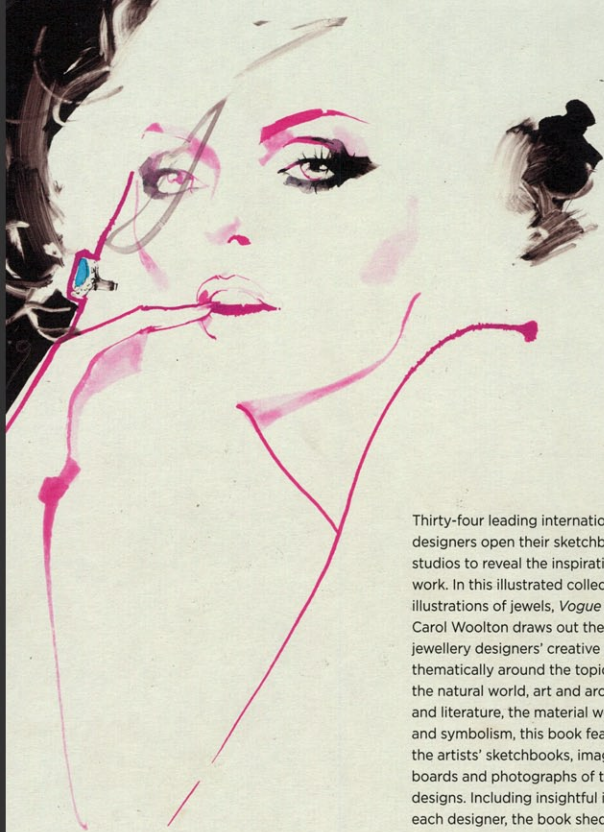


A detailed illustration of a woman's face and upper torso. She has light skin, dark hair pulled back, and striking yellow-green eyes. Her lips are painted a vibrant red. She is wearing a small white earring and a large, ornate necklace with white floral motifs and gold tassels. The background behind her neck and shoulders is a textured, reddish-orange color. The overall style is a blend of fine-line drawing and soft color washes.

Carol Woolton

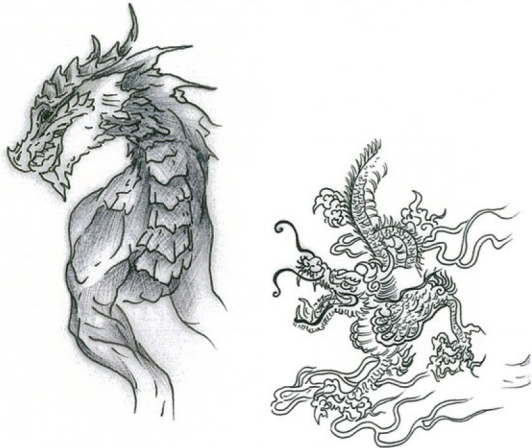
Drawing Jewels
for Fashion

PRESTEL



Thirty-four leading international jewellery designers open their sketchbooks and studios to reveal the inspirations behind their work. In this illustrated collection of fashion illustrations of jewels, *Vogue* jewellery editor Carol Woolton draws out the essence of the jewellery designers' creative energy. Organized thematically around the topics of civilisations, the natural world, art and architecture, culture and literature, the material world and history and symbolism, this book features pages from the artists' sketchbooks, images from mood boards and photographs of the newest designs. Including insightful interviews with each designer, the book sheds light on the creative process and tells a gripping story of how an idea is transformed into a beautiful, polished jewel. A compelling mix of text and visual display, this book presents the best of the art of jewellery design.

Carol Woolton is Jewellery Editor of *British Vogue*.



Michelle Ong

Motifs from both Asian and Western cultures populate the sketchbooks of Carnet's designer.



Traditional Chinese motifs such as fire-breathing dragons translate well into Michelle Ong's mouth-watering, multi-coloured, flexible jewels. Jewellery has to breathe, flow and have life', she says, 'it can't be static. In the West dragons are something to be feared, but in China they are a symbol for good'. Although Ong lives and works in Hong Kong, she had a Western education and studied sociology at the University of Toronto. The two cultures coincide in her strong black geometric patterns, hung with rose-cut diamonds, which create an Asian Art Deco feel. 'There are multiple echoes of the past and present coinciding', she explains. Blue and white is a favourite colour combination, and she often visits museums to see Chinese patterned blue-and-white ceramics: 'I think they are beautiful, she says, 'whether antique or modern'.



Inspired by nature's organic shapes Ong's mandarin orange and pomegranate jewels are bursting with life. Her diamond and sapphire clouds are light and delicate, as if blown across an Asian sky. 'I look at the sky and see a cloud which becomes a jewel', she says. She's intrigued by the layered shapes of clouds and their constantly changing silhouettes: 'I see colour in them—sometimes grey, sometimes more milky white'.

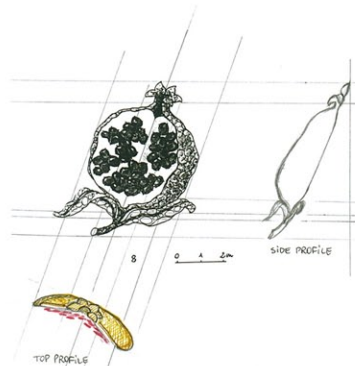


Opposite, above and below: Celestial Dragon brooch in green jadeite, diamonds, pink and blue sapphires, platinum and titanium.

In her purple cotton-clad office Ong works in an instinctive and spontaneous way, with the tiny pieces of inspiration such as seashells, snow globes, Asian oranges and ivory boxes that litter her desk. She's inspired by anything in everyday life: 'It could be a line, a silhouette', she says, 'or the shape of a piece of food'. She makes a basic drawing in her 'Little Book of Sketches' (the Chinese translation is 'Carnet', the name of her business), as she needs to visualise her ideas using ink or pencil or colour depending on the stones and settings. A more polished version of the sketch follows, which she views as a springboard for a story, before she takes it to her workshop: 'Every step of the way I need to hold their hands. From the very beginning I wanted to approach jewellery as an art form with no set limits or formulas'.



Ong began her career as an apprentice to one of Hong Kong's first diamond importers where she learnt about stones, their properties, colours and what she calls 'the magic'. Often she is influenced by a particular gemstone, in which case she keeps it nearby allowing, 'the process to ebb and flow'. She juggles her stones to create surprising colour contrasts, which sometimes take her several years to assemble. But for Ong jewellery should take time: 'I don't use certain metals because they are in fashion—a great piece of jewellery should last for generations not a couple of seasons'.



Above: Dreamcatcher in white and black diamonds, blue sapphires, titanium and white gold.
Opposite: Precious Pomegranate in white, yellow and brown diamonds, rubies, white and yellow gold.