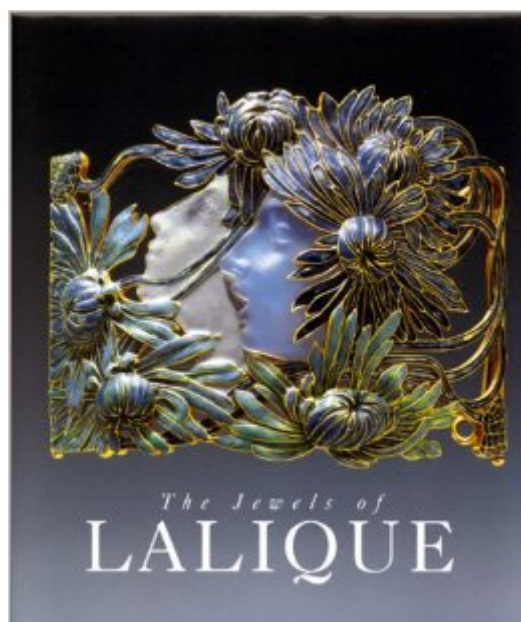


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# The Jewels Of Lalique



## 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

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.

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