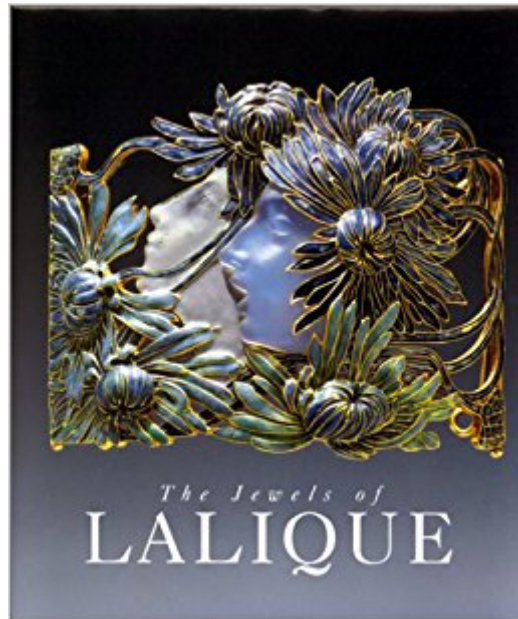




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The Jewels Of Lalique



Synopsis

The name of Rene Lalique (1860-1945) is familiar throughout the world and is synonymous with one of the most extraordinary decorative vocabularies of this century. Known primarily as a master craftsman of objects in glass, he was also the designer of exquisite jewelry that attained the highest expression of the Art Nouveau style. This book, published to coincide with a major retrospective of the artist's early work, brings together a dazzling array of jewels, many from private collections shown here for the first time, and presents them in the context of Lalique's contemporary work in glass. Authoritative texts by an International team of scholars examine a broad range of themes and influences on the artist's career from fashion and photography to literature and jeweler's techniques.

Book Information

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Customer Reviews

Fans of art nouveau jewelry will find this volume beautiful because of both the extraordinary imagination of Ren Lalique (1860-1945) as well as the quality of the book and its superb photography detailing the finest enameling. -- Pittsburgh Post-Gazette, 4/9/99 In conjunction with a long-awaited, ongoing U.S. exhibition of the artist's jewelry, this comprehensive volume thoughtfully examines Lalique's innovations and immense creativity. -- Country Inns, November/December 1998

Yvonne Brunhammer is curator at the Musée des Arts Décoratifs in Paris. She co-curated the eponymous exhibition for which this book was originally published (Cooper-Hewitt, Smithsonian, Dallas Museum of Art 1998-1999). --This text refers to an out of print or unavailable edition of this title.

What a beautiful book. Full page, full color photos, with many of the pieces being shown larger than life. Original drawings of the same pieces are shown on a facing page. I wish that some of the photos of people and places had been reproduced larger, but the original old photos may have been very small to start with, and may not have blown up well bigger than they were originally printed. All in all an absolutely drool-worthy book. I ordered this book from Half Price Books from Texas, as I did not have it. The book arrived very fast, and very well wrapped and boxed. The book was listed as used-good with dented corners and scuffed dust jacket. Wrong. It looked brand new. I would order from them again. And the book was half the price of the other sellers.

GORGEOUS! The man worked in so many mediums, but the jewelry is breath-taking.

Wonderful excellent very happy with my purchase I would recommend to friends

great deal

Item was better than described-dust cover in very good condition, no creased pages. spine in good condition. It was well packaged-padded and securely taped, properly addressed. It was promptly dispatched and arrived within 2 week time frame.

So you missed the exhibit in Dallas? True, this exhibit is possibly the only time these items from private collections will be on display. But do not despair. There is still a wonderful catalog out there to be had. When my friends and I went to see this exhibit, we were so enamoured by the beauty of the jewelry, we wanted to carry it all home with us. The catalog was the best we could do. The items in this exhibit that were designed and made by Rene' Lalique moved classicism to modernism. Although the luminosity of the jewelry is certainly lost in the book's photographs, like the sheen of the perfectly matched opals and the glow of the glass enamels, the level of detail is not. The exhibit was set up to light the plique-a'-jour from the rear of the pieces as well as from the front. Plique-a'-jour is similar to cloisonné. Both techniques use glass enamels separated by cells created from metal, but cloisonné is applied onto a metal surface, whereas plique-a'-jour is openwork, more like a stained glass window. The difference in effect is that plique-a'-jour has a glow that lights up the jewelry, whereas cloisonné receives its shine from the metal behind it. The plique-a'-jour technique was not new, having been used during the Renaissance but had been

virtually forgotten. The influence of the relatively new trade with Japan opened up the eyes of those artists who were participants in the new arts & Crafts movement centered in London. In fact, Lalique studied in London and picked up on the Japanese influences. In addition, there was also a religious movement centered in Germany at this time that centered more upon appreciation of nature than a single deity. These influences combined in Lalique's jewelry that stunned the world when he unveiled over a hundred pieces of bijou at the Exposition Universelle in Paris in 1900. Critics of his work charged that he was merely trying to provoke the public. The public crowded around the exhibit during its run nonetheless, although not all of the items in the exhibit sold during the Exposition. The opal necklace that all of us loved when we saw this exhibit in Dallas was one that did not sell, surprisingly enough. So, if you simply could not get to Dallas, then the catalog rates a good look so that you can study Lalique's breathtaking style. He was never matched and, in fact, abandoned making jewelry for glass when cheap, shoddily made knock-offs began to appear. Lalique felt he had gone as far as he could go with jewelry and became a direct Tiffany competitor.

Fantastic book, I keep looking at it over and over again. A bargain considered all the information and beautiful photography.

This is by far the best book ever produced on Lalique's jewelry. The photographs in the book document nice close up details as well as front and back shots of his jewelry. Also nice to see is photographs of his beautiful jewelry renderings and nature studies. This book is a must for any Lalique fan. I highly recommend it.

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