



## JEWELRY FROM ANOTHER EPOQUE



**Cécile Chevalier**, a creator of a French luxury costume jewelry house which presents collections fully produced in France. Her works are inspired by her family and passion to elegance.

**You are the creator of a jewelry brand. What motivated you to do it?**

I created my brand after a retraining and a forced return to my field of jewelry after the COVID-19. I found that the things that had pushed me to retrain were amplified, namely relocation, and accelerated production at the expense of quality. So I said to myself: "Listen, you have been in it for 20 years, you have been involved in collections, development and productions, so instead of complaining, do it!"

**What are the features of your jewelries?**

Everything is handmade, everything is created and manufactured in Paris, and with French components.

I insist on these 2 points, because today, the "Made in France" label, or "Made in Paris", is attributed to brands that do not manufacture entirely in France, and use foreign components.





**You have a small factory where you manufacture products?**

Yes, I have a small workshop at home. I sculpt my models in plasticine, I make my montages, the enamel, and the gold or silver touch-ups. I work with a foundry, and a welder, and an electroplator and a quality assembly company, which I trust.

**You said that all the components of the jewelry are French. Do you think this is the way to support the French market?**

It does not only support the French market, but it is a sign of quality. For years, large groups have been pulling prices from their French craftsmen and looking for components and manufacturing elsewhere to reduce the cost price at the expense of quality. For example, today it is difficult to find jewelry with glass paste. It's a pity, it gives shine and finesse. Other professions have disappeared because of the lure of gain. French labor is too expensive... As a craftswoman, I cannot adhere to this system. We must re-educate the buyers, who consume excessively. Perhaps this is my "old France" mindset, which believes in the value of things, that we keep and that we transmit.

**Why are each of your collections named after a woman? Are these people significant to you?**

For this Collection, my first idea was to be inspired by the shapes and facets of old mirrors, which I collect. The most beautiful ones were given to me by my paternal grandmother. She herself, has always been a woman like I dreamed of becoming: elegant, in all circumstances. For another theme, which I wanted to make in floral and Art Nouveau style, I was inspired by a lamp that my maternal grandmother had given me. The idea of it was : the mirrors, so that the women of today look at themselves and take care of themselves, instead of looking and imitating others, and the women who made me the way who I am today. So my mom naturally completed this first collection.



*Odette*



*Jannine*



*Catherine*

**For me, you are a lady from another era. You are different, very sophisticated and brilliant. Do you feel that you are different?**

No, I do not feel myself different. By the looks of others sometimes, but I just feel like I am being honest with myself. What I see most on women does not fit me, so I just wear things that I like, that fit me and which are comfortable on a daily basis. But I live in my time, I observe, and I am very sensitive to all the crafts and their evolution. The work is exciting, beautiful and endless. I never get tired of it, and I am very admiring of the artisans with whom I work, or who I meet.

**Do you think that fashion should return to the trends of the beginning of the last century?**

Not necessarily, but it is true that I am often very disappointed with what I can find in today's fashion. Everything is going too fast. Everything is being done quickly and to excess. It is necessary to flood the market and stimulate the act of purchase. Relocation has become unavoidable. Result: everything looks the same. I find the shapes and the design from the 1900s to the 1950s aesthetically beautiful. Beyond innovation, the creations were also designed to be elegant. Research should not forget about beauty, which I think we lack today. We have a lot of craftsmen in France, we must trust them.

