

THE ART OF JEWELRY DESIGN, Volume I

By Maurice P. Galli in collaboration with Nina Giambelli, 224 pp., illus. by Maurice P. Galli, Dominique Rivière, and Fanfan Li, publ. by Schiffer Publishing, Atglen, PA, 1994.*

Promoted in the foreword by the Fashion Institute of Technology's Samuel Beizer as the first comprehensive reference for the jewelry design process, *The Art of Jewelry Design* accomplishes this objective visually, with minimal text. The approach is not only refreshing, it is also appropriate, given that the essence of a subject should be presented in its most effective and understandable format. This colorful volume is filled with illustrations of rendering techniques as well as fanciful paintings of jewelry designs that would be of interest to students, designers, artisans, and anyone who appreciates fine jewelry.

There is a fascination with jewelry design that is unique and personal. It is exciting to envision the creation of a work for human adornment, exquisite in detail and movement, from materials that are themselves beautiful, valuable, and rare. However, acquiring the ability to communicate this vision of a jewel through a striking illustration is even more compelling. This is the primary reason for the book's appeal. Much of the mystery behind the illustrative process is revealed, as the observer is invited to look over the shoulder of a professional jewelry designer and watch as the works unfold on paper.

The collaborating illustrators share their expertise and experience, which was honed in some of the trade's most prestigious jewelry design firms. Mr. Galli, who manages Tiffany's jewelry design department and teaches jewelry design at FIT in New York, has designed for Harry Winston, David Webb, and Van Cleef & Arpels. Ms. Li, an award-winning designer, currently creates for Van Cleef & Arpels in New York. Mr. Rivière, who has been associated with the top jewelry salons in the world, now designs for GemVeto in New York.

In Part I of this volume, the designers introduce the basics for



experimenting with a classic rendering style. The sequential presentations of the general painting methods will be clearly understood by the novice but also offer alternative styles of rendering for the experienced illustrator. Several illustrations compare and contrast the application of various design principles.

Part II supports the principles touched on in Part I with a series of specific methods to paint gemstones and metal. Of importance to student designers are the helpful bits of information, such as the shapes and cuts of those gemstones that are most frequently used, the standard setting styles, guidelines for stone layout, and variations on basic shapes. The practical information on working with costing parameters, terminology, and history is also useful.

Unfortunately, I found the quality of the book itself—the printing, resolution of images, binding, and particularly the graphic design—to be incongruent with the authors' fine illustrations. Although each plate is thoughtfully arranged, with numerous and diverse examples, throughout the book there are inconsistencies in the graphics (e.g., some details are numbered while others are not) and the text layout, which often makes for difficult reading.

While the work of Galli, Rivière, and Li is worthy of a more professional presentation, I am reminded that the book was "conceived as a handbook and reference"; as such, it retains the overall impact of its content. *The Art of Jewelry Design* would be a beautiful and pertinent addition to any jewelry library.

LAINIE MANN
Curriculum Design Specialist
Course Development Department
GIA Santa Monica

COLLECTIBLE BEADS: A UNIVERSAL AESTHETIC

By Robert K. Liu, 256 pp., illus., publ. by Ornament, Inc., Vista, CA, 1995. US \$49.95*

Here is a book that every contemporary bead enthusiast should own. Robert Liu takes the reader through the actual process of collecting these portable, perforated artifacts—from those that date as far back as 40,000 years to those made by present-day artists.

Throughout history, beads have been an integral part of human existence. They reflect the development of societies and of the skills, art, and economies of various civilizations. They are also useful in tracing the interactions between civilizations. To illustrate these themes, Liu takes the reader on a country-by-country tour of major cultural and geographic bead regions: Africa, China and Taiwan, Japan, Korea, the Himalayan countries, Indonesia, Thailand and the Philippines, the Middle East, the Americas, pre-Columbian America, and Europe. It is more of a travelogue of beads than a strict chronology.

In his narrative, Liu covers mainly those beads that have gained appreciation as collectibles during the past 20 years of what he considers to be the rise of the bead movement. The actual process and strategies of collecting are discussed in depth in this beautifully illustrated reflection of the author's enthusiasm for the subject. The book also includes chapters on necklace design, various stringing techniques, and clasp design; a glossary of bead terminology, as well as a listing of bead societies, research organizations, and international bead publications; and many well-referenced quotations about beads that have appeared in the literature. This publication is definitely a prized addition to any "beadophile's" library.

ELAINE FERRARI
Instructor
GIA Santa Monica

*This book is available for purchase through the GIA Bookstore, 1660 Stewart Street, Santa Monica, CA 90404. Telephone: (800) 421-7250, ext. 282; outside the U.S. (310) 829-2991, ext. 282. Fax: (310) 449-1161.