

WATCHES & JEWELLERY | 9 DAYS AGO
BY LAURA HAWKINS

Editor's pick: TEFAF jewellery finds



Brooch, by Hemmerle (2017): Hemmerle's recent creations have incorporated ancient Egyptian artefacts or carved pieces of jade resembling Leibniz coffee biscuits. It's a feat of hand engineering that the German jeweller's pieces now also incorporate precious designs, where stones appear to be suspended in the air. Play and precision combine in the design of this brooch, which features a rare aquamarine encased in a graphic mesh of Mikado pick-up sticks. Brushstroke daubs of blue paint emphasise the oceanic shimmer of the stone. Real game-upping adornment.



Sea Shell Earrings, by Emmanuel Tarpin (2018), at Siegelson: The Paris-based jeweller launched his eponymous line two years ago, but his background in sculpture is evident in skilled manipulation of aluminium into naturalistic forms. These matt-black aluminium earrings evoke the spiral form of a conch shell. The industrial nature of the material is offset using graduated diamonds, which delicately map their outer form.



Gold cuff, by Sonwai (1991), at Hancocks: Arizona-born Native American jeweller Verma Nequatewa worked with her uncle, the renowned jeweller Charles Loloma, from the 1960s to the 1980s, before establishing her own jewellery house. Puzzle cut mosaic details are idiosyncratic of Sonwai, and this gold cuff is inlaid with a striking tessellation of coral, opal, lapis lazuli, sugillite, and spiny oyster. The two latter materials adhere to Native American decorative tradition.



Ear pendants by Sabba (2018), at FD Gallery: Jeweller Alessandro Sabbatini founded Sabba six years ago, and incredible lightness is characteristic of his aesthetic. These ovoid earrings are formed from curved fronds of titanium, with emeralds deftly set along their edges. When hanging from the ear, the gemstones appear to float in the air, next to a vertical row of diamonds.



Black Label Masterpiece XXI Ribbon Brooch, by Cindy Chao (2018): The thousands of close-set tiny rubies set onto this ribbon of undulating titanium beautifully highlight Chao's distinct aesthetic of texture and lightness. Her designs evoke delicate feathers or unfurling flowers glistening with water droplets. This brooch resembles a lightweight piece of fabric, with contours that appear like folds of silk or chiffon. Each gemstone setting is anodized, allowing for rich violet folds, anchored by a 76.91 brilliant-cut diamond.



16.61-ct yellow sapphire ring, by Cartier (1950), at A La Vieille Russie: From orchids to wild irises, florals have been a key element of Cartier's design heritage. From the 1930s, the Parisian maison introduced realism to its horticultural handwriting, creating floral sprays in intricate, layered arrangements. This ring resembles a daisy but the delicately drooping petals crafted from lengths of baguette diamonds descending towards the finger introduce that non-perfect element that dictates its character. The petals are centred by a large 16.61-ct yellow sapphire, a twinkling take on the sunshine yellow stigma of a daisy.



Flower earrings, by Glenn Spiro (2018): The red gold petals of these Flower earrings have been coated in Hyceram Luminex, a ceramic compound with fluorescent qualities. In a futuristic take on floristry, these earrings will emit a luminescent glow as day moves into night. The UV petals also illuminate the flower's central Tsavorite stigmata.