

# Estate Jewelry: A Cycle of Style

by Simon Teakle

Ask Joel Rosenthal, James de Givenchy or Stefan Hemmerle to list their influences in jewelry design and you will undoubtedly hear names like Marie-Etienne Nitot, Fortunato Pio Castellani, Louis Comfort Tiffany and Suzanne Belperron; master jewelers who span almost two hundred years and created beautiful objects with hundreds of different materials in a myriad of designs.



A Regency emerald  
and diamond  
Image Courtesy



Clockwise from left:  
Pair of Art Deco Ruby and Diamond Clip  
Brooches by Raymond  
Yard-circa 1935  
Pair of Victorian Diamond Flowerhead ear-  
clips-circa 1870  
Pearl and Diamond Tassel Clip Brooch--

Such is the range and enormity of the term “Estate Jewelry.” When the phrase meant, I felt somewhat inadequate in replying anything while browsing society pages, auction catalogues and coffee-table books from 18<sup>th</sup> century Neo Classical to Art Deco and Etruscan revival. The term has an appeal to a seemingly unending audience.

Themes undoubtedly recur again and again: an 18<sup>th</sup> century cameo mounted in silver or in carved white jade with a titanium stem; a 19<sup>th</sup> century classical amphora textured with bloomed gold or inlaid with calibr -cut gems; or perhaps a simple diamond irregularly cut or perhaps a sophisticated and severe Asscher-cut from the 1920s.

This remarkable variety requires any jewelry specialist to be