

# KERNS

FINE JEWELRY

EST. 1944

*Kerns*



# 75<sup>TH</sup>

# ANNIVERSARY



OYSTER PERPETUAL DAY-DATE 40

## THE OFFICIAL ROLEX JEWELER

The world of Rolex is filled with stories of perpetual excellence. With a lasting commitment to every part of the Rolex experience, the quality of an Official Rolex Jeweler has always been exceptional. Only an Official Jeweler can offer a diverse selection of Rolex watches and guarantee the authenticity of your purchase. And only they can provide the highest level of service consistent with Rolex's renowned quality standards, standards that ensure your watch will last longer than a lifetime. This is a story of perpetual excellence, the story of Rolex.

*#Perpetual*





*100th Anniversary*  
**BUCCELLATI**

MILANO DAL 1919



# KERNS

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Original Photography by Lenny Li



"All the gals keep interrupting their dance to see her engagement ring. He got it at Kerns!"



Ol' Blue Eyes would approve of these new blue sapphires. Over 5 carats each, earrings are surmounted with diamonds and rubies.



Alligator motif pavé bracelets in 18k rose and white gold comfortably wrap the wrist. Stack them or wear them alone.





TUDOR

**#BORN  
TODARE**

DAVID BECKHAM  
**BLACK BAY  
BRONZE**



# KERNS

75 years in Burlingame; now that's cookin' with gas! When Mr. Bostrom and Mr. Kern decided 75 years ago to open a shop in Downtown Burlingame, who would have thought we'd make it to where we are today. Originally a sliver of the Gap building right at the intersection of Burlingame Avenue and Park Road, Kerns has served Burlingame since 1944.

Mr. Bostrom left the company first and Mr. Kern continued on his own for several years. In 1972, Greg, Sue, Alvin and Marj decided to open a shop in downtown Burlingame. As they were about to sign a lease (where Baby Gap is today), Mr. Kern offered his turn-key location for sale, and suddenly Kerns had new owners.

For a short time, there was a second location at the Hillsdale open-air mall. Then a location in the renovated indoor mall that was built in 1982. But soon we realized Kerns was not meant for a mall. Kerns is a downtown store.

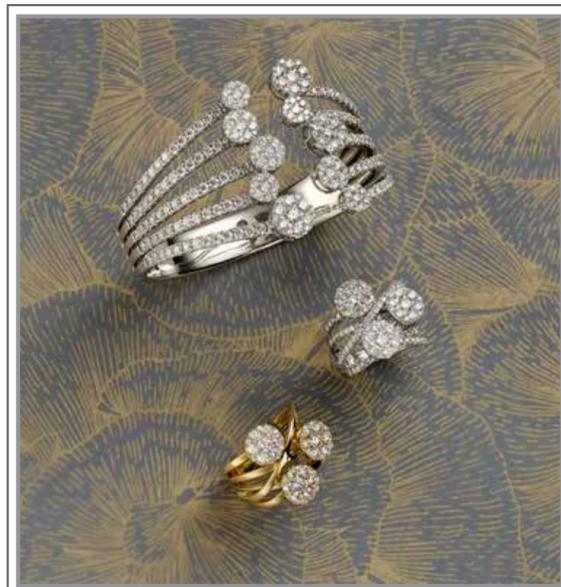
We have seen three locations, Burlingame Avenue, Park Road and Lorton Avenue. Each move has only been a block away, never wanting to leave the tight community we call home. We have seen three generations, and the fourth generation is here occasionally too.

*we're 75 years Young*

Thank you to our friends, family and clients that have continued to support us over the years. We strive to provide the very best in fine jewelry, watches and gifts. We strive for excellence in jewelry and watch repair and appraisal service. We strive to give back to the local community.

We hope you enjoy this throwback magazine, inspired by old Life Magazines from the year we were born. We had fun reminiscing about life in the 1940s and enjoyed putting together some in-depth articles that relate. Times sure have changed, but one thing is still around . . . Kerns!

With lots of gratitude,  
Greg, Sue, Eric, David and everyone at Kerns



Killer-diller hinged cuff bracelet and crossover rings are topped with diamond clusters.



Thank you for your loyalty, friendship, laughs and the memories we've built together.

#mykernsmoment  
*Attention Guys & Dolls*

TAG US ON INSTAGRAM AND YOU COULD BE FEATURED ON OUR WEBSITE

SHARE YOUR FUN TIMES, SELFIES, ENGAGEMENTS AND MORE! NEW MEMORIES AND OLD, WE GET A KICK OUT OF SEEING YOU DRESSED UP IN YOUR KERNS' JEWELS!

# We Can Do It!



Dressed up in Buccellati's Macri Cuff Bracelets in 18k yellow, white and rose gold with diamonds is artist J. Howard Miller's iconic image of Rosie the Riveter. Originally produced as a work-incentive poster for the Westinghouse Electric & Manufacturing Company, it later became one of the most famous icons of World War II.



Women workers became a celebrated symbol of female patriotism. Poster and film images glorified and glamorized the roles of working women and suggested that a woman's femininity need not be sacrificed. Of all the images of working women during World War II, the image of women in factories predominates. Rosie the Riveter, the strong, competent woman dressed in overalls and bandanna, was introduced as a symbol of patriotic womanhood, the new image of the feminine ideal.

Surrounding Rosie (clockwise) Diamond clover hinged cuffs in yellow, white and rose gold. Geometric gold and diamond bracelet with hinged latch. Nine-row stretch bracelet with over 35 carats of diamonds. Buccellati cuff bracelets, hand carved and set with diamonds. Bezel set flexible diamond cuff in 18k yellow gold. Stacking bangles with mixed fancy shape diamonds available as oval or round hinged bracelets.





# BIG BAND, JAZZ AND THE HEART OF AMERICA

Music in 1944 reflected life's joys and struggles, and the popularity of Jazz and Big Band music was abundant. Influences of Latin and Country were making their way into the mainstream, and advancements, including Les Paul's invention of the solid body electric guitar, had a major effect on music as well.

Radio was a vital part of life. In fact, radio then was like the internet of today. It was immediate access to news, information and entertainment. Americans tuned in for current events, comedy and drama shows, and music!

In addition to the radio, people bought records and played music on Juke Boxes. There were both a Billboard "Number-One Single" for record sales and a second "Number-One Single" for jukebox plays.

Artists like Rosemary Clooney, Count Basie and Artie Shaw were masters of Jazz and had a unique way of entertaining crowds. Their upbeat and crowd tantalizing acts brought joy to a population that was focused on staying positive through the now five year war, the defining backdrop of everyday life.

Big names in music contributed to the war effort by performing with the U.S.O. (United States Service Organizations). They would travel and entertain troops and their families. Top talent entertainers including Bing Crosby, Frank Sinatra, Lucille Ball and Bob Hope were just a few of the familiar faces traveling with the U.S.O.

Multi-row rings in a faux mixed stack.



Crossover diamonds are airy, yet bold.



Pavé diamond disc station necklace and pavé butterfly earrings & pendant.



Opera Color by Buccellati in Turquoise and Gold.



The Ceramic Collection by Monice Rich Kosann



Over 127 carats of white, pink, green, chocolate, orange and yellow diamonds are set into these one-of-a-kind ring, bracelet and earrings.

Many songs of the time referenced the war directly. The Andrews' Sisters "Boogie Woogie Bugle Boy" and Bing Crosby's "I'll Be Home for Christmas" were both about soldiers away from home, waiting for their soldier to return. These hits include Dinah Shore's "I'll Walk Alone" and The Mills Brothers' "Till Then."

Big Band music, an offshoot of Jazz and Swing, was at the height of popularity. The band leader was the star, not the singer; Glenn Miller and the Dorsey Brothers being two of the top acts. Interestingly, it was the arrangements that made it, not just the tune. Sometimes the same song would be on the charts more than once at the same time, played and arranged by different bands.

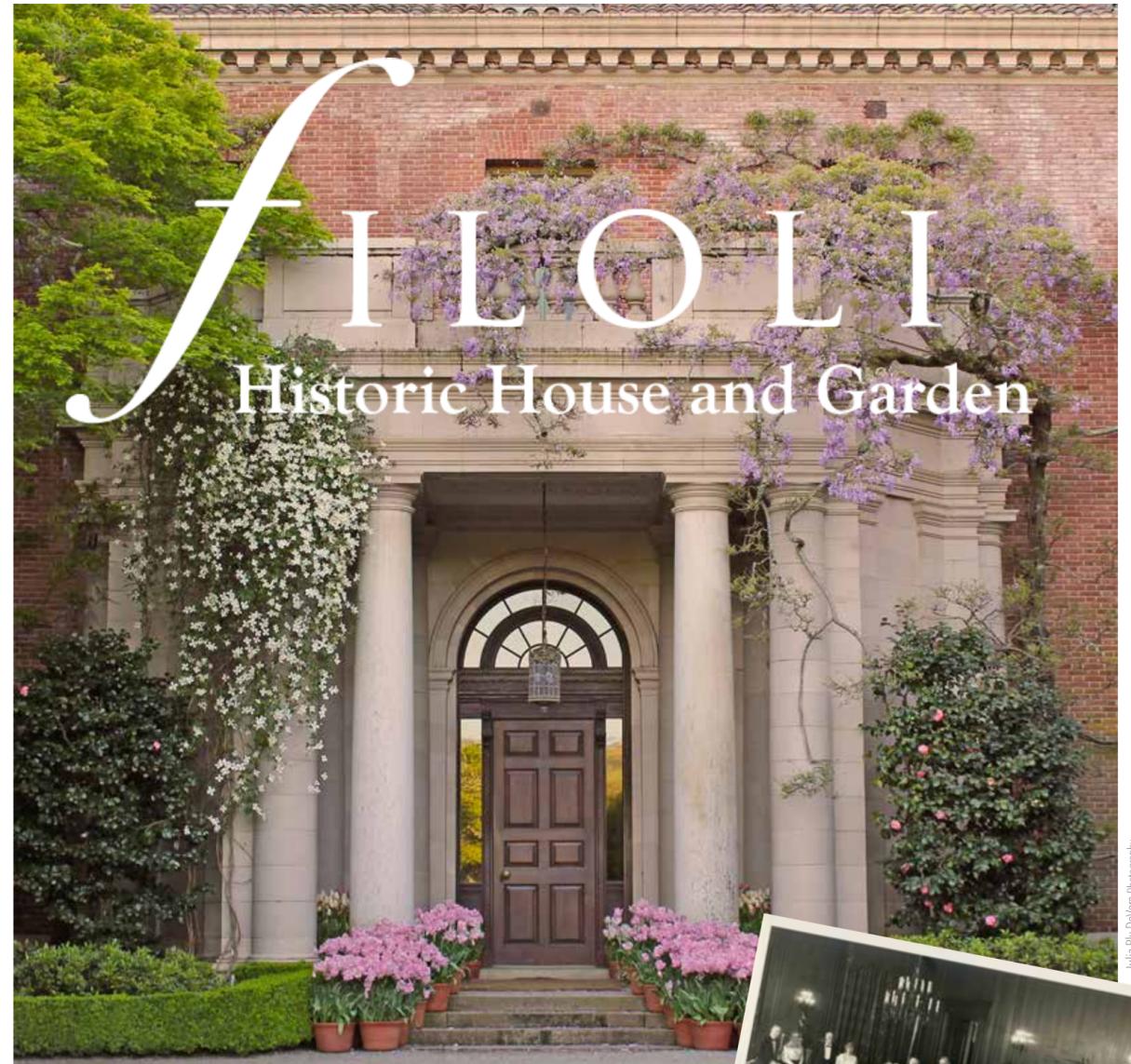
Latin music and Latin-influenced music was growing in popularity. Tito Puente, The Musical Pope, was known for Latin Jazz and Mambo Dance music. Carmen Miranda, nicknamed The Brazilian Bombshell, was a star of the big screen best known for her iconic fruit hat.

"Country and Western," formerly referred to as "Hillbilly Music" or "Folk and Blues," was becoming mainstream. Popular Western films featured crooners like Roy Rogers and Gene Autry and brought mass appeal to this once niche sound. Hits like "Don't Fence Me In" were finally making it onto the popular charts.

Top songs of 1944 include Dinah Shore's "I'll Walk Alone", Woody Guthrie's "This Land is Your Land", Bing Crosby's "Swinging on a Star", The Andrews Sisters' "Shoo-Shoo Baby" and Judy Garland's "The Trolley Song".



ALINK



The front courtyard and entry portico are blanketed in wisteria and clematis blossoms each spring, while pots of color change with the seasons.

Julia Bly DeVere Photography

*a toast to two families*

Whats in a name? Fight for a Just cause.  
 Love your fellow man. Live a good life.  
 That was the life credo of Filoli founder William Bowers Bourne II,  
 as well as the inspiration for the Filoli name; Fight, Love, Live.

*Filoli.*

Filoli is a treasure. It is a country house set within 16 acres of formal gardens surrounded by a 654-acre estate, located in Woodside at the southern end of Crystal Springs Reservoir, on the eastern slope of the Santa Cruz Mountains.

From groundbreaking in 1915 to completion in 1917, the house took nearly three years to complete, with the garden and other key features soon to follow. The estate is recognized as a California State Historic Landmark, and is listed on the national Registry of Historic Places. Since 1975, Filoli has been a site of the National Trust for Historic Preservation.



GETTING TOGETHER FOR THE HOLIDAYS  
 Kerns is proud and excited to partner with Filoli for their annual "Holidays at Filoli" running November 23 through December 30. The House will feature a fresh new take on Holiday decor in every room. The Gardens will remain open during this magical time with special Holiday touches during the day and will be elegantly lit in the evening.

Above: The "Drunks' Dinner" in 1933 celebrated the repeal of Prohibition, and was the last of the grand parties held by the Bourns, although their health was such that neither could come downstairs. Bourn's sisters served as hostesses. (©Moulin Studios, San Francisco).



Baccarat Harcourt Eve Champagne Flutes, cut and blown clear crystal with red knobs.



Filoli's ballroom has hosted numerous formal balls over the years. Here, Roth-era guests dance the night away during a debut ball in 1964. (©Moulin Studios, San Francisco).

This special partnership with Filoli has allowed Kerns and Baccarat to “deck the halls”, well, more accurately, to deck the grand dining room at Filoli! The design is classically modern and it is a natural pairing of elegance and style.

Filoli is a gem of a home with truly exquisite décor and history. Baccarat is a 250 year old company with years of fine design. Baccarat and Filoli already have a history together. Many of the crystals in the original fine lighting fixtures on the estate are Baccarat crystal.

Both the Bourne and the Roth families, the two private past owners of the property, enjoyed entertaining. They would have parties, get dressed up and spend time with friends. Baccarat is fine crystal, but Baccarat is also usable luxury. It is designed not only to be used on special occasions, but to be used for everyday entertaining. Every day is luxurious.

In planning the dining table design, Baccarat was challenged with blending modern and classic, staying true to the history of the house, while staying true to the current vision of Baccarat. How do you blend classic sophistication with a modern, hip look? Let's start with drinks.

Baccarat chose a mixture of stem designs, not all one matched collection. Each place setting is identical, but the grouping of stems at each seat are eclectic. We start with the Harcourt Champagne Flute in clear with red knob accent. It brings height to the grouping with a subtle pop of holiday color. One step shorter in height is the Diamant wine glass, cut crystal with a graceful form. The final touch is a still shorter Vega water glass in deep, gorgeous red that gives some weight to the design.



Baccarat Eye Votive candle jars and Harcourt Our Fire Candle Stick designed by Philippe Stark.

Red and gold Eye votive candles bring additional pops of color to the table. They have an exceptional cut that gives an extraordinary play on light. Several green Aspen Fir crystal trees are scattered on the table, giving a sophisticatedly whimsical holiday punch.



Bride and groom Berenice and Spencer Grant celebrate with Maid of Honor Lurline Roth, 1941. (Louise Dahl-Wolfe, © 1989 Center for Creative Photography, Arizona Board of Regents).

The center of the table is adorned with larger scale Baccarat pieces. The Mille Nuits Candy box is an almost two-foot-tall lidded bowl that can serve as a centerpiece, an accent item or a serving container. The design evokes the tales of the orient with its barely perceptible Venetian stripes and detailed column and base. The large form lends it to be filled with ornaments, pine cones or, of course, candy!

Ornately paired, and giving extra height and light, is the Mille Nuits Three-Light Candelabra, a masterpiece with its bevel cut arms and two additional decorative crystal swirl branches. It's just enough gaudy that makes it super chic!

We mustn't forget the food. The Baccarat Arabesque dinner plate is a very usable and beautiful crystal dining plate, smooth topped with a great variety of detail on the underside and scalloped edges that raise and fall like tiny waves. The collection accentuates Baccarat's striking artistry and savoir-faire.



Baccarat Ginkgo Vase Cheval Arabe, limited edition of 200 pieces.

To bring together the history of the Filoli house and the grand artistry of Baccarat, a side table is adorned with the exceptional Ginkgo Vase Cheval Arabe, a gilded crystal limited edition vase of 200 pieces that stands 11.8 inches tall, 22.4 inches wide and weighs over 35 pounds. Arabic horses are said to be of divine origin. Recognizes for their speed, elegance and stamina, they embody values of strength and courage. The vase is a reference to when Lurline Roth raised her award winning show horses on the estate.

The room has become a fun, festive table that would make anyone want to sit down to a delicious meal. Filoli is grand, yes, but it is not just a historic site, it is truly a home. Families lived here. They enjoyed entertaining and sharing their home. Now you too can visit and share this fabulous treasure!

A special thank you to the team at Baccarat for their generosity as we planned the holiday table. Thank you also to the team at Filoli for their guidance and education as we worked to stay true to the history of the house.

In honor of this collaboration, Baccarat created a limited edition Filoli 2019 ornament, exclusively for sale at Filoli's gift shop this holiday season. Just \$125 and all proceeds benefit this fabulous non-profit.

#### FILOLI'S RICH HISTORY

Filoli was built for Mr. and Mrs. William Bowers Bourn II, prominent San Franciscans, whose chief source of wealth was the Empire Gold Mine in Grass Valley, California. Mr. Bourn was also owner and president of the Spring Valley Water Company.

The Bourns chose Willis Polk as principal designer for the House. An inventive architect, Polk frequently combined several styles in a single building, an eclecticism clearly evident in his design for Filoli. Construction of Filoli began in 1915 and the Bourns moved into the House in 1917.

Bruce Porter, a talented stained-glass artist, painter, muralist, landscape designer, and art critic, was enlisted to help the Bourns plan the layout of the extensive formal garden that was built between 1917 and 1929. In 1922 Agnes founded the Hillsborough Garden Club and had a long tradition of opening her garden to garden clubs and groups and hosted many events.

Both Mr. and Mrs. Bourn died in 1936 and the estate was purchased in 1937 by Mr. and Mrs. William P. Roth, owners of the Matson Navigation Company. Under the Roths' supervision, the property was maintained and the formal garden gained worldwide recognition.



Baccarat Massena Coup and Harcourt Flute.

In the 1970s Mrs. Roth made the decision to leave Filoli and to move to a smaller home in Hillsborough. There was an offer to purchase Filoli; however, the prospective buyer would not agree to open the garden to the public and had little interest or commitment in its maintenance. This caused Mrs. Roth to change her mind and to explore other alternatives culminating in 1975 with the gift of the House and Garden to the National Trust for Historic Preservation along with an endowment to support the maintenance of the property. The National Trust for Historic Preservation, a privately-funded nonprofit organization, works to save America's historic places. Filoli is one of the 27 sites they own. As part of the agreement with the National Trust, Filoli Center, the local nonprofit, has full management responsibility for the property.

At Mrs. Roth's request, a local board was formed to manage and promote the enhancement of the estate; Filoli Center, a non-profit corporation, was established in February 1976 with a board of directors and an executive director. Later, Mrs. Roth donated 528 acres of the original property to Filoli Center. In 1978, the volunteer organization known as the Friends of Filoli was established. The volunteers led tours of the property, raised funds for the support of the estate and provided other support.

Leaving Filoli was very difficult for Mrs. Roth and she continued to visit often, walking in the garden and visiting with the gardeners. With the permission of Filoli's board, Mrs. Roth celebrated her 90th birthday at Filoli with family and friends. Lurline Berenice Roth died on September 5, 1985, two days after her 95th birthday. Upon her death, the original Bourn furnishings from Filoli that Mrs. Roth used in her Hillsborough home were returned to Filoli.

The Roth family continues to be involved at Filoli. The twins, Lurline and Berenice, were part of the Friends of Filoli as tour guides for many years and often returned to Filoli to speak to new volunteer trainees. In 2006, the Roth Family, in particular, Bill Roth, Jr. and his wife, Lurline and Berenice and their families, were the honored guests at the Filoli Flower Show, celebrating 30 years that the property has been enjoyed by so many visitors.

Visit [filoli.org](http://filoli.org) to find out more about hours, special events, memberships or how to donate to this wonderful local treasure. You can also call them at (650) 364-8300.



*Baccarat*  
Beautiful gifts  
in a red box



Take a gander at this Kerns original.

Spectacular Color-Change Purple Sapphire, set in platinum with Alexandrite accents on the gallery. From sketch to finished, a true beauty.



5.01 carat Emerald Cut diamond, F/VVS2 (GIA), set in platinum between 2 trapezoids totaling 1.08 carats.



3.01 carat Pear Brilliant Cut diamond, D/IF (GIA), double-halo set in platinum, 90 diamonds total 3.87 carats.



East/West set Oval Brilliant diamond, 2.03 carat D/SI1 (GIA) set in a platinum pavé braided motif setting.



7.09 carat Emerald Cut diamond, J/SI1 (GIA), set in 18 karat rose gold with secret accent diamonds on the side.



Classic Round Brilliant Cut Solitaire 5.02 carat diamond, G/SI1 (GIA) four prong set in a pave mounting.



Traditional 3-Stone Round Brilliant diamond ring centering a 1.55 carat, D/SI1 (GIA) accented with 2 Round Brilliant diamonds totaling .70 carats.



Platinum and 18k Rose Gold 2.01 carat, G/SI1 (GIA) Round Brilliant Cut diamond, accented with .46 carats of white and .54 carats of pink diamonds.



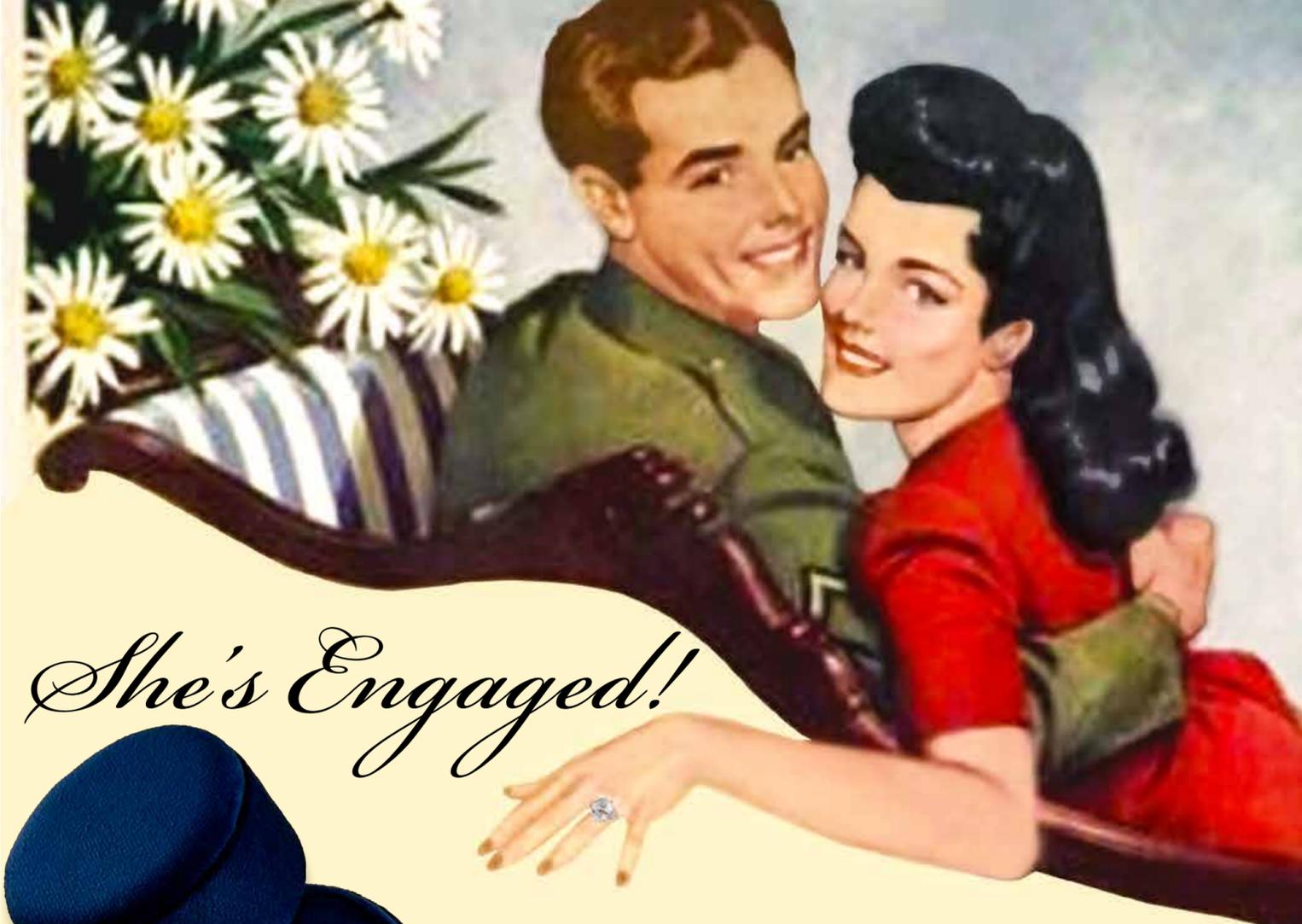
Emerald Cut eternity band. 17 diamonds total 8.74 carats, F-H / VVS-VS (all GIA), set in platinum.

BENCHMARK

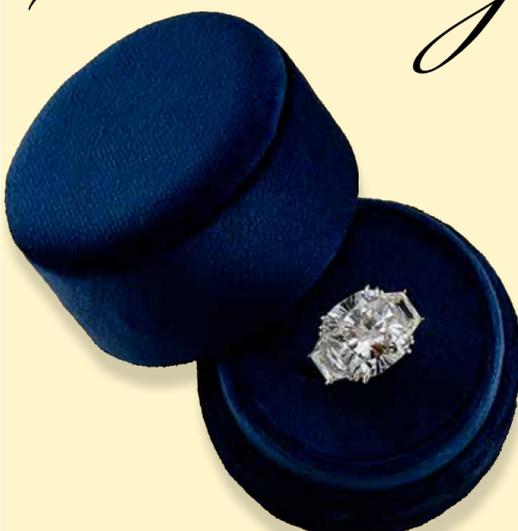
THE CLASSICS NEVER GO OUT OF STYLE!  
Our Wedding Bands feature various profiles based on your fit-choice. Whether you like a Platinum, Gold or Contemporary Metals, we've got you covered!

Mix & Match Stacking Rings like an Ace!

Intricate detail makes this eclectic stack pop with personality. All motifs available in 18k white, yellow or rose gold, and of course platinum too.



She's Engaged!



One of Kern's proudest accomplishments in our 75-year history is the sheer number of weddings and engagements of which we have had the pleasure to be part. When speaking of life in the jewelry industry, we often say, "It's a happy business." We have the pleasure of sharing in some of our clients most treasured milestones.

In today's age of online dating, finding true love can be as easy as swiping right, but that doesn't mean dating should be taken for granted. Traditions are a vital part of courtship and many customary behaviors still hold weight in today's fast paced world.

Looking back at the 1942 book *Mrs. Oliver Harriman's Book on Etiquette: A Modern Guide to the Best Social Form*, Grace Carley Harriman discusses elements of chivalry that can, and arguably should, still be respected today.

Let's start with a classic date. Begin by parking your car, walking up to your date's house and escorting her back to your car. Furthermore, show

up in dignified clothing. This doesn't mean you need to wear a suit to the movies, but dress appropriate to the date, and instead of a T-Shirt, maybe put on a button-down.

Protect her and respect her. Mrs. Harriman says "No one expects you to be a knight on a white horse, but do be protective. Treat a lady as though she were valuable." Chivalry does not assume the woman is weak, but rather respects her value as a person.

"Men should have to fight for a woman's affection" says Mrs. Harriman. In doing so, "(a) man should say nice things. If he likes a young woman's dress, why shouldn't he tell her so?" He should also write her thank-you notes. This is a given today with the abundance of text messaging, but after a special occasion, or in appreciation of a gift, send a hand written thank-you card.

When it comes to paying for the date, Mrs. Harriman states that money doesn't matter. "If she enjoys your company, she'll have a good time whether you spend a week's salary or practically nothing." Make her feel desirable. "Send flowers once in a while. Remember anniversaries, especially birthdays," she says. "People won't remember what you said, but they'll remember how you made them feel."

Other important adages of the time were to walk closest to traffic when strolling the sidewalk and bring her home by midnight. Finally, men are reminded to think long term. Pick a girl you can see yourself with in the long term and imagine her ten years from today. Then, when the time is right, visit Kerns and we will help you pick out the perfect engagement ring, a happy moment for both you and us!



Top, 10.08 carat Cushion Cut diamond, K/SI1 (GIA), flanked between 2 French Cut Trapezoid diamonds totaling 2.50 carats.

Left, 5.23 carat Cushion Cut diamond, I/SI1 (GIA) set in a pave diamond platinum mounting is paired with a Marquis Diamond eternity band, 10 diamonds set tip-to-tip in 18k white gold, totaling 2.62 carats.

Right, Pear Brilliant solitaire diamond, 3.48 carats F/VS1 (GIA), set in a micro pavé platinum band.



This dame's getting hitched! Boy, ain't that swell. And wouldn't you know she's got it all laid out, even has snapshots of wedding dresses, what the cake should look like, and of course some nifty jewels to compliment her outfits. She found those at Kerns! Her fella sure is lucky to have a gal so organized. Be careful, don't lose those pictures... you've got a wedding to plan!



18k white gold and diamond feather earrings with removable drop. Wear them long or short.



Emerald cut diamond earrings and pendant. Great movement, understatedly bold and classically modern.



Mixed cut diamond earrings and ring. Unique and very wearable.



Round, oval and pear shape diamond bracelet. This one's a showstopper!



**BAUME & MERCIER**  
MAISON D'HORLOGERIE GENEVE 1830



**CLIFTON**  
Collection

In-house self-winding movement, 40mm steel case



XPANDABLE™

PICCHIOTTI

OFFICIAL US PATENT ON SELECT STYLES



BEAUTY MEETS COMFORT & FIT

# IN TECHNICOLORE



Shopping at Kerns is a gas! Come play with these stacking hinged bangle bracelets. They are available in yellow, white and rose gold and come set with white, chocolate or black diamonds, as well as a variety of color gemstones. The ring above is a multi-row crossover of diamonds, rubies, sapphires and tsavorite garnets.



# OVER THE RAINBOW

Like Judy Garland in 1939's *The Wizard of Oz*, we find ourselves in a sea of technicolor. Bright, beautiful gemstones are creatively paired and masterfully set in a variety of designs. Oranges, yellows, greens, blues, lavenders and reds.

*"Somewhere over the rainbow way up high, There's a land that I heard of once in a lullaby. Somewhere over the rainbow skies are blue, And the dreams that you dare to dream really do come true."* "Over the Rainbow" by Harold Arlen/Yip Harburg, 1939.

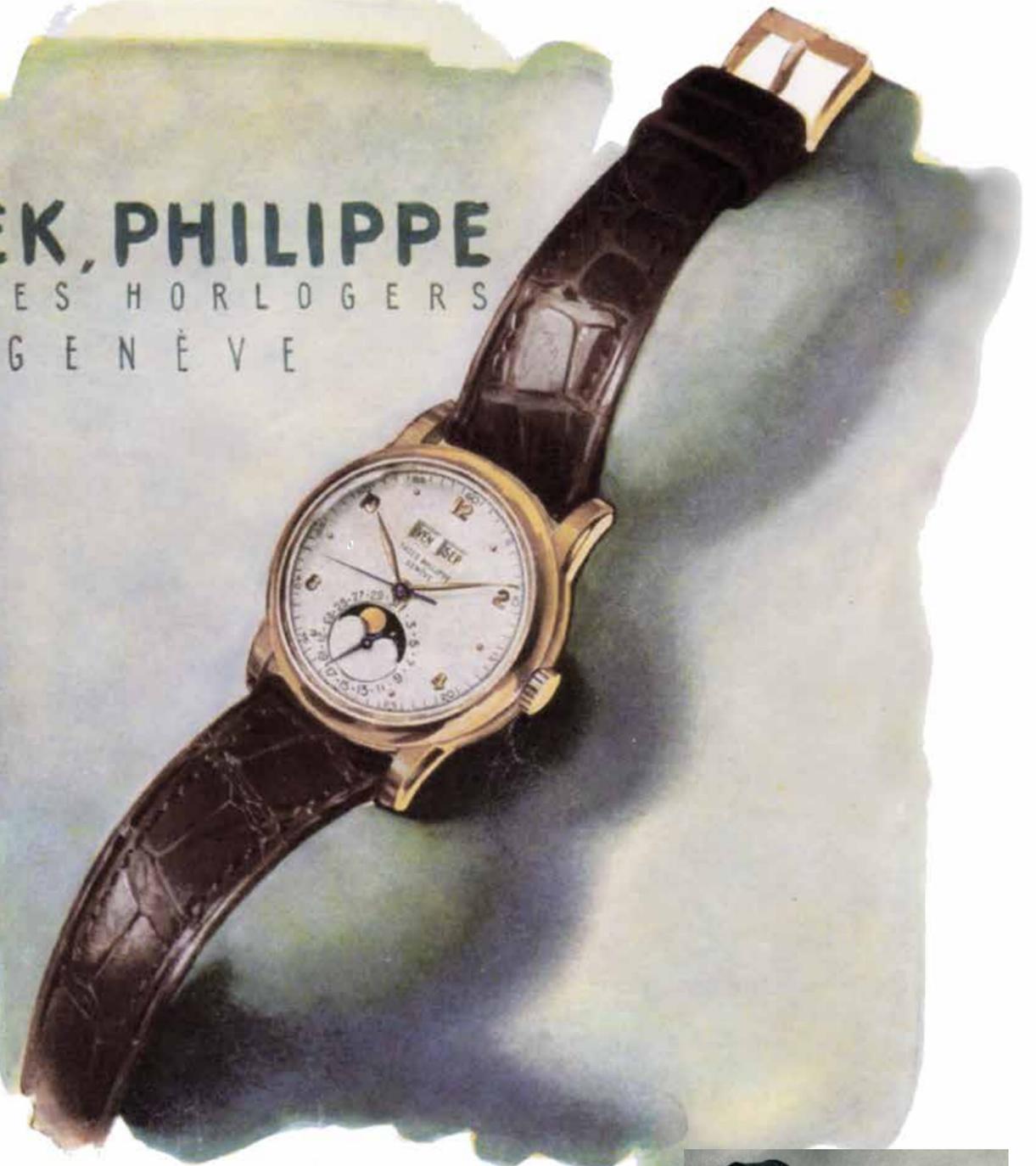
*Shhhh...  
don't tell!*

Glamorous gold chains with diamond accents. Bracelet-necklace sets can be worn in a variety of manners. Wear just the chain, just the bracelet, or both at once to make a perfect match. Attach the necklace and bracelet together for a longer look. The open link can also be attached long, then clasped a few links short of the end for a fun "Y" shape. Clasp it farther up the chain for a more dramatic "Y" look. Others will think you have so many jewels. Versatility will be our little secret!



**PATEK, PHILIPPE**  
MAITRES HORLOGERS  
GENÈVE

A ROSE GOLD REF. 2497  
In 1954, this magazine ad showed a Ref. 2497, a rose-gold perpetual calendar wristwatch (1954 retail \$1600). Similar in design to the Ref. 1526, this watch was made with a blued steel sweep seconds hand. Rose gold versions were exceptionally rare.



## Patek Philippe in America

Marketing the World's Foremost Watch by John Reardon

*Patek Philippe in America: Marketing the World's Foremost Watch (Cefari Publishing, 2008) is a fabulous "coffee-table" book that tells the story of Patek Philippe and its growth and expansion within the American market. An extensive collection of advertisements and original company documents for the luxury Swiss watchmaker published in the United States from the 1860s through 1989 reveals the fascinating history of the company's rise to prominence as the preeminent luxury timepiece maker.*

*This excerpt from chapter four focuses on the 1940s, but the entire book is a fascinating read. In addition to the history of advertising, many of the most famous American Patek Philippe owners and collectors are revealed including Joe DiMaggio, Duke Ellington, Walt Disney, Bing Crosby, and John F. Kennedy.*

**1940s: The American Dream** "Your great-grandson may wear this watch and he will treasure it above anything else because you and his grandfather and his father wore it before him. Many

Patek Philippe watches acquired during the past century are being worn today by the fourth generation of the same family. What could be a finer investment?"

As World War Two broke out in Europe in 1939, Henri Stern stayed in the United States to continue distributing watches in one of the only markets with the means to buy them. From the early 1940s, Switzerland was completely surrounded by Axis controlled territory as Germany continued to expand its grip on Europe making it extremely difficult to get products in or out of the Switzerland. Patek Philippe and other watch companies feared that Switzerland's watch industry could be cut off from their client base. With Europe in complete upheaval, the North and South American markets were the only parts of the world where Patek Philippe could maintain and build their business. Consequently, few advertisements were produced by Patek Philippe during this time period except those placed in South America, Canada, and the United States.



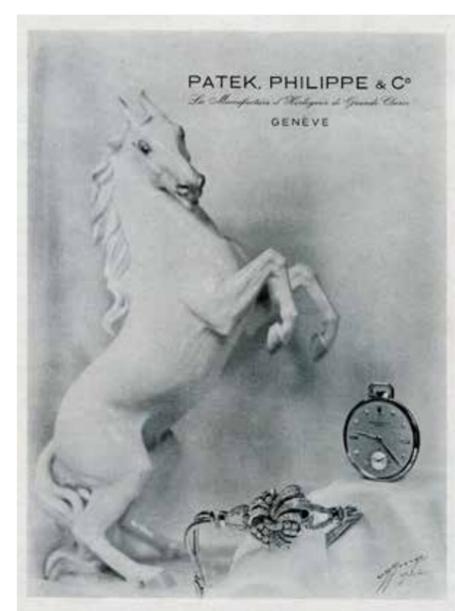
NEWSPAPER ADVERTISEMENT, HENRI STERN WATCH AGENCY, NEW YORK, 1949. The intergenerational message of this newspaper advertisement remains the focal point of Patek Philippe's marketing today. The copy describes the purchase as an investment worthy of future generations.

## World War II

The effects of WWII on the worldwide watch business drastically changed the ways watch manufacturers produced, distributed, and retailed watches. Before the United States formally began its war efforts, American jewelry and watch retailers were increasingly concerned about sourcing Swiss watches for the upcoming holiday season. As a last minute reaction to the war, during the Fall of 1940 American watch retailers and distributors stocked a surplus of Swiss luxury watches in fear of war time interference. The Axis increasingly placed pressure on Switzerland to control their trade and went so far as to turn ships back to their home ports which were bringing Swiss timepieces and precision instruments to the United States.

After the fall of France to the Nazis, Swiss watches were often exported to the United States via airmail to either Spain or Portugal, and then via steamer to the United States. Due to the importance of watch exports, the Swiss were determined to find a way to export their watches into the product hungry American market. The Swiss franc's stability was inextricably tied to watch exports making the watch industry vital to Switzerland's economy.

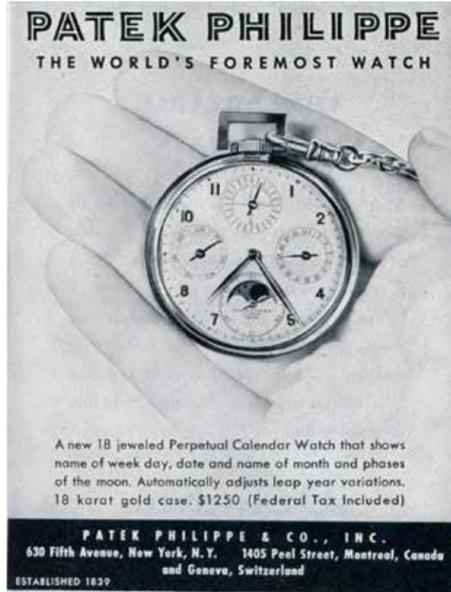
In 1945, watches accounted for 57% by value of all of Switzerland's exports. Out of necessity of current events, both the luxury and low end of the Swiss watch industry had been looking increasingly toward new customers within the United States in the 1940s. The great majority of Swiss watch imports were low end Swiss wrist-watches whereas luxury watches such as Patek Philippe, Vacheron Constantin, Audemars Piguet, represented a comparatively small amount of the watches coming in the United States. The Swiss were known at this period of time for making both the finest watches and cheapest watches in the world – and the complete spectrum of the Swiss production was very much in demand within the American market.



MAGAZINE ADVERTISEMENT, PATEK PHILIPPE, GENEVA, 1949. Ref. 1593, popularly known as the "Hourglass."

### The Henri Stern Watch Agency

Henri Stern (1911-2002) quickly rebuilt the American Patek Philippe distributorship after arriving in New York in 1937. His passion for living life to the fullest was combined with a sharp business sense for what was best for Patek Philippe, its retail partners, and the end consumers. In addition, he had an exceptional artistic and design sense that was cultivated from a very young age. While growing up in Switzerland, he entered the Ecole des Arts Decoratif in 1925 to learn the art of engraving before joining the family company Stern Freresin 1932. While working for Stern Freres, he was first an engraver and then made part of management team alongside his father Charles and his Uncle Jean Stern. In 1935, after Patek Philippe was acquired by the Sterns, Henri Stern entered the commercial department of Patek Philippe. After just two years, he was sent to New York to reorganize the American distribution. Returning to Geneva in 1957, he became the worldwide President and Director General of Patek Philippe, a position he retained for two decades. For most of Henri Stern's life, he wore a watch that was originally made for his father Charles in 1943 and later passed to him. The watch was ref. 1527, a unique perpetual calendar wristwatch that is a larger version of the famous perpetual calendar ref. 1526.



THE FADING ERA OF POCKET WATCHES. The advertisement from 1945 shows a pocket watch which continued to sell well in the American market, but would increasingly become a relic of the past.

Before the start of WWII, Henri Stern knew that Patek Philippe was well positioned to grow within the American market as long as the supply chains from Geneva remained open. On the high end of the watchmaking world, watch companies poured resources into the United States to continue the promotion of their brands. To support the war effort and keep the precious supply lines open, Patek Philippe partnered with the watch company Universal Geneve in 1941. It was a brilliant marriage of convenience. The American armed services required massive amounts of wriswatches for soldiers preparing for combat, both American and Swiss made, and Universal made the ideal Swiss watch -- high quality, dependable, plentiful, and affordable. The Henri Stern Watch Agency imported thousands of stainless steel Universal military grade watches for direct sale to the United States government. In turn, the Henri Stern Watch Agency was guaranteed the smooth and uninterrupted importation of Patek Philippe watches.

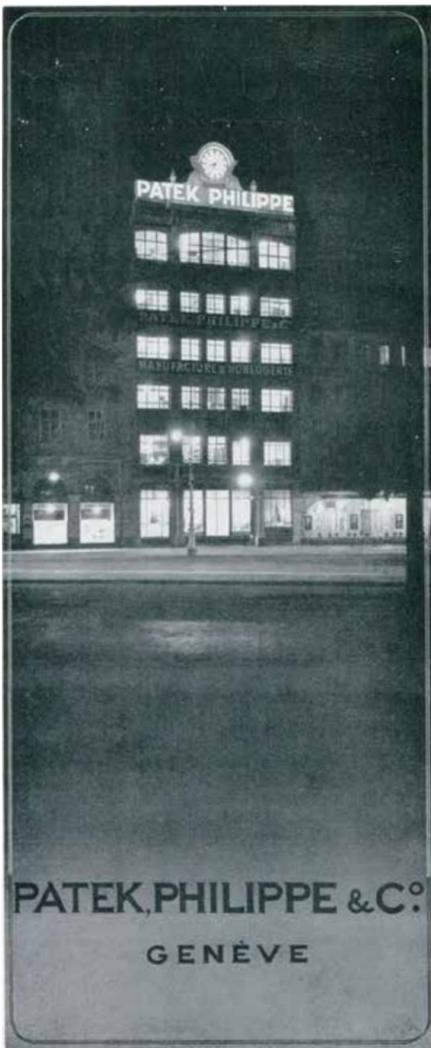
During WWII, Henri Stern managed the office with the assistance of longtime Patek Philippe USA employee Harry Ulmer and a gentleman named Rene Dentan, who left Patek Philippe in the late 1940s to manage Rolex, USA. In 1948, Einar Buhl joined the staff of HSWA after working for the Danish luxury goods company George Jensen. In a letter dated February 1, 1946, Henri Stern sent to a letter to Jean Pfister in Geneva formally announcing the foundation of "The Henri Stern Watch Agency, Inc.", the exclusive distributor of Patek Philippe and Universal Genève watches in the United States. In June of 1947, Patek Philippe Geneva President Jean Pfister made a short visit to the HSWA in New York and met with Henri Stern personally to discuss the newly established agency. After the departure of Rene Dentan, Henri Stern hired a man named Edward Lionel Plimmer as General Manager. Plimmer, a British gentlemen that was educated in Switzerland, was previously a watch and jewelry buyer for Black, Star and Gorham from 1941 to 1946 before joining Patek Philippe. He left the Henri Stern Watch Agency in 1950 and joined his family business, Worcester Silver, a subsidiary of the Royal Worcester Porcelain Society of England. Partly due to the numerous staffing changes, Henri Stern remained in New York and continued to oversee the New York office. Mr. Stern was assisted by a long-time employee named Vivian Sonn (maiden name Anzalone) who joined the company in 1946 and managed the inventory control department. After marrying Werner Sonn in 1968, she continued working for Patek Philippe and greatly contributed to its growth within the United States. After 40 years with the company, she retired from the HSWA in the mid-1980s.

Werner Sonn, after handling the spare parts within the Patek Philippe division, was promoted to work as a salesman in the late 1940s and started his life on the road. For his first assignment, he was sent to St. Louis to visit the prominent retailer, Mermod, Jaccard, King, and meet with their President, Mr. Young. Before leaving, a young Werner Sonn was given some advice by his colleague, Einar Buhl. He was told "wear a hat when you travel to the store and when you are in the store, take your hat off before introducing yourself to the staff and owner." Mr. Sonn successfully made his first entrance, per the acceptable protocol, and did his

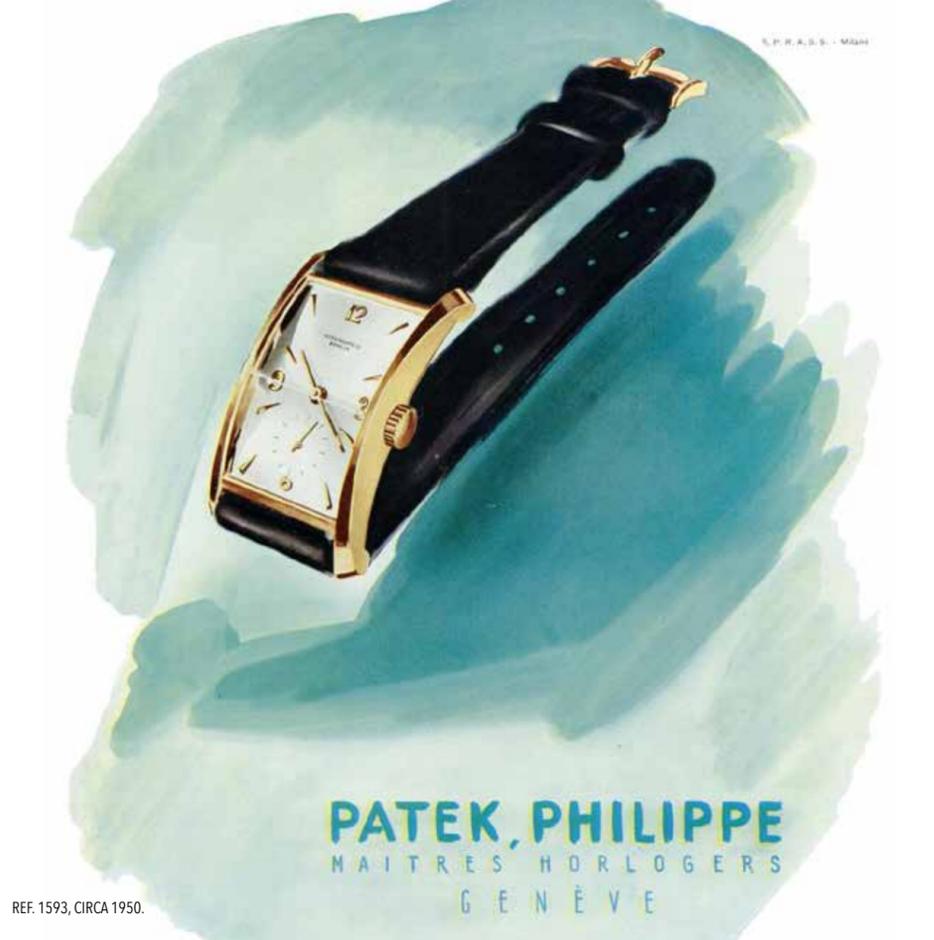
best to sell every watch he could. When he returned to New York, he was informed that Mr. Young had already called the office to inform Mr. Buhl of how the visit went. Mr. Buhl told Werner, "Mr. Young told me everything went well on the visit, but Mr. Young wanted you to know that he will tell you when he had purchased his last watch... there is no need for you to keep saying one more?". Mr. Sonn may or may not have taken this advice but proved to have a long and successful career with Patek Philippe. His advice for Patek Philippe sales representatives has been consistent over the same for decades. When visiting a store, "never go the management first, introduce yourself to everyone behind the counter and introduce yourself.... Always go to the salespeople first and ask them how you can help them." Mr. Sonn also started a sales tradition that remains the requirement of all Patek Philippe sales calls in the modern day. During each visit, he made a listing of the store's inventory to compare past sales and encourage future sales. In a time when every sale counted, especially during the post war period, Mr. Sonn's personalized and often unforgettable visits are remembered as legendary by many jewelers across the United States.

### The War and the Watch Market

In the midst of World War II, the demand for Patek Philippe watches was slowly escalating within the United States, especially for those who understood the quality of Patek Philippe's manufacturing. Obviously, not all Americans were interested nor could they afford to buy a luxury timepiece. According to an Associated Press interview with a Patek Philippe Geneva official in 1946, American soldiers on tour through Switzerland were only interested in cheaply made \$10 "Rusky" watches they could afford and resell for a profit. These low-end Swiss wristwatches had large seconds hands and black dials painted with radium painted dials. The American soldiers took these watches to Berlin and sold them to the Russian soldiers for a great profit. In a truly enterprising spirit, an American soldier stated, "For a watch like that the Russkies in Berlin will pay us \$100 anytime. But if it don't tick like a hammer on an anvil they don't want any part of it."



PATEK PHILIPPE HEADQUARTERS, CIRCA 1955.



REF. 1593, CIRCA 1950.

Fortunately, the demand for Patek Philippe watches was strong enough for the company to survive and the watches were well respected by existing customers and the watch industry alike. According to a Patek Philippe official in 1946, "Once some American watch manufacturers visited us and they almost fainted of shock at the amount of hand labor we used." During the 1940s, Patek Philippe had a total of 150 men and women employed able to produce between 500-600 watches per month. The life of a Patek Philippe watchmaker was bearable during the war, especially compared to other Europeans in war torn Europe, but not necessarily easy. Patek Philippe watchmakers at the time made \$150 a month, but according to a watchmaker employed at the factory, "In the time of high prices, it is barely enough to keep us going". In spite of the fact that watchmakers wished for higher wages, Patek Philippe continued uninterrupted production during the war.

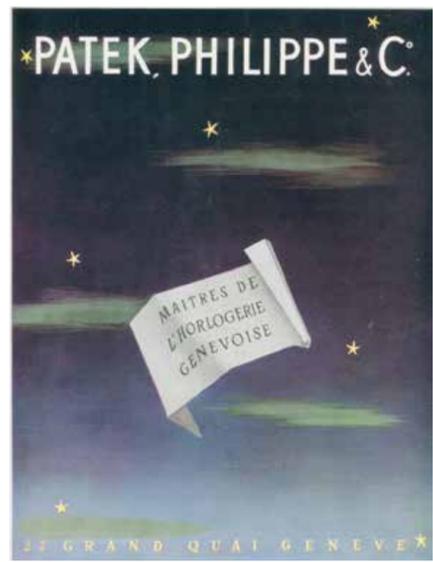
Although the life of a Patek Philippe watchmaker may have been challenging at the time, their watchmaking counterparts in America faced even greater difficulties. After the completion of the war, the large American watchmaking companies, such as Waltham and Elgin, struggled to gain ground lost to the Swiss watch industry during the war campaign. During the war, the American watchmakers stopped their regular production and revamped their factories to make timing mechanisms and precision instruments for the war effort. In addition to making watches for the war effort, Waltham made compasses, aircraft clocks, speedometers, bomb fuses, and clocks for tanks and aircraft. The American watch industry believed legislation was the only way American watchmakers could compete in the post war market against the strong Swiss watchmaking companies. In 1946, the American Watchmaking Union urged President Truman to reconsider recent legislation that allowed for large amounts of Swiss watches to be imported the US. Their struggle to regain horological dominance continued unsuccessfully well into the 1950s.

In 1949, the Swiss Watchmakers' Federation, including Patek Philippe among its members, generously offered a number of machines to the Waltham Company to assist them in their rebuilding efforts. Waltham accepted the help and wired thanks to their Swiss counterparts. At the same time, the Swiss watch-making industry continued to fear the United States Congress would limit Swiss watch imports. As one of the only countries in Europe not receiving money from the United States rebuilding effort, the Swiss were extremely protective of keeping their watch exports high as it made up 25% of their economy. Toward the end of the decade, the trade situation remained unbalanced,

especially in the world of high end watches. Patek Philippe and other Swiss luxury brands had no notable American competition. For Patek Philippe, it was an incredible opportunity to promote the company's innovation and secure its reputation as the finest watchmaking company in the world.

### 1940s Style

During the first half of the decade, Patek Philippe produced mostly conservative designs reminiscent of earlier 1930s designs. For the traditional Patek Philippe customer of the 1940s, watches from this period were made with timeless design and restrained taste. In a 1943 ad, the Patek Philippe line was described as "Renowned as the world's foremost, these precision made watches are timekeepers par excellence – distinctive in appearance – dependable in quality." After the conclusion of WWII, Patek Philippe's designs became increasingly more daring and sometimes exotic, matching the American public's new enthusiastic



TWO LANGUAGES, ONE MESSAGE, 1952. This advertisement from 1952 written in French described Patek Philippe using the term "Les Maitres Horlogers" which translates to "Masters of Geneva Watchmaking." Advertisements written in English used the slogan "The World's Foremost Watch."

zeal for life and change. For example, a whimsical fish bangle bracelet watch made for exhibition in 1946 that exemplified the design creativity and exuberance of the time. This watch was painstakingly made by Patek Philippe in only one example with the case elaborately set with diamonds and sapphires. As this piece represents, Swiss designers were able to explore bigger and bolder ideas in the post war years. Other whimsical introductions include the first regular production of cloisonné enamel dial watches in the mid 1940s, a style that became increasingly popular in the 1950s. Made for wristwatches and pocket watches, these dials were decorated in polychromatic themes, including foliate scenes and maps of continents.

The development of the caliber 9-90 in 1934, and the rectangular watches that this mechanical movement inspired, encouraged a full exploration of case design in the 1940s and 1950s. Although rectangular watches were falling out of fashion, stylized rectangular Patek Philippe watches remained in high demand. Based on the advertisements presented at the time, Patek Philippe continued to offer watches in many shapes and sizes to meet changing tastes. Even the pocket watch, which was quickly becoming the watch of yesteryear, continued to have its share of customers. Patek Philippe, like most other high end watch makers, struggled to find a balance between traditional design and groundbreaking new designs.

Many new trends in watchmaking defined the style of the 1940s. In particular, a trend toward rose gold became pronounced. The great majority of Patek Philippe's production was cased in yellow gold during the 1930s. In the 1940s, rose gold watches with rose gold colored dials were increasingly popular in the American market. Another developing trend was the use of prominent crystals to protect the faces of the watches. Watches were designed such that the crystal was a decorative, stylistic, and sculptural part of the watch rather than simple transparent and flat crystal. Made with faceted or curved crystals, many watches integrated the crystal harmoniously with the overall shape of the watch. A ladies' ad from 1942 describes the new look as "A rare combination of artistic charm and lifelong accuracy. Setting of diamonds, rubies and red gold, with a unique crystal. Made with the inimitable craftsmanship for which Patek Philippe is world famous."

During the 1940s, the designs and layout of the dials also continued to evolve. Dials created during this period overwhelmingly utilized numerals over markers to indicate the hours. The fashion of the time was a move back to the traditional numerals of earlier watches and away from the baton markers made popular in the 1930s. Patek Philippe watches were increasingly made with arabic or roman numerals rather than stick markers as the decade progressed. The one exception was the classic gentlemen's evening watch which was often made in platinum with diamond markers rather than numerals. This ebb and flow of Patek Philippe watch design continued in an unending cycle as contemporary innovation was balanced with tradition and the taste of the time.

### Brand Message

By 1940, the American ad campaign consistently used the tagline "The World's Foremost Watch". Advertising to a different market, the Argentinean campaign boasted 'El Reloj Mas Caro Del Mundo', rightfully claiming Patek Philippe was "The Most Expensive Watch in the World". The Swiss campaign used 'Les Maitres de L'horlogerie Genevoise', the Masters of the Genevan Horology, a tag line used since the 1930s. The consistent worldwide message in Patek Philippe's 1940s marketing was that the customer was buying the best watch money could buy. All of these messages consistently emphasized that Patek Philippe made the finest watch in the world.

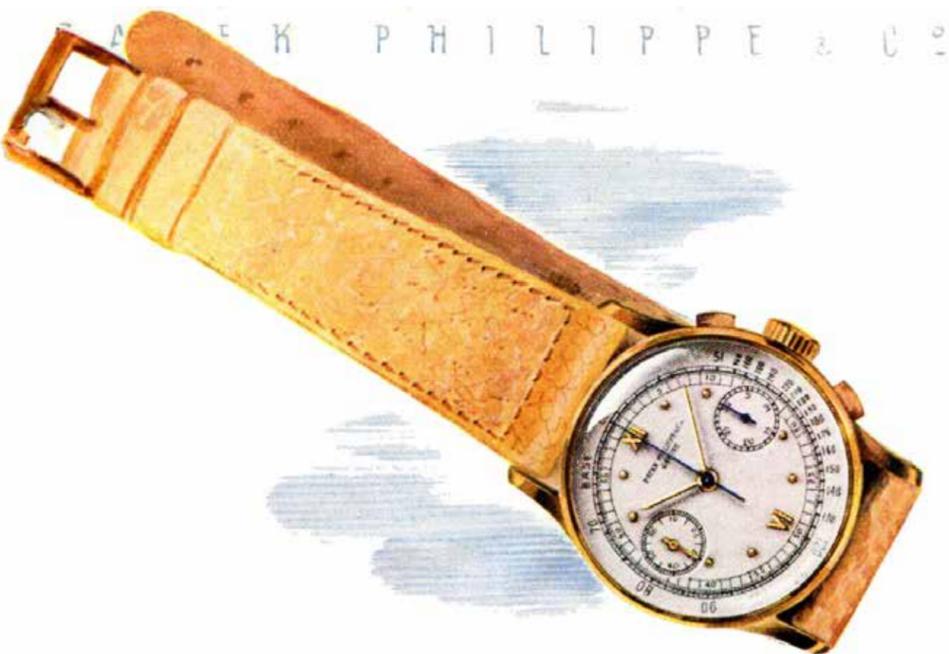
In 1949, the Henri Stern Watch Agency resurrected a different brand message taken from a decades old ad campaign, the idea that a watch was an intergenerational purchase. "Your great-grandson may wear this watch and he will treasure it above anything else because you and his grandfather and his father wore it before him..." This message was later repeated in other ads, underlying the same basic message. In another newspaper ad from 1949, the copy stated "A Patek Philippe watch is a prized family possession to be passed on from generation to generation... many are being worn with pride today by great-grandchildren of the original owners." This brand message, at first only used in the United States, continues to be used today worldwide with the phrase, "You never actually own a Patek Philippe, you merely take care of it for the next generation". The consistency of this message over the past 100 plus years clearly resonates within the American market where passing on something of real and emotional value has always been of the foremost importance.

During the 1940s, Patek Philippe used lifestyle ads that directed at 'sporting' men who appreciated pastimes such as horse racing and yachting. An ad from 1940 showing a split seconds pocket watch qualifies the timepiece for "Men whose racing colors lead the way at Auteuil and Saratoga, or whose yacht sails the seven seas, esteem this split second chronograph stop-watch, with minute register, as the sine qua non for timing any sport."



MAGAZINE ADVERTISEMENT, PATEK PHILIPPE, GENEVA, LATE 1940'S.

The advertisements painted a picture of the stereotypical customer, a worldly man with an appetite for the finer things in life. Patek Philippe's marketing in America during this decade was purposefully broad, reflecting the breadth of production within the line. From cocktail watches to mechanical complications, the Patek Philippe brand message conveyed the owners as elegant and fashionable, making the watches the ideal accessories for modern life.



PATEK PHILIPPE REF. 130 CHRONOGRAPH, CIRCA 1945.

### The 1940s: Advertisements

By the end of the decade, Patek Philippe was recognized throughout the United States as the premier watch brand. Under Henri Stern's leadership, the American market very quickly became the most important market for its timepieces. The post-war economic growth had contributed to an expanded market for the company and sales continued to increase. This small company continued to look for new sources of growth in its advertising, marketing, and technical innovation. In this spirit, the company remained years ahead of its competitors in its forward-thinking vision.



THE STAFF OF PATEK PHILIPPE USA, HENRI STERN WATCH AGENCY, CIRCA 1950. Back row, far left, is Einar Buhl, president of Patek Philippe USA; back row, third from right, is Robert Stern, Henri Stern's brother, who worked as assistant manager of the sales team in the late 1940s and early 1950s. Image courtesy of Werner Sonn.

### The New Millennium: Kerns and Patek Together

A very special thank you to John Reardon for allowing us to share this excerpt from his wonderful book. We first met John when he worked at Patek's US office, The Henri Stern Watch Agency. Kerns has been an authorized retailer of Patek Philippe for many years, and Patek had been making the world's finest watches since 1839.

As an independent jewelry and watch store, we especially enjoy working with the Stern Family. While I wouldn't exactly call Patek Philippe a "Mom and Pop", I would say, like Kerns, its greatest strength is being a hands-on, family run business. It is refreshing to share core values with a manufacturer that cares first for the product, not the bottom line. You get to do what you love in the way you love doing it.

This year was an exciting year for the collection. Patek Philippe started off by introducing their first automatic movement for the Twenty-4 collection. The larger, round case sits on a smooth bracelet style, similar to its quartz predecessor.

At Baselworld 2019, Patek introduced a brand new movement in Ref. 5212A, a weekly calendar wristwatch with self winding movement and a dial font that mimics the handwriting of the designer. It is also unusual that this was launched in stainless steel. It is considered to be a useful watch for the modern businessman.

There is so much history at both Patek Philippe and Kerns... and there is much history to continue to be made. We look forward to our continued partnership. Visit Kerns phenomenal collection of new Patek Philippe timepieces in Downtown Burlingame.



### John Reardon

As an internationally respected Patek Philippe scholar and historian, John Reardon is a passionate and knowledgeable expert in the watch marketplace. Curator to several important private and corporate collections, he is well-known for his academic and methodical approach to collection building. John first became a part of the auction world in 1997 and subsequently joined Patek Philippe USA, where he served for a decade in various sales, marketing, and training roles. He rejoined the auction world in 2011 and was global head of Christie's Watch Department before leaving to start his own company that specializes in vintage Patek Philippe watches. John is a regular contributor to Forbes magazine as well as a contributing writer for the Patek Philippe Magazine.



# WHAT YOU VALUE DESERVES TO BE CARED FOR

For more than ten years we have been designing handmade and 100% Swiss Made watch winders to showcase, protect and take care of your automatic watches



# Hot Diggity Dog!



PEARLS ARE ALWAYS IN STYLE. Today's classics with a modern twist. Coco Chanel, Jackie Kennedy and Audrey Hepburn were often seen wearing their white beads. These beauties are a mix of Japanese Akoya and South Sea Pearls. Round or Baroque, single or clustered, and when you add some diamonds you can't go wrong!

DIAMONDS ARE ALWAYS A GIRL'S BEST FRIEND. Black or white, it's all in the sparkle. White diamond necklace and hoops alternate round and emerald cut stones for contrasting brilliance. Black beads are glamorous with an understated style that can be dressed up or dressed down. So many carats!

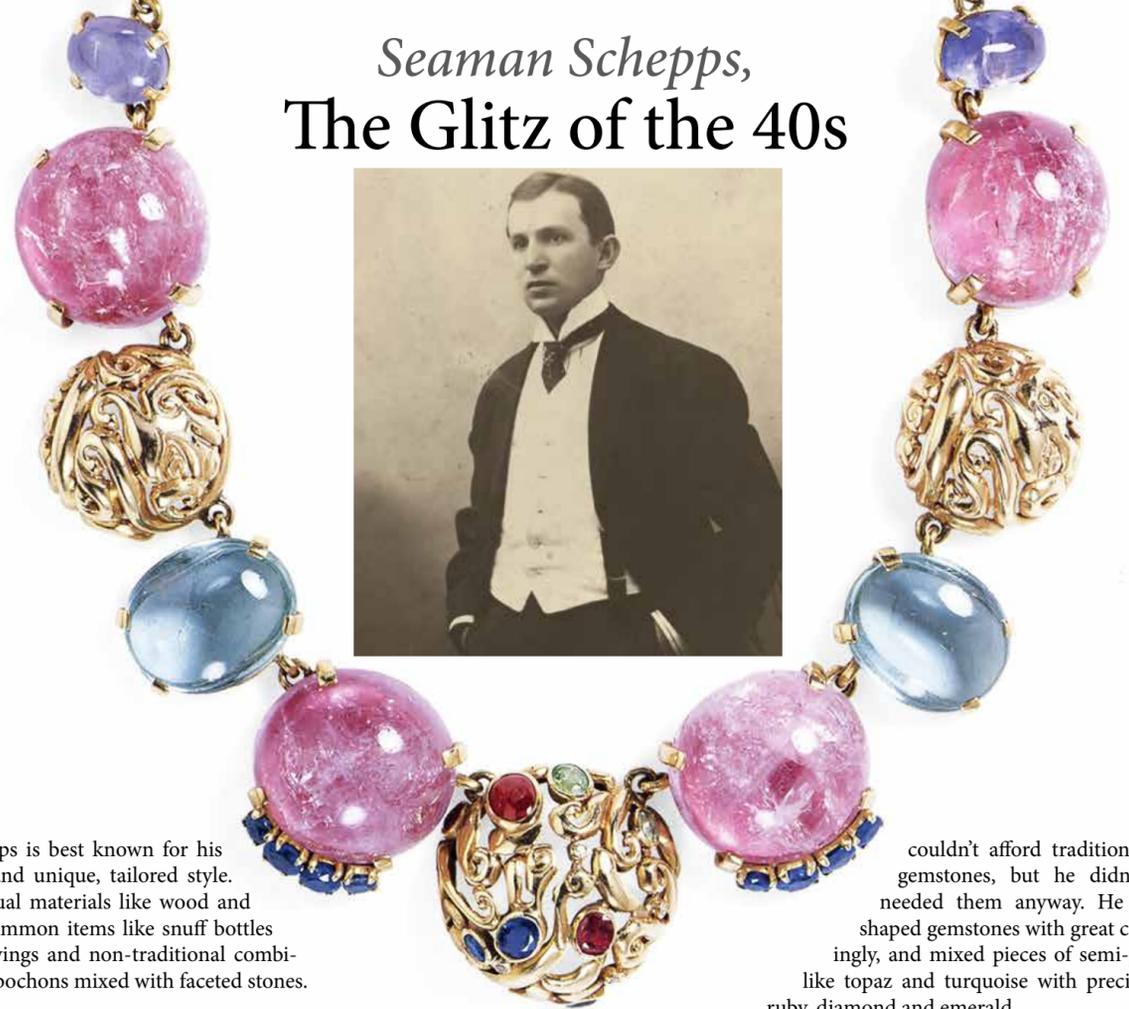


Hughes Hairbrush advertisement from 1946 with model wearing two Schepps Rio Bracelets and Multi-Gemstone Earrings.

# SEAMAN SCHEPPS

est. 1904

## Seaman Schepps, The Glitz of the 40s



Seaman Schepps is best known for his bold designs and unique, tailored style. He used unusual materials like wood and seashells, uncommon items like snuff bottles and other carvings and non-traditional combinations like cabochons mixed with faceted stones.

Although he passed away in 1972, Schepps' designs are still true to his original fashion. With over 5000 renderings and 650 molds, there is no shortage in keeping things fresh and new. As times change, awareness has changed too. For example, designs once made of ivory are now ceramic or agate, but they still encompass Seaman's unique style.

Born in New York of Hungarian immigrant parents, it is said Schepps was named after Seaman's Bank, a building in view of the delivery room. His parents thought it had a moneyed, established ring to it.

He was one of seven children living in the tenements on Delancy Street. What landlord would rent a small apartment to a couple with seven children? Well, when asked about family, Seaman's dad said "nine." The landlord thought he meant "nein," German for none, meaning no children.

In his 20s he moved to Los Angeles and opened a shop selling antiques, art objects and some jewelry. This is where he met his future wife, a nursing student named Nell. In 1916, they moved to Russian Hill in San Francisco and opened a shop called The Virginia Studios. It was in San Francisco that Seaman developed an appreciation for Asian art and knick-knacks.

Eventually, Seaman knew that he needed to be in New York to be part of the cosmopolitan 1920s. He built a shop and workroom, a six story building in the West 40s of Manhattan. Nell didn't like the location so they sold it. Soon after, the stock market crashed and, having cashed out of an overvalued property with cash in the bank, Seaman was ready to embark on his next adventure.

The Depression was the ideal time for Seaman to make his mark. Many had lost everything, but film stars, bootleggers, book publishers and others wanted something glamorous, but not ostentatious to wear. His jewelry was something a woman would buy for herself... it was fun to wear and exciting to look at.

Schepps opened on Madison Avenue and the rest is history. Seaman was an original in the field. He

couldn't afford traditional high quality gemstones, but he didn't feel like he needed them anyway. He used irregular shaped gemstones with great color, cut forgivingly, and mixed pieces of semi-precious stones like topaz and turquoise with precious stones like ruby, diamond and emerald.

Seaman wasn't a bench jeweler by trade, but as a designer he had an eye that thought outside the box. He would use dental wax to sculpt his work, matching and mixing gems until he had a design he was happy with. Only then would he sketch the final design. He wasn't designing jewelry as a symbol of wealth, but as a symbol of a woman's sense of style.

Perhaps this is why his designs were so often featured on magazine covers like Vogue, Harper's Bazaar and Look. One of Schepps' most iconic pieces, his Rio bracelet featuring large gemstones cut en-cabochon, alternating with links of clustered faceted and cabochon smaller stones, were even featured in the Hughes Hair Brush advertisement as seen on page 34.

Schepps' office was not, and is not, a traditional jewelers shop. Bins and boxes are filled with gemstones and carvings in many different shapes and sizes. Cabochons, faceted gems, carved links, snuff bottles, figurines, beads, seashells, pearls and more are at the ready for new and unusual designs.

Some of his best clients were independent women including Coco Chanel, Lauren Bacall, Gloria Vanderbilt, Blanch Knopf and other leaders in publishing, media, art dealers, fashion designers, actresses and more. Because he catered to President Roosevelt, The Duchess of Windsor and members of the Rockefeller, DuPont and Mellon families, Schepps became known as "America's Court Jeweler."

Another of his most famous looks is his Mouse Trap bracelet. Inspired by the coil of a mousetrap, it is constructed of hand bent high carat gold tubes, sometimes set with gemstones including diamond and ruby. These were the signature look for Blanch Knopf, president of the publishing house she founded with her husband. She would often stack three of them together and wore them regularly.



Top, Seaman Schepps, nattily dressed, turn of the century. Necklace of Aquamarines and Rose Quartz with cast gold sections of Ojime-Style beads with Ruby, Emerald and Sapphire accents, circa 1955.

Bottom, Rio Bracelets, originally introduced in the 1940s, in Multi-Tourmaline and Aquamarine with precious gemstones and diamonds. Variations of these are still in the collection today.



*“Why do you want each earring to exactly match the other one? You’ve got your whole head in between.”*  
*Seaman Schepps about how he would mix colors and shapes in an asymmetrical way.*



Silhouette Earrings in Blue Chalcedony and Pavé Sapphire.

The stone most associated with the 1940s was Aquamarine. They came from Brazil and, to Schepps’ joy, the bigger the better! Schepps also liked to pair large pieces of Rock Crystal with yellow gold.

Another specialty of Schepps was to take a traditional, ordinary, piece of jewelry, like a link bracelet, and make it his own. He would carve links of wood, coral, lapis, rock crystal or other large-scale gems and alternate them with links of gold. They were very versatile as they could be worn alone, stacked, or attached together into a necklace.



A model in an advertisement from the 1950s wearing a Schepps brooch on belt.

Seaman also liked to take normal objects to the next level. He would encrust gold vanity cases, powder compacts and cigarette cases with gemstones. Seashells would be set with gold and gemstones and become earrings. Snuff bottles would be sliced in half and used as carved links of a bracelet.

Schepps loved to tell stories that then young designer David Webb shamelessly sat in front of Schepps’ store windows, getting inspired by his designs. Schepps once said to Webb, “David, you’re probably very tired. Do you need a chair?” It is worth mentioning that Schepps himself was inspired by the works of Suzanne Belperron, Jeanne Toussaint, and other innovative designers of the time.

Whether bold or conservative in style, one can appreciate Schepps ingenuity and true contribution to jewelry design in the twentieth century.



Bubble earrings of multi-color gemstones.

After World War II, women were not about to give up their newfound freedoms, including control of their own money. Bold, oversized gemstones were purposely dramatic. But the war also effected how Schepps was able to get gemstones. Germany’s main cutting center of Idar-Oberstein was shut down and Brazil was becoming a more important supplier.



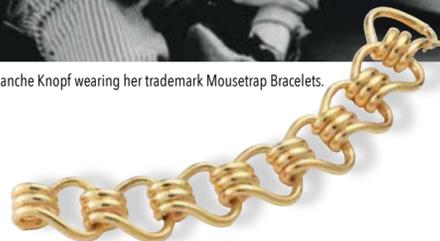
Boatlink Bracelet in Matrix Turquoise and 18k yellow gold. Madison Hoop earrings in Turquoise and Walnut, reversible and can be worn as tops only.



*“Nothing’s ever totally original. You have to go and look at everything, and then you have to have the knack of taking something that you see and making it original.”* Seaman Schepps.



Blanche Knopf wearing her trademark Mousetrap Bracelets.



# RAYMOND WEIL

## GENEVE



FREELANCER RW1212  
 #PRECISIONMOVEMENTS



The set dining table at the Tuscan, upper Hillsborough home.

# THE KITCHEN TOUR

Call me a nosey neighbor. I enjoy going to open houses on Sundays and looking at how homeowners have decorated and utilized space. Sometimes I even get inspired and attempt a project in my own home. And once a year I take it up a notch while supporting a great cause; I visit SolMateo's annual Signature Kitchen Tour.

Every May, five to six exquisite homes in Hillsborough, Burlingame and San Mateo open their doors to the public for a viewing of recently renovated kitchens. It is always a fabulous mix of classic and modern styles, something for every taste.

In 2019, Kerns partnered with Hermès of Paris to decorate two dining rooms on the tour. Hermès, along with their sister brands of Puiforcat silver and St Louis crystal, dressed the tables of two very distinct homes.

First was a Tuscan/Modern style home in upper Hillsborough with bay views designed by TRG Architects. As you entered the house and turned right to make way toward the kitchen, the far wall of the dining room was mesmerizing! It immediately threw you into the throngs of South Africa.



Hermès Carnets d'Equateur Very Large Vase sits with the St. Louis Folia decanter.

The homeowner is a photographer, not by trade but by passion. He was able to capture some truly remarkable images on a recent safari. A grid of oversized frames line the wall and draws you in. The white matting around each image brings cohesion to the collection by coordinating tall and wide prints. You become part of the family's adventure.

To compliment the muted drama of the room, we paired Hermès' Carnets d'Equateur porcelain tableware and Folia crystal by St. Louis. It was predestined to see the cohesion of the animal motifs with the photos.

Carnets d'Equateur features jaguars, macaws, panthers and impalas. The animals frolic through lush natural settings under the watchful eye of naturalist and painter Robert Dallet. This collection breathes new life into the full range of the artist's work, from spontaneous sketches to hyper realist gouache paintings.

The artwork on the adjacent wall shares tones of blue, grey and white with the plates and serving pieces. Atop the marble pedestal, tranquil beauty is ready to enhance and sooth the senses for anyone who sits down for a meal.

Down the hill we enter a more modern escape. I felt as if I was going into a Soho artist's gallery. Tall ceilings, modern art and a glass table pair clean lines with modern luxury. This Burlingame home, designed by Richard Terrones, has been called a modern take on a traditional farmhouse. In fact, the lot housed a barn until it was subdivided in the 1940s.

You enter the home by passing over a 100-year-old bridge that carries you over an exposed creek. Once inside, grand artwork by Roland Peterson and Dominique Caron fill the tall, two story walls. The homeowners are art aficionados and worked with Janet and Kristen at Burlingame's The Studio Shop to fill these gallery worthy walls with striking art pieces.

The open kitchen is the heart of the home. It is a welcoming gathering place, and not just because of its cozy wine bar with a floor to ceiling refrigerated wine cabinet. The dining area is part of the kitchen and the décor needed to combine sophisticated refinement with relaxed style.

For cohesion of lively colorful fun, Tie Set by Hermès was an ideal choice of dishes. Playful and bold, Hermès' graphic Limoges porcelain Tie Set collection lends itself to infinite combinations. Twenty designs, twenty colors, none are alike, and yet, all harmonize in a joyous, eclectic display. Inspired by the micro-patterns of ties, Tie Set reinvents the ordinary. Mix, match and mismatch, anything goes!

Tie Set compliments both silver and gold tone decor. In this case, the gold legged glass table and gold placemats gave a warmth to the collection. For added color, we paired St. Louis "Bubbles" crystal goblets and flutes. The variety of clear and purple stems added pop without weighing down the table visually. The St. Louis "Royal Box" in amethyst adds classic sophistication in a retro-chic style.

"The fun part of doing three houses this year was that they were all so distinctly different," says Maura O'Brien, Kerns' tabletop specialist. (Kerns also decorated a charming, traditional dining room in a Tudor home with Baccarat crystal.) "I loved how well it all came together and was quite pleased with how perfectly the pieces paired with each room."



Incredible Carnets d'Equateur Round Platter and dishes paired with Hermès gold plated Grand Attelage Flatware.



Carnets d'Equateur contrasts full color dinner and salad plate with sketch style bread and butter plate.

The Tudor home, on a much smaller scale, was the inspiration for our Filoli holiday partnership. Grandiose candelabras and candy bowls mixed with whimsical figurines and butterflies, surrounding classic stemware and dishes for a bright, usable sophistication.

Special thanks to Colleen Dowd Saglimbeni from CDS Interiors for staging and design work on both homes.

## HOW IT ALL BEGAN

SolMateo, formerly Community Service League (CSL) marks their 40th tour this year. But how did this all come to be?

In 1976, a group of moms with young adult children saw a need to help people suffering from mental illness. Remember, in 1976, mental health



Current Kitchen Tour chairs Diane Elcan (l) and Cathy Maloney (r).

wasn't such a hot topic as it is today. Their children were too old to access help through their local schools. They were looking for an outlet.

These moms became the "Belles for Mental Health," an auxiliary raising money and awareness for the Mental Health Association of San Mateo County (MHA).

Simultaneously, there was another group of moms concerned about and touched by suicide. These women partnered with Youth and Family Services (now StarVista) and started the "Suicide Prevention Auxiliary" (SPA).

The original focus of SPA was getting the word out and removing the stigma of suicide. They sponsored speakers, luncheons and school outreach programs.

In 1982, The Belles and SPA joined forces and created "Community Service League" (CSL). In 2018, CSL changed their name to Sol of San Mateo County (SolMateo) with the tagline "Shining Light on Mental Health."



Burlingame home features Tie Set. It pairs perfectly with the fabulous art.

Heidi Lancaster Photography

As an all-volunteer operation, every dollar raised is directed to and evenly split between MHA and the Crisis Intervention & Suicide Prevention Center of StarVista. Last year, SolMateo gifted a total of \$182,500, making SolMateo the largest private donor to these two organizations.

What is truly special is the money raised by SolMateo is donated as an unrestricted gift. Unlike most grants (and even many private donations) that are given with restricted allocation, SolMateo's grants can be used wherever the agencies need. The only stipulation is that StarVista puts their gifts toward suicide prevention efforts.

MHA's mission is to help adults with mental illness move from homelessness to stable, long term housing with the support services appropriate to their needs. Their goal is to enrich quality of life, restore dignity, and reduce homelessness, particularly for those affected by mental illness and HIV/AIDS. MHA strengthens hope by providing shelter, support and opportunities for socialization.



Mix and match patterns. The designs are inspired by Hermès Neckties.

Heidi Lancaster Photography

StarVista provides counseling, crisis prevention, youth housing and outreach programs to reach tens of thousands of people in our community each year. They provide 24-hour crisis hotlines serving over 13,000 callers each year. They also offer in-school intervention and educational programs, as well as a website (onyourmind.net) and a peer-to-peer chat room specifically for teenagers.

We have come a long way. There is now open discussion about mental health and suicide. While often still misunderstood, the stigma is not what it was. Even some local schools have started to incorporate the suicide prevention hotline on the back of Student ID cards. StarVista has call-ins, web chat rooms and more to deal with today's tech-savvy youth.

## GETTING INVOLVED

SolMateo is an active group of women that focuses on two main fundraising events each year. They host a Holiday Auction & Luncheon every winter and the Signature Kitchen Tour every spring (details for both at [www.solmateo.org](http://www.solmateo.org)). To date they have raised over 2.4 million dollars for mental health and suicide prevention.

Members of the organization join for many reasons. Some join for the social aspect of meeting new friends and old, some because they want to give back to the community. Others are involved because the mission affects family members and is close to the heart.

"I joined because my friend was in SolMateo. With four young kids I was volunteering at school a lot, but I knew I wanted to do more. It was refreshing to meet a group of women of mixed ages with varied backgrounds," said Dierdre Zimits. Dierdre has held various positions on the board and is currently the chair of the Holiday Luncheon.

I asked how they secure homes for the tour each year. "Homeowners, designers, contractors, friends of homeowners," said Diane Elcan, co-chair of the Kitchen Tour, "we get referrals from all sorts of people." SolMateo strives to showcase a mix of home styles and sizes, highlighting our beautiful neighborhoods.

"But there are some prerequisites. The house needs to have been renovated within the last five years, and it needs to have that 'Wow' factor" added Cathy Maloney, Diane's co-chair. Other must-haves are a good flow, landscaping and backyard for some gathering space. Parking is also a big plus, but they have resorted to a shuttle when parking wasn't feasible.

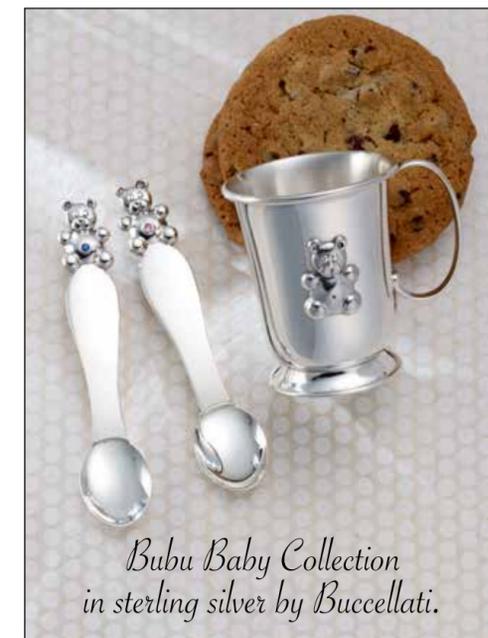
The homeowner commitment is not overwhelming, considering the size of the event. An early photo shoot, a couple meetings, one day of setup, and of course the open house on the big day.

To donate to SolMateo, visit [www.solmateo.org](http://www.solmateo.org) or send donations to SolMateo, PO Box 117561, Burlingame, CA 94011.

To offer your home, or refer a friend's home for the tour, email [info@solmateo.org](mailto:info@solmateo.org).



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*"Let's take a breather and go update  
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*Cast your peepers  
 on these cufflinks.*

Natural, inlaid stones are cut to perfection to form cigars and wine bottles. Cheers!

# Doll Up!

MODERN & VINTAGE  
JEWELRY FROM  
KERNS ESTATE  
COLLECTION



*We asked four women what's on their wish-list in the Kerns' Estate Case?*



Hammered Italian earrings and ring. Also, the white gold open cross pendant.



Cabochon sapphire necklace and Bvlgari Sapphire and Diamond Ring.



Brand Name Jewelry by widely know designers, especially this Buccellati necklace and Roberto Coin ring.



Diamonds! I love them all. Tiffany & Co round brilliant 1.60 ct diamond ring, 2.90 cushion diamond ring and 3 carat pear pendant.

*What's tops on your list?*

# ATTENTION WATCH ENTHUSIASTS



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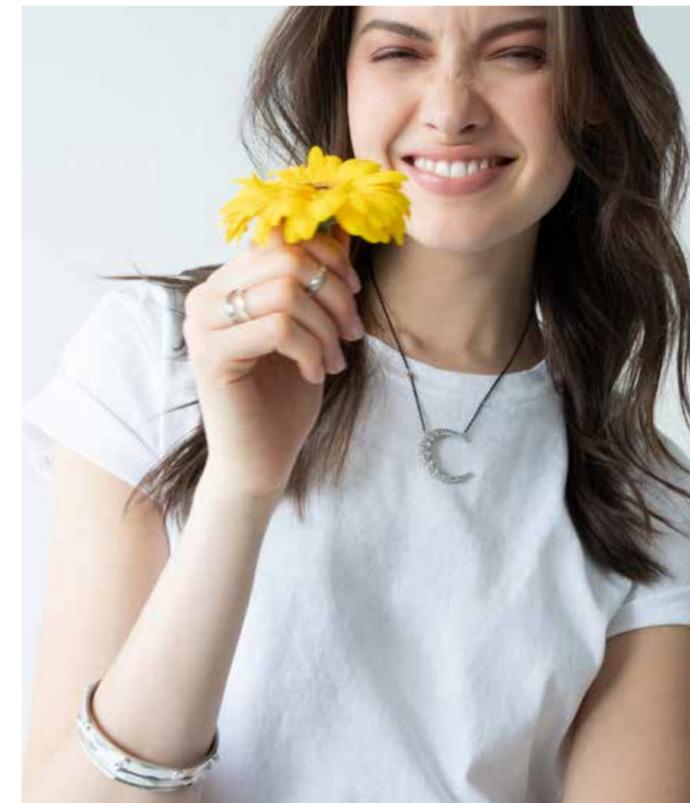
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