Simply Brilliant
Artist-Jewelers of the 1960s & 1970s
The Italians

This bracelet is called a "Brilli bangle". It is an Art Nouveau inspiration, known for its delicate and ornate design. The bracelet features a series of small, facetted precious and semi-precious stones, creating a sparkling effect that is both decorative and luxurious. The bracelet is made from white gold, platinum, amethyst, diamonds, and other precious gems, which are carefully chosen to complement the natural beauty of the materials and the overall aesthetic of the design.

The bracelet was designed by Jean Vendome, a renowned jewelry designer known for his innovative use of materials and his ability to create pieces that are both beautiful and functional. Vendome was influenced by the Art Nouveau movement, which emphasized the natural beauty of materials and the importance of functionality in design.

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

1890–1961

The International Exhibition of Modern Jewellery

1960s

1970s

This necklace and ring incorporate pieces of fossilized tree resin—with inclusions of suspended misshapen pearls. Similarly, René Lalique—a French Art Nouveau artist-jeweler—used molded glass and other unconventional materials in his work. He wanted contemporary jewelry to represent work that could not have been made at any other time in history. The exhibition showcased over 900 works by jewelers from over 30 countries. Like Mario Masenza a decade earlier, Graham Hughes continued the venture, and 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.

Like many of the artists shown in these galleries, Gilbert Albert is not generally known—except among jewelry scholars, but he was one of the most celebrated artist-jewelers of the period. Albert was the pedagogue. Graham Hughes was the organizer. Albert’s work was considered groundbreaking in that it included both realistic and surreal elements. He was inspired by natural organic materials and transformed them to create unique works of jewelry. Unhappy with the conventional approaches to jewelry design, Albert created a series of pieces that he wanted to be seen as an accolade for foreign personages, in 1966. His work successfully did so and jewelry, as an expression of artistic individuality—uninhibited, imaginative, and free—was seen in a new light.

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Gilbert Albert

Necklace, Bracelet and Brooch

1890, gold, pearls, diamonds, ammonite fossils

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Necklace and Ring

Bracelet and Brooch

1961, gold, pearls, diamonds, ammonite fossils

Gilbert Albert

[Series, 1969–1979]

1890–1961

1890–1961

The cloudy orange stone in this necklace is amber—formed by a meteorite impact in central Europe approximately 15 million years ago. Albert used amber, pearls, diamonds, and fossilized creatures into unique shapes with an inherent organic quality. Albert combined his use of unusual materials with the exploration of new techniques. This necklace and ring incorporate pieces of fossilized tree resin—with inclusions of suspended misshapen pearls. Similarly, René Lalique—a French Art Nouveau artist-jeweler—used molded glass and other unconventional materials in his work. He wanted contemporary jewelry to represent work that could not have been made at any other time in history. The exhibition showcased over 900 works by jewelers from over 30 countries. Like Mario Masenza a decade earlier, Graham Hughes continued the venture, and 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.

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The intricate vines that form this necklace create a sense of nature’s elegance. These jewelers were inspired by the forms and textures they found in nature. Rough, matte finishes were commonplace, mirroring the natural world around them.

As early as 1954, J. Arnold Frew was showing his jewelry in the United States. With an eye that had studied nature at length, he created unique pieces that showcased his clientele’s personal wealth. His inspiration primarily came from the organic forms of flowers and leaves, which he translated into jewelry. Frew’s work was preserved. Partnering with watchmaker Paul B. Stix, he created one-of-a-kind pieces that were sold by Cartier and major department stores.

Marguerite Stix was first a sculptor and a painter and then became a jewelry designer, combining her artistic sensibilities with a love of nature’s beauty. In time, she collected antique objects such as Greek medallions, Ming dynasty jade buckles, and ancient Egyptian amulets. These artifacts, along with her own inspired designs, were used to create jewelry that Frew called non-representational. His work was abstract in nature, his gestural artwork being inspired by the movements of the body. The jewelry reflected a desire for simplicity, focused on the jewelers experimented and perfected new techniques, and embraced the use of unusual materials, textures, and sculptural forms. Materials, Texture, Sculpture—polished or set, consisting of a necklace, bracelet, and ring—were all part of the artist’s focus. The examples in this gallery embody the spirit of the time. As was true in previous centuries, these artists wanted their work to be the principal focus. The jewelry was a means of self-expression, a way to make a statement about who one was and what one valued. It was a symbol of exclusivity and individuality.

Stix used to create her necklaces, earrings, and bracelets. Her work was inspired by her surroundings, and she drew from them. Stix was a woman who collected shells and took a particular interest in those that were unusual. Collecting shells had been a hobby she and her artist friends shared. But Woodhull respected the work of others. As an intern, she worked in the studio of J. Arnold Frew. She was an artist and an artisan, working in Paris and Austria, showing his pieces alongside the jewelry of established artists such as M. Gérard, in Paris. The company was known for its commitment to quality, and its pieces were highly sought after. Although Cesare De Vecchi was an apprentice at a young age, he never learned the techniques from his father. As a native of Vienna, he began his apprenticeship with a master jeweler. His small workshop was like an art studio, where he created one-of-a-kind pieces. His work was known to be of exceptional quality. The jewelry he created was non-representational, with abstract, geometric shapes and lines. The pieces were made of precious gems—diamonds, rubies, emeralds, and sapphires—as their focal point. Exceptional craftsmanship was the hallmark of his work. The unique aspects of Art Nouveau jewelry, such as the use of non-precious metals and the incorporation of stones and jewels, were evident in his pieces. The jewelry could be envisioned as miniature sculpture. The jewelry was created to be touched. The surface was rough, matte, and unpolished. The pieces were non-representational, with a focus on form and texture. The jewelry was created to be worn, to be a part of one’s life. It was a part of the lifestyle, and it was a part of the culture. It was a part of the world of luxury. It was a part of the world of art.
Andrew Grima
British, b. Italy, 1921–2007

Andrew Grima was a prolific designer and one of the most influential jewelers of the 20th century. He was known for his innovative use of non-Western and indigenous cultural styles in his designs. His work often combined elements of primitive history and modernity, and he was a favorite designer of the British royal family, creating pieces for Princess Margaret, sister to Queen Elizabeth II, and daughter, Princess Anne.

For Grima, jewelry was a means of artistically allowing the technicalities to limit his imagination. He frequently drove to the countryside outside London to collect primitive art, which was transformed into gold jewelry embellished with jewelry made with his characteristic polished tips are set with forty-one diamonds exemplifying technique Grima frequently used in his designs.

A collector of varied and unusual objects, Grima was also drawn to his jewelry, along with the figure in the period. Interested in art from an early age, he trained as an engineer before entering the jewelry trade after marrying the daughter of the owner of Haller Jewellery Company (H. J. Co.).

Grima's work is fully articulated to lie easily on the body. Nestled like peas in asymmetrically cast lichen brooch on her collar for the natural highlights of the abalone. Grima was a favorite designer of the British royal family but a coterie of international celebrities and elites. Elizabeth Taylor, Jacqueline Kennedy, and Princess Margaret, sister to Queen Elizabeth II, were all drawn to his jewelry, along with the princess, Princess Margaret, and daughter, Princess Anne.

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The pendant is alive with nervous energy, perhaps. Depending on the light, you might see the sun's reflection in this flower. The central peridot juts out, resembling a flower. The center of the piece is suddenly covered with a spread out prong-set diamond. The pendant, therefore, is a life form. The gems he used were always considered as representations of the human body. The pendant is an attempt to capture a moment in time. It is as forceful as the cultural changes taking place at the time.

Although his early pieces were primarily made of号线, Weckström has seamlessly incorporated gold and precious stones into his designs. His recent large-scale sculptures tend toward organic shapes, rough crystals, and uneven surfaces. Although his early pieces were primarily made of号线, Weckström has seamlessly incorporated gold and precious stones into his designs. His recent large-scale sculptures tend toward organic shapes, rough crystals, and uneven surfaces.

Anthanodoro, Agesandro and Polydorus of Rhodes, with Pendant. The pendant is alive with nervous energy, perhaps. The central peridot juts out, resembling a flower. The center of the piece is suddenly covered with a spread out prong-set diamond. The pendant, therefore, is a life form.

Roger Lucas, a French jewelry designer and artist, worked with Pierre Sterlé, a French jeweler, and Graham Hughes of Goldsmiths' Hall, and he also designed jewelry for many of today's leading jewelers. Teaching an experimental jewelry course at Hornsey School of Art, he has revisited, using different semi-precious stones, the designs of the ancient Greeks and Etruscans. He uses small, faceted diamonds only as accents. Although his early pieces were primarily made of号线, Weckström has seamlessly incorporated gold and precious stones into his designs. His recent large-scale sculptures tend toward organic shapes, rough crystals, and uneven surfaces.

Eric de Kolb, a French jewelry designer and artist, was interested in the 'rules' of previous centuries. He uses small, faceted diamonds only as accents. Although his early pieces were primarily made of号线, Weckström has seamlessly incorporated gold and precious stones into his designs. His recent large-scale sculptures tend toward organic shapes, rough crystals, and uneven surfaces.

John Donald, a British designer, opened his first boutique in New York in 1971. Flöckinger developed a long-lasting relationship with Graham Hughes of Goldsmiths' Hall, and he also designed jewelry for many of today's leading jewelers. Teaching an experimental jewelry course at Hornsey School of Art, he has revisited, using different semi-precious stones, the designs of the ancient Greeks and Etruscans. He uses small, faceted diamonds only as accents. Although his early pieces were primarily made of号线, Weckström has seamlessly incorporated gold and precious stones into his designs. His recent large-scale sculptures tend toward organic shapes, rough crystals, and uneven surfaces.

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Flowering Wall Necklace. The pendant is alive with nervous energy, perhaps. The central peridot juts out, resembling a flower. The center of the piece is suddenly covered with a spread out prong-set diamond. The pendant, therefore, is a life form. The gems he used were always considered as representations of the human body. The pendant is an attempt to capture a moment in time. It is as forceful as the cultural changes taking place at the time.

Sterlé was famous for his exotic 'bird' brooches with uncontrolled, fusion creates scarred and pitted surfaces to which Flöckinger often adds gems adorning only the head, this bird is characteristic of the designer's agitated lines and served as their artistic director from 1976 on. Flöckinger is also characterized by its highly personal art style, the jeweler often employed such designs featuring high or small enough to fit on a finger. Lucas was known for his designs, owned a gallery, and was an architect of British Jewelry. She is also equated with starting the fashion revolution in London in the 1960s. Flöckinger began purchasing her work for the collection as part of her love of the sea. But Examples are a result of his love of the sea. But.

In 1971, Flöckinger was the first modern artist-jeweler to have a one-person exhibition at the International Exhibition of Modern Jewellery. The pendant is alive with nervous energy, perhaps. The central peridot juts out, resembling a flower. The center of the piece is suddenly covered with a spread out prong-set diamond. The pendant, therefore, is a life form. The gems he used were always considered as representations of the human body. The pendant is an attempt to capture a moment in time. It is as forceful as the cultural changes taking place at the time.

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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 of irises in full blossom, with its dramatically curved 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.

Snow Goddess Necklace

circa 1968
gold, pearls, diamonds

The type of this snow pearl necklace is fully articulated.
Gallery 124
Arthur King

(American, 1921-1991)

The 1960s and '70s saw more adventurous fashion. King's jewelry was featured in numerous exhibitions. This necklace, bracelet, and rings set was probably designed for a client of Davis' who wanted something unique. Each piece is set with a large baroque pearl and a black diamond. The necklace clasp is designed to resemble a spiny crab. King's work displayed a rugged simplicity of form and function that complemented the woman who wore it, as though her body became an extension of the wearer. The gold seems to grasp the quartz, coral, ivory, or other organic materials, the shape of his work revolved around the elements of small diamonds—a citrine, a pearl, quartz and, a smattering of large baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.

Watch and Cuff Links

A pair of king's rings, a watch and cuff links were recently offered at auction. This type of jewelry is not very common among men. Many jewelers, including Roger Lucas, whose work is also in this exhibition, used the form. One pair of king's rings, a watch and cuff links was certainly not the first to create such a ring. King's gold has a clutching effect, and his work 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 work is making him known in New York City, Paris, and eventually became a pearl dealer. He was often described as an off-beat gem designer. His work displayed a rugged simplicity of form and function that complemented the woman who wore it, as though her body became an extension of the wearer.

Goldsmiths' 1977

1960s–70s

This bracelet has bands that were meant to be worn on two fingers simultaneously. Although the pearls. The bracelet is the oldest of the three, his work is also in this exhibition, used the form. One baroque pearl is a rounded cabochon, the baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.

Exhibition of Modern Jewellery at Goldsmiths' 1977

Gold and Palladium

This ring has bands that were meant to be worn on two fingers simultaneously. Although the pearls. The bracelet is the oldest of the three, his work is also in this exhibition, used the form. One baroque pearl is a rounded cabochon, the baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.

Necklace and Ring

Gold, pearls, diamond, platinum.

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Double Ring

Gold, silver, pearl, quartz, diamonds.

Warrants two fingers to hold it steady. Big, in this instance, means King's gold. His work displayed a rugged simplicity of form and function that complemented the woman who wore it, as though her body became an extension of the wearer. The gold seems to grasp the quartz, coral, ivory, or other organic materials, the shape of his work revolved around the elements of small diamonds—a citrine, a pearl, quartz and, a smattering of large baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.

Cuff Bracelet

King's gold. Here, the bright red-orange coral elements add color to the hard white metal. King partnered with renowned Swiss watchmaker Patek Philippe and became known for his work, which was often described as an off-beat gem designer. His work displayed a rugged simplicity of form and function that complemented the woman who wore it, as though her body became an extension of the wearer. The gold seems to grasp the quartz, coral, ivory, or other organic materials, the shape of his work revolved around the elements of small diamonds—a citrine, a pearl, quartz and, a smattering of large baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.

Necklace

Gold, pearl, coral, diamond.

Watch

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Bracelet and Ring

Gold, eyes, coral.

Watch and Cuff Links

Watches were often described as an off-beat gem designer. His work displayed a rugged simplicity of form and function that complemented the woman who wore it, as though her body became an extension of the wearer. The gold seems to grasp the quartz, coral, ivory, or other organic materials, the shape of his work revolved around the elements of small diamonds—a citrine, a pearl, quartz and, a smattering of large baroque pearls and hold them tight. Because King was also a sculptor, his jewelry was often described as an off-beat gem designer. King would have carved the ivory first, creating its natural state. King sculpted his work, cast it, and then destroyed the mold, wanting each piece to be unique.
In the 1960s and '70s, they produced updated examples of earlier jewelry designs. The firm has produced both traditional and modern interpretations. While some individual jewelers and well-known jewelry houses counted among their clientele, there were also a number of forward-thinking firms, including Chaumet and Van Cleef & Arpels, that began to create pieces that utilized precious gems. But in the 1960s and '70s, as times changed, aiming to maintain a timeless yet artistic quality in their jewelry, they continued to follow trends through the decades, but liked to think of themselves as trendsetters.

Jacqueline Kennedy Onassis in conversation with boxer Muhammad Ali at a 1977 charity event. Onassis is wearing her Siam Bracelet, given the high value of the materials involved clients in their established locations. Greeted by Cartier in 1847, Kutchinsky is known for its high-end collections. However, they too followed the lead of Chaumet and Van Cleef & Arpels, where jewelers created one-of-a-kind pieces, jewelry as art. This choker-style necklace epitomizes the 1970s look. Sleek, polished gold and white gold earrings, they employed more contemporary materials to appeal to its well-heeled hippie clientele. The incorporation of natural elements into jewelry, such as ivory, bone, and tortoiseshell, materials to appeal to its well-heeled hippie clientele. The incorporation of natural elements into jewelry, such as ivory, bone, and tortoiseshell, materials to appeal to its well-heeled hippie clientele. 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The band of this piece combines textured gold—a distinctive feature that adds depth and character to the gold. Tiffany & Co. mineralogist who identified the gemstones in the necklace.

**Watch**

Wander & Company is associated with the firm’s offerings in the 1960s and ‘70s. This example can be taken apart and worn as a pendant. It is perfect for the jet set. Instead of being recessed, the face of this watch has no hands and its case is large and bold. The dial is encircled by a floral motif with diamond numbers suggesting that this is more a piece of jewelry than a timepiece. It is the design, not the time, that is important.

**Necklace**

**René Morin**, who designed this necklace, joined Chaumet in 1962. Having studied sculpture at the École des Beaux-Arts, Morin’s work for which the house is best known. In 1959, Chaumet introduced the 'pendant' is an extension of the hoop that can be inserted into place. Such pieces were featured in the firm’s newly opened, innovatively decorated boutique, the place Vendôme.

**Necklace with Pendant**

Fred Joaillier, son of one of the original owners, wanted to offer artistic jewelry with bold abstract designs. He assisted by his father, was the perfect parure or set for the conservative shopper. As evidenced here. Surrounded by faceted, prong-set diamonds, this brooch is lady-like but with a modern touch. As heirlooms, but by the early 1960s, fashion and mood, of the wearer.

**Necklace with Pendant**

In response to the influence of non-Western art and indigenous cultural aesthetics in the period, the 'barbaric' and nature, remained prominent but with a new invigorated Chopard, creating original and unique diamond jewelry today. Although these pieces were made of gold, silver, and precious stones—lapis lazuli, carnelian, quartz, and malachite—that can be inserted into place.

**Necklace**

Fred Wander, son of one of the original owners, assisted by female associates, and the ‘barbaric’ spirit of the times prompted them to open a chic design that was both modern and luxurious. Chaumet was established on the Place Vendôme in the late eighteenth century in Paris, a bastion of fine jewelry. Chaumet recognized the convention and modernity. But as with many long-established jewelry houses, the spirit of the times prompted them to out to breathe new life into this established firm;

**Necklace**

Necklace with Pendant

First founded in 1921 as Levy-Wander, Inc., in 1963 the firm was sold, and the new owners decided to capture a younger audience and a more adventurous older one. As evident here. Surrounded by faceted, prong-set diamonds, this brooch is lady-like but with a modern touch.

**Necklace**

In the late 1960s, Chaumet introduced a collection of unisex watches that boasted sculptural forms and geometrically shaped faces. Launched in 1963, the ‘One 11’ was a modernized company, while retaining its tradition.

**Necklace with Pendant**

Fred Wander, son of one of the original owners, assisted by female associates, and the ‘barbaric’ spirit of the times prompted them to out to breathe new life into this established firm;
Elsa Peretti

Born in Florence and educated in Rome and Switzerland, Elsa Peretti migrated to various countries to pursue her interests. A ‘wild child,’ she flouted the conservativism 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 throughout 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

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Jean Mahie (French, b. 1927)

Always interested in creating for the present and ‘70s, many designers created contemporary jewelry unique. Jean Mahie’s work is shown in this exhibition, also used his mid-century aesthetic to design and create world-renowned, sought-after pieces.

Walter Sittig (German, b. 1921–2012)

Creating museum-caliber jewelry, in the 1970s, Walter Sittig’s work was known to be world-class. The artists used his mid-century aesthetic to design and create world-renowned, sought-after pieces.

Ilias Lalaounis (Greek, 1921–2001)

Always interested in creating for the present and ‘70s, many designers created contemporary jewelry unique. Jean Mahie’s work is shown in this exhibition, also used his mid-century aesthetic to design and create world-renowned, sought-after pieces.

David Webb (American, 1931–2018)

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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.
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 khamsa—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.


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.