

AMERICAN SOCIETY OF
JEWELRY
HISTORIANS



A LETTER FROM THE PRESIDENT

Dear ASJH Member:

COVER: Necklace, 1929. Produced by Van Cleef & Arpels (Paris, France). Platinum, carved rubies, diamonds; l. 41.3 cm. The Adrien Labi Collection. Photo: Siegelson, New York.

OPPOSITE: "Giraffe" Necklaces and Bracelets, ca. 1927. Designed by Jean Dunand (French, b. Switzerland, 1877-1942). Red and black lacquer, Oréum; necklaces: diam. 11.4-14.6 cm; bracelets: diam. 6-7 cm. Siegelson, New York.

The jewelry world is populated with fascinating, compelling, and unforgettable individuals, many of whom have been industry mentors and leaders. It is with great sadness that we inform you of several deaths that have taken place recently: those of Liana Paredes, Kenneth Jay Lane, Daphne Farago, and Fred Leighton.

Ms. Paredes was the chief curator and director of collections at Hillwood Estate, Museum, and Gardens, the famed museum in Maryland founded by Marjorie Merriweather Post. She was a highly esteemed expert on French decorative arts and interiors and was both author and co author of numerous works on porcelain and collectibles, including *Sevres Then And Now: Tradition in Porcelain 1750-2000* and *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum*. After organizing and curating numerous decorative arts exhibits, she moved onto what was to become one of her favorite endeavors: researching and curating the magnificent exhibit of Marjorie Merriweather Post's jewels, *Spectacular Gems and Jewelry*, on view at Hillwood until January of 2018. She was a historian and a lover of beautiful objects, with a deep understanding of aesthetics and workmanship. Her intelligence and keen eye will be deeply missed.

Kenneth Jay Lane is known as the designer who made a fortune "faking it," and he exclaimed with glee "I myself am a fabulous fake!" From humble roots in Detroit, he moved to New York City in the mid 1950s, and worked for several prominent shoe designers. He launched his costume jewelry company in 1961 and was an immediate success, due to his creative eye and a mailing list of influential women. His dry sense of humor (he referred to his jewels as

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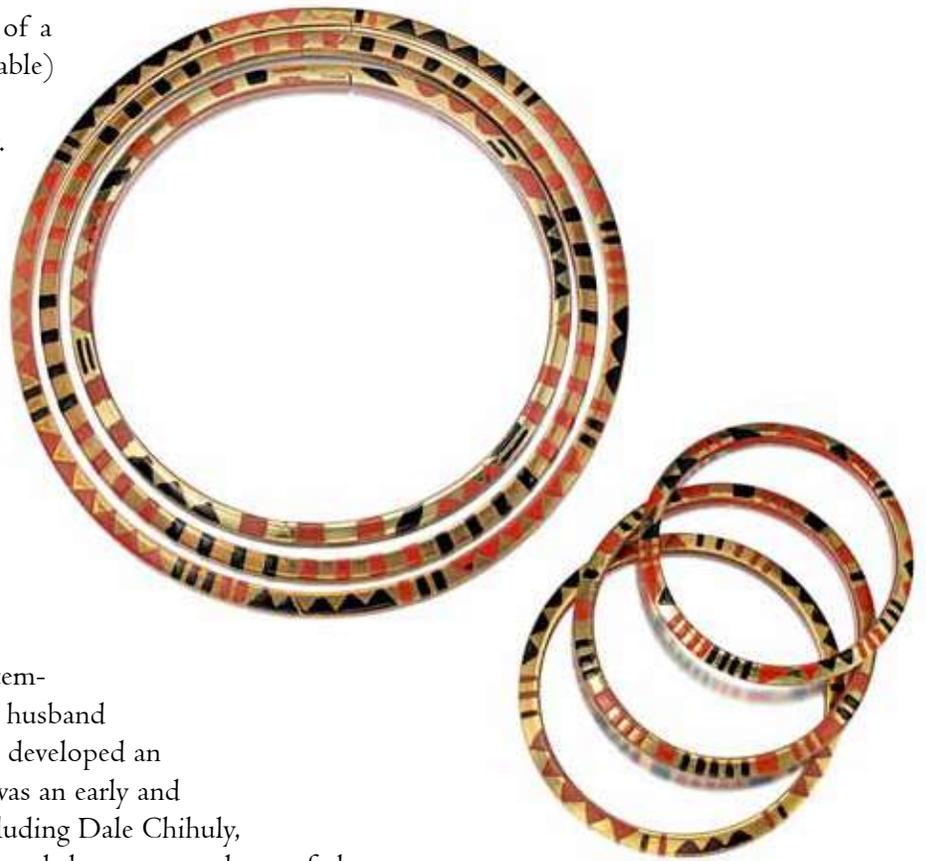
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“junque,” perennially aware that the addition of a French accent makes many things more palatable) and his ineffable charm made him the escort of choice for many society women in the day. His roster of customers included Jacqueline Kennedy Onassis, Audrey Hepburn, Babe Paley, Diana Vreeland, Elizabeth Taylor, Greta Garbo, and Nancy Reagan, all of whom wore his fakes with pride. From his duplex Park Avenue apartment to his stints on QVC to sell his wares, he was down to earth, engaging, and a memorable individual. He was perhaps the first American jewelry designer to make it chic to wear costume instead of real jewelry, and his daring and self-confidence will be deeply missed.

Daphne Farago was one of the great contemporary craft collectors and patrons. With her husband Peter, she honed a discerning eye and further developed an instinctive taste for unconventional art. She was an early and avid benefactor for then-unknown artists including Dale Chihuly, Sam Malouf, Claus Bury, and Louis Mueller, and she was named one of the top 100 art collectors in the world by Art News Magazine. The MFA Boston was the grateful recipient of 161 works from her collection, the museum’s largest ever gift of contemporary craft across a range of media. Her unhesitant eye and cool elegance will be deeply missed.

Fred Leighton (born Murray Mondschein) began his career down in Greenwich Village in the 1960s, selling Mexican wedding dresses, silver jewelry and accessories. Although he wasn’t born into the business, his keen eye and sheer love of beautiful jewels fueled his rise through the tempestuous 1970s and 1980s, when he built a name for himself at his elegant salon on Madison Avenue. In a time without Internet or cell phone availability to research prices, it took guts and indomitable will to buy big things, and buy he did. No country was too far flung to visit, no piece too small or large if he loved it—it went into the store. Visiting revealed a cave of riches. Every period, every style, every sort of stone was proudly displayed, and he deeply enjoyed interacting with customers. I do not recall a jewelry show in recent years where he wasn’t flitting around in a go-kart, dispensing wisdom and jokes and the occasional jewel casually pulled out from a pocket to share the beauty. He was larger than life, and an inspiration to anyone born outside the industry but with a passion for entering. He was without artifice, fiercely clever, an amazing salesman, and a huge lover of life, I knew him personally, and he will be deeply missed by all of us.



My best to all,

Diana Singer
President
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MUSEUM EXHIBITION

THE JAZZ AGE: AMERICAN STYLE IN THE 1920S

By Sarah D. Coffin

ABOVE: Scarab Belt Buckle, 1926. Produced by Cartier (Paris, France). Owned by Linda (Mrs. Cole) Porter. Gold, platinum, Egyptian blue faience, diamonds, sapphires, enamel; 3.8 x 12.8 x 2.1 cm. Cartier Collection, Inv. CL 341 A26. Photo: Marian Gerard, Cartier Collection © Cartier.

BELOW: Bracelet, 1925–30. Produced by Tiffany & Co. (New York, New York, USA). Platinum, diamonds, sapphires; 18.5 x 2.8 x 0.3 cm. Tiffany and Company, Archives, A2004.17. © Tiffany and Company 2017

The term The Jazz Age was coined by F. Scott Fitzgerald during the 1920s to sum up the era. It reflects the impact of jazz both musically and metaphorically during this innovative and exciting period. Jazz offered a new beat and innovation. The American export swept Europe, especially France, where nightclubs took advantage of recently invented neon light to advertise themselves. New fashions and accessories displayed lavish consumer appeal along with design that took its cues from Cubism and other artistic movements headquartered in Paris. Radio broadcasts, first heard in 1920, added to the popularity of the music and the era. The connection of the world of new jewelry forms (such as the sautoir) and accessories (such as a cigarette box or vanity case) with new social mores is seen in *Bending the Rules*, one of the six themes in this exhibition. It also expresses the very strong connection between the creators of Paris *haute joaillerie*, and Americans. American women were making more of the choices themselves in both fashion and jewelry worlds, and, after World War I, Paris soon resumed its role as the capital of the art and fashion world, while Germany and Austria suffered the consequences of loss economically. In an era where seduction was expressed in much of style, and new perfumes—such as Shalimar—introduced by Guerlain at the 1925 Paris Exposition Internationale des arts décoratifs et industriels modernes—brought out the sense of the exotic, these themes also influenced paintings and sculpture and were also found in textiles, wallpapers, furniture, glass, and ceramics, as well as jewelry and fashion. Many of the American creators of these products, including jewelry,





brought training from the former Austro-Hungarian Empire, Germany, and Russia, often via Paris, to the United States, that improved the inter-connectedness of all the design arts here, through their skills and knowledge of new designs.

All these design forms are connected in the other exhibition themes. In *The New Look for Familiar Forms*, a Tiffany bracelet made in France includes in a fairly traditional structure, rectangular sapphires in geometric forms, and the diamonds are set with a small onyx outline of a bird, all suggesting at a distance that color and geometry updated, in a subtle way, the traditional bracelet form. In *A Smaller World*, the impact of the Paris 1925 Exposition and of major jewelers and fashion houses on American taste can be seen in a Cartier Scarab Buckle purchased by Linda Porter in Paris in 1925 as well as in a brooch by Dagobert Peche, of 1924, that was acquired from the Wiener Werkstätte by the Metropolitan Museum in the year it was made. *Abstraction and Re-invention* demonstrates the bold new energies of abstract art, and geometric forms, such as the deceptively simple sphere necklaces by Jean Després or a Tiffany Skyscraper necklace that replicates the set-back forms of the New York City skyscrapers whose shapes also became part of desks, chairs, ceramic vases and silver tea sets. In *Towards a Machine Age*, the Bauhaus forms and more industrial materials take a prime position as the Depression starts. Few jewelry pieces exemplify this trend, although designs by Raymond Templier could be considered abstractions of a car radiator grille, but the fascination with the airplane can be seen in Cartier's celebration of Lindbergh's solo and other later flights with diamond brooches in the form of airplanes.

ABOVE LEFT: Necklace, c. 1930. Designed by Jean Després (French, 1889–1980). Hammered silver, blood jasper; l. 64.8 cm. Siegelson, New York.

ABOVE RIGHT: Necklace, 1930–35. Produced by Tiffany & Co. (New York, New York, USA). Platinum, diamonds; 19 x 14 cm. Tiffany and Company, Archives, A2000.20. © Tiffany and Company 2017.



TOP: Brooch, c. 1935. Produced by Templier (Paris, France). Diamonds, platinum; 5 x 4.8 x 1 cm. Neil Lane Collection. Photo: Gary Kirchenbauer.



ABOVE: Sautoir, c. 1920s. Produced by Chaumet (Paris, France). Diamonds, platinum, carved rock crystal; l. 33 cm. Neil Lane Collection. Photo: Gary Kirchenbauer.

RIGHT: Pair of Airplane Brooches, 1930s. Produced by Cartier (Paris, France). Diamonds, platinum; l. 3.3-4 cm. Neil Lane Collection. Photo: Gary Kirchenbauer.

In *Bending the Rules*, which hosts the most jewelry, the underlying design story was the change in lifestyle that influenced jewelry fashions, as exemplified in Jean Dunand's enameled "Giraffe" necklaces and bracelets. This model was popularized by African American Josephine Baker, whose rise to stardom happened after she moved to France in 1925. The French felt the beats of Jazz to be connected to the exoticism they found in African art, and Baker united jass, exoticism, and jewelry. *Bending the Rules* shows how color and new cuts play a major role, leading to much bolder statements. The newly fashionable improved brilliant cut, the marquise, baguette and emerald cuts all emanated from the 1920s, and can be seen in both American and European jewelry. A bracelet retailed by J. E. Caldwell and possibly manufactured by Oscar Heyman shows some of these new cuts while a stunning carved ruby necklace sold to an American during the time when Van Cleef & Arpels had their first shop in New York in 1929–1930, epitomizes strong use of color and the use of Indian-carved Burmese rubies spoke to exoticism and the bold new colors women were wearing. Along with shorter dresses, longer necklaces, known as sautoirs, could swing with the body when dancing. Subtle geometries and the mixing of diamonds and quartz give a new look to a sautoir by Chaumet while another example is a bold statement in color; one of the most truly extraordinary, with a carved emerald pendant, was purchased for Lillian Timken from Cartier in Paris in 1925 by her industrialist husband.

The Jazz Age shows that American patronage and creativity were key to design from around the globe in the 1920s and that much of what was innovative in jewelry design was acquired by a sophisticated American clientele that impacted





creations from the major houses and led the way in the American acceptance of the modern design.

The Jazz Age: American Style in the 1920s exhibition (Cooper Hewitt, Smithsonian Design Museum April 7–August 20, 2017 and Cleveland Museum of Art, September 29, 2017–January 14, 2018) was co-organized by the two museums with their curators, Sarah D. Coffin, at Cooper Hewitt, and Stephen Harrison at The Cleveland Museum of Art.

ABOVE: Bracelet, 1925–30. Retailed by J. E. Caldwell & Company (Philadelphia, Pennsylvania, USA). Diamonds, platinum; 18.4 x 2.1 cm. Newark Museum, Purchase 2008 Friends of the Decorative Arts and the Mr. and Mrs. William V. Griffin Fund, 2008.10.

LEFT: Timken Pendant Necklace, 1925. Produced by Cartier (Paris, France). Owned by Lillian S. Timken. Platinum, emeralds, sapphires, diamonds; necklace: l. 41.9 cm; pendant: 4.4 x 3.8 cm. Pierre Chen, Taiwan. Photo: Siegelson, New York.

