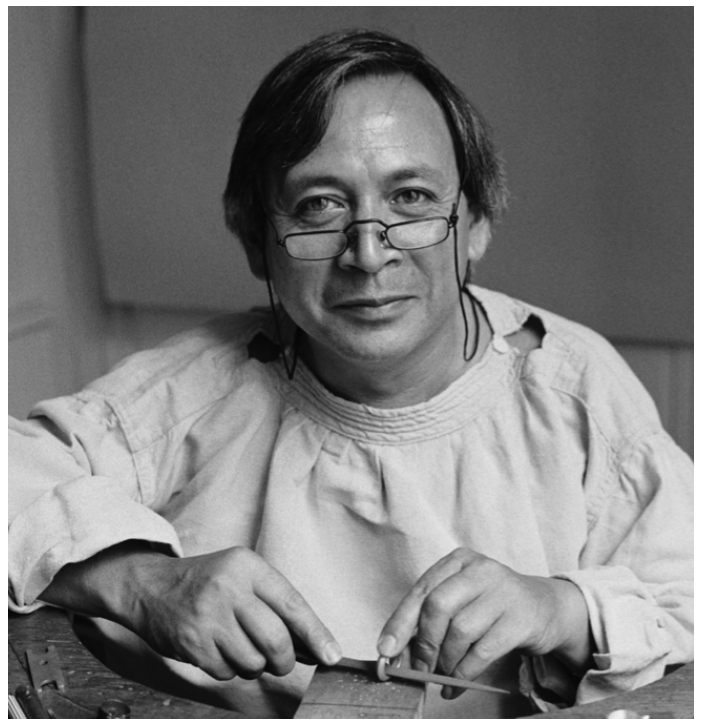


dinh van
PARIS

Embargo until
25/08/2025

To mark the house's 60th anniversary, jeweler dinh van is paying tribute to its founder. The creator's work will be celebrated through an exhibition, a book and a film, while two iconic pieces will be relaunched to showcase the avant-garde and anti-traditionalist vision of Jean Dinh Van.

DINH VAN : 60 YEARS **OF LIBERTY** **AND CREATION.**



JEWELRY SCULPTOR.

Quoting Walter Gropius and his Bauhaus manifesto, Jean Dinh Van upheld and reiterated the importance of technique throughout his career.

« You need to work the hand before working the mind »⁽¹⁾. This concept sheds light on the originality of work that delved **into a search for new shapes**, made possible thanks to expertise in the arts du feu (firing arts, including metallurgy, ceramics, glasswork, etc.), **the essence of modernity**.

Born in Boulogne Billancourt in 1927, the son of a lacquer artisan, wasn't initially destined for the world of jewelry making. The click came to him as he found himself in front of a workbench.
« Perhaps because my mother was from Brittany and my father was from Vietnam, I wanted to become a sailor and I wasn't particularly handy. Yet, after studying design in the Decorative Arts and learning the foundry trade in a school, I joined Cartier in the early 1950s as an apprentice.»⁽²⁾

A vocation was born. Within the French house, he developed his creative skills, expressed through exceptional pieces that showcase precious stones for big occasions.



*« I touched metal and
a passion was born :
I loved gold. »*

Jean Dinh Van

(1) Le Figaro et vous, June 1st 2006.

(2) Le Temps, 2006.





ICONOCLASTIC ANTI-CONFORMIST.

« A piece of jewelry is a success when it is loved by many.»

After honing his talent at Cartier for 10 years, Jean Dinh Van set out on his own. He initially flexed this new independence on Rue Saint Anne, where the artisan started a collaboration with Jean Schlumberger.

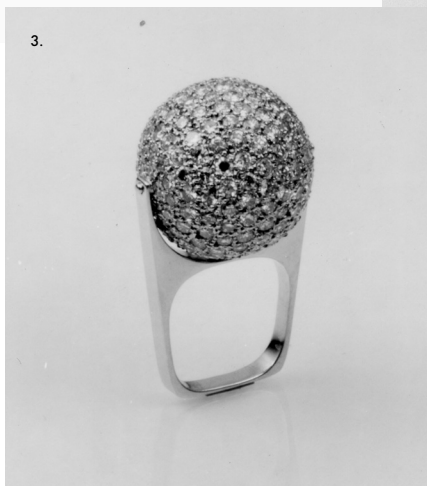
Then, in 1965, he founded a company that shared his name and opened a studio on Place Gaillon in Paris, which allowed him to bring his unique vision of jewelry to life. This vision was focused around the belief that jewelry designed by a creator, just like fashion or furniture, should also take to the streets. It was also built around a desire to break away from the model offered by the traditionalist Place Vendôme —unique pieces designed for wealthy clients— to offer an alternative with « multiples »:

jewelry that could be reproduced, designed for day-to-day wear. Lastly, the creations offered by Jean Dinh Van were commended for their innovative designs. In his own words, it was about offering that extra touch of emotion that is sparked by discovering an entirely unique piece.

2.



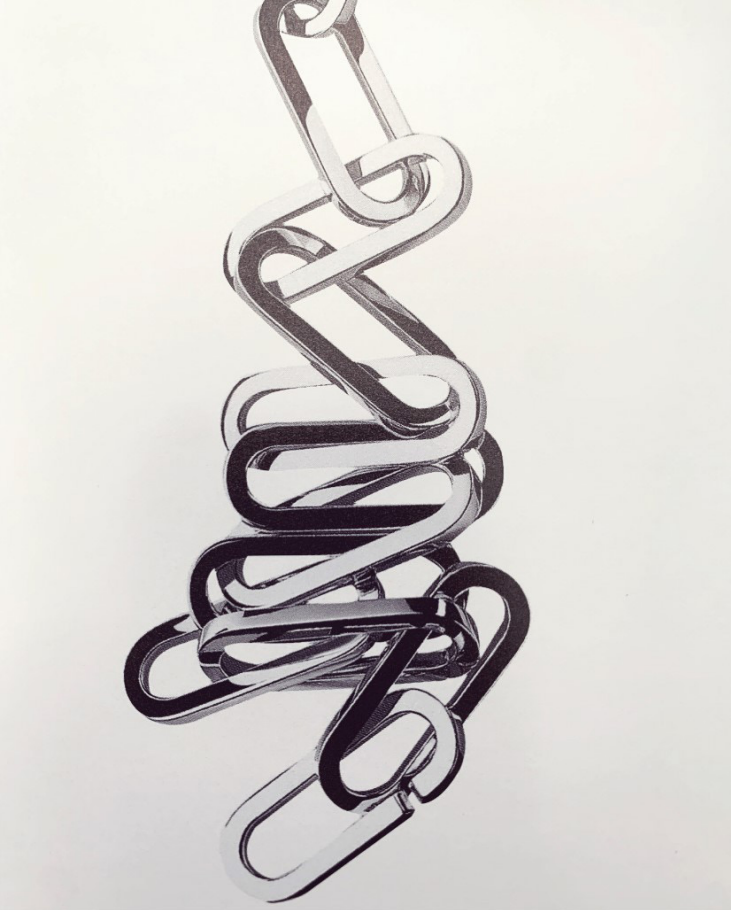
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4.



1. dinh van store, 16 rue de la Paix à Paris, dinh van archive. • 2. Ring of O in yellow gold, dinh van archive. • 3. Ball ring in yellow gold and diamonds, dinh van archive. • 4. Square bracelet in yellow gold, dinh van archive.



EVERYDAY JEWELRY FOR EVERYONE.

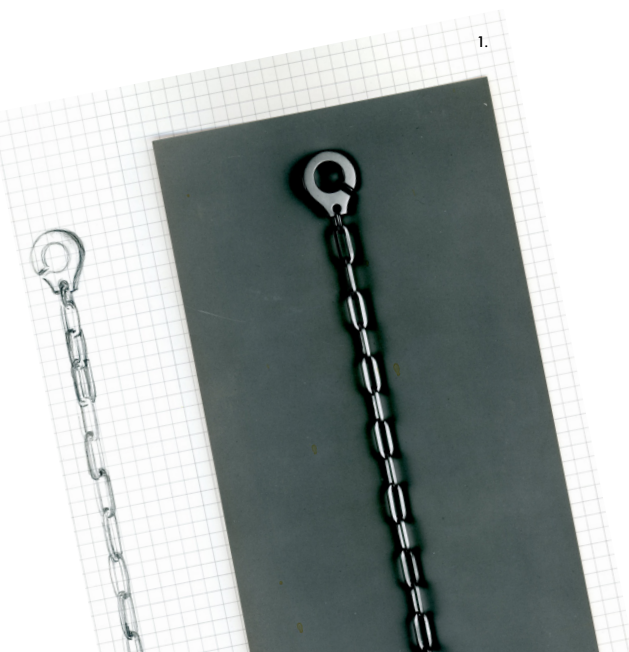
« A piece of jewelry should be a part of you. It should add something. » Jean Dinh Van

This forward-marching revolution delves into everyday objects and chance encounters to extract their originality. Rather than the flora and fauna that venerable institutions had spent centuries exploring, Jean Dinh Van preferred **essential forms**, bringing together the round which embodies spirituality with the square, which embodies stability, opposing voids with filled spaces, the alchemy that transforms **metal into sculptures**.

Clasps, which were traditionally hidden, become **the central motif in creations' designs**.

This language truly blossomed with the creation of the Square Link, which would go on to serve as the basis for many of the house's collections, with the revelation of the « perfect » bracelet decluttered of ornamentation and unburdened of mechanisms, pieces inspired by an apartment key — the *Menottes dinh van* collection (1976)¹ — by a day-to-day object — *Lame de Rasoir* (1976)² — or a functional tool — *Punaise* (1970)³.

This simplicity, combining the artist's instinct with artisanal techniques, echoes the initial purpose of dinh van jewelry : **to become essential, from dawn 'til dusk, for the wearer.**



THE AMERICAN ADVENTURE.

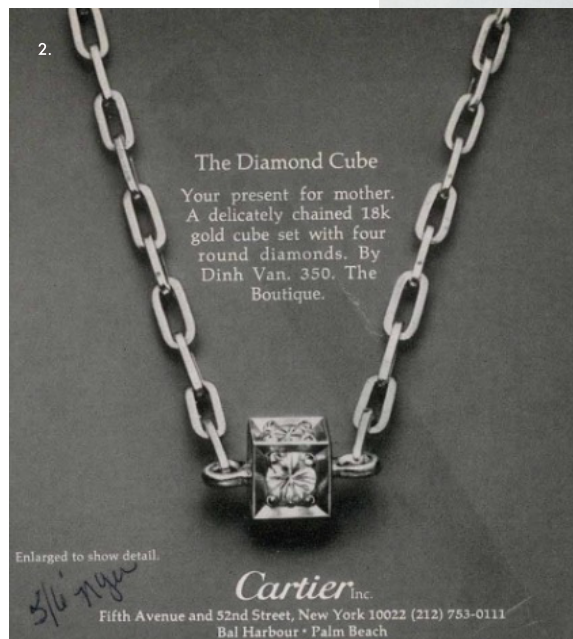
Jean Dinh Van made his mark on the international scene at the Universal Exhibition in Montreal. Having caught the eye of the Cartier New York teams, his creations were soon being sold on 5th Avenue and at Palm Beach, marking a major turning point in the dinh van story.

From 1967, he spent 10 years overseeing the production of his jewelry in the Cartier New York studios. The pieces designed conjointly by Cartier and dinh van were sold all across North America.

The American adventure continued: some of his work was added to the Museum of Fine Arts de Boston's collection, thanks to donations from Daphné Farago, a key supporter of contemporary craftsmanship.

In 1967, he was selected as one of the top four French jewelry makers to exhibit his creations at the Universal Exhibition of Montreal.

In 1977, continuing to surf the waves of this exposure, Jean Dinh Van opened his own store in New York, on Madison Avenue.



1. and 3. Geometric tourmaline ring, Cartier – dinh van collab., 1968. •
2. Cartier New York advertisement, presenting the Cube by dinh van, 1974. •
4. Ring in yellow gold with a rosewood square, Cartier – dinh van, dinh van archive, 1970. • 5. Orgue ring in silver, Cartier – dinh van, 1968.

"I'm" man who creates handmade jewels to fit the new way of life . . .

jean dinh van

The food is excellent . . . In Paris: new precious jewellery, designed by Paco Rabanne and carried out by the clever young jeweller, Jean dinh van. Favourite pieces: immense earrings like hollowed leaves holding a dewdrop (a single jewel), cupped in a burnished curve of gold or silver; lantern rings—angular platinum spheres, the point of each angle pricked with a diamond star; and earrings to match . . . In Paris: Jacques Laurent,

LIVING

Business Evening Globe Friday, December

The brilliant woman behind Cartier's 'amusing' jewelry

By M. van Chulst

Globe Staff

NEW YORK — Even world-famous jewelers admit that the most appealing of a jeweler's name isn't the powerful name it is used to be.

Cartier's, the prestigious Fifth Avenue firm that sold the Richard I. Nixon diamond, says that a sale of that magnitude is a rarity and that the rich and super-rich want "personal" real jewels that are conversation pieces.

The second exclusivity of Cartier's has recently been shut out — the "r" of opened a charming boutique of amusing jewels, \$25 to \$100, with a play on the letter.

Cartier's show of democracy is the brainchild of Mrs. Robert Kenmore, an attractive Parisian who is husband hands fashion's most powerful emment — which has in a sentimental "a Valentine, Jacques Cartier, son of John and Kenneth Jay Lane.

Mrs. Kenmore, a former model with Yves Clé and Ar. L. L. one of those rare "r" people in fashion who unobtrusively take a side.

"The world of haute couture is a Parisian facade, a game I refuse to play," she says, leaving her diamond, but not missing at home. "My husband bought Yves Clé's house on East Street and even took Oh my, I bought



MRS. ROBERT KENMORE WEARING A VALENTINO

plung with partners and carpenters. I told the article that I'd personally kill the first woman who

After all, she stubbornly insisted, there is a prevalent trend among the rich to put the real thing in the vault and wear something "fun" and playful. Besides, after a person has been robbed, insurance policies are either unobtainable or ridiculously overpriced.

After six months of trail-blazing negotiations with Cartier's of London, Mrs. Kenmore's husband, Charles, had helped Cartier's to develop a new policy that a Cartier customer automatically gets the instant a \$100 to \$10,000 purchase is made.

Honest, Mrs. Kenmore examines the trade.

"The Lloyd's insurance is, of course, a trial and experiment. But, so far, our customers aren't pulling tricks on us saying they were robbed and leaving us profitless. If the Lloyd's pact isn't ahead, chances are we'll be able to expand beyond the \$10,000 ceiling in the near future."

Mrs. Kenmore, the only child of a widowed mother, was brought up the hard way. She met her husband 18 years ago in London where she was studying English and he was working his way around the world. They long up a love-letter correspondence. The romance really sized when he was in Mexico. A letter from there contained a marriage proposal and she said "yes."

About the fantastic life she has lived in Mexico, she said: "It was finished business. I wouldn't want my husband



TOP: Cartier-designed geometric bridge of emeralds and diamonds, \$250,000.

TOM: Jean Dinh Van square geometric design in gold, \$135.

Since she speaks her mind, Mrs. Kenmore doesn't make any bones about the fact that she lives New York for what she terms its "savagery and pleasure." She says the wearers of Valentine's clothes may because of Kenmore's pressure and reportedly has refused to wear Cartier's jewelry and furs.

"Being Mrs. Kenmore is a problem," says Mrs. Kenmore.

The only jewel, she says, is the necklace from Cartier's boutique. She has Cartier's wrist-clasp ring free but that is reserved with Cartier's jewelry and furs.

from India where they traveled under the auspices of the government. The Indians believe in reincarnation, but, because of the dreariness and poverty, they don't want to come back.

"It's wonderful," says Mrs. Kenmore. "Everyone is trying to reach perfection, but the general quality of life is vastly improved."

K.J.L., listening to Mrs. Kenmore's life-size evaluation, commented: "The only way you're spoiled is mentally, thank heavens."

Since she is a fatalist who believes she sees, Mrs. Kenmore, a Gemini, has often had her astrological charts plotted to get hints of what trends are in the stars. When something bad happens, she believes that it's for some good.

Kenmore Corp. recently planned to move into a spacious new office, but the quarters weren't ready when promised. Mrs. Kenmore was angry. Mrs. Kenmore kept saying it was for the best and not worth the upset.

Recently there was a fire in the building and four people died. "We learned a reverence for life rather than property," she says.

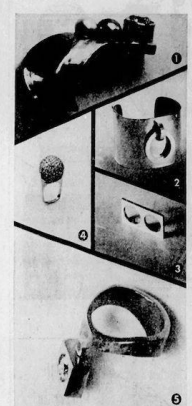
SALE

Nationally Advertised Toys, Dolls, Games, Bikes, Carriages, Sleds, Wheel Goods at LOWEST DISCOUNT PRICES!

DROWSY DOLLS \$3.99	Baby Go Bye Bye \$7.99
PLAYTIME TURKEY \$14.99	RIDING HORSE \$19.99
TOY CAR SET \$1.99	JOHNNY LIGHTNING CARS \$2.99

CARDIN'S CHOICE: The jeweler Dinh Van is making some gold and silver necklaces for the Cardin collection. The necklaces will be worked with some of the evening clothes. And Pierre is sponsoring a collection of jewels in rough diamonds which will be shown at the Hotel Bristol in Paris today. The show is called "Diamants Baroque Pierre Cardin."

When Artists Design Rings, Rings Become Objets d'Art



RINGS AND THINGS by Parisian designers keep on at your fingertips. 1. Green gold with diamond and two pearls by Costanza; 2. Gold with diamond by Dinh Van; 3. Double-helix ring by Dinh Van; 4. Diamond-encrusted rotating sphere "candle ring" by Dinh Van; 5. Sculptured gold with diamond by Costanza.

By NORA MARTIN

PARIS — Modern jewelry is now considered as "portable art" as well as an investment. As in the fields of fashion and home-making, approach to art and noble materials. Jean himself worked for ten years in Cartier's atelier in Paris. Now on his own, he still designs for Cartier in New York and collaborates with Pierre Cardin in Paris.

In Dinh Van's clinically white studio near the Opera, I slipped on a heavy square gold ring topped by a square sapphire and was most surprised how comfortably the squared-off shape fit the finger.

"MOST OF MY jewelry is unique," the personal artist exclaimed, showing me wide, square wedding bands, precious hippo necklaces and a small gold ring which, worn as a single earring, is the latest fad here for girls and boys.

Dinh Van's "toy rings" were recently shown with Pierre Cardin's avant-garde winter fashions. Mounted on square ring frames, pearls rotate on an axis. This jeweler's most precious "wedding ring," designed for Cartier in New York, costs \$5,000. The large rotating gold sphere is encrusted with 230 small diamonds. Another innovation is the "convertible ring," square cut and trimmed with a dark sapphire on one side for daytime and a square-cut diamond on the other for evening.

AS AN ARTIST Dinh Van sees jewelry as "objects." He has designed a special jewel of precious wood with a see-through glass top in which one can display a ring on the coffee table.



JEAN DINH VAN, Parisian son of a Vietnamese, worked for Cartier's atelier for 10 years. He favors pearls in what he calls winter settings, like these, which he designed and made for Cardin.

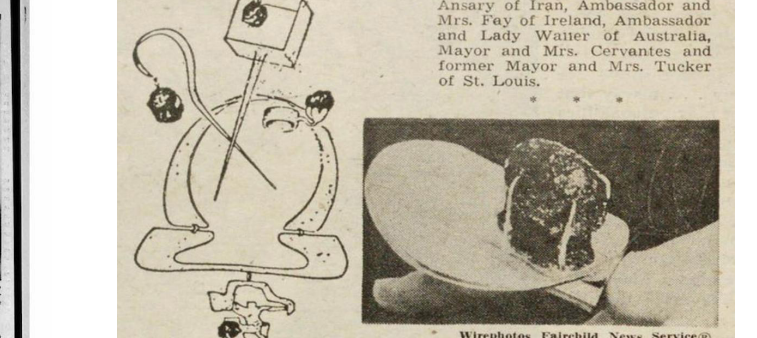
with his molecular composition."

The wide wedding ring of chased gold set here and there with moonstones and diamonds is very handsome and sufficient to dress any hand. She has square, U-shaped and even triangular rings usually with a stone or pearl-encrusted appendage, to be worn either pointing up or down on the finger. Costanza's chunkiest rings are worn on the thumb.

One copyrighted big square ring can be taken off, set down and used to hold a cigarette.

AS A FEMALE, Costanza thinks of jewelry with a purpose. She has a series of "zipper" rings, "kissable" little shaped gold ornaments, "nuggets" and medals to be clipped into the dangling zipper top link. "Just to make it more interesting."

Costanza says jewelry should be reassuring, a part of yourself. And numerous women seem to feel the same way since lots of modern girls who make their own money, climb the four flights of stairs in the heart of Paris to Costanza's small, bright work studio to order a new ring, a gold "wristbelt" or one of her necklaces composed of gold plates in a style of antique Rome or the year 2000.



NEW JEWELS: Pierre Cardin renewed the art of jewelry, rather extravagantly Wednesday night. "I suddenly felt I must make daytime jewelry to wear with tweeds for women and men," said Pierre. "I tried classical Place Vendôme jewelers but had to forget about them . . . so I asked three sculptors to make my designs." The three sculptor-jewelers were Dinh Van, Mannoni and Bebko . . . making steel necklaces, silver and gold rings, cuff links, bracelets, pins . . . all with rough diamonds, often over 100 carats. In photo: The curved silver disk ring with a 100 carat rough diamond by Dinh Van. In sketch: Steel necklace by Mannoni with flower and rough diamond pendant . . . and silver jewel stickpins.

THE DINH VAN CLAN.

The American adventures of Jean Dinh Van, who spent 10 years collaborating **with Cartier New York**, mustn't eclipse the profoundly Parisian nature of the jewelry designed by the iconoclastic creator.

Inspired by French masters of the decorative arts, influenced by the works of Picasso and Bernard Buffet, the dinh van style also resonated with the avant-garde personalities coming into the spotlight in his time. His selective friendships paved the way for collaborations that resulted in emblematic creations: of course, there was the legendary *Deux Perles* ring created in **1967**

for **Pierre Cardin**; this piece showcased two farmed pearls, one gray and one white, framed by a square structure.

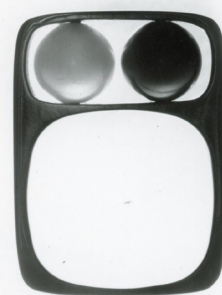
Then, there was a silver creation designed for **Paco Rabanne in 1967**, combining two rings interconnected by a chain. Just like the true icons of the dinh van legacy, these jewelry pieces demonstrated the pertinence of modernity that can withstand the tests of time.

His talented social circle also included **the sculptor César**. Jean Dinh Van invited him to exhibit his work in his store on Rue de la Paix, with the breast-shaped pendant which was molded on the breast of dancer Trucula Bonbon from the Crazy Horse. To thank him, César created a compression sculpture for him using pieces of dinh van jewelry.

*« With a few friends,
we wanted to make a mark
on our times. »*

Jean Dinh Van
Le Temps, 2006.

1.



2.



3.



4.



5.

CESAR CHEZ JEAN DINH VAN

César déjà célèbre pour ses compressions et expansions vient de créer une ligne nouvelle de bijou :

Des pendentifs en forme de seins.

« César moule le sein d'une danseuse du Crazy Horse. Ce sein est agrandi à plus de cinq mètres pour les usines de parfum Rochas à Poissy.

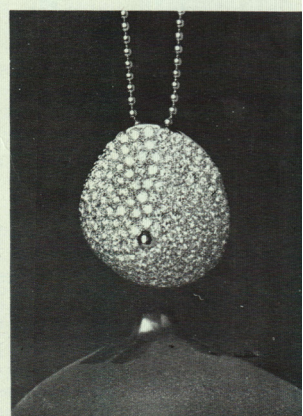
Puis il eut l'idée d'en faire un bijou ».

Exposition en exclusivité chez :

JEAN DINH VAN - 7, rue de la Paix - 75002 Paris.

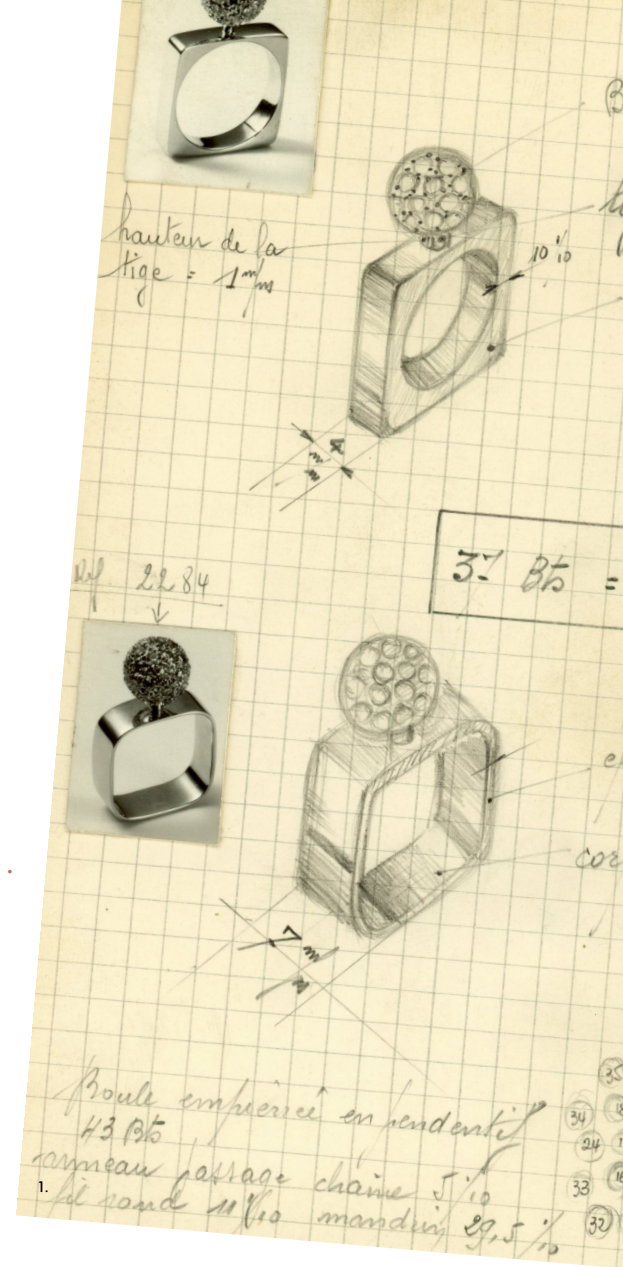
— Le sein des seins. Pièce unique. Pendentif or jaune entièrement pavé de brillants : 10 cts.

Le sein des seins ! →



14

1. Deux Pearls ring in gold and pearls, Pierre Cardin – dinh van collab., 1967. • 2. Double ring in silver, Paco Rabanne dinh van collab., 1967. • 3. Compression of dinh van jewelry for Jean Dinh Van by César, 1971. • 4. Double ring, Paco Rabanne – dinh van collab. Worn by Jackie Bowyer, 1967. • 5. Breast pendant created by César in yellow gold, exhibited in the dinh van store.



THE FREEDOM OF OF AN INDEPENDENT HOUSE.

The enthusiasm that marked the sixties and seventies was accompanied by a rebellious spirit that led to multiple instances of social uprising. The emancipation of women, student protests, new global opportunities through the boom in travel all added to the spiritual backdrop that allowed dinh van creations to stand out from the crowd. « I've had the good fortune to be curious » confirmed the modern jewelry creator.

This curiosity was poured abundantly into creations inspired by their times to leave a more meaningful mark. For Jean Dinh Van, a successful piece had to be **easy to wear. It also had to be easy to acquire.** The sculptor-cum-jewelry maker op-posed a classic jewelry design that was sure for success with a more personal philosophy: « *The shapes you believe in need to be worn by as many people as possible* » he decreed. The first point of sale – the Publicis Drugstore – emphasized this desire to democratize precious jewelry.

*« I like to create in life.
Not outside of life. »*

Jean Dinh Van



1. rings with a ball encrusted with gemstones, dinh van archives. •
2. The Publicis Drugstore.

THE KEY : A STARTING POINT.

Combining an evocative shape and symbolic depth, this jewelry sculpture plays a double role. There's the semantic role to start with, as it symbolizes attachment through a motif that the creator used daily.

« The Menotte originated from a key » recalled the jeweler.

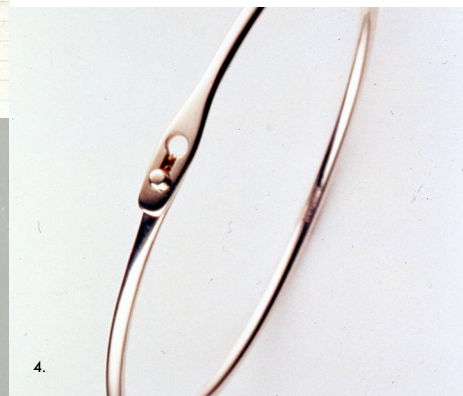
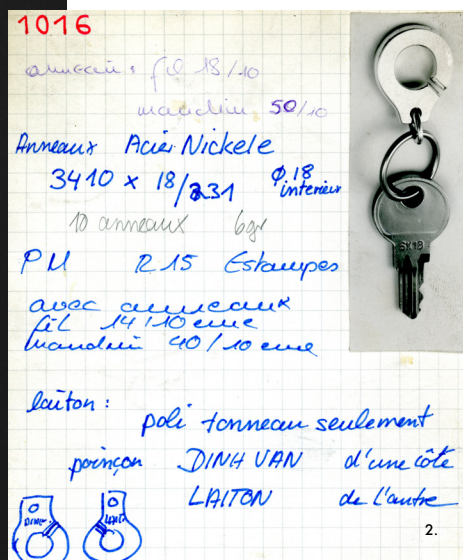
« Every day, morning and night, I touched that key as I left or returned to my apartment. I suddenly realized that we could do something else with it. » ⁽¹⁾

(1) Le Temps, 2006.



« From a piece of metal that I held in my hand to open and close doors, I developed this Menotte. »

Jean Dinh Van



1. Espace dress by Pierre Cardin, 1968. • 2. Menotte dinh van key head visiting card, dinh van archive. 3. Key, dinh van archive • 4. Serrure bracelet in white gold, 1970s, dinh van archive.

CREATIVE LIBERTY.

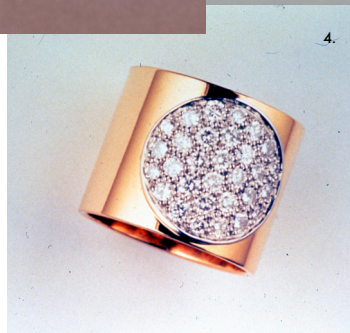
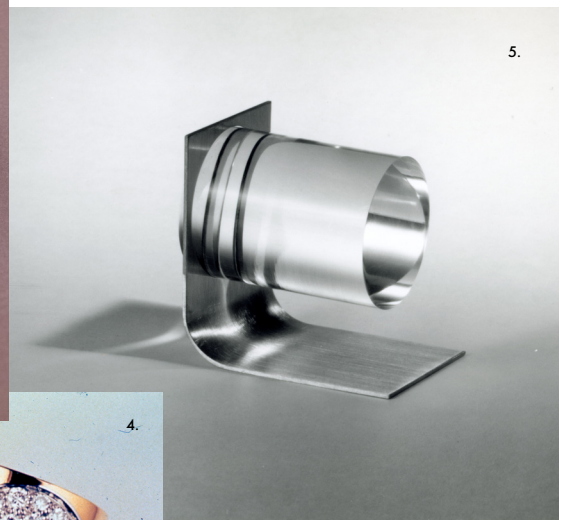
Creativity liberty guided the jeweler-cum-sculptor throughout his career. His creative process was instinctive and freed of the shackles of conventions, responding to a profound need to innovate:
« I don't know why, and it shall forever remain a mystery, but I have always loved to create new things that didn't exist before. » ⁽¹⁾

This quest for independence translated into a desire to create a dialogue between jewelry making and the times: by designing jewelry that could be freely worn, which was accessible and designed for the street, he reinvented uses and sales locations, anticipating the aspirations of a society looking for sense and freedom.

(1) Le Temps, 2006.



- 1. Kamasutra pendant, 1972, dinh van archive. •
- 2. Three abstract rings in yellow gold and white gold, dinh van archive. •
- 3. Spiral ring, dinh van archive. •
- 4. Anthéa ring in yellow gold and diamonds, dinh van archive. •
- 5. Misc. pieces, dinh van archive.





©Marie France, 2001

1965-2025: 60 YEARS OF ICONIC CREATIONS.

To shine the spotlight on the **singularity of a house** that has now spent 60 years forging its identity in the unique vision of an iconoclastic jeweler, starting in September 2025, the history of dinh van creations will be developed into a unique exhibition and book. Two iconic pieces will also be relaunched to highlight the timeless strength of a signature style that has **broken away from the norms.**



©ELLE, 1984



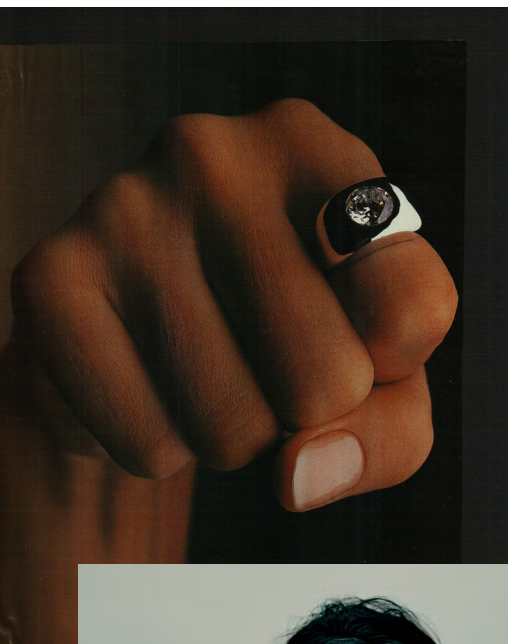
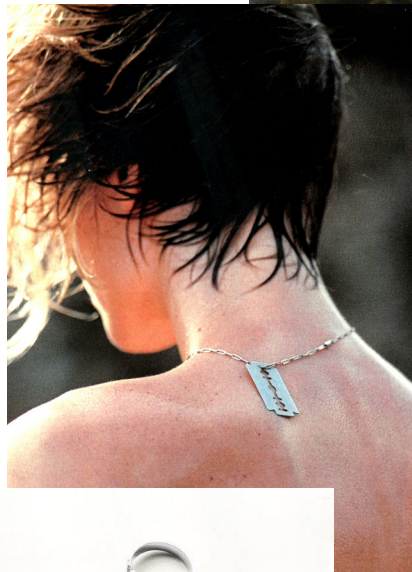
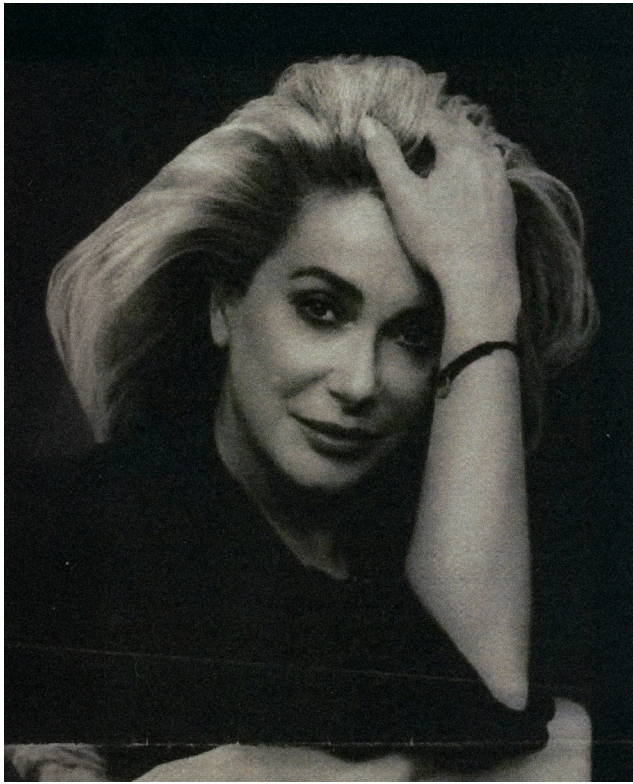
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©M le Monde, 2021



©Air FranceMadame, 1991



1. Petite Boule ring in gold, Cartier – dinh van, 1968, dinh van archive. • 2. Enlacés earrings in gold, Cartier – dinh van, 1969, dinh van archive.



A BOOK.

Written by jewelry historian **Bérénice Geoffroy-Schneiter**, a coffee-table book published by Flammarion reaffirms the singular identity of a creator who reinvented plays on textures, who played with balancing shapes and volumes to get back to basics in spectacular style.

The iconography, enhanced with documents from **little-known archives** and contemporary photographs taken by photographer Emily Jeanne, accompanies the tale of years of learning and talent-honing, and the **saga of a signature that paved the way for modern jewelry.**

The selective partnerships formed with André Courrèges, Pierre Cardin and Paco Rabanne, the Drugstore years and the time spent on both sides of the Atlantic will be brought to life by an ambitious and creative model.

dinh van, 190 pages
Publisher : Flammarion
RRP : 50 euros TTC
In French and English.

AN EXHIBITION.

From 3rd to 13th September 2025, the Christie's international auction house exhibition gallery on Avenue Matignon will host a unique and retrospective look back at dinh van creations.

Bringing together archive documents, legacy pieces and iconic jewelry, **this exhibition at the heart of the Capital of the Arts** is an exceptional opportunity to discover a stylistic language forced in precise techniques and which has thrived through metalwork.

dinh van exhibition

Exhibition curator : Vanessa Cron

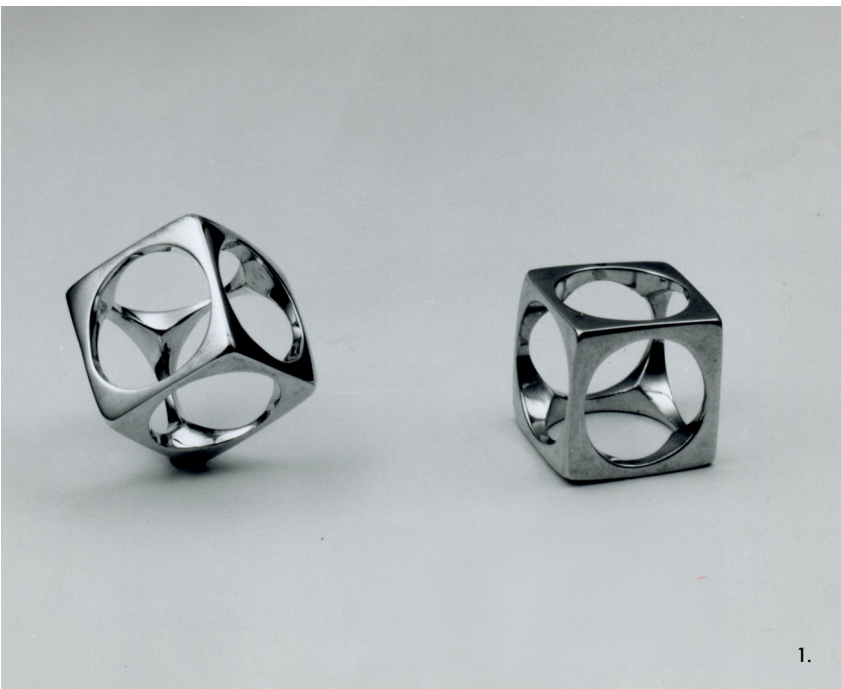
Christie's : 9 avenue Matignon, 75008 Paris

Free entry.



TWO ICONIC CAPSULE COLLECTIONS.

To mark the house's 60th anniversary, two capsule collections are relaunching a duo of iconic creations that have translated sociological revolutions into an esthetic manifesto: the **Pavé** and the **Serrure**.



1. Le Pavé pendant in gold, 1970, dinh van archive. •
2. Serrure bracelet in white gold, 1970s, dinh van archive.



LE PAVÉ.

« Creation is a form of revolution. »⁽¹⁾

With the Two Pearls ring designed for Pierre Cardin in 1967, Jean Dinh Van developed his first creation which is now on **show at the Musée des Arts Décoratifs**, marking the start of a long series of square jewelry. This shape, which is unique in Western jewelry, draws on cubist influences while subconsciously invoking images of Malevich's Black Square as jewelry historian Bérénice Geoffroy-Schneiter⁽²⁾ tells us in his book dedicated to the house of dinh van. « *The square is the first step in pure creation when it comes to art* », declared the Russian painter in 1915.

This square prospered in every dimension to become an architectural cube. While its rounded edges echo the tubular furniture that was fashionable in the sixties or television screens, its internal geometry combined empty and full spaces to evoke the ambiance of a time period and the voice of a generation wanting to break free of ancestral constraints. An emblem of a student protest which started in the Sorbonne in 1968, the Pavé became Jean Dinh Van's symbol of jewelry making which also hammers home his manifesto for **independence and freedom**.

(1) *Le Temps*, 2006
(2) Dinh Van, éditions Assouline
(2015) Author : Bérénice
Geoffroy-Schneiter



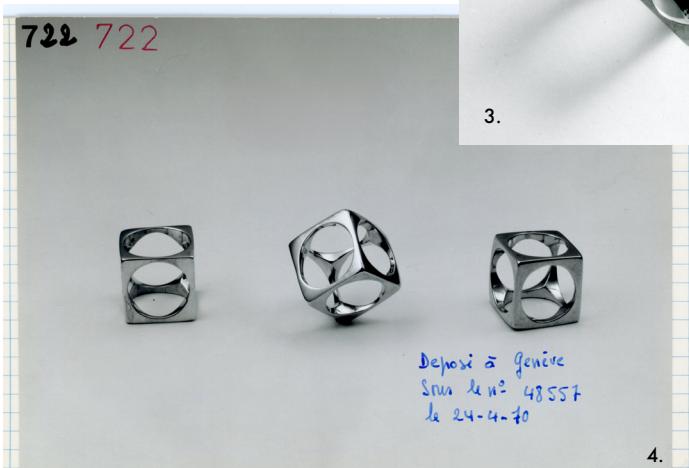
1.



2.



3.



4.

- 1. Tie pin with small high-gloss cube, dinh van archive. •
- 2 and 4. Le Pavé key ring, 1974, dinh van archive. •
- 3. Le Pavé pendant in gold, 1970, dinh van archive.

To mark the house's 60th anniversary, Le Pavé is continuing on its quest.

From September 2025, this symbol of freedom will be relaunched for a limited series that will be available in 18-carat yellow gold and silver.

A sculptural ring in three sizes – 53, 54 and 55 – or an illuminating geometric pendant on a dinh van link chain, the icon which left a big mark on multiple generations proves the versatility of its contemporary design, ready to meet the men and women of today.

On top of these relaunches, there are two new versions of the large Pavé model in yellow gold, now available in small and medium models on a cable chain. A bracelet version on a dinh van chain also joins the collection, like a series of precious amulets that can be worn in everyday life.

Among the house's emblematic pieces, Jean Dinh Van loved to reinterpret his creations with different designs, particularly through pins.

To celebrate its 60th anniversary, the house is revisiting this tradition in bold style by adorning an 18-carat old pin with its iconic Pavé design. A subtly irreverent way of decorating a tie, jacket lapel or hat.



1.



2.



3.



5.



4.

1. Le Pavé pendant, large model, dinh van S chain (80 cm), silver, – €950 • 2. Le Pavé pendant, large model, dinh van S chain (80 cm), yellow gold, – €11,000 • 3. Le Pavé pendant, medium model, yellow gold – €3,990 • 4. Le Pavé pin, yellow gold – €2,950 • 5. Le Pavé pendant, small model, yellow gold – €1,200.

6.



7.



8.



9.

- 6. Le Pavé ring, large model, yellow gold – €8,400. •
- 7. Le Pavé chain bracelet, small model, yellow gold, dinh van S chain – €1,200 •
- 8. Le Pavé cord bracelet, small model, yellow gold – €480 •
- 9. Le Pavé cord bracelet, medium model, yellow gold – €780.

SERRURE.

« I want my jewelry to be just as necessary as a door handle. ».⁽¹⁾

Jean Dinh Van's quest for the perfect bracelet always sought to find functionality. This iconic piece of jewelry, completely stripped of mechanisms, was finally created in 1975 following a series of studies where handwork studied the plasticity, elasticity and resistance of the noble metal. Perfect for stacking and combining, this technical prowess takes the shape of a taut golden ribbon, flattened at the end by a gentle hammer strike. A clasp with a lock design forms an ingenious fastening system, so that the piece can be put on and taken off faultlessly day after day. It also has an artisanal touch, as it solicits both flexibility that makes the piece easier to open and rigidity that avoids any deformation.

A major piece in the dinh van language, the bracelet is being celebrated this year with a special edition: from October 2025, the Serrure collection will reveal a new version of the Serrure ribbon bracelet in yellow gold with a clasp featuring a signature square topped with a princess-cut diamond.

(1) Le Figaro et vous, June 1st 2006.

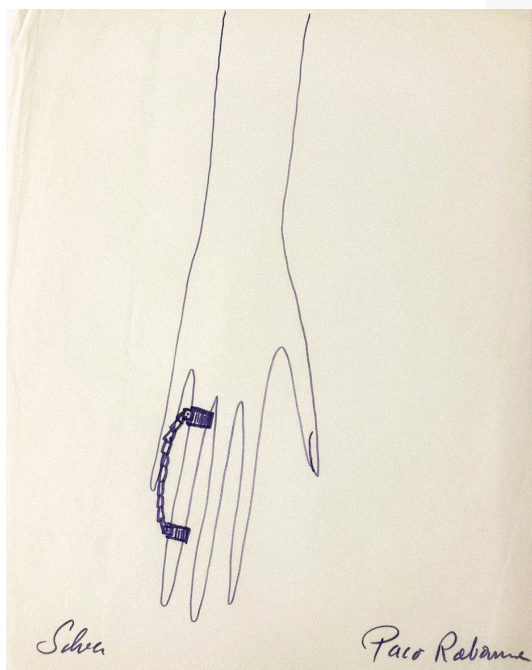
- 1. Serrure square bracelet, yellow gold & diamond (princess cut) – €7,990.

1.





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2. Serrure square Double ring, yellow gold, dinh van chain – €3,990. • 3. Serrure square Double ring, silver, dinh van chain – €650.

This reinterpretation was inspired by another iconic piece from the house: the Double ring, designed in 1967 for Paco Rabanne.

Carved from 18-carat yellow gold topped with a glistening openwork feature, this creation is composed of two rings interconnected by a chain and also comes in silver, as it did when it was originally released.

A creative expression that remains faithful to the house's founder by continuing to build jewelry in a new field of formal experimentation.

ABOUT DINH VAN

In 1965, guided purely by his instinct, Jean Dinh Van created a jewelry brand that nobody had been expecting. Iconoclastic by nature, he worked the metal in his hands like a sculptor, following wherever his creative impulses led the piece. Jean Dinh Van had a pure and simple vision of jewelry: jewelry that speaks a language steeped in design, with pieces for everyone that can be worn anywhere, any time, and with anything. Pieces of jewelry that would shake up the norms of the Place Vendôme by enhancing everyday objects.