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2010 BOOK REVIEWS

Modern Jewellery Design: Past and Present

By Reinhold Ludwig, 399 pp., hard-cover, illus., publ. by Arnoldsche Art Publishers [www.arnoldsche.com], Stuttgart, Germany, 2008. US\$85.00

To answer the question of what constitutes modern jewelry design, this dual-language German-English book first traces the roots of modernism through 20th century movements in art and architecture as expressed in jewelry.

True to the subtitle *Past and Present*, the first two of 11 chapters review cycles of innovation, reaction, and counteraction that gave pace to pre-modern art movements. The author cites England's Arts and Crafts movement—itself a reaction to what he calls the soulless mass production of the Industrial Revolution—that in turn gave rise to Art Nouveau, which was upended by the ensuing Art Deco period.

In 1919, the functionalism and geometry of Germany's Bauhaus school first appeared. While the school lasted only 14 years, its design paradigms influenced architecture, home goods, and furniture. Bauhaus largely bypassed jewelry design, but the movement still held sway over the middle-European metalsmiths who would later mentor and develop the generation of jewelry artists who defined post-1945 modernism.

Perhaps because German jewelry manufacture is concentrated in a few centers—Pforzheim, Hanau, Schwäbisch Gmünd, and Burg Giebichenstein—the goldsmithing renaissance of the post-war period gave rise to styles with continuity and connectiv-

ity not generally seen in American jewelry arts. At the time, modern jewelry design was driven by fashion and the new consumerism, both of which furthered acceptance of mass-production jewelry. But by the 1970s, a cadre of modernists had formed that would depart from the rote commonality of manufactured jewelry to embrace what the book translates as "one off jewellery," or one-of-a-kind works of art.

The book generously portrays the contributions of this last group, which recast modernist minimalism. To this day, their work shows a transition from the post-bling era marked by 2001's catastrophic terrorist events to the luxury of restraint seen in contemporary jewelry design. These artists follow muses into new terrain and use materials that show not only geometric form and linearity but also rich surface texturing and fluidity of design that are simultaneously austere yet tactile and romantic.

With its wealth of illustrations, the book shows how sculptural and kinetic designs took modernism to new heights. The author gives intriguing examples of jewelry designed for movement or changeability, as in 1990s' swivel rings and Jörg Heinz's innovative modular clasps. Modernist restraint is typified by tension designs, in which movement is controlled, defied, and nearly threatened.

The book also underscores the importance of platinum in modern design, with a recap of the metal's 1920s heyday to its ascendancy following the 1976 formation of the Platin Gilde International in Germany. Yet the photos of platinum

jewelry lack the excitement of the modernist pieces rendered in gold, silver, exotic metals, and synthetic materials from plastics to porcelain.

No discussion of German modernism would be complete without recognizing the gem-cutting artistry of Bernd Munsteiner and his son Tom. Images of their lapidary *Wunder* hint at the inner lives of gems, which according to the younger Munsteiner appear to bridge the inanimate world with that of nature's living, breathing brethren.

Just as linearity and angularity prevail in these 12½-in. tall pages, the artist bios suffer from a somewhat metronomic chronology. Despite fits and starts of narrative flow, readers get to know each of the more than 80 profiled artists and design houses through snapshots of their geographic and familial origins, training, influences and inspirations, mentors, business strategies, and innovations. Readers also gain insight into how the artists address or incorporate emotion in their designs and how they view their artistic bodies of work. Notwithstanding occasional losses in translation, the devotion to craft, skill, and passion of this talented group is expressed by generous representation of their works.

Photographs of historic pieces are provided courtesy of Schmuckmuseum Pforzheim, whose catalogue of pre-modern jewelry was reviewed in the Spring 2006 *G&G*. Nearly all images are captured in exquisite detail, with approximately 200 full-page glossy photographs (including dates in captions) that well illustrate modernism's diverse facets.

This book, by the former editor of

Germany's *Schmuck Magazin*, should find its readership among students of art history and adornment, museum curators, collectors, jewelry historians, trendspotters, and anyone interested in the spirit and evolution of design.

MATILDE PARENTE
Indian Wells, California

Genuine Diamonds Found in Arkansas, 3rd Ed.

By Glenn W. Worthington, 182 pp. with DVD supplement, illus., publ. by Mid-America Prospecting [www.diamondsinar.com], Murfreesboro, AR, 2009. US\$35.00

I wasn't sure what to expect when I opened this book. My initial assumptions were that it would cover geology, mineralogy, and mining—after all, this is my bias as a geologist who specializes in diamond and colored gemstone deposits. And the book does provide a cursory overview of these subjects. But the welcome surprise of this volume is its focus on the human history of the Murfreesboro deposit: the people who found Arkansas diamonds. Glenn Worthington does an excellent job documenting their stories. The extraordinary finds of gem-quality "canary," "cognac," and "champagne" diamonds at the Crater of Diamonds State Park near Murfreesboro, combined with a liberal sprinkling of good historical and modern photos, make this a must-have book for anyone interested in diamonds.

One of my favorite stories is of an illiterate pig farmer, John Huddleston, who found the first of the diamonds on his farm in 1906 and later sold his property for \$36,000 (an extremely large sum at the time). Instead of placing his newfound fortune in a bank, he bought a safe—but not knowing how to *operate* a safe, he never bothered to learn the combination or rotate the locking mechanism. Thus it remained unsecured for a few years until one of his children rotated the dial. How did he later open it? You'll

have to read the book to find out.

The book touches on unsuccessful efforts to mine the group of olivine lamproites in this area of Murfreesboro, as well as the involvement of De Beers and Henry Ford. It also describes the work done there by famed mineralogist George Kunz and the interest former Arkansas governor Bill Clinton showed in the diamonds. These accounts and more are accompanied by dozens of stories of everyday people who found diamonds and the few who had a brush with TV stardom after their finds.

As an added bonus, the package includes an 84-minute DVD, *How to Find Genuine Diamonds in Arkansas*. If you plan to prospect for diamonds or visit the Crater of Diamonds State Park, you need a copy of this DVD. It is excellent! I was very impressed by its quality and informational content. I only wish I had owned a copy of Mr. Worthington's book and DVD when I first visited the park in 1986 and conducted diamond exploration in Arkansas a decade later.

W. DAN HAUSEL
Gilbert, Arizona

Cartier: Innovation Through the 20th Century

By François Chaille, 271 pp., illus., publ. by Flammarion [http://editions.flammarion.com], Hoboken, NJ, 2007. US\$65.00

This book was published to coincide with the Moscow Kremlin Museums' summer 2007 exhibition of the same name. Beautiful in presentation, and large in size, this hardback is among the best I've seen created for museum exhibitions in terms of the sheer scope and depth of information presented.

The book consists of two main sections. The first chronicles the history and evolution of the famed jewelry house. Its seven chapters begin with "A Dynasty Devoted to a House of Jewelry," which relates the company's founding and growth. "The Development of an Inimitable Style"

discusses Cartier's groundbreaking concept of diamonds in millegrain platinum settings, and the influence of flora and fauna on many of its designs. "Perfect Timing: Cartier Clocks and Watches" highlights wristwatches and the legendary Cartier mystery clocks. The other chapters in this section look at Louis Cartier (and the 'Ballets Russes'), Cartier accessories, the company's "cultural heritage," and its famous clients.

The second section is the catalogue, with 14 chapters that include "The Belle Époque and the Garland Style," "The Call of the East, a World of Inspiration," and "Art Deco and Color Combinations." This section consists mostly of beautifully photographed Cartier jewelry, watches, clocks, and accessories, with some explanatory text. It also features photos of original design drawings and plaster casts of finished jewelry.

The book concludes with a chronology of Cartier's history and a bibliography.

I was very impressed with the quality of photos, the completeness of the historical accounts, and the overall layout. Any lover of Cartier jewelry—or art history, for that matter—will appreciate this amazing book.

JANA MIYAHIRA-SMITH
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The Most Fabulous Jewels in the World: Graff

By Meredith Etherington-Smith, 196 pp., illus., publ. by Cultureshock Media [http://cultureshockmedia.co.uk], London, 2007. £75.00

Knowing the Graff name and the jewels he has bought and sold, any reader of this book would expect to be wowed by pictures and stories, but this book exceeds all expectations. Open to any part and you'll be face-to-face with full-page, high-quality color photos of the rarest diamonds. Whether the subject matter is

double- and triple-digit carat "white diamonds" or colored diamonds of important size and unusual color, you immediately recognize that the value of this book is in its pictures.

The book is divided into three sections: "The Fable," "The Fabulous," and "The Jewels." The first is a wonderfully intimate background of Laurence Graff and his foray into the world of jewelry. From apprentice to jeweler to designer, salesman, and even mine owner, Graff worked his way through many areas within the trade, each of which shaped him and gave him the knowledge to become one of the greatest jewelers today. Many know of his rags-to-riches saga, but they may not be aware of the intimate details offered in this book.

"The Fabulous" is a brief overview of his continued success through some key purchases and the acquisition of important clients. A great example is from the 1980s, when colored diamonds were just becoming fashionable. The Argyle mine offered its first tender of pink diamonds, all of them extremely small. Graff, contrary to everyone's advice, bought the entire lot for \$3.5 million. Whereas other diamantaires were concerned about how to sell so many small pinks, Graff combined them all into a single piece of jewelry. As luck would have it, so often the case with Graff, the Sultan of Brunei called for an audience. Within two minutes of seeing the piece, the Sultan purchased it. Still, though the account of Graff's rise from apprentice to the pinnacle is lively and interesting, I would have liked even more

stories and details.

The final third, "The Jewels," is the most engaging section. It is a series of vignettes and accompanying photos of important jewels Graff has owned. Again, I would have preferred more details, but as many of the pieces are in private hands, readers will have to wait until their full histories can be revealed. From beginning to end, the stories are as big as the diamonds, and you will be mesmerized by the sheer size and color of Graff's jewels.

All proceeds from the sale of this book go to the Nelson Mandela Children's Fund.

JOSHUA SHEBY
New York City

OTHER BOOKS RECEIVED

Ruby, Sapphire, and Emerald Buying Guide, 3rd Ed. By Renee Newman, 187 pp., illus., publ. by *International Jewelry Publications* [www.renee-newman.com], Los Angeles, 2009, US\$19.95. This is a revised and updated version of Ms. Newman's consumer reference on corundum and emerald (see Spring 2000 *G&G*, p. 83, for a review of the second edition). New for this edition are two chapters on geographic sources and laboratory grading reports and appraisals.

TWO

Tables of Gemstone Identification. By Birgit Günther, 256 pp., illus., publ. by *Verlagsbuchhandlung Birgit Günther, Idar-Oberstein, Germany*, 2009,

€87.50. This revised and updated version of the 1981 original provides a quick reference guide (in German and English) to the gemological properties (RI, SG, birefringence, optic character, diaphaneity, dispersion, pleochroism, hardness, chemical composition, and spectroscopy spectrum) of known gem materials. This edition includes 50 new materials and expanded data on synthetics, as well as revised properties for some gems based on localities discovered since 1981. TWO

Archaeomineralogy, 2nd Ed. By George (Rip) Rapp, 348 pp., illus., publ. by *Springer-Verlag* [www.springer.com], Berlin, 2009, €139.05. This work reviews the minerals and rocks, including gem materials, that were used from prehistoric times through the 17th century. Though intended primarily for archeologists who deal with rock and mineral artifacts, it includes two chapters on gem minerals and metals and their use throughout history; coverage in these chapters is broad but not deep.

TWO

Imperishable Beauty: Art Nouveau Jewelry. By Yvonne Markowitz and Elyse Z. Karlin, 168 pp., illus., publ. by *MFA Publications* [www.mfa-publications.org], Boston, MA, 2008, \$45.00. Created to accompany the exhibit of the same name at the Boston Museum of Fine Arts, this work reviews both European and American contributions to the art form. Photos of the 90 pieces in the exhibit (all from a private collection) are included. TWO

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