

THE

Jewelry Journal



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CHIC
GIFTS
ACCORDING
TO THE
EXPERTS

THE
NOBLE
EMERALD
SHINES

NEW
RECORD
SALES AT
AUCTIONS





IN A JEWEL WORLD

JEWELRY CREATIONS AND
ADORNMENTS BY ITALIAN
DESIGNER GIANFRANCO
FERRÉ, EXHIBITED FOR
THE FIRST TIME.

BY ILARIA MAGGI



“THE JEWEL IS THE MOST IMMEDIATE ELEMENT WHICH ALLOWS TO EXPRESS A DESIRE FOR INNATE AND TIMELESS BEAUTY”. - GF





“IN A JEWEL
THERE IS A
WORLD.
OR BETTER,
THE WORLD”.
– GF

Gianfranco Ferré had an innate passion for jewels. In his creative imagination, they were not merely adornments to complete a look but often times the starting point and founding element of the dress itself. Gems, enameled metals, painted wood, Murano glass and Swarovski crystals were crafted into necklaces, bracelets and brooches. Not just precious materials, Ferré’s attention to detail was an essential part of his research. In fact, when explaining his unconventional jewelry during an interview he stated:

“This matches my innate pleasure for experimentation, which finds expression for instance in the reinterpretation of ‘poor’ materials, historically extraneous to the jewelry culture, such as straw, raffia, wood, leather, net. Or the ones belonging to the industrial culture, like the whole range of metals - foundry iron, copper, bronze – or plexiglass, resin, or even glass paste. These materials are essential to me to give luxury a new, richer, more articulate and fluid connotation, more nuanced and stimulating”.

The designer, who became a fashion icon in the ‘80s after creating the 1978 women’s prêt-à-porter line that bears his name, went on to become Creative Director for Maison Christian Dior from 1989 to 1996. The passionate and often innovative approach he applied to the collections was also extended to accessories, in particular the ornaments, and the care he dedicated to them was never less than his attention

to clothing. Curious and meticulous, he conceived jewelry as the concrete realization of “plenty of references and glances referred to the most disparate horizons, both real and fantastic, which I draw inspiration from. Therefore, I do not feel the slightest difference between “dreaming” a dress or a jewel. So the impulse to search similar stimulus and suggestions is absolutely similar, in an infinitely heterogeneous dimension, with neither spatial nor temporal borders”.

Approximately 200 jewels and ornaments are on exhibition for the first time, through February 19th, at the exhibit entitled, Gianfranco Ferré. Sotto un'altra luce: Gioielli e ornamenti (Gianfranco Ferré. Under another light: Jewels and Ornament), held in the impressive Salone delle Feste at Palazzo Madama, in Torino. The display is a cross between a cage and a form of protection, with a series of minimalist and essential iron structures that enshrine and set off the beauty of the creations. The show chronicles pieces made for the runway shows between 1980-2007, expressed as accents to his apparel, in some cases shown along with the clothing. It reveals how the materials and jewels invented and built the dress, becoming both its physical substance and soul, in a playful interweaving of materials. To those familiar with his work, this comprehensive approach to structure and form is not surprising, especially since he had a degree in architecture. In the industry and beyond, Gianfranco Ferré rightfully earned his nickname and title as “the architect of fashion”.