

# Jewellery History Today



Issue 37 · Winter 2020  
ISSN 2042-8529



The magazine of The Society of Jewellery Historians



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Printed in the UK by Spectrum Printing Services,  
[www.spectrumprinting.co.uk](http://www.spectrumprinting.co.uk)

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Copydate for JHT 38, Spring 2020 is 2 March 2020.

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## Published by



The Society of Jewellery Historians,  
Scientific Research, The British  
Museum, London WC1B 3DG  
ISSN 2042-8529  
[www.societyofjewelleryhistorians.ac.uk](http://www.societyofjewelleryhistorians.ac.uk)

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Cover: Gina Westergard, 'Catherine's Passion' (brooch), 2019. Yellow brass, sterling silver, 24K gold, cast resin, enamel paint; 2.5 x 9.5 x 9.5 cm. Photo by Aaron Paden. See p. 13.

## Chairman's Letter

Although the winter season is upon us, and most of nature is in shutdown mode, the Society's Council is beavering away on behalf of its members to provide another bountiful range of events for the coming year. Besides the excellent series of lectures, administered by our indefatigable Programme Secretary, Dr Niamh Whitfield, the Council is working on another symposium for June 2020.

Following the thematic approach established last year, its title is *Jewellery in Texts and Texts in Jewellery*. Proposed by the President, Dr Jack Ogden, the Council is to assemble a day of stimulating lectures and conversations around that subject. It will be held at the Society of Antiquaries and the date will be Saturday 20 June 2020 (see p.17). Please put it in your diary. If you have a burning desire to impart your specialist knowledge on this subject do get in touch. The Society is looking to provide an audience to all new and interesting research, particularly from its membership.

Our new Co-Editors of *Jewellery Studies*, the Society's online journal, Sue La Niece and Natasha Awais-Dean want to publish a number of papers online in the summer of 2020 and they will be drawn from papers delivered at the 2019 symposium.

I would draw your attention to the Society's AGM which is being held at the Society of Antiquaries before the February lecture – at 6pm on Tuesday 25 February 2020. In order to encourage younger people to join the Society it is now offering a new class of membership to those under 25 years of age. The Young Person's membership will receive the same benefits as other members but the annual subscription will be halved - to £20.

Lastly, members who are unable to attend the lectures in London will be pleased to hear that the Society is making strides to record lectures so that they may be made available for members to view remotely. The precise details have not been worked out - and it may not be possible to do this for all lectures - but it is hoped to make a start in 2020.

**David Beasley**

## SJH 2020 Annual General Meeting

The Annual General Meeting of The Society of Jewellery Historians will take place at 6.00 pm on 25 February 2020, at The Society of Antiquaries, Burlington House. The Notice of the Society's AGM, together with the Annual Accounts, will be available in the Members' section of the Society's website by 24 January. If any member requires hard copies to be posted to them, then please write to the Society's registered address at: The Society of Jewellery Historians, Scientific Research, The British Museum, London WC1B 3DG.

## Editorial

Readers treasuring their recent gifts of Christmas jewellery and pondering their New Year resolutions may find inspiration and advice in this Winter issue of JHT. How are jewellery collections formed? And what happens to them? For Robert Hiller, and Alice and Louis Koch, the process is one of learning, discovery ... and redistribution. They collect and commission in order to celebrate talent and to give pieces to institutions or individuals. Meanwhile, jewellery handed down from generation to generation is a record of family ties and historical change, as Julie Oliver shows in her piece about a collection that belonged to six generations of a New South Wales family. And for readers who have inherited strings of beads or pearls that require a little love before they can be proudly worn again, our new Features Editor Juliet Claxton cycled over to Barnes to chat to Sharon Dale about horsehair, silk, and the skills involved in restringing a necklace. Juliet is an independent lecturer and scholar whose publications include studies on the early Anglo-Chinese trade in porcelain, and on dress and fashion in England during the 16th and 17th centuries (readers may recall her feature on Jacobean fashions in JHT 24). We also thank Juliet's sponsor and predecessor, Natasha Awais-Dean, who for six years cajoled and inspired JHT authors, and who starts her New Year with a new role on the editorial board of *Jewellery Studies* (see Chairman's Letter above, and p. 18).



# Rouse Hill House Jewellery Collection

By Julie Oliver

*In 1801, Richard and Elizabeth Rouse and their two children landed in New South Wales (NSW), Australia as free settlers. Over the next 150 years the Rouses built a prosperous life around farming and agriculture in western Sydney. Despite droughts, floods, depression and financial highs and lows the family thrived in their new country. Rouse Hill House is now a State-owned museum and holds a fascinating jewellery collection, mostly hidden in drawers in the former servants' quarters.*

In Australia in the early 19th century traditional British class divisions were being questioned as a result of opportunities for prosperity for all new Australians - migrants, merchants and ex-convicts. According to Caroline Rouse Thornton, who has written a book\* about her family, Richard Rouse's family in England had suffered the indignity of losing a great deal of money resulting in bankruptcy. Richard may have been escaping the shame of insolvency by moving to NSW and embarking on a new life. My present study investigates how jewellery was used to establish and maintain social status in colonial NSW, where society was something of a blank page.



**Fig 1.** Elizabeth Rouse née Adams.  
© Mitchell Library, State Library of NSW.



**Fig 2.** Richard Rouse.  
© Sydney Living Museums, image by Jenni Carter 2007.

## 1801-1860

Two portrait miniatures of Richard and Elizabeth are some of the very few examples of jewellery in the collection from the first half of the 19th century (figs 1 & 2). Very few early settlers had the money to spend on jewellery, and indeed the Rouses lived in a tent for the first few years after their arrival. The portrait of Elizabeth is dated c.1825, when she would have been about to move into their new home, Rouse Hill House. The brooch was probably not made until after 1849, since the rear is engraved with the details of Elizabeth's death - 'Mrs E. Rouse, 26th Decr 1849, at 76 years'. The brooch is quite large, measuring 7.2 by 6 cm, with the front and back enclosed in glass. In the rear compartment is a lock of grey/brown hair, and the portrait is painted in watercolour on ivory. The piece has no hallmark or maker's marks, which was quite common in Australia at that time,

since no official rules for assaying jewellery were introduced for at least the first 50 years of the 19th century.

Richard's miniature was probably also commissioned by the Rouse family as a piece of mourning jewellery, c. 1852. It is made of 18 carat gold, marked 'K18' on the finial, and the portrait is contained in a locket similar to a fob watch case. Both portraits were probably painted by William Griffith, a local artist who made his living by painting the new, aspirational settlers of the colony. Portraiture was a sign of high social status in early NSW. Both Richard and Elizabeth appear as mature adults with very little jewellery apart from a small brooch or clasp at Elizabeth's throat. Despite their obvious prosperity the Rouses opted for moderation for themselves. In the early to mid-1800s such restraint was seen as a sign of good taste.



## 1861-1890

Queen Victoria (1819-1901) had a huge influence over the design and materials used in jewellery in the second half of the 19th century in both the United Kingdom and the Colonies. Many Australian women closely followed the fashion for jewellery exhibited by the Queen and her family. Princess Alexandra, the Queen's daughter-in-law, was well known for wearing chokers, perhaps to hide a scar on her neck. Similarly, Bessie Rouse, née Buchanan, is portrayed wearing a gold and pearl crescent brooch attached to a choker in 1886 (fig 3). The Rouse family kept meticulous records and the receipt for the brooch indicates that Bessie's husband, Edwin Stephen Rouse, bought the pearl brooch from Hardy Bros on Christmas Eve, 1886. Last minute Christmas shopping - then, as now! Hardy Bros in Sydney was a very successful high-end jewellery retailer. The business was set up by two English brothers, Sam and John Hardy. Sam moved to Australia



**Fig 3.** Bessie Rouse. © Sydney Living Museums, image by Jamie North, 2013.



**Fig 4.** Gold and Jet Bracelets. © Sydney Living Museums, image by Jamie North, 2013.

and John remained in England, sending jewellery to the Colony according to his brother's requests.

When Prince Albert died and the Queen adopted strict mourning dress Australian women followed suit, and mourning procedure was slavishly adhered to for months after the deaths of family or friends. There is a large amount of black jewellery in the Rouse Hill collection. Apart from the photographs depicting Rouse women in mourning dress, however, we do not know whether this jewellery was worn solely for mourning or as a fashion statement.

The materials are diverse: jet, bog oak and French jet (glass). Much of Bessie's jewellery was inherited from her mother, Elizabeth Buchanan (1822-1890). A pair of bracelets passed down from mother to daughter still exists as part of the collection at Rouse Hill (fig 4). Matching bracelets were very fashionable in England in the



**Fig 5.** Elizabeth Buchanan. © Sydney Living Museums, image by Jamie North, 2013.



1860s, as were buckle motifs, often appearing on rings as well as bangles. These bracelets are made of Whitby jet and gold and consist of rectangular panels joined by a double row of elasticized thread, so that the bracelets slip over the wrist. Elizabeth Buchanan proudly wears the bracelets in a Sydney studio photograph, c. 1870 (fig 5).

## 1890-1910

Up until the late 1800s a large amount of jewellery in Australia was still imported from the United Kingdom. But by the turn of the century the Rouse Hill jewellery collection reveals that Australians of British descent were beginning to show pride in their new home. Tie pins, lapel pins, brooches and pendants with distinctive Australian motifs illustrate the Rouses' affiliation with their adopted homeland.

A small gilded brass locket, c. 1899, illustrates the loyalty of members of the Rouse family to both the United Kingdom and to Australia (figs 6 & 7). On one side is a photograph of Queen Victoria as a mature woman and on the reverse is a map of Australia with five stars on a central cross. The words 'United Australia. One Flag. One Destiny.' are written around the edge of the circle, and both sides of the pendant are enclosed with glass. A circular suspension loop confirms that this piece of jewellery was worn as a locket.

By 1901 Australians were ready to assert themselves as part of a country separate from the United Kingdom, and the advent of Federation resulted in the emergence of patriotic jewellery inspired by the rich supply of native flora and fauna.

## 1920s

By the 1920s the fortunes of the Rouse family were beginning to wane. War, depression and fiscal mismanagement culminated in financial disaster. Nevertheless, in most photographs of the time the Rouse women still wear jewellery. The Arts and Crafts movement too was very influential at the time and Australian jewellers turned to local products to counter the effects of mass production from the previous century. Surviving contemporary pieces were often home-made and materials such as brass, wire, artificial pearls and paste are evident in the family's collection. Hat pins were very fashionable as hats increased in size and complexity, and a little home-made hat pin is a poignant reminder that even in straitened circumstances there was a desire for personal adornment (fig 8).

As I continue to analyse over 130 pieces of jewellery in the Rouse Hill House collection, I am impressed with the way jewellery encapsulates information from previous generations. Fine and precious jewellery has traditionally been displayed in museums over the last 200 years, but in my experience studying the Rouse collection, it is the humble pieces that reveal the most about the needs and aspirations of individuals. It is my hope that one day the Rouse Hill House jewellery collection will be openly displayed, rather than kept hidden in drawers, so that the public can gain greater insight into the life and aspirations of an early Australian family.

*Julie Oliver MA is a jewellery historian and gemmologist. She is currently studying for her MPhil at the University of New South Wales.*

I would like to acknowledge the contribution of Caroline Rouse Thornton and the staff of Sydney Living Museums in providing information for this article.

\* *Rouse Hill House & the Rouses* by Caroline Rouse Thornton, Caroline Thornton Publishing, North Sydney, 2015.



**Fig 6.** Queen Victoria photograph locket. © Sydney Living Museums, image by Julie Oliver.



**Fig 7.** Queen Victoria photograph locket-reverse side. © Sydney Living Museums, image by Julie Oliver.



**Fig 8.** Wool and metal hat pin. © Sydney Living Museums, image by Julie Oliver.



# Pearls: Threading Tails at Sharon's Stones

By Juliet Claxton

Pearl stringing has always been something of a cottage industry and the stringers were invariably women, working either on their own account or within small workshops, sometimes supervised by men. Some of the earliest evidence for this comes from Garrard's 18th-century ledgers, which reveal that the firm used several female, specialist pearl and bead stringers. As a profession, pearl stringing lends itself perfectly to domestic life: no specialist equipment is required, a thread can be put down and picked up again allowing the threader to attend to other domestic concerns, and it can be practised by both young and old. JHT editors Kirstin Kennedy and Juliet Claxton visited Barnes High Street for a conversation with pearl threader Sharon Dale to gain a practical insight into this painstaking and precise skill, which is becoming increasingly rare among jewellers in Britain today. The editors' questions and Sharon's responses form the basis of this article.

## Why pearl threading?

Sharon initially studied gemmology and diamonds before moving on to horology, and then taking a course in pearl threading. She travelled up from Surrey on Sundays to attend the London Jewellery School, then situated in Swiss Cottage, where, as she put it, 'I spent more time undoing knots than knotting them'. Acquiring the skill to make a perfect knot and the correct thread tension took time and patience, but for someone with a young family it was a trade worth learning. As Sharon herself said: 'for as long as I have my eyesight and my fingers don't become arthritic, I can be a pearl stringer'.

## Can pearl stringing be done mechanically?

Modern pearl and bead stringing machines use wire and glue to mass-produce

jewellery, but Sharon was doubtful that machines could replicate a beautiful, hand-strung pearl necklace. Pearls strung on wire do not sit elegantly against the neck and she shuddered at the mention of glue. Sharon has been shown pieces where a previous repairer had used glue to secure the pearls to the clasp, and the glue had subsequently entered the body of the pearl through the drill hole leading to discolouration.

To demonstrate the technique, Sharon threaded a short string of pale pink pearls. Using a 'gimp' (a short piece of metal wire) rather than a needle she began by threading all the pearls onto two twisted strands of Pearsall's silk sewing-machine thread. Once she had finished threading, she worked in reverse order using her fingers to create tension before making individual knots between each pearl. The technique and understanding of tension are reminiscent of knitting, another skill that remained a domestic industry until the popularisation of mechanical knitting frames in the 19th century. Sharon's finished knots were nearly invisible and have two functions: to prevent the pearls from rubbing against each other; and to secure the pearls if the necklace breaks. Finally, she twisted the gimp into a tiny coil to protect the pearls from rubbing against the clasp. Sharon still has a few gimps that were acquired from a Cartier pearl threader that date to the early 1930s.

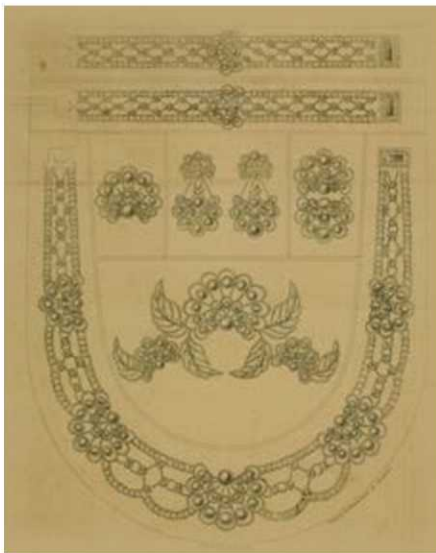
## Which thread?

Modern pearl necklaces are often threaded onto cotton-polyester yarn, but more traditional materials are silk and horse hair. Silk thread leads itself beautifully to pearl necklaces and is strong, supple and easy to knot. Pale cream or white thread is most commonly used, but the modern fashion is for necklaces threaded on different coloured strands - red is currently very popular - so that the thread is a visible part of the design.



Fig 1. Seed pearl parure. Photo © Juliet Claxton.





**Fig 2.** Design for a seed-pearl parure by J.H. Barlow, 1811. *Ackermann's Repository*.

This has historical precedent and a drawing of a pearl necklace in an album of jewellery drawings assembled by the merchant jeweller Arnold Lulls of Antwerp, active in London c. 1584-1642, shows a graduated pearl necklace secured with a bow of red thread instead of a clasp.

For special, historical pieces of jewellery Sharon uses horse hair. Threading beads using animal hair is widespread in indigenous societies and is particularly common in both northern-European nomadic tribal and native American bead work. To be suitable for use as a threading medium the hair must combine certain characteristics that are not common to all mammals: it needs to be long enough to be handled; only lightly pigmented, so as to be unobtrusive or to accept dyes, and possess a near-plastic quality that allows it to be manipulated. These biological requirements are most often found in moose or elk, reindeer and horse. In moose and reindeer, the hairs usually come from the mane, cheeks and rump, but horse hair normally comes from the tail. Horse hair lacks plasticity and tension, and cannot be knotted easily, but its value lies in its smooth texture and translucent gloss. Sharon sources her horsehair from a friendly, local stables, and then washes and grades it before use.

Recently Sharon received a commission to repair a seed-pearl parure that was originally threaded on horsehair (fig 1). The setting for the parure was cut out from mother-of-pearl, which was fretted to leave solid areas for the attachment of the pearls.

Each pearl was pierced and threaded on horsehair, which was then secured through holes drilled into the mother-of-pearl frame. The linking festoons were strung without backings, as were the bracelets, but the hair ornaments, earrings and brooches were all set onto mother-of-pearl mounts. The hair ornament was fixed onto a comb and set onto small springs so that it would move slightly when worn, a form of setting known as *en tremblant*. An image of a parure in a very similar style can be seen in an engraving of a seed-pearl parure, designed and executed by London pearl stringer, J.H. Barlow, which was published in *Ackermann's Repository* in April 1811 (fig 2). The pearl parure was described by *Ackermann* as 'a complete suite of pearls for full dress, being the most elegant ornament we have ever seen'. Another example of this type of seed-pearl necklace is in the collection of the Victoria and Albert museum (fig 3).

This type of jewellery was fashionable from the early part of the 19th century and seed-pearl parures were mainly created for women of reasonably modest resources. Parures had no standard number of components, but a full set, like the one Sharon is currently repairing, usually consisted of a necklace, earrings, brooches, hair pin or comb, and bracelets. A demi-parure might comprise just the necklace and earrings or a brooch and earrings by themselves.

## Fake Pearls

The dangers involved in fishing for pearls and the rarity of finding ones that were perfectly round and lustrous, mean that faking pearls has a long history. The simplest method is to cut and shape them from the iridescent lining of shells, while seed pearls dissolved in acid and formed into a paste can also be moulded into imitation pearls. Once, a customer brought Sharon a string of very early pearl simulants. These fake pearls were fragile and made of thin glass beads coated internally with 'essence d'orient', a material made from a mix of varnish and ground iridescent fish scales (usually taken from the Bleak fish which is native to the river Seine). Once the interior surface of the bead had been covered with this 'essence', the bead itself was filled with wax, to fix the coating and imitate the weight of a pearl. This

technique originated in France and was first patented in 1685 by the Parisian rosary maker Jaquin, although great quantities of fake pearls were already being imported into England in the first half of the 17th century. During the reign of King Charles I the trade in fake pearls reached such proportions that in March 1636 the government resolved to prohibit their importation. Surviving examples of imitation pearls are now, paradoxically, rarer than real pearls themselves.

## Love your pearls!

It takes Sharon about half an hour to re-string a simple necklace, but the longevity of a pearl necklace is very dependent on how carefully it is treated by the owner. Grease and dirt get picked up on the knots and can enter the pearls through the drill holes leading to damage and discolouration. Sharon's advice is to store pearls carefully in breathable fabric - not plastic bags - and to avoid getting pearl jewellery wet (perfume and fake tanning products are particularly harmful). Yet if these few precautions are borne in mind, you can enjoy your pearls for many years and, as Sharon said, most important above all is that you wear your pearls.

*Our thanks to Sharon Dale at Sharon's Stones, 23 Barnes High Street, London, SW13 9LH.*



**Fig 3.** Seed pearl necklace mounted on mother-of-pearl c. 1815. M.290-1976. © Victoria and Albert Museum, London.



# Jean Schlumberger: The Rachel Lambert Mellon Collection from the Virginia Museum of Fine Arts

Reviewed by Annamarie V. Sandecki



**Jean Schlumberger: The Rachel Lambert Mellon Collection from the Virginia Museum of Fine Arts.**

Kristie Couser.

Yale University Press, 2018, \$30.

120 pages, hardback,  
10.5 x 11 inches.

ISBN: 978-0300238747

When the exhibition of Rachel Lambert Mellon's extensive gift of jewels by Jean Schlumberger debuted at the Virginia Museum of Fine Arts (February 10 – June 18, 2017) there was no accompanying catalogue. Happily, a lavishly-illustrated publication appeared to commemorate the exhibition in its touring form, as it travelled to Beijing (National Museum of China, 31 May – September 8, 2019) and to Qatar (at the National Museum of Qatar, 14 October 2019 – January 15, 2020). A further venue in Toronto is yet to be confirmed.

Useful though this catalogue is for documentary purposes, in many ways it represents an opportunity missed. The book's organization is puzzling, mimicking the equally

puzzling arrangement of the exhibition. Hence, chapters haphazardly group the jewels by materials (such as the broad category 'Precious Stones'), by type ('The Boldest Brooches') or by themes ('Underwater Fantasies'). A motley group of candlesticks, salt cellars and items described as 'a centerpiece, bird, sphere and columns' is curiously inserted into the book with no context or explanation. The text relies heavily on secondary resources and so provides no new information, especially on events central to the relationship between Schlumberger and Mellon, such as the 1961 Mellon-conceived exhibition at the Wildenstein Gallery. Similarly, it offers no new insight into Jean Schlumberger's business practices, which is a pity given the extensive material available in the Tiffany & Co Archives.

The photography is generally sumptuous, although the book designer has made some eccentric choices. Several pieces are given full-page illustrations, among them three rather dull pearl necklaces, whereas the dazzling all-diamond *Flowers* necklace is omitted entirely. Other jewels, such as the astounding *Blue Shell Clip* (fig 1), that would have merited a dramatic page of its own, are instead crowded together with other, equally astounding, pieces. Conversely, the stunning *Butterflies* bracelet suffers from self-consciously artistic photography. The few occasions when jewels are presented with both their front and back are to be welcomed. The image captions include Mrs Mellon's name for each jewel, with some listings for the Schlumberger Salon's manufacturing cards (although without the additional descriptions which these cards provide, alas).

The book serves as an adequate souvenir for exhibition visitors. However, an in-depth examination of the jewels resulting from the decades-long relationship between Jean Schlumberger, one of the 20th century's most inspired jewellers and Rachel Lambert Mellon, his most important patron, remains to be written.

*For the past 28 years Annamarie has been the Chief Archivist at Tiffany & Co.*



**Fig 1.** Jean Schulmberger, Blue Shell (clip), 1957. Sapphires, fancy coloured diamonds, 18K gold, platinum. 7.3 x 3 x 3.8 cm (approx.). Collection of Mrs Paul Mellon; © Virginia Museum of Fine Arts.



# Rings of the 20th and 21st centuries: The Alice and Louis Koch collection

Reviewed by Rachel Church



**Rings of the 20th and 21st Century. The Alice and Louis Koch Collection.**

Beatriz Chadour-Sampson.  
Arnoldsche Verlagsanstalt,  
Stuttgart, 2019, £68.

400 pages, hardback,  
24.1 x 29.8 cm,  
English, German.

ISBN:978-3897905160

Most people with an interest in historic rings will be aware of the two volumes of the Alice and Louis Koch collection, ably catalogued by Beatriz Chadour in 1994, even if they are not fortunate enough to own a copy. Now, the eagerly awaited third volume has appeared. Published by Arnoldsche, written by the same Beatriz Chadour-Sampson, it covers the collection post 1900, beginning with the Lalique ring which was the most contemporary acquisition of Alice and Louis Koch (fig 1) and includes 589 rings by artist jewellers of the 20th and 21st centuries.

The rings included in this volume were acquired by the fourth generation of the Koch family, Catherine Dreyfus Soguel and Bernard Soguel, with the advice and support of Beatriz Chadour, celebrating both the act of artistic patronage and the creative partnership which lay behind it. An introductory essay traces the beginning of the collection under Frankfurt jeweller Louis Koch in the late 19th century and follows its preservation and study through the family up to the current generation.

The catalogue begins with a selection of Art Nouveau and Art Deco rings and is then arranged geographically, covering Europe, North America, Asia, Australia and New Zealand. It documents the growth of the collection and the extraordinary effort made to collect and support contemporary jewellers, often at the start of their careers, as well as presenting a roll call of many of the best known makers of the last 100 years. Each section begins with a brief essay in German and English introducing the history of artist-made jewellery in the country concerned and noting any particularly influential national factors, galleries or personalities. The rings are beautifully photographed, displayed two or three to a page, with a brief description, often including a statement by the artist. The book finishes with brief artist biographies, a great service to other authors and researchers. The organisation of images into groups of jewellers who share similar sensibilities or approaches, permits the reader to draw comparisons and make links between makers. The book's geographical approach allows us to consider when, and if, there is such a thing as a national school or approach to design.

It would be impossible to pick out highlights without unjustly neglecting others but the group of rings made in former Eastern Bloc countries, including Hungary and the

Czech Republic, are particularly intriguing. A 1914-16 ring set with images of First World War leaders, including Tsar Nicholas II, Franz Josef of Austria and the French president Raymond Poincaré, takes us back to the war years, as does the ring which Leslie Durbin made for his wife in 1940, including a holder for that 'bright badge of courage', scarlet lipstick.

The publication of this volume coincides with the completion of the display of Koch rings in the Swiss National Museum of Zurich, placed in the care of the museum by the family in 2015. Through the 500 pages of this book, we can see the development of the ring as an art form, the range of materials and approaches taken and the way in which jewellers have taken the constraint of making a jewel for the hand and used it as a creative springboard. It is an essential addition to the library of any jewellery enthusiast.

*Rachel Church is a curator at the Victoria & Albert Museum. Her publications include 'Rings' (V&A/Thames and Hudson 2011, republished 2018) and 'Brooches and Badges' (V&A/Thames and Hudson, 2019)*



**Fig 1.** René Lalique, ring. Gold, pearl and frosted glass. Paris, c. 1900. The Alice and Louis Koch Collection in the Swiss National Museum, Zurich; photograph by Donat Stuppan, © Swiss National Museum.



# Adorn: Jewellery, The Human Story

An Exhibition at Colchester Castle Museum, Castle Park, Colchester, until 16 February 2020

Reviewed by Juliet Claxton

This small but well-curated exhibition at Colchester Castle Museum explores jewellery as personal adornment from the Bronze Age to recent creations by Essex-based jewellers. *Adorn: Jewellery the Human Story* is the first major exhibition at Colchester Castle since it reopened in 2014. The Museum's decision to choose a jewellery exhibition was primarily influenced by its particularly strong archaeological collections, and many of the objects are on public display for the first time. The exhibition is housed in the second-floor chapel room, and while over half of the items on show come from the Museum's own collections of local finds, it also features loans from neighbouring civic authorities and the British Museum.

*Adorn* focuses on the personal aspect of jewellery history, with objects categorized and displayed in order to reveal the stories of fashion, religious and temporal power, status, friendship, and loss, which can be signified through jewellery. The visitor's eye is immediately drawn to the case designated 'Pre-historic Gold', which includes two bands of twisted gold believed to be unfinished torcs that formed part of the Woodham Walter Hoard. The exhibition is particularly strong in artefacts from Roman Colchester, and nowhere is this more evident than in the case devoted to jet jewellery. Jet was fashionable in the late second century AD as the mild electromagnetic charge it emits when rubbed was credited with protective qualities. Most striking is a jet Medusa head pendant excavated from Colchester's southern Roman cemetery in 2012 (fig 1). It is thought that the pendant was worn with an accompanying necklace unearthed from the same grave and fashioned from interlocking jet beads, each one individually carved into a set of small chevrons. When threaded together this created a delicate cylindrical cord that both looked and moved with the sinuous properties of a small black snake (fig 2).

Serpent designs and motifs are a feature of the exhibition, reflecting the



Fig 2. How the necklace may have been strung. ©Colchester Museums.



Fig 1. Medusa head pendant, Roman, jet. © Colchester Museums, Image by Douglas Atfield.

snake's association with healing and regeneration. The case devoted to 'Fashions' includes a gold serpent bracelet excavated at Pompeii that is exhibited next to a smaller silver snake bracelet found locally revealing how highly stylized fashions dissipated and blended between different parts of the Roman empire.

*Adorn* features a corpus of intaglios, and fingerings with inlaid intaglios, including a ring with an intaglio of Roma - the personification of Rome - on loan from the British Museum, but originally excavated at Colchester. These fascinating items are small, and thus easily overlooked, but can reveal hidden stories, such as the two intaglios in the case 'Materials and Making'. The fronts of these intaglios, designed to be mounted into a signet ring, are carved with figures of satyrs, but the stones' reverse reveals Greek lettering interpreted as a maker's mark, possibly indicating the presence of Greek gem workers in Colchester.

Given the Museum's impressive archaeological collections, Roman and Anglo-Saxon jewellery is well represented, but there are also finds from the Middle Ages through to the Tudor and Victorian period. There is a particularly fine example of a Tudor decade ring. This small gold ring had the same function as a rosary, as each small protrusion represented one of the prayers of the rosary, helping the owner to count through a cycle of prayers. The curatorial team, however, was anxious to display modern collections that would continue the exhibition's narrative into the present day. Alongside the antique, *Adorn* features the work of six modern, Essex-based jewellery designers who have created examples reflecting both contemporary and historical themes. Especially interesting is the work of Emma Turpin, who has reinterpreted the design of the jet-chevron beads to create a modern necklace and matching earrings in silver.

To allow the visitor a closer view of the jewellery, new, high-resolution images were commissioned, and these can be found on an interactive screen located near the entrance. The aspiration is to create a curated group of these photographs from the exhibition that will eventually be available on-line. Until this project has been realized, readers are strongly advised to visit this excellent exhibition before it closes and see the objects for themselves.

Juliet Claxton is Features Editor for Jewellery History Today. She holds a post-doctoral fellowship at King's College London and is a member of the joint Wellcome Trust/King's College study Renaissance Skin, examining the ways in which skin and surfaces were conceptualized and used in Europe between 1450 and 1700.



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# Recent and Forthcoming Publications



**Scultura aurea. Gioielli d'artista per un nuovo Rinascimento - Art jewellery for a new Renaissance.**

Paola Stroppiana, Cecilia Carolossi.  
Gli Ori, 2019, €30.  
200 pages, hardback, 26 cm, Italian, English.  
ISBN: 978-8873367680

Published in association with an exhibition at the Galleria Nazionale delle Marche, Urbino.



**Javagold – Pracht und Schönheit Indonesiens.**

Alfried Wiczorek, Wilfried Rosendahl.  
Nünnerich-Asmus Verlag, 2019, €24.95.  
240 pages, hardback, 24.7 x 28.4 cm, German.  
ISBN: 978-3961760862

Published in association with an exhibition at the Reiss-Engelhorn-Museums, Mannheim



**Das Goldene Netzwerk/The Golden Network: Die Deutsche Gesellschaft Für Goldschmiedekunst in Der Zeit Des Nationalsozialismus/The Deutsche Gesellschaft Für Goldschmiedekunst During the National Socialist Period.**

Michael Bermejo. Andrea H. Schneider-Braunberger  
Societäts-Verlag, 2019, €20.  
336 pages, hardback, 15.1 x 22.3 cm, German, English.  
ISBN: 978-3955423612



**Pearls, People, and Power (Indian Ocean Studies Series).**

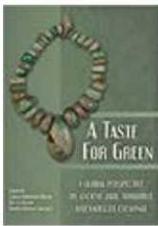
Pedro Machado, Steve Mullins, Joseph Christensen.  
Ohio University Press, 2019, \$90.  
428 pages, hardback, 6 x 9 inches.  
ISBN: 978-0821424025



**Le Monde en tête.**

Exhibition catalogue of the Antoine de Galbert collection of headdresses from outside Europe.  
Le Seuil, 2019, €42.  
312 pages, hardback, 24.6 x 29.4 cm, French.  
ISBN: 978-2021414394

Published in association with an exhibition at the Musée des Confluences, Lyon



**A Taste for Green: A global perspective on ancient jade, turquoise and variscite exchange.**

Carlos Rodríguez-Rellán.  
Oxbow Books, 2019, £45.  
192 pages, hardback, 21.6 x 27.9 cm.  
ISBN: 978-1789252743



**Personal Ornaments in Prehistory: An Exploration of Body Augmentation from the Palaeolithic to the Early Bronze Age.**

Emma L. Baysal.  
Oxbow Books, 2019, £38, Kindle £22.80.  
272 pages, paperback, 17.1 x 24.1 cm.  
ISBN: 978-1789252866



**Gemstones in the First Millennium AD: Mines, Trade, Workshops and Symbolism.**

Susanne Greiff, Alexandra Hilgner.  
Romisch-Germanisches Zentralmuseum, 2017, \$55.  
250 pages, paperback, 8.3 x 11.7 inches.  
ISBN: 978-3795432393



**Cartier Exceptional Objects.**

Olivier Bachtet, Alain Cartier.  
Palais Royal Hong Kong, 2019, £900.  
966 pages, 2 volumes in slipcase, 35 x 26 cm.  
Cartier Objets Exceptionnels – French language version.



**Tradicijski nakit: Župa dubrovačka, Rijeka dubrovačka i Dubrovačko primorje. Traditional Jewellery from the holdings of the Ethnographic Museum in Dubrovnik.**

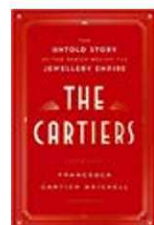
Barbara Margaretić.  
Dubrovački muzeji, 2017.  
96 pages, paperback, 28 x 24 cm, Croatian, English.  
ISBN: 978-9537037840



**Contemporary Jewellery in Portugal: From the Vanguards of the 1960s to the Early 21st Century.**

Christina Filipe.  
Arnoldsche Art Publishers, 2019, £38.  
352 pages, hardback, 17.1 x 24.1 cm.  
ISBN: 978-3897905658

Published in association with an exhibition at the Museu Calouste Gulbenkian, Lisbon



**The Cartiers: The Untold Story of the Family Behind the Jewellery Empire.**

Francesca Cartier Brickell (SJH member).  
Pisces Books, 2019, £19.99.  
352 pages, hardback, 15.6 x 23.5 cm.  
ISBN: 978-0525621614



# The Patron who Updates the Past

*Jonathan Boyd, Marjorie Schick and Gina Westergard are names well-known to admirers of contemporary jewellery and metalwork, and so are the books on contemporary jewellers published by Arnoldsche or the exhibitions and books on historical pieces by specialists such as Wartski (see this issue pp. 9 and 17). Yet linking maker and monograph there is often the less well-known figure of the patron or collector who inspires artist and writer alike with his or her energy, ideas and generosity. SJH member Robert Hiller is one such figure who, inspired by beauty, books and above all by people, brings the world of jewellery history alive with his unusual commissions.*

Robert Hiller grew up in Humboldt, Kansas, and attended Kansas University at Lawrence. In the light of his life-long interests, this proved a happy coincidence, since the first course devoted to jewellery design in the US was established there in 1947 by Carlyle Smith. Robert graduated with a Master of Music degree in piano, and this marked the start of a 40 year career as a vocal coach at the State University of Music and Performing Arts at Stuttgart. In addition to his career as a musician, makers, curators and museums know him as a passionate collector and patron who throughout his life has continued the quest for beauty and creativity upon which he embarked in his university days.

Robert arrived at the contemporary by way of the historic. Geoffrey Munn's 2002 exhibition of tiaras at the V&A was, he says, 'an education'. Robert had, in fact, lent some 19th-century pieces from his own collection to the show, but it was the final chapter in Munn's accompanying catalogue, *Tiaras: Past and Present* (London, V&A, 2002; repr. 2008), that proved the real revelation. Under the heading 'The Tiara Today', Munn showed how the tiara had been revitalized by contemporary artists. From Elizabeth Gage's elegant gold headpiece to the starbursts and diamond-shaped pendants that cascaded from the temples



**Fig 1.** Marjorie Schick, 'Crowns for the Monarchs of Day and Night', 2017. Wood, paint, overall dimensions 29.21 × 43.9 × 50.8 cm. The Nelson-Atkins Museum of Art, Kansas, MO, inventory no. 2018.73.1,2. Gift of Robert A. Hiller.



**Fig 2.** Marjorie Schick, Catherine wheel brooch, 2015. Diameter: 13 cm. Modelled here by brooch owner and Wartski director, Katherine Purcell, at the opening of the newly-refurbished William and Judith Bollinger Jewellery Gallery, Victoria and Albert Museum. Beside her are Schick's 'Ring of Fire' necklace (1995) and 'Basic Geometry' ring and stand (2008; given by Robert A. Hiller). Photo courtesy of Robert Hiller.

of Wendy Ramshaw's creation, these modern tiaras sparked Robert's own imagination. It was, he says, 'a major impetus to get interested in the subject of how this rather archaic form is interpreted in the present'. Geoffrey Munn was also, indirectly, the catalyst for another idea that would inspire Robert to reinvent historic jewellery for the present. A few years ago, Munn gave his fellow director at Wartski, Katherine Purcell, an unusual 18th-century brooch set with pastes, in the form of a Catherine Wheel, the device of the martyred 3rd-century saint Catherine of Alexandria. Fascinated by the striking form of this brooch, and amused by its reference to the name of its new owner, Robert resolved to help Katherine build a collection of 'Catherine wheels' as reimagined by jewellers working in the present.

Unusual commissions require exceptional jewellers, and Robert realised he would need makers who were not only skilled but who also possessed a wild imaginative streak that could stand the discipline of a clearly-defined budget. Chance, serendipity and personal contact play an important role in Robert's choice of artists. For example, his long-standing acquaintanceship with the late Dieter Zühlsdorff, founder of the Stuttgart-based publishers Arnoldsche Verlag, and its current director Dirk Allgaier, ultimately brought Robert into contact with the late Muriel Wilson, who, over





**Fig 3.** Gina Westergard, 'XOXO Catherine' (reliquary and brooch), 2019. Sterling silver, cast resin, dried bleeding heart flowers; 1.9 x 8.9 x 8.9 cm. Photo by Aaron Paden.

a number of years, proved an invaluable guide at the Goldsmiths' Fair. She also took Robert to visit the jeweller and photographer Joel Degen, from whom Robert purchased a brooch which is now at the Spencer Museum of Art at the University of Kansas. It was at the Arnoldsche Verlag, after a call from Zühlsdorff inviting Robert to come by and meet 'a jeweller from Kansas', that he met Marjorie Schick, who was in Stuttgart to check the proofs of Tacey Rosolowski's 2007 survey of her work, *Sculpture to Wear: The Jewelry of Marjorie Schick*. Their meeting marked the start of Robert's fascination with her art. He was later to commission both a tiara (fig 1) and a Catherine Wheel brooch (fig 2) from her. It was Robert's own *alma mater* that brought another artist to his attention. He had already admired the beautiful surface quality of reliquaries in silver, painted enamel and gold leaf by Gina Westergard, professor of the metalsmithing and jewellery programme at the University of Kansas, and concluded that she must have a penchant for the morbid. It seemed to him that she would rise imaginatively to his challenge to make a Catherine Wheel. In fact, so inspired was she by his commission that she ended up producing two. One, in silver, set with white resin casts of bleeding-heart flowers, represents Catherine's purity and can be filled with the dried blossoms themselves (fig 3). The other wheel symbolises the violence of her martyrdom, and, as the distressed gilt-brass wheel structure revolves, it exposes bleeding-heart flowers in cast red resin beneath (cover image). The sinuous piece that Westergard produced in response to Robert's tiara commission, 'Gioielli del Giardino' ('Jewels of the Garden'), transforms the bleeding-heart flowers into crowning jewels (fig 4). The dense, typographically-inspired works of Jonathan Boyd (presently acting Head of Programme, Jewellery & Metal at the Royal College of Art) caught Robert's eye during a visit to Galerie Elsa Varnier, Paris, in 2015. Patron and artist met a few months later at an exhibition organised by the Scottish Arts Council at SOFA in Chicago. Robert remembers that Jonathan

patriotically wore a kilt but, more importantly, that they hit it off. Jonathan responded in a very individual way to the Catherine Wheel commission, splicing cause and effect together on a rectangular piece of metal with grim logic. On one side of the brooch is an engraving of the 'wheel' (fig 6) while the bloody splinters of shattered wood appear on the other (fig 5).

Jonathan drew and cast his take on a tiara as he cradled his newborn baby daughter on his right arm, and by October 2016 the work was finished (fig 7). Subsequently Robert donated it to the Nelson-Atkins Museum of Art in Kansas City, Missouri. In fact, this is where he donates all the tiaras he commissions, with the exception of one he spotted in Wendy Ramshaw's sitting room, which was associated with her 2002 *Rooms of Dreams* exhibition. This he presented to the Spencer Museum of Art at the University of Kansas, where he is helping to build a collection of contemporary jewellery. Another donation that Robert made to the Nelson-Atkins Museum relating to the adornment of the head is 'Asteroid', a large hat-pin on a stand from 1993 by Kevin Coates. In 2016 Marjorie Schick herself donated a silver comb and pin that she had made to the same museum, in Robert's honour. Although Robert does not obsess intellectually over the jewellery he commissions, he says these are ideas that he acts upon and which have become very satisfying. He is nonetheless fascinated by the creative process that underpins his commissions. He requests, wherever possible, design-drawings of ideas, and photographs that show the progress of the work. This documentation accompanies the objects to museums, such as the fabulous, finished drawings of Kevin Coates. Marjorie Schick, on the other hand, never sketched out ideas for her jewellery, but did so exceptionally for her Catherine wheel brooch, making not only sketches but also working paper-models. Really over the top, even for Marjorie!

To any reader also wishing to embark on the exciting and rewarding journey of becoming a collector and patron, Robert has



**Fig 4.** Gina Westergard, 'Gioielli del Giardino' ('Jewels of the Garden'), 2015. Copper, bronze, gold leaf and enamel paint, overall dimensions 8.89 x 15.88 x 17.15 cm. The Nelson-Atkins Museum of Art, Kansas, MO, inventory no. 2016.15.2. Gift of Robert A. Hiller. Photo by Aaron Paden.





**Fig 5.**  
Jonathan Boyd,  
Catherine wheel  
brooch (front), 2017.  
Silver and paint,  
4 x 9 x 2.1 (max) cm.  
Photo courtesy of the artist.



**Fig 7.** The image which inspired this article: the late Muriel Wilson at Goldsmiths' Fair, London, 16 October 2016, wearing a tiara by Jonathan Boyd ('Heirloom for an heiress to not much but love', oxidized and gold-plated silver and lacquer. 5.4 x 18.4 x 21.6 cm). Robert remembers that, 'we visited Jonathan Boyd's stand where I showed her a tiara I had commissioned which Jonathan had just finished. Well, Muriel tried it on and it looked great on her!' Photo courtesy of Robert Hiller; the tiara is now in The Nelson-Atkins Museum of Art, Kansas City, MO, inventory no. 2017.22.1. Gift of Robert A. Hiller.



**Fig 6.** Jonathan  
Boyd, Catherine  
wheel brooch  
(back), 2017.  
Silver and paint,  
4 x 9 x 2.1 (max) cm.  
Photo courtesy of the artist.

the following advice: learn from catalogues, learn from authors (such as Helen Drutt and Beatriz Chadour-Sampson) and go to exhibitions (Robert particularly recommends the catalogue to 'Medusa: Jewellery and Taboos', held in Paris in 2017), go to shows (such as 'Collect', in London, or 'Schmuck' in Munich), meet the artists and talk to gallery owners. Goldsmiths are familiar with the usual commissions such as wedding rings and other commemorative jewellery, but they love having the chance to explore a really unusual commission that will fire their imagination. Once their curiosity is piqued, it is vital to encourage them (as he says) 'to really go for it!' It is this philosophy, together with Robert's infectious enthusiasm for jewellery old and new, and his generosity as patron and donor, that give a very real meaning to the idea of jewellery history today.

*Kirstin Kennedy, with grateful thanks to Robert Hiller. Kirstin succeeded Muriel Wilson as managing editor of Jewellery History Today in Autumn 2017.*

To date, the Catherine Wheel has been reinvented by: Mirjam Hiller (June 2014); Marjorie Schick (September 2015); Karina Gill (September 2016); Jonathan Boyd (June 2017); Karin Stegmaier (July 2017); Cristina Zani (September 2017); Adrienn Pesti (February 2018); Miki Asai (July 2018); Gina Westergard (October 2019).



# Painting Jewels at the National Gallery

Melanie Eddy reports on *Painting Jewels: Capturing the Light*, 27-29 September 2019

It seems fitting after the SJH summer conference, *Jewels in Portraits: Portraits in Jewels*, to report on a series of practical workshops centred on jewels in paintings. Moreover, it's always a pleasure to introduce a new audience to the intricacies of the jewellery world. So it was with great enthusiasm that I took on this new challenge when asked by the National Gallery to work with them to develop a series of workshops in conjunction with their exhibition *Bartolomé Bermejo: Master of the Spanish Renaissance*. The focus of the workshop was Bermejo's 1468 oil-painting 'Saint Michael Triumphs over the Devil' (fig 1). Our mission was to use Bermejo's masterful 'rendering' (using two-dimensional designs to depict three-dimensional objects), of the luminosity and splendour of gems and gilt metals to introduce the techniques he used and inspire attendees to put paint to paper to recreate their own jewels.

The programme commenced in the lecture theatre on Friday evening with an introduction to the subject of jewellery in paintings and to the techniques used to render jewels, from early examples in watercolour and gouache to depictions by contemporary jewellery designers. We concluded Friday's session in the galleries, where we studied the pieces in the exhibition and selected other pieces in the NG collection to render ourselves the next day, paying special attention to different techniques used.

Saturday began with sketching basics – exploring shading, light, and forms, before we moved back into the galleries armed with a treasure map, as it were, of the paintings we had selected. We explored how details from paintings can inform jewellery designs and how we can also trace influences from textiles and ornamentation on pieces of jewellery. Our session concluded with an introduction to watercolour as a means to render gems and pearls in paint.

On Sunday we moved to working with gouache. As preparation for designing our own jewels, we looked at examples of actual renaissance pendants and renaissance designs for them, and considered the historical influence of pieces from this period on modern jewellery forms. Sunday's session concluded with attendees putting into practice the techniques they had learned over the weekend to produce a colour rendering of their own jewel.

*Painting Jewels* was an excellent opportunity to teach attendees about innovations in the technology of painting in the late 15th century, and to demonstrate that the techniques painters used then to replicate gems in their paintings are still used in jewellery rendering today. We also considered these paintings in their wider social context, and the shifting messages of the painted jewels they included. This contextual focus allowed us to appreciate the close relationship between the different artists working in this period, many of whom had trained or practised as goldsmiths, which accounts for the excellent and often highly accurate depictions of jewellery in 15th and 16th-century paintings.

*Melanie Eddy is an academic on the MA Design: Ceramics Furniture and Jewellery programme at Central Saint Martins College of Art and Design, and a working jeweller.*



**Fig 1.** Bartolomé Bermejo, 'St Michael Triumphs over the Devil', 1468, oil and gold on panel, 179.7 x 81.9 cm. Courtesy of The National Gallery, London (NG6553).

*She is a Director of The Association for Contemporary Jewellery and a member of SJH, having previously served as Reviews Editor on JHT. Melanie has a London studio based in The Goldsmiths' Centre, Clerkenwell; she specialises in a bespoke service, mostly working on customer-focused private commissions.*



## Multum in Parvo Members' View

The Members' view of the Wartski exhibition on 3 October certainly lived up to the show's Latin title, 'much in little'. This pithy phrase encapsulated an exhibition that was a celebration of the gem carver's miniature art, but it also had personal resonances for the curator, Rutland-born Thomas Holman, since it is also the motto of the Dukes of Rutland. Thomas welcomed Members to the elegantly restrained surroundings of Wartski's new St James's premises, and reminded us that the scarab beetle-shaped seals and charms of Ancient Egypt were the original inspiration for the beautifully-lit rows of cameos and intaglios from Classical Rome to Neoclassical France and Italy on display in the shop (fig 1). Some of the challenges of this art were apparent in a cameo of around 1800, where the carver had cleverly incorporated a circular inclusion in the agate by turning it into a whetstone upon which a cupid sharpens his arrow. Those not present at the visit can still fall in love with the miniature thanks to Holman's thoughtful and gorgeously-illustrated catalogue (although the omission of dimensions – perhaps dictated by design constraints – means readers are unable to appreciate just how skilled these carvers were). A final few copies are still available from Wartski, for the small price of £10, and proceeds will be used to support the 'Heads Together' mental health initiative, spearheaded by The Royal Foundation of The Duke and Duchess of Cambridge, and The Duke and Duchess of Sussex.

## SJH Symposium 2020 Announcement *Jewellery in Texts: Texts in Jewellery*

SJH is delighted to announce that we will be holding our next symposium on Saturday 20 June to explore recent research and current scholarship on the connections between jewellery and the written or spoken word. We welcome papers of 20 minutes on a range of topics from any geographical area and any chronological period. Subjects may include, but are not limited to:

- Inscriptions on jewellery or engraved gemstones;
- Links between surviving jewellery and jewellery referenced in archival sources;
- Replications or reconstructions of jewellery or jewellery processes based on early workshop manuals;
- Textual insights into gemstones, gem working, or the gem trade;
- Jewellery in fiction;
- Processes (contemporary or historical) of applying inscriptions to jewellery or gemstones;
- Jewellery that carries messages;
- Jewellery or gemstones in official documents.

Please submit abstracts of up to 200 words to [events@societyofjewelleryhistorians.ac.uk](mailto:events@societyofjewelleryhistorians.ac.uk) by 28 February 2020. If your abstract is accepted, you will be notified soon after this date. For any queries, please contact Jack Ogden ([jack@striptwist.com](mailto:jack@striptwist.com)).



*'Read what is hidden, hide what is read': signet ring, sapphire and gold, the intaglio Alexandria (Egypt), 1st century BC, the mount possibly English, 1275-1325; 2.5 x 2.4 x 2.1 cms, 89-1899; ©V&A Museum London.*

**Fig 1.** Beautifully mounted and highly desirable: a selection of tiny treasures from the 18th and 19th centuries on view at Wartski in October. Photo courtesy of Wartski.





## Jewellery Studies relaunch

Dr Beatriz Chadour-Sampson will be stepping down from her role as editor of *Jewellery Studies*. As she concludes 15 years at the helm of the Society's flagship journal, the Council would like to thank her for the hard work and dedication she has provided to ensuring its continuity. Following in her footsteps, the Council is pleased to announce two successors who will take on the roles of co-editors. Susan La Niece and Dr Natasha Awais-Dean are working towards an issue with an intended publication date of October 2020. This first issue will take on the theme of the recent symposium, *Jewels in Portraits: Portraits in Jewels*. Further details, including information on how to submit abstracts for future annual volumes, editorial guidelines, and the composition of the editorial board are on the SJH website. For any enquiries, please contact [js@societyofjewelleryhistorians.ac.uk](mailto:js@societyofjewelleryhistorians.ac.uk).

## Ann Louise Luthi

We deeply regret the unexpected death of former SJH member Ann Louise Luthi on 26 August. An expert on sentimental jewellery (in 1998 she published the Shire guide on the subject), she had been a volunteer at the British Museum since 2001. Sadly, she did not live to see her generous gift of hair jewellery on display there (*Woven in hair: a recent gift of hairwork jewellery* (19 July - 1 September 2019)). A tribute to her scholarship and work will follow in JHT 38.



*Bracelet, braided hair with hairwork monogram in enamelled gold setting. France, 1840–1850. © British Museum. One of the many examples of sentimental jewellery presented to the British Museum by the late Ann Louise Luthi.*

## The Society of Jewellery Historians – 2020 Lecture Dates

28 January	<p><b>Thomas Holman - A Box Full of Buttons: The Life and Work of Frederick James Partridge (1877-1945)</b> A beautiful carved horn hair comb, with moonstones and enamel in the Art Nouveau style, in The Wilson Museum and Art Gallery, Cheltenham, might be thought to be by a Parisian master, such as René Lalique or Lucien Gaillard, but it's actual maker was Frederick Partridge from Barnstaple. Thomas Holman traces this surprising story, right at the heart of the Arts and Crafts movement, taking us from Chipping Camden in the Cotswolds to Branscombe in Devon and Ditchling in Sussex.</p>
25 February	<p><b>SJH 2020 AGM, 6 PM.</b> Followed by: <b>Stephen Whittaker - Getting information off the Internet is like taking a drink from a fire hydrant - Michael Kappor</b> Stephen will talk about the influence of technology and the internet in a modern auction house and how it is transforming the reach of smaller auction houses to a worldwide audience..... and all of the advantages and disadvantages that technology brings. His talk will include some updates on the current state of the jewellery market.</p>
24 March	<p><b>Carol Michaelson - Chinese jade jewellery and ornaments from the Neolithic to the Present</b> Jade has been prized in China since Neolithic times. In the West, diamonds, gold and silver have usually been the most valued materials but, for the Chinese, jade was supreme. Jade working probably began in China over 5,000 years ago. Over the succeeding millennia both nephrite and jadeite jade have been fashioned into jewellery and amulets, both worn in lifetime and buried with the owner for use and protection in the afterlife. This lecture will look at how this tactile but very tough material has been used over time.</p>

Later 2020 dates: 26 May, 23 June, 22 September, 27 October, 24 November

A full list of lectures is also available on the Society's website: [www.societyofjewelleryhistorians.ac.uk/current\\_lectures](http://www.societyofjewelleryhistorians.ac.uk/current_lectures)

Lectures are held at the Society of Antiquaries of London, Burlington House, Piccadilly, and start at 6.00 pm.  
Members and guests only.

**For last minute changes or cancellations, check on the website at [www.societyofjewelleryhistorians.ac.uk/news](http://www.societyofjewelleryhistorians.ac.uk/news)**



# Listings

Readers wishing to attend any of the exhibitions or fairs listed are strongly advised to contact the organisers to confirm the details, in case of any alteration or cancellations which may occur after this issue goes to print.

## UK SHOWS, FAIRS AND EVENTS

### The Royal Horticultural Hall Antiques Fair

19 January, 23 February, 15 March, 26 April, 24 May 2020  
Horticultural Hall, 80 Vincent Square, London SW1P 2PE  
Tel: (+44) 020 7254 4054  
Web: adamsantiquesfairs.com  
Email: adamsantiquesfairs@gmail.com

### BADA/Open Art Fair

18-24 March 2020  
Duke of York Square, London SW3 4LY  
Tel: (+44) 020 7589 6108  
Web: bada.org  
Email: enquiries@badafair.com

### Chelsea Antiques Fair

18-20 March 2020  
Chelsea Old Town Hall, Kings Road, London, SW3 5EE  
Tel: (+44) 01825 744074  
Web: penman-fairs.co.uk  
Email: info@penman-fairs.co.uk

## INTERNATIONAL FAIRS

### Inhorgenta/Schmuck

14-17 February 2020  
MesseGelände 81829, Munich, Germany  
Tel: (+49) 89 949 11398  
Web: inhorgenta.com  
Email: inhorgenta@messe-muenchen.de

## UK EXHIBITIONS

Continuing...

### Adorn: Jewellery, The Human Story

See p.10 for a review of this exhibition.  
From Bronze Age torcs to modern bling, people have adorned themselves with jewellery for thousands of years. What hidden stories do these objects hold and why do we still choose to express ourselves in this way? We have brought together objects from collections across the region to reveal the jewellery worn by the people of Essex through time. Meet modern makers and local people to discover the inspiration and personal stories of love, friendship, loss and status behind the jewellery we wear. Featuring loans from the British Museum and other major collections.  
Ends 16 February 2020  
Colchester Castle Museum  
Castle Park, Essex, CO1 1TJ  
Tel: (+44) 01206 282931  
Web: colchester.cimuseums.org.uk/exhibitions/adorn

### Treasure

The Grosvenor museum's collections are full of 'treasures', but why do we value certain things and want to keep them, hoard them, show them off and hand them down? This exhibition explores the nature of treasure and our relationships with it, showcasing some of the most cherished, rare and valuable artefacts from Cheshire's past.  
Ends 22 March 2020  
Grosvenor Museum  
27 Grosvenor Street, Chester, Cheshire CH1 2DD  
Tel: (+44) 01244 972197  
Web: events.westcheshiremuseums.co.uk

## INTERNATIONAL EXHIBITIONS

Continuing...

### Room of Wonder II: Wouters & Hendrix

The Antwerp design duo Katrin Wouters and Karen Hendrix look back at what has amazed and inspired them in their 35-year career as jewellery designers with

a view to bringing together items of jewellery from their own body of work with gems from DIVA's collection.

The *leitmotif* of the exhibition is their fascination with remarkable stories and the precious metals silver and gold. The novel assemblages, so typical of their work, provide an explosion of forms and colours.  
Ends 16 February 2020  
DIVA, Antwerp Home of Diamonds  
Suikerrui 17-19, B-2000 Antwerp, Belgium  
Tel: (+32) 03 360 52 52  
Web: divaantwerp.be/en

### Treasures of a Desert Kingdom

Amassed over the course of nearly four centuries, treasures from the royal palace of the Rathore dynasty, one of the longest continuous royal lineages in the world until India's independence in 1947, reveal stories of kingship, strategic alliances, the role of women and life at court. The exhibition features masterpieces of alluring jewellery, vibrant paintings, and opulent decorative arts, many on display outside their palace setting for the very first time.  
Ends 23 February 2020  
Royal Ontario Museum  
100 Queen's Park, Toronto, ON M5S 2C6, Canada  
Tel: (+1) 416 586 8000  
Web: rom.on.ca/en/exhibitions

### Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa

This exhibition draws on recent archaeological discoveries, showcasing fragments excavated in major African trading centres. These "fragments in time" are displayed alongside stunning works of art from around the world that invite us to reconsider treasures from the Western canon, and to see the past and present in a new light. It transforms long-standing narratives about the medieval world and fills a critical gap in our understanding of world history.  
Ends 23 February 2020  
Aga Khan Museum  
77 Wynford Drive, Toronto, ON M3C 1K1, Canada  
Tel: (+1) 416 646 4677  
Web: agakhanmuseum.org/exhibitions/caravans-of-gold

### Headdresses from around the World

For more than 20 years, Antoine de Galbert built a collection of more than 500 headdresses from outside Europe. Given to the Musée des Confluences in 2017, these objects are windows onto an amazing cultural diversity. The exhibition invites you to freely explore, like a stroll through a garden, around 20 or so tables that group the headdresses together by theme, such as feathers of the Amazon, wedding headdresses and symbols of power.  
Ends 15 March 2020  
Musée des Confluences  
86 quai Perrache, 69002 Lyon, France  
Web: exposition-lemondeentete.fr/en

### Jewels!

The Hermitage's fabulous jewellery collection is one of its greatest treasures. Over the centuries it has become the repository of thousands of precious pieces ordered from European jewellery firms like Boucheron or Cartier, master goldsmiths like Claude Ballin or, of course, from Fabergé. Jewels were a statement of identity and a demonstration of taste, breeding and wealth. Occasionally, they might also be designed to provoke or contain hidden symbolism. This exhibition reflects the fashions of four centuries: baroque, rococo, neoclassical, empire, art nouveau and modern up to the 21st century.  
Ends 15 March 2020  
Hermitage Amsterdam

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Ends 15 March 2020  
Hermitage Amsterdam

Amstel 51, Amsterdam, Netherlands  
Tel: (+31) 020 530 87 55  
Web: hermitage.nl/en

### Boston Made. Arts and Crafts Jewellery and Metalwork

Bold colour combinations of gemstones and enamels, foliate motifs, and designs inspired by historical styles, often with a certain glitziness—that is what defined the "Boston look". The city quickly emerged as one of the most active and influential communities of Arts and Crafts jewellery and metal-working. This exhibition presents the story of this community over a 30-year period, from the beginning of the 20th century to the stock market crash of 1929 that signalled its decline.  
Ends 29 March 2020  
Museum of Fine Arts  
Avenue of the Arts, 465 Huntington Avenue, Boston, MA 02115, USA  
Tel: (+1) 617 267 9300  
Web: mfa.org/exhibitions/boston-made

### Van Cleef & Arpels: il Tempo, la Natura, l'Amore

This is the first Italian show to present the extraordinary jewels, watches and precious objects made by Van Cleef & Arpels from its foundation in Paris in 1906 to today. The exhibition celebrates the unique ability of jewels to unite eternity and ephemeral, love and manufacture, beauty and art.  
Ends 23 February 2020  
Palazzo Reale  
Piazza del Duomo, 12, Milan, Italy  
Tel: (+39) 02 884 45 181  
Web: palazzorealemilano.it

### Jewelry for America

Spanning 300 years, this exhibition explores the evolution of jewellery in the USA, from the early 18th century to the present day. Its five chronological sections reveal changes in styles, materials, and techniques, all woven into a sociohistorical narrative. Some one hundred examples from The Met collection — including recently acquired and rarely exhibited objects — are displayed.  
Ends 5 April 2020  
The Met Fifth Avenue  
1000 Fifth Avenue at 82nd Street, New York, NY 10028, USA  
Tel: (+1) 212 535 7710  
Web: metmuseum.org/exhibitions

### Striking Gold: Fuller at Fifty

In honour of its esteemed 50-year history, Fuller Craft presents this exhibition which probes the history of gold as an artistic material as well as for its cultural, historical, and political associations. The inclusion of gold in the selected works reveals clear intention, rather than being used for purely decorative effect.  
Ends 5 April 2020  
Fuller Craft Museum  
455 Oak Street, Brockton, MA 02301, USA  
Tel: (+1) 508 588 6000  
Web: fullercraft.org/event/striking-gold-fuller-at-50/

### Java Gold - Splendour and Beauty of Indonesia

For over 1,000 years, the Indonesian island of Java was home to powerful Hindu and Buddhist kingdoms. This exhibition presents around 400 unique treasures from a private collection as a fascinating kaleidoscope of golden masterpieces such as rings, bracelets and chokers as well as impressive tiaras, which always have ritual or social significance in addition to their decorative function.  
Ends 13 April 2020  
Reiss-Engelhorn Museums  
Museum Weltkulturen D5, 68159 Mannheim, Germany  
Tel: (+49) 0621 293 31 50  
Web: rem-mannheim.de/ausstellungen





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## Jewellery sales 2020

**Tuesday 17th March**

Closing dates for entries  
Monday 3rd February

**Tuesday 9th June**

Closing date for entries  
Monday 27th April

**Tuesday 15th September**

Closing date for entries  
Monday 3rd August

**Tuesday 24th November**

Closing date for entries  
Monday 12th October

Dix Noonan Webb have sold more pieces  
by **Louis Osman** than any other  
auction house

We are now consigning for our  
2020 auctions

All enquires:  
**Frances Noble** or **Laura Smith**

A 22ct gold and Britannia silver bracelet,  
1977 by LOUIS OSMAN sold at DNW  
in September 2019 for £5,456

**Dix Noonan Webb** 16 Bolton Street Mayfair London W1J 8BQ  
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