

Marquise

For women of calibre

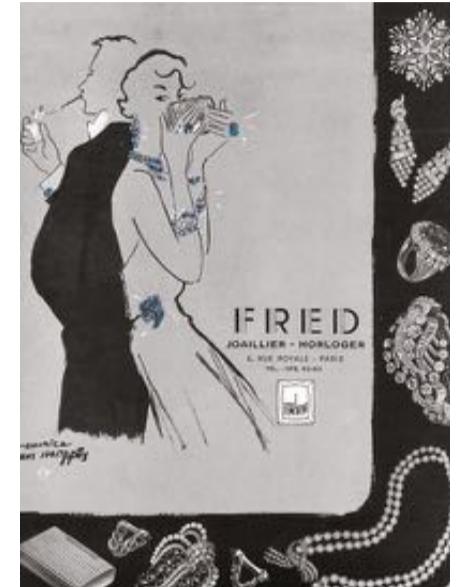


Issue 9



MODERN ROMANTISM

The Frills and Thrills of Fearless Girhood



JEWELLER OF THE ZEITGEIST
The story of Fred's achingly modern jewels

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JEWELS OF THE MED

December brings forth two of jewellery's most intriguing and increasingly sought after gemstones from electrifying Tanzanites to the most sublime Turquoises

By Cheryl Ann Chia



PIAGET
Secrets and Lights Necklace
Necklace in 18K white gold set with 1 cushion-cut emerald (approx. 11.16 carats), 12 marquise-cut diamonds (approx. 4.20 carats), 32 turquoise beads (approx. 11.10 carats) and 151 brilliant-cut diamonds (approx. 9.86 carats).



GIAMPIERO BODINO
Mosaic Necklace
turquoise and amethyst cabochons, mother-of-pearl, diamonds



TIFFANY & CO.
Necklace
Turquoise and onyx
tassel pendant
with diamonds in
platinum

VAN CLEEF & ARPELS
Rouleau Azur Bracelet
Lapis lazuli, turquoise, pearls and diamonds



CARTIER
Paris Nouvelle Vague Ring
Blue sapphires, chalcedonies,
turquoises, lapis lazuli, aquamarines,
moon quartz and brilliant-cut
diamonds (1.62 carats), 18K pink gold

CHOPARD
Earrings
Amethyst, Diamond, Tanzanite



MOUAWAD
Tanzanite Bangle
12.70 carats, Diamond,
1.81 carats, Vivid
yellow diamonds,
0.15 carats

DE GRISOGONO
Melody of Colours earrings
Turquoise, amethysts and white gold



CARTIER
Étourdissant collection, high Jewellery Necklace
Platinum, chalcedonies, amethysts, diamonds

ART DECO REVIVAL

Jewellers are referencing this richly artistic period in modern, show-stopping designs

Vivid colours, bold linearity, dynamic geometry, these Art Deco distinctives were borne of the early twentieth-century's fascination for visionary design in objects and environments that encapsulated life in a fast-paced industrialised world. It was a short-lived yet far-reaching stylistic intermezzo between two world wars that transpired across everything from luxury to machinery, and jewellery in particular was at its zenith. It was an all-changing moment in time when jewellery began to shed its courtly posture and departed from the ceremonial pomp and circumstance, leaning closer towards fashion, art and design. The art deco style of the twenties and the thirties fundamentally repositioned jewellery as fashion accessories rather than ornaments of wealth. Today, in parallel with the rise of easy-to-wear jewellery, art deco is experiencing a renaissance of its own with the emergence of the most vibrant and stunning designs in dizzying succession. Yet what remains most striking about Art Deco-inflected jewellery, it's that, unlike any other decade, it doesn't have an antiquated overtone, pieces will always look as modern and as timeless as ever.



TIFFANY & CO.
Diamond Bracelet
Diamonds, 32.81 carats, and platinum



CARTIER
Paris Nouvelle Vague Bracelet
Diamonds, 19.53 carats, black lacquer, 18K pink gold



COOMI
Necklace
Rubies, 20K gold



LOUIS VUITTON
Chain Collection,
Hologramme Necklace
Tourmaline, 20.42 carats,
diamonds, morganites, emeralds



RALPH LAUREN
Modern Art Deco Cuff
Diamonds, black onyx, green agate, 18k white gold



SUTRA
Ruby Bead Tassel Earrings
Burmese rubies and rose-cut diamonds in black gold



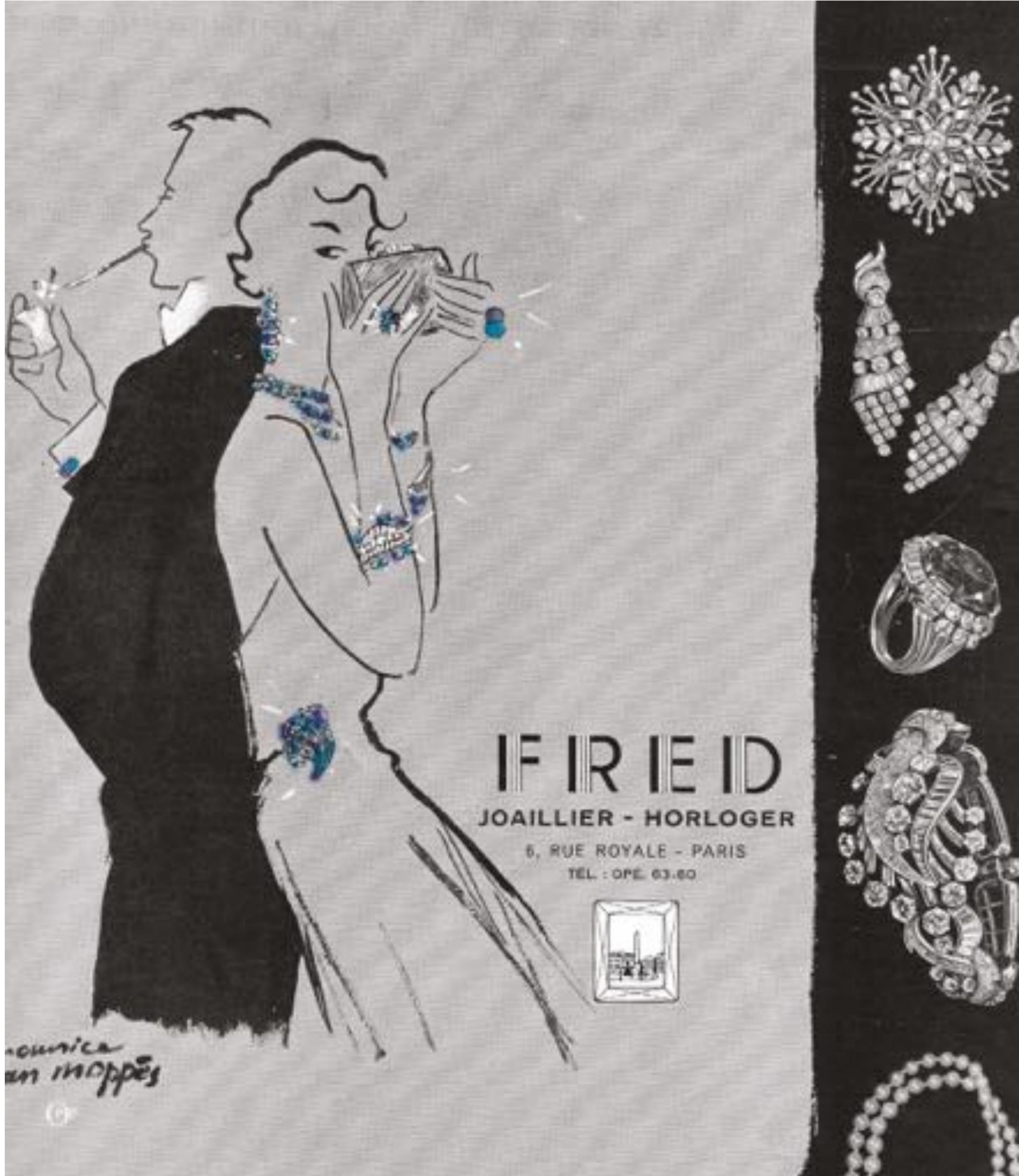
JACOB & CO.
Two Finger Cocktail Ring, Abanico Collection
Brilliant cut diamonds, 3.18 carats,
18k black plated gold

In a stunning robin's egg blue, Turquoise, which means "Turkish stone", is one of the oldest opaque gemstones spanning as far back as Ancient Mesopotamia. It made its way to Europe from the mines in central Asia, deriving its name from the trade routes that led through Turkey where merchants bought the stone at the bazaars of Istanbul. The most predominant high jewellery use of Turquoise, in recent times, is to combine it with other coloured gemstones, putting a playful, eclectic spin on even the most opulent jewels. Tanzanite, on the other hand, is the blue gem vaunted as "the gemstone of the 20th century" and is preceded by its reputation for being 1,000 times rarer than a diamond. Legend has it that deposits of Tanzanite were founded by a Masai tribesman who was searching for rubies in the foothills of Mount Kilimanjaro, Tanzania in 1967. Soon after its discovery, Tiffany & Co. swiftly became its first main distributor, paving the way for its popularity rise. Despite the variety of blue faceted gems in the market, Tanzanite is a pleochroic gem that is unique and distinct for its enthralling violet, burgundy hue, depending on which angle it is viewed from. Jewellers far and wide have since embraced its beauty and these are the pieces to fall hook, line and sinker for.

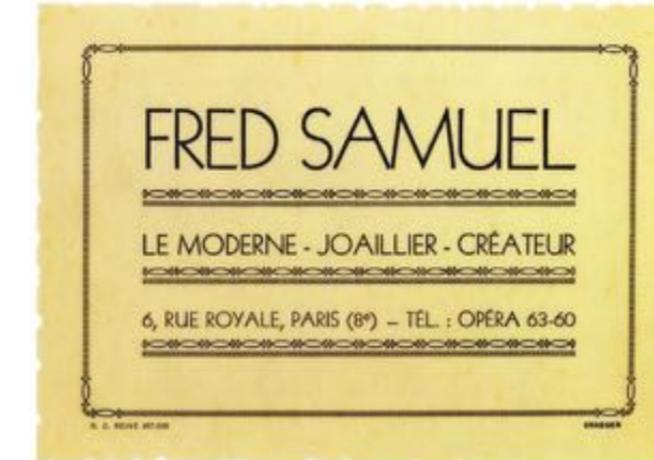
JEWELLER OF THE ZEITGEIST

The story of Fred's achingly modern jewels

By Cheryl Ann Chia



Fine jewellery, in a wider context, is hardly a landscape wrought by modernity. It is a craft, through which novelties depend, in large measure, on notions of classicism, and traditions that abound with insights into a Maison's heritage. In recent years, no doubt modernist ideals have diffused throughout the trade but what impresses about Fred is that its jewellery designs are definiens of currency – ebullient, discreet, light, only through a sudden flash of movement that its glint will catch your eye – and yet in reality, they are foregoing designs from decades past.



It was 1936 when the 28 year old Argentina-born Fred Samuel first set up a storefront in Paris, at 6 rue Royale and on his business card, a classy pasteboard with rough-hewn edges, read "Modern Jeweler-Designer." Firm in his conviction, Fred was an emissary of modernity and worked with boldness and discipline, bringing the kind of breath the firmament had so little of. By the fifties, he had sliced his last name off the marquee to become "Fred". It was stoic, hyper-realistic and like the moxie of the house, achingly modern.

Fred produced visionary designs in his own extremely striking and beautifully shaped jewellery. And above, he was enthralled by Paris in the thirties – bohemian, literary and faintly unruly – thereby giving an intellectual, richer tonality to his jewellery and worked with some of the 20th century greats of French culture, including Bernard Buffet and Jean Cocteau. He also created trinkets that evoked the monuments of the capital which became an instant vogue amongst American tourists, who christened them "charms".

In the Sixties, just after oil fields were discovered in the Middle East, Fred became the mandatory go-to for Arab clients who were massive diamond lovers with deep pockets, seeking extraordinary, florid jewellery with large stones in a time when gems "were never beautiful or large enough." Bored with crystal-clear white diamonds, the Sultan of Brunei took a shine to yellow, blue, pink and other coloured diamonds and as the orders grew, the House of Fred became established as a diamond expert. Another historical moment was when Fred Samuel introduced the Soleil d'Or in a fancy yellow colour and with a total carat weight of 105.54. It was considered one of the most extraordinary diamonds in the world. During the launch dinner, Margaux Hemingway was playing with the diamond when it suddenly disappeared. Panic ensued before it reappeared between the model's teeth.

"SHE VERY GRACEFULLY SHOWED ME THE PANTHER RING SHE WAS WEARING, SAID IT WAS A FRED PIECE SHE ADORED AND WOULD NEVER TAKE OFF."



It became clear at this point that the house of Fred was met with the affectionate embrace of the world's fashionable elite, with the patronage of artists, musicians, film stars and royals including Sacha Guitry and Yvonne Printemps, whose pearls he restrung and jeweller he redesigned, the wife of former Indonesian President Sukarno and Princess Grace of Monaco, as well as Mary Pickford, Douglas Fairbanks, Marlene Dietrich, Nancy Cunard and Barbara Hutton. He was one of the privileged jewellery suppliers to the royal family of Monaco. One of the most moving moments Fred Samuel experienced was the inauguration of the Monte Carlo boutique by Princess Grace of Monaco. "She very gracefully showed me the panther ring she was wearing, said it was a Fred piece she adored and would never take off."

Yet it wasn't till 1966 that he launched what in many ways was to become an emblem of Fred: the Force 10. By virtue of its name, the bracelet encapsulated his love for sailing; he was often cited for saying he should have been born a fish and handed down his passion to his sons who became European champions. Rife with notions of wanderlust, the Force 10 caught something in the air; it was industrially chic, bohemian, and undeniably cool, reconciling warring ideals of luxury and everyday wearability. In fact, even and especially by today's standards, it ticks all the boxes for that modern French finesse: simplistic underlined with luxurious details, unisex, had the lightness of spirit with that all-important, singular pull-factor. It was

executed with twisted and braided steel marine cables and festooned with an anchor motif. Today, in parallel with the industry's shift towards a sturdier sense of individuality, Fred proffers the nautical bracelet in fully customisable options from which clients may cherry-pick.

Force 10 Bracelet



This year, true to evolving market trends when living large grew to become more about subtlety and less about the braggadocio, the brand has launched the incredibly sleek Une Ile d'Or collection, created by Argentinian designer Marcial Berro. Redolent of the sea, sailors and sunshine, again the collection was borne of a simplistic motif; it featured undulating waves of scales which was repeated, aligned and overlapped, made to look like tiny, barely-there accents against the skin.

And then there's the Pain de Sucre collection, which in the same grain, was composed of brightly coloured sugarloaf cabochons rather than faceted gems which are removable from the base of the ring, allowing the wearer to interchange between gems – muted, jolly and evocative of playful, summer days. Inspired by the famous rock that towers over the bay in Rio, a tribute to the South-American origins of the House's founder, all of which can be worn like candies in a glorious multiple jumble, or just one fine piece glinting in the sun.

Fred has, since 1996, been owned by LVMH and has remained, for the most part, French, sophisticated and a proxy for the zeitgeist.



Fred boutique opening in Monte Carlo with Princess Grace Kelly, 1976

ARTISTIC ALCHEMY

It is in the hands of one of Singapore's most gifted jewelers, Simone Ng that a jewel becomes a synonym for desire

By Cheryl Ann Chia

At large, creativity is partitioned into spheres such as design, art or jewellery but local designer and founder of Simone Jewels, Simone Ng sees the intersections as a fertile realm where her talent plays out on two fronts: she is a representative of the massive potential of the local industry, and on a scale larger than her own conscious achievements, she frees jewellery from the mould that classifies it as a commodity tethered to the value of a gem. This is often and especially the case when jewelers feature diamonds so prominently but while Simone uses diamonds; she uses them in creative ways to accentuate a piece rather than as a solitaire. "I've always loved colours so from outset; I wanted to work with coloured stones. They command greater value because of their rarity."

Her pieces showcase accomplished craftsmanship coupled with the sort of conceptual rigour that urges people to look beyond the conventional classics like the diamond ring or the pearl necklace. "I like creating pieces that are artistic because only then there is a lot more value to it. No two persons will have the same thing because of its handmade authenticity."

Yet what remains Simone's most impressive sleight of hand is her unerring business acumen along with a real understanding of what women want. Simone Jewels consists of four different lines targeted at specific audiences, encompassing 'Simone Fine Jewellery' which produces one-of-a-kind, 'Jouer Play by Simone' which is sold very subtly and uses 925 sterling silver, 'Simone Couture' which is truly bespoke and as the brand expands internationally, she has launched a limited edition line where each style runs at 10 pieces per country.

In addition, Simone manages to evince the quality of embedding an intellectual dimension into her jewels, drawing from rich historical, cultural and mythological milieus, interpreting and transforming them into modern, achingly enthralling pieces that make hearts race with wonton desire. How strange it might seem to some that she is a jeweller without a retail boutique, but to encounter a Simone jewel is to love it.

Have you always known you wanted to become a jeweller?

I was born into a family of jewellers, both my paternal and maternal families were, in one way or another, involved in the jewellery business. It's no wonder why each time I think back, I'm always at some jewellery shop. It was where I spent my Saturdays and I would always be asking if I could try this and that. I guess lollipops couldn't keep me entertained for long, spinning on those stools at the store. As I got older, I went on to study marketing and business finance and eventually took a job at Citibank. It was where I learnt about quality, process flows and customer service. Then I got married, my husband is Indonesian-born Australian so I went to Australia to pursue an illustration course at a reputable design institution and trained under a well-known Australian designer. After having my two kids, I furthered my education in coloured gemstones at various institutions as well as diamonds at HRD Antwerp. After designing for my friends and family, I decided that it was time to share my designs with others. Simone Jewels was established in 2006 with a small collection of 20 pieces, of which half was sold within 30 minutes.

What was the biggest challenge you faced in the founding years?

The most challenging part was that I didn't and still don't have a retail store. Everyone's mentality was, "how can you be in the jewellery business and not



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have a retail store?" and me being stubborn believed it could be done because if your pieces are one-of-a-kind and handmade, it's going to be very costly and when there's a retail store you have to worry about rental, overheads, staffing, training and I won't have time to design. I decided to just focus on my design and let the product speak for itself. So we started only having private appointments and from doing one show a year, we went on to doing two and three private shows. Each time Avana opened a new boutique, we followed and they carried some of our range in their store. Later on, we started participating in the July show and Jewelfest which gave us a lot of publicity.

What are the key philosophies you stand by when it comes to your jewellery, as a craft and as a business?

One very important aspect is to ensure quality because if you cut back on quality and a customer realises it, you're finished. Secondly, service has to come from the heart. You have to be honest and truthful. It's important that the piece of jewellery makes the client look beautiful and not the reverse. There are a lot of women who buy jewellery that doesn't bring out their features, so we do a bit of style consultation there as well. On the aspect of business, the values are similar. When you put your heart and soul out there, people will see that you aren't just out there for their money, you are there to build a relationship. Clients will take your advice seriously; they don't feel like you are a sales person just winging it to earn a commission.

What inspires you the most?

Coloured stones, definitely. I love to work with unheated stones because the colour is very different. It's more natural and alluring. One stone can have

three different colours, it's impossible to peg down because it's neither here nor there. Once it's heated, the colour becomes very strong and harsh.

What would you say is the biggest challenge or risk you've ever taken with any of your designs?

I don't take risks. I take calculative risks. If I feel that a piece doesn't work, I will not produce it. Even though I may have spent months drawing it, once I feel that it wouldn't sell, it stays in the file. There is one piece that I particularly love. It was a recent ring I did for a lady. It was the first time that I held on to this stone. It is a 3.03 heart shaped diamond. Type 2A. Only 1 or 1.2% is considered Type 2A which comes from Golconda India. The optical illusion of the stone is fantastic. It is D colour and nothing is higher than that. The rapaport only indicates up to internally flawless while that is flawless. It was just crazy. It was such a challenge even though it was a simple white diamond because you can't put a simple band just to accentuate that. It is too special to give it a simple classic design. At the same time you can't do a pave, everybody in the industry knows that when it comes to mini diamonds, no way you are going to get above G colour. Gems like this will usually go straight to Sotheby's and Christie's, it won't come to us. I was just very blessed.

What will you attribute your success to?

Consistency, hard work, honesty, a lot of blessings from God.

How will you describe your personal approach to jewellery?

I don't like anything that is too over-the-top. I will either go with a very loud pair of earring or a necklace, never both. It is a different story when it comes to the wrist because it's quite far from the ears and the neck. As you can tell from my jewellery, it's about evergreen classics with a twist. Think of it as rather than buying a painting for your house, you buy a wearable piece of art.



Miss Gladiator,
One Thousand and One Tales Collection



Jasmine's Kingdom



Emerald, sapphire, spinel,
tanzanite and diamond ring

MÉTIERS MAGIC

The silent carriers of knowledge, skill and culture

By Cheryl Ann Chia



VAN CLEEF & ARPELS LADY ARPELS
PEAU D'ÂNE FORÊT ENCHANTÉE

The Peau d'Âne Forêt enchantée strikes as the sort of timepiece that was technically, aesthetically and symbolically made to elicit a daydream. It boasts a visually dense, heavily gem-set dial that depicts vividly, Charles Perrault fairytale Peau d'Âne of a princess finding refuge in the woods at night, with animals and a glowing cottage – a resplendent scene that took 150 hours to create, coalescing sculpting and engraving on gold, miniature painting, and gem-setting on six levels. The enchanted forest is depicted in emeralds and tsavorites, robins in spessartites while diamonds and sapphires silhouette a river and yellow sapphire outfits the cottage. Above all, the enchanted forest brings back the allure of well-loved childhood fables and semaphores a journey into the unknown.

PIAGET ALTIPLANO DOUBLE JEU WATCH G0A40564

Powered by the celebrated 830P ultra-thin hand-wound movement, Piaget's latest timepiece from the Secrets and Lights collection arrives as an accomplished and fascinating evocation of Venice in which it captures the allure of the night through the elaborate art of relive engraving. Gracing both sides of the Double Jeu model, this enchanting tri-dimensional décor reveals a realistic portrait of a gondola heading for Santa Maria Della Salute giving rise to visions of a vibrant rendezvous between two beings in a hurry. It is presented in a 43mm 18K white gold case ringed with 52 brilliant-cut diamonds and runs at a limited edition of 8 specimens.



VACHERON ORNAMENTZ MÉTIERS D'ART
FABULEUX ORNEMENTS "CHINESE EMBROIDERY"

A timepiece of arresting crafts executed with great dexterity, "Chinese Embroidery" is one of four of Vacheron Constantin's latest Métiers d'Art Fabuleux Ornements collection. For this installation, the maison once again deployed the expertise of 10 different master craftsmen to reinterpret the ornamental arts of different cultures. Powered by the incredible hand-engraved, ultra-thin calibre 1003 in 18K gold, perfectly, hand-drawn, hand-chamfered, decorated and fashioned to form a feather-light composition, the beautiful "Chinese embroidery" is crafted in pink gold according to the stone-cloisonné technique, set with a jade inlay. The flowers on the dial are sculpted from mother-of-pearl and pink opal which employed the technique of glyptic art and are complimented by finely hand-engraved gold leaves and pistils. To further accentuate the pastel beauty of the dial, the bezel is festooned with a ring of 64 round-cut diamonds.



CARTIER D'ART RONDE
LOUIS CARTIER FILIGREE WATCH

A testament to Cartier's dedication to the renaissance of traditional métiers, the ornate Ronde Louis Filigree debuts a rarefied, ancient goldsmith technique known as gold filigree which spans as far back as ancient Egypt, nearly 5000 years ago. Arriving in a limited edition of just 20 specimens, the timepiece features a pair of panthers outlined and filled with tiny twisted threads of precious metal, of which, for a month, artisans worked painstakingly to solder gold and platinum threads together to create this compelling lace-like effect. The filigree panther is then further enhanced with black lacquer spots, 120 brilliant-cut diamonds as well as pear-shaped emeralds for the eyes. Set with 58 brilliant-cut diamonds, the case measures 42mm in diameter and is equipped with the hand-wound 430 MC movement.



COCKTAIL HOUR

The bejeweled timepieces that boast an elegant fusion of modernity and artistic uniqueness



VACHERON CONSTANTIN
HEURE ROMANTIQUE

In Vacheron Constantin's newest Heures Créatives collection, Huere Romantique is a timepiece with an Art Nouveau lyricism. It evokes that brilliant moment in art history when artistic circles began advocating a return to Nature, with undulating shapes, organic swirls and effusive arabesques as a response to the sweeping transformations wrought by the Industrial Revolution. Also optioned in a fully paved version graced with 621 diamonds, the Heure Romantique is crafted in 18K white gold, features a mother-of-pearl dial ringed with 104 round-cut diamonds. It is further accentuated by four gem-set lugs, a diamond-encrusted winding crown winding crown and coupled with a black satin strap. Yet what impresses about the Huere Romantique is that even though it has taken cues from a model emblematic of the Belle Époque, it is devoid of superfluity and keeps a level of modernity intact.



TIFFANY COCKTAIL 2-HAND

A jazzy two-hander, Tiffany & Co.'s latest Cocktail collection recalls the brand's finest cocktail designs of the roaring twenties. The stunning timepieces boast an elongated oval case measuring 21mm wide by 34mm tall. This 18k rose gold model in particular features a black guilloche dial illuminated by a ring of round brilliant diamonds that graduate in size towards 12 and 6 o'clock. It is powered by a fine quartz movement and also boasts a diamond-dipped crown modernised by a sleek black satin strap with an 18k rose gold and diamond buckle which also makes it a versatile evening piece when necessary. Two models of the Tiffany Cocktail watch collection feature full pave dials which in addition to diamond decoration on the bezels, the dials of the watches are also graced with diamonds.



LIENS DE CHAUMET

The Liens motif, from the French word for link, is one of Chaumet's most recognisable emblems since its beginning in 1780. The intertwined 'X' symbol originated from the romanticism of a lovers' knot popular in the 17th century and is now subtly embraced in the profile of four new Liens de Chaumet timepieces. What remains highly distinguished is how the X motif forms an independent elliptical shape that hugs the case at 3 and 9 o'clock and holds the alligator strap in place, translating seamlessly into a contemporary language. Equipped with a fine automatic movement, the elegant 33mm pink gold model comes with its bezel and links swathed in diamonds and a beautiful silvery white sunray brushed dial. For more serious glamour, there's also a fully paved model cloaked in 501 brilliant-cut diamonds.

THE STARTING POINT

Welcome to the age of maximalism

By Cheryl Ann Chia



MISSONI



MIU MIU



PRADA



MARNI



GUCCI

The singular, most impressionistic mood that emerged from all the action in the Resort collections can be neatly summed up in one word: superfluity. There was a festive, gripping new approach that flipped the switch on prescribed standards of taste, a non-taste where fashion becomes inclusive and where non-conformity and individuality are the ultimate badges of cool. In other words, there were a ton of outfits that looked easy to wear but were hard not to stare at. This sentiment writ large everywhere, running the gamut from Prada's appealingly toxic, lived-in aesthetic conjured in tandem with each girl's quirky, individual look to Alessandro Michele's vintage-inflected romantics to Marc Jacobs' excessive ornamentations; Broderie anglaise, St. Galen lace, shimmery taffeta festooned with oversize crystals, grommets, and embroideries. Looks were rich, varied and idiosyncratic, evincing the quality of having an emotional, sentimental dimension in clothing that transcends beyond high fashion gloss. As tempting as it might be to choose your style tribe, it is about abandonment and freedom; now's time to do you and be unmistakable.

WEAR IT WITH



BRIAN ATWOOD



FENDI



ROCKINS
Flora Printed Silk Crepe de Chine Scarf

THE STATEMENT ESSENTIAL

A veritable hothouse of florid botanical motifs, Resort presents the ideal eclectic bag to go with the new dare-to-dress mood



PROENZA SCHOULER



FURLA



EDIE PARKER



GUCCI



OSCAR DE LA RENTA



ALEXANDER MCQUEEN



VALENTINO



MIU MIU

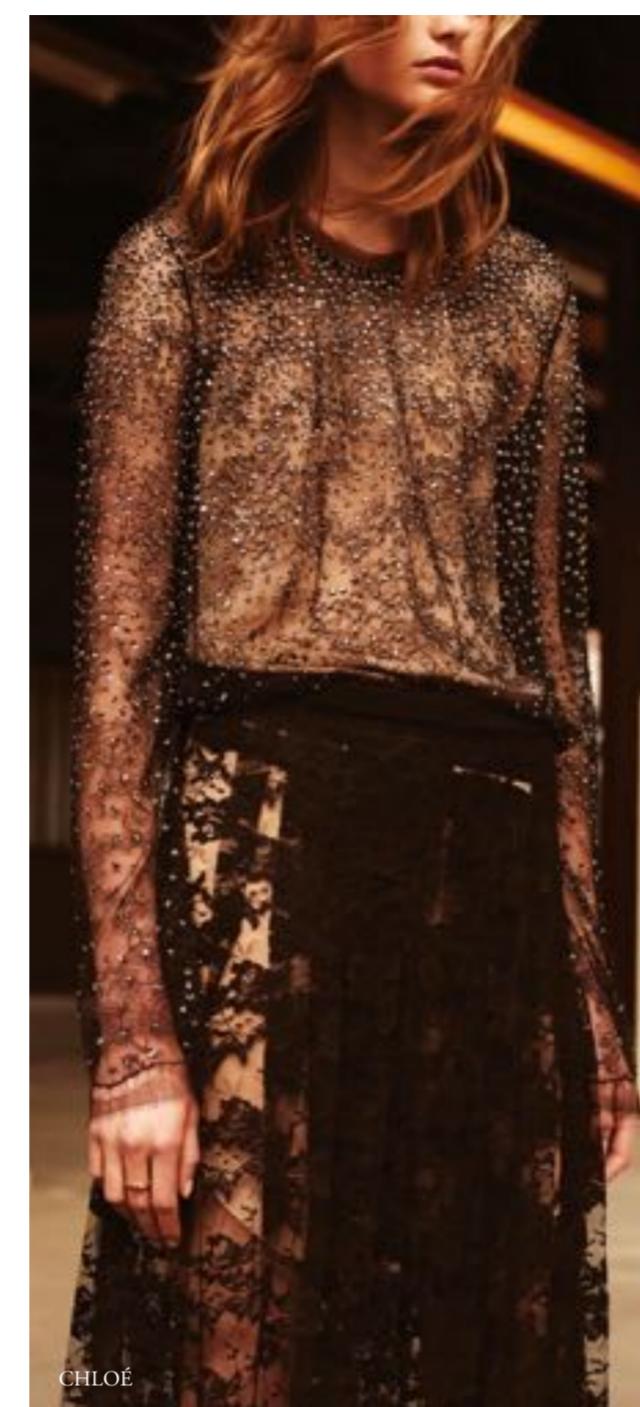
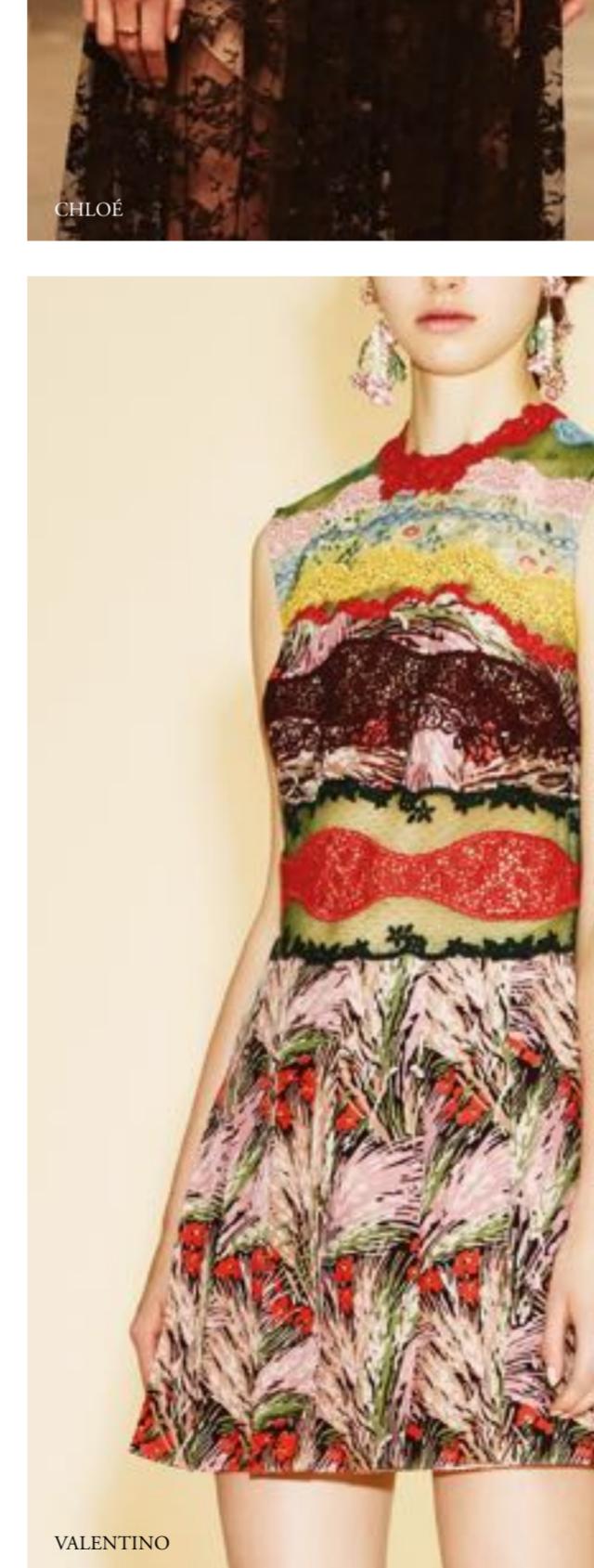


THE STYLE DETAIL

Rife with romance, one of the most endlessly wearable, feminine flourishes to incorporate into your ensemble this season is lace

A greater sense that minimalism has run its course comes courtesy of the Resort runways where an excitable flurry of romance and excessive couture embellishments became designers' way of embracing individuality. Elaborating on a theme that transpired last season, designers decorated and lathered their ensembles with layer upon layer of lace, presenting looks that veer in tone from frosty decadence to whimsical femininity to charming, pile-it-on toxicity. Christopher Bailey covered quite a spectrum from guipure to fine English lace to macramé lace in modern and elegant multi-tiered dresses while Clare Waight Keller presented diaphanous lacy maxi dresses and skirts at Chloé. Chanel offered galvanising textural mash-ups with jumpsuits and skirts made from guipure lace, Saint Laurent did away with clichés and offered naïve yet knowing mini lace dresses that evoked nothing but the louche glory of youth counter-culture and then there's Gucci, where lace was accompanied by a lavish parade of ornamentation which made for an archaic yet appealingly chaotic effect.

SAINT LAURENT BY HEDI SLIMANE



THE DESIGNER IN FOCUS

Fashion's new cult of cool



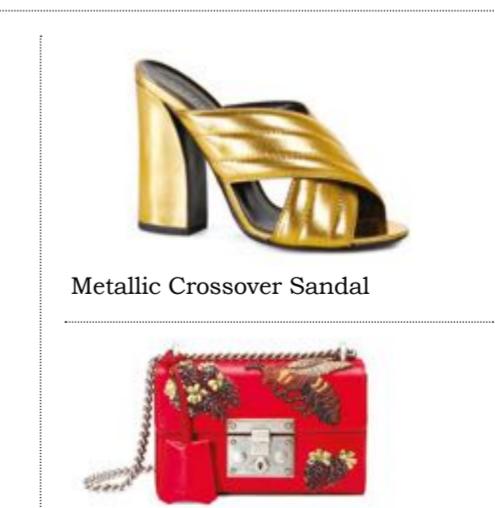
The allure that draws passersby toward a thrift shop window filled with cast-off curios, ephemera and shards of the past likewise draws us and has us smitten by Alessandro Michele's eclectic genius. His absorbing debut at Gucci keenly anticipated a taste for an authentic, idiosyncratic material culture unafraid of mixed messages, and Resort was very much an extension – rich, emboldened and breathtakingly sentimental collection governed by a quirky sensuality. From retro futuristic bombers trimmed with the signature red and forest green athletic ribbing, pussy-bow blouses to the

most strikingly feminine lace dresses and a ton of lovingly handcrafted details such as embroidery of Eastern motifs, clothing and objects were tinged with a nostalgic air like an echo of someone's life. Yet it was exactly how Michele glorifies and crystallises the allure of ownership and individuality – offering standout staples put together in an offhand, alternative streetwise manner to form the most unexpectedly pretty relationships and contrasts – that had so remarkably restored the coolness of Gucci in such a short span of time.

THE SPECTRUM



GG Marmont Leather Shoulder Bag



Metallic Crossover Sandal



Padlock Embroidered Shoulder Bag



Leather Lace-up boot



Lion Head Ring with Crystals

BLUSHING & BLOOMING

The best blush buys and the most compelling Rose fragrances for a season rife with romance



1. PENHALIGON'S
ELISABETHAN ROSE

This is a pastel, painterly rose that is surprisingly modern given its release year (1984). It starts off with distinct, fizzy top notes of geranium and aldehydes before stunning heart notes of Chamomile, Violet and of course Rose. Yet what's impeccable about this solifore is its drydown. It unveils basenotes of musk, amber and sandalwood that accentuates the sophistication and mystery of rose.

2. LE LABO ROSE 31

This is the scent that will knock all prejudices against the classical naivety of roses. A wholly remarkable fragrance that does away with staid gender divides and veers in tone between femininity and masculinity, the Rose in this scent was darkened by vanillic, woody, almost smoky notes of cedar, cumin, olibanum, oud and nutmeg, culminating in a scent that is rounded and refined.

3. BYREDO ROSE NOIR

A complex, textured fragrance, Rose Noir is a modern, 21st century rose composed of Damascena. It opens with crisp citrus, floral notes of freesia and grapefruit but don't let its first impressions fool you. It soon sheds its innocence and unleashes a certain animalistic quality; something musky and earthy arises. And the result is a rose that is compelling and utterly refreshing.

4. ANNICK GOUTAL
ROSE SPLENDIDE

Bright, dewy with a hint of musk, Rose Splendide is a remarkable solifore composed of Centifolia rose and magnolia with a playful pop of green apple and pear which creates a sparkling accord. It has an alluring tea rose effervescence that distinguishes it from its ilk, coupled with undertones of musk, arriving at a fruity yet mesmerising scent.

5. FRANCIS KURDJIAN
À LA ROSE

A dreamy, artistic take on roses, À La Rose is inspired by a portrait of Marie Antoinette A La Rose painted by Louise Elisabeth Vigée-Lebrun. It comprises of Damascus rose and Turkish rose absolute, opening with fresh, cool notes of bergamot, orange and lemon which slowly develop into a muted, powdery bouquet of roses and violets that blur seamlessly into a woody base of musk and cedar.

By Cheryl Ann Chia

In contrast to the reigning minimalist sensibility of recent past, the season was unapologetically expressionistic, feminine, and makeup was a telling point of parallel that celebrated youth and individuality. In most cases, that meant healthy dewy skin polished with painterly pastel pinks or swirls of tawny blush that doubles as subtle contourers to accentuate your unique features. Presented here are our top drawer essentials.



BY TERRY
TERRIBLY DENSILISS BLUSH IN NUDE DANCE

This luxurious, finely-milled blush contains light-reflecting particles that help diminish the appearance of fine lines and wrinkles. It has a colour-rich, cashmere-like texture and provides a silky, long-lasting matte finish. The lighter shades in this range are great for that natural, youthful flush whilst the darker ones can double as contourers.

NARS DUAL INTENSITY BLUSH IN JUBILATION

A richly pigmented duo of colour-coordinated shades that work great individually or mixed to create a custom colour. What impresses is that its lighter shade also doubles as a highlighter. They build effortlessly and give a gorgeous, long lasting pearlescent sheen. For more intensity, you can also apply it in a wet formula with a damped brush or blender.

BURBERRY
LIGHT GLOW EARTHY BLUSH NO.07

This sumptuous powder blush glides on with a creamy, lightweight texture. It contains wild rose extract for moisturising benefits and gives complexion a natural looking radiance that lasts all day. Light Glow Earthy Blush No. 07 is a highly versatile shade that provides a tawny hint of warmth perfect for retro looks and can also be used to contour your cheeks.

HOURGLASS AMBIENT LIGHTING BLUSH
IN DIFFUSED HEAT

Hourglass' Ambient Lighting Blush comes in beautiful marbleized shades that provide a buildable, velvety-smooth texture. Diffused Heat, a fresh poppy hue will give a natural flush of warmth. Its airy, lightweight formula contains optically transparent particles that reflect light and mimic the soft-focus effect of a candlelight glow.

SISLEY L'ORCHIDÉE ROSE HIGHLIGHTING BLUSH

Sisley's L'Orchidée Rose comprises of three ultra-luminous shades that are specifically designed to enhance your complexion by diffusing light and leaving your skin with a sheer radiance. Swirl the entire compact with your brush to pick up the perfect balance of powder and pigment.

Achieve the season's eclectic, sumptuously romantic looks with these precious finishing touches

By Cheryl Ann Chia



JACQUIE AICHE EAR CUFF

Available in yellow, rose or white gold and fashioned in an alluringly naturalistic form, this Jacquie Aiche ear cuff features a tourmaline crystal bar with pave diamonds, green and pink tourmaline, and ruby teardrop.



GUCCI LION HEAD EARRINGS

Subtly striking jewellery that look as though they've already had a life, these vintage-inflected lion head earrings are crafted in metal with a beautiful aged gold finish and purple faceted swarovski crystals.



PRADA INSIDE BAG

This charming, off-kilter bag with energizer bunnies embodies fashion's new individualistic vision to a tee. For maximum effect, leave the outer zipper open to reveal the inner bag in a contrasting colour.



EMILIO PUCCI SANDALS

With these standout sandals embellished with a wispy feather that gently flutters with each movement, the key is to strut with defiant confidence.



MISSONI SCARF

Infuse grandma frocks and chiffon blouses with a vibrant pop of colour.



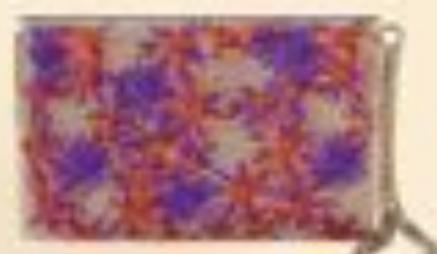
VAN CLEEF & ARPELS LADY ARPELS COLIBRI INDIGO

Equipped with the manual-winding 830P movement with a 60-hour power reserve, Lady Arpels Colibri Indigo features the incredibly delicate craft of miniature feather art and hard stone marquetry composed of lavender jade, lepidolite and variscite.



LANVIN BROOCH

Adorned with a midnight-blue crepe de chine flower and sparkling Swarovski crystals, Lanvin's silver-tone brass brooch is your best bet to adding a poetic flourish to your blouses.



JIMMY CHOO EMBROIDERED PURSE

A ladylike purse that effortlessly makes for an offhand, unexpected contrast to the most polar ensembles.