

ITALIAN
JEWELS
BVLGARI STYLE

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Italian Jewels: Bulgari Style

Italian Jewels: Bulgari Style showcases the exquisite productions of the luxury Roman firm. Focusing on the post–Second World War period, the exhibition celebrates a time of great optimism and *joie de vivre*, when Hollywood stars and socialites descended upon Rome, eager to embrace the city's glamour and modernity.

The firm was established in 1884 by Sotiris Boulgaris, a Greek immigrant who later Italianised his name to Sotirio Bulgari. From the early years the company specialised in luxury jewellery production influenced by the leading Parisian jewellers. Following the Second World War Bulgari was at the forefront in creating a uniquely Italian style, one that would distinguish the country as a leader in contemporary design and fashion, yet still deeply rooted in its history and artisanal traditions.

Drawn from the firm's extensive Heritage Collection, *Italian Jewels: Bulgari Style* celebrates the firm's unique style and presents the exquisite jewels alongside the Hollywood

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stars and socialites who indulged their passion for Bulgari glamour. The exhibition has been curated in association with Bulgari and its Brand Heritage Department in Rome. The Heritage Collection contains outstanding jewels representing the best of the firm's craftsmanship and design, which they have been steadily re-acquiring over recent decades.

Necklace

1962

platinum, emerald, diamond

Formerly in the collection of Elizabeth Taylor
Bulgari Heritage Collection, Rome

MUS0429

Brooch/pendant

1958

platinum, emerald, diamond

Formerly in the collection of Elizabeth Taylor
Bulgari Heritage Collection, Rome

MUS0572

Richard Burton quipped that in the nine months Elizabeth Taylor spent in Rome filming *Cleopatra*, she learnt only one word of Italian: 'Bulgari'. The store became a setting for their affair, as well as providing respite from the media and prying eyes. For their engagement in 1962, Burton presented Taylor with this emerald brooch, which could be attached as a pendant to this magnificent necklace with sixteen step-cut octagonal Colombian emeralds he gave her as a wedding gift in 1964.

Tremblant brooch

1960

platinum, emerald, diamond

Formerly in the collection of Elizabeth Taylor
Bulgari Heritage Collection, Rome

MUS0432

This spectacular emerald and diamond *tremblant* brooch was purchased by Eddie Fisher for his then wife Elizabeth Taylor. Fisher was Taylor's fourth husband and bought her numerous Bulgari jewels. His last purchases, for her thirtieth birthday, including a white diamond and yellow diamond *tremblant* brooch, were a desperate attempt to save his marriage as Taylor conducted her affair with Richard Burton on the set of *Cleopatra*. A few months later, Fisher and Taylor separated and he sent her the bill for the jewels. She later recalled, 'Did I end up paying the bill? Mmmm, probably'.

Ring

1961

platinum, emerald, diamond

Formerly in the collection of Elizabeth Taylor
Bulgari Heritage Collection, Rome

MUS0431

Richard Burton and Elizabeth Taylor infamously began their affair during the filming of the epic *Cleopatra* (1963). The first gift Burton bought Taylor was this octagonal step-cut Colombian emerald ring, which she later auctioned with the note, 'Wear it with Love!'

The *tremblant* brooch

The *tremblant* is a type of brooch that originated in eighteenth-century France, where Parisian ateliers mounted elements of diamond-set brooches on *tremblers*, or small springs of coiled wire. These ingenious mounts allowed flower blossoms and insect wings to move with the wearer, catching the flickering light of a candle. Such brooches were particularly popular in England during the eighteenth and nineteenth centuries, but in the twentieth century it was Bulgari that revived the form and made it its own.

Following the Second World War, Bulgari's design aesthetic remained deeply influenced by French jewellery, and the *tremblant* brooch was a particular inspiration for Bulgari's designers. Due to the acquisition of a collection of diamonds of disparate shapes, sizes and colours, Bulgari embarked upon a series of *tremblant* brooches, using naturalistic designs to enable them to make the most of this group of stones. The brooches were set in platinum, and the majority of each brooch was set with white diamonds with the flower petals or centres accented by coloured gems.

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The prosperity that emerged in Rome during the late 1950s and 1960s attracted Hollywood celebrities and royalty from around the world. Bulgari's *tremblant* brooches were bestsellers during this period and were worn both as brooches and hair ornaments.

Tremblant brooch

1962

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0287

Tremblant brooch

1957

platinum, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0198

Tremblant brooch

1960

platinum, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0488

Tremblant brooch

1960

platinum, diamond, yellow diamond

Bulgari Heritage Collection, Rome

MUS0011

Tremblant brooch

1962

platinum, diamond, yellow diamond

Bulgari Heritage Collection, Rome

MUS0119

Convertible bracelet

1959

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0070

Convertible bracelet

1955

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0069

This convertible bracelet, along with its matching pair, was worn by both Elizabeth Taylor, on the set of *Boom* (1968), and by Princess Luciana Pignatelli when photographed for *Vogue* in 1965. Their aesthetic of platinum encrusted with diamonds harks back to the 1930s when Bulgari, taking their lead from the luxury Parisian jewellers, produced a number of bespoke pieces in this classic combination. Their adaptability as two bracelets that are able to be joined into a single necklace is a feature of jewellery of the 1930s and Bulgari has made full use of this approach in a number of its bespoke pieces – such flexibility allowing one piece of jewellery to serve a multitude of purposes.

Tremblant brooch

1959

platinum, diamond, yellow diamond,
cognac-coloured diamond

Formerly in the collection of Elizabeth Taylor
Collection of Jennifer Tilly, United States

MUS0881

Necklace

1994

gold, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0492

Earrings

1994

gold, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0494

Sophia Loren became one of the most popular Italian actresses in the world in the 1960s, making films in both the United States and Europe. Her Bulgari pieces became an important feature of her films, and she chose to wear this parure in Robert Altman's film *Prêt-à-porter* (1994) that shows a jewellery presentation in Bulgari's opulent Paris store. Sophia Loren appears in the scene, wearing this ruby and diamond necklace and earrings, alongside Paolo Bulgari, who plays himself.

Necklace

1973

gold

Bulgari Heritage Collection, Rome

MUS0042

This necklace includes a series of gold coins dated between 1506 and 1929 from Spain, Italy, Guatemala, Tunisia and Egypt. Elizabeth Taylor owned a similar necklace, which was a favourite of hers. She wore it on numerous occasions, including the day of her engagement to John Warner, her seventh husband, in 1976.

For kids

This necklace is decorated with coins like the ones that would have been used a long time ago in Italy or Greece. The designers at Bulgari like to use these coins because it reminds them of their past. Sotirio, who was the man who started the jewellery business, was born in Greece. He then moved to the city of Rome, which is in Italy. Like today, the coins have pictures of important people on them.

Can you see the pictures of the people on the coins? What is on our coins today?

The *monete*

Bulgari first set coins as jewels in the 1930s, but it was not until the mid 1960s that this tradition was developed into a trademark. In the 1960s, Nicola Bulgari began setting coins in small brooches, treating these fragments of antiquity as gems of great value. The brooches were enthusiastically received, and the coins were soon referred to by the company as *monete* (coins), becoming fundamental to the Bulgari style. Bulgari began to collect coins, often favouring images of powerful Greek and Roman figures. The coins are typically mounted so that the matte finish and darkened silver of the ancient coin contrast with the sleek, smooth polished surface of its contemporary setting. At other times, the coin is set against shimmering diamonds. Usually set in a circular form, each individually mounted coin is celebrated as an individual jewel. Aside from coins, engraved gems such as cameos and intaglios, and Roman micromosaic and *commessi* (cameos formed of more than one semi-precious stone) are also mounted by Bulgari.

Earrings

c. 1978

gold, platinum, silver, diamond

Bulgari Heritage Collection, Rome

MUS0444

Necklace

c. 1978

gold, silver, bronze, diamond

Bulgari Heritage Collection, Rome

MUS1114

Tubogas choker

1980

gold, silver

Bulgari Heritage Collection, Rome

MUS0009

Tubogas describes the flexible tubular band of precious metal that is manufactured without soldering. Its realisation involves wrapping two long gold strings with raised edges around a core in such a way that the edges interlock with each other to form a continuous unsoldered piece. The core is then removed or dissolved in acid. Developed in the second half of the nineteenth century, the technique was revived by Bulgari in the 1940s with the first *serpenti* bracelet-watch which subsequently became one of its trademarks. This *tubogas* choker is set with an ancient coin depicting the head of Hercules at its centre.

Tubogas bracelet

1982

gold, silver

Bulgari Heritage Collection, Rome

MUS0456

Sautoir

c. 1970

gold, carnelian, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0401

Cigarette case

1939

gold

Bulgari Heritage Collection, Rome

MUS0165

Necklace

1975

gold, carnelian, onyx, jasper, sardonyx

Bulgari Heritage Collection, Rome

MUS0412

Ring

c. 1980

gold, silver

Bulgari Heritage Collection, Rome

MUS1109

Tubogas earrings

c. 1980

gold, silver

Bulgari Heritage Collection, Rome

MUS1110

Brooch

c. 1969

gold, turquoise, diamond

Collection of Jennifer Tilly, United States

MUS1127

Ring

c. 1969

gold, turquoise, diamond

Collection of Jennifer Tilly, United States

MUS1126

Necklace

c. 1972

gold, platinum, turquoise, diamond

Collection of Jennifer Tilly, United States

MUS1125

Bracelet

c. 1972

gold, turquoise, diamond

Collection of Jennifer Tilly, United States

MUS1128

Flower brooch

c. 1945

gold, sapphire, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0112

Giardinetto brooch

1960

gold, platinum, sapphire, emerald, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0449

Giardinetto brooch

1959

gold, platinum, emerald, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0121

Giardinetto brooch

1968

gold, sapphire, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0197

Earrings

c. 1970

gold, citrine, amethyst, diamond

Collection of Carlo Eleuteri, Rome

MUS0910

Necklace

c. 1970

gold, rock crystal, citrine, amethyst, onyx,
diamond

Collection of Carlo Eleuteri, Rome

MUS0907

Ring

c. 1970

gold, citrine, amethyst, diamond

Collection of Carlo Eleuteri, Rome

MUS0909

Bracelet

c. 1970

gold, citrine, amethyst, diamond

Collection of Carlo Eleuteri, Rome

MUS0908

Colour and design

Bulgari is renowned for its dazzling use of coloured gems combined with a bold design aesthetic. These characteristics emerged in the optimism of the postwar years as Italy developed an international reputation for innovative design and craftsmanship. During the early 1960s, Bulgari turned away from traditional French design formulas and began developing a fresh, distinctly Italian identity with its designers. Greater emphasis was placed on taut, geometric designs and streamlined contours that embraced the marquise and cabochon cuts. Reviving an experimentation first instigated in the 1930s, Bulgari began using the cabochon cut, a rounded and polished treatment, for coloured stones placed in prominent positions, giving jewels volume and height. It was a cut usually reserved for opaque semi-precious gems, but Bulgari championed its use for transparent precious stones to create bold and visually striking designs.

The 1960s was also a pivotal time for Bulgari's embrace of multicoloured gems and their striking

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combination settings. Moving away from the traditional pairings of diamonds with precious stones, Bulgari began using a wide range of precious and semi-precious gemstones chosen for their colour and chromatic effect, rather than for their intrinsic value. Today, Bulgari's bold use of colour is one of its most recognisable characteristics, its sophisticated colour combinations being both vibrant yet supremely elegant.

Earrings

1988

gold, amethyst, citrine, peridot, pink tourmaline

Bulgari Heritage Collection, Rome

MUS0451

Bracelet

1988

gold, pink tourmaline, amethyst, peridot

Bulgari Heritage Collection, Rome

MUS0452

Necklace

1988

gold, pink tourmaline, amethyst, peridot

Bulgari Heritage Collection, Rome

MUS0450

Brooch

1969

gold, sapphire, ruby, emerald, diamond

Bulgari Heritage Collection, Rome

MUS0633

Brooches

c. 1953

gold, platinum, multicolour sapphires,
ruby, diamond

Bulgari Heritage Collection, Rome

MUS0117

Swan brooch

1990

gold, emerald, sapphire, onyx, amethyst, ruby,
diamond

Bulgari Heritage Collection, Rome

MUS0499

Flower brooch

c. 1945

gold, multicolour sapphires, diamond

Bulgari Heritage Collection, Rome

MUS0111

Necklace

1989

gold, emerald, amethyst, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0026

During the 1980s, Bulgari began to develop a range of modular jewellery in an effort to diversify production and meet the rapidly growing demand for more accessibly priced jewellery. The *Parentesi* (*Parenthesis*) line was introduced in 1982 and was characterised by interlinking gold modular elements that were made into striking necklaces that sat flat against the skin and close around the neck. This *Necklace* is not a typical example of the *Parentesi* line, being a bespoke production, but its modular elements that are all linked into a short, graduated necklace of bold design is typical of the *Parentesi* aesthetic.

Earrings

1960

gold, sapphire, emerald, ruby, diamond

Bulgari Heritage Collection, Rome

MUS0418

Brooch

1966

gold, platinum, ruby, emerald, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0129

Earrings

1960

gold, platinum, emerald, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0487

Brooch

1960

gold, platinum, emerald, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0486

Necklace

1959

gold, platinum, ruby, emerald, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0493

Earrings

1959

gold, platinum, ruby, emerald, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0495

Italian actress Claudia Cardinale wore two neck ornaments by Bulgari, one a bracelet and one a necklace, with combinations of rubies, emeralds, sapphires and diamonds in *Vogue Italia*, December 1966. The caption described this as 'an explosion of lights for a triumphant beauty ... a Bulgari jewel is the most magnificent of fantasies'. The use of cabochon gemstones set in prominent positions is distinctive of the Bulgari style, and leading ladies of the 1960s wore them in photographic shoots for magazines, as well as in films.

Brooch

1960

gold, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0092

Earrings

1960

gold, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0097

Ring

1961

gold, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0642

Bracelet

1960

gold, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0093

The memorable star of the film *La dolce vita* (1960), Anita Ekberg refused to wear any jewellery other than Bulgari. As Ekberg expressed it, '*Dolce vita* is Roma and Roma means Bulgari'. She wore a brooch, a bracelet and earrings made of gold and set with sapphires and diamonds to the Rome press conference for *Boccaccio 70* (1962). These include both light and dark sapphires; the light-blue sapphires are from Sri Lanka and are known as 'the Ceylon sapphires'.

Necklace

1967

gold, emerald, ruby, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0207

Earrings

1967

gold, emerald, ruby, sapphire, diamond

Bulgari Heritage Collection, Rome

MUS0221

This necklace with matching pendent earrings features cabochon emeralds, rubies and sapphires highlighted with brilliant-cut diamonds set in yellow gold, and beautifully illustrates the colour combinations and cabochon-fashioned gemstones that Bulgari favoured during the 1960s. Some years later, in 2006, actress Keira Knightley wore this piece to the Academy Awards with a burgundy-taffeta, floor-length gown custom-made for her by Vera Wang.

Brooch

c. 1928

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0447

Tiara

c. 1930

platinum, diamond

National Collection of Qatar

Purchased, 2011

This work has been in the collection of the National Collection of Qatar since 2011, and this will be the first time it has been displayed outside of Qatar. It is a representative piece of Bulgari's early work, featuring diamonds in a platinum setting to enhance their splendour.

For kids

This is the first time that this tiara has been on display for everyone to see. Up until now, it has only been able to be seen in a country that is very far away from Australia called Qatar. This tiara is special because it is made with diamonds, which are see-through, and platinum, which is a silvery coloured metal. The silvery coloured metal is made into a very thin outline that holds the diamonds in place and adds to their sparkle.

Do you have something that sparkles?

Tremblant brooch

1958

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0012

Necklace/tiara

1935

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0055

Earrings

1960

platinum, diamond

Bulgari Heritage Collection, Rome

MUS0648

Award-winning Swedish actress Ingrid Bergman was well known for her love of Bulgari. In 1964, she starred in *The Visit*, and chose to wear a jewel in her hair that she had personally selected from Bulgari's store in Rome. This brooch was based on a delicate eighteenth-century floral design set with small springs to create the effect of quivering flowers. The piece enhanced the allure of the character that she portrayed in the film, a fabulously wealthy woman returning to take revenge on the inhabitants of her past.

Earrings

1950

platinum, diamond, pearls

Bulgari Heritage Collection, Rome

MUS0658

Convertible necklace

1959

platinum, diamond

Bulgari Heritage Collection, Rome

MUS1093

Earrings

1964

platinum, emerald, diamond

Formerly in the collection of Gina Lollobrigida
Bulgari Heritage Collection, Rome

MUS0627

Italian actress Gina Lollobrigida reputedly purchased all her jewels herself, including these earrings in platinum with Colombian emerald and diamonds. The emeralds are remarkable for their attractive and perfectly matched colour, size and transparency. At the peak of her popularity in the 1950s and 1960s, Lollobrigida starred in almost fifty films. In *Come Settembre* (1961), in which she played a passionate Italian woman opposite Rock Hudson, she wore pearl pendant earrings very similar to the ones showcased here.

Necklace

1978

gold, bronze, diamond

Bulgari Heritage Collection, Rome

MUS0576

Melone evening bag

1972

gold, sapphire, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0158

Grace Kelly was known to visit the Bulgari store, and was photographed in 1978 wearing a Bulgari gold-set necklace while peering in a shop window. By then, Grace Kelly had become Princess Grace of Monaco, a cinema star made into royalty. Her necklace, a design featuring a silver coin at its centre, is characteristic of Bulgari's style, in which ancient coins are used as jewels to reflect its Greek and Roman heritage. At times, Princess Grace also chose to carry a gold melone clutch bag set with a sapphire at formal evening functions.

The *serpenti*

The first examples of Bulgari's snake-shaped bracelet-watch, known as *serpenti*, were developed in the late 1940s using *tubogas*, a flexible tubular chain constructed with no soldering. A single piece of this chain was wound around the wrist several times, culminating in a timepiece suggesting a serpent's head. In around 1965 this was translated into a more realistic interpretation of the serpent, featuring numerous separate elements simulating the reptile's scales, and with a timepiece concealed in a hinged, bejewelled snake's head. Rubies, sapphires, diamonds and emeralds typically accented the eyes, and a small fork-shaped tongue emerged from the mouth. The 'scales' of these serpents were handmade out of sheet gold and attached to one another by individually soldered gold pivots. In coloured versions, pentagon-shaped scales were individually enamelled and then fired in an oven before being pieced together with tiny screws. Inside the snake's body, a white or yellow gold spring allowed it to cling to the wrist, and provided flexibility for a relaxed and gentle fit.

Serpenti bracelet-watch

c. 1965

gold, enamel (cloisonné), diamond

Bulgari Heritage Collection, Rome

MUS1238

Serpenti bracelet-watch

c. 1967

gold, enamel (cloisonné), yellow diamond

Bulgari Heritage Collection, Rome

MUS0756

Serpenti bracelet-watch

c. 1970

gold, enamel, diamond

Bulgari Heritage Collection, Rome

MUS0695

Serpenti belt

2010

gold, enamel (cloisonné), sapphire

Bulgari Heritage Collection, Rome

MUS0921

In 1968, Diana Vreeland, editor of US *Vogue* and the influential arbiter of American taste, wore her specially commissioned Bulgari serpenti belt – gold with polychrome enamel and sapphires – doubled around her neck, and declared, ‘Don’t forget the serpent ... The serpent should be on every finger and all wrists and all everywhere ... The serpent is the motif of the hours in jewellery ... We cannot see enough of them’. This belt was later reproduced by Bulgari.

Serpenti bracelet-watch

c. 1962

gold, platinum, emerald, sapphire, diamond

Private collection

MUS1132

Serpenti bracelet-watch

1969

gold, enamel (cloisonné), emerald, diamond

Bulgari Heritage Collection, Rome

MUS0503

Serpenti bracelet-watch

c. 1967

gold, enamel (cloisonné), ruby, diamond

Private collection

MUS1131

For kids

This is a watch that winds around the wrist like a snake. To make it look even more like a snake, the watch has a snake head at the very end, which is decorated with precious stones for its eyes. In the head of the snake is a watch that can be used to tell the time.

What other sorts of other things could be used to wind around your wrist to make a watch?

Serpenti tubogas bracelet-watch

1968

gold, emerald, diamond

Bulgari Heritage Collection, Rome

MUS0645

Elizabeth Taylor wore her jewels on film sets, including a diamond-encrusted *serpenti* watch she wore on the set of *Cleopatra* during filming breaks. This *serpenti* watch may have been a gift from Twentieth Century Fox, as Taylor often requested jewellery as a signing bonus.

Serpenti bracelet-watch

c. 1968

gold, ruby, diamond

Bulgari Heritage Collection, Rome

MUS1090

Bib necklace

1965

gold, emerald, amethyst, turquoise, diamond

Bulgari Heritage Collection, Rome

MUS0007

Earrings

1965

gold, emerald, amethyst, turquoise, diamond

Bulgari Heritage Collection, Rome

MUS0018

This necklace is representative of Bulgari's colourful style. In the 1960s, this piece was part of the collection of Lyn Revlon, the wife of Charles Revlon, founder of Revlon. Lyn was a woman known for her beauty, style and elegance. It was then acquired by the Bulgari Brand Heritage Department and later worn on the red carpet by supermodel Claudia Schiffer.

The *melone*

The *melone* is an evening bag designed in the form of an oval case. By pressing a gem-set thumb-piece clasp, two hinged halves open, typically revealing a mirror, comb and lidded compartment inside. Each bag is suspended from interchangeable silk cords decorated with a tassel. Its form mimicked the small round, oval or cylindrical bag of the 1920s, which also featured compartments for powder, rouge, lipstick, perfume or cigarettes. However, in the 1970s, Bulgari's *melone* was made in gold or other luxurious materials. Its outer surface could also be made in tortoiseshell or coloured, shaded or treated gold, and decorated with antique coins or blackened steel inlay. Those made in gold were often the most popular and these quickly became a luxury item, at times with an extended waiting list.

The *melone* could be intimately held within the palm or alternatively clasped by its tassel, leaving it to hang down and glimmer against the wearer's gown. Silk cords could also be supplied in a variety of colours that could be changed to match

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the wearer's ensemble. The *melone* became both a jewel and a useful object and its distinguishable form has become a recognisable Bulgari signature.

Melone evening bag

1975

gold, onyx, chrysoprase, diamond, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0460

Melone evening bag

c. 1972

gold, steel, diamond, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0159

Cigar case

c. 1972

gold, steel, diamond

Bulgari Heritage Collection, Rome

MUS0415

Melone evening bag

c. 1976

gold, sapphire, diamond, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0160

Star spangled banner Melone evening bag

c. 1970

gold, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0631

Melone evening bag

c. 1980

gold, sapphire, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0426

Panama Melone evening bag

c. 1970

gold, ruby, silk (tassel)

Bulgari Heritage Collection, Rome

MUS0440

Sautoir

1971

gold, lapis lazuli, mother-of-pearl, diamond

Bulgari Heritage Collection, Rome

MUS0436

Sautoir

1972

gold, sapphire, yellow sapphire, agate, citrine,
diamond

Bulgari Heritage Collection, Rome

MUS0178

The *sautoir* is the ultimate statement of elegant sophistication. It refers to a long necklace, often with detachable pendant or tassel, and developed during the Art Nouveau period at the turn of the century. Following the Second World War, the *sautoir* went out of fashion until re-emerging in the 1970s in response to more casual fashion trends. Women were now looking for sophisticated jewels that could be worn from morning to night, and Bulgari responded by producing a wide range of designs that were bold and experimental.

Sautoir

1973

gold, yellow sapphire, tiger's eye, citrine, diamond

Bulgari Heritage Collection, Rome

MUS0202

The *sautoir* was a signature Bulgari design of the 1970s. The necklaces, made in precious gems and a range of less precious materials, were innovative, fun and reflected the optimism of the period. Many *sautoirs*, such as this one, were made with a thick gold chain of filed curb linking known as *gourmette*, and the chains were often ornamented with recurring oval elements, the same element reflected in the pendant and the matching earrings and ring. Both the *gourmette* and the oval design element were to become key features of Bulgari's aesthetic.

Playing card sautoir

1972

gold, coral, mother-of-pearl, onyx, diamond

Bulgari Heritage Collection, Rome

MUS0179

Necklace

2011

gold (white), emeralds, sapphires, rubies,
diamonds

Private collection, United States

This piece is representative of Bulgari's current sumptuous and colourful style from the high jewellery range. In order to construct its high-jewellery pieces, Bulgari gemmologists source gemstones from all over the world for their specific colour and size in consultation with Bulgari designers. It can take up to three months to more than a year to collate the materials for such magnificent high-jewellery pieces.

For kids

This is a necklace that has been made by hand using a lot of different parts that have been collected from different places in the world. Some of the parts that have been collected are gemstones, which were chosen because they are a special size and colour. Sometimes it can take three months to more than a year to collect all the parts of the necklace and make it by hand.

Do you have something that you made by hand that took a long time?