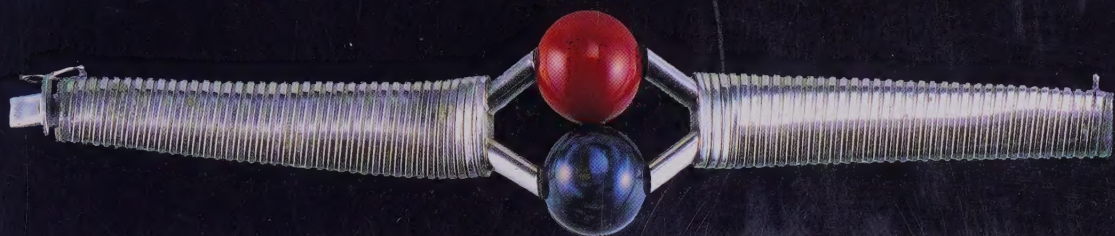


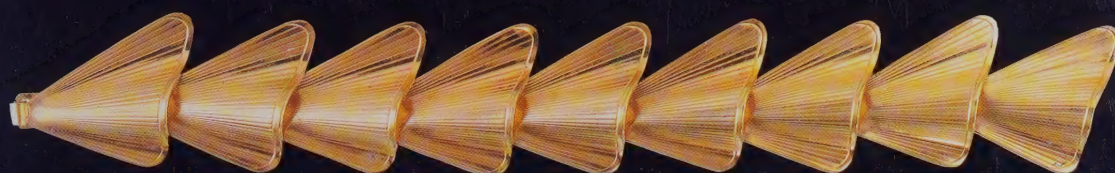
A N G I E G O R D O N



TWENTIETH CENTURY



COSTUME



JEWELLERY








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**TWENTIETH CENTURY
COSTUME
JEWELLERY**

by

ANGIE GORDON

TWENTIETH CENTURY
C O S T U M E
J E W E L L E R Y

MIRIAM HASKELL

CHANEL

SCHIAPARELLI

HATTIE CARNEGIE

NETTIE ROSENSTEIN

TRIFARI

CORO

WEISS

HOBE

EISENBERG

MAZER

BOUCHER

McCLELLAND BARCLAY

NAPIER

JOSEFF

AUTHENTICS

CHRISTIAN DIOR

KENNETH J. LANE

ACKNOWLEDGEMENTS

My thanks to everyone who allowed me to photograph their treasures:-

Maria Merola, William Wain, Christopher St. James, Robert Mace, Bess Goodson, Ginger Roth, Marion and Peter Fielding, Pam and Zance Yianni, Joel Rothman, Elizabeth Bradwin, Norman Crider, John Jesse, The Purple Shop, Hilary, Marianne Gordon, Liza Judd, Faith Reichart, Ronnie Archer-Morgan, and TRIFARI INC.

My thanks to Trevor Chris and Ronnie Archer-Morgan for their help with the photographs.

Also many thanks to Joanne Moonan, for her time, and the use of her photographs, press cuttings, and jewellery.

Special thanks to my husband George for taking time from his busy work schedule to help me with my book.

Published in 1990 by **ADASIA INTERNATIONAL**

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Distributor: **TIMEKEEPERS INTERNATIONAL**

For U.S.A.

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Carle Place, New York City

New York 11514

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Fax: (1)-212-838-9737

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For Asia And Australia

DRAGONHALL LIMITED

Suite 1802-1805, Java Commercial Centre

128 Java Road, North Point

Hong Kong

Phone: (852)-880-9268

Fax: (852)-565-0231

ISBN 962-7517-02-X

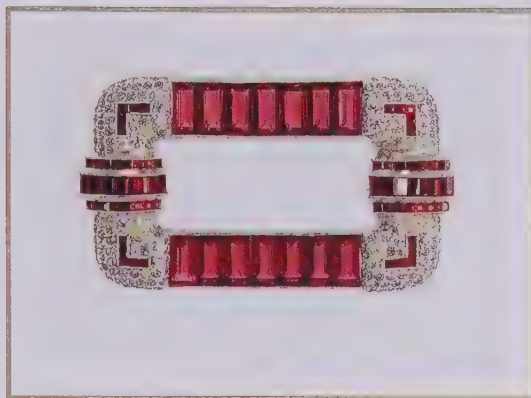
Printed and bound in Hong Kong

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For Chloe and Ace





PREFACE

Costume jewellery has been a passion with me for about fifteen years. I think part of its charm for me has been that it is something which relies entirely on its style and workmanship and not on its intrinsic value.

I find it so much fun to search in shops, markets and antique shows for these individual and inexpensive treasures from the past. Of course, more recently they are not so inexpensive, but I think apart from the really collectable designs there are still a lot of marvellously designed, wonderfully exciting pieces of costume jewellery that are affordable.

Over the years I have acquired a large assortment of costume jewellery. I buy the costume jewellery pieces I buy because I find them personally appealing and would enjoy wearing them, and not for any other reason, and ultimately for me, even trading as I did in the early 1980's, it is the best way to buy, because I feel that costume jewellery should be bought to wear and enjoy.

I've noticed that many collectors (and even people who deal in costume jewellery usually have a small collection of their own) like to buy a particular designer, era or style that appeals to them. I personally began to collect early paste which I loved for its wonderfully fine quality and wearability, and for the pleasure of owning something so beautiful. I also like bold gilt jewellery from the 1940's, and geometric shapes from the 1930's, and in fact a variety of other things but they all have to have that certain something that I find personally appealing, and this appeal differs from one person to another, which is what makes costume jewellery collecting fun, and what makes every style collectable.

Costume jewellery prices will, I'm sure, continue to rise, although I think that one of the reasons it's so collectable is that it's still fairly affordable in comparison to other collectables, and its variety of shapes and styles accessorize well with our simple modern clothing.

I hope this book presents costume jewellery in the way it deserves, with great pieces of costume jewellery elegantly photographed in an appealing style.





PASTE JEWELLERY

Despite its restraint, Edwardian paste jewellery from the early 1900's was a major step in linking jewellery and fashion, and in guiding jewellery design towards an elegant stylishness and light heartedness that set the scene for 20th-century costume jewellery.

Art Deco finally came into its own after the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Moderne. The paste jewellery of the Art Deco period is unsurpassed, particularly the older examples which were tasteful and elegant and generally appeared to be "real". The hand-set stones were often set in sterling silver or silver gilt. Fine jewellery stores had begun to sell paste jewels, but initially jewellers were reluctant to sell them at all, so the jewellery was made to the highest standards, and the result is the truly exquisite pieces of costume jewellery that have survived from this period.

In the 1930's there was a distinctive look to paste jewellery. The look was streamlined and simplified, paste jewellery having adapted amazingly well to the Art Deco influence. Sometimes the paste jewels were combined with coloured beads to form necklaces or bracelets. Often the beads were in greens or blacks in imitation of jade and jet; at other times the paste pendants were strung on pearl and paste necklaces.

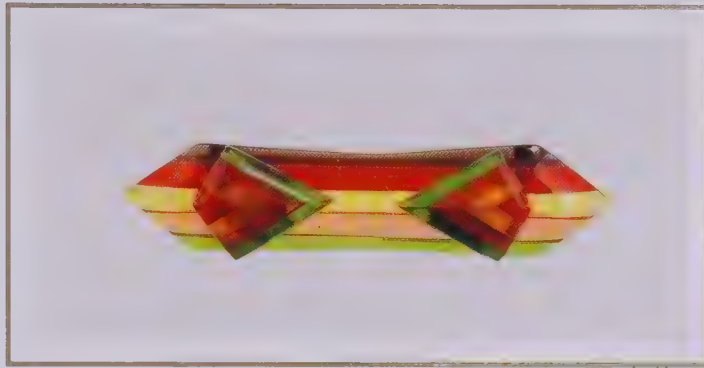
Paste jewellery is generally more restrained than the newer rhinestone designs and was always quite expensive. A large selection of clips are made of paste-set jewels and many are double clips which separate to form single clips. They are often set not only with white paste but also coloured pastes. Paste jewellery is expensive and mostly bought either by private collectors or dealers who specialize in these pieces. Much of the Art Deco paste is designed to represent magnificent gems and costly settings.

Early paste jewellery was often made in animal designs, exquisitely formed in silver, set with paste and decorated with enamel, and the attention to detail on these pieces is outstanding.

Long silver geometric style earrings set with white paste and teamed with square-cut or baguette-shaped imitation rubies, sapphires or emeralds are an attractive part of paste jewellery. Similarly, stunning white paste set into Art Deco style brooches and embellished with coloured stones are very collectable.

Paste jewellery is often exquisitely beautiful, and carefully hand-set to produce jewels that will be treasured forever.





PLASTIC JEWELLERY

The most important contributing factor to the new ideas and designs of costume jewellery was the development of plastics, which made any design possible. It was really not until the late 1920's that plastics were really appreciated. Plastic and synthetic jewellery was contoured and carved in imitation of the Art Deco jade and onyx jewellery so fashionable in this period.

Celluloid, a plastic patented by an American, **John Wesley Hyatt**, in the 1920's, was the main light-coloured plastic available. It was often produced in simulation of bone, ivory or tortoiseshell and frequently carved or perhaps trimmed with silver.

Around 1907, **Leo Hendrik Backeland**, a Belgian chemist, created **Bakelite**, the best known of the plastic materials to be used in Art Deco jewellery, because it was the best type of plastic for the carving, moulding and polishing needed. Bakelite inspired a new and distinctive form of jewellery, which was durable but tended to be restricted in colour to black and dark shades of brown, green, blue, and red. Inexpensive chrome was often used in combination with Bakelite and other new plastics for jewellery. Geometric plastic designs in red, green, mustard or black teamed with chrome were the height of fashion and typical of the wonderful designs of the 1930's. Expanding bracelets in multiples of colours, often highlighted with paste, were a popular form of plastic jewellery. Some clear and amber-coloured plastics were carved from the back, so that a motif, such as a flower, appeared to be suspended inside the design. Fake jade and ivory were also popular, usually in the form of carved bangles which were often set with paste stones, and worn in multiples of five or six on the arm. Wide bangles, or cuffs, usually worn one on each wrist, trimmed with chrome or jewels, were made in every combination.

Brooches were made in every possible design, colour, and texture, creating the most amazing effects.

The French designer, **Auguste Bonaz**, created the most exciting Art Deco costume jewellery, as well as stunning hair combs, all in typically 1930's designs. Bonaz exhibited at the 1925 Arts Décoratif Exhibition which gave plastics and costume jewellery the respectability it deserved.



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1940



Gay Felt, Wood Necklace

Gay summer necklaces, one clusters of bright-painted Finnish wood beads, the other a yarn tie-on of multicolored felt flowers. Authentics, Inc.



T W E N T I E T H C E N T U R Y

COSTUME JEWELLERY

DESIGNERS and MANUFACTURERS

Although there exist many amazingly stylish and good quality unsigned pieces of costume jewellery it's fair to say that a large number of great pieces of costume jewellery are marked with their companies' trademarks. This does not necessarily mean that those companies also designed or manufactured the particular pieces of jewellery because several of the more important designers, such as Hattie Carnegie, chose pieces from other manufacturing companies and later had them with their name.

I was recently introduced to a designer and manufacturer from the mid thirties — **Joanne Moonan**, who owned **AUTHENTICS**. She explained how many of her company's lines were bought by more well-known designers, such as Miriam Haskell and Hattie Carnegie, and later retailed with their companies' names. Although so many companies produced so much it was a comparatively small world, inasmuch as almost everyone in the business knew each other, or of each other, and what each other was producing. America came to be the major country to manufacture costume jewellery, and by the 1940's there were over 900 costume jewellery manufacturers in New York alone.





MIRIAM HASKELL

In America one of the most popular jewellery designers of that time was **MIRIAM HASKELL** (1899-1981). **Miriam Haskell** was one of the first designers to envision a market for well-made expensive-looking costume jewellery. **Haskell** jewellery was made of the finest pearls, pastes and handmade glass beads, many from French companies such as **Gripoux** and **Rousselet** which also made her friend Coco Chanel's Jewellery. Her jewellery designs are soft and feminine, with tiny seed pearls and white paste and beads put together on fine filigree stampings with brass wires to form free-floating and wonderfully intricate designs, often with a floral theme. European imitation ruby and jade carved beads were also part of her designs. Her inspirations came from her visits to the Orient, including Japan for the simulated baroque style pearls in varying shades of creams and pinks which made her jewellery so exquisite.

MIRIAM HASKELL was born in Indiana in 1899. In her mid 20's, inspired by **Chanel** and the sudden interest in stylish costume jewellery, she began her first retail jewellery business in 1926 in a chic boutique in the prestigious McAlpin Hotel in New York. She rapidly acquired a following and became known as "The First Lady of Fashion". For her friend, Flo Ziegfeld, she made spectacular jewels as well as for other Hollywood stars and films. By the mid 1930's her business had expanded from a small shop on West 34th Street, to the well-known Fifth Avenue in New York, and she established the **Miriam Haskell Company** to wholesale her designs. After 1948 her jewels were usually signed on an oval plaque with her name in capital letters; earlier, during the late 30's and early 40's, the plaque was horseshoe-shaped, and sometimes during the war years her jewels bore a flying bird motif, signifying a dove of peace. Many of **Haskell's** earlier designs are unsigned but still bear her distinctive style and craftsmanship.

Miriam Haskell was reputedly quite a taskmaster because of her overpowering perfectionism, as is often the way with talented people. Some of her co-workers did set up on their own, one of them a designer called **De Lillo**, whose jewellery, although, not found often, is represented by an exquisite pair of black lacquered paste ball earrings in this book. **Robert de Mario**, a designer who signs his pieces **ROBERT**, also had worked with **Haskell**, as had a designer who signs his jewellery **EUGENE** and who produced for a short while only, during which he made the imitation coral necklace with matching earrings shown in this book.

Miriam Haskell was attractive and sophisticated with many influential friends. She was reputedly in love with John Hertz (of the famous car rental company), and good friends with the French designer **Coco Chanel**. Her factory was in Providence Rhode Island, as were many of the costume jewellers then, including **Trifari**. She regularly visited her factories to check the quality, and it was in Providence that she achieved her jewellery's special colour

with a finish called “antique Russian gold”, which gives her gilt jewellery a delightfully soft antique gold effect.

Miriam Haskell also worked in black Bakelite and turquoise which she trimmed with filigree clasps, and during the war years she used wood, leather, and beads as an alternative to base metal which was restricted. Other popular themes of hers were shells embellished with pearls and faux coral. **Miriam Haskell** loved these natural themes and around this time made a necklace of butterflies, with matching earrings, consisting of her signature pearls and white paste on an exquisite gilt setting.

Miriam Haskell once said “I want my jewellery to be as unusual and ravishing as the women who wear it, for there to be nothing like it”, and indeed fifty years later there is nothing else like it. □



CHANEL

Although fake jewellery was considered rather vulgar and unstylish before the First World War, two influential women were to alter these ideas, and coincidentally both were leading designers of post-war fashion — **GABRIELLE (COCO) CHANEL** and **ELSA SCHIAPARELLI**.

GABRIELLE (COCO) CHANEL was born in France in 1883 and, after her mother died, was put with her sisters into a convent. This fired her desire to be successful and so acquire the independence which she so desperately wanted.

Chanel began her career as a seamstress. Her unusually attractive and inventive style of dressing aroused such interest that she was encouraged with the help of a loan from her lover to open her first salon in 1910 in the rue Cambon in Paris. **Chanel's** garments were freer and more basic than those previously seen in the early part of this century, and most probably more comfortable too. Soon **Chanel** opened a second shop in Deauville and by 1915 a further salon in Biarritz, where she became famous for her simple jersey dresses which she accessorized with her own completely fake looking jewels. Each season she developed a new accessory line with the help of the husband- and-wife team **GRIPPOIX**.

In the 1920's, **Chanel's** jewellery consisted mostly of very long ropes of gilt chains, hung with baroque pearls in all sizes and colours, with *paté de verre* crosses hanging from them. She suggested that these should be worn during the day, which was a distinct departure

from the convention of the time. She also designed opera-length strings of imitation stones strung with pearls, the coloured beads imitating stones such as emeralds, topaz and rubies, which were worn with corresponding cuffs of coloured glass and pearls. Also later on in the 1920's **Etienne de Beaumont**, her chief jewellery designer, produced a range of imitation diamond jewels that were quite exquisite.

By the early 1930's, to complement her masculine style clothes, plain sweaters, and casual jackets, **Chanel** had introduced military style chain trimmings, gilt buttons, and a line of Slavic style heavy gilt chains with huge medallions. Her jewellery was totally different from the other jewellery manufactured at that time. As women were slowly becoming more independent, fake jewels came to be a sign of confidence in their own style without recourse to displays of wealth. Following **Chanel**'s success, many of the large fashion houses joined together with jewellers and designers to produce their own signature lines. **Chanel** had, however, been the first fashion designer to design and commission unusual jewels to complement her collections. Unfortunately none of her early pieces were signed but her style is so distinct that her jewellery is easily recognizable.

Many of **Chanel**'s designs were copies of her original real jewellery and it was rumoured that some were copies of the Romano pearls given to her by her lover, the Grand Duke Dimitri of Russia. She was assisted after 1932 by the Duke of Verdura, a Sicilian nobleman, who initially worked as a textile designer with **Chanel** and later with her jewellery designs. He is particularly well remembered for his enamelled cuffs or wide bracelets adorned with imitation coloured stones and sometimes Maltese style crosses, a pair of which **Chanel** herself often wore. These bracelets are still a popular part of the **Chanel** line today.

In the mid 1930's, **Chanel**, inspired by the many rare and historic jewels she now saw on her aristocratic friends, designed a collection of imitation cabachon gems with a Renaissance look, using handmade French glass beads which were put together by **Grippoix**'s workshops.

By the late 1930's **Chanel** would often accessorize her "little black dress" with quantities of gilt coins, either sewn to the front of the dress or dangling from long gilt chains; these coin necklaces were called "gypsy necklaces".

In 1954, after being closed down for a while, **Chanel** re-opened her salon at 31 rue Cambon and once again produced her signature ropes of pearls and coloured stones with gilt and pearl combinations, but this time they were displayed worn in strings of three or four, which produced a very dramatic high fashion effect.

Chanel in the early 1950's began to work with **M. Goossens**, an experienced and artistic metal craftsman, and together they implemented many wonderful new ideas, such as large pearl-studded Maltese crosses hung on equally grand gilt chains, as well as cross-shaped brooches and long pearl and gilt chains in a Renaissance style fairly similar to her early work. This heavily ornate jewellery has continued to be one of **Chanel**'s distinct styles and teams perfectly with her simple suits and tie-neck blouses, which are so much a part of the **Chanel** look.

Maison Grippoix also continued to design jewellery for **Chanel**, mostly multi-coloured and very ornate strings of imitation pearls, rubies, and sapphires twisted together with stunning stone-set gilt pendants.

At a **Christies** auction in London in 1982 the sale of original **Chanel** jewellery established her costume jewellery as an extremely collectable item. The jewellery fetched prices equal to 'real' jewellery of its kind, which of course is an indication of its collectability. □



SCHIAPARELLI

ELSA SCHIAPARELLI was born in 1890, the daughter of a wealthy Italian family. Over the years she developed a great sense of style and began to design clothes which she co-ordinated with extremely stylish costume jewellery. By 1931 her jewellery was being shown in *Vogue* magazine, and she eventually opened her first salon in Paris at 21 Place Vendome, This salon became so popular that a few years later she opened a boutique (a word she reputedly made popular) in London.

Elsa Schiaparelli was very ambitious. She had had a difficult early marriage and was left to bring up her daughter alone, but her fierce determination combined with her unique sense of style paved the way for her to become one of the most well-known designers in the world. **Schiaparelli**, similar to many other clothes designers, produced costume jewels and accessories to complement her outfits. The plain black suits that she became famous for combine effectively with her series of clips and buttons.

Schiaparelli had a particular passion for buttons and made them in every conceivable shape including shells, mermaids, birds, fir-cones, lollipops, fish hooks, little birds in cages and different kinds of fruit or vegetable. In 1935 she produced a series of gold sovereign buttons, and a few Christmases later **Salvador Dali** designed for **Schiaparelli** a series of festive buttons with Christmas tree fasteners and Christmas confectionery style buttons. She also made buttons out of handpainted or handcarved plastic. **Schiaparelli** buttons were sometimes created to co-ordinate with her collections or often purely as a gimmick. **Schiaparelli** loved novelties and designed a lapel clip that would also act as a container for fresh flowers. In 1936 she created her signature colour, "shocking pink", which even today conjures up the magic of those times.

Many other designers, jewellers and various Surrealist artists worked with **Schiaparelli**. Some of her buttons were produced by the multi-talented **Jean Clement**. **Clement**, an artist, designer, and jeweller, also designed a lot of her jewellery and accessories until his death in 1949. **Schlumberger**, who had initially worked with real jewels, was one of her most important jewellery designers and was closely associated with much of her later design work. He eventually became vice-president of **Tiffany's**. **Pierre Cardin** and **Hubert de Givenchy** also began their famous careers under **Schiaparelli's** tuition.

During the Second World War years she was restricted from working in her boutique in Paris and returned to the U.S.A. She closed her London accommodation and began to design in 1949 for the American mass market, and for the first time **Schiaparelli** fashions were produced in the U.S.A.

In the early 1950's **Serge Matta**, an Italian designer, designed for **Schiaparelli** unusually exotic and richly made pieces of jewellery manufactured by an Italian company, **Coppola & Toppo**. These pieces of jewellery were fashioned of bronze and set with varying hues of glass beads that produced a most enchanting effect. Most of the designs had a sea theme with bracelets and necklaces designed in the shapes of seaweed, their colours varying from the deepest blues to the palest sea greens. Also part of this collection were curved bracelets and necklaces in delicate pinks and whites, often with matching earrings, creating a totally feminine romantic look. **Coppola & Toppo** also manufactured for **Schiaparelli** a selection of jet and coral necklaces and earrings, the beads forming exciting and stylish combinations. These jewellery designs have become very collectable and indeed are a splendid example of the imaginative and attractive jewellery produced by **Coppola & Toppo**. They frequently made jewellery for important fashion houses and in 1962 manufactured large multi-coloured collars for **Yves Saint Laurent**'s first collection with **Dior**.

By the mid 1950's **Schiaparelli** worked only with her accessories and an American company called **De Rosa** manufactured her costume jewellery. In 1958 she designed a range of rhinestone jewellery in very unusual shapes, but by the 1960's she had completely retired from the fashion world.

Elas Schiaparelli, over a forty-year period, had successfully changed the face of fashion and revealed its youthful and adventurous side. □



HATTIE CARNEGIE

HATTIE CARNEGIE, a famous clothes designer from the 1930's onwards, frequently accessorized her collections with costume jewellery which, because of its unique designs and unusual use of materials, is very collectable.

HATTIE CARNEGIE (1889-1956) was born in Austria and moved with her family to New York when she was a child. She began her working career in Macy's millinery department, and in 1909 shared a salon with her friend Rose Roth, a dress designer. After a few years **Hattie Carnegie** began to work alone and during the 1930's and 1940's her clothes became very fashionable, particularly her "little Carnegie suit", which was used in 1950 as a basic design for American women's army uniforms.

Hattie Carnegie jewellery which she used, as did many other couturiers, to complement her outfits, were completely different from that of any other costume jewellery designer of that

period, who generally favoured a “real” jewellery style while she used plastics, enamelling, rhinestones, and imitation semi-precious stones in a totally unique manner.

Many of her designs were influenced by primitive African jewels and ethnic designs which were very fashionable in Paris during the 1930's. **Hattie Carnegie**'s jewellery in its day was considered very fashionable and was expensive then, as costume jewellery went, because, given the prestige attached to her name, it had acquired “designer” status. It was sold at Saks Fifth Avenue in New York and Filene's in Boston, both chic department stores of those days. **Hattie Carnegie** also had a signature fragrance which her husband, former vice president of Fox Studios, launched, and even after her company's closure in 1965 her jewellery and perfume continued to be produced, grossing millions of dollars.

Hattie Carnegie had several other jewellery designers working for her — **Irving Apisdorf**, her nephew and also vice president of the jewellery division, was a major influence, as was **Norman Norell**, one of her protégés who had been her chief designer during the 1940's — although everything was signed with the **Hattie Carnegie** logo. **Nadine Effront**, a French sculptress, also influenced the **Carnegie** jewels. These people's talents and inventiveness are visible in the uniqueness of her jewellery. Her jewellery also has exotic influences from the Far East and India.

Hattie Carnegie died in 1956, a successful seventy-year-old lady, whose business had burgeoned into an eight million-dollar fashion empire. □



NETTIE ROSENSTEIN

NETTIE ROSENSTEIN, another Austrian designer who grew up in America, was predominantly a clothes designer who later produced costume jewellery to complement her expensive outfits. She was well known for her wonderfully “real” looking paste-set jewellery. Like **Hattie Carnegie**, **Nettie Rosenstein** began her career as a milliner and eventually acquired her own business in 1917.

She did temporarily retire during the late 1920's but returned to work for **Corbet et Cie**. In due course she again established her own fashion business, once more designing her fine quality costume jewellery. **Nettie Rosenstein**, like other talented designers, was never entirely satisfied with her work and by the early 1960's had stopped designing entirely. She died in 1980 at the age of 90. □



TRIFARI

One of the largest and most well-known costume jewellery houses in America is **TRIFARI**, a company which is still prominent in its field today. **Trifari's** story begins in 1918 when **Gustavo Trifari Sr** and **Leo F. Krussman** amalgamated to form the company **Trifari & Krussman**. Previously **Krussman** had worked for an American accessory company, **Rice & Hochster**, and **Trifari** ran his own company manufacturing hair ornaments made out of tortoiseshell and rhinestone. They joined together, with **Trifari** acting as designer and **Krussman** as salesman. **Trifari** and **Krussman** did well with their business and in 1925 took on another partner, **Carl Fischel**. **Fischel** had been in France previously and was impressed by the great interest in costume jewels in Europe. This union proved so successful that several years later they became known as the "Rhinestone Kings". At this time the costume jewellery they manufactured was signed **T.F.K.**, their earliest trademark. Eventually they found the name **Trifari, Krussman & Fischel** longwinded and changed the company name to **TRIFARI** because of its European ring.

In 1930 **Alfred Philippe**, a European designer who had studied at L'Ecole Boulle in Paris, joined the **Trifari** company. **Philippe**, who had previously designed real gems for **Cartier** and **Van Cleef & Arpels**, arrived from Paris to become **Trifari's** head of design. According to one of his fellow workers, who is presently employed by **Trifari** as head model maker, he was one of the most talented designers he had ever worked with. His work with multi-coloured Austrian crystals, which were imported from **Swarovski** in Austria, was outstanding, and his wonderfully rich designs established **Trifari** as a major force in the costume jewellery world. In 1938 **Trifari** became the first costume jewellery business to advertise nationally, something previously unheard of, with their catchphrase: "Jewels by **Trifari**".

During the war years **Trifari** used sterling silver to make **R.A.F.** emblems, donating the proceeds to the war effort. At this time paste stones were in short supply and **Alfred Philippe** designed for **Trifari** a famous and inventive collection of animals and flowers which came to be called "Clear Bellies" (or "Jelly Bellies" as they are now called), so named because of the large polished gem-cut pieces of lucite around which the pieces were formed. He was able to produce in this style an amazing range of creatures — fish, spiders, turtles, snails, storks, penguins, frogs, crabs, lizards, cats, swans, etc., and a charming range of flowers, each piece embellished with coloured and white pastes in strategic spots. These jewels have become one of the most collectable lines from the **Trifari** collections, probably because of

their unique quality and charm plus their wearability. Another popular **Trifari** piece was their crown of 1941, made of silver and vermeil and set with brilliantly coloured cabachons, diamonds and baguettes, which was produced in a range of sizes and designs.

Between 1942 to 1945 all **Trifari** jewellery was made of sterling silver because the American government had banned the use of white metal during the war years.

In 1953 and later in 1957 the First Lady, Mamie Eisenhower, twice had **Alfred Philippe** of **Trifari** design her inaugural ball jewels. Both sets were parures of pearls artistically designed by **Alfred Philippe**; as Mrs. Eisenhower later said in a press release, "The gown called for pearls, and I love costume jewellery".

Alfred Philippe continued as chief designer and later Vice President of **Trifari** until 1966, by which time his son Jacques was also designing for **Trifari**. Philippe established **Trifari** as a company that produced some of the most elegantly designed and super quality jewels of the period.

In 1955, in a landmark federal copyright case, **Trifari** was awarded a judgement that established fashion jewellery design as a work of art, and therefore worthy to copyright.

By 1964 the sons of the original owners of **Trifari** had succeeded their fathers and later in 1966 **Trifari** began to revive some of their original lines. More recently **Trifari** has embarked on the mammoth task of attempting to reproduce the splendour of their earlier jewels. □



CORO

It is difficult to detail the history of costume jewellery without realizing the cooperation which must have existed between designers, namely **Alfred Philippe** of **TRIFARI** and **Adolph Katz** of **CORO**. Katz's work was very similar in a lot of ways to **Philippe's**, and there is a similarity in many of their pieces. **Katz's** forte was novelty style jewellery, often with "tremblers" which quivered on invisible springs or moving parts. **Katz** also designed a crown pin encrusted with multi-coloured stones in honour of Queen Elizabeth's coronation in 1952, as did many other companies of that time. **Katz**, who was an enthusiastic, vital person, was also a good businessman and helped in the running of the **Coro** factory.

CORO is a diminutive of the earlier trade name **Cohn & Rosenberger**, which was started in 1902. During the Depression **Coro** built itself a huge factory in Providence and after

World War II, when the passion for jewellery grew, **Coro** was able to produce thousands of different designs each month, which is why there is a large variety of old **Coro** jewellery available today. The quality of **Coro**'s jewellery varies enormously, since the company produced several different price lines in the 1940's. The highest price line was **COROCRAFT** (many of the pieces of this line were imitations of **Haskell** jewels) and another expensive line that began in 1937 was called **FRANCOIS**. Almost all of the jewellery was marked with the company's trademarks according to the year and line. **CORO DUETTES** were each also marked with a patent number as well as their name. These unusual brooches each separated into two clips, which were often in bird or flower themes, enamelled and accentuated with coloured pastes and pearls, and sometimes with an amusing "trembling" part. These designs are now very collectable, and consequently quite expensive.

Part of **Coro**'s success is due to their sales manager **Royal Marcher**, who joined the company as an office boy and became sales manager less than ten years later. His ideas of Russian style antique-looking jewellery sold amazingly well, and established **Coro** as a giant in its field. By 1964 the **Coro** company was selling an astounding \$33 million worth of jewellery per year. □



WEISS

ALBERT WEISS had worked at **Coro** and in 1942 set up his own company, **WEISS**. Weiss produced good quality white and coloured rhinestone costume jewellery which had a very expensive image because of its good quality and fine production. During the 1950's he also produced enamelled floral, insect and butterfly pieces for which he became particularly well-known. **Albert**'s son, **Michael Weiss**, succeeded his father and continued to run the company until the early 1970's when they closed down. □



HOBÉ

Some of the most unusual and exquisite jewellery of this century has been manufactured by an American-based firm called **HOBÉ**. The company was originally established in Paris in the late 1800's by **Jacques Hobé**, a fine jewellery manufacturer who was one of the first in his field to successfully manufacture good quality imitation jewellery. Jacques Hobé's son **William** went to America in the 1920's on behalf of his uncle, **Pierre Hobé**, to sell beaded gowns to **Flo Ziegfeld**, who owned the **Ziegfeld Follies**. Flo Ziegfeld asked William to create a range of costume jewellery to complement the gowns, and the success of these jewels encouraged William to stay in the U.S.A. and establish **HOBÉ CIE LTD.**, his own jewellery company.

Celebrities of that time were so impressed by **William Hobé's** wonderful collections that many had individual pieces made to their specific orders, and **HOBÉ** became a famous name in the show business world. It is essentially the design work that makes **Hobé** jewels such a success. Many of the designs owe their opulent quality to **Hobé's** interest in historical design and his ability to recreate this into wearable jewels. Many **Hobé** pieces have an oriental theme with carved figures reminiscent of precious ivory. **Sylvia Hobé** was one of the most original and exotic designers of this period, her jewels featuring tiny figures with turbaned jewelled heads which are unparalleled, for no other designer was able to produce this kind of work with such precision and care.

During the 1940's and 1950's **Hobé's** handmade jewellery often had flower themes. There were pins of beautifully made bouquets of flowers, carefully formed in silver-gilt and detailed with coloured pastes and fake pearls and decorated with tiny bows, as well as intricately formed baskets of paste flowers in delicate colours, a great success then and now and always a great pleasure to own and wear.

William Hobé's sons **Robert** and **Donald** have continued with the family business, maintaining the high quality and craftsmanship for which the company is renowned. **Bob Hobé**, who designs and manufactures, is now assisted by his son **Jim**, also an extremely talented designer.

All of **Hobé's** jewels are manufactured in Mount Vernon, New York, with showrooms in six major cities, including Los Angeles where **Hobé** earned most of its well-deserved fame. □



EISENBERG

The firm **EISENBERG & SONS ORIGINALS** was set up in 1914 by **Jonas Eisenberg**, an Austrian immigrant, as a dress manufacturing company in Chicago. Initially **Eisenberg Original** dresses were sold in major department stores and accessorized with an **Eisenberg Original** co-ordinating rhinestone pin, and their signature rhinestone buttons. The rhinestone pins were so popular, however, that they were constantly stolen off the dresses so that eventually **Eisenberg** was advised to manufacture a line of rhinestone pins separately. These proved very successful.

Eisenberg continued to produce costume jewellery lines, impressive not only for their designs but for their sheer size and the quality of the Austrian crystals he used. The crystals which are such an impressive part of **Eisenberg** jewels were produced by the firm of **Swarovski** in the Tyrol region of Austria.

The **Eisenberg** early diamond jewellery had a distinctly baroque style reminiscent of 18th-century jewels, and were so much in demand that by the mid 1930's **Eisenberg's** jewellery was being advertised in *Vogue*.

During the early 1940's some **Eisenberg** jewellery was selling for very high prices, presumably because, apart from the fact it was very fashionable, the quality and design were of a very high standard. **Eisenberg** continued to manufacture in Chicago during the early 1940's, producing very sparkling rhinestone jewellery in sterling silver settings, and stamped "**Eisenberg Originals**".

Eisenberg jewels from the late 1940's are marked "**Eisenberg**" and are often made of white metal. The name "**Eisenberg Ice**" was used in the late 1940's and early 1950's, probably because of the clarity of their stones.

In the 1950's **Eisenberg** used brighter, smaller crystals to create dazzling snowflake brooches, and later a new line of enamelled jewellery was produced.

Eisenberg jewels have a distinctive style and boldness of design, and their early pieces have become in America some of the most collectable costume jewellery available. □



MAZER

JOSEPH MAZER and his brother began manufacturing costume jewellery in 1927 in New York. They had been born in Russia, but had emigrated to America with their parents and five brothers in the mid 1920's. They began their fashion careers making shoe buckles and, encouraged by their Parisian friend **Marcel Boucher**, who was then designing for **Cartier**, began to manufacture costume jewellery.

Their jewellery was of the highest quality and design. They produced a range of paste jewellery that was almost identical to real jewels, cleverly imitating precious stones and settings.

Mazer's designs also included impressive brooches of gilt metal encrusted with imitation rubies, diamonds, and emeralds in the cocktail style that was so popular in the late 1940's.

The **Mazer** brothers' jewellery was initially signed "**Mazer Bros.**" and later, after the Second World War when the brothers separated, it is possible to trace the use of two different signatures, "**Mazer**" and "**Jomaz**". □



BOUCHER

MARCEL BOUCHER, a Parisian who had previously worked as a jeweller for **Cartier** and later as a designer for **Trifari**, started his own company **BOUCHER** in the 1930's in New York.

His first jewellery line was a small group of uniquely ornate bird pins embellished with coloured stones and enamelling. The sheer originality and splendid quality of his work was so

impressive that Saks Fifth Avenue in New York gave him an order worth over \$20,000, a fortune in the 1930's.

It remained a small company, producing a new line twice a year, and this way Boucher was able to maintain the refined designer quality of his jewels. All of his later pieces were signed and numbered with his reference numbers, similar to **Cartier** jewels.

Marcel Boucher was one of the very finest jewellers of this period. Assisted by his wife Sandra, herself an experienced and talented designer, he was able to produce the most exquisite real looking jewels available, with superbly set paste stones in varying colours, sizes and shapes.

Marcel Boucher died in 1965 but the firm, run by his wife **Sandra Boucher**, continued to produce fine quality costume jewellery until 1970. □



McCLELLAND BARCLAY

McCLELLAND BARCLAY, an American costume jewellery designer of the 1930's and 1940's, is famous for his distinctive Art Deco influenced designs of geometric shapes set with imitation diamonds and coloured stones within sculpted gilt borders. His use of different coloured metals inlaid with coloured stones is unmistakable and his jewels are always of exceptional quality with fine workmanship.

McClelland Barclay was also well known as an artist and illustrator of magazine covers and posters. He was killed in action during World War II.

The quality and style of his jewellery have made it very collectable although, because of his short career, it is difficult to find. **McClelland Barclay** designs are generally signed on the back with his full name. □



NAPIER

The **NAPIER COMPANY**, the oldest fashion jewellery house in the U.S.A., was founded in 1875 in North Attleboro in Massachusetts, a jewellery manufacturing centre. **Napier** was originally called **WHITNEY & RICE**, a manufacturer of gilt watch chains and chatelaines. By 1893 however, with a new designer **William Rethenmeyer** who had been an apprentice at **Tiffanys**, the new owners **E.A. Bliss** and a **Mr. Carpenter** began to manufacture costume jewellery under the name **Carpenter & Bliss**.

James Napier, who joined the firm in 1914, revitalised and updated everything and began an extensive advertising campaign. By 1922 the company was well known as a costume jewellery house and the company's name was changed to the **Napier Company**.

Napier's fort  was reproducing couture jewels, and he was the first person in America to manufacture these Parisian designs. These designer style jewels were available in varying price ranges and as early as 1927 **Napier** was reproducing the couturier **Premet's** gilt chains. **Napier** continued through the late 1920's reproducing replicas of **Lucien Lelong** and **Jean Patou** designs. **Napier** also produced a line of traditional costume jewellery, specializing in filigree work, while continuing to reproduce French couturiers lines which were distinguished by imaginative names created by **Napier**. During the 1930's a unique non-tarnishing finish was invented by **Napier** called **Naco**.

The company also produced plastic jewellery but the most popular jewellery from **Napier** remained their massive gilt designs for which they are famous. **Napier** continued to keep up with fashion changes and by 1964 it was the largest privately owned manufacturer of costume jewellery in the U.S.A. □



JOSEFF

EUGENE JOSEFF, an American born in Chicago, was a talented and innovative designer who produced most of the outstanding jewellery in the old Hollywood movies, hence his better known title **JOSEFF OF HOLLYWOOD**. **Joseff's** creations appeared in over ninety per cent of all late 1930's and 1940's Hollywood movies, which often meant that the demand for them was so great that he could not keep up with it. **Joseff** almost singlehandedly maintained the continuity between theatrical costumes in the movies and their corresponding costume jewellery. He had an excellent knowledge of jewellery production and this, combined with his imaginative designs, made it possible for him to create almost anything desired, and his work is legendary.

Joseff also had an extremely successful line of costume jewellery in the mid 1930's, that was sold in major American department stores. American women loved the **Joseff** creations and were encouraged to buy by his splendid advertising campaigns and clever salesmanship.

Eugene Joseff died in an air crash in 1948 and his wife **Joan Castle Joseff** continued on with his jewellery business and his work for motion pictures. **Joseff's** motion picture creations were never sold to the studios but rented and are now a part of a multi-million piece inventory that is owned by **Joan Castle Joseff**.

Joseff of Hollywood's designs have become very collectable and are fetching very high prices because of their originality and bold design. □



AUTHENTICS

AUTHENTICS, a New York costume jewellery company, was established in the 1930's by **Joanne Moonan**. **Authentics Inc** is not a well-known American designer company but it is representative of the thousands of small jewellery companies that sprang up in New York during the costume jewellery boom in the 1930's and 1940's.

These small manufacturing companies produced their own designer lines, which were either sold by them or sold to larger more well-established companies for their collections. Competition was extremely fierce then, and company directors and designers would travel all over the world, which wasn't such a simple thing fifty years ago, searching for ideas for new lines. This was reflected in pieces showing Oriental and Indian influences, or an assortment of cultures fused into one costume jewellery design, since these creations were often initially designed piece by piece and constructed accordingly.

Joanne Moonan created many designs for **Hattie Carnegie** and **Miriam Haskell** and also produced some stunning costume jewellery designs for her own company. She especially liked original and fun ideas and one of her more unusual ideas was a line of macaroni jewellery which she had dyed in various colours and strung into varying combinations to form eye-catching necklaces and bracelets. **Joanne Moonan** also designed a line of **Disney Fantasia** jewellery, and was famous for her Mexican style jewellery collections.

Joanne Moonan eventually sold **Authentics** and during the 1950's worked as a designer for **Castlecliff** producing designer jewellery. She still involves herself in jewellery design and recently spoke of her admiration for a comparatively new designer, **David Morris**.

□



CHRISTIAN DIOR

CHRISTIAN DIOR, born in France in 1905, began his working career as an art dealer but by his early forties he had begun to work as a fashion designer. **Dior** had gained sufficient popularity by 1947 to open his own salon in Paris and that year to introduce his first ‘‘New Look’’ collection, a romantic and feminine line which proved a great relief after the severity of the war years. He also showed a co-ordinating collection of costume jewels in iridescent pastes, including long earrings and large stunning necklaces similar to 18th-century French court designs, which he had had designed by **Madame Gripoux**. **Maison Gripoux** designed the jewellery collections for many of the famous couturiers at that time.

Dior began to produce a co-ordinating costume jewellery line with each of his collections, and in 1948, in keeping with his ‘‘Zig Zag’’ collection of that year, he produced a jewellery collection based on a similar theme, with single long earrings, white paste flowers and animal pins with fashionable ‘‘tremblers’’, and large paste necklaces with drops which hung fashionably to one side.

The **Christian Dior** boutique in Paris offered high-fashion beads which were popular all during the 1950’s and worn in an assortment of colours and combinations. **Dior** was responsible for the revival of matt white porcelain beads strung into varying lengths and worn in single or multiple strands.

Roger Scemame, who had worked with **Schiaparelli** in the 1930’s, worked for **Dior** after the war producing very expensive antique style jewellery which he created by using antique-style settings adorned with Czechoslovakian stones.

In 1952 **Mitchel Maer** was licensed by **Dior** to produce jewellery for his seasonal collections which were to be designed by freelance designers in Paris. **Maer** was an American who had initially manufactured in London during the 1930’s under the name ‘‘**Metalplastics**’’ and later ‘‘**Mitchel Maer**’’. His jewellery for **Dior** was signed ‘‘Christian Dior by Mitchel Maer’’. Many of the designs proved to be revivals of early Victorian and Georgian designs with wonderfully pretty pavé-set rhinestones and pearls. He also manufactured a range of Byzantine jewels with intricate pearl and coloured stone combinations. **Maer’s** jewels always maintained their high-quality craftsmanship and proved very successful. They have become very collectable because of their exquisite designs. **Maer** also manufactured his own range of costume jewellery but was not so successful, and by 1956 he was bankrupt.

In 1955 **Dior** began a long-lasting association with **Henkel & Grosse** of Pforzheim in Germany. They set up an agreement to mass-produce **Dior's** costume jewellery each season. Many major fashion houses of this period joined with a manufacturer to mass-produce their costume jewellery with their own designer label.

Henkel & Grosse handmade all of **Dior's** jewellery and after 1958 each piece was stamped with the **Christian Dior** logo and the year of production, which makes collecting these pieces both simple and interesting. **Dior** remained in control of the wholesale and retail side of the jewellery business.

Henkel & Grosse began in 1907 when **Florentin Grosse** and **Heinrich Henkel** started to produce gold settings for the jewellery trade. From the end of the First World War and throughout the 1920's and 1930's **Artur** and **Adalbert Grosse** were selling feminine paste-set costume jewellery designs, to famous Parisian couturiers such as **Chanel**, **Lanvin**, and **Schiaparelli**, as well as to small boutiques in Europe. The **Henkel and Grosse** factory in Pforzheim was, however, totally destroyed during the Second World War but after the war they began to manufacture again, though on a smaller scale, reproducing their old lines, until in 1955 they began to work with **Christian Dior**.

Dior's fashion designs became very popular during the 1950's, and the use of extravagant coloured paste jewels with his tailored clothes designs, produced an attractive high fashion look, as other couturiers had demonstrated before him.

In the early 1950's **Christian Dior** created a collection of real looking gems, and wonderfully feminine designs by mixing paste and cabachons with detailed metal work, in romantic themes with hearts, cherubs and flowers.

Some of **Dior's** jewellery was manufactured in the 1950's in America by **Kramer**, an American based company.

Christian Dior died in 1957 while only in his fifties, exactly ten years after his initial success with the opening of his first salon in Paris. **Yves Saint Laurent**, who was at that time an up-and-coming young designer, continued to produce **Dior's** jewellery after his death, and today with the help of other famous designers and manufacturers the magic of **Dior** lives on. □



KENNETH J. LANE

KENNETH J. LANE was born in Detroit and studied design at the Rhode Island School of Design. **Lane** was working for the art department of New York *Vogue* in 1954 when Diana Vreeland sent him to see **Hattie Carnegie** with his designs and ideas. Two years later **Lane** was working for the shoe designer **Roger Vivier**, and as part of this job designed some shoes for **Dior** with rhinestone ornaments. Soon **Lane** became interested in redesigning these rhinestones into sparkling jewellery.

In 1963 he started his own company selling bangles set with paste he had designed to Fifth Avenue department stores. The response was so overwhelming that his jewellery designing soon became a full-time business. **Lane** signed his jewellery with his **K.J.L.** logo for the first ten years of production.

Kenneth Lane changed the whole attitude to jewellery after the 1960's, mostly because of his fresh approach to the wearing of jewellery. **Lane** professes to designing his jewellery purely on the basis of what is amusing to him at that time, and this is possibly the secret of his success, combined with his attention to detail, such as the use of the fine stones that he personally developed with his supplier in Germany.

Lane sometimes recreates, in his own style, established designs such as the famous **Chanel-Verdura** wide bracelets in black and white enamel with a Maltese cross of multi-coloured stones that **Chanel** always wore. The Duchess of Windsor started wearing **Kenneth J. Lane** jewels in the 1960's, and he would often design specific items for her, which he would, with several variations, later include in his collections. In the late 1960's **Lane's** jewellery designs had a strong Indian influence, most popularly depicted by his vast fringed chandelier earrings set with imitation gems.

Some of the most elegant and beautiful women in the world wear **Kenneth J. Lane's** jewellery, such as Jackie Onassis, Elizabeth Taylor, Audrey Hepburn, Nancy Reagan, some members of the British Royal Family and Barbara Bush. **Kenneth J. Lane** continues to be appreciated and admired not only because of his skill as a designer but because of the craftsmanship evident in his work. □

T W E N T I E T H C E N T U R Y

**PASTE and MARCASITE
JEWELLERY**



A stylish pair of white metal and diamond paste earrings hung with a fringe, 1930's.

A silver and diamond paste bracelet set with imitation cabachon sapphires, good quality, 1930's.

A sterling and diamond paste bracelet trimmed with jet beads, 1930's.

A delicate sterling filigree pin set with diamond paste and imitation emeralds, 1920's.

A pair of silver and imitation lapis lazuli earrings, with strands of metal beads forming a tassel hanging from them and a marcasite trim, 1920's, French.

An imitation seed pearl tassel with a lapis lazuli top trimmed with marcasite.

An imitation diamond bar pin on sterling base, 1930's.



A selection of fine paste on silver from the 1930's.



A collection of silver and white metal, paste and coloured stone bracelets from the 1930's and 1940's.



An attractive assortment of sterling, paste, and imitation sapphire and ruby jewellery.

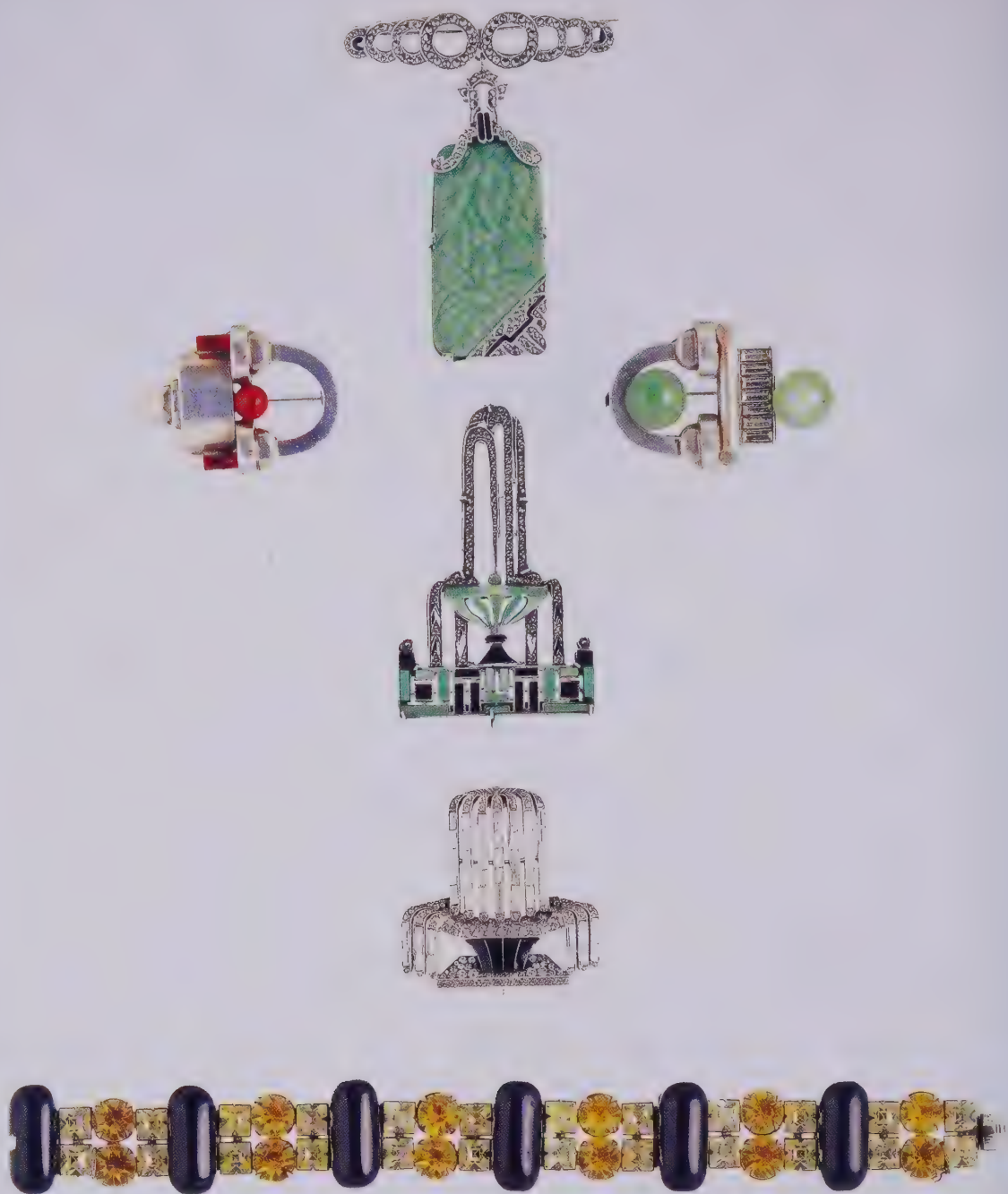
A silver bird set with fine quality pastes in different colours, German, 1920's.

A pair of sterling and paste earrings, 1930's, England S.C.P.

An appealing little silver and diamond paste dog, with an imitation sapphire collar.



Some lovely examples of early 20th-century paste and coloured stone set bracelets.



A silver, marcasite and carved Bakelite pendant-brooch French, circa 1930's.
Two similar silver and coloured stone brooches, art deco style, German, circa 1925.

A silver and enamel fountain brooch, French, circa 1925.

A silver, paste and enamel fountain brooch, French, circa 1925.

A base metal and chrome bracelet set with black Bakelite, imitation onyx, and coloured paste stones, probably French.



A carved green Bakelite and white metal pin set with paste stones, 1930's.

A Jabeau pin of imitation jade and pearl on silver, unsigned, 1930's.

A white metal fob watch, 1950's. A set of real onyx and paste silver cuff-links, 1930's.

A black enamel and paste set of cuff-links set on silver, 1930's. A Jabeau pin, set with paste stones on silver, with faceted glass ends.

A single dress clip of white metal set with paste stones and trimmed with cabachons.

A cocktail watch from the 1940's made of base metal and set with paste stones. A silver bar pin set with paste stones.

A D.R.G.M. bracelet of imitation jade glass beads, trimmed with white metal and paste stones.



French and English sterling silver and diamond paste jewellery from the 1930's and 1940's.
A sterling and diamond paste brooch, with a citrine weighing 100 carats, circa 1930's.
A paste and silver bracelet set with imitation sapphires, great quality, 1930's, French.



An imitation triple strand, cream coloured, pearl necklace with a silver and diamond paste pendant and clasp, circa 1925, French.

A pearl, paste and crystal beaded necklace with silver and paste rondells, circa 1925.

A pair of sterling silver dress watches, set with paste; one of the watches is trimmed with triangular sapphires, English, 1930's.



A selection of emerald and diamond paste jewellery from the 1920's and 1930's.



A pair of marcasite and cabachon set silver earrings.

Two metal and paste bracelets from the late 1930's.

A marcasite and smoked crystal silver ring from the 1930's designed by Theodore Fahrner.

A synthetic ruby and silver gilt cocktail ring from the 1940's.



A group of white metal and silver jewellery with paste, circa 1930's.



A silver dragonfly set with paste stones and an imitation emerald body, American ,1910.

A pair of matching paste and silver earrings, with large imitation emeralds, American, fine quality, 1910.

A sterling, paste and imitation cabachon ruby bracelet by Ciner, 1940's.

A pair of silver and paste earrings, early 20th-century.

An early 1940's unsigned flower brooch, combining gilt and paste with imitation rubies.



A collection of paste and coloured stone jewellery from the 1930's to the 1950's.

The large pin set with citrine, aquamarine, ruby, and diamond pastes and trimmed with pearls is signed VOGUE.

The central piece is a stylish expanding bracelet of green and clear glass beads, trimmed with paste stones on white metal, 1930's.



A silver and green enamelled bracelet with green glass cabachon stones, circa 1925.

A sterling and synthetic ruby and emerald intricately designed bracelet, with a black Bakelite edge, possibly German, 1920's.

A black Bakelite and paste bracelet, 1930's, probably French.



A collection of fine quality paste clips and brooches from the 1920's and 1930's.

The (Centre) horse and jockey pin is silver, set with paste and delicately enamelled, a great example of paste at its best.

The (Centre bottom) brooch set with fake rubies and paste is a double clip and is equally attractive when the clips are separated.

The attractively designed necklace is of frosted glass beads strung on a silver chain and trimmed with imitation jet beads and paste rondells.



A silver bow pin set with onyx and paste stones.

A TRIFARI double clip of super quality, circa 1930's.

A necklace and bracelet set of diamond paste trimmed with black beads in a stunning design reminiscent of India, circa 1930's, French.



A beautiful chrome fob watch from Paris, on a black silk moire ribbon and inlaid with white paste and black lacquer by L. COL., 1930's.
An assortment of metal and sterling unsigned jewellery from the 1930's.



A glass and black beaded necklace combined with rhinestone rondells strung on a chain, circa 1930's.

A TRIFARI gilt flower clip enamelled and trimmed with paste, circa 1940.

Two matching and very stylish 1940's cuffs set with rhinestones and cloudy glass and strung on elastic.

A D.R.G.M. sterling bracelet of black beads and paste.



Two silver and paste dogs from the 1930's, super quality.
 A necklace and bracelet of green Bakelite and paste, German, 1930's.
 A wonderful yellow Bakelite and paste dress clip trimmed with an imitation sapphire cabachon, French, 1920's.
 A crackled Bakelite and paste brooch on silver, French, 1920's.
 A paste double clip brooch, French, 1930's.



A white metal and diamond paste bracelet, WEISS, 1950's.

A pair of chrome and paste earrings with large cabachon sapphire drops. Unsigned, 1940's.

A necklace and matching bracelet of fine set paste in an attractive geometric design, unsigned, 1940's.



A collection of marcasite jewellery set on silver, circa 1920's and 1930's European.



- A pair of sterling silver and marcasite dress clips, circa 1920's.
- A large sterling silver marcasite and enamel flower brooch, circa 1950's.
- A marcasite and silver bracelet, circa 1930's, good quality.
- A silver and marcasite beetle with imitation aquamarine eyes, circa 1950's.
- A white metal marcasite and enamel flower brooch, circa 1950's.
- A silver, marcasite and enamel lizard, circa 1940.
- A silver and marcasite seashore scene, circa 1940.

T W E N T I E T H C E N T U R Y

**PLASTIC and CHROME
JEWELLERY**



A two-coloured Bakelite sword, American, 1940's.

A two-coloured Bakelite and brass brooch, French, circa 1930.

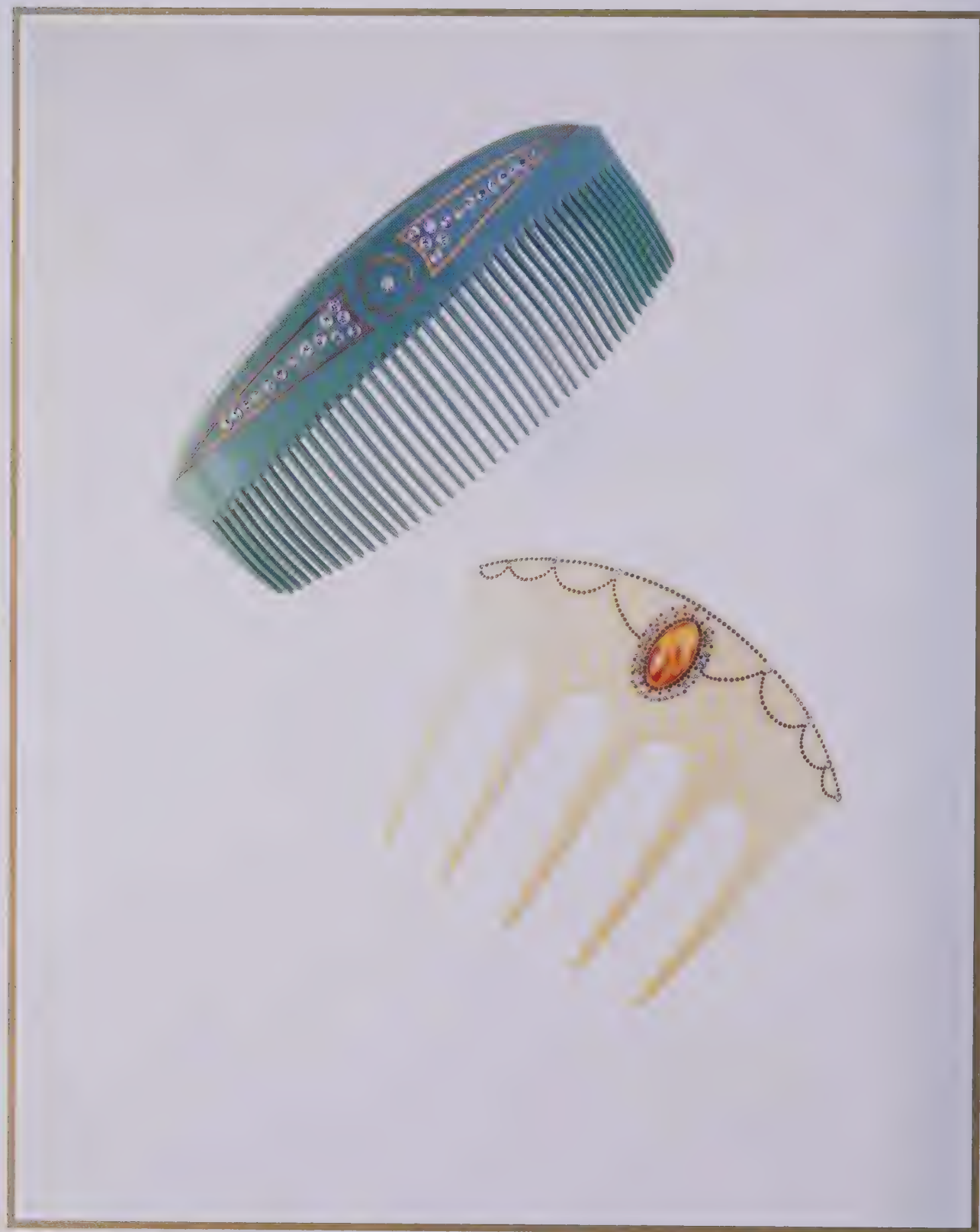
Two carved Bakelite frogs made previously in every colour, French or English, circa 1940's.

A carved Bakelite bird set on a brass plate, French, 1930's.

A red and black Bakelite brooch, French, circa 1930's.

A Bakelite ribbon brooch, American, 1940's.

A carved horse with brass details, American, 1940's.



An ivory comb, set with paste and metal studs and an imitation tortoiseshell cabachon, probably by AUGUSTE BONAZ, circa 1920.
A large pale green Bakelite comb decorated with paste and a gold leaf motif, circa 1920's.



A collection of Bakelite and lucite jewellery from the 1930's and 1940's.
A black Bakelite and hematite bangle by GABY BOURLAY, French.



An attractive group of celluloid and Bakelite pieces from the 1920's and 1930's.



A 1930's necklace of yellow and red beads, strung on yellow silk cord, with a large hanging tassel, 1930's.
A group of ivory coloured celluloid bangles set with rhinestones from the 1940's.



A selection of aeroplane pins from the 1920's to the 1950's, made in a variety of metals and plastics.



A pair of cream coloured expanding beaded bracelets, made in Japan, signed Trade J.S.F.K.

A transparent bead necklace with rhinestones set into the beads, 1940's.

Three celluloid bangles trimmed with gold, circa 1940's.

A group of Bakelite pins and a clip. The pins are carved in leaf shapes, 1940's.



Black Bakelite and rhinestone earrings, circa 1940's.
 A selection of Bakelite, chrome, and rhinestone cigarette holders from the 1920's to 1940's.
 Two Bakelite bangles from the 1940's trimmed with rhinestone and imitation stones, 1940's.



A very stylish chrome bracelet with a blue and maroon Bakelite bauble trim, 1930's.

A Bakelite black and white scottie dog buckle, 1930's

A selection of attractively coloured Bakelite cigarette holders from the 1930's.



A splendid selection of Bakelite and plastic earrings, some set with rhinestones, 1940's and 1950's.



A black and yellow Bakelite set combined with chrome, French, 1930's.
A red Bakelite bracelet and matching dress clips trimmed with gilt wires, 1940's.



A selection of Bakelite and lucite jewellery, trimmed with gilt and paste, 1930's and 1940's.



A selection of excitingly coloured Bakelite and plastic from the 1940's.



An unusually large French Art Deco chrome and Bakelite necklace, circa 1925.



An elasticated imitation tortoiseshell, buckle bracelet in Bakelite.

A 1930's green Bakelite bangle bracelet.

A silver plated bracelet with two large pieces of moulded Bakelite, 1940's.

A 1940's green Bakelite and metal bracelet.

An elasticated transparent yellow and black Bakelite bracelet.

A stylish Bakelite 1930's brooch.



A very stylish metal snake bracelet from the 1920's.
 Two chrome and Bakelite Art Deco necklaces from the 1920's.
 A transparent plastic and chrome pin, 1920's.
 Two plastic clips with metal trims, 1920's.



A black and green streamlined Bakelite bracelet, French, 1930's.

A black Bakelite brooch with drops of gilt and Bakelite beads, 1930's.

A bangle and matching brooch of two-coloured carved Bakelite, American, circa 1930's.

A large hand-carved crab, of Bakelite with glass eyes, very rare, American, 1940's.

A hand-carved Bakelite fish, French, 1920's.

A large clip of three-coloured lucite, French, circa 1930's.



A selection of celluloid, Bakelite, plastic and glass clips and pins from the 1930's and 1940's, some trimmed with metal.



A group of plastics combined with chrome and paste stones.

A chrome and wood sailing boat clip, circa 1940's.

A necklace made of white and green plastic, with white glass beads, circa 1940's.



A necklace and bracelet of flexible enamel on chrome, German, 1930's.
A chrome pin in the form of a reclining swimsuited woman, 1930's.
A very stylish chrome and Bakelite bangle from the 1930's.



A bar pin of paste set on black Bakelite and white metal, 1930's
 A black Bakelite bar pin trimmed with white metal and paste stones, 1930's, D.R.G.M.
 A chrome and black Bakelite bracelet trimmed with white paste, D.R.G.M., 1930's
 A white metal and paste bracelet featuring black Bakelite, 1930's.
 A black glass and paste white metal bracelet, 1930's.
 Black Bakelite and paste earrings on white metal, unsigned.



A group of chrome and imitation lapis lazuli necklaces and a bracelet from the 1930's.



A very long blue celluloid and chrome necklace from the 1940's.
An unusual bracelet, pin and earrings set in white and pink chrome in the form of a leaf, 1940's.



A selection of early Bakelite and celluloid jewellery from the 1940's and 1950's.
The copper "kissing couple" pin is signed REBAJES.

MIRIAM HASKELL





A group of necklaces, pins and earrings from MIRIAM HASKELL, in gilt metal with imitation pearl and diamond paste trimmings, circa 1940's.



A parure of gilt metal and imitation pearl jewels by MIRIAM HASKELL, 1940's .



A splendid group of MIRIAM HASKELL earrings, circa 1940's.



MIRIAM HASKELL jewellery at its most exciting — some early examples of MIRIAM HASKELL jewels of the 1940's.



A selection of MIRIAM HASKELL jewels from the 1950's, in her signature gilt and pearl trimmed style.



A necklace of gilt metal, rhinestone and imitation pearls with matching earrings, circa 1940's.

Earrings of large gilt set pearls trimmed with tiny seed pearls by MIRIAM HASKELL, circa 1940.

A bracelet composed of two strands of pearls and a strand of large imitation paste diamonds with a diamanté clasp by MIRIAM HASKELL, circa 1950's, very rare.



A MIRIAM HASKELL shell pin, decorated with gilt filigree paste set flowers, circa 1940's.
 A pearl necklace with a gilt and pearl set butterfly pendent, and matching gilt and pearl butterfly wing earrings,
 MIRIAM HASKELL, circa 1940's.
 A gilt necklace with pearl and paste set flowers, MIRIAM HASKELL, circa 1940's.
 A gilt and pearl set flower pin, MIRIAM HASKELL, circa 1940's



An attractive gilt ladybird pin with an imitation green onyx body, paste decorated wings, and an imitation pearl head, 1950's.
 A MIRIAM HASKELL pearl necklace with a flowered front clasp set with stones and an imitation amethyst drop, circa 1940's.
 An attractive gilt choker necklace consisting of chains of imitation pearls and amethysts combined with large amethyst stones, unsigned, circa 1940's.



A necklace and matching earrings set made by MIRIAM HASKELL in the 1940's.



A stunning imitation ruby bead necklace and earrings set, MIRIAM HASKELL, circa 1940's.



An attractive pink pearl necklace, earring and pin set by MIRIAM HASKELL, decorated with shells, imitation coral and various coloured pastes, circa 1950's.
A Bakelite bow buckle from the 1930's.

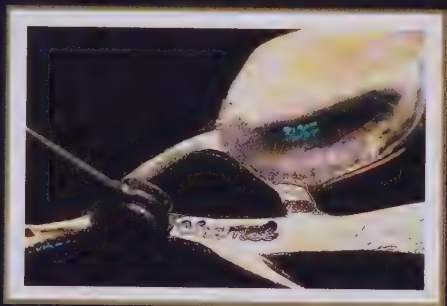


A green beaded necklace with a gilt pearl and bead drop and matching earrings, circa 1950's.
An unsigned gilt pin set with rhinestones, in a very similar style to early MIRIAM HASKELL jewellery, circa 1940's.
A brooch of gilt flowers combined with green glass, MIRIAM HASKELL, 1940's.



Three flying black Bakelite birds with yellow enameled beaks, typically 1940's.
A MIRIAM HASKELL 1940's black Bakelite necklace with three elephants on gilt chains.

CHANEL





A beautiful paste and emerald coloured bead necklace, with a pendant that can be separated from the necklace and worn alone; this is probably an early CHANEL piece, 1930's.



An imitation ruby and emerald coloured bead necklace and earring set combined with imitation pearls. The necklace is hung with attractive tassels of rubies, emeralds and pearl beads. French, probably CHANEL, circa 1930's.



Three pieces of jewellery manufactured by MAISON GRIPOIX in the 1940's and 1950's, possibly made for CHANEL.



A MAISON GRIPOIX "paté de verre" necklace from the late 1930's, probably made for CHANEL.



A gilt filigree chain by CHANEL, 1950's.
A group of CHANEL gilt, imitation pearl and paste brooches in her Byzantine style, 1960's.



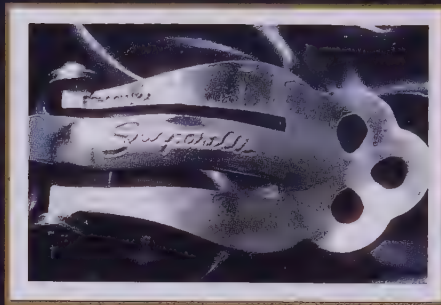
A pair of CHANEL gilt feather, imitation pearl and paste earrings, 1960's.

A gilt and imitation pearl CHANEL cuff, 1960's.

A pair of large pearl earrings with a gilt spiralled wire trim CHANEL, 1950's.

Imitation emerald cabachon drop earrings set in gilt metal, CHANEL 1960's.

SCHIAPARELLI
and
COPPOLA & TOPPO





A "shocking pink" satin jewellery bag lined with duck-egg blue satin, 1940's.

A wonderful SCHIAPARELLI, late 1940's bracelet and earring set of coloured pastes, teamed with ruby cabachons set on gilt circles.

A SCHIAPARELLI Fabergé-egg style pin which is enamelled on one side and encrusted with frosted coloured paste on the other side, set on pewter coloured metal, circa 1940's.

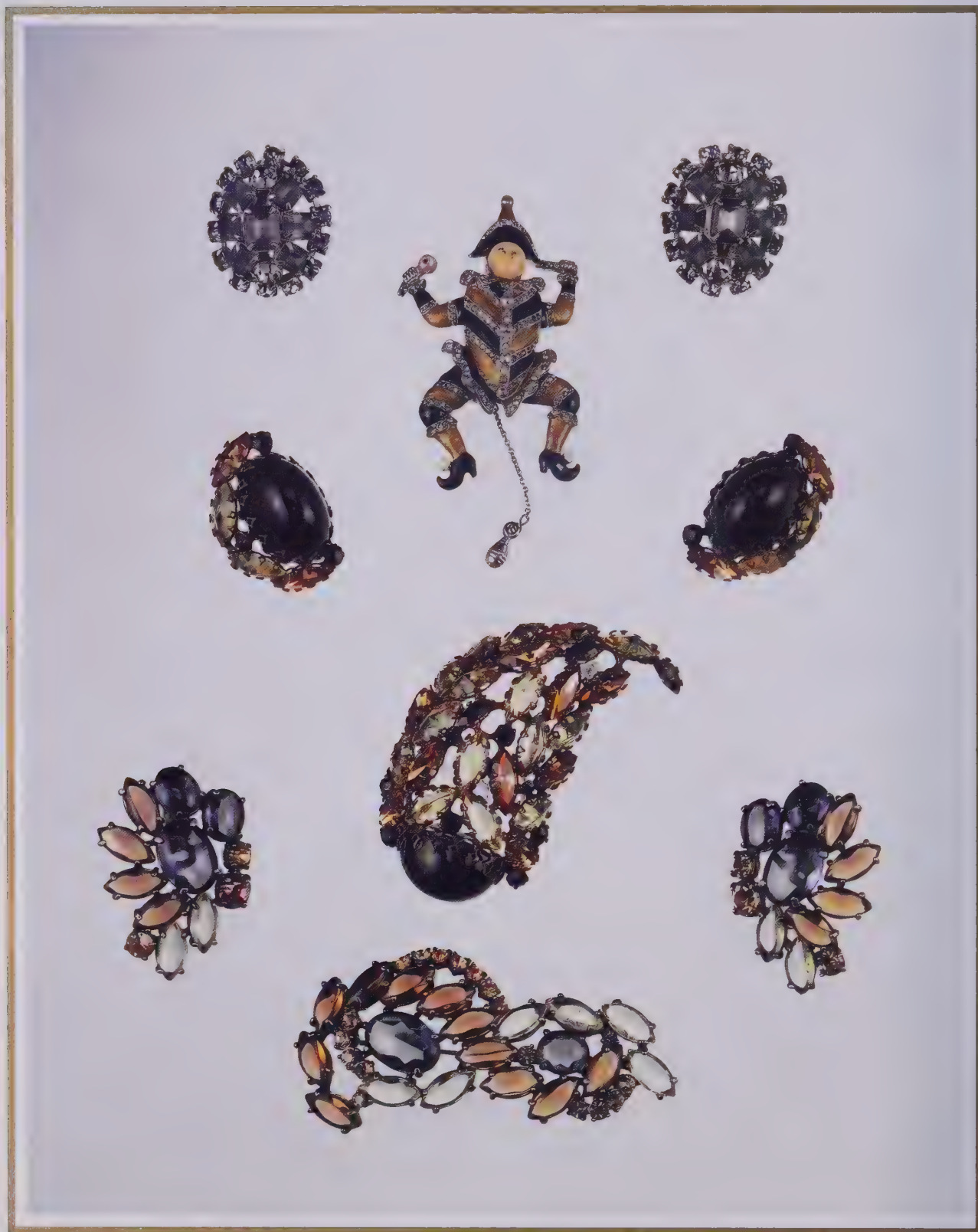
A SCHIAPARELLI perfume bottle brooch, with a gilt ivy leaf motif and a green cabachon stopper, which probably contained her famous "Shocking" perfume, signed SCHIAPARELLI across the back of the bottle, 1940's.



A SCHIAPARELLI pin, earring and bracelet set of imitation pearls and iridescent blue stones set on gilt, 1950's.
 A metal bracelet of shells and coloured pastes by SCHIAPARELLI, 1940's.
 An ALEXANDER KORDA gilt lion brooch, 1950's.



A bracelet, pin and earring set of multi-coloured red and orange stones, set on metal, SCHIAPARELLI, 1940's.
 A SCHIAPARELLI bracelet, earring and pin set made of unusually cut pink stones and gilt, 1940's.



A beautifully enameled and paste set figure of a clown, which moves when the chain is pulled; unsigned, circa 1920's.

A pair of SCHIAPARELLI earrings in a smoke colour, circa 1950's.

A pair of earrings and a pin with dark glass stones, SCHRINER, 1950's.

An earring and pin set by SCHIAPARELLI, in shades of brown, circa 1940's.



A SCHIAPARELLI necklace, bracelet and earring set, with stones in shades of iridescent blues, 1950's.



A bracelet and earring set from COPPOLA & TOPPO made of coloured glass beads set on a bronze plate,
made in Italy for Schiaparelli in the 1930's.
A 1920's Vauxhall glass necklace.



A stunning pink toned glass necklace by COPPOLA & TOPPO for Schiaparelli, 1940's.
Two cuffs of bronze set with pink and green glass beads made by COPPOLA & TOPPO for Schiaparelli in the late 1940's.



A necklace and earring combination of sea green and light green coloured beads set partly on bronze by COPPOLA & TOPPO, 1940's.



A swan brooch marked "déposé" possible Schiaparelli, circa 1925.

A necklace of green and clear coloured beads partly set on bronze in the distinctive COPPOLA & TOPPO fashion, circa 1940's.

A pair of gilt and green beaded earrings made by MIRIAM HASKELL, 1940's.



A red beaded necklace by MIRIAM HASKELL, beautifully made, 1930's.
A necklace and matching earrings made with clear glass beads and a bronze backing, COPPOLA & TOPPO, circa 1940's.



A bracelet and earring set, CAPRI, gilded and enameled and teamed with real shells and coral, 1940's.
A seaweed style bracelet of bronze set with varying shades of blue glass, made in Italy by COPPOLA & TOPPO, circa 1950's.

TRIFARI





Four stunning brooches designed by Alfred Philippe for TRIFARI, 1930's.



A selection of jewellery designed by Alfred Philippe for TRIFARI, 1940's and 1950's.

A double clip brooch in the form of a King and Queen of diamonds, set with coloured pastes on silver gilt by CORO, 1940's.

A clip in the form of a bucket of carved cabachon flowers by TRIFARI, 1940's.



A superb parure designed by Alfred Philippe for TRIFARI of imitation carved rubies and cabachon-sapphires, set on gilt with diamond paste, late 1940's.



A group of TRIFARI jewels.

The flower pin with clear lucite petals, "Jelly Belly" snail and boat dates from the 1950's.

The heron "Jelly Belly" is from the 1930's.

An emerald, ruby and diamanté flower made to imitate invisible settings made famous by Van Cleef and Arpel, circa 1960's.

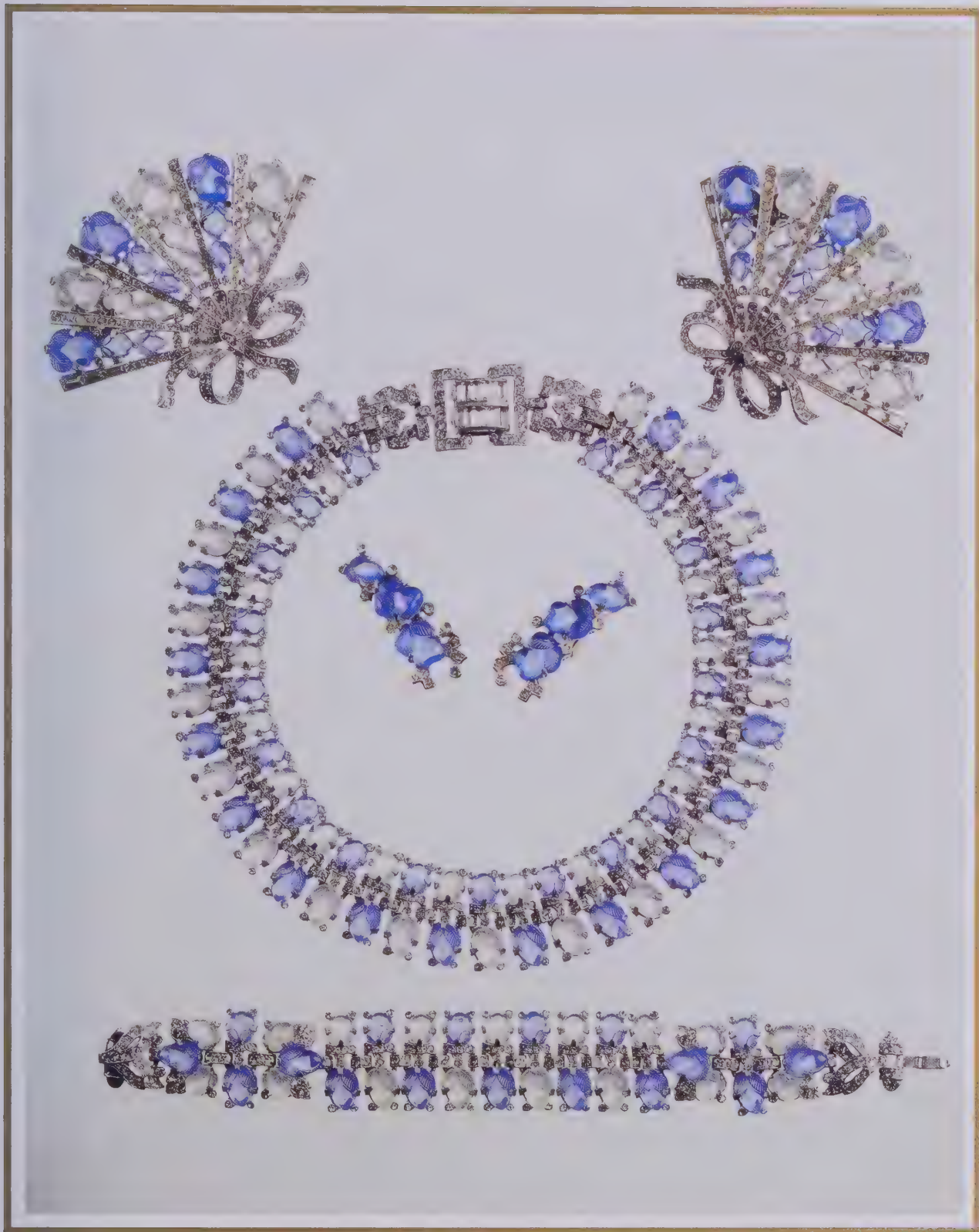
Earrings of rubies and diamonds, 1960's.



A collection of "Clear Bellies" (called "Jelly Bellies" sometimes) designed by Alfred Philippe for TRIFARI, all made of silver gilt with bodies of clear lucite, 1940's.

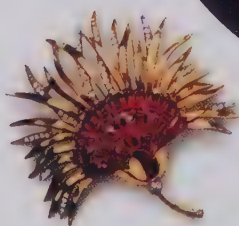


A group of TRIFARI pins from the 1930's and 1940's.
The carved cabachon pieces in blue and white, with diamond paste, are designed by Alfred Philippe for TRIFARI.



A parure set with paste and carved cabachons in blues and whites, designed by Alfred Philippe for TRIFARI, late 1930's.

AS SEEN IN VOGUE



Every exquisite piece designed by TRIFARI is a triumph
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Jewelry  TRIFARI

Designs Patented

VOGUE -- DECEMBER 15, 1944
HARPER'S BAZAAR -- JANUARY, 1945



DAY

EVENING

Jewelry  TRIFARI
Designers of costume jewelry

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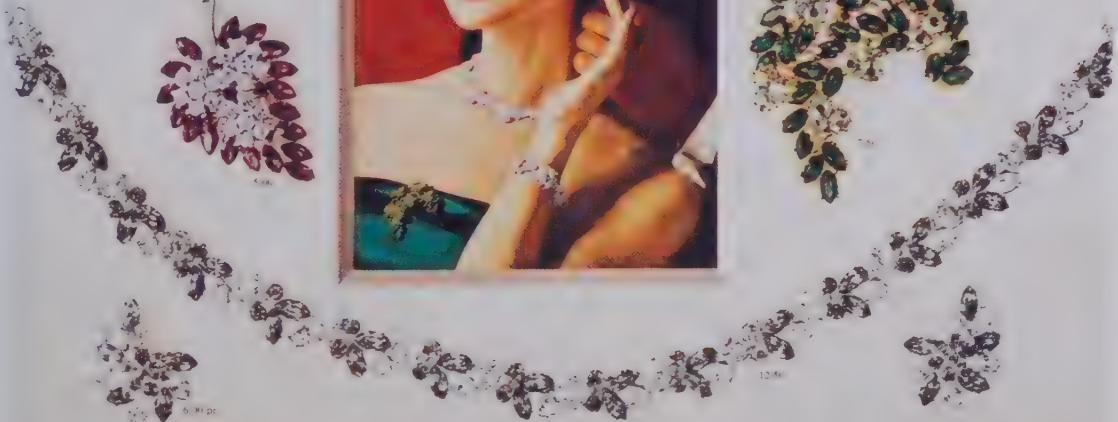
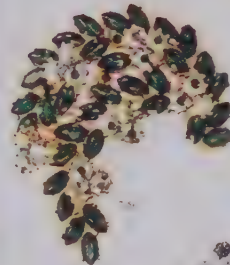
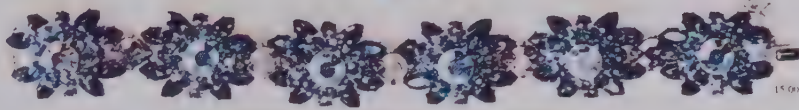
Yogee 11/61

Jewel by
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Lightning... brilliant fashion for gala hours... a blaze of rhinestone baguettes set in platinum-lined Trifanium.
Necklace \$25.00 • Bracelet \$20.00 • Contour earring \$7.50 • Drop earring \$10.00 • Pin \$15.00. Prices plus tax.

AS SEEN IN LIFE

Jewels by
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Memo to a smart woman: Circle your choice and slip this page into his pocket.

ALL PRICES PLUS TAX



TRIEFARI

10/61

As seen in HARPER'S BAZAAR

Jewels by
TRIFARI

Fashion takes its portrait and lights it with a conspicuously beautiful pin. Here, a selection of leaves in golden-toned Trifanium studded with pretend pearls. Clockwise from the top: 5.00, 7.50, 15.00 and 7.50. Prices plus tax. Earrings to match.

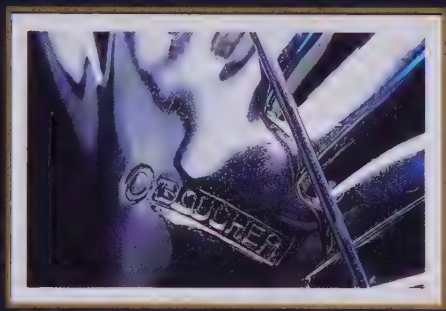
MADE IN SOUTH AFRICA



What Mamie Will Wear At The Ball

Here it is — the jewelry which Mrs. Dwight D. Eisenhower will wear at the Inaugural Ball on Jan. 20th, after he is sworn in as President. It is a Republican National Convention with the new President-elect, Dwight D. Eisenhower, in the White House. The First Lady, Mamie Eisenhower, will wear a gown modeled by the famous designer, Christian Dior, at her home, 60 Morningstar Dr. (For story on Ike's inauguration and photo of Richard Nixon's gown, see Page 3.)

BOUCHER





A sterling silver enamelled Buddha pin by BOUCHER, 1940's.
 A wheelbarrow of paste-stone flowers by BOUCHER, gilt metal, 1940's.
 A bow pin attractively set with coloured pastes, BOUCHER, 1940's.
 A mesh bracelet set with paste rubies and diamonds, BOUCHER, 1960's.
 A red lily and gilt pin, BOUCHER, 1960's.
 A white metal, Van Cleef style, paste and cabachon sapphire flower pin, 1960's.



A necklace, earrings and bracelet set by BOUCHÉ, set with coral and rhinestone, circa 1960's.
A silver gilt poodle by CORO, set with rhinestones, 1960's.



Three superbly made paste and imitation blue sapphire necklaces and matching earrings by BOUCHER, 1940's-1950's.

HATTIE CARNEGIE





An early HATTIE CARNEGIE necklace, circa 1930's, on a gilt chain set with imitation coral beads and ceramic flowers, signed H.C., very rare.



A MONET pin made of silver gilt, circa 1950's.
 A HATTIE CARNEGIE brooch set with paste, circa 1950's. A HATTIE CARNEGIE multi-coloured brooch, circa 1950's.
 A leopard chained to a tree pin, attractively set with red stones, circa 1930's.
 A sterling silver gold-washed frog brooch with a glass centre, circa 1950's.
 A beautifully set Czechoslovakian brooch, circa 1950's.
 A gilt brooch set with paste and ruby cabachons, circa 1940's.
 A K.J.L. enamelled elephant brooch, circa 1960's.

GEORGE FLATT LYNES



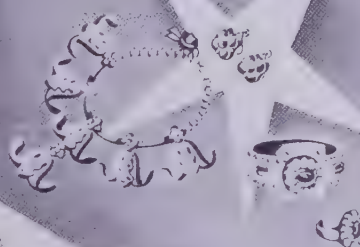
... FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY ...

Hattie Carnegie

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Gold soldier clips,
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Glitter is a "must".

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She will
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A precious gift
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a Florentine gold-plated,
hand engraved evening box, \$70.
Our candy-box evening bag
in sequins, \$35, gold or
silver kid, \$35.

Hattie Carnegie

... FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY ...

JOSEFF

Joseff



A collection of twelve signs of the zodiac by JOSEFF, made exclusively for JOHN WANAMAKER, 1945.



A cherub necklace and earring set by JOSEFF, 1940's.



A cockerel necklace by JOSEFF, circa 1940's.

A French base metal bar pin set with an imitation pearl and paste rubies, with wings of an oxidized finish, circa 1900.

A silver gilt Egyptian style pin with blue enamel, circa 1910.

CHRISTIAN DIOR





A stunning parure of diamond paste set on metal in a Georgian design, signed on a plaque fixed to the jewellery,
CHRISTIAN DIOR BY MITCHEL MAER.



A diamond paste set necklace, probably one of CHRISTIAN DIOR's earlier creations, late 1940's.
A diamond paste flower pin with a "trembler" centre, CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.
A white paste bird of paradise, CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.
A white pearl necklace with a paste and pearl clasp, CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.



Two romantic style Christian Dior necklaces set with paste and crystal stones in the shape of "witches' hearts",
CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.



A gilt and blue paste necklace, earring and pin set, with its original box called "symphonie",
CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.

A gilt necklace of swallows holding paste set garlands, early CHRISTIAN DIOR, possibly a "couturier" piece, 1950's.



A necklace of glass coloured paste stones in varying cuts, and coloured cabachons in shades of pink, lemon and purple, CHRISTIAN DIOR BY HENKEL & GROSSE, 1958.

A multi-coloured paste brooch, CHRISTIAN DIOR, 1960.

A paste necklace in pastel shades, CHRISTIAN DIOR, 1950's.



A white and grey paste necklace with imitation topaz stones, most probably Austrian crystals ,
HENKEL & GROSSE FOR CHRISTIAN DIOR, 1955.

A pin, which is actually a musical box in a gilt case with a Limoge enamelled panel, adorned with two gilt cherubs, CHRISTIAN DIOR
BY MITCHEL MAER, early 1950's.



A CHRISTIAN DIOR necklace, the pendant of which is removable, and earring set manufactured by HENKEL & GROSSE set with imitation cabachon sapphires, 1960's.

A CHRISTIAN DIOR clown of gilt metal with enamelled hands and feet, a imitation pearl head, and a red and green paste suit, 1965.



An imitation pearl and topaz coloured paste necklace and earrings, signed CHRISTIAN DIOR, manufactured by HENKEL & GROSSE, 1959.
 Two CHRISTIAN DIOR pins from 1963, one with its original tag.
 A pair of modernist style glass and enamel earrings, 1965.



Three unicorns of diamond paste set on white metal, CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.

A bracelet designed in the Byzantine style, CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.

A pair of gilt and paste earrings bought in their original box, "cupidon" design, CHRISTIAN DIOR BY MITCHEL MAER, 1950's.

A shell design earring and matching pin set, unsigned (a copy of an original Dior creation 1950's).



A wonderfully set necklace and earrings in a stunning colour, unsigned but probably CHRISTIAN DIOR, 1950's.

KENNETH J. LANE





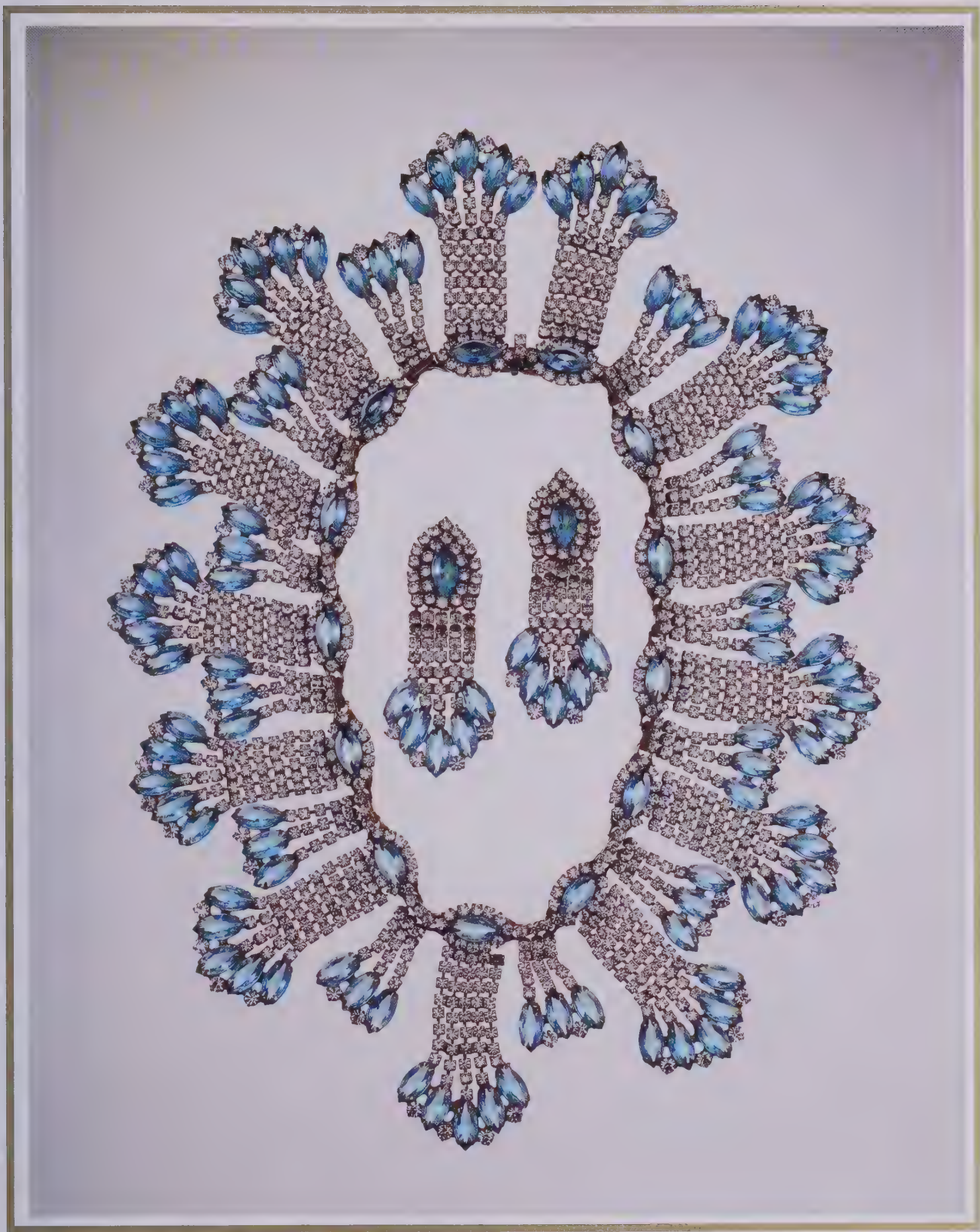
A silver gilt handbag frame, embellished with white paste and rubies, probably by HOBÉ (the signature was originally on the bag).
A belt of coloured stones and diamond paste designed by K.J.L. in the 1960's. The original design was made for the Duchess of Windsor.



A KENNETH J. LANE necklace of black beads and rhinestones hoops, with an attractive pendant with a 'W' motif, 1960's.
A sterling silver bangle with baguette-shaped rhinestones, 1940's.



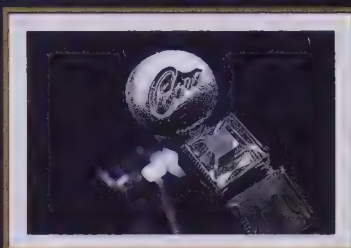
An Indian revival style necklace and matching earrings set by KEN LANE, late 1960's.
A mask brooch of paste, rubies and chrome, American, circa 1920.



A white and blue paste necklace and matching earrings by KENNETH J. LANE, 1960's.

T W E N T I E T H C E N T U R Y

ASSORTED DESIGNER COSTUME JEWELLERY



CORO



CINER



HOBE



NAPIER



EISENBERG



PENNING



DE ROSA



McCLELLAND BARCLAY



COROGRAFT



CAPRI



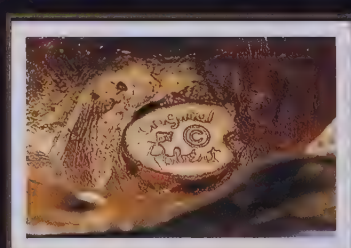
MAZER



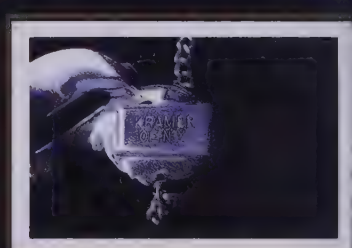
LISNER



CORO



ROBERT



KRAMER



A CORO DUETTE silver gilt enamelled double clip, consisting of two "trembler" flowers, set with coloured pastes, 1940's.

A pair of stunning, black lacquered, ball earrings inlaid with paste baguettes, DE LILLO, circa 1950's.

A pair of gilt ball earrings set with rhinestones, K.J.L., 1960's.

A silver gilt flying eagle pin, geometric design, circa 1940's.

A set of three gilt monkeys, set with multi-coloured paste stones, early HATTIE CARNEGIE, Late 1930's.

A silver gilt frog with a faceted glass centre, unsigned, 1940's.

A pair of silver gilt and paste earrings, TRIFARI, 1940's.



A silver gilt pin with a large imitation sapphire stone, CINER, 1940's.

A double clip of silver gilt paste, rubies, and enamel, with two "trembling" flowers, CORO DUETTES, 1940's.

A silver gilt basket of paste flowers of great quality, 1940's, NETTIE ROSENSTEIN.

A gilt emerald and paste necklace by TRIFARI, 1950's.

A silver gilt imitation emerald set bracelet, LAMPL, 1940's.

A silver gilt dragon which is separated into a head and tail, set with diamond paste and the head set with a triangular ruby and imitation emerald eyes; a unique piece, 1940's.



A TRIFARI brooch and earring set, of carved cabachon rubies and white sapphires, 1940's.

A sterling flower pin attractively set with square cut rubies, 1940's.

A diamond paste bracelet by KRAMER of New York, 1950's.

A white metal insect pin, set with white paste and a blue cabachon back, JOMAZ, 1940's.

A stylish rectangular ruby and diamond paste brooch on white metal, unsigned, 1940's.



An enameled basket of flowers clip set with paste by TRIFARI, early 1940's.
 Two enamel and paste birds on a branch, double clip by CORO DUETTE, 1940's.
 A sterling paste set Prince of Wales feather pin by DE ROSA, 1940's.
 An EISENBERG ORIGINAL white metal and paste bow brooch, 1940's.
 Three gilt set emerald glass buttons, 1940's.
 A 1940's silver gilt paste and ruby pin, PENNINO.
 An EISENBERG ORIGINAL fur clip with a large glass stone and paste, 1940's.



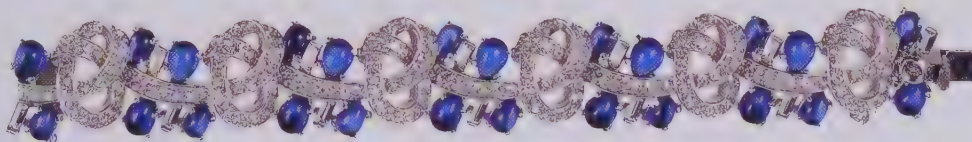
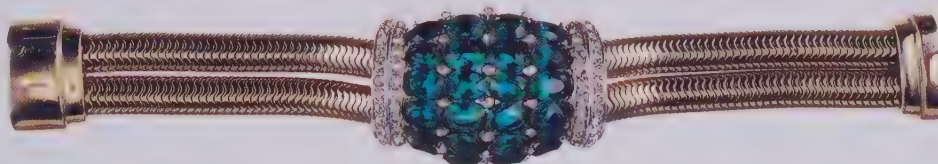
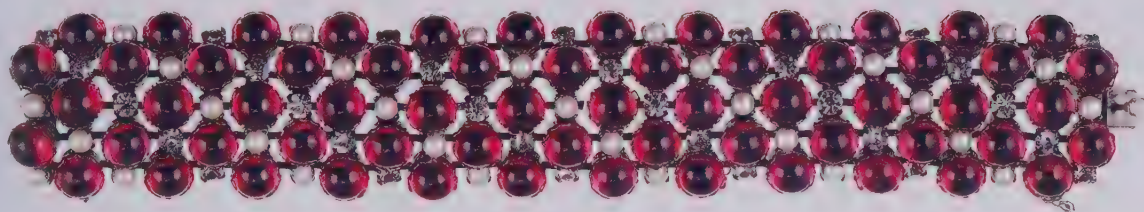
An emerald and rhinestone necklace by TRIFARI, late 1950's.
An earring and necklace set of paste and imitation emeralds by MAZER, 1940's.



A set of MIRIAM HASKELL jewellery from the 1940's in an unusual shade of lime.

A brooch of pearls and imitation diamonds with green glass leaves, French from the late 1930's, probably CHANEL made by GRIPOIX.

A pair of 1950's Austrian crystal earrings.



A bracelet of imitation rubies, pearls and diamonds, 1940's.
 Two similar bracelets with carved glass stones and paste, MAZER, circa 1940's.
 An emerald and paste bracelet, BOUCHER, 1940's.
 A paste and sapphire bracelet, BOUCHER, 1940's.



Three pins from the 1950's, unsigned.
 A pair of earrings by JOSEPH MAZER, 1950's.
 A pin and earrings set by TRIFARI.
 A 1940's blue paste set bird.
 A white metal clip, 1930's, unsigned.



A rhinestone and black pearl necklace, 1930's.

A black Bakelite pair of long tasselled earrings with a paste trim, early 1950's.

A cloudy plastic circle pin with paste and an imitation coral stone, early 1960's, signed KENNETH J. LANE.

A pair of rhinestone racing greyhounds pin by POLCINI, 1950's.

Black lacquered ball shaped earrings with paste and baguettes by DE LILLO, 1950's.

Long paste earrings with an imitation onyx and coral drop, unsigned, 1950's.

An expandable bracelet of black beads trimmed with rhinestones.

A bracelet of black plastic beads with white paste trims, 1940's.



A silver gilt crown by TRIFARI set with imitation cabachon rubies and sapphires, and coloured paste, 1940's.

A pair of silver gilt and paste crown earrings by MAZER BROS, 1940's.

A pin by CORO in the shape of a gold lantern encrusted with coloured stones, wonderful quality, 1940's.

K.J.L. blue cabachon earrings with paste, 1940's.

An unsigned gilt necklace and bracelet set in a stylish design, 1940's.



A wonderful collection of HOBÉ pieces from the 1940's and 1950's.



A gilt bird pin set with paste and a cabachon sapphire eye, BOUCHER, 1940's.

A white metal and paste pair of earrings with a brown centre, LISNER, 1940's.

A multi-coloured iridescent stone set gilt pin by KRAMER, 1950's.

A fine quality gilt pin with a paste and ruby trim, McCLELLAND BARCLAY, 1940's.

An Egyptian revival gilt clip, in which the figure of a woman is inlaid with imitation sapphires, 1940's.

A pair of oblong earrings with pink stones and paste, 1950's.

A TRIFARI sterling flower brooch from the 1940's, set with coloured pastes. A pair of gilt shoe buckles, signed MUSI.



A paste double clip by MAZER, 1940's.

A heart-shaped brooch set with green and white paste stones, HATTIE CARNEGIE, 1950's.

A pair of butterfly earrings with two similar pins, in silver gilt, and set with imitation cabachons of ruby and sapphire, TRIFARI, 1940's.

A silver gilt geometric necklace, 1940's, unsigned.

A silver gilt turbaned mask with an imitation ruby stone, MAZER, 1940's.

A snake necklace with a gold wash and ruby eyes, circa 1940's.



A pair of multi-coloured stone earrings, unsigned, 1940's.

A bracelet by HATTIE CARNEGIE, 1940's.

A silver and paste brooch by PENNINO, circa 1940's.

A chrysanthemum brooch by ALFRED PHILIPPE for TRIFARI, made of silver gilt and paste and emerald cut rubies, circa 1940's.

A 1940's TRIFARI "Jelly Belly" silver gilt fly.



A CORO DUETTE pin depicting a pair of masks of multi-coloured stones, 1940's.
 A sterling dagger pin enamelled and encrusted with coloured stones, unsigned, 1940's.
 A silver-gilt "Jelly Belly" fish by TRIFARI, 1940's.
 A sterling silver-gilt fish with a large paste ruby in its mouth, COROCRAFT, 1940's.



A gilt and paste watch, 1940's.
 A sterling and paste pin, unsigned, 1940's.
 A CORO gilt and enamel spray of flowers, 1940's.
 A KEN LANE turtle watch brooch, 1960's.
 A 1960's MONET dress clip.
 A silver gilt Chinaman's head, 1940's.



A crystal art deco necklace set on silver, 1920's.

A paste double clip, 1930's.

A pink silver-gilt butterfly by JOSEPH MAZER, 1940's

A rhinestone dress clip from the 1940's.

Three silver gilt pins set with coloured pastes, unsigned, 1940's.



A sterling head by REJA, 1940's. A pair of TRIFARI sterling "Jelly Belly" earrings with lucite centres, 1940's.

A TRIFARI silver gilt "Jelly Belly" crab, 1940's.

A gilt pin set with red and white paste, PENNINO, 1940's.

A sterling "Jelly Belly" chick, 1940's, TRIFARI.

A 1940's TRIFARI "Jelly Belly" fly, silver gilt.

A TRIFARI silver gilt crown and matching earrings, set with white cabachons and coloured pastes, 1940's.

A silver gilt "Jelly Belly" fish, TRIFARI, 1940's.

Two silver gilt ballet dancers set with coloured paste stones, BOUCHER, 1940's.



A paste wheelbarrow pin with carved cabachon flowers inside, TRIFARI, circa 1935.

A Ciner bracelet of gilt and coloured pastes, 1950's.

A sterling tree pin set with carved imitation rubies, TRIFARI, 1940's.

A TRIFARI gilt and coloured paste brooch, 1940's.

A silver gilt bird pin set with paste and imitation rubies, 1940's, unsigned.

A TRIFARI ice bucket with carved pink glass stones, silver gilt, 1940's.



An imitation coral necklace with matching earrings. The clasp and earrings have a similar gilt leaf design, EUGENE, 1940's.
Three dog pins, a very popular motif from the 1930's.



A pair of HATTIE CARNEGIE plastic and gilt figures, 1960's.

A gilt necklace set with coloured paste, JOMAZ, 1950's.

A jester gilt pin, BOUCHER, 1950's.

A bracelet, pin and earrings set from TRIFARI of gilt set with coloured pastes in the form of a snake, 1950's.



A pair of imitation jet and iridescent beads earrings set on white metal, LAGUNA, 1950's.

A chrome bracelet, with small circles on a chain, 1950's, unsigned.

A silver chain set with crystal and imitation onyx square cut stones, unsigned, 1950's.

A pair of white metal earrings with a chain trim, CORO, 1950's.

A pair of silver flower earrings, CORO, 1950's.

A silver flowered bracelet, STERLING BY CORO, circa 1950's.



A white metal bow supporting a ball perfume container, 1950's.
 A sterling silver acorn pin, NAPIER, 1950's. A white metal carved cabachon and paste pin, 1940's, TRIFARI.
 A silver turbaned head pin from the 1940's, unsigned.
 A white metal and marcasite flexible lizard bracelet, unsigned, 1940's.
 A white metal and diamanté, K.J.L. bracelet, 1960's.
 A pair of white metal and paste earrings, PANETTA, 1950's.
 A silver bird in a cage, 1940's. A base metal and enamel lizard, CORO, 1940's.



A white metal and coloured paste set butterfly, whose wings must be squeezed together to pin it on, 1940's.

A silver-gilt butterfly set with coloured pastes, 1950's.

A large lacquered, orange lobster brooch with "trembling" claws, 1940's.

A fish set with imitation pearls and coloured stones, 1940's.

An enamelled double clip depicting two paste set birds on a flowered branch, CORO DUETTE, 1940's.

An enamelled mushroom pin, HATTIE CARNEGIE, 1950's.

A gilt paste set frog with a peach bead on its back and emerald eyes, K.J.L., 1960's.



A beautifully decorated and enamelled snail pin with a rhinestone body, K.J.L., 1960's.

A K.J.L. real snail shell pin inlaid with paste, 1960's.

A gilt and enamelled snail in an unusual colour, original by ROBERT, 1950's.

A stylish gold plated snail, designed by BEL GEDDES.

A gilt and paste snail, unsigned.

A snail design by ROBERT, 1960's.



A Surrealist design gilt pin typical of the 1950's.

A pair of lemon frosted glass and gilt earrings by SCHIAPARELLI.

A pair of earrings and matching pin by SCHIAPARELLI in a pineapple motif.

A gilt necklace accentuated with white stones by JOSEPH OF HOLLYWOOD, 1950's.



A group of HAR, jewellery from the 1950's.
A wonderful snake theme necklace and earrings, HAR 1950's.
A group of Chinese style figures from the 1950's, HAR.



A pair of chandelier earrings of black metal with a rhinestone and pearl trim, KENNETH J. LANE, 1960's.

A white metal and rhinestone brooch from the 1950's.

A pair of white metal, paste and coloured plastic earrings, LISNER, 1960's.

A paste and plastic elephant, HATTIE CARNEGIE, circa 1950's.



A gilt Maltese cross pin encrusted with imitation coloured cabachons, K.J.L., 1960's.

A pin by HATTIE CARNEGIE of iridescent coloured stones, 1950's.

A brooch, earrings, bracelet and stick pin set of mother of pearl stones on white metal, 1940's, unsigned



A pair of snake head earrings set with coloured pastes and turquoise, K.J.L., 1960's.

A silver gilt paste pin with a large crystal centre unsigned 1940's.

A turquoise and paste bracelet CINER, 1960's.

A basket of paste flowers with matching earrings, 1940's.

Three monkeys inlaid with coloured stones signed H.C., HATTIE CARNEGIE, early 1940's.



A chain necklace, from which a coin hangs, and two pairs of gilt coin earrings, by MIRIAM HASKELL, 1950's.

A COROCRAFT umbrella pin of silver gilt set with white and coloured paste, 1940's.

A pair of gilt earrings, set with ruby and diamond paste flowers, BOUCHER, 1950's.

A heart-shaped chrome pin, with a gilt king's head set with paste, KRAMER, 1950's.



A necklace, earring and bracelet set, of dark blue iridescent paste by ROBERT DE MARIO, late 1950's.



A long rhinestone necklace with an unusual fastener, KRAMER OF NEW YORK, 1950's.

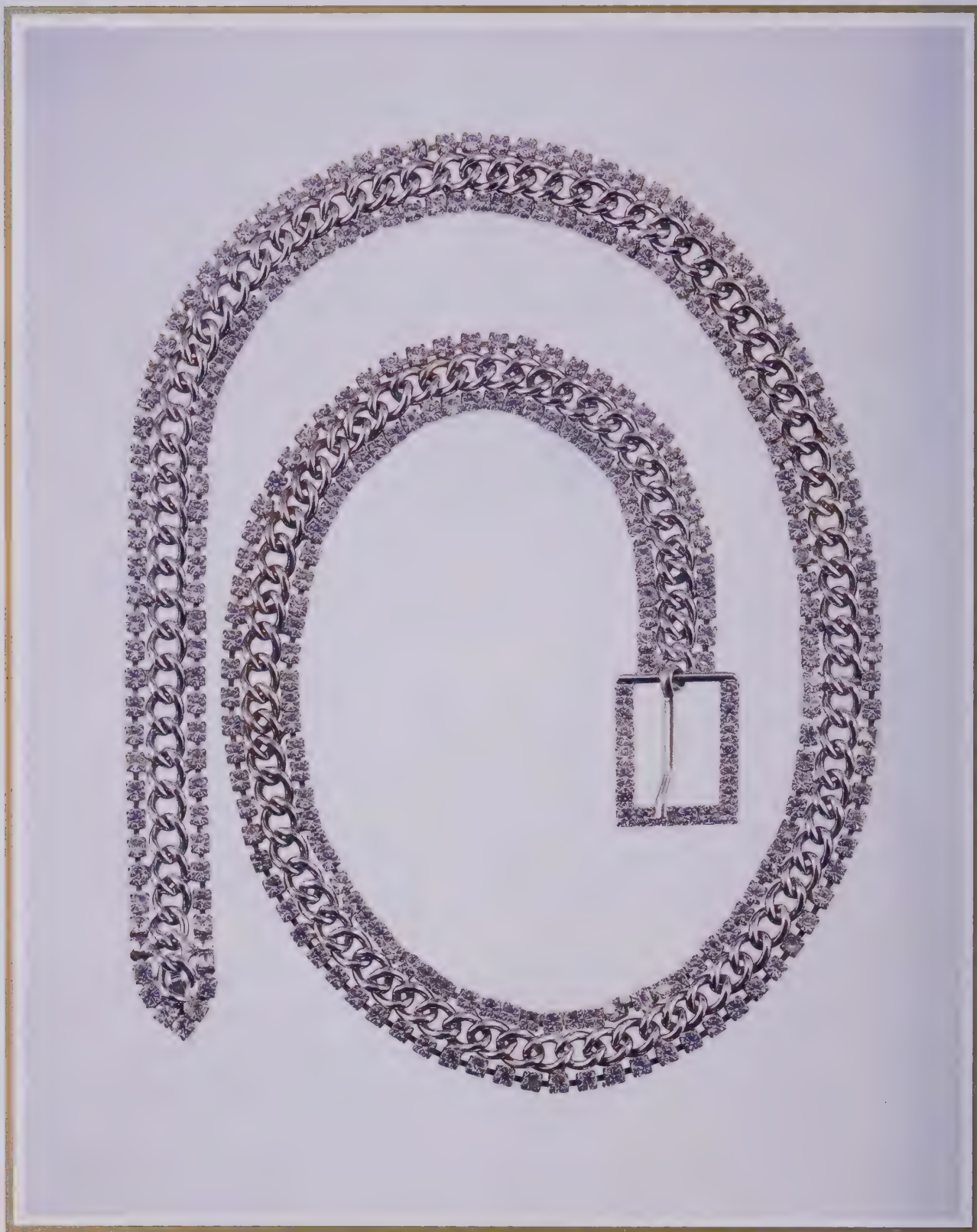
A bracelet of blue and white paste by BOUCHER, circa 1940's.

A rhinestone necklace of square cut stones, signed TRIFARI, 1940's.

A CORO DUETTE pin with paste sapphires and enamel, complete with "tremblers", 1940's.

A silver flower pin set with paste and pearls, unsigned, 1950's.

A shell shaped pin attractively set with paste and pearls, WEISS, 1950's.



An attractive Y.S.L. rhinestone and white metal belt from the 1960's.



A silver gilt clown set with paste, whose arms and legs move when the chain is pulled, German, circa 1950's.
A VALENTINO necklace and matching earrings in a cubic design.

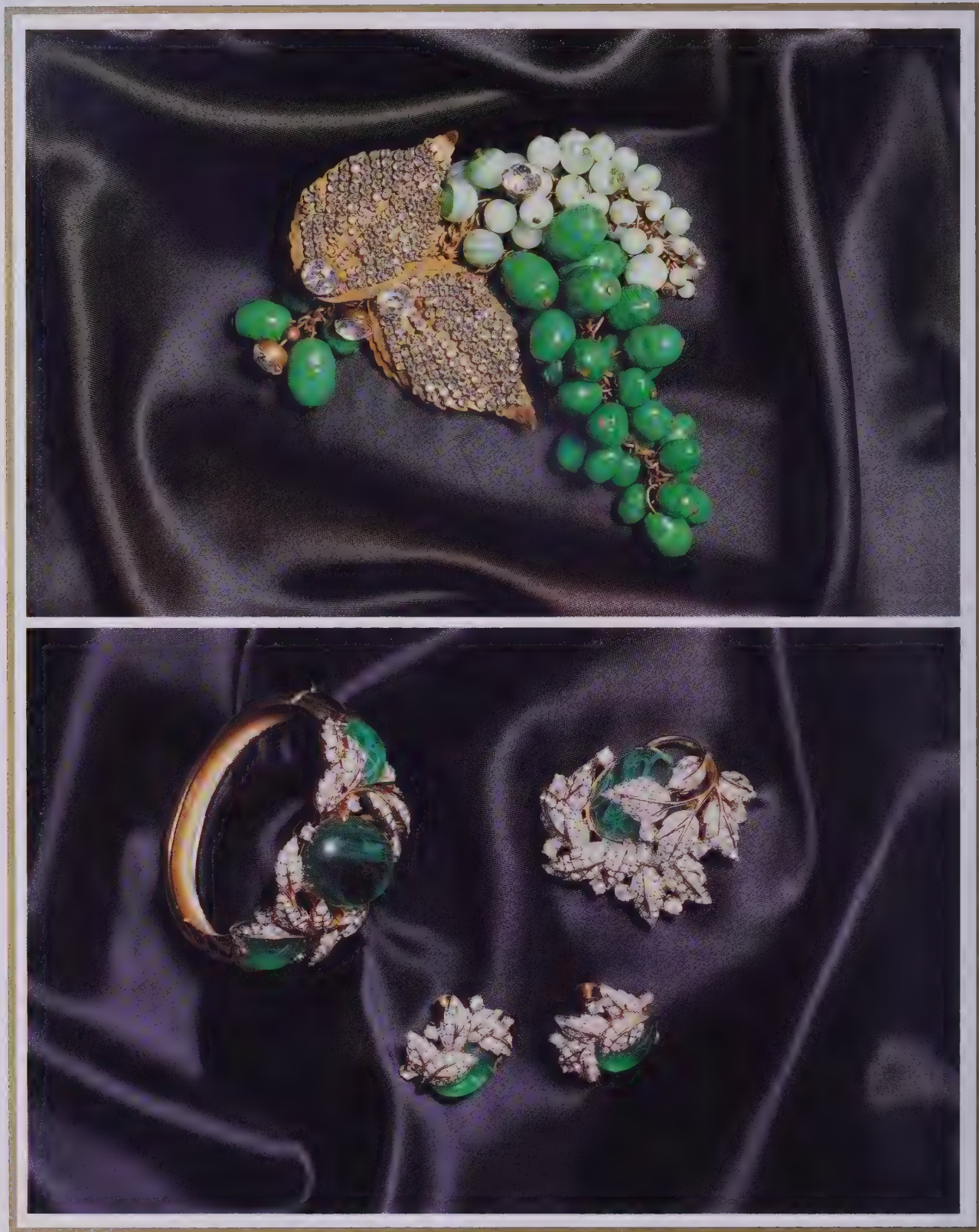


A CHRISTIAN DIOR carved glass necklace and earrings, 1960's.
A bracelet and pin by TRIFARI of gilt, enamel and paste, 1950's.



A silver gilt and coloured paste necklace, bracelet and earring set by TRIFARI, 1950's.

A necklace of white enameled flowers by TRIFARI, 1950's.



A pin of green and white beads, wired to a gilt paste set leaf, MIRIAM HASKELL, 1940's.
 An exquisite bracelet, necklace and earring set by MAZER, inlaid with paste and large imitation emerald stones.



An enameled dragon shown with small figures in a similar enamel and paste setting. TRIFARI, 1940's
A magnificent bracelet and earring set by HAR, 1950's



A TRIFARI necklace, bracelet and earring set of gilt, set with ruby and diamond coloured paste stones, circa 1950's.

A stunning diamond paste necklace, on white metal and gilt, with a large imitation emerald centre, TRIFARI, circa 1950's.

A necklace, bracelet and earring set, of gilt and white enamelled flowers. TRIFARI, from the "Wild Flowers" collection, 1955.

An attractive white paste pendant, with a large imitation emerald stone, on a diamond paste set chain with an emerald paste clasp, TRIFARI, circa 1940's

An enamelled "Ming" turtle brooch trimmed with white paste, TRIFARI, circa 1950's.

A pair of paste and pearl earrings, from the "Jewels of Baroda" collection, TRIFARI, circa 1950's.



A beautiful MIRIAM HASKELL necklace from the 1940's. A diamond paste and black metal pin from the 1940's.

A stunning COPPOLA & TOPPO necklace of gilt set with paste, and square cut blue and white glass stones, circa 1950's.

A collection of white metal and paste masks, inlaid with coloured paste stones and lacquer.

A few of the masks are signed MAZER, circa 1940's, very collectable.

A group of EISENBERG paste jewellery. A unique bracelet and matching pin of enameled gilt, set with coloured paste stones, circa 1950's.

A white metal clip of multi-coloured paste stones and square cut white paste stones, 1940.

An attractive horse pin of white metal set with paste and enamel, circa 1950's.



Four original designer "moulds" from AUTHENTICS INC. designed by Joanne Moonan in the 1950's.
A selection of jewellery from AUTHENTICS INC., typical of their 1940 collections.

Jewelry Designs Inspired by Ancient Aztecs



Miss Joanne Adler (in the small picture) has always been interested in Mayan and Aztec culture. In her much-heralded collection of original designs, she has translated the legends of that ancient time in necklaces and bracelets of barbaric beauty. Each piece of jewelry is tagged with its own legendary story, giving an added significance and interest. Pictured in the large oval, the model wears one of the scores of handsome necklaces which have resulted from Miss Adler's years of research. A Washington shop has this jewelry. Telephone Times-Herald, RE. 1 4, Br. 239, between 9 and 5.













Very Eastern, Harryson's toque (right) — Persian fur, Algerian yashmak drapery of bright jersey chiffon. The silver necklace, authentic Aztec design.

1438



Velour felt in a bumper disc, (above) frosted with black jet bead embroidery, softened by veiling. Felt hats G. Howard Dodge models.



Far Eastern motif, this hat, in pagoda design. Black felt; coque feathers.

HATS and NECKLINES

By CAROLYN CREW
Noted Writer and Fashion Authority.

TAKE a look at the "silver" necklace which makes a frame for the coquettish beauty in the Persian lamb toque. It's something new for this day, an age-old hummingbird, Aztec motif made into a smart, modern bit of costume jewelry. Very long, heavy enough to set well, it is one of a stunning series not too expensively priced which is about to burst on the fashion-wise. . . If you have any tourmalines laid away (heirloom stuff) now is the time to get them out and wear them. Delicate, sparkling Victorian jewelry is just as good today as huge modernistic chunks or native handwork of the Russian, Aztec, Mexican, African order. . . Some of New York's prettiest career women are taking up the harem veiled hats this Fall. . . The craze for violet ensembles goes on, very becomingly. Lots of color everywhere, in fact. The glamorous Some O'Brien wore a gypsy-striped dancing frock on the Starlight Roof of the Waldorf-Astoria recently and added Christmas tree baubles in matching colors as a costume accent. . . Best cosmetic news: A fluffy cleansing cream with sufficient body to stay put long enough for you to accomplish the dirty work.

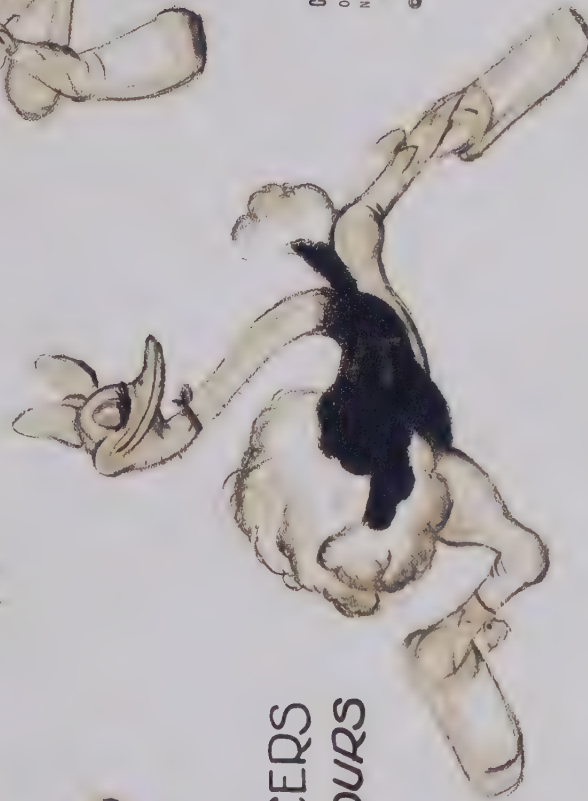
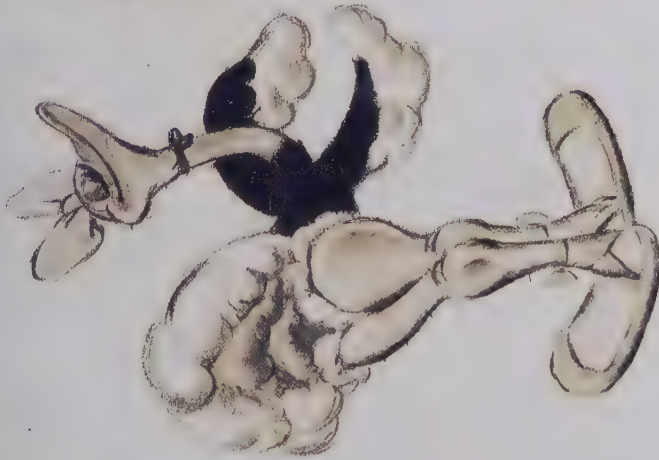
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T W E N T I E T H C E N T U R Y

**TWENTIETH CENTURY
COSTUME
JEWELLERY**



A silver and paste turtle, possibly French, 1920's.
A wonderfully made, imitation diamond bracelet, SCHRINER, circa 1950's.
A silver paste set owl with pearl eyes, from the 1920's.



A glass flower necklace on a beaded cord, probably French, 1930's.

A bracelet of cloudy glass and bead flowers set on a chain, French, circa 1930's.

A necklace of ceramic flowers with glass leaves on a beaded silk cord, Grippoix style, French, 1930's.



A necklace and matching earring set of imitation amber glass frosted beads, set on a metal chain, with beaded tassels on either end of the necklace and earrings, circa 1910.



A silver gilt chain with an Art Nouveau style pendant, set with seed pearls, 1920.

A pair of gilt and enamel pins, with novelty designs of sailors and girls, English, IMITATION, 1920's.

A gilt and coloured stone set flower pin, circa 1930's.

A blue celluloid pin with a flower motif, 1930's.

A gilt and paste set hair clip, 1930's.

An attractively designed white metal and imitation moonstone necklace, unsigned, probably American.



Three similar necklaces of crystal stones set on chains, a popular style of the 1920's.



A sterling silver and marcasite double clip, 1930's. A paste and silver bow pin, 1930's.
 A necklace of strands of clear beads, divided by paste rondells and large cut crystal beads, German, 1930's.
 A silver and marcasite pin, 1930's. A silver and marcasite bow pin, 1930's.
 A silver and marcasite dress clip, 1930's.
 A green plastic and chrome necklace, circa 1930's, Art Deco style.
 A pair of sterling silver wings, circa 1940's.
 A sterling silver and enamel, Egyptian revival, bracelet, 1930's.



A white metal and paste set bow pin, 1940's. A white metal and emerald cut paste set necklace, 1940's.
 A pearl and paste bar pin, circa 1940's. White metal and paste earrings with a pearl drop, 1940's.
 White metal and paste earrings, with a black Bakelite and paste set hanging ball, circa 1940's.
 A pair of paste earrings by PENNINO, 1940's. An R.A.F. emblem pin of paste and enamel by TRIFARI, 1940's.
 A silver and enamelled marcasite elephant, early 1940's. A double clip of white metal and paste, signed ENGEL, 1940's.
 A silver and paste double clip, English, early 1940's. A sterling silver bar pin set with paste stones, circa 1930's.



A white metal and paste set bracelet, beautifully set, D.R.G.M.
 A white metal bracelet set with square cut blue and white paste stones, circa 1940's.
 A white metal bangle set with baguette shaped white paste stones, 1940's.
 A crystal necklace trimmed with diamond rondells, 1940's.
 Three sterling silver paste set bangles, 1940's.



A triple string of blue enameled hand-blown hollow glass beads strung on a blue silk cord, with an Art Nouveau floral clasp.
A pair of silver and imitation lapis lazuli earrings, with a metal beaded tassel and marcasite trim, 1920's.



A double clip of white metal and paste CORO DUETTE, 1940's.

A pair of long rhinestone and white metal earrings, 1950's.

White metal and paste earrings from the 1950's. A sterling fob style pin trimmed with paste, 1940's.

A white metal and rhinestone white paste necklace, circa 1940's.

A white gold plated necklace set with paste, late 1940', set on a chain.

A sterling and paste sunburst pin, 1940's. A silver and paste bird, 1940's.

A pair of white metal and paste set earrings, LEDO, 1940's. A white metal and paste bangle, 1940's.



White metal and paste earrings "cupidon design", CHRISTIAN DIOR BY MITCHEL MAER, early 1950's.

A white metal and diamond paste necklace, unsigned, 1930's.

A white metal bracelet of moulded cabachon glass called "fruit salad", imitating carved precious stones, circa 1930's.

A white metal and paste bracelet, circa 1930's.

A pair of paste and silver earrings with an imitation pearl centre, 1950's.

A pair of paste and coloured bead earrings, signed HOBÉ, 1940's.



A sautoir of crystal stones, set in silver, typical of the 1920's.
A good quality pair of imitation emerald, sapphire and diamond paste earrings, French 1930's.



A pair of long earrings with coloured crystal stones set on silver, German, 1940's.

A clip and earring set of amethysts, carved emeralds, and other coloured synthetic stones, German 1940's.

A pair of long silver earrings with cloudy glass hoops trimmed with black and green Bakelite beads, French, circa 1930's.

A pair of white metal and paste earrings with imitation Peking glass carved figures, 1930's.

A sterling and paste set circle pin, 1940's.

A silver gilt and lucite pin set with paste stones, TRIFARI, 1940's.



A white metal chain necklace set with emerald coloured glass beads trimmed with seed pearls, 1930's.

A necklace and matching earring set, of white metal designed in an elaborate snake pattern, 1930's.

A silver and blue glass bead necklace, in an attractive 1930's design.

A pair of dark blue glass Egyptian "Mummies", Egyptian revival, 1930's.



A chrome lapel ball watch by GRUEN. A paste and stone set belt buckle, 1930's.
 A chrome dress clip with a large blue glass stone, 1930's. A crescent shaped silver and paste pin, 1930's.
 A silver bracelet in a very stylish design, German, 1930's.
 A paste dress clip with particularly attractive stones.
 A pair of long imitation coral and jade plastic earrings, set on a silver chain, 1930's.
 A paste and crystal belt buckle, 1930's.
 An enamelled sterling silver pendant watch, French, 1930's.



A pair of rhinestone and white metal necklaces, one trimmed with imitation pearls, 1950's.

A pair of white metal and rhinestone earrings, 1950's.

A silver circle pin set with rhinestones, 1940's.



An imitation pearl necklace with an attractive front clasp, 1940's.

A pair of sterling paste and pearl earrings, 1940's.

A glass bead and pearl necklace with a white metal and paste clasp, 1940's.

A pair of long silver earrings set with marcasite and hung with black glass drops and green celloid hoops, 1930's.



A selection of Czechoslovakian brooches made of filigree metal and set with coloured glass stones, 1900's to 1920's.



A celluloid belt buckle, Art Deco style, 1930's.
 A silver gilt MONET bracelet from the 1940's.
 A gilt lapel watch with a nautical design by DU BARRY, circa 1930's.
 A yellow celluloid belt buckle, 1930's.
 A black Bakelite dog pin, 1930's.
 A pair of gilt and green paste pins, 1940's.



A scrab pin from 1910, Egyptian revival.
 A 1950's Egyptian style ring.
 A beaded necklace with a gilt trim, 1920's, Czechoslovakian.
 A bead and gilt necklace, 1920's.
 A Peking glass and gilt bracelet, 1940's.



A group of silver and enameled jewellery from the 1960's.
The harlequin pin is designed by MICHELSEN of Denmark.



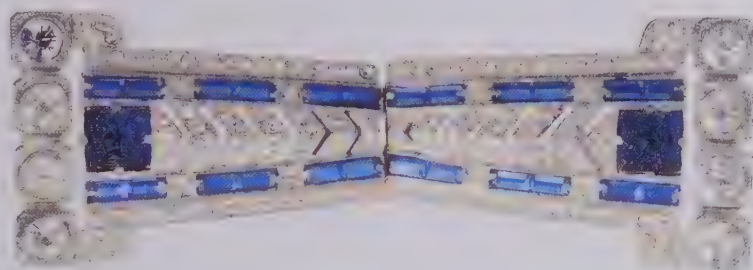
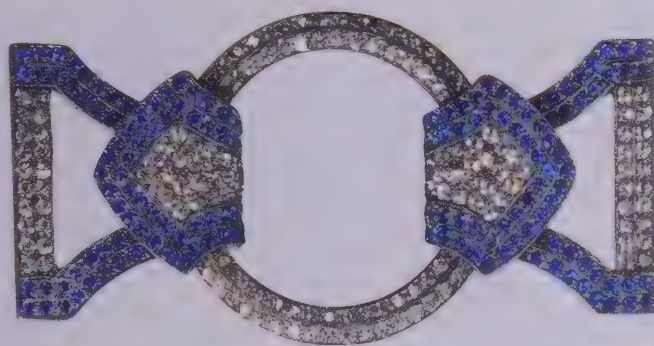
A Bakelite belt buckle in the style of Jean Cocteau, circa 1930's
 A base metal and enamelled German necklace, circa 1930's
 A pair of EISENBERG enamelled earrings with a matching pin, 1950's
 A pair of gilded base metal and enamel earrings, circa 1950's
 A pair of plastic and gilt trimmed earrings, Danish, circa 1970's



A group of 1960's jewellery of gilded metal and bronze. The pendant, at bottom right, is by PENTI SARPENEVA.

T W E N T I E T H C E N T U R Y

BELTS and BUCKLES



Three exquisite early 20th-century belt buckles of white metal set with coloured pastes.



A white metal and paste set belt buckle, 1950's.
 A chrome and mirror glass Art Deco belt buckle, 1930's.
 A turquoise and sterling silver belt buckle and matching pin, Art Nouveau.
 A large white metal and paste set belt buckle, Art Deco, 1930's.



A silver gilt buckle by PIEL FRERES depicting "Melisande" from the famous opera, Art Nouveau style.

A silver plated comb top set with imitation glass turquoise stones (the comb which is not shown is made of horn), circa 1910, Egyptian revival.

A silver buckle with a wonderfully dark blue enameled swallow, unsigned, 1900's.



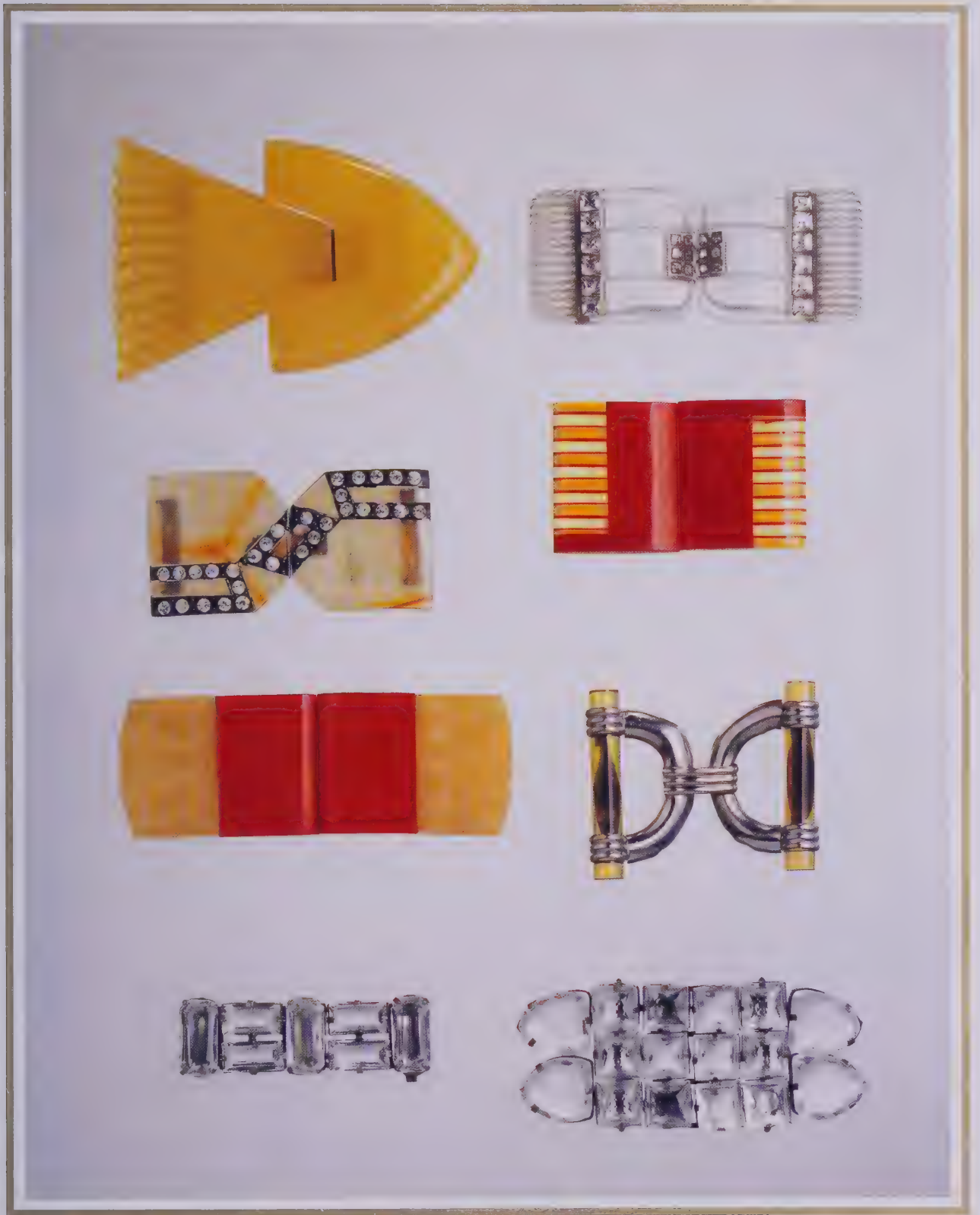
A collection of belt buckles of white metal, paste and crystal.
A pair of Art Deco shoe buckles, 1920's.



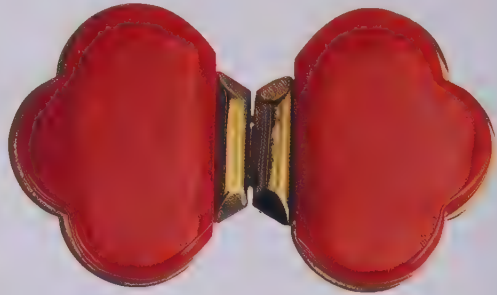
A selection of Art Deco belt buckles from the 1920's-1930's.



A group of Bakelite and celluloid belt buckles from the 1930's and 1940's.



A collection of stylish belt buckles from the 1930's and 1940's.



A collection of belt buckles, of Bakelite, glass, paste and brass, 1920's-1930's.
The bottom right-hand buckle is designed by WORTH of Paris.



Three belt buckles actually made up on suede belts with matching pins by "Collectable Clasps".



A silver plated and enamelled Art Nouveau, Egyptian revival style, belt set with glass stones, circa 1910, by PIEL FRERES, France.



An exquisitely decorated belt from the 1960's, the original design of which was made by KEN LANE for the Duchess of Windsor, signed K.J.L.



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About the author

Angie Gordon has been a dealer and collector of costume jewellery for fifteen years. She began collecting in London and later during the early 1980's owned a gallery in New York selling costume jewellery. Her American husband George, a well-known wristwatch dealer, also writes books on antique wristwatches.

She is currently opening a costume jewellery boutique in London, where she now lives. She specializes in early paste jewellery and stylish forties and fifties designer jewellery. She also designed jewellery for her New York gallery and enjoys repairing and restoring jewellery.

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