



Joséphine de Staël

MRS DALLOWAY'S FLOWERS



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*Mrs Dalloway said
she would buy the
flowers herself. . .*



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Joséphine de Staël fine jewellery revives the ancient technique of vitreous enamel, whose origins can be traced back to the ancient Egyptians. Joséphine specialises in the cloisonné technique, which she learnt from Georgian artisans, and combines this with the delicacy of the fine jewellery techniques she learnt in Paris to create unique pieces that reflect the tradition and continual evolution of this historic art form.

The handmade process of creation can take up to ten hours for each piece. It begins with forming the silver cloisonné wire into shapes, which sit on a fine silver base; then wet enamel powder is placed into the fields constructed by the wires, before a first firing. Counter enamel is applied on the back to even out the tension on the metal. Four or five layers of thin enamel are applied with firings in between, before the piece is ground down to an even surface and polished. Joséphine prides herself on the elegance and light heft of her work. She has developed a method to ensure maximum translucency and delicacy in the finished piece. Finally,

pieces are set in a thin silver frame with brooch attachment. All of the metal and enamel work is carried out by hand, using the best Japanese enamels to achieve the most beautiful colour range in her work. This highly technical process, using only the most precious raw materials, results in colourful jewels that last forever.

Joséphine's fourth collection marks her return to Pimlico, Westminster. It takes its name from the opening sequence in Virginia Woolf's book *Mrs. Dalloway*, in which Mrs. Dalloway walks through Westminster to buy flowers for her party. Joséphine is inspired by Woolf's use of floral motifs to convey emotion and reveal personality. Each piece in the collection has a different tone, a soul of its own. Viewed as a whole, Mrs. Dalloway's flowers is a celebration of everything Joséphine, like Clarissa Dalloway, loves: 'life; London; this moment in June.'









































Dr. Joséphine de Staël is an enamel artist and jeweller. She spent her twenties in Paris, where she carried out her research on Parisian fine jewellery that culminated in her PhD in History of Design from the Royal College of Art, co-supervised by the Victoria and Albert Museum in London. Half way through her research she 'went native' as she decided to train as a jeweller herself at Paris' oldest and most prestigious jewellery school, the Haute Ecole de Joaillerie. She obtained the French national CAP (Certificat d'aptitude professionnelle) in fine jewellery in 2018. During the school holidays Joséphine trained with one of the great masters of enamelling in Limoges (the historic centre of goldsmiths and enamellers

in France), Jean François Dehays. From the very first lesson she was enthralled by the complexity of the technique and the magic of the colours achievable with vitreous enamel. Joséphine's childhood experiences accompanying her mother on anthropological fieldwork to the South Pacific inspired her to take on a role of artisan anthropologist, travelling to Georgia to study the cloisonné technique in its country of origin.



SHOP ONLINE

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Photos by Tom Medwell
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The background of the image is a dense arrangement of various flowers, including tulips, hydrangeas, and lilies, in shades of blue, purple, and green. Scattered throughout are numerous oval-shaped Easter eggs, each decorated with intricate floral and botanical designs in colors like blue, green, and white. A large, elegant, golden-yellow cursive monogram, possibly 'D.F.', is centered over the scene. The entire composition is framed by a thin, golden-yellow border.

D.F.

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