

# Floral Jewels

anemone • blossom • daisy • dandelion • lily of the valley • narcissus • pansy • ivy • tulip • violet • calla lily • foxglove

• heliotrope • iris • lily • lotus

morning glory • poppy • rose • sunflower • vanilla flower • sweet pea • thistle • weeping willow

• winter plum • dandelion • lily of the valley • chrysanthemum • hawthorn • hydrangea • orchid • wild oats • camellia • hellebore • edelweiss • mistletoe • snowdrop • ivy • holly •

## FROM THE WORLD'S LEADING DESIGNERS

peony • tulip • violet • calla lily • foxglove • heliotrope • iris • lily • sunflower

• poppy • rose • thistle • ivy

sunflower • lotus • iris

mistletoe • snowdrop • edelweiss • orchid • foxglove • iris

edelweiss • hellebore • tulip

weeping willow • chrysanthemum • hawthorn • hydrangea • orchid • rose • anemone • blossom • daisy • lotus • lily of the valley • violet • pansy •

anemone • blossom • daisy • dandelion • lily of the valley • narcissus • pansy • peony • tulip • violet • calla lily • foxglove • lotus • morning glory • poppy • rose • sunflower

sweet pea • thistle • vanilla flower • hawthorn • hydrangea • orchid • wild oats • camellia • edelweiss • hellebore • peony

morning glory • poppy • rose • sunflower • vanilla flower • sweet pea • thistle • weeping willow

by CAROL WOOLTON

sunflower • iris • lily • lotus • morning glory • poppy • orchid

mistletoe • snowdrop • edelweiss • orchid • foxglove • iris • sunflower • lotus • iris • poppy • rose • thistle • ivy

morning glory • poppy • rose • sunflower • vanilla flower • sweet pea • thistle • weeping willow

vanilla flower • weeping willow • chrysantheum • hawthorn • hydrangea • wild oats • camellia • edelweiss • poppy

PRESTEL

Munich • London • New York



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Rose  
SABBA Paris  
2014

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*Making portraits of flowers,  
like those of faces,  
is inseparable from our nature,  
our need to save and remember;  
marble, paint, gems,  
these are all the same  
to memory and the future.*

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Joel Arthur Rosenthal  
10 April 2014

# Introduction

*The artist is the confidant of inanimate Nature.  
Flowers converse with him through the gracious bend  
of their stems, the lilting hues of their petals.  
Each corolla in the grass is an affectionate word  
addressed to him by Nature.*

Auguste Rodin

The simple forms of flowers have a powerful beauty that has seized the imagination of artists and jewellers since the ancient civilisations of Egypt and Greece. Women have periodically adorned their hair or dress with ‘posies’, garlands and wreaths of flowers, a custom that was translated into metal and stones by the jeweller’s art. Capturing the perfect colour and blossom has long challenged jewellery designers, who transform the lines of a petal, corolla or flower head into sculptures that have everything of the plant except its scent. Using a combination of botanical drawings and references, rare floral specimens and the coloured stone-tipped brushes of their imagination, jewellers recreate the art of nature herself.

Flowers and jewels are natural phenomena, rooted in the earth, yet have a compelling magic that can produce a heady combination of lust, desire and greed. Throughout various periods in history, ‘hunters’ have risked their lives and ventured through inhospitable terrain in pursuit of a flawless diamond, nugget of gold or exotic species of orchid. During Holland’s ‘tulip mania’, in the mid-seventeenth century, a humble tulip bulb was as precious and valuable to the owner as a carved Mughal emerald or Burmese ruby. All have been used as adornments since man first caught glimpses of coloured stones gleaming underneath the earth, or the green shoots that pushed through the soil to unfurl into cups that spilled over with rainbow tints. Flowers were painted on the walls of temples at Karnak and carved into hard stones, laurels wreathed the heads of victorious Roman soldiers, and Victorians studied the language of flowers and pondered the meaning of each gemstone.

## Introduction

The fragility of the flower and intense hardness of stones fascinate because neither can be exactly reproduced. We may be able to mimic the chemical composition of a diamond, but the results won't show the innate phosphorescence of the gem, nor its colour or history. To the frustration of many gardeners, the blue rose remains elusive; and the perfect herbaceous border or rural idyll within a garden will always be subject to the vagaries of nature. Our eyes fill with wonder as we look into the mesmerising depths of a three-million-year-old natural stone, or watch the first wild snowdrops drifting like foam on a sea of green, and observe the first heart-stopping violet raising its tremulous purple head each spring. Flowers and jewels appear to be conjured from the earth by a form of primeval magic.

It is colour more than anything that heralds each new season, and there is a comforting reassurance in the repeated patterns and jewel-like shades of the landscape. The lovely lush greens of spring sprout from the earth with an intensity similar to that of a grassy peridot or moss-coloured beryl. The summer landscape in Scotland turns grape-purple: a mauve blaze of heather, peppered with pink or tanzanite blue thistles, tumbles down hills, and inky-black lochs, like jet, shimmer beneath an amethyst veil of violet. The burnt, crisp, leaf-strewn golden colours of autumn like a magnificent sunset fade as the light from the sun slowly dwindles and winter turns the landscape to icy rock crystal, dotted with the white satin pearlised petals of camellias and ruby-red holly berries.

Jewellers are drawn to the challenge of conveying the essence of each season in their work, as well as the complicated curving of the variously shaped petals of individual flowers. Some blooms in particular, such as the rose, peony or orchid, hold a universal appeal for jewellery designers, and are recreated as close as possible to nature, with accurate colours and petal shapes. Other flowers lend themselves to more abstract representation, designers creating a flow of light and colour on these organic sculptural forms.

*There is nothing more difficult for a true painter than to paint a rose, because before he can do so he has to first forget all the roses that were ever painted.*

Henri Matisse



## Introduction

Jewellers similarly work from their imagination. Some invent new species, or use unusual arrangements of stones, unnatural proportions or particular shapes to create their own unique plants. Others might choose to study the fragility of flowers, depicting one moment in the life of a bloom, either budding, flowering or slowly withering, documenting with hard stones, pearls and enamel that one sublime moment in nature, so that it lasts forever in a jewel.

There are few flowers that are not cultivated by jewellers. They recognise the individual beauty of each. The rose may have its magnificence; but the tiny woodland lily of the valley has an equally beguiling innocence and fragrance; the daisy its simple charm; each lends its own particular loveliness to each season. Flowers are subject to fashion; each generation finds its own flower, so jewellers creating floral jewels document the plant life of their period. The orchid was the flower *du jour* for Victorian hothouses, the thistle was a favourite pinned to the lapels of 1940s fashionistas, whereas now, as the world frets over environmental issues, biodiversity and hedgerow regeneration, a new wave of floral jewels reflects a revived interest in wild flowers and retro-romantic wayside blooms. Humble buttercups and dandelions are the focus, just as they were when René Lalique created jewels around 1900; slender golden branches of hawthorn and blackthorn hold clusters of rose-gold berries, plump and ripe with citrines and black pearls.

Whether traditional garden flowers, the wild beauty of weeds or old-fashioned blossoms, all flowers are remarkable for their fragility and transience. In the hands of jewellery designers, using their keen powers of observation and craftsmanship, flowers are invested with an eternal life of marbled stone-shades of colour that never fade, and precious shapes that do not wither. Jewellery designers are the ultimate conservationists of our floral life.

## GEMSTONES FOR EVERY SEASON

As the year is divided into four cycles of spring, summer, autumn and winter, so each season has been attributed its own particular gemstones.

### SPRING

Emerald

Amethyst

Green Diamond

Chrysoberyl

Peridot

Watermelon  
Tourmaline

### AUTUMN

Topaz

Sapphire

Azurite

Tourmaline

Cairngorm

### SUMMER

Ruby

Spinel

Pink Topaz

Fire Opal

Citrine

Rubellite

### WINTER

Diamond

Rock Crystal

White Sapphire

Moonstone

Labradorite

White Opal

BIRTH STONES & BIRTH FLOWERS

January

Garnet & Snowdrop

February

Amethyst & Primrose

March

Jasper Bloodstone & Violet

April

Diamond & Daisy

May

Emerald & Hawthorn

June

Agate & Honeysuckle

July

Turquoise & Water Lily

August

Carnelian & Poppy

September

Chrysolite & Morning Glory

October

Beryl & Hops

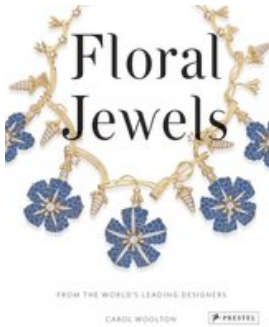
November

Topaz & Chrysanthemum

December

Ruby & Holly

UNVERKÄUFLICHE LESEPROBE



Carol Woolton

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