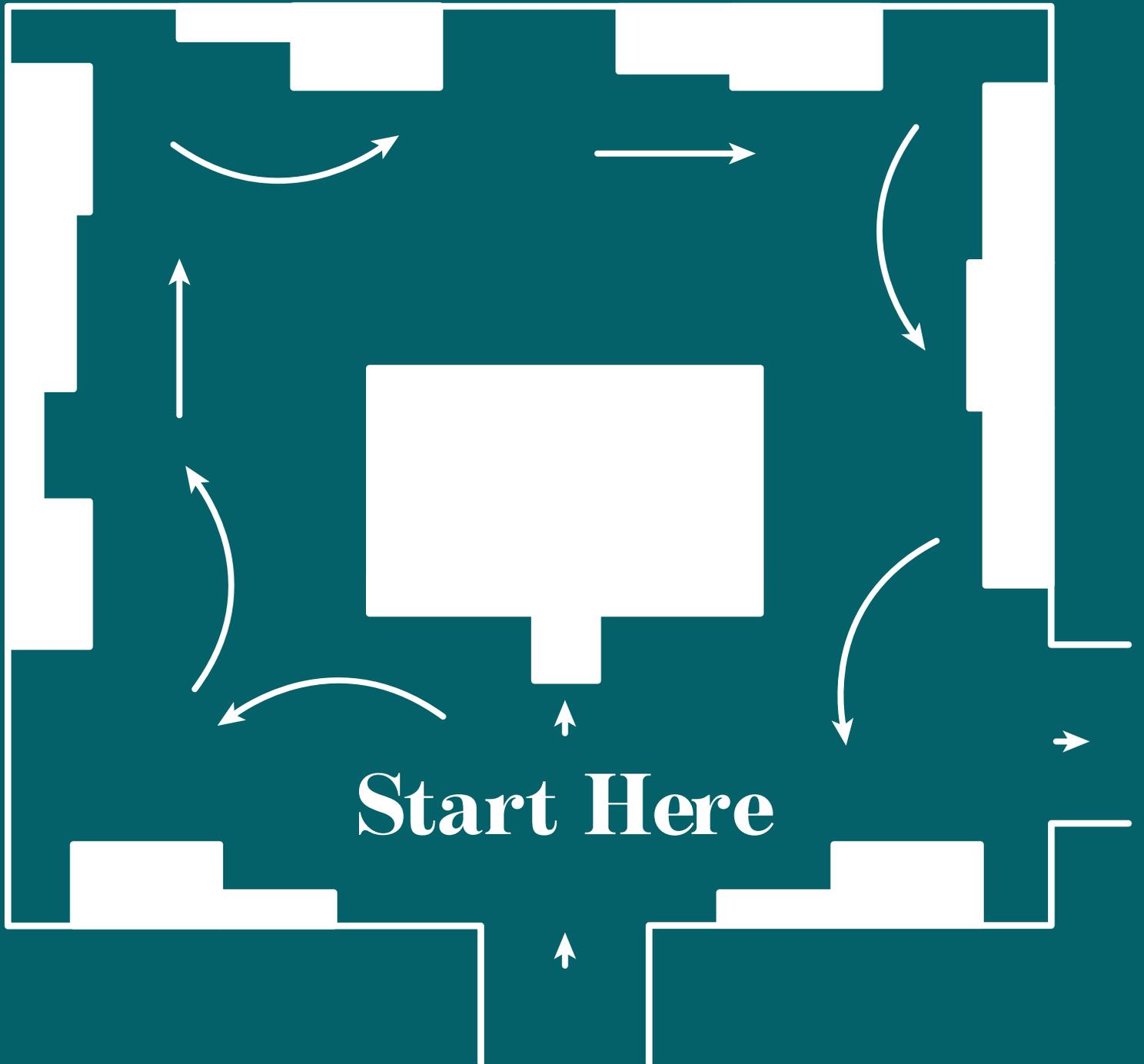


Simply Brilliant

Artist-Jewelers of the 1960s & 1970s

Gallery 125





Jean Vendome (French, 1930–2017)



Collier Veracruz (Veracruz Necklace)

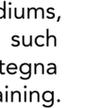
1972

white gold, platinum, amethyst, diamonds

Known in France as the father of contemporary jewelry, Jean Vendome was the son of Turkish Armenian refugees. A jewelry maker by the age of 18, he changed his birth name, Ohan Tuhdarian, to Jean Vendome in the 1950s. From the start, he was not interested in making the same prim jewelry as his predecessors. His work was about the natural beauty of the materials and the originality of the design. He became known for his organic forms and coarse textures. Vendome established himself as an avant-garde designer, always creating something different, something sculptural. His one-of-a-kind creations were designed by understanding a woman's body and its contact with the jewelry.

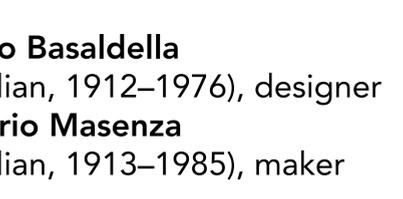
Art Nouveau artist and jeweler, René Lalique, was a primary inspiration for Vendome. Reminiscent of the frosted glass elements frequently employed by Lalique, Vendome used jagged amethyst crystals that jut upward like thorns interspersed with diamonds to create this very sculptural piece.

The Italians



Although the spirit of the times certainly drove more jewelers to create the avant-garde, the seeds of this metamorphosis belong to an earlier decade. In the late 1940s, Mario Masenza, a third-generation jeweler, invited Italian contemporary painters and sculptors to design jewelry to be realized in the Masenza workshop in Rome. Artists of the past were no stranger to working at the bench. In the Renaissance, it was traditional for them to be proficient in different mediums, including goldsmithing. Great masters such as Leonardo da Vinci and Andrea Mantegna learned these skills as part of their artistic training. Masenza's objective for this collaboration was to revitalize the declining jewelry trade in Italy following World War II. Over 30 artists accepted the invitation.

Masenza succeeded in creating a strong association between art and jewelry-making with this venture, resulting in the infusion of a more modern aesthetic in Italian design. This included innovative textures and the concept of abstraction. The outcome of this partnership was first shown in an exhibition at the Galleria Il Milione in Milan in 1949, which included two of the artists whose work is shown here—Afro Basaldella and Franco Cannilla. By the mid-1950s, this style of jewelry was widespread and popular enough to be featured in Italian fashion magazines.



Afro Basaldella (Italian, 1912–1976), designer

Mario Masenza (Italian, 1913–1985), maker

Brooch

circa 1950

gold, diamonds, emeralds, amethysts, tourmalines, rhodolite garnets

The almost comical, leprechaun-like face of this small brooch has a sculptor's touch in its textured surface. It is characteristic of the often rough-looking surfaces Afro created in his expressionistic paintings in the 1950s. This tactile element evokes the work of jewelers of the 1960s and '70s. However, this diminutive brooch remains rather demure, almost charming, in great contrast to the larger scale and seemingly rough work created by jewelers in the following decades. In addition, Afro has added riotously colored, faceted precious and semi-precious stones, mimicking his own highly chromatic paintings of the period. Such a cacophony of color was generally an unusual choice for the avant-garde jewelers of the 1960s and '70s.

Necklace with Three Pendants

late 1940s–early 1950s

gold, sapphires, rubies, diamonds

Afro Basaldella, known simply as Afro, was a painter whose work was first exhibited in Italy in the late 1920s and early 1930s. Afro, along with his brother Mirko, a sculptor, were among those who accepted Mario Masenza's call to artists in the 1940s to design jewelry. The pieces they conceptualized were made to their specifications in Masenza's workshop. By the time this necklace was created, Afro's paintings were largely cubist, bordering on abstract, acknowledging the influence of Swiss painter Paul Klee and Armenian American artist Arshile Gorky. This artistic direction seems to be reflected in the three non-conventional creatures that embellish this piece.

In each of the figures that form the pendants on this simple hoop, Afro incorporated cabochon stones—a gem that is polished and rounded but not faceted—set into matte gold. In doing so, he foreshadowed the extensive use of semi-precious cabochon stones, the unpolished finish for gold, and the employment of small, understated diamonds—considered a precious gem—by his successors.



Arshile Gorky (Armenian American, 1904–1948), *Virginia Landscape*, 1944, oil on canvas, Cincinnati Art Museum; Gift of Mrs. Benjamin Tate, Peter Gibson and Horace Carpenter, by exchange, and The Edwin and Virginia Irwin Memorial, 1979.220, © 2016 The Arshile Gorky Foundation / The Artists Rights Society (ARS), New York

Brooch

circa 1950

gold, diamonds, andradite garnets, amethysts

Franco Cannilla (Italian, 1911–1985), designer

Mario Masenza (Italian, 1913–1985), maker

Necklace and Bracelet

prob. 1960s

gold, turquoise, rubies

Bracelet

circa 1949

gold, diamonds

Like many of his peers, Franco Cannilla was invited by Mario Masenza to design jewelry for his shop in the Palazzo Fiano in Rome. No strangers to goldsmithing, the technical virtuosity of Italian jewelers dates to the ancient Etruscans. In the Renaissance era, painters and sculptors alike worked with precious metals as part of their artistic training.

An accomplished painter and sculptor, Cannilla was internationally recognized for his jewelry, and it proved to be a more intimate expression of his artistic practice. He imagined these pieces as miniature sculptures—a sentiment echoed by many 1960s and '70s jewelers. Cannilla produced a variety of double-headed bracelets—some with cabochon stones standing in for the hair, others with longer locks sprinkled with brilliants much like that on the brooch to the right. Here, tight curls wind around small, faceted diamonds and pavé or close-set diamonds, fill the eyes.

Brooch

circa 1949

gold, diamonds

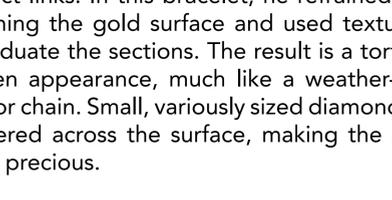
Janus Head Bracelet

circa 1949

gold, coral, diamonds, sapphires

A native of Italy, it is little wonder that Franco Cannilla mined ancient mythology to design this bracelet, referencing the uniquely Roman god Janus. Without the usual Greek counterpart, Janus is often depicted with two conjoined heads. A god of transitions, his two faces look in opposite directions. Overseeing both the past and the future, he was believed to have jurisdiction over time itself. He governed all beginnings and endings—war and peace, birth and death. He presided over every arch and doorway and oversaw all traveling, trading, and shipping.

This bracelet is called a *torsade* with its twisted coral strands that link the two heads. They share rows of faceted diamonds and sapphires that serve as hair. This bracelet was probably included in Mario Masenza's first exhibition of jewelry designed by invited sculptors and painters at the Galleria Il Milione in Milan in 1949.



An illustration of the Roman god Janus, whose double-headed figure looks in opposite directions

Bracelet

1950–70

gold, diamonds

Although this bracelet looks heavy, the individual links are hollow, making it lightweight on the wrist. It might also appear cumbersome because the links resemble those of a ship's anchor chain, which are often constructed with a central bar across each oval. If you look closely, you will realize that each segment is unique, intimately revealing the maker's hand.

Cannilla designed multiple versions of this piece, each different from the other, each with singularly distinct links. In this bracelet, he refrained from polishing the gold surface and used texture to individuate the sections. The result is a tortured, beaten appearance, much like a weather-worn anchor chain. Small, variously sized diamonds are scattered across the surface, making the piece more precious.

The International Exhibition of Modern Jewellery

1890–1961



In early 1959, curators at the Victoria and Albert Museum, London, began discussing with then art secretary of the Worshipful Company of Goldsmiths (now the Goldsmiths' Company), Graham Hughes, a possible jewelry exhibition. But by the middle of the year, the museum could neither assist with the organization of nor host the show for budgetary reasons. Reluctant to forfeit the project, Hughes continued the venture, and the *International Exhibition of Modern Jewellery 1890–1961* opened at Goldsmiths' Hall in London in October of 1961.

The historical section of the exhibition included classic diamond-laden Edwardian era jewels balanced by Arts and Crafts masterpieces and extraordinary Art Nouveau examples, showcasing unusual materials such as ivory, horn, and semi-precious stones. Artists included notables such as René Lalique and Louis Comfort Tiffany. Traditional fine jewelry was borrowed from leading companies such as Fabergé, Cartier, and British firms Garrard & Co. and Asprey.

Artist-designed jewelry by such luminaries as Salvador Dalí and Pablo Picasso was shown alongside an international set of both established and young jewelers that Hughes was keen to champion. Global in scope, the exhibition showcased over 900 works by jewelers from over 30 countries. Like Mario Masenza a decade earlier, Graham's intent was to revitalize jewelry design and raise the status of the artist-jeweler in Britain. He wanted contemporary jewelry to represent work that could not have been made at any other time in history. The exhibition successfully did so and jewelry, as an expression of artistic individuality—uninhibited, imaginative, and smart—was its legacy.



Gilbert Albert

(Swiss, 1930–2019)



Necklace, Bracelet and Brooch

1970s

amber, pearls, gold

Similar to Gilbert Albert's owl-like bracelet, this piece is transformable, coming apart to form a shorter necklace, bracelet, and brooch. Such works were perfect for the jet set of the 1960s and '70s who traveled frequently. This jewelry was easily packed into a suitcase and could be worn in various ways, mixing and matching with the other pieces, never looking the same twice. Such adaptable ornaments matched the versatility and variety of fashion in the period.

The cloudy orange stone in this necklace is amber—fossilized tree resin—with inclusions of suspended plant and animal fragments that remind us it is organic. Albert believed that traditional jewelry was hampered by its restricted range of materials: polished gold, platinum, diamonds, and other precious stones. Here he combined a natural material with baroque pearls and twisted ribbons of matte gold—a feature that imparts gestural excitement and nervous energy to the piece.



The necklace forming a shorter necklace, bracelet, and brooch.

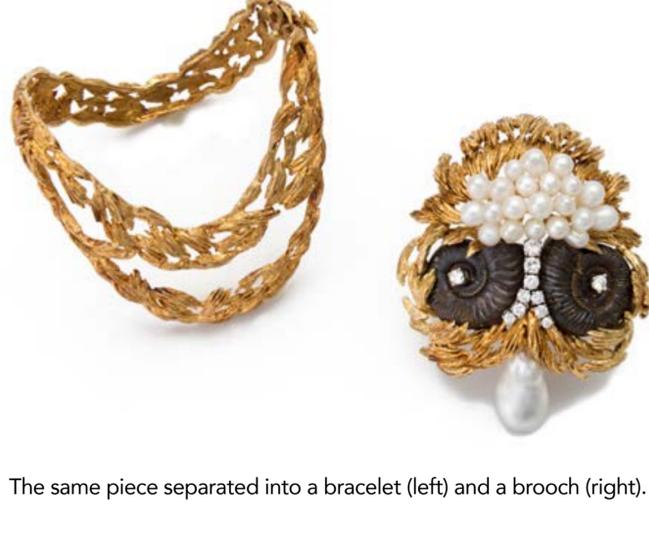
Bracelet and Brooch

1960s

gold, pearls, diamonds, ammonite fossils

Like many of the artists shown in these galleries, Gilbert Albert's name is not generally known except among jewelry scholars, but he was one of the most celebrated artist-jewelers of the period. Albert won the prestigious Diamond International Award ten times and was honored as an Associate Member of the Goldsmiths' Company, reserved as an accolade for foreign personages, in 1966. He was also included in the 1961 *International Exhibition of Modern Jewellery*, showing the most works by an individual artist.

Often referred to as a sculptor, Albert worked primarily in gold and epitomized the avant-garde style of the 1960s and '70s. The textured surface seen here approximates the feathers of an owl. The spiraling ammonite fossils form the characteristic large eyes, and a dangling teardrop-shaped pearl stands in for the beak. This piece can be worn as is or taken apart to form a separate bracelet and brooch.



The same piece separated into a bracelet (left) and a brooch (right).

Necklace and Ring

1960s

gold, moldavite, pearls, diamonds

One of the most innovative jewelers of his time, Gilbert Albert was known for using unusual materials in his work. He was inspired by natural forms and transformed unexpected objects such as scarab beetles, lava rocks, animal fur, and fossilized creatures into unique shapes with an inherent organic quality. Albert combined familiar elements with the rare, effortlessly mixing a seashell, for instance, with gold, emeralds, and diamonds.

This necklace and ring incorporate pieces of dark green moldavite—a glass-like material formed by a meteorite impact in central Europe approximately 15 million years ago. Albert used this unlikely and fragile material in its pure mode, combining it with strands of gold and long, misshapen pearls. Similarly, René Lalique—a French Art Nouveau artist-jeweler—used molded glass and other unconventional materials in his work. But Albert takes the concept a step further, conveying a sense of mystery associated with the extraterrestrial.

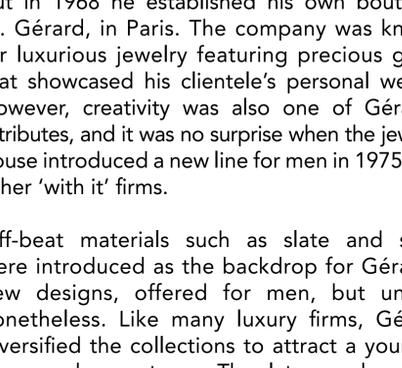
Materials, Texture, Sculpture



Although the 1960s and the 1970s were distinct decades, the style of jewelry created during these twenty years overlaps, just as fashion does not change precisely at the beginning or end of a decade. Those who created the fine jewelry shown here worked primarily in yellow gold, generally choosing semi-precious stones such as amethysts, citrines, or aquamarines over the precious gems—diamonds, rubies, emeralds, and sapphires—as their focal point.

These jewelers were inspired by the forms and textures they found in nature. Rough, matte finishes were commonplace, mirroring the qualities of natural flora and fauna. At times, textures were inherent in the unusual materials chosen, such as slate, shell, freshwater pearls, coral, or crystals, used uncut or unpolished directly from the earth or the sea. In other instances, the jewelers experimented and perfected new ways to work with these components, creating distinctive qualities and unique pieces.

Not content with creating jewelry whose only purpose was to augment fashions of the period, as was true in previous centuries, these artist-jewelers wanted their work to be the principal focus. The examples in this gallery embody the unusual materials, textures, and sculptural forms on which they focused.



Louis M. Gérard (French, 1923–2006)

Necklace with Pendant

1975
slate, gold, coral, diamonds

Louis Gérard spent nearly twenty years working for the well-known jewelry firm Van Cleef & Arpels, but in 1968 he established his own boutique, M. Gérard, in Paris. The company was known for luxurious jewelry featuring precious gems that showcased his clientele's personal wealth. However, creativity was also one of Gérard's attributes, and it was no surprise when the jewelry house introduced a new line for men in 1975, like other 'with it' firms.

Off-beat materials such as slate and steel were introduced as the backdrop for Gérard's new designs, offered for men, but unisex, nonetheless. Like many luxury firms, Gérard diversified the collections to attract a younger, more modern customer. The slate seen here was cut into discs, polished, and became the base for setting elements like gold, turquoise, coral, and diamonds.

Cesare De Vecchi (Italian, b. 1938)

Bracelet

early 1970s
gold, coral, lapis lazuli, diamonds

Intending to take a completely different path, Cesare De Vecchi learned the jeweler's art from his father as temporary employment, but he continued the practice upon finishing school. Partnering in the late 1950s and early '60s with Cartier, Bloomingdale's, and others, De Vecchi sold and exhibited his work. But to reach international clients, he found he needed to create larger pieces, utilizing semi-precious stones—a sign of the times. Unafraid to experiment, De Vecchi designed jewelry that reflected his own modern taste and that of his clients.

With an eye that had studied nature at length, De Vecchi often incorporated diverse materials into his work. This asymmetrically shaped bracelet, that extends up the arm, is made of textured gold, perhaps mimicking the coarseness of tree bark. Forming columns set on end, colorful lapis lazuli and coral join a scattering of small, faceted diamonds, that add a bit of brilliance.

Sven Boltenstern (Austrian, 1932–2019)

Necklace, Bracelet, and Earrings

mid-1970s
gold, diamonds

Sven Boltenstern was adamant that he was an artist. He wanted his work to be reviewed by art critics, not by society writers. A native of Vienna, he began his formal training as a goldsmith in the early 1950s, working in Paris and Austria, showing his pieces alongside the jewelry of established artists such as Georges Braque and Alexander Calder.

Boltenstern's jewelry was regularly defined as sculpture to wear. Sources of inspiration were endless: the art of the Rococo and Biedermeier eras, the Jugendstil movement, and Egyptian art copied as a boy at the Louvre. But nature remained Boltenstern's primary focus. This parure or set, consisting of a necklace, bracelet, and earrings, is evocative of liquid gold. The impulse might have come from seeing the delicate roots of a plant or rivulets of water. The rippled surface of the work conveys Boltenstern's desire for his jewelry to be touched.

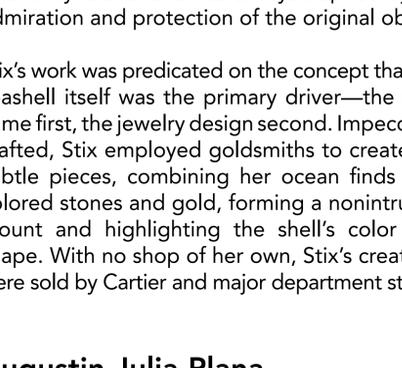
Helen Woodhull (American, 1940–2005)

Necklace with Pendant

1971
gold, agate

Helen Woodhull was fascinated by antiquities from an early age. Traveling abroad as a young woman, she collected antique objects such as Greek medallions, Ming dynasty jade buckles, and ancient Egyptian amulets. In time, she began mounting other's treasures and turning them into jewelry. But Woodhull respected the objects too much to glue them to mount. Instead, she worked with a goldsmith to mount pieces unaltered. Designing first for Georg Jensen, the well-known Danish jewelry firm, she later set up her own shop, Helen Woodhull, Inc.

An ancient cameo depicting Serapis—a hybridized god of Greek, Roman, and Egyptian origins—is the focus of this design. He wears a distinctive headpiece called a *modius*—a grain measure. The hefty chain echoes a popular style in the 1970s when this necklace was made and approximates what might have been worn by the ancients who carved the cameo—at least in Woodhull's mind.



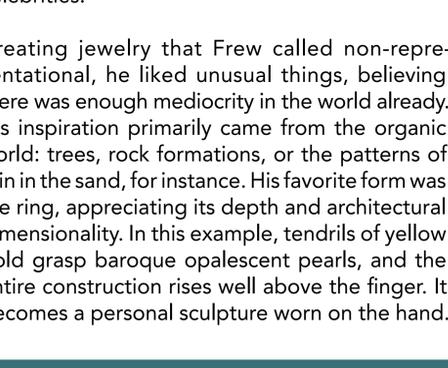
Charles de Temple (American, worked in England, b. 1929)

Necklace

late 1970s
gold, diamonds, garnets

Charles de Temple began his artistic career as a painter and sculptor but quickly discovered that jewelry could be envisioned as miniature sculpture. Abstract in nature, his gestural artwork was sometimes translated into textured ornaments. At other times, his gemological designs reveal precise attention to realistic detail and mirror aspects of Art Nouveau jewelry.

The intricate vines that form this necklace create a dense foliage that is remarkably representational. Supplemented with small garnets, it acknowledges the fact that de Temple disliked anything static. Much like other jewelry of the period, this piece is convertible. A central heart-shaped piece can be removed from the necklace. However, the heart is not equipped to be a piece of jewelry on its own and remains a decorative object, a sculpture. This necklace is probably from de Temple's *Wisteria Collection*, which featured other examples with removable heart-shaped components.



De Temple's necklace with the heart removed and the heart itself.

Marguerite Stix (American, b. Austria, 1904/08–1975)

Necklace with Pendant

late 1960s
shell, turquoise, gold

Marguerite Stix was first a sculptor and a painter and then became a jewelry designer, combining her artistic talents with gem work. The 'gems' Stix used to create her necklaces, earrings, and decorative boxes, however, were seashells. Collecting shells had been a hobby she and her husband indulged in for years, but in the late 1960s Stix began making exquisite jewelry from what they found. She was always inspired by her admiration and protection of the original object.

Stix's work was predicated on the concept that the seashell itself was the primary driver—the shell came first, the jewelry design second. Impeccably crafted, Stix employed goldsmiths to create her subtle pieces, combining her ocean finds with colored stones and gold, forming a nonintrusive mount and highlighting the shell's color and shape. With no shop of her own, Stix's creations were sold by Cartier and major department stores.

Augustin Julia-Plana (Spanish, worked in Switzerland, active 20th century)

Watch and Ring

1978
gold, platinum, meteorite, diamonds

Augustin Julia-Plana was known for using singular materials in his work, such as wood, ivory, coral, and oxidized or rusted iron, from which he drew inspiration. In this jeweler's eyes, it was not the market value of the individual elements that determined worth, but the innate beauty of the jewelry itself. Unhurried in his approach, Julia-Plana might wait for years to find the components needed to complete a design.

Fragments of meteorite were combined with gold and small faceted diamonds to construct this watch and ring. Although not a matching set, they are both from a late 1970s collection. Each of Julia-Plana's pieces of jewelry were as unique as the materials used to create them. With only 25 artisans in his workshop, the rare quality of each work was preserved. Partnering with watchmaker Simon Schlegel in 1963, both felt this high degree of exclusivity and individuality was paramount.

James Arnold Frew (American, 1912–2008)

Ring

1960s
gold, pearls, diamonds

As early as 1954, J. Arnold Frew was showing his work alongside American modernist jewelers Betty Cooke and Irena Brynner. Preferring to spend his time creating rather than beautifying his studio space, he made his jewelry in his garage in Arcadia, California and sold it in small like-minded boutiques. Despite these humble surroundings, Frew's work was internationally known and sought out by many socialites and celebrities.

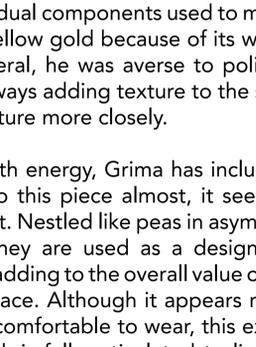
Creating jewelry that Frew called non-representational, he liked unusual things, believing there was enough mediocrity in the world already. His inspiration primarily came from the organic world: trees, rock formations, or the patterns of rain in the sand, for instance. His favorite form was the ring, appreciating its depth and architectural dimensionality. In this example, tendrils of yellow gold grasp baroque opalescent pearls, and the entire construction rises well above the finger. It becomes a personal sculpture worn on the hand.

Andrew Grima



Probably the most well-known of the artist-jewelers of the 1960s and '70s is Andrew Grima—a leading figure in the period. Interested in art from an early age, he trained as an engineer, but entered the jewelry trade after marrying the daughter of the owner of Haller Jewellery Company (H. J. Co.) in 1946. Shortly after his father-in-law's death, Grima became the firm's designer and H. J. Co. cast several of the artist-designed jewels for the *International Exhibition of Modern Jewellery* in 1961. In addition, six of Grima's own pieces were included in the display.

Like many of the artist-jewelers in this exhibition, Grima sold through various retail outlets, but in 1966 he set up his own shop on London's Jermyn Street. Designed by his architect brothers, the store was compared to a villain's lair from a James Bond film. The front of the building was covered with misshapen pieces of slate and steel and the interior included a Plexiglas spiral staircase—the first of its kind. Grima was a prolific designer and became a favorite of the British royal family. He won many prestigious awards for his work, including multiple Diamonds International Awards and the Duke of Edinburgh Prize for Elegant Design.



Andrew Grima (British, b. Italy, 1921–2007)

Necklace

1970s
gold, diamonds

Grima was most interested in the color, shape, and texture of his jewelry, rather than the value of the individual components used to make it. He preferred yellow gold because of its warm color. And in general, he was averse to polishing the material, always adding texture to the surface to replicate nature more closely.

Vibrating with energy, Grima has included small diamonds to this piece almost, it seems, as an afterthought. Nestled like peas in asymmetrically set pods, they are used as a design element, rather than adding to the overall value or prestige of the necklace. Although it appears rough and perhaps uncomfortable to wear, this example of Grima's work is fully articulated to lie easily on the body.

Brooch

1969
gold, watermelon tourmaline, diamonds

Pendant/Brooch

1968
gold, sapphires, diamonds

Although this pendant or brooch appears rather traditional at first glance, the materials used and the method by which it is made betray Grima's modernism. The concave base is constructed of what came to be called 'shredded gold'—a technique Grima frequently used in his designs. Flattened wires were laid side by side, forming random voids and creating a textured surface. A slightly asymmetrical form, the upwardly bent tips are set with forty-one diamonds exemplifying his familiar scattering of small but precious gems across his jewelry. At the center is a jumble of cabochon or rounded sapphires.

Grima was a favorite designer of the British royal family. In 1966, Prince Phillip, Duke of Edinburgh, gave the first of many pieces designed by the jeweler to Queen Elizabeth II, solidifying a long relationship. Grima made jewelry for the queen's sister, Princess Margaret, and daughter, Princess Anne, as well as celebrities around the world.



Queen Elizabeth II wearing the *Ruby Venus Brooch* designed by Grima; the first example of his work given to her by Prince Phillip, Duke of Edinburgh.

Necklace and Earrings

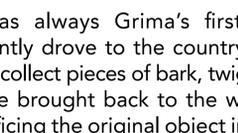
1975
gold, pearls, diamonds

A dashing Englishman, Grima served not only the British royal family but a coterie of international celebrities and elites. Elizabeth Taylor, Jacqueline Kennedy Onassis, and Gloria Vanderbilt, to name a few, were all drawn to his jewelry, along with the growing jet set generation. Using semi-precious stones that were unique in shape and size, similar pieces were sold only to clients in different countries. His customers could be assured that they would not meet another person wearing the same design.

In his *Tale of Tahiti* Collection, Grima revisited the pearl for the last in a series of themed lines. Here he re-envisioned the classic twinset of perfectly round, graduated pearls matched with equally perfect earrings. Characteristically different, this pair features irregular gems in a range of soft colors. The overlying, eccentric gold shapes interspersed with pavé diamonds create a sense of movement and vivacity that is both expressive and unique.

Brooch

1972
gold, opal, diamonds



Andrew Grima (British, b. Italy, 1921–2007)

Ring

1972
gold, amethyst, diamonds

Ring

1967
gold, topaz, diamond

Necklace

1977
gold, Luristan bronze

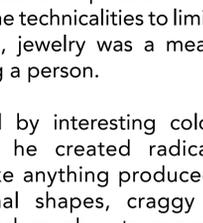
A collector of varied and unusual objects, Grima designed this necklace around a Luristan bronze animal—probably from his personal collection. Luristan bronzes are a distinct body of metalwork produced between 1000 and 650 BCE. Found in Luristan or Lorestan—a western province of Iran—they were initially excavated in the late 1920s. Characterized by stylized humans and animals, the two are often combined to create fantastical creatures. This piece seems to resemble a commonly used goat form.

During the 1970s when this necklace was made, non-western and indigenous cultural styles became popular, and many designers adapted these looks. Here, Grima has used the animal as the focal point but placed it on a hammered gold backing with tattered edges. The original hoop also appears weather-beaten and contorted. Combining these elements, the artist presents us with a necklace that has both an ancient and a timeless look.

Ring

1978
gold, citrine

The squared-off shank on two out of three of these rings was a common Grima design motif, as is the textured treatment of the gold. The polished piece with a faceted citrine was created in the late 1970s and is indicative of a turn towards smoother gold in that decade. However, the dark amethyst ring in the case to your right, created in the same year, is made with his characteristic textured gold and small pavé diamonds.



Andrew Grima (British, b. Italy, 1921–2007)

Necklace with Pendant

1971
gold, abalone pearl, diamonds

Nature was always Grima's first inspiration. He frequently drove to the countryside outside London to collect pieces of bark, twigs, and lichen, which were brought back to the workshop and cast. Sacrificing the original object in the process, these exact reproductions of nature were then transformed into gold jewelry embellished with diamonds or set with semi-precious stones. Even Princess Margaret, sister to Queen Elizabeth II, owned such a pendant cast from lichen she collected at Balmoral Castle in Scotland and sent to Grima.

In this pendant, Grima allowed the lushly colored abalone pearl to be the center of attention. Not altering its organic form, he instead formed a scribbled mount around it. Petite diamonds nestle on the matte gold surface and serve as mirrors for the natural highlights of the abalone.

Princess Margaret wearing the cast lichen brooch on her collar created for her by Andrew Grima. Photo © Norman Parkinson Archive/Iconic Images/Getty Images

Necklace with Pendant

1973
white gold, geode, diamonds

Ring

1978
gold, amethyst, diamonds

Necklace with Pendant

1973
gold, tourmaline, crystallized quartz, diamonds

Grima's 1973 *Sticks and Stones Collection*—of which this necklace is a part—represents some of the largest pieces made by the internationally renowned designer. The pendant alone on this necklace is almost five inches long. Coming to gemological design as a novice, Grima was not bound by pre-conceived notions of how jewelry should look. Purely design-driven, he aimed to make pieces that pleased himself first, never allowing the technicalities to limit his imagination. For Grima, jewelry was a means of artistically decorating a person.

Fascinated by interesting colors and unusual materials, he created radical designs that were unlike anything produced before. Three-dimensional shapes, craggy textures, large stones, and rough cuts appealed to him. All these elements come together in this rather simple pendant. Relying on balance and color, in Grima's hands, these elements become a wearable sculpture.

Necklace with Pendant/Brooch

1974
gold, agate geode, opal, diamonds



Gerda Flöckinger (Austrian, works in England, b. 1927)

Ring

1977

gold, pearls, diamonds

In 1971, Flöckinger was the first modern artist-jeweler to have a one-person exhibition at the Victoria and Albert Museum, or V&A, in London. Her pioneering work has been a creative influence on many of today's leading jewelers. Teaching an experimental jewelry course at Hornsey School of Art in London from 1962 to 1968, she impressed upon her students that an artist could work as ambitiously in jewelry as in painting or sculpture.

It was while Flöckinger was teaching that she began to experiment with a new technique called fusion—a process that involved melting metals together—exemplified in this ring. By the mid-1970s, she had mastered the process and it became her signature look. Spontaneous and uncontrolled, fusion creates scarred and pitted surfaces to which Flöckinger often adds gems and dangling elements. She adamantly calls herself a jeweler, not a designer, and continues to make every piece herself.

Roger Lucas (Canadian, b. 1936)

Bracelet

circa 1969

gold, diamonds

Roger Lucas was the son of a French jeweler who settled in Montreal, Canada, in the 1930s. Joining with his brother, Michel, they took charge of the firm in 1968. Both wanted to make this long-standing enterprise appeal to a younger audience. Roger, the designer, artist, and more avant-garde of the two, was particularly interested in promoting a jewelry-as-art concept. While Michel handled the financial aspects of the firm, Roger's ambition was to gain an international reputation as an innovative jeweler.

Creating unique pieces, Lucas's more romantic examples are a result of his love of the sea. But he also designed rather cerebral pieces that tended to be geometric in nature. This bracelet is completely angular—all elbows and knees—with sharp edges jutting out in textured gold, while close-set diamonds ornament some of the forward-facing flat planes.

Meister (Swiss, est. 1881)

Bracelet

circa 1975

white gold, turquoise, diamonds

Roger Lucas (Canadian, b. 1936), designer Cartier (French, est. 1847), manufacturer

Ring

1969

gold, diamonds

While Lucas created both bracelets and pendants, he was called the 'Lord of the Rings'—admittedly his favorite form. He approached his rings as art objects and theorized they could be thirty feet high or small enough to fit on a finger. Lucas described these pieces as sculpture for the hand. He thought of them as sensual and intimate, anticipating that women would never want to remove them.

An ardent sailor and diver, many of Lucas's pieces reflect this passion. Spiky elements resembling undersea foliage rise from this band with diamonds nestled among the sea flowers. Designed for Cartier, for whom he worked in the late 1960s and early 1970s, this is a double ring, meant to be worn on two fingers. Lucas was known for his two- and three-finger rings. Although not a new style, the jeweler often employed such designs with settings large enough to span adjacent digits.

Björn Weckström

(Finnish, b. 1935)

Flowering Wall Necklace with Pendant

1969

gold, pearls

A sculptor first, a jeweler second, Björn Weckström joins his peers in earning the title of artist-jeweler. His recent large-scale sculptures tend toward human forms, while his jewelry is more abstract.

Although his early pieces were primarily made of silver and incorporated Scandinavian aesthetics, in the early 1960s he began to work more frequently with gold. Much of Weckström's jewelry is textured and organic. He sees gold as more dramatic and earthy than cool silver. From his *Flowering Wall* series, this necklace is characteristic of Weckström's textural work and includes moving parts—a common design motif in his jewelry. Here, he combines rugged yellow gold with dangling pearls—a composition he has revisited, using different semi-precious stones in place of the pearls. To make such forms, Weckström carves his prototypes from plaster, allowing him the freedom to create the desired surfaces and shapes.



John Victor Rørvig

(Danish, 1920–2006)

Ring

1960s

gold, peridot, diamonds

While little is known about the designer of this ring, he chose a semi-precious peridot, rather than a precious gem, as the central focus of this piece. He uses small, faceted diamonds only as accents.

Not only does this ring exemplify the use of semi-precious stones in this period, it also illustrates the large scale and ruggedness of 1960s and '70s jewelry. In this design, a rough and seemingly torn piece of gold twists upward, flaring like a flower. The central peridot juts out, resembling a bud or perhaps the peridot's pistil. When worn, this massive ring extends over the knuckle in one direction and beyond the joint of the finger in the other. It is as forceful as the cultural changes taking place at the time.

Eric de Kolb (Austrian, worked in United States, 1916–2001)

Pendant

1970s

gold

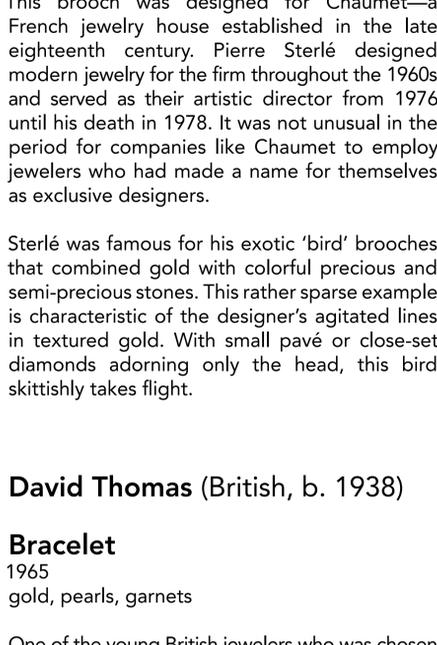
Pendant

1970s

gold, abalone

A Renaissance man, Eric de Kolb worked with renowned fashion designers, established his own handbag company, worked as a graphic and industrial designer, won awards for packaging designs, owned a gallery, and was an architect and a painter. But it was his early training in sculpture that led him to jewelry design. His own art collections included Romanesque Madonnas, Greek and Etruscan bronzes, and African sculpture. His aim was to create jewelry that touched on particular times and places.

If you look closely at these two pendants by de Kolb, you will see they are composed of miniature human figures—both complete and partial. They are intertwined and writhe around each other. Inspired by the work of Renaissance artists, who were in turn inspired by sculptures from antiquity, he used the figures to create an overall texture. These sculptural pieces of jewelry surreptitiously combine the ancient and the modern.



A marble statue from antiquity that reflects the style that influenced the designs of Eric de Kolb's two pendants on display here.

Anthandoro, Agesandro and Polydorus of Rhodes, *Group with Laocoön and His Sons*, (detail) circa 40–20 BCE, marble, Vatican Museum, MV.1059.0.0

John Donald (British, b. 1928)

Drum Ring

1965

gold, diamonds

Organic shapes, rough crystals, and uneven surfaces were John Donald's hallmark. Smooth, faceted, precious stones never seduced him. The gems he used were always considered subordinate to the design. Donald's style was born out of necessity as much as desire. This drum-style ring, also called his crown design, is an iconic form for Donald. The fine wires on which the diamonds were suspended instead of the hollow were less expensive than more substantial materials, as were the square and round tubes of his earlier geometric work. Inspired largely by nature, Donald attempted to synthesize basic elements into geometric forms, replicating cellular structures.

Like other young designers of the period, Donald set out to create something completely different. He was not interested in the 'rules' of previous decades. Calling himself a designer and artist first, a jeweler second, he felt a piece of jewelry was not really alive until someone was wearing it.

Pierre Sterlé (French, 1905–1978)

Brooch

circa 1967

gold, emeralds, diamonds

Necklace

circa 1970

white and yellow gold

One of the earliest French jewelers to explore new styles, Pierre Sterlé opened his first boutique in Paris in 1945. But as early as 1939, he was producing pieces under his own name, designing for major jewelry houses, and taking private commissions. By the 1950s, *Women's Wear Daily* and the *New York Times* were reporting on his work. Descriptive words like imaginative, dramatic, experimental, and contemporary were used to describe his jewelry.

Often treating gold like fabric, Sterlé was known for his braided, twisted, and knotted styles and the dynamic qualities apparent in his jewelry. Sterlé's sense of lively fluidity is expressed in this necklace. The smooth hoop begins to vibrate with texture as it approaches the center front. The pendant is alive with nervous energy, perhaps referencing a flock of birds, fluttering leaves, or waves in the sea.

Pierre Sterlé (French, 1905–1978), designer Chaumet (French, est. 1780), manufacturer

Bird Brooch

1960s

gold, diamonds

This brooch was designed for Chaumet—a French jewelry house established in the late eighteenth century. Pierre Sterlé designed modern jewelry for the firm throughout the 1960s and served as their artistic director from 1976 until his death in 1978. It was not unusual in the period for companies like Chaumet to employ jewelers who had made a name for themselves as exclusive designers.

Sterlé was famous for his exotic 'bird' brooches that combined gold with colorful precious and semi-precious stones. This rather sparse example is characteristic of the designer's agitated lines in textured gold. With small pavé or close-set diamonds adorning only the head, this bird skittishly takes flight.

David Thomas (British, b. 1938)

Bracelet

1965

gold, pearls, garnets

One of the young British jewelers who was chosen to show his work in the *International Exhibition of Modern Jewellery* at Goldsmiths' Hall in 1961, David Thomas gained an international reputation at an early age. Yet, he has never stopped working at the bench himself. Always keeping his workshop small, he reviews each piece that bears his name. While in the past he sold to a variety of retailers, he enjoys commissions best. These projects provide him contact with people and, for Thomas, jewelry is a highly personal art form. He always wants to create something that works for the individual.

Thomas likes the malleability and fineness of gold. Clay and plastics are too soft. Wood always breaks. To construct this bracelet, he used flattened gold strips set with multi-colored pastel and iridescent pearls and garnets. He revels in the colors semi-precious stones afford him and is always interested in texture.

Barbara Anton



Barbara Anton was a creator. She authored novels, poems, short stories and plays; worked as an actress; was a painter; an award-winning baker; and she created distinctive jewelry. Anton won the distinguished Diamonds International Award in 1963, was commissioned to create jewelry for the 1964 New York World's Fair and won three awards in the International Pearl Design Contest from the Cultured Pearl Associations of America and Japan in 1966. Graduating from the Gemological Institute of America in 1965, one of the few women to do so in the period, she was a recognized gem specialist.

As an editor and regular columnist for the trade publication *National Jeweler* from 1966 to 1969, Anton had a ready platform to share her concepts about modern jewelry with other artisans. She advocated that her readers conceive of their creations as works of art. Writing about the principles of good design, Anton encouraged makers to free their minds, exhaust every new possibility, and avoid the fear of being too "far-out." In 1969 she opened a shop in Englewood, New Jersey, from which she sold her own pieces alongside loose gems and pearls. A jeweler celebrated by the jet set of the 1960s and '70s, Anton's words and work were definitely avant-garde.



Barbara Anton (American, 1926–2007)

Bracelet

1960s
gold, pearls, diamonds

Drama and dimensionality describe this large-scale, sculptural bracelet that sits like a corsage on the wrist. It takes on the shape of a single bloom, perhaps mimicking an Asiatic lily with its dramatically curled petals and assertive stamens projecting from the center. Each petal is perforated with insertions that alternate pearls and faceted diamonds. In contrast to the highly polished gold of the flower, the bracelet itself has a darker patina and its leaf shapes are embellished with raised tendrils and globules of gold.

One of the few recognized female jewelers of this period, Anton's work included unconventional forms: leg garters that could be transformed into hair ornaments, a gold and pearl-studded breastplate to be worn by a bare-chested man, a pinkie-finger ring with one side smooth, the other textured, and she advocated for coordinated but mismatched earrings, much like wearing various rings at one time.



A model wearing a Barbara Anton corsage-style bracelet.

Potpourri of Pearls Necklace

circa 1968
gold, pearls, diamonds

While Anton did not design exclusively for the pearl, it was a favorite gem because it could be used just as it was found in nature. A sumptuous piece, in this necklace, Anton employs irregularly shaped gems in various naturally occurring soft pastel shades. Coils of gold snake through the clusters of pearls. Many are pinned in place by rough-headed nuggets of gold. The reverse is as beautifully worked as the front and the necklace is fully articulated, or hinged, allowing it to rest comfortably on the body.

In the first half of the twentieth century, lady-like graduated pearl strands adorned the necks of everyone from Gabrielle 'Coco' Chanel to Jacqueline Kennedy. Veering significantly from the norm, Anton offered this updated alternative to the unassuming yet elegant 1950s-style necklace. This piece was awarded highest honors by the Cultured Pearl Associations of America and Japan.

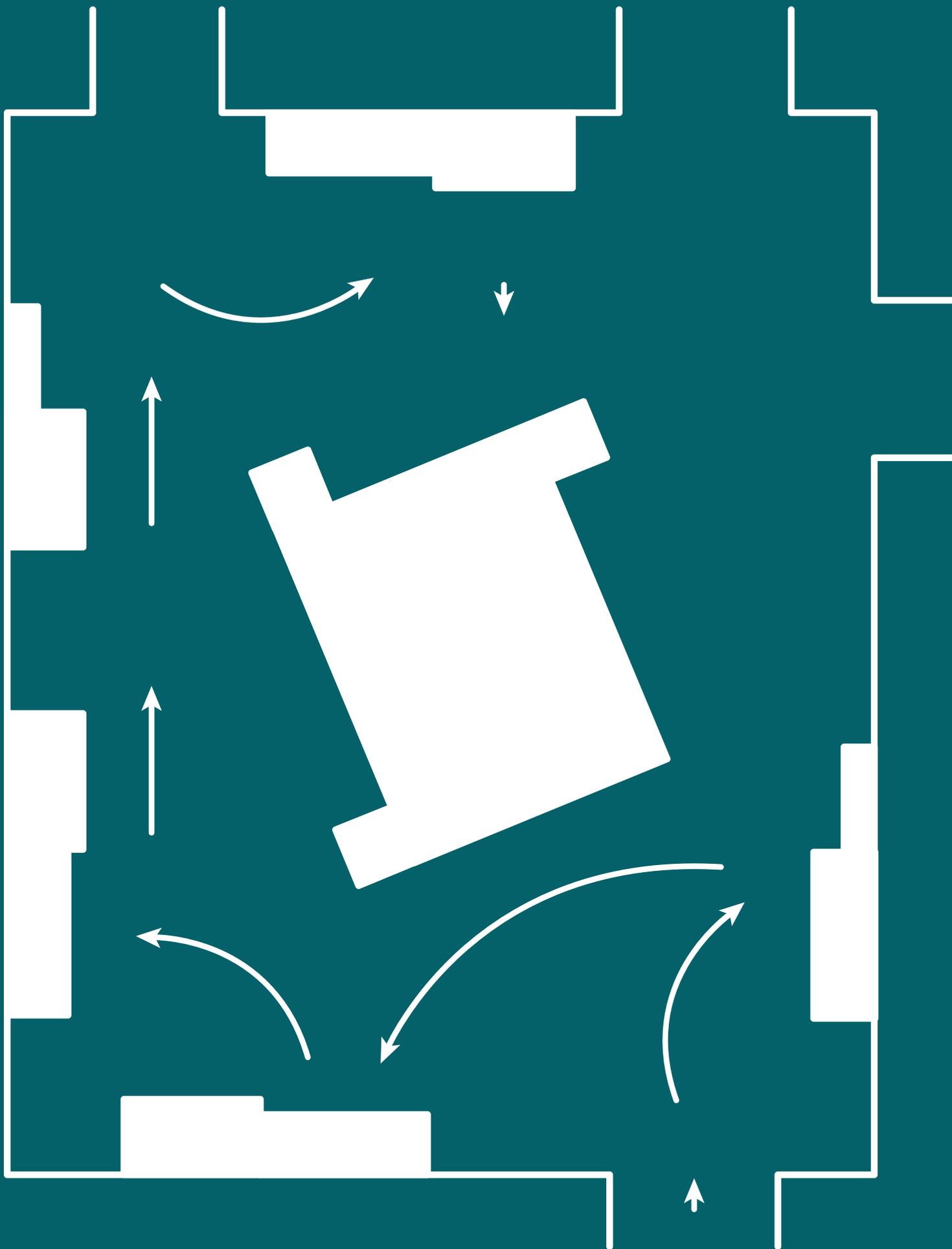


The back of the Anton pearl necklace is fully articulated and worked as beautifully as the front.

Snow Goddess Necklace

circa 1968
gold, pearls, diamonds

Gallery 124



Arthur King



Growing up in New York City, Arthur King was always interested in art. As a Merchant Marine during World War II, King began making jewelry out of odd bits such as scraps of metal and sharks' teeth. Upon his return to shore, King pursued jewelry-making as a career. He opened his first shop in the late 1940s in Greenwich Village. His compatriots were modernist jewelers Art Smith and Sam Kramer.

Even at this early stage, King's jewelry was unconventional. Working in brass and silver, rough semi-precious stones were wrapped and suspended in wire. These initial pieces evolved into more mature examples in which King seemed to capture stones in writhing metal. In 1961, he was invited to show his work in the *International Exhibition of Modern Jewellery* at Goldsmiths' Hall.

King had a character that matched his jewelry. He was often described as an off-beat gem designer with a dark beard and a diabolical smile. Amused by the attention it attracted, King could be seen driving around town in a London taxicab complete with a cane rack and plush carpeting. Working in New York City, King sold through various retailers and eventually opened his own shops worldwide in Miami, Paris, Havana, and London.



Arthur King

(American, 1921–1991)

Bracelet, Ring, and Earrings

1955–1970

gold, conch pearls, diamonds

This bracelet, ring, and earrings set was probably made for a single client during time King spent in Florida. However, each piece was made in a different decade, as evidenced by the dissimilar construction and varying quality and colors of the pearls. The bracelet is the oldest of the three, followed by the earrings, and finally the ring.

Pearls were a favorite stone of King's. Traveling frequently to faraway places such as Thailand, Myanmar, and India to secure the most interesting pearls, he engaged in deep-sea diving himself and eventually became a pearl dealer.

Necklace and Ring

early 1970s

gold, pearls, diamonds

Much like his peers, Arthur King was inspired by nature, particularly the pearl. But whether it was pearls, coral, ivory, or other organic materials, the shape of his work revolved around the elements of the natural world. Called a sculptor in gold, he applied the tenets of abstract art to his jewelry. His work displayed a rugged simplicity achieved by following the contours of a gem in its natural state. King sculpted his work, cast it, then destroyed the mold, wanting each piece to be unique.

King's gold has a clutching effect, and his work was often referred to as 'caged jewelry.' As in this necklace and ring, the gold seems to grasp the large baroque pearls and hold them tight. King wanted his work to appear alive and therefore complement the woman who wore it, as though it were a part of her.

Cuff Bracelet

1960s–70s

gold, ivory

Double Ring

late 1960s

gold, citrine, pearl, quartz, diamonds

This ring has bands that were meant to be worn on two fingers simultaneously. Although newspaper reporters and advertisements at the time often expressed surprise at this form, King was certainly not the first to create such a ring. Many jewelers, including Roger Lucas, whose work is also in this exhibition, used the form. One can easily see why King chose to create this ring with a double band. The expanse of the setting warrants two fingers to hold it steady. Big, in this era, was always better.

King has included a jumble of miscellaneous stones—a citrine, a pearl, quartz and, a smattering of small diamonds. Each a different color and each treated differently: the citrine is faceted, the quartz is a rounded cabochon, the baroque pearl is naturally iridescent, and the diamonds are small. The gems are caught in the clutches of King's contorted gold.

Necklace

mid-1970s

gold, coral, diamonds

Watch

early 1970s

gold, ivory

Because King was also a sculptor, his jewelry proved to be as individual as the *objets d'art* (art objects) he fashioned. He was greatly influenced by abstract painters of the 1950s and '60s, incorporating the intuitive gestures and sense of motion embodied in action painting into his work. As in other examples of his jewelry, this watch face is engulfed and held by grasping gold that, in this instance, seems to resemble the supple tentacles of an octopus—a creature he surely encountered when diving for pearls. King would have carved the ivory first, creating various apertures and channels. The gold was cast second and designed to flow in and around the ivory.

Bracelet and Ring

1977

gold, onyx, carnelian, diamonds

Watch and Cuff Links

late 1960s

palladium, coral, agate geode

The 1960s and '70s saw more adventurous fashion for men during what was called the Peacock Revolution. Personal expression and individuality became paramount, and jewelry specifically designed for men was more common. While some large jewelry houses disdained this trend, rings, bracelets, and imposing pendant necklaces became popular for the cosmopolitan male. Even those who were somewhat conservative might opt for more interesting cuff links or a modern watch to update their wardrobe.

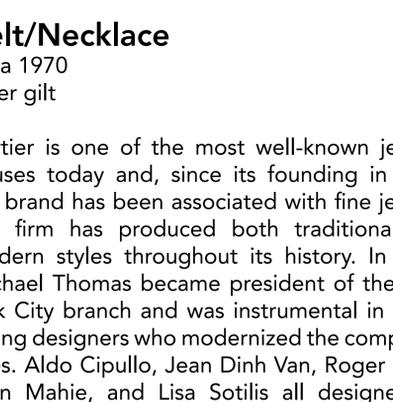
While most of King's mature work was executed in gold, he also enjoyed working with palladium—a rare, silvery-white metal—from which this set is fabricated. The rough surface was sculpted and cast, leaving empty spaces, which were later embedded with coral branches and geodes. Here, the bright red-orange coral elements add color to the hard white metal. King partnered with renowned Swiss watchmaker Patek Philippe whose face and movements are used in this piece.



A Sleeker Look

As the 1960s progressed, long-established firms, that both designed and manufactured jewelry, recognized the success of the new aesthetic spearheaded by individual artist-jewelers. Given the high value of the materials involved and an entrenched conservative clientele, they understandably lagged behind the trends. But certainly, by the late 1960s, well-known jewelry houses such as Cartier, Bulgari, and Van Cleef & Arpels began to create pieces that utilized this more contemporary look. They employed younger jewelers to update more traditional lines, engaging them to design individual pieces and sometimes entire collections. Their aim was to attract a youthful clientele. The French firms Chaumet and Van Cleef & Arpels, for instance, launched boutiques that were trendier in design and ambiance. These spaces were meant to entice younger, hipper customers, while continuing to offer their customary lines to more conservative clients in their established locations. Greeted by contemporary music, clientele who entered the boutiques were often assisted by female associates—an unheard-of circumstance in the jewelry trade at the time.

While some individual jewelers and well-known firms continued to create highly textured jewelry, there was an aesthetic turn. The chunky, tactile style was slowly supplanted by a sleeker, polished line with a prevalence of geometric and abstract shapes. Encouraged by the spirit of the times to overturn the past, artist-jewelers and jewelry houses alike diversified their approach. While individuals created one-of-a-kind pieces, jewelry firms generally cast multiples but in a very limited format.



Cartier (French, est. 1847)

Necklace

1974
gold, bone, tusk

Ring

1960s
gold, tiger eye

Belt/Necklace

circa 1970
silver gilt

Cartier is one of the most well-known jewelry houses today and, since its founding in 1847, the brand has been associated with fine jewelry. The firm has produced both traditional and modern styles throughout its history. In 1969, Michael Thomas became president of the New York City branch and was instrumental in hiring young designers who modernized the company's lines. Aldo Cipullo, Jean Dinh Van, Roger Lucas, Jean Mahie, and Lisa Sotilis all designed for Cartier and examples of their work are included in this exhibition.

Produced in limited multiples, this design can be worn as a belt or necklace. Fashion icon Jacqueline Kennedy Onassis owned an example around 1970. It is *vermeil* or silver gilt, meaning it is made of silver with a gold layer on the surface. The irregularly-shaped, textured disks are separated by elongated nugget-style beads, but the back is smooth, ensuring a comfortable surface next to the skin.

César Baldaccini (French, 1921–1998), designer

Cartier (French, est. 1847) manufacturer

Compression Pendant

1973
gold

Best known for his large sculptural work, César, as he was commonly known, gained prominence for his compressed sculptures. Early in his career, he found debris affordable and began compressing wrecked cars, vegetable crates, worn blue jeans, motorcycles, cutlery and other materials into rectangular totems.

He used the same technique on gold jewelry in the early 1970s, creating smaller pendant-sized versions of his larger sculptures. In 1973, he was commissioned by Cartier to create a series of 33 unique pieces with jewelry that the firm sent him. Having learned with experience, César was able to control, to some degree, the end result, positioning colors and shapes as he desired. Some of his pendants combine silver and gold metals, and others feature jewels that have survived the high-tension compressor and remain intact. No two pieces are alike.



Compression, 1966, compressed automobile parts, 64 x 27 x 26 in. (62.0 x 68.5 x 66.0 cm), National Galleries Scotland, GMA 2505, © SBJ / ADAGP, Paris and DACS, London 2018.

Boucheron (French, est. 1858)

Bracelet

1971
gold, elephant hair

Founded in the mid-nineteenth century in Paris, the house of Boucheron remains today a mainstay of elegant, and expensive, fine jewelry studied with precious goods. But in the 1960s and '70s, Boucheron endorsed the newest trends and offered jewelry of pure modernity. Like other forward-thinking firms, it advanced collections with themes such as space, abstraction, and nature. Their in-house designers experimented with new materials to appeal to its well-heeled hippie clientele. The incorporation of natural elements such as ivory, bone, and tortoiseshell, materials that are now banned from use, resonated with the upper-class counterculture.

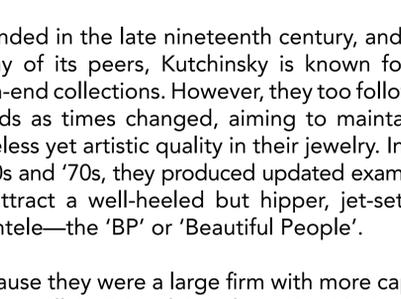
Perhaps exploiting the casual feel of the safari-style popularized by fashion designer Yves St. Laurent in his late 1960s collection, this bracelet has a sense of the wild. Boucheron captured the moment with this substantial bracelet of polished gold and hefty strands of elephant hair. This ultra-modern, minimalist piece, with no texture, no gems, no pretentiousness, focuses the eye on its unusual material.

Bulgari (Italian, est. 1884)

Choker with Pendant

1971
gold

First producing *objets d'art* and small personal adornments, such as buttons and buckles, by the early 1890s, the house of Bulgari was regularly producing jewelry as well. A family business founded by Sotirios Boulgaris, the firm followed trends through the decades, but liked to think of their jewelry as art. This choker-style necklace epitomizes the 1970s look. Sleek, polished gold is fashioned with geometric shapes. Its simplicity matches that of the sophisticated fashions of the decade.



Van Cleef & Arpels (French, est. 1906)

Avian Pendant/Brooch/Buckle

circa 1971
gold

Jewelry firms were not quick to commit to new styles simply because the material they worked with was expensive, but Van Cleef & Arpels seemed unafraid of exploration. With varying components on the back, this piece can be worn as a pendant, brooch, or buckle. This example of Van Cleef & Arpels's more intrepid jewelry was part of a collection of about 25 pieces inspired by Claude Arpels's many travels to South America. Calling them his 'jewel safaris,' he visited the Yucatan, Mexico, Panama, Columbia, and Venezuela several times over the years. The collection made special use of pre-Columbian design motifs—the eagle, the jaguar, the sun—and a special blend of 18-karat gold that lent the pieces a rich, antique look.

Manchette Cuff Bracelets

1977
gold

These large-scale cuff bracelets represent one of the many exotic themes that were a constant source of inspiration for Van Cleef & Arpels's designers. Influenced by late Etruscan hammered and embossed work, these matching bracelets are simultaneously ancient and contemporary in feeling. Produced in a limited edition in the 1970s, the cuffs, made from seemingly rough gold, are polished to a high sheen. Jacqueline Kennedy Onassis owned a pair of these bracelets and was photographed wearing them at various events, including in conversation with boxer Muhammad Ali. This pair is inscribed with a 1977 date.

Jacqueline Kennedy Onassis in conversation with boxer Muhammad Ali at a 1977 charity event. Onassis is wearing her *Manchette Cuff Bracelets* by Van Cleef & Arpels.

Siam Bracelet

1972
gold, elephant hair

Kutchinsky (British, est. 1893)

Pendant

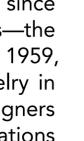
1972
gold, petrified wood

Founded in the late nineteenth century, and like many of its peers, Kutchinsky is known for its high-end collections. However, they too followed trends as times changed, aiming to maintain a timeless yet artistic quality in their jewelry. In the 1960s and '70s, they produced updated examples to attract a well-heeled but hipper, jet-setting clientele—the 'BP' or 'Beautiful People'.

Because they were a large firm with more capital than small individual jewelers, Kutchinsky was able to explore and perfect new methods for drilling, carving, and mounting hard stones. They were known for their experimental techniques. In this large pendant, they have used a disk of petrified wood as the ground for a textured overlay worked in polished gold. In an era when jewelry was becoming gender-neutral, this piece could have been worn by either a man or a woman on a chain or necklace hoop.



Piaget (Swiss, est. 1874)



Brooch and Earrings

1960s–1970s

white gold, diamonds

Maison Piaget was founded in 1874, but since the 1820s, the family was making watches—the work for which the house is best known. In 1959, however, Piaget began creating fine jewelry in its Geneva workshop. While its 1970s designers tended to look back to ancient civilizations for inspiration, this brooch and earrings pair is decidedly modern. Reminiscent of the space-age jewelry being created during these decades, this was the perfect parure or set for the conservative woman who wanted to appear ‘with it.’

Gübelin (Swiss, est. 1854)

Brooch

1970s

white gold, kunzite, diamonds

Originally a watchmaking firm, Gübelin integrated fine jewelry into its offerings in the 1920s, emphasizing luxury goods. It is not surprising then that the focus of this brooch is a traditionally faceted gem. A relative newcomer, this stone is kunzite, named for George Frederick Kunz, the Tiffany & Co. mineralogist who identified the gem in 1902. Large kunzite stones are often used in jewelry as they commonly lack inclusions or flaws, as evident here. Surrounded by faceted, prong-set diamonds, this brooch is lady-like but with a twist. Like a spider’s web, the diamond surround is not quite symmetrical, and the center stone sits askew.

Although Gübelin concentrated on traditional jewelry, they argued that their designs were not conventional or old-fashioned but imaginative and creative. To this point, they often incorporated unusual materials, and, in 1973, the house created a collection of unisex watches that boasted sculptural forms and geometrically shaped faces.

Necklace, Bracelet and Earrings

1960s

gold, abalone, pearls

Laurence Graff (British, b. 1938)

Necklace

1973

gold, diamonds

Laurence Graff is perhaps best known as the founder of Graff Diamonds, a firm that still offers unique diamond jewelry today. Although these precious stones are part of the design, they are not the main feature of this necklace. Hammered flat, furrowed at the bottom, distressed, and riddled with eccentric openings, the gold becomes the focus here. Like many pieces of jewelry made in the 1960s and ‘70s, this example exhibits a coarseness that is organic in nature. The small diamonds, mounted on gold rods, seem to descend like falling stars. Unusual in its design, the ‘pendant’ is an extension of the hoop that encircles the neck.

Wander & Company (American, 1921–1980s)

Earrings

circa 1966

gold, diamonds

First founded in 1921 as Levy-Wander, Inc., the firm’s offerings in the 1960s and ‘70s were both typical of the times and innovative. In the late 1950s, advertisements touted their work as heirlooms, but by the early 1960s, fashion magazines publicized the company’s *Art in Jewels*, *Inspiration: Space*, and *Futurist* collections. These abstract designs were an attempt by Wander & Company to capture a younger audience and a more adventurous older one.

Fred Wander, son of one of the original owners, wanted to offer artistic jewelry with bold abstract designs, mixing precious and semi-precious gems to create work that was not simply an investment for their clientele. These large-scale earrings are an example of Wander’s experimentation and exaggerated forms. Fabricated from textured and polished gold and set with pavé diamonds at the center of each oblong shape, they are a girandole style—a pendant earring with three dangling elements—with a modern touch.

Gérald Genta (Swiss, 1931–2011), designer

Fred Joaillier (French, est. 1936), manufacturer

Watch

circa 1970

gold, diamonds

Founded in Paris in the late 1930s, Fred Joaillier was known for its elegant designs and exclusivity. But as with many long-established jewelry houses, the spirit of the times prompted them to update their offerings. Both this watch and the nearby necklace, indicate just such a pivot by the firm. Opening a boutique in Los Angeles on the fashionable Rodeo Drive in the late 1970s, they were known for jewelry worn by the international jet set.

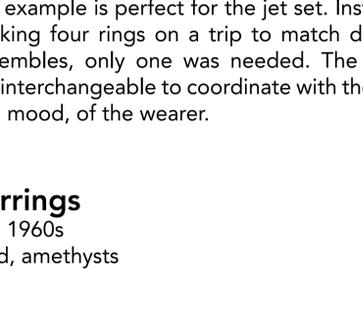
The band of this piece combines textured gold links alternating with pavé diamonds, resulting in a chic design that was both modern and luxurious. The off-balance six-sided watch face with no numbers suggests that this is more a piece of jewelry than a timepiece.

Fred Joaillier (French, est. 1936)

Necklace with Pendant

circa 1970

gold, animal toes



René Morin (French, b. 1932), designer

Chaumet (French, est. 1780), manufacturer

Necklace

circa 1970

gold

René Morin, who designed this necklace, joined Chaumet in 1962. Having studied sculpture at the École des Beaux-Arts in Lyon, France, he set out to breathe new life into this established firm; to embrace the unconventional and initiate an era of experimentation. Familiar themes such as nature, remained prominent but with a new boldness in Morin’s hands.

In the late 1960s, Chaumet introduced or *savage* (wild gold) into their designs—a roughly textured treatment of which this torque-style or rigid necklace is an excellent example. Such pieces were featured in the firm’s newly opened, innovatively decorated boutique, the Arcade. While the main establishment retained its formal ambiance, the new annex was sleekly decorated and offered modern jewelry. Greeted by contemporary electronic music, clients were assisted by female associates, and the ‘barbaric’ designs included four-inch-long earrings, jagged bracelets, and geometric necklaces. Chaumet saw the value in going both the daring and the conservative shopper.

Chaumet (French, est. 1780)

Ring with Interchangeable Stones

1970

gold, lapis lazuli, carnelian, quartz, malachite

Accompanied by its original box, this textured gold ring comes with four geometrically cut semi-precious stones—lapis lazuli, carnelian, quartz, and malachite—that can be inserted into place from the back. The gold seems to ‘grasp’ the gem, but it is the finger that keeps it in place once the ring is on the hand. Perhaps an original version of the mood ring, first marketed in 1975, this example is perfect for the jet set. Instead of packing four rings on a trip to match differing ensembles, only one was needed. The stones are interchangeable to coordinate with the dress, and mood, of the wearer.

Earrings

late 1960s

gold, amethysts

Necklace

circa 1970

gold, lapis lazuli, coral

Founded in the late eighteenth century in Paris, Chaumet was established on the Place Vendôme by the early nineteenth century. A bastion of fine traditional jewelry, it serviced French elites such as Napoléon Bonaparte and Empress Joséphine, royalty from other European nations, American notables, including members of the Vanderbilt family, and Asian nobility. By the mid-twentieth century, however, Chaumet recognized the burgeoning youth culture and heard the demand for more experimental jewelry. The company produced adventurous designs while still maintaining its stature of exclusivity.

Constructed like the *sautoirs* or long necklaces of the 1920s, this example can be taken apart and reassembled into various-length pieces by turning the barrel-shaped gold links between the colorful beads. The carved coral is the most traditional aspect of this adaptable necklace. Perhaps those beads migrated from an earlier piece of jewelry that was taken apart or are included to straddle convention and modernity.

One version of the reassembled necklace, which creates a bracelet.

Chopard (Swiss, est. 1860)

Watch

prob. 1960s

gold, coral

Alexandra Watch

circa 1971

gold, diamonds, lapis lazuli

A global watch manufacturer, Chopard has long been patronized by the world’s elite. However, in 1963 the firm was sold, and the new owners wasted no time updating their products. They invigorated Chopard, creating original and rather playful designs. They aimed to reestablish a modernized company, while retaining its unequalled quality.

In response to the influence of non-Western and indigenous cultural aesthetics in the period, Chopard adopted the cuff bracelet as a design for their watches. Following avant-garde trends, this example incorporates a rough, striated exterior surface with jagged edges and openings that encircle the wrist. The inclusion of small diamonds clustered around the lapis lazuli face connotes elegance, but these brilliants are downplayed by being recessed. The face of this watch has no numerals, reinforcing the fact that it is a piece of jewelry rather than a timepiece. It is the design, not the time, that is important.

Elsa Peretti



Born in Florence and educated in Rome and Switzerland, Elsa Peretti migrated to various countries to pursue her diverse interests. A 'wild child,' she fled the conservatism of her parents' lifestyle to study in Milan and model in Barcelona, eventually becoming a favorite of fashion designers such as Issey Miyake and Charles James. She finally landed in New York City, partying with the jet set at Studio 54 and modeling for Halston and Giorgio di Sant' Angelo, whose simple yet sophisticated fashions fit her liberated lifestyle.

In 1969 Peretti began designing jewelry for a handful of fashion designers, and just two years later, she was creating pieces for Halston's runway shows. In 1974, Peretti signed a contract with Tiffany & Co. By 1979, she became the company's lead designer, creating the work for which she is most well-known.

Peretti worked primarily in silver—an unusual choice when gold was generally used for high-end jewelry at the time—and her work was inspired by smooth, biomorphic forms such as bones, beans, and teardrops. Compared to the Romanian sculptor Constantin Brâncuși because of the similarity of their smooth abstracted forms, Peretti was described as the most successful woman ever to work in the jewelry field.



Elsa Peretti (American, b. Italy, 1940–2021), designer
Tiffany & Co. (American, est. 1837), manufacturer

Bean Purse

1977

silver

The minimalism of 1970s fashion is matched only by the jewelry of Elsa Peretti. Inspired by natural organic shapes—beans, bones, snakes, claws—the designer was interested in creating jewelry that accessorized the style of the woman wearing it, not just her clothing. Peretti spent a lifetime making pieces with soft, rounded edges and sensual shapes.

The appeal of the bean remained a constant through-out Peretti's career. Considered a representation of a seed—the origin of life—Peretti always kept its smooth form at the forefront of her designs. Variations on its shape have depended on the type of object she was creating, sculpting the perfect dip to accommodate the palm of the hand or the hollow of the throat. When examining a prototype for a new piece, she would wear it for several days to ensure it went with the body, not against it.

Scorpion Necklace

1979

gold

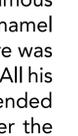
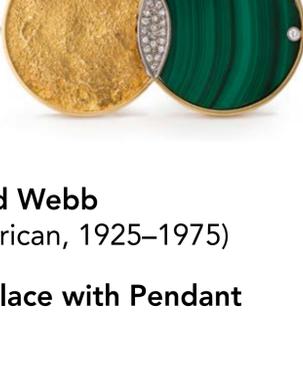
When Peretti began designing for Tiffany & Co. in 1974, it was the first time the company had sold silver jewelry in 25 years. And while silver was Peretti's go-to metal, her designs were sometimes reproduced in gold, as exemplified in this scorpion necklace. Regardless of the material, she thought of jewelry as sculpture.

Scorpions were a common sight in Catalonia—an area in northeastern Spain—where she lived for several years. Fascinated by the shape and mechanics of the creature, Peretti designed this piece with its fully articulated tail and claws that encircle the neck. Here, she makes metal look like liquid and her approach to the design exudes a restrained elegance. Although a piece like this would have been costly, Peretti was always interested in offering a lower priced range of jewelry. She took the same care with their creation, wanting to provide casual, no-nonsense chic to the working woman.

Card Case

1978

gold



David Webb (American, 1925–1975)

Necklace with Pendant

1970

gold

A prolific designer, David Webb was famous for his brightly colored, gem-laden and enamel jewelry, often in the shape of animals. There was nothing politely petite about Webb's work. All his designs were large-scale. Necklaces extended to the waist and beyond, rings spilled over the hand, and brooches exceeded the width of a suit lapel. Creating museum-caliber jewelry, in the late 1960s, he became interested in sculpture, making many singular *objets d'art* (art objects).

This choker-style necklace is an example of Webb's large scale without his usual uproarious color. Here, the textured gold is enough. Inspired overall by the motifs of ancient civilizations, animals of all kinds, or simply the materials with which he worked, he also had an interest in knots. The 1952 edition of *The Encyclopedia of Knots and Fancy Rope Work* was always on his bookshelf—an obvious influence here.

Stuart Devlin (Australian, worked in England, 1931–2018)

Ring

1971

gold

Considering himself a designer overall, Stuart Devlin studied sculpture, training that seems evident in this ring. Known for his attention to detail, he has perched minuscule human figures atop this simple geometric form. Each abstracted figure seems intent on going somewhere, unaware of the others. Although there seems to be no human interaction between the individuals, Devlin's aspiration with his work was to elicit an emotional response from the viewer. Eric de Kolb, whose work is shown in this exhibition, also used the human figure as texture in his jewelry.

Always interested in creating for the present moment, Devlin worked with several artisans who shaped his designs from start to finish. A generous employer, he created a path for his workers to rise to the level of master craftsman. Once attained, the title allowed them to place their mark next to his on a piece they created.

Karl Stittgen (German, worked in Canada, b. 1930)

Brooch

1970s

gold, malachite, diamonds

This very geometric brooch epitomizes the avant-garde work of Karl Stittgen, whose jewelry often employs both polished and textured surfaces. Although most of his work is abstract, it is inspired by organic elements such as tree bark, a bird's nest, seaweed, or lichen. Interested in making bold statements, he considers his jewelry to be art objects or miniature sculptures. This piece resembles a Venn diagram. The natural striations of the green malachite on one side and the textured gold on the other contrast with the faceted pavé diamonds outlined in white gold where the two intersect.

Having immigrated to Canada from Germany in 1952 with no formal training in jewelry-making, Stittgen believed in making pieces that fit the person who would wear it. He was interested in clients who had taste and courage, and he felt jewelry should be a definitive statement of its owner.

Jean Mahie (French, est. 1969)

Necklace with Pendant

circa 1972

gold

An artist, Jacline Nataf, joined her father-in-law Jean Marie Mazard making jewelry, founding the firm Jean Mahie in 1969. Although Mazard died in 1994, Nataf continues the tradition of smithing the firm's one-of-a-kind jewelry by hand with hammer and torch. Nothing is cast. Those who bought Mahie pieces in the 1970s viewed them as works of art. Relatively inexpensive—ranging between \$100 and \$2000 each—socialites wore them with their simply-styled designer dresses.

The Mahie jewelry of the 1970s was influenced by ancient civilizations—Etruscan, Mayan, Hittite, Egyptian—and had a primitive character. The warmth of the 22-carat gold against the skin adds to this aura. The hefty chains—each link made by hand—have a tactile quality, making such necklaces equally appealing to men and women alike. Pendants like this depict whimsical human figures and fantastical creatures that often display an element of eroticism.

Jean Vendome (French, 1930–2017)

Ferret Ring

1970s

white gold, tourmaline, diamonds

Alfred Karram (American, b. 1932)

Bracelet

1970s

gold

Opening his shop in 1956, Alfred Karram had no formal training in jewelry design, but his tendency was toward modernity. He wanted to offer pieces that would attract a younger audience with both his style and prices. Most of Karram's jewelry carried a price tag of \$50 to \$100, but he was pleasantly surprised that his store attracted audiences of all ages.

Possibly from his *Nugget Block Collection* designed in 1976, this bracelet reflects Karram's penchant for geometrics and positioning smooth, polished gold side by side with textured surfaces. This proclivity for geometry was demonstrated in other series, such as the *Cubic Designs Collection* of 1978. Karram's mid-town Manhattan shop reflected the same interest in its architecture, designed by the jeweler himself. Steel and hammered brass outside, the interior included wooden beams projecting from the walls. Karram created an atmosphere that was bold, daring, and unusual—like his jewelry.

Haroldo Burle Marx (Brazilian, 1911–1991)

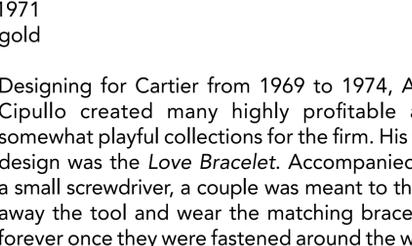
Necklace with Pendant/Brooch and Ring

1960s–70s

gold, aquamarine

The minimalist jewelry of Haroldo Burle Marx is sophisticated, elegant, and timeless. While there is a sense of the ancient in his work, Burle Marx denied that he was influenced by antiquity; he only looked forward. His inspiration came entirely from a love of the natural beauty of Brazil, his native country. The variously colored stones chosen for his jewelry—aquamarines, citrines, opals, amethysts, and topaz—are all abundant there.

An innovator, Burle Marx developed the *forma livre* or free-form cut—exemplified in this necklace and ring. Through careful cutting, the stones are transformed into abstract organic sculptures that bulge upwards out of their settings. The delicate finish of the gold was created by using a particular alloy along with finely engraved crosshatchings on the surface. Designing and overseeing the production himself, Burle Marx's jewelry was formed by hand by expert gem cutters, goldsmiths, and engravers, making each work unique.



Ilias Lalaounis (Greek, 1920–2013)

Necklace

1970s

gold, rock crystal

Influenced first by ancient civilizations such as Byzantium, Persia, and Scythia, Ilias Lalaounis was also known for his fascination with science. The intricacies of the human body as seen under a microscope inspired the artisan to create some of the most avant-garde jewelry of the period. This classic necklace is timeless in design and could be worn today. Taking the shape of what appears to be a single male sperm cell, its form and size were radical even in the 1970s as free love and The Pill became part of polite society.

Lalaounis's 1972 collection called *Biosymbols* replicated human cellular structures, and his Neogeometric line the following year was designed using computer graphic programs that were state-of-the-art at the time. The Ilias Lalaounis Jewelry Museum opened to the public in 1994 in Athens, Greece and is an international center for jewelry and the decorative arts.

Jean Dinh Van (French, b. 1927)

Necklace with Pendant

circa 1970

gold, quartz crystal, silk

Jean Dinh Van (French, b. 1927), designer

Cartier (French, est. 1847), manufacturer

Slave Ring

circa 1969

gold

Jean Dinh Van's work blended perfectly with the fluid fashion and contemporary lifestyles of the 1970s. Recognizing that future archeologists would speculate about 1970s culture based on the jewelry they found, he made work that mirrored modern life and did not look to the past. Dinh Van's jewelry is sophisticated, minimalist, and viewed as art objects when not worn. Targeting a younger, mod audience, his designs sold for relatively affordable prices—\$30 to \$500—when compared with others of the time. In 1969, this particular ring was listed in the *New York Times* as selling for \$169—\$1250 in 2021 dollars.

While the title of this piece—*Slave Ring*—may have adverse connotations today, in the 1960s and '70s, many designers created contemporary jewelry related to restraining or binding two people together. Dinh Van himself designed bracelets that resembled handcuffs for fashion designer Paco Rabanne. Cipullo's *Love Bracelet*, designed for Cartier, is another example.

Aldo Cipullo (American, b. Italy, 1942–1984), designer

Cartier (French, est. 1847), manufacturer

Earrings

1971

gold

Juste un Clou Pin

1971

gold

Designing for Cartier from 1969 to 1974, Aldo Cipullo created many highly profitable and somewhat playful collections for the firm. His first design was the *Love Bracelet*. Accompanied by a small screwdriver, a couple was meant to throw away the tool and wear the matching bracelets forever once they were fastened around the wrist.

Creating one major collection a year for Cartier, Cipullo became fascinated by ordinary bolts, nuts, and screws—the functional elements of everyday life. Such basic components became implicit features of the clean, smooth lines of Cipullo's modern designs. First created in 1971, this pin is part of his *Juste un Clou (Just a Nail)* line that included a bent 'nail' that wrapped around the wrist. Attuned to the fact that more and more men were wearing jewelry, Cipullo created many such unisex pieces. Extremely popular, the *Juste un Clou* collection was re-released in 2012 by Cartier.

Walter Schlupe (Spanish, worked in Canada, 1931–2016)

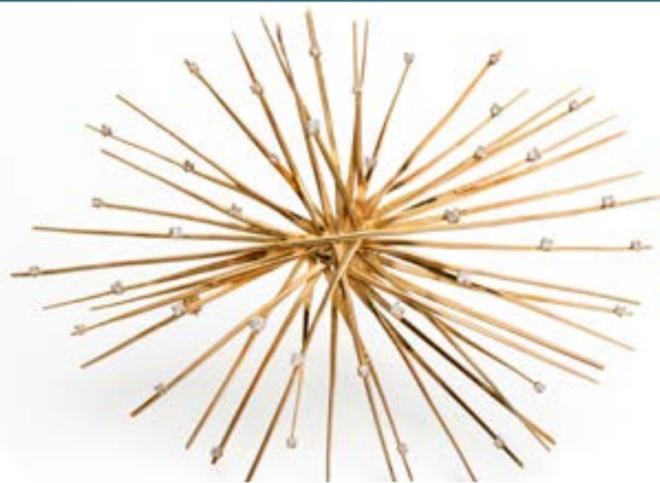
Bracelet

1971

gold, resin

Considering himself an artist first, a jeweler second, Walter Schlupe produced work for his own pleasure and thought of his jewelry as sculpture to be worn on the body. Primarily using geometric forms, his work always has a modern, space-age quality.

Interested in experimenting with new materials, he was one of the first jewelers to mix plastics with silver and gold. This bracelet embraces that exploration and is a very modern piece, even today. Schlupe embedded perfectly square resin cubes in simple four-sided links. Each gold box is hinged to its neighbor and, when laid flat, the squares lie side by side.



The Space Race



John Donald (British, b. 1928)

Brooch

1972

gold, aquamarine, diamonds

David Thomas (British, b. 1938)

Brooch

1960s

gold, diamonds

Preferring simpler shapes, David Thomas's work of the 1960s and '70s was elegant and accessible, not flashy. He likes uncomplicated forms because it is harder to design something simple than something fussy. Thomas's early work was inspired by natural forms, cellular structures, and sometimes architectural elements.

This brooch falls into a group of jewelry he calls his 'hedgehog' designs—pieces made of wires or strips of gold scattered with small diamonds or set with semi-precious stones. Made for Peggy De Salle, who owned a gallery in Michigan, she would often visit Thomas's studio in London to discuss designs and have several pieces made while she was abroad. She knew exactly what she wanted and who would buy them. Working late into the night, Thomas and his craftsmen always delivered.

Roger Lucas (Canadian, b. 1936),
designer

Cartier (French, est. 1847),
manufacturer

Ring

circa 1969

gold, diamonds, emerald, ruby,
sapphire, turquoise

Roger Lucas created one-of-a-kind pieces with a timeless quality, and although precious stones were sometimes incorporated, he considered his jewelry artwork, not investments. Thinking of himself as a designer first, a jeweler second, Lucas felt his work could just as easily be translated into large-scale public sculptures.

From his *Astronaut* series, this ring was inspired by the moon landing by American astronauts in 1969. Lucas was deeply affected by this event and felt compelled to translate it into jewelry. This geometric band is crowned with a sphere with crater-like depressions and a textural surface that resembles the moon. Each 'crater' is filled with a different colored precious or semi-precious stone.



The Zodiac

René Morin (b. 1932), designer
Chaumet (French, est. 1780),
manufacturer

Bull Bracelet

1970s

gold, lapis lazuli, rubies, diamonds

In 1967, the musical *Hair* premiered off-Broadway in New York City. Its hit song “Aquarius” brought to life the zodiac to a wide-ranging audience. Few and far between were those who did not read their daily horoscope in the newspaper in the 1970s. A cultural fascination with astrology was born, and the twelve zodiac signs were quickly adopted as motifs by both designers and manufacturers.

Jewelry was no exception to this trend and, while inexpensive necklaces, pendants, and pins were easily found in the marketplace, fine jewelers created their own versions. This rigid bracelet with a bull’s head and tail mimics Taurus—an April to May astrological sign. Designed by René Morin, his first experimental piece for Chaumet was the *Unicorn* designed in 1965—a brooch fashioned from an uncut piece of lapis lazuli. It was followed by the *Minotaur* with versions as both a brooch and a bracelet; and this bracelet was next.

Jean Mahie (French, est. 1969),
designer
Cartier (French, est. 1847),
manufacturer

Pendant

circa 1970

gold

Chaumet (French, est. 1780)

Crab Brooch

1970s

gold, malachite, coral, bronze, diamonds



Geometrics & Polish



Aldo Cipullo (American, b. Italy, 1942–1984), designer
Cartier (French, est. 1847), manufacturer

Necklace with Pendant

1971
gold

One of the most commercially successful jewelers of his time, Aldo Cipullo and his jewelry were featured in various fashion and lifestyle magazines throughout the 1970s. David Webb, whose work is included in this exhibition, hired Cipullo as a designer in 1960. Three years later, Cipullo moved to Tiffany & Co. and then to Cartier in 1969, where he designed his most famous collections. His mature style was minimalist, often geometric, and usually employed smooth polished gold.

This pendant designed for Cartier is representative of the *hamsa* or *khamisa*—an ancient hand-shaped symbol that crosses many religious and cultural boundaries. The power of the number five—represented by the five digits—is associated with various mystical meanings in Judaism and Islam. Believed to ward off evil, the *hamsa* was revived in the 1970s. It was incorporated into popular culture and became a kind of good luck symbol.

Van Cleef & Arpels (French, est. 1906)

Necklace

1970s
gold

Jeweler to celebrities, royalty, and the elite, Van Cleef & Arpels has been a mainstay of classic jewelry since the early twentieth century. Founded by Alfred Van Cleef and his brother-in-law Charles Arpels, the flagship store is located in the Place Vendôme in Paris with satellite boutiques worldwide. The company has remained in family hands since its establishment.

This necklace exemplifies the sleek, modern look of the 1970s. Made of smooth gold, it has a high polish, a design devoid of any gems, and an almost mechanical form. Despite their reputation for creating traditional jewels, Van Cleef & Arpels was at the vanguard of experimenting with new materials, various textures, and trendy styles. They were the first to launch a boutique featuring lower priced jewelry to lure a younger, more adventurous clientele to their doors.

Fashion in the 1960s & '70s



The 1960s and '70s were divergent and rebellious decades in fashion as well as jewelry. The Youthquake—a term coined by the editor in chief of *Vogue*, Diana Vreeland—referenced a young generation that challenged the norms of their parents. Both genders broke away from the staid look of the 1950s.

This revolution in fashion began in London. Here, young designers like Mary Quant (b. 1930) began to offer their peers alternatives to the structured and restrained styles of Parisian couturiers. Lines became cleaner, simpler, and more modern. London was an early epicenter of the Swinging Sixties, and French designers soon took notice. Pierre Cardin and André Courrèges are known for their space-age fashions. Paco Rabanne experimented with a wide variety of materials, and the Italian designer, Emilio Pucci, created colorful psychedelic prints. Fashion moved from the streets to the runway, instead of the other way around.

Miniskirts with go-go boots, colored tights, and capri pants gave way in the 1970s to maxi and midi dresses, Edwardian-inspired fashions, peasant blouses, bell-bottomed jeans, and the sophisticated minimalism of Halston's body-skimming gowns. Men, too, engaged with new styles. The Peacock Revolution brought Nehru and collarless jackets paired with chiffon shirts and furs. Ascots and turtlenecks replaced ties, and men wore more patterns and colors.

Instigated by a desire for youthful freedom, the 1960s and '70s were a time of experimentation. Fashion, like jewelry, became a reflection of the times and of the individual personality of the person who wore it. Both fit a new way of living that was freer, faster, and more unconventional.