject matter. In the 19thC the diversity of subjects was enormous. Early 19thC cameos often feature archaeological motifs, mythical creatures, Bacchantes and satyrs. Later examples more often incorporate heads of vaguely classical and Pre-Raphaelite women. 20thC cameos tend to have much simpler subjects, usually pretty, stylized young women rather like the exaggerated illustrations in 1950s magazines.



Frames

Most 19thC cameos are set in gold, which is usually not hallmarked. The late 19thC profile of a gentleman shown *above* was probably made in Italy as a portrait and then mounted by a jeweller in Britain (cameos were very desirable as souvenirs of the Grand Tour). The gold frame, with its decorative scallop and scroll design, fits the cameo perfectly and was clearly custom-made, increasing the value of the piece as a whole.

* Cameos depicting men are not as popular with collectors as those depicting women. Cameos with male faces can therefore be more affordable.

* The fact that a cameo is not in its original frame will not necessarily affect value, as long as the frame is contemporary. An old cameo in a modern frame is much less desirable.

* Some cameos can be found in their original leather cases, which often give the name of the jeweller and add considerably to the value of the piece.



Lava cameos

This cupid brooch is carved from lava, which became popular after the eruption of Vesuvius in the early 19thC. Because lavastone was softer to carve and available in larger pieces, cameos in this material were easier and less

expensive to produce than hardstone or shell. The monochromatic nature of the unstriated lavastone meant that cameos, such as this example, had to be carved in much greater relief so that the design would be visible. The combination of softness and high relief means that undamaged examples, such as this one, are somewhat rare.

* This brooch has a gold setting, but because of the relative inexpensiveness of lavastone pieces were often mounted in silver or base metals.



Condition

The finely carved shell cameo brooch *above* dates from c.1850, and shows all the signs of having been produced by one of the finest gem-carvers. Sadly, the condition shows what a potential buyer must look out for. Shell cameos, because they are carved along the grain, often have stress lines. With age, dryness and general wear and tear, these stress lines can develop into visible cracks. A crack can clearly be seen just to the right of the figure's head; because of this flaw, the value of an otherwise excellent cameo has been drastically reduced.

Fakes

The most commonly found fake cameos are plastic injection-moulded. They can look strikingly good but poor-quality base metal mounts usually give them away. Glass copies of cameos, when examined under a loupe, normally show clearly identifiable flow lines and bubbles, as well as side joins.

* A common 19thC method of faking was to assemble "cameos" in which two or more materials were glued together (for instance, a dark glass base with a white glass top). These were moulded and then glued together.

MOURNING JEWELLERY



A late 18thC mourning clasp with a painted panel mounted in gold, c.1790

Memorial jewellery, or mourning jewellery, has been worn since the Middle Ages. Up until the 18thC mourning jewellery generally consisted of formulaic rings made of gold and black enamel and decorated with standard “memento mori” motifs such as skulls, skeletons and coffins. These rings would normally have been made in the manner and quantities stipulated in the dead person’s will to be given to family and friends. Some mourning rings were made and worn by the general public to commemorate the deaths of public figures, for example Charles I of England.

Although this custom continued into the late 18thC, decorative styles changed dramatically to reflect the fashion for all things neo-classical. From the 1770s forms became lighter and more graceful. Oval or marquise-shaped panels covered with glass or crystal were painted with standard motifs such as weeping willows, broken columns, Grecian urns and languid female figures in classical dress. Very often these pictures would include hair in their designs. At the very end of the 18thC there developed a fashion for portrait miniature brooches depicting a single eye.

The real explosion in the mourning jewellery industry came in the 19thC, with the accession to the throne of Queen Victoria. Her strict rules governing dress and social behaviour in times of mourning were followed by the court and consequently the general public. These rules became even more extreme and all-encompassing with the death of Victoria’s husband, Prince Albert in 1861. However, this obsession with mourning was accompanied by a taste for sweetness and sentimentality, with the result that by the mid-19thC motifs in mourning jewellery became much less macabre and more Romantic. Favourite symbols included forget-me-nots and other flowers, hearts, crosses and ivy.

There was such a growing demand for mourning jewellery that many styles became very standardized. Many gold and black enamel rings and brooches were made bearing the inscription "In Memory Of" in gold gothic script. This type of jewellery became increasingly impersonal.

Particular materials were considered appropriate for mourning jewellery, the most widespread of these being jet. Jet is a coal-like substance formed from fossilized driftwood. It is found in deposits on the Yorkshire coast, near the town of Whitby, hence the name "Whitby jet". The Victorian preoccupation with mourning supported an entire industry in the town, employing at its height as many as 1400 people. In the beginning standards of carving and craftsmanship were very high, and jet jewellery was exported throughout the Continent as well as Britain.

Jet jewellery was produced in a vast range of shapes and styles, and was not necessarily intended for memorial purposes. Brooches were especially popular, and these could be bought in the shapes of crosses, cameos, hands holding bouquets, flowers, anchors or simple abstract designs. Especially skilled craftspeople could carve thick chains entirely out of a single piece of jet, and these would often include pendants. The Whitby jet industry fell into decline in the 1880s as craftsmanship became inferior and cheaper materials such as Spanish jet, black glass and even vulcanized rubber were introduced. When Queen Victoria relaxed the rules governing mourning attire in the late 19thC, the heavy and sombre jewellery that had been de rigeur for 50 years went out of fashion.

Other materials approved for use in mourning jewellery included amethysts and mauve enamel (purple was worn for "half-mourning"), black and white agate, and hair. This last type of jewellery was extremely popular in the Victorian era, and was not only commercially produced but also made at home using kits. Many preferred to make their own hair jewellery at home rather than risk the hair of their loved one being swapped for a stranger's by a careless jeweller. Frames could be bought bearing memorial messages around the edges, and the homemade hair pictures would be inserted under the glass. Whole necklaces and bracelets were made entirely of hair, and many of these survive today. Because hair jewellery is rather macabre for modern tastes, however, it is not much collected.

Though it has been unfashionable in the recent past, Victorian mourning jewellery is now highly sought-after. Previously considered inferior to 18thC mourning jewellery, it is now appreciated and collected in its own right. For this reason prices can be high for rare or best quality examples. Because so much mourning jewellery was produced in the 19thC, there is still a great deal of it around. Therefore poorly made pieces or items in bad condition are not very desirable unless they are especially rare. Dealers specializing in jet or sentimental jewellery are an ideal place for the would-be collector to start looking.

MOURNING JEWELLERY



*A carved Whitby jet memorial brooch, front and back,
c.1870; value code G*

Identification checklist for mourning jewellery

1. Does the piece incorporate jet, black enamel, black agate or another form of black hardstone?
2. Apart from black, do colours include white, dark blue or mauve?
3. If gem-set, does the piece incorporate pearls?
4. Is it mounted in gold, silver or pinchbeck?
5. Does the design incorporate memorial imagery, or an inscription?
6. Does the piece have a glazed compartment for hair, a portrait miniature or a photograph?
7. Is the jewellery in good condition, without chips, cracks or missing pieces?

Jet jewellery

Most 19thC jet jewellery was produced in Whitby in Yorkshire, England. The brooch shown *above* is a good example of the way jet was used in 19thC mourning jewellery. The front panel is carved to represent a cross with ivy (symbolizing faith and fidelity), within a floral wreath border. The reverse, shown *above right*, is set with a silver locket compartment containing hair. Though not unusual in style, this piece is especially finely carved and in very good condition. Sometimes jet can become dull and acquire a bloomed surface through age, but the example shown here is polished and shiny. Pieces with their glazed lockets still intact are most desirable.

* Because so much jet jewellery was produced in the 19thC, value depends partly on the quality of carving or engraving.

Jet imitations and substitutes

Several materials have been used to imitate jet. During the 19thC black glass was produced in France (known as French jet) and Britain (known as Vauxhall glass). These mimic the shiny polished surface and non-porous exterior of real jet, but feel much heavier and colder. Bog oak – oak wood preserved in peat and stained black – was a popular material for jewellery, and sometimes resembles jet, but has a much duller, more porous surface. Jewellery made from bog oak is collectable in its own right, however, and is by no means to be avoided. Plastic, first produced at the end of the 19thC, can seem the most like jet, because of its light weight and shiny surface. The difference is often difficult for the amateur to detect. Decoration that looks moulded rather than carved may be cause for suspicion.



Enamel

Black enamel was the material most often used in producing memorial jewellery. This ring is of a design commonly used from the late 18thC until c.1820. The central band is of black enamel with a raised gold inscription reading "In Memory Of". The borders are of fully carved goldwork with foliate motifs, and a central panel, with a black enamel border, contains a glazed hair compartment. Memorial rings such as this one were frequently made in batches to be given to bereaved family members at the funeral. For this reason, these rings are still reasonably easy to find. They are normally hallmarked and often bear some other inscription from which the ring's date can be established.



The 15ct gold brooch shown *above* dates from the second half of the 19thC and bears the message "IN MEMORY OF" in gold letters on black enamel. The centre is set with a banded black agate cabochon, and the back contains the customary hair compartment. This brooch would have been fairly costly at the time it was made, and its inscription makes it an obvious expression of mourning.

Much more unusual are pieces decorated with white enamel, made to commemorate children or unmarried women (white represented the virginal state). Because of their rarity, such pieces would normally command higher prices than similar

examples in black. Other colours can also occur in mourning jewellery. As the strict rules concerning mourning relaxed toward the end of the 19thC, mauve or varying shades of blue also became acceptable. Blue, associated with forget-me-nots, was especially popular. Pieces decorated with blue enamel are therefore particularly likely to feature a floral design.



Banded agate

In the later part of the 19thC mourning jewellery became more individual and less austere in design, and often no longer used obvious imagery. The brooch shown *above* is particularly unusual, and incorporates banded agate to create a flower petal effect. The mount is 18ct bloomed gold, and the flexible snake-like chains on either side add to the novelty of the piece. The centre has been set with a good-quality, brilliant-cut diamond, indicating that the brooch would have been made for a rich client, to be worn on formal occasions. The striking design and black-and-white centre make this piece very collectable.

* Banded agate (agate is the name used for striped onyx) was popular for use in both mourning and non-mourning jewellery because it was inexpensive and could easily be dyed black while preserving the characteristic and decorative pure white striations.

Pearls

Pearls, a Victorian symbol for tears, were used in many pieces of mourning jewellery. Ensure that no pearls have dropped out of their settings, as finding a replacement can be expensive.

MEN'S JEWELLERY



A late 19thC. gold and enamel stickpin in the form of a dragon atop a helmet

Jewellery especially designed for men has been directly related to the shifts in men's dress over the last 200 years. The largest influence on western ideas about men's dress and adornment was exerted by the famous English dandy Beau Brummell (1778–1840). Brummell, a close friend of the Prince Regent (later George IV), started the trend away from the ornate, colourful men's fashions of the early 18thC, advocating instead simple, dark clothing with the emphasis on elaborate neckwear. The integral floppy collar was replaced by the stock and cravat. Brummell and his circle became increasingly preoccupied with the correct way to wear cravats and neckcloths (the precursors of modern neckties). To the Regency dandies, the only form of jewellery considered acceptable was the tie-pin (or stickpin), a long pin with a decorative top. Not long after this, in the early 19thC, cufflinks were introduced. These tiny objects have continued to be almost the only adornment considered suitable for men in western society.

18thC stickpins were generally quite simple, set with closed-backed gemstones or paste. The pins were shorter than they are now, and were zig-zagged in the middle to prevent sliding. Toward the end of the 18thC stickpins began to reflect the fashion for neo-classical design.

The severe styles of the late 18thC gave way to a desire for more decorative forms in the 19th. As the demand for stickpins grew jewellers developed a more efficient design, introducing the spiral groove around the centre of the pin to keep it in place. This design has remained in use ever since.

Styles continued to reflect general jewellery fashions. In the early 19thC many pins were topped with cameos or intaglio engraved gemstones. Snake designs were very popular, usually in engraved gold with gem-set eyes. Hunting motifs were considered particularly suited to men's jewellery. Horses, foxes, hounds, pheasants, stags and fish were depicted in plain gold or gold with coloured enamel, and were sometimes gem-set. The hunting theme most commonly appears in the form of reverse intaglio crystal. In this technique, the flat back of a cabochon crystal was carved out and then painted inside, so that from the front there appeared a three-dimensional image trapped under the crystal. The crystals were usually mounted in thin gold frames, often beaded. Many survive today and frequently feature dogs' faces. The late 19thC craze for sporting jewellery (for both men and women) led to stickpins being produced in the shape of tennis rackets, golf clubs and fishing rods.

The demand for novelty jewellery reached its height in the last decades of the century. Ornate carved and gem-set pin tops were produced in the forms of Renaissance revival jewels, grotesque heads and mythological creatures. Such small pieces required the most careful and skilled workmanship, and for this reason most 19thC novelty stickpins are of the highest quality. Collectors seek out the most unusual examples, which consequently command a premium. 19thC cufflinks feature many of the same sort of designs but do not normally reach such decorative extremes as stickpins because of practical limitations.

Men's jewellery design of the Edwardian period, in the first decade of the 20thC, is in marked contrast to earlier styles. Stickpins became much simpler with smaller tops, usually set with discreet gem clusters or often just a single stone or pearl. The typical cufflink of this period featured a flat disk, of metal, mother-of-pearl, onyx or crystal, usually set with a pearl or gemstone. Guilloché enamel was particularly popular. Black and white materials such as crystal and onyx remained popular in the Art Deco period, although designs became much more adventurous, reflecting the fashion for geometric forms. Platinum and calibr -cut stones were also popular, particularly for evening wear.

One of the attractions of collecting men's jewellery is that most of it is very wearable. Stickpins, for example, are also worn by women as lapel pins. Cufflinks are more susceptible to damage than stickpins because they are worn on a more exposed area, and should be examined extra carefully before buying. This caveat aside, collecting men's jewellery can be a particularly interesting and fun area because of the sheer numbers and ranges of items available.

CUFFLINKS



*A pair of gold and diamond-set owl cufflinks, c.1890;
value code C.*

Identification checklist for cufflinks

1. Are the cufflinks handmade?
2. Are they made in gold or platinum?
3. If the cufflinks feature a novelty design, is the detailing fine?
4. Are the connecting links in good condition, and not worn through?
5. Are the cufflinks original, rather than made up from buttons?
6. If they incorporate enamel, is it in good condition?

Cufflinks have regained popularity with both men and women in recent years, making them very collectable. Because cufflinks are one of the few forms of jewellery worn by men, they are often especially decorative or humorous. Victorian cufflinks tend to be made of gold, and the best examples are 18ct or 15ct (made after 1854). 9ct gold cufflinks are generally mass-produced. During the 19thC cufflink designs were generally more decorative and ornate than modern versions, especially those intended for evening dress.

Animal head cufflinks

Animal heads were one of the most popular novelty motifs in the nineteenth century for cufflinks. The animals chosen often had hunting or sporting significance, though some were chosen purely for decorative purposes. The unusual late-Victorian cufflinks shown *above* are in the form of owl heads. The owls' eyes are set with old brilliant-cut diamonds which highlight the textured gold work.

The heads are hollow-cast in heavy gold with a delicate feather design. This type of hollow gold is prone to develop holes through wear, although this example is in excellent condition. The charm and novelty value of these owl heads ensure their collectability and value.



19thC cufflinks are often distinctive in their excellent and detailed goldwork. The pair of lion head cufflinks shown *above* have been worked with great skill and care, so that the tiny details of the faces clearly stand out. The fierce expressions are

made more effective by the rubies set in the lions' mouths. The condition of the figure-eight connections is very good.

* These cufflinks have control marks on their backs, which guarantee the quality of the gold. Although not all 19thC pieces bear marks, they are always worth checking for because they provide useful information about origins and manufacture.



The Edwardian cufflinks shown above are of the most common type found today, and examples were made in large quantities at the end of the 19thC and beginning of the 20th. They are elegant and simple, incorporating mother-of-pearl surrounded by black enamel and set with a single split pearl. This type of cufflink was usually sold in a fitted case with matching buttons and studs, but in most cases the sets have been split up. Similar links were also made in onyx or crystal, and more expensive versions were diamond-set. Cufflinks like these are readily available on the market and are often very affordable because of their abundance.

* Cufflink and stud sets still in their original boxes are rather rare and hence especially desirable for collectors of men's jewellery.



Enamel cufflinks

These heart-shaped Edwardian cufflinks were probably given as a token of affection. Because

they incorporate red enamel and diamonds, they are more colourful and striking than many links made during this period. The enamel is high-quality and still in good condition, and the links are clearly not worn down. Pretty and unusual cufflinks such as these are rather rare, although there are modern copies around. Check for marks that might give clues to the date of manufacture.

* Pieces with sentimental motifs are especially sought-after.



Modern cufflinks

These extremely unusual contemporary cufflinks were designed by Ilias Lalaounis (Greek, born 1920). Lalaounis now has galleries in Paris, New York, London and Hong Kong, and his jewellery is therefore internationally known and collected. The cufflinks are signed, and hence very desirable.



The novelty cufflinks shown above in the shape of golf balls and tees were made of heavy gold by Cartier, London, c.1960. The Cartier signature (on the tee) guarantees the quality of the links, while the golfing theme makes them very attractive to collectors of golf memorabilia.

Condition

Antique cufflinks with modern connections will be less valuable than those with original fittings. Check carefully for links that appear modern or are in much better condition than the heads.

STICKPINS



An enamel, diamond and moonstone stickpin in the form of Harlequin, c.1890; value code E

Identification checklist for stickpins

1. Is the top original to the pin and in good condition?
2. Is the pin itself unbent and sharp at the end?
3. Is the stickpin silver, gold or platinum?

Novelty stickpins

Thousands of single diamond or pearl cluster stickpins survive today from the 19th and early 20thC, and these can often be bought very inexpensively. Of more interest to the collector are unusual or novelty stickpins, such as the example shown *above*.

This stickpin is made to represent a character of the Italian *Commedia dell'Arte*, complete with colourful hat and jacket. The face has been carefully and expertly carved out of moonstone, and the carving is still fresh and sharp with little sign of wear. The painstaking detail extends to an enamelled hat, diamond-set collar and diamond buttons down the jacket. The skilled work that has gone into making such a tiny piece indicates that this stickpin would have been expensive when it was made. Since it is in such good condition – the diamonds are all in place and the enamel is unchipped – it will still command a high price today.



Renaissance revival

This late 19thC stickpin is in the style of an elaborate Renaissance jewel, though it mainly incorporates semi-precious materials. The head is carved from amazonite, a green stone resembling jade. The hat is chased gold, while the collar is set with turquoises, pearls and garnets. Suspended from this is an emerald

and pearl drop. Highly unusual and decorative stickpins such as this ornate example are particularly sought-after. Even though the materials are not of great intrinsic value, the resulting piece is expensive.



The Edwardian platinum and gold stickpin shown on the *left* is in the form of the winged foot of Perseus. The use of different coloured metals for the foot and the sandal is unusual and very effective even in such a small piece. Platinum began to be used in jewellery at the beginning of the 20thC, and was particularly popular during the Edwardian era. The whole composition has been subtly highlighted with a single diamond on

the wing. As is usually the case with Edwardian jewellery, the metalwork is very well executed.



Cluster stickpins

The stickpin shown on the *left*, c.1900, is typical of the diamond cluster design that was widely produced in the 19th and early 20thC. It is a good-quality pin, with a natural pearl at the centre surrounded by old brilliant-cut diamonds, and would have been expensive at the time it was made. However, because the design is so standard, a stickpin such as this would be less desirable than an unusual pin using semi-precious materials. For this reason, pins such as this one are

generally evaluated only for the intrinsic worth of the stones. A mark or signature of a well known jeweller would increase desirability and value, however.



Alterations

Because they are so long and thin, delicate pins have often become bent or broken.

Sometimes the tops of stickpins have been removed to make other pieces of jewellery.

Unfortunately, damaged pins or antique tops with modern replacements can reduce the value of a stickpin. The example shown on the *left* is a good-quality

late-Victorian top, representing a bird of paradise in coloured enamels and set with rose-cut diamonds. However, the pin is a modern replacement, which has reduced its value considerably.

* Look out for pins that seem clumsily soldered, are poorly matched to their tops or that bear modern hallmarks.



Mass-produced stickpins

Mass-produced 9ct gold stickpins such as the one shown on the *left* were made in enormous numbers from the second half of the 19thC to the early part of the 20th. The tops are mainly simple, often incorporating a single small pearl or a cluster of pearls or semi-precious gems. This example has a small swallow pinch-set with tiny split pearls. The setting is fairly basic, with little detail in the goldwork. The value of such stickpins generally depends

on the quality of the gold and stones, since they are not of unusual design. Because they are widely available and often very inexpensive, stickpins like this one can be a good way for a novice to start a collection.

Remember, though, that condition is all-important when buying mass-produced pieces.

COSTUME JEWELLERY



A late-20thC brooch set with paste, enamel and faux pearls, by Butler and Wilson

The field of costume jewellery, often perceived as being a cheap imitation of the real thing, is in fact extremely diverse. It encompasses pieces made as copies of fine and valuable jewels, to fantasy pieces made by couture houses, and pieces intended as inexpensive fashion accessories.

Most of the antique costume jewellery on the market dates from the 18th and 19thC. Jewels of silver set with coloured glass (paste) were made during the second half of the 18thC to imitate the precious jewels that were then the height of fashion. The aim of these “fake” jewels was to deceive, and they do indeed look like genuine pieces. The deception continued during the 19thC, when pieces were made using glass, either coloured or foil backed, to simulate a variety of such popular precious stones as aquamarine, golden topaz, amethyst, peridot and ruby. These coloured glasses were set into gold-backed silver mounts that were made with the same skill level of craftsmanship as precious jewellery. Fine examples of costume jewellery from the late Victorian and Edwardian periods (c.1870–1912) are highly sought-after by collectors.

In the 19thC new materials such as iron, steel, rolled gold and, towards the end of the century, plastics, were all employed to create inexpensive jewellery for the rapidly

growing consumer market. The Industrial Revolution brought mass production, enabling cut steel pieces, tin badges and other trinkets to become available to many.

An enormous costume jewellery industry developed during the first decades of the 20thC to cater to all price ranges. The growth of retailing on both sides of the Atlantic led to costume jewellery being sold in such premier department stores as Saks and Bloomingdales in New York, and Harrods in London as well as "nickel and dime" stores such as Woolworths. A variety of manufacturers specialized in feeding the growing demand. The Austrian firm Swarovski built an industrial empire by producing good quality moulded glass, while in New York Trifari, Krussman & Fischel manufactured fine glass and silver jewellery. Others developed businesses making die-stamped badges and brooches for the lower priced end of the market.

New materials used in the manufacture of costume jewellery included chrome and plastics such as Bakelite and celluloid. The Art Deco movement of the 1920s and 1930s, with its geometric shapes and bold styles, affected all aspects of jewellery design and style. This has resulted in a vast choice for the collector of interesting pieces such as paste-set clip brooches, bracelets and sautoirs (long chains), often available at very reasonable prices. Many of these pieces ape the designs produced for the major jewellery houses of Paris, London and New York. By the 1930s, the costume jewellery industry was so important that the leading designers at Cartier or Van Cleef & Arpels were poached by costume jewellers to design their ranges.

Beginning in the 1920s with Coco Chanel, designer costume jewellery emphasized luxury, display and, above all, style and panache. Couture jewellery was to become an integral part of the fashionable wardrobe. Costume jewellery is still made for couturiers such as Dior and Chanel to complement each season's collection of clothing.

Although costume jewellery of the 20thC is often very collectable, prospective buyers should be aware of the pitfalls. Unfortunately, because costume jewellery is of low intrinsic value, pieces have often been carelessly handled and are frequently in poor condition. Look out for missing stones, peeling plate and unsympathetic repairs. Evidence of stones clumsily glued into place is often obvious, whilst damaged settings can prove difficult, if not impossible to repair. The collector must also be on the lookout for fakes. As costume jewellery has become collectable in its own right, very fine examples of Berlin ironwork and originals by designers such as Elsa Schiaparelli have been both copied as fakes or made up from the remnants of other jewellery.

Costume jewellery can offer the collector a great array of choice. Some specialize in particular periods or materials, while others concentrate on signed pieces. Prices range to suit all budgets, from signed items to the most inexpensive examples. Once overlooked by serious collectors, this field is now increasingly respected and growing in popularity.

19th C PASTE & COSTUME JEWELLERY



A pink and colourless paste St Esprit necklace mounted in silver, c.1890; value code G

Identification checklist for 19thC paste and costume jewellery

1. Are all stones in place, without signs of chips, glue or later replacements?
2. If the piece is enamelled, is the enamel undamaged, with no visible signs of repair?
3. If made of rolled gold or gilded metal, does the surface of the piece still resemble gold, with no base metal showing through?
4. Do fittings such as pins and hinges work well, and do clasps fit snugly?
5. Is the piece in its original form and not remade to form another type of jewel?

Paste

The necklace shown *above* is a fine example of the best-quality silver and paste costume jewellery produced in the 19thC. It is a copy of a Georgian design, and like much of the paste jewellery produced in the 18th and 19thC, it provides a valuable record of how real gem-set pieces looked (the originals having been

long since broken up for the precious gems to be used elsewhere). The term paste incorporates several types of glass used to simulate gemstones, a practice which dates back to ancient times. In England George Ravenscroft made a type of glass for less expensive jewellery in the 17thC. This material was developed in Paris

by Georges-Frédéric Strass in the 18thC and henceforward that city dominated the paste production market. Strass continued to develop various techniques for making "precious stones" out of glass, producing harder pastes that could take faceting, and for this reason paste stones are sometimes referred to as "Strass stones". The stones would either be used in their colourless state or coloured during production. White stones were often backed with coloured foil to make them resemble gemstones other than diamonds, and pieces are generally closed-backed. Because paste jewellery became a fashionable accessory in its own right in the 18thC, pieces were often set with the same care as real gemstones. Paste jewels have survived the centuries much more successfully than their precious counterparts because the imitation stones are of no intrinsic value. However, this is not to say that paste jewellery itself is of low value – a very finely made piece of paste jewellery can sometimes command a price nearly as high as the real thing.



Vauxhall glass

The red necklace shown *above* is a typical example of this material and dates from around 1880 (the most prolific period of production was between 1860 and 1880). The glass takes its name from the factory set up at Vauxhall in London in 1663 by the second Duke of Buckingham to make glass plate. Though this was mainly used for mirrors, some jewellery was also produced, mostly from the 18thC. The pieces were mirrored or foil-backed to produce intense colours and highly reflective effects. The name "Vauxhall glass" became synonymous with

this kind of jewellery and was applied in the 19thC to pieces made elsewhere, most notably by Elijah Atkins in Birmingham. Common colours are red, purple, white or black (to imitate jet).

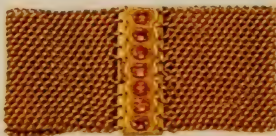


The fly earrings *above*, c.1865, demonstrate the distinctive mirror-like quality of Vauxhall glass. This distinguishes it from other forms of paste which are usually transparent.

Pinchbeck

An alloy of copper and zinc that closely imitated gold was invented by Christopher Pinchbeck (1670–1732), a London watchmaker, in the early 18thC (see p.33). This material, originally used for watch cases, is extremely difficult to distinguish from gold, even for experts, and was used widely in jewellery-making, sometimes silver-plated, until gilding and electroplating were developed. The mesh bracelet shown *below*, c.1820, is set with pink paste stones to resemble topaz, and exemplifies the versatility of this material.

* Pinchbeck is now highly sought after by collectors.



Other forms of gilt metal

By the mid-19thC new methods made cheaper gilt jewellery available to a wider public. The technique of rolled gold involved sticking a thin layer of gold onto base metal, which was then rolled into sheets of the desired thickness. Base metal was also sandwiched, or "cased", in gold, rather like Sheffield plate.

* Though not as valuable as real gold jewellery, rolled gold and cased pieces are very collectable.

19th C IRON & CUT STEEL JEWELLERY



*A Berlin ironwork necklace, c.1830, signed by Geiss;
value code C*

Identification checklist for ironwork and cut steel jewellery

1. Is the piece handmade?
2. Is it in good condition, with all the parts intact?
3. If Berlin ironwork, are the wires still taut and in place?
4. Are any clasps in good working order and original?
5. If the piece is cut steel, are all the faceted "stones" in place?
6. Is the piece without signs of repair using lead solder?

Berlin ironwork

Jewellery made from black cast iron began to be produced in the early 19thC in Berlin and Silesia, and in 1804 the Royal Berlin Factory was founded. This type of jewellery was popular throughout the Napoleonic wars, when wealthy Prussians donated jewels to the war effort and wore ironwork instead. When Napoleon invaded Berlin in 1806, he confiscated the jewellery moulds and brought them back to Paris, where pieces continued to be produced until the mid-

1830s. Early ironwork with cameos and medallions tends to be neo-classical in style, crosses gaining in popularity later. Ironwork was also considered to be acceptable as mourning jewellery in Britain, France and Germany in the mid-century, when it began to be mass-produced and could be bought inexpensively.

The best-known makers of Berlin ironwork were Geiss, Lehmann (both in Berlin) and Schott of Ilseburg-am-Harz, all of whom marked their pieces.

Jewellery by other makers is generally unsigned. Ironwork was cast in sand, then lacquered black, to prevent rusting.

* When lacquer has worn away or chipped off, rust can occur. Repair is expensive, but rust can be cleaned off. Rust is a sign that ironwork jewellery is genuine and not a plastic imitation.



Silesian wirework

Although this form of wirework jewellery is called "Silesian" (because it was originally thought to have originated there in the 18thC), the bangle shown *above*, made around 1820, could have been produced in France, Germany or Britain. Wirework jewellery is made by twisting thin iron wire into a fine mesh, and pieces look a little like Brillo pads when seen close up. Pieces made after 1850 tend to lack the refinement of craftsmanship due to mass production.

* Always check that the wire has not begun to unwind, as this is difficult to repair and greatly reduces value.



Cut steel

Cut steel jewellery was extremely popular in France and Britain from the 18thC. The fine-quality necklace *above* dates from around 1850 and produces a rich, sparkling effect due to the high quality of its faceted studs. The cut steel industry originated in Woodstock, Oxfordshire, and was

developed by Matthew Boulton in the second half of the 18thC, when he set up factories in the Midlands in England. These factories produced everything from buckles, tiaras, brooches, necklaces, miniature frames, spectacle frames and snuff boxes. Such jewellery could also incorporate fake pearls, Wedgwood plaques, enamel or even cameos. The earliest examples were made by fastening individually faceted, polished iron studs onto a strip of metal ribbon (usually brass or low grade silver) with rivets (visible from the back). The appearance of rivets on the back of a piece ensures that it is cut steel and not gem-set marcasite. Later mass-produced steel jewellery was stamped out by machine and does not have rivets.

* Early hand-faceted studs generally have 15 facets while Victorian studs have only five, and therefore these later pieces have much less brilliance.



The cut steel bracelet shown *left*, c.1850, is mass-produced, and this is apparent in the absence of rivets on the back as well as in the general regularity of manufacture.

* Cut steel jewellery is never signed.
* The faceted steel studs are often confused with marcasite. Marcasites, however, are claw-set like real gems rather than riveted into their mounts.

Other metals

In the 19thC jewellery, particularly chatelaines, chains and bracelets, was also made out of gun metal and (from the mid-century) aluminium. These pieces were particularly popular in the Gothic Puginesque style, often embellished with gilt to prevent them from rusting.

20th C PASTE & COSTUME JEWELLERY: 1



*A silver, green and colourless paste pendant, c.1910-20;
value code G*

Identification checklist for 20thC paste and costume jewellery

1. Does the style of the piece reflect the period in which it was made?
2. Are the materials used correct for the period?
3. Is the piece in its original state, without alterations or visible signs of repair?
4. Are all the stones and fittings original?

Early 20thC costume jewellery

From the end of the 19thC into the beginning of the 20th costume jewellery continued to imitate current fashions in real jewellery, using gilt and glass. Imitation jewellery became fashionable at the turn of the century after it came to be worn by the great stage actresses and court ladies, who piled on several pieces at a time to create a dramatic effect. Examples produced in the early part of the 1900s are often extremely well made by properly trained jewellers, and are of high quality. The pendant *above* is such a piece, and is set with luminous, well-matched stones resembling emeralds and diamonds. It was common for good-quality costume jewellery of this period to be set in silver, which gives the effect of platinum. The graceful style shows the influence of Art Nouveau, and at

that time similar pendants were also made in gold, platinum and precious stones. Because this pendant is of such good quality and is so attractive, it is highly collectable.

* Silver jewellery produced at the end of the 19th and beginning of the 20thC is not hallmarked, owing to a change in the laws governing hallmarking.

The demand for good-quality paste jewellery led Daniel Swarovski (1862-1956) to set up a factory in the Tyrol around 1890 to produce glass crystal stones mechanically. The factory became very successful, has exported stones all over the world, and is still an important business today.

* Much of the top-quality paste was made by the best jewellery houses (mainly in Paris) and sold alongside their precious stock. Some pieces carry manufacturers' numbers but are never signed.



Art Deco materials

The 1920s chrome and plastic necklace *above* reflects its high-tech materials in its modernist design, imitating the work of designers such as Jean Fouquet (1899–1984). The low risk involved in using inexpensive materials meant that the most innovative pieces were produced and sold at reasonable prices. This creative climate continued into the 1930s and influenced couture jewellery (see pp.174–5). * Pieces such as this one are very collectable yet often affordable.

Plastic

Plastic began to be made in the late 19thC and used in jewellery as a substitute for natural materials such as amber, coral, jet, tortoiseshell, ivory and pearls. As technology developed, so did the types of plastic produced.



The experimentation with man-made materials continued into the 1940s and 1950s, when very inexpensive jewellery could be made in any shape to fit any novelty theme. The selection of domino and dice jewellery shown *above* dates from the late 1940s or early 1950s and is made from a

type of plastic called Casseine. The low cost of the materials and manufacture of such jewellery meant that pieces could be increasingly fun and frivolous.



In the 1960s and 1970s plastic was fully exploited for its ability to take free and unusual shapes and colours, as in the yellow and black bangle *above* (c.1970). Jewellery with bold, abstract graphics and in bright colours was popularized by the designs of Biba and Mary Quant, and pieces were often produced to be sold along with that season's fashions. * Plastic jewellery from the post-war period is fun and very affordable, a perfect starting point for the novice costume jewellery collector.



Novelty jewellery

Hundreds of pieces of novelty and naturalistic jewellery were made in the 1950s. The brooch *above*, incorporating orange paste and green enamelled metal, is mass-produced with stamped castings. Stones at this time were usually moulded (evident in their domed shape) and then gilded onto inexpensive base metal. The bright, garish colours are typical of the period.

* Metal plating is prone to peeling off. As repair would be unjustifiably costly, pieces with peeling are of very low value. * Check that pins and fittings are still in place. Missing pieces are very difficult to repair as the base metals used are soft and cannot take soldering.

20th C PASTE & COSTUME JEWELLERY: 2



A gilt metal and crystal necklace, c.1970, signed "Christian Dior parfums" on the clasp; value code F

Identification checklist for designer costume jewellery

1. Is the piece signed and is the signature legible?
2. Is it in good condition, without obvious signs of repair?
3. Are all stones or pieces in place and original?
4. Are fittings in good working order?
5. Are the design and colouring correct for the period?

Designer jewellery

Christian Dior (French, 1905–57)

The French firm of Dior (established Paris, 1947) began to produce costume jewellery to go with the collections around 1950, and has been one of the most important producers of couture jewellery ever since. Dior jewellery is always well made and often fun. This particular design reflects the larger-than-life style of the period, especially in the bold orange colouring.

* Several firms manufactured jewellery for Dior. Mme Gripoix, the Parisian jeweller, was one of the first designers for the fashion house, but the firm of Henkel & Grosse produced the most pieces in the 1950s. Its jewellery is often marked "Grosse for Dior" with the year.



Elsa Schiaparelli (Italian, 1890–1973)

This couturier, whose house was open from the late 1920s to 1954, was the archrival of Chanel. Some very rare jewellery was designed for her by Jean Schlumberger and Salvador Dalí. However, the pieces produced for her after World War II are the most commonly seen today. The set *above*, c.1950, characterizes

her later work with its huge, iridescent stones in complementary colours of green, blue and yellow. Sets like this one are often seen on the market and are not only collectable but also wearable.

* Schiaparelli jewellery is usually signed, either on clasps or ear clip fittings.

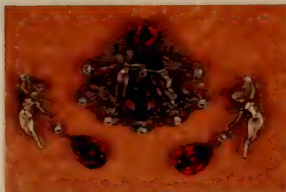
* Other couturiers also produced jewellery: most notably Chanel, Hattie Carnegie, Givenchy and Norman Hartnell.



Trifari (American costume jewellery firm)

Trifari was set up in the early 1920s by Gustavo Trifari, Leo Krussman and Carl Fischel to manufacture costume jewellery, for which there was a growing market. The factory produced very high-quality pieces, usually with silver settings and paste, which looked real. Their early pieces from the 1920s are stamped "T.K.F.". The firm went on to become one of the biggest costume jewellery manufacturers of all time. The three founders became known as the "Rhinstone Kings" for their use of imitation gems. Early pieces, such as the fur clip shown *above*, are the best and the most sought-after, although they are often surprisingly affordable. The faux pearls and paste are set in a particularly well-made silver mount, and the piece looks convincingly real.

* In 1936 the T.K.F. mark was discontinued. Their later mark comprises a crown with the company name in lower case. The company became aimed much more at the mass market and copied fashionable jewellery of the period. From the 1950s onwards the quality of manufacture has declined considerably, although complete sets are still collectable.



Joseff of Hollywood (American firm, founded 1938 by Eugene Joseff, d.1948)

Joseff of Hollywood began by making costume jewellery for the Hollywood studios and their stars. Pieces are characterized by their extremely flamboyant and original designs. The brooch and earring set shown *above* was made about 1940 and is typical of Joseff's theatrical style. The red and colourless paste highlights ornate gilt metal cherubs and scrolls. Joseff pieces are very desirable but are not found in large numbers on the market.

* Pieces are signed "Joseff".



Butler & Wilson (British, 1960s–present)

The firm was set up by Nicky Butler and Simon Wilson to produce glamorous and opulent costume jewellery inspired by Art Deco. Their jewellery is characterized by its sparkly and obviously unreal effect. Butler & Wilson jewellery is synonymous with the extravagant diamanté jewellery favoured during the financial boom of the early 1980s. Some early pieces are made in silver. Later designs have been inspired by figures ranging from the Duchess of Windsor to Mickey Mouse. Second-hand pieces can be bought very reasonably and are collectable. The 1980s paste brooch shown *above* is based on a typical design often used in Victorian diamond star jewellery.

GLOSSARY

- Adamantine** Term used to describe the brilliant lustre of diamonds and some other gemstones. Also describes the extreme hardness of diamonds.
- Almandine garnet** Type of garnet with a deep purplish red colour.
- Ambroid** Reconstituted material made by heating amber pieces until they fuse together.
- Assay** The testing of metal to define its purity.
- Balas ruby** Term used to describe a pale red variety of spinel.
- Bloom** The frosted or matte surface on many types of gold jewellery, especially Victorian.
- Bog oak** Jet substitute made of peat-preserved wood.
- Bombé** Term used to describe a dome-shaped piece of jewellery.
- Cairngorm** Smoky shade of quartz found in the Cairngorm mountains in Scotland.
- Calibré cut** Gemstones that have been specially cut to fit with other stones in a setting.
- Cannetille** Extremely thin gold wirework decoration incorporating florettes and scrolls, used in England and France in the early 19thC.
- Carat** Unit for measuring the weight of gemstones or the fineness of gold.
- Carbuncle** Term used to describe a cabochon almandine garnet.
- Casseine** A type of plastic.
- Champlevé** Technique in which metal is stamped and the impressions filled with enamel.
- Chelsea colour filter** Device used to identify gemstones. When a stone is viewed through the filter, only deep red and yellow-green light is visible.
- Claws** Metal prongs that protrude from a setting to hold a gemstone in place.
- Closed back** Type of setting in which the backs of gemstones are entirely covered with a metal backing.
- Cocktail jewellery** Name given to the chunky, polished gold jewellery popular in the late 1930s and 1940s.
- Cold enamel paint** Substance used to repair worn or damaged enamel, which is painted on cold rather than fired.
- Collet setting** A type of setting in which a gemstone rests in a round band of metal.
- Crown** The top half of a faceted gemstone.
- Culet** The bottom facet or point of a faceted gemstone.
- Cultured pearl** Pearl formed when a foreign body is placed in a mollusc by man.
- Demantoid garnet** A rare green variety of garnet.
- Demi-parure** A small set of matching jewellery, usually a brooch and earrings.
- Diamond spread gauge** Instrument for estimating the carat weight of gemstones and pearls. Holes of varying sizes are cut into the gauge corresponding with estimated weights, and the gemstone is matched with the correspondingly sized hole.
- Doublet** Two layers of stone that have been glued together to resemble a single stone.
- En tremblent** Type of setting in which the central cluster or part is spring-mounted to produce a slightly trembling movement.
- Facet** The surface plane of a cut gemstone.
- Fede rings** A ring featuring a design of clasped hands.
- Foil** Metal sheet, often coloured, placed behind closed-backed gems to enhance colour or brilliance.
- French jet** Black glass used to imitate jet.
- Giardinetto jewellery** Type of multi-coloured gem-set jewellery incorporating a floral design, fashionable in the 18thC.
- Girdle** The circumference area around a gemstone, separating the crown from the pavilion.
- Gletz marks** Type of inclusion found in diamonds that appears as white cracks.
- Gold casing** Layer of gold encased around base metal. Precursor of electroplate.
- Granulation** Ancient technique in which tiny gold granules were applied to a gold surface.
- Grossular garnet** Variety of brown, pink or green garnet.
- Guilloché** An engine-turned pattern engraved on a metal surface, often covered in translucent enamel.
- Hardstone** Term covering various types of opaque stones and semi-precious gems (such as agate, carnelian, onyx, bloodstone) used in mosaic and for intaglio engraved seals.
- Heat treatment** Enhancement of the colour and clarity of gemstones by applying heat.

- Horsetails** Wispy, fibrous inclusions occurring in demantoid garnets.
- Idar Oberstein** Stone-cutting centre in Germany.
- Imperial jade** Name given to the most valuable type of jadeite.
- Inclusion** A visible internal flaw, usually taking the form of cracks, tiny pockets of gas or liquid, or foreign bodies.
- Intaglio** Design carved or engraved into a stone.
- Jade** Term encompassing jadeite and nephrite.
- Leveridge gauge** Clamp-like instrument with a scale attachment used for estimating the weight of gemstones.
- Loupe** Pocket-sized magnifying eyeglass for examining jewellery.
- Matrix** Literally, mother; parent rock in which gemstones are found embedded.
- Micromosaic** Type of miniature mosaic made from pieces of coloured glass, produced in Italy.
- Millegrain** Beaded metalwork used in jewellery settings.
- Mizpah** From the Hebrew for watchtower, implying "God watch over you". The word featured on many pieces of Victorian sentimental jewellery.
- Moe gauge** Instrument for estimating the weight of round, brilliant-cut diamonds.
- Mother-of-pearl** Inner lining of various mollusc shells, such as oysters, nautilus and abalone.
- Nacre** Iridescent coating secreted by molluscs to form pearls.
- Négligée pendant** Pendant with two asymmetrical drops, popular in the Edwardian era.
- Oiled** Treatment given to emeralds in which inclusions are filled with petroleum, rendering them invisible.
- Open back** A setting in which gemstones are mounted on open metalwork so that light shines all the way through.
- Orient** The lustre of pearls or mother-of-pearl.
- Oxidized silver** Silver treated to give it a blackened appearance.
- Parure** A set of matching jewels, usually incorporating a necklace, earrings, brooch, bracelet and often a hair comb attachment.
- Paste** Type of glass used to simulate gemstones.
- Pavé** A setting that has been paved with snugly fitting gemstones, so that little or no metal shows through.
- Pavilion** Bottom half of a faceted gemstone, below the girdle.
- Pforzheim** German jewellery-making centre.
- Pietra dura** Italian word for hardstone, used particularly in relation to hardstone mosaics made in Florence.
- Pinchbeck** Gold-coloured alloy of copper and zinc used in the 18th and early 19thC.
- Piqué** Technique in which a material such as tortoiseshell is inlaid with metal decoration.
- Plique-à-jour** Enamelling technique in which unbacked translucent enamel is supported by an openwork metal frame, the principal being the same as stained glass.
- Pyrope garnet** Common type of deep claret-red garnet.
- Repoussé** Metalwork technique in which a relief design is pressed or punched out by hand or machine.
- Rolled gold** An inexpensive gold substitute made by attaching a layer of gold to a base metal backing, which was then rolled out into sheets.
- Rubellites** The red variety of tourmaline.
- Sautoir** A long chain set with gemstones or pearls at intervals, sometimes with a tassel.
- Shakudo** Japanese metalwork produced in the 19thC by former Samurai swordmakers, in which copper, gold or silver were applied to steel plaquettes.
- Shank** The hoop part of the ring that fits around the finger.
- Shoulders** The sides of the ring flanking the central decoration.
- Soudé emerald** A stone made by sandwiching a resin centre between two slices of emerald.
- Spanish topaz** An erroneous name for certain types of citrine or smoky quartz.
- Strass stones** A type of lead-glass paste developed by Georges-Frédéric Strass in the 1730s.
- Synthetic** Man-made gemstone formed with the same chemical composition as a natural stone.
- Table** The top facet of a cut gemstone.
- Tanzanite** A recently discovered gemstone somewhat resembling the sapphire.
- Treated diamonds** Diamonds that have been subjected to artificial radiation to enhance or change colour.
- Tsavorite** see Grossular garnet
- Vauxhall glass** Type of mirrored or foil-backed glass used to simulate gemstones in the 18th and 19thC.

SELECTED DESIGNERS, MANUFACTURERS & RETAILERS

Page references in brackets refer to fuller entries given elsewhere.

Ambery-Smith, Vicki (born 1955)

English jewellery maker. Best known for pieces in mixed metals resembling the façades of buildings.

Atkins, Elijah (active 19thC)

Maker of paste jewellery using "Vauxhall glass", based in Birmingham, England. Marks: designs were patented, and pieces can be identified through their design registration marks.

Beck, Frances (born 1939)

Designer of textural abstract jewellery in partnership with Ernest Blyth.

Blyth, Ernest (1939-96)

English jewellery maker who began his career working as a silversmith for Andrew Grima. Produced jewellery in collaboration with the designer Frances Beck.

Madame Bonté (active c.1900-36)

French jeweller. Established Paris workshop c.1900. Formed partnership with her chief competitor, Georges Gip, which lasted until 1936. Best known for use of unusual materials, most commonly horn. Mark: pieces signed "Bonté" in sloping script.

Boucheron (1858-present)

Paris jewellery firm founded by Frédéric Boucheron (1830-1902) and continued by his son Louis (1874-1959) and grandsons Gérard (born 1910) and Alain (born 1948). Branches worldwide. Marks: stamped letter "B" or "Boucheron" in full.

B

Boulton, Matthew (1728-1809)

English metalworker. Founded the Soho Factory near Birmingham in 1762. Produced silver and Sheffield plate as well as cut steel buckles, buttons and jewellery. Cut steel not marked.

Bülow-Hübe, Torun Vivianna (born 1927)

Swedish jeweller and silversmith. Designed bold but simple silver and stainless steel jewellery, both under her own name and for Georg Jensen and Dansk International Designs. Marks: "Torun", stamped.

Burges, William (1827-81)

English architect and designer of furniture and metalwork, including jewellery, in the Gothic Revival style. Marks: sometimes signed "William Burges".

Butler & Wilson (c.1960-present)

London costume jewellery firm established by Nicky Butler and Simon Wilson. Best known for high-quality diamanté jewellery based on both period and contemporary designs.

Cartier (1847-present)

Jewellery firm founded in Paris by Louis-François Cartier (1819-1904). Opened branches in London (1903) and New York (1912). Marks: "Cartier", sometimes followed by city of production.

Cartier

Castellani

Italian jewellery firm founded in Rome by Fortunato Pio Castellani (1793-1865) and continued by his sons Alessandro (1824-83) and Augusto (1829-1914). Best known for developing a goldwork technique to mimic granulation found on Etruscan metalwork. Branches in Naples - run by their former pupil Giacinto Melillo - Paris and London, initially managed by Carlo Giuliano. Marks: interlocking "C"s on an applied plaque.



Child & Child (c.1880–1916)

English manufacturer and retailer specializing in high-quality enamelling applied to an engine-turned background, usually of silver. Mark: stylized sunflower flanked by "CC".

Defner, J. E. G. (born 1937)

Austrian jewellery designer. Known for her pieces cast in gold from natural objects.

Desprès, Jean (1889–1980)

French goldsmith and jewellery maker. Best known for his avant-garde designs in the Art Deco style.

Stuart Devlin (born 1931)

Australian-born sculptor, designer and silversmith. Established a workshop in London in 1965. Marks: "SD", stamped.

Christian Dior (1946–present)

French couture house. From 1955 employed the German firm of **Henkel & Grosse** to produce costume jewellery to accompany seasonal collections. Mark: "Henkel & Grosse for Dior", stamped.

Dropsy, Jean-Baptiste-Emile (1858–1923)

French medallist, also designed jewelled objects of vertu and medal jewellery in the Art Nouveau style, often featuring female figures. Mark: "E. Dropsy", script signature.

Dunlop, Sibyl (1889–1968)

Scottish designer and maker of jewellery. Opened London workshop c.1920; produced pieces in Arts and Crafts tradition, using semi-precious stones and silver. Unmarked, although original boxes bear the name and address of the shop.

Fahrner, Theodor (1868–1928)

German jeweller; mass-produced fine jewellery in an abstract transitional Art Nouveau/Art Deco style. Employed designers such as Franz Bohres, Albrecht Holbein, Patriz Huber and **Josef Maria Olbrich**; sold through Liberty & Co. and Murrle, Bennett & Co. as well as directly by mail order. Exported worldwide, particularly to the United States.

**Fisch, Arline (born 1931)**

American goldsmith and jewellery designer. Best known for her textural metalwork, influenced by textiles.

Flöckinger, Gerda (born 1927)

British designer of Austrian birth. Best known for technique of fusing gold and silver to produce highly textured metal surfaces. Marks: normally marked with "GF" on a small applied plaque. Pieces made from 1986 bear a second plaque stamped with flower.

Fouquet, Jean (1899–1984)

French jewellery designer, son of jeweller Georges Fouquet (1862–1957). Best known for his avant-garde geometric designs in the Art Deco style using innovative materials. Marks: early pieces bear his father's initials, then the mark of his family's firm, Maison Fouquet.

**Gaskin, Georgina (1868–1934) and Gaskin, Arthur (1862–1928)**

English jewellery designers and makers. Produced mainly silver and enamel jewellery from their Birmingham workshop. Exhibited at various Arts and Crafts exhibitions between 1899 and 1910. Mark: "G", engraved.

**Geiss**

Factory founded by the German goldsmith Conrad Philipp Geiss (1772–1846) in Berlin. Best known for producing Berlin ironwork jewellery in elaborate geometric openwork designs. Marks: usually "Geiss à Berlin" or "Geiss", stamped.

Giuliano (1874–1914)

London jewellery firm founded by Carlo Giuliano (1831–95) in 1874. Produced artist jewellery in antique and Renaissance Revival styles. Carlo's sons Carlo (dates unknown) and Arthur (c.1864–1914) took over the business in 1895. Marks: "CG" until 1895, then "C. & A. G."; stamped on applied oval plaque.

CG
C.&A.G.

Grima, Andrew (born 1921)
British jeweller. Best known for his abstract, innovative designs incorporating distinctive textural goldwork. Marks: "Grima" or "AG", stamped.

Madame Gripoix (dates unknown)

French producer of high-quality costume jewellery, most notably for the Paris couture house of Chanel and the American costume jeweller Miriam Haskell. Mark: Chanel pieces stamped "Gripoix for Chanel".

Haseler, W. H. & Co. (established 1850)

English firm of silversmiths founded in Birmingham by William Hair Haseler (dates unknown). Formed a partnership with Liberty & Co. from 1901–27, producing silverwares under the trade name "Cymric". Also produced jewellery bearing their own mark, mainly by their chief silversmith, Harry C. Craythorn (1881–1949), who made many pieces designed by Archibald Knox. Mark: stamped.

W.H.H

Henkel & Grosse (1907–present)

Costume jewellery firm established in Pforzheim, Germany, by Heinrich Henkel (1876–1941) and Florentin Grosse (1878–1953). Produced jewellery for the fashion houses of Schiaparelli, Lanvin and

Christian Dior (with whom the firm still collaborates).

Hiramatsu, Yasuki (born 1926)
Japanese jewellery designer; exhibits worldwide.

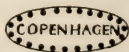
Hoffmann, Josef (1870–1956)
Architect, designer and founder member of the Vienna Secession. With Koloman Moser co-founded the Wiener Werkstätte in 1903. Designed a wide range of functional and decorative items including jewellery. Mark: stamped.



Hunt, George (1892–1960)
English silversmith and jeweller. Established his own workshop in Birmingham in 1915.

Itoh, Kazuhiro (born 1948)
Japanese designer of jewellery based on Japanese minimalist traditions.

Jensen, Georg (1866–1935)
Danish silversmith and sculptor. Founded the Copenhagen workshop bearing his name in 1904 to produce silverware and jewellery; the firm continues to produce his designs today. Marks: all the firm's designs are stamped either "GEORG JENSEN" encircled by dots or "GJ" (sometimes intertwined).



Joseff of Hollywood

American costume jewellery business founded in 1938 by Eugene Joseff (died 1948). Produced flamboyant designs for Hollywood studios and film stars. Mark: "Joseff of Hollywood", stamped.

King, Jessie Marian (1876-1949)

Scottish illustrator and designer of ceramics and jewellery. Designed silver and enamel pieces for Liberty & Co. for their "Cymric" range.

JESSIE · M · KING

Kleemann, Georg (1863-1932)
German jewellery designer active in Pforzheim. Designed pieces for avant-garde makers such as Theodor Fahrner.

Knox, Archibald (1864-1933)
Manx metalwork designer. Went to work for Liberty & Co. as the principal silver and pewter designer for their "Cymric" and "Tudric" ranges; probably manufactured by W. H. Haseler. Marks: pieces for Liberty only bear Liberty mark.

Koppel, Henning (1918-81)
Danish designer and sculptor. Designed silverware and jewellery for Georg Jensen.

Marks: pieces designed for Jensen bear both Jensen's mark and the initials "HK".

Kutchinsky (1893-present)
London jewellery firm founded by Hirsch Kutchinsky and his son Morris. Best known for using a new gold, silver and platinum alloy. Marks: "K. Ltd" or "Kutchinsky" in script, sometimes accompanied by "London" and the year.

Lalique, René (1860-1945)
French master jeweller of the Art Nouveau period. Opened Paris workshop in 1884. Ceased jewellery manufacture in favour of glass in 1914. Mark: "R Lalique".

R LALIQUE

Lehmann

Berlin foundry established by August Ferdinand Lehmann. Produced ironwork jewellery in the late 18th and early 19thC. Marks: Some pieces are signed "A. F. Lehmann à Berlin".

Liberty & Co. (1875-present)

Retail firm established by Arthur Lasenby Liberty to sell fine British-made goods and oriental art and fabrics, later expanding to include ceramics, furniture and metalwork. In partnership with W. H. Haseler launched the "Cymric" range of silverware in 1899. Employed designers such as Georgina and Arthur Gaskin, Jessie M. King and Archibald Knox. Marks: stamped.

LY&C^o



CYMRIC

Melillo, Giacinto (1845/6-1915)

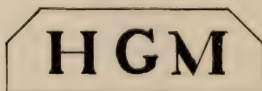
Italian jeweller. Pupil, then manager of the Castellani workshop in Naples. Produced fine jewellery in archaeological revival styles. Marks: much work is unsigned, although a few pieces bear a stamped "Melillo & Co./Napoli" or "GM" (below).

Moser, Koloman (1868-1918)
Austrian artist and designer of furniture, ceramics, glass and metalware, including jewellery. Founder member of the Vienna Secession, and with Josef Hoffmann co-founder of the progressive crafts workshop, the Wiener Werkstätte. Pieces made for the Wiener Werkstätte bear their mark (see p.183). Mark: stamped.



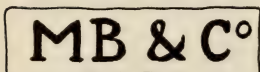
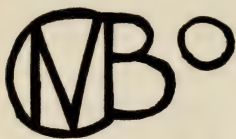
Murphy, H. G. (1884-1939)

Jeweller and former student of the architect/silversmith Henry Wilson. Set up London workshop in 1913, producing jewellery in a modified Arts and Crafts style. Mark:



Murrele, Bennett & Co.
(1884-1914)

Anglo-German mass-producer of jewellery, based in London with a factory in Germany. Supplied **Liberty & Co.** and **Theodor Fahrner** through their wholesale firm. Marks: stamped.



Nakayama, Aya (born 1946)
Japanese jewellery maker. Opened studio in 1973. Produces handmade pieces but also designs for mass-production.

Olbrich, Josef Maria
(1867-1908)

Austrian architect, graphic designer and, along with Josef Hoffmann, founder member of the Vienna Secession. Joined the artists' colony in Darmstadt, Germany, in 1899, where he produced designs mainly for metalwares, including jewellery. Mark:



Oved, Mosheh
(active 1920-70)

London-based jeweller of Polish-Israeli origin. Together with Sah Oved he produced pieces influenced by ancient jewellery.

Peretti, Elsa (born 1940)
Italian jewellery designer. Best known for her silver jewellery designed for **Tiffany & Co.** Marks: stamped, "PERETTI" preceded or followed by "TIFFANY & CO".

Phillips, Robert (1810-81)
English jeweller. Established shop in Cockspur Street, London, in 1846. Mark registered in 1853. Produced jewellery influenced by the classical and Renaissance Revival styles of

the Italian jewellers **Castellani** and **Giuliano**. Mark:



Pinchbeck, Christopher
(1670-1732)

London watchmaker. Developed alloy of zinc and copper to imitate gold.

Plisson & Hartz
(c.1898-1904)

French jewellery firm. Produced gem-set and enamelled novelty items, especially animals. Renamed **Hartz & Cie** in 1904. Marks:



Preston, Paul (born 1943)
English jeweller. Creates his own gold alloys to achieve unusual colour contrasts in his pieces.

Ramshaw, Wendy (born 1939)
English jewellery designer. Best known for her ring-sets and accompanying acrylic stands.

Ravenscroft, George
(1618-81)
English glassmaker. Developed flint glass to rival Venetian clear crystal glass during the 1670s. This was cut and polished for use in the manufacture of paste jewellery.

Schiaparelli, Elsa (1890-1973)
Italian fashion designer. Established a couture house in Paris in 1928. Sold costume jewellery designed for the company by **Jean Clément** (active 1927-49), **Jean Schlumberger**, **Salvador Dalí** and **Jean Cocteau**. Mark: "Schiaparelli" in script.
Schlumberger, Jean (1907-87)
French jewellery designer.

Worked for **Elsa Schiaparelli**; in 1956 joined **Tiffany & Co.** Designs for Tiffany are still in production. Marks:

"SCHLUMBERGER" preceded or followed by "TIFFANY & CO".

Schott

German firm based in Ilseburg-am-Harz. Produced Berlin ironwork jewellery during the 19thC. Marks: most pieces signed "Schott".

Strass, Georges-Frédéric (1701-73)

Alsatian glassmaker based in Paris. Perfected the use of lead glass developed by **George Ravenscroft** for paste jewellery.

Swarovski, Daniel (1862-1956)

Bohemian-born glassmaker based in Austria. Developed an automated process of cutting glass for the paste jewellery market.

Templier, Raymond (1891-1968)

French designer and jeweller. Produced avant-garde jewellery in the Art Deco style. Mark: stamped, "RAYMOND TEMPLIER".

Thesmar, André-Fernand (1843-1912)

French enamellist. Specialized in cloisonné and, later, *plique à jour* techniques. Mark:



Thomas, David (born 1938)

English jewellery designer.

Tiffany & Co. (1837-present)

American jeweller and retailer founded by Charles Louis Tiffany (1812-1902) and John B. Mill Young. Originally imported jewellery from Europe; began manufacturing their own silver and jewellery in 1848, following Paris styles. Louis Comfort Tiffany (1848-1933) took over the company in 1902. Mark: stamped.

TIFFANY & COMPANY

TIFFANY & Co
550 BROADWAY

Trifari (1925-present)

American costume jewellery firm founded in New York by diamanté specialists Gustavo Trifari, Leo Krussman and Carl Fischel. Employed Alfred Philippe, a designer of fine jewellery who had worked for **Cartier** and **Van Cleef & Arpels**. Marks: stamped; 1925-37 "T. K. F"; from 1937 "Trifari" with a crown.

Van Cleef & Arpels (1906-present)

French jewellery firm established in Paris by Julien, Louis and Charles Arpels and Alfred Van Cleef. Marks: "VCA" or name in full, stamped and numbered.

Vigeland, Tone (born 1938)

Norwegian designer and maker of jewellery. Established workshop in 1961, producing jewellery often using oxydized metals.

Webb, David (1925-75)

New York-based jeweller. Enjoyed great popularity during the 1960s. Marks: "Webb" or name in full.

Wiener Werkstätte (Vienna Workshop) (1903-32)

Series of Austrian craft



WIENER
WERK
STÄTTE



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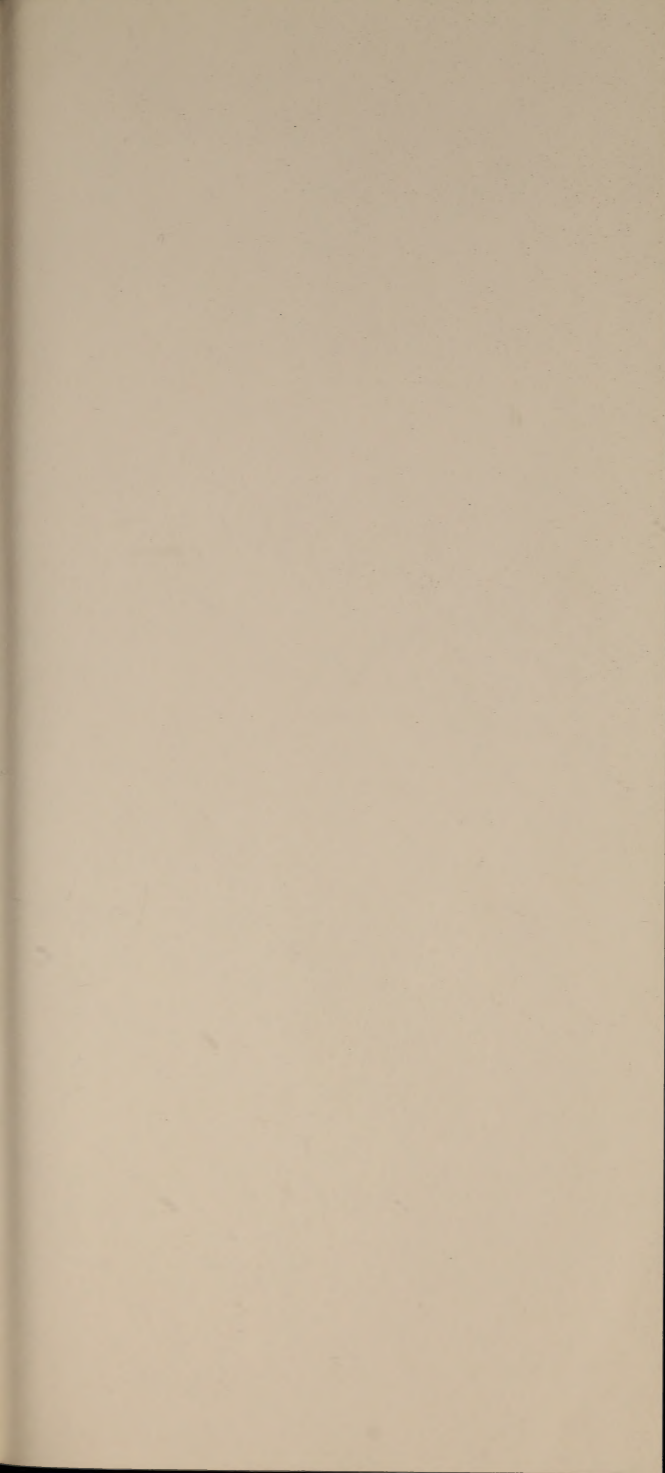
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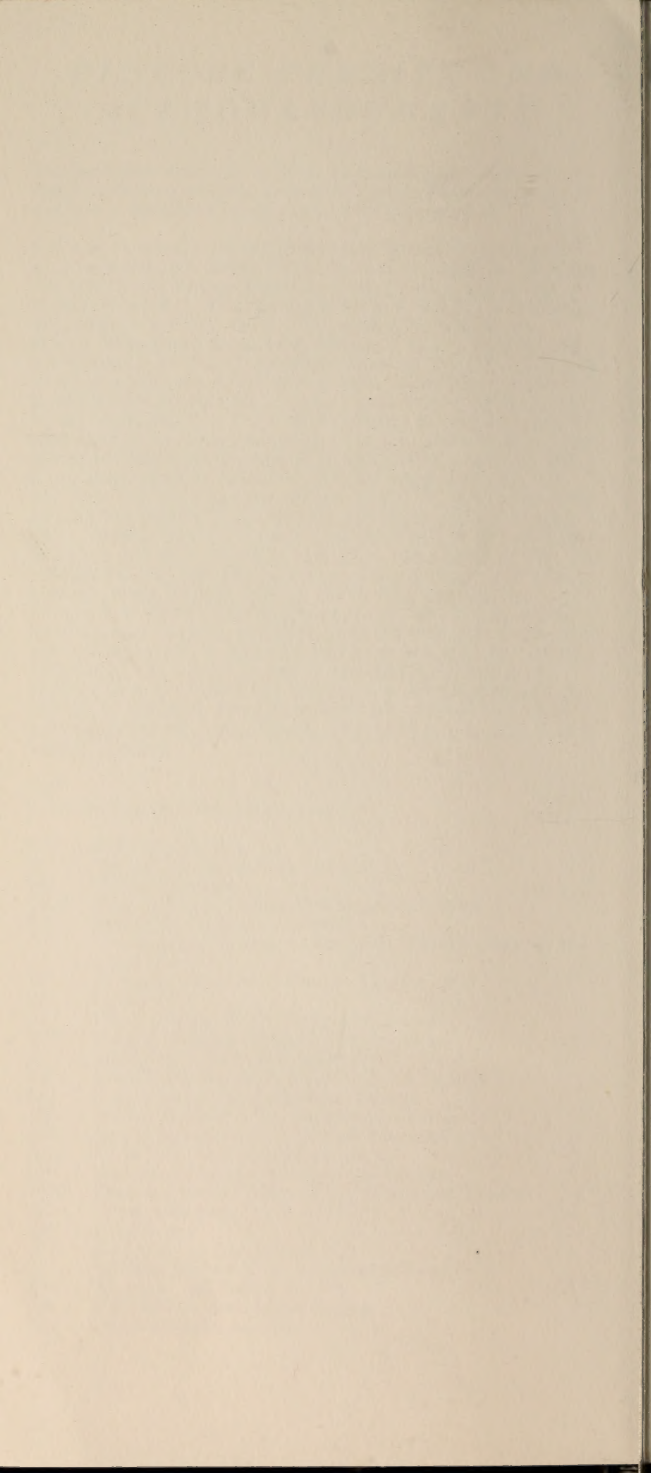
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KEY

b bottom, c centre, l left, r right, t top

B	Bonhams, London
Ba	Barbara, P1, Antiquarius, London
BC	Barbara Cartlidge
BLH	Brian and Lynn Holmes, 304-6, Gray's, London
BR	Beverly R, 344, Gray's, London
GA	Gemmological Association and Gem Testing Laboratory of Great Britain
GJ	Georg Jensen, 15 New Bond St, London
Gr	Grima
HC	Hilary Conquy, P9/10, Antiquarius, London
IMS	I. and M. Stanley, L18-L21, Gray's, London
JJ	John Joseph, 345/6, Gray's, London
KT	Kikuchi Trading Co. Ltd, G385, Gray's, London
LC	Luigi Cutolo, V30, Antiquarius, London
Mar	Markov & Beedles, V8, Antiquarius, London
MB/	Special photography for Mitchell Beazley at...
M12	Stand M12, Antiquarius, London
MP	Madeleine Popper, L12-13, Gray's, London
MST	Miwa and Simon Thorpe, T3/4, Antiquarius, London
PC	Private collection
RB	Reed Books
RH	R. Holt & Co. Ltd, London
SL	Sylvanna Llewellyn, E2, Antiquarius, London
Spe	Spectrum, 372, Gray's, London
TA	Trevor Allen, Antiquarius, London
TG	Tadema Gallery, London





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Consultant: Stephen Giles
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Area consultants: Barbara Cartlidge, Judith Kilby Hunt, David and Sonya Newell-Smith, James Nicholson

Stephen Giles was Assistant to the Director at Garrard's, the Crown Jewellers, from 1981-7. He then worked at Bonhams, the major London auction house, for nine years, where he was a director and head of their jewelry, silver and clocks and watches departments. He is now an independent dealer.

Barbara Cartlidge (contemporary jewelry), a designer and maker of jewelry, set up Electrum Gallery in London in 1971. She is the author of several books on modern jewelry.

Judith Kilby Hunt (marks and makers) worked for seven years as a specialist in the jewelry department at Bonhams, London.

David and Sonya Newell-Smith (Art Nouveau, Art Deco and modern) founded Tadema Gallery in London in 1978. They specialize in 20th-century artist designed jewelry and abstract art.

James Nicholson (costume jewelry) has worked for five years as a senior specialist in the jewelry department at Bonhams, London.

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