

THE JEWELRY JOURNAL

SUMMER 2021

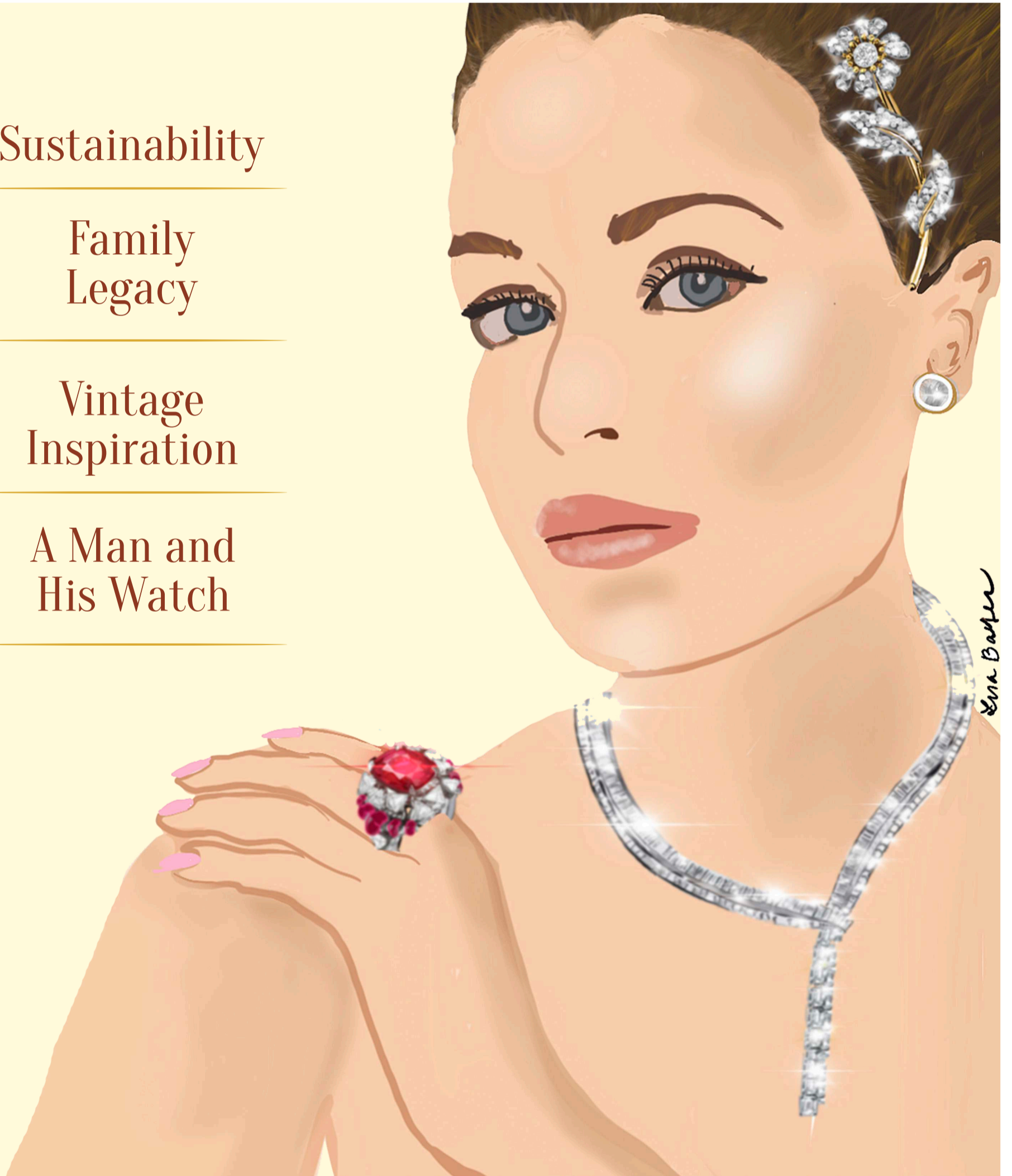


Sustainability

Family
Legacy

Vintage
Inspiration

A Man and
His Watch





WELCOME BACK!

To say we have missed your beautiful jewels is an understatement.

As we reflect on all we have been through in the past 24 months it leaves us with a sense of pride to be part of an industry that in tough times has rallied like no other to support the less fortunate and the most affected. Over 100 jewelry designers joined together #Linked for No Kid Hungry a nonprofit organization involved in solving hunger and poverty around the world. NAACP, FIT, ACLU,

BLM and Loveland Foundation to name a few of the many recipients of donations from our amazing industry.

In this issue our amazing group of Contributors cover breakthrough designer Bea Bongiasca, Marion Fasel's latest exhibition Beautiful Creatures, Simon Wolf's legacy, Matt Hranek's love for watches and industry hot topic Sustainability. More than ever "We are all in this together" and jewelry really does make the world a brighter place.

Vegas we are back; Be safe, have fun, share stories, buy jewels and let's keep supporting each other.

Alberto
Alberto Petochi



Beth Bernstein

Beth Bernstein is a jewelry historian, jewelry expert and collector of period and modern jewelry, and a purveyor of all things sparkly. She has a romance going on with the legend, language and sentiment behind the pieces. Her love for the story and passion for gemstones and different periods of design has inspired Beth to pen three books, with a fourth one in the works, and to spend the past 22 years as an editor and writer on the subject of jewels-old and new for magazines, newspapers and increasingly online magazines. She is a die-hard jewelry fan, so much so that she has designed her own collection throughout the 90s and continues to create bespoke jewels and work with private clients to help them build antique collections.



Ignatius Joseph

Ignatius Joseph established the IGN Joseph line of luxury shirting and accessories based on Italian artisanal production. For some twenty years his hand-sewn collars and courageously classic fabrics have been distinguishing features in the selection of high-end attire among the best gentlemen's outfitters worldwide. The Swiss-educated, native Sri Lankan is a veteran of the international hospitality industry. Known from Düsseldorf to Delhi and Manhattan to Moscow for his unique style and hallmark "red shoes", His philosophy of "effortless elegance" is complemented by the simple motto that "there is no self from the shelf"



Rachael Taylor

Rachael Taylor is a British freelance jewellery journalist and regular contributor to a wealth of titles across the globe including The Financial Times, The Telegraph, The Independent, Condé Nast, Rapaport and Retail Jeweller, as well as a sought-after speaker and a judge at prestigious jewellery competitions including the UK Jewellery Awards and The Goldsmiths' Craft & Design Council Awards. Rachael is also the co-founder of The Jewellery Cut, a platform that showcases independent fine jewellery designers through engaging editorial, sparkling social posts and live events, including a bi-annual jewellery show in London. She lives by the sea in Brighton, UK, with her husband and two sons.



Roberta Naas

Roberta Naas is an award-winning journalist who has authored six books on watches, and has built a reputation for creating cutting-edge, behind-the-scenes watch articles and celebrity interviews for a host of publications, including Forbes, Elite Traveler and others. Founder of the dedicated watch blog ATimelyPerspective.com, Naas was the first woman watch journalist in America, and has been covering the watch and jewelry industries for more than 35 years.



Smitha Sadanandan

Smitha Sadanandan is a freelance journalist, jewelry trend analyst and contributor to Trendvision and The Futurist Luxury Forecast. Smitha is the JZA's Editor-at-Large and also contributes features on jewelry, watches, design and travel to leading consumer media. She currently writes for Solitaire Magazine (Singapore), The Adventurine (USA), Marie Claire (Arabia) and Solitaire International (India), among others.



Taylor Stoddard

Taylor Stoddard is a freelance writer based between New York City and Miami. She has written for print and online publications including Forbes, MAXIM, New York Observer, among others, covering lifestyle categories from style to travel. Taylor also serves as a consultant for international luxury brands.



Zach Weiss

Zachary Weiss is a brand consultant and editor based in New York City. His work has appeared in Vogue, Architectural Digest, Wm Brown Magazine, Ralph Lauren's RL Magazine, and British GQ. Readers can follow along with him on Instagram, @ZacharyWeiss.



Hoops Forever

By Smitha Sadanandan



Hoops are having a moment although they've been around for thousands of years. This summer, jewelry designers have interpreted this much beloved accessory in thoroughly contemporary styles. So, we reached out to a few designers to discover more about their signature hoops.

LOLA FENHIRST:

Parisian designer Lola Oladunjoye of fine jewelry brand Lola Fenhirst offers two hoop styles in her collection – the Lola Hoop, a curved elliptical continuous hoop rendered in 14k gold with iterations available in rose and white gold. Lola's pentagonal earring style, a play on the hoop is made in 18k yellow gold and has a subtly beaded design. “The beads are a nod to the West African traditional use of beads as a system of currency and a symbol of wealth and fertility,” she adds. In the pentagonal hoop, Lola incorporates a touch of luxury by placing an almost hidden row of white diamonds along the interior rim.

LORRAINE WEST:

Brooklyn-based design Lorraine West is a fan of hoops. “My first pair of hoops was a 1.5inch domed pair from Mexico in sterling silver. I felt naked without my hoops. Sade Adu was my biggest inspiration when it came to wearing hoops as a teen,” says Lorraine, who makes her pieces in an array of metals such as gold, platinum, sterling silver, brass, copper. Her Abstract Palette hoop earrings were in the limelight, some months ago, when Beyoncé wore them in the video ‘Black Is King.’ Lorraine's mission now is to push the creative envelope with form and function. “We want our hoops to be a part of one's narrative, be the daily go to for everyone that purchases a pair or more from us. In our designs, we love to abstract shapes to tell a story,” she adds.

SHIHARA:

Tokyo jeweler Yuta Ishihara is noted for minimal pieces that integrate clasps within the design. Shihara's signature Coil earrings and One-Stone Hoop that can easily become a jewelry staple. For his Coil hoops, Yuta uses the natural spring-like movement of the metal that allows the coil to stay on without the use of a catch. It also allows for the earring to be worn in many different ways. “For both styles the natural tension and spring-like quality of the metal allows for the clasp-less design of the Coil earrings and the hidden clasp on the One-Stone Hoop earring,” he adds.

ONDYN:

Founder of fine jewelry brand Ondyn, Tara Maria Famiglietti draws inspiration from movement and shape for her creations. “I think hoops should always have a simplicity to them. I love them bold, sleek and sparkling,” says the New York city-based designer. The large Continuum Hoops from her core collection is designed with gradually sized diamonds that jut out from the lobe and trail with an articulated slight curl in motion, almost like the end of a shooting star.

Klaudyna Rzad:

London-based Klaudyna Rzad loves to work with Italian gold. Her pieces for her namesake line feature gold beads transformed into minimal and easy-to-wear jewelry. “Each bead is diamond cut to achieve the lustrous effect. Between the rigid, sharp edges and reflective surface of gold, the light creates the impression of movement. Using the natural qualities of the metal and play of light has allowed me to create a very distinct and curious hoop design for the Arresting collection,” shares Klaudyna.



Butterfly Brooch

Six of Suzanne Belperron's butterfly brooches made in the 1930s and 1940s are on display in Beautiful Creatures. This one features multicolored sapphires, tourmalines, beryls, amethysts, gold, and enamel.

Credit: Photo by David Behl. © Belperron



Étoile De Mer Brooch

Artist Salvador Dalí added surrealist details to all of his fine jewelry creations. For instance, this starfish has branches inexplicably sprouting from the body and includes two butterfly pins that were conceived as part of the design. The flexibility of the starfish's arms allowed the original owner, philanthropist and ballet lover Rebekah Harkness, to wear it on top of her shoulder with the limbs draping down her body.

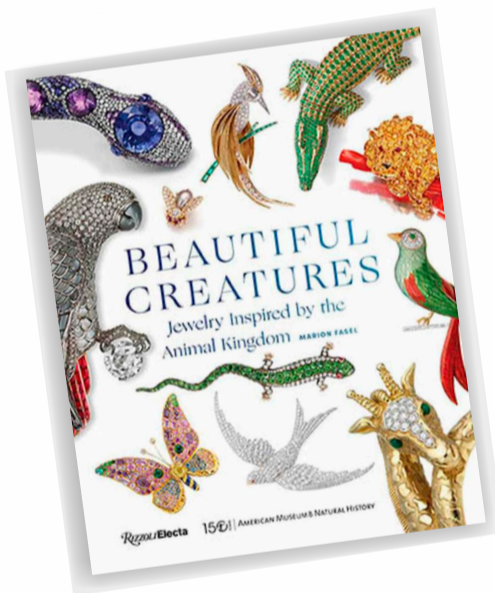
Credit: Jake Armour, Armour Photography



Beautiful Creatures

Beautiful Creatures: Jewelry Inspired by the Animal Kingdom, authored by jewelry historian Marion Fasel, depicts some of the most spectacular beasts ever transformed into sparkling treasures. The jewelry pieces featured in the book date from the mid-1800s to the present. Many of these pieces are being showcased in the ongoing exhibition at New York's American Museum of Natural History (AMNH). The exhibition – Beautiful Creatures, a celebration of exquisite historic and contemporary jewelry inspired by animals – is located inside the Mignone Halls of Gems and Minerals and runs till September 19, 2021. If you are visiting New York, check out the exhibition.

Beautiful Creatures: Jewelry Inspired by the Animal Kingdom © Rizzoli Electa in association with the American Museum of Natural History.



I have loved this piece for years, and was thrilled to see it in person as part of Marion's show. As modern today as it was 100 years ago, this piece beautifully captures the spirit and form of the wasp, with its dangling legs and downturned head. The use of flat, table-cut diamonds to suggest the transparency of the wings is nothing short of perfection: brilliant design and master craftsmanship. This brooch is a treasure, one of my all-time favorite jewels.

Frank Everett
Senior Vice President
Sotheby's Jewelry

Lion's Paw Shell Brooch

Two of Verdura lion's paw shell brooches, made from lion's paw scallops purchased by the Italian designer Duke Fulco di Verdura in the Museum's gift shop in 1940, are on display in Beautiful Creatures, including this one.

Courtesy of Verdura



Crocodile Necklace

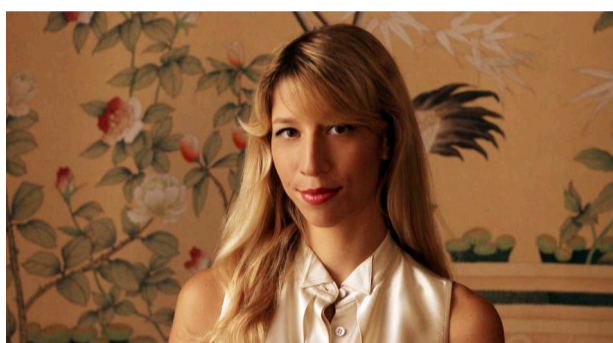
According to legend, when actress María Félix commissioned this necklace, she carried live baby crocodiles into Cartier in Paris to serve as models for the design. The realistic sculpting of the gold includes the scutes of a crocodile's skin. There are 60.02-carats of fancy intense yellow diamonds and 66.86-carats of emeralds in the setting.

Credit: Nils Herrmann, Cartier Collection © Cartier



Free Spirit: Bea Bongiasca

By Beth Bernstein



Bea Bongiasca takes a daring, colorful and often whimsical approach to fine jewelry.

When you see a piece of Bea Bongiasca's jewelry, it immediately puts a smile on your face. The optimistic color palette, youthful, wearable silhouettes injected with a whimsical and sometimes fantastical slant has led to an international following among celebrities, retail stores and women who self-purchase Bongiasca's pieces.

Bongiasca's collection reveal her spirited approach to design—she takes risks and dares to stick by her unique aesthetic which combines a look that evokes the MOD neon colors and free-wheeling attitude of the rebellious '60s, and organic shapes that are fantasy versions of the way plants grow in Bongiasca's fertile imagination.

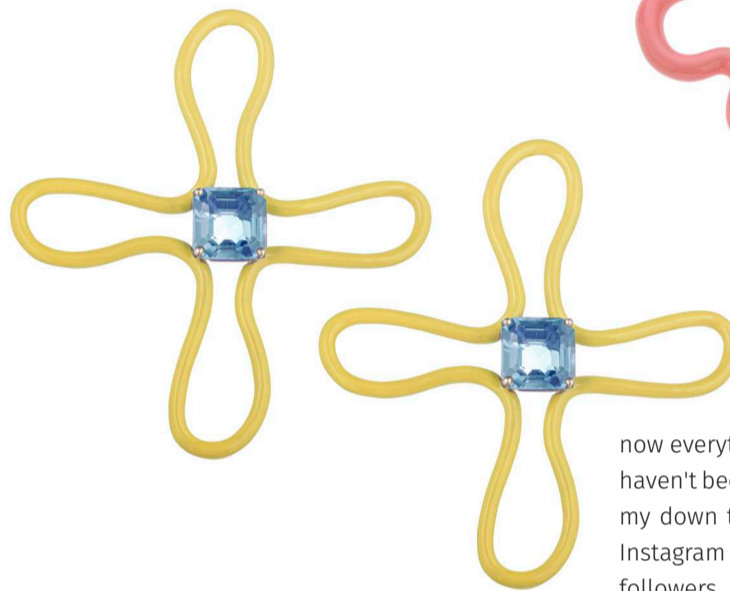
"I began with floral designs in gold but they were too classic so I twisted them and reinvented the vines and flower shapes with vivid color enamel and a pop art feeling," says Bongiasca.

Bea has masterminded a truly unique product, offering fine jewelry at a fabulous price, just right for gifting and self-purchase alike. If you want to set the tone for a happy day ahead, add a piece of Bea Bongiasca to your ensemble."



What inspires you?

"To be fearless in a lighthearted way of using colors and stones to create a look that is joyful and offers a positive energy. Daring to be different in my approach to what is going to instinctively draw someone's eye to my jewelry and then desire to purchase it



once they try a piece on. I started out doing 18K gold and diamonds and knew right away it wasn't for me or for whom I wanted to design. I aim to capture a universal customer—if a woman wears black as her base fashion color, she can accessorize with my jewels with an elevated elegant touch, yet always with a sense of stylized whimsy. If the jewelry could speak it would say "choose me. I am different, not snobby. I am ageless and can appeal to many personalities. It also is all about the more exuberant side of jewelry."

Why do you think you had such an impact in such a short time?

"For me it seemed like it was a gradual progression. From 2015 through 2020, I had to keep re-examining what I wanted the collection to be about. My journey during that time was about navigating through production, how it was being made and what was selling best and what could be more desirable. I joined Muse Showroom in 2019 and showed at the Couture Show in Las Vegas for the first time which helped gain traction and my first real sales. And then I seemed to design the right collection at the right time.

How did the pandemic affect your business?

"At first our greatest issue was our atelier being closed since obviously jewelry is not an essential business. It was shut for nearly two months and it was one of our greatest impairments. No production, no pieces. Luckily



now everything in Italy is back to a new normal and there haven't been such drastic closures to factories. But, during my down time with production, I spent a lot of time on Instagram and direct messaged with our clients and followers. What I learned is how interesting it can be to receive feedback on what they think about our jewelry. As a designer I am always so immersed in my brand that it's hard to take a step back from it, I can only get this perspective from others so it's always very refreshing."

What do you think about celebrities wearing your jewelry?

"It is such a dream come true because I am such a fan of pop culture and when I see celebrities that I like and admire wearing my pieces it gives me so much pleasure!"

What is the best way to wear your jewelry-- stacked and layered or more simply?

"I like when you wear more than one ring—its more impactful but I wouldn't do a whole stack. I also like to match pieces—for example the white earrings and white enamel ring. You will never see me in a rainbow of colors. But I do have customers combining different colors. Those that I like the best is the tonal mix of pink, taupe and white or completely contrasting colors purple and red, orange and blue. That's the beauty of the collection- if it works for you, anything goes!"



Top Watches of 2021

By Roberta Naas

Despite the pandemic wreaking havoc in so many ways, watch brands managed to release some pretty intriguing timepieces this year.

When the COVID-19 pandemic hit in 2020, most businesses went into lock down. This included Swiss watch brands, which had to shutter doors for weeks at a time. However, this didn't impede their course and the brands went on to create some pretty interesting watches that made their debut this year at virtual shows and via digital platforms. From unexpected colorful presentations to high-tech materials, creative functions and extreme complications, top watch brands pulled out all the stops when it comes to ingenuity. Here we take a look at five top watches – one each in five different categories – that rocked the watch collecting world in 2021 so far.

Color Frames

When it comes to color, Swiss watch brand Oris may take the top spot this year. The brand released its Divers Sixty-Five Cotton Candy series of watches that wowed the world with its bronze cases and cotton-candy colored dials. Offered with pale green, sky blue and lipsick pink dial options, the watch is a tour-de-force that brings together an automatic movement, 100 meters of water resistance and the beloved bronze case and bracelet. The 38mm watches are definitively unisex, and the hands and indices are filled with Super-LumiNova for easy nighttime and underwater reading. Best of all, they are an incredible value proposition – coming in at just over \$2,000 each.

Material Madness

This year, Corum decked out its beloved water watch, the Admiral, in all new high-tech materials. The Corum Admiral 45 Automatic Openworked Flying Tourbillon Carbon & Gold watch is crafted in a specially made carbon case that incorporates gold flecks. As the

materials heat and bond, the flecks fall into different places, making each case unique. The watch depicts the nautical pennants in black to complement the look. The automatic movement, developed in house by the brand, features a flying tourbillon at 6:00. The approximately \$60,000 watch is finished with a rubber and synthetic textile strap with genuine gold stitching finishes the high-tech/high-mech timepiece.

Innovative Concepts

The new IWC Big Pilot's Watch Shock Absorber XPL watch is a deft blend of creativity, high-tech materials and pure function. The watch houses several important developments, including IWC's patented Spring shock absorber system that was eight years in the making. Its cantilever spring protects the movement against g-forces up to 30,000 gauss and is made of Bulk Metallic Glass (BMG). The case of the XPL is made of the IWC's proprietary Ceratanium® alloy with the same hardness and scratch resistance as ceramic. The manufacture-made caliber 32115 also uses light-weight components such as aluminium alloys. Just 10 pieces a year will be made of the approximately \$84,000 watch.

Complicated Issues

This year Jaeger-LeCoultre pulled out all the stops with its newest Reverso, made in honor of the 90th anniversary of the legendary reversible watch. The brand's new Reverso Hybris Mechanica Quadriptyque is the result of six years of work. Its Caliber 185 movement holds three patents, and the watch is a world's first: it boasts four functioning display faces. Retailing for \$1.35 million, the timepiece boasts 11 different complications, such as minute repeater and perpetual calendar, as well as astronomical displays, complex celestial indications and more.



Women's Wonders

For its newest Tonda Reine de Mai women's watch, Parmigiani Fleurier combines a host of métiers d'arts techniques that transform the dial into a meticulously beautiful floral motif. It combines the art of stone carving and sculpture, as well as gem setting and layering. The floral motif, crafted of mother of pearl, recalls the flowers in the mountains surrounding the Swiss manufacture. Additional flowers are carved of 18-karat pink and white gold, with the white versions set with diamonds. In total, 23 different marquetry elements come together to form the finished work of art. Inside the approximately \$118,000 watch, resides an automatic in-house-made movement.



Talismans

By Rachael Taylor

Talismans have been one of the most powerful trends to sweep through fine jewellery in recent years. The rise of protective jewels was initiated by a fascination with ancient adornment and a renewed interest in spirituality; however, amulets, lucky charms and protective gemstones suddenly took on a deeper meaning in 2020.

"I believe that the surge in meaningful jewellery, whether spiritual talismans or power-inducing gemstones, has been perpetuated by the pandemic and the power that jewellery has to bring people joy and comfort," says Gannon Brousseau, executive vice-president of Couture. He expects to see a coven of protective jewels in the cases of jewellers at the Las Vegas show, including Sydney Evans, Never Not and Retrouvai, which he believes is an indicator that the demand for such adornment is far from slowing down.

What constitutes a talisman is highly personal. For some, it might be a lucky number or zodiac sign, or a traditional symbol of protection such as an evil eye, hamsa hand or four-leaf clover. For others, it could be something closer to home – a jewel inherited from a lost loved one, or the initials of their children. The recent vogue for lockets also allows jewellery to once again be used to transport precious personal totems such as locks of hair, photographs or even baby teeth.

A cornerstone of the talismanic jewellery trend is the concept of healing gemstones: aquamarine for serenity, peridot to reduce stress, rose quartz to encourage love. Chromatic hardstones, such as turquoise, lapis lazuli, malachite and onyx that have historic links with wellbeing, have also proved popular in luxury jewellery designs, such as Cartier's Amulette and Les Berlingots collections, or Van Cleef & Aprèls' Alhambra.

"Stones have a powerful effect on us, partly because they give us pleasure, which could be the reason gems attracted the reputation for their healing benefits in lore and legend," says Carol Woolton, an author, broadcaster and contributing editor of British Vogue who has written a book on this subject titled *The New Stone Age*. "Their light and colour are also proven stimulants and they give us a connection to nature that everyone is craving, particularly during troubled times of pandemics and the threat of climate change to the planet."

Whether or not one believes in the power of such jewels and gems to actually divert disaster, ward off ill will or make all our dreams come true, it seems prudent in these times to take whatever protection we can, which is why talismanic jewellery will continue to win favour.



You're Worth It

By Beth Bernstein

The Self Purchase Must Haves For 2021 and beyond.

There is a meme that has circled around social media for the past several years: "I have enough jewelry said no one ever." The quote sums up how many women feel and why they began to purchase their own jewelry around 15 years ago. This trend in treating yourself to commemorate or celebrate occasions or 'just because' has been growing stronger with time. And let's admit it. When it comes to the jewelry that will represent individuality, women know best. Men play it safe—they will buy a diamond stud or solitaire necklace, a pair of pearl earrings—the classics. When women purchase for themselves, they think about what they already own and will complement their jewelry collections and fashion wardrobes and most importantly their lifestyles.



Sexy Studs

Not your typical studs, this style can be worn in various ways and even as an ear climber. They fan out, adding a stylized look for those who own traditional diamond and gemstone studs. They lend themselves to any occasion and also a variety of women's fashion choices. And if you or your customers are still intent on having an 'ear party'—they look great with dainty studs for those with multiple ear piercings.

Layla G



Timeless Transformables

Show a woman a jewel that can be worn in at least two different ways and you "have her at hello." Jewelry that can transform into different looks are the wave of the future. Often times in earrings they have interchangeable drops that dangle from hoops or diamond halos that create a larger look for diamond studs. But those that are most relevant for today's woman are more imaginative like this pair.

Ananya



Court Jewels

The Tennis bracelet which was first known as the line or eternity bracelet in the 1920's Art Deco period received a brand new moniker due to tennis legend Chris Evert. She was engaged in a long rally during the 1978 U.S. Open when her bezel-set diamond bracelet went flying across the court. She asked officials to stop the match until she found the bracelet. From that day on, modern versions of Art Deco inspired styles have become known as Tennis bracelet. These are easy to wear with any other bracelet you have in your jewelry wardrobe.

Nouvel Heritage

Chain Reaction

It seems like every designer has become part of the 'chain gang'. And it also seems that every self-purchasing woman wants a yellow gold chain to wear on its own or to which she can attach talisman or meaningful charms.



Carbon & Hyde



Cocktails Anyone

A vibrantly colored or exclusively cut gemstone ring is an item that is as individual a choice as the woman that's going to wear it. These days there are myriad interpretations which makes choosing one a little intimidating at first but with the right sales help and researching gems before shopping starts, it becomes one of the more joyful pieces for a woman to purchase for herself.

Temple St. Clair

Locked with Love

Woman today are gravitating to the beauty and meaning of antique jewelry but not all want to wear pieces that were pre-owned by someone they never knew over 100 years ago. In Victorian times, lockets were worn close to the heart and held secret messages, photos, locks of a baby's hair and also hair of those that women want to remember. As far as self-purchasing, they can signify any occasion but it's the sentimental times, keepsakes of love and loss to which these lockets are most connected.



Storrow Jewelry



Pearl Essence

Elegant or edgy, timeless and on target with current trends, today's pearls have dusted off their preppy, prissy and conventional reps. And any woman who has a gorgeous pair of South Sea pearl earrings handed down to her—I would think twice about giving those up. Pearls are another very intimate self-purchase item. But when you find it, it will be one that is versatile and one of your go-to pieces.

Mizuki

Sign of the Times

Signet rings offer a mark of distinction and have become a sign of the times for jewelry designers who create them and the women who wear them.

In the age of personalization, signet rings offer the wearer an individualized stamp of style. These lyrical, bold, sentimental and/or witty versions provide meaningful gifts to one self.

It's not surprising that contemporary jewelers have picked up on these standout pieces and are reimagining them with their own unique brand of engraving, size, shape, mottoes, motifs and gemstones and that women who want something that is unique and will wear it on different fingers from pointers to pinkies.

Heavenly Vices



Star Power



Designers orbit around the planets, constellations and outer space but the most desirable are those celestial jewels that evokes the mystery of evening sky, particularly the stars. 'Let this be your lucky star' has been written on jewelry in English and French since Victorian times and we all have wished upon the first star we see in the sky. It's one of those type of jewels that stores should carry in different price points.

Selim Mouzzanar

Protecting Family Legacy

By Taylor Stoddard

Simon Wolf, fifth generation owner of the family-operated WOLF is committed to the company's ethos of timeless design, quality and innovation.

For watch lovers, the only element more important than the timepiece itself is the vessel in which it's protected. On this principle, WOLF has built a 187-year-old business, passed down through five generations of family ownership. Simon Wolf sits at the helm today and is tasked with protecting this very legacy – one that has allowed the brand to endure for nearly two centuries.

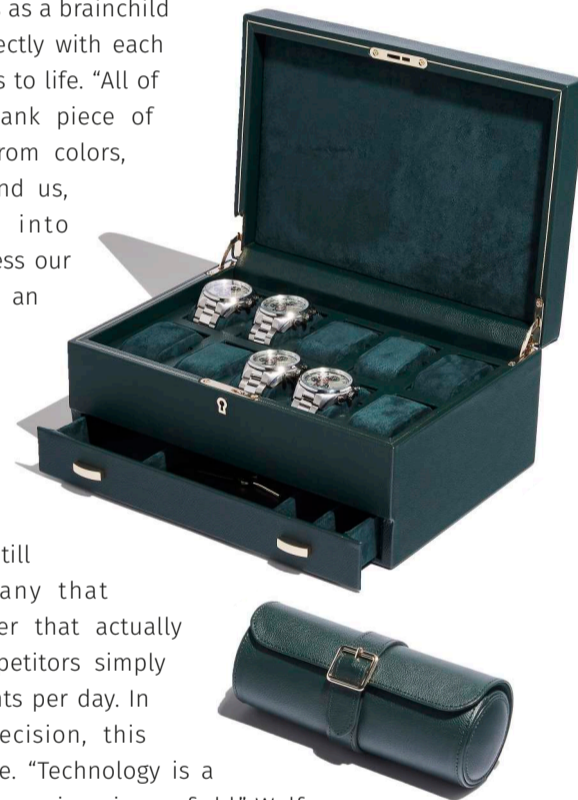
WOLF was founded by German silversmith, Philip Wolf in the brand's namesake year. He originally had the idea to protect one's possessions by safeguarding them in a fine quality box, only after discovering that he was able to sell more of his silver pieces when presented in a precious case. While seemingly simple, the commitment to both quality and design while not sacrificing one another is a true feat, and has been entrenched in WOLF's business practices since inception. Of course, the overarching goal has been "Protecting Legacy" – creating a safe and sophisticated case to store treasured items that ideally will be passed down through generations, because after all, watches and jewelry always have an interesting story to tell.

The narrative less told about the Wolf family and one worth underscoring is its international roots – so much of the family's generational work has had footprints around the globe with historic anecdotes along the way. The Wolf legacy was born in Hanau, Germany, before flocking north to Stockholm in the Malmö workshop during the early 1900s where Philip Wolf III and his brother Ernst took to the business at a young age. Philip Wolf III was a masterful businessman and, interestingly, invented the turning ballerina music box in 1937. By the end of World War II, the business was assumed by Ida Wilhemina, the wife of late Philip Wolf II, who is praised for keeping the WOLF business alive through one of the most difficult periods in history, and after losing her husband and two children. By 1957, Philip Wolf III patented the design of a new box hinge, which was inspired after accidentally piercing his thumb with a fishing hook – a clever invention that's still used in designs today. Through the various generations,



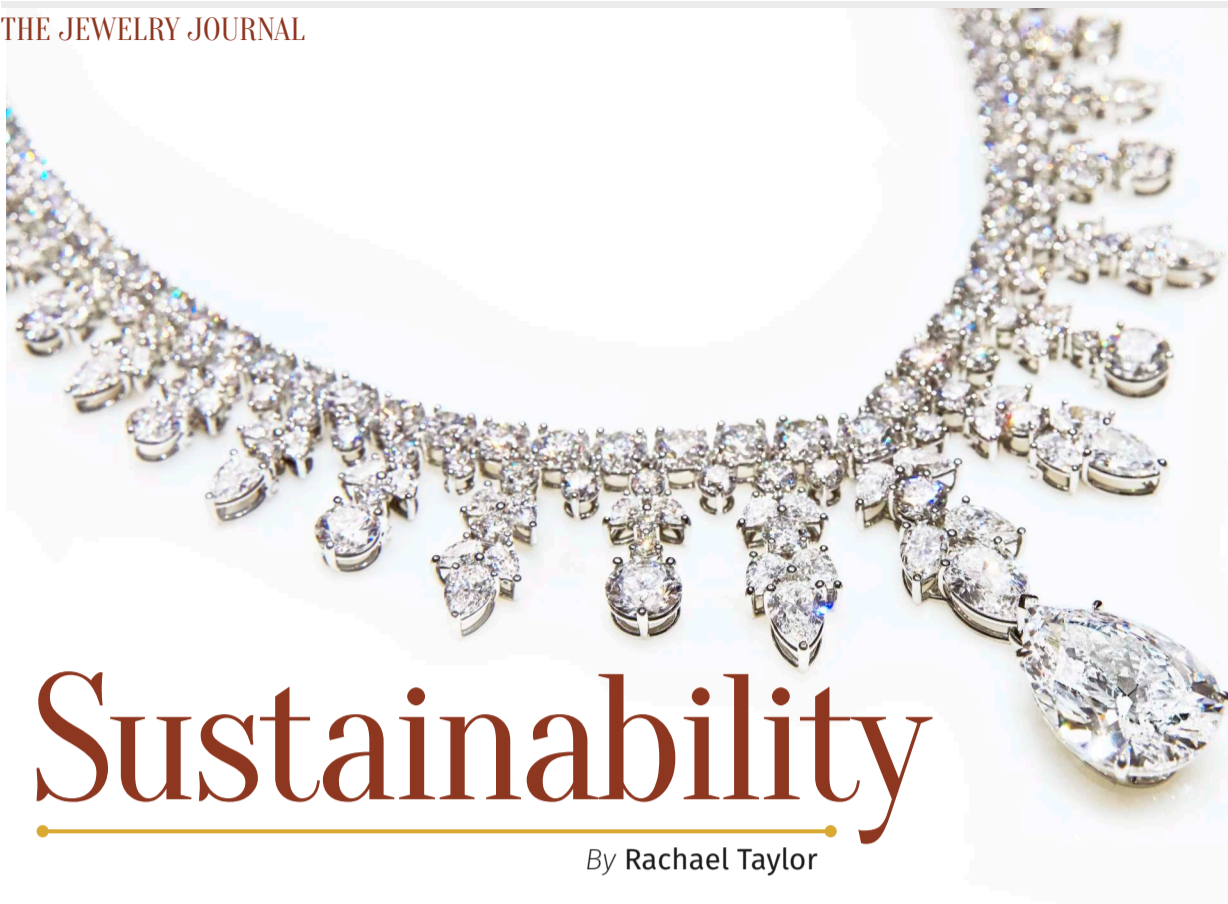
production has been housed in Sweden, Ireland, South Wales, United Kingdom and now the United States. It's these special tales through passionate family ownership that have woven the fabric of the WOLF that we know today.

"We have never been a brand that has chased after trends," says Simon Wolf, the fifth generation owner of WOLF, who joined the company at 21 years young in 1986. Today, each design starts as a brainchild of Simon's, and he works directly with each designer to bring the concepts to life. "All of our designs start with a blank piece of paper; we take inspiration from colors, fashion and the trends around us, melding those elements into something that has a usefulness our customers will appreciate and an understated fashion element that they will love. This means we are always original, always fresh and different."



Technically speaking, WOLF still stands as the only company that manufactures a watch winder that actually counts the turns, while competitors simply use time to estimate the counts per day. In an industry that values precision, this accomplishment is remarkable. "Technology is a big part of what makes WOLF so unique in our field," Wolf described. "We often meld the engineering and design folks together so that the form and function of a new feature or product has elements that are completely groundbreaking, this in turn shatters the norm, which is always fun." Aside from the turn-counting watch winder, WOLF's patented LusterLoc™ jewelry case is also a stand-out offering and a development that Simon is quite proud of. "Solving a problem is what we like to do," he explained. After watching sales people polish jewelry before heading to their showcases over 25 years ago, the brand engaged a laboratory to develop a non-intrusive treatment that could line an elegant case to prevent metals from tarnishing. Simply put, LusterLoc™ acts like a sponge absorbing the elements in the air that cause jewelry to turn black, and it can protect your jewels for decades. The entrepreneurial spirit that Simon Wolf and his team carry today harkens back to his ancestry, with boundless commitment to design, quality and innovation.

In terms of what's next for this storied brand, Simon Wolf plans to convert their collections to all-vegan materials in the next few years, and mentioned these efforts are already underway to replace the traditional leathers used today. And while mum's the word on future launches or collaborations, when asked who a dream collaborator would be for WOLF, Simon quips, "Fatboy Slim. Oh, that was a serious question? Tom Ford."



Sustainability

By Rachael Taylor

The past year has been particularly transformative for sustainability in the jewellery industry, at least in terms of virtue signalling, with major stalwarts such as De Beers and Tiffany & Co leading the charge by releasing future-gazing documents fuelled by pledges to do better.

De Beers' Building Forever "blueprint for a better future – one that is fairer, cleaner and healthier" is anchored on its intention to log the majority of its diamonds on its proprietary blockchain solution Tracr by 2030 (at present just 15% of the value of its diamonds are traced this way). Tiffany & Co's 2025 Sustainability Goals, meanwhile, sets the jeweller a target of "100% traceability" for all precious metals and "individually registered diamonds" within the next four years.

"What is clear is that consumers and stakeholders increasingly want more information about where diamonds come from, how they are sourced and the impact they create," says De Beers head of corporate communications David Johnson. "It will be increasingly important to proactively communicate the significant positive impacts that diamonds help create throughout the value chain, and everyone in the industry needs to think about how they can best communicate their role within this."

While the public fascination with 'blood diamonds' has forced the diamond industry to keep on top of its reputational polishing as well as that of its stones, coloured gemstones have escaped such intense scrutiny. However, recent political events in Myanmar – and the resulting US sanctions imposed on gem traders believed to be controlled by the military junta – has shone a light on the questionable ethics of this facet of the trade, and bespoke tech-fuelled sourcing solutions are emerging.

Swiss jeweller and gem lab Gübelin has created Provenance Proof, which offers a blockchain system for tracking coloured gems. It also offers an Emerald Paternity Test, for which invisible DNA-based, nano-sized particles infused with sourcing data are injected into emeralds, so they can be traced back to the exact mine they came from should questions arise in the future. More than 500 organisations have signed up to Provenance Proof, with

more than 500,000 gems now registered on the platform.

"Retailers and customers demand information that goes beyond the scientific data that can be provided in the gemmological laboratory," says Klemens Link, who heads up Provenance Proof. "They want to know the working conditions of the miners. For example, if they were receiving a fair price. Digital technology has bridged the gap."

Whereas once offering sustainable jewellery purely meant being able to prove where your raw materials came from,



the concept of what constitutes an ethical jewel is pooling ever wider. Baseline human rights and environmental check-box ticking is now the bare minimum, and consumers are increasingly seeking out jewels that do good. Gender-balancing initiatives such as Moyo Gems, a female-led mining initiative in Tanzania,

have gained traction, as has Hummingbird Resources' Single Mine Origin (SMO) gold that not only can be traced to an individual mine but is part of a wider project that invests in mining communities and preserves wildlife.

Diversity is now part of the ethical conversation too, with brands seeking to balance hires – De Beers has increased the number of women in the business from 17% in 2017 to 30% today. Black-owned jewellery business have also been jettisoned into the spotlight as both consumers and the industry wrestle with how best to counter the racial bias that prevents some from flourishing as they might. The Beyoncé Knowles-Carter x Lorraine Schwartz GIA Scholarship for black gemmology students is a prime example.

Meaningful, sustainability-driven philanthropy, and symbiotic product offering, is also becoming more important as the overt displays of excess and wealth that jewellery once hitched its wagon to become passé among a new generation of socially conscious shoppers.

Tiffany & Co announced this year that it has raised \$10 million for the Wildlife Conservation Network through sales of its Tiffany Save The Wild collection, while De Beers takes protecting endangered species into its own hands as the conservator of 200,000 acres of protected land in South Africa known as The Diamond Route. Cartier, meanwhile, has a string of initiatives fighting the effects of war, famine, genocide, health poverty and gender imbalance, fuelled by donations of CHF65 million.

We often still refer to the 'sustainability debate' when discussing the shifting ethical landscapes in jewellery, but it seems that debate is now firmly over. It is no longer a case of whether consumers care or if brands should engage in ethical sourcing practices, but how much do consumers care and how best brands can engage.



Images Courtesy of Tiffany & Co and Moyo Gems

"A Man and His Watch"

By Zack Weiss



What first ignited your passion for collecting watches?

Well, my father was really into collecting beautifully made things, like cars and watches, and that made a big impression on me. I began to like the things he liked, and went down that path, and when he passed away I got his Rolex, which was incredibly special to me. Since then, I just looked at watches differently, and in a more emotional way.

And is that what sort of prompted you to write *A Man & His Watch*?

Well, it first was prompted because my publisher, Artisan, was looking to do something in the men's space. They didn't know what it should be, perhaps some sort of style book or something, and I didn't quite know either, but I knew it had to be different. I was working for Condé Nast as the watch editor at the time, and I was all of these men with just great watch stories. It wasn't about the most expensive watch, but the most emotionally connected watch. So, I would come home with all of these stories, and it really was my life Yolanda who was like, "There's your book dummy!"

So I pitched the book to Artisan, and they said, "No way, we're not doing another glossy watch book, and I said, "Well, it's not a watch book. It's a story book." And that's when they began to look at it differently. I worked with photographer Stephen Lewis to make sure we had a different approach that wasn't the same as everything else in the watch publishing world. Instead of the glossy, glitzy, retouched approach, we wanted to show patina. We wanted to show the watch as it really presented itself, and the story came with it.

And who were some of your favorite characters in the book?

I mean the Bill Murray story is great. The Ralph Lauren story, I love. The Adam Craniotes, Casio F-7, \$8 watch that his grandfather bought him is pretty special to me. There are so many special stories that have nothing to do with flash. They're all about the person's connection to this object.

Can you talk about sort of your approach to collecting, obviously it's not purely for investment.

I never really bought something as an "investment." I definitely bought things knowing that they had value and they would keep value, but I've always chosen things that kind of fit into my aesthetic wheelhouse. At one point I was obsessed with Casio chronographs, and I just thought they were so cool and they were beautiful, but they were super affordable.

I think, first of all, you kind of collect what you can afford. I think you should set your bar of what makes sense for you, and then always buy the best version of the thing. If you can't get there, then pump the brakes, save your money, and wait till you get there, but always buy the best version of the thing you want. When you buy the lesser version of it, it always ends up biting you in the end. Either you lose money, you can't get rid of it, you end up not liking it, or you start having a really uncomfortable relationship with it, cause it's not as good as what you see out there. So just don't do it. It's a waste of fucking time. I've done it and I will never do it again.

Tell us about your go-to timepiece

I would say I fall into the camp of three different styles. I love Vacheron Constantin and Cartier for my dress up, my black tie. My everyday watch is some Swiss stainless steel. Either Rolex sport watch or Omega. I've always loved steel watches, and watches designed with purpose. Not just decoration, but there is some kind of backstory of why the watch was made beyond its own aesthetic beauty. And most recently, I would say I'm reasonably obsessed with gold Rolex, like vintage sports models, which look great with a tan.

And is there one that has gotten away or a watch that has evaded you?

The one that got away from me that I'm still chasing, not successfully, is the Rolex 5508, which is the submariner, no crown guards. I promised myself if the book did well I was going to buy one with my first royalty check, and a few years ago it was expensive but affordable compared to what it is now, which has quadrupled in price. So I don't know what I'm going to do about that, but it seems like at this point it's definitely gotten away.

Is there a watch in your current collection that you would never sell?

Well, the easy answer is my father's Rolex Datejust. I don't even wear it very often, because I don't want to lose it. But the first watch that I really bought, which was this Rolex Submariner, a 5513 that has gone kind of tropical brown in the dial, which I just think is so beautiful when that happens. I paid nothing for that watch comparatively, even though it was a lot to me then. That goes to the grave too, or at least goes to my daughter Clara. Even though I've been offered insane amounts of money for that watch, I just will never, ever get rid of it.

Firenze: Home of Pitti Uomo!

By Ignatious Joseph

Firenze: Or Florence, the capital of Tuscany, is a feast of world-class style, and home to Pitti Uomo.

The international men's fashion trade fair, is inextricably linked to this historic city. The fair is one of the world's most important platforms for men's clothing and accessories. Since September 1952, it has been held twice yearly at the Fortezza da Basso and adjacent buildings, making the city the capital of men's fashion for over 60 years.

Clothing industry professionals come to Florence in January and June from all over the globe, to celebrate the magnificent Pitti gentlemen's biennial every year. The combination of industry manufacturing and craftsmanship at the fair flowered a distinct national look, leading to one of the great movements in the fashion industry in the post-war era. The birth of various Italian brands here set new standards in sartorial elegance for men, in sharp contrast to the tailoring houses in Paris, as well as the bespoke attire of London's Savile Row. Soon enough, the pedigree Made in Italy became relevant, and accepted internationally.

The generations of businesses that took high end Italian style and clothing to the international stage, embodied the real sprezzatura, the true Italian elegance. They drew international recognition and included the likes of Kiton, Brioni, Cesare Attolini, Rubinacci, Luciano Barbera, Isaia, Canali, Ermenegildo Zegna, Stefano Ricci, Marzotto and Corneliani. The participation of these companies at the Pitti Uomo was important for Florence and the city fathers. I took a tour through the menswear map of Florence and caught a glimpse of the 100th edition of Pitti Uomo from Duomo to Palazzo Vecchio and further to the gates of



Fortezza da Basso. My journey started in the Grand Hotel Roma, where I resided during the exhibition. The hotel is a neoclassical 18th century palace with remarkable elegance and personal service. Graced by green walls, polychrome glass windows and precious marble floors, it overlooks one of the most fascinating squares in Florence - the Piazza Santa Maria Novella.

Cradle of the Renaissance, enchanting and utterly irresistible Florence, is home to many masterpieces of Renaissance art and architecture. The city is so famous for its treasures that it came to be known as the essence of European culture. The most iconic sight is the Duomo, a Roman Catholic cathedral with a terracotta-tiled dome. This small city on the banks of the Arno River in northeastern Tuscany has hardly changed since the Renaissance.

I wanted to witness whatever change there was, by walking from my hotel to the fortress built in the 16th century on the initiative of Alexandrine de Medici, and found that no dramatic transformation had taken place. Some businesses had changed, either ownership or management. Younger men had taken the helm, changing the course, the strategies or sailing into new, emerging markets where they had to address new challenges.

I could also clearly observe the older group of men who had dominated the trade for decades, and how amongst some of them, there was a sense of despair as traditions were waning and new ideas becoming fashionable. The 'old school', to which I am proud to belong, is fading, and its disappearance leaves a kind of sadness.

Naturally, I have to expect change. Like others of my generation I ask the question whether I can adapt, and like some in my age group, will settle for the new fashions in the world of computer adopters and electronic magazines? I have to consider that the world of style

changes. However, style does need history. "I have been participating in this trade fair for more than three decades, and I have been closely watching the changes that took place and still take place", says Signore Luciano Barbera.

Sometimes it is nostalgia itself that stimulates change. There is something poetic about what are today ironically called 'Pitti Peacocks' or 'influencers' who increasingly dominate the visual stage and its virtual mirror. As they compete to flourish on the grounds of the 'Fortezza da Basso', the space acquires an aura of pathos. New media may raise them in their status as 'influencers' but it is quite uncertain what they can contribute in real life. Beyond their virtual fashion will they have any purpose? Who will they 'influence' and for how long? The peacocks return after a year of absence, but can they evoke the lost spirit of Pitti Uomo?

I wander around the half empty halls asking 'Will the show continue with me or without me?' Signore Raffaello Napoleone, president of Pitti, along with other executives of this, the world's most exclusive men's fashion fair, also wonders who will now fill the halls once bursting with exhibitors and visitors. Probably there will be changes and new ideas, but either way, I am sure the world of style and elegance will need Pitti Uomo, now more than ever.

"We have made about ten thousand people work in total safety this week," says Raffaello Napoleone, CEO of Pitti Immagine. "This is the first great result that I want to highlight. The Pitti trade shows were the first among the major international fashion events to reopen. We have been a forerunner and a model. If there was a special [reason] for the days of the fair that end today, it is the combination of desire, need, pleasure, and to return to [greet] each other in person, to exchange ideas and comments, even to share the difficulties experienced in the recent past and which are still with us, together with the reaffirmation of an intact love for work through the presentation of the new collections. We look forward to a better and successful feature".

I enjoyed my morning walks along the River Arno after waking with the city inhabitants to the ringing church bells. My colazione breakfast with strong espresso lungo started the day. For four days I imagined that I was a native. But the Florentines, who are great hosts, know that the stylish gentlemen are just visitors; the ebb and flow of merchants through the portals of the Fortezza Da Basso will end, and their entourage will disperse again.



Re-Edition Watches

By Roberta Naas



There's a new watch trend in town and it is all about vintage-inspired re-edition watches.

This year, some of the most beloved new watches on the market are actually based on historical pieces. In fact, vintage-inspired re-edition watches are currently all the rage, as discerning customers clamor for retro looks with modern movements inside. Watch brands have no problem delivering on the concept either, as most are always scouring their archives for fresh ideas.

Why the incredible interest in historic re-issues and editions? A lot of it stems from the positive results at watch auctions, where frenzied bidding for genuine pre-owned watches and incredible prices achieved are stoking collector interest and fueling sensational headlines in the media. A lot of the interest, though, also stems from the classical aesthetic appeal of these watches, especially of the sport watches. That, coupled with a desire to own a watch with its own specific narrative, results in this strong interest in, and passion for, historic re-editions.

While some brands offer the occasional archival-inspired watch, other brands are masters at recreating the past. Here, we take a look at four brands that have the concept neatly wrapped up and are adept at delivering a refreshing blast from the past.

Accutron, a division of the Bulova brand and a brand that just recently celebrated its 60th anniversary, is known for its cutting-edge mechanics. After all, this was the brand that brought out the famed Tuning Fork watch more than half a century ago. The technology for that watch became a core basis for instrumentation and timepieces used by the U.S. government and NASA in 46 space exploration missions in the 1950's and 1960's. Now, as the brand fulfills its quest to offer "Accuracy through Electronics," it releases a new version of the Date and Day "Q" watch that was born during those times.

Japanese brand Grand Seiko released its Nature of Time Heritage watches that recall the vision of Seiko founder Kintaro Hattori and that are inspired by Japan's beautiful nature. It is a path the brand has regularly followed, unveiling watches inspired by the seasons, and then by trees and flowers. This year, the brand released two new nature watches that recall its Series 9 Design aesthetic from yester year but are powered by its Hi-Beat automatic caliber.

Zenith Watches is another master at creating re-editions, including variations and exact replicas with updated mechanics inside. In fact, just before the COVID-19 pandemic hit, Zenith had great success at a Phillips in association with Bacs and Russo auction with newly



created Re-edition Chronomaster Revival watches. The newest addition to its rich lineup is the

Chronomaster Original, a watch of substance recalling the iconic El Primero A386 movement that made its debut in 1969, but with updated features and functions.

Also in the sport mode, Bell & Ross is consistently unveiling collections that pay homage to its rich aviation-inspired past and to its automotive racing background. This year was no exception, as the brand released updated editions to its beloved BR 03 series, among others. One of the most alluring pieces is the Red Radar, which is a reinterpretation of the original one launched 10 years ago in 2011. The BR 03-92 Red Radar Ceramic version recalls the previous one but with some updated features, including a new display. The list goes on and many a top brand has its own vintage-inspired story to tell.



High Jewelry Launches

By Rachael Taylor



Bulgari

One of the most lavish high jewellery presentations of the season came courtesy of Bulgari, which launched its Magnifica collection in Milan. The Italian jeweller described the collection as “a rebirth” and the “most precious high jewellery collection that Bulgari ever created, worth hundreds of millions of Euros”. The opulent offering comprised 350 high jewels – at least 60 of which were priced at more than €1 million – and was a mix of heritage pieces and 122 new designs. The aesthetic of the collection was a celebration of the spirit of Bulgari, and it hit all the brand’s classic design hallmarks while also finding inspiration in its female muses and the city of Rome.



Boucheron

Boucheron is earning a reputation as a disruptor in the high jewellery world, and its latest release, Holographique, did not disappoint. The jeweller teamed with French materials producer Saint-Gobain to create an innovative iridescent coating that it applied to rock crystal and white ceramic to bring trippy throws of colour to high jewellery – the star being an enormous necklace with shimmering slices of treated rock crystal edged with diamonds. Elsewhere in the collection, designers projected luminance with river opals, plique-à-jour enamel and mother-of-pearl, while blasts of colour came via sugary tourmalines, yellow sapphires and aquamarine. Holographique’s purpose? Simply to bring joy and wonderment.



Cartier

The new Sixième par Cartier high jewellery collection is a tonic for the senses, with clever design tricks that have you questioning what exactly it is you are seeing and feeling when you look at the jewels. The colour of an 8ct ruby set in its Phaon ring transforms due to a 4ct rose-cut diamond set beneath it. The graphic diamond, rock crystal and black onyx checkerboard pattern of the Meride necklace has you questioning your depth perception. Whether it is a mixing of sharp and soft gem cuts, or mathematically planned settings to create a diamond necklace that shines like headlights, this is a sensual tour de force.



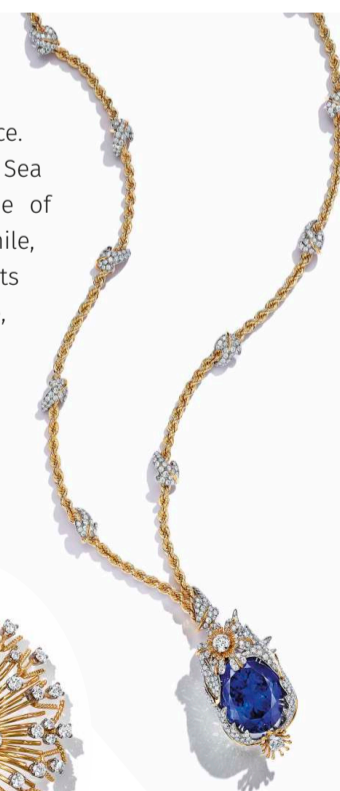
Pomellato

Pomellato released its second-ever high jewellery collection this summer, and it doubled as a sustainability statement. La Gioia di Pomellato is a mash-up of vintage jewels lifted from the brand’s archive collections from 1990 to 2014. Heritage jewels, such as elaborate crosses, chains and gems, are used as elements in new designs, delivering a reuse-repurpose message. A second chapter within the collection was dedicated to one of the house’s favourite motifs, the chain. The designers have worked this into many different forms to showcase the diversity of this jewellery-box classic, from heavy diamond-encrusted links to fluid tassels of chains that dangle from larger jewels.



Tiffany & Co

Colours of Nature is the name given to Tiffany & Co’s latest Blue Book presentation of high jewellery masterpieces, and it couldn’t be more fitting. Both nature and colour are in abundance. Animalistic brooches, including Jean Schlumberger’s Sea Anemone design, are presented as a menagerie of parrots, butterflies, turtles and fish. Colour, meanwhile, has been plucked from nature itself with vibrant cuts of aquamarine, tanzanite, tourmalines, rubellite, morganite, emerald, demantoid garnets, beryls and sapphires that seem to encompass the whole rainbow. Split into four chapters, the jewels are a joyous homage to Earth, Land, Sea and Sky.



Chaumet

The twisting coils of the Torsade de Chaumet collection are an homage to the decorative swirls on the Vedôme Column at the centre of famous Parisian shopping square Place Vendôme, where Chaumet was the first jeweller to arrive in 1812. The architecturally inspired twists (torsade translates from French as twist) are set with diamonds and used to wrap around ring shanks or tiaras, or as arial accentuations orbiting rubies, emeralds and deep-blue sapphires. The shapes are also an ode to movement and the heady spirals of love, capturing and preserving the ephemeral beauty of blazed trails.

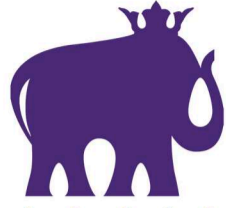


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