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A pair of Cartier dress clips in emerald, ruby and diamond, circa 1930
Picture: Courtesy of Siegelson

JEWELLERY

Siegelson's timeless taste

Lee Siegelson's covetable edit of Art Deco and contemporary jewellery outshone everything else at PAD



BY ANNABEL DAVIDSON
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For a jewellery lover, [PAD](#) may not seem the most obvious fair to visit, but that's part of its charm. The Pavillion of Art and Design's black tent has just been packed down for the ninth year, after five days of showcasing 62 international galleries to an aesthetically interested public, and marking itself as the chicest, most intimate art and design fair out there.

Scattered amongst beautiful 20th century and contemporary design, modern art and slightly spooky tribal pieces (the New Zealander in me was overcome with longing for a beautiful 19th century green stone Hei-Tiki at Finch & Co) I found jewellery – contemporary and antique, tribal and historical – at almost every turn.



Boucheron Paris Art Deco platinum, diamond, enamel, and gem-set bracelet with rubies, emeralds and sapphires, 1925

[Enlarge](#)

Of particular interest was first-time exhibitor [Siegelson](#), the third-generation New York based gem and jewellery dealer now fronted by Lee Siegelson, who was in attendance at the fair with his insanelly covetable edit of [Art Deco jewellery](#), rare mystery clocks, and a few exceptional contemporary pieces including a pair of amethyst and pearl earrings by London based wunderkind Lauren Adriana. “I’d read about Lauren’s work,” Siegelson told me. “And it just seemed to me that she is one of the few jewellers out there who marries the quality of the design process with the quality

of materials and the actual workmanship.”

On display alongside works by New York jeweller/artist Daniel Brush (a bakelite cuff with a Mae West quote picked out in steel), and Michelle Ong of Carnet, there was also what Siegelson describes as “a really strong collection of Calder jewellery,” from the Rockefeller collection of the artist’s silver pieces.

But Siegelson’s real love seems to be jewellery from the Art Deco period, which he references time and time again for its timeless appeal to “a particularly sophisticated clientele”. A pair of exceptional Cartier clips in emerald, ruby, and diamonds circa 1930 stood out as the belle of Siegelson’s collection, with



Boucheron Paris pair of Art Deco platinum, lapis lazuli, diamond and enamel pendant earrings, c. 1925

[Enlarge](#)

their large carved emerald leaves surrounded by ruby berries. There was a Paul Flato belt necklace in pastel blue aquamarine and blood-red rubies – a colour combination that seemed as modern as anything you might hope to see from today’s creators.

“I really just buy what’s to my taste,” Siegelson says when asked how he curates his collection. “I buy what I want to see on a woman or in my home.” And given that Siegelson has loaned pieces to more museums than any jewellery firm in the world, his taste is something worth following.

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siegelson.com