

THE

Jewelry Journal



THE WOMEN'S ISSUE

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22 – 27 March 2018

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THE WOMEN'S ISSUE

2017 marked a historic new chapter in the women's rights movement. But the last 15 years have also witnessed a flourish of female protagonists in the world of fine jewelry. Today, the once male-dominated industry has undergone a change of face and that face is female. Fine jewelry, the feminine accoutrement par excellence, is increasingly purchased by women themselves, so it stands to reason that female designers might know a thing or two about "what a girl wants." The J Jewelry Journal is celebrating this evolution by producing our first women's issue.

If you are reading this, most likely you are also attending Baselworld where, for the first time, The J Jewelry Journal will be an official media partner. Aside from our special Basel preview, we've highlighted some of the best watches in the women's market. In this issue, we've also profiled several stellar female designers from Europe whose designs have changed the notion of how fine jewelry looks and revolutionized how it can be worn.

Behind every designer is a great business partner. Contributing writer Tanya Dukes profiles some of the industry's most influential female executives, including Italy's Sabina Belli, at Pomellato. We also feature a special guest writer, jeweler Melissa Joy Manning, for a glimpse at how to support and incorporate sustainable production practices in the world of fine jewelry and define what consumers need to know to buy "clean" jewelry.

The Golden Globes that showcased numerous celebrities rallying behind the #Timesup movement was the inspiration behind our black jewelry trend, although nobody could deny that these pieces make a bold statement regardless. Speaking of bold statements, Oscar Heyman shares with us one of their most exquisite necklaces and the painstaking work involved in its creation. Also worthy of note is Sally Morrison of Gemfields, for her Lifetime Achievement Award at the most recent Gem Awards.

Finally, with another Royal Wedding on the horizon, we thought the time was ripe to look at the jewels of the House of Windsor and House of Savoia, Italy's last ruling family. These women not only knew how to wear their jewels royally, but also possess an inspiring spark of spunk and independence.

When it comes to wearing fine jewelry, of course no one does it better than the ladies, among whom our readers. And now, in the words of Annie Lennox, "Sisters are doing it for themselves." Enjoy!



Editor at Large

VICTOR VELYAN



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LITTLE GEMS



Winning Women

It wasn't by design that just about the time organizers were planning the 2nd annual Women's March, women were taking a winning stance in the jewelry world too. For the first time in its 16-year history, all of the winners and presenters at the annual GEM Awards were women. The event which is hosted by Jewelers of America (JA), the national jewelry trade association, took place in January at Cipriani in New York.

Jewelers of America's Amanda Gizzi says that was merely a coincidence, "Women have been a driving force in our GEM Awards community since its inception. Greatness is not determined by gender but by the skills, drive and passion of each individual." The GEM Awards recognize the achievements of individuals and companies whose work raises the visibility and status of fine jewelry and watches. Sally Morrison was honored with the GEM Award for Lifetime Achievement for a career's worth of contributions to the fine jewelry and watch industry at places such as the World Gold Council, Forevermark, Gemfields among others. In her acceptance speech, she focused on the importance of women in and to our industry by saying, "We make products that represent and celebrate the most meaningful and transformative moments in a woman's life. Ultimately, she is our customer and we need to honor her. We need every aspect of what we do to be worthy of the product we sell. To do a better job at this we must involve women in all aspects of our industry." – IM



A lion's share of gems

Born under the sign of Leo, on August 19th, Mademoiselle Coco Chanel was obsessed with the mighty Lion. Headstrong, natural born leaders born under this zodiac sign are creative, self-confident, hardworking high-achievers, and usually come with a mane of hair - though Coco was more iconically crowned with her beloved hats. It's no wonder she was drawn to Venice after the death of her one true love, Boy Capel, in a tragic car accident. She retreated to the City of Canals which boasts its own love affair with the lion, displayed prominently in Piazza San Marco and throughout the city, in honor of their patron saint. Upon returning to Paris, she decorated her apartment at 31 rue Cambon with several lion sculptures. In 2012, the maison launched the first high jewelry collection dedicated to this majestic feline and has since followed with a 53-piece collection, "L'Esprit du Lion", launched during Haute Couture this past January. This collection is marked by a prominent gold chain detail, a further symbol of power and authority. Set in white or yellow gold amongst diamonds, sapphires, beryls and Imperial topaz – the stones emit a fiery tone just like the warm African sky under which lions love to bask luxuriously. – Roxanne Robinson



Meaningful Treasures

Alchemy is the process of converting basic elements into precious matter and it's also the name of the new collection Forevermark x Jane Trau. A collection that inspires women to form bonds and embrace who they are while discovering their best self.

The name for this collection was born by transforming four essential diamond shapes (emerald, round, pear, marquise) into meaningful treasures that speak to each woman individually: The Vanguard, The Sophisticated, The Envoy and The Maverick; each one embodies qualities – strength, integrity, loyalty, creativity – that we possess as individuals.

The Forevermark x Jade Trau collaboration is the next evolution of the five-year partnership between the designer and the brand, effortlessly marrying the world's most beautiful and carefully selected diamonds with Jade's meticulous attention to detail and commitment to quality. – Ilaria Maggi

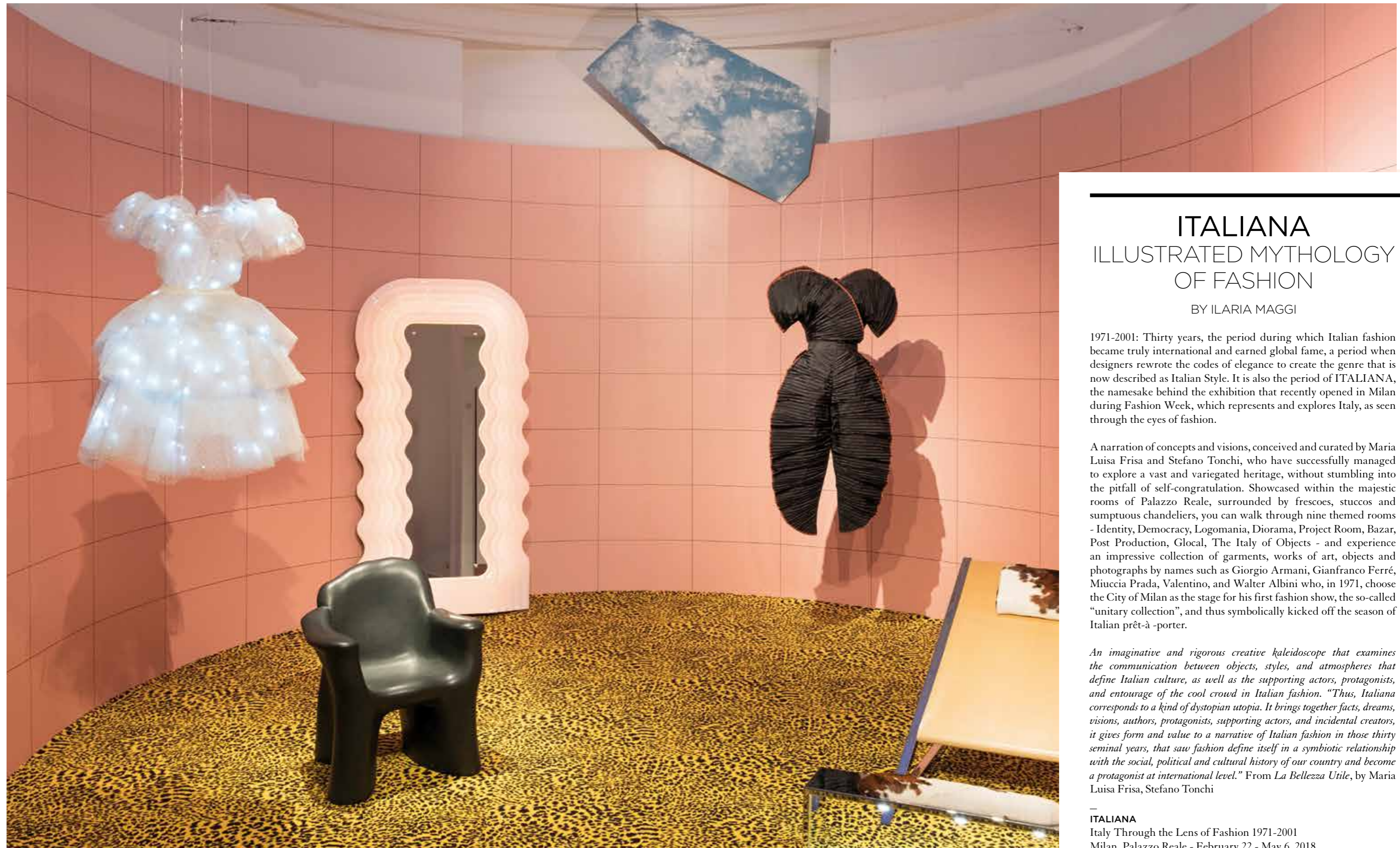
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trends that will capture the world's attention in 2018. Only Baselworld brings together the most prestigious brands, the most influential media and world-class buyers. Come and experience first-hand tomorrow's trends. Baselworld: the Show of world premieres!



ITALIANA

ILLUSTRATED MYTHOLOGY OF FASHION

BY ILARIA MAGGI

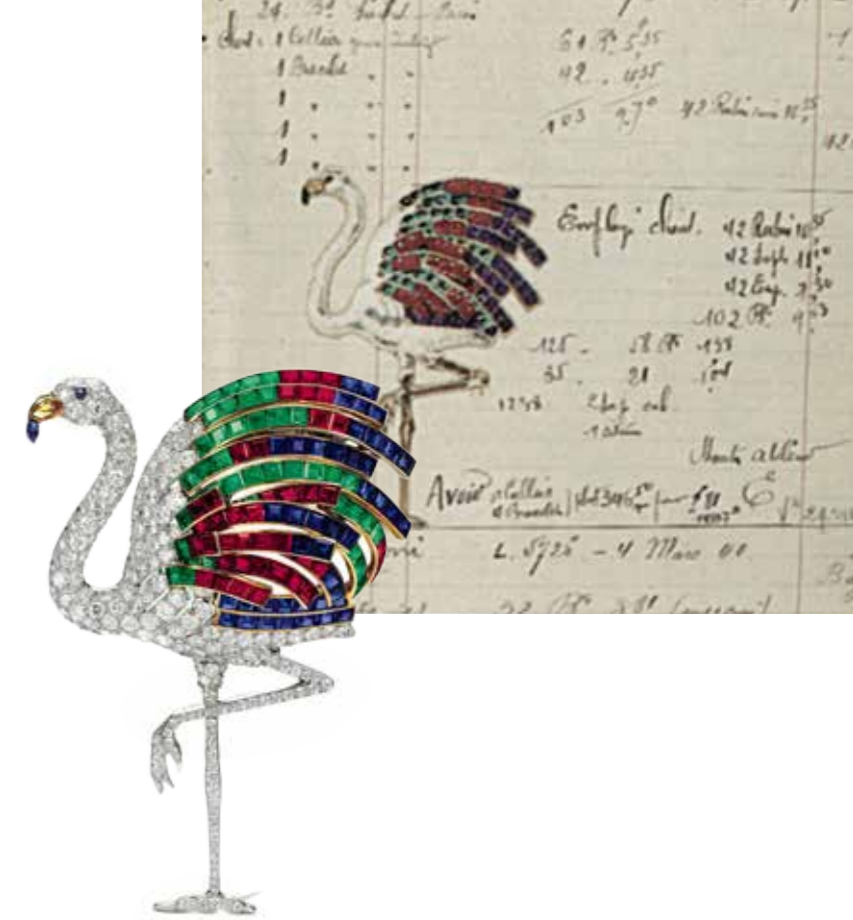
1971-2001: Thirty years, the period during which Italian fashion became truly international and earned global fame, a period when designers rewrote the codes of elegance to create the genre that is now described as Italian Style. It is also the period of ITALIANA, the namesake behind the exhibition that recently opened in Milan during Fashion Week, which represents and explores Italy, as seen through the eyes of fashion.

A narration of concepts and visions, conceived and curated by Maria Luisa Frisa and Stefano Tonchi, who have successfully managed to explore a vast and variegated heritage, without stumbling into the pitfall of self-congratulation. Showcased within the majestic rooms of Palazzo Reale, surrounded by frescoes, stuccos and sumptuous chandeliers, you can walk through nine themed rooms - Identity, Democracy, Logomania, Diorama, Project Room, Bazar, Post Production, Glocal, The Italy of Objects - and experience an impressive collection of garments, works of art, objects and photographs by names such as Giorgio Armani, Gianfranco Ferré, Miuccia Prada, Valentino, and Walter Albini who, in 1971, choose the City of Milan as the stage for his first fashion show, the so-called "unitary collection", and thus symbolically kicked off the season of Italian prêt-à-porter.

An imaginative and rigorous creative kaleidoscope that examines the communication between objects, styles, and atmospheres that define Italian culture, as well as the supporting actors, protagonists, and entourage of the cool crowd in Italian fashion. "Thus, Italiana corresponds to a kind of dystopian utopia. It brings together facts, dreams, visions, authors, protagonists, supporting actors, and incidental creators, it gives form and value to a narrative of Italian fashion in those thirty seminal years, that saw fashion define itself in a symbiotic relationship with the social, political and cultural history of our country and become a protagonist at international level." From *La Bellezza Utile*, by Maria Luisa Frisa, Stefano Tonchi

ITALIANA

Italy Through the Lens of Fashion 1971-2001
Milan, Palazzo Reale - February 22 - May 6, 2018



FIT FOR A QUEEN

SINCE TIME IMMEMORIAL, JEWELRY HAS SYMBOLIZED POWER AND STATUS. FROM THE STAGGERING PEARL-ENCRUSTED GOWNS OF ELIZABETH I TO TODAY'S PRINCESSES, HERE IS A LOOK AT THE MOST DARING ROYAL WOMEN AND THEIR JEWELRY.

BY ALEX WYNNE



Clockwise from the top left: Grace Kelly; Queen Elizabeth I, by Unknown continental artist oil on panel, circa 1575, National Portrait Gallery; Queen Mary wearing the Girls of Great Britain and Ireland Tiara (credit: Garrard); The Ruby, Sapphire, Emerald, Citrine And Diamond Flamingo Clip, Mounted By Cartier, Paris, 1940, sold by Sotheby's London, Exceptional Jewels And Precious Objects Formerly In The Collection Of The Duchess Of Windsor, 30 November 2010; Estimate £11.5 million; Sold for £1,721,250 (US \$2,678,954) (credit: Sotheby's); Maria Pia wears the ivy tiara for her wedding; The Imperial State Crown (credit: Garrard).

“For female royals, jewelry is clearly a tool of power,” says Marie Vallanet-Delhom, president of the Van Cleef & Arpels-backed École des Arts Joailliers in Paris. “The quantity and beauty of their gems and jewels represented their status.” In the past, royal gems were a form of currency, used to secure loans in times of need or to forge political alliances between nations, and for royal women to assert their power and beauty in a patriarchal world. But over time, the power of Europe’s royal families has faded. State-owned gems are largely things of the past, having become either museum pieces or shrouded in mystery after being sold to private buyers. “Since important jewels are worn less frequently in modern times, now more than ever these jewels set the wearer apart,” believes Frank Everett, sales director of Sotheby’s Luxury Division. Only the United Kingdom still has its Crown Jewels, and *Queen Elizabeth II* also has one of the most extensive private collections in Europe, containing a staggering multitude of tiaras, earrings, necklaces and brooches. Despite being brought out largely for formal occasions, the Queen’s dry sense of humor is evident in her nickname for her grandmother Queen Mary’s brooch made from pieces of the Cullinan diamond – she calls them “Granny’s Chips.” Certain items are loaned to other members of the royal family for official appearances – some of the most iconic pictures of *Princess Diana* show her wearing necklaces and tiaras from the collection. *The Duchess of Cambridge* has followed her lead. While jewelry was in the past intrinsically linked to politics, today’s royals are just as likely to use it as a means of expression. “We are in a much more relaxed, less formal society,” explains Amy Burton, design director at London’s vintage and contemporary jewelry dealer, Hancocks, which has held several royal warrants. “For formal occasions they still very much respect tradition and wear the heirloom pieces and pieces from the Royal Collection. But now for less formal occasions they use it more to express their own personality.”



Clockwise from the top left: Princess Diana attends a gala charity dinner for cancer research at London's Bridgewater House in November 1995, wearing a sapphire and pearl choker. (credit: Tim Graham/Getty Images; from "Remembering Diana. A life in photographs". Foreward by Tina Brown); Garrard Workshop, preparing the Imperial State Crown for the 1953 Coronation (credit: Garrard); A Petochi drawing for the Savoias; A circa 1955 rose brooch by Cartier once owned by Princess Margaret, who wore it to her sister Elizabeth II's coronation, bought by Hancocks in a sale at Christie's in 2006. (credit: Hancocks); Elena von Montenegro.

The twice-divorced *Wallis Simpson* was showered with precious gems by Edward VIII, who gave up his throne to marry his love. Ever surrounded by intrigue, the Duchess of Windsor was rumored to be a Nazi sympathizer and spy. Many of the pieces in her extensive collection, which had society agog and has been described as the most important put together in the 20th century, were designed by the former king and made by prestigious houses like Cartier and Van Cleef & Arpels. A 1987 Sotheby's sale of her collection raised \$50 million for the Pasteur Institute.

Monaco's royals got an injection of glamor thanks to Hollywood actress *Grace Kelly*, whose engagement to Prince Rainier was sealed with a 10.47 karat emerald-cut diamond ring from Cartier. Princess Grace also favored pieces from Van Cleef & Arpels, collecting their animal clips and Alhambra necklaces. Van Cleef became an official supplier to the principality in 1956, a year after their wedding. When former Olympic swimmer *Charlene Wittstock* married Prince Albert II in 2011, the house created the *Océan* necklace with its wave-like motifs made up of more than 1,200 diamonds and sapphires.

The House of Savoia, Italy's ruling family until 1946, had feisty women and precious jewels in equal volumes. *Margherita di Savoia*, dubbed the "Queen of Pearls," was known for her passion for the subject. Her husband gave her a new strand each year, and the family built strong relationships with houses including Petochi, Musy and Chiappe over the years.

In 1934, her grandson Prince Umberto di Savoia, to become Umberto II, Italy's last king who reigned for only a month, entrusted Petochi with reworking Margherita's diamond rivièrè for his wife *Marie José of Belgium* on the arrival of their firstborn *Maria Pia*, just part of her extensive collection. Later in exile and separated from her husband, Marie José raised their four children alone. Her daughter *Maria Gabriella* was courted both by the Shah of Iran and King Juan Carlos of Spain, both of whom she turned down, not desiring to be a queen. Umberto's elder sister *Princess Mafalda* married Prince Philip of Hesse in a love match, and was accused of subversive activities by Hitler during World War II and interned at the Buchenwald concentration camp, where she would end her days. In pictures, she is seen wearing a majestic pearl tiara by Petochi before her tragic change in fortune. Surviving Savoia family members were only allowed to set foot in Italy again in 2002 after renouncing their claim on crown properties, including priceless jewels confiscated in 1946 and kept in a vault at the Bank of Italy since. Among the most hedonistic of Europe's royals of more recent years, meanwhile, was Germany's *Gloria von Thurn und Taxis*. "Her edgy fashion sense contrasted with her royal jewels, earning her the names 'Punk Princess' and 'Princess TNT,'" explains Everett of her Eighties heyday. After being widowed in 1990, she sold off much of her property to pay debts. But the family's emerald tiara, made by Hancocks more than a century before, escaped the auction block, and was most recently seen worn by her daughter, *Elisabeth von Thurn und Taxis*, in a 2015 photoshoot.

In such a way, a younger generation of royals is breathing new life into heirloom jewelry. "They bring out these symbols of the past and wear them in a modern way," says Vallanet-Delhom. "We're at the beginning of a new cycle: royal jewelry is no longer *passé*, it has once again become a beautiful symbol inspiring us to dream."

The Duchess of Cambridge channels a new type of message with her jewelry, which goes from loaned heirloom pieces like the Halo Tiara by Cartier she donned for her wedding to items from more accessible high-street brands, mirroring her fashion sense. "This is very different historically from what the royal family would wear," says Burton. "It's really interesting because I think it makes her more relatable to people." Royal watchers are keen to see how Prince Harry's bride-to-be, *Meghan Markle*, will wear her gems after they wed. For the moment, Meghan favors a subtle contemporary look, with stacked gold rings, minimal earrings and the occasional off-the-shelf piece from Cartier. "She's obviously very fashion jewelry in her taste," Burton observes. Her engagement ring, designed by Prince Harry, incorporates a diamond from Botswana, where the couple fell in love, and two smaller stones from Princess Diana's collection, which her sons inherited for their future wives. Kate famously wears Diana's sapphire engagement ring made by Garrard, long the go-to jeweler for the royal family. Princess Diana epitomized a new attitude, finding creative ways to wear historic pieces. "When Princess Diana wore the Art Deco emerald choker as a bandeau across her forehead in 1985, that was quite a different way to wear jewelry," says Burton. "I don't think many other royals have stepped out of their comfort zone with jewels like Princess Diana did." But a love of jewelry is nothing new. *Queen Mary* (said Granny, above) adored her gems. "Queen Mary set trends and epitomized the style of her age," says Everett. "To say she had a love and appreciation of magnificent jewels is an understatement. She adored them, piling them on and [...] layering multiple diamond chokers, rivièrè necklaces and ropes of pearls to her knees." The late *Princess Margaret* inherited her grandmother's taste for the extravagant – as well as several items from her collection. Elizabeth's rebellious younger sister married a photographer, moved in society circles and regularly appeared on best-dressed lists. "She had some great taste in jewelry, quite bold and daring," says Burton. As well as jewels from leading houses like Cartier, she supported avant-garde British jewelers like Andrew Grima. For her wedding, she acquired the fairytale Poltimore Tiara, created by Garrard in the 1870s, which sold at Christie's in 2006 for \$1.7 million.

B THE POWER OF BLACK

CLOTHING ISN'T THE ONLY WAY TO MAKE A STATEMENT IN NOIR. BY ROXANNE ROBINSON

At the Golden Globes awards this year, actresses supporting the Time's Up movement donned black dresses in a show of solidarity. But who says frocks are the only way to express your support? In our first women's issue, The J Jewelry Journal suggests making a statement with stunning black jewelry. Whether through stones such as black diamonds, sapphires or onyx or finishes such as black rhodium, the effect is strong and chic.

Dark stones have been especially popular with new designers. LA-based fine jewelry designer KATKIM, who will be launching at Bergdorf Goodman, has made a name for herself with her popular ear thread pins, which hook around the top of the ear and are then inserted into a lobe piercing for a fresh avant-garde look. Celebs and Influencers such as Gigi Hadid, Leandra Medine, Pink, Taraji Henson and Olivia Holt have all been seen sporting them.

Launched in Fall 2017, former tech marketing wiz Emily P Wheeler turned a side gig into a full-time career after realizing her passion for creating jewelry was stronger than her formal studies. Her influences draw heavily upon architecture – inspired by her father's architectural photography collection and the architectural tech start-up she worked for. Says Wheeler, "I have always loved black diamonds and colored stones, they're an interesting way to play with color. I loved the combination of black, red rubies and yellow gold inspired by traditional Indian jewelry that's also edgy and modern."



KATKIM "FLASH"
—
pave ear pin 18k white gold and black diamonds, \$1380 at Bergdorf Goodman.



MATTIOLI
—
18k white gold and black diamond ring, \$11,460 at Neiman Marcus nationwide



COLETTE
—
118k black gold, black diamond and pearl earrings, \$5,540 at colettejewelry.com



NIKOS KOULIS
—
18k white gold, sapphire, diamond and enamel earrings, \$16,040 at Bergdorf Goodman.



FRED
—
18k gold and ebony ring, \$5,550 at Hamilton Jewelers Palm Beach



TACORI
—
silver with black diamond bangle, \$1,190 at Tacori.com



IPPOLITA
—
Senso™ 18k gold and diamond ring, \$4,295 at ippolita.com



ILEANA MAKRI
—
18k white gold, black oxidized diamond, \$8,090 at ileanamakri.com



COMPLETEDWORKS
—
silver black rhodium-plated necklace, approximately \$347 at Swoonery.com



KAVANT & SHARART
—
18K white gold, black diamond and white topaz earrings, \$2,950 at kavantandsharart.com



EMILY P WHEELER
—
14k yellow gold black diamond and ruby eternity cigar ring, \$11,400 at emilypwheeler.com

THE FUTURE OF FINE JEWELRY IS FEMALE

BY ROXANNE ROBINSON

After decades or even centuries of male domination in the fine jewelry business, the beginning of the 21st century has seen the rise of talented female designers, especially in Europe where the houses of Place Vendôme have long been guided by “les hommes.” But les temps sont changés. While women such as Elsa Peretti, Suzanne Belperron and Viviana Torun were leaders in their field, today boasts even more women helming a fine jewelry business. The J Jewelry Journal looks at five women designers based in Europe – Aurélie Bidermann, Charlotte Chesnais, Charlotte Dauphin de la Rochefoucauld, Delfina Delettrez and Valerie Messika – whose innovative designs are also changing the notion of fine jewelry design today. Being a female designer in a male-dominated field takes an independent spirit. This came quite naturally for Delfina Delettrez, who feels her matriarchal family business gave her the confidence to follow in the footsteps of the groundbreaking female greats mentioned above. It was also quite familiar to Valerie Messika, who works with her male cousin, husband and father to source, create and sell her designs adding, “I feel lucky! It makes me stronger that I don’t have those difficulties to navigate in the industry.” Charlotte Dauphin de la Rochefoucauld knew she was disrupting a system - ignited by men proposing big flashy stones as a symbol of a “rich man with a trophy wife” - when she proposed design over stones and enlisted model Saskia de Brauw, with her boyish haircut and strong independent look, to represent the new liberated woman who breaks that mold.

As women designing jewelry for other women, the approach also differs. Delfina feels “women are drawn to think about functionality and aesthetics on the same level”, whereas she believes men focus more on the decorative aspect. Charlotte Chesnais says it’s much harder to pinpoint, “I think you can tell when a woman designs for women, such as Phoebe Philo or Miuccia Prada in fashion or Peretti and Belperron, for example. It’s more sensitive; It’s not something that can be easily explained, but as a woman, I have a feeling and relationship to the female body that men don’t.” It’s also about knowing what they want, according to Aurélie Bidermann: “I design my pieces through

the lens of what I want to wear. I know how a beautiful necklace or pair of earrings will complement the woman wearing them.”

Each designer is ready for the future of fine jewelry, aware of the rapid evolution of recent years. Charlotte Dauphin has noticed that the demand for creativity is now on equal footing with the demand for quality stones, and that focus has shifted from the price to the piece’s meaningfulness to the buyer. Charlotte Chesnais, the self-professed newbie, takes full advantage of having zero limitations placed upon her creativity by notions of the past. She has observed the self-purchase trend in jewelry, noting, “Women are ready to offer themselves their own fine jewelry and aren’t waiting for their lover to do it!” This thought was echoed by Aurelie, who says, “I’m seeing

more and more women coming in to buy fine jewelry pieces for themselves, just because they love them. Of course, there are certain milestones and occasions that others will always shop for, but I find that women are no longer waiting for those moments to get beautiful jewelry.” Valerie has noticed a shift in the how pieces are

worn, “For several years now, jewelry has been worn in ways you’d least expect it! This new trend has manifested in different ways – double finger rings, hand bracelets, triple finger rings or single earrings.”

Having forged successful careers in fine jewelry, the designers pass on some universal wisdom learned along the way. Whether male or female, Delfina recommends continuous experimenting with new and non-precious materials, “We don’t know what will happen to our resources, and precious materials aren’t the only consideration, but also the design and its concept.” Charlotte Chesnais recommends wetting one’s feet in a big company first, in order to learn everything involved, from design to production, marketing and sales. Charlotte Dauphin has one simple piece of advice, “Don’t look at jewelry to find inspiration. In doing so you dismiss so many possibilities. Be confident in your own instincts.” If the indisputable success of these leading women is any indication, intuition and creativity will continue to be the guiding stars of fine jewelry towards the future.

“DON’T LOOK AT JEWELRY TO FIND INSPIRATION. IN DOING SO YOU DISMISS SO MANY POSSIBILITIES. BE CONFIDENT IN YOUR OWN INSTINCTS.”

CHARLOTTE DAUPHIN DE LA ROCHEFOUCAULD



BRAND: DAUPHIN BY CHARLOTTE DAUPHIN DE LA ROCHEFOUCAULD
BASE: PARIS AND LONDON
TRAINING: COURTAULD INSTITUTE OF ART, LONDON, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES, EDHEC, PARIS
ESTABLISHED: 2013; OFFICIAL LAUNCH, JANUARY 2014 HAUTE COUTURE, MUSÉE DES ARTS DÉCORATIFS.

WHY: “A culmination of various interests such as sculpture, photography, film and dance combined with my ongoing interest in movement and light. My desire to apply my creativity independently inspired me to create my own jewelry house. Naturally, my sculpture work applies to jewelry, but my practice of dance and filmmaking also strongly resonates in my work. These visual modes of expression mixed with my family’s jewelry tradition influenced my path.”

WHAT: “I have adopted a disruptive approach to jewellery, with innovative and surprising technical aesthetics, yet displaying a contemporary classicism that appeal to today’s woman. My fine jewelry designs address creativity and aren’t just about a big stone.”

BIG BREAK: “When Dauphin launched, it gathered global recognition, especially by the international press instantly who recognized the creations as new and disruptive and that the Dauphin woman was an utterly different customer. The introduction of Dauphin at Colette in Paris and at Dover Street Market in London confirmed this.”

VALERIE MESSIKA



BRAND: MESSIKA PARIS
BY: VALERIE MESSIKA
BASED: PARIS
TRAINING: CELSA GRADUATE PROGRAM AT THE UNIVERSITY OF PARIS SORBONNE; CHANEL JEWELRY, MARKETING & COMMUNICATIONS; SELF/FAMILY TAUGHT GEMOLOGIST.
ESTABLISHED: 2005

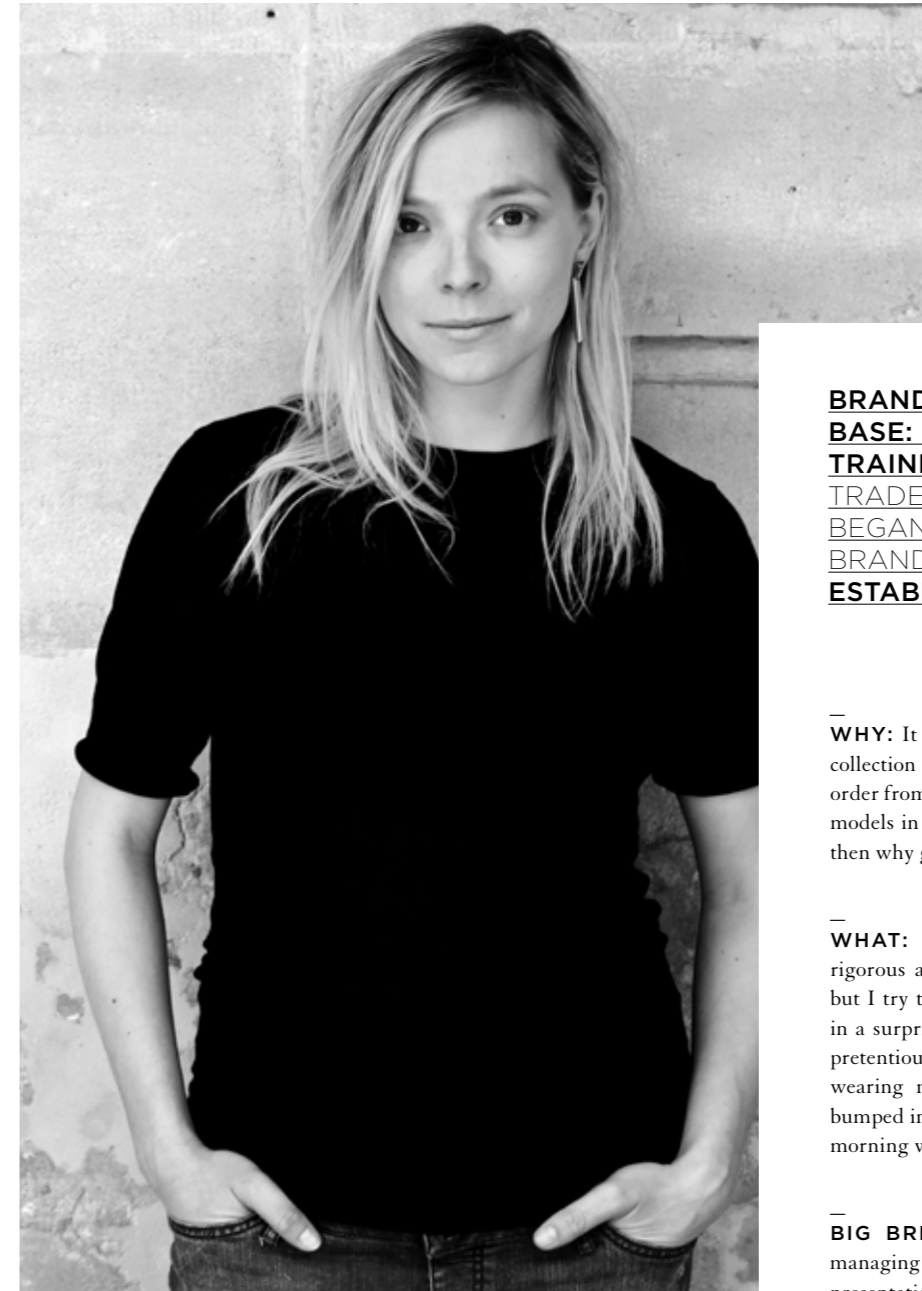
WHY: "Diamonds are in my blood, I grew up with them. Our father taught my brother Ilan and I everything we know about diamonds and transferred his passion for them to us. His dream was to have me take over the family business, so I spent a year with him to learn about it, but I had the feeling something essential was missing: creativity. My marketing eye noticed there were huge brands gathered around Place Vendôme in Paris, or small brands with affordable jewelry, but nothing in between. Just as in fashion, I filled a gap with a brand whose average prices are between \$500 and \$5,000."

WHAT: "I create elegant diamond pieces to be worn on an everyday basis. A modern mix between timeless and contemporary pieces, but always with a little twist. "Less is More" is my credo, and I base my collections upon 4 core values: Lightness, Liberty, Purity and Sensuality. My creations are very comfortable and don't weigh a woman down. Our clientele can be romantic, a little rock 'n' roll, or slightly edgy, but always timeless. Picture Kate Moss, Daria Werbowy, Elizabeth Taylor and Grace Kelly."

BIG BREAK: "For our 10th anniversary, we opened the Haute Joaillerie Atelier to create my first High Jewelry collection. That took courage, business maturity and brand credibility. The atelier is a creative environment where ideas and inspirations take shape and marked a new chapter in our history."



CHARLOTTE CHESNAIS



BRAND: CHARLOTTE CHESNAIS
BASE: PARIS
TRAINING: A FASHION DESIGNER BY TRADE AT BALENCIAGA WHERE SHE BEGAN TO DESIGN JEWELRY FOR THE BRAND IN-HOUSE.
ESTABLISHED: 2015

WHY: It came naturally, a year after the launch of my first collection in gold vermeil and silver after I had this special order from a customer. She asked me to make one of my ring models in solid gold set with a 5-carat diamond. I realized then why girls can go crazy for precious stones!

WHAT: Pure but strong lines, always curvy, round but rigorous at the same time. My work isn't very figurative but I try to define new classics that interact with the body in a surprising way. I don't define my customer; that feels pretentious to me. I love when I randomly meet people wearing my jewelry, like for example recently when I bumped into a 60-year old woman at the market on Sunday morning wearing earrings I designed.

BIG BREAK: Sarah Andelman, who was at that time managing the iconic store Colette, came to my very first presentation and immediately bought the collection. It was a good motivator for me; I was super excited, even if the road ahead for my business is still long. I won the Andam Prize shortly after that.



AURÉLIE BIDERMANN



BRAND: AURÉLIE BIDERMANN
BASE: PARIS, BUT NEW YORK IS A SECOND-HOME.
TRAINING: ART HISTORY MAJOR AT L'ÉCOLE DU LOUVRE IN PARIS. SOTHEBY'S PARIS IMPRESSIONIST AND CONTEMPORARY ART DEPARTMENT. HRD INSTITUTE OF GEMMOLOGY AND L'ÉCOLE DE LA BIJOUTERIE-JOAILLERIE DE PARIS.
ESTABLISHED: "2004, BUT THE FIRST COLLECTION I DESIGNED WAS AT GEM PALACE IN JAIPUR DURING A VERY INFLUENTIAL TRIP TO INDIA."

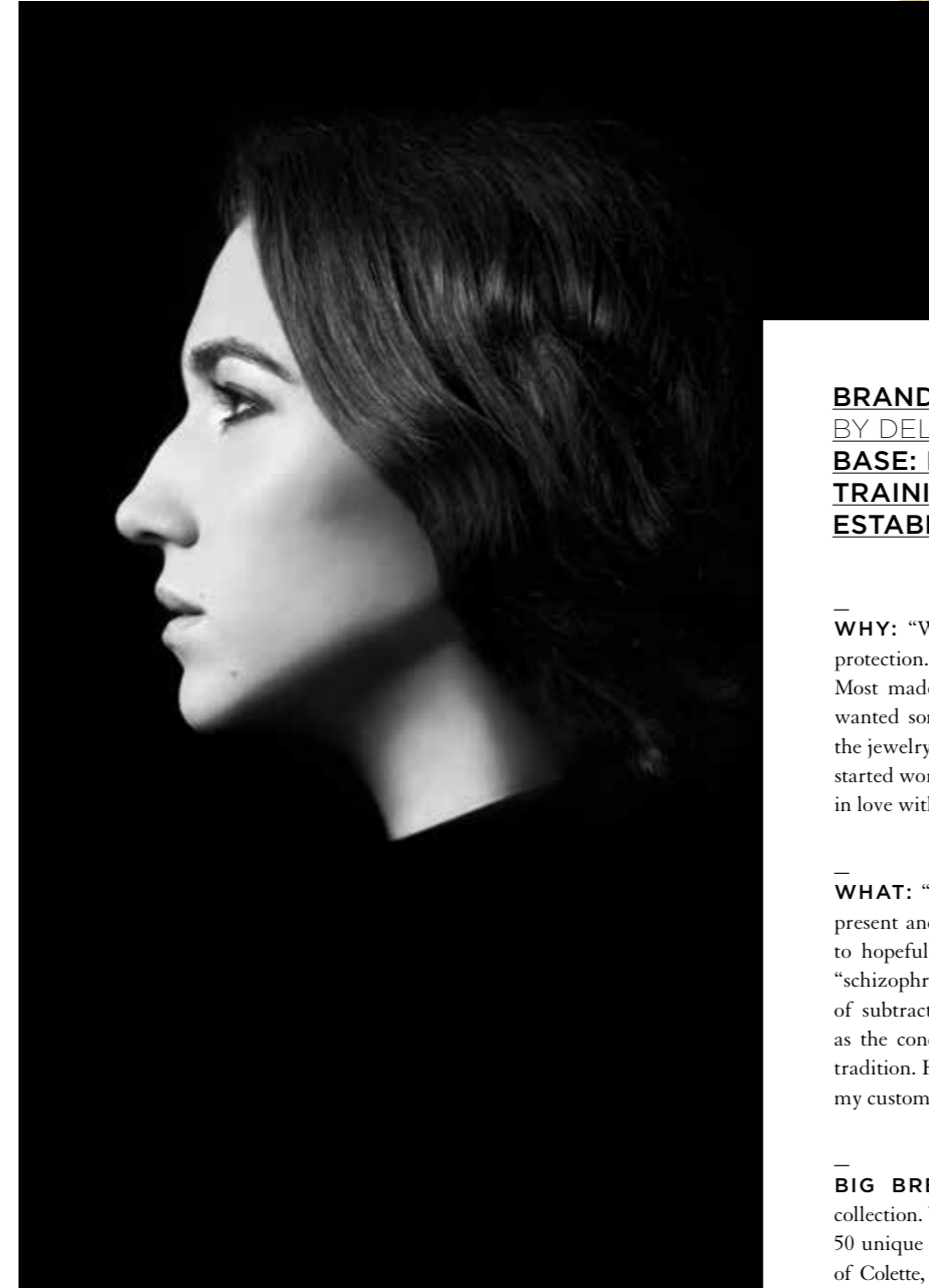
WHY: "Introducing a fine jewelry collection was definitely a part of the natural progression of my brand after launching with costume jewelry. I built upon recurrent nature, travel and art themes, but in 18K gold with untreated sapphires, aquamarines, diamonds and rubies. My first piece was an elephant charm wearing traditional Indian wedding garb."

WHAT: "My world - nature, travel, art, my childhood - serves as my inspiration for both collections. My fine collection expresses my creativity in the highest design form, using the most precious materials and finest craftsmanship techniques. I offer my customers a mix of costume and fine, glamour and staple pieces which makes the Aurelie Bidermann brand attractive to all women."

BIG BREAK: "I made my first collection after being in India where I found the most gorgeous, unique stones that inspired me to create my first piece - a single cotton-cord mother-of-pearl, gold and semi-precious stone charm bracelet. I sold them to my friends and then to Colette. Around 2008, the business took a turn growing from 2 people to 8. The most defining moment of success, when I really felt I had made it, was in 2012, when I opened my first store on Paris's Left Bank."



DELFINA DELETTREZ FENDI



BRAND: DELFINA DELETTREZ BY DELFINA DELETTREZ FENDI.
BASE: ROME
TRAINING: SELF-TRAINED
ESTABLISHED: 2007

WHY: "When I got pregnant at 19, I wanted an amulet of protection. I was looking but couldn't find the perfect ring. Most made me feel older and not to my taste and age. I wanted something more personal. Knowing nothing about the jewelry-making process but with a precise idea in mind, I started working with a goldsmith observing his work and fell in love with it."

WHAT: "I like to take inspiration from traditions - past, present and future - and twist them and adapt them today to hopefully define the traditions of tomorrow. I have a "schizophrenic aesthetic"; I am fascinated both by the concept of subtraction, pureness and essentiality of shapes as well as the concept of adding, which is the base of the jewelry tradition. Hardly definable, I know my pieces better through my customer. She approaches jewelry with an open mind."

BIG BREAK: The first ring was the start of a bigger collection. Without a precise business plan in my head, I made 50 unique pieces. In October 2007, Sarah Andelman, formerly of Colette, invited me to present the collection in Paris. The press and buyers were asking "what's next?" and I realized my journey had begun. In 2009, 2 years after I founded the brand, I became the youngest designer to donate two unique pieces to the permanent jewelry collection of the Musée Des Arts Décoratifs.





SUSTAINABLE TREASURES

BY MELISSA JOY MANNING



AS FEMALE DESIGNERS ARE LEADING THE CHARGE ON GREEN AND “CLEAN” PRACTICES IN THE FINE JEWELRY INDUSTRY, IT’S NO WONDER THEY CALL IT MOTHER EARTH. BUT EXACTLY WHAT CAN THE INDUSTRY DO?

*Opening page: a black and gold cuff Blair Lauren Brown.
Above: a Pamela Love ring.
On the right: a Melissa Joy Manning ring.
Next page from the top: a oval diamond organic crossover WWAKE; raw gold nuggets ring Blair Lauren Brown.*





An approach, an aspiration or a pipe dream? Sustainability, or “an avoidance of the depletion of natural resources in order to maintain an ecological balance”, is a concept that can mean a lot of things to a lot of different people, especially in the jewelry industry. After 20 years in pursuit of responsible business practices, I have learned unequivocally that although sustainability is key to our survival, it still remains a highly-divisive issue. When I co-founded the Sustainability Committee at the Council of Fashion Designers of America, Vanessa Friedman, of the New York Times, questioned how the fashion and related industries could improve practices if we couldn’t agree on a driving principle to steer change. Sadly, her words still resonate. Although we have seen momentum with initiatives led by The World Gold Council, The Jewelers Vigilance Council and with suppliers like Gem Fields, our industry still lacks a resolution or defining guideline to help improve company practices. Fashion is the world’s second-largest gross polluter, second only to big oil, and jewelry manufacturing and related mining practices contribute greatly to this negative impact. Thankfully, many smaller brands are advocating for change. Their varied practices are being noted (and emulated) by bigger brands that realize that transparency is key not only to brand survival, but

CONSUMERS MUST BE EDUCATED TO THINK MORE ABOUT WHAT THEY BUY. AS AN INDUSTRY, WE NEED TO REALIZE THAT 100% RESPONSIBILITY ISN'T YET POSSIBLE.

also human survival. Our dissimilar methods prove Friedman’s point, but they also prove something more positive- that there are many roadmaps to a better future. Growing up in Berkeley, CA, home to many activist and environmentalist movements, I knew that in making jewelry, I would employ only domestic artists in a studio whose practices I could control. This was in 1997, and people told me I was crazy. And, in hindsight, perhaps I was. But today, not only have buyers embraced my approach, but many brands have also sought my collaboration and mentorship to embrace sustainability in a way that works for them, and although our methods differ, they all lead to proactive, cumulative change. No one is going to change the world alone. And we can’t be dogmatic and demand that brands embrace practices that don’t work for their current model. Sharing best practices

from successful pioneers in sustainability can be an invaluable resource to companies looking to introduce manageable responsible practices, from WWAKE who leads the way in

responsible stone sourcing, to Pamela Love who has been an early advocate and leader for NY manufacturing, to Monique Pean whose commitment to ethically-sourced diamonds is legendary, to smaller brands like K/LLER who prove that you don’t need a fine jewelry brand to be responsible, to niche designers like Blair Lauren Brown who has created a consortium of responsible gold miners in Alaska, to my collection which is made in our Green Certified Studio in CA; we are all working together and sharing information to create change. While brand collaboration is crucial, we also need significant change from suppliers. However, it’s still too easy to make a dirty product, and unless end consumers start demanding it, we won’t get a cleaner supply. But how? Consumers must be educated to think more about what they buy. As an industry, we need to realize that 100% responsibility isn’t yet possible. However, we must support the changes that will lead to clean product and walk away from those who either make false claims or are indifferent. This means that buyers and designers alike must seek change, by inquiring about where jewelry is made, materials, chains of custody, and start making decisions that are not only about design, but also about responsibility. Promisingly, many of these problems already have proven solutions, the next step is to work together to create real, lasting change in the jewelry industry. Because if it is true that beauty is only skin deep, then we must all be concerned about eliminating whatever ugliness lies beneath.



MATTIOLI

#womanfirst

AVAILABLE AT NEIMAN MARCUS AND OTHER FINE JEWELERS NATIONWIDE

VIEW FROM THE TOP

MEET THREE WOMEN WHO ARE
DEFINING THE FUTURE OF THE
JEWELRY BUSINESS.

BY TANYA DUKES



SABINA BELLI
THE POMELLATO GROUP

Long before she became CEO of the Kering-owned Pomellato Group in 2015, Sabina Belli was intimately familiar with the Italian jewelry brand. She'd been collecting pieces—including a stack of its iconic Nudo solitaires—since the 1980s. Her habit was in keeping with the brand's heritage. While self-purchasers—women who buy their own jewelry instead of waiting for it to be bestowed as a gift—have recently become a focus for many jewelry labels, a whopping 85% of Pomellato sales are already “made by women themselves, for themselves,” says Belli. “Pomellato jewelry was created with empowered women in mind.”

Under her leadership, Pomellato has doubled down on that message. She cites the “Pomellato for Women” campaign, which features female leaders from disciplines including art and media, including super influencer Chiara Ferragni, as a special point of pride. “We want to celebrate the diversity and the authenticity of womanhood,” says Belli. The choice couldn't have been more prescient considering the current #metoo movement and its focus on women speaking truth to power.

Last year, to mark Pomellato's 50th anniversary, Belli's team introduced a series of special projects, not least of which was a series of collectible—and mostly sold out—one-off pieces, plus the new gold collection Iconica, which takes inspiration from Pomellato's gold band rings from the 1970s.

Belli believes that Pomellato jewelry is both a vehicle for self-expression and part of a larger cultural conversation. “The most exciting challenge ahead is to strengthen Pomellato's unique positioning as the leading Italian fashion fine jeweler,” she says, “and to open a channel to talk about women's issues through women's voices, so that we can all inspire each other and help achieve our dreams.”





JENNIFER SHANKER MUSE SHOWROOM

It's the dream of many creatives—to focus on their art and leave the details of running their business to a trusted expert. That's where Jennifer Shanker comes in. She's the founder of MUSE, a New York showroom for independent jewelry designers "usually with small businesses and big talent."

Muse got its start in 1999 when Shanker switched careers after working in the non-profit and tech sectors. For the first eight years, she worked with just one designer. Along the way, her team learned every aspect of the fine jewelry business, from branding to merchandising and sales. "Once we felt like experts in our world," says Shanker, "we branched out to work with more jewelry designers." MUSE now represents nine, including industry darlings Elena Votsi, Nikos Koulis and Silvia Furmanovich.

Her expertise has attracted industry-wide attention. MUSE collaborates with colored gemstone producer Gemfields on a capsule of jewelry featuring its stones. MUSE designers recreated some of their bestselling pieces with Gemfields rubies and emeralds. "By working with styles that were proven sellers, our sales pitch was easy," says Shanker. The collection was an instant hit with carefully selected stores, like indie jewelry boutique Twist and e-tailer Moda Operandi.

And MUSE has just begun selling jewelry direct to consumers, too. It's a logical extension of the showroom's impressive social media audience of over 46,000 Instagram followers. The site musexmuse.com offers exclusive items not available through other stores. While it's a major undertaking to enter an entirely new category, Shanker is undaunted: "We have the flexibility and creativity and fearlessness to change and evolve."



LISA BRIDGE BEN BRIDGE JEWELER

"I've been a part of this company my whole life—starting with cleaning the counters since I was old enough to reach them," says Lisa Bridge of her commitment to Ben Bridge Jeweler, the Seattle-based business—now with more than 100 locations in the U.S. and Canada—that her family has run for five generations. After occupying a range of different jobs—in departments from merchandising to education—she reached lofty new heights last fall with her appointment to the role of President and COO. The 32-year-old was tapped for the post by Warren Buffett, the investing visionary and chairman of Berkshire Hathaway, the conglomerate that has owned Ben Bridge since 2000.

In the months since her promotion, part of the company's focus has shifted towards a series of plans to ensure Ben Bridge stores remain a jewelry destination for another generation. "We've been in the midst of an evolution of the brand for the last few years," explains Bridge. "We started with a branding study and a review of our marketing strategy. Last year, we hired an architect to redesign our store experience." The central focus of all those efforts is to reinforce the importance of fine jewelry and establish Ben Bridge as an inviting place to learn more about it. "We have the most incredible things to sell. They're the perfect combination of what nature has created and what humans are able to unleash—beautiful things with meaning."

Some of those offerings include her namesake Lisa Bridge jewelry collection, a line of fashion fine jewelry that she'll continue to spearhead despite her busier schedule. "I'll have to delegate some of the day-to-day responsibilities," says Bridge, "but I'll continue to design."





GEMCITY

GENEVA WILL SEE THE FIRST EDITION OF GEMGENÈVE FROM THE 10TH TO THE 13TH OF MAY

AT THE WORLD RENOWNED PALEXPO, A FIRST OF ITS KIND THIS CONTEMPORARY JEWELRY AND GEMSTONE TRADESHOW ALREADY HAS MORE THAN 100 HAND-PICKED MERCHANTS, DEALERS, DESIGNERS AND INDUSTRY EXPERTS WHO HAVE BEEN CHOSEN FOR THEIR SUPERB QUALITY OF PRODUCT, UNIQUE KNOWLEDGE AND EXPERIENCE.

GemGenève will honor the age-old traditions associated with gems and jewels and at the same time welcoming new talent, embracing modernity, innovation and ingenuity. With a collection of both modern and antique jewelry the focus will not be on the quantity of exhibitors and dealers but will specifically focus on the quality of globally renowned exhibitors, antique jewelry dealers, gem merchants, jewelers and pearl specialists. Despite being an emerging tradeshow, GemGenève already has a noticeable following and a major turnout is expected. Founded by Thomas Faerber and Ronny Totah, GemGenève aims to be a new stage for the global family of gem and jewelry exhibitors. The goal is to provide a setting for people to be away from all the rapid movement of the modern industry and portray knowledge and products in a setting more pleasing both for the exhibitors and equally for the visitor. The Faerber family has, over four generations, acquired numerous historical gems and jewels always making an effort to present their collections around the world for to see and admire beautiful gems and jewels. When asked why

he felt the need for a new fair Thomas Faerber responded *We want to create the perfect event and platform for our independent small and midsize family businesses who are active in the precious stone and jewelry trade.* Ronny Totah has spent many years handling famous and historic stones which he sets into jewels characterized by a blend of magnificence and classicism. Together with Thomas Faerber they elected Geneva as the perfect city to host the fair, when asked why his answer addressed a number of key strategic points which the city holds in its favor: “geographic location, economic stability, effective infrastructure, at the heart of the world of luxury but also more opportunistic motives such as the growth of importance of SIHH as well as EPHJ as well as the auctions occurring in the same period as GemGenève, and finally simply because we know the city and its players and have an advantage when playing at home”. Geneva is an easy to get to city fully international in the middle of Europe with almost half of its population being foreign, and many people throughout the city speaking a wide variety of languages. GemGenève is leveraging the



GENEVA, A CITY AT THE CENTER OF THE MODERN LUXURY BUSINESS AND FAMED FOR ITS LONG TRADITIONS OF LUXURY AND CRAFTSMANSHIP, AND NOW SOON WILL BE THE CENTER FOR GEMS AND JEWELRY CARRIED OVER FROM AROUND THE WORLD.

city’s high-end infrastructure to provide a full luxury experience and utilize its many 5 star accommodations, and Michelin star restaurants as an added benefit to its visitors. It is their desire to expand GemGenève into an experience that takes center stage in the worldwide gem and jewelry community where industry experts can pool their knowledge, experience, and treasures for the benefit of the industry and the public. GemGenève is organized by “exhibitors”, meaning experts and industry insiders rather than large corporations specialized in organizing fairs. Hence it is strategically organized between the huge commercial shows and the multitude of small exhibitions around the world thus creating an environment where everyone can enjoy browsing and learning amidst the numerous specialists that make up the show. GemGenève will be not only a tradeshow and exhibition, but a cultural hub bringing together many different areas of the industry, or even

those who simply enjoy looking at jewelry and gems all coming in a lively exchange of knowledge, ideas, stories, and discovery. To finish, in the words of Vivienne Becker, jewelry historian, author of some 20 books on the history of jewelry design and contemporary jewelry, as well as renown journalist who regularly publishes on numerous magazine and newspapers papers (such as How to Spend it and Sotheby’s magazine) says: “The world of gems and jewels is complex and multi-layered, an idiosyncratic mix of art and science, commerce and creativity, hard and soft values, often seemingly disconnected but swept along together by an undercurrent of deep emotion, whether it’s an obsessive passion for gemstones or the age-old associations of jewelry with love and luck. Now, for the first time, GemGenève brings all these threads together, to show the richness and traditions and dynamism of global gem and jewelry trading.”



WATCH OUT GUYS: THOSE AREN'T FOR SHARING

BY FEDERICA BARBARO

VAN CLEEF & ARPELS

Lady Arpels Planétarium by Van Cleef & Arpels, created in collaboration with Christiaan van der Klaauw, was presented at the SIHH in Geneva as a precious private astronomical observatory for female wrists. Its dial is made of aventurine that brings each planet back in its real revolution time around the sun, all embellished with a white gold case mounted by a shower of diamonds, driven by a mechanical self-winding movement equipped with a planetary module with a 40-hour power reserve.

CENTURY

In Century's Master Imperial collection, devoted to iconic timepieces, L'Avenue wrist watch for women, soon to be presented at Baselworld 2018, is definitely an eye catcher. Nacrilith technology is encapsulated between two layers of Century sapphire, thus preserving the beauty of this fascinating and fragile material which is echoed by the sparkle of the 133 brilliant-cut diamonds. A magical sight made sublime by the sixty facets of the Century sapphire, entirely cut and polished by hand, to protect and showcase the sophistication of the engravings that adorn the heart of the watch and the stylised silhouette of the hands.



HUBLOT

The new Sang Bleu King Gold Pavé model is born from the art of the master watchmakers of Hublot, a veritable gem of high-end watchmaking that has enchanted visitors of SIHH in Geneva. The dial shines with its own light thanks to its 276 diamonds set with the traditional techniques of setting stones together with advanced technology. The movement is automatic and is hidden in a quadrant with a matte and satin black background, a design entirely made by Maxime Buchi.

OMEGA

Wrist watches say a lot about the person who wears them and their style, which is why Omega decided to present the new De Ville Trésor at Baselworld. The line stems from the desire to combine classic design with avant-garde style; each model is characterized by a thin case embellished with a pavé of diamonds and, on the crown, a diamond which is placed inside a flower generated by the union of the five logos of the house. The watch, powered by the caliber 4061, has Roman cantilevered numbers which elegantly surround the enameled dials.



WHAT WOMEN WANT

THE GOLDEN TOUCH
OF A WOMAN.

FEMALE DESIGNERS AT
VICENZAORO MIN INDEPENDENCE
AND PRACTICALITY

BY KAREEM RASHED



MANY OF THE MOST IMPACTFUL COLLECTIONS PRESENTED JEWELS THAT WEREN'T SIMPLY PRETTY, BUT IMBUED WITH MEANING.

Real women, real life — the best collections from this year's VicenzaOro saw fantasy and aspiration taking a back seat to versatility and wearability. Over 1,500 exhibitors from more than 35 different countries, but it was a select group of independent female designers who championed this attitude with innovation and originality. Call it the Phoebe Philo effect: the British fashion designer responsible for transforming Céline by eschewing flash and frippery in favor of practicality and understatement. As a woman designing for her contemporaries, Philo struck a nerve by catering to the full range of a woman's wardrobe needs, from sober wool topcoats to delicate satin slip-dresses. The same idea also drove the most compelling collections shown at VicenzaOro. These ten female designers, established power players and emerging brands alike, have an innate understanding of what women want.

Several designers proved that simplicity can be just as lust-worthy as tonier fare. Licia Mattioli elaborated on her signature "Puzzle" collection, which utilizes a modular system that allows the wearer to easily swap various colored mother-of-pearl inserts on earrings and necklaces, introducing precious stone components in



Clockwise from the top left: Diamond Watch by Palmiero; Sapphire and Diamond Necklace by Picchiotti; a Tamara Comolli rose-gold with London topaz, amethyst and pink tourmaline "Bouton" rings; Akillis white-gold and diamond "Capture-Moi" ring; a Kelly Xie necklace.



solid emerald and ruby and a new cocktail ring with an interchangeable center stone. Tamara Comolli also doubled down on versatility with hoop earrings that can be embellished with colored-stone drops and stacking rings that lend themselves to near infinite combinations. Paris-based Akillis, designed by Caroline Gaspard, kept the focus on silhouette, using diamonds, gold and occasionally titanium for a variety of pieces with clean, graphic shapes such as diamond pavé bangles with triangular cutouts running down the center. And Nanis, designed by the native Vicentina Laura Bicego, showed a casually elegant collection of pieces in brushed gold boules accented with white diamonds — effortless jewelry at its best.

Many of the most impactful collections presented jewels that weren't simply pretty, but imbued with meaning. Noor Fares, the London-based Lebanese designer, has made mystic symbolism a cornerstone of her collection since launching in 2009. Her latest pieces riffed on mandalas with pendants and signet rings centered around moonstone, pink opal or labradorite cabochons carved with concentric circles (representing the circle of life) and studded with diamonds, multi-colored sapphires and



pearls. The Italian designer Federica Rettore offered her own take on talismans with pendants in earthy materials like ocean jasper, horn, and coral suspended from fluid vines of 18-karat gold and freeform chain-link necklaces. Fellow Milanese designer Nétali Nissim showed an array of auspicious evil eye amulets as bracelets, pendants, rings and ear-jackets paved with everything from turquoise and malachite to sapphires and rubies.

While wearable, everyday jewelry was a dominant theme of VicenzaOro, "everyday" means different things to different women. For those with a taste for whimsy, there was plenty to covet. The Turkish designer Aida Bergsen was a standout, with elaborately detailed flora and fauna weaving throughout her collection. Her meticulous craftsmanship, such as a blackened-gold vine with incredibly realistic veining that wraps around the wrist as a cuff, is enough to make even the most pragmatic woman swoon. Hong Kong-based Kelly Xie also showed exquisitely rendered flowers, in enameled cherry blossoms that climb up the ear and a ring with diamond-studded petals unfurling to reveal a Burmese spinel at its center. Xie's brand of unabashedly sweet femininity will surely resonate with women who have a flair for the fanciful.

One of the most exciting new talents on display was the 28-year-old Milanese designer Bea Bongiasca, who founded her company in 2014, one year after graduating from Central Saint Martins. Bongiasca's cheeky, charming personality is apparent in all of her designs: one cuff features a silver cola bottle intertwined with enameled cherry blossoms, carved amethyst ladybugs and topaz smiley faces. Many of her pieces have a kinetic sense of movement, with ribbons of gold or brightly colored enamel looping around the finger or up the ear. Original and irreverent, Bongiasca is attuned to the desires of the next generation of fine jewelry consumers — making her a woman to watch.

THE MOST...

LABOR-INTENSIVE NECKLACE

Though it glides easily through your hands like silk, there was nothing easy about making this gorgeous Oscar Heyman ruby necklace. With over 520 hand-cut rubies, each requires between 2 and 6 hours of labor to carve grooves into parallel sides which enable the stone to slide onto a platinum setting track. In all, the necklace engaged a team of four jewelers who worked on it for over one year. Van Cleef & Arpels pioneered invisible settings over one hundred years ago, training in the technique in the workshop of Oscar Heyman & Brothers, who continued to manufacture for V C & A until the year 2001. This necklace is one of just two made in Heyman's 105-year history; the first was made and sold five years ago to a top Oscar Heyman collector and, being the first of its kind, took even longer to craft. Tom Heyman, partner in the family-owned business, describes the challenge this way: "Necklaces are always more challenging to make than bracelets. The six rows of rubies which circle the neck need to graduate in size and consist of over 800 trapezoid-shaped settings forming a 'jigsaw puzzle' matrix that creates the design." The necklace is valued at \$950,000. - Roxanne Robinson



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