

THE HAUTE JOAILLERIE REPORT SPRING 2025

GRAFF,
ASTROM,
BOUCHERON,
CARTIER,
CHANEL,
CHAUMET,
CINDY CHAO,
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'The Gift of Love' Necklace by GRAFF in 18K white gold and 18K yellow gold set with one 13.51-carat Fancy Intense Yellow pear-shaped diamond, white baguette and round diamonds. POA.

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‘Forever love’ can actually now be measured. 6000 hours. Not the time it lasts, but the time it took to encapsulate the concept in a neckpiece. Aptly named ‘The Gift of Love’, the jewel (featured on the cover) is an exceptional creation by GRAFF that took 6000 hours of meticulous craftsmanship. Its delightful torque design belies its importance. A couple of sparrows are lovingly facing each other; one of which is presenting a Fancy Intense Yellow pear-shaped diamond to its partner that flutters back to express its joy and surprise. Upon meeting in the centre front, each bird trails scintillating diamonds, straight from a flip book. This persistent vision of the birds’ flight is made of a marquetry of bespoke baguette- and round-cut diamonds. The 2,305 diamonds (for a total weight of 125 carats) have been precisely set in an articulated white gold frame, making ‘The Gift of Love’ creation grandiose and supple.

Graff’s Design Director, Anne-Eva Geffroy, adds: *“In life, we are surrounded by nature. This jewellery creation allows us to witness an enchanting interaction between two creatures who are in perfect harmony and acting with love. Through the design, we work to portray the feeling and connection they have for one another – a demonstration of beauty and seduction. Across Graff’s collection of bird-inspired high jewellery pieces, we create designs that capture the depth of emotion these majestic creatures feel for each other, in the moment.”*

Making-of the ‘Gift of Love’ Necklace in 18K white gold and 18K yellow gold set with one 13.51-carat Fancy Intense Yellow pear-shaped diamond, white baguette and round diamonds. POA.



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<https://astromparis.com>

On the heels of the launch of ASTROM in 2023 with a first fine jewellery collection, now comes three high jewellery necklaces. The initial collection was inspired by ancient Greece and its mythology; the new one, by historical royalty. Both convey ASTROM's founders, Laurent Baeza and Igor Nallet's faith in the power of resilience. Indeed, both fine and high jewels draw on powerful motifs that may boost self-confidence and help ward off defeatist thought.

The new capsule **Sceptres Dynasties** high jewellery collection is straight forward in the sense that it presents three one-of-a-kind creations; each focusing on the regalia of an eponymous monarch: Louis XIV, Queen Victoria and Catherine the Great...and by regalia, we mean the crowns alongside a multitude of royal emblems quintessential to each particular sovereign. By way of example, architectural details from the Versailles castle, the fleur-de-lis emblem and a stylised interpretation of Louis XIV's crown compose the Le Roi Soleil necklace. At its heart, a heptagon-shaped blue spinel of 7.11 carats refers to the eponymous Bleu de France diamond (aka the Hope diamond). In Le Britannique piece, the England state crown created for Queen Victoria features a pear-shaped diamond (D VVS) in reference to the Cullinan I diamond, while the central diamond hints to Cullinan II; a spinel in place of the Black Prince spinel from the Crown Jewels and a sapphire references that of the St Edward's crown. No stone was left unturned.

Le Roi Soleil Necklace in brushed and polished 18K yellow gold set with a gradient of yellow to orange round brilliant-cut diamonds (6.64cts), one central Vivid Intense Yellow diamond (0.54ct), one blue spinel (7.11cts) with the same cut as Louis XIV's Bleu de France diamond, brilliant-cut diamonds, ruby cabochons, and princess-cut emeralds; **Sceptres Dynasties Collection**. POA.


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Le Britannique Necklace in mirror polished 18K yellow gold and 18K white gold set with 15 carats of diamonds (pear-shaped, cushion-shaped, marquise- and brilliant-cut), including one 2.19-carat pear-shaped D VVS diamond; square-, princess- and brilliant-cut rubies; cushion-shaped coral red spinel; princess- and brilliant-cut sapphires; emerald- and princess-cut emeralds; **Sceptres Dynasties Collection**. POA.



La Tsarine Necklace in mirror polished and brushed 18K red gold and 18K white gold set with one inverted radiant-cut diamond of 0.71carat (whose culet has been star-shaped); 5.79 carats of diamonds (pear-shaped, marquise- and brilliant-cut); South Sea pearls; oval-cut red spinel; brilliant-cut rubies; **Sceptres Dynasties Collection**. POA.

As for Catherine the Great, La Tsarine necklace explores flamboyance via a mix of white gold and red gold; the purity of white South Sea pearls; a red spinel surrounded by marquise-cut diamonds; and naturally, the coat of arms of imperial Russia, the two-headed eagle set in its centre by a radiant-shaped inverted diamond, a nod to the Orlov diamond. What impresses most is the intricacy with which the goldsmith and gemsetters have achieved these jewels. Has too much information been imparted to each necklace? Could they be too 'encyclopaedic'? Absolutely not! It all falls into place while providing a chance for the wearer to know more about its keepsake than the onlookers. This is a sign that Baeza and Nallet's vision is nothing short of mastery.

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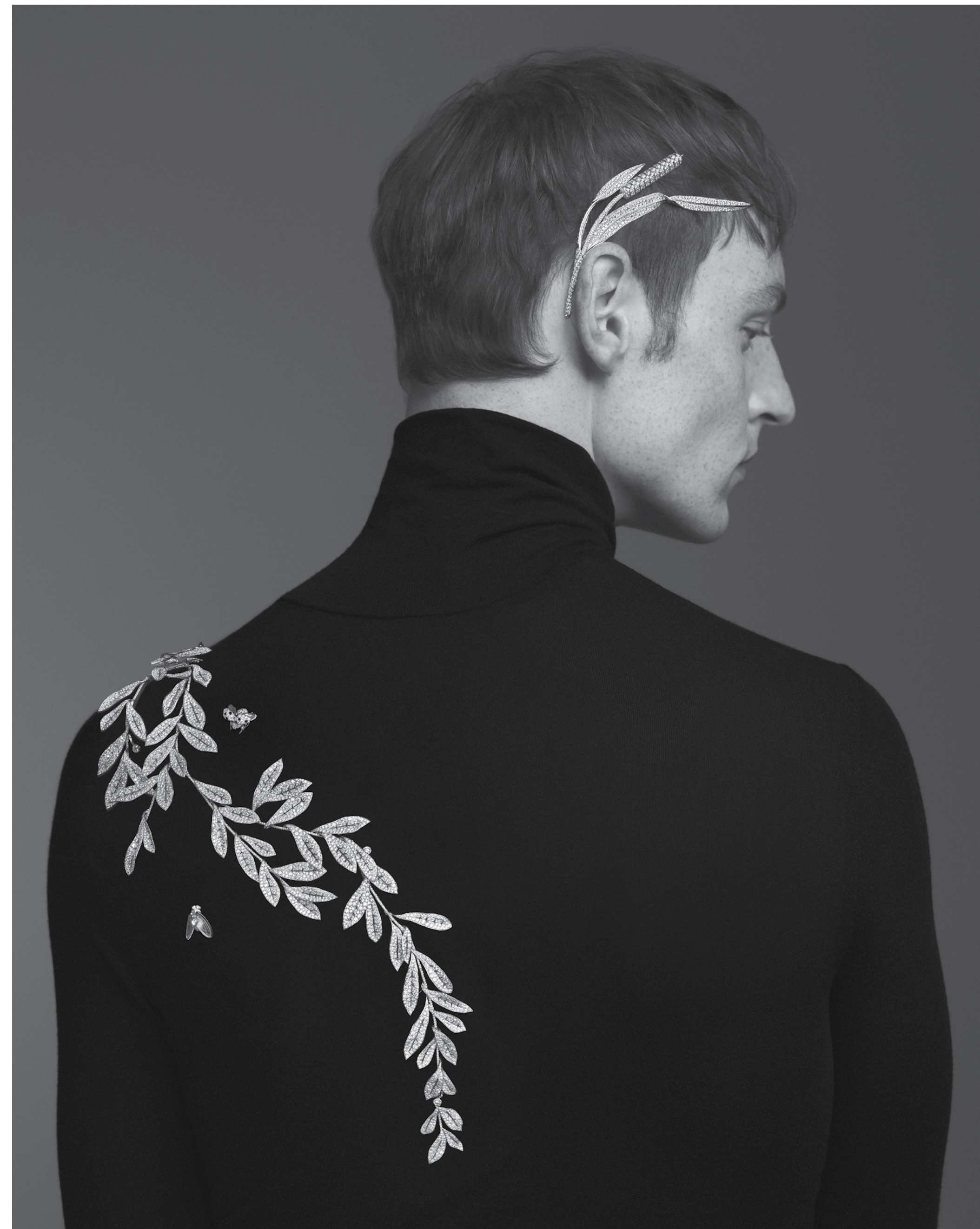
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BOUCHERON's new high jewellery collection should be viewed in light of what comes next. Indeed, this year and for the first time, the **Histoire de Style** collection (which is always a delving into and interpretation of BOUCHERON's archives) is linked to the **Carte Blanche** 2025 collection that will be unveiled in July (as its name suggests, Claire Choisne is free to explore anything she imagines, anyhow she wishes to achieve her vision).

So in 2025, BOUCHERON's high jewellery could be described as 'one topic, two approaches'. In **Histoire de Style 2025 - Untamed Nature**, we experience Claire Choisne's take on how Frédéric Boucheron viewed nature, particularly flora; whereas the next Carte Blanche collection will be Nature viewed by Claire herself.

In **Histoire de Style 2025 - Untamed Nature**, she invites us to discover an herbarium inspired by Frédéric Boucheron's views on flora (each plant is even labelled with its Latin name). By searching the archives, she found out that he favoured humble, native plants (e.g. ivy, thistle, mallow, wild carrot, etc.) as well as insects; both in a monochrome palette of white gold set with white diamonds. Lifelikeness was important. As a result, Choisne decided to follow in his footsteps all the while injecting a more contemporary touch (namely based on the proportions and on versatility when it comes to how to wear the jewels nowadays). It was also vital to explore the craftsmanship of the time and try to resort to it as much as feasible.

Model wearing the Airelles (L. Vaccinium Microcarpum) Necklace in 18K white gold paved with diamonds; with Roseau (L. Typha Latifolia) Head Jewel in 18K white gold paved with diamonds; with Mouche (L. Musca Domestica) Brooch in 18K white gold set with rock crystal and mother-of-pearl, paved with diamonds; with black lacquer; **Histoire de Style 2025 - Untamed Nature**. POA.


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Model wearing the Fuchsia (L. Fuchsia Magellanica) Brooch in 18K white gold paved with diamonds; with the Fuchsia (L. Fuchsia Magellanica) Pendant Earrings in 18K white gold set with two D IF pear-shaped diamonds (4.10cts), paved with diamonds; with the Roseau (L. Typha Latifolia) Head Jewel in 18K white gold paved with diamonds; **Histoire de Style 2025 - Untamed Nature**. POA.



The collection features twenty eight pieces that are not remote from each other; we are actively encouraged to mix and match. The group starts with a revisited key jewel style of the 1930s: the corsage train. It recalls a time when women adorned their bodices with ‘dismountable’ objects that were created to cover the entire front of a garment. These objects were then multi-purpose as in brooches that could be transformed into pendants for instance. In that respect, the L. Vaccinium Microcarpum (Lingonberries) neck-piece is composed of 84 leaves that are meshed together so that entire sections can be detached and worn separately. The backs of the leaves reveal fine openwork crafted into teardrop shapes. *“Each stem features a cut-down setting – a technique where pavé diamonds are set on a band of metal of the same width and held in position by tiny claws – underscoring the artisans’ High Jewellery expertise”*, the team says.

Delicacy permeates the L. Carduus Acanthoides (Thistle) necklace that is inspired by a 1878 thistle brooch from the archives. Flame-shaped openwork gives an organic effect while also reducing the weight of the piece and enhancing the brilliance of the stones; the L. Daucus Carota (Carrot Flower) brooch, whose myriads of little diamond buds have been set by using various types of setting and bezel; the L. Fuchsia Magellanica (Fuchsia) pendant earrings, totally lifelike were it not for its larger size than normal. Hanging from the flower’s calix, is a D IF pear-shaped diamond (one on each earring and perfectly matched); or the L. Rosa Centifolia (Rose Bush) neckpiece. Note that the prickly rose bush was preferred to the soft rose flower in accordance with Frédéric Boucheron’s interest. *“Threads of white gold subtly underscore the veining of the leaves, while the neckband is set with pavé diamonds on its visible side. Hanging like a bead of dew at the tip of the leaves, the drop is set with a 6.01-carat F VVS2 pear-shaped diamond encircled by baguette-cut and round diamonds”*, the team adds. *“It can be detached to be placed on a ring, and substituted with another drop in rock crystal and diamonds”*.

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Wings of a fly, bumble bees and rhinoceros beetle are made of a thin layer of mother-of-pearl plated onto rock crystal; a meticulous marquetry of mother-of-pearl slices compose the wings of a moth brooch (note how the hindwings gently overlap as if they were real). It is not just plants that benefited from expert techniques, woodland and field insects have as well. Choisine's passion for multi-wear is seen in the many head jewels, which can in turn be placed on a lapel, a belt or anywhere on a garment for that matter. There is the L. Avena Sativa (Oat) fibula head jewels (that have a slight Asian feel when adorning a bun); the L. Typha Latifolia (Reed) rendition, whose curvature nicely follows one ear's shape; or the L. Fuchsia Magellanica brooch that covers the side of one's head like the god Hermes winged helmet, albeit here as a botanical version.

Model wearing the Avoine (L. Avena Sativa) Head Jewels in 18K white gold paved with diamonds; the Lucane (L. Lucanus Cervus) Ring in 18K white gold paved with diamonds, with black lacquer; the Papillon de Nuit (L. Campaea Perlata) Brooch in 18K white gold set with mother-of-pearl, paved with diamonds, with black lacquer; **Histoire de Style 2025 - Untamed Nature**. POA.



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The final clap for **Nature Sauvage**, CARTIER's high jewellery collection in three sequences, has taken place in the Ritz Paris. In this third chapter, the panther motif reigns supreme. As **Nature Sauvage** has shown us so far: organic meets geometry; fauna pairs with architecture. There is just enough abstraction to tickle our imagination, while familiar faces emerge here and there. A spotted white panther rests on the leaf-shaped Canopée bib neckpiece; another one wraps around one's neck, in an attempt to grasp at a sugarloaf emerald; when it is not meeting with a friend to form a torque – the sugarloaf gem moving to the back, suspended between shoulder blades. Transformability is key.

A 15.21-carat tourmaline is amorously brooded by a kingfisher in the Ispida ring. The blue and green combination (a.k.a. 'Peacock Décor') is a well-known House's signature which is applied to the Echina necklace as well. It is set around the centre floral-carved stone on an openwork diamond-paved lace-work. The lattice décor is symmetrically adorned with carved flower beads of emerald, blue sapphire beads and rose-cut diamonds. Tiny rubies highlight the hearts of the verdant flowers. *"It also pays tribute to the stylistic history of the Maison, which introduced these ribbed beads to its creations in the 1920s"*, the team explains.

Echina Necklace in 18K white gold set with emeralds, rubies, blue sapphires and diamonds; **Nature Sauvage**. POA.


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Panthères Versatiles Necklace (gouache) in 18K white gold set with emeralds, onyx and diamonds; **Nature Sauvage**. POA.



Ispida Ring (gouache) in 18K yellow gold set with one 15.21-carat cushion-cut green tourmaline, emeralds, blue sapphires and diamonds; **Trinity Cartier**. POA.

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Tiger Necklace in 18K yellow gold set with onyx, emeralds, yellow diamonds, orange diamonds, brown diamonds and diamonds; **Nature Sauvage**. POA.

Trinity Ring in 18K white gold, 18K yellow gold and 18K rose gold set with 1.82 carats of diamonds, with black lacquer; **Trinity Cartier**. POA.

Trinity Bracelet in 18K white gold, 18K yellow gold and 18K rose gold set with 0.86 carat of diamonds, with black lacquer; **Trinity Cartier**. POA.



A tiger star in a fine jewellery addition of a necklace in yellow gold set with onyx (stripes), emeralds (eyes), orange / yellow / brown diamonds (fur) and a paving of white diamond (white belly fur). Note how the tiger's shape slims down as the necklace progresses around the necklace; as if the beast was crouching.

The new **Trinity Cartier** designs go further by uniting the panther and tiger with the snake. All the black lacquer motifs are applied by hand, and the all-paved versions use a special technique that consists of edging the rose gold and yellow gold rings with a "thousand lines" finish, in a series of small hand-chiselled cuts. What a splendid way to bolster the mix of white, rose and yellow gold! Moreover, the three animal skins intertwine in additional new designs: a two-finger ring and a mono earring.

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Plume Couture de Chanel Necklace in 18K white gold, 18K pink gold and platinum set with one 5.04-carat cushion-cut pink sapphire, pink sapphires and diamonds; **Plume de Chanel**. POA.

Plume Libre de Chanel Brooches in 18K white gold and 18K pink gold set with one 5.29-carat oval-cut pink sapphire, one 1.50-carat pear-shaped D FL diamond, and diamonds; **Plume de Chanel**. POA.



The theatre magazine “Comoedia Illustré” of October 1st 1910 features a portrait of Gabrielle Chanel wearing her very first creation, an extravagant black hat contrasting with a large white feather on top. The latter motif resurfaces in 1932 in the form of a white gold set with white diamond feather brooch in her only high jewellery collection called ‘Bijoux de Diamants’. The Plume de Chanel brooch was articulated so as to hug the curves of one’s wrist, shoulder or décolleté. Impressed by the attributes of the twofold motif (light and graceful) and the lifelikeness of the 1932 Plume de Chanel, Patrice Leguèreau, the late Director of the CHANEL Fine Jewellery Creation Studio, had already dedicated his 2010 high jewellery collection entirely to the gossamer pattern. Late last year, tribute was paid once again with a 15-piece collection revisiting the suppleness of a feather with today’s improved techniques and a dash of colour. *“To enhance the impression of an ever more supple and natural movement, the base of the feather remains fixed while its tip is subtly articulated thanks to the spherical emmaillement between the barbs. Now even more flexible, these feathers with diamonds and coloured stones are rounded free, appearing as if they are floating on the skin”*, the team explains.

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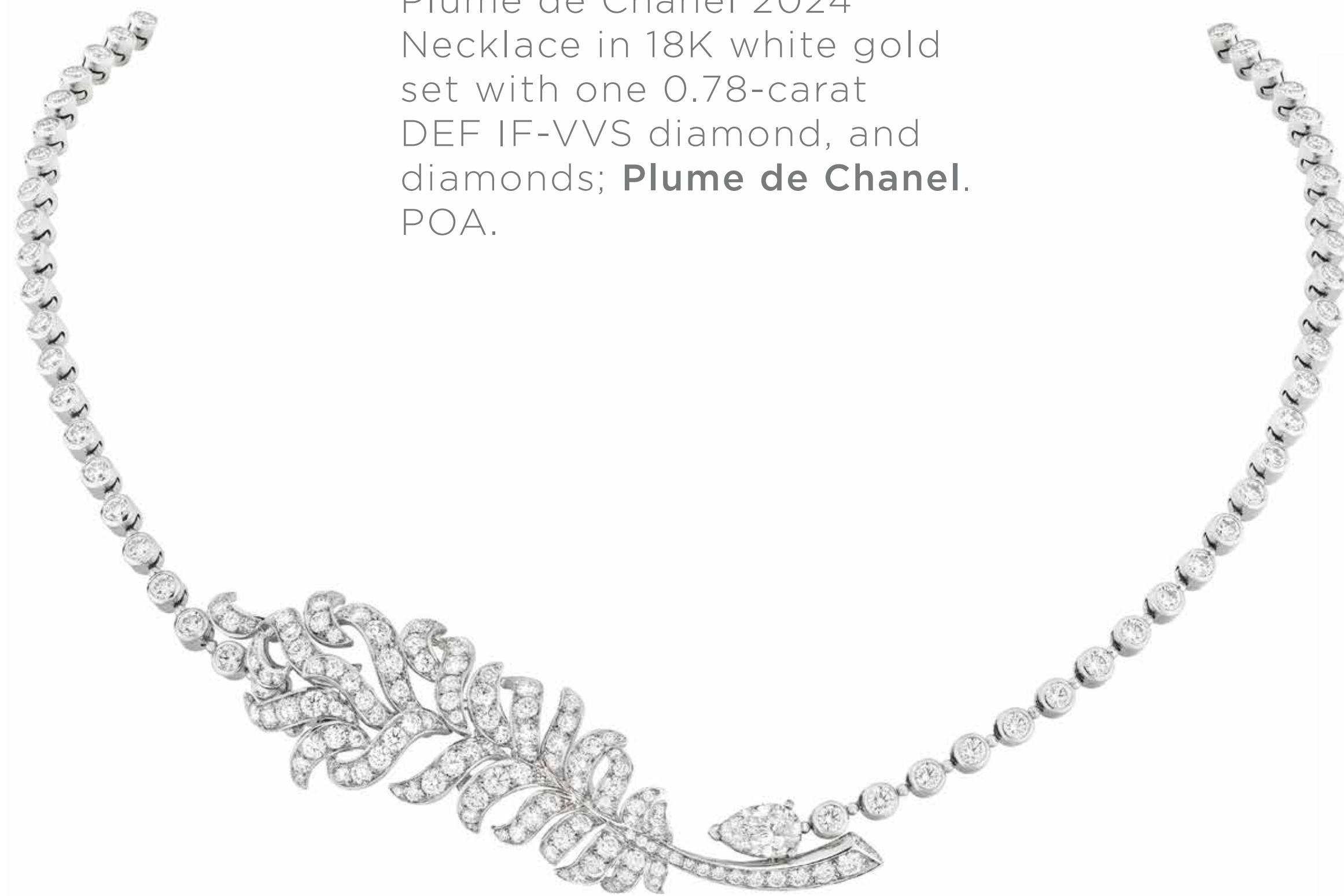
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Plume de Chanel 2024
Necklace in 18K white gold
set with one 0.78-carat
DEF IF-VVS diamond, and
diamonds; **Plume de Chanel**.
POA.



Plume Mademoiselle de
Chanel Ring in 18K white
gold and 18K pink gold set
with one 1.26-carat pear-
shaped Fancy Intense
Purplish Pink VS2 diamond,
and diamonds; **Plume de
Chanel**. POA.

The six *parures* marry the pureness of white with the softness of pastel pink (e.g. pink sapphires and tourmalines, pink gold and even, one rare 1.26-carat Fancy Intense Purplish Pink VS2 diamond). Plume Couture de Chanel draws on 1900s fashion for *démesuré* (excessive) proportions with three pieces. The transformable necklace features two strands of round diamonds framing an asymmetrical line of barbs attached to a feather on one side. A pink sapphire, whose intensity is amped up by a surround of more vivid pink sapphires, hangs in the centre. Plume Rose de Chanel and Plume Libre de Chanel borrow from the same recipe with rings, brooches and earrings in pink and white gold also set with deep pink sapphires as central stones; while Plume Singulière de Chanel plays on a finer scale with delicate, single feathers placed along the line of a head jewel and necklace. Although as flamboyant as the first group, Plume Mademoiselle de Chanel is an all-white affair except for the exceptional Fancy Intense Purplish Pink diamond set on the ring (an unconventional *toi & moi* style, the pear-shaped diamond on one side facing a delicate feather on the other). All-white being also the aesthetics for the Plume de Chanel 2024, whose three pieces are all set with at least one important white diamond.

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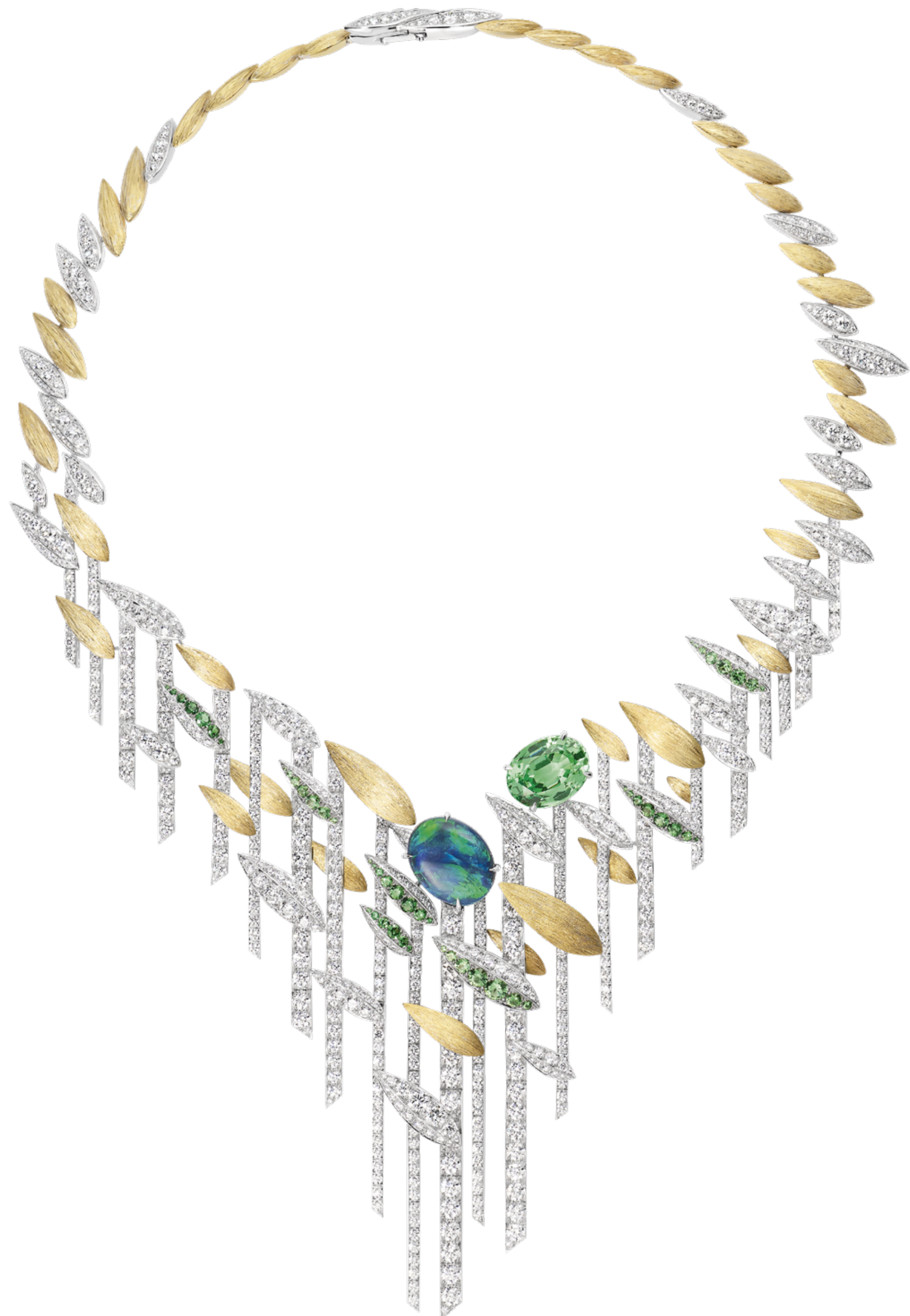
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Bamboo Bib Necklace in 18K white, 18K yellow gold and platinum, set with one oval cabochon-cut black opal (13.19cts), one oval-cut tsavorite garnet (12.91cts), and round tsavorite garnets and brilliant-cut diamonds; **Bamboo**. POA.



It is always lovely to discover CHAUMET's new high jewellery collection each January. Capsule in scale (compared to the Summer collection), yet no less impactful creative-wise. After looking at sparrows in the sky last year, we are now invited back on land to contemplate a sturdy plant. Specifically found in Asia, it is associated with contemplation when in a forest formation, with durability when used in construction. It is also resistant, flexible and has air purifying qualities. One of the best materials that nature is offering us (Panda bears would agree). It is **Bamboo** that has now become CHAUMET new high jewellery collection's name and focus. With ten pieces, the creative team has opted for a modern interpretation paired with its signature 'sense of movement' throughout. As if wind was blowing through bamboo branches, leaf-shaped ingots are either diamond- and/or tsavorite-paved in white gold or hand-engraved in yellow gold. The latter option purposefully looks like veined wood. These leaves are all facing the same direction as they weave across and in-between diamond-paved warps. Black opals and large tsavorite are central stones, together or independently. Although bamboo is mostly represented in white, those blue and green touches convey water and foliage.

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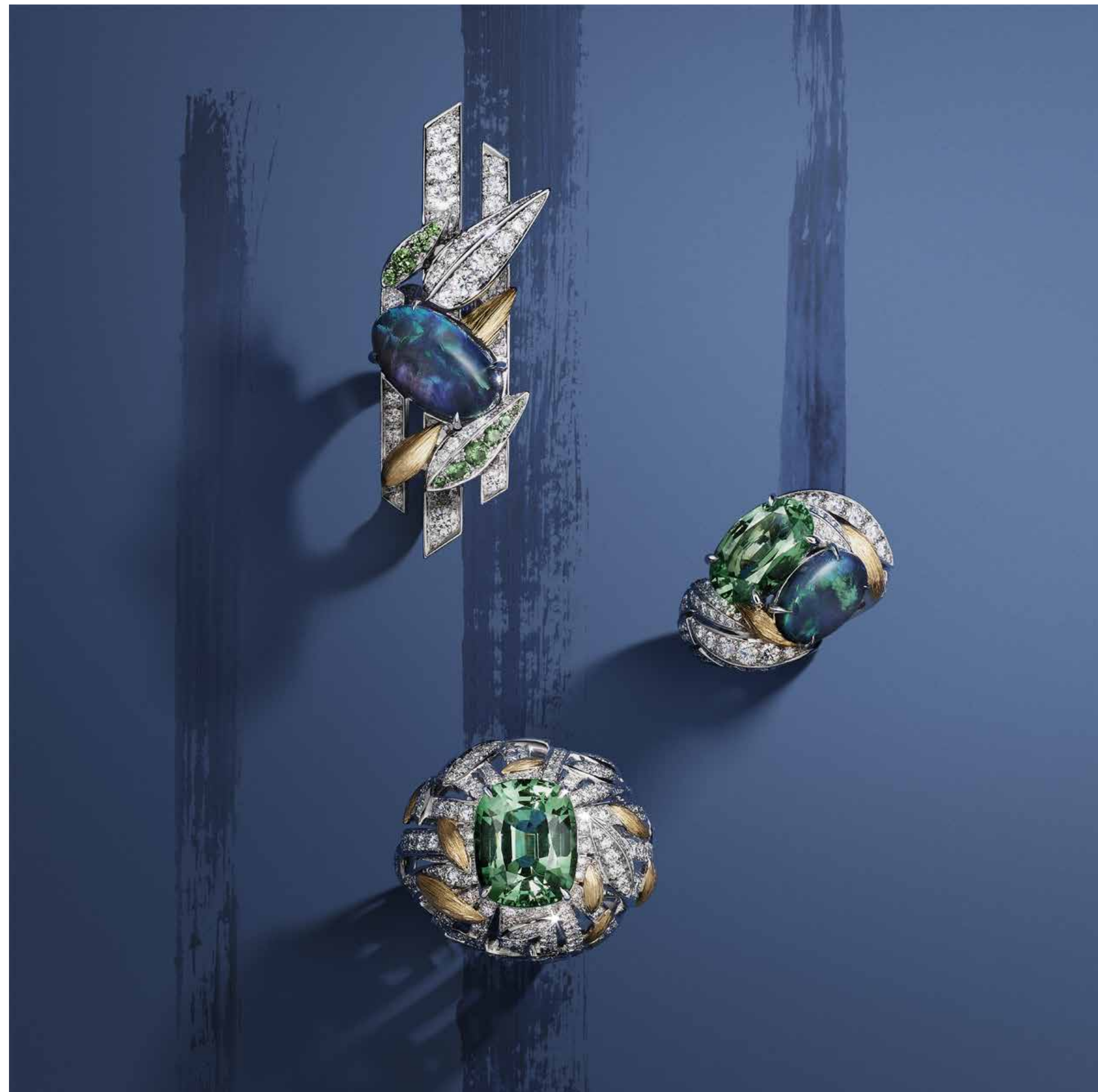
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Bamboo Tiara in 18K white and 18K yellow gold, set with 4 brilliant-cut DE VVS diamonds of approx. 0.42 carat each, and brilliant-cut diamonds; **Bamboo**. POA.



(Top) Bamboo Transformable Brooch in 18K white, 18K yellow gold and platinum, set with one cushion-cut tsavorite garnet (5.42cts), two oval cabochon-cut black opals of 3.10 and 3.07 carats and brilliant-cut diamonds; (right) Bamboo Ring in 18K white, 18K yellow gold and platinum, set with one oval-cut tsavorite garnet (4.10cts), one oval cabochon-cut black opal (1.94cts) and brilliant-cut diamonds; (bottom) Bamboo Ring in 18K white, 18K yellow gold and platinum, set with one cushion-cut tsavorite garnet (7.24cts) and brilliant-cut diamonds; **Bamboo**. POA.

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Late last year CINDY CHAO's **20th Anniversary collection** was unveiled and with it, the Black Label Masterpiece VI Feather Brooch, a reinterpretation of the delicate beauty of feathers, this time in a pastel, yet vibrant colour palette of pink, white and yellow. A colour palette so divine that the brooch transports us to fond spring times and happy memories. It is crafted in titanium set with diamonds, pink sapphires, yellow diamonds and rhodolites (whose striking rose-pink hue delineates the quill). As in all Black Label Masterpieces, the multitude of gemstones makes us forget that there is any metal at play, while featuring at least one larger, rare gem amongst its mix. Here, a 6-carat marquise-shaped diamond with an exquisite daffodil yellow tint (Fancy Intense Yellow) on the upper right part of the feather.

Another highlight was the debut of the twisted Feather Brooch, an innovative design featuring a striking 80-degree twist. Even Cindy's European master artisans, who have worked with her for over fifteen years were amazed by the complexity of this piece. One remarked: *"Even with 40 years of experience in gem-setting, Cindy always surprises and challenges us. This feather brooch is the most complicated and challenging pieces I've created with her to date!"*. This dynamic masterpiece showcases a feather as if it had been twisted to fit into one's pocket and then removed from it. The contrast between the preciousness of the piece and what its design projects is arresting. Blue shades from denser to paler merge with hints of yellow. An important 2.31-carat marquise-shaped D IF Type diamond is nestled in the crushed ensemble. A variant of high (the art piece itself) versus lowbrow (what it represents).

BLACK LABEL MASTERPIECE VI Brooch in titanium and 18K white gold set with one 6-carat marquise-shaped Fancy Intense Yellow diamond, diamonds, pink sapphires, yellow diamonds and rhodolites. POA.


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20th Anniversary Feather Brooch in titanium set with one 2.31-carat marquise-shaped D IF diamond, diamonds, sapphires, yellow diamonds, aquamarines, blue spinels and Paraiba tourmalines. POA.



20th Anniversary Leaf Brooch in titanium and 18K white gold and 18K yellow gold set with one 3.61-carat D IF Type IIa diamond, diamonds, greyish green sapphires, greyish blue sapphires, greenish blue sapphires, baguette-cut sapphires, yellow diamonds, tsavorites and demantoids. POA.

20th Anniversary Dragonfly Brooch in titanium set with two fancy-shaped Colombian emeralds (13cts each), diamonds, greyish green sapphires, greyish blue sapphires, greenish blue sapphires, yellowish green sapphires, greyish blue spinels, baguette-cut sapphires, and yellow diamonds. POA.



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Embrace Necklace in 18K white gold set with one 2.91-carat oval-shaped white diamond, rough diamonds and diamonds; **Essence of Nature: Chapter One.** POA.

At the recent Bafta ceremony in London, Zoe Zaldana paired her black lace Saint Laurent gown with a spectacular necklace from DEBEERS' latest high jewellery collection, **Essence of Nature: Chapter One**. The neck-piece in question showcases a single strand of rough green diamonds (from olive, via apple to forest green), each half-bezel-set in white gold and each accompanied by one knife-edge-set polished white diamond on its side. In the centre is a 2.91-carat oval-cut white diamond set inside an oval of hand-carved jet. It is the Embrace necklace which comes with a matching bracelet, ring and pendant earrings. The contrast between rough and polished is further explored in the Interlace theme. There, daffodil yellow hues electrify white diamonds. At times rough or faceted, the yellow diamonds are set so as to enliven the interwoven designs. One ring features an important 8.75-carat Fancy Intense Yellow cushion-cut diamond; important enough that it does not need to be accompanied by yellow roughs. The yellowish / greenish colouration is key to Chapter One with additional exceptional diamonds in the last theme, Foundation. There is one 3.02-carat oval-shaped Fancy Deep Greyish Green diamond punctuating a double row plunging diamond necklace and a rather divine 2.15-carat Fancy Yellow Green diamond set in the centre of a jacket ring of white diamonds. Facing such rarity on its side, the pendant earrings are kept all-white.

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www.debeers.com

Interlace Drop Earrings in 18K white gold set with two polished yellow diamonds, two rough yellow diamonds, four large brilliant-cut diamonds, two pear-shaped diamonds, and diamonds; **Essence of Nature: Chapter One**. POA.



Interlace Bracelet in 18K white gold set with one 2.15-carat oval-shaped Fancy Intense Yellow diamond, six rough yellow diamonds and diamonds; **Essence of Nature: Chapter One**. POA.



Foundation Necklace in 18K white gold set with one 3.02-carat oval-shaped Fancy Deep Greyish Green diamond and diamonds; **Essence of Nature: Chapter One**. POA.



Foundation Jacket Ring in 18K white gold set with one 2.15-carat Fancy Yellow Green diamond and diamonds; **Essence of Nature: Chapter One**. POA.



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www.dior.com

The technique of *'point d'Alençon'* is a rare technique of needle lace-making, practised in the town of Alençon in Normandy, in north-west France. Alençon needle lace is unusual due to the high level of craftsmanship required and the very long time that it takes to produce that it is part of UNESCO Intangible Cultural Heritage. Intricate motifs and sceneries are created with this particular type of needle lace-making; and this is why it comes to mind when looking at ***Dior Milly Dentelle***, DIOR's latest high jewellery collection. Borrowing elements from **Les Jardins de la Couture, Diorama & Diorigami** and **Dior Delicat** previous collections, the new opus pushes the cursor further in marrying clouds, fruit trees, foliage and flowers with lace motifs. What transpires are looser, gossamer-like patterns (hollowed-out motifs) in which one can clearly distinguish the lace backdrops from the delightful motifs set on top. As such delicacy is brought out not only by the meticulous goldwork, but also by colourful combinations via the choice of gems (multicoloured sapphires, spessartite garnets, emeralds, rubies, yellow and white diamonds, Paraiba tourmalines, opals, and tsavorites). Even mostly 'white' renditions include hints of yellow (by the use of yellow gold and yellow diamonds) which indicates that ***Dior Milly Dentelle*** is anything but monochromatic.

Delicacy is also to be found in the small white pearls peppering the collection. They come as petals or centres of miniature flowers; forming bubbling plants or a horizon line above which ever-so-light clouds emerge. The devil being in the detail, the gold piece making the lower edge of the cloud has been scalloped so as to embrace the round shape of each pearl beneath it.

Dior Milly Dentelle Necklace in 18K white gold, 18K pink gold and 18K yellow gold set with one central pear-shaped diamond, white diamonds, yellow diamonds and white cultured pearls; ***Dior Milly Dentelle***. POA.


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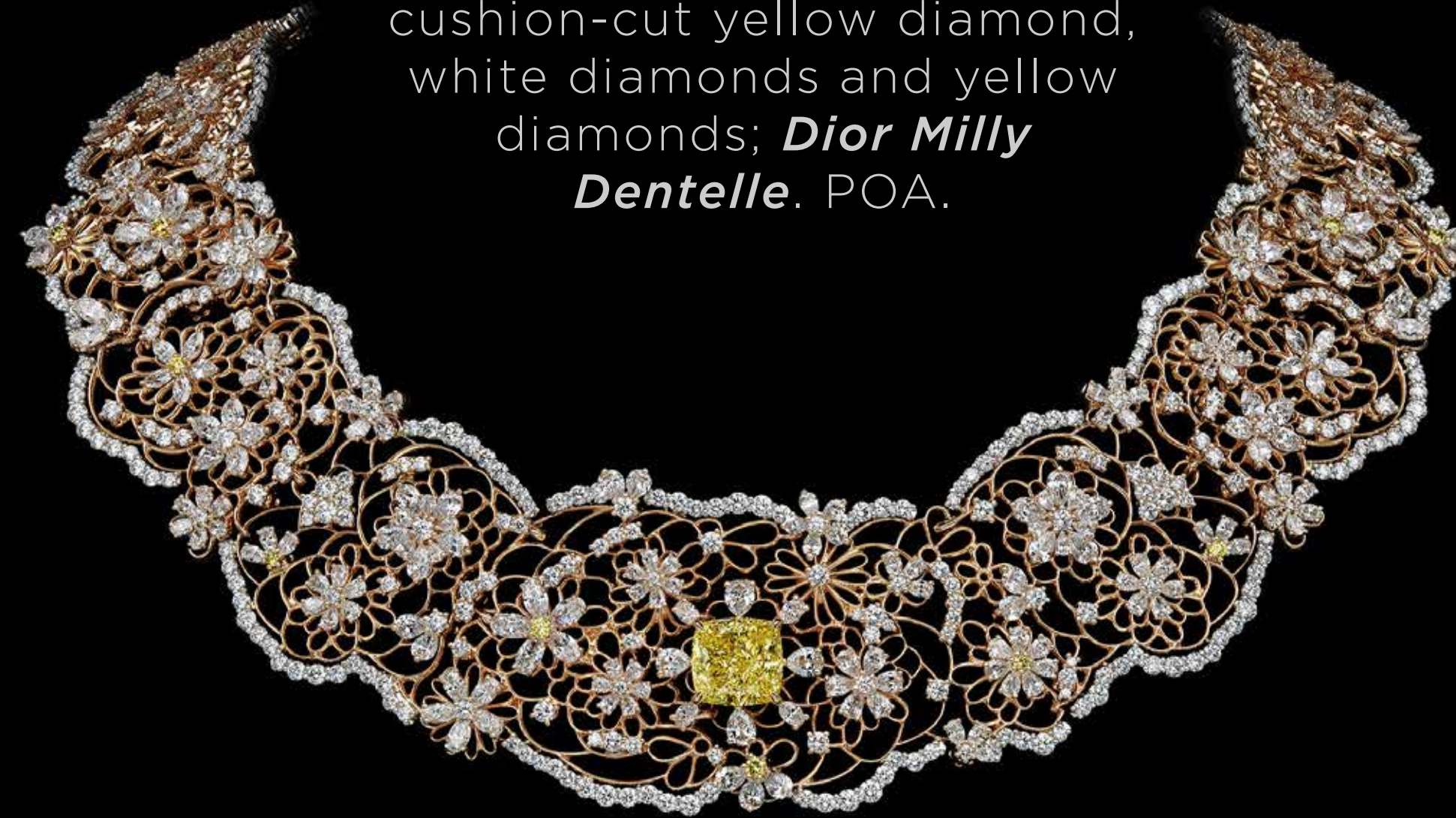
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Dior Milly Dentelle Earrings in platinum and 18K rose gold set with marquise-shaped yellow sapphire and mandarin garnet, oval-shaped pink spinels, rubies, diamonds and white cultured pearls; **Dior Milly Dentelle**. POA.



Dior Milly Dentelle Necklace in platinum and 18K rose gold set with one central cushion-cut yellow diamond, white diamonds and yellow diamonds; **Dior Milly Dentelle**. POA.



The seventy six piece collection includes several important neckpieces (one of which took 2,500 hours to create – it is a white diamond set composed of 2,300 brilliant-cut diamonds and 750 pear-cut and *navette*-cut diamonds), one tiara, one brooch and several sizeable one-of-a-kind cocktail rings. It always starts from the centre: a pear-shaped central stone nestled in a flower bouquet; a main emerald surrounded by tapered-cut emeralds and sapphires; a marquise-cut white diamond framed by a tutti frutti of colours; a toi & moi of pear-shaped yellow and white diamonds, the flower buds of a foliage-like band; an oval 9.88-carat Paraiba tourmaline embedded in a greenish purplish floral medley. Against all the pint-sized motifs, most pieces play with scale as seen in the medallion pendants holding dazzling opals. They are like planets from which a flurry of field blooms bursts. It is also seen in two *parures* (choker, matching ring and stud earrings) set with either large rubellite or blue sapphire cabochons and accompanied by mother-of-pearl butterflies frolicking among flower garlands.

Across the seventy six pieces of **Dior Milly Dentelle**, proportions zoom in and out between the lace pattern versus the central gems. At times the lace is broad while the central gems are smaller; at other times, the central stones are larger while the lace pattern is shrunk back to just the motifs.

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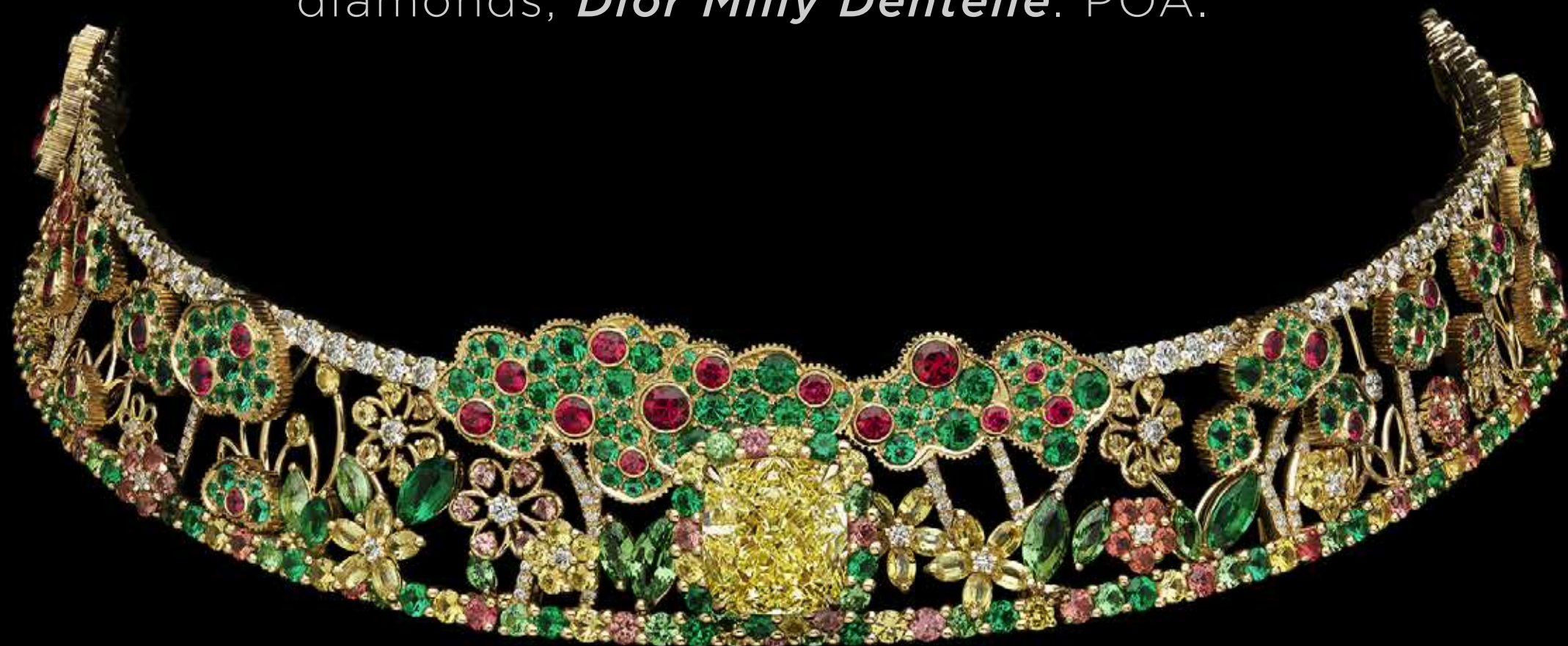
Dior Milly Dentelle Cocktail Ring in 18K white gold set with Paraiba-type tourmalines, pink and purple sapphires, tsavorite garnets and white diamonds; **Dior Milly Dentelle**. POA.



Dior Milly Dentelle Toi & Moi Cocktail Ring in 18K pink gold and platinum set with one pear-shaped orange-yellow diamond, one pear-shaped white diamond, and diamonds; **Dior Milly Dentelle**. POA.



Dior Milly Dentelle Necklace in 18K yellow gold and 18K white gold set with one central cushion-cut yellow diamond, red spinels, emeralds, tsavorite garnets, yellow sapphires, white and yellow diamonds; **Dior Milly Dentelle**. POA.



Dior Milly Dentelle Cocktail Ring in 18K yellow gold set with one central marquise-shaped white diamond; blue, yellow and pink sapphires, mandarin garnets, rubies, emeralds, spessartite and tsavorite garnets, amethysts and white diamonds; **Dior Milly Dentelle**. POA.



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www.dior.com

Welcome to the enchanted world of *Dior Grand Soir Automate* timepieces! And welcome to DIOR's unparalleled artistry that creates poetry in motion! There are six new automated dials that draws their inspiration from the world of DIOR Couture and from Monsieur Dior's obsessions. Couture with a capital 'C' is celebrated in the four Dior Grand Soir Automate Miss Dior watches through two drawings by Monsieur Dior – just like “*little engravings that the seamstresses had to decipher*”. The silhouettes are that of Belle de mai (from spring-summer 1954) and Palmyre (unveiled for autumn-winter 1952); both inspired by Monsieur Dior's passion for the splendours of nature, delicate mother-of-pearl flowers flourish next to golden sequins. Besides, little bees frolic around the dial right onto the bezel. With a black satin strap or a fully diamond-paved bracelet, the timepieces epitomise the essence of the Miss Dior woman who is always represented in a floral wonderland.

Monsieur Dior's resort to superstition helped him confront his anxieties. He had faith in symbolism. The duo of *Dior Grand Soir Automate GrisGris* pay tribute to that aspect by featuring the whole repertoire of lucky charms dear to the creator: the four-leaf clover; the bees; the sparkling stars, the sculpted heart, and as an ultimate surprise, the rose and lily of the valley. These timepieces are unique creations, available in two variations: one adorned with delicate shades of blue and the other magnified by pink and white tones.



Dior Grand Soir Automate Miss Dior 38mm Timepiece in 18K white gold with mother-of-pearl dial (set with printed mother-of-pearl flowers, gold sequins and bees), 18K white gold snow-set case, white gold and diamond bezel and diamond bracelet; **Dior Timepieces**. POA.



Dior Grand Soir Automate Miss Dior 38mm Timepiece in 18K white gold and 18K yellow gold, with printed mother-of-pearl dial (set with mother-of-pearl flowers, gold sequins and bees); 18K white gold snow-set case and bezel, yellow fold and diamond bezel, black satin bracelet; **Dior Timepieces**. POA.

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Dior Milly Dentelle Earrings in 18K white gold set with blue sapphires, diamonds and white cultured pearls;
Dior Milly Dentelle. POA.



Dior Milly Dentelle Necklace in 18K white gold set with tanzanite, blue sapphires, Paraiba-like tourmalines, aquamarines, mother-of-pearl, diamonds and white cultured pearls;
Dior Milly Dentelle. POA.



Dior Grand Soir Automate GrisGris 38mm Timepiece with 18K white gold snow-set case, printed mother-of-pearl dial, yellow and white diamond bezel, and blue satin effect leather bracelet;
Dior Timepieces. POA.

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www.dolcegabbana.com

Implanting a luxury boutique abroad could be seen as exercising ‘soft power’, or the art of spreading one’s influence via co-optation. This could be said of the DOLCE & GABBANA Diriyah Bujairi Terrace concept store that was opened in December last year in the Kingdom of Saudi Arabia. *“Designed by Carbondale studio under the guidance of Eric Carlson, the new 1,500-square-meter multifunctional space – among the brand’s largest globally – serves as an architectural dialogue where Dolce & Gabbana’s design codes seamlessly blend with Saudi culture”,* the team adds. From the tent-inspired central space through which sunlight is naturally filtered, the Italian café leading to the more intimate retail sections, via the choice of material bridging the aesthetics of the two countries (golden mosaics, Murano glass, marble, limestone, or black velvet), to the tailored offering of fashion (there is an Abaya counter), jewellery, accessories and homewares.

“The opening of the Dolce & Gabbana brand centre stands as a testament to Diriyah Company’s commitment to creating a global gathering place with world-class offerings,” said Jerry Inzerillo, CEO of Diriyah Company. *“This boutique, the brand’s first in the Kingdom and inspired by Najdi heritage, reaffirms Diriyah – ‘The City of Earth’ – as a premier destination for luxury shoppers. This launch marks the beginning of a valuable partnership between Dolce & Gabbana and Diriyah.”*

The quintessentially Mediterranean style of D&G colourful home wares transports us to Italy.



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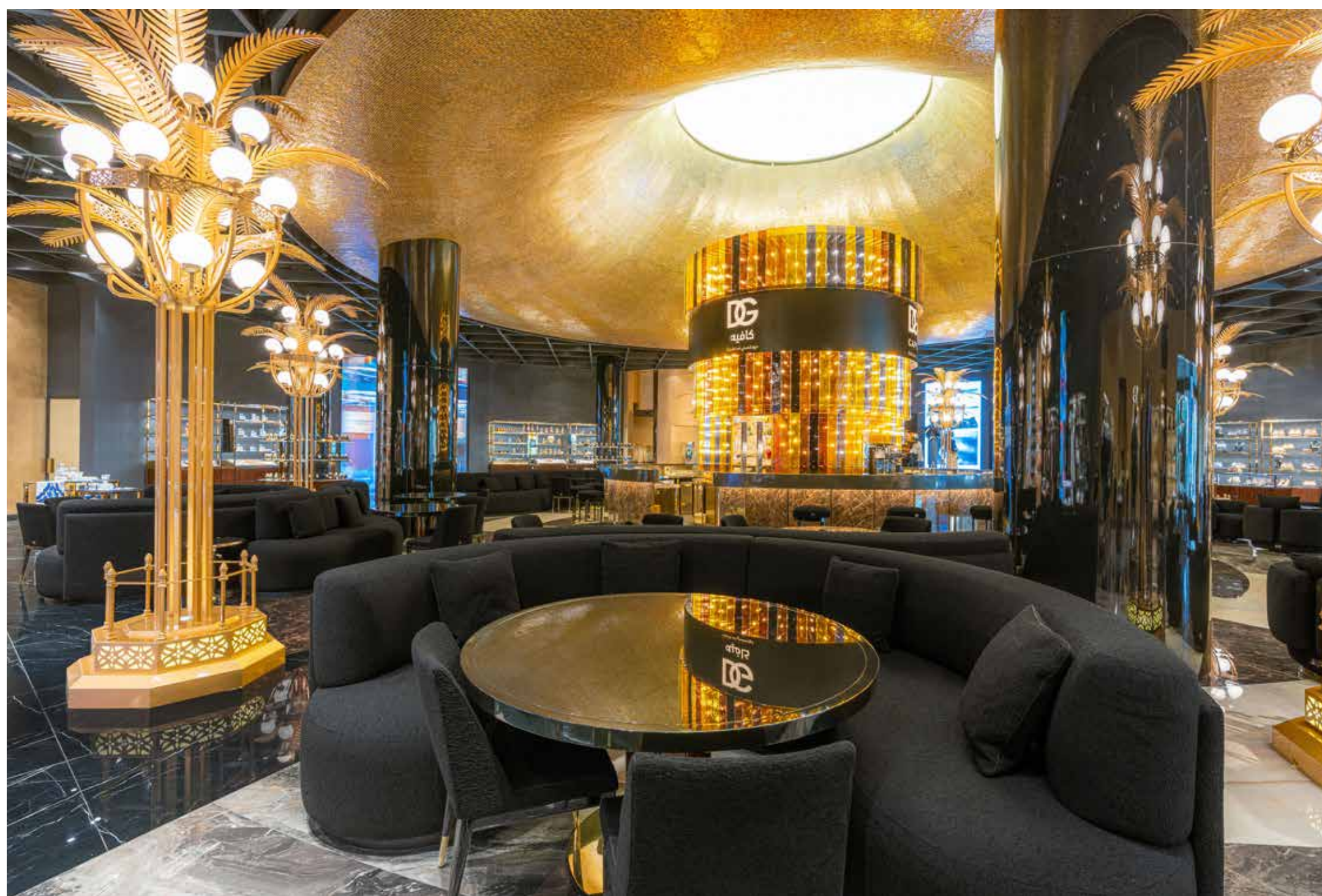
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The façade of the DOLCE & GABBANA Diriyah Bujairi Terrace concept store using key architectural motif elements from Saudi Arabia's repertoire.

The café is the chance to taste Italian delicacies under golden palm trees while sitting on plush velvet sofas.



The concept boutique offers the best of D&G fashion, accessories, jewellery and home wares.



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www.elietop.com

It all began with a daydream. *“I embarked on an inner journey that brought me back to my first loves... The stones’ imagined history transported me to the 18th century I used to dream about in my childhood, when life was elsewhere, and I spent long hours drawing detailed pleasure palaces and impeccably manicured gardens and groves. In my reverie, these precious stones led me into those imaginary palaces, opening the doors to their gilded salons, where, at dusk, the chandeliers twinkle, illuminate, and finally bathe the room in a shimmering, flattering light that the mirrors reflect back into infinity”*, jeweller extraordinaire Elie Top muses. And so was the **Liaisons Dangereuses** anniversary collection born, exactly ten years after the designers’ inaugural opus, **Mécaniques Célestes**. Presented in Christies Paris over a few days, **Liaisons Dangereuses** is bridging the time gap between the intrigues depicted by Choderlos de Laclos and the ‘here and now’ by referring to the aesthetics of the former all while delivering on the expectations of the latter. At any moment one expects to hear harpsichord music swelling and the swoosh of a richly brocaded silk sack-back dress, and yet our ears are more likely to be graced by the click of stilettos, paired with casual chic attire.

What is revealed versus what is kept hidden is also a strong commitment that helps the better appreciation of the pieces. Against a mirror-polished, concave gold or nailed rock crystal background, is a convex grid made of grey-aged silver peppered with diamonds. Each gold foiled-like dome is further hand-engraved at the back with a pattern of outward rays. *“From those French gardens and their intricate wrought-iron gates, I fashioned the framework for my trompe-l’œil motifs. Neatly embroidered patterns of flowerbeds and spirals of wrought iron inspired an airy structure made of silver bands accented with gold and diamonds”*, Elie Top further explains. *“From the salons to the gardens, thus united, came chandelier earrings, fleur-de-lis brooches, mesh cuffs, and oblong rings”*. Ultimately, the play of peekaboo references something quite erotic in the way it projects the idea of fishnet veils through which the wearer is able to see his/her own reflection.

Valmont Brooch in 18K yellow gold and distressed silver set with old- and brilliant-cut diamonds; **Les Liaisons Dangereuses**. POA.



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Merteuil Earrings in 18K yellow gold and distressed silver set with old- and brilliant-cut diamonds;
Les Liaisons Dangereuses. POA.



Merteuil Cuff in 18K yellow gold and distressed silver set with old- and brilliant-cut diamonds;
Les Liaisons Dangereuses. POA.



Tourvel Ring in 18K yellow gold and distressed silver set with old- and brilliant-cut diamonds;
Les Liaisons Dangereuses. POA.



Merteuil Pendant in 18K yellow gold and distressed silver set with old- and brilliant-cut diamonds;
Les Liaisons Dangereuses. POA.

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www.louisvuitton.com

The celebration of the France's flourishing savoir-faire, great craftsmen and leading inventors of the 19th century continues with the second chapter of **Awakened Hands, Awakened Minds**, LOUIS VUITTON's high jewellery collection. These seven themes and fifty pieces are once again testament to a time when French ateliers and craftsmen were given free rein to explore and experiment. Even though men could easily make their own some of the previous high jewels created by Francesca Amfitheatrof for LOUIS VUITTON, the new chapter specifically dedicates a few creations to them. It includes a compass, a pocket watch, and brooches, *"linking the era's taste makers to the jewellery they inspired"*.

Rubies are again featured in the **Splendeur** theme that explores the floral motifs embedded in the era's royal furnishings via the Louis Vuitton's iconic Monogram flower. *"Accented by supple, open-work patterns, the distinct petals in the pendant's design alternate patterns of yellow gold and platinum with elegantly set diamond pinpricks that highlight the flower's anatomy and movements"*, the team says. One of Francesca Amfitheatrof's signatures is still showcased in **Phénoménal**: the association of bi-coloured platinum with yellow gold; this time in a rope / open weave motif. The mirror-polished threads are particularly impactful against the diamond-paved ones. The men's compass showcases the latter with diamond shards framing the composition, the chain anchored by a 4.55-carat Tsavorite at the top. The watch case plays up the woven motif to host a 2.71-carat tsavorite with a 2.16-carat tsavorite. **Élégance** is all about delicacy and loose shapes compared to the 'fuller' forms of the other themes. Worth noting are the white gold and LV Monogram Star-cut Diamond headband that is worn across the forehead, and the transformable bracelet made of an open weave grid that converges in a V-shaped layout linking the diamond threaded chain, up to the **Élégance**'s LV Monogram Star-cut Diamond.

Model wearing the Splendeur Pendant in 18K yellow gold and platinum set with five oval step-cut vivid red rubies between 3.03 and 1-carat, rubies and diamonds; photography by ©Nathaniel Goldberg; Awakened Hands, **Awakened Minds** collection, Louis Vuitton High Jewellery. POA.


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Phénoménal Bracelet in platinum and 18K yellow gold set with one 7 rectangular step-cut emerald and diamonds; **Awakened Minds collection, Louis Vuitton High Jewellery.** POA.



Phénoménal Compass in 18K white gold, platinum, 18K yellow gold and mother-of-pearls set with one vivid green cushion-step tsavorite of 4.55-carats, and diamonds; **Awakened Minds collection, Louis Vuitton High Jewellery.** POA.



Vision Earrings in platinum and 18K yellow gold set with step-cut yellow sapphires, LV Monogram Star-cut diamonds and diamonds; **Awakened Minds collection, Louis Vuitton High Jewellery.** POA.



Gravité Necklace in 18K white gold set with three cushion-cut sapphires of 6.48, 4.38 and 2.13-carats, one 1.09-carat LV Monogram Star-cut diamond and diamonds; **Awakened Minds collection, Louis Vuitton High Jewellery.** POA.

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Blue sapphires challenge the **Gravité** (gravity) renditions. Either pulling or emerging (a star sapphire of 27.20 carats) from three rows of different cuts and settings (rectangular, triangular and round pavé set diamonds line the strands). One neckpiece is composed of threading and overlapping that form a V-shaped pendant that holds a detachable 6.48-carat sapphire from Kashmir. Set symmetrically, two additional 4.38 and 2.13 carat sapphires from Kashmir anchor the pendant from above the articulation. Optical illusion is key to **Dynamisme**. The effect can be described as ‘interconnectedness in motion’. The 3D effect of this two-strand, open chevron motif recalls the action of an accordion. Platinum and yellow gold are again used, this time to accentuate the triangular contrast at play to accelerate the design’s directionality. *“Angularly set in yellow gold, the round diamonds reference Louis Vuitton’s V in a domino effect that leads the eye to two strategically placed 1.59-carat LV Monogram Star-cut diamonds”*. The collar bib type of necklace set with one sizeable yellow sapphire favoured by Amfitheatrof is splendid in the **Vision** theme. Paying tribute to engineered railways, the piece alternates diamond baguettes, rivets, and yellow gold triangles set with either arrow-shaped baguettes or rectangular diamond baguettes. From Sri Lanka, the 50.01-carat octagonal step-cut yellow sapphire pulsates above one 3.07-carat LV Monogram Star-cut diamond.

Model wearing the Dynamisme Bracelet in 18K yellow gold and platinum, set with two LV Monogram Star-cut diamonds of 1.09-carat each and diamonds / with the Dynamisme Ring in platinum and 18K yellow gold set with two LV Monogram Star-cut diamonds of 0.79-carat each and diamonds; photography by ©Nathaniel Goldberg; **Awakened Minds collection, Louis Vuitton High Jewellery**. POA.



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Model wearing the Victoire Necklace in platinum and 18K yellow gold set with two LV Monogram Star-cut of 10.43 and 3.08-carats, yellow diamonds and diamonds; photography by ©Nathaniel Goldberg; **Awakened Minds collection, Louis Vuitton High Jewellery**. POA.



Victoire is the last but not least theme; an auspicious emblem to conclude the largest high jewellery collection to-date by LOUIS VUITTON. Ode to the Eiffel Tower, the neckpiece is an architectural assemblage of varied shapes, used as much as decoration as crucial support (the nature of scaffolding). Thirty three yellow diamonds are strategically positioned as if to permanently illuminate the composition; and highlight two 10.43-carat D IF and 3.08-carat D IF LV Monogram Star-cut diamonds. The larger sits in the crux of a plunging slit, making the creation blur the line between a jewel and a garment.

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The convergence between art, architecture and jewellery is at the heart of Gaia Repossi's creative pursuit. So, her collaboration with French furniture editor The Invisible Collection, whose motto is 'Design is Art', did not come as a surprise. Four star talents from The Invisible Collection rota (all recipient of design awards and AD100 honourees) have been tasked to create the functional *objets d'art* imagined by Repossi and inspired by her repertoire. The **Serti sur Vide** collection became bold martini tables under London-based duo, Campbell-Rey's prism. The asymmetrical construction of the **Antifer** ring was transposed into a table lamp by French architect, Charles Zana. Swedish designer Louise Liljencrantz collaborated with cabinetmakers to create a jewellery box in sycamore and pear veneer, inspired by the **Berbere Chromatic** ring. Red leather delineates the grid-type pattern as did the red lacquer in the ring. Last but not least of these "*Jewels for the Home*", the ripple effect of the **Blast** high jewellery collection has become a hand mirror under Courtney Applebaum's eye. Its design evokes the contours of a head, neck, and base with gilded metal representing stacked bangles.

Alongside, it has also given birth to a new high jewellery piece, the Spiral Ring that literally twists the aesthetics of the **Blast** collection. The stacked threads do now loop endlessly around one's finger, while swirling horizontally on top. Moreover, the opening of the ring is following the movement and so is slightly askew. Merging with the golden ribs, five pear-shaped diamonds are set like rocks on the edge of this miniature Japanese zen garden made of gold. The Spiral Ring is among the twenty-one new additions to Repossi's high jewellery **Blast** collection, scheduled to be presented in July 2025.



Spiral Ring in 18K polished yellow gold set with five pear-shaped diamonds; **Blast collection**. POA.

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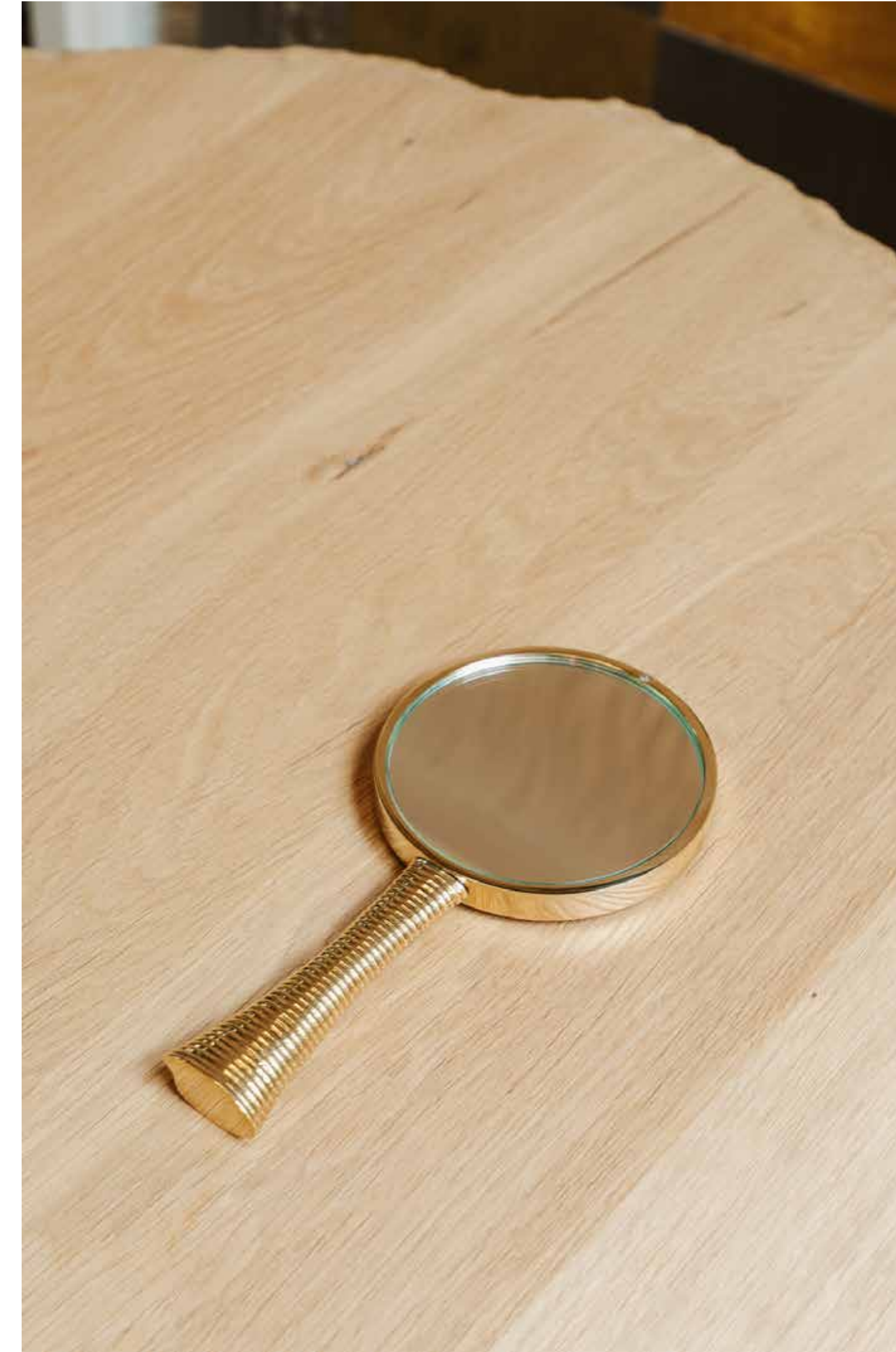
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Jewellery Box designed by Louise Liljencrantz; **REPOSSI x THE INVISIBLE Collection.** POA.



Table Lamp designed by Charles Zana; **REPOSSI x THE INVISIBLE Collection.** POA.



Blast Mirror designed by Courtney Applebaum; **REPOSSI x THE INVISIBLE Collection.** POA.

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<https://tamararalph.com>

French musician Linh belted out her single ‘*Je pense à vous*’ whilst playing the piano... “*Ça tourne dans ma tête, quand le temps, tout s’arrête. Je pense à vous plus fort*” ... Her powerful rendition accompanied the start of the **Poetic Symphony** runway show. “*My head is spinning, when time stops. I am thinking about you a lot more*”. TAMARA RALPH Spring Summer 2025 Haute Couture collection indeed made our head spin. From the ever-present floral motif – as sculptures lassoing around the neck, the waist or along the corsage (Looks 26, 4 & 5), or as an all-over embroidery on a column dress (Look 7); via the Grecian draping of flowy silk georgette (Look 11) sometimes mixed with the shaper effect of lattice-like bodices (Look 6); to the signature cut-outs (the graphic impact of a tulip-shaped bustier of a black velvet gown (Look 8), of an orchid-shaped bustier from another black column number (Look 22). Heightened femininity is key to Ralph’s work and it comes as corset lace-ups, feathered shawls, and pleated silks... Visual fluidity runs through each creation; be it an all-over copper sequined dress (Look 27) that is amped up by black yokes strategically placed to underline the waist; or the mermaid-like hotfix gown (Look 28) moving like liquid rose gold. Creating contrasts is strategic: a gigantic moiré bow coat in white accessorises a black



sequin fringe gown (Look 16); large ostrich feather pompoms punctuate a sparkled dress in daffodil yellow (Look 12); an asymmetrical ruffled bandeau dress in hot raspberry pink is worn with a baby pink taffeta coat (look 24); and a tailored black velvet peplum jacket is paired with a free-flowing skirt made of white pearl strings (Look 19). The **Poetic Symphony** bride will celebrate her wedding covered by the latter. Finally Look 30 is indeed an off-white heavy satin off-the-shoulder dress that is draped with faux pearls. A double duchesse overskirt is attached at the back, forming an ivory backdrop for the pearl pole swag effect.

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Look 2: Navy Heavy Double Satin Gown with draped chiffon neckline, adorned with a floral necklace with navy pavé petals and crystals. Paired with matching navy earrings, navy satin sandals with crystal floral heel and rose gold heel. Styled with navy stocking gloves.



Look 28: Dusty Rose Hotfix Gown with satin embellished corset, a matching satin beret paired with crystal rose gold dome earrings, rose gold beret and black stocking gloves.



Look 30: Off white Heavy Satin Dress, draped with pearl detailing combined with a double duchesse overskirt. Paired with off white satin slingback heels and styled with a single crystal rose.



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Look 27: Rose Gold Bugle Beaded Gown contrasted with a black velvet corset and exaggerated bow. Paired with rose gold metal dome earrings, black stocking gloves and rose gold mirrored slingback heels.



Look 16: Black Sequin Fringe Gown with velvet bra and white moiré coat. Paired with silver pave crystal dome earrings and satin black sandals with crystal floral heel.



Look 19: Draped Pearl Embroidered Skirt with tailored velvet jacket and pearl buttons. Paired with a black velvet beret, black velvet dome slingback heels and white pearl dome earrings.



Look 21: Black velvet cut out gown with black mother-of-pearl / crystal floral detail. Paired with black crystal pavé dome earrings and black satin slingback heels with crystal embellishment. Styled with stocking gloves



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<https://tamararalph.com>


Magnum Vase in rose crystal; H58.5x33x33cm (H23"x13"x13"); signed by the artist and by DAUM; accompanied by a certificate of authenticity; limited edition of 99 pieces; **TAMARA RALPH x DAUM**. POA.



Centrepiece in rose crystal and gold metal set with faux pearls; H24.2x57x57cm (H9.5"x22.4"x22.4"); signed by the artist and by DAUM; accompanied by a certificate of authenticity; limited edition of 99 pieces; **TAMARA RALPH x DAUM**. POA.

As if a preview of what was to come with **Poetic Symphony**, TAMARA RALPH unveiled the **Poetic Symphony**, a collaboration with French storied Maison, DAUM, late last year. The limited edition five-piece capsule absolutely predicted some of the looks showcased in Paris this January. Pearls, flowy draping and a soft-pink colourway (signatures of Ralph's Couture aesthetics) were transposed into the Art Nouveau repertoire of the French glasswork house. The lifelikeness of silk being blown away from an ethereal silhouette holding her hands behind her long hair is the romantic figure of the Magnum Vase (and its smaller version, the Soliflore Vase). A piece of that flowy silk fabric makes the small bowl; while it becomes a peony-like flower for the Centrepiece and Large Vase. One of the most graceful sights is of those large petals being suspended up in the air. The base of both creations is crowned by gold metal set with pearls of various sizes. Couture details brought into glassworks.

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Tahitian Pearl Ring in 18K rose gold set with one Tahitian South Sea pearl and diamonds; **Tiffany Titan by Pharrell Williams**. POA.



Tahitian Pearl Bracelet in 18K rose gold set with Tahitian South Sea pearls and diamonds; **Tiffany Titan by Pharrell Williams**. POA.



Tahitian Pearl Necklace in 18K rose gold set with Tahitian South Sea pearls and diamonds; **Tiffany Titan by Pharrell Williams**. POA.

The black titanium used in the first launch of **Tiffany Titan by Pharrell Williams** worked wonders against polished yellow gold, and so is now rose gold against Tahitian South Sea cultured black pearls as seen in the latest third chapter of Tiffany Titan. The warm tone of the gold marries well with the greyish green hues of the pearls in five styles (long necklace, pendant necklace, bracelet, ring and earrings). As each pearl is unique, so is each Titan iteration. For those who favour a less striking combination, there are still the option of the polished yellow gold and white fresh water pearl renditions from the second chapter.

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And from LVMH Watch Week, three watches that celebrate TIFFANY & CO.'s rich archives. It includes a one-of-a-kind High Jewellery timepiece inspired by the Tiffany Diamond (a 128.54-carat cushion-shaped Fancy Yellow diamond), the Carat 128 High Jewellery watch. *"It is distinguished by its cushion-shaped case, which is faceted on the front, echoing the form of the diamond that inspired it and creating a distinctive geometric silhouette"*, the team says. The snow-set dial is covered by one single diamond-cut aquamarine of 34.52 carats and the bracelet draws inspiration from the Tiffany® Setting engagement ring with 251 brilliant-cut diamonds – the largest 60 of which have their own serial number.

The Eternity Wisteria watch refers to the Wisteria lamp, an iconic Art Nouveau design from the house. The stained glass effect of the dial was provided by the technique of *plique-à-jour* enamelling; which means that each dial is unique. The dial is set with twelve diamonds of 1.9 carats (featuring various traditional cuts), and the crown—which adopts the six-prong design of the iconic Tiffany® Setting engagement ring—is set with a round brilliant diamond of 0.42 carats.

Lastly, the Jean Schlumberger by Tiffany Twenty Four Stone Watch features the signature motif of yellow gold cross-stitches anchoring a row of diamonds, a full paving of diamonds (dial, case and bezel) and a Tiffany Blue® alligator strap. The TIFFANY & CO.'s essence all rolled into one creation.



Carat 128 High Jewellery Watch. POA.

Eternity Wisteria Watch. POA.



Jean Schlumberger by Tiffany Twenty Four Stone Watch. POA.

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