JEWELS OF THE EDWARDIANS

By Elise B. Misiorowski and Nancy K. Hays

Although the reign of King Edward VII of Great Britain was relatively short (1902–1910), the age that bears his name produced distinctive jewelry and ushered in several new designs and manufacturing techniques. During this period, women from the uppermost echelons of society wore a profusion of extravagant jewelry as a way of demonstrating their wealth and rank. The almost-exclusive use of platinum, the greater use of pearls, and the steady supply of South African diamonds created a combination that will forever characterize Edwardian jewels. The Edwardian age, truly the last era of the ruling classes, ended dramatically with the onset of World War I.

ABOUT THE AUTHORS

Ms. Misiorowski is a senior research librarian at the Gemological Institute of America, Santa Monica, California; Ms. Hays, former assistant editor of Gems & Gemology, *is associate editor at Jems Communications, Carlsbad, California.*

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Over the last decade, interest in antique and period jewelry has grown dramatically. Not only have auction houses seen a tremendous surge in both volume of goods sold and prices paid, but antique dealers and jewelry retailers alike report that sales in this area of the industry are excellent and should continue to be strong (Harkness et al., 1992). As a result, it has become even more important for jewelers and independent appraisers to understand—and know how to differentiate between—the many styles of period jewelry on the market.

Although a number of excellent books have been written recently on various aspects of period jewelry, there are so many that the search for information is daunting. The purpose of this article is to provide an overview of one type of period jewelry, that of the Edwardian era, an age of prosperity for the power elite at the turn of the 19th century.

There are differing opinions in the literature as to the period that constitutes the Edwardian era. Some sources state that, strictly speaking, because it is named for Edward VII of England, it could only encompass the years that he was on the throne, 1902–1910 (e.g., Minney, 1964). However, although Queen Victoria ruled the British Empire until she died in 1901, she withdrew into deep mourning following the 1861 death of her beloved husband, Prince Albert, leaving societal functions by default to her son. Therefore, others state that Edward's influence on society started in 1863, when he married the Danish princess Alexandra and they began to entertain at Marlborough House (Menkes, 1989). For the purposes of this article, however, we have chosen 1880–1915. By the 1880s, Edward and Alexandra were the accepted leaders of society in England, setting standards of dress and etiquette for all to follow. In contrast to the repressive regimentation of Edward's youth, the pace of life at Marlborough House and at their country estate, Sandringham, was a fast and furious round of entertaining that included card parties, dinners, masquerade



Figure 1. Jewels worn by the highest social classes of England, Europe, and America at the turn of the century shared a quality of workmanship and materials that is distinctive of the Edwardian era. Although fine Victorian-style pieces, like this ruby-and-diamond butterfly brooch set in silver on gold, were still worn, the wealthy members of Edwardian society gradually moved toward jewelry composed primarily of platinum, diamonds, and pearls. The delicate pearl and diamond necklace shown here exhibits the scroll and floral motifs typical of the garland style; calibrated emeralds made their first appearance in jewels of this period. The sapphire and diamond chain bracelet by Cartier has a popular star motif for its center link. Jewelry courtesy of Frances Klein Antique and Estate Jewels; photo © Harold and Erica Van Pelt.

balls, and weekend hunts. Edward and Alexandra also took up the social duties of charity events, exhibition openings, and other functions that required representation by the crown. Because England was a dominant world power and because the heads of state of many other European countries, including Russia and Prussia, were linked to England by marriage, Edward's influence extended far beyond the British Isles. The lifestyle that he and Alexandra established for themselves—and that was adopted by others in the upper classes of England, Europe, and America—continued for about five years after Edward's death, ending with the harsh realities brought on by the onset of World War I. During this timespan, 1880–1915, a certain way of wearing jewelry evolved to suit the pomp and splendor of the royal court. Much of this jewelry had specific design elements and materials that set them apart as pieces worn by this privileged class (figure 1).

Many terms have been used to describe the style of jewelry of this time. *Fin de siècle,* French for "end of the century," is a fairly broad designation that could encompass any of the styles made during

this time, not just those worn by the upper classes. *Belle Époque*, French for the "beautiful age," refers generally to the time of prosperity and luxury for the upper classes that marked the decades prior to and just after 1900. Frequently, the term *garland* is used to describe the jewelry of this period, because floral garlands and wreaths are a prevalent motif in Edwardian-era jewels. The following overview looks at the garland and other styles of jewelry favored by the highest classes of Edwardian England and their counterparts in other Western countries. Distinct from the more conservative Victorian styles that preceded Edward and Alexandra, from the sinuous Art Nouveau styles of their avant garde contemporaries, and from the geometric Art Deco styles that evolved after World War I, Edwardian jewelry has its own very special character.

BIRTH OF A STYLE

The 19th century was a time of extraordinary change. Technological advances included the development of steel, railroads, steamships, the telephone, and electricity. These radical inventions profoundly changed the style and quality of life ("Marvels of the nineteenth century," 1899).

The introduction of electricity into homes of the wealthy exposed the overdone Victorian clothes and ponderous furnishings to harsh scrutiny. The heavy brocades and velvets in somber hues of maroon, purple, dark blue, and brown, which had appeared so rich by gaslight or candlelight, looked dull and outdated in the brightness of electric light.

Figure 2. This majestic tiara, crafted by Cartier around 1910, is an excellent example of the garland style for which the firm was noted. The combination of scroll and foliate motifs worked in platinum and diamonds makes a particularly grand impression, while the central design offers hints of the exotic East. Photo courtesy of Cartier.



To compensate, clothing fashion shifted to the use of rustling silks, luscious satins, and gauzy fabrics in soft, pastel shades of mauve, pale pink, peach, straw yellow, light green, sky blue, and lavender (Nadelhoffer, 1984). The fussy bustle of the 1870s and 1880s gave way to the smooth hourglass silhouette. Women of the 1890s appeared as regal swans, in fashions that enhanced rather than altered the feminine figure (Bennett and Mascetti, 1989).

The change in clothing fashions was mirrored by a change in jewelry fashions as well. During the late 1800s, several styles of jewelry—Victorian, Art Nouveau, and the garland style—evolved and overlapped. Members of Edwardian society wore a mixture of Victorian and garland jewels (again, see figure 1), but they generally shunned the Art Nouveau style, with its sensuous curves and frequently bizarre subject matter, as being vulgar and decadent (Misiorowski and Dirlam, 1986). Edwardians wanted jewelry of an imperial style that would demonstrate their wealth and status even as it reflected their lifestyle of ease and luxury.

The *haute* jewelers of the era developed the garland style specifically for the social elite. The garland style is characterized by a look that is light and lacy, yet imparts a sense of majesty in the intricacy of the designs and its use of diamonds and pearls. It melds design elements taken from classical Rome and Greece, from the baroque and rococo styles of the French kings, as well as from Napoleonic Directoire and Second Empire ornamentation. Typical motifs include scrolls, feathers, tassels, swags of foliage, garlands of flowers, ribbons tied in flowing bowknots, triumphal laurel wreaths, and Greek keys. In general, these motifs are not obvious, but are subtle and in good taste.

Louis Cartier is well documented as one of the designers who first interpreted those classical elements and developed the garland style (Nadelhoffer, 1984). He made sketches and drew ideas from ornamentation on building façades and furniture, as well as from paintings, textiles, and sculpture. Later, as a result of his travels and trade in the East, Cartier took inspiration from Indian, Chinese, and Arab cultures. Islamic grilles and Chinese gongs were some of the motifs incorporated into Cartier jewels (figure 2).

Other prestigious jewelers of the time—among them Garrards and Hennells in England, Tiffany and Marcus Co. in the U.S., Fabergé in Russia, and Boucheron, Chaumet and Lacloche in France—also



Figure 3. In early platinum Edwardian jewels (left), gold backings were often fused to the mounting (right), as their silver counterparts had been "backed" during the Victorian era. This approximately 7.70-ct pink topaz brooch also shows the asymmetric rococo scroll and floral motifs prevalent in garland-style jewels. The piece is signed by J. E. Caldwell & Co. Courtesy of Linda Raymond; photo © GIA and Tino Hammid.

made jewels and jeweled objects that incorporate garland-style elements (Vever, 1908; Bennett and Mascetti, 1989). In this light and delicate, yet triumphal style, jewelers developed a predominantly monochromatic look that would complement the new fashions and blend with any color. Platinum, diamonds, and pearls were the signature elements for these imperial jewels.

MATERIALS USED IN EDWARDIAN JEWELS

Platinum. This precious metal was first discovered by European explorers in the 16th century, in what is now Colombia, and is known to have been used for decorative objects in 18th-century courts. Because of platinum's very high melting point, its use in jewelry was difficult, if not impossible, until the technology for jewelers' torches improved in the mid-19th century. Before this time, diamonds were usually set in polished silver to set off the whiteness of the stone. Silver, however, tarnishes with time, which eventually makes jewels look dark and dingy. After the 1880s, when major deposits were discovered in Russia's Ural Mountains, platinum began to replace silver as the metal of choice for setting diamonds. Cartier's records show that platinum was being used in tiepins and earrings in the 1880s, and in necklaces by 1890 (Nadelhoffer, 1984). Jewelry exhibited at the Paris Universal Exhibition of 1889 used platinum as the claw settings for diamonds (Bury, 1991). Initially, platinum was simply substituted for silver in diamond or pearl mountings. Just as silver mountings had been backed with gold to protect the wearer's skin and clothing from tarnish, so platinum was also gold-backed—an equal thickness of platinum fused to an equal thickness of gold—in pieces made before 1900 (figure 3). Platinum was not initially recognized as a precious metal, so in the early years of its use the gold backing also served to give the piece credibility (Nadelhoffer, 1984). By 1900, platinum had gained acceptance, and most important jewels were made completely of platinum without the technically unnecessary gold backing.

Platinum has distinct advantages for use in jewelry. Not only is it nontarnishable (unlike silver), but it is also harder and stronger than either silver or gold, so it can be worked to a very delicate thickness while still maintaining its shape. These char-

acteristics made platinum particularly adaptable to the piquant garland style, with its lace-like flowers and flowing ribbons, allowing jewelers to create pieces that would accentuate the feminine qualities of the women who wore them. Gems seemed to float, held securely in collets on knife-edged wires. Every visible edge of metal was worked with hand-engraved details or so as to appear beaded. This latter technique, called millegrain, added an extra glimmer to the fine settings (Becker, 1987). Other techniques, like saw-piercing, produced fragile-appearing confections of great delicacy that were, nevertheless, extremely rigid. Using a saw blade as fine as a single hair, jewelers would pierce a sheet of platinum to create lace-like patterns. These were then further embellished with gems, usually diamonds (Hinks, 1983). The desired result was often to imitate the fine petit point embroidery that many ladies wore. By 1900, jewels made of platinum were masterworks of engineering that would have been impossible in either gold or silver. The extraordinary quality of workmanship in platinum jewels made in the early 1900s is one of their distinguishing features (Hinks, 1989).

Diamonds. The first authenticated report of a diamond discovery in South Africa was in 1867 (Bruton, 1978). Mining commenced in earnest in the 1870s and, by the 1880s, South African diamonds were pouring into the European market to such an extent that prices plummeted. The establishment of De Beers Consolidated Mines, Ltd., in 1888 stabilized prices and brought order to the marketplace. Diamonds ultimately became indispensable to the garland style, and were in tremendous demand. When the Boer War (1899–1902) forced the closure of the South African mines, De Beers found a ready market for their reserve stock, despite charging a 30% premium (Bury, 1991).

Supply, coupled with advances in diamond-cutting technology and a greater understanding of crystal optics, stimulated the development of new cuts. Prior to 1900, most diamonds were cut in rose, old mine, round brilliant, oval, cushion, and pear or pendeloque shapes. After 1903, the marquise, or navette, cut came into popular use (Hinks, 1983). Its shape suggests the hull of a racing yacht, a favorite pastime of King Edward VII and many of his wealthy contemporaries. The emerald cut was also developed at about this time; variations were the baguette, kite, and triangular step cuts. Another cut seen frequently in garland-style jewels was the briolette, a fully in-the-round drop-shaped adaptation of the rose cut. The briolette cut was a good way to use diamonds of lower color and clarity (Hinks, 1983). Fancy-color diamonds are also found in Edwardian jewels: Pinks, yellows, blues, and browns were unusual but favored as novelties (figure 4).

The South African mines produced not only enormous quantities of diamonds, but many large diamonds as well. These include the 90.38-ct D-color Briolette, the 127-ct emerald-cut Portuguese, and the 154-ct crystal known as the Porter Rhodes. There is even speculation that the famed 94.80-ct D-color Star of the East, purchased by American heiress Evalyn Walsh McLean (figure 5) from Pierre Cartier in 1908, reportedly with an exotic provenance, was actually a relatively "recent" South African stone (Krashes, 1988). The largest and most famous diamond found in South Africa during this period, however, is the Cullinan. The 3,106-ct rough stone was found on January 25, 1905, at the Premier Mine; it was presented to King Edward VII on his 66th birthday, November 9, 1907 (Magnus, 1964). Cut by the Dutch firm I. J. Asscher, the Cullinan yielded nine major stones, 96 small brilliants, and approximately 10 carats of "unpolished ends" (Field, 1987). The king named the Cullinan I the Great Star of Africa and had this 530.20-ct pear-shaped gem mounted in the British Royal Scepter, where it remains to this day. The Cullinan II, a

Figure 4. Fancy-colored diamonds were occasionally used in the delicate garland-style jewels favored by the Edwardians. These pear-shaped fancy blue diamonds, 2.66 and 2.98 ct, are set in a fine millegrain platinum mounting that is further embellished with numerous small diamonds. Signed by T. B. Starr. Courtesy of Christie's, New York; photo © Tino Hammid.



317.40-ct cushion cut, was mounted in the brow of the British Imperial State Crown (Balfour, 1992).

Pearls. At the turn of the century, pearls were a relatively rare commodity that in fine quality commanded very high prices. Until the culturing of round pearls was perfected in the 1920s, and large quantities reached the marketplace, prices for matched, natural pearls equaled or exceeded those for diamonds. In 1910, the sources for the finest white pearls, preferred by Western society, were Bahrain in the Persian Gulf, Ceylon (now Sri Lanka), and Australia. Freshwater pearls came from Ohio and the Mississippi River valleys of Wisconsin, Tennessee, and Arkansas, as well as from the Tay and other rivers in Scotland. Black pearls were still considered something of a novelty, although they were first introduced to Europe in the mid-1800s; these came from Tahiti and Panama (Kunz, 1908).

Every wealthy Edwardian woman had at least one strand of fine pearls. At her coronation in 1902, Queen Alexandra wore several strands. Two hung from around her neck, while others were pinned at either side of her bodice to cascade down the front. Some of these were historic pearls that had belonged in turn to France's Queen Catherine de Medici, to Mary, Queen of Scots, and to Queen Elizabeth I of England. In fact, an important provenance was part of the charm of many of the pearls sold during this period. Wealthy American heiress Consuelo Vanderbilt, who became the Duchess of Marlborough, frequently wore a strand of pearls that had once been the property of both Catherine the Great of Russia and Empress Eugénie of France (Bury, 1991). Being able to recite the history of one's pearls provided the new owner with a romantic link to the past, and many beautiful strands were sold with a story attached (Nadelhoffer, 1984).

Colored Stones. During the Edwardian era, gems of all types were plentiful, and there were many new discoveries. Although diamonds and pearls were used most frequently, many fine colored stones are also seen in Edwardian jewelry (figure 6). The settings almost always incorporated diamonds as accent stones, and often pearls as well. As pale tones of purple (mauve, lilac, lavender, and heliotrope) were Alexandra's favorite colors, amethyst was the colored stone she preferred (Hinks, 1983). The Ural Mountains of Siberia were the source for demantoid garnet, pink topaz (again, see figure 3),



Figure 5. In this photo, taken around 1912, American heiress Evalyn Walsh McLean is wearing the 94.80-ct Star of the East diamond set as an aigrette attached to a diamond bandeau. On her neck is the 45.52-ct Hope diamond. She purchased the Star of the East in 1908 and the Hope in 1911, both from Cartier. Notice the long sautoir of pearls she is wearing around her neck and how her dress is decorated with freshwater pearls. Photo courtesy of Laurence Krashes, Harry Winston, Inc., New York.

and amethyst. At the end of the 19th century, sapphires were coming from Kashmir (figure 7), Ceylon (Sri Lanka), Australia, and the U.S. The American "New Mine" sapphires found in Yogo Gulch, Montana, in 1890 were particularly popular because they reputedly stayed blue in artificial light, rather



Figure 6. These brooches and pendants illustrate some of the ways colored stones appear in jewelry worn by Edwardian ladies. The use of many diamonds or pearls as accent stones softens the bright colors for wear with pastel fashions. The motifs shown here were particularly popular at the turn of the century (clockwise from top left): a diamond-set crescent brooch; a peridot, pearl, and diamond shamrock; a jabot brooch with sapphire and diamond "terminals"; a heart-shaped amethyst set in a gold bow brooch with seed pearls; and an enameled swallow carrying a delicate diamond-and-platinum garland. Jewelry courtesy of Frances Klein Antique and Estate Jewels; photo © Harold & Erica Van Pelt.

than appearing black like those from Australia, or purple like those from Ceylon (Hinks, 1983). Yellow sapphires (probably from Ceylon) appeared on the market in 1908. Other widely used gems were peridots from St. Johns Island (allegedly King Edward's favorite gem; Hinks, 1989), rubies from Burma, emeralds from Colombia, and turquoises from Persia. Turquoise was believed to be lucky, and every Edwardian lady at the turn of the century had at least one jewel set with "a bit of blue" (Hinks, 1983).

Following closely on the discovery of significant tourmaline deposits in California in 1903, kunzite (the pink variety of spodumene) was identified by and named for George Frederick Kunz in 1904. Three years later, in 1907, Kunz identified the pink variety of beryl and named it morganite in honor of wealthy American financier and gem collector J.(ohn) P.(ierpont) Morgan. Aquamarine and red spinel are also found in Edwardian jewelry.

The Edwardians loved novelty jewels and, to judge by the numbers of phenomenal gems that appear in men's stickpins and in the novelty brooches that women wore, were fascinated by unusual stones. Australian opals perfectly accented the pastel color palette of Edwardian clothes and were often incorporated into jewelry as flower petals or butterfly wings (Armstrong, 1973). Russian alexandrite, Mexican fire opal, Ceylonese moonstone, and cat's-eye chrysoberyl are other phenomenal gems that were widely used in jewelry worn by the Edwardian set (Hinks, 1983, 1989).

Cutting styles for colored stones were the same as for diamonds, with the addition of cabochon cuts and beads. During the Victorian era, Europeans used cabochon cuts primarily for garnets, moonstones, and opaque materials. With the consolidation of British power in India during the 18th and 19th centuries, many Indian jewels containing cabochon-cut rubies and emeralds were sent back to England as tribute to the Crown. Edward brought back caskets of jewels for Victoria and Alexandra from his 1875–76 visit to India, and Victoria became Empress of India in May of 1876. These events, followed by the durbars (formal state ceremonies) held in Delhi for the coronations of King Edward VII in

1902, and King George V in 1911, promoted the use of fine emeralds, rubies, and sapphires cut *en cabochon* in Edwardian jewels (Menkes, 1989).

Some high-quality solitaire stones, often cushion or pear shaped, were ringed with calibrated cut gems. Before the Edwardian period, only turquoise, garnet, and coral were cut and set in calibration. Now, however, caliber-cut diamonds, emeralds, rubies, and sapphires were channel set to accent a fine single gem or to enhance the design (again, see figure 1), while the mounting would be further embellished with millegrain and engraved details.

EDWARDIAN JEWELS

Tiaras. Although not new to the Edwardian era, tiaras played a particularly important role in Edwardian society. The tiara was an outward symbol of status that immediately identified its wearer with the monied, power elite. As with most aspects of Edwardian life, rules of etiquette strictly governed the wearing of tiaras. Primarily an evening jewel, tiaras were mandatory for court functions and even for dinner if royalty was to be present. The height of the tiara also had to be in keeping with the wearer's age and social rank (Neret, 1988). The Duchess of Marlborough wrote in her diary of an evening when she arrived at a dinner in honor of the then Prince and Princess of Wales wearing a diamond crescent in her hair instead of a tiara. Prince Edward chided her by saying "The Princess [Alexandra] has taken the trouble to wear a tiara, why have you not done so?" The duchess hastened to explain that charitable work had detained her and that she had arrived at the bank, where she kept her tiara for safekeeping, too late to retrieve it (Nadelhoffer, 1984).

Figure 7. Exceptional colored stones, like this 32.52-ct Kashmir sapphire, were appreciated by the Edwardian elite. This brooch, dated circa 1905, shows the fine workmanship characteristic of platinum mountings of the era. Courtesy of Christie's, New York; photo © Tino Hammid.



Tiaras became more elaborate as the Edwardian age advanced. In the 1880s and 1890s, tiaras were typically a graduated row of gabled points. These points would often be topped with five to seven stars, trefoils, flower heads, or other simple motifs that were detachable to wear singly as brooches. In some cases, a fringe necklace was made so that by fitting it to a rigid frame, it could also be worn as a tiara (figure 8).

The imperial Russian tiara, or kokoshnik, was highly fashionable in the 1890s (Bennett and Mascetti, 1989). Designed after the peasant woman's headdress known as *kokoshnik* (cockscomb in English), the royal version was fashioned from platinum, with several straight, narrow rays set with diamonds and graduated evenly from back to a high center front. The *tiara Russe,* as it was also called, produced a halo-like effect, radiating light from the wearer's head. Princess Alexandra was given a Russian imperial tiara by the Ladies of Society for her silver wedding anniversary in 1888; 365 ladies contributed to its purchase (Scarisbrick, 1989).

For the coronation of Edward VII, the peeresses had obtained permission to wear tiaras as well as their coronets which, as one observer noted, had the dubious effect of a man attempting to wear two hats (Scarisbrick, 1989). Ever resourceful, the Duchess of Marlborough had a small coronet made that she could place smoothly on her head behind her tiara at the moment that Queen Alexandra was crowned (figure 9). There was much fumbling on the part of the other peeresses who hadn't had the foresight to account for size and placement of both tiara and coronet (Bury, 1991).

In the early 1900s, winged tiaras were popular, perhaps because of the invention of airplanes. Wings as a motif could also be a classical allusion to the Greek god Hermes, or to the Valkyries from Wagner's opera, *The Ring of the Nibelungen*. Other classical themes of triumph were frequently incorporated in tiaras of this time, such as laurel wreaths, olive branches, oak leaves and acorns, acanthus leaves, wheat sheaves, and the Meander or Greek key. Many other types of foliage were also



Figure 8. Convertible jewelry allowed expensive pieces to be used in several ways. Here, a single piece is shown both as a tiara and as the fringe necklace to which it converts. Note the gabled points popular for tiara design in the 1880s; the knife-edged platinum settings for the larger diamonds give the illusion that the gems are floating in air. Courtesy of Port Royal Antique Jewelry; photo © Harold & Erica Van Pelt.

used: strawberry leaves (which denote ducal rank; *Debrett's Peerage*, 1952); shamrocks; thistle heads; roses, daisies, and other flowers; as well as flowering garlands and wreaths tied up with flowing ribbons. The sun tiara was another grand style similar to a kokoshnik: diamond-set platinum spikes radiating in a fan shape from a large diamond set in the center. The wealthy industrial families of America, such as the Vanderbilts, Morgans, Goulds, and Rockefellers, came late to the style of wearing tiaras and did their best to outdo Europe in grandeur. They felt that tiaras were an excellent outward expression of financial clout: the more impressive the better (Nadelhoffer, 1984).

Tiaras continued to be worn in Great Britain and the United States until 1915, even though on the continent after 1910 they were superseded in popularity by the bandeau and the aigrette. These two styles were considered more modern and less formal than the tiara, with the added advantage of being lighter in weight, so they were more comfortable (Bury, 1991). Bandeaux were generally worn straight across the forehead rather than on top of the head. Made of flexible platinum sections set with diamonds, bandeaux were tied with ribbons at the back of the head to fit snugly. Bandeaux were sometimes designed in a streamlined, geometric pattern, foreshadowing the Art Deco period of the 1920s, when bandeaux were the most popular form of headdress.

Feathered head ornaments have long symbolized rank and status. They became important in Europe in the 17th century, and by the 19th century wearing feathers was mandatory for presentation at court in England. Interaction with exotic Eastern cultures further stimulated the fashion, and by the 1890s, aigrettes were popular for evening dress at other than formal court presentations (Nadelhoffer, 1984). Aigrettes were made of feather plumes from the Egyptian egret (hence, the derivation of the name), although ostrich or bird-of-paradise feathers were also used. These plumes were held in a jeweled mounting that could be fastened to a tiara (Nadelhoffer, 1984). During the later years of the Edwardian era, they were also adapted to attach to narrow bandeaux so they could be worn with the

feathers in front (again, see figure 5), in back, or rakishly over one ear (Hinks, 1983). This fashion was stimulated in great part by the Ballet Russe's performance in 1910 of Diaghilev's ballet "Scheherezade." Set in a Sultan's seraglio, it featured dancers resplendent in harem pants and feathered plumes which fired the imagination of clothing and jewelry designers alike.

Jeweled combs (figure 10) and brooches pinned through a rosette of tulle or lace were other, less formal ways a lady could dress up her coiffure. Diamond bowknot brooches were often used for this purpose. *À la Diane* (in reference to the Roman goddess of the hunt, Diana) was the French term used to describe the style of wearing a crescent brooch in the hair (Hinks, 1989), a fashion that appeared in the 1880s and persisted through the turn of the century.

Figure 9. Her Grace, the Duchess of Marlborough, is dressed in formal regalia for the coronation of King Edward VII in 1902. Note the pearl sautoir wrapped twice around her neck and shoulders, the additional pearl necklaces, the 15-strand choker necklace, and her ducal coronet sitting neatly inside her pearl and diamond tiara. She is also wearing a 3-in. (7.5-cm) wide belt of diamonds and a pearl and diamond crescent brooch. Photo from Kunz and Stevenson (1908).





Figure 10. For a less formal evening when a tiara was not mandatory, an Edwardian lady might wear a diamond-set comb in her hair. Other jewels for evening would usually include a platinum, diamond, and pearl dog collar, as well as a number of elegant brooches like this diamond-set platinum bow brooch. Jewelry courtesy of Frances Klein Antique and Estate Jewels; photo © Harold & Erica Van Pelt.

Necklaces. Fringe necklaces were very popular in the 1880s and 1890s, and continued to be worn after the turn of the century. As noted above, these



Figure 11. A rivière of diamonds immediately identified the wearer as someone of exceptional wealth. Usually large, round diamonds (graduating down in size from the largest—center—stone) were set singly in simple collets. Although rivières generally ranged in length from about 16 ins. to 24 ins.(41 to 61 cm), this example is a tight choker of about 13 ins. (33 cm). The center stone weighs 37.82 ct, and the diamonds weigh a total of approximately 210 ct. Courtesy of Christie's, New York; photo © Tino Hammid.

necklaces were sometimes fashioned so they could also be worn as tiaras (again, see figure 8). Another favored accessory of the elegant Edwardian lady was the rivière, a necklace of gems (usually diamonds) set singly in either collets or openwork gallery mountings, typically graduated from a large center stone. This fashion, initiated in the 1700s, was the ideal way to display many large, fine gems in a grand show of wealth (figure 11). However, the necklace that is by far the most evocative of the Edwardian period is the choker—or "dog collar," as it was generally known (Bennett and Mascetti, 1989). The 18th-century fashion of wearing a ribbon around the neck was reintroduced in Paris in the mid-19th century, when wide ribbons, usually black velvet or moiré silk, were worn and commonly decorated with a brooch or locket. Princess Alexandra further popularized chokers, which she wore to conceal a scar on her neck (Field, 1987). The rest of society copied her and the fashion took hold. Even though they are uncomfortable, dog collars remained popular through 1915 (Hinks, 1983). The most common type was a gem-set plaque, also known as a *plaque-de-cou*, 2–4 ins. (5–10 cm) wide that was worn on a wide ribbon of black velvet or held snugly by a multi-strand pearl choker with narrow diamond spacers (again, see figures 9 and 10). Occasionally, dog collars were made entirely of hinged platinum sections set with diamonds and other accent gems (figure 12). Fit for dog collars was crucial. If they were too loose, the necklace would sag and the effect would be ruined; if they were too tight, the wearer would have difficulty breathing or swallowing (Bury, 1991).

Dog collars were frequently worn together with other necklaces, most commonly long strands (also known as sautoirs) of pearls, which often hung to or below the waist. Depending on their length, these



Figure 12. This exquisite bowknot necklace by Cartier is an excellent example of the segmented platinum and diamond dog collar that became popular around 1910. The lace-like floral motifs and the detailed millegrain work are typical of the garland style. Photo courtesy of Sotheby's, New York.

could be looped loosely once or twice around the neck, pinned with a gem-set brooch in a swag effect to one side of the bodice (see cover), or tucked into the waistband of the skirt. Often they were allowed to hang free (figure 13). Multi-strands of seed pearls were sometimes twisted into a rope sautoir, called a *bayadère*, that terminated with elaborate jeweled tassels. Seed pearls woven into long, flat bands became fashionable after 1910. This type of sautoir was usually terminated in pearl and diamond tassels or in an elaborate gem-set pendant.

Sautoirs were also made of other materials. Chains punctuated at intervals by spectacle-set diamonds, sapphires, or spinels were one popular form (again, see figure 13). Coral, onyx, or turquoise beads were often used in sautoirs for day wear, as were slim chains set off by freshwater pearls held in little wire cages. Another less formal sautoir was made of dainty guilloché-enameled baton links, frequently with a matching enameled pendant. Guilloché enameling is an exacting technique in which precious metal is first machine engraved in a regular pattern, typically wavy lines that imitate moiré silk, and then coated with a translucent enamel which allows the pattern to show through. As skirts were made without pockets during this period, sautoirs were sometimes used to suspend a

Figure 13. Mrs. George J. Gould was one of the many wealthy American women who adopted the Edwardian style of wearing jewels. In this 1907 photo, she is wearing a pearl and diamond tiara, a diamond and platinum dog collar, three pearl necklaces, a pearl and diamond corsage ornament, and two pearl sautoirs, one of which is a combination of baroque-shaped pearls and lengths of spectacle-set diamond links. Photo from Kunz and Stevenson (1908).





Figure 14. For day, an Edwardian lady commonly wore her pocket watch on a sautoir. Often, these would be fashioned of guilloché enamel to match, like the set shown here. Other guilloché-enamel accessories might include these cuff links with diamond sparks. Novelty brooches like the demantoid, diamond, pearl, platinum, and gold polo player or the gold and diamond fox mask and riding crop are other typical day jewels for this elite group of women. Jewelry courtesy of Neil Lane Jewelry; photo © GIA and Tino Hammid.

small purse, watch, or lorgnette (Hinks, 1983). These accessories would often be enameled to match one another and the sautoir on which they were suspended (figure 14).

After 1900, the Lavallière, Edna May, and negligée pendant necklaces were fashionable. The Lavallière was named for the actress Eve Lavallière, who adopted the name of Louise de La Vallière, mistress to Louis XIV of France. It consists of a single gem—cut in a round, oval, or pear shape—that is suspended as a drop from a chain (Newman, 1981). The Edna May, named for a famous opera singer of the time, is a larger single gem suspended from a smaller single gem or cluster of gems on a chain. Variations on this theme might include more than one gem suspended in a line as the central element. The negligée necklace incorporates two large stones or gem-set motifs suspended at unequal lengths from a chain. The negligée necklace was an ideal way to display two exceptional, unmatched gems, such as a black and a white pearl, a diamond and a pearl, or an outstanding diamond with another gem of similar quality (Scarisbrick, 1989).

The plaque pendant also appeared about this time. For this style, a round, flat sheet of platinum was finely saw-pierced in a honeycomb lattice or a symmetrical radiating motif and then set with diamonds. This pendant would be suspended from a sautoir of woven pearls or spectacle-set diamonds. The exquisite quality of the saw-piercing, which increased in fineness as the period advanced, identifies jewels made between 1909 and 1915. Occasionally, the pendant would come with interchangeable guilloché-enameled discs in different colors, which could be fastened behind the saw-pierced platinum plaque to match the color of a particular dress (Hinks, 1983). Sometimes the plaque shape would be an elongated lozenge or a drooping triangle, representative of a folded handkerchief.

These handkerchief pendants can be identified by the way the saw-piercing imitates a dainty, lace-edged border (figure 15; Bennett and Mascetti, 1989).

Stomachers, Corsage Ornaments, Brooches, and Pins. The Edwardian lady's bodice, made rigid by the use of corsets, offered a large expanse to accessorize with jewelry for both day and evening wear. For day, brooches were generally smaller and fewer were worn. For evening, in the 1880s and 1890s, the most popular style of adornment for the bodice was to attach many brooches in a random pattern from shoulder to waist. Stars of eight, 10, 12, or 16 points were highly fashionable, preferably set with diamonds, but pearls, opals, or moonstones were also acceptable. These were often worn in multiples of five to eight stars at a time. Other motifs such as flower heads or trefoils could be worn in the same manner. Frequently, these multiple brooches came with fittings so they could be adapted for use as a tiara or on a hairpin. Crescent brooches were also popular, although as a rule they were not worn in multiples. Typically, crescent brooches were single, double, or triple rows of gems with the stones graduating in size from large at the center to smaller at the tips (see figure 6). Again, diamonds were the preferred gem, but crescents were also set with sapphires, rubies, opals, pearls, or, quite naturally, moonstones. Combined with a bird or a trefoil, the brooch became symbolic of the honeymoon, making it an ideal wedding gift (Bennett and Mascetti, 1989). Bows and ribbons, ubiquitous elements of the garland style, were rendered into beautiful brooches of platinum and diamonds. The bow, which had been a recurring motif in jewelry since the late 17th century, was given a new, more relaxed character (again, see figure 10)—in contrast to its earlier stiff, more symmetric representations—to reflect the Edwardian lifestyle of ease (Hinks, 1983).

Around 1900, it was fashionable for evening to wear clouds of tulle, chiffon, or lace at the low neckline of the bodice. This gauzy fabric would be held in place by numerous pins and brooches of every type, randomly scattered among the folds (see cover). The style or period of these brooches was unimportant; all that mattered was quantity (Bennett and Mascetti, 1989). During the Edwardian era, such brooches were often made with whimsical subjects or of unusual gems. Bright green demantoid lizards, frogs, snakes, turtles, and parrots were a common novelty pin. Also common was anything related to hunting, fishing, horse racing, yachting, or motoring, all favorite Edwardian pastimes (see figure 14); lucky charms such as wishbones (also known as merrythoughts), horseshoes,

Figure 15. Finely saw-pierced platinum plaque pendants, set with diamonds and pearls, were the height of fashion by 1910. Classic examples are the radiating design (top right) and the handkerchief design (lower right), which imitates a folded, lace-edged handkerchief. The pendant of nesting tear drops is suspended from a spectacle-set diamond sautoir. The center ring and the garland brooch at bottom show the type of pierced platinum mountings that came into vogue at about the same time. Jewelry courtesy of Frances Klein Antique and Estate Jewels; photo © Harold & Erica Van Pelt.



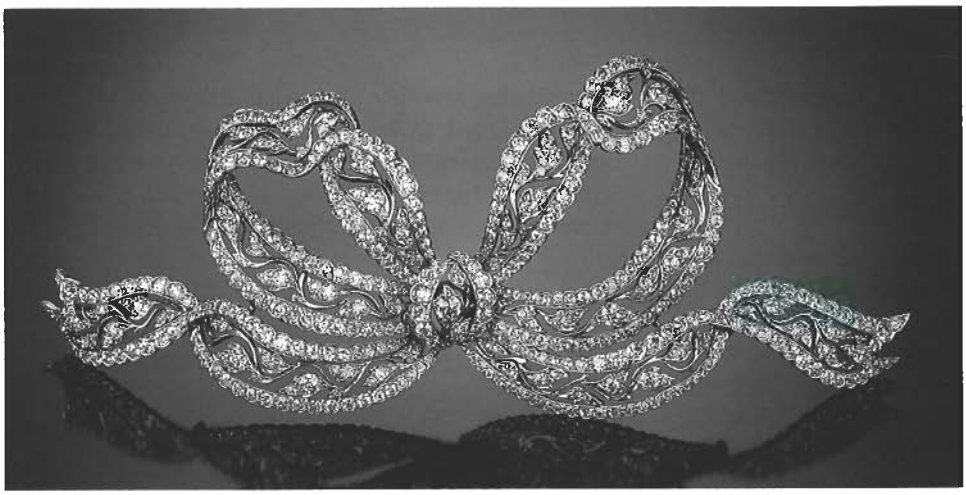


Figure 16. Corsage ornaments, like this exquisite 1905 Tiffany bow, was one way to dress up a décolletage for evening. Made of diamonds set in a 6-in. (15-cm) mounting of platinum on gold, this jeweled bow has a detachable brooch fitting to allow its use as a hair ornament. Courtesy of Neil Lane Jewelry; photo © GIA and Tino Hammid.

or clovers; cherubs, kittens, ducks, chickens, pigs, and monkeys anthropomorphically portrayed playing together; and bugs, particularly butterflies, set in jeweled pins. The swallow and the dove were the most popular bird motifs with the Edwardian set. These pins also sported an eclectic mix of anchors (symbolic of hope), arrows (symbolic of Cupid or Diana), the caduceus (symbolic of Mercury), feathers, daggers, violins, harps, and lyres (Bennett and Mascetti, 1989; Hinks, 1983). A heart surmounted by a coronet or a ribbon bow is a signature motif of the garland style, and was frequently used in brooches, as well as in bracelets and rings (see figure 6). Quite versatile, such novelty jewels could be worn in lesser amounts during the day.

The bar brooch, introduced in the 1890s, was another success for both day and evening wear. A straight line of millegrain platinum set with calibrated rubies, emeralds, or sapphires with diamonds was the most elegant version. However, simple bar brooches of gold with rounded terminals embellished at the center with novelty or sporting motifs were commonly worn with day attire (see figure 14). Women were also becoming more active in outdoor activities, and this was reflected in many of the novelty brooches they wore: bicycles, riding crops, golf clubs, or tennis racquets, for example (Armstrong, 1973).

The Juliet brooch—two gemstones on either end of a stick pin with a chain loop to connect the two ends—was introduced by the Association of Diamond Merchants in 1906. This popular jabot pin (i.e., one used to secure lace or a scarf wrapped around the throat) often incorporated diamonds or baroque-shaped pearls or other fine single colored stones (again, see figure 6; Hinks, 1983).

Between 1900 and 1910, women wore a lot of jewelry, especially for evening. In addition to the tiaras, dog collars, rivières, and sautoirs that were customary for dress occasions, women usually wore large, elaborate bodice ornaments which were often sewn directly to the dress rather than fastened with a conventional clasp. These bodice ornaments were of three types: corsage ornaments (also known as *devant de corsages*), stomachers, and epaulettes. Corsage ornaments, the smallest of the three, were generally worn to embellish the low neckline of the dress, either centered or attached to one side (figure 16). Sometimes they took the guise of a fringe of platinum and diamonds that spanned the neckline from shoulder to shoulder (Scarisbrick, 1989). The stomacher, a jewel borrowed from the 18th-century rococo style, covered the area from the décolletage to the waist. Also known as a *sevigné,* this type of jewel was usually wide at the top and tapered down toward the waistline (Bury, 1991). Epaulettes were commonly worn on the shoulders and usually had long, narrow, drop-shaped pendants called *aiguillettes*. Sometimes epaulettes were connected to each other by diamond rivières. These might be worn with one epaulette pinned to a shoulder and the other at the waist, with the rivières draped across the breast like a sash. However, bodice ornaments were quite heavy and depended on the clothing for support. As clothing fashions relaxed after 1910 and the rigid bodice was replaced by a softer, looser garment, most of these heavy jewels were put away or broken up and remade to suit the new, less confining styles (Nadelhoffer, 1984).

Earrings, Buckles, Bracelets, and Rings. For the Edwardian lady, both day- and evening-wear earrings were more subdued than they had been earlier



Figure 17. Earrings during the Edwardian period were small but still rich in nature, like this pair of pear-shaped fancy yellow diamond drop earrings. The diamonds and demantoid garnet set in a navette-shaped ring, and the 3-ct Burmese ruby set in a platinum, diamond, and calibrated ruby ring by J. E. Caldwell, are excellent examples of ring designs prevalent after 1900. The delicate diamond and platinum-on-gold bow necklace exemplifies the lace-like character of many Edwardian jewels. Jewelry courtesy of Neil Lane Jewelry; photo © GIA and Tino Hammid.

in the 19th century. The preferred combination was of pearls and diamonds set in platinum as simple drops or studs; the gems could be large, but the settings were minimal. In the 1890s, the invention of screw-back fittings for earrings eliminated the painful necessity of having one's ears pierced to follow fashion. After 1910, the vogue for longer, dangling earrings for evening returned, although they were still discreet (Hinks, 1983; figure 17). Tassels of pearls, briolette diamonds, or pear-shaped stones hanging from ribbon bows, and delicate chains of small diamonds suspending laurel wreaths or other garland motifs, became favored styles (Bennett and Mascetti, 1989).

The narrow-waisted silhouette of the hourglass figure in style at the turn of the century was complemented by wide belts that were sometimes boned like a corset. As a result, buckles became a popular jewelry accessory. Decorative buckles could be worn either in front, in back, or in both places (Hinks, 1983). For day wear, buckles might be made of chased gold or enameled silver. For evening, they were often diamond-studded platinum. The buckles were usually quite wide, up to three or four inches. Some of the wealthier Edwardians had entire belts made of diamonds and platinum (figure 18). A photo taken of the Duchess of Marlborough shows her robed for the 1902 coronation wearing a 3-in. (7.5-cm) belt of diamonds (again, see figure 9; Kunz, 1908).

Bracelets were worn in multiples, as many as four at a time. Bangles, which were usually wide in the 1880s, narrowed and became more delicate as the century closed. The half-hoop bangle with a gem-set top was very stylish throughout the period. Sometimes these bracelets would have initials or names spelled out on them. "Semaine" bracelets were a variation on the single-hoop bangle: Three to seven narrow bands would be held together at the top by a center motif, which was often a good-luck charm such as a horseshoe or a clover. Serpent bracelets were introduced in the mid-19th century, became the high fashion of the 1880s, and continued to be popular through 1910. Alexandra had a



Figure 18. The diamond belt was a particularly grand evening accessory during the Edwardian era. This example from around 1890 shows the use of the floral garland that became a signature of this period. The belt itself is 22 ins. (60 cm) long, and has a detachable knot 7 ins. (17.5 cm) high that can be worn as a corsage ornament. The diamonds are set in silver on gold, demonstrating that platinum was not yet accepted fully as a precious metal. Photo courtesy of Sotheby's, Geneva.

favorite snake bracelet that she often wore over gloves for evening. She is portrayed wearing it in several photos and portraits (see cover). Link bracelets of gold or diamond-set platinum were also fashionable (again, see figure 1). Wristwatches, developed by Cartier as early as 1888, were commercially available after 1910, although they were something of a novelty (Nadelhoffer, 1984). Some early examples were in platinum with bands of pavé diamonds or black moiré ribbon.

Like bracelets, rings were also worn several at a time, and the gem-set half-hoop rings were as popular as their bangle-bracelet counterpart. The cross-over ring was introduced in the 1890s and has remained popular to this day. Cross-over rings were designed with two fine stones, usually a diamond and a fine ruby, emerald, or sapphire, set on a diagonal opposing one another on the shank. Marquise or navette-shaped rings were very fashionable during the Edwardian period. Sometimes round stones studded a marquise-shaped mounting (again, see figure 17); in other examples, the stone itself was marquise or navette shaped. Another favorite style of the time was one or two pear-shaped stones mounted to look as if they were tied with a heart-shaped ribbon bow surmounted by a crown (Bennett and Mascetti, 1989). Gypsy-set rings, with the gems set flush with the domed metal shank, continued to be

stylish for both men and women (Flower, 1951). After 1900, rings became more substantial, and a vertical row of gemstones set in pierced platinum mountings was very popular. These rings often covered the finger from knuckle to knuckle; sometimes the mounting was further augmented by small diamonds, hand engraving, and millegrain work (again, see figure 15).

Men's Jewelry. Edward VII took matters of dress very seriously, giving the impression that society was held together by a strict observance of the protocol governing the wear of clothes and jewelry (Scarisbrick, 1989). As a leader in society, he was nevertheless innovative and set many fashion trends for clothing, such as the Norfolk jacket and "plus-fours" for casual wear, and shorter tails on the dress coat for evening. Although there are no direct references to show that Edward also set trends in jewelry, it is probable that his lead was followed. In any case, the Edwardian gentleman wore a lot of jewelry. Many of these pieces are still in occasional use today, but at that time they could be considered indispensable to the wardrobe of a well-dressed man. Stickpins, for example, used to secure the necktie or cravat, were the perfect way to display special gemstones such as a spectacular pearl or a cat's-eye chrysoberyl. They could also demonstrate the wearer's sporting tastes or special interests, just like for women (figure 19).

Cuff links, first introduced in the 18th century, were a necessity by the late 19th century (figure 20). Edwardian gentlemen owned a wide variety of cuff links for both casual and formal wear; these were an ideal forum for colored stones. Among the favorites were aquamarines with blue or green shirts, topaz with yellow or brown, garnets or spinels with red, andalusite with plaids, rutilated quartz with beige, and amethyst with lavender (Jonas and Nissenson, 1991). Cuff links also incorporated sporting motifs and whimsical subjects. Formal evening dress required complete, matching dress sets of cuff links, shirt studs, and waistcoat buttons. King Edward is known to have had a dress set of rubies and diamonds made by Fabergé (Jonas and Nissenson, 1991).

Pocket watches were another essential jewelry item. Both the watch and the chain by which it was secured to the waistcoat allowed the man to be discreetly decorative, or to indulge his fancy by attaching charms, medals, or seals to the fob (Bury, 1991).

Popular ring styles for men were gypsy-set diamonds, rubies, or sapphires. Seal rings made of engraved gold or carved carnelian, bloodstone, or other chalcedonies engraved with family seals were an ideal way to exhibit the owner's lineage.

Other Jewels and Jeweled Objects. Gift giving was an integral part of Edwardian society. Presents were often obligatory for state occasions, and they were



Figure 19. Stickpins for Edwardian men, like novelty brooches for their female counterparts, enabled the wearer to exhibit particular interests or whimsies. From left: a platinum cube set with calibrated rubies; a pavé-diamond platinum bulldog with ruby eyes; an enameled gold yachting flag; a ruby and diamond platinum-on-gold horseshoe; a marquise-cut diamond set in platinum with calibrated demantoids and pavé diamonds; a yachting flag painted on mother-of-pearl and capped with a quartz cabochon; a diamond-set platinum motorcar with red enameled seat (the wheels turn), and a pavé diamond platinum-on-gold bulldog head with ruby eyes. Jewelry courtesy of Neil Lane Jewelry; photo © GIA and Tino Hammid.



Figure 20. Cuff links were an important accessory for Edwardian men, most of whom had several sets for both day and evening. Here are two sets of cuff links suitable for evening: mother-of-pearl "buttons" with a diamond border and cross-stitch detail of platinum on gold (left), and (right) dark gray agate cuff links with diamond centers and diamond scrolled borders. Jewelry courtesy of Neil Lane Jewelry; photo © GIA and Tino Hammid.

exchanged freely in many social situations beyond the usual birthdays, holidays, and personal anniversaries. Jewelers catering to the Edwardian upper class supplied an enormous variety of jeweled objects that were suitable for virtually every occasion: cigarette and card cases, scent bottles, fans, picture frames, walking-cane and parasol handles, as well gemstone carvings and jeweled clocks.

Most men carried cigarette cases, which were considered very masculine. These cases could be hand-engraved silver or gold, but they were frequently made using guilloché enamel. Cigarette cases were often additionally decorated with rose-cut diamonds, cabochon sapphires, rubies, and/or emeralds. Many of the other objects mentioned above were also made using guilloché enamel, and often the decorative touches would be motifs typical of the garland style.

Where the jewelers Cartier and Garrard's, for example, excelled in the fabrication of magnificent tiaras, necklaces, and corsage ornaments, the workshops of Fabergé were best known for their enameled objects, their gem carvings, and their ability to make mechanized jeweled toys such as glittering birds that chirped, miniature gold and platinum trains that actually ran, and small silver elephants that waved their trunks as they walked. Queen Alexandra particularly loved Fabergé animals. For her birthday one year, King Edward commissioned Fabergé to carve replicas of the animals at Sandringham—not just the prize horses and favorite dogs, but also the entire barnyard, including ducks, pigs, and chickens. In subsequent years, friends and family added to this menagerie until there were over 350 animals; the British Royal Collection is the largest collection of Fabergé carvings still in private hands (Habsburg-Lothringen and Solodkoff, 1979).

Perhaps the object for which Fabergé is most famous, however, is the jeweled Easter egg: This royal tradition began in Russia in 1884, when Tsar Alexander III commissioned a jeweled egg to give to his wife. In all, Fabergé's workshops made an estimated 57 imperial Easter eggs between 1884 and 1917, of which all but 11 are accounted for. Besides the imperial eggs, Fabergé made literally thousands of miniature jeweled eggs in amazing variety; rarely were two alike. These diminutive eggs were considered ideal gifts for Edwardian ladies and gentlemen alike. Ladies could suspend them from a sautoir necklace or chain-link bracelet, and new ones could be added each year. Men could hang them from a watch chain or wear them as a stickpin (Habsburg-Lothringen and Solodkoff, 1979).

THE END OF AN ERA

Nothing as superficially exquisite as the Edwardian lifestyle could possibly last. The luxurious, leisurely dream was shattered by the onset of the First World War. Economies, philosophies, and lifestyles changed virtually overnight; gone were the gala dinners, formal receptions, and lighthearted theme parties. Society went through a dramatic metamorphosis in a mere four years. With the absence of occasions to wear them, jewels were locked away or sold.

War had other effects on the jewelry industry in addition to its impact on the social structure. Platinum was declared a strategic metal for its use as an engine magneto and as a catalyst for the manufacture of nitric acid, an essential component in explosives. The government restricted the use of platinum, and commandeered all stocks of it for the war effort. The gem trade was paralyzed as well. In 1915, De Beers closed down production until diamond prices, which had dropped by more than 20%, stabilized (Hinks, 1983). Jewelers enlisted in

the armed forces, or converted their skills to military applications. As a result, little or no jewelry was produced in England and most of Europe during the war years (Bennett and Mascetti, 1989).

When the war was over, it was impossible for society to revert to the leisurely self-indulgent lifestyle of the Belle Époque. The exigencies of wartime had drastically changed perceptions of life for society as a whole, and the horrors that many people experienced made it inconceivable for them to view the world with the same attitude. Jewelry fashioned in the Art Deco period that followed World War I reflects this change in view by its use of sharp geometrics and contrasting primary color combinations. Gone were the muted pastels, gaily triumphant garlands, splendid wreaths and innocently enchanting lace motifs that we attribute to jewels of the Edwardian elite. We are fortunate to have been left with a few exquisite examples of these Edwardian jewels that are both majestic and formal, yet charming and lighthearted in character. They are as distinctive and beautiful as the period they represent.

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