THE TIMES

LUXX REPORT

JUNE 2025



OH YOU PRETTY THINGS

Summer gems

Necklace by Dior, page 10

WATCHES & JEWELLERY

GUCCI



Gucci Lido
By Jim Goldberg, 2025

RICHARD MILLE



RM 43-01 FERRARI

Manual winding tourbillon movement
70-hour power reserve (±10%)
Baseplate and bridges in grade 5 titanium and Carbon TPT®
Split-seconds chronograph
Power-reserve, torque and function indicators
Case in Carbon TPT®
Limited edition of 75 pieces

RICHARD MILLE

A Racing Machine On The Wrist

NEWS

Watches

By Joanne Glasbey



STRIKE GOLD

1 It's been a quarter of a century since Chanel debuted the popular all-ceramic J12. The latest interpretation is the J12 Calibre 12.2 in 33mm, with a dial set with baguette-cut diamond indices and a bracelet crafted from polished yellow gold. It's not just a pretty face: the watch's tech creds are solid – it is a certified chronometer. *£26,600; chanel.com*



SIXTIES STYLE

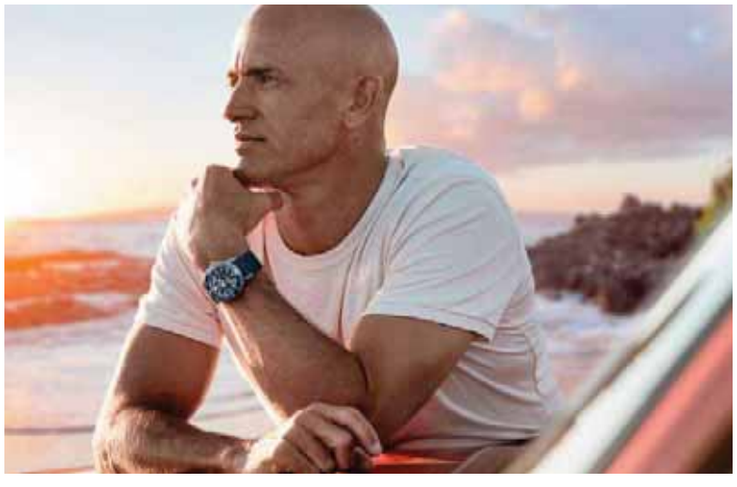
2 For its first collaboration, the Anglo-American brand Dennison has teamed up with the Patek Philippe expert and founder of Collectability John Reardon to create a striking limited-edition daily wearer in steel or gold PVD with a sunray dial and a Sixties vibe. *£520; collectability.com, dennisonwatch.com*

COVER: PHOTOGRAPH, LOUISE & MARIA THORNFELDT. ROSE DES VENTS PLASTRON NECKLACE, POA, DIOR.COM



OVER THE MOON

3 Louis Vuitton's Tambour Taiko Galactique takes the brand's travel heritage to the next level with this high horology timepiece that animates to land an astronaut on the lunar surface. Earth turns as stars oscillate and the sun rotates – all at different speeds, driven by a minute repeater movement – bringing the dial to life. *POA; louisvuitton.com*



HIT THE SURF

4 Breitling's stylish diving watch, the Superocean Heritage, has been given a summery refresh, refining its breezy sophistication. There's a limited edition co-designed with American surfer Kelly Slater, above, majoring on Hawaiian culture. The 40mm automatic model is powered by the new B31 manufacture movement. *From £5,350; breitling.com*



SKY HIGH

5 To celebrate its 250th anniversary, Breguet has launched the Type XX Chronographe, inspired by a model from 1955. As well as pioneering groundbreaking marine-based timepieces, in later years the family became involved in aviation, and this 38.3mm watch is a tribute. Robed in proprietary Breguet gold with a black dial in aluminium, it's also available with a solid-silver dial. *£37,000; breguet.com*



PERFECT HARMONY

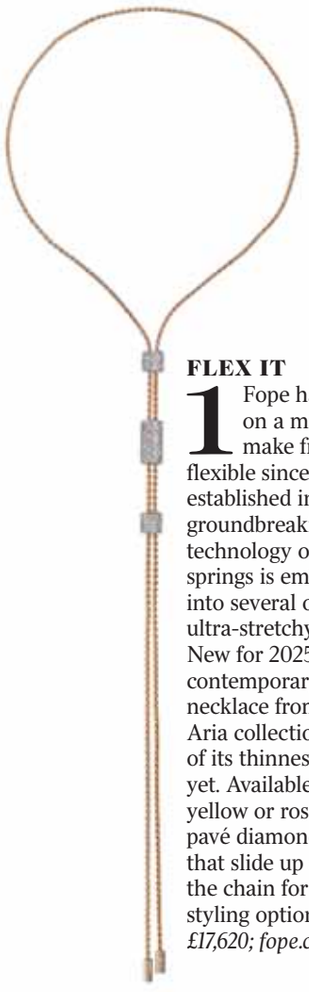
6 Through the Audemars Piguet AP x Music programme, Mark Ronson and Raye, above – both friends of the brand – have collaborated on a track about heritage and family spirit. It's called *Suzanne*, which connects with the company: Suzanne Audemars was a key figure in its history. *On streaming platforms; audemarspiguet.com* ■

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NEWS

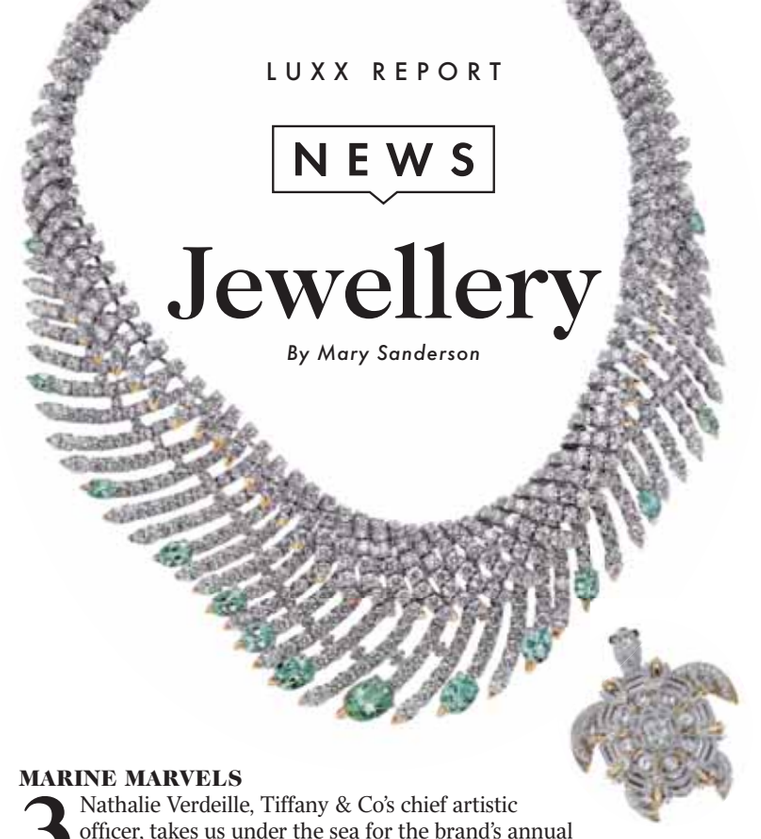
Jewellery

By Mary Sanderson



FLEX IT

1 Fope has been on a mission to make fine jewellery flexible since it was established in 1929: its groundbreaking Flex'it technology of tiny springs is embedded into several of the house's ultra-stretchy pieces. New for 2025 is a contemporary lariat necklace from the Aria collection, made of its thinnest mesh yet. Available in white, yellow or rose gold, it has pavé diamond clasps that slide up and down the chain for multiple styling options. *£17,620; fope.com*



MARINE MARVELS

3 Nathalie Verdeille, Tiffany & Co's chief artistic officer, takes us under the sea for the brand's annual Blue Book collection. The high jewellery creations are inspired by sketches from the legendary designer Jean Schlumberger's archives. Two pieces stand out: a necklace in which green cuprian elbaite tourmalines echo the ripple of a wave; and a diamond sea turtle pendant that transforms into a statement brooch. *Wave necklace in white and yellow gold, tourmalines and diamonds, and Turtle pendant in platinum, yellow gold, diamonds and sapphires, POA; tiffany.co.uk*



COLOUR ME HAPPY

5 Renowned for her colourful pieces, Kiki McDonough is celebrating 40 years of her brand this month with the Everyday Gold collection, inspired by her rings from the Eighties. The chunky designs are set with vividly coloured stones and the collection, featuring seven rings, bracelets and teardrop studs, is made to be worn together. *Twisted ring in yellow gold, fire opal, blue topaz and amethyst, £2,900, and oval ring in yellow gold, blue topaz and lavender amethyst, £3,200; kiki.co.uk*



GOLD STANDARD

2 Messika's effortlessly cool-girl diamonds have been spotted on the likes of Kate Moss, Beyoncé and Gigi Hadid. For the maison's 20th anniversary, the Parisian brand has reworked two of its most celebrated designs and reimagined them with a chiselled-gold finish in the Move Ciselé collection of rings and bracelets. The effect? A lustrous soft sheen that highlights the signature diamonds even more. *From £2,000; messika.com*

SPARKLING RESULTS

4 Like the pearl necklace or the tennis bracelet, the hoop earring, below, is a jewellery staple. Buccellati's four new creations take this classic and give it a serious diamond tweak. Choose Rombi for its fan-shaped edge; Macri for its superluxe gold texture; Étoilée for old-school glamour; or Tulle for a delicate white-gold lace effect. *Étoilée collection hoop earrings in yellow and white gold and diamonds, £12,000; buccellati.com*





ON A LOOP

6 Worn by everyone from Coco Chanel to Jackie O and Jay-Z to JLo, classic gold chains have been around for decades and come in many iterations. In an unusual move, Graff – best known for its exceptional gemstones and parures – has launched a small chain collection of a necklace, bracelet and earrings. Be Together, above, has supersized yellow-gold links set with alternating loops of pavé diamonds, while the inside of each loop is set with white gold for a modern twist. *POA; graff.com* ■



Pilot's Watch Performance Chronograph 41, Ref. 3883
The new Pilot's Watch Performance Chronograph 41 is proof that performance and elegance are not mutually exclusive. The chronograph, featuring the IWC 69385 Manufacture calibre with a ceramic bezel and tachymeter scale, is now available for the first time in an 18-carat 5N gold case. The black lacquer dial is the end-product of a highly complex manufacturing process, while the appliqués are hand-set and filled with Super-LumiNova®. Ten-bar water resistance and a black rubber strap with the EasX-CHANGE® system ensure maximum versatility.

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BOGHOSSIAN



Race to the top

How Brad Pitt reimagined a classic for his new F1 movie. By Shane C Kurup





Clockwise from left: Brad Pitt and Damson Idris in F1; Ingenieur Automatic 40, IW328908, £11,100, iwc.com; Pitt in the paddock at last year's Hungarian Grand Prix, wearing his bespoke IWC Ingenieur SL 1832

Brad Pitt may be best known for appearing in some of cinema's biggest blockbusters, but as a figure in the public eye for nearly four decades, he's also no stranger to scrutiny when it comes to his style choices. Alongside the clothes on his back, his hoard of statement watches has been well documented. And with the release of this season's high-octane motor-racing movie *F1*, Pitt's interest in horology is set to be centre stage again.

The film, which is co-produced by Lewis Hamilton, stars Pitt as Sonny Hayes, who returns to the track to reclaim his lost glory following a spell in rehabilitation. But long before the movie's premiere this month – for which IWC is the sponsor of the fictional racing team and supplied all the timepieces – watch aficionados were caught up in a speculative frenzy when images of Pitt found their way into media channels. What had them bamboozled was a mystery green-dialled watch that was perfectly colour-coordinated with Pitt's elegant Sunspel sweatshirt and leather holdall. Theories swirled as to whether this was a "prop" watch or something with more substance. It turned out to be the latter.

"Some time ago I got an email from somebody called 'BP' and I discarded it at first, until my team asked me if I had got an email from Brad Pitt," says Chris Grainger-Herr, the CEO of IWC, recalling his astonishment

GETTY IMAGES



when the actor got in touch. Pitt's message concerned the watch he thought his character should wear in the film, and a particular IWC model would be the only one up to muster. He requested an IWC Ingenieur SL 1832, a vintage 1976 model by Gérald Genta – often considered the godfather of modern watch design – who was also responsible for the cult Patek Philippe Nautilus and Audemars Piguet Royal Oak.

"He was very specific – he wanted it half as thick as the original and a special dial colour," Grainger-Herr adds. Pitt also requested that the modifications involve his jeweller, Cloister Watch Co in New York, which is famed for its customisation work. The dial Pitt chose, a moss green that is his character's signature colour in the film, never existed in the original Seventies iteration – and was what had watch fanatics scratching their heads.

Christian Knoop, IWC's creative director, and his team were so taken with this one-off "fictional" watch designed by the actor that they decided to launch their own tribute to his timepiece.

The result is a contemporary spin on Pitt's remodelled vintage design, which still retains the Seventies swagger of the film version with a slick, integrated bracelet and angular case, but has all the bells and whistles you'd expect from a modern watch, including a high-spec self-powered movement that will keep ticking for 120 hours off the wrist. And that green dial has been given a textural upgrade with a grid-like finish. "With this re-engineered model, we brought back the aesthetic codes of the original 1976 Ingenieur SL 1832, pairing them with the ergonomics and finishing of a luxury sports watch for today," Knoop explains.

And with only 1,000 being produced, you'll need to move like an F1 champ to get your hands on one before the chequered flag is waved. ■







Double whammy

The latest designs dazzle front and back – say hello to reversible jewellery. By Milena Lazazzera

1. Gouette Question Mark necklace in white gold, green tourmaline, rock crystal and diamonds, POA, boucheron.com. 2. Pom Pom Dot ring in rose gold, malachite, diamonds and mother-of-pearl, £3,950, pomellato.com. 3. Rose des Vents earring, necklace and ring in yellow gold, pink gold, white gold, platinum, diamonds, malachite, lapis lazuli, tiger's eye, pink opal, turquoise, mother-of-pearl, onyx and red ceramic lacquer, all POA, dior.com. 4. Rush Hour necklace in yellow and white gold and diamond, POA, jessicamccormack.com. 5. Cartier Le Voyage Recommencé High Jewellery necklace in white gold, diamonds, rock crystal and coloured lacquer, POA, cartier.com

"The back should look as good as the front." That's the first lesson instilled in goldsmiths at the world's most prestigious jewellery houses. It's a natural extension then to create pieces that are entirely reversible – a welcome feat at a time when gold prices are eye-wateringly high.

Jessica McCormack's new Rush Hour collection features a sculptural wavy torque with a diamond nestled in one of its curves. The piece can be worn with the yellow-gold side facing out or flipped to reveal the white gold, so you can match it to your outfit. Chanel's Sport collection brings the same versatility to rings that pivot from a statement round-cut diamond to a more discreet enamel design on the back. Dior too embraces the concept with the latest additions to its Rose des Vents line: bracelets and necklaces whose spinning charms reveal a diamond-centred compass rose or a gently domed gemstone in hues including delicate pink opal, vivid malachite and sky-blue turquoise.

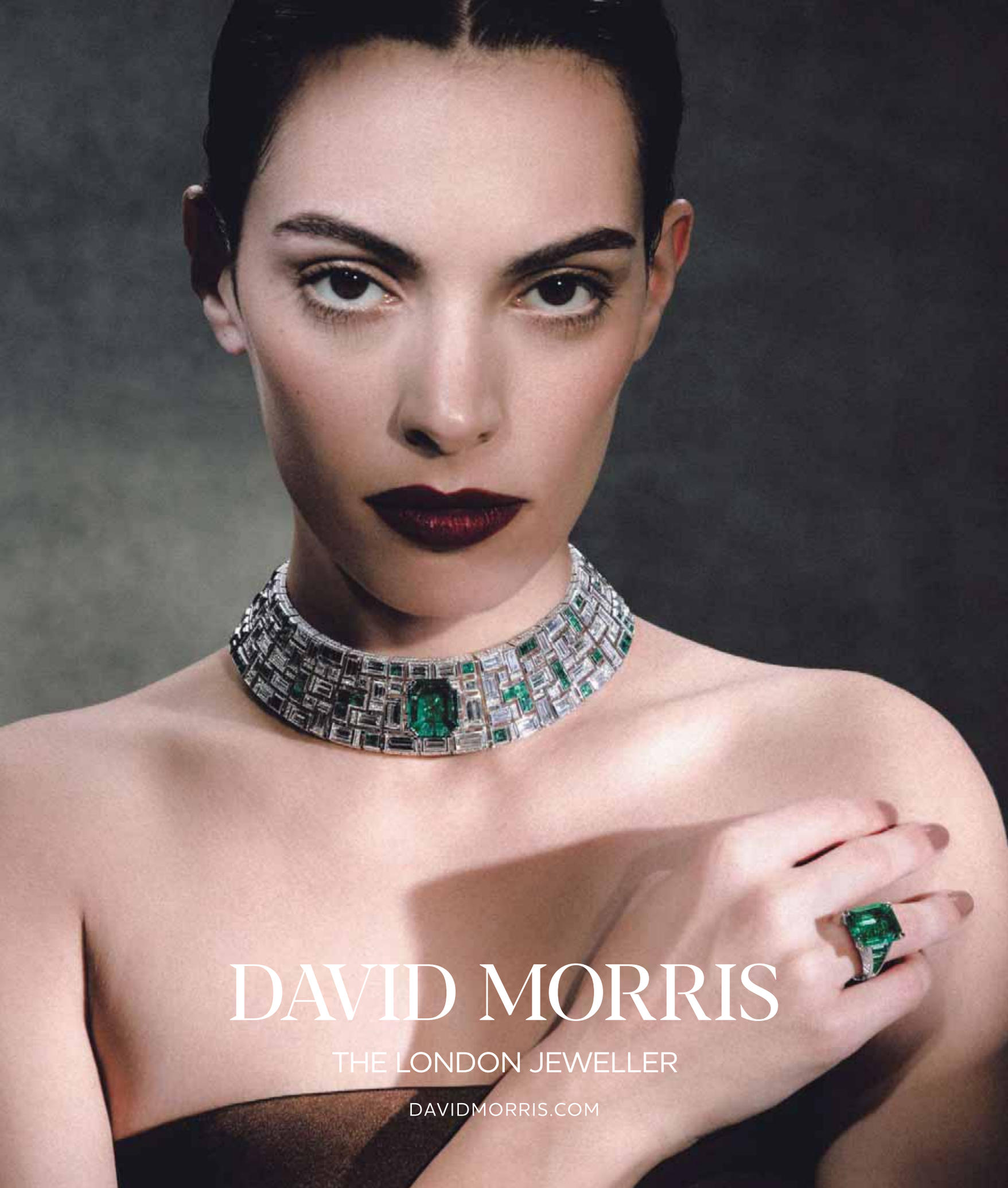
Reversibility also takes centre stage at Pomellato in the new Pom Pom Dot collection, inspired by a vintage piece. "The discovery of a button motif in a necklace from 1974 in our archives was the starting point," says Pomellato's creative director, Vincenzo Castaldo. "However, we added playfulness by creating a double-sided button. Pom Pom Dot allows the wearer to flip the button to the plain gold or gem-set side," he adds. Pom Pom Dot comprises earrings, rings and bracelets with button-shaped pendants in malachite, turquoise, mother-of-pearl and diamonds. With a satisfying click, each piece swivels to reveal a different face in rose gold.

In India, the belief that the back of a jewel should be as beautiful as the front is rooted in a philosophy that considers beauty and craftsmanship as pathways to spiritual completeness. This applies particularly to bridal jewellery, where the hidden decoration on the reverse is seen as a metaphor for the bride's inner beauty. Honouring this tradition, Sabyasachi's opulent necklaces – no matter how lavishly set with diamonds on the front – are enamelled on the back with motifs of lotuses, peacocks and parrots. The technique, known as *meenakari*, was introduced during the Mogul era and originally helped protect the metal from corrosion.

Cartier's historic ties to India, which have inspired some of the maison's most innovative creations – including its flamboyant Tutti Frutti style – also informed a recent high jewellery necklace with two strikingly different sides. The front embodies art deco minimalism, with a cascade of rock-crystal drops interspersed with diamonds that shimmer in luminous white. But turn the piece over and it reveals a hidden explosion of colour as saturated magenta and deep blue enamel form an abstract pattern that's totally concealed when viewed from the front.

Boucheron has also added a surprise to the back of its iconic Point d'Interrogation, or Question Mark, necklace. First unveiled at the 1889 Exposition Universelle in Paris, this sinuous, clasp-free jewel, designed to be swung around the neck with a single hand, earned Frédéric Boucheron the prestigious Grand Prix. More recently the house reimagined the design with three distinctive variations, one with rubellites, another with green tourmalines and a third with deep blue tanzanites. On the reverse, each sparkles with diamonds on rock crystal. Never has the concept of "buy one, get one free" resulted in something so stylish. ■

LOUISE & MARIA THORNFELDT


DAVID MORRIS
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DAVIDMORRIS.COM


1


2


3

Treasure hunt

The V&A's diamond-studded Cartier exhibition displays 350 items. Its co-curator, Rachel Garrahan, selects her top five

The dazzling diamond-bedecked and lifelike snake necklace commissioned by the Mexican film star María Félix. The majestic Scroll tiara created for the Countess of Essex in 1902, the year of Edward VII's coronation, later worn by Clementine Churchill for Elizabeth II's coronation in 1953 – and by Rihanna on the cover of W magazine in 2016. The elegant ruby and diamond necklace Elizabeth Taylor received from her third husband, Mike Todd, in 1957.

Alongside Helen Molesworth, senior jewellery curator at the V&A, I had the devilishly difficult task of selecting only 350 pieces for the museum's *Cartier* exhibition from thousands of incredible jewels, watches and precious objects.

Cartier today is a household name, conjuring elegance and aspiration. How it achieved this position is the subject of the exhibition. It highlights the close family bond between the three Cartier brothers, Jacques, Pierre and Louis, who shared an ambition to take their family business "to all four corners of the globe", the company's pioneering marketing techniques and its distinct yet timeless sense of style.

1. Crash watch

The story of Cartier London weaves its way through the exhibition, from its earliest days when the brothers opened their boutique in the city in 1902 to the horological highpoint of the Sixties, when Jean-Jacques Cartier, son of Jacques, was running the business. The maison had long played with shape in watch design and this was taken to new heights as Cartier imbued its creations with the nonconformity that characterised the Swinging Sixties. Its most famous timepiece was the 1967 Crash, described by Jean-Jacques as distorting "an elongated oval... pinching the ends at a point and putting a kink in the middle".

2. Opal tiara

Tiaras are the pinnacle of the jeweller's art, providing an expansive canvas for original design and skilled craftsmanship, and they are central to the Cartier London story. In 1937, the year of George VI's coronation, more were created by the London branch than any other before or since. This opal and diamond tiara was commissioned by Mary Cavendish, Marchioness of Hartington. It could also be worn as a necklace, as she did when acting as Queen Elizabeth II's mistress of the robes at the 1953 coronation. Later, as the Dowager Duchess of Devonshire, she wore detachable sections of the tiara as clip brooches.


4


5

3. Williamson diamond brooch

Elizabeth II commissioned this piece in 1953, having been given the central rare pink diamond as a wedding gift in 1947. It was named after Dr John Thoburn Williamson, the geologist and owner of a diamond mine in what is now Tanzania, who gave it to her. Frederick Mew created the design and a selection of his proposals are displayed alongside the jewel.

4. Egyptian brooch

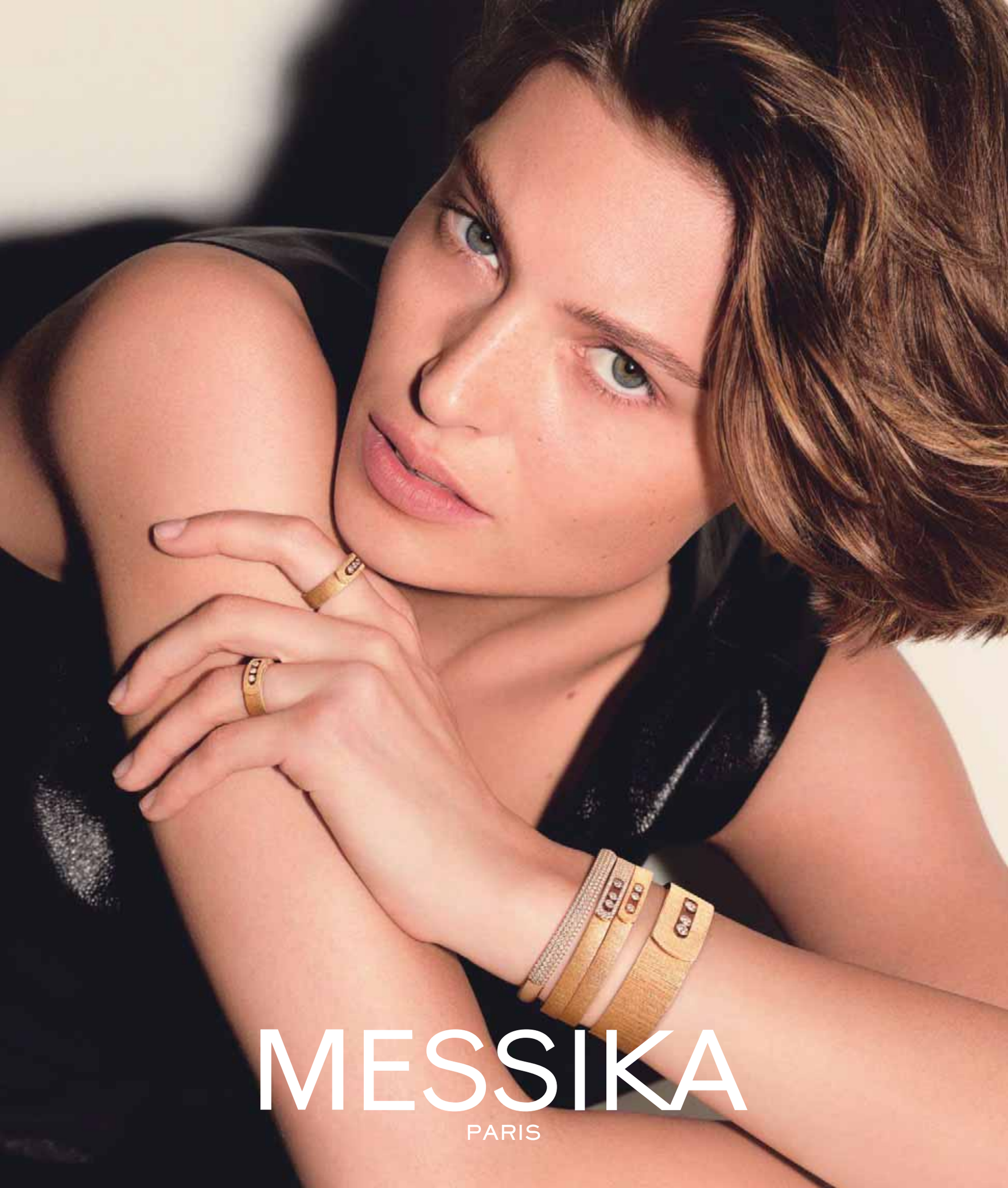
This tiny 1927 brooch, made by Cartier Paris, took my breath away when I first saw it. Measuring only 5 x 3.5cm, it combines ancient Egyptian inspiration and art deco modernism with an unbelievable level of detail, showcasing the skill of Cartier's craftsmen. At its centre is a fragment of 6th-century faience depicting Isis, the mother goddess of ancient Egypt. It is set in a rich bouquet of lotus flowers that combines emeralds, rubies, diamonds, onyx and enamel.

5. Jade dish

From the Indian-carved rubies, emeralds and sapphires of Tutti Frutti to the beaded sautoirs of the art deco period, Cartier owes no country a greater debt of inspiration than India. The maison was influenced by its iconography and jewels as early as 1901, when Queen Alexandra commissioned an "Indian chain" from Cartier Paris. Jacques Cartier first visited India in 1911. While there, he was introduced by the jewellery and art dealer Imre Schwaiger to some of the maharajahs who would go on to become loyal clients. Schwaiger also provided Cartier with jewels and antiques for sale in its boutiques, and he had a strong relationship with the V&A, which had been amassing its own collection of Indian objects. One item that represents their connection is this Mogul carved nephrite jade dish in the form of a delicately ribbed leaf.

The exhibition Cartier *is at the V&A until November 16; vam.ac.uk* ■

VINCENT WUYLSBYCK, CARTIER COLLECTION
© CARTIER © VICTORIA AND ALBERT MUSEUM, LONDON


MESSIKA
PARIS

FAMILY TIME



Patek Philippe's standing in the horological elite is down to its independence as a family-run business, says its president, Thierry Stern, above. By Joanne Glasbey

Coming up with a new watch isn't a nine-to-five job for Thierry Stern, the president of watchmaking house Patek Philippe. It's more of a 24-hour preoccupation. "I get new ideas when I'm sleeping," he says. Even though he had to give up being head of the creative division when he took over the leadership role from his father in 2009, he says he's still very hands-on with new timepieces. "To me, designing's the best part and I don't want to give it up."

He's at Watches and Wonders, the international watch fair held in his home town of Geneva, to meet clients and collectors and also keep an eye on what competitors are up to. "Other watchmaking companies might complain, 'We don't know what to do. Everything has been done,'" he says. "But for me, creating new watches is a passion. It's my favourite activity and I'm quite good at it."

Founded in 1839, Patek Philippe is the last remaining family-run haute horlogerie house in Geneva. Thierry is the fourth generation of the Stern family that has run the business since 1932, with his grandfather Henri becoming president in 1958 followed by his father, Philippe, in 1993, now honorary president. The house is renowned for timepieces considered by connoisseurs and collectors to be among the world's finest. They're characterised by a refined and timeless aesthetic as well as trailblazing technical innovations, from chiming minute repeaters to perpetual calendars, which have earned the company more than 100 patents.

As an independent *manufacture* with everything done in-house – from R&D and creating and engineering all complications to assembly – Patek Philippe benefits from full creative freedom. That's what allows Stern to keep dreaming about bezels and bridges. The creation process begins with a four-strong team. "We share experiences of travelling, relating feedback from international markets, from retailers and clients," he says. But mostly, "We think of new ideas for watches. I always push to the limit – the others are perhaps too respectful to do this; they need me for the edge. Then we imagine if the idea can fit into our collections and whether clients will accept them."

Turning the dream into reality takes a long time. "We work three years in advance. What you see today we finished a year ago and started the project two years before that. We're now working on watches for 2028." New-movement projects can take a minimum of 4-5 years, and a supercomplicated calibre 10-12 years. "The target at Patek is two innovations each year," Stern says. Projects can span decades. "There's a clock in the new collection we just unveiled and it's one I started 15 years ago – I had to convince the commercial team and, at the time, my dad – and now I have it."

Passing the horological legacy to a new generation is hardwired into the firm. "You won't be excellent in watchmaking until you have a minimum of ten years' experience. That's what I'm teaching my sons now. I ask them, 'Are you really motivated to work for Patek?' You need the passion, the drive. They have it: my older son, who's 23, is already working with us, then my younger son has to finish school. I tell them they need to learn from the ground up and stay down to earth. That's important. I say, 'You can always ask me, as I learnt from my father and grandfather.'"

Keeping it in the family is the secret to Patek's success, Stern maintains. "It helps in times of decision making – there's no one pushing me," he adds. "There are no shareholders to please. It's a chess game. I have my plans." *patek.com* ■

PATEK PHILIPPE



THREE HIGHLIGHTS FROM THE 2025 COLLECTION

1. Quadruple Complication
A showpiece of highly sophisticated micro-engineering, featuring a minute repeater, a tourbillon, an instantaneous perpetual calendar and a split-seconds or *rattrapante* ("catch up") function, housed in an elegant white gold case. *POA*

2. Cubitus
Adding to the handsome "square with rounded edges" Cubitus family, launched last autumn, are two new relatives with a slightly smaller case size at a versatile 40mm, in rose gold paired with brown and also in white gold with a blue dial. *£65,600*

3. Calatrava
A striking daily wearer, a fresh take on the reference first launched in 1932. Now in platinum, the 38mm piece continues the range's Bauhaus-inspired minimalist aesthetic and its clean, opaline rose-gilt dial delivers a vintage vibe. *£40,370*

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FIELD DAY

Military-inspired watches that are both robust and stylish. By Laura McCreddie-Doak

1. Bremont Terra Nova
Referencing early-20th-century military pocket watches, the Terra Nova is a homage to vintage design. There's the tonneau case, which was first seen in 1906; the numerals, which have a retro look about them and, in a nod to today's improved technology, are actually Super-LumiNova blocks; and the railroad track around the outer edge of the dial that recalls field watches past. *£2,850; bremont.com*

2. Tudor Ranger
This is a minimalist take on the field watch brief. There isn't even a date on it. It's classic Tudor in that respect – extraneous detail isn't the brand's style. The only concession to colour is the strap, and this woven version is a brand signature made by a traditional passementerie company that still practises the art of jacquard weaving. Sturdy as well as smart. *£2,670; tudorwatch.com*

3. Serica Field Chronometer ref 6190
The Paris-based maker Serica has become synonymous with robust timepieces that also cut a dash sartorially. The Field Chronometer has all the details associated with field watches – luminescent hands and hour and minute markers, legibility, white indices – but adds panache by opting for California numbering (half Roman, half Arabic) in a case that will slip under a cuff. *£848; serica-watches.com*

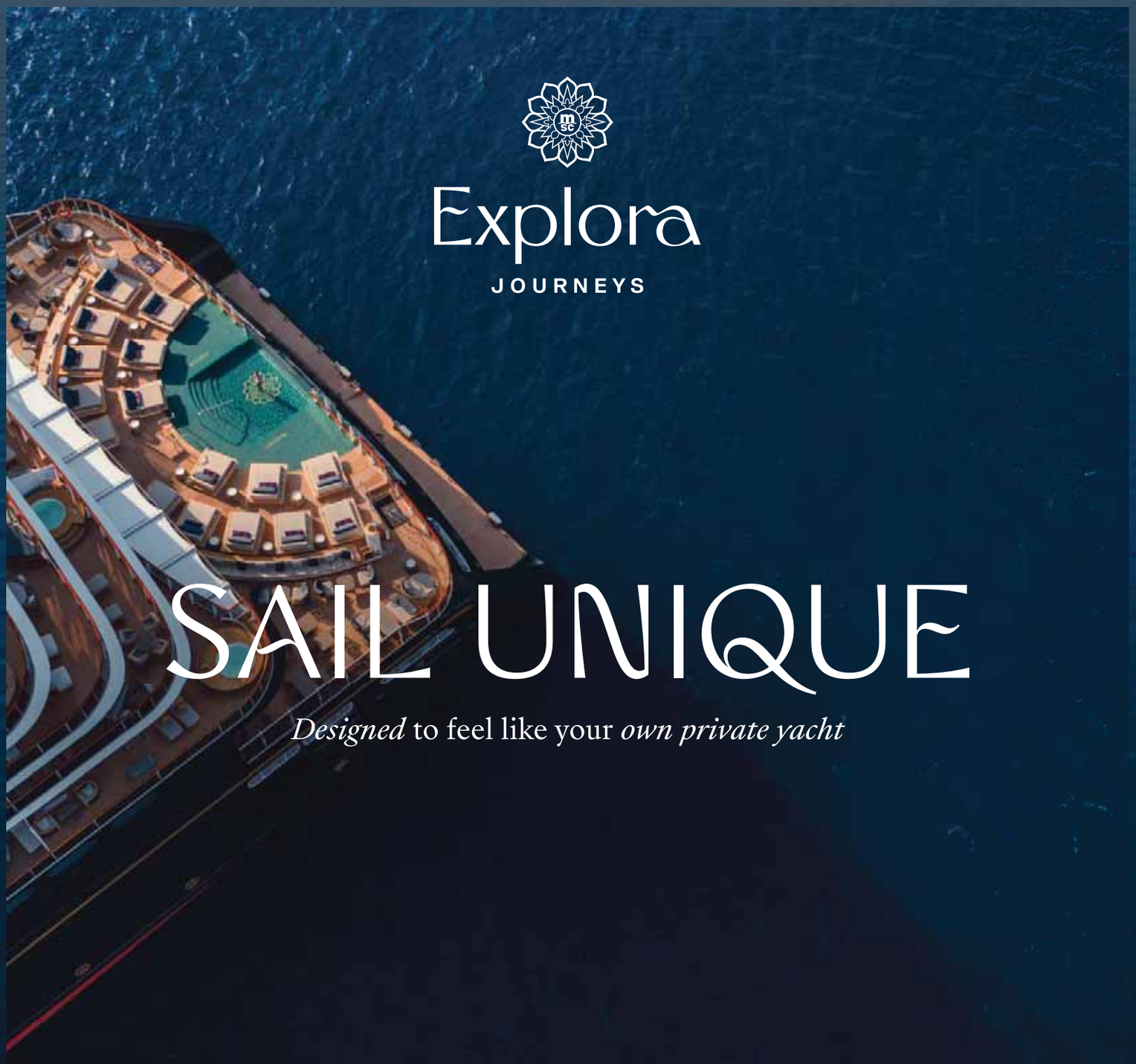
4. Vertex M100A
Vertex was the only British brand among the "Dirty Dozen" – the 12 companies tasked in 1943 to make watches for military use according to defence ministry specifications. It is from those details, including a black dial, white Arabic lume-filled numerals and luminescent hour and minute markers, railroad-style minutes and a small seconds, that our idea of how a field watch should look was formed. This model is a worthy successor. *£2,500; vertex-watches.com*

5. Farer Lander Kano
Purists might question the inclusion of this watch but let's think of it as "fashion field". It still has easy-to-read luminescent numerals, a railtrack minute indication and there's the addition of a GMT function. It's named after the 19th-century British explorer Richard Lander and the Nigerian city he visited – although it's debatable whether he would have considered wearing this pink dial in the field. *£1,265; farer.com*

6. Luminox Atacama Field Automatic
This watch is named after the driest non-polar desert in the world, which is a stand-in for Mars in expedition simulations, and has been designed to withstand its conditions. It has an illumination system that guarantees 24/7 readability for up to 25 years, a stainless-steel case and water resistance to 200m. Though why you'd need that last attribute in the desert is anyone's guess. *£1,339; uk.luminox.com*

7. Seiko 5 Sports Field
The Seiko 5 line, launched in 1963, has become a byword for reliable automatics at affordable prices. It's not all function, however: this trench watch-inspired timepiece does have some flair. The contrast of the blue dial with the golden numerals makes a change from monochrome and the texture on the calfskin strap adds a little luxury, while the cursive on "Automatic" contributes to the vintage vibe. *£280; seikoboutique.co.uk*

8. Hamilton Khaki Field Auto 38mm
Hamilton gets extra kudos for having been worn by the US military after it supplied railroad watches to soldiers during the First World War. This latest update to its well-loved Khaki Field Auto features contrast dial finishing, a 24-hour track and anti-reflective coating on the sapphire crystal. It does come with a bracelet, but this luscious brown leather strap feels more on theme. *£640; hamiltonwatch.com* ■



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Perennial appeal

Van Cleef & Arpels' latest collection, presented in the grounds of Dumfries House, draws on the maison's long tradition of floral jewels while also championing sustainability. By Kim Parker



1



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3



4

1. Bouquet clip, 1938, in yellow gold, rubies, sapphires, aquamarines and topazes. 2. Three birds clip, 1946, in yellow gold, platinum, rubies, sapphires and diamonds. 3. Bouquet of violets clip, 1938, in yellow gold, amethysts. 4. Entwined Flowers cuff, 1924, in platinum, diamonds, rubies, emerald and onyx. All Van Cleef & Arpels Heritage Collection. 5. Gerald Leslie Brockhurst's 1939 portrait of the Duchess of Windsor wearing a brooch from the Hawaï collection

A century ago, the jewellery designer Alfred Van Cleef introduced an extraordinary floral bracelet at the Exposition Internationale des Arts Décoratifs et Industriels in Paris, the fair that is credited with launching the art deco movement. Adorned with diamonds, rubies and emeralds set in platinum, Van Cleef's Fleurs enlacées, roses rouges et blanches (Entwined Flowers) cuff evoked a border of blowsy red and white roses and stunned the judges, who awarded the jewel the Grand Prix.

Since then, bejewelled buds, sparkling corollas and golden leaves have flourished within Van Cleef & Arpels' design repertoire. "Nature has been a perennial source of inspiration," says the company's CEO, Catherine Rénier. "For me, this theme embodies freshness, vitality and joy."

As the techniques of its craftsmen have evolved, so have the jeweller's motifs. Patented in 1933, its signature Mystery setting allowed precious stones to be arranged tightly together without any visible metal, giving the petals of rose, peony and chrysanthemum brooches an unprecedented volume, depth of colour and almost velvety texture. With the sleek lines and pared-back silhouettes of early mid-century modernism came a plethora of stylised florals, such as the Fleur Silhouette brooch from 1937, which was crafted from loops of gold wire and curved rows of precious stones. Around the same time, Hélène Arpels – the glamorous wife of Louis, the youngest of the Arpels brothers, who regularly appeared on international best-dressed lists – was pictured wearing the house's iconic Passe-Partout collection at the Prix de Diane horse race in Chantilly. These multipurpose jewels had chunky sapphire, ruby and diamond flower clips threaded onto flexible gold "Tubogas" chains, allowing them to be worn as bracelets, necklaces or belts.

By 1939, one of the maison's gem-set posies had found its way into the wardrobe of one of the era's most infamous women, Wallis Simpson. The Duchess of Windsor was a longtime admirer of Van Cleef & Arpels' work, and many of the spectacular jewels in her collection (so large it has been dubbed the "alternative Crown Jewels") hailed from its atelier, including a ruby and diamond bracelet gifted to her in 1936 by the Duke of Windsor (memorably inscribed with the words "Hold tight"); a ruby-studded "cravat"



5

ALAMY





















6. The garden at Dumfries House. 7. The new Fleurs d'Hawaï collection. 8. Secret watch in white gold, aquamarine, diamonds and white mother-of-pearl, POA. 9. Ring in yellow gold, amethysts and diamonds, POA. 10. Earrings in yellow gold, peridots and diamonds, £25,400. 11. Secret watch in rhodolites, rose gold, diamonds and mother-of-pearl, POA. All Fleurs d'Hawaï collection

12. Pendant in white gold, aquamarines and diamonds, £18,700. 13. Secret watch in yellow gold, citrines, mother-of-pearl and diamonds, £100,000. 14. Pendant in yellow gold, peridots and diamonds, £16,000. All Fleurs d'Hawaï; vancleefarpels.com

necklace that was a 40th birthday present, and a polished sapphire and diamond clip that she wore for her marriage to the Duke in 1937.

For Christmas the following year, the Duchess received an ornate brooch shaped like a bouquet of ruby and sapphire flowers from her doting husband. The 8in-long jewel came from a new Van Cleef & Arpels collection called Hawaï, which featured miniature red and blue blossoms dotted about 18-carat gold stems and leaves. The gift was a hit: the Duchess wore it to sit for the artist Gerald Leslie Brockhurst in 1939 and the resulting portrait was given pride of place in the library at the Windsors' villa in the Bois de Boulogne in Paris. (It is now displayed in the National Portrait Gallery in London.)

Next month, Van Cleef & Arpels will unveil the latest take on its Hawaï design, entitled Fleurs d'Hawaï, in a garden with a modern royal connection. The capsule line of graphic floral earrings, rings and three "secret" watches – all composed with vibrant, pear-cut gemstone petals and white diamond pistils set in gold – will debut in a sunny spot within the five-acre Queen Elizabeth walled garden at Dumfries House, the 18th-century Palladian mansion in East Ayrshire that was saved for the nation by King Charles in 2007. The 2,000-acre estate is now also the headquarters of the King's Foundation, a charity founded in 1990 to champion regenerative community projects and sustainability.

Since 2023, the maison has been the principal patron of the King's Foundation Gardens and Estates (which also includes the Castle of Mey in Scotland and Highgrove in Gloucestershire), helping to fund its extensive horticultural projects, such as boosting biodiversity and the creation of new woodlands and hedgerows. Among its first initiatives was preserving the rose garden at Dumfries House. The 3,300-plus plants that fill its beds and scramble over its arbours bear luxuriant, fragrant blooms resembling clusters of deep red rubies, pink spinels and peach-tinted sapphires in the summer sunlight.

"It is such a focal point for the celebration of nature and the gardens," says Simon Sadinsky, executive director at the King's Foundation. "Dumfries and Van Cleef & Arpels both understand the importance of preserving traditional skills and crafts, and of providing the next generation with the opportunity to learn these traditions. In our one-acre education garden, we teach young people about seasonal growing and sustainable waste. You'll find students from local schools there, as well as trainees and experts from around the world. An appreciation of nature and understanding our part in the ecosystem is really fundamental to the King."

Much like the youth programmes at Dumfries House, a key part of Van Cleef & Arpels' strategy is its own educational platform, De Mains en Mains (From Hands to Hands), which introduces school pupils to the heritage crafts of jewellery making and goldsmithing, and offers mentorship to adults who hope to work in the jewellery sector. It is also growing its manufacturing ateliers in France to meet the demand for its bestsellers, such as the clover-shaped Alhambra design, an evergreen favourite of the Queen and the Princess of Wales. Each 18-carat gold four-leaf motif is still finished entirely by hand and every one of its colourful ornamental stone centres is cut and polished by an artisan, just as they were when the collection first appeared in 1968. ■

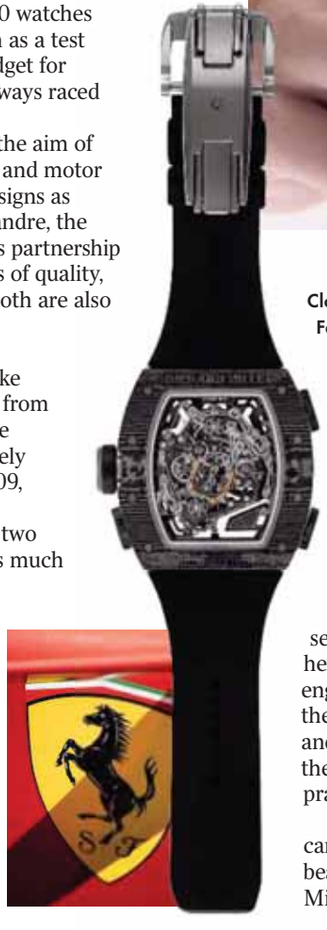
Driving force

Richard Mille has teamed up with Ferrari to create the ultimate racing-inspired watch. By Peter Howarth









Clockwise from top left: the RM 43-01 Tourbillon Split-Seconds Chronograph Ferrari, POA, richardmille.com; Charles Leclerc, who races for Ferrari; the chronograph is limited to 150 pieces, 75 in grade-5 titanium and 75 in carbon TPT, the brand's durable, lightweight composite

HAMISH BROWN, GETTY IMAGES

'And this is Alain," says Amanda Mille, the brand and partnerships director at the company her father, Richard, founded. We are in Paris at the Palais de Tokyo to see the unveiling of Richard Mille's new collaboration with Ferrari. And the Alain who has just been so insouciantly introduced is none other than Alain Prost, racing legend and winner of four Formula 1 world championships.

Between 1990 and 1991 the Frenchman was a Ferrari driver, and this is why he is here today, along with a more recent alumnus of the team's school, the Brazilian Felipe Massa, who raced for Scuderia Ferrari from 2006 to 2013. Massa also has the distinction of being the first brand partner to sign up with Richard Mille, back in 2004 when the company was a fledgling business making only about 300 watches a year. He talks fondly of how he agreed to wear a watch as a test driver at a time before Richard Mille had any formal budget for such things. The relationship has endured, and Massa always raced wearing a Richard Mille.

The luxury Swiss watchmaker launched in 2001 with the aim of crafting thoroughly modern timepieces. A fan of motors and motor racing, Mille described his supertechnical lightweight designs as being like "a racing machine on the wrist". His son Alexandre, the company's commercial director, says, "For my father, this partnership with Ferrari is a dream come true." Beyond the synergies of quality, technology and innovation that connect the two firms, both are also clearly about passion.

Massa puts it well: "It is a great pleasure to be part of [Richard Mille] history, being part of the family. It is like when you enter Ferrari – you are always a Ferrari driver from the beginning and part of the 'religion'." The Monegasque Charles Leclerc, who now drives for the team, would surely agree. He has been supported by Richard Mille since 2009, when he was karting.

Flavio Manzoni, Ferrari's chief design officer, sees the two brands as natural partners. "A collaboration like this is as much predicated on similarities in values as it is on the visual similarities between a Ferrari engine or component and the elements in a watch."

The first Richard Mille and Ferrari joint effort, 2022's RM UP-01 Ferrari, is a 1.75mm-thin timepiece, a curious and distinctive design that references dials on a dashboard. But the new launch is more recognisably Richard Mille. The RM 43-01 has the firm's signature barrel shape and skeleton construction. But it is not a piece that has simply been badged with a Ferrari logo: the watchmaker worked closely with Ferrari's Centro Stile in Maranello, near Modena, for three years to express the spirit of the cars in the form of a timepiece.

It is the beauty of the RM 43-01 as much as its performance that captures the attention. The oscillating tourbillon compensates for the impact of gravity and the chronograph can measure split times with its two seconds hands, but it is the crafted look and feel – and the echoes of the driving machines – that really set it apart.

The clutch wheel of a Ferrari V8 engine inspired the barrel jewel setting, while x-shaped supports combined with screws in gold with hexagonal socket heads reference details on Ferrari crankcases and engine blocks. The pushers, case and indices take styling cues from the geometry of the bodies of Ferrari's SF90 Stradale, Daytona SP3 and 488 Challenge Evo models, while a titanium plate shaped to recall the rear wing of the 499P hypercar is engraved with the firm's famous prancing horse motif.

"In terms of performance, anything that has a technical purpose can also be beautiful," Manzoni says. "The concept of functional beauty is something that we really love." And clearly Richard Mille loves it too. ■


1

IT'S HOW YOU WEAR IT


2

Watchmakers are coming up with ever more imaginative forms for timepieces. By Shane C Kurup

While most watches today are worn on the wrist, originally they came in the shape of fobs – attached to a waistcoat or uniform by a chain or ribbon – or were hung on pins. Later they were put on wrist straps for convenience, a style that was common after the First World War. Now makers are relegating the telling of time to a secondary function. "We're seeing watches evolve into expressions of personal style as consumers seek more distinctive accessories," explains Ben Staniforth, of the pre-owned luxury timepiece retailer Watchfinder & Co. "Worn on lapels as pendants or integrated into couture, they reflect a trend where fashion meets functionality."

If evidence is needed that this is entering mainstream culture, the actress Jenna Ortega rocking up at A$AP Rocky's Met Gala afterparty last month with an antique men's pocket watch by Heuer (known today as Tag Heuer) from c 1914 dangling from her tuxedo bodysuit should be proof enough. And the high echelons of watchmaking have cottoned on to this trend for self-expression too.

Hermès debuted its Maillon Libre brooch watch in April. This gem of a timepiece can be pinned to a lapel or sleeve, or worn around the neck with a leather cord – and is a frontrunner for design ingenuity. Despite its established place in the serious fashion sphere, Chanel also knows how to have fun with its designs. The new Kiss Me necklace appropriately takes the form of the brand's cult lipstick. If that wasn't *charmant* enough, it slides open to reveal a hidden watch dial.

Also restringing its pearls is Piaget, which has taken inspiration from its archival necklace watches from the Sixties: the Sixtie sautoir has a lozenge watch dial as its focal point in a masterful melding of high jewellery and horology. And Hublot's long-standing collaboration with leading artists resulted in the release of a timepiece that sent ripples through the watch world last year. Designed by the visual artist Daniel Arsham, the Droplet is tethered to a chain and cased in sapphire glass, offering a clear view of the moving mechanical parts within. This cute kidney bean of a timepiece is as far removed from your grandad's gold pocket watch as you can get.

Van Cleef & Arpels is a dab hand with watches that combine complex engineering with stellar gem setting. At first glance, its padlock-shaped Cadenas might look like a heavy-duty bracelet, but take a closer look and you'll find an angled watch dial set among a dazzling mix of gold, diamonds and sapphires.

Cartier is another high jeweller and watchmaker that excels at combining precious materials with covert details. Its new Panthère has Duchess of Windsor glamour in spades with its big-cat hinged bangle: cast in solid gold and set with precious stones, it also fits in a watch dial, revealed by turning your wrist a few degrees.

But the most novel creation is by the young, dynamic German brand Nomos Glashütte. Its sundial watch, which can be worn as a ring or around your neck, has a machined hole that lets a beam of sunlight fall on the engraved numbers to tell the hours. It's useless at night, but it will certainly be a talking point during working hours. ■


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1. Arsham Droplet watch, £76,000, hublot.com. 2. Maillon Libre brooch watch in white gold, onyx and diamonds, POA, hermes.com. 3. Jenna Ortega at a Met Gala afterparty wearing a vintage Heuer pocket watch. 4. Sixtie sautoir watch in rose gold, white opals and diamonds, POA, piaget.com

GETTY IMAGES


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5. Panthère hinged bangle watch in yellow gold, lacquer, onyx and diamonds, POA, cartier.com. 6. Kiss Me necklace in yellow gold, golden beryls, rhodolites, onyx and diamonds, POA, chanel.com. 7. Sundial watch in steel, £128, nomos-glashuette.com

LOOK SHARP

The embellished pin is back, says Jessica Diamond



Male adornment is in vogue again – at recent red carpet events, pins have been spotted on many an A-list lapel. Their roots lie in the jabot pin, with which men secured a lace ruffle to the front of their shirts in the 17th and 18th centuries. During the early art deco period of the Twenties, they would be revived by jewellery houses such as Cartier, which also took inspiration from the turban pins of its newly acquired Indian royal clientele. Rock crystal, onyx and carved emerald beads characterised these creations with a decorative element set at each end.

Today, the British jeweller Glenn Spiro's first unisex collection includes a series of seven pins using materials such as ebony, horn and (west African) Baoulé gold mixed with antique diamonds. Boucheron has looked to its archive for the arrow motif, whose design naturally fits a pin's construction, here morphing from brooch to single earring. And Dior has gone punk – its take comes in the form of the humble safety pin strung with charms in new iterations from the maison's Rose des Vents collection – while Chaumet's diamond-set signature bee sits at one end of a gold pin, with a single cell of honeycomb in the shape of a hexagonal diamond at the other. ■

1. Flèche single stud earring in white gold and diamonds, £15,300, boucheron.com. 2. Nomoli Deco tie pin in yellow gold, diamonds and ceramic, £6,500, matturi.com. 3. Harlequin pin in yellow gold, silver, rubies and sapphires, £1,595, romanystarrs.com. 4. Materials of the Old World Tribal brooch in yellow gold, diamond, horn and ebony, POA, glennspiro.com. 5. Tasaki x Fiona Krüger Chaos lapel pin in white gold and black South Sea pearl, £8,100, tasaki.co.uk. 6. Charms brooch in yellow and pink gold, diamonds and ornamental stones, £6,600, dior.com. 7. Forces of Nature Fortitude lapel pin in titanium and diamonds, POA, debeers.co.uk. 8. Bee My Love brooch in yellow gold and diamonds, £13,500, chaumet.com. 9. Belle Époque stick pin in yellow gold, turquoise, pearls and rubies, £1,250, pragnell.co.uk. 10. Fleur de Pavot Bud brooch in gold plate and rock crystal, £280, goossens-paris.com

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REACH FOR THE CROWN



THE DAY-DATE

ROLEX