

# 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 Cerboneschi, 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.

### 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 Diamats" high jewellery collection, preserved in the Chanel Watches and Fine Jewellery archive. sci4WAL / Photo Jder 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. @Adaop. 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

**PRINT:** PDF high resolution, Illustrator, Indesign or Photoshop file High resolution min. 300 dpi / Profile: <u>**PSO Coated v3**</u> 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.



Circulation



Argentina	0,1%
Australia	0,4%
Austria	0,7%
Bahrain	0,2%
Belgium	1,2%
Brazil	0,5%
Canada	1,0%
China	1,1%
Colombia	0,2%
Danemark	0,2%
France	4,0%
Germany	7,5%
Greece	0,7%
Hong Kong	2,7%
India	1,2%
Israel	0,2%
Italy	15,4%
Japan	3,3%
Kuwait	0,2%
Масао	0,3%
Malaysia	0,3%
Mexico	0,7%
Netherlands	0,6%
Poland	0,3%
Portugal	0,4%
Qatar	0,4%
Saudi Arabia	0,2%
Singapore	0,5%
South Korea	0,2%
Spain	1,7%
Switzerland	10,3%
Taiwan	0,8%
Thailand	1,2%
Turkey	1,5%
United Arab Emirates	1,3%
United Kingdom	2,7%
United States	30,9%
Other countries	4,8%

118 countries

10000

\*This is a standardised representation. The geographical breakdown and circulation may vary according to events such as watch shows and special promotions.

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### Portfolio

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#### CARTIER'S TRINITY STILL MODERN AFTER 100 YEARS BY ISABELLE CERBONESCHI The three-band, three-gold ring, as it was known until 1997, fit the bill When your name is Cartler, it takks a degree of au-dacity to propose a simple ring mode up of three interlocing bands in platinum, rose gold and yellow gold, a ring with no other adommet than its purity. For one hundred years, the Tinshy ring - the name given to it by American Vogue in 1925 - has been loved by men and women allow, crossing gonder boundaries, It was ahead of its time. We met Pierre Baireno, director of images when and hundrea years. Its bairs and the and hundrea years the and hundrea years. A piece of jewellery, like any creative work, isn't plucked out of thin air: it is 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

Europa 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 re-actions were, a century ago? hat qualities must an object possess to be

French poet Jean Cocteau wears two Trinity rings, one on tron of the other on his little finner. Courteeu of Cartier

#### A.win 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.



Write encounter with jewellery designer Xiao Monor and the Constraint of the American State Her tiny booth was a journey into the waking dama the state of the American State State Axin Siu - the name she has chosen as a jeweller. As our convertainton progresses, the explaint that the Chinese sup-range, Xiao, is proposited State Mark and a state Cong means "Ward gest harmon," Can a name determine cords path initial" perhapsa. the graphic design and illustration at Guangzhou University, "though nothing related to jewellery design." Her background in illustration gave her an awareness of line and colour that

After exhibiting solo as an illustrator, in 2017 Axin's Su was ready to create her own jewellery brand, producing her frat pieces in 203°, found fram the states to the finished piece takes time. I had no formal powellery training and no techni-cal loworkdgb, but whither it's painting or design, created an individual expressing their understanding of the world through their own Imaguage. As an Illustrator, Land piece and the own Imaguage. As an Illustrator, Land piece and Working the model piece and the standy a difference of the owner of the state of the owner of the piece of the owner owner. As the owner owner is samply a difference owner owner owner owner owner owner owner owner from of antice oversion?



#### THE FABULOUS WORLD OF A.WIN SIU

### Wess something, they don't care whether the se, are 'meant' to go together or not. A lot of adults bies should be paired with diamonds. Ename! I imething far more playful to my jewellery; the enjoyment a ilid has without consideration of value or price. Creativity is journey of exploration and discovery." Win Siu has certain pieces produced by partner manufac works with her own team. She supervises from start to finish, including buying the

Among the pieces on show at GemGenève are broo shaped like wrapped candies, which have the look of Mi and I think we all felt powerless. I wanted to make so veet and colourful that would be like a shot of do his is my latest design," she says, holding up a ca

have the look of Mura

Candy makes life sweeter

Seeing the world th amber-tinted glasses

world is a giant game and my je

I otten sky me vorio is a gaint game and my proteise are the process. Not speciely think of lyvely as something expen-sive, bud just because you have money, that doesn't neces-any mean you have to spend it on thems that show off your weath. Customers were all children who used their imagi-ration and were curious about the world. When they went something different, something that corresponds to their deepest indiract, help full in my givellery? Another of Awin deepest indiract, help full in my givellery? Another of Awin creations, a pair of glasses with amber-o tches our eye. "I designed them so that e ightly out of focus," she says. "You see the world o en you wear them. I want to end orld they live in. Is it really what real and what isn't? What does the world n Ultimately, Awin Siu's jewellery wouldn't lo the fantasy worlds we stream on our TVs o ema. As the conversation winds down, shi We are not at all surprised! 

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legend of this very modern design.

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director of image, style and heritage at Cartier, to learn more about how the Trinity legend was born.

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