

# THE HAUTE JOAILLERIE REPORT SUMMER 2023 PART II

*ANA KHOURI,  
ANNA HU,  
BÄUMER,  
BOUCHERON,  
BUCCELLATI,  
BULGARI,  
CHAUMET,  
DAVID MORRIS,  
DE BEERS,  
DOLCE & GABBANA,  
GARRARD AND  
GEMFIELDS*

Writer: Olivier Dupon



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Model wearing the Feuille de Vigne transformable Earrings in white gold set with two cushion-cut rubies of 3.03 and 3.02 carats from Mozambique, two brilliant-cut D VVS2 and D VVS1 diamonds of 0.34 and 0.33 carat, fancy-shaped rubies and black spinels, fancy-cut and brilliant-cut diamonds, with the Feuille de Vigne Necklace in white gold set with one cushion-cut ruby of 5.18 carats from Mozambique, fancy-shaped rubies, grey and black spinels, fancy-cut and brilliant-cut diamonds; **Le Jardin de Chaumet**. POA.  
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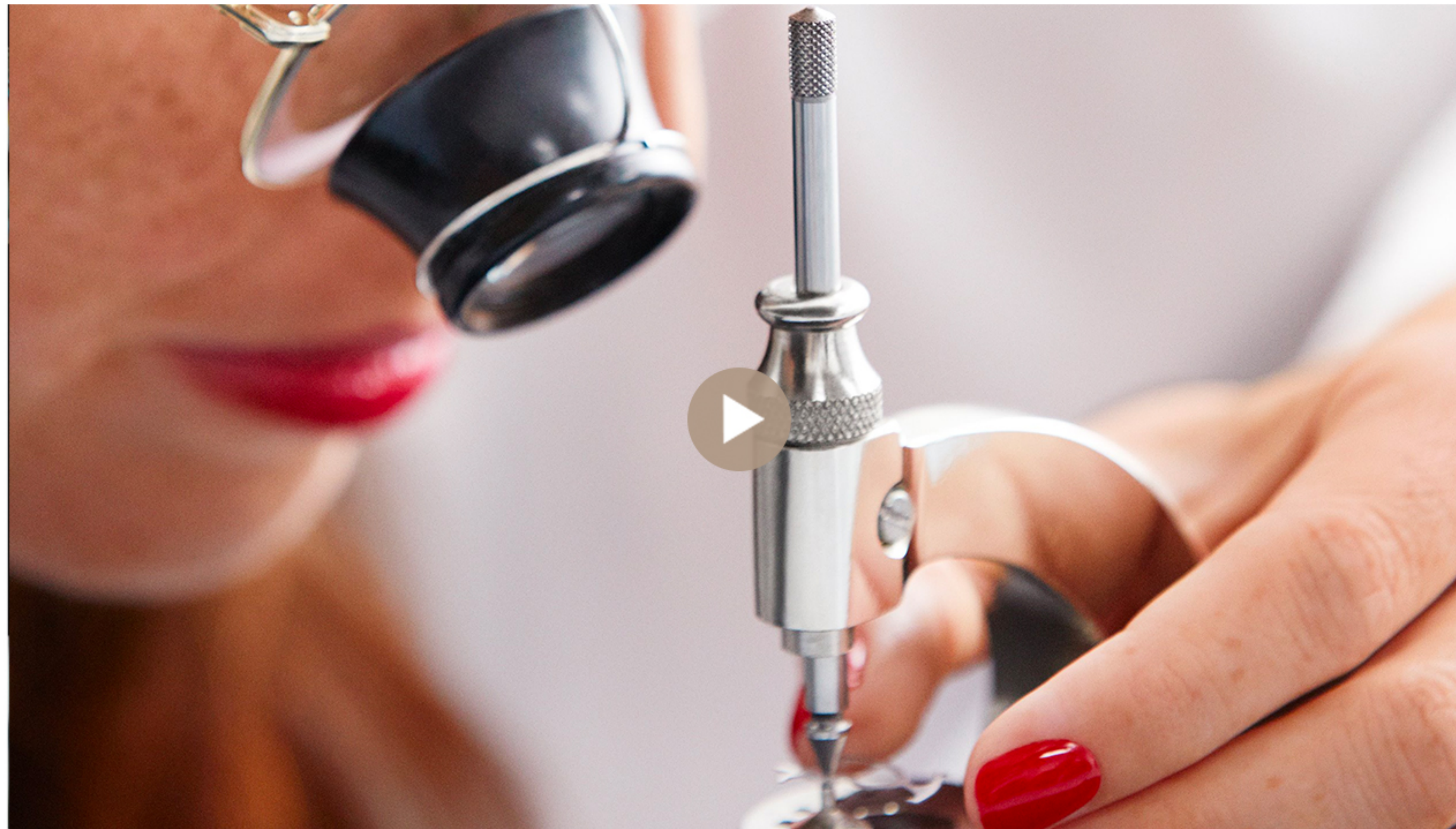


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What a joy to meet again with Ana Khouri, this time at Christie's Paris where her latest high jewellery collection was on show. Based on the quality of the creations, she is coming back stronger than ever following a one-year hiatus during which she stopped exhibiting in order to re-focus on her art. This spiritual break was spent *"in nature, including in the Amazon Rainforest; learning ancient traditions and researching materials alongside indigenous tribes in Khouri's native Brazil"*, the team explains.

Her introspective odyssey was also fully apparent in the selection of jewels and the display itself. A succession of mid-level shelves was set all along the semi-circular room, and from left to right – from a few previous 'signature' creations preceding newer works – one could literally embrace Khouri's repertoire. From the earlier work, the *minaudière* bags (one in exotic wood and the other carved out of amethyst) were particularly attractive. Testament to how personal her creations are, the Brazilian Rosewood came from one of her own artefacts, and it also features as the bottom part of a spectacular (articulated) plastron neckpiece.

The artist is attuned to her artistic free-spirit as well as with the wishes of her collectors, even anticipating how they will want to wear high jewellery. Modernity is indeed ingrained in all of Khouri's creations. They are meant to be swapped, stacked and mismatched; gemstones are set off-centre, and seem to be an extension of the wearer, in symbiosis with them. Girls and boys are urged to ditch society's constructs and make the high jewellery pieces their own means of expression. As shown during the exhibition, double or triple diamond-paved or solid gold earrings easily clip around the auricle, and diamond bands are redefined; they are rounder, more voluminous, novel solitaire rings when a single oval-cut diamond or a deep green tourmaline sits on their edges.

Necklace in yellow gold and Brazilian rosewood set with one green tourmaline. POA.



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Bracelet in yellow gold set with one rubellite, rock crystal and diamonds. POA.



Earring in yellow gold set with one green tourmaline, rock crystal and diamonds. POA.



Necklace in yellow and white gold set white diamonds. POA.



Philippa Ring in yellow gold. POA.

Philippa Ring in yellow gold set with diamonds. POA.



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Necklace in yellow and white gold set with one pink diamond and colourless diamonds. POA.

Constantino Minaudière made of a carved amethyst with yellow gold set with diamonds. POA.



Geometry is softened by fluid lines, round volumes and polished surfaces Brancusi-style, when it comes to the yellow gold iterations, as well as the rock crystal bands. Khouri encourages us to wear these solid gold pieces alongside their diamond-paved white gold siblings, when the solid gold is not just morphing into a rock crystal along the way.

The chain motif is key and it finds its way into some of the pieces: the main hero necklace is a solid mirror gold torque, which becomes a diamond-paved version on the left and a diamond-paved chain on the right. A pink diamond pendant hangs in the centre from the chunky chain. Once again, no rule applies and it is therefore quite refreshing to be handed the reins. Let's not forget that this high jewellery line is now made in French ateliers, but this fact has not intimidated the desired outcome. Khouri wants to emancipate high jewellery, a category that is sometimes still considered as only suited to special occasions. For that and with the help of her gift for sculpting, she merges anatomy and movement. It is as if Khouri was combining the effortlessness specific to contemporary dancers in each rendition. High jewel and wearer become one.

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Enchanted Lily Bangle with stamens of rock crystal-infused yellow enamel, petals of silver, finished with an opalescent lustre, bangle of green enamel hand-painted on a mix of brass and 18K white gold with an illuminating effect. POA.



Papillon du Blanc Ring IV with a central oval modified brilliant-cut diamond, D colour, VS1, Type IIa, 5.02 carats; wings of pear-shaped, and round brilliant cut diamonds; ribbons of fancy and round-shaped yellow diamonds; in 18K white and yellow gold. POA.



Anna Hu certainly does not rest on her laurels. She could well have stuck to creating jewels showcasing an exalted take on the natural world; yet piece after piece, she has proven that risk taking is essential to her practice. This takes the form of exploration and innovation as seen in the crystal-infused enamel doubled with opalescent lustre of the Enchanted Lily Bangle, which glows in the dark. The flower's lifelikeness is compounded by an otherworldly ability. The second hero piece, the Enchanted Lily Bangle in Peridot adheres more to the stylised take on nature (the flora of Avatar the movie comes to mind) with its incredible 53.92-carat greenish peridot nestled among crystal-infused purple-red enamelled stamen and petals paved with purple sapphires. Flora is brought in further with the Myth of Orchid Duet Earrings, whose fluid lines were inspired by Georgia O'Keeffe's flower paintings. For Myth of Orchid Duet Earrings I, the vivid navy and green hues of the titanium is softened by the briolette-shaped diamonds in the centre; whereas the latter enhance the pastel iridescence (pink and teal) of the Myth of Orchid Duet Earrings II.

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The Hope Butterfly Brooch with fifteen roundel diamonds totalling 6.87 carats as butterfly body; two hand-carved lapis totalling 114.29 carats as butterfly wings; adorned with flowing ribbons set with round brilliant cut diamonds; in titanium and 18K white gold. POA.



Siren's Aria Seashell Earrings with one pecten pallium shell on each side as earrings base, lined with black diamond chips, black brilliant-cut diamonds and orange sapphires, dangling with citrines and Mediterranean corals, with Tahitian pearls, one on each side, adorned the studs along with round brilliant diamonds; in silver and 18K gold. POA.



Butterfly Garden Brooch in Ruby with one 1.24-carat central octagonal step-cut 'pigeon's blood' ruby from Burma; two hand-carved turquoise as butterfly wings; adorned with flowing ribbons set with round brilliant-cut diamonds and surrounded by six turquoise flowers; branch tipped with a marquise diamond, along with leaves in titanium and 18K white gold. POA.

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Enchanted Ania Brooch made of five flowing ania orchids, each stamen set with a natural spinel, weighing respectively 1.97 carats, 1.90 carats, 1.88 carats, 1.56 carats and 1.17 carats, NTE; adorned with round brilliant-cut diamonds, in titanium. POA.



Myth of Orchid Duet Earrings II with briolette-cut diamonds, round brilliant-cut diamonds, in titanium and 18K white gold. POA.

Of all the new butterfly brooches presented, the ones using sculpted hard stones intrigue most. Indeed, the solidity of turquoise or lapis lazuli contrasts with the glistening precious gemstones. This duality makes the Hope Butterfly Brooch and Butterfly Garden Brooch with Ruby reminiscent of *Pietra Dura* artefacts while retaining the lyricism of Anna Hu's traditional precious gemstone butterflies (typically Papillon du Blanc Rings, with Ring IV making its debut – featuring one 5.02-carat oval modified brilliant-cut diamond, D colour, VS1, Type IIa). For the Butterfly Garden Brooch with Ruby, turquoises have been sculpted for the butterfly's wings and for the bunch of lily of the valley flowers, a splendid pigeon's blood Burmese ruby is the beating heart. It is not just hard stones that have struck a chord with Anna Hu, and this particular next component has led her to Mediterranean peregrinations. Pecten pallium shells have become sizeable earrings, which are lined with black diamond chips, black brilliant-cut diamonds and orange sapphires. Citrines and Mediterranean corals hang all along the edge and black Tahitian pearls adorn the studs.

In conclusion, one last rendition evokes how much Anna Hu's work fits as much in the category of high jewels as in the grand tradition of objets d'art. It is the Enchanted Ania Brooch featuring a loop of five ania orchids, each set with a red spinel against bright purple titanium.

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Inside Lorenz Bäumer's boutique on Place Vendôme, a set of stairs to the right leads to the master's creative den. The small space is entirely taken up by a table with banquettes on either side. Once seated, it feels like being inside one of the carriages of the Orient Express or inside a secret alcove. Walls are covered from top to bottom with sketches (among which some of his iconic cards with hand-drawn hearts in aquarelle), small paintings, cut-outs for inspiration... a visual representation of what could be inside Bäumer's head. As a friend gathering his guests for a private viewing, it is where Bäumer presented in person his latest high jewellery renditions. Four one-of-a-kind pieces (three rings and a transformable pendant necklace), each symbolising his aesthetics. The Tourbillon ring is an elliptical white gold whirlwind, whose centre is set with a sizeable pink tourmaline. Inner sides of two ellipses are enameled in purple and mauve pink so as to enhance the main gem. The black spinel of the Cocktail Plume ring is tantalising. Depending on the light, it takes on plum or purple undertones. It represents the ink for the diamond-paved feather pen that is wrapped around it. The elegant Cristal ring sees an emerald-cut white diamond emerge from a synthetic sapphire dome (way more 'durable' than rock crystal). Further round brilliant-cut diamonds underline the latter's frontiers. The last piece is the versatile Battement de Coeur Chamade pendant necklace, which can be transformed into a shorter neckpiece, a bracelet and a detachable brooch. The apparent snowflake design is actually composed of Bäumer's signature heart beat zigzags. That latter motif is on full view all along the chain. White pearls with a soft pink tinge punctuate the piece, while conveying its winter wonderland dimension.

Plume Spinnelle Noire Cocktail Ring in white gold set with one 31.30-carat spinel, one 0.69-carat sapphire and diamonds (2.66cts). POA.



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Crystal Ring in white gold and sapphire glass set with one 3.02-carat emerald-cut diamond and diamonds. POA.



Battement de Coeur Chamade transformable in white gold set with 9.38 carats of diamonds and 56.45 carats of pearls. POA.



Rose Tourbillon Cocktail Ring in white gold with one 8.86-carat pink tourmaline, white diamonds (0.39ct) and enamel. POA.

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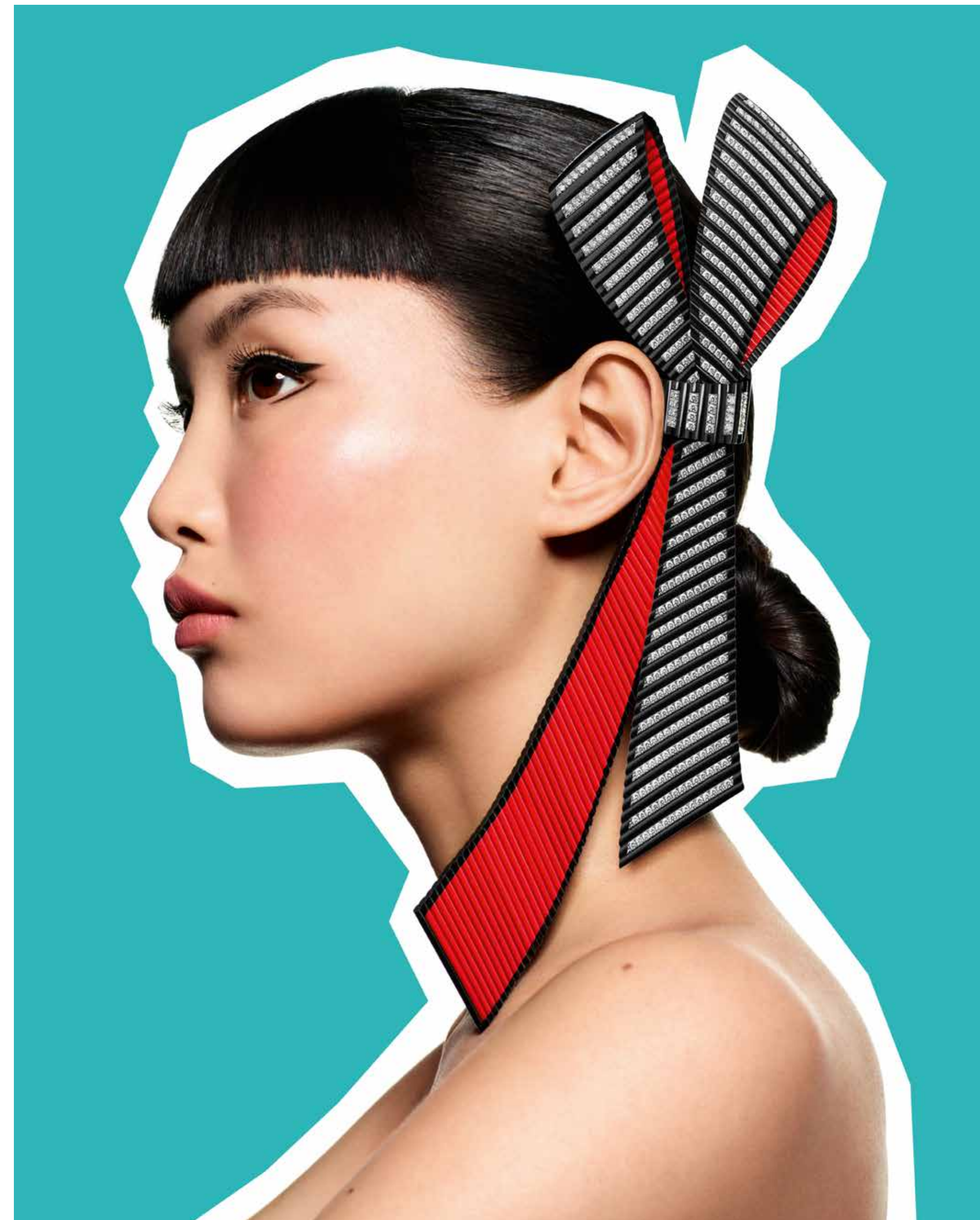
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BOUCHERON's July high jewellery collection has never worn its badge description 'Carte Blanche' better than this year. When you think that in a matter of 'out of the box' approach, it may be near impossible to surpass the 2021 **Holographique** high jewellery collection, here comes **More is More**. Although far from being 'white', the new collection is again testament of Claire Choisne's creative freedom.

Now, it is certainly a proposition which is not to everyone's taste; however, no matter whether one likes the aesthetics of the Memphis Design Movement or not, it is impossible to resist admiring the ground-breaking spirit of the creative director, and by proxy of contemporary BOUCHERON. **More is More** was born post-Covid pandemic, when everyone was longing for joy. That concept germinated in Choisne's mind in the form of bold, oversized, colourful and playful images. The collection had to celebrate simplicity of forms and primary colours in the manner of Italian designer Ettore Sottsass's postmodernism. Talk about shaking up what *haute joaillerie* can be!

Being Choisne, 'pushing the limit' also applies to techniques. We were warned in 2018 with **Nature Triomphante**, when the nine 'Fleurs Eternelles' cemented 'Boucheron Alchimiste' pedigree. Ever since, she has accustomed us to expect mind-boggling results, not least the more recent use of Aero Gel (2020 **Contemplation** collection). This year, the challenge came from oversized proportions, hence the issue of weight...hence resorting yet again to her connections with heavy industries to solve the problem at hand.

Model wearing the Tie the Knot Brooch in red bio-acetate and magnesium set with diamonds; **More is More**. POA.


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Model wearing the Just an Illusion Necklace in titanium and white gold set with diamonds, spessartite mandarin garnets, rock crystal and decorated with hyceram; **More is More**. POA.



Enter bio acetate and magnesium. The latter is the lightest structural metal in existence – 33% lighter than aluminium, which had already found its way into high jewels for its light weight. As it seems is the case for every Carte Blanche collection, the BOUCHERON atelier had to train themselves anew so as to master these unconventional materials. Their hard work made possible pieces like Tie the Knot (a gigantic bow hairpiece), the I Got Your Back ‘scrunchie’ and the Hit the Road Jack set of three brooches, which are all made of magnesium as a base metal.

Besides, ‘gigantic’ takes on an all new meaning with the Just An Illusion necklace. Chain links have been extrapolated in extra-large so that the piece sits across the chest (two links are curved to espouse the shoulders) and upper back. *“The colours are made of blue, white, and black Hyceram: these colours were applied by laser, so as to rub out any separation between them, resulting in a “seamless” aspect”,* the team explains. The ‘smaller’ interspersed links are set with mandarin garnets, round diamonds and rock crystal. Because yes! each piece is a precious jewel in case you get distracted by their ‘cartoonish’ appearance.

Pearls have been magnified for the Pearl Soap Bubble necklace. A mother of pearl powder was applied on an aluminium base; the shades were then added with digital printing to recreate the visual aspect of natural pearls. The convex shape was brought about by sapphire glass laid onto a white gold base. The Rubik’s Cube was behind the Solve Me necklace with its twenty one cubes alternatingly set with grey and pink spinels, pink sapphires, and diamonds.

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Models wearing the Pull Me transformable Garment Jewel in white gold, yellow gold and titanium set with citrines, onyx, cacholongs and diamonds, and decorated with lacquer; **More is More**. POA.



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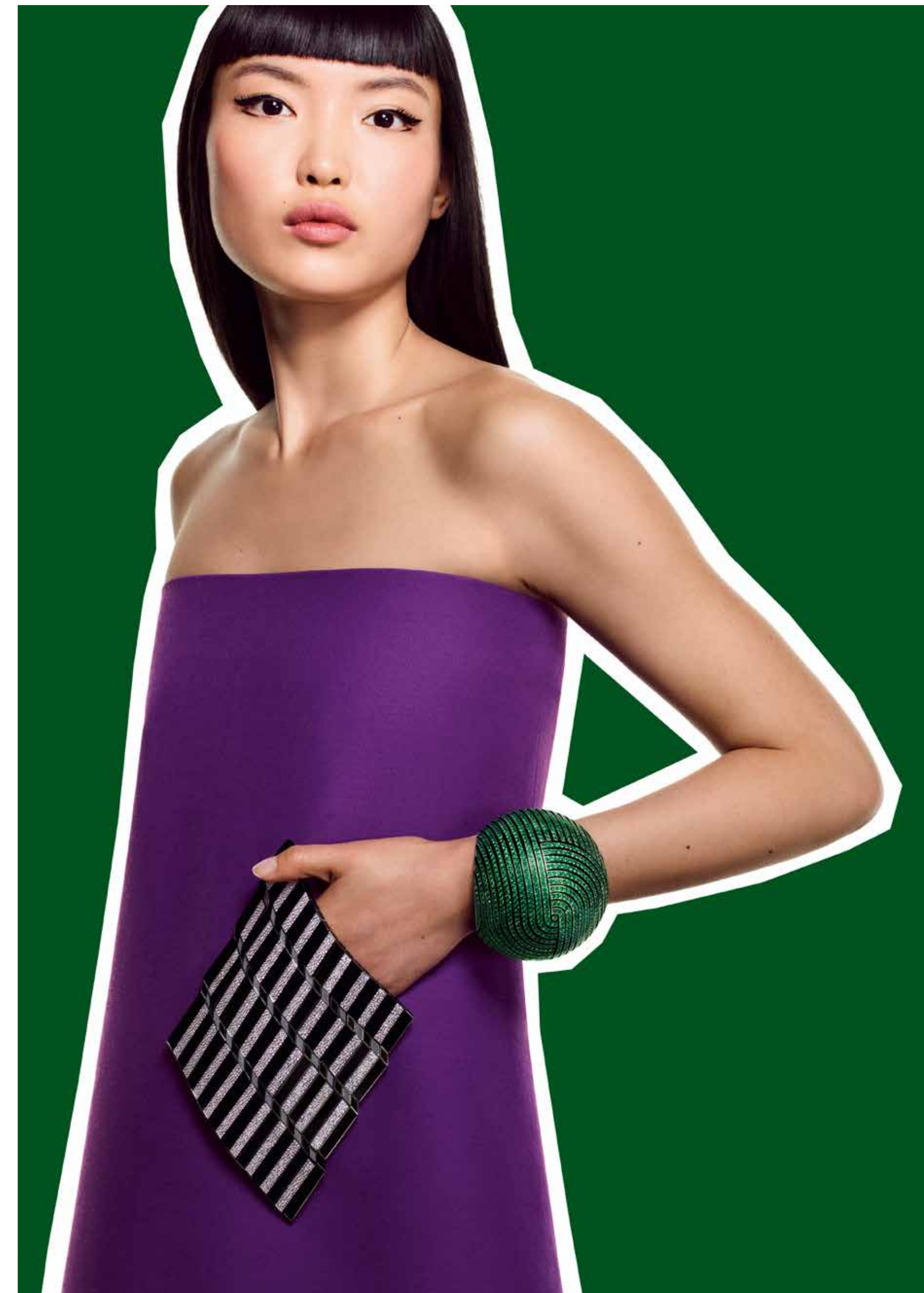


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Playfulness continues with An Apple A Day cuff, a multi-wear jewel, a tsavorite and black lacquer sphere that can become two rings when the sphere is dismantled; and ultimately with the In the Pocket ...high jewellery pocket. You read this correctly. Choïse is the first designer to literally extinguish the frontiers between apparel and jewel. Thanks to a magnet system, it is fully detachable and functional so that one can place the pocket wherever he/she sees fit, and one can slip one's hand in it. For that reason, the pocket bears the suppleness of a piece of cloth, which in retrospect *"may have been one of the greatest challenges posed for the ateliers"*, the team adds. How can everyday life and casual wear be inspirational? The mundane strings of a hoodie inspired Pull Me, which one can wear as hoodie strings, or long or stud earrings.

How does BOUCHERON's archives fit in with **More is More**, you may wonder? Once in A Blue Moon and the Parfum Ring are your answers. The former is a re-interpretation of the Question Mark necklace born in 1879, and it now looks like a printed cut-out of a branch in bloom; the latter takes its shape from the iconic lid of the Eau de parfum bottle – an elongated tanzanite is the precious version. Then, childhood memories are amped up with the Do Not Iron! ..iron-on badges split into two mini collections. *"For the opening of the Boucheron Ginza boutique – the largest in the world after Vendôme – three pieces depict the Hokusai wave, Wladimir the Cat, and a Hydrangea"*, the team says. The Jack, a Cicada, a Pansy are the other three. The imprint of real petals have been recreated onto a gold structure, showing their natural veins, for the latter. The open-work base was then covered with mother of pearl, rhodolite, pink quartz, amethyst and at its heart, yellow sapphires.

Model wearing the An Apple a Day transformable Bangle (paved with tsavorites and decorated with lacquer, in titanium and white gold) and the In the Pocket Garment Jewel (in titanium and white gold set with onyx, paved with diamonds and decorated with lacquer); **More is More**. POA.



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What is the common denominator between BUCCELLATI, Santa Maria Della Croce in Casaranello (Apulia's oldest religious building) and Ravenna's Mausoleo di Galla Placidia? **Mosaico**, the latest high jewellery collection of the Italian house, which honours the intricate Byzantine paintings and ancient mosaic decorations typical of those early Christian churches. It is precisely the repeated geometrical motifs that lend themselves so well to an interpretation in goldwork. Incidentally, looking back at the jeweller's repertoire, one could also ponder that the Italian religious pictorial patrimony has always somehow been instilled in BUCCELLATI's creations.

The hero necklace and matching earrings recall the deep blue and yellow tones of the main painted vault ceiling of Galla Placidia mausoleum (an elegiac sky full of golden stars).

The necklace is composed of five cushion-shaped scalar bezels in yellow gold and sapphires, alternating with drop-shaped bezels in yellow gold set with fancy diamonds. The same colour scheme is applied to a divine bangle adorned with elongated sapphires and a Pagoda-like cocktail ring set with an extraordinary deep blue opal; each making the most of open work motifs (triangular for the former, clover-like for the latter).

The multi-coloured rosacea patterns in lower alcoves of the first church have inspired a bangle bracelet with round elements in yellow gold set with alternating diamonds, emeralds, rubies and sapphires, as well as another bangle bracelet in openwork yellow gold with arch-shaped elements set with rubies, sapphires and emeralds.

It seems that the frame work of the religious edifices was laid bare when it comes to the flexible bracelet with triangular, rhomboidal and garland-shaped elements in white gold and diamonds, and its matching ring. The longer you stare at the intricate pattern, the more mind-boggling it appears.



Necklace and matching Earrings in yellow gold and white gold set with cushion-shaped blue sapphires and pear-shaped yellow sapphires and diamonds; **Mosaico**. POA.



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Pendant Earrings in white gold and yellow gold set with diamonds; **Mosaico**. POA.



Bangle in white gold and yellow gold set with yellow sapphires, emeralds and diamonds. **Mosaico**. POA.



Necklace in white gold and yellow gold set with blue sapphires, emeralds and diamonds. **Mosaico**. POA.

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Ring in white gold and yellow gold set with one citrine and diamonds; **Mosaico**. POA.



Bracelet in white and yellow gold set with emeralds, rubies, sapphires and diamonds; **Mosaico**. POA.



The change of scale, from the mural mosaics to a piece of jewellery, makes **Mosaico** closer to the art of micro-mosaics or tesserae. Case in point with the highly supple and thin bib necklace in which yellow gold delineations were meticulously set with alternating emeralds and sapphires in order to encircle white gold flared motifs set with white diamonds; each centring an oval white gold bezel set with a diamond. With all the jeweller's skills, the pattern creates the effect of micro mosaics.

Naturally, all of BUCCELLATI's other signature details are also showcased in Mosaico; from the honeycomb motif to the *rigato* engraving, via the softly coloured main gemstones of cocktail rings and pendant earrings (burnt orange citrine, greyish blue aquamarines, sapphires of various shades of pink and mauve).

Lastly, the unveiling of **Mosaico** was twofold with the launch of BUCCELLATI's new black and white advertising campaign featuring daughter of Princess Alexandra and Prince Alexander of Fürstenberg, Talita von Fürstenberg. An active member of the Diller-von Furstenberg Family Foundation and Co-chairwoman of fashion label Diane von Furstenberg, she is committed to continuing DVF's legacy of empowering women globally, and so are BUCCELLATI's jewels.

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Midnight Riviera Necklace in rose gold set with four cushion-shaped tanzanites, four kunzites, buffed top amethysts and diamonds. **Color Journey Chapter III.** POA.



Serpenti Misteriosi Pallini Watch in rose gold set with purple sapphires, pink tourmalines, mandarin garnets, pink spinels and diamonds, all set on tremblers, round brilliant-cut diamonds, emeralds for the eyes and a pear-shaped morganite of 5.45 carats set on top of the snake's head. **Color Journey Chapter III.** POA.

Here is one high jeweller that does not idly hang around. A few months after unveiling the **Mediterranea** high jewellery collection, BULGARI is now unveiling the Chapter III of its **Color Journey** odyssey. This time, the breadth of pink tones is explored via the choice of kunzite and morganite gemstones. It follows the celebration of Paraiba tourmalines in the first chapter, and the world of spinels in the second one.

Naturally, the Italian house went straight to the best destinations in order to source the rarest gems of these varieties. Brazil for kunzites (from pale pink to purplish pink), Madagascar and Mozambique for morganites (from pale pink, or mauve to bright red). The latter in particular have been selected according to their chromatic intensity, which makes them highly collectable on their own. The magic happens when the two are combined together or with other precious gemstones: BULGARI's style....a burst of visual joy throughout fifty creations. The Midnight Riviera necklace alternates cushion-shaped tanzanites with cushion-shaped kunzites (five each), all along the bottom half of a scalloped rose gold chain set with buffed-top amethysts. The inside, inward-leaning motifs must caress one's neck when the necklace is worn.

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**NEWSSTAND**

press reader



WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.bulgari.com](http://www.bulgari.com)


Necklace in rose gold with five cushion-shaped pink morganites, rubies and diamonds; **Color Journey Chapter III**. POA.



Earrings in rose gold set with two kunzites, two morganites and diamonds. **Color Journey Chapter III**. POA.

When paired together, kunzite and morganite seem like long distant sisters, all the more since BULGARI only handpicked the ones with the most clarity and purity of colour. The distinction between the two gems is further blurred by the inverted, mirroring effect seen in a pair of earrings. Then the berry quality of five cushion-shaped soft pink morganites is enhanced by a symmetrical profusion of ruby beads set on the pink gold, diamond-paved chain of a round necklace. In another neckpiece, a spectacular pale purple kunzite is the heart of a floral medallion, in which four petals are buffed-top amethysts. They are further underlined by slivers of buffed-top onyx for contrast. The ensemble is then framed by a wreath of round brilliant-cut diamonds.

Not be outdone, a splendid Serpenti watch has also joined **Color Journey – Chapter III**. Drawing inspiration from an iconic Bulgari heritage timepiece from 1955, the Serpenti Misteriosi Pallini watch boasts a supple body made of mobile 18K rose gold beads as well as purple sapphires, pink tourmalines, mandarin garnets, pink spinels and diamonds, all set on tremblers. Fully encrusted with round brilliant-cut diamonds, the watch head is crowned by a pear-shaped morganite of 5.45 carats. The rendition required 510 hours to be completed and is powered by Bulgari’s smallest in-house mechanical movement *Piccolissimo*.

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**NEWSSTAND**

press reader



WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.chaumet.com](http://www.chaumet.com)

Pensée Earrings in white gold set with blue sapphires and diamonds. **Le Jardin de Chaumet**. POA.



Pensée Ring in white gold set with one cushion-cut FIY VS2 yellow diamond of 1.13 carats, three oval-cut D VVS2 diamonds of 0.50, 0.32 and 0.32 carat, one oval-cut E VVS2 diamond of 0.33 carat, round sapphires, brilliant-cut yellow diamonds, oval-cut and brilliant-cut diamond; **Le Jardin de Chaumet**. POA.

The definition of ‘crescendo’ is an *‘increase in loudness and intensity’*. So, I can safely say that the tempo of CHAUMET’s **le Jardin de Chaumet** high jewellery collection is indeed a botanical exploration that achieves a ‘crescendo’. If their line-up is slightly re-arranged, the four chapters – sixty eight pieces – show as a whole an increase in scale and colour, from the ever-so evanescent pansies in a palette of soft pastels to the cerulean boldness of agapanthus, the verdant grasp of mistletoe or the voluminous wreath of golden wheat. In the end, this means that there is a floral piece for everyone, from those who prefer daintiness to those who like show stoppers.

The natural theme is ingrained in CHAUMET’s DNA ever since Marie-Étienne Nitot established his workshop in 1780, then started signing his letters with the words *“naturalist jeweller”*. At the time, floriography was in fashion and the symbolism of flowers was used to convey intimate messages. **Le Jardin de Chaumet** is thus an homage to both this tradition and the founder as much as a modern viewpoint. The bridge between past and present can be found in one detail: *“some diamonds feature an 8/8 cut with 17 facets, which can be considered the ancestor of the brilliant cut”*, the team says.

In the Fleurs theme, the pansy series is a success, and the most delicate one. Ehssan Moazen, CHAUMET Creative Director, explains that he envisioned the ephemerality of flowers in the way the pansies are designed. In each, a part seems to fade away (a frayed construction of *fil couteau*); a petal spills gently, the freezing of a moment in time. A gradient of coloured sapphires (blue or pink) underlines the contour of the petals, while oval- or cushion-shaped white or yellow diamonds preside in the centre.

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**NEWSSTAND**

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WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.chaumet.com](http://www.chaumet.com)

A diamond-paved chain marks the Tulipe necklace set with a pear-shaped red spinel; crumpled layers of white gold set with pink sapphires and spinels evoke more the nascent Iris than its final *ensiforme* (sword shape); the two-tone simplicity of an Arum is portrayed by a diamond-paved white gold scroll set with a sizeable octagonal yellow sapphire from Ceylon.

More flowers, exotic this time, appear in the Bouquets du Monde chapter. A 21.26-carat blue sapphire from Ceylon is the beating heart of the Agapanthe necklace, which represents the verticality of the South African native flower with a striped pattern. It is in the Magnolia neckpiece that CHAUMET's signature goldsmithing is on display with a mille-feuille of curved white gold petals and brushed yellow gold strips; whereas the claw-like petals of Chrysanthème have latched onto important cushion-shaped sapphires (one blue and one yellow-orange).

The European bucolic landscape is known for its Champs (fields). In this chapter, the hero necklace – sold to a gentleman – is as much traditional in the vein of *haute joaillerie* as it is modern thanks to its transformability. Ehssan Moazen made a point of encapsulating the organic (the detachable wreath of wheat) with the geometrical (the base round necklace set with an important D FL Type IIa emerald-cut diamond of 10.25-carat).

Blé transformable Necklace in platinum and yellow gold, set with one emerald-cut D FL Type II A diamond of 10.25 carats, square-cut and brilliant-cut diamonds;  
**Le Jardin de Chaumet.** POA.


MAGAZINES &  
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**NEWSSTAND**

press reader



WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.chaumet.com](http://www.chaumet.com)

Model wearing the Gui Necklace in platinum and white gold, set with one cushion-cut emerald of 21.59 carats from Colombia, fine pearls, round emeralds, calibrated and brilliant-cut diamonds, and the Gui Earrings in platinum and white gold, set with two cushion-cut emeralds of 4.07 and 3.84 carats from Colombia, two oval-cut E VVS2 diamonds of 0.52 and 0.50 carat, fine pearls and brilliant-cut diamonds; **Le Jardin de Chaumet**. POA.



Feuilles de Vigne (on the cover) is a splendid grapevine that whirls around the neck. A cushion-cut ruby from Mozambique sits on the main vein of the main petal, which is also set with an intriguing medley of tapered-cut rubies, grey and black spinels (like shattered pieces of glass).

Leaving the fields to wander in the bordering woodlands, the Bois et Sous-Bois final theme celebrates three elements of the druid's arsenal. The Gui and the cushion-shaped emerald of 21.59-carat and fine pearls of the necklace; the ever-so delicate Fougère diadem for which two setting techniques have been intermingled (illusion setting which it slightly elevates the diamond, and bezel setting) and the Écorce, the natural shield that covers the vital sap-exchange network underneath. As the surface of the bark is slightly scratched, a multi-coloured inner world is revealed (one Australian black opal and a matching camaieu of coloured sapphires). The necklace is entirely articulated.

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**NEWSSTAND**

press reader



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



[www.davidmorris.com](http://www.davidmorris.com)

It has been a few seasons now that each high jewellery collection by DAVID MORRIS can be somehow split into two groups. On one hand, the farandole of rare coloured gemstones for which Jeremy Morris is best known (within that group, accents of pink diamonds are a signature); on the other hand, the supply of multiple all-white diamonds *parures*. In this year's Spotlight collection, there are four such sets: the Empire, the Herringbone, the Nympheas and the Sempertino. All four are composed of a diamond *rivière* / bib necklace accompanied by matching earrings. Taken in that order of appearance, the design goes from architectural *pampilles* set with emerald- and tapered-cut diamonds (Empire), long diamond tassels hanging from a chevron row of diamonds (Herringbone), via a softer tapestry of papyrus motifs, round brilliant-cut and pear-shaped diamonds (Nympheas), to the soft cascade of rose-cut diamonds, behind which faceted diamonds have been set (a Jeremy Morris' complex innovation that adds "*vibrancy to the antique cut*") for Sempertino.

A quartet of essential gifts for any important occasion in one's life.



Green Absolute Ring in 18K white gold with an 11.87-carat step-cut cushion-shaped Colombian emerald, emeralds (2.29cts) and diamonds (0.54ct); **Spotlight**. POA.



Empire Necklace in white gold set with 54.94 carats of diamonds; **Spotlight**. POA.

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INTERNATIONAL PRESS

**NEWSSTAND**
*press reader*


WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



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Inhaca Ring in 18K white gold and rose gold set with one 13.21-carat cushion-cut Mozambique ruby, white diamonds (7.44cts) and pink diamonds (1.15cts); **Spotlight**. POA.



Iznik Ring in 18K white gold set with one 10.97-carat emerald-cut Burmese sapphire, Paraiba tourmalines (4.02cts) and diamonds (2.90cts); **Spotlight**. POA.

The 'colourful' group is presided over by the transformable Maharaja necklace (sold) – a sensational five-strand neckpiece peppered with emeralds. Three rows of rose-cut diamonds can be adorned with a garland of pear-shaped emerald drops interspersed with three larger pear-shaped diamond medallions. Then, as is always the case with any DAVID MORRIS showcase, it is a matter of picking your favourite colour, and the array of rings is there to help you; however, it may prove tricky as they are all exceptional. First up is the Green Absolute ring set with one no oil, 11.87-carat step-cut cushion-shaped Colombian emerald at its centre, and a further 2.29 carats of emeralds set on either shank. If deep blue appeals to you more, the 10.97-carat emerald-cut Burmese sapphire flanked by pear-shaped Paraiba tourmalines of the Iznik ring will set your heart aflutter. Unless you prefer the brighter, neon blue of one 6.67-carat cabochon Paraiba tourmaline of the Neptune ring. For pink tones, the choice is between the Garland ring set with one 11.93-carat natural pearl and pink diamonds or the Girandola ring set with one 0.69-carat emerald-cut Fancy Vivid pink diamond. The latter is an interpretation of the pinwheel with French-cut diamonds.

As for red, the 13.21-carat cushion-shaped Mozambique ruby of the Inhaca ring is a splendid choice with its pirouette band in rose gold. Naturally, this Pirouette signature category is also represented by the *Pirouette* necklace and bangle set with diamonds and rubies, or the *Pirouette* bangle set with diamonds and Paraiba tourmalines.



Girandola Earrings in 18K white gold and rose gold with pink diamonds (1.34cts), triangle-cut white diamonds (8.14cts) and white diamonds (0.62ct); **Spotlight**. POA.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**

press reader



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



[www.debeers.com](http://www.debeers.com)

DE BEERS' **Metamorphosis** collection has been trickling down since earlier this year and if you remember, the last drop was a spectacular tiara, a sneak piece of the Winter set, which was featured in my last Notes on an Obsession article. **Metamorphosis** is indeed a seasonal journey through the lifespan of a caterpillar turned butterfly. The latter has been a signature motif at DE BEERS for many years now, and it is celebrated once again in this collection, yet with sharper lines than ever before. As the high jewellery collections of DE BEERS evolve, so does their butterfly emblem. Chapter II of **Metamorphosis** is thus featuring the four seasons throughout thirty-seven new pieces (which makes it a total of forty-six pieces by including the Prelude collection of January). Spring makes the most of the lozenge petal shape of the king protea flower. Each petal is entirely round diamond-paved and is underlined with rose gold in order to match the pear-shaped brown diamonds (a spectacular pear-shaped one for the transformable neckpiece). The matching long pendant earrings can also be transformed. The petals are tiered, which induces a softer movement. Purple beautifully complements brown. Plum-coloured titanium create the cut-out wings of a butterfly ring while a 2.78-carat Fancy Intense Pinkish Purple cushion-cut diamond is set in a divine solitaire ring. For Summer, ammonite fossils may hint to the billion years it took the DE BEERS diamonds to emerge. It is their spirals that has ignited the creative team's interest. The jacket of a yellow diamond ring is an objet d'art. From the detailed profile, it looks like a volute of gold stems spreading out from the central yellow diamond, on each side. From above, the intricate linear paving of diamonds follows the scroll direction. The central 7.61-carat Fancy Vivid Yellow cushion-cut diamond deserves no less. A smaller version of the ring exists. The accompanying butterfly ring also comes with a jacket, this time a wing imprinted in neon green titanium. Eight rough yellow diamonds are symmetrically set on the design.

Chandelier Earrings in white gold and rose gold set with two champagne-hued round brilliant-cut diamonds, and diamonds (total carat weight is 9.96cts); **Spring, Metamorphosis**. POA.



Butterfly transformable Ring in white gold and rose gold set with polished white and rough pink diamonds, comes with a violet-hued ring jacket in titanium (total carat weight is 2.87cts); **Spring, Metamorphosis**. POA.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**
*press reader*


WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



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Masterpiece Diamond & Jacket Ring in yellow gold set with one rare 7.61-carat Fancy Vivid Yellow diamond from De Beers Natural Works of Art collection, rough yellow diamonds and white diamonds (total carat weight is 18.55cts); **Summer, Metamorphosis**. POA.



Choker Necklace in white gold and yellow gold set with one 9.06-carat Fancy Intense Yellow cushion-cut diamond, and white diamonds (total carat weight is 57.15cts); **Summer, Metamorphosis**. POA.



Bangle in rose gold and white gold with *Grand Feu* enamel hand-painting, set with one 2.01-carat pear-shaped diamond, and diamonds (total carat weight is 10.78cts); **Autumn, Metamorphosis**. POA.



Transformable Ear Cuffs in rose gold and white gold with *Grand Feu* enamel hand-painting, set with diamonds (total carat weight is 4.46cts); **Autumn Metamorphosis**. POA.

MAGAZINES &  
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**NEWSSTAND**

press reader



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



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Necklace in white gold set with one 5.06-carat Fancy Dark Green diamond, and diamonds (total carat weight is 45.35cts); **Winter, Metamorphosis**. POA.

The brown tones appearing in the Autumn theme herald a first. Grand feu enamel has indeed been used for the first time in a DE BEERS collection and it is applied for autumnal russet leaves, which are abstracted into billowing enamelled curves. ‘Hypnotic wheel’ comes to mind for the stud earrings and the cocktail ring, whereas when set loose, the curves have a flame-like quality. The bangle and the long earrings that hook on, are the most graceful sights. Winter is the most dramatic story. Angular fragments – like glass shards – evoke the surface of frozen lakes. In keeping with the design, the accompanying butterfly is the sharpest one to date with its slight bat-like wings. Although the transformable plastron necklace is the hero piece here, special mention is deserved for the other three rings. Triangular-shaped white diamonds are to be found in two and a radiant-cut one in the third. As for coloured diamonds, have you ever seen a dark green diamond? Not to be outdone by the cushion-shaped blue diamond also present in another neckpiece.

The vitality and almost avant-garde creative direction taken by Céline Assimon and her team pay off. **Metamorphosis** may as well be a byword for the metamorphosis of DE BEERS high jewellery under her helm.



Toi et Moi Ring in white gold set with a pair of trilliant-cut diamonds (1.57 and 1.59cts) and diamonds (total carat weight is 6.35cts); **Winter, Metamorphosis**. POA.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**
*press reader*


WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.dolcegabbana.com](http://www.dolcegabbana.com)

The baroque aesthetics of DOLCE & GABBANA's high jewellery collection always includes nature-inspired pieces. The new **Alta Gioielleria** collection abides by that principle and probably more than ever before. For a start, there is a focus on the olive tree and olive oil, part of the national treasures of Italian gastronomy. That lifelikeness was the aim can be seen in the set of a bracelet, necklace and earrings. A selection of tsavorite garnets and emeralds for the olive green leaves and fruits, tourmalines in shades of greens and brown for the abstract components and lots of chiselled, engraved yellow gold for the structure (branches and leaves). The pinnacle of the evocation are the black olives, so real, as they come to life thanks to a technique of miniature painting. The cornucopia does not stop there. There is also a resplendent set made of a cascade of pink flowers (rubellites, pink sapphires and that uncanny miniature painting technique). You have certainly seen porcelain flower bouquets before. Well, it seems that DOLCE & GABBANA wants you to wear them. The lemon set has the same vitality (a strand of round-shaped green tourmalines is laced with the lemon gold vines). The enchanted journey into DOLCE & GABBANA's garden of dreams reaches new heights with the butterfly necklace and matching earrings. It starts with a wreath of white and black butterflies set with rubies and diamonds. In between each, is either a round-, oval-, cabochon- or cushion-shaped gemstone – a multicoloured selection creating a whole.

Earrings in yellow gold with green tourmalines, emeralds and tsavorite garnets; **Alta Gioielleria**. POA.



Necklace in yellow gold, white gold and pink gold set with rubellite tourmalines, pink sapphires and diamonds; **Alta Gioielleria**. POA.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**

press reader



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



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Earrings in yellow and white gold with aquamarines, blue-green tourmaline, yellow beryl, rubies, and black, brown and colourless diamonds; **Alta Gioielleria**. POA.



Cross pendant Brooch in yellow and white gold with blue Sri Lankan sapphire and diamonds; **Alta Gioielleria**. POA.



Necklace in white gold and yellow gold set with multicoloured gemstones, rubies and diamonds; **Alta Gioielleria**. POA.

Earring (part of a pair) in yellow gold and white gold set with yellow sapphires and diamonds; **Alta Gioielleria**. POA.



MAGAZINES & INTERNATIONAL PRESS

**NEWSSTAND**

*press reader*



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



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Ring in white and pink gold with “Rubellite” tourmaline and diamonds; **Alta Gioielleria**. POA.

Naturally, the new **Alta Gioielleria** collection also includes signature motifs: the cats, the crosses and the hearts. A trio of Sicilian symbols. The cats always come in pairs, a mischievous duo which seems to compete for the main gemstone of the piece. A neckpiece set with an exceptional Fancy Green Brownish Yellow diamond of 59.49 carats sees two cats fight for the gem. Their fur is represented by a flurry of black, brown and colourless diamonds. Could they be tiger cubs? The Latin crosses come in all sorts of colour combinations and this may be conducive to starting a collection. As for the hearts, they are best used for precious cocktail rings.

Of the non-figurative creations, my eyes went straight to the bold chain links of a necklace and bangle. Plump oval links in yellow gold set with multicoloured gemstones in various fancy cuts represent the epitome of decadent luxury... the idea of dripping in gold and precious gems, DOLCE & GABBANA style.



Necklace in yellow, white and pink gold with multi-colour tourmalines and sapphires, light blue zircons, tanzanites, yellow beryls, amethysts, citrine, peridot, orange spessartine garnets, colourless topazes and diamonds; **Alta Gioielleria**. POA.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**
*press reader*


WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



<https://garrard.com>

Ring in white gold set with one aquamarine and diamonds; **Couture**. POA.



Necklace in white gold set with aquamarines and diamonds; **Couture**. POA.



Last year, I wrote that GARRARD's **Couture** collection "*is a side collection to its high jewellery line, 'a new category of high jewellery that dares to be different'*". Here comes an addition to the previous four sets that were unveiled. It shares the same regal aesthetics and chromatic impact; this time with the coolness of aquamarines and an intriguing interlocked heart motif. The cushion-shaped gemstones are set inside the pointy end of each heart. Against one's skin, the neckpiece must be ravishing. Would you wear all three pieces (neckpiece, earrings and ring) together? Well, according to GARRARD's precept of last year's **Blaze** collection, 'dare to rule', you would.



Earrings in white gold set with aquamarines and diamonds; **Couture**. POA.

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INTERNATIONAL PRESS

**NEWSSTAND**

press reader



WATCHES



FASHION & JEWELLERY



LIFESTYLE & TRAVEL



FINANCE & MARKETS



HOME & STYLE



SPORTS & LUXURY CARS



JETS & YACHTS



[www.gemfields.com](http://www.gemfields.com)

AYA x GEMFIELDS  
Ruby Ring in  
yellow gold. POA.



MARGERY HIRSCHHEY x GEMFIELDS Ruby  
Ring in yellow gold set with rubies and  
diamonds. POA.



Fabergé x Game of Thrones  
featuring  
Gemfields White Gold  
Diamond and Ruby  
Dragon Skeleton Ring. POA.



SANDY LEONG x  
GEMFIELDS Ruby Chaya  
Bangle in yellow gold set  
with rubies. POA.



SANDY LEONG x GEMFIELDS  
Ruby Baguette Huggies in  
yellow gold set with rubies  
and diamonds. POA.

Each GEMFIELDS' jewellery presentation, in which they gather collaborating jewellers from every corner of the globe, is like a pop-up shop. The choice of jewels set with responsibly mined Zambian emeralds and Mozambican rubies is so vast and diverse that it makes one not know which way to look. This July, the line-up was the same as previous years (loyalty being one important factor of GEMFIELDS' project as they make a point to accompany the chosen jewellers through their careers and evolution): AYA, Bina Goenka, Donna Hourani, Fabergé, Fehmida Lakhany, Francis de Lara, GFG Jewellery by Nilufer, House of Meraki, Margery Hirschhey, Sandy Leong, Shachee Fine Jewellery and a new addition, The Line. A central display of unique rings set with rubies, each designed by one of the jewellers, was a view into each designer's own aesthetics. From the elaborate floral Hummingbird on a Sakura branch of Shachee, the Etruscan looking Ruby ring of Margery Hirschhey, via Fabergé's abstract Games of Thrones Dragon Ring, to the minimalist yet voluptuous yellow gold band set with three rubies by AYA or Sandy Leong's staple of three pieces: ruby Chaya bangle, baguette Huggies earrings and Ruby Choker.

MAGAZINES &  
INTERNATIONAL PRESS

**NEWSSTAND**

press reader



WATCHES



FASHION &amp; JEWELLERY



LIFESTYLE &amp; TRAVEL



FINANCE &amp; MARKETS



HOME &amp; STYLE



SPORTS &amp; LUXURY CARS



JETS &amp; YACHTS



[www.gemfields.com](http://www.gemfields.com)
[www.johnpaulpietrus.com](http://www.johnpaulpietrus.com)

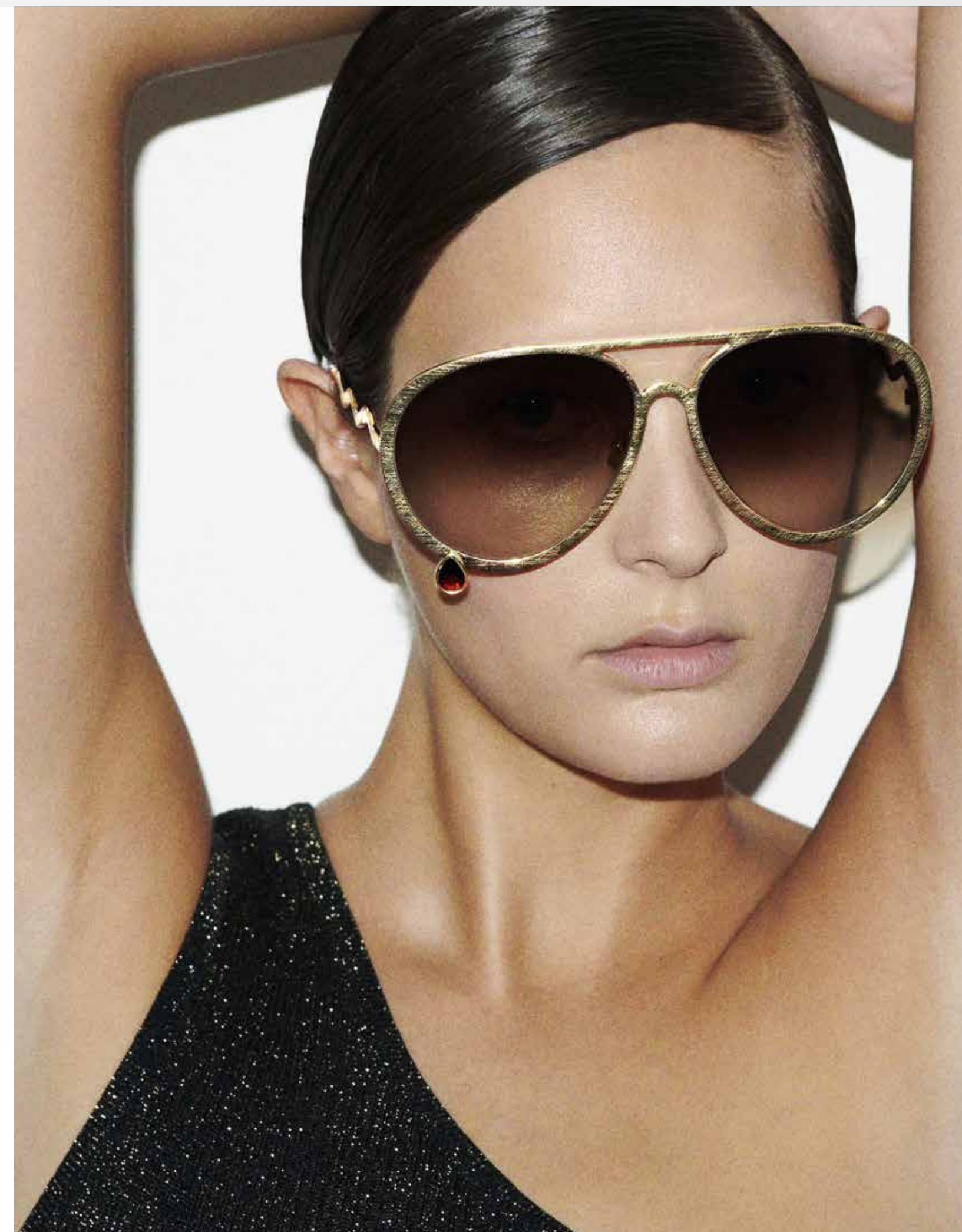
Each FDL Editions glasses come in a special bag with silver chain.



Special Edition FDL x Gemfields Supersize Aviator with emerald. POA.



Model wearing the FDL Supersize Aviator Eyewear in gold plated titanium set with one responsibly-mined ruby teardrop; **FDL Editions**. POA.



Another favourite creator of mine, Francis de Lara also took this opportunity to launch FDL Editions, a diffusion eyewear line commencing with three exquisite – limited edition of 300 – unisex pieces, the FDL Pentagon, the FDL Ribbon Heart and the FDL Supersize Aviator, which retail at a luxury fashion eyewear price point between USD 2,000 - 3,000 versus the more expensive Francis de Lara couture eyewear that can cost up to USD 25,500... and without losing on the details and quality of the more luxe line. Both frames are crafted in gold-plated aerospace-grade titanium, set with precious ethically sourced diamond and teardrop vintage 1970s-cut sustainable coloured-gemstones, and top-of-the-line gradated cognac or rose-tinted CR39 UV-proof lenses. *“The unisex frames pay homage to classic Florentine hand-engraving techniques: the Aviators feature a ‘Telato’ engraving effect, made by tiny, unevenly scored lines in a cross-hatch pattern to give a ‘linen texture’; the Pentagons nod to the ‘Rigato’ style to bring to mind silk grosgrain ribbon. The gemstone teardrops and serpentine side-temple are Francis de Lara signatures”*. Jean Paul from FRANCIS DE LARA has singlehandedly revolutionized the luxury eyewear market and let’s rejoice that it is now more accessible than ever before.

MAGAZINES &  
INTERNATIONAL PRESS

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