



A rare Etruscan Revival necklace by Carlo and Arthur Giuliano, circa 1880

JEWELLERY

Tefaf Maastricht jewellery highlights

Tefaf Maastricht showcases the finest craftsmanship and design; Joanna Hardy selects the standout jewels



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The European Fine Arts Fair (Tefaf) in Maastricht is a fair that never fails to attract the best art and antiques in the world, and the same certainly goes for jewellery. The calibre of craftsmanship found in the jewellery on display, both antique and contemporary, is superb. It was difficult to choose my top jewels but the following highlights demonstrate the diversity on offer. All of them have a common link in craftsmanship and meticulous attention to detail; whether that is in the art of cutting gemstones or the manufacture of the jewel, coupled with unique design.

An Etruscan Revival gold and cave pearl necklace by Giuliano

This rare Etruscan Revival necklace by Carlo and Arthur Giuliano, circa 1880, stopped me in my tracks because I had not heard of “cave pearls” being used in jewellery before. Cave pearls are small,



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A pair of Hemmerle Earrings made with cameos, tsavorite, silver and white gold

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usually spherical cave formations found in limestone caves. The necklace is beautifully decorated with filigree and granulation work which was seen in early Etruscan jewels; a technique which Giuliano perfected. It is a sumptuous piece with great movement, and the attention to detail on the front and to the reverse is superb. *Epoque Fine Jewels, stand 130*

Hemmerle silver and white gold ear pendants with a hard stone cameo and tsavorite garnets

Munich-based Hemmerle is one of my favourite jewellers; a fourth-generation goldsmiths whose designs are exquisitely made, incorporating a wide range of materials that are carefully chosen to complement and contrast with fabulous gemstones. Every piece is unique and the quality of craftsmanship is exemplary. In the words of Christian Hemmerle, "it is easy to get 98 per cent right, it is the last 2 per cent that is the most difficult". It is this meticulous attention to detail that makes Hemmerle jewels highly sought after by the discerning connoisseur. Each jewel takes many hours – sometimes several years – to make, so when you purchase one of their timeless pieces you become a custodian of an antique of the future. *Hemmerle, stand 141*



Enamelled gold pendant set with a purple sapphire and rose-cut diamonds by Otto Jakob

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Enamelled gold pendant set with a purple sapphire and rose-cut diamonds, 2015

It is always a joy to watch an artist jeweller develop, and over the last eight years Otto Jakob has always managed to surprise and excite with his incredibly imaginative jewels. Jakob is self-taught and his attention to detail is such that he is only content when he has "created something magical". Inspired by nature, he likes to put his own twist on the subject, combining realism with fantasy. His jewels have a wonderful sense of movement; in this pendant both the Koi fish and the hand holding it are very much alive – you feel as though the fish is trying to escape from the grasp of the gauntlet hand. Always meticulously crafted, just because you may not see the reverse of a piece it's not an excuse to leave it unadorned. *Otto*

Jakob, stand 148

A multicoloured gold brooch by Giovanni Corvaja, 1999

To become a talented goldsmith takes many years of dedication and patience, and Giovanni Corvaja is such a supremo at manipulating gold that it's almost impossible to comprehend. Corvaja always creates his visions directly in metal and rarely sketches on paper. It may take many hours and months to complete a jewel, but it has taken Corvaja years to research and perfect these intricate goldsmithing techniques. This beautiful circular brooch is exquisite in its manufacture. Each gold wire has been drawn down from varying coloured gold rods which Corvaja has created by using different alloyed golds, before painstakingly placing each individual wire to form a textured disk. The result is a breathtaking, unique work of art. Your eye is drawn to the glow of the centre, as if you were holding the sun in the palm of your hands. *Adrian Sassoon, London, stand 264*

A 20-carat yellow and white gold ring depicting a sliced apple by Bruno



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A 20-carat yellow and white gold ring depicting a sliced apple by Bruno Martinazzi, circa 1970

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Martinazzi, circa 1970

Didier Antiques showcases jewellery that has been created by painters, sculptors and architects. Jewellery has always fascinated and challenged artists and the idea of somebody wearing their art is an irresistible temptation. These miniature sculptures were either made by the artist (and some even learned goldsmithing), or a goldsmith who would make the jewellery for them. Many pieces were commissioned directly from the artists or designed and made as gifts. This three-dimensional, 20-carat yellow gold and 18-carat white gold ring designed as a sliced apple made in 1971 by Bruno Martinazzi (born 1923) is a successful collaboration where art meets wearable

sculpture with a twist of humour. *Didier Ltd, stand 602*

An Art Nouveau gold bracelet, with moulded glass, enamel pearls and sapphires by René Lalique, circa 1900

René Lalique never fails to impress and this beautiful bracelet caught my eye for its elegance, originality and manufacture. Lalique was the genius of the Art Nouveau period and this bracelet is a testament to his incredible artistry. He interpreted nature by using materials that were not necessarily intrinsically valuable, but that would complement his designs. Lalique's innovative pieces were very popular with theatrical actresses and followers of the aesthetic movement. His jewellery career was short lived as he soon got fed up with



An Art Deco multi gem, enamel and diamond bracelet by Boucheron, circa 1925

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being copied and moved into glass. This bracelet was made towards the end of his jewellery career and incorporates moulded glass pansies which display a wonderful opalescent sheen, each centrally set with oval mixed cut sapphire. *Véronique Bamps, stand 136*

An Art Deco multi gem, enamel and diamond bracelet by Boucheron, circa 1925

This superb bracelet is quintessentially [Art Deco](#). Made in 1925 and of oriental inspiration, it is set with four articulated

jasper panels each with applied blue and black enamel blossom clusters echoing Japanese cherry blossom. Since its beginnings in 1858, Boucheron has made craftsmanship a priority. It was the first French jewellery house to open in Place Vendôme, where its store still stand today; Frédéric Boucheron chose the sunniest corner to make sure his diamonds sparkled in the afternoon sunshine. Louis Boucheron took over from his father in 1902 and in 1928 the Maharajah of Patiala gave Boucheron an order of re-setting his stones which resulted in 148 gem-encrusted necklaces. *Hancocks, stand 243*

An aquamarine and diamond necklace by Olga Tritt, circa 1939

This striking aquamarine and diamond necklace is a showstopper. Designer Olga Tritt was a Russian beauty who trained as a goldsmith in Brazil. She opened her first shop in New York in 1910. In 1939, the Brazilian government commissioned her to design a collection of jewellery to showcase Brazilian-sourced coloured gemstones for the World's Fair, and this necklace could well have been part of that collection. This is a very clever design as the diamond-set links can be removed either side so that the aquamarines run in a continuous row, creating a fabulous collar of uninterrupted blue. These exceptionally transparent aquamarine crystals were perfect for the rectangular cuts used to complement the linear designs of the Art Deco period. *Wartski, stand 242*

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