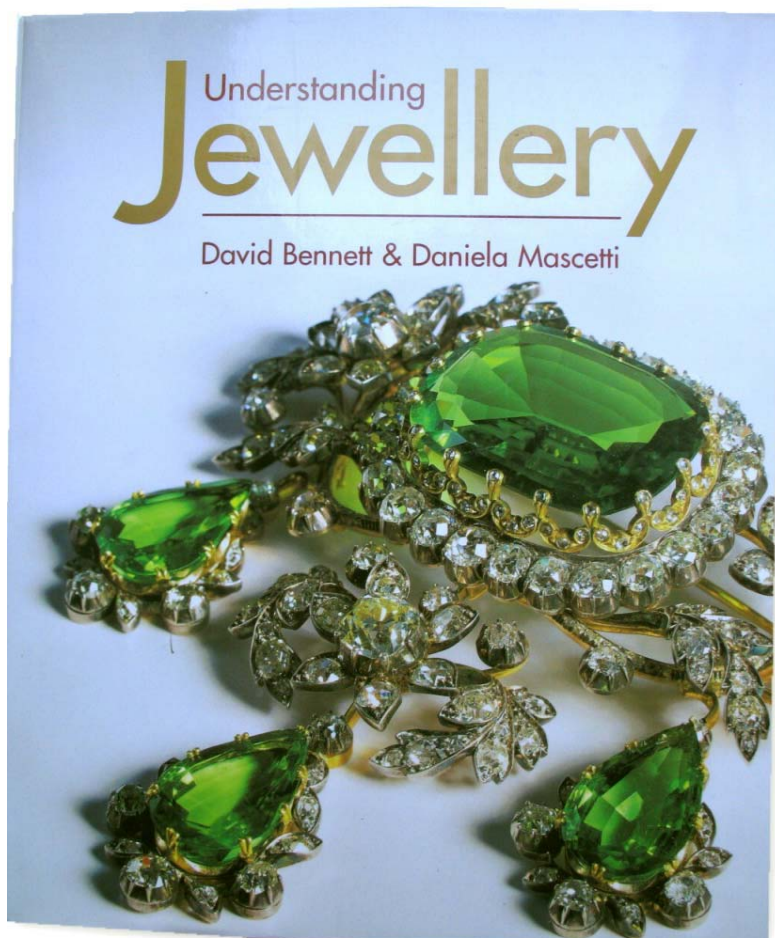




## UNDERSTANDING JEWELLERY (ENTENDIENDO LA JOYERÍA)



494 páginas de gran formato 29x24 cm. de tamaño, lujosamente encuadernado, con 919 fotografías de gran calidad a todo color.

Está escrito en inglés.

Editorial:

ANTIQUÉ COLLECTORS' CLUB,  
Suffolk (England)

### UNDERTANDING JEWELLERY ( ENTENDIENDO LA JOYERIA)

Autores: David Bennet y Daniela Mascetti

Editorial : Antique Collectors' club

Revisado y renovado este clásico aporta a la vez la información para la identificación y la datación para todo tipo de joyas, desde finales del siglo XVIII hasta el final del milenio.

La primera parte del libro provee de un detallado estudio de gemología, de donde vienen y los métodos para identificar piedras preciosas, así como saber su calidad. *Understanding Jewellery* es único para explicar las variaciones de valor, sacando objetivamente la información de una manera muy sencilla a través de fotografías específicas.

Los autores, expertos de Sotheby's, evalúan millones de libras al año y se convierten en las personas idóneas para decir que es lo valorado en el mercado. Han escogido expresamente las 919 piezas fotografiadas a todo color para



PLATE 749. A ruby and diamond watch, 1940s. Note the tubular chain and the buckle-shaped shoulder.

PLATE 750. A gold and diamond bracelet watch, by Rolex, late 1940s. The gemstone design and the hinged cover make it typical of the date. The watch face is concealed under the diamond hinged cover.

on the bare wrist during the day. Their shapes followed closely those of contemporary bracelets and rings, and they often consisted of a gold mesh or twisted wire bracelet, set at the centre with a small circular dial, sometimes concealed by a jewelled hinged cover in the shape of a dome, a turban, a scroll, a flowerhead, or a rosette (see plate 753).

When the dial was not concealed by a gem-set cover, the shoulders, in the form of fans, scrolls or foliate motifs, were often set with diamonds or other gemstones. More expensive examples, designed specifically for evening wear, consisted of thin line and were entirely set with variously cut diamonds.

PLATE 748. A gold, sapphire and diamond bracelet watch, c.1945.



PLATE 752. A ruby and diamond watch, 1940s. Note the gem-set cover in the shape of the dial. The watch face is concealed under the diamond mesh or twisted wire bracelet.

PLATE 753. A gold and diamond bracelet watch, 1940s. Note the sculptural scroll hinged cover concealing the watch face.

PLATE 754. A gold and gem-set bracelet watch, early 1950s. Note the mesh bracelet supporting a ribbon dial at the centre with a ruby and diamond knot.



PLATE 754. A gold and diamond bracelet watch, late 1940s.



PLATE 682. A substantial diamond necklace, c.1945.

**Necklaces**

Necklaces were usually short in the 1940s, and encircled the base of the neck with chunky gold chains of fancy linking or twisted wire (see plate 686), massive diamond scrolls, or elaborate arrangements of coloured stones (see plates 682 and 683).

Among the most typical necklaces were those designed as chains of Brazilian or flexible tubular linking, knotted at the front or at the side with a gem-set ribbon bow, or decorated with gem-set flowerhead clusters, sprays of leaves and flowers or fan-shaped



PLATE 683. A sapphire and diamond necklace, by Cartier, c.1940, from the collection of the Duchess of Windsor. This is an unusual and dramatic use of sapphire beads.

enseñar que buscar cuando de joyería antigua se trata. Se ha tenido especial cuidado para enseñar todas las piezas a tamaño real.

Este libro es sin duda la herramienta básica para coleccionistas y vendedores de joyería, para aquellos interesados en la historia, moda o estilo. Esta renovada y expandida edición incluye profundos motivos para el entendimiento de la materia.



PLATE 343. A gold, enamel and diamond brooch by Tiffany & Co., c. 1900. This intricately engraved spray of blue enamel of the grape vine makes for jewels of romantic inspiration. Tiffany excelled in the production of such botanical creations and a collection of their twenty-five enamelled ornitho brooches exhibited in Paris at the Exposition Universelle in 1889 was much admired.



PLATE 344. A gold, enamel and diamond orchid brooch by David & La Tour, c. 1889. Paris-based Julien David and George La Tour, better known for jewels created using their skills in enamelling, also created an exceptional series of enamel and butterfly jewels, which formed the highlight of their display at the Paris Exposition Universelle of 1889. An equally stunning collection of orchids was presented, at the same exhibition, by Tiffany & Co.



PLATE 345. A modern diamond spray brooch. The intricate diamonds in the most recent era have been found in a 19th century piece of jewellery. The detail of the back of the mount shows the great quality manufacture; no diamond-set jewel of this size would have been so purely in the 19th century since labour costs were low.



PLATE 346. A modern diamond brooch of rococo design. The punched collet and relatively modern cut stones are an obvious indication of the date, so is the fact that it is entirely set in white gold, which would not have been employed in the late 19th century.



PLATE 347. A black pearl and diamond brooch of rococo design, c. 1880.



PLATE 349. A ruby and diamond brooch designed as a spray of holly, c. 1900-1905.



PLATE 350. A diamond spray brooch, English, c. 1880. The diamonds are mounted on trelliswork.



PLATE 610. A pair of link bracelets, 1930s, one set with rubies and diamonds, the other with emeralds and diamonds. Each bracelet is worn on a pair of wrists.



PLATE 617. A diamond bracelet of exceptional size, c. 1930. An expanded ring and buckle design.



PLATE 618. A diamond bracelet, 1930s.



PLATE 619. A diamond bracelet, c. 1930.



PLATE 620. A synthetic sapphire and diamond bracelet, c. 1930. It is not uncommon for these long, cabochon-cut coloured stones to be synthetic at this time.



PLATE 621. A sapphire link bracelet, Sri Lanka, 1930s. The poor quality of workmanship and the lack of diamonds make this example typical.



PLATE 622. A fine diamond bracelet, 1930s. The three-dimensional quality is typical of the date.



PLATE 623. An asymmetrical and diamond bracelet, c. 1930. Although original, this bracelet is typical of the Cartier London workshop.

Daniela Maschetti lleva con Sotheby's desde 1980. Empezó en el departamento de joyería de Milán y ahora vive en Londres con su esposo e hijos. Tiene el graduado en arqueología y es socia de la Asociación Gemológica de Gran Bretaña. Es autora de dos libros sobre joyería de los siglos XVIII y XIX, publicados en Italia, y es coautora junto con Amanda Triossi de los libros titulados: *Earrings, from antiquy to the present; Necklaces, from antiquy to the present* y *Bulgary*.



David Bennett se graduó en filosofía en 1973 y empezó en Sotheby's en el mismo año. Ha estado muy involucrado en todas las colecciones de joyería de Sotheby's y en todas las subastas durante los últimos 30 años. Es socio de la Asociación Gemológica de Gran Bretaña y una autoridad reconocida internacionalmente en el mundo de las piedras preciosas. Conjuntamente lleva investigando durante años el mundo de las ciencias esotéricas y la astrología "hermética" y diseña piezas únicas de joyería según la psicología y personalidad del dueño.