



PRECIOSA

Director's Note



It is my pleasure to introduce to you the first issue of *Materia Bohemica*, Preciosa Components' biannual publication showcasing our latest innovations in crystal and fine jewelry stones. Our AW 2019/20 collection, entitled *St. Elsewhere*, was inspired by the technology used in its creation, and is aptly set in a fictional classified research facility.

I come from a strong background in research and development, and for the past 15 years it has been my privilege to oversee the creative process behind each and every one of Preciosa Components' innovations. In a perfect world, research determines what can be achieved and development determines the pathway to achieving it. The reality, however, is somewhat more complicated and depends on a combination of factors such as consumer demand, feedback from customers, competing product offers, costs, market predictions and internal procedures. The list goes on...

Today, the fashion industry is moving at a faster pace than ever before, which presents a challenge in that we not only need to consider but also anticipate each of these conditions to really set our offer, and brand, apart. Uncertain times are shaking things up and ultimately leading to the re-definition of luxury, design and beauty. In particular, the industry has begun to expose those who are unwilling to take responsibility for how their goods are made as ethical means of production become even more accessible in today's rapidly globalizing economy. It is now no longer enough to be creative to remain in the spotlight.

For us this means our work is cut out for us, as we operate behind-the-scenes with designers and manufacturers to help them meet this new set of challenges. It's about giving added value to their designs by exploring what is possible in crystal and glass adornment, while refusing to compromise on quality and its ethical production.

That said, we are ready to take on this challenge with you and really push the boundaries within our research department to see what we can accomplish together. Within this collection alone, we are introducing the smallest machine-cut chaton rose on the global market, a stunning new cut for our flagship chatons and a splash of new colors and coatings, many of which are unique to Preciosa.

We invite you now to experience the creation process with us, to step into this season's highly classified remote research institute and explore what it takes to achieve the exact right color, execute the perfect cut and discover a world of ideas and innovation.

We want to hear your thoughts.

Jan Štiller

Commercial Development Director

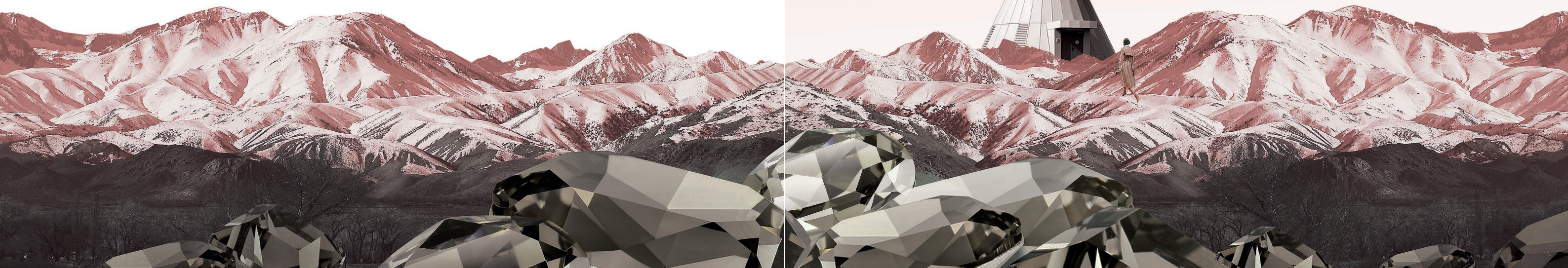
Welcome to *St. Elsewhere*

We would like to remind you that security clearance is required.

An unscripted meet cute between ultra-high technology and dreamy surrealism, AW 2019/20 catwalks will play out before our eyes like an eerily enchanting, slightly kaleidoscopic motion picture (that could be) about any culture in any decade. Which is to say this season will be heavily characterized by apparent contrasts, especially that of the hi-lo. With the development and popularization of alternative materials, we'll see structured futuristic fabrics adorned with attention-grabbing romantic, even Baroque-inspired embellishments that likewise artfully employ negative space.

Set in a remotely located, top secret research facility, our AW 2019/20 campaign draws inspiration from the technology that created it. As the line between virtual and reality continues to blur, we are constantly reminded of our all too startling ability to turn the former into the latter. Cryptically, an intentionally unspecified location, *St. Elsewhere* takes us to a make-believe crystal testing site, where an unidentified host is exploring the institute's latest prototypes and synthetically cultivated zirconia.

Among the classified assortment of innovations are the world's smallest chaton rose, a brilliant new chaton and a handful of exclusive colors and coatings that explore an inky, oil slick-like color palette with the likes of Dark Indigo, Crystal Peacock Green and Radiance, a highly saturated new coating suitable for lost-wax casting. This season, expect ugly-pretty post internet fusions and bejeweled tech starkly offset by carefully curated minimalism, in which crystals will continue to play a leading role.



Publisher
Preciosa, a.s.

Editor in Chief
Jan Štiller

Editorial & Features
Gabriela Dvořáková
Colleen Klei
Michal Šťastný
Johana Kozmíková

Creative Direction
Tereza Šikulová
Irena Tesarčíková

Graphic Design
Lukáš Ráček

Contributors
Milan Mošna
Marek Novotný

FASHION FEATURE

Fashion Design
Zuzana Kubičková

Eyewear Design
Nastassia Aleinikava

Accessories Design
Preciosa Lighting

Photographer
Bára Prašilová

Assistant Photographers
Ondřej Janů
Martina Nechlebová

Model
Eva Klimková, Elite Model Management

Hair
Salon Petra Měchurová

Makeup
Eva Svobodová

Behind-the-scenes Photographer
Jan Dolejší

STILL LIVES

Jewelry & Accessories Design
Tereza Šikulová
Soňa Dermeková

Eyewear Design
Nastassia Aleinikava

Concept & Styling
Boys Play Nice
Tereza Šikulová
Irena Tesarčíková

Photographer
Boys Play Nice

Assistant Photographer
Ondřej Straka

Post-production
Elisabet Noguera Lopez
Jan Krejčí
Boys Play Nice

10 St. Elsewhere
Fashion Feature

24 Crystal Confidential
*with Preciosa's Head of
Product & Service*

**26 Inspirations &
Innovations**
The AW 2019/20 Collection

66 Perfectly Polished
*Interview with Preciosa's
Head of Innovations for
Fine Jewelry Stones*

70 Design Tales
*with Preciosa's Head of
Customized Design*

72 10 (New York) Minutes
with Bibhu Mohapatra

76 Back to School
Fostering Young Design Talent

80 The Talented Mr. Lie
Interview with Lie Sang Bong

84 Designer Spotlight
Zuzana Kubičková

88 Fashion & Featured!
*Our Latest Projects and
Collaborations*

**96 Bohemian Crystal:
A History**
*And the Origins of
"Materia Bohemica"*



10



88



76



26



ST.

11/2019/20

ELSEWHERE

Security Breach:

Model wears sheer, structured black nylon coat embroidered with various fancy stones in Dark Indigo and Royal Chatons MAXIMA in Dark Indigo, Jet Hematite and Labrador, all in settings; flatback stones include Chaton Roses MAXIMA in Dark Indigo, Pyramids MAXIMA in Jet Hematite and Round Cabochons in Jet Hematite, all in hotfix.



Unexplained Frequencies:

Model wears sheer white muslin dress over powder pink bralette embroidered with various fancy stones in Vintage Rose and Royal Chatons MAXIMA in White Opal and Crystal AB, all in settings; flatback stones include Pyramids MAXIMA and Round Cabochons, both in hotfix, and Slim Baguettes MAXIMA 2H, all in Crystal. Matching briefs feature Royal Chatons MAXIMA in settings in Vintage Rose and Crystal Velvet and Cup Chains in Crystal with Rhodium plating.





Classified Experiments: Model wears sheer white nylon gloves embellished with Chaton Roses MAXIMA in Vintage Rose and Crystal and Round Cabochons in Crystal, all in hotfix.



Out at the Range:
Model wears previously pictured embroidered powder pink bralette and matching briefs, embellished nylon gloves and a molecular-inspired headpiece featuring Royal Chatons MAXIMA in Vintage Rose, Crystal Velvet, Crystal AB, White Opal and Jet Hematite and various fancy stones in Vintage Rose, all in settings.

Spontaneous Duplication:

Model holds foldable sheer clutch embroidered with various fancy stones in settings in Vintage Rose; flatback stones include Pyramids MAXIMA and Chaton Roses MAXIMA, both in hotfix, and Slim Baguettes MAXIMA 2H, all in Crystal.



ST.
ELSEWHERE
COLLECTION





CRYSTAL CONFIDENTIAL

Preciosa's Head of Product & Service, Marek Kinazs, on developing products for one of the most challenging and innovative collections yet.

While some ideas are fairly easily turned into products, others are truly a labor of love. Our new two-holed crystal Button, for example, was more-or-less perfected on the first try, while several other products as seen in *St. Elsewhere* were the result of months, and in some cases years, of testing. Occasionally, we also stumble upon something new while attempting to develop something else, which was precisely the case for our synthetic Aventurine stone – now a bestseller. Not only is it important for our customers to know exactly where and how our products are made, but it's also our hope that an up-close and personal look at the process will inspire new customized production requests.

The two most daunting briefs to land on our desk, not

only for this collection but also maybe ever, were those that requested the development of the most brilliantly cut chaton and the smallest ever chaton rose. Intimidating? Yes. Exciting? You bet!

As you know, a stone's brilliance has everything to do with how the facets reflect light. To develop the world's most brilliant chaton, we started with three different basic cuts and began experimenting, testing and eliminating variations as we went. Eventually, we developed one clear winner, which we perfected and polished into the new Royal Chaton MAXIMA that we're proud to present you with today. In total, it took around six months and five team members working on the project full-time to bring this innovation to life.

Crystal Confidential

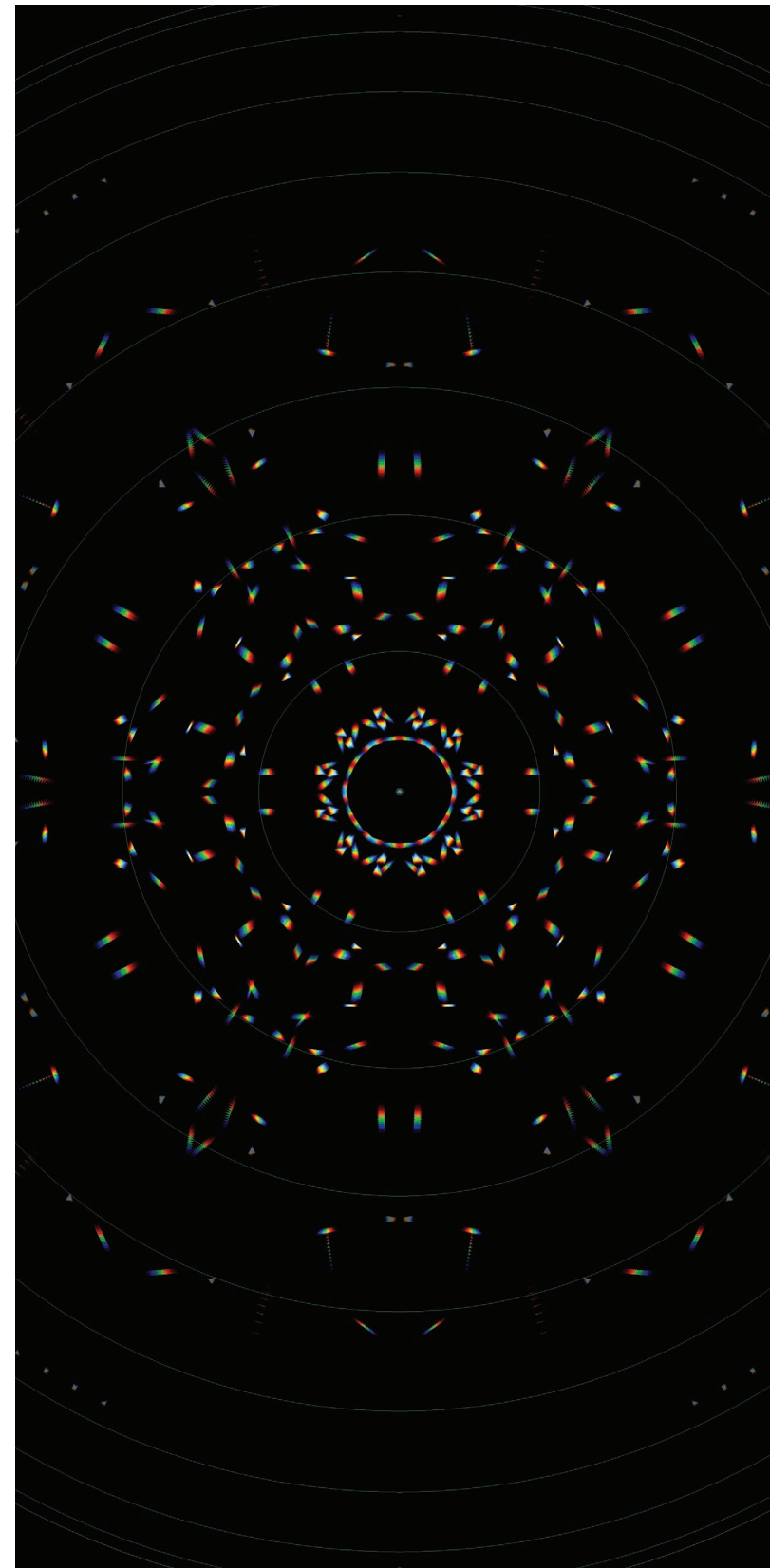
“How could we ensure that each nearly microscopic piece exhibited the exact proper cut when even a soft exhale sent the samples flying in all directions like specks of dust?”

When it came to creating the world's smallest flatback chaton, our Chaton Rose MAXIMA in size ss2, we knew that patience would be the key to our success. The primary obstacle was the ability to perform quality checks on the product because it's just that small. How could we ensure that each nearly microscopic piece exhibited the exact proper cut when even a soft exhale sent the samples flying in all directions like specks of dust?

The answer: assemble a special task force. We put together a team of some of our most experienced experts and provided special training on how to work efficiently with such small stones. We measured 100% of the production and even developed a special tool to reduce static electricity. And, voila! Both novelties have officially hit the market.

We hope you enjoy not only these novelties, but the entire collection of our latest innovations. We've already begun on some new and exciting developments for next season, so stay tuned.

For more information about customized production possibilities, simply ask your Preciosa representative or visit www.preciosacomponents.com.

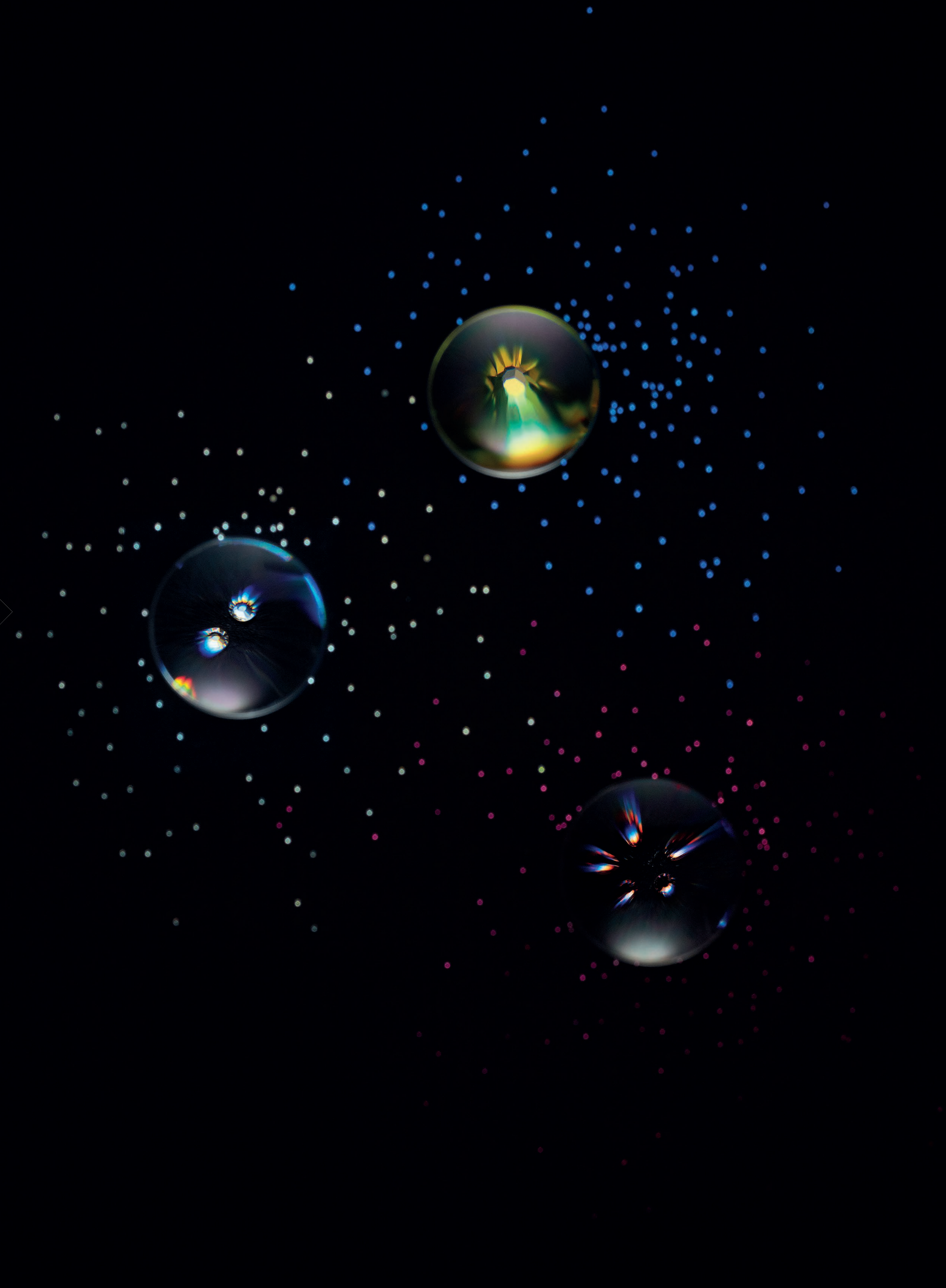


2D light reflection of our new Royal Chaton MAXIMA.

MOLECULAR MATTER



Microscopes and petri dishes littered all about, we find ourselves in a darkened room illuminated only by faint rays of light dancing on whatever lies within them. With every turn of the head, a glimmer of something new catches our eye and draws us toward our imminent discovery...





New Size

Chaton Rose MAXIMA: ss2

Bigger isn't always better. As evidence, we submit to you our new microsize machine-cut Chaton Rose MAXIMA: the smallest round flatback stone in the world. Its 12-facet cut means that it's not only perfectly exact, but perfectly brilliant, which makes this stone a conclusive, cross-segment must have.

Now in Hotfix

Chaton Rose MAXIMA: ss3, ss4

Creating intricate crystal designs is a no-brainer with our microsize machine-cut Chaton Roses MAXIMA in ss3 and ss4, which are both now available in hotfix versions. Standardize your design with our MAXIMA hotfix transfers, or let your imagination run wild and apply each stone piece-by-piece. Whatever your method, experimenting with these microsizes just became elementary.

Now in Hotfix

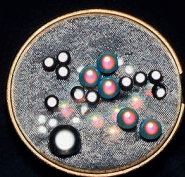
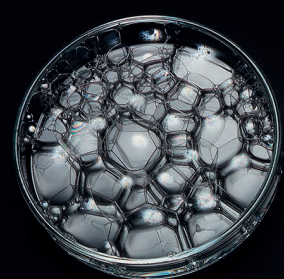
Chaton Rose MAXIMA with Bottom Coatings

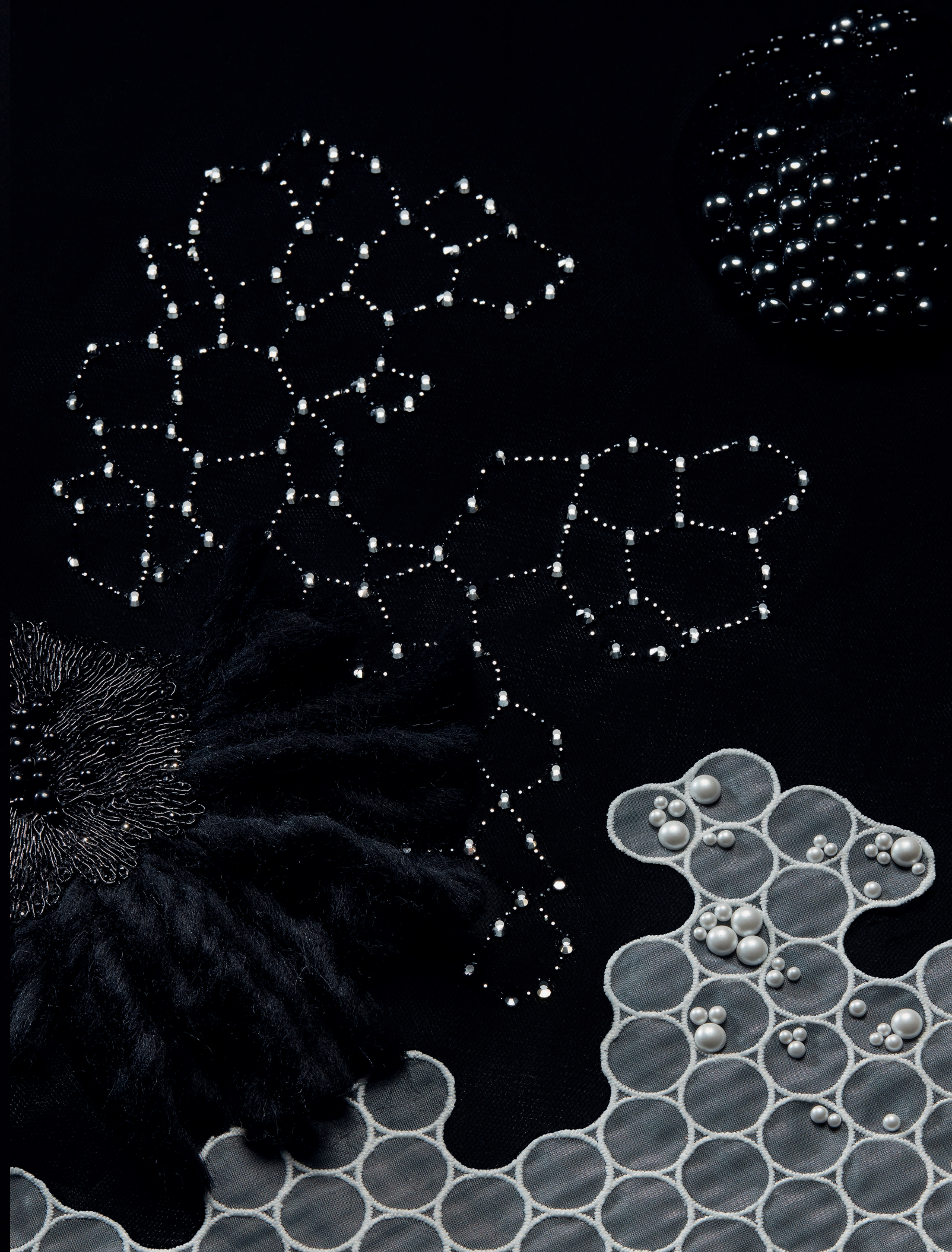
Some hypothesized it was impossible, that it could never be done. So, naturally, we put our best and brightest minds to the test, and the results speak for themselves: our machine-cut Chaton Roses MAXIMA in popular bottom-coatings Crystal Bermuda Blue and Crystal Nightfall now also come in hotfix versions.

Now in Hotfix

Round Cabochon

Classic, refined and now available in hotfix version, Round Cabochons are never *not* on-trend. Perfect as a stand-alone statement or accompanied by various other stones, their smooth, facetless surfaces are effortlessly striking and give a touch of elegance to any garment or accessory.





COLORFUL AGENTS



Appearing to change before our very eyes, the colors contained within the different test tubes begin to bubble and smoke. These unfamiliar formulas are foreboding but our intrigue is already piqued so we pick up the pair of tattered gloves and move forward to take a closer look...





New Color

Dark Indigo

The perfect shade for after-hours adornment, the dye from Dark Indigo’s namesake plant was for centuries traded along the Silk Road as a highly valued commodity. As pure as it is mesmerizing, this new hue pairs well with cooler platings, such as Ruthenium or Rhodium, for a sleek, on-trend look or seasonal accessory.

New Color

Vintage Rose

Femininity is always on-trend, which is artfully embodied by the soft blush tones of Vintage Rose. Gentle and sophisticated, this dusty pink hue can effortlessly crown anything from haute couture gowns to glam-rock sunglasses and doesn’t appear to be leaving the trend forecast spotlight anytime soon.

New Coating

Crystal Peacock Green

Reminiscent of the lush blue-green hues of Topkapi’s palace gardens and the iridescently colored feathers of its many avian inhabitants, Crystal Peacock Green is both exotic and delicate. Its iridescent nature pairs exceptionally well with our Nacre Pearls in Pearlescent Peacock Green or with complimentary jewel-toned crystals for a winter-ready show stopper.

Now in Fancy & Sew-on Stones

Light Siam

Eye-catching and seductive, Light Siam has long reigned supreme as one of most highly sought-after shades of crystal. Now available in various fancy and sew-on stones, use of this fashion-forward staple is more diversified than ever and pairs well with our full range of platings.

Now in Fancy Stones

Black Diamond

Black Diamond’s pale, vintage-like hue gives this shade an otherworldly feel that gracefully captivates its beholder. Now available in various fancy stones, Black Diamond has become particularly versatile and makes the perfect centerpiece for any of our cool-toned platings.

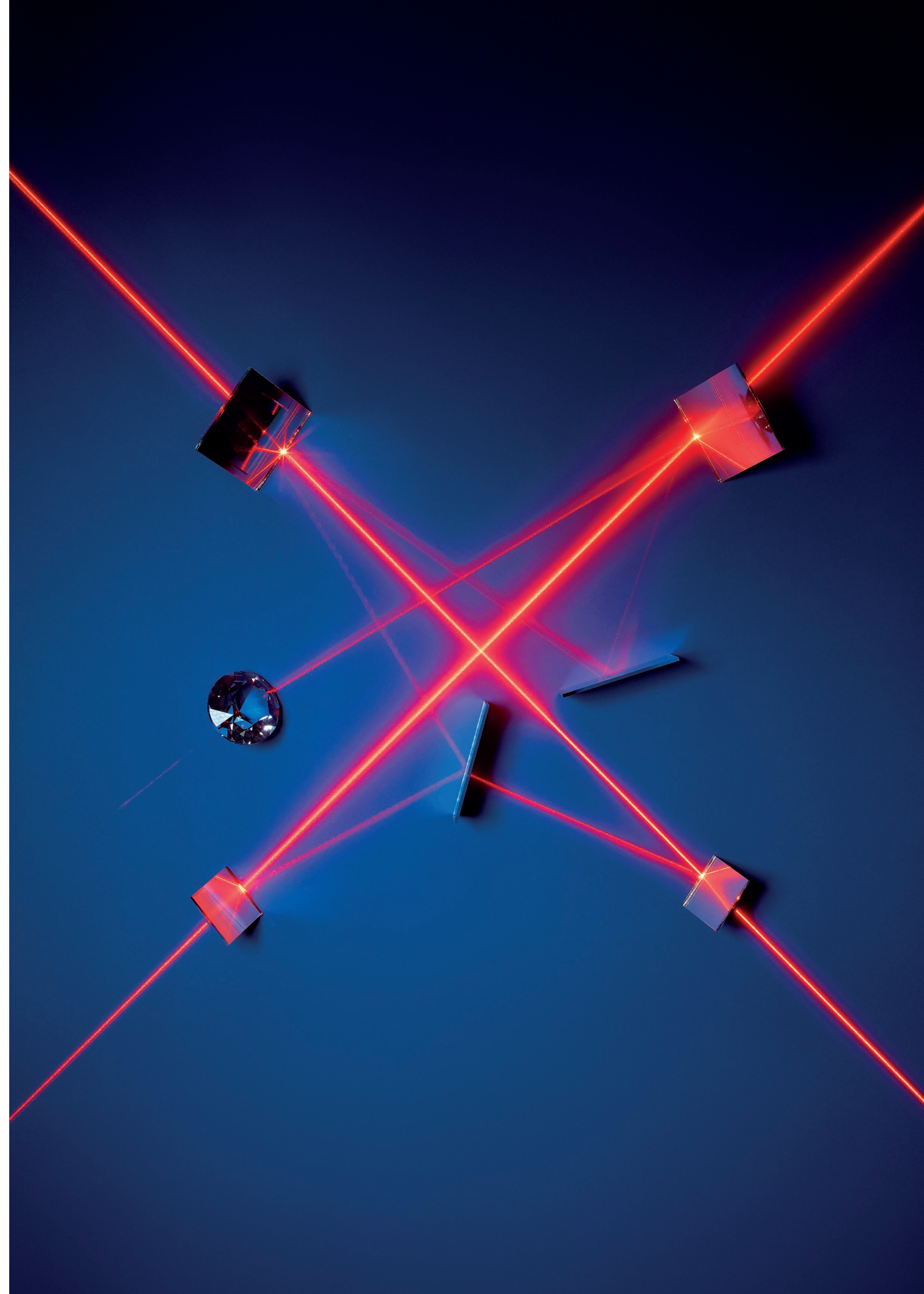




EXEMPLARY CONFIGURATIONS



Laser beams form a tangled web in what is otherwise a pitch-black room encasing three illuminated pedestals. Something shines brightly from the top of each one. We enter the room cautiously and approach the brightest, which intensifies as we draw nearer...





New Cut

Royal Chaton MAXIMA

The quest for perfection is driven by experimentation and modification. All too deserving of this endeavour are our flagship machine-cut Chatons MAXIMA, which will now proudly feature a new, more brilliant cut and 18 facets on bigger sizes. More shiny and more spectacular than ever before, our Royal Chatons MAXIMA are ready and waiting for their runway close-up.



New Product

Slim Baguette MAXIMA 2H: 18x6mm

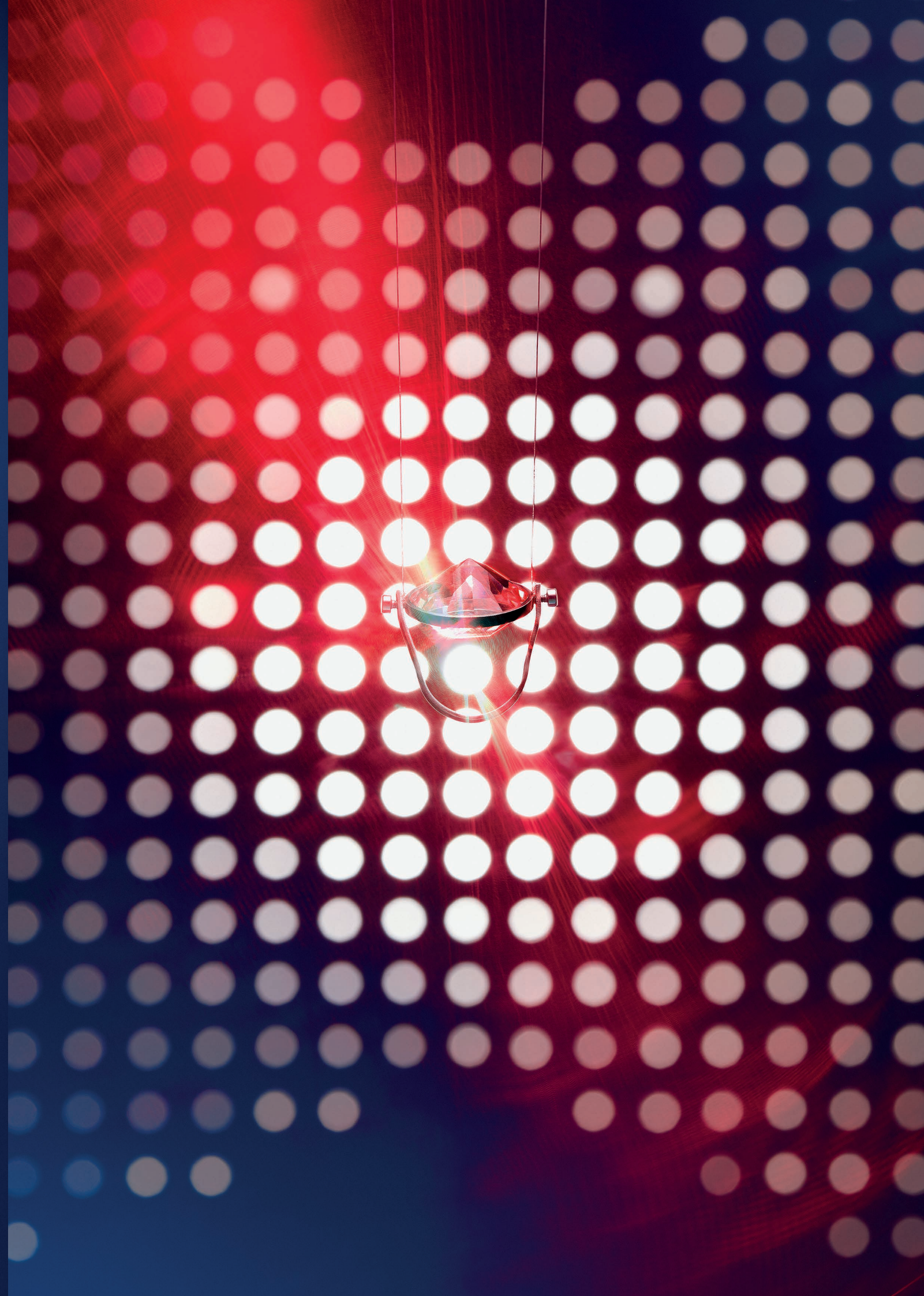
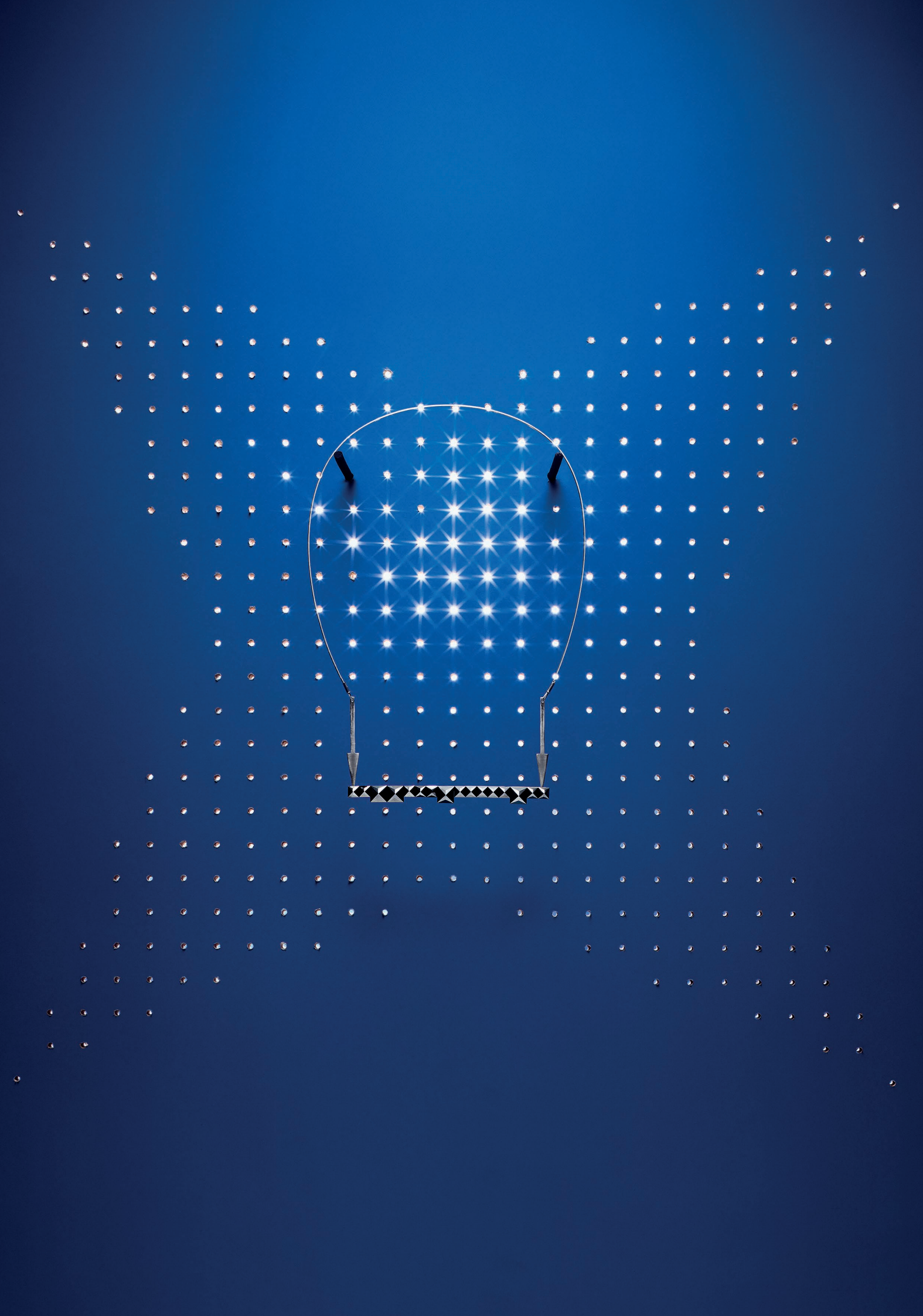
A classically cool shape found in every designer's repertoire, the Slim Baguette is both timeless and modern. Available in a two-hole sew-on version in various colors, these machine-cut stones are perfect for creating chunky geometric patterns or a subtle elegant trim.



New Sizes

Pyramid MAXIMA: 5mm, 12mm

Chic, edgy and four-sided, our machine-cut Pyramid MAXIMA now comes in an additional two sizes for even wider impact. Also now available as hotfix stones and in various colors, these show-stoppers are the ultimate glam embellishment and transition flawlessly from day to nightwear.



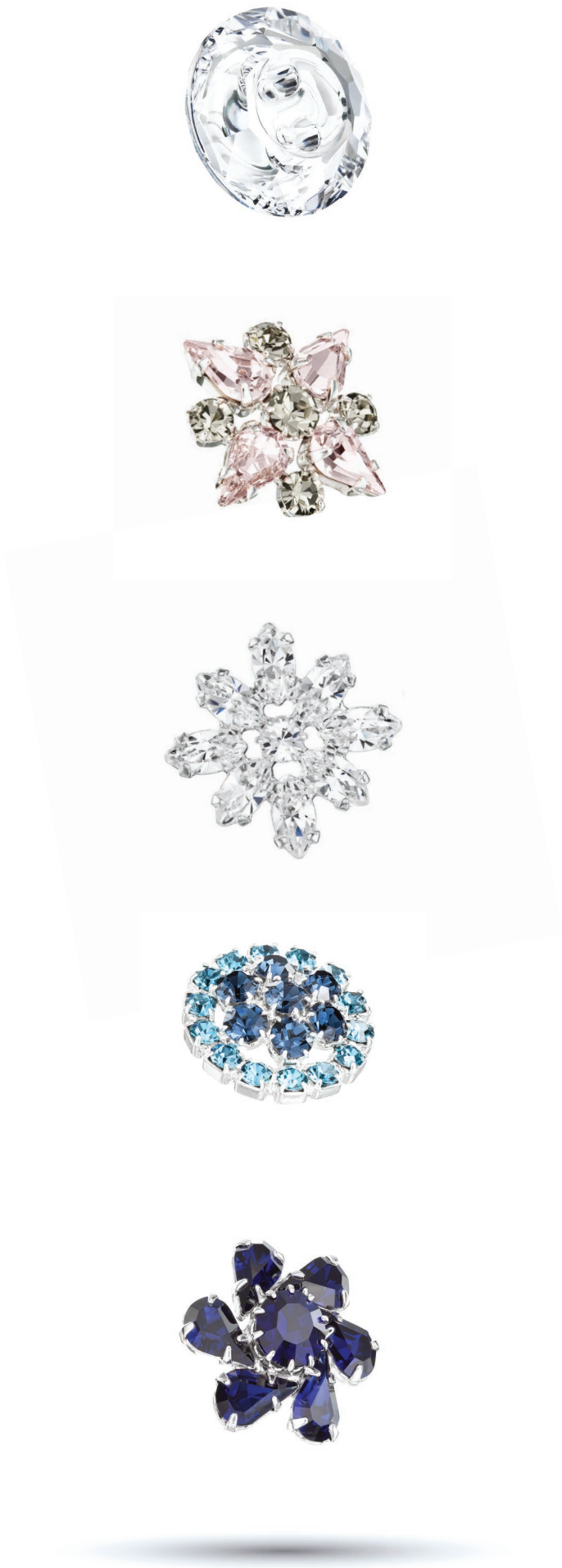


STARTLING DISCOVERIES



This space feels just recently occupied. We see strange machines working almost on their own accord. They're producing something, but what? We see hordes of small, glistening objects piled high on the far side of the room and immediately venture to explore...





New Product

Button MAXIMA 2H

Not one for the all-over bling? Minimalists looking for just a touch of eye-catching extra will love our new crystal Buttons. Available in two sizes and with the AB coating, these premium quality two-holed stones are not only pretty but also practical.

New Product

Brass Button, Star

Available as a setting with one loop in our Silver, Gold and Rhodium platings, our Brass Buttons are the next big thing in couture closures. Refined and ready for any intergalactic inspired piece, our Star shaped Brass Buttons are comprised of Pears MAXIMA in 8x4.8mm and Chatons MAXIMA in ss18 and ss15.

New Product

Brass Button, Flower

Flower power may have originated in the '60s but it's a fashion trend that's here to stay. Comprised of Navettes MAXIMA in size 8x4mm and a single Chaton MAXIMA in ss18, our Flower shaped Brass Buttons make the perfect floral-inspired embellishment.

New Product

Brass Button, Circle

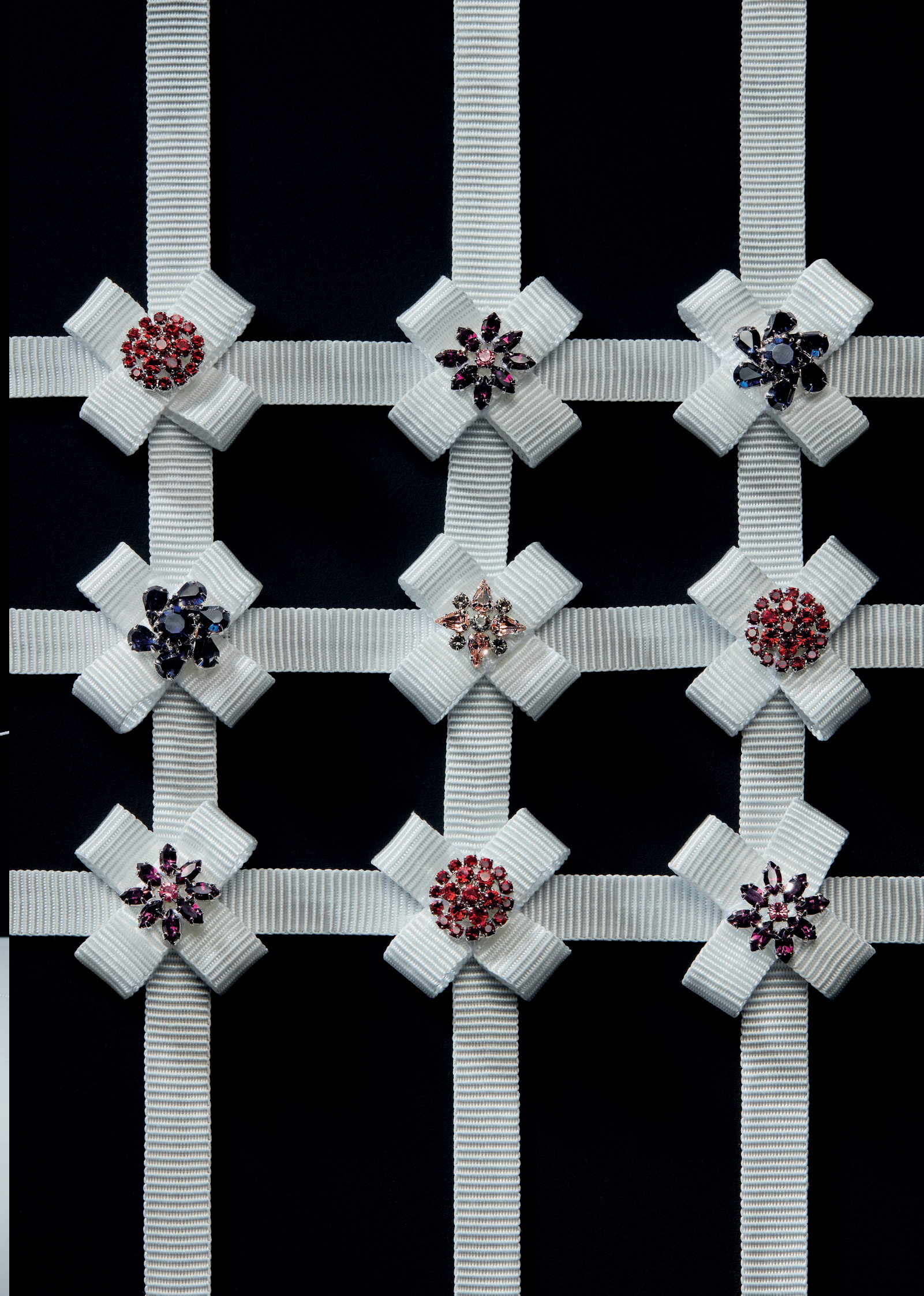
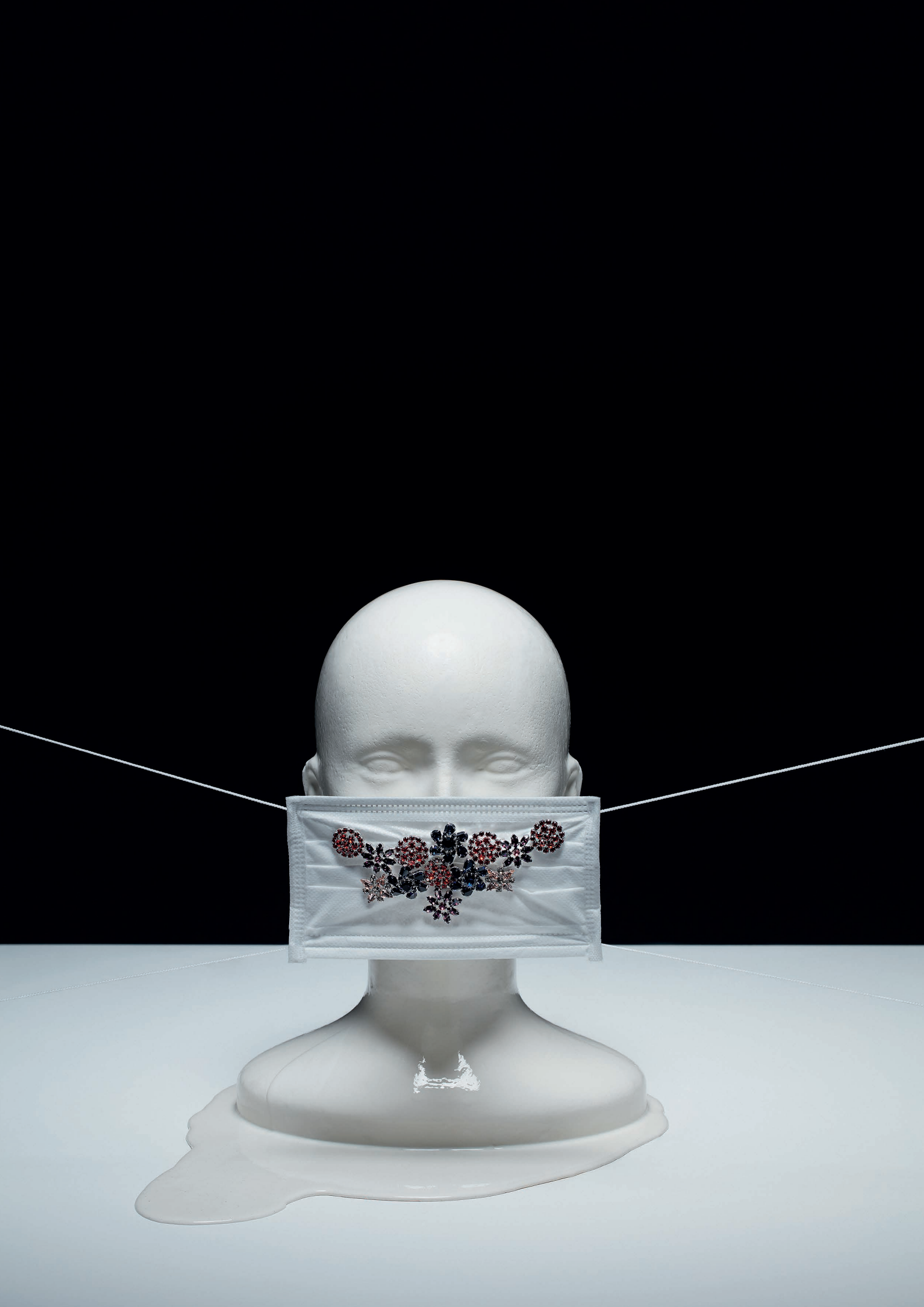
Our classic Circle Brass Buttons add the perfect touch of subtle flare to any garment or accessory. Comprised of Chatons MAXIMA in ss18 and ss12, these rounded beauties are versatile, timeless and ready for their debut.

New Product

Brass Button, Pinwheel

Modern and intriguing, these Pinwheel shaped Brass Buttons give just a slight hint of edge. Comprised of Pears MAXIMA in 10x6mm and a single Chaton MAXIMA in ss39, these closures are funky and fun to fasten.





CULTURED SPECIMENS



We sense something is living here; it's almost audible.
As we continue into the last chamber, we notice clusters
of differently colored sparkling organisms scattered
about. Their beauty is radiating in every direction; we
move to pick one up...





New Coating

Aurora Borealis (AB)

Revitalizing and revolutionary, the Aurora Borealis coating is no longer confined to the world of crystal. Now available on our round-cut zirconia stones, this classic coating, which is suitable for lost-wax casting, is a market-first in this stone category and takes jewelry design to a whole new level.

New Coating

Radiance

Sophisticated and striking, our new Radiance coating is skillfully saturated to eye-catching perfection. Now available on our round-cut zirconia stones, this new coating is suitable for lost-wax casting and serves as the perfect on-trend, winter wardrobe accent.

New Shape

Oval Cabochon

A solitaire staple since the rise of Bohemian aristocratic fashion during the 16th century, Oval Cabochons need little else to make their intended statement. Available in various sizes and colors of our zirconia and nanogems, including our stunning Blue and Gold Aventurine, these unique stones are the essence of effortless luxury.

New Shape

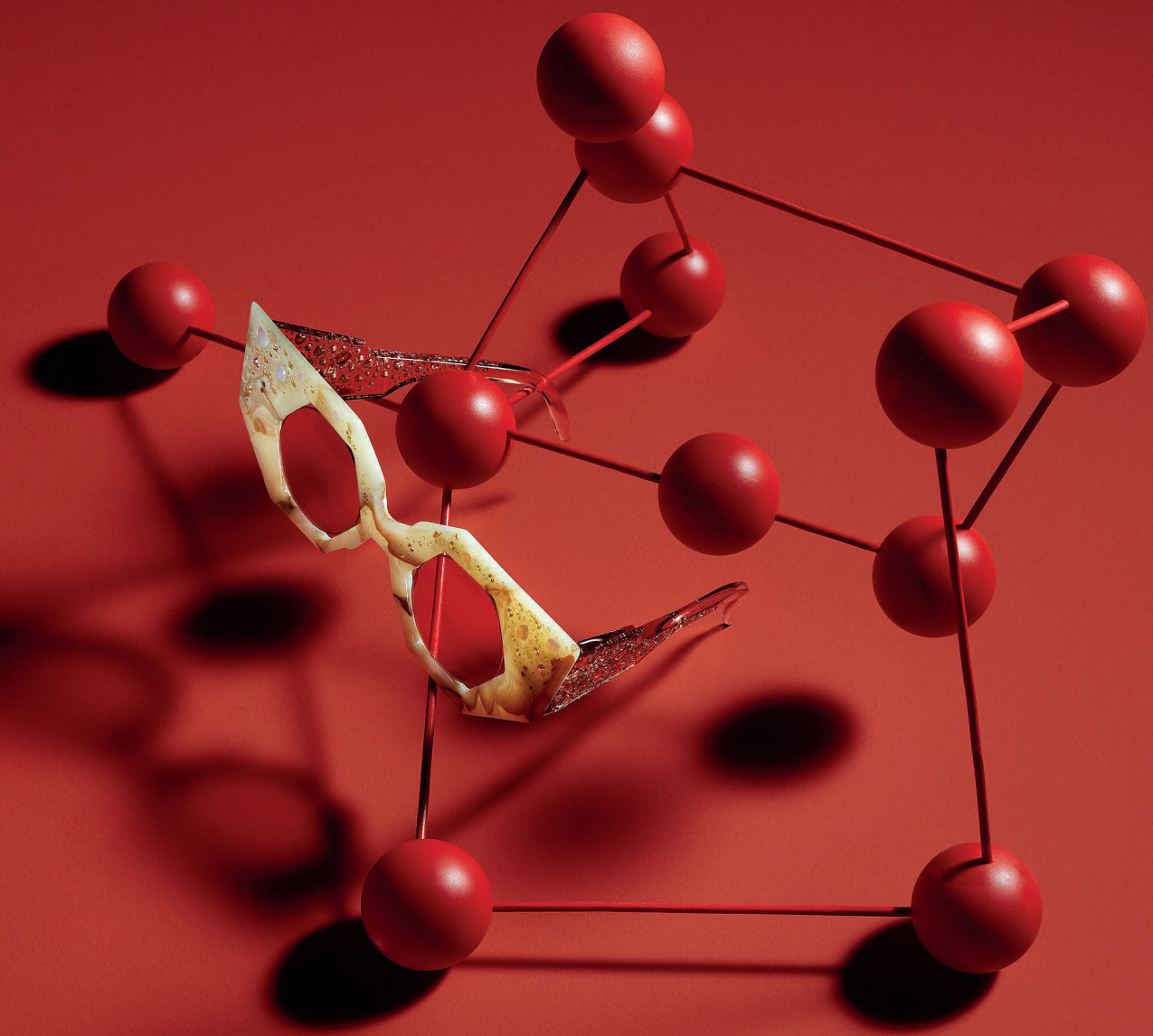
Pear Cabochon

A time-honored classic, the pear shape is not only a perfect stand-alone stone, but also essential for creating delicate floral patterns. Our new Pear Cabochons come in various sizes and colors and are particularly effective in our exclusive opal hues.

New Cut

Heart

The tried and true symbol of romance, heart-shaped stones are as popular and relevant today as ever. Available in the most extensive range of both zirconia and nanogems sizes and colors, our new Heart-cut stones are perfectly symmetrical and polished to perfection.





Perfectly Polished



Jan Mlejnek

Preciosa's Head of Innovations for Fine Jewelry Stones, Jan Mlejnek, describes the creation process behind Preciosa's zirconia and what makes it so unique.

How long have you been working for Preciosa?

I began working for Preciosa in 1995 as a cutting setter and several years later became a master grinder. In 2003, I moved to one of our biggest sites located near the northernmost tip of the Czech Republic called Jablonné v Podještědí, where I began focusing on many different technologies and eventually was given the opportunity to head up our innovations team. So, to answer your question: quite a long time.

What do you like most about your job?

I like that my tasks change day to day. Because the nature of the job is to invent things, I am never bored. Not only do we process requests from customers, but we also work on and develop new products and technologies of our own initiative, which is also really fun.

What is your favorite stone?

I love genuine Czech garnets from our region. I've been to search for them before and it's a true pleasure to find a naturally occurring stone with such wonderful color. It's also something that makes us proud, since Bohemia is known for its garnet – it makes us want to keep the tradition alive here.

Can you briefly describe the process of creating zirconia stones?

If we omit the production of the raw material itself, the process involves several steps. First, we cut the raw material using diamonds, since it's the only thing hard enough to cut zirconia, and then we create very thin cubes or blocks. To achieve round stones, we gradually sand away at the stones until they're each a polished ball. The balls, a semi-finished product, are then grinded by various machines to achieve different cuts. Then it's just a matter of washing, sorting, packaging and dispatching. Sounds easy, right?

What is the primary difference between sanding glass and sanding zirconia?

Glass we make ourselves, which means that it can be very precisely shaped to fit the final dimensions of the specified product. Parts or aspects of the stone can even be finalized during the production of the semi-finished product. Cubic zirconia on the other hand is grown naturally, which means it doesn't start out in the shape that we necessarily need it in. We must modify zirconia into smaller cubes, which are later ground down with diamond blades into semi-finished, polished balls, as I mentioned before. Another difference is the facets. Cubic zirconia generally has the same facets we see on natural stones and because of its naturally high refractive index, it is not necessary to apply additional reflexive layers.

How long does it take to develop a new cut?

It really depends on the specifics of the assignment. The first step is always to create a 3D layout. Next, we optimize the optical-aesthetical properties with a special program, which takes one or two days. Then we draw and document the exact cut and plan how it will need to be ground. After trying it in several preselected colors, if the assessment is positive, we consider the process to have been successful and begin mass production, which takes about three weeks. In some cases, the production department or designers will require a more complicated cut, which means some phases will need to be modified or we may even need to design a new machine or step of the production process. In short, it can take anywhere from a few weeks to a few months, or in some cases even years.

What has been the most challenging or the most interesting cut you have ever achieved during your time at Preciosa?

Without a doubt, it was the Heart, which we are launching with this collection. Although the shape seems quite simple, finding the optimal layout of the facets was not at all an easy task. To get just the right cut, we had to add an additional step in the production process, but in the end, it was definitely worth it; the product speaks for itself.

What's it like knowing the products you develop are used by internationally recognized brands and regularly adorn the world's most iconic celebrities?

Lots of my colleagues, as well as myself, have a bit of an "illness" when it comes to fine jewelry stones. When visiting a store, if we see jewelry, it's not uncommon for us to whip out a magnifying glass to evaluate the quality, cut, polish and sometimes even its make. I feel really proud when I see our stones being worn down a red carpet, for example. It's a testament to the quality so it's a good feeling and it means we're doing our job.

Jan Mlejnek has worked for Preciosa since 1995 and currently oversees the innovations department for Preciosa Components' fine jewelry stones.



DESIGN

Zuzana Mantel,
Preciosa's
Head of
Customized
Design, on
creating a
one-of-a-kind
40,000-piece
MAXIMA
hotfix transfer
for Japan's
legendary
Kansai
Yamamoto.

TALES



Design Tales



Because the motif was so complicated, Preciosa's design team 3D printed a mold and adjusted the stones' position piece by piece.

"It's my team's task to make designers' dreams become reality, like this one, but it also works the other way around," she smiles. "We often look at forthcoming trends and create designs that we think our customers will like – some of which are created with a specific customer or brand in mind – and send them a proposal."

“Brands and design houses are doing all they can to innovate in today's online-driven fashion industry and are understandably protective of their visions and ideas. Our answer is to offer our customers several years of exclusivity on customized products so that they have something no one else has.”

"It's necessary to fully understand the DNA of a brand, to almost become a mind reader. That's the key," explains Mantel, whose department also works closely with Preciosa Components' innovations team to create new stones, such as the recently released machine-cut Pyramid MAXIMA flatback, Preciosa's crystal spikes and dozens of customized cabochons, all of which began as customized production at the request of various customers. Miss Mantel's team also predicts color trends too: "It can take up to two years to develop a new color, so we can't just follow current trends, we have to be one step ahead, which is why we are in touch with trend forecasting agencies such as WGSN and Pantone," she adds.

"The fashion business now sells emotions," comments Mantel. "Brands and design houses are doing all they can to innovate in today's online-driven fashion industry and are understandably protective of their visions and ideas. Our answer is to offer our customers several years of exclusivity on customized products so that they have something no one else has."

For more information about customized design possibilities, simply ask your Preciosa representative or visit www.preciosacomponents.com.

"It's a Mikoshi... a traditional, portable Japanese Shinto shrine surrounded by beautiful waves, indigenous shrubbery and a goldfish, and the entire image is made of tens of thousands of multicolored crystals," says Zuzana Mantel, referring to the custom-made hotfix transfer lying on the work table next her. A special commission by one of the twentieth century's most influential designers, Kansai Yamamoto, who is best known for designing the costumes for David Bowie's infamous Ziggy Stardust tour, the transfer consists of more than 40,000 stones and took more than 20 hours to complete.

"It really is a masterpiece," says Mantel. "Every single crystal was applied by hand, which makes this transfer virtually impossible to replicate – it would be too difficult and too expensive for commercial use, this is strictly couture."



Zuzana Mantel

Ten Minutes (New York)

with

Bibhu
Mohapatra

After the NYFW debut of his exceptionally well-received AW 2018 collection on a rainy Friday in Soho, we caught up with the ever charming Indian born, New York based designer whose lavish yet functional garments took last season's New York, Paris and Shenzhen catwalks by storm.

Your latest collection explores the relationship between Charles Dickens' youthful, vibrant Estella and the decaying, embittered Miss Havisham, and more specifically draws inspiration from Francesco Clemente's portraits of the latter as seen in the 1998 film. Why *Great Expectations* and what about Clemente's drawings particularly spoke to you?

I have always loved the characters from Dickens' drama, *Great Expectations*. I loved the modern rendition of the story and Clemente's work really acted as a bridge that allowed the great classic to be an inspiration for my collection.

Does literature often inspire your work? What writers and/or genres interest you most?

Literature has certainly played a major role in many of my collection inspirations. For instance, words themselves inspire me, so anything literary has a lot of meaning to me. Writings about life journeys, social issues, or simply fantastic fiction all impact me.

What role did crystals and embellishment play in this collection specifically, and, more broadly, how do you use them to transform collections or pieces? Do they always achieve the same thing for you?

With crystals as unique and special as Preciosa's, you see how the quality is able to enhance a garment. For instance, in this collection we made a cashmere wool coat that was fully decorated with Preciosa embellishments, which completely elevated the look. Our clients come to us for our unique ability to take traditional pieces and put a twist on them and, luckily, by partnering with Preciosa, we were able to do just that.

I read that you were obsessed with curtains as a child, and that your mother taught you how to sew at a very young age. At what point did these interests segue into fashion?

Around that time, I started making clothes for my sister and I was pretty much self-taught, but what gave me the most confidence is the support from my mother and sister. This confidence turned into a life-long passion.

Prior to launching your own label, you held the position of Design Director at J. Mendel, a very old and very iconic French furrier and couture house, for nearly a decade. What are you most proud of from your time there?

I am most proud of the fact that we really created gems there; the clothes had a vocabulary that was modern with the bones of old world couture. Aside from that, I was very proud that I built a great team of people. I learnt a great deal about fashion as a business.

Your AW 2018 collection showed in New York, Paris and Shenzhen.
Does this reflect the majority of your customer base? What countries or regions do you see as the most fashion-hungry, and which do you view as the trendsetters?

All of these major cities are platforms for us to show our work, but our main markets are all over the world. The United States and the Middle East are a major part of our core business arena. I think Asia and South America are two of the most fashion-hungry and growing markets.

You must travel quite a bit. Where have you been recently that has most significantly impacted or inspired you? And has it taken form on the catwalk?

I am all for craft and artisans from all over the world. My trip to Prague was one of the most inspiring recent trips. Also my recent trip to Bali inspired me a lot. The fabrics, the silver smiths, the stone carvings and grass weaving really spoke to me. You will see these inspirations on my future runways for sure.

I read recently that you are launching a contemporary separates line, Sashi by Bibhu, which will feature capsule pieces at a more introductory price point. Can you tell us more about this project?

That is correct. The collection of separates and fun day pieces is an extension of my existing Purple Label. The main purpose of the collection was to offer transitional dresses, outerwear, along with sporty separates at an introductory price point, as you mentioned.

Last but not least, which is your favorite of our components to work with?

It would have to be Preciosa's Chatons MAXIMA in Crystal and Black Diamond – they're simply exquisite.

Bibhu Mohapatra's AW 2018 collection was introduced at New York Fashion Week followed by a presentation at Paris Fashion Week and a third and fourth showing at Shenzhen Fashion Week and Panama Fashion Week.





BACK TO SCHOOL

Preciosa has partnered up with several of the world's best fashion and design schools to support and mentor students as they experiment with the use of crystals in their work. From Prague to Seoul over to Tokyo and back to Milan, Preciosa crystals could be seen on many a young designer catwalk last season.

Aspiring designers at one of Europe's most prestigious universities, the Academy of Arts, Architecture and Design (UMPRUM) in Prague, were invited to present their Preciosa crystal-embellished footwear designs in Tokyo during the likewise heralded Bunka Fashion Graduate University's (BFGU) Fashion Week through a project entitled *Power of Identity: Memory Fashion Message*. The initiative stems from a long-established cooperation between the universities and was led by the head of UMPRUM's Fashion and Footwear Design Studio, Professor Liběna Rochová. "The opportunity to showcase their work at BFGU is not only rewarding, but also

provides our students with a chance to partake in the important global dialogue that is happening within the fashion industry at the moment," said Professor Rochová. "They are truly gaining invaluable experience and are both honored and excited to be showing at BFGU, which is responsible for some Japanese greats such as Yohji Yamamoto, Issey Miyake and Junya Watanabe."

In early 2018, the collection returned to Prague, where it was shown at Mercedes-Benz Prague Fashion Week, and then onto Milan for the Bata Young Designers Challenge. The complete looks, which were inspired by

“The opportunity to showcase their work at BFGU is not only rewarding, but also provides our students with a chance to partake in the important global dialogue that is happening within the fashion industry at the moment.”

Czech folklore and the “Bruxelles” style popularized by the Czechs in 1958, were received well by the fashion community as well as the public.

We travelled across the globe yet again to foster young talent, this time in South Korea. In October, Preciosa held a workshop for the Masters students enrolled in the fashion design program at Seoul's internationally recognized Hongik University. A workshop in crystal application to textile, led by the local Preciosa team, was organized at the bequest of South Korea's much loved, iconic designer, Lie Sang Bong, who heads the department.

Professor Lie tasked his students with using crystals in their graduating pieces to be shown at the Hongik Fashion Biennale, which was held in early December in front of 500 guests. Preciosa representatives attended the fashion show and presented two awards for the best use of crystal and one to Mr. Lie's personal favorite, as well as to three runners-up, all of whom were awarded cash prizes and a custom-made Preciosa crystal trophy.



Design by Natálie Dufková.



UMPRUM fashion students prepare their designs for BFGU and the Bata Young Designers Challenge.



Preciosa representatives and Lie Sang Bong attend the 2017 Hongik Fashion Biennale.



The Talented Mr. Lie



Lie
Sang Bong

Fashion design icon and long-time partner of Preciosa, Lie Sang Bong opens up about how he became interested in fashion, why he loves the Czech Republic and hints at his upcoming projects.

Did you always know you wanted to be a fashion designer?

It was never my specific intention. While I was studying theatre, I heard about Kookje College, (now the Fashion Design Occupational Training College), which at that time was the equivalent of a graduate school in fashion. It seemed interesting and I thought to myself, "Let's try this..." and for the next two years I completely devoted myself to studying fashion.

What is your favorite material to work with?

I try not to restrict myself, but typically I prefer natural materials like wool, silk and cotton.

What's it like working with crystals?

Crystals are among the most basic and essential elements of my design. My dresses are exported to the Middle East, Dubai, Moscow, and many other countries and regions in which crystals are highly sought-after. Recently I used crystals for a collection of blouses and T-shirts. I chanced to come across Preciosa while working on an artistic project in the past and since then I've always appreciated the quality of Bohemian crystals and have fostered a special bond with Preciosa.

How did crystals inspire your SS 2018 collection?

This collection was inspired by a Chinese artist, Qi Baishi. I used crystal to express light and the blurring of oriental watercolor paintings. Crystals are the perfect media for experimenting with patterns and shading.

Have you ever visited the Czech Republic?

Yes, the Czech Republic is unforgettable. I was totally fascinated by the place while crossing the Charles Bridge in Prague. The country is all the more special because it produces the best crystals in the world, in addition to its culture and stage art. For Koreans, the Czech Republic is a must-visit destination while traveling Europe. The red roofs and antique buildings were beautiful. I am definitely planning to visit again.

Where do you take inspiration for your collections and designs?

I travel around the world and find inspiration from small things including artists, movies, paintings and architecture. Sometimes I create stories from the memories of my surroundings, and my design unfolds to the narrative of that story.

Your son, Chung Chung Lee, has become a successful fashion designer in his own right. His line, LIE, has enjoyed recent success at New York Fashion Week. You must be very proud of him. Did you hope he would follow in your footsteps?

I am proud of him, yes, and I am glad he is a designer but he always had the freedom to pursue whatever profession he wanted. He chose to study fashion in the U.K., launched his own fashion label, and now he is receiving critical acclaim across the globe. I discipline him as his father and supported his education, but I never get involved in his professional career.

Your new showroom will be decorated with Preciosa chandeliers. Can you tell us more about its design and why you chose to open one?

There are many flagship stores of international brands in Seoul's Cheongdam-dong neighborhood. In 1985, I opened my first store in Myongdong, now the best shopping street in Korea. I am opening a new flagship store in Cheongdam with the intention of renewing the brand LIE SANGBONG. The architectural style of the new flagship store comes from my previous collection inspired by mountain water paintings – you can see it in the undulating façade.

Korean culture has always been influential on a global scale, but it's gaining even more international momentum with the rise of K-Pop and young, buzz-worthy Korean fashion designers. How do you feel about this?

Korea has a long history of about 5,000 years. We had our times of war and, like many other countries, have been through struggles. I am proud that the Korean people overcame these obstacles and have come together with one mind for the hope of national prosperity. Together, Koreans have achieved something great. I feel that Koreans are especially capable of accepting new things and reinventing them, which is why the Korean people developed K-Pop, K-Fashion, K-Drama, and K-Culture, all of which are now followed by all of Asia and even around world. The current competition between famous French and Italian brands to exhibit in Seoul is an example of the influence of South Korea.

You are currently the president of the Council of Fashion Designers of Korea (CFDK). What differences do you see in the styles and approaches of the new generation of fashion and design students from those of their predecessors?

I created the CFDK and served as the first and second president of the organization and am the president of the fashion graduate school at Hongik University. Even today, I believe that students should be required to study the basics and fundamentals that we learned. In lieu of the Fourth Industrial Revolution, they should be able to predict how our lifestyle and fashion industries will change, and how to apply the advancement of machinery and science to fashion.

What would you consider to be your life's dream?

My dream is to go everywhere in the world, as long as I am able, to see, feel, and get inspired to challenge myself in fashion or any type of work.

Lie Sang Bong is one of Korea's preeminent fashion designers, a master craftsman and artist who is internationally recognized for his architectural collections that celebrate and enhance the body. Since founding his eponymous brand, LIE SANGBONG, in 1985 Mr. Lie continues to blend traditional influences and innovative techniques, allowing his work to resonate with audiences around the world.



DESIGNER SPOTLIGHT



Zuzana
Kubíčková

Zuzana Kubíčková, the designer behind the looks showcasing our *St. Elsewhere* collection, on the future of fashion, where she draws inspiration and what it's like designing the costumes for one of Central Europe's hottest burlesque stars.

This collection for Preciosa is meant to appeal to the global audience. What influences helped you achieve this?

I think traveling played a central role in my design process, and does for many other creatives I know. You don't even need to go far, just far enough to see and experience different cultures, opinions and visual styles. It's healthy to change the context now and again, and it's important not to be afraid of the unknown.

Where is or has been your favorite place to travel?

As cliché as it sounds, my favorite places are Paris and Italy. I have travelled throughout Italy and I visit Paris at least twice a year. I also enjoy traveling to far away destinations, but my time is often limited so most of where I draw inspiration from is in Europe.

How long did you work on the collection?

The pieces were created at my atelier in Prague, which took almost two months for only three looks. Every crystal was sewn-on or hotfixed by hand.

What do your customers look for in terms of quality?

More and more people are looking for authenticity and are educating themselves to be able to tell between hand-made, quality clothes and those that are produced by machines. When making clothes by hand, you can make changes throughout the creation process, which I often find leads to more interesting designs. When I'm creating for a specific purpose or client, I meet the customer repeatedly throughout the process to make the changes as we go and often the final design varies from the original sketch.

How is the younger generation affecting fashion?

They want to be entertained all the time. The way people think is changing, but I don't mean this in a bad way. It's normal... older generations are always criticizing the younger ones. Young people always explore identity through fashion; it's a non-verbal form of communication. My customer base, though, varies from 22 to 55 year-olds.

Can you tell us about your costume designs for Prague Burlesque's headliner, Miss Cool Cat?

Yes, it has actually always been a dream of mine to design burlesque outfits. I like the idea of creating pieces for theatre and show, plus, the more crystals the better! I have almost complete creative freedom. What we see on the covers of magazines is not reality. Many women are unhappy about their bodies because they're constantly comparing themselves to what we see in the media. I like that burlesque is not about your body type, but rather about your confidence and the fact that the performance is coming from inside. This is why burlesque shows are also very popular with women, not just men.

How do you see the future of fashion?

I can see fashion going in two ways. One is about high technology and new materials created from various, yet-to-be-discovered resources. The second has to do with getting back in touch with our roots. For me, both paths can easily be connected: tradition and imperfections as a result of the human touch will merge with high tech solutions geared toward perfection.

Where do you generally find inspiration?

We're seeing the return of hyper embellishment, which is really fun. Czech people are conservative so minimalism was the prevalent trend for years – too long, in my opinion! Inspiration comes from all around me; it's not just a place or something I see... it's a continual process that's hard to explain. You might see a flower and draw inspiration from its color or shape, but it's never only one thing – it would be too flat. It's usually a combination of moments and items that contribute to the final outcome.

What materials did you work with on the *St. Elsewhere* collection?

Because I wanted the emphasis to remain on the crystals I worked a lot with transparent materials, which are also less traditional and a bit more challenging.

What was it like working with crystals?

I love working with them. I use them frequently in my burlesque designs so I am quite familiar with the application process; however, what I enjoy about these crystals and this collection in particular was the opportunity to use them in a different, less obvious way.

What were your favorite stones to work with on this collection?

I adore the hotfix Pyramid MAXIMA, and from the fine jewelry assortment, I really enjoyed working with the new Oval Cabochon.

From our entire portfolio, what are your favorite products?

I love any stones in Sun with AB coating and also Preciosa's Crystal Net and chandelier trimmings. I want to use these soon for my burlesque designs.

Zuzana Kubičková is among the Czech Republic's most well established fashion designers. She is known for her combination of hyper-feminine embellishments such as lace, embroidery and pearls, with modern, structured materials and patterns. Zuzana graduated from UMPRUM and also holds degrees from ESAA Duperré in Paris and Iceland's Academy of Arts in Reykjavik. Zuzana shows regularly at Mercedes-Benz Prague Fashion Week and runs her atelier from Prague.





CUSTOM BALMAIN /
MET GALA



BATA / MILAN



BATA YOUNG DESIGNERS
CHALLENGE



Fashion & Featured!

CUSTOM BALMAIN / MET GALA
Juliette Binoche wears custom Balmain gown embroidered with more than 700,000 Preciosa crystals for the 2018 Met Gala.

BATA / MILAN
UMPRUM and Politecnico Calzaturiero students present submissions for the Bata Young Designers Challenge in Milan.

BATA YOUNG DESIGNERS CHALLENGE
The winning designs of the Bata Young Designers Challenge.

BIBHU MOHAPATRA / NYFW
Bibhu Mohapatra's Preciosa-embroidered, Charles Dickens inspired collection as seen at New York and Shenzhen Fashion Week.



BIBHU MOHAPATRA /
NYFW





DEERS /
PRAGUE



MIRO SABO /
NATIONAL BALLET



HOUSE of MAKTA /
DUBAI ROYAL GALA



CUSTOM
ALFREDO
BARRAZA /
MISS
NEVADA



GYUNEL /
PFW



DEERS / PRAGUE

Namesake brooches by Czech brand, Deers, created in cooperation with Preciosa and Miss World 2006, the proceeds of which will go toward a foundation supporting elderly people in the Czech Republic.

MIRO SABO / NATIONAL BALLET

Czech National Ballet soloists of *Dance Laboratory* perform in Preciosa-embroidered costumes by 2016 Grand Czech Design winner, Miro Sabo.

HOUSE of MAKTA / DUBAI ROYAL GALA

Mahasta Mokhtari, the designer behind one of Iran's premiere fashion houses, Makta Maison, presented her latest collection embellished with Preciosa crystals at the Royal Gala, held at the Palazzo Versace under the patronage of Her Highness Sheikha Hend Al Qassemi, which showcased the best of UAE fashion to royal families from around the globe.

GYUNEL / PFW

Couture evening wear designer Gyunel exhibit their Preciosa-covered Hans Christian Andersen inspired collection at the Ritz Paris during Paris Fashion Week.

KANSAI YAMAMOTO / NIPPON GENKI PROJECT

Japan's legendary Kansai Yamamoto featured several one-of-a-kind Preciosa hotfix transfers, each containing more than 40,000 hand-placed crystals, in his collection for the 2018 Nippon Genki Project presented in Tokyo.

CUSTOM ALFREDO BARRAZA / MISS NEVADA

Behind-the-scenes look at the custom made 30,000 crystal-covered dress by Columbian designer, Alfredo Barraza, for Miss Nevada who placed in the top three at the 2018 Miss Universe pageant.



KANSAI YAMAMOTO /
NIPPON GENKI PROJECT





THE BLONDS / NYFW



LINEAPELLE / MILAN



VOGUE
PORTUGAL /
MARCH 2018



PREMIERE VISION PARIS



ATELIER BOHEMIA POP-UP



THE BLONDS / NYFW

Daphne Guinness leads the finale walk at The Blonds' dazzling angels and demons inspired AW 2018 collection at New York Fashion Week.

LINEAPELLE MILAN / PREMIERE VISION PARIS

Preciosa's SS 2019 collection, *Atelier Bohemia*, on display at Première Vision Paris and Lineapelle.

VOGUE PORTUGAL / MARCH 2018

Supermodel Barbara Palvin on the cover of *Vogue Portugal* in Chanel and earrings created by Preciosa's design team as inspiration objects for the SS 2018 *Aurora* collection.

ATELIER BOHEMIA POP-UP

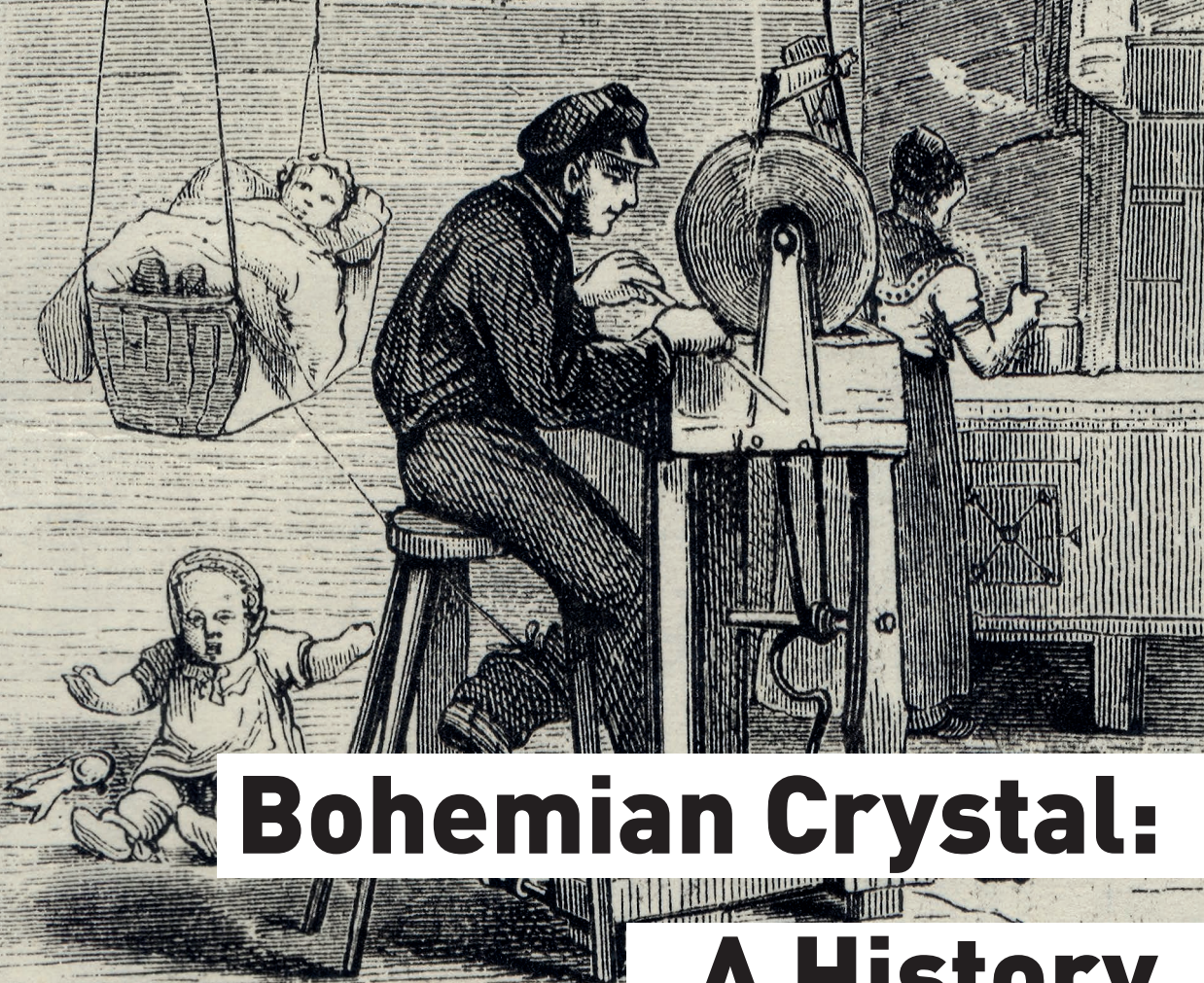
Model, Greta Slezáková, of our SS 2019 *Atelier Bohemia* campaign, poses for photos at a special pop-up event, held at Klára Nadeždyňská's store in Prague, during which guests were invited to purchase her custom-made looks from the campaign.



Preciosa **on**Tour

As usual, our teams held a bi-annual series of luncheons for customers in Bangkok, Seoul and across four cities in China, where guests were introduced to our latest collection of innovations and invited to create their own SS 2019 *Atelier Bohemia*-themed key chains.





Bohemian Crystal: A History

Journey back to the 16th century and discover the origin of a time-honored craft, and the inspiration behind our publication's newly given title: *Materia Bohemica*.

It was 470 years ago in 1548 when the first fire ignited the very first kiln in Mšeno, a small town nestled in the very heart of what would come to be known as Crystal Valley. It was the Wander family who settled here and established the region's first glassworks where Preciosa – a company formed of two dozen independent ateliers – has continued, without interruption, to produce crystal until today.

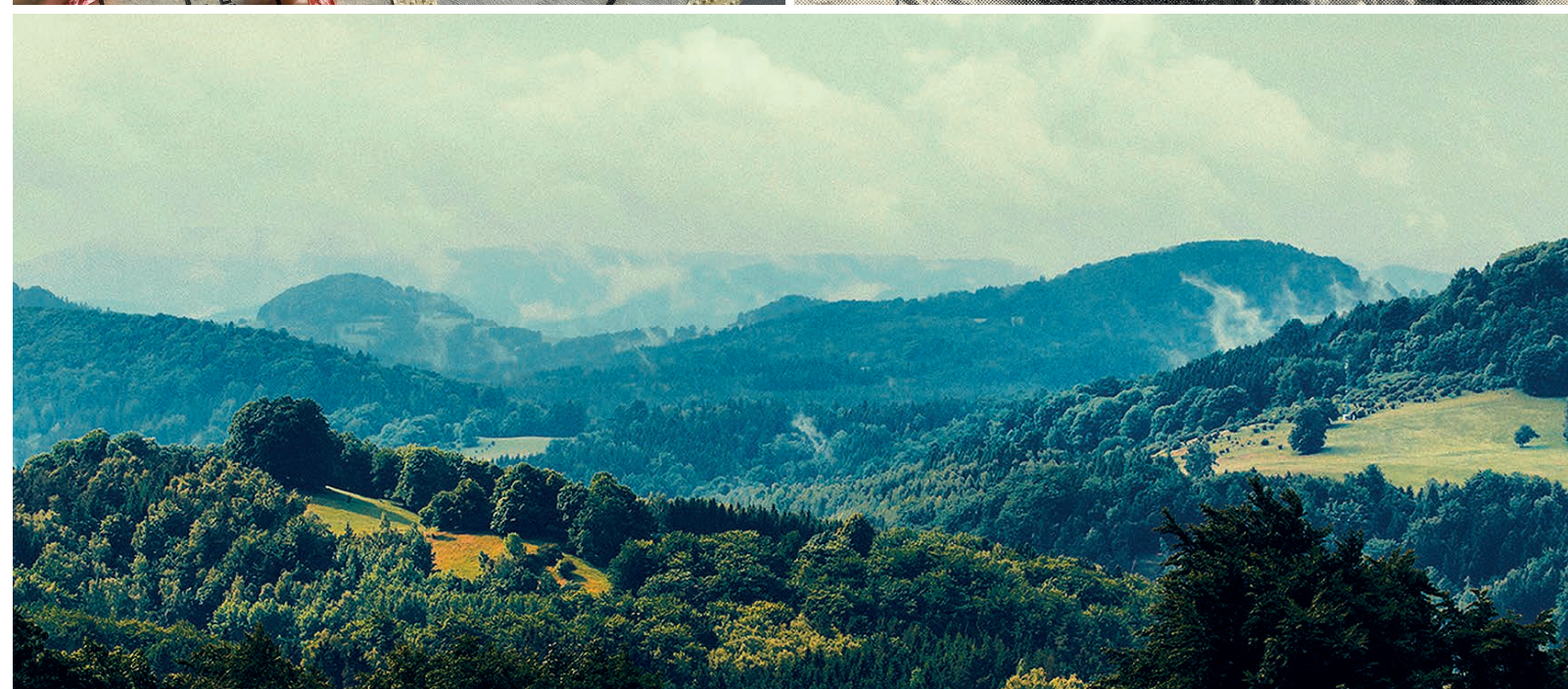
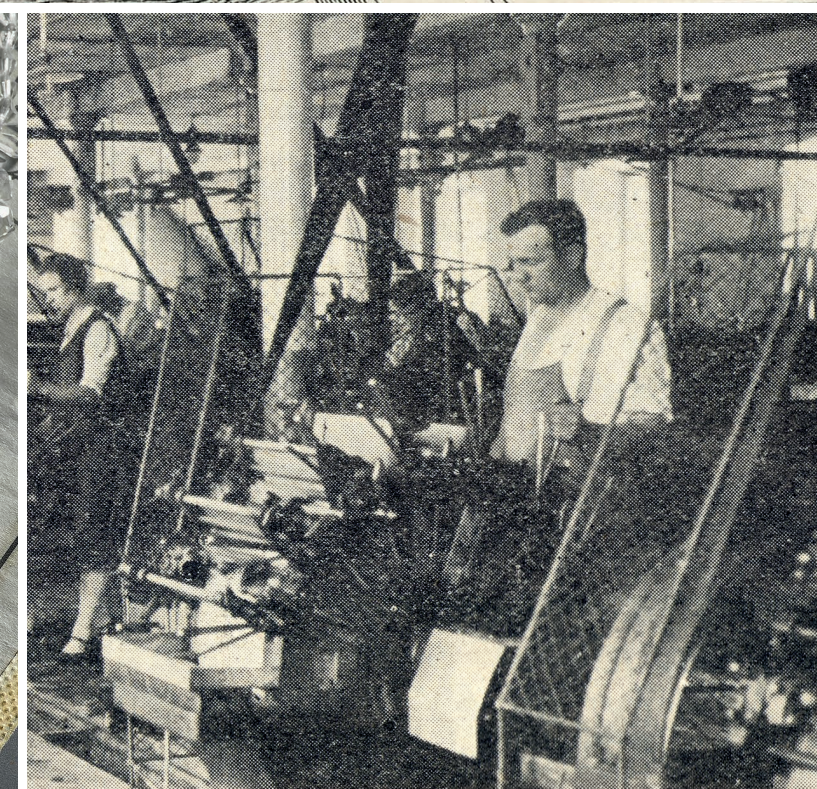
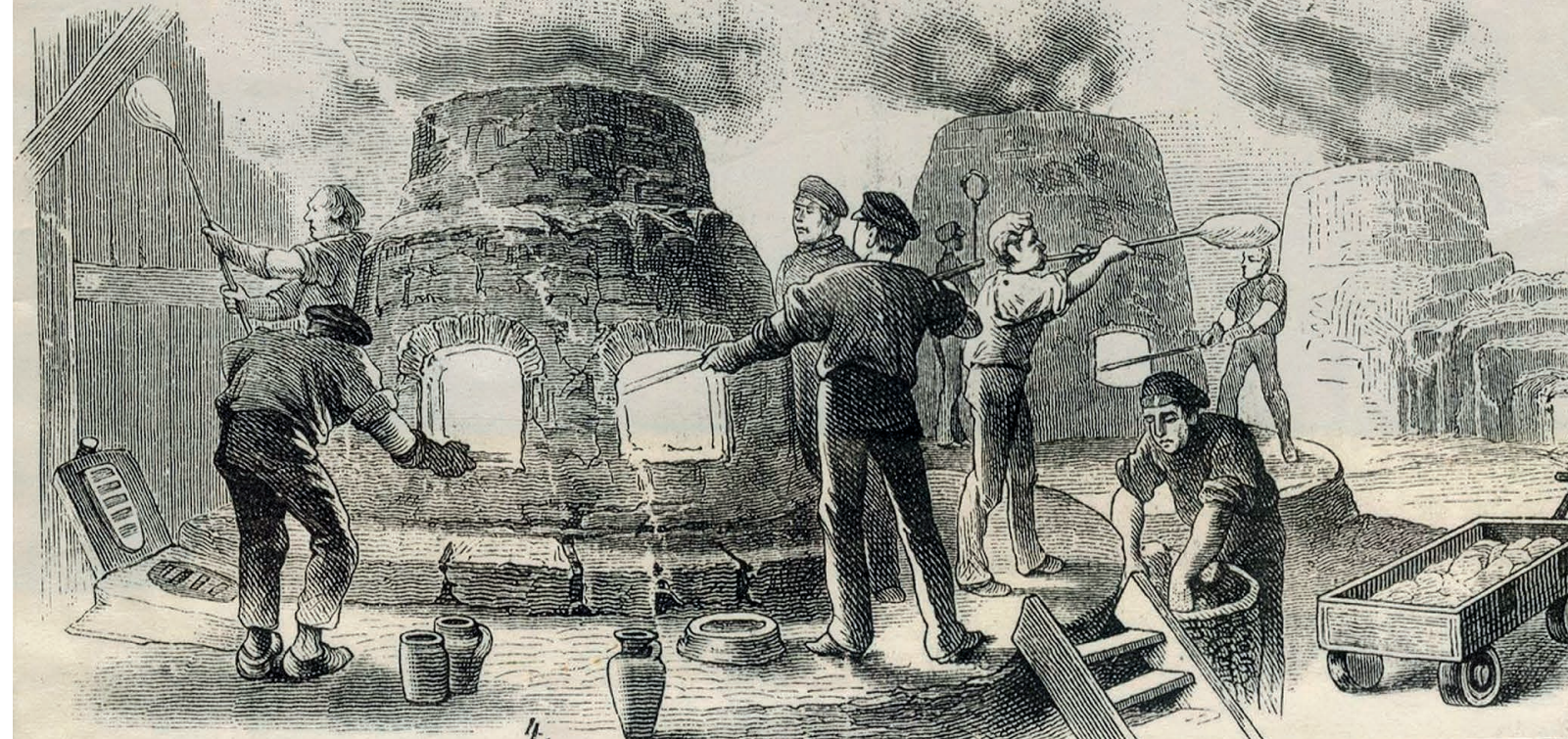
Soon afterward, Jablonec, a nearby settlement ravaged by war that was, at that time, a virtual “ghost town” and had been for decades, received a breath of new life. Settlers from the surrounding Jizera Mountains began to pursue this popular new craft – glassmaking – and were soon passing down their tricks of the trade from father to son, generation to generation. As the European aristocracy began to acquire a taste for this new material, the skills of Bohemia's craftsmen matured and flourished in order to create new and desirable glass objects at the bequest of the reigning elite.

It was to meet this demand that the first glass engraver established a workshop in 1610, a year that is widely recognized as the beginning of Bohemian crystal as we know it today. Later that century in 1688, Bohemian

craftsmen had grown so skilled and acquired so much know-how they introduced the world to a glass that was so brilliant and so perfectly clear that it was indistinguishable from rare naturally forming crystal found in the nearby woods and mountains. The material's hardness also meant that it could now be cut and polished, which gave it an even more uniquely luxurious brightness. Before long, glassmakers in surrounding regions and countries begin to emulate these Bohemian pioneers.

Over the next several hundred years, glassmaking in Bohemia evolved and developed into a globally recognized trade which led to the formation of a union among 25 of the region's most skilled ateliers who adopted the name Preciosa in 1948, variations of which mean “precious” or “beautiful” in the Romance language family.

Today, Preciosa is the leading producer of authentically crafted Bohemian crystal. With an assortment of more than 36,000 different crystal products, Preciosa proudly stands for centuries of tradition, heritage and the pioneering spirit of Bohemia and the timeless beauty of its gift to the world: crystal, our very own “Materia prima.”



Crystal FAERIE

FOR NAILS

Made from Preciosa's authentically crafted Bohemian crystal, our new Crystal Faerie elevates any nail design to a whole new level.

Entirely crafted in Crystal Valley of Bohemia using centuries-old techniques, every stone is sized, colored and polished to dazzling perfection. Combined with easy application, Crystal Faerie is the perfect start to your nail design *#FaerieTale*.

PRECIOSA



PRECIOSA

Responsibility to Our Region Our Community, Our People

To demonstrate our undying gratitude and appreciation for our region, its people and the natural resources it provides, we actively seek out ways in which we can give back to both the environment and our community. For more than twenty years, the Preciosa Foundation has contributed to numerous non-profit initiatives across the Bohemian region and throughout the Czech Republic. We focus our efforts on seven core areas. At the regional level, we support the

Fund for Health and Disease Prevention, the Environmental Fund, the Fund for Arts and Culture and the Fund for Exercise and Sports. At the national level, we contribute through our Fund for Research and Development, the Education Fund and lastly, the Fund for Social and Humanitarian Aid. The Preciosa Foundation has to date contributed more than USD 8 million to these organizations.

Bohemian *crafted* since 1548

We offer more than 36,000 premium crystals, zirconia and nanogems in various shapes, sizes, colours and coatings to an extensive portfolio of luxury goods, fashion and jewelry designers, distributors, and producers across six continents.



Crafted from sand

Our unique crystal chandeliers and lighting projects adorn luxury hotels, royal palaces, private residences and yachts all over the globe. We follow the legacy of the highest quality Bohemian Crystal in combination with 21st century cutting-edge technologies and our glassmakers' craftsmanship. We shape centuries of dreams into light.



All about *beads*

We send traditional Czech beads and seed beads to all four corners of the earth. They are used in luxury jewelry designs and decorative embroidery, and also play an integral part in national costumes and traditional accessories. Our technically perfect beads, which are full of color and playfulness, are admired by professionals and non-professionals alike. They add a bit of magic to everything they touch.



Crystal beauty

Our crystal jewelry and décor delight those who love beauty all around the world. Luxurious jewelry and sought after fashion accessories are created in the cradle of the world's glass jewelry industry. We begin with the centuries old tradition of Bohemian cut crystal, enriching it with our craftsmanship and skills and the latest technologies. We represent the essence of fine and elegant beauty.



The *crystal crown* on your packaging

Vinolok is the most elegant and creative closure for wines, spirits, water, and oils. Vinolok is made from pure Bohemian glass, so there is absolutely no impact on aroma or flavor. Despite being completely leak proof, the unique properties of the Vinolok closure still allow the wine to breathe and develop slowly. The Vinolok glass closure establishes the look of a premium brand.



PRECIOSA COMPONENTS OFFICES



Headquarters

Opletalova 3197/17
46601 Jablonec nad Nisou
Czech Republic



Prague

Jindřišská 939/20
110 00 Prague
Czech Republic



Guangzhou

V11, 47th Floor, Onelink International
Centre, No. 230,
Tianhe Road, Tianhe District, 510000
Guangzhou, China



Dongguan

#7 Da Yu Ling Road
Wen Tang Industrial Zone Dongcheng
523121 Dongguan, Guandong Province
China



Yiwu

Room 8312, 3/F, No. 1399
North Chouzhou Road 322000 Yiwu
City, Zhejiang Province, China



Hong Kong

Unit 2306 – 2308
Enterprise Square Two 3 Sheung Yuet Road
Kowloon Bay, Kowloon Hong Kong
Hong Kong S.A.R., China



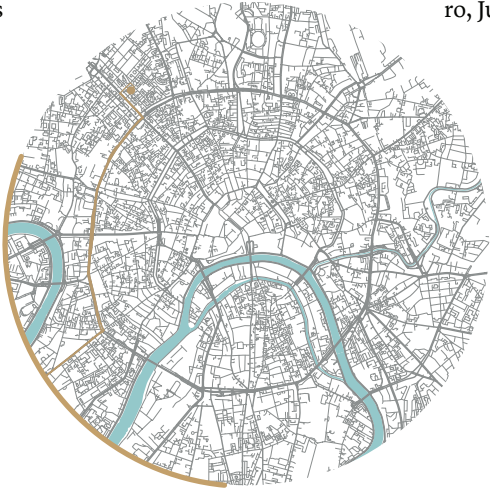
Dubai

GB-7/RA-8, Jebel Ali Free Zone
P.O. Box 18185 Dubai
United Arab Emirates



Seoul

Preciosa a.s., Room No. 921
Hainam Bldg.64, Sejong-dae-
ro, Jung-gu, Seoul, South Korea



Moscow

Office 150, Entr. 7,
4th Tverskaya – Yamskaya Str., 33/39
125 010 Moscow Russia



PRECIOSA

Headquarters

Opletalova 3197/17
466 01 Jablonec nad Nisou
Czech Republic

www.PreciosaComponents.com