

# Jewellery

europa star

Bulgari - Photo: © Gianmario & Camelli - EUROPA STAR JEWELLERY N°304 | APRIL 2024 | CHF/€ 13



## MEDIA KIT 2025

The new-generation Europa Star Jewellery is here! New generation because, although we have nearly a century of experience covering jewellery under various different titles, this is undoubtedly our most ambitious publication to date in the jewellery segment.

To ensure the success of this venture, we entrusted the management of this new publication to Isabelle Carboneschi, an expert with decades of experience in the world of jewellery and watchmaking.

Although the publication has the distinctive Europa Star tone that has cemented the reputation of our publishing house since 1927, it has its own unique style, flavour and character, as you will discover through the fascinating stories, stunning images and exclusive photo shoots we will bring to you.

Europa Star Jewellery focuses on Haute Joaillerie and the big names driving this booming sector, as well as the emerging independent talents starting to make their mark internationally. Our aim is to provide a comprehensive and vibrant picture of this dynamic segment.

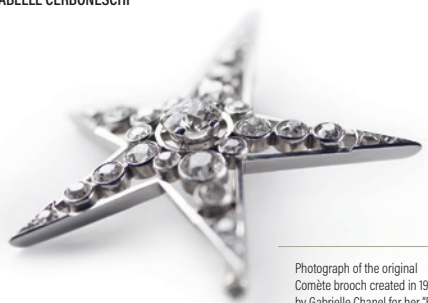
We invite jewellery houses to join us in this adventure. The publication is distributed in over 100 countries worldwide, exclusively to professional networks and collectors, as well as at major jewellery shows.

[www.europastarjewellery.com](http://www.europastarjewellery.com)

# CHANEL'S HIDDEN TREASURES

BY ISABELLE CERBONESCHI

The first trace of Chanel high jewellery dates all the way back to 1932, when the couturier presented her Bijoux de Diamants collection at her home in Paris. Although she continued to occasionally propose personal creations, it wasn't until 1993 that the house of Chanel established a jewellery division. A visit to Patrimony, where these marvels are conserved, is a journey through the history of Chanel jewellery.



Photograph of the original Comète brooch created in 1932 by Gabrielle Chanel for her "Bijoux de Diamants" high jewellery collection, preserved in the Chanel Watches and Fine Jewellery archive. ©CHANEL / Photo Didier Roy



Beauty lies quietly inside beige lacquered drawers, in well-guarded surroundings – Patrimony – at 18, Place Vendôme in Paris. These magnificent creations tell the story of Chanel and jewellery. Each piece, whether bought back by the house or recreated in its workshops, belongs to a chapter in a history that stretches back to 1932 and is still being written, year after year. It began with a star. A platinum star, set with diamonds. A precious brooch with a singular story to tell: the only piece Chanel has been able to source from the Bijoux de Diamants collection that Gabrielle Chanel unveiled in 1932 and which is where the story begins.

The collection almost never saw the light of day. It was commissioned from the couturier by the London Diamond Corporation to boost sales of these precious stones, which had been badly hit by the Great Depression of 1929. Gabrielle Chanel was at the height of her fame but this was still a bold move and one that didn't go down well with the jewellery establishment. Determined to defend their territory, the jewellery houses used every available means to prevent the collection from existing, including establishing a guild, but their efforts were in vain.

Bijoux de Diamants high jewellery collection press kit, 1932. Comète necklace. Robert Bresson Photography, Bijoux de Diamants, Chanel, 1932. ©Adagp, Paris 2024. Courtesy of Chanel

## Key Data

### SCHEDULE

01.04.2025

**EUROPA STAR JEWELLERY 1/25**

Submission deadline 03.03.2025

31.10.2025

**EUROPA STAR JEWELLERY 2/25**

Submission deadline 01.10.2025

**CIRCULATION:** 10,000 copies

Distribution at the jewellery shows

Selected network circulation by individual email

### ADVERTISING RATES

#### PRINT

Cover + Cover Story 6 pages: CHF 29,900

Inside front cover (double page): CHF 24,900

Back cover + Back Cover Story 2 pages: CHF 24,900

Inside back cover: CHF 14,800

Single-page ad or double-page Highlight: CHF 9,900 /

Double-page ad: CHF 14,900

#### WEB

Online product presentation: CHF 1,990 per Highlight

Leaderboard banner (728 x 90 px): CHF 990 per month  
(+ 300 x 100 px for smartphone display)

Wallpaper banner (1800 x 1800 px) &

additional banner (1040 x 340 px): CHF 1,990 per month

Newsletter sponsorship banner (1040 x 340 px):

CHF 990 per newsletter

Package: Highlight product presentation

+ Wallpaper banner: CHF 2,990

# Technical Specifications

## WEB FORMATS

Wallpaper: **1800 x 1800 px** (JPG)

Main: **1040 x 340 px** (JPG)

Leaderboard: **728 x 90 px**

3:1 rectangle: **300 x 100 px**

Newsletter: **1040 x 340 px** (JPG)



## PRINT

Magazine size: 205 x 265 mm

4C printing CMYK (NO RGB)

2/1 Double page spread bleed: **416 x 271 mm** (trim size: 410 x 265 mm)

1/1 Page bleed: **211 x 271 mm** (trim size: 205 x 265 mm)



**MATERIAL:** email to [asgouridis@europastar.com](mailto:asgouridis@europastar.com)

**PRINT:** PDF high resolution, Illustrator, Indesign or Photoshop file

High resolution min. 300 dpi / Profile: **PSO Coated v3**

To avoid any problem with fonts please convert text to outlines.

**WEB:** HTML5, JPG, PNG, GIF maximum size 800 KB. JPG for Wallpaper and Main. Material should be compatible with DoubleClick for Publishers (DFP). No Flash.

Louis Vuitton High Jewellery,  
Bravery Collection Necklace  
La Constellation d'Hercule.  
Platinum, white gold, 12 opals  
(50.20 ct), 11 tanzanites (209.06  
ct), 19 tsavorites (39.20 ct), 15  
LV Monogram diamonds (8.03  
ct) and diamonds (16.39 ct).  
©Buonomo & Cometti



# Portfolio



**Van Cleef & Arpels**  
Candy necklace necklace,  
18K white gold, 18K rose  
gold, 18K yellow gold,  
Colombian jades, emerald,  
sapphire, pink sapphire,  
pink and blue diamonds,  
diamond & coral



**Bulgari** Diamond necklace  
High jewelry necklace in platinum set  
with mother of pearl diamonds, 1.89 ct  
diamond (SI), 1.28 ct diamond  
(VS), 0.51 ct (SI), 0.51 ct (SI) round brilliant cut  
diamonds (SI-F), 0.51 ct (SI) and  
jewelers diamonds (SI-F) (VS) (SI), SI  
diamond & coral

## THE FABULOUS WORLD OF A.WIN SIU

Awin Siu's designs are a world of their own, inspired by her interest in philosophy, her futuristic illustrations, her personal culture and the world we live in today. Her work is an encouragement to be the curious children we once were.

**Our first encounter with jewellery designer Xiao Xintong was at the GemZemve fair in May 2023. Her tiny booth was a journey into the wailing dreams of an Alice in Wonderland, or rather Awin Siu - the name she has chosen as a jeweller. As our conversation progressed, she explains that 'the Chinese surname, Xiao, is pronounced Siu, that Xin means "faith" and Tong means "world great harmony". Can a name determine one's path in life? Perhaps...**

**Awin Siu was born in 1990 in Guangdong province. She studied graphic design and illustration at Guangzhou University. "Through nothing related to jewellery design," her background in illustration gave her an awareness of line and colour that can be felt in the complex, futuristic forms of her kaleidoscopic jewellery.**

**After exhibiting solo as an illustrator, in 2017 Awin Siu was ready to create her own jewellery brand, producing her first pieces in 2019. "Going from the sketches to the finished piece takes time. I had no formal jewellery training and no technical knowledge, but whether it's painting or design, creation is about an individual expressing their understanding of the world through their own language. As an illustrator, I used paper as a canvas. Now I create jewellery, which has a longer lifespan. Working with metals and minerals is simply a different form of artistic expression."**

### Candy makes life sweeter

Among the pieces on show at GemZemve are brooches shaped like wrapped candies, which have the look of Murano glass but are crafted from enamel and titanium. "I designed them in 2002" says Awin Siu. "It was the start of the pandemic and I think we all felt powerless. I wanted to make something sweet and colourful that would be like a shot of dopamine." "This is my latest design", she says, holding up a candy made from ruby, pique-à-pour enamel (a technique that creates a translucent, similar to stained glass) and titanium. "When a child likes something, they don't care whether the separate parts are meant to go together or not. A lot of adults think that silver should be paired with diamonds. I want things something far more playful to my jewellery; the enjoyment a child has without consideration of value or price. Creativity is a journey of exploration and discovery."

Awin Siu has certain pieces produced by partner manufacturers and she also works with her own team. She supervises the entire process from start to finish, including buying the stones, which she sources at fairs and exhibitions.

"Something Sweet" collection Candy brooch titanium and precious stones enamel

A diamond ring named by the myth of Ceres enamel

An iron long jiao brooch. This kind of jiao is called 'Tiger's Fat', which means 'happiness is coming' enamel

A candy brooch, enamel and rock crystal 18K white gold

Seeing the world through amber tinted glasses

"I often say the world is a giant game and my jewels are the pieces. Most people think of jewellery as something expensive, but just because you have money, that doesn't necessarily mean you have to spend it on items that show off your wealth. Customers were all children who used their imagination and were curious about the world. When they want something different, something that corresponds to their deepest instincts, they find it in my jewellery." Another of Awin Siu's creations, a pair of glasses with amber-coloured lenses, catches our eye. "I designed them so that everything seems slightly out of focus," she says. "You see the world differently when you wear them. I want to encourage people to think about the world they live in. Is it really what it seems? What's real and what isn't? What does the world really look like?" Ultimately, Awin Siu's jewellery wouldn't look out of place in the fantasy worlds we stream on our TVs or watch at the cinema. As the conversation winds down, she mentions her interest in philosophy, in particular Lao Tzu, Aristotle and Hegel. We are not at all surprised! (E)



## CARTIER'S TRINITY STILL MODERN AFTER 100 YEARS

BY ISABELLE GERMONDIN

A piece of jewellery, like any creative work, isn't plucked out of thin air: it's the product of an era. Only time has the power to elevate it to iconic status. Cartier's three-band, three-gold ring became an icon from the moment of its creation, one hundred years ago, in 1924. Pierre Rainero, Cartier's image style and heritage director, tells the stories large and small that created the legend of this very modern design.

What qualities must an object possess to become an icon that transcends decades? Or, in the case of Cartier's Trinity ring, an entire century? No one can say when or whether a creation will achieve iconic status. It must be given time to establish itself to be understood and appreciated, to pass from era to era, generation to generation. For the Trinity, introduced in 1924, it was a short wait. It found its audience almost immediately, seducing artists, tastemakers and aristocrats - the "in-crowd" of its day. Every aspiring icon must resonate with its era and bring something new. Creativity is informed by socio-economic and political circumstances, and that was true of the ring. Just as Cartier wanted to make, like all other creative figures of his generation. He turned 29 in 1907. He observed the world taking shape around him with interest. This remarkable jeweller, accustomed as he was to creating magnificent gemsets for royalty, imagined a ring that was both simple and complex - a ring in keeping with the stylistic explorations of a time when Art Deco had swept away the fads and embellishments of previous eras.

The three-band, three-gold ring, as it was known until 1992, fit the bill. When your name is Cartier, it takes a degree of audacity to propose a simple ring made up of three interlocking bands in platinum, rose gold and yellow gold, a ring with no other adornment than its purity. For one hundred years, the Trinity ring - the name given to it by American Vogue in 1925 - has been loved by men and women alike, crossing gender boundaries. It was ahead of its time. We met Pierre Rainero, director of image, style and heritage at Cartier, to learn more about how the Trinity legend was born.

Simple Star Jewellery: The Trinity ring debuted a hundred years ago. It's now a familiar design, but in 1924 it was revolutionary. Do Cartier's archives mention what the reactions were, a century ago?

Pierre Rainero: Unfortunately, no. Our archives are extremely factual. We keep everything relating to the creation, manufacture and commercialisation of our jewellery. We were, however, interested in references to our jewellery in the press, and we kept a piece from a 1925 issue of American Vogue showing "the very new Trinity bracelet and ring". It was an unusual design for the period, particularly from a jewellery house known for its exceptional creations, worn by exceptional people in exceptional circumstances. Cartier was renowned as the jeweller to numerous royal households, captains of industry and elegant women around the world. The fact that it was proposing such a simple ring in gold with no other adornment would certainly have been surprising. When you look carefully at the Trinity ring, when you realise how mysterious and magical it is, you understand how it connects with the house's creative vision. It was an immensely modern design for the era, and this modernity explains why it's still so desirable today.



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François and Jean Cartier wear two Trinity rings, one on top of the other, in his 1916 logo. Courtesy of Cartier

### EPJOURNE TOURBILLON MOVEMENT SET WITH DIAMONDS - CALIBRE 939

To celebrate the 20th anniversary of this iconic watch, Patek Philippe has developed a beautiful case variation in vertical rather than the traditional horizontal case. This vertical watchface with transparent sapphire and sapphire case back allows one to admire every 30 seconds.

Reference case with 31 3/4 carats diamonds 1715 - 2,525,000

### CHANEL 6 METALLIC CONFETTI AUTOMATIC CALIBRE 6

With its 36-hour automatic Calibre 6 watch, Chanel demonstrates an extraordinary mastery of watchmaking in metals, showcasing its aesthetic dynamism and display creativity and technical talent through the artistic figure of Gabrielle Chanel herself in her workshop.

1947 Spring/Summer 2024 for a new watch.

### HEMES ARCADE GRAND TRAIL

Chanel's first time gold 18-carat bracelet case. Heuristic stack dial with applied diamonds in metal grid case set with diamonds. Month, minute, seconds and 60-second stop of a horse 60. Manufacture Number 1932. Movement: French Tourbillon stop watch with rose gold pin buckle.

### CHOWDRI HYPHALLS

The signature collection Hyphalls combines the various skills of the Master's artistry, merging artistic craft with technical prowess. The latest response in the collection is the response of the heart of the 18 mm diameter case. Diamond set watch with gold and blue dial. The 30000 Hz movement featuring diamond and daily motion of pearl and enamel requires 42h.

### PIRELLA GEMMETTA GEM BY SHARMA ANANDA

A leading figure in the contemporary public jewelry world since 2012, Pirella GEMMETTA has been transforming the ancient codes of the Indian Puranic into a series of gem pieces in which morphology and proportion take on a new dimension. Inspired by gold and diamonds, this is the image the designer has chosen for this set of a limited edition 18k white gold watch.