



Josephine de Staël
PRINTEMPS

The image features a vibrant floral arrangement. In the foreground, there are bright yellow flowers with orange centers. Behind them, numerous small purple flowers are in bloom. A central focus is an oval-shaped object, possibly a brooch or a piece of jewelry, which contains a miniature scene of a white flower with a yellow center and green leaves, set against a dark background with gold-colored accents. A large, white, stylized cursive letter 'S' is overlaid on the image, partially covering the oval object and the purple flowers.

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Printemps

*Voici donc les longs jours, lumière, amour délire !
Voici le printemps ! mars, avril au doux sourire,
Mai fleuri, juin brûlant, tous les beaux mois amis !
Les peupliers, au bord des fleuves endormis,
Se courbent mollement comme de grandes palmes ;
L'oiseau palpite au fond des bois tièdes et calmes ;
Il semble que tout rit, et que les arbres verts
Sont joyeux d'être ensemble et se disent des vers.
Le jour naît couronné d'une aube fraîche et tendre ;
Le soir est plein d'amour ; la nuit, on croit entendre,
À travers l'ombre immense et sous le ciel béni,
Quelque chose d'heureux chanter dans l'infini.*

Victor Hugo. *Toute la lyre*



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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 third collection is inspired by the first signs of spring. Her jewellery hopes to evoke the same sentiments expressed by Victor Hugo in his poem on spring, namely laughter, delight and love for one another and the world around us.

































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.



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