

THE HAUTE JOAILLERIE REPORT

SUMMER 2023 PART I

BOGHOSSIAN, BOODLES, BUCHERER, BVLGARI, CARTIER, CHANEL, CHOPARD, DIOR AND HARRY WINSTON

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Detail of the Mini Milly
Necklace from the Les
Jardins de la Couture
Collection by DIOR. POA.
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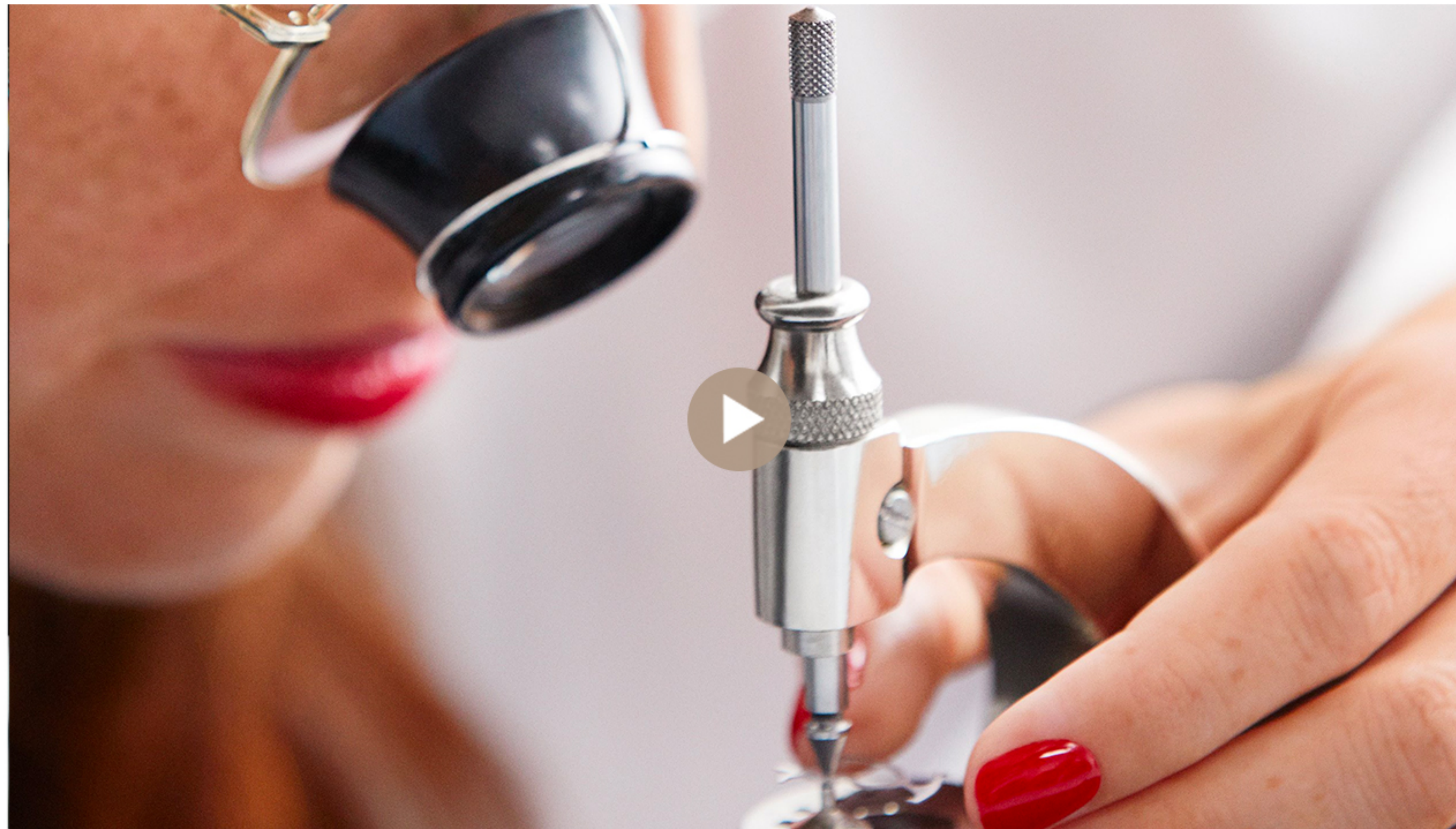


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<https://boghossianjewels.com>

Colombian No-oil Emerald and Diamond Ring. POA.



Colombian Emerald and Diamond Kissing Earrings. POA.



BOGHOSSIAN JEWELS are a bit like the Giverny Garden. Each new piece or capsule collection is a play on colour and texture. It is all accomplished by associating innovative designs with exceptional gemstones. Besides, it is quite an art to achieve beautiful compositions that are not overshadowed by the rarity of their components. A few prime examples were unveiled at the latest edition of Tefaf New York. At the top of the list are no-oil Colombian emeralds, one of which is set in a dazzling ring that recalls a necklace - previously featured in DeluxePad and sold to a private collector. For the ring, the exceptionality resides also in its carat weight of 11.87. Yellow gold was used in order to maximise the rare green hue of the gemstone, while the ring band itself in white gold paved with diamonds is hexagonal in shape mirroring the emerald cut of the stone. Geometry is an important parameter. Pairs of triangle-shaped emeralds and diamonds play mismatch in earrings. The devil being in the detail, they are in fact using BOGHOSSIAN's signature 'kissing' technique. Additional diamonds and emeralds are set atop each main diamond and emerald.

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18K White Gold, Fancy Colour Diamond and Diamond Kissing Ring. POA.



18K White Gold, Fancy Vivid Blue Diamond and Diamond Kissing Ring. POA.



18K Rose Gold, Fancy Deep Brownish Orange Yellow Diamond and Diamond ring. POA.



18K White Gold, Ceylon no-heat Sapphire and Diamond Ring. POA.



Then there is a flurry of exceptional rings, all of which make the best of coloured diamonds and rare gemstones. From the Fancy coloured diamonds of a *toi et moi* 'Kissing' ring, whose unusual green and berry tones are enhanced by gems of a lighter hue; the 'Kissing' ring set with a stunning Fancy Vivid Blue diamond; the elongated marquise-shaped white diamond book-ended by Fancy Deep Brownish Orange Yellow diamonds; to the sizeable no-heat square-cut Ceylon sapphire. Each of these rings is a safe investment.

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Desert Rose medium
Earrings in rose gold set
with diamonds. POA.



Desert Rose medium
Ring in rose gold set
with diamonds. POA.



The Desert Rose capsule line had a first iteration in Autumn 2022 when Guava Quartz was used to replicate the crystal clusters of a desert rose. As per last year, half-moon and triangle diamonds are precisely set in-between petals and in the centre. It is also where Boghossian's knack for delicacy is on full view for the one-of-kind ring and earrings, available in two sizes.

Brushed rose gold (sandy colour) is replacing the Guava Quartz (soft pink hue), and rows of round brilliant-cut diamonds have appeared. They underline the edges of the three main petals.

Now that it has come back (same form, different texture), is 'Desert Rose' becoming a 'permanent, ever-evolving' collection? We will have to wait and see.

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If you have recently spent your Summer in any of the following European hotspots (Murano, Florence, Venice and the Tuscan hills of Italy, Paris, the Provence region, Liverpool, London, Copenhagen, Barcelona, Seville, Vienna, and Geneva), you may have noticed a pair of pink socks walking around. However, you would have had to be quick since their wearer was on a mission: to tour Europe in just 10 days. *“We will always be a forward-looking business. But once in a while, it’s nice to look back and at my age, I do what I’m told. So when my family co-directors of Boodles said they’d like me to do a Grand Tour of Europe in 10 days, who was I to argue?”*, quips Nicolas Wainwright, BOODLES Chairman. So, along with Rebecca Hawkins, BOODLES Head of Design, the always-elegant gentleman known for wearing pink socks embarked on a memorable European trip to both look for inspirations and source gemstones for BOODLES’s 2023 High Jewellery collection – simply titled: **A Family Journey Around Europe In 10 Days**. Travel challenges are fast becoming a habit for the Wainwright tribe as this follows the desirable **Around the World in 16 Days Collection** of 2021!

Provence Bracelet in 18K yellow gold set with nine oval-cut tanzanites (12.12cts), five fancy-shaped lavender jade (8.27cts), and brilliant-cut purple sapphires (5.34cts) and diamonds (1.41cts); **A Family Journey Around Europe In 10 Days**. POA.


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Barcelona Ring in 18K yellow gold set with an oval-shaped 3.32-carat pink sapphire, 4 trillion-shaped spessartite garnets (0.89ct), 2 baguette-cut blue sapphires (0.34ct), 2 baguette-cut yellow sapphires (0.26ct), 2 baguette-cut tsavorites (0.27ct), and brilliant-cut diamonds (0.39ct); **A Family Journey Around Europe In 10 Days.** POA.



Barcelona Necklace in 18K yellow gold set with one cushion-shaped yellow Sri Lankan sapphire (3.82cts), 4 oval yellow sapphires (5.14cts), 4 oval pink sapphires (4.94cts), 2 oval blue sapphires (4.18cts), trillion-shaped pink sapphire (1.27cts), trillion-shaped blue sapphire (0.72ct), 4 fancy-shaped opals (3.36cts) and brilliant-cut diamonds (9.67cts); **A Family Journey Around Europe In 10 Days.** POA.



Amalfi Ring in 18K yellow gold set with one important 6.13-carat octagonal-shaped emerald (no-oil), oval-cut yellow diamond (0.18ct), brilliant-cut yellow diamonds (0.46ct), pink diamonds (0.03ct), white diamonds (0.25ct) and Paraiba tourmalines (approx. 0.13ct); **A Family Journey Around Europe In 10 Days.** POA.



London Royal Parks Earrings in 18K pink gold set with two certificated pear-shaped tsavorites (respectively 6.61 and 6.46cts), two princess-cut certificated diamonds (0.50ct F VVS2 and 0.50ct F VS2), brilliant-cut white diamonds (1.29cts) and pink diamonds (0.08ct); **A Family Journey Around Europe In 10 Days.** POA.

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It is safe to say that interpretations of the different sites visited have not only been expressed by the design but also by the choice of colours. Each set is indeed capturing the essence of each city by first making a colour impact: tanzanites and mauve sapphires evoke the lavender field of Provence in a bracelet; a bright pink sapphire, green tsavorites, yellow sapphires and purple amethysts each have their place in the broken jigsaw-like pattern of a ring evoking the smashed ceramic surfaces of the Barcelona city; rare green pear-shaped tsavorites are the heroes of pendant earrings celebrating London's Royal parks; aquamarines and diamonds combine in a neckpiece that elicits Geneva's Léman lake and its Jet d'Eau. Then there is the design featuring intricate open gold work. The Barcelona set is a prime example, for which a mesh-like gold base helps both bring to mind the fluid work of Gaudi whilst showing the wearer's skin. Multi-coloured sapphires and white opals pepper the metal embroidery. The same exquisite goldsmith expertise is demonstrated in the Vienna set for which the geometry of the Ashoka-cut diamonds set in yellow gold, offsets the swirling arabesques (inspired by the secession art movement and spiral motifs often depicted in gold).

A Family Journey Around Europe In 10 Days is a joyful collection, which feels imbued with Wainwright and Hawkins's own memories and wonderment at Europe's architecture and natural riches.

Vienna Ring in 18K yellow gold and platinum set with an 3.01-carat Ashoka-cut certificated diamond (D VVS2) and white diamonds (0.70ct);
A Family Journey Around Europe In 10 Days. POA.



Murano Necklace in 18K yellow gold set with sixteen blue zircons (208.32cts), seven kunzites (43.54cts), fifteen demantoid garnets (24.46cts) and brilliant-cut diamonds (9.05cts);
A Family Journey Around Europe In 10 Days. POA.

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Most high jewellers have at some point included all-white diamond chapters in their collection (when it wasn't simply a chromatic choice for an entire collection). After all, white diamonds are all round safeguards for both classicism and innovation. The flip side being that in order to appeal, one has to think out of the box and present designs that respond to the modern day high jewellery wearer's needs... in other words, ignite his or her **'Inner Fire'**. This is exactly what BUCHERER designer Hollie Bonneville Barden has done for the capsule collection of the same name. The limited offer of just eight pieces makes it even more desirable. The basis of the designs is about assigning mixed cuts (pear, baguette and round) so as to elevate each single white diamond. The inspiration behind the designs is the light and how it flows, hence the elliptical curves, elongated shapes or claw-like lines. In the master necklace, an important pear-shaped diamond is the link that bridges the head and tail of a torque design – in which a trail of baguette-cut diamonds transforms into a round brilliant-cut tightly paved diamond line mid-way. The three elements of this design are cleverly re-adjusted in other pieces. For instance, the torque concept is almost compressed on itself to provide a ring, without compromising the fluidity of the structure. In a pair of earrings, the three design components are clearly laid out: each hoop is composed of a line of baguettes leading to a line of round cut diamonds, and a pear-shaped diamond is this time dangling inside the hoop. Then, a pair of shoulder-duster earrings looks as if the previous hoops had been stretched straight. On close inspection, it is exciting to piece together the differences between each of the eight pieces, following the creative process of Bonneville Barden, who has demonstrated a clear vision with **Inner Fire**.

Torque Necklace in 18K white gold set with diamonds; Inner Fire capsule collection. POA.



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Hoop Earrings in 18K white gold set with diamonds; **Inner Fire** capsule collection. POA.



Ring in 18K white gold set with diamonds; **Inner Fire** capsule collection. POA.



Tassel Earrings in 18K white gold set with diamonds; **Inner Fire** capsule collection. POA.



Shoulder-duster Earrings in 18K white gold set with diamonds; **Inner Fire** capsule collection. POA.



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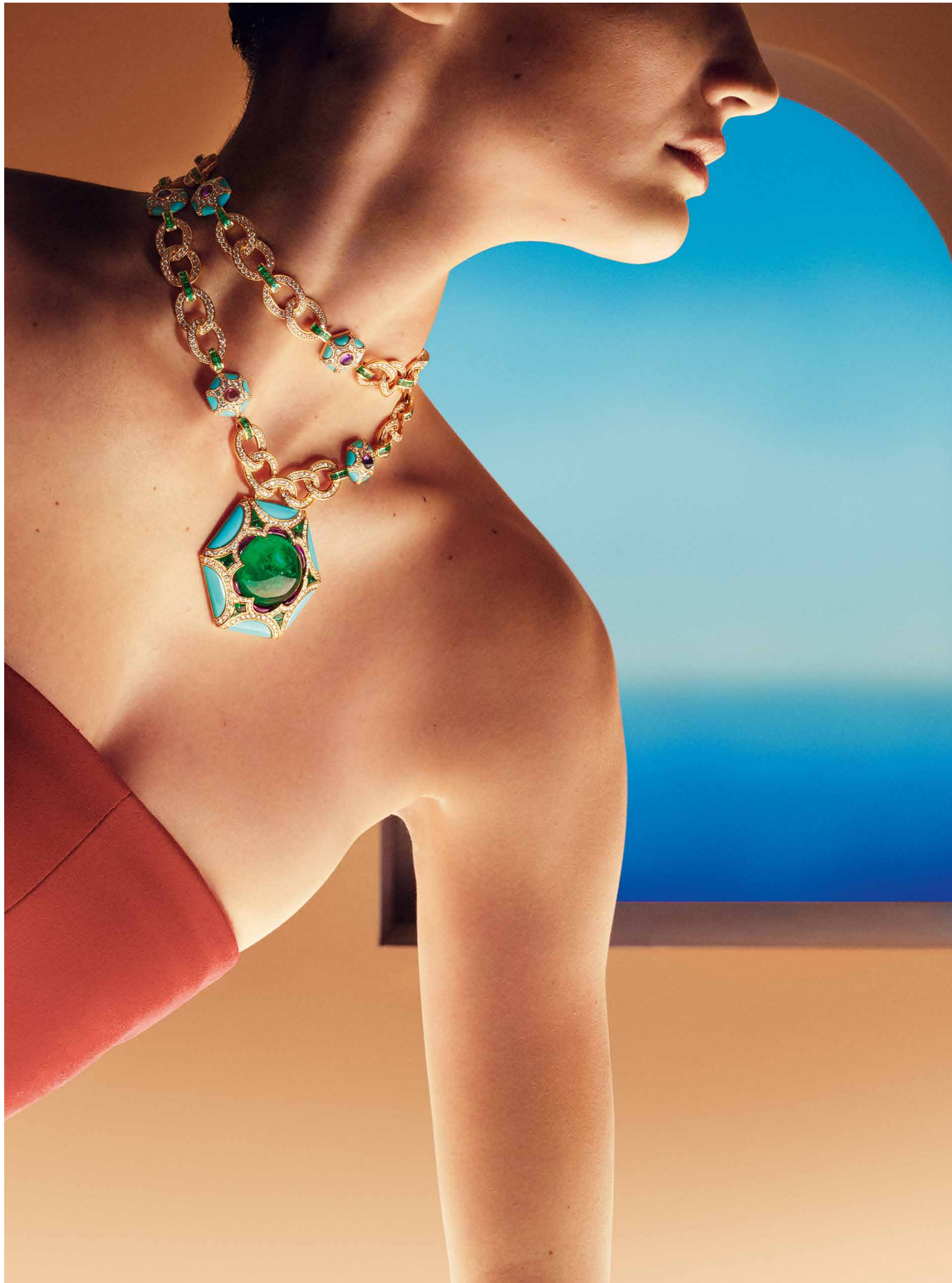
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Roman Esedra Necklace in yellow gold set with one 68.88-carat emerald, emeralds amethysts, turquoises and diamonds; **Mediterranea** Collection. POA.



Scandalo! Does their new high jewellery collection, **Mediterranea**, point to BVLGARI abandoning their absolute reference, the city of Rome? Indeed, the Italian behemoth decided recently to unveil this new collection in Venice. Scandalo? Not at all! **Mediterranea**'s inspiration is an odyssey across the Mediterranean Sea and more than any other city, Venice has historically built its fame and fortune as a merchant crossroad hotspot. *"The guardian of Byzantine culture in the Western world, Venice, as well as Rome, is the symbol of openness to different cultures, bringing together distant universes and inspirations, spanning from the secret gardens found on the Silk Road to the warm sands of the African desert"*, the team adds. **Mediterranea** is precisely a collection which fuses influences from the Roman Byzantine Empire with ones from the Roman Western Empire. Vast resources have been allocated to this ambitious approach (there are more than 400 creations!). Not least with a full sensory experience run by IA (interactive tableaux showcasing an exalted take on baroque) and the launch of two limited edition perfumes presented in Murano hand-blown and jewelled bottles.

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Mediterranean Muse Necklace in platinum set with one 15.13-carat cushion-shaped sapphire, aquamarines and diamonds; **Mediterranea** Collection. POA.



Southern Sapphire Necklace in platinum set with one 66.88-carat Ceylon sapphire, sapphires and diamonds; **Mediterranea** Collection. POA.

Let's explore this sizeable collection by looking at the hero neckpieces, which are identifiable by their opulent designs and above all exceptional main gemstones.

Southern Italy is where worldwide influences have converged during the riches of the Silk Road era and it deserved its own chapter named 'Southern Radiance'. The unmistakably cerulean hues of the Mediterranean Sea as seen from the Sicilian peninsula could not be better represented than by spectacular sapphires (and pear-shaped aquamarines for one). Both the Mediterranean Muse and Southern Sapphire Necklaces bear large sapphire central stones (one 15.13-carat cushion sapphire for the former and one 66.88-carat Ceylon sapphire cabochon for the latter). With the 'torchon' design of Mediterranean Muse, which evokes waves or coiled reptile skin, it's clear the spirit of Serpenti is never far away!

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Acanthus Emerald Necklace
in white gold set with seven
superior emeralds (33.59cts);
60 buff-top emeralds, 68
step-cut and 58 brilliant-
cut and pavé-set diamonds;
Mediterranea Collection. POA.



Muse of Rome Necklace
in platinum set with one
detachable pendant made
of a 218.53-carat emerald
cabochon, buff-top emeralds,
emerald beads and diamonds;
Mediterranea Collection. POA.

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Oriental Buds Necklace in pink gold set with one 13.34-carat antique cushion-shaped emerald, buff-top emeralds, pink tourmaline, sapphire and emerald beads and diamonds; **Mediterranea** Collection. POA.



Mediterranean Sapphire Serpenti Necklace in platinum set with 9 blue sapphires from Sri Lanka (40.81cts), a tassel made of 80 oval-shaped sapphire beads (116cts) and diamonds; **Mediterranea** Collection. POA.

‘Roman Splendour’ is an homage to the Eternal City. What could best express the lavish and mysterious essence of Rome? Emeralds and their *jardins*. From the 33.59 carats of pear-shaped emeralds set among 60 buff-top emeralds (Acanthus Emerald Necklace), the detachable pendant made of one 218.53-carat emerald cabochon (Muse of Rome Necklace), to the 68.88-carat emerald set in a hexagonal pendant adorned with amethysts and turquoises (a very 70’s Roman Esedra Necklace). In ‘East meets West’, the wonders of cultural cross-pollination is celebrated. For the Oriental Buds Necklace, one 13.34-carat antique cushion-shaped emerald from Colombia is the star gem of a lush and exotic garden inspired by Byzantine architecture and Indian Mughal motifs (pink tourmaline, sapphire and emerald bead work). The necklace has a matching secret watch. Nine sapphires from Sri Lanka for a total of 40.81carats pepper the back of the Mediterranean Sapphire Serpenti Necklace. Its sinuous platinum diamond-paved body construction leads to a pendant tassel made of 80 oval-shaped sapphire beads (116 carats).

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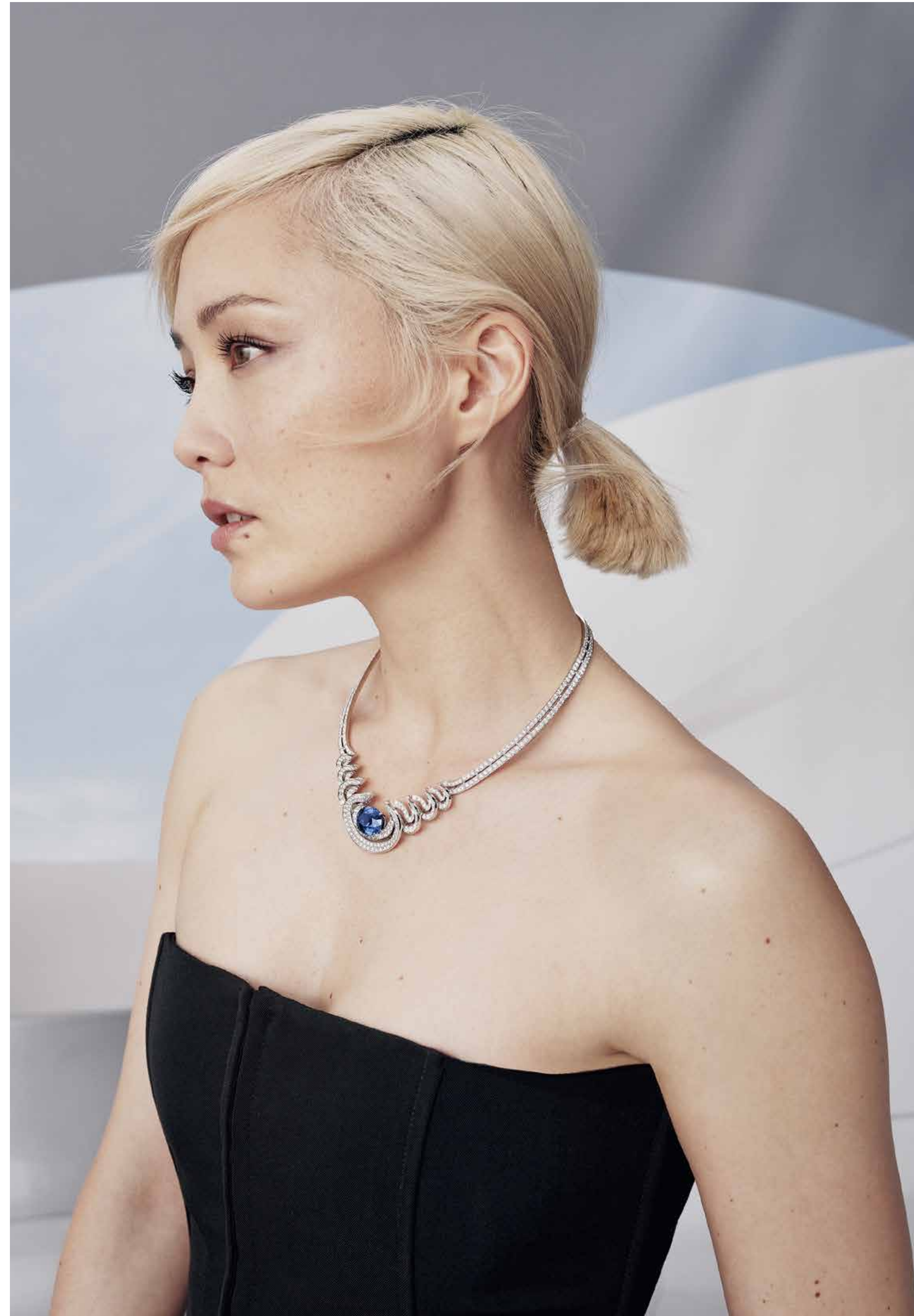
THREE CENTURIES OF BEAUX CAILLOUX* IN SAINT-JULIEN

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The core concept of the **Le Voyage Recommencé** collection is the opposite of the saying ‘out with the old, in with the new’. It is indeed about up-cycling signature elements from CARTIER’s creative repertoire; and so, the promise is to ‘make the most with the old, in with the new’. The title is explicit enough: ‘voyage’ is an invitation to travel and escape, while ‘recommencé’ indicates a revisit. The collection is like embarking on an old itinerary with fresh eyes. *“A journey through which the maison’s fundamentals are approached from a new, unexpected angle. A productive exploration of the maison’s savoir-faire and creative practices experienced through the light of a new prism”*, the team says. Rich with 80 or so creations, **Le Voyage Recommencé** is loyal to CARTIER’s principle, in which technique is entirely at the service of creativity. The Sama Necklace is inspired by the gowns of the whirling dervishes; it presents a swirling succession of curves and counter-curves, increasing in size as they meet in the centre, where a 19.27-carat oval-cut Ceylon sapphire sits. Such precision in the thickness and proportions could not have been achieved without resorting to Computer Aided Design (CAD). Rare gemstones also inspire designs as in the case of the 0.92-carat grey-violet diamond crowning the Ondule Ring. The tier structure culminates in a plateau where half-moon-shaped diamonds seem to lift the centre gem

Sama Necklace in 18K white gold set with sapphire and diamonds; **Le Voyage Recommencé**. POA.


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Ondule Ring in 18K white gold set with one fancy grey-violet diamond and diamonds;
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Claustra Necklace in platinum set with onyx and diamonds;
Le Voyage Recommencé. POA.

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Geometry is always used to create contrasts and dualities (e.g. symmetry versus asymmetry). One consequence is CARTIER's willingness to cut stones in any shape that helps serve the design. Shield diamonds star in the transformable Claustra Necklace – homage to the black and white iconic combo – with their multi-facets interplaying with relief and refraction. Triangles of onyx alternate with openwork and diamonds in a play of light and shade that is emblematic of the maison. The neck-piece can be split into two separate necklaces.

When it comes to representing nature, CARTIER does not shy from exposing the latter's strength and tensions. The idea is to merge lifelikeness with abstraction, as seen in the Panthère Givrée Necklace. The realistic head and coat effortlessly morphs into a pixilated formation of diamond-set alveolus intermixed with aquamarines in various sizes and shapes – the three largest totalling 20.33 carats. We have to thank Jeanne Toussaint's pioneering spirit for the black onyx spots of the coat.

A CARTIER high jewellery collection would not be complete without a reference to foreign cultures. The transformable Girih Necklace “offers a unique interpretation of one of the founding themes of Cartier's style: Islamic art and the splendour of its architecture”, the team explains. The mosaic-like pattern presents an interplay of lines, motifs and symmetry, while emeralds from Zambia meet turquoises (that were cut to measure by the lapidary). Pairing blue and green was seen as an unconventional move in the 1910s but Louis Cartier believed in it after being struck by an ‘Islamic Arts’ exhibition at the Musée des Arts Décoratifs de Paris.

Panthère Givrée Necklace in 18K white gold set with aquamarines, lapis lazuli, onyx, emeralds and diamonds; **Le Voyage Recommencé**. POA.


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Girih Necklace in platinum set with emeralds, turquoises and diamonds;
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Unda Necklace (drawing) in 18K white gold set with emeralds and diamonds;
Le Voyage Recommencé. POA.



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The previous sample of one-of-a-kind high jewellery pieces is accompanied by two additional sets, which adhere to the concept of **Le Voyage Recommencé**. The Voltea suite of a necklace, ring and earrings celebrates the black and red signature pairing (onyx and coral). The succession of undulating half-moon disks evokes a rib cage, within which coral and black accents are captured. Fully displayed coral beads are encircled by an open onyx frame and studded with a diamond. The skeletal structure allows maximum suppleness. The same fluid comfort can be found in the second set, the Unda set. It is thanks to diamond links of various shapes and sizes; they are entirely paved with diamonds. Emerald bead-like cabochons are set symmetrically, almost representing notes on a musical partition for the neckpiece. There is something slightly otherworldly about Unda.

Le Voyage Recommencé was recently presented in Italy, first in Lucques at the Reale di Maria villa and later in the day in Florence for a celebration. The collection confirms the importance of being loyal to one's own aesthetics while innovating and re-inventing oneself, which would appear paradoxical; herein resides the genius.

Voltea Necklace (drawing) in 18K rose gold set with coral, onyx and diamonds; **Le Voyage Recommencé**. POA.


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In 2020, with 45 high jewellery pieces, **TWEED DE CHANEL** was a technical game-changer. The subject referred to Coco Chanel's favourite fabric, which she fell in love with while living at the Rosehall estate in Scotland with Hugh Grosvenor, the second Duke of Westminster. Patrice Leguère's approach was not to merely evoke the woolly material, but to transpose the warp and weft weaving technique into a piece of jewellery. It took years to perfect a level of expertise good enough to crack the numerous challenges of interweaving strands and chains of gold with one another, in a supple composition. Fast forward to 2023 with Leguère now decided to revisit the theme that became instantly iconic at the time. This second iteration of **TWEED DE CHANEL** now includes 63 creations that naturally celebrate number 5 (to which an entire high jewellery collection was devoted in 2021 and to celebrate the 100th anniversary of CHANEL N°5 perfume). So, the new chapter presents five new tweed jewellery weaves, in five different colours and adorned with five symbols dear to Gabrielle Chanel (all of which have also inspired their own collection over time): the camellia, the star, the lion, the ribbon and the sun. **TWEED DE CHANEL** is thus a super theme, an anthology of iconic themes, here interpreted through the prism of the tweed fabric.

Tweed Petale Necklace in rose gold set with pink sapphires and diamonds; **TWEED DE CHANEL**. POA.


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Tweed Cambon Earrings in yellow gold and platinum set with rock crystal, yellow sapphires and diamonds; **TWEED DE CHANEL**. POA.



Ruban Pastel Bracelet in white gold set with diamonds and pearls; **TWEED DE CHANEL**. POA.



Each time, the *modus operandi* seems to be the tweed motif meeting that other emblem ‘mid-way’. For Camelia, the flower’s outlines and pink petals (pink sapphires) merge with the warp and weft in yellow gold. There is less of the camellia motif than in 1.5 1 Camélia. 5 Allures High Jewellery collection, and less of the tweed than in the first iteration of **TWEED DE CHANEL**, as the two motifs blend with each other. Same goes for Ruban (an all-white diamond and white pearl chapter) for which a loose warp and weft (made of various diamond cuts) is almost randomly interspersed with three-dimensional bows. This re-enforces the idea of fraying that is so inherent to tweed. The Soleil theme naturally pairs yellow beryls, a burned orange topaz (Tweed Solaire) with white diamonds. Although they are set on top, sun rays actually lend themselves to the warp and weft pattern. The Tweed Cambon earrings showcase something rarely seen in a CHANEL collection: elongated kite-shaped rose-cut rock crystals.

It is more sanguine for the Lion as rubies, spessartite garnets, yellow sapphires and spinels make the most of red, yellow and white. The lion head is again just outlined (less fully formed than in **L’Esprit du Lion** high jewellery collection), and to make it stand out, it is contrasted in white gold over the yellow gold tweed pattern. The latter is decked with a gold chain motif for the neckpiece and bracelet (Tweed Royal) which amps up the lavishness. After all, the lion is king.

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Transformable Tweed Royal Necklace, whose plastron made of a yellow gold weave, is intricately crafted and trimmed with a chain, and set with diamonds and a magnificent ensemble of 37 rubies. The lion's head at its centre can be worn as a brooch or as a necklace on the plastron, while the magnificent 10.17-carat D FL Type IIa pear-cut diamond that adorns it, can be detached to be worn as a ring; **TWEED DE CHANEL**. POA.



Transformable Tweed Royal Bracelet in yellow and white gold set with rubies, ruby beads and diamonds; **TWEED DE CHANEL**. POA.

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Without a doubt the Tweed Royal Necklace is the main masterpiece, in part because of its large supple tweed plastron, but also for the ensemble of 37 rubies, for the detachable lion's head at its centre that can be also worn as a brooch, for the magnificent 10.17-carat D FL Type IIa pear-cut diamond which anchors the structure and can be detached to be worn as a ring. That said, my favourite theme is Etoile above all because of the daring choice of combining deep blue (sapphires or lapis lazuli) and black (onyx). 'The starry night sky' tweed pattern is punctuated by little stars – yellow diamonds set in yellow gold. One could lose oneself in the depth of the dark sapphire of the Astral Ring, whose density is enhanced by onyx ingots and additional blue round sapphires all around. It could be Tweed Etoile that best epitomises the richness of tweed: strands of lapis lazuli beads, round brilliant-cut diamonds, and little stars shooting out of large yellow sapphires (or of a sublime yellow diamond for the sautoir), while smooth onyx accents appear here and there. What a splendid re-interpretation of the star emblem first celebrated in the **Bijoux de Diamants** collection, the first and only high jewellery collection created by Gabrielle Chanel in 1932! It is also a distant cousin of the Constellation Australe theme from the Escale à Venise collection of 2021.



Tweed Etoile Sautoir in yellow and white gold set with one yellow diamond, yellow sapphires, lapis lazuli beads, black onyx and diamonds; **TWEED DE CHANEL**. POA.



Tweed Australe Ring in yellow and white gold set with one oval-cut deep blue sapphire, blue sapphires, yellow sapphires, black onyx and diamonds; **TWEED DE CHANEL**. POA.

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The 76th Cannes Film Festival has recently closed and the Palm d'Or designed and made by CHOPARD was attributed. As per usual, it also coincided with the release of the **Red Carpet Collection**. What differed this time was a twofold reveal. Not only did Caroline Scheufele launched 76 new high jewellery pieces, she also unveiled **Caroline's Couture**, a *“wardrobe designed to bring fashion and jewellery to life in perfect harmony, with elaborate textures evoking gem-setting, delicate artisanal embroidery, as well as fabric structure in total symbiosis with haute joaillerie so that clothes and jewellery shine individually while basking in each other's glow”*, the team says. Having pioneered sustainability in the jewellery arena, this clothing line is naturally meant to be timeless (each garment can be ordered any time), and to produce as little waste as possible. Chiffon, taffeta, duchess satin, silk cady, lace, a large proportion of the fabrics are sourced from Jakob Schlaepfer in St. Gallen, a Swiss manufacturer that has become a world-wide reference and supplier to haute couture since its inception. Some of the fabrics also come from the Gentili Mosconi workshops in Como, in particular jacquards, which have been worked and redesigned to meet the unique requirements of Caroline's Couture. The embroideries are made in India by the best artisans of the Kalhath Institute, woven with Japanese beads, the smallest in the world.

Model wearing both a feathered embroidered dress from Caroline's Couture, and a choker necklace in white gold set with briolette-cut diamonds, marquise-shaped diamonds, purple sapphires and ruby beads; **76th Red Carpet Collection**. POA.



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Cuff Bracelet in Fairmined-certified ethical 18K white gold and in titanium, set with an oval-shaped garnet (12.11cts), oval-shaped mandarin garnets (10.79cts), rose-cut yellow-orange sapphires (129.55cts), brilliant-cut yellow sapphires (1.01cts) and brilliant-cut diamonds (12.12cts); **76th Red Carpet Collection**. POA.



Ring in titanium set with an oval-shaped Paraiba tourmaline (15.98cts), heart-shaped emeralds (4.02cts) and brilliant-cut emeralds (1.12cts); **76th Red Carpet Collection**. POA.



Necklace in Fairmined-certified ethical 18K white gold and in titanium, set with heart- and pear-shaped emeralds and brilliant-cut sapphires; **76th Red Carpet Collection**. POA.



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Pearl Necklace with motif in Fairmined-certified ethical 18K white gold, set with beryls, opals, peridots, multi-coloured sapphires and tourmalines; **76th Red Carpet Collection**. POA.



For the high jewels, romantic symbols abound (feathers, swans, hearts, flowers, butterflies) in an unbridled chromatic palette. Scheufele's sensitivity leads to extraordinary colour compositions (not unlike what one finds in nature with birds of paradise or shimmering tropical fish), even when there is just two hues at play. A sensational necklace made of pear-shaped emeralds and one pear-shaped yellow diamond drop is a good example of impactful simplicity. Although the Creative Director also excels at marrying simplicity with opulence as seen in a double strand pearl neckpiece set with a flamboyant floral medallion (a multi-coloured abstract bouquet), she can achieve the same effect with a same-tone palette. The pairing of lagoon blue with green is intoxicating in a ring in titanium set with one huge oval-shaped Paraiba tourmaline and emeralds. The pairing of navy blue and green has the same pull in a necklace set with emeralds and blue sapphire-paved halos. Burnt orange, yellow and brown shades compose a cuff assembled like a temple mosaic. Each time, Scheufele picks complementary colours to highlight each other, even when it means resorting to unconventional associations.

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With an optical illusion helped by a clever lighting scenography, 30 avenue Montaigne was temporarily transformed into villa Erba on Lake Como this June. It is where DIOR's **Les Jardins de La Couture** high jewellery collection was presented for the first time. On the night of the gala, a catwalk took place against the backdrop of the Italian villa set in darkness except for its silhouette underlined by LED strips. The Erba villa turned into a full-size sketch, the set of DIOR's fairytale. *"From the roses of Granville to the bewitching femmes-fleurs of the New Look, the theme of gardens held a special place in Christian Dior's heart. In each collection, the founding-couturier constantly drew inspiration from nature and its bountiful fertility. A couture nature to which Victoire de Castellane pays tribute with Les Jardins de la Couture"*, the team explains. In order to assert her vision – and realize the emergence of *femmes-fleurs* – the high jewels were paired with unique couture clothes designed by Maria Grazia Chiuri for the occasion. Needless to say the embroidered gowns, jackets and skirts adhered to the classic DIOR silhouettes as well as paid tribute to Mr Dior's own gardens (les Jardins de Granville, Milly-La-Forêt, as well as le Chateau de la Colle Noire). The exquisite floral embroideries have been executed by the Chankya School of Craft in India as well as the French Lesage Atelier – le 19M, and the outcome is beyond riveting. A strap dress, all-over stitched with umpteen little flowers in a *degradé* of white to green with touches of pink and blue, has been associated with one of the master neckpieces, a wreath of pink and white flowers from which a large emerald-cut emerald medallion hangs. The important detail is that the proportions of the floral motifs are the same in the jewels as in the embroidery work, so visually it is as if the gown simply mirrors the neckpiece, and vice versa.

Model wearing a couture embroidered gown and one of the Les Jardins de La Couture necklaces, The Buisson Necklace, in yellow gold set with one emerald-cut emerald (approx. 17cts), pink sapphires, emeralds and diamonds; **Les Jardins de la Couture**. POA.



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Ring in yellow gold set with Paraiba-type tourmalines, tsavorite garnets and white pearl; **Les Jardins de la Couture**. POA.



Earrings in pink gold set with white opals, turquoises and diamonds; **Les Jardins de la Couture**. POA.



Necklace in pink gold set with diamonds, pink, blue and yellow sapphires, rubies, spessartite garnets, tsavorite garnets, turquoises and green lacquer; **Les Jardins de la Couture**. POA.



Ring in pink gold set with rubies and pink sapphires; **Les Jardins de la Couture**. POA.



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Mini Milly Necklace in yellow and white gold set with mother-of-pearl, multi-coloured sapphires and diamonds; **Les Jardins de la Couture**. POA.



Victoire de Castellane's knack with colours is once again on display, as well as her signatures: pearls and opals, lace-like patterns, miniature scale and details, and the use of lacquer (lacquered prongs in the same colour as the gems)...this all makes a DIOR high jewel instantly recognisable. Yet it seems that there are at least a few novelties in this new collection: first is the 'sequined lacquer' from the Yellow Diamond Set; the use of turquoises, which have been rarely seen in past collections; or the gold plaques as main body of the jewel (noticed in the Yellow Diamond Set and the Mini Set). This could be due to de Castellane's exploration of the choker style (one of her favourites) with a new – more rigid – geometrical choice. At least, the long, articulated, curved shape is the perfect canvas to depict miniature scenery. In that respect, The Mini Set is absolutely sensational. Little clouds, flowers, rainbows, the sun, and trees paint an idyllic panorama landscape all around the neck. I have rarely seen a piece of jewellery that is so evocative of what heaven must look like.

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Finishing the exquisite garments at the DIOR's Couture Atelier.



Necklace in yellow gold set with yellow diamonds, white diamonds and sequined lacquer; **Les Jardins de la Couture**. POA.



Expert hands at the Chankya School of Craft in India.

Not all the garments were embroidered or textured. Some minimalist all-white tailored suits became canvases for colourful parures and bejewelled belts. **Les Jardins de la Couture** is a true team prowess, from the Couture and high jewellery ateliers, to the third-party embroiderers via the scenographers.

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www.harrywinston.com

Ocean Date Moon Phase Automatic 42mm, Fully Diamond Set Timepiece; Ocean collection. POA.

On the 25th anniversary of HARRY WINSTON's Ocean timepieces, the team says that they are "perfect to embrace the summer season with style". Well, let me politely disagree. The OCEAN watches are 'perfect' companions all year long! It is true that the slightly unisex, sporty aesthetics and spritzzy orange colourway for one style are conducive to summer yachting, yet they could as well equip one's wrist on ski slopes. Fitted with Swiss-made movements, *"crafted with the latest technologies to ensure unparalleled accuracy, the calibres used for the Ocean timepieces display indispensable functions to track the time with precision and a solid water-resistance up to 10 bars allowing for endless adventurous possibilities"*, the team adds.

The signature three arches surrounding the winding crown is *"a direct reference to the entryway of the House's New York Flagship Salon"* - and the round 36, 42, 44 and 45mm cases are made of 18K gold or Zanium (the revolutionary alloy developed by Harry Winston that is ultra-lightweight, incredibly resilient, and resistant to corrosion and scratches).

For the special occasion of the 25th anniversary, HARRY WINSTON has fully dressed the Ocean Date Moon Phase Automatic 42mm and Biretrograde 36mm timepieces in diamonds; the former with no less than 38 carats of round brilliant, emerald-cut and mainly baguette-cut diamonds.


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Ocean Date Moon Phase Automatic 42mm; Ocean collection. POA.



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www.harrywinston.com

Ocean Biretrograde
Timepiece in orange;
Ocean collection. POA.

Did you know that in homage to their name, the 36mm watches have dials made of mother-of-pearl? Whereas the 42, 44 and 45mm timepieces often present open-worked dials when the design stems from the Project Z series. Available for her and for him, the headliners of the collection are the Ocean Biretrograde. These are recognisable by the way the time is displayed (an excentre hours and minutes counter at noon, two retrograde counters for the seconds and days and a date window at 6 o'clock), the presence of moon phase, tourbillons and master perpetual calendar functions. Just everything and beyond that one needs at every hour of the day and night...and without losing style.



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