



LE
CO
LE

School of
Jewelry Arts

Supported by
Van Cleef & Arpels



The Bulletin

Program & News

October —
December 2023

This fall, L'ÉCOLE, School of Jewelry Arts will open doors to the world of jewelry in Paris!



L'ÉCOLE offers courses, conferences, children's workshops, and publications exploring jewelry, its history, savoir-faire, and gemology. Organized in collaboration with museums and private collectors, temporary exhibitions target the widest audience possible—specialists and novices alike—which is why entrance to these events and their visitor's guides remain free of charge.



Nicolas Bos,
President and CEO,
Van Cleef & Arpels

Spurred by public enthusiasm, L'ÉCOLE, School of Jewelry Arts is widening its scope with a new location in an eighteenth-century mansion on Paris' Grands Boulevards. Registered as a historic monument, the site will include a large exhibition space and a one-of-a-kind bookstore entirely dedicated to the world of jewelry. L'ÉCOLE, School of Jewelry Arts was founded over ten years ago with the support of Van Cleef & Arpels in the aim of sharing the culture of jewelry both in France and around the globe. Beyond its two sites in Paris, L'ÉCOLE is present in many cities, including New York and Tokyo—where it organizes weeks-long itinerant sessions— and Hong Kong, where it has a permanent campus. Two new campuses are set to open in Shanghai and Dubai.

What made you choose the Hôtel de Mercy-Argenteau?

“Its façade is so discreet that it creates an element of surprise. Who would expect to find such a beautiful setting upon crossing the threshold of its porte-cochère? The Boulevard Montmartre address feels more accessible than our Place Vendôme location. And the surrounding neighborhood, while popular, has strong ties with culture and art, thanks to its covered passageways, its theaters, the Hôtel Drouot, and the Musée Grévin. I like the combination of the two. This part of Paris is also associated with jewelry, for jewelry makers and stone merchants are not far away.”

There are no entrance fees at our exhibitions, of course!

“We aim to provide access to the world of jewelry to the widest audience possible. Our world shouldn't intimidate or turn anyone away.”



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A New Setting for L'ÉCOLE,
School of Jewelry Arts

THE HISTORY OF *THE HÔTEL* *DE MERCY-* *ARGENTEAU*



Photo: Benjamin Chelly

One of the oldest private mansions on the Grands Boulevards, the Hôtel de Mercy-Argenteau unfurls its understated neoclassical stone façade along the street.

Among only a handful still standing, the mansion is listed among the City of Paris's remarkable buildings. Built in 1778 by a popular young architect named Firmin Perlin, the mansion was not named for its owner, Jean-Joseph de Laborde, a banker and speculator of dazzling talent, but rather for its first occupant, who obtained usufruct of the site: Florimond-Claude, Count of Mercy-Argenteau, an individual of great influence.

As an ambassador under Maria Theresa of Austria, he arranged the marriage of the future French king Louis XVI and Marie Antoinette. Confidante of and advisor to the young French queen, he attempted to moderate her lavish lifestyle and her taste for luxury but in vain. Before fleeing to Varennes, the queen entrusted him with a chest filled with her jewels. And the chest survived! **It is therefore not the first time the building has seen its fate intertwined with that of the world of jewelry.** Of the splendor of the Ancien Régime, only the ceremonial hall, with its Corinthian colonnade and white walls embellished with gilded wooden trim, and the dining room remain, both designated historic monuments. Following the Revolution, the prestigious building underwent inevitable architectural modifications.

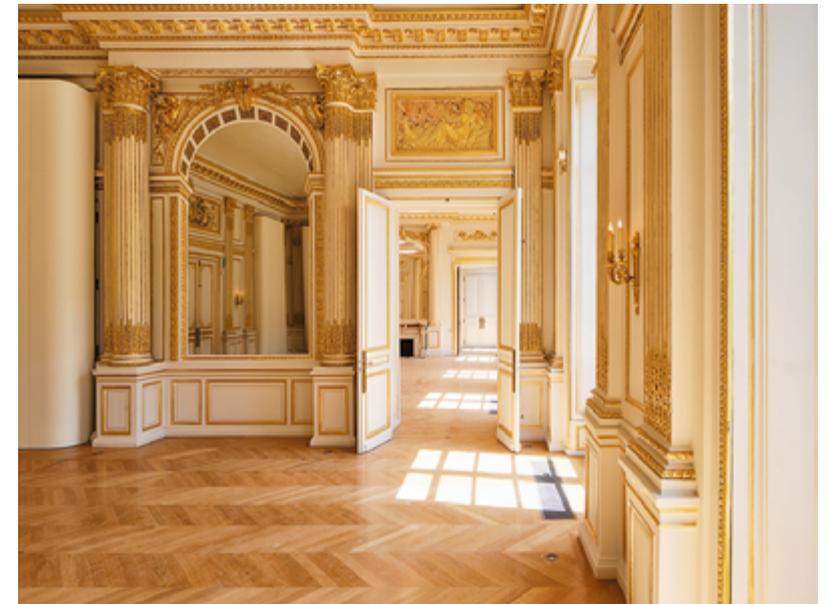


Photo: Benjamin Chelly

A New Setting for L'ÉCOLE, School of Jewelry Arts



Photo: Benjamin Chelly

The Grands Boulevards were in vogue and all of Paris would stroll the neighborhood's streets, drawn to its theaters, cafés, and covered passageways. Nicolas Duchesne, a saddle and coach merchant, acquired the Hôtel de Mercy-Argenteau from the Laborde heirs as an investment. To increase the amount of rentable space, the Duchesne family added three additional floors, including two garret levels. The magnificent garden adjacent to the mansion and its raised terrace were replaced with a second investment property.

The arrondissement was undergoing rapid development. It must be noted, however, that some of the apartments were inhabited by talented artists. The French composer François-Adrien Boieldieu wrote one of his popular operas, *La Dame Blanche*, at the Hôtel de Mercy-Argenteau before it was performed at the Opéra Comique. Likewise, the Italian composer Rossini wrote *Il Viaggio a Reims* on site in 1825 for the coronation of Charles X. During the Second Empire, the building belonged to an insurance company.

Its sumptuous reception halls were rented to various gaming clubs, whose elegant members played whist and dominos, read the papers, and dined there. One room was dedicated to chess, and another to billiards. The director of the Grand Cercle was a former negotiant who had done business in South America. In 1891, in view of hosting the *Union Latine Franco-Américaine* (Franco-American Latin Union) with great pomp, he entrusted the creation of a banquet hall to Henri Fernoux, an architect known for erecting some three hundred edifices. The resulting décor is so extravagant that it is often thought to be the work of Charles Garnier, architect of the Paris Opéra. **It is here, in these grand spaces beneath the blazons of Ecuador, Uruguay, Bolivia, and Honduras, that L'ÉCOLE, School of Jewelry Arts will display its exhibitions. For the first time in its history, the Hôtel de Mercy-Argenteau will be open to all.**

To be published

The Hôtel de Mercy-Argenteau: A Historic Jewel, by Léonard Pouy, to be co-published by Parigramme and L'ÉCOLE, School of Jewelry Arts **in December 2023.**

An art historian and teacher-researcher at L'ÉCOLE, Léonard Pouy examines the construction of the building, its past and present transformations, and its illustrious inhabitants and guests. The Count of Mercy-Argenteau was a confidante of Marie-Antoinette, and the book includes a probing chapter on the “affair of the necklace.”



THE DESIGN BY CONSTANCE GUISSET

Designer, interior architect, and scenographer Constance Guisset designed the interior of the Hôtel Mercy-Argenteau for L'ÉCOLE, School of Jewelry Arts.



Photo: Benjamin Chelly

Isn't it intimidating to work on historic sites?

It's not intimidating, but it does require dedication and a sense of responsibility. I am aware that my part in this edifice from the eighteenth century is minuscule and that my contribution will be ephemeral. That said, I was not asked to enhance the building but to adapt the interior for exhibitions. The historic context must not overshadow the works that are being presented. The two must coexist in harmony.

So how did you proceed?

The nineteenth-century architecture of the banquet hall is punctuated with columns. We built self-supporting panels that blend in between these columns, which was not an easy feat, for the columns are five meters tall! The room also required discreet lighting that would not overpower the space. I worked with Aura Studio to design the technical lighting. The sober design and color of the spotlights make them disappear. Good lighting is lighting that no one notices.

But you still chose to hang a monumental chandelier above the staircase?

The mansion's entrance is not protected as a historic monument. After being seriously deteriorated, it was restored. This allowed for greater freedom. I designed the fixture to evoke the magnificent chandeliers that once graced the site and to accompany visitors as they walk up the stairs. I also designed a chandelier for the exhibition space, where the historic monuments services did not authorize us to use rail lighting, so we needed a solution that would recall period fixtures while incorporating technical spotlights.

You also designed the reception area, the boutique, and the classrooms.

The first requirement was to create a pleasant reception area and fluid circulation. I approach space intuitively: when I enter a space, I prepare myself psychologically so I may understand its volumes. As I move through it, I may consider lowering a ceiling, for varying heights can create a feeling of movement. I may incorporate a recess in a certain area to offer visitors a place to retreat. And then, only after the volumes have been defined, I think about the atmosphere. The shape of furniture contributes to a feeling of comfort. I try to add soft lines using furniture with rounded edges. I like curves for their graceful, delicate nature.



What materials did you use?

The materials had to be solid, for the space will be open to the public, and refined. I used oak and wood veneer, which reminds me of boats, sailing the seas, and faraway travels.

You use a good deal of color, especially blue.

What role does blue play?

Dark blue evokes the night, astronomy, and mystery. It also condenses space. All the posts, on the other hand, are painted a luminous blue with a touch of violet, a color known as periwinkle, which results in a lovely contrast with the darker elements.

The bookstore project apparently inspired you, didn't it?

I conceived the bookstore with the library of the *Nautilus* in mind, with large portholes and round lights, as it was depicted in the *Little Nemo* in *Slumberland* comic. It was inspired by a curiosity cabinet, which is something that fascinates me.

Constance Guisset is also behind the interior design of L'ÉCOLE's new campuses in Shanghai and Dubai

In Shanghai, I am working on a pair of superb Art Deco villas that are protected by cultural heritage status. The challenge is to tie them together and implement a dual circulation, one for the exhibitions, and the other for the classrooms.

In Dubai, the building, located in the Design District, is contemporary. An empty shell makes things easier. It frees up the imagination and even allows for a touch of humor. The glass façades and the view of the outside inspired me.



A MAJOR
INAUGURAL
EXHIBITION: *STAGE
JEWELRY FROM,
THE COMÉDIE-
FRANÇAISE* IN PARTNERSHIP WITH
THE COMÉDIE-FRANÇAISE



Golden Fleece necklace,
19th century. Gilded copper
alloy, colored glass
© Coll. Comédie-Française –
Photo: L'École des Arts Joailliers
Benjamin Chelly



Rachel's laurel wreath,
Gifted by the city of Lyon, 1840
Gilded silver alloy
© Coll. Comédie-Française –
Photo: L'École des Arts Joailliers
Benjamin Chelly

Given its location in the theater district, it seemed only natural that the first temporary exhibition held by L'ÉCOLE, School of Jewelry Arts at its newest site would feature stage jewelry from the Comédie-Française. This unprecedented exhibition includes 120 accessories, pieces of art, and documents that are for the most part sourced from the theater's collections. Serving as a preamble is a filmed excerpt of Georges Feydeau's renowned play *Un Fil à la patte*, in which a ring is at the heart of a misunderstanding. Indeed, a piece of jewelry can drive a plot's action! Thanks to this segment, the exhibition begins on a humorous note.

The first two acts take place in dark rooms that transport visitors backstage, the impatience of the actors and actresses nearly palpable in the background. Paintings, gouaches, miniatures, prints, manuscripts, and bills from suppliers recall the early days of the Comédie-Française. **"The jewelry sets worn by actors belonged to them personally,"** explains Agathe Sanjuan, director of the Comédie-Française's library-museum and curator of the exhibition. **"By exhibiting their jewelry onstage, they were also displaying their social status. Even if it meant contradicting the action of the play! Historical truth only gained the upper hand at the end of the eighteenth century."** The pieces that played a role in the plot, however, were supplied by the theater. During the First Empire, stage jewelry was influenced by the contemporary taste for antiquity, as evinced by the gilt-metal laurel wreath worn by the great Talma in *Britannicus*. The piece was dually significant, for it was a gift from Napoleon, with whom the actor was close, to congratulate him on his performance in the role of Nero.

Exhibition in Paris

Visitors pass through a black velvet curtain before entering a brightly lit space reminiscent of the stage. Silhouettes of actors and actresses are projected onto lit panels like shadow puppets, accentuating the theatrical effect of the scenography. The focus turns to romanticism and the tragedian Rachel, heroine of the time. “Born into a family of poor traveling merchants, she enjoyed a dazzling career,” explains Agathe Sanjuan. “After joining the Comédie-Française in 1838, she was invited to perform before all the European courts and even in the United States.” Sadly, her health was fragile, and she died of consumption at the age of 36. Mademoiselle Rachel was infatuated with jewelry both real and fake. In *Phèdre*, she changed her jewelry ensembles at every act, and in *Bajazet*, she appeared covered in stones from turban to belt. Orientalism was in vogue, and her dagger, set with colorful paste and stones, suffices to evoke the splendor of her costume. Were these accessories designed to sparkle from afar? When viewed up close for the first time, they dazzle the viewer with the finesse of their design. They may not be real but the technique used was truly extraordinary! **The crafting of certain ornaments**, like the diadem with stars mounted on springs so they would tremble and the set of blue glass and crystal jewelry—transformable like a precious jewel—composed of earrings and a necklace whose central element could be unclipped to be worn as a pendant, **was inspired by high jewelry.**

As visitors move into the celebrated banquet hall, the exhibition reaches its climax and other surprises await. **Sumptuous costumes on loan from the National Center for Theatrical Costume and Design** include a dress embroidered with stones worn by Julia Bartet in 1888 in the modern comedy *Pepa* and the tunic embellished with a voluminous pectoral of glass cabochons that were mounted on foil to shine even brighter worn by Mounet-Sully in Racine’s *Athalie*. These performers were “sacred monsters,” as Jean Cocteau called the actors who impressed him as a young man. The last act features the Belle Époque performers Mademoiselle Bartet, Édouard de Max, and Sarah Bernhardt, of course. Monumental portraits in the shape of black and white photographs three meters tall reveal their imposing presence onstage.

Curated by Agathe Sanjuan,
director of the Museum-Library
of the Comédie-Française

Informations pratiques

“Stage Jewels of
the Comédie-Française”,
L’ÉCOLE, School of Jewelry
Arts - 16 bis, boulevard
Montmartre, Paris 9
**From October 6, 2023
to February 4, 2024**

From Tuesday to Sunday,
11 am to 7 pm,
Evening hours until 9 pm
on Thursdays

Free admission,
by reservation
lecole.vancliefarpels.com



René Lalique
*Brooch that belonged
to Sarah Bernhardt*, 1896.
Gold, emeralds, enamel
© Coll. Comédie-Française –
Photo: L’École des Arts Joailliers
Benjamin Chelly



Athalie, Mounet-Sully’s pectoral,
1909. Golden copper alloy,
textile, faceted glass cabochons
© Coll. Comédie-Française –
Photo: L’École des Arts Joailliers
Benjamin Chelly

L'ESCARBOUCLE, THE BOOKSHOP

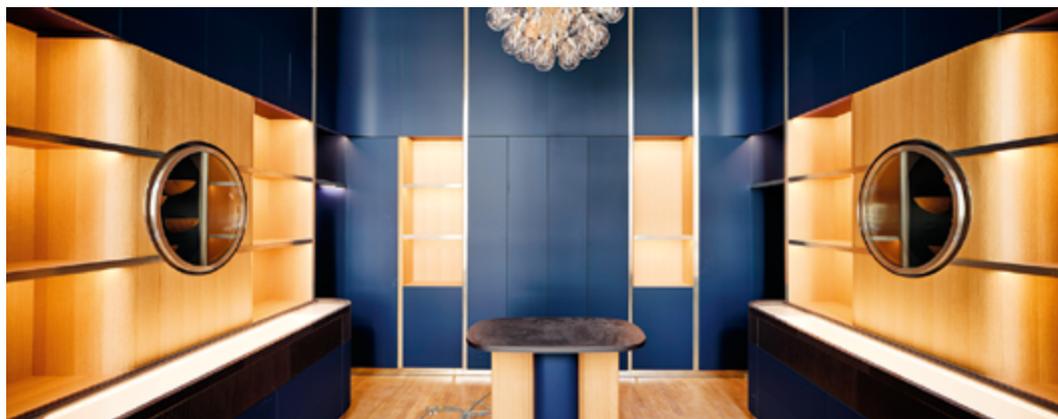
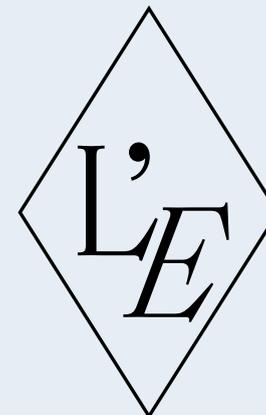


Photo: Benjamin Chelly

The Bookshop

L'ÉCOLE, School of Jewelry Arts has opened its very first bookshop, L'Escarboucle. Dedicated to the world of jewelry, the bookshop is located in the Hôtel de Mercy-Argenteau, a stone's throw from theaters. Its poetic, enigmatic name is derived from the Latin word *carbunculus* (small embers), once used to designate precious stones of a fiery red hue: exceptional rubies, spinels, and garnets. The store will carry some three thousand French and foreign-language works on jewelry, jewelry designers, requisite savoir-faire, gemology, applied arts, and aesthetic evolutions over the course of time. Connoisseurs will find the most recent publications as well as out-of-print collector's editions on the bookshop's shelves alongside older works like Jean-Baptiste Tavernier's *Les Six Voyages*, in which the seventeenth-century diamond dealer recounts his adventures. The shop reading alcove offers an ideal setting for customers to peruse these rare editions at their leisure.



L'ESCARBOUCLE

La librairie
de *L'École des Arts Joailliers*

Escarboucle / *carbunculus*

From the Latin *carbunculus*, diminutive of *carbo*, charcoal, little coal, little ember, fiery red color. Evoking blood, fire, it is associated with passion and courage. In ancient times, chromatism was the essential basis for classifying stones. This was the name given to any precious stone of a red color, shining with a lively brilliance. The carbuncle was said to shine even in the dark...

Jewels among Books

Meeting with the Bookseller

Daniel Mitchell, a Man from Near and Far

With his round spectacles, indefinable accent, extensive knowledge, and power of persuasion, Daniel Mitchell is a recognized figure in the world of art books. After seventeen years at a leading art bookstore, he has embarked upon a new journey with the creation of this bookstore specialized in jewelry for L'ÉCOLE, School of Jewelry Arts. A one-of-a-kind venture, indeed!

The curious, cosmopolitan Brasilia native brings together the ardor of a Brazilian with the calm of a Scot. He studied cultural management in Lisbon and art history at the Louvre Museum and honed his vision of jewelry alongside his stepfather, owner of an auction house in Monaco. But when faced with the choice of becoming an expert, a dealer, or an auctioneer, the discerning aesthete opted for the complicity of books over the mercantile atmosphere of the auction house.



Seven Top Picks

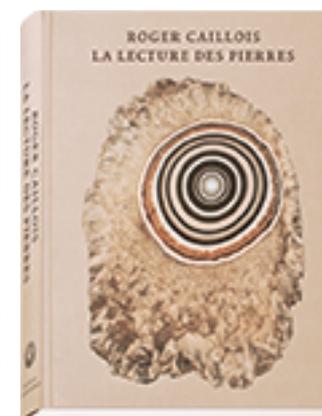


La Vie étrange des objets,
Maurice Rheims, Plon, 1960

Dictionnaire international du bijou,
Marguerite de Cerval, Regard, 1998



The Queen's Diamonds,
Hugh Roberts, Royal Collection Trust, 2012

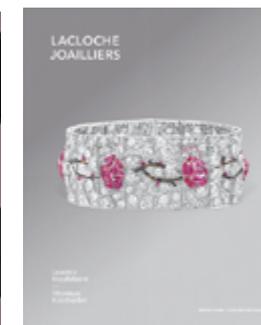
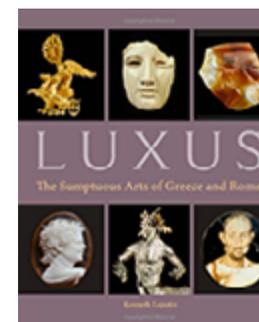


La Lecture des pierres,
Roger Caillois, Editions Xavier Barral, 2014

Luxus, the Sumptuous Arts of Greece and Rome,
Kenneth Lapatin, J. P. Getty Museum, 2015

Lacloche joailliers,
Laurence Mouillefarine et Véronique Ristelhueber, Editions Norma and L'ÉCOLE, School of Jewelry Arts, 2019

Le Geste et la pensée, artistes contre artisans de l'Antiquité à nos jours,
Stéphane Laurent, CNRS Editions, 2019



Talks

ONLINE

Developed by the teams at L'ÉCOLE, School of Jewelry Arts to offer a new look at the world of jewelry, these online talks bring together two experts for a 45-50 minute conversation. These talks are held in French and English and simultaneously interpreted in Cantonese, Mandarin, and Japanese. **Free Live Online Conversations, by registration.**

October



Portrait of Marie-Antoinette, attributed to Martin van Meytens, circa 1787-1788, Schönbrunn Palace, Vienna, Austria

Mercy-Argenteau, in the shadow of Marie-Antoinette

With **Paul Paradis**, Art historian, Decorative Arts and Jewelry Specialist, Teacher at L'ÉCOLE, School of Jewelry Arts & **Léonard Pouy**, Art Historian PhD and Teacher-Researcher at L'ÉCOLE, School of Jewelry Arts

—
Wednesday, October 25th, at 7 pm, in English

Thursday, October 26th, at 1 pm, in English with simultaneous translations in Cantonese, Mandarin and Japanese
Thursday, October 26th, at 8 pm, in French

—
Conversation broadcast live from L'ÉCOLE, School of Jewelry Arts in Paris

November



Reliquary chest
Circa 1200, Northern France (?)
Cut rock crystal
Paris, Musée de Cluny – Musée national du Moyen Âge
© RMN-Grand Palais (Musée de Cluny – musée national du Moyen Âge) / Michel Urtado

L'École, School of Jewelry Arts supports the "Journey into Crystal" exhibition presented at the Musée de Cluny from September 26, 2023 to January 14, 2024. For more information: musee-moyenage.fr

Journey into Crystal

With **Isabelle Bardiès-Fronty**, General Heritage Curator at the Musée de Cluny and Curator of the "Journey into Crystal" exhibition & **Marie-Laure Cassius-Duranton**, Gemologist, Art Historian and Teacher-Researcher at L'ÉCOLE, School of Jewelry Arts

—
Monday, November 20th, at 1 pm, in English with simultaneous translations in Cantonese, Mandarin and Japanese
Monday, November 20th, at 7 pm, in French
Tuesday, November 21st, at 7 pm, in English

—
Conversation broadcast live from the musée de Cluny, in Paris

December



The Twin Villas
Campus of L'ÉCOLE, School of Jewelry Arts in Shanghai

The Twin Villas, a legend through 100 years

With **FeiPeng Wu**, City Cultural and City Architecture History Researcher

—
Wednesday, December 13th, in English with simultaneous translations in French, Cantonese, Mandarin and Japanese
Thursday, December 14th, in English with simultaneous translations in French, Cantonese, Mandarin and Japanese

—
Conversation broadcast live from L'ÉCOLE, School of Jewelry Arts in Shanghai

IN PERSON

October



Star tiara, 19th century
© Comédie-Française Coll.
Photo: L'ÉCOLE, School
of Jewelry Arts – Benjamin Chelly

Stage Jewelry from the Comédie-Française

With **Agathe Sanjuan**, Curator of the exhibition “Stage Jewelry from the Comédie-Française” and Director of the Museum-Library of the Comédie-Française
& **Giliane Berardini**, Art Historian and Teacher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, October 17th, at 7:30 pm,
in French

—
*Conversation given live at L'ÉCOLE,
School of Jewelry Arts in Paris*

Mercy-Argenteau, in the shadow of Marie-Antoinette

With **Paul Paradis**, Art historian, Decorative Arts and Jewelry Specialist, Teacher at L'ÉCOLE, School of Jewelry Arts
& **Léonard Pouy**, Art Historian PhD and Teacher-Researcher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, October 26th, at 7:30 pm,
in French

—
*Conversation given live at L'ÉCOLE,
School of Jewelry Arts in Paris*

November

Amber: Art & Science

With **Laure-Hélène Delbot**, Gemologist and Teacher at L'ÉCOLE, School of Jewelry Arts
& **Inezita Gay-Eckel**, Jewelry Historian and Teacher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, November 14th, at 7:30 pm,
in French

—
*Conversation given live
at L'ÉCOLE, School
of Jewelry Arts in Paris*

Curiosity Cabinets or the Art of Collecting Gems and Precious Objects

With **Caroline Benzaria**, Art Historian and Teacher at L'ÉCOLE, School of Jewelry Arts
& **Paul Paradis**, Art historian, Decorative Arts and Jewelry Specialist, Teacher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, November 28th, at 7:30 pm,
in French

—
*Conversation given live
at L'ÉCOLE, School
of Jewelry Arts in Paris*

December

The Creation of Elegance in Paris During the Reign of Louis XV

With **Béatrice Vingtrinier**, Art Historian and Teacher at L'ÉCOLE, School of Jewelry Arts
& **Giliane Berardini**, Art Historian and Teacher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, December 5th, at 7:30 pm,
in French

—
*Conversation given live
at L'ÉCOLE, School
of Jewelry Arts in Paris*

The Fascinating Colors of Diamonds

With **Elena-Caroline Boneti**, Gemologist and Teacher-Researcher at L'ÉCOLE, School of Jewelry Arts
& **Giliane Berardini**, Art Historian and Teacher at L'ÉCOLE, School of Jewelry Arts

—
Tuesday, December 19th, at 7:30 pm,
in French

—
*Conversation given live
at L'ÉCOLE, School
of Jewelry Arts in Paris*

Practical Information

Information and registration:
[lecolevancliefarpels.com/
fr/en/sign-up/list?
parent_category=46](https://lecolevancliefarpels.com/fr/en/sign-up/list?parent_category=46)



COURSE PROGRAM IN PARIS

October

The titles of courses, workshops and conferences are indicated in the language in which they will be given, in French or in English.

- Course Cycles
- Live Online Conversations
- In-Person Conversations
- Workshops for Young People

Monday 16th
9:00 am – 1:00 pm
Découvrir les pierres

Tuesday 17th
9:00 am – 1:00 pm
Analyser un diamant
—
2:30 pm – 6:30 pm
Du projet en cire aux techniques de serti

—
2:30 pm – 6:30 pm
Rubis, pierre ardente et envoûtante

—
7:30 pm – 9:00 pm
In-Person Conversation
Bijoux de scène de la Comédie-française

Wednesday 18th
9:00 am – 1:00 pm
Il était une fois le dessin joaillier

—
9:00 am – 1:00 pm
Reconnaître les pierres

—
2:30 pm – 4:30 pm
Insolites bijoux Art nouveau

—
2:30 pm – 4:30 pm
Pratique des techniques joaillières

Thursday 19th
9:00 am – 11:30 am
La naissance d'un bijou: création artistique, matières et métiers d'excellence

—
9:00 am – 12:00 pm
Le gouaché en Haute Joaillerie 1: la lumière

—
2:30 pm – 5:30 pm
Le gouaché en Haute Joaillerie 2: la couleur

Friday 20th
9:00 am – 12:00 pm
The Gouaché in High Jewelry 1: The Light

—
2:30 pm – 5:00 pm
Un tour du monde du Bijou

—
2:30 pm – 5:30 pm
The Gouaché in High Jewelry 2: The Color

Saturday 21st
2:30 pm – 4:30 pm
Insolites bijoux Art nouveau

—
2:30 pm – 5:30 pm
Le gouaché en Haute Joaillerie 1: la lumière

Monday 23rd
9:00 am – 1:00 pm
Du dessin à la maquette

Wednesday 25th
9:00 am – 1:00 pm
L'art lapidaire 1 – Découverte: histoire et gestes
—
9:00 am – 1:00 pm
Le bijou et les émaux grand feu

—
7:00 pm – 8:00 pm
Live Online Conversation
Mercy-Argenteau, in the shadow of Marie-Antoinette

Thursday 26th
9:00 am – 1:00 pm
L'art lapidaire 2 – Initiation: taille d'une pierre de couleur
—
1:00 pm – 2:00 pm
Live Online Conversation
Mercy-Argenteau, in the shadow of Marie-Antoinette

Friday 27th
10:00 am – 12:00 pm
Couronnes et épées (6-8 ans)
—
10:00 am – 12:00 pm
Découvrir le monde des pierres (12-16 ans)
—
2:30 pm – 4:30 pm
Crée ton bijou (6-8 ans)
—
2:30 pm – 4:30 pm
La maquette, première vision d'un bijou en volume (12-16 ans)

Monday 30th
10:00 am – 12:00 pm
Crée ta pendule précieuse (9-11 ans)
—
10:00 am – 12:00 pm
Découvrir le monde des pierres (12-16 ans)
—
2:30 pm – 4:30 pm
Fabrique ta boîte à trésors (9-11 ans)
—
2:30 pm – 4:30 pm
La maquette, première vision d'un bijou en volume (12-16 ans)
—
2:30 pm – 4:30 pm
Découvrir le monde des pierres (12-16 ans)

Tuesday 31st
2:30 pm – 4:30 pm
À la découverte de l'art de dessiner les bijoux (12-16 ans)
—
7:30 pm – 9:00 pm
In-Person Conversation
Mercy-Argenteau, dans l'ombre de Marie-Antoinette



Course Pearl: History, Science and Legends

November

Tuesday 7th

9:00 am – 1:00 pm
Le pouvoir des bijoux: amulettes, talismans et porte-bonheurs
—

9:00 am – 1:00 pm
Du bijou français à la laque japonaise
—

2:30 pm – 6:30 pm
From the French jewels to the Japanese lacquer
—

Wednesday 8th

9:00 am – 1:00 pm
Jewelry and “Grand Feu” Enameling
—

2:30 pm – 6:30 pm
Le bijou et les émaux grand feu
—

Thursday 9th

9:00 am – 1:00 pm
L’art lapidaire 1 – Découverte: histoire et gestes
—
9:00 am – 1:00 pm
Discover the gemstones
—

2:30 pm – 6:30 pm
Recognize the gemstones

Friday 10th

9:00 am – 1:00 pm
Découvrir les pierres

Monday 13th

9:00 am – 11:30 am
La naissance d’un bijou: création artistique, matières et métiers d’excellence
—

9:00 am – 1:00 pm
Reconnaître les pierres
—

2:30 pm – 6:30 pm

La perle: histoire, science et légendes

Tuesday 14th

9:00 am – 1:00 pm
Pearl: History, Science and Legends
—

2:30 pm – 6:30 pm
Du projet en cire aux techniques de serti
—
7:30 pm – 9:00 pm
In-Person Conversation
Ambre: Art & Science

Wednesday 15th

10:00 am – 12:30 pm
Un tour du monde du Bijou
—

10:00 am – 1:00 pm
Le gouaché en Haute Joaillerie 1: la lumière
—

2:30 pm – 6:30 pm
Entrer dans l’univers de Van Cleef & Arpels

Thursday 16th

2:30 pm – 5:00 pm
Around the World in Jewelry
—

2:30 pm – 5:30 pm

Le gouaché en Haute Joaillerie 2: la couleur

Friday 17th

9:00 am – 11:00 am
Pratique des techniques joaillières
—

9:00 am – 11:30 am
The Making of a Jewel: Artistic Creativity, Exquisite Materials, Expert Hands
—

2:30 pm – 6:30 pm
Une histoire de la joaillerie, de Louis XIV à l’Art déco

Saturday 18th

2:30 pm – 6:30 pm
Découvrir les pierres

November / December

Monday 20th

10:00 am – 12:30 pm
Un amour de bijou: la bague de fiançailles
—

2:30 pm – 6:30 pm
Il était une fois le dessin joaillier
—

1:00 pm – 2:00 pm
Live Online Conversation
Journey intro Crystal
—

7:00 pm – 8:00 pm
Live Online Conversation
Voyage dans le cristal

Tuesday 21st

9:00 am – 1:00 pm
Découvrir les pierres
—
2:30 pm – 4:30 pm
Pratique des techniques joaillières
—

7:00 pm – 8:00 pm
Live Online Conversation
Journey into Crystal

Wednesday 22nd

2:30 pm – 4:30 pm
Couronnes et épées (6-8 ans)
—

2:30 pm – 4:30 pm
Découvrir le monde des pierres (12-16 ans)
—

2:30 pm – 4:30 pm
La maquette, première vision d’un bijou en volume (12-16 ans)

Mardi 28

7:30 pm – 9:00 pm
In-Person Conversation
Les cabinets de curiosité ou l’art de collectionner gemmes et objets précieux

Tuesday 5th

7:30 pm – 9:00 pm
In-Person Conversation
La création de l’élégance à Paris, sous le règne de Louis XV

Wednesday 6th

2:30 pm – 4:30 pm
Crée ton bijou (6-8 ans)
—

2:30 pm – 4:30 pm
Découvrir le monde des pierres (12-16 ans)
—

2:30 pm – 4:30 pm
La maquette, première vision d’un bijou en volume (12-16 ans)

Thursday 7th

2:30 pm – 4:30 pm
Il était une fois le dessin joaillier

Friday 8th

2:30 pm – 4:30 pm
Pratique de la laque japonaise Urushi
—

2:30 pm – 5:00 pm
La naissance d’un bijou: création artistique, matières et métiers d’excellence

Tuesday 12th

9:00 am – 1:00 pm
Du bijou français à la laque japonaise
—

2:30 pm – 6:30 pm
From the French jewels to the Japanese lacquer

Thursday 14th

9:00 am – 1:00 pm
L’art lapidaire 1 – Découverte: histoire et gestes



Course From the Wax Project to the Setting Techniques

Course Program in Paris

December

Friday 15th

9:00 am – 1:00 pm

Discover the gemstones

—

9:00 am – 1:00 pm

L'art lapidaire 2 –
Initiation: taille
d'une pierre de couleur

—

2:30 pm – 6:30 pm

Recognize the gemstones

—

2:30 pm – 6:30 pm

Une histoire de la joaillerie,
de Louis XIV à l'Art déco

Saturday 16th

2:30 pm – 4:30 pm

Insolites bijoux
Art nouveau

—

2:30 pm – 4:30 pm

Pratique de la laque
japonaise Urushi

Monday 18th

9:00 am – 1:00 pm

Reconnaître les pierres

—

9:00 am – 1:00 pm

The Lapidary's Art 1 –
Discovery:
History and techniques

—

2:30 pm – 6:30 pm

La perle: histoire,
science et légendes

Tuesday 19th

9:00 am – 1:00 pm

Analyser un diamant

—

9:00 am – 1:00 pm

The Lapidary's Art 2 –
Initiation: Cutting
a Colored Stone

—

2:30 pm – 6:30 pm

Du projet en cire
aux techniques de serti

—

2:30 pm – 6:30 pm

Rubis, pierre ardente
et envoûtante

—

7:30 pm – 9:00 pm

In-Person Conversation
*Fascinants diamants
de couleur*

Wednesday 20th

9:00 am – 12:00 pm

Le gouaché en Haute
Joaillerie 1: la lumière

—

9:00 am – 1:00 pm

Entrée dans l'univers
Van Cleef & Arpels

—

2:30 pm – 5:00 pm

Un tour du monde du Bijou

—

2:30 pm – 5:30 pm

Le gouaché en Haute
Joaillerie 2: la couleur

Thursday 21st

9:00 am – 11:30 am

Around the World
in Jewelry

—

9:00 am – 12:00 pm

The Gouaché in High
Jewelry 1: the Light

—

2:30 pm – 5:30 pm

The Gouaché in High
Jewelry 2: the Color



Course Pearl: History, Science and Legends

List of Courses and Workshops

Introduction

The courses, workshops
and conversations are given
in French or English, please
refer to the language indicated
for each proposed date.
This program might change.

The Making of a Jewel: Artistic Creativity, Exquisite Materials, Expert Hands

– 2h30 / 100€ –

Thursday, October 19th,
in French

Monday, November 13th,
in French

Friday, November 17th,
in English

Friday, December 8th,
in French

The Engagement Ring: A Love Story

– 2h30 / 100€ –

Monday, November 20th,
in French

Around the World in Jewelry

– 2h30 / 100€ –

Friday, October 20th,
in French

Wednesday,
November 15th,
in French

Thursday,
November 16th,
in English

Wednesday,
December 20th,
in French

Thursday, December 21st,
in English



Course From French Jewels to Japanese Lacquer

List of Courses and Workshops

Art History of Jewelry

Entering the Van Cleef & Arpels Universe

– 4h / 200€ –

Wednesday, November 15th, in French

Wednesday, December 20th, in French

Once Upon a Time There Was Jewelry Design

– 4h / 200€ –

Wednesday, October 18th, in French

Monday, November 20th, in French

Thursday, December 7th, in French

Art Nouveau: Astonishing Jewels

– 2h / 100€ –

Wednesday, October 18th, in French

Saturday, October 21st, in French

Saturday, December 16th, in French

The Power of Jewelry: Amulet, Talismans, and Lucky Charms

– 4h / 200€ –

Tuesday, November 7th, in French

A History of Jewelry, from Louis XIV to Art Deco

– 4h / 200€ –

Friday, November 17th, in French

Friday, December 15th, in French

The World of Gemstones

Diamond Grading

– 4h / 200€ –

Tuesday, October 17th, in French

Tuesday, December 19th, in French

Discover the Gemstones

– 4h / 200€ –

Monday, October 16th, in French

Thursday, November 9th, in English

Friday, November 10th, in French

Saturday, November 18th, in French

Tuesday, November 21st, in French

Friday, December 15th, in English

Pearl: History, Science and Legends

– 4h / 200€ –

Monday, November 13th, in French

Tuesday, November 14th, in English

Monday, December 18th, in French

Ruby, a Fiery and Bewitching Stone

– 4h / 200€ –

Tuesday, October 17th, in French

Tuesday, December 19th, in French

Recognize the Gemstones

– 4h / 200€ –

Wednesday, October 18th, in French

Thursday, November 9th, in English

Monday, November 13th, in French

Friday, December 15th, in English

Monday, December 18th, in French



Course *The Gouaché in High Jewelry 2 - The Color*



Course *Diamond Grading*

List of Courses and Workshops

Savoir-Faire

The Gouaché in High Jewelry 1 – The Light

– 3h / 200€ –

Thursday, October 19th,
in French

Friday, October 20th,
in English

Saturday, October 21st,
in French

Wednesday,
November 15th,
in French

Wednesday,
December 20th,
in French

Thursday, December 21st,
in English

The Gouaché in High Jewelry 2 – The Color

– 3h / 200€ –

Thursday, October 19th,
in French

Friday, October 20th,
in English

Thursday,
November 16th,
in French

Wednesday,
December 20th,
in French

Thursday, December 21st,
in English

Trying your hand at Japanese Urushi Lacquer

– 2h / 100€ –

Friday, December 8th,
in French

Saturday, December 16th,
in French

Trying Out the Jeweler's Techniques

– 2h / 100€ –

Wednesday, October 18th,
in French

Friday, November 17th,
in French

Tuesday, November 21st,
in French

From Design to Mock-Up

– 4h / 200€ –

Monday, October 23rd,
in French

Jewelry and “Grand Feu” Enameling

– 4h / 200€ –

Wednesday, October 25th,
in French

Wednesday,
November 8th,
in English

Wednesday,
November 8th,
in French

From French Jewels to Japanese Lacquer

– 4h / 200€ –

Tuesday, November 7th,
in French

Tuesday, November 7th,
in English

Tuesday, December 12th,
in French

Tuesday, December 12th,
in English

From the Wax Project to the Setting Techniques

– 4h / 200€ –

Tuesday, October 17th,
in French

Tuesday, November 14th,
in French

Tuesday, December 19th,
in French

The Lapidary's Art 1 – Discovery: History and Techniques

– 4h / 200€ –

Wednesday, October 25th,
in French

Thursday, November 9th,
in French

Thursday,
December 14th,
in French

Monday, December 18th,
in English

The Lapidary's Art 2 – Initiation: Cutting a Colored Stone

– 4h / 200€ –

Thursday, October 26th,
in French

Friday, December 15th,
in French

Tuesday, December 19th,
in English



Course *The Lapidary's Art 1 – Discovery: History and Techniques*

Practical informations

To find more details on the courses, visit our website: lecole.vancleefarpels.com/fr/en/sign-up/list

Dates and registration:



List of Courses and Workshops

Workshops for Young People

Workshops
in French

2h - 15€

Crowns and Swords
(from ages 6 to 8)
Friday, October 27th
Wednesday,
November 22nd

Create Your Jewel
(from ages 6 to 8)
Friday, October 27th
Wednesday,
December 6th

**Make Your Own
Precious Clock**
(from ages 9 to 11)
Monday, October 30th

**Make Your Own
Treasure Chest**
(from ages 9 to 11)
Monday, October 30th

**Discovering the World
of Gemstones**
(from ages 12 to 16)
Friday, October 27th
Monday, October 30th
Wednesday, December 6th



Course Create Your Jewel

**The Mock-up:
First Sculptural Vision
of the Jewel**
(from ages 12 to 16)
Friday, October 27th
Monday, October 30th
Wednesday,
November 22nd
Wednesday, December 6th

**Draw some
Precious Stones**
Tuesday, October 31st

Practical informations

To find more details
on the courses,
visit our website:
[lecolevancliefarpels.com/
fr/en/sign-up/list](http://lecolevancliefarpels.com/fr/en/sign-up/list)

Dates and registration:



L'ÉCOLE, School of Jewelry Arts

Established in 2012 with the support of Van Cleef & Arpels, L'ÉCOLE, School of Jewelry Arts aims to introduce the public to all aspects of jewelry culture.

It is an initiation school, open to everyone, with no special prerequisites. L'ÉCOLE targets complete beginners as well as enlightened amateurs, collectors and those with a curiosity for the world of jewelry. Since its creation, L'ÉCOLE has already welcomed more than forty thousand students, from some forty countries, aged from 18 to 83 years old.

L'ÉCOLE offers courses in three major fields: the history of jewelry, the world of gemstones and the savoir-faire of jewelry-making techniques.

About twenty courses are taught every month in French, English or Chinese by approximately sixty teachers, art historians, gemologists, jewelers and artisans. Classes last from two to four hours, taught by two teachers with between six and twelve students (maximum) per group, in an effort to provide optimal learning conditions. The aim is also to foster conviviality, exchange and sharing. The program is tailored to each student and everyone is free to choose one or more courses, based on their interests and motivation. The classes are practice-based. The students experiment with gestures, skills and tools, guided by their teachers. In art history, they have the privilege of admiring antique jewelry from L'ÉCOLE collections and in the gemology classes, they can observe the different stones using the instruments of the gemologist.

L'ÉCOLE also offers other activities: free and monthly live online conversations, book publishing, exhibitions – in Paris and abroad. Six creative workshops were also created for children and teenagers.

L'ÉCOLE now has two addresses: one in Paris, and one in Hong Kong. In Paris, L'ÉCOLE is located in a private mansion called the Hôtel de Ségur in Paris, built at the beginning of the early 18th century by architect Jacques V Gabriel. It is a stone's throw from the Place Vendôme, the historical heart of the French jewelry universe for over a century. L'ÉCOLE has also recently established itself in the Hôtel of Mercy-Argenteau, an 18th century private mansion located in the heart of the Grands Boulevards neighborhood. A second school opened in the fall of 2019 in Hong Kong, in Western Kowloon, right in the heart of the design district. Facing Hong Kong Bay, within the K11 Musea complex, L'ÉCOLE has its premises in an airy, light-filled space designed by Japanese architect Sou Fujimoto. **In 2022, L'ÉCOLE will extend its presence in Asia with the opening of a third permanent campus in Shanghai, a place of cultural effervescence and a popular destination for contemporary art lovers.**

Moreover, since its inception, L'ÉCOLE travels abroad, to America, Asia and the Middle East, for travelling programs that last two to three weeks. L'ÉCOLE, School of Jewelry Arts therefore contributes to the promotion and visibility of jewelry culture on an international scale.

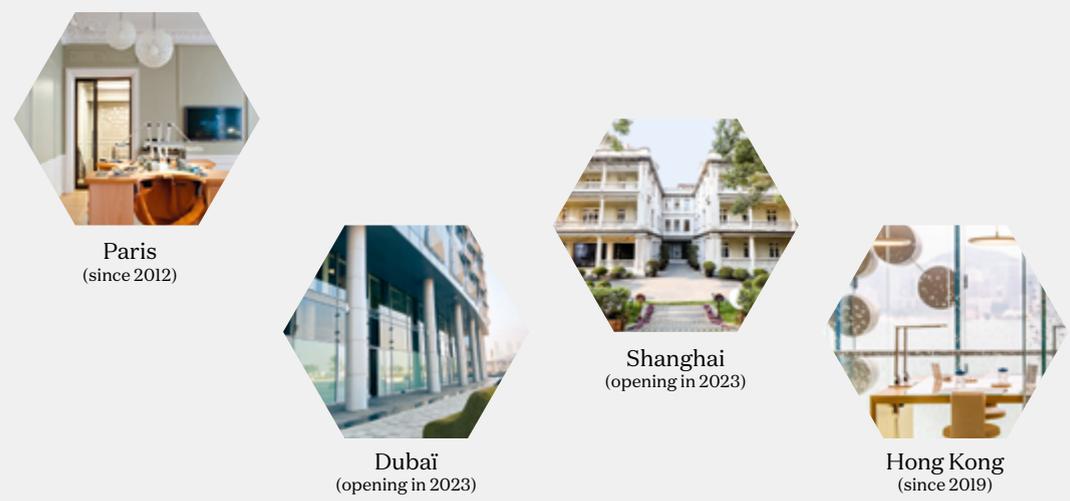
Timeline

L'ÉCOLE, School of Jewelry Arts traveled to more than 20 cities since its creation.

<p>2012</p> <p>February 14th – Opening of L'ÉCOLE, School of Jewelry Arts at the Hôtel d'Évreux, place Vendôme (Paris) with a program of classes and talks to introduce adults and children to the world of jewelry</p>	<p>2013</p> <p>– L'ÉCOLE travels for the first time: Nomadic School in Tokyo</p>	<p>2014</p> <p>– L'ÉCOLE settles at the Hôtel de Ségur, rue Danielle Casanova. – Nomadic School in Hong Kong et in New York</p>
<p>2017</p> <p>– Creation of a department dedicated to Research – First exhibition in Paris: “Retour d'expédition, par Harumi Klossowska de Rola” – Nomadic School in Dubai, Hong Kong and Kyoto</p>	<p>2016</p> <p>– Publication of L'ÉCOLE's first publication, in partnership with the Museum of Decorative Arts: <i>Florae</i> – Nomadic School in Hong Kong and in Tokyo</p> 	<p>2015</p> <p>– Nomadic School in Tokyo</p>
<p>2018</p> <p>– Nomadic School in Tokyo and in New York</p> 	<p>2019</p> <p>– Opening of a new permanent campus in Hong Kong, at K11 Musea – Nomadic School in Dubai and in Tokyo</p>	<p>2020</p> <p>– First L'ÉCOLE's Live Online Conversation</p>
<p>2023</p> <p>– Nomadic School in Tokyo</p> <p>October Opening of three new campuses: – L'ÉCOLE's new Paris campus in the Hôtel de Mercy-Argenteau, boulevard Montmartre – Two new permanent campus in the Shanghai Twin Villas and in Dubai's Design District</p> 	<p>2022</p> <p>– Nomadic School in Lyon</p>	<p>2021</p> <p>– Nomadic School in Tokyo and in Lyon</p>

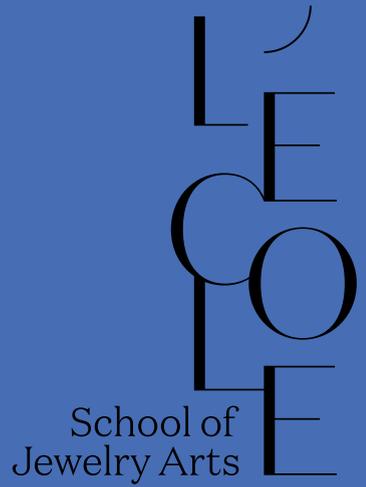


4 permanent campuses



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Supported by
Van Cleef & Arpels

The mission of L'ÉCOLE, School of Jewelry Arts is to share the culture of jewelry with a large and varied audience, both in France and abroad. By offering hands-on à la carte classes taught by passionate experts, videos and books, talks and exhibitions, L'ÉCOLE welcomes the public to learn about the savoir faire of jewelry-making techniques, the world of precious stones, and the history of jewelry. There are no prerequisites for education or skills. All our students need is a desire to learn.

L'ÉCOLE was established in 2012 with the support of Van Cleef & Arpels.

DISCOVER
WONDER
LEARN

Courses — Talks — Exhibitions — Publications