

VANITY FAIR

AUGUST 2017

On Jewellery

She's the star of India who's dazzling Hollywood;
now she's got her eye on you

"People will stare. Make it
worth their while."
- HARRY WINSTON

DEEPIKA
PADUKONE

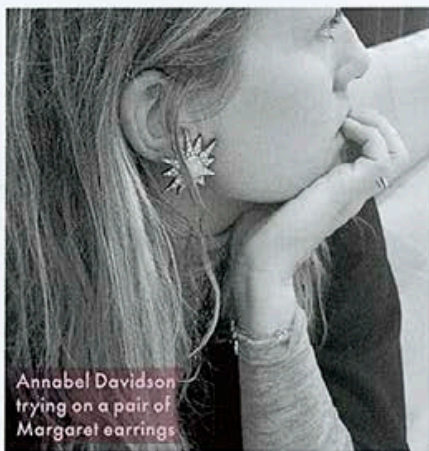
Precious obsessions

One of the odder things about shooting jewellery is dealing with the guards who bring it on location. Whether it's a couple of sleekly suited Parisians straight off the Eurostar transporting a hefty diamond necklace for the day, or a giant in a bulletproof vest and riot helmet delivering a 50ct stone, we've seen them all. There are the old-school ex-coppers who won't let the jewels out of their sight for a moment (even if it means taking a ruby bracelet into the men's room with them), and the insouciant types who pull clingfilm-wrapped goods out of the pocket of a leather jacket before leaving us to it. Techniques of delivery may differ, but a common thread runs through the jewels themselves—they're all objects of incredible beauty and power.

The cover star of this year's *Vanity Fair On Jewellery* is Deepika Padukone, who was photographed by Marcus Ohlsson. A Bollywood megastar on the cusp of global recognition, Deepika—who also happens to be the sweetest, gentlest soul in person—is no stranger to major jewels, and has worn her fair share of bling on set and on the red carpet. Traditional Indian jewellery is intricate in detail and big in scale—huge chandelier earrings, bible necklaces, cuffs galore—and markedly more colourful than its European counterpart. Its influence on the latter is huge, too, and has been ever since the maharajas started bringing their stones to Paris to be reset by the masters at Cartier, Van Cleef & Arpels, and others.

But contemporary Indian jewellery is having a moment, too. From Bina Goenka to Nirav Modi—both of whom feature in this issue—Indian designers are making waves in the industry once again.

Even further east lies Japan with its unique jewellery history, in that the former empire has none in the Western sense. Highly decorative swords, hair combs, and belt-buckles, yes, but no diamond earrings or pretty little garnet necklaces. Vivienne



Becker travelled to Japan to investigate, and her story is a must-read for those who are as fascinated by the subject as I am.

Closer to home, Aimee Farrell went deep inside the workshops and design ateliers of Graff, that super secretive, record-breaking house run by its eponymous founder, Laurence Graff, and his family. The sheer number of hands at work behind the scenes there is extraordinary, from gem-setters with several decades of experience under their belts, to the relatively youthful creative director, Anne-Eva Geffroy.

We also looked at those at the very beginning of their career, with Alice Edwards's lovely story on the talent being nurtured at Central Saint Martins in London. Star alumna Noor Fares talks us through her experience there, and we shot a handful of "young names to watch" from the Masters course in Jewellery Design—all with the potential to make it big.

Jewellers often have the most passionate reasons for using certain materials, which is why the extraordinarily talented independent jeweller Lauren Adriana was invited to talk about her love of spinels—a much misunderstood gemstone with a fascinating and often erroneously recorded past.

This issue of *On Jewellery* is a treasure trove of everything we know, didn't know, and love about the subject. Sarah Royce-Greensill expertly covers all the news and trends that matter, while Daisy Shaw-Ellis turns her experienced eye to the subject of enamel. We asked Agata Pospieszynska to shoot the ethereal Eleanor Tomlinson in candy-coloured jewels, and had Coppi Barbieri shoot my favourite still life yet, on a Bauhaus-inspired set styled by our go-to gal for such things, Annette Masterman. From mourning jewels to painted gems, private jewellers to public exhibitions, we've covered some serious ground in this issue, and could have included so much more. But we'll save that for next year... —ANNABEL DAVIDSON

VANITY FAIR ON JEWELLERY

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CHAMBERS OF SECRETS

Buying jewellery has always been an intimate experience, but how do designers go one step further to offer clients a bespoke, personal connection to the creative process? Three of the best private jewellers share their secrets

By VIVIANNE BECKER

MARGARET
The Geneva-based jeweller Margaret offers a service as bespoke as you can get. With a name that establishes the intimacy of first-name terms, the business is the brainchild of Oriana Melamed-Sabrier and Candice Ophir, sisters-under-the-skin who grew up together when their families intertwined through marriage. This is important, as Margaret is all about close relationships and their jewels look like the contents of a much-loved, much-storied aristocratic family jewellery box: tiara rings set in silver and backed in gold in the antique manner; Edwardian stars set as brooches, earrings, and bangles; jewelled spiders in webs; 18th-century-style elongated cluster rings and diamond-initialled signet rings.

Their signature jewel is a burnished rose-gold egg pendant, a tactile pebble shape that opens to reveal miniature photograph frames, the front hand-engraved with an initial in cursive script,



inset with diamonds. The first was made for Candice as a gift from her husband to celebrate their three children. Oriana designed the egg pendant to symbolize new life and creativity.

A trained gemologist, Oriana had worked in Christie's jewellery department, for Cartier, where she was mentored by Micheline Kanoui, and at the legendary New York diamantaire Goldberg. It's a stellar pedigree. Candice's background is in marketing, magazines and management. Their different talents meld perfectly. When they joined forces in 2006, they set up as a modern, intensely personal bespoke jeweller. Storytelling is at the heart of each of their jewels; they have the look and feel of antique jewellery, their heirloom softness given a contemporary rock 'n' roll edge. Oriana wears their bestselling bangles stacked in white, yellow or rose gold, one in each colour. She sources the gems herself, recut to her specifications and set by hand.

Visitors tend to find their way to Margaret's cosy,

appointment-only, Geneva apartment-salon high up, overlooking the lake, by word-of-mouth recommendation. "Young husbands come to us for celebration gifts; women tell their husbands what they're eyeing next," says Oriana. Businesswomen, many of whom already have extensive jewellery wardrobes, come to discover something different, wearable, fashionable.

Every minute detail of the presentation is carefully considered and executed. Their signature colour, an antique rose, is very Marie Antoinette; their logo, an evocative, nostalgic, metallic-pink dolly. The Margaret style and spirit are channelled into intimate, thrillingly staged, multi-sensory events: dinner in a mountain-top log cabin; a candlelit, rose-themed dinner in a Geneva florist; and, for the past two years, a small theatrically themed exhibition at the private salon in the Palace Hotel, Gstaad. This year, for their Midwinter Night's Dream theme, the walls and ceiling were covered with overblown pixelated images of antique embroidered flowers, dark and lush. Gold-dusted macarons had been created to a special recipe by master pâtissier Pierre Hermé. Oriana and Candice's outfits were designed for the occasion by Emelia Wickstead, a different colour for each day. The jewels were set on antique crushed velvet among a mossy landscape of velvety, sensual poppies: total immersion in Margaret's delectable, dreamy world of modern heirloom jewels.

NADIA MORGENTHALER

Hidden away in an atelier under the eaves, Nadia Morgenthaler spent 20 years hand-crafting masterpieces for prestigious brands before launching her own collection in December 2013. "It was," she explains, "time to give modern jewels a soul."

It was also time, she felt, to offer clients and collectors her own vision of jewels that are soft, sensitive, poetic, and resonant with faint echoes of past grandeur. Her jewels exude a touching tenderness and refinement, a fusion of artistry and engineering. Morgenthaler explains how



MADE TO TREASURE
Clockwise from top left: Nadia Morgenthaler; a showcase in her workshop; a spinel, pearl and diamond necklace. Inset: one of her rings in the same materials

she relishes the technical challenges of complex craftsmanship, finding ingenious ways to integrate gemstones and pearls. She has a fondness for spinels—their metallic brilliance and soft colours—for rock crystal, and for antique pearls that add a gentle, feminine lustre. Architectural themes—a sundial, a streetlamp—often serve as inspiration. "I often start with a detail seen in the street, on a beautiful building, in a book, in nature. The image is printed in my mind and slowly it evolves into a small construction in three dimensions."

Morgenthaler is uncompromising in her devotion to technical perfection; a path she can pursue, she says, as an individual, private jeweller. For this reason, she doesn't work to commission. However, she continues to produce jewels for 10 top international brands, and works mainly with one or two artisans on her own creations, always standing behind them to correct shapes and ensure her ideas come to life.

Morgenthaler holds small, select events in her Geneva showroom—just one a year so far. Some of her work is shown at the FD Gallery in New York. She is also planning private viewings in New York, London, and Geneva in the autumn. Like Margaret, she has held a private exhibition in Gstaad during the season. Like Margaret, too, her clients are connoisseurs, jewellery devotees who appreciate her exceptional combination of new forms with antique charm. "All find it more interesting to work closely with an individual jeweller. They like the one-to-one discussions, to know the people who design and make the jewel."

was a chance encounter and conversation with someone in a bookshop that made him realize his ultimate goal was creative freedom. "Then it all happened quickly," he recounts. "I knew a few private clients. They gave me stones and I came up with some designs."

He describes his jewels as wearable and joyful. They are dramatic in size but very light, both physically and visually, rippling with the luminosity of his favourite materials: turquoise, coral, and jade. The stones are set in a very particular way, held in place as if by tension, often in signature earrings within impossibly slender ribbons of metal.

Sabbatini works closely with his clients, often creating a design around their stones, which may be a family stone. He will meet clients, travelling to their homes with his book of sketches, listen to what they want—perhaps a jewel for a particular occasion or to go with a specific dress or outfit. Then he will submit a few ideas in sketch form, and consult the client again, before returning for another session with a maquette.

He makes about 40 pieces a year, as he supervises every aspect of every jewel. Most of his masterworks are sold through Symbolic & Chase in London, disappearing very quickly into the collections and hearts of Sabbatini's dedicated followers on their unstoppable quest for extreme individuality and personal, private preciousness. □

SABBA
Alessandro Sabbatini, working under the name Sabba, is a fast-rising star in the elite firmament of private jewellers. He has been encouraged in his solo creative adventure by none other than Joel Rosenthal of JAR, who

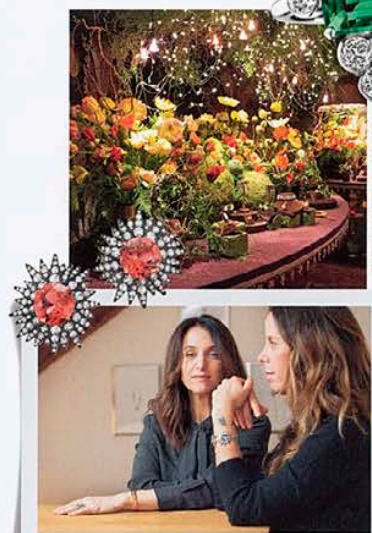
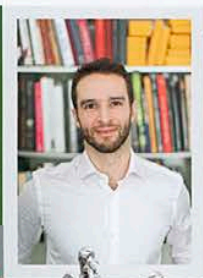
“Sabbatini works closely with his clients, often creating a design around a family stone, and travelling to their homes with his book of sketches”

believes him to be the biggest talent of his generation: there is no higher endorsement.

Italian-born Sabbatini studied industrial design in Milan, but says he was always drawn to jewellery, gazing for hours into shop windows. After studying at the Richemont Creative Academy, which trains professionals for the luxury industry, he was sent to Hong Kong, where he fell in love with jade, a material that continues to captivate him. His talents were soon spotted by Cartier and he returned to Europe, to work in the Paris design studio. "I learnt so much at Cartier," he says. "They taught me to be serious about details, about every stage of the design and craft process, to check every single stone."

Working at Cartier, he recalls, was the pinnacle of his dreams, but it

PRIVATE GUY
Clockwise from right: Alessandro Sabbatini of Sabba; a pair of diamond ear pendants by the jeweller; a coral, diamond and amethyst fringe necklace



GOLDEN GROVE
Clockwise from top left: The Midwinter Night's Dream, 2017; Baba emerald ring; Princess Margaret; Oriana Melamed-Sabrier (left) and Candice Ophir; Sundust tourmaline earrings