
Koopman Rare Art

Next week we will be exhibiting at the LAPADA Fair, Berkeley Square (**28 October - 2nd November**). We will be showcasing a selection of exceptional Jewellery and Gold Boxes, some of which are written about below.

We look forward to welcoming you at **Stand A20**.

Please let us know if you would like a ticket.

[For more information see here.](#)

The Brooch is Back!

By Kimberley Smith

Brooches have been worn by both men and women for thousands of years. From ancient times where they were known as fibulae, mostly made out of bronze and used to fasten cloaks and tunics; to the Medieval period where wealthy individuals would wear brooches with religious motifs to signify their beliefs; to the Georgian era where brooches became more ornate and decorative, made of precious metals such as silver and gold and often included backed gem stones such as garnets and detailed metal work; to the Victorian era where they were often filled with hair or a miniature portrait as sentimental keepsakes; to more modern times where they became ornamental and design focussed and symbols of high fashion; worn by iconic figures such as Jackie Kennedy and Queen Elizabeth II.

Though over the past 30 years or so, they seem to have declined as a prominent piece of jewellery in one's collection... until now. As I browse through pictures from this year's Paris and New York Fashion weeks, The Met Gala, Film festivals etc I can't help but notice that the brooch is

experiencing a major come back. Although I have been saying this for a while, as have my fellow jeweller friends who more than appreciate the versatility of a brooch, it is often felt that the brooch is slightly “old fashioned”, only associated with The Royal Family, and not on trend in today’s fashion. But designers like Tory Burch, Miu Miu and Chanel have been using brooches more and more in a multitude of ways; such as fastening layers, embellishing collars and lapels and also adding unique accents and variety to items such as knitwear, capes and overcoats; signalling a modern take on a timeless accessory and the brooches long awaited return to mainstream fashion. The brooch is a small way to make a big and beautiful impact, and as you can see below, well known figures are quickly catching on.



Given that I have been a lover of brooches for many years, I thought I would show you some of my favourites that we will be exhibiting at LAPADA fair.

Starting early with this gorgeous En Tremblant antique flower brooch circa 1860:



This brooch of flower design with an en tremblant flower head. The petals made up of 2 old european and 3 old mine cut diamonds, the largest weighing approx 1.30carats. Remainder of the flower head total diamond weight approx 3.00 carats. Antique rose cut diamonds make up the stem and leaves with the mounting made up of silver and gold.

The phrase “en tremblant” comes from the French meaning of “trembling” or “to tremble” and is a jewellery technique where part of the piece, often flower petals or wings of insects, are mounted on a small spring or coil so that it moves, or trembles, as the wearer moves. Not only does this create a more realistic effect, but the movement adds sparkle and life to the diamonds in the jewel and thus the piece itself.

The En Tremblant style began in the 18th century, becoming popular through the late 1700s pre electric lighting. The trembling movement allowed the jewels to reflect the candlelight, making them appear more brilliant. Later into the 19th century, floral spray motif brooches and large corsages became extremely popular due to their elegant design and versatility; they were often worn as both brooches and hair pieces, so the Tremblant design continued in popularity throughout this period as it enhanced the brightness of these jewels.

The 19th century en Tremblant brooch we have here at Koopman consists of a mixture of old European, old mine and rose cut diamonds set in silver and gold, a classic example of its time, so the movement of the flower head adds to the charm of the old cut diamonds which offset beautifully against the silver setting.

Next we have this wonderful plique-a-jour enamel, blister pearl, ruby and diamond bat brooch circa 1900:



Plique-a-jour enamel is a beautiful and technically complex technique that resembles miniature

stained glass and literally translates from French (who were clearly very ahead of the game in jewellery techniques!) to mean “letting in daylight”. The process includes coloured enamel being applied into cells or structures without any backing, so when fired, the translucent enamel is suspended within the framework like glass in a window. Light shines through, creating a shimmering, jewel-like effect. It is open-backed, and a wonderful technique to highlight the delicate and almost transparent nature of an insect’s wings.

Plique-a-jour enamel reached its peak in jewellery during the Art Nouveau period, with jewellers mastering the technique to depict jewels of nature, as shown here in this bat. This style of jewellery often had a gold wire framework for the wings with a gemstone centring them, in this case a blister pearl. When held up to the light, this beautiful brooch immediately brightens, and I love how the ruby eyes stand out against the old cut diamonds. It is a rare and unusual piece, almost Lalique-esque, who was the master jeweller for plique-a-jour enamel.

Moving onto the Art Deco period, we have this most wonderful example:



This brooch, attributed to Maynier et Pinçon, is designed as a spray of flowers, leaves, and berries within a scalloped circular frame on a horizontal bar. It is set with circular-cut diamonds, outlined in black enamel, and accented with cabochon rubies, sapphires, and emeralds. Mounted in platinum, the brooch measures 6.5cm in length. It features a French assay mark for platinum and partial French maker's marks for Maynier et Pinçon.

The Parisian firm of Maynier et Pinçon was a production hub in the 1920s and 30s for jewellers such as Boucheron, Marzo, and Marshak and was where Pierre Sterle trained to become a jeweller. It is extremely rare to find a jewel actually made by Maynier et Pinçon, though when you do they are often brooches with a floral theme, as depicted here.

Art deco jewellery often had bold contrasts, so it was very common to use onyx and diamonds together with vibrant coloured stones. This period saw the transition from the flowing forms of Art Nouveau to cleaner, more bold designs, and this brooch beautifully illustrates that.

Fine jewellery made during the 1920s and 30s reflected the bold, modern spirit of the post-war years, and was often worn by women as a symbol of independence (i.e the “flapper” era”) and self-expression, going far beyond just decoration. After WW1 there was a renewed energy and appetite for glamour and sophistication, especially among the elite, and fine jewellery symbolised economic success and social status. Even costume jewellery, popularised by designers like Coco Chanel, grew in production and allowed the middle class to imitate high-end luxury.

Known as the ‘Jazz Age’ this period saw woman dressing up more than ever, and it was common for a brooch to be worn on the neckline or shoulder of a dress or evening gown to add sparkle near the face. Additionally, it was a time when it was a symbol of sophistication to be seen in a long fur coat, often pinned together by a brooch; a hallmark of the upper class.

One of my favourite brooches with have in stock is this 1930s diamond and ruby flying bird:



This stylised three-dimensional flying bird brooch features a circular cut diamond body, baguette cut wings and tail, and cabochon ruby eyes. It's set in platinum.

Although we don't know the maker of this jewel, the three-dimensional design creates such a life-like feel and the curved body really enhances the brilliance of the old cut diamonds sparkling against the baguette cut wings. And to top it off, the ruby cabochon eye, although tiny, stands out so boldly against the bright diamonds. Admittedly, this is my favourite brooch in our collection. Animal jewels were some of the most imaginative and glamorous creations of the art deco period. Often set with a mixture of different cut diamonds and bright gemstones, they were mostly set in platinum and featured a contrast of colour and texture. Birds were one of the most popular animals to be illustrated in jewellery, reflecting freedom and travel; two key themes of this era.

Moving onto the 1940s, we have this absolutely wonderful ruby and diamond double clip brooch by Boucheron circa 1945:



This Brooch is composed of two elongated heart-shaped leaves, set with calibr -cut rubies surrounding marquise-cut diamond centres and baguette-cut diamond stems, one clip and the brooch fitting set with a single ruby on the reverse, signed Boucheron, numbered 2335, length as a brooch 4.5cm, cased by Boucheron.

Two of my favourite things are hearts and double clips, so I fell in love when I saw this brooch. Boucheron was founded in 1858 in Paris and became the first jeweller to open a boutique on Place Vend me in 1893. From the late 19th century Boucheron attracted royalty and aristocracy, with families such as the Vanderbilts, Rockefellers and different European Royals such as Queen Elizabeth II and Princess Grace of Monaco owning Boucheron jewels. Boucheron is known for pioneering transformable jewels; brooches that split into double clips and necklaces that also become bracelets.

The double clip is one of the most defining jewellery inventions of the Art Deco period. A convertible brooch made up of two matching clips, they can be worn together as a single larger brooch or separated and worn individually. The two halves attach to a shared frame, allowing the quick transformation that became a hallmark of the Art Deco era's emphasis on versatility. The double clip emerged in Paris around 1925, with early examples appearing at the exposition Internationale des Arts D coratifs et Industriels Modernes (Paris, 1925), where jewellers including Boucheron showcased modular, functional designs in keeping with Art Deco aesthetics.

Although the double clip became popular in the late 1920's, this continued throughout the 30s and 40s with later versions comprising of diamonds and coloured stones as opposed to just diamonds.

Another double clip we have which I absolutely love is this mid-century butterfly, which again can be worn as a single brooch or as two separate wings. The beauty of the brooch is that they can be as creative and bold as the jeweller likes as they are mostly an addition to an outfit rather than an every day worn item, and this piece is a perfect example of that.



This brooch forms a pair of clips, the wings set with lines of calibre-cut emeralds, picked out with calibre sapphire, citrine, and amethyst markings, baguette-cut diamond line edges and accents, the body set with single-cut diamonds, a cabochon emerald to each eye, knife-bar antennae with diamond accent terminals, channel and collet set in platinum and with white gold fittings, the butterfly separating down the middle for wear as single wing clips in the manner of a butterfly with wings closed.

This double clip brooch, set with diamonds and all different colour gemstones is so bright and bold, it really is such a wonderful addition to a jewellery collection. Additionally, although unsigned, the level of craftsmanship is shown in the way this rather sizable jewel puts such focus on the gems as opposed to making it feel too metal heavy.

Finally, moving into the later half of the 20th century, we have these two Citrine flower brooches by Carter c1950s:



A Two-tone large citrine and diamond flower brooch by Cartier, the single bloom with light brown and rich orangey brown citrines of stylised design. Set in 18k gold. Signed Cartier.



A Two-tone citrine and diamond double headed flower spray brooch by Cartier, London c.1950, with petals formed of square and pentagonal cut citrines, the central citrines in each flower each surrounded by round cut diamonds, all open bezel set in gold, signed 'Cartier London', stamped 750 with makers mark for Jacques Cartier

Cartier began using citrines in their jewellery in the 1930s, specifically through their London branch. It was at this time that semi-precious stones such as citrines, amethyst and topaz, which offered large, beautiful coloured gems at a lower cost to diamonds, rubies and sapphires, had become widely accepted in fine jewellery. Additionally, advances in gem cutting allowed citrines to be faceted into bold geometric shapes that fit well with Cartier's evolving Art Deco, and later Retro styles.

Cartier's floral jewels, particularly clips and brooches, became emblematic of the "retro" period, and citrines were used to evoke sunlit petals or autumnal tones, mostly commonly set in yellow gold which complemented the warm hues perfectly. Retro jewellery favoured large, sculptural designs, so these stones really were the ideal centrepiece.

Retro jewellery often refers to the bold and glamorous design movement that flourished between the 1930s and 1950s. It represents a fascinating transition between the geometric art deco of the 1920s, to the dramatic and voluminous forms of the later 20th century. They are often large scale three-dimensional designs, most commonly of floral or natural motifs. These two brooches are a wonderful example of this; the different hues of Citrine perfectly compliment each other against the diamonds and yellow gold setting, adding to the stylised design and showing how big and bold "retro" designs can still very much be considered as fine jewellery.

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

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