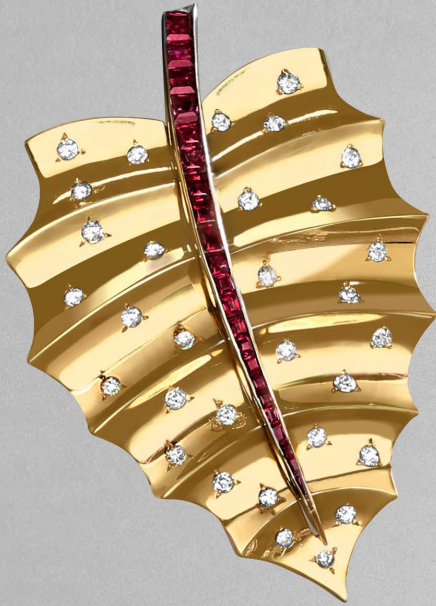


Van Cleef & Arpels



PRESS KIT TEFAF 2024

For the past 11 years, Van Cleef & Arpels has participated in the Fine Art and Antique Fair, TEFAF, in Maastricht, an event bringing together masterpieces of various disciplines, from antique artwork to grand master paintings, and even High Jewelry pieces. As part of this prestigious display, scheduled this year from March 9 to 14, the Maison is highlighting seven pieces: five from its Heritage collection and two contemporary creations. Each of these carefully selected jewels reflects the Van Cleef & Arpels universe and attests to its exceptional savoir-faire. A blend of tradition and modernity, they illustrate the Maison's history and inventive spirit, as well as the sources of inspiration it holds dear.

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Heritage Collection

The Heritage collection features nearly 120 antique Jewelry and High Jewelry pieces for sale, all of which are jewelry pieces and precious objects created by Van Cleef & Arpels between the 1920s and the 1990s. Before joining this ensemble, each piece is meticulously examined by the Maison's experts, both in the workshops and through archival research, to trace its history and guarantee its authenticity. For this latest edition of TEFAF Maastricht, Van Cleef & Arpels has selected two Leaf clips from the 1940s and three creations from the 1960s, showcasing in equal measure the Maison's influence on the evolution of the jewelry arts and the large gamut of its influences.

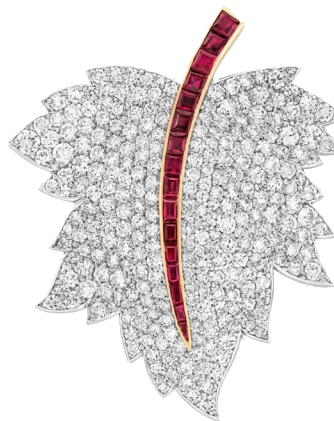
*Bracelet
Yellow gold, turquoise, amethysts, diamonds
Heritage collection*

Leaf clips

1943 and 1947



Leaf clip, 1943
Yellow gold, rubies, diamonds
Heritage collection



Leaf clip, 1947
Platinum, yellow gold, white gold, rubies, diamonds
Heritage collection

The Maison finds infinite inspiration in the world of flora, as seen in these two leaf-shaped clips. With great restraint, their subtly asymmetrical outlines pay homage to the vitality and expressive spontaneity of nature. With its edges so clean they border on abstraction, this first creation, from 1943, has a polished gold surface spangled with star-set diamonds reminiscent of those that have graced Van Cleef & Arpels' iconic Ludo bracelets since the 1930s. This sculptural clip is characteristic of a time when the use of yellow gold, innovatively and virtuously crafted by the Maison's artisans, was favored. The leaf's veins are recreated with

creases in the metal whose reflective surface elegantly mirrors the sparkle of the gems. The 1947 Leaf clip, like its 1943 equivalent, sees its central vein recreated with a slender curve studded with a succession of square rubies, whose intense purple hue is brought to life by a yellow gold border. With its multitude of diamonds of many sizes, this piece is an example of Van Cleef & Arpels' post-war return to the late-19th century's particularly detailed naturalistic aesthetic. A refinement that served to return some wonder to a world rebuilding itself, like this autumnal leaf crystallized by the frost of early winter.

Minaudière

1961



Minaudière
Platinum, yellow gold, diamonds
Heritage collection

Alongside such pieces as the Zip necklace or the Cadenas watch, the Minaudière stands as one of the Maison's signatures. In 1933, as he observed an American client stow away her essentials in a metal box, Charles Arpels first had the idea for this sophisticated jewelry case that would go on to contribute to Van Cleef & Arpels' reputation around the world. Crafted from precious materials—like the gold seen here—the Minaudière borrows in equal measure from both the realms of jewelry and *objets d'art*, another domain in which the Maison's

expertise and innovative spirit fully express themselves. Equipped with a mirror and ingenious compartments, this piece, previously held in the private collection of a famous shipowner, allowed women to carry lipstick, calling cards, and a cigarette case during evenings at the opera or gala dinners in society. While being practical, this 1961 Minaudière is no less representative of the spirit of couture so dear to the Maison with the delicately woven texture of the gold. The clasp, set with a row of graduated diamonds, adds a final note of sophistication to this object.

Earrings

1967



Earrings
Yellow gold, two 21.23-carat rose-cut sapphires,
two 15.68-carat sapphire cabochons,
emeralds, rubies, diamonds
Heritage collection

A decade of hedonism and openness to the world's various cultures, the 1960s were expressed at Van Cleef & Arpels with a strong influence from Indian jewelry. Previously belonging to a woman of the South American high society, this remarkable pair of earrings showcases a set of large sapphires, including two 15.68 carat cabochons set on claws and bordered by round diamonds forming a corolla. Each of the floral motifs is extended by a diamond linked to another 21.23-carat oval sapphire. Their velvety appearance and deep blue color are enhanced by the rose cut, one of the oldest faceting techniques dating back to the 16th century, offering a particularly subtle and captivating brilliance. Each pendant is complemented on

the lower part by a claw-set ruby. The three pear-shaped emeralds suspended as pendants around them also draw inspiration from the 18th-century jewelry repertoire, which favored girandole earrings and daisy motifs, particularly on rings. Combined with yellow gold, these shimmering cascades of gems swaying to the rhythm of the wearer's movements would have been perfectly highlighted by the popular short "pixie" hairstyles of the 1960s. These elements can, however, be detached to suit the occasion or the owner's desires, so that only the main floral motifs remain, in line with the Maison's long tradition of transformable jewelry.

Bracelet

1968



Bracelet

*Yellow gold, turquoise, amethysts, diamonds
Heritage collection*

Boldness is key in this bracelet as it heralds the generous volumes and exuberance of the 1970s. Very popular at the time, turquoise dominates the piece with fifteen carefully paired, resplendent azure blue cabochons. Arranged in a mixed pattern, they are joined by eight intense violet amethysts enlivened by the brilliance of twenty-seven diamonds that also dot the bracelet's surface. From this joyful association

of fine, ornamental, and precious stones, a vibrant color palette emerges, showcased by a delicate openwork and articulated structure in twisted yellow gold. Round in shape, this spectacular bracelet with rich textural effects, previously part of the collection of an American professor and philanthropic author, is characteristic of 1970s jewelry, with its aesthetic allowing for adaptable wear from day to night.



Contemporary High Jewelry

On the occasion of TEFAF Maastricht, Van Cleef & Arpels unveils two unique High Jewelry pieces, perfectly representative of its repertoire: a Between the Finger ring featuring a delicate multicolored butterfly and a ballet dancer clip inspired by couture. These creations highlight the importance, in the Maison's imagination, of both dance and nature, two worlds that continually breathe grace and lightness into the most precious materials.

*Léonore ballerina clip
White gold, yellow gold, sapphires, diamonds*

Philenor Butterfly Between the Finger ring



*Philenor Butterfly Between the Finger ring
White gold, rose gold, one round EVVS2 diamond of 2.50 carats,
rubies, pink sapphires, onyx, turquoise,
white mother-of-pearl, diamonds*

Since its founding in 1906, Van Cleef & Arpels has enjoyed capturing the enchanting spectacle of nature, of which the butterfly is one of the most vibrant embodiments. This joyful creation, inspired by the *Battus philenor*, a specimen from America discovered in 1771 by Swedish naturalist Carl von Linné, attests to this. Its wings, with deep hues and contrasting patterns, are here recreated through a meticulous marquetry of onyx, turquoise, and white mother-of-pearl, giving them a soft and velvety appearance. Shimmering pink sapphires and dazzling diamonds, set in closed and scalloped settings, enhance the bold interplay of materials and volumes, evident down to the insect's slender diamond-tipped antennae. The *Between the Finger* ring creates a perfect illusion of a butterfly

delicately perched on the hand. Emblematic of the Maison's spirit of innovation, this 1970s creation brings two elements together with an open ring to create an elegant asymmetrical aesthetic. Thanks to an ingenious mechanism, the piece can be worn a variety of ways as the butterfly rotates according to the wearer's wishes. It can thus come to pollinate the flower bud facing it, symbolized by a striking 2.5 carat EVVS2 diamond in a closed setting, surrounded by rubies reshaped on the workpiece to draw a perfect curve. Thanks to a specialized polishing technique to render a matt finish, rose gold and white gold match perfectly in this piece full of cheerfulness and sophistication, bearing witness to Van Cleef & Arpels' excellence in craftsmanship and its taste for transformable jewelry.

Léonore ballerina clip



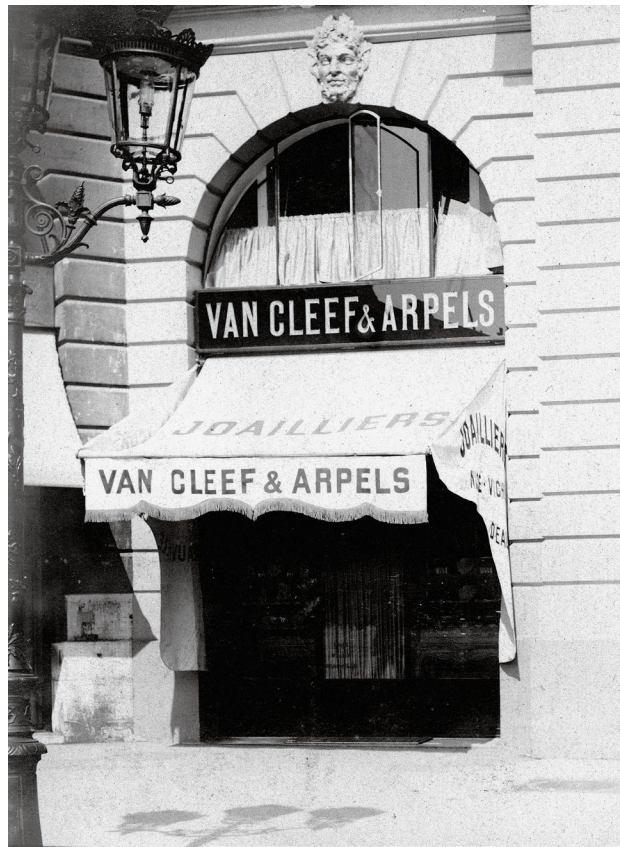
Léonore ballerina clip
White gold, yellow gold, sapphires, diamonds

This clip depicts a sumptuously dressed ballerina rising on pointe to gracefully leap into the air. The dancer, named Léonore, sports a voluminous openwork skirt paved with a myriad of diamonds of various sizes, some pear-shaped, others round, giving the appearance of gossamer lace. Realistically crafted, the figure is entirely fashioned in white gold, while her face, crowned with a tiara, is symbolized, as is the Maison's custom, by a rose-cut diamond topped with baguette-cut diamonds. This harmony of radiant purity is enlivened by a bustier and ballet slipper edged in yellow gold and set with round vibrant blue sapphires. A final touch of

refinement comes in the form of a belt of fine gold beads highlighting the dancer's waist. Emblematic of the Van Cleef & Arpels spirit, this creation is part of a long tradition of clips that poetically marry the worlds of couture and dance. Since Louis Arpels' keen interest in ballet gave rise to the first ballerinas in the 1940s, the art of movement has remained a vivid passion for the Maison. This is evidenced today by its collaborations with renowned choreographers and the Dance Reflections by Van Cleef & Arpels initiative in support of contemporary dance, which has helped promote a multitude of events and artists around the world since its launch in 2020.

Van Cleef & Arpels since its founding

Van Cleef & Arpels was founded at 22 Place Vendôme, Paris, in 1906, following Alfred Van Cleef's marriage to Estelle Arpels in 1895. Over the decades, the High Jewelry Maison exhibited a brand of excellence that earned it a reputation as a worldwide reference. Drawing inspiration from nature, couture, dance or whimsical worlds, Van Cleef & Arpels creations stand out as a gateway to a timeless universe of beauty and harmony.



*Van Cleef & Arpels boutique,
Place Vendôme, circa 1930
Van Cleef & Arpels Archives*

1895 Wedding of Alfred Van Cleef and Estelle Arpels in Paris.

1906 Alfred Van Cleef and his brother-in-law, Charles Arpels, open a boutique at 22 Place Vendôme. Charles' other brothers, Julien and Louis, joined the family adventure in 1908 and 1912, respectively.

- Creation of the first watch and the first animal and lucky-charm jewelry.

1920 Jewelry and beauty compacts inspired by Hindu, Egyptian, Chinese, Japanese and Persian styles came into fashion.

- In the 1920s and 1930s, the Maharajahs of Hyderabad, Indore, Kapurthala, Nawanagar and Nepal ordered pieces from Van Cleef & Arpels.



*Transformable clip, 1927
Yellow gold, platinum, pink gold, diamonds
Heritage collection*

1922 The Maison created a necklace adorned with a pear-shaped diamond weighing more than 60 carats, the Prince Edward of York.

1925 Participation in the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, where Van Cleef & Arpels was awarded the Grand Prize, particularly for its Intertwined flowers, red and white roses bracelet set with rubies, emeralds and diamonds.

1926 Renée Puissant, daughter of the Maison's founding couple, became Artistic Director of Van Cleef & Arpels.

1929 Van Cleef & Arpels took part in the exhibition *Les Arts de la Bijouterie, Joaillerie et Orfèverie* at the Musée Galliera alongside other renowned Place Vendôme Maisons.

- Creation of the *Union des Artistes Modernes* (UAM) in France, bringing together decorators and architects focused on designing practical, functional and useful projects. This movement went on to influence Van Cleef & Arpels' creative tradition, particularly for modernistic pieces.

1933 Drawing inspiration from one of its American client, Charles Arpels created the Minaudière, a beauty compact tailored to the needs of elegant women.

- Patent application for the Mystery Set technique.

1934 Creation of Ludo jewelry.

1935 Creation of a full yellow gold watch on a double snake chain, known as the Cadenas watch as of 1938.

1937 Participation in the *Exposition Internationale des Arts et des Techniques Appliqués à la Vie Moderne* in Paris.

1938 Creation of the transformable *Passe-Partout*.

1939 Opening of an office in New York's Rockefeller Center, followed in 1940 by a Van Cleef & Arpels boutique at 744 Fifth Avenue.

- For the marriage of Princess Fawzia of Egypt and Mohammed Reza Pahlavi, future Shah of Iran, Van Cleef & Arpels created jewelry to be worn by the bride and by her mother, Queen Nazli of Egypt.

1941 Creation of the first ballerina clips and the *Petite Fée Ailée* clip, later known as *Spirit of Beauty*.

1950 Creation of the Zip necklace, transformable into a bracelet, inspired by the zipper and patented in 1938.



*Bracelet, 1950
Platinum, diamonds
Heritage collection*



*Vanity, 1956
Platinum, yellow gold, turquoise, diamonds
Heritage collection*

1954 Inauguration of “La Boutique” at 22 Place Vendôme: the “humoristic menagerie” will be one of the Maison’s emblematic collection.

1956 HSH Prince Rainier III offered his wife Grace Kelly a Van Cleef & Arpels pearl and diamond jewelry ensemble as a wedding gift. The following year, Van Cleef & Arpels became Official supplier of the Principality of Monaco.

1967 For the coronation of Farah Pahlavi, Empress of Iran, the Maison created her crown, necklace and earrings, along with jewelry sets worn by members of the Imperial family.

1968 Creation of the first Alhambra long necklace.

1971 Jacques Arpels acquires the Walska Briolette, a 96.62-carat yellow diamond that came to adorn a Bird clip.

1972 Opening of the Boutique des Heures, a shop dedicated to timepieces, at Place Vendôme.

1992 Organization of the first retrospective exhibition dedicated to Van Cleef & Arpels by the Palais Galliera, *musée de la Mode de la Ville de Paris*.

2006 Debut of the Complications Poétiques Watch collection with the Lady Arpels Centenaire watch.

2007 Creation of the Heritage collection.

2009 “The Spirit of Beauty” exhibition at Tokyo’s Mori Arts Center.

*Maya necklace, 1962
Platinum, yellow gold, rose gold, 36 fancy-cut sapphires
for about 35.51 carats, 54 fancy-cut emeralds
for about 26.18 carats, diamonds
Heritage Collection*





*Maya bracelet, 1966
Platinum, yellow gold, rose gold, 20 fancy-cut sapphires
Sfor about 19.43 carats, 22 fancy-cut emeralds
for about 11.58 carats, diamonds
Heritage collection*

2011 “Set in Style” exhibition at the Cooper-Hewitt National Design Museum in New York.

- Following Paris and New York, the Maison inaugurated its third flagship boutique in Hong Kong, Landmark Prince’s.

- Creation of the Océan diadem, transformable into a necklace. The piece was offered to HSH Princess Charlene by HSH Prince Albert of Monaco on the occasion of their wedding.

2012 “Timeless Beauty” exhibition at the Shanghai Museum of Contemporary Art.

- “Van Cleef & Arpels, L’Art de la Haute Joaillerie” exhibition at the Paris’ musée des Arts décoratifs.

- Van Cleef & Arpels began collaborating with French dancer and choreographer Benjamin Millepied, founder of the L.A. Dance Project company. This encounter led to the trilogy *Gems*, made up of *Reflections* (2013), *Hearts & Arrows* (2014) and *On the Other Side* (2016).

2013 First participation in TEFAF.

The Maison presented two pieces from the Heritage collection, a bracelet from 1925 in platinum, sapphires and diamonds typical of Art Deco stylings, and a long necklace transformable into a bracelet, created in 1972 and including an impressive engraved 494.67-carat emerald, among other stones.

2016 “Van Cleef & Arpels: The Art and Science of Gems” exhibition at the ArtScience Museum in Singapore.

- Creation of the Extraordinary Object Fée Ondine automaton.

- Paris premiere of the exhibition “L’Arche de Noé racontée par Van Cleef & Arpels,” amid a decor designed by Robert Wilson. The exhibition subsequently toured the world.



*Ankara ring, circa 1972
Platinum, white gold, one oval-cut sapphire of 2.93 carats,
Traditional Mystery Set sapphires, diamonds
Heritage collection*

2018 “Van Cleef & Arpels: When Elegance Meets Art” exhibition at the Today Art Museum in Beijing.

2019 “Van Cleef & Arpels: Time, Nature, Love” exhibition at the Palazzo Reale in Milan.

- For the first time, 44 pieces from the Heritage collection were displayed in a specific exhibition at the Korea Furniture Museum in Seoul.

2020 “Gems” exhibition at the National Museum of Natural History in Paris.

2021 “Florae” exhibition, organized in collaboration with Mika Ninagawa and presented at the Hôtel d’Évreux in Paris.

2022 At TEFAF, the Maison unveiled a transformable necklace created in 1969 and remarkable for the batch of sapphires highlighted, as well as its sources of inspiration: the splendor of nature and Indian decorative motifs.

- “The Art of Movement, Van Cleef & Arpels” exhibition at the Design Museum in London.

2023 “Van Cleef & Arpels: Time, Nature, Love” exhibition at the National Museum of Saudi Arabia in Riyadh.

- “Garden of Green: Exquisite Jewelry from the Van Cleef & Arpels Collection” exhibition at the National Museum of Natural History in New York.



*Escale antique bracelet
18K rose gold, emeralds,
tsavorite garnets, diamonds
High Jewelry collection “Le Grand Tour
raconté par Van Cleef & Arpels”*



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