

LE GRAND TOUR

raconté par
Van Cleef & Arpels

Caspar David Friedrich,
The Wanderer above the Sea of Fog (detail),
c. 1817, oil on canvas, 95 × 75 cm. Hamburg, Kunstmuseum.
© BPK, Berlin, dist. RMN-Grand Palais / Elke Walford.

AN INVITATION TO DREAM AND ESCAPE

In 1910 – four years after the founding of Van Cleef & Arpels – André Suarès published an account of his Italian journey. *Le Voyage du Condottière* is a ramble through the cultural centers of the “Boot” (Venice, Florence, and Naples), and an exploration of the Renaissance masters (Leonardo da Vinci, Botticelli, Michelangelo, etc.). For the French writer and poet, “like everything else that matters in life, a great voyage is a work of art: a creation¹”. Following in the footsteps of both that author and all the travelers who made their own “Grand Tour²”, the Maison has reinterpreted this journey of initiation that left its mark on the artistic and cultural landscape of Europe.

Born in England in the 16th century, the Grand Tour – so named in reference to a circular journey returning to its starting point – became popular during the 18th and 19th centuries. Young aristocrats undertook this expedition across the continent (lasting two to three years) to finish off an over-academic education, forge their character, broaden their minds, and ensure their entry into society. Highly recommended, the experience included two compulsory passages: a visit to Paris and stays in the main cities of Italy. While northern France, Switzerland, the Alpine passes and the provinces of Germany were all popular stages, the exact itinerary was variable. It was above all a personal odyssey, structured by political events, wars, artistic movements and fashions, as well as private factors (various departure points, social status, financial resources, personal preference). A true ideal of intellectual, cultural and social education, the Grand Tour promised practical studies in art and literature. The experience was punctuated by the exploration of the emblematic sights of the visited countries, whether relics of a glorious past or modern reflections on their contemporary importance. Although its cost originally made it the preserve of the elite, it attracted a broader public over the years, with both artists and intellectuals.

1 André Suarès, *Le Voyage du Condottière, Vers Venise*, Paris, Édouard Cornély, 1910, p. 2.

2 The expression “Grand Tour” probably appeared for the first time in Richard Lassels’ work *Italian Voyage* (1670). However, it only referred to a “grand tour of France”. It was not until the 18th century that “Grand Tour” was applied to a voyage of initiation across Europe for young aristocrats (Thomas Nugent, *The grand tour. Containing an exact description of most of the cities, towns, and remarkable places of Europe...*, London, 1749). On this subject, see Jean Boutier’s study *Le “Grand Tour” des élites britanniques dans l’Europe des Lumières: la réinvention permanente des traditions*, in Marie-Madeleine Martinet, Francis Conte, Annie Molinié, Jean-Marie Valentin, *Le chemin, la route, la voie. Figures de l’imaginaire occidental à l’époque moderne*, Paris, Presses de l’Université Paris-Sorbonne, 2005, p. 225-242.



Dea eterna clip
© Van Cleef & Arpels - Inès Dieleman

In the original version standardized by the British, the itinerary first ran from London to France. In Paris, travelers admired the works of the “*Grand Siècle*”, particularly those undertaken under Louis XIV – the Sun King – which had made the city a paragon of good taste. Borrowing from antiquity as much as the Renaissance, this French classicism required a stay in Italy to be fully understood. At Herculaneum and Pompeii – buried by the eruption of Vesuvius in 79 – the archeological digs of the 1730s and 1740s had revealed ancient treasures: ruins, everyday objects, and jewelry – relics of an idealized civilization – which became objects of study. Spread throughout Europe by accounts of these journeys, this “*Grand Goût*”³ fostered the emergence of neoclassicism⁴. Rococo – with its sinuous shapes and busy decoration – gave way to the pure simplicity of antiquity. This love of the old extended to jewelry. From combs, diadems and necklaces to pendant earrings, bracelets and belt buckles: jewels – in gold, like the examples unearthed – took on symmetric forms and harbored pearls and stones engraved with motifs borrowed from antiquity. Relief-sculpted cameos and intaglios, engraved in counter-relief on precious stones, were sought-after objects. From reusing ancient artworks discovered in the excavations to contemporary creations, this fashion gave rise to an entire industry, and the development of imitative techniques to make these objects accessible to all. While in Italy, engraved seashells⁵ – which were easier to work – became genuine travel souvenirs, the English manufacturer Wedgwood used porcelain to reproduce antique designs. Roman micro-mosaics also attracted renewed interest: in jewelry, this association of tiny slabs – known as *tesserae* – of colored glass (or sometimes enamel or earthenware) within a metallic mount made it possible to wear antique landscapes of dreams as ornaments.

- 3 Besides the numerous accounts of travelers on the Grand Tour, archaeological excavations unearthed remains which enriched the collections of the museums founded at the same period: the British Museum in London, in 1753, or Le Museum in Paris in 1793 (later renamed the Musée du Louvre).
- 4 Name given in the 19th century to the return to classical style which appeared in Paris and Europe from the 1750s, in opposition to the rococo style. “Neoclassicism” (combining the ancient Greek *néos*, “new”, with classicism, “referring to antiquity”) described idealization of the appeal of ancient Greek and Roman style.
- 5 The town Torre del Greco, located at the foot of Vesuvius near Naples, was notably renowned for its production of coral objects and “seashell cameos”, which were popular souvenirs of the Grand Tour.



Ninfe necklace
© Van Cleef & Arpels - Inès Dieleman

On the outward or return journey, crossing the Alps created a real esthetic shock⁶. The grandiose splendor of a huge and inaccessible Nature encouraged the development of new artistic theories (the Sublime⁷) and movements. The picturesque and – from 1820 on – romanticism both exerted an influence on the art of jewelry. On the return journey, following these physical and intellectual ordeals, Baden-Baden was a welcome stop: an opportunity to discover Germanic folklore and the comfort of a spa town.

In the 19th century, this passion for travel endured, but the development of means of transport and communication altered its expression. The fashion of the Grand Tour gradually gave way to “tourism⁸” and its associated leisure activities, including to more and more distant destinations.

Today, it is the cultural heritage of its birthplace, Europe, that the Maison is reinterpreting, with the Le Grand Tour raconté par Van Cleef & Arpels High Jewelry collection. Sculptural necklaces and girandole earrings evoke Renaissance jewels; wide bracelets faithfully reproduce views of well-known sites, in the style of antique micro-mosaics; astonishing clips are composed of vintage cameos and intaglios. The 70 pieces approximately are an invitation to discover the Maison’s creativity, the excellence of its savoir-faire and its unique taste in gems. But they are also an opportunity for Van Cleef & Arpels to reassert its attachment to the arts, and to demonstrate that a great voyage is indeed a work of art in itself.

⁶ In the 18th century, the first ascents of Mont Blanc made the town of Chamonix a new leg on the Grand Tour.

⁷ E. Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, London, R. and J. Dodsley, 1757; E. Kant, *Observations sur le sentiment du Beau et du Sublime*, Paris, J.-J. Lucet, 1796.

⁸ “Tourisme” was first used in French in 1841. But it only became widely used during the late 19th century, once the industrial revolution had encouraged new patterns of leisure and mobility (railways). See Gilles Chabaud, “Aux origines du tourisme: les Grands Tours de l’époque moderne”, *Relations internationales*, n° 102, 2000, p. 147-159.



Cornucopia clip
© Van Cleef & Arpels - Inès Dieleman

"This High Jewelry collection celebrates a tradition that has always fascinated us. At the beginning of the 20th century, when Van Cleef & Arpels was founded, curiosity for other cultures, periods and forms of art was a way to fuel one's imagination and give rise to innovative creations. But even before that, traveling abroad to discover the vestiges of ancient civilizations served as a mind-opening practice for intellectuals and artists in Europe. It has had a strong impact on our uses of today. We still travel to widen our perspectives, in a quest for experiences and encounters.

The collection is multi-dimensional. It blends the traditions of jewelry and decorative arts – such objects were brought back as souvenirs from the Grand Tour – with the idea of once again discovering and mixing periods and cultures. For that, we followed the trail of our predecessors and chose cities that were renowned historically. We took inspiration from antique jewelry – Roman, Etruscan, Medieval or Renaissance –, marrying it with our own heritage, style and craftsmanship. The result is like a colorful sketchbook that invites to dive into destinations and gemstones."

Nicolas Bos, President and CEO of Van Cleef & Arpels

THE EXPRESSION OF VAN CLEEF & ARPELS' SAVOIR-FAIRE

To transcribe the beauty of the writings and works encountered in the context of the Grand Tour, Van Cleef & Arpels has deployed the full spectrum of its expertise: the creativity of its design studio, the trained eye of its gemologists, and the savoir-faire and mastery of its High Jewelry workshops. The Maison's designers and craftsmen have breathed life into pieces conceived like so many travel sketches: an invitation to set forth and admire in wonder.

Throughout the collection, necklaces and bracelets form landscapes rich in contrasts, their motifs ranging from Italian antiquity to the mesmerizing beauty of snow-peaked mountains. Worked three-dimensionally in the round, the clips display sculptural volumes that blur the boundaries between jewelry and the goldsmith's art. Earrings light up the face in the style of baroque girandoles or Etruscan bauletti, while rings rise up in relief on the hand, captivating the gaze with their graphic contours and sparkling colors. Each creation is designed like a *tableau*, brimming with patiently executed details. Gold is worked to take on different aspects: hammered to create effects of reflection, in generous gadroons to play with the light, as shimmering pearls, or in architectural lines with alternating polishing techniques. The pieces create an impression of surprise, with traditional savoir-faire – in homage to the history of jewelry – encountering contemporary techniques. On the front and back of the creations, the virtuosity of the Maison's craftsmen is expressed in both the delicacy of the articulations and the intricate finishing touches.



From left to right
Silver mock-up of the Dea eterna clip
Setting a sapphire from the Josiah necklace

The vast palette of gems is accentuated by a remarkably diverse selection. Each setting celebrates the beauty of varied stones, which reveal their vivid hues in harmonies patiently composed by the Maison's expert gemologists. The materials form contrasting ensembles: faceted gems rub shoulders with cabochons, while the transparency of precious stones is associated with the sheen of pearls, the fires of opals, or the luster of coral in its natural form. The intense blue of sapphires combines with the deep nocturnal hue of lapis lazuli; the enchanting green of emeralds is enhanced with the sparkle of diamonds; the tender tones of garnets mingle with the thousand and one nuances of colored sapphires. Stones worked in keeping with the art of hardstone carving also occupy a place of honor: an engraved emerald nestles at the heart of a transformable necklace, while historical intaglios – sapphire, jasper and citrine – illuminate three clips evoking the treasures of Antiquity.



From left to right
Selecting the stones for the Escale antique bracelet
Polishing the emerald setting from the Piazza divina necklace



LONDON

Canaletto (Antonio Canal),
Westminster Bridge, with the Lord Mayor's Procession on the Thames (detail),
1747, oil on canvas. Paul Mellon Collection.
2023 © De Agostini Picture Library / New Picture Library / Scala, Florence.

JOSIAH



NECKLACE AND EARRINGS
WITH DETACHABLE PENDANTS
White gold, two oval-cut sapphires weighing 25.10 and 21.78 carats (Sri Lanka),
one round DIF diamond weighing 1.55 carats, diamonds.

The voyage begins in the streets of London. The heart of this bustling city is the birthplace of Wedgwood porcelain, the inspiration for the Josiah necklace. Two sparkling strands fluidly unfurl, one of round and the other of baguette-cut diamonds, separated by a row of baguette-cut diamonds that offers glimpses of the skin. Intricately articulated, the strands hug the curve of the neckline to ensure optimum comfort when worn. Like silk ribbons, they intertwine to hang down at the front, culminating in two remarkable oval-cut sapphires weighing 25.10 and 21.78 carats. Matched with care by the Maison's expert gemologists, these Sri Lankan stones create an interplay of intense blue that evokes Wedgwood porcelain. One stands slightly higher than the other, creating an impression of subtle movement. The sapphires are detachable and – to suit the mood – can adorn the earrings that complete the set. A round DIF diamond weighing 1.55 carats also glitters in the hollow of the neck, adding an extra note of brilliance to the ensemble.



From left to right
Creating the border on the Josiah necklace
Finishing a setting on the Josiah necklace

DEA ETERNA



CLIP

Yellow gold, white gold, rose gold, one oval-cut pink sapphire weighing 3.47 carats (Madagascar), sapphires, lapis lazuli, one gray cultured pearl, diamonds.

Taking Canova's statue at the stately home of Chatsworth House as its subject matter, this creation evokes the treasures of the sumptuous residence of the Duke of Devonshire, nicknamed the English Versailles. The Dea eterna clip reveals the silhouette of the goddess Hebe, within a profusion of elements inspired by a garden rockery. Perched on a rock of lapis lazuli with a rough aspect, the young girl pours ambrosia with a graceful movement. The niche that surrounds her is made up of superposed strips of polished or textured gold and brilliant and marquise-cut diamonds; the ensemble suggests the asperities of rock. Within this polychrome profusion of forms and textures, the eye wanders among the various three-dimensional elements: lingering on the white gold volutes of the pediment, delighting in the warmth of the pink sapphire, or the lightly spangled tint of the lapis lazuli. Like a bejeweled *tableau*, the clip also evokes the artificial waterfall installed in the gardens of Chatsworth House, crowned by an elegant pavilion in the form of a temple. As a finishing touch, a cultured pearl encapsulates all the eternal youthfulness of the arts of the past, whether antique or baroque.



From left to right and top to bottom
Adjusting the lapis lazuli on the Dea eterna clip silver mock-up
Assembling a bezel setting on the Dea eterna clip gold structure
Pre-polishing the feminine figure from the Dea eterna clip
Setting the pink sapphire on the Dea eterna clip



PARIS

Nicolas-Jean-Baptiste Raguenet,
View of the Pont-Neuf and Samaritaine Pump, from the Quai de la Mégisserie in Paris (detail),
1777, oil on canvas, 46 × 83 cm. Paris, Carnavalet Museum.
2023 © Photo Scala, Florence.

LUCENDI



EARRINGS

Rose gold, white gold, two oval-cut rubellites
weighing 11.48 and 10.14 carats, mauve sapphires, diamonds.

Reviving the memory of the Court's ladies-in-waiting and the lights of their *boudoirs*, the Lucendi earrings portray a precious conversation, under the auspices of Parisian refinement. Suggesting the elaborate silhouette of 18th century chandeliers, they are adorned with pampilles and trace the outline of the *corbeille*, suspended by a chain from a triple loop of rose gold. The jewelry elements take their places inside an intricate structure of well-balanced proportions, alternating geometric motifs and clean lines punctuated by diamonds. A search for harmony that can also be seen in the careful matching of the colored stones. Placed horizontally, two oval-cut rubellites – weighing 11.48 and 10.14 carats – combine their brilliance with that of diamonds and pale mauve sapphires. The piece radiates pastel tones extending to deep pink: they are suffused with the opulence of a society of *salons*, with its inherent rivalries.



THE ALPS

Gabriel Lory the Elder,
Wetterhorn and Rosenlauri (detail),
1817, watercolor, 52 × 74 cm. Bern, Kunstmuseum.
©akg-images / André Held.

REGINA MONTIUM



NECKLACE WITH DETACHABLE PENDANT
White gold, one oval-cut blue-green tourmaline weighing 27.70 carats,
one cushion-cut blue-green tourmaline weighing 16.26 carats,
sapphires, aquamarines, tanzanites, diamonds.

Two stones with an enchanting glow take pride of place on the Regina montium necklace. The first, a cushion-cut tourmaline weighing 16.26 carats, nestles at the heart of the choker, above a second oval-cut tourmaline weighing 27.70 carats and completing a detachable pendant. The two gems create a harmonious interplay of blue-green shades, accentuated by the sparkle of diamonds and the blue and violet tones of sapphires, aquamarines and tanzanites. The colored stones scattered across the choker and medallion have been carefully chosen by Van Cleef & Arpels' expert gemologists, to highlight the tones and undertones of the two center stones as best as possible. The ensemble evokes the poetry of a snowy mountain landscape – like that of the Lac des Quatre-Cantons seen from Mont Rigi in Switzerland, which Leo Tolstoy described as follows in his short story *Lucerne* (1857):

“As I went up to my room, and opened the window facing the lake, the beauty of its waters, the mountains, and the sky, at the first moment literally dazzled and overwhelmed me... The lake spread between the variegated green shores... in the background, the rolling, pale lilac-colored vista of mountains, with fantastic peaks built up of crags and pallid snow-capped summits. And everything was bathed in a fresh, transparent azure atmosphere...”



From left to right
Assembling the Regina montium necklace
Final brush polishing the Regina montium detachable clip

ÉTOILE DES GLACIERS



CLIP
White gold, yellow gold, sapphires,
white and yellow diamonds.

“When the sun went down behind the glacier, flooded in bluish-pink vapors, as the warm air of a fine winter evening slipped into your hair, and the melancholy notes of the church bell echoed across the valley [...], I gazed at the soft undulations of the lightly swaying pines, I breathed in the sweet scent of the wild violets which, on the first warm day that occurs, open their calyces beneath the dried moss at the contact of the first pale ray of sun.”

George Sand, *Lelia*, I, Paris, Calmann-Lévy, 1881.

George Sand’s enchanting scene plunges the reader into the heart of the Alps. When winter comes to an end, pines and violets blossom to open the way for nature’s renewal. It is the moment when the Edelweiss gently awakens during the first fine days.

The *Étoile des glaciers* clip depicts this wild plant that blossoms at high altitude. A rare and protected species, it flowers each year into downy white petals. Each element that makes up the creation was worked minutely, before being positioned on the structure. The diamonds’ intense yellow complements the gentle blue of the sapphires, illuminating the composition with myriad reflections. These stones are accompanied by thin petals of round, pear-shaped, square- and marquise-cut diamonds. The different gems are combined with white and yellow gold, to endow the creation with a shimmering quality. Inspired by the beauty of flowers ever since its foundation, Van Cleef & Arpels here continues to transcribe their vitality, capturing the grace of an ever-renewed spectacle.



ITALY

Bernardo Bellotto (1720-1780),
Caprice with the Colosseum, oil on canvas, 1740-1750
Galleria Nazionale, Parma

ESCALE AU PALAIS AND ESCALE SACRÉE



ESCALE AU PALAIS BRACELET
White gold, rose gold, sapphires, rubies,
blue and green tourmalines,
tsavorite garnets, diamonds.

ESCALE SACRÉE BRACELET
White gold, rose gold,
blue and mauve sapphires,
black spinels, diamonds.

After crossing the Alps, the Maison explores Italy in search of the country's antique and renaissance treasures. In Venice, Rome, Florence and Naples, Van Cleef & Arpels unearths architectural lines and luminous colors, giving rise to true *tableaux*. Such is particularly the case with these four bracelets, each of which pays homage to one of these cities. Entirely flexible, the creations are directly inspired by the *bandeaux* bracelets typical of the 1920s. They adapt to the curve of the wrist, with an articulated structure that ensures they are very comfortable to wear. On the visible side, thin insertions of sculpted gold evoke well-known Italian landmarks. They are surrounded by gems that add a watercolor touch to the enchanting landscapes, in the style of micro mosaics.

ESCALE ANTIQUE AND ESCALE SUR LA BAIE



ESCALE ANTIQUE BRACELET
Rose gold, emeralds,
tsavorite garnets, diamonds.

ESCALE SUR LA BAIE BRACELET
White gold, rose gold, colored sapphires,
tsavorite and spessartite garnets, diamonds.

Set in such a way that they entirely hide the metal mount that holds them in place, the stones – rubies, emeralds, colored sapphires, spinels, garnets and tourmalines – have been selected for their color and their consistent dimensions, to compose bejeweled panoramas of harmonious shades. The back of the bracelets also displays virtuoso techniques. Their intricately openworked structures allow the light to pass through, suffusing the stones with an intense sparkle. On the Escale Antique bracelet, more golden insertions recall the scenes pictured on the front, continuing the story told by the creation.



From left to right and top to bottom
Selecting the stones for the Escale antique bracelet
Selecting the stones for the Escale antique bracelet
Assembling the rose gold motifs on the structure of the Escale au palais bracelet
Engraving the rose gold motifs on the Escale sacrée bracelet



VENICE

Canaletto (Antonio Canal),
The Molo, Seen from the Bacino di San Marco (detail),
1730–1755, oil on canvas, 47 × 81 cm. Paris, Louvre Museum.
© RMN-Grand Palais (musée du Louvre) / René-Gabriel Ojeda.

CHANT DES GONDOLIERS



NECKLACE

White gold, yellow gold, sapphires, turquoise, diamonds.



EARRINGS

White gold, yellow gold, sapphires, turquoise, diamonds.

The Chant des gondoliers necklace and earrings suggest the emblematic waters of Venice, thanks to 16 oval-cut turquoise cabochons of a particularly vivid color. Fashioned into articulated pendeloques, these extremely rare stones circle the neck in a regular cascade. They are topped by diamond-paved arch motifs evoking the city's low bridges, like an invitation to a voyage along the river. Beneath each arch, three round sapphires present charming shades of blue. The radiance of intricately carved yellow gold illuminates the piece with a sun-like glow. Meanwhile, the back of the necklace displays a striking gradation of sapphires, whose blue lightens to progressively make way for the diamonds that adorn the front of the piece. Finally, a pair of matching earrings echoes the necklace's motifs, each of them embellished with a turquoise pendeloque that coordinates perfectly with those adorning the choker. The ensemble evokes the contours of a picturesque and sun-drenched Venice.

“During a sleepless night, out on my balcony at about three o'clock in the morning, I heard the famous and ancient gondoliers' song for the first time. It seemed to me that the first call, hoarse and plaintive, resonating in the silence of the night, came from the Rialto [...]. A similar call replied from even further away, coming from the opposite direction. This extraordinary, melancholic dialogue continued over fairly long intervals; I was so awestruck that I was unable to fix its musical contour in my mind, despite its extreme simplicity.”

Richard Wagner, *My life*, 1870.



From left to right and top to bottom
Assembling the structure of the Chant des gondoliers necklace
Setting a turquoise cabochon on the Chant des gondoliers necklace
Assembling the structure of the Capriccio necklace

CAPRICCIO



NECKLACE AND EARRINGS
WITH DETACHABLE PENDANTS
White gold, yellow gold, 5 pear-shaped emeralds
weighing a total of 31.13 carats (Zambia), emeralds, diamonds.

Vestiges of the splendor of ancient Rome, they have endured through the ages. The ruins of majestic buildings, once the seats of power or religion, still bear the traces of their magnificent past. Their beauty has given rise to the Capriccio necklace. Two rows of diamonds, evoking the vaults of this architectural past, are accentuated by a thread of yellow gold, highlighting the design's graphic quality. Five emeralds of remarkable quality, weighing a total of 31.13 carats, illuminate the composition. Set in pendeloques, these Zambian gems stand out for the fineness of their crystallization, their particularly strong color, and their elegantly elongated pear-shape, rare characteristics for stones of this origin. In keeping with the Maison's tradition of transformable jewelry, the emeralds can be removed to adorn a pair of matching earrings, or worn on a diamond-set chain called "*miroir des eaux*".

On the back of the necklace, nature comes to life in a profusion of different-sized stones. The gems have been very carefully selected to form a harmonious ensemble. The use of different settings – prong, corner, bead and bezel – transforms them into lush foliage, gracefully highlighting the clasp.



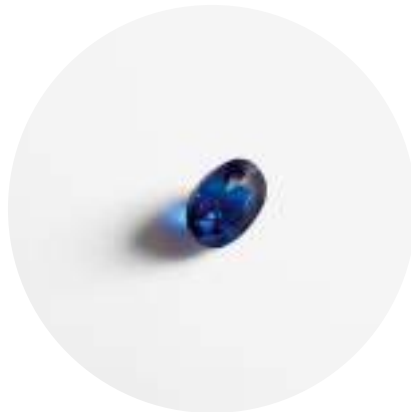
REINE DE L'ADRIATIQUE



NECKLACE AND CLIP
WITH INTERCHANGEABLE MOTIFS
White gold, rose gold, one oval-cut sapphire weighing 9.40 carats (Burma),
sapphires, lapis lazuli, turquoise, diamonds.

An emblematic location in Venetian life, the Piazza San Marco has inspired the Maison to create a graphic set – made up of a finely worked necklace and clip – studded with stones of intense blue. Two strips of gadrooned rose gold embellish the choker, revealing an alternation of jewelry elements. The openwork structure seems to trace the course of the Grand Canal, the bridges that cross its waters and majestic palaces. With its geometric motifs incrustated with gems of varied shapes and colors – lozenges, hexagons, circles, points – this necklace also evokes the composite architecture and costumed harlequins of the Piazza San Marco. Bathed by the light of diamonds and white gold, the composition reveals blue tones that mingle turquoise with the deep shades of lapis lazuli and sapphires. This glittering harmony is echoed on the central medallion, where a sapphire weighing 9.40 carats – set within a diamond surround – stands above a marquetry of stones that recall the decoration of the necklace.

This detachable motif can be replaced by a clip depicting the landscape of Venice seen from the sea, in the way of a micro mosaic of gems. Raised over the waters between the murmur of the waves and the songs of the gondoliers, the Serenissima is revealed in an atmosphere reminiscent of the *vedute* of the 18th century – highly detailed paintings of urban landscapes. The motifs stand out thanks to contrasting materials: polished gold, a turquoise sky, diamond clouds and a sea of lapis lazuli. At the bottom of the creation, intersecting lines of precious stones evoke the striking appearance of this “unique site in the universe”. (George Sand)



CARRIERA



EARRINGS
WITH DETACHABLE PENDANTS
Rose gold, white gold, pink sapphires, spessartite garnets,
white cultured pearls, diamonds.

With their soft tones, the Carriera earrings pay tribute to the Venetian painter Rosalba Carriera (1675-1757), a member of the Rococo movement and originator of the taste for pastels in France in 1720. Testimony to the Maison's taste for colored stones, the pieces subtly blend different shades of pink sapphire with the warm orange of spessartite garnets. On each earring, this bold association is accentuated by six cultured pearls, whose iridescent white alludes to the jewelry in fashion at the French and Italian courts of the 18th century. The structure combines pink and white gold to give a gentle feel to the ensemble. Delicately worked with incredible finesse, it allows the light to pass freely through the stones. The latter are held in place with different kinds of setting: prong, bead or bezel. The earrings are transformable, and can be worn with or without their pendants to suit every occasion.



FLORENCE

Lancelot-Théodore Turpin de Crissé,
View of Florence, Ponte Vecchio (detail),
1812, oil on canvas, 76 × 97 cm. Rueil-Malmaison, castles of Malmaison and Bois-Préau.
© Photo Josse / La Collection.

VILLANOVA



NECKLACE AND EARRINGS
WITH DETACHABLE PENDANTS
White gold, rose gold, 9 cabochon-cut rubellites
weighing 110.04 carats, diamonds.

The Villanova necklace is inspired by the style of Etruscan jewelry to provide an original take on the treasures of Florence. The piece presents a generous ensemble of evenly-sized rubellites, in a refined composition that reveals the beauty of the stones. Lightweight and flexible, the chevron-linked choker – from which the pendeloques are suspended – traces a braid of rose gold punctuated by round diamonds. Their sparkle is complemented by the fires of the motifs, which reproduce the outlines of the headdresses of Etruscan statuettes. Different types of setting – scallop, bead, prong – accentuate the brilliance of these jewelry elements, on which the correct positioning of the cabochons depends. Almost gracing the skin, on an openwork structure that leaves their luminosity undisturbed, the rubellites adorn the neckline with their deep pinkish purple, forming a harmonious blend with the shades of rose gold.

This combination is repeated on the earrings, to which the necklace's pendants can be attached – replacing their white gold mounts with a bicolor structure. This set is testimony to the Maison's eye for detail: at the back of the necklace, a pear-shaped diamond emphasizes the delicacy of the clasp, extending the line of the neck.

ODE À L'AMOUR



RING

Rose gold, white gold, one oval-cut pink sapphire weighing 4.04 carats (Madagascar), rubies, pink sapphires, diamonds.

In 1485, the Florentine painter Sandro Botticelli created one of the most famous masterpieces of the Italian Renaissance: *The Birth of Venus*. On its Grand Tour, the Maison offers the Ode à l'amour ring in homage to this great master, in a blend of creativity and savoir-faire.

An oval-cut pink sapphire weighing 4.04 carats nestles in the hollow of a rose gold shell, whose raised edges protect the stone. Rubies, pink sapphires and diamonds surround it delicately, while round diamonds underline the contour of the shell. Around it, marine life seems to thrive; cockles and stones rest against a white gold shank, set with diamonds. Van Cleef & Arpels has called on the savoir-faire of its workshops to create a highly realistic piece; the sculpted rose gold and the white gold's *ramolayé* – carved before being raised in volume – offer a striking reproduction of a seashell's three-dimensional texture.



ROME

Feodor Mikhailovitch Matveev,
View of the Colosseum from the Palatine Hill, Rome (detail),
1816, oil on canvas, 107 × 156 cm. Moscow, Tretyakov Gallery.
©akg-images.

PIAZZA DIVINA



NECKLACE WITH INTERCHANGEABLE PENDANTS

White gold, rose gold, yellow gold, platinum,
one oval-cut emerald weighing 13.09 carats (Ethiopia),
one pear-shaped DFL Type 2A diamond weighing 1.03 carats,
one pear-shaped DFL Type 2B diamond weighing 1.03 carats,
emeralds, sapphires, diamonds.

The Piazza Divina necklace is an invitation to travel to the gates of Rome, and Saint Peter's Square. Renowned for its baroque architecture designed by Bernini, the latter is remarkable for its unusual outline: a first trapezoidal area gives way to a second one with an elliptical shape. This necklace subtly borrows that geometry in its unfolding lines and curves. Rings of white gold set with diamonds, studded with emeralds and sapphires, articulate fluidly to form the choker. This interlacing is punctuated by fourteen pendeloques in rose gold and diamonds, alternating with motifs that each combine a pear-shaped diamond and an emerald. At the center of the necklace, a medallion showcases an oval-cut emerald weighing 13.09 carats; it attracts the gaze with its surround of round diamonds, which create a perspective effect. The thin structure of the bezel enables the eye to fully appreciate the transparency and intense green of this rare Ethiopian stone. To suit any mood, the medallion can be replaced by a second one with diamonds at its center, matching the earrings that complete the set.



NECKLACE WITH INTERCHANGEABLE PENDANTS
White gold, rose gold, yellow gold, platinum,
one oval-cut emerald weighing 13.09 carats (Ethiopia),
one pear-shaped DFL Type 2A diamond weighing 1.03 carats,
one pear-shaped DFL Type 2B diamond weighing 1.03 carats,
emeralds, sapphires, diamonds.



From left to right and top to bottom
Thread polishing the Piazza Divina necklace
Setting the emerald on the Piazza divina detachable pendant
Final assembling of the Piazza divina necklace

LAURIER IMPÉRIAL, ANFORA AND FRESQUE CÉLESTE



CLIP
White gold, yellow gold,
one carved cushion-cut sapphire
weighing 4.90 carats (Sri Lanka), sapphires,
lapis lazuli, diamonds.

The history of Rome, city of the great ancient emperors, is here evoked in three sculptural clips. The Laurier impérial clip, depicting a laurel branch to evoke the famous crowns, showcases an engraved sapphire dating from the 3rd century. The stone's historic origins make it an extremely rare specimen. The intaglio represents the emperor Caracalla (188-217), famous notably for giving his name to the baths at Rome and Baden-Baden. The portrait is typical of representations of the emperor, often depicted in profile and dressed in a robe adorned with a fibula. The lines on his brow, his lowered gaze and the shape of his mouth are also characteristic of the figure. The engraved sapphire is of remarkable quality for an intaglio of that period, and displays a fine transparency. All around the stone, diamond and sapphire foliage and berries of lapis lazuli unfurl with a realistic movement. The gold has been carefully carved to take on a plant-like aspect. To complete the creation, a pear-shaped diamond illuminates the laurel stem, providing an ultimate finishing touch.



CLIP
Yellow gold, rose gold, one carved red jasper motif weighing 3.47 carats, one oval-cut spessartite garnet weighing 4.87 carats, lapis lazuli, diamonds.



CLIP
Yellow gold, white gold, one carved cabochon-cut citrine weighing 8.62 carats, diamonds.

Like a still life, the Anfora clip reveals a red jasper intaglio, presenting an amphora motif engraved in the block in counter-relief. Intaglio is thus distinguished from the cameo technique, in which a stone is sculpted in relief: both types of decoration belong to the art of glyptic, which was popular during Antiquity. Engraved in the 2nd century, this gem also stands out for its historical value. It takes its place at the heart of a composition inspired by the art of the goldsmith – with gold sculpted in three dimensions mingling with hammered or mirror-polished gold throughout the various elements. Cabochons of lapis lazuli complete this homage to ancient Rome, and contrast with the round diamonds that punctuate the creation. Finally, an oval-cut spessartite garnet weighing 4.87 carats illuminates the ensemble with a sun-like glow.

The third clip, *Fresque céleste*, combines the delicate shimmer of hammered gold with the sparkle of diamonds, in generous volutes inspired by depictions of clouds in baroque art. A surprising stone lights up the heart of this poetic profusion: an intaglio produced between the 1st and 2nd centuries on an 8.62-carat cabochon of citrine – a material rarely used in the history of glyptic. The engraving representing a crescent moon and stars stands out clearly in the deep honey-yellow of the material. Diamonds set within golden stars punctuate the creation, instilling it with an aura of mystery.



From left to right and top to bottom
Assembling the setting on the structure of the Laurier impérial clip
Thread polishing the settings on the Laurier impérial clip
Working on the textured gold from the Anfora clip
Brush polishing the Anfora clip

JARDIN DE MOSAÏQUE



TRANSFORMABLE LONG NECKLACE

White gold, one engraved hexagonal-cut emerald weighing 56.97 carats (Colombia), two sugar loaf emeralds weighing 3.37 and 3.28 carats (Colombia), 1,070 emerald beads for 546.50 carats (Colombia), one EVVS1 Asscher-cut diamond weighing 1.01 carats, diamonds.

Hugging the chest with the elegance and fluidity of draping, the Jardin de mosaïque long necklace unfurls in a harmonious cascade of emerald beads, weighing a total of 546.50 carats. Facing one another on either side of the neck, a succession of delicately articulated jewelry elements recall the motifs of Roman mosaics after which the piece is named. On one side, an engraved Colombian emerald, weighing 56.97 carats, nestles in the heart of a procession of round, calibrated, baguette-cut and square diamonds. Remarkable for its proportions, this antique gem is equally fascinating for the quality of its crystallization and its intense color, which are both extremely rare for an engraved stone of this size. On both sides, the image of a flower with plump petals blossoms, endowing the stone with poetry. At its tips, two carefully matched sugarloaf emeralds echo the image's three-dimensional relief. In keeping with the Van Cleef & Arpels style, this transformable creation can be worn in other ways: the necklace can be reduced into two shorter versions, while the central emerald can be transformed into a clip thanks to a mechanism that is as ingenious as it is discreet.



DIANA



TRANSFORMABLE LONG NECKLACE
White gold, rose gold, one cushion-cut sapphire weighing 8.55 carats (Madagascar),
sapphires, emeralds, white cultured pearls, diamonds.

The name of this transformable long necklace is a reference to the temple of Diana in the gardens of the villa Borghese in Rome. A Madagascan sapphire weighing 8.55 carats sparkles within an elegant composition of emeralds, sapphires, diamonds and cultured pearls. Its velvety blue color and attractively crystallized material are revealed by an elegant cushion cut, set at the heart of a three-dimensional motif adorned with light and dark blue sapphires, and diamonds. Supplemented by three pendeloques of cultured pearls, this central medallion crowns a small rose gold cage enclosing a sapphire, and a tassel of pearls and emerald beads of increasing dimensions. Their sheen combines with the gentle shimmer of rose gold beads and gadroons to punctuate the creation. The association of materials on the pendant echoes the rows that make up the long necklace.

The jewelers have paid special attention to the articulation of the various elements – to guarantee the flexibility of the ensemble – and to ensuring that the transformation mechanisms are easy to use. With its detachable tassel, the long necklace thus offers two long options and one short, along with a clip and two bracelets.



TEATRO



RING

Yellow gold, white gold, one sugar loaf emerald weighing 3.93 carats (Zambia), diamonds.

The majestic Theater of Pompeii – a performance space inaugurated in 55 BC – has inspired the Teatro ring, which offers a new perspective on the beauty of the ruins of ancient Rome. Van Cleef & Arpels pays tribute to the architecture of the period with a graphic and generously proportioned piece in yellow and white gold.

A sugar loaf emerald of Zambian origin, weighing 3.93 carats, nestles at the center of the scene. Its rich, saturated tones recall the colors of the monument's facade. Round and baguette-cut diamonds emphasize the contour of the stone, while a play of steps in intricately polished gold creates intense reflections. On the body of the ring, carved volutes recall the silhouettes of Ionic columns. The various three-dimensional reliefs amuse the eye which plunges into the world of ancient theater.

CORNUCOPIA

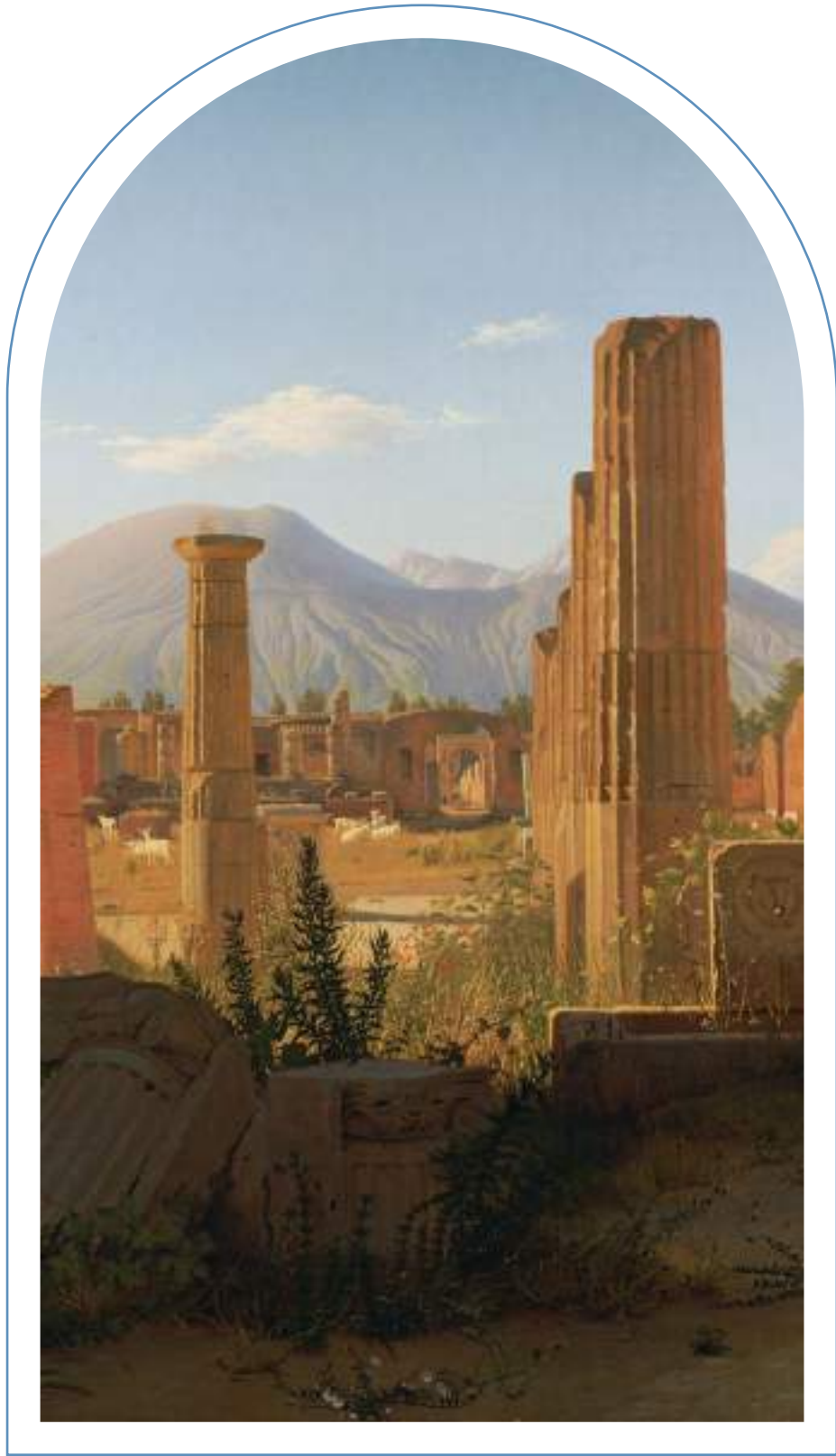


CLIP

Rose gold, white gold, one cushion-cut rubellite weighing 12.38 carats, rubies, pink sapphires, spessartite garnets, amethysts, diamonds.

Originating in Greek mythology, the horn of plenty refers to a container endowed with an extraordinary property: filled with fruits and flowers, it can never be depleted. A symbol of profusion and riches, it has inspired Van Cleef & Arpels to create this luxuriant clip. A rubellite weighing 12.38 carats immediately attracts the gaze. Its deep red is revealed in a generously proportioned cushion cut, whose facets multiply the reflections. Diamond leaves, a bunch of amethysts, and a pomegranate set with rubies and spessartite garnets blossom around it. The buff-topped stones suggest the sweetness of fresh fruit, reproducing the abundance associated with this magical object. Finally, flowers set with sapphires, spessartite garnets and diamonds form precious bouquets. The nuances of the colored stones unfurl in a flamboyant harmony, illuminated by the myriad reflections of diamonds and the shimmer of polished rose gold.

To preserve all the lightness and finesse associated with the Maison's creations, the internal structure of the piece is hollow. The outside features a succession of polished golden ribbons, which infuse the ensemble with a dynamic feel.



NAPLES

Christen Schjellerup Købke,
The Forum, Pompeii, with Vesuvius in the distance (detail),
1841, oil on canvas, 71 × 88 cm.
Los Angeles, J. Paul Getty Museum.

NINFE



NECKLACE

Rose gold, white gold, one cushion-cut rubellite weighing 24.02 carats, two oval-cut rubellites weighing 12.44 and 11.52 carats, pink sapphires, rubies, spessartite garnets, pink and angel-skin coral, diamonds.

The Ninfe necklace depicts a generous floral crown, like those that can be seen in the mosaics of the ruined Nymphaeum in Herculaneum, a monument dedicated to the nymphs. The garland is suspended from two ribbons, which echo one another in a reversed mirror image. Made up of links of gadrooned rose gold or diamonds and pink sapphires, they join at the neck to form a three-dimensional knot. At the center of the creation, a luxuriant composition of leaves in gadrooned rose gold, white gold and diamonds, or red and pink “angel-skin” coral surrounds three vividly colored gems like a precious nest. A pink cushion-cut rubellite weighing 24.02 carats illuminates the hollow of the neck with its limpid material and soft pink color, subtly accentuated by two oval-cut rubellites weighing 12.44 and 11.52 carats of particularly even color. Selected with the greatest care by Van Cleef & Arpels’ expert gemologists, the stones form a harmonious symmetry – their tones blending perfectly with the rubies, pink sapphires and spessartite garnets strewn across the creation.

Particular care has been taken to make the piece comfortable to wear. The necklace is punctuated by discreet articulations, while the tips of the leaves on the central motif are softened and slightly curved. The ensemble celebrates the joyful, generous and perpetually renewed nature that has fueled Van Cleef & Arpels’ imagination ever since its foundation.

MADDALENA



NECKLACE WITH DETACHABLE MOTIF
White gold, yellow gold, one sugar loaf emerald weighing 13.78 carats (Colombia),
one gray cultured pearl, diamonds.

Inspired by the pendant worn by the *Young Woman with Unicorn* painted by Raphael in 1505, the Maddalena necklace unfurls around the neck with the fluidity of a glittering ribbon. Hugging the curves of the bust, two rows of diamonds form a knot in the hollow of the neck, from which a jewelry motif is suspended. Between its volutes, the medallion reveals a sugarloaf emerald weighing more than 13 carats; its intense green interacts with the iridescent gray of a detachable pearl from Tahiti. In this new harmony of colors, the surround in white gold and diamonds endows the creation with a timeless elegance, which is emphasized by the well-balanced forms and geometric architecture of the medallion. Details include square diamonds, visible pavilions, the cut of the emerald, triangular prongs or nails in yellow gold on the pearl's bezel: together, they recall the impressive ashlar diamond projections on the facade of the Church of Gesù Nuovo, in Naples. From architecture to High Jewelry, the history of stones becomes the poetry of gems.



From left to right
Carving the stone settings on the Maddalena necklace
Setting the sugar-loaf emerald from the Maddalena necklace

SYMPHONIE FLORALE, SYMPHONIE VÉGÉTALE AND SYMPHONIE DE L'EAU



CLIP
White gold, rose gold,
one oval-cut spessartite garnet weighing 8.10 carats,
one oval-cut tsavorite garnet weighing 7.01 carats,
one oval-cut pink garnet weighing 7.31 carats,
tsavorite and spessartite garnets,
mauve sapphires, diamonds.



CLIP
White gold, rose gold,
one oval-cut pink tourmaline
weighing 4.81 carats,
colored sapphires, diamonds.



CLIP
White gold, rose gold, one black opal
cabochon weighing 5.88 carats (Australia),
sapphires, tsavorite garnets,
green tourmalines, diamonds.

Like an invitation to an enchanted stroll in the hanging gardens of Ravello, Van Cleef & Arpels presents a set of clips with resplendent foliage. The pieces recreate the atmosphere of abundance exuded by the villas of the Amalfi coast, like that of the old medieval Villa Rufolo. Restored by an English lord in the 19th century, it is surrounded by lush flora – which provides the inspiration for these creations that are full of life and movement. Leaves of varied dimensions, in rose gold or white gold paved with diamonds, emerge from interlaced bands adorned with stones and gemstones, to recall the tiered terraces of the gardens.

In the harmonious palette of the Symphonie florale clip, three generously sized garnets – pink, tsavorite and spessartite – blossom like sun-drenched fruits. The prongs that hold them in place blend into the composition – one of them fashioned in the form of a leaf – in the same spirit of freedom. On the Symphonie végétale clip, a pink tourmaline weighing 4.81 carats sets the tone for the assorted hues of pink and mauve sapphires, enhanced by the complementary brilliance of blue sapphires. The last clip, named Symphonie de l'eau, gives pride of place to a black opal weighing 5.88 carats, which bathes the creation with its intense fires. In echo to the gem's changing reflections, blue sapphires, tsavorite garnets and tourmalines seem lit up by a nocturnal, fairylike glow.



BADEN-BADEN

German School,
Medicinal Springs, Baden-Baden (detail),
c. 1760, oil on canvas. Private collection.
© Sotheby's / akg-images.

SCHÄPPEL



RING

Rose gold, white gold, one cushion-cut ruby weighing 3.28 carats (Burma), emeralds, rubies, pink and yellow sapphires, spessartite garnets, diamonds.

At the traditional festivals of Baden-Baden, in the Black Forest, participants wear flamboyant crowns decorated with multicolored beads, ribbons or flowers. The Schäppel ring evokes these vivid, joyful palettes: after careful selection, emeralds, rubies, pink and yellow sapphires, spessartite garnets and diamonds create a subtly balanced harmony of tones. The buff-topped stones maintain all their transparency and clarity, while reproducing the three-dimensional volume of traditional headdresses. At the center of the creation, a 3.28-carat ruby reveals its intensely deep red in a generously proportioned cushion cut. A surround of gadrooned rose gold accentuates the relief of the ring, and echoes the gold beads strewn across the composition. The ensemble contrasts with the white gold shank set with diamonds, which brings out the opulence of the piece.

JEU DE COLOMBAGE



TRANSFORMABLE RING

White gold, one sugar loaf emerald weighing 13.35 carats (Colombia), rubies, sapphires, diamonds.

In the streets of Baden-Baden, the traditional timbered frame houses sometimes display joyful associations of colors. The atmosphere of the old town is here reflected in the motifs of the Jeu de colombage ring, with a 13.35-carat sugar loaf emerald towering at its center. With its deep and intense green, the stone forms a pyramid with rounded edges, dominating a composition of diamonds, rubies and sapphires: the ensemble creates an effect of softness and brilliance. The surround can be removed to make way for a refined solitaire, and combined with another ring adorned with diamonds and sapphires at its heart. The ring can thus be worn in four different ways, varying its style to suit any occasion.

FEUILLAGE RÊVEUR, FEUILLAGE ENCHANTÉ AND FEUILLAGE MYSTIQUE



CLIP
White gold, one boulder opal motif
weighing 39.80 carats (Australia),
blue and pink sapphires.

The voyage to the center of Baden-Baden concludes with a bucolic detour in the garden of the Lichtenthal Abbey. On either side of the verdant path, huge trees with luxuriant foliage watch over the town with a gaze that has endured the centuries. Willows, oaks, birches and lindens have inspired the Maison to create colored compositions, which give pride of place to rare materials.

On the first clip, a boulder opal motif weighing 39.80 carats – still retaining parts of the rock it came from – displays green, light and dark blue fires beneath a cascade of white gold leaves. The clip is punctuated with round and marquise-cut sapphires of blue and pink, whose shades compose a gradation of color. Some stones – set on mobile bezels – attract the eye along with the light, evoking the mystery of moonlight.



CLIP
Yellow gold, pink sapphires,
angel-skin coral.



CLIP
Rose gold, rubies,
blue and pink sapphires, coral.

The second creation presents shimmering yellow gold foliage, which seems to rustle in a gentle breeze. The leaves, in the form of curved navettes, are sometimes crowned with a round pink sapphire, like the bud of a flower about to bloom. A branch of pink coral – of the color known as “angel skin” – depicts the trunk of the tree. Blue, mauve and pink sapphires adorn the final piece, creating interplays within luxuriant foliage of rose gold, at the tip of a branch of red coral of great quality.

Like genuine miniature sculptures, the three creations are testimony to Van Cleef & Arpels’ taste for rare materials. The boulder opal surprises and enchants, with its two-colored appearance and irregular contours. The branches of “angel skin” and red coral have been preserved in their original form, and polished with care to magnify all the poetic beauty of their color.



From left to right and top to bottom
Setting the boulder opal motif onto the Feuillage rêveur clip
Assembling the leaves from the Feuillage enchanté clip
Pre-polishing the golden navettes from the Feuillage mystique clip
Assembling the different elements from the Feuillage mystique clip

