

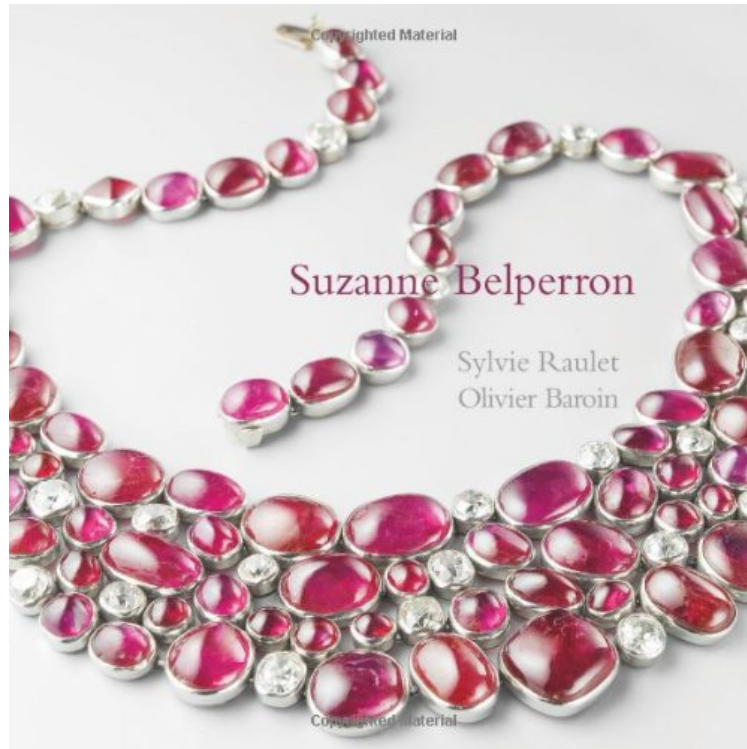
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Suzanne Belperron

Sylvie Raulet : Suzanne Belperron before purchasing it in order to gage whether or not it would be worth my time, and all praised Suzanne Belperron:

9 of 10 people found the following review helpful. A long overdue homageBy Jose F. Santiago-llorensMs. Belperron talent should have placed her in the stratosphere were designers like Lalique and Faberge dwell. Sadly her policy of not signing her work deter her from reaching this well deserved summit. This book should give Ms. Belperron her overdue place in jewelry history. Her designs are so now that modern designers seem mere copycats! The book is interesting in every level, even including her own private jewelry from other designers that obviously was a source of inspiration. A great addition to any library dedicated to jewelry and design.1 of 2 people found the following review helpful. A TREASUREBy Robin DeutschFinally, the history of the magnificent, unique and enigmatic Suzanne Belperron is being told. She was one of, if not THE, finest jewelry designers of the 20th century, whose jewels are as exquisite and modern today as when they were first designed. You will be treated to a feast for they eyes of her breathtaking jewelry (including those from her personal collection) and notations in her handwriting on ads for "Herz" jewelry that it was hers, photographs of the molds of her pieces, many of her sketches, pictures of the beautiful woman herself...just an absolute pirate's chest of fabulous information. For years it was thought all of her personal history was destroyed. Not so, and here is the proof. I have always been a fan of Sylvie Raulet's books and have every one she's ever written. The co-author Olivier Baroin acquired Suzanne Belperron's archives in 2007, so there is no mistake..the jewelry and information in this book is the real deal. This book is also incredibly timely, as I went to Sotheby's today where several of her personal pieces in this book were on display and are being sold at auction in Geneva in May

2012. A very important work to add to your jewelry library whether you are just a jewelry lover, or especially if you are a collector or dealer. Even if you know little of the mysterious Suzanne Belperron, who never signed her jewels because she said "my style is my signature", with this publication, no longer will she just be known to the rarefied few. This is a book to be savored and inhaled...a delicious meal. One of the best books on jewelry I've ever purchased. 2 of 2 people found the following review helpful. I am impressed! By Bobby1 The photos of her work are exceptional and the descriptions are very informative. As a jewelry history person it is an excellent book.

Suzanne Belperron was one of the most talented and influential jewellery designers of the 20th century. Inspired by the discovery of her personal archives in 2007, the authors of this book have created the first volume dedicated to the life and works of this renowned Parisian jeweller. In 1919 Belperron was employed as a model maker and designer by Germaine Boivin. She contributed enormously to the success of the Maison Ren Boivin, but in 1932 she decided to leave the company. It was with her associate Bernard Herz, a well known precious stone and pearl dealer, that Belperron first found the freedom to reject traditional jewellery design and manufacture. Fascinated by colored stones, regardless of their value, she created highly innovative pieces, most of which were angular and set in platinum. Her jewellery was so original that she never signed her pieces, instead insisting my style is my signature. Indeed, Belperrons avant-garde style was adored by the fashionistas of her time. Her work frequently appeared in Harpers Bazaar and Vogue, and her clientele included most of Europes royalty and aristocrats as well as bankers, fashion designers, intellectuals and American movie stars. The Duke of Windsor, the Rothschilds, Elsa Schiaparelli, Nina Ricci, Colette, Malet Stevens, Ganna Walska, and Gary Cooper are all known to have frequented Belperrons Parisian workshop. Belperron is often imitated today, and the lack of signature on her pieces can make identifying and dating them very difficult. The discovery of her personal archives was therefore of enormous significance, and makes this publication an essential reference book for enthusiasts of Suzanne Belperron and jewellery in general.

One of the most exciting and surprising fine jewelry books published recently...Its the superbly illustrated and informative first volume on Belperrons elegant and strikingly beautiful designs, but it also reveals the brilliance of Suzanne Belperron (1900-1983). (The Style Salonist)The book brings her unique story to life and the images of her designs, beautifully presented, identified and cataloged, make this an absolute must for every jewelry junkie. I have to say that my copy, given to me for review, has yet to leave my nightstand as I continue to flip through the images just for a pick-me-up at the end of a long work day. (JewelHistory.com) The documentation paired with the quality of the jewelry makes this volume a real treat for students, gemologists, appraisers, and any jewelry professional who seeks to understand the Art Deco style that Belperron exemplified so masterfully. (Gems and Gemology)About the Author Sylvie Raulet, a history graduate, graphic designer and journalist, has collaborated with magazines such as 'Beaux-Arts', 'L'Objet d'art', 'Harper s Bazaar' and 'Vogue'. She is the author of several books: 'Bijoux Art deco' (1984), 'Van Cleef Arpels' (1986, 1997), 'Bijoux des annees 1940-1950' (1987), 'Salon indien' (1996) and 'Cristal de roche' (1999). Driven by a rare enthusiasm for jewellery, Olivier Baroin studied at the Louvre and entered the professional art world in 1987, aged just 17. In 2001 he also became a specialist in antique jewellery. Fascinated by the art and personality of Suzanne Belperron, he aquired her entire personal archives in 2007. His knowledge of Suzanne Belperron and almost daily inspection of her order books allows him to trace without ambiguity her original works, some of which have been mistakenly attributed to other jewellers, and also to rule out pieces that were until now wrongly considered to have been designed by her.