

PRECIOSA

Director's Note



We

are surrounded by information, facts, figures, assumptions, opinions and interpretations. While some merely pass over us, others affect our daily decisions and actions. From countless news servers to commercial advertising to our own families, we as a society and as individuals are constantly inundated with information about what's going on in the world, the latest television obsession, what to wear now, the best new diet, and how to deal with mental health. The renowned American essayist, Alvin Toffler, called it "information overload." Personally, I believe we should not allow ourselves to become overloaded that easily. We can ignore information such as we choose, information that might not be comfortable for us, information that doesn't fit into our idea of the lives we desire to live.

We are often reluctant to accept this discomfort and to process information fully; we at times fail to make an effort to verify the things we read, see and hear, to turn information into knowledge along with all the consequences and changes that information can uncover with regard to our actions and lifestyles. And one such issue that some people remain indifferent to is environmental sustainability.

Preciosa has dedicated our second issue of *Materia Bohemica* to knowledge, to awareness that is directly linked to our actions, to our perception and understanding of our planet and how we can contribute to the restoration of its natural resources. We seek knowledge that allows us to act more responsibly as a fashion industry player, and likewise as individual consumers exploring redefined sustainable possibilities when it comes to choosing a new pair of pants, for example. For this season, we went all the way back to our roots and found inspiration in the apple of knowledge, which serves as a metaphorical platform for the introduction of our latest innovation: cadmium-free red crystal. As many of you already know, cadmium is a toxic chemical that pollutes our planet and negatively affects our health. Cadmium is used throughout various industries, including paint-making, to achieve the "perfect red" color. By redefining red crystal and in our discovery of a new technique that omits the use of cadmium, we are striving to offer a better solution for brands and their customers, who are both keen to act responsibly and embrace the new challenge that fashion is facing.

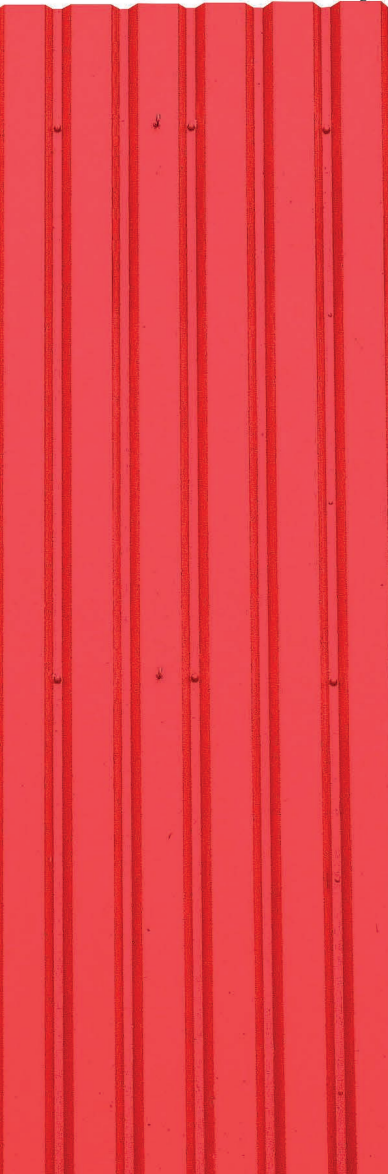
As a sort of behind-the-scenes special treat, we have also opened the doors to our factories and offices to present you with interviews of Preciosa employees about their ideas and opinions on environmental stewardship. Just as our company is committed to this endeavour, so too must we educate our people and in doing so motivate them to take this commitment to heart.

Bearing all this in mind, we believe that sustainability is the only direction for the fashion industry, and one we intend to follow. Today, sixty-six percent of global millennials are willing to spend more on brands that are sustainable, according to "The State of Fashion: 2018" report by The Business of Fashion and McKinsey. Preciosa is here to contribute by redefining the crystal game with our introduction of Red Velvet, which is the first cadmium-free red of its shade. We are devoted to joining manufactures and brands who are fighting environmental challenges and we will work hard to keep pushing our products in the same direction.

So enjoy the read and join us on this new sustainable journey we have already begun.

Jan Štiller

Commercial Development Director



A close-up, vertical view of a red, corrugated metal surface, likely a door or wall. The surface shows signs of wear, including scratches and small holes. A vertical strip of teal material is visible along the right edge.



SS 2020

A refreshing blend of vivid, pastel and even neon shades, this season's color palette is as fun as it is sophisticated. From flirty twists on streetwear to funky pops of color, SS 2020 has it all, and embellishment will be front and center.

RED VELVET

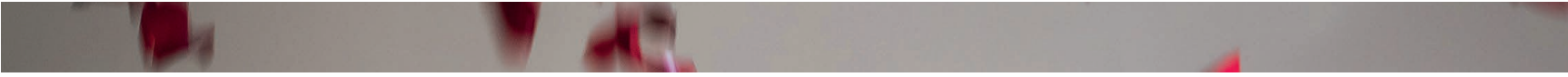


CRYSTAL INNOVATIONS



FINE JEWELRY STONES

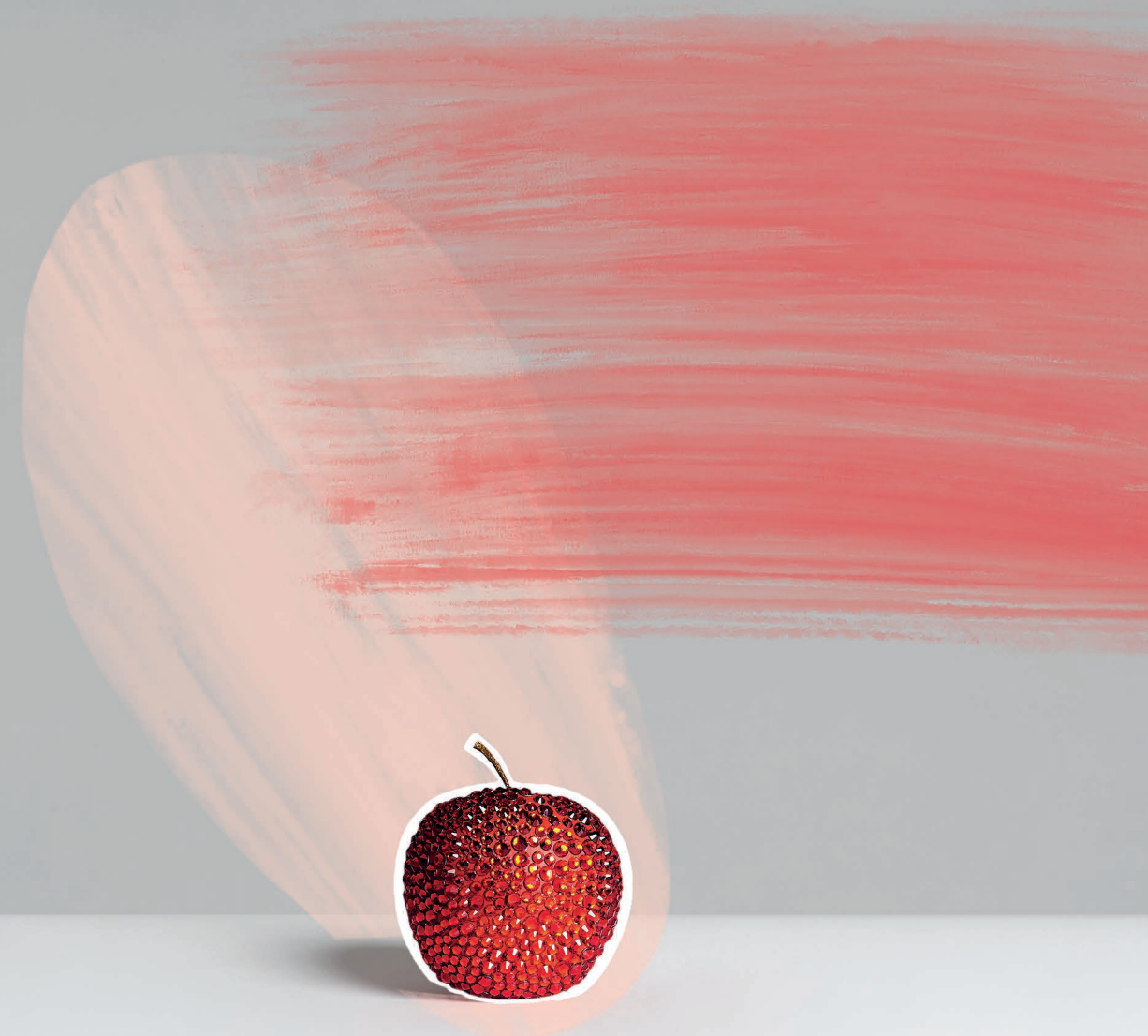


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Lead us not into temptation...



To bite, or not to bite... is there even a question?



Eden's finest and freshest...



Shine responsibly!



Knowledge is for sharing.





CRYSTAL CONFIDENTIAL

Marek Kinazs shares the latest news from Preciosa's product and service department and reveals how the Red Redefined collection came together as a result of extensive research. This season, which focuses heavily on color, will also see the launch of a new technique for coloring cubic zirconia.



H

ow does one create a red crystal color without cadmium? Cadmium, as a coloring additive, is the only one of its kind. We quickly realized that a cadmium-free red would never be exactly the same. We needed to find a new red, as pure and rich as those hues created with cadmium, but better. A more elegant red. A red like Red Velvet.

In glassmaking, red is achieved by using cadmium or gold. Gold coloring creates shades that are more purple or pink, which is why cadmium-based reds are traditionally more popular. Because red shades that contain cadmium, known widely as Siam shades, are seen as perfect reds, the pinky, gold-colored shades are often brushed aside. Unfortunately, cadmium is a toxic material, and we have known for a while that the only real solution would be to develop a cadmium-free red, just as the industry stopped using lead several years ago.

“We even worked with one of the best technical universities in Europe, which is located here in Prague”

We began by approaching various research teams throughout Europe to discuss different possibilities and options; however, I am quite pleased to share that, in the end, it was our own internal research team that came up with the solution. The biggest challenge we faced was small sizes, but, as small sizes tend to be one of Preciosa's specialties, we knew we couldn't give up. This proved to be the longest part of the process – collecting all the information before we could start production. The first physical testing began just over a year ago in January 2018.

As expected, several obstacles appeared with regard to the materials and ingredients, but developing a perfect cadmium-free red was one of our highest priorities. We began tweaking temperatures during the melting process, and played with different ratios of ingredients to achieve the shade of Red Velvet you see today. We even worked with one of the best technical universities in Europe, which is located here in Prague, to achieve the perfect result.

Today, we have introduced to our portfolio Chatons MAXIMA and Chaton Roses MAXIMA in Red Velvet, in all standard sizes. Our team of five people oversaw this task within a year, which makes us very proud and positive for the future, and we hope you enjoy this new, very special shade. But, this isn't all we have for you this season! Our color research also extended to fine jewelry stones. Within this collection we are introducing three new colors that exhibit superior durability and are more environmentally conscious.

This new technique, called Permanent Color Treatment (PCT) is among the most advanced on the global market. Our PCT-applied colors are able to withstand 1,000° Celsius and are guaranteed to maintain their color consistency, regardless of size. The PCT technique also includes a special oxide surface treatment that renders the stones more resistant to fading and scratching. This innovation is truly something that everyone in the industry needs to try.

RED

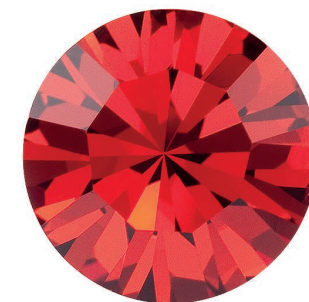
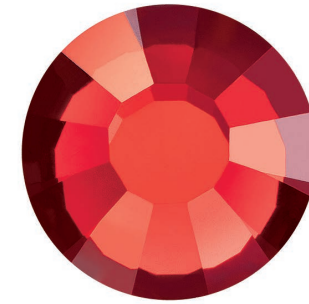


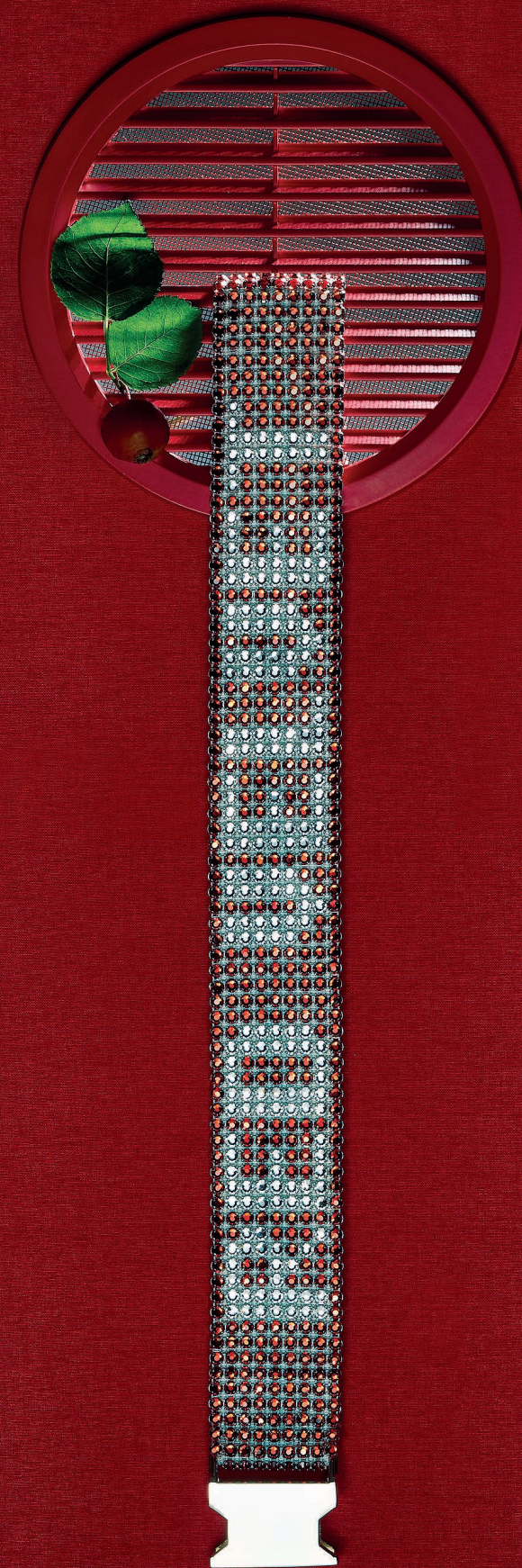
VELVET

Red is iconic. As attention-grabbing as it is timeless, red is at once the statement of all fashion statements or the subtle pop of color that elevates a piece from wearable to exceptional. From the golden age of Hollywood's silver screen on which Vivien Leigh appeared as Scarlett O'Hara in not one, but two of the most iconic dresses in cinema history – both a deep, velvety red – all the way to the turn of the millennium, when Britney Spears performed her 2000 hit “Oops!... I Did It Again” in a fire-engine red, latex catsuit, the color itself – for better or worse – is nothing if not memorable. Beyond fashion, red is the color of political movements, religious ceremonies and sociocultural activism, all of which are inseparable from fashion because of fashion's inherent ability, and perhaps even purpose to encapsulate a specific moment in time. Red is both traditional and contemporary. It is the universal color of passion and change. Red is here to stay.

New Color
Red Velvet (cadmium free)

Perfectly rich and impossibly smooth, Red Velvet is redefining red as we know it. Available in the most extensive range and most popular sizes of round and flatback stones, this new cadmium-free color was developed in line with Preciosa's commitment to sustainability and environmental preservation. Immune to the ebb and flow of seasonal trends, this pure, vibrant hue of red is an instant, environmentally conscious cross-segment must-have, perfect for embellishing everything from handbags to hi-tech accessories

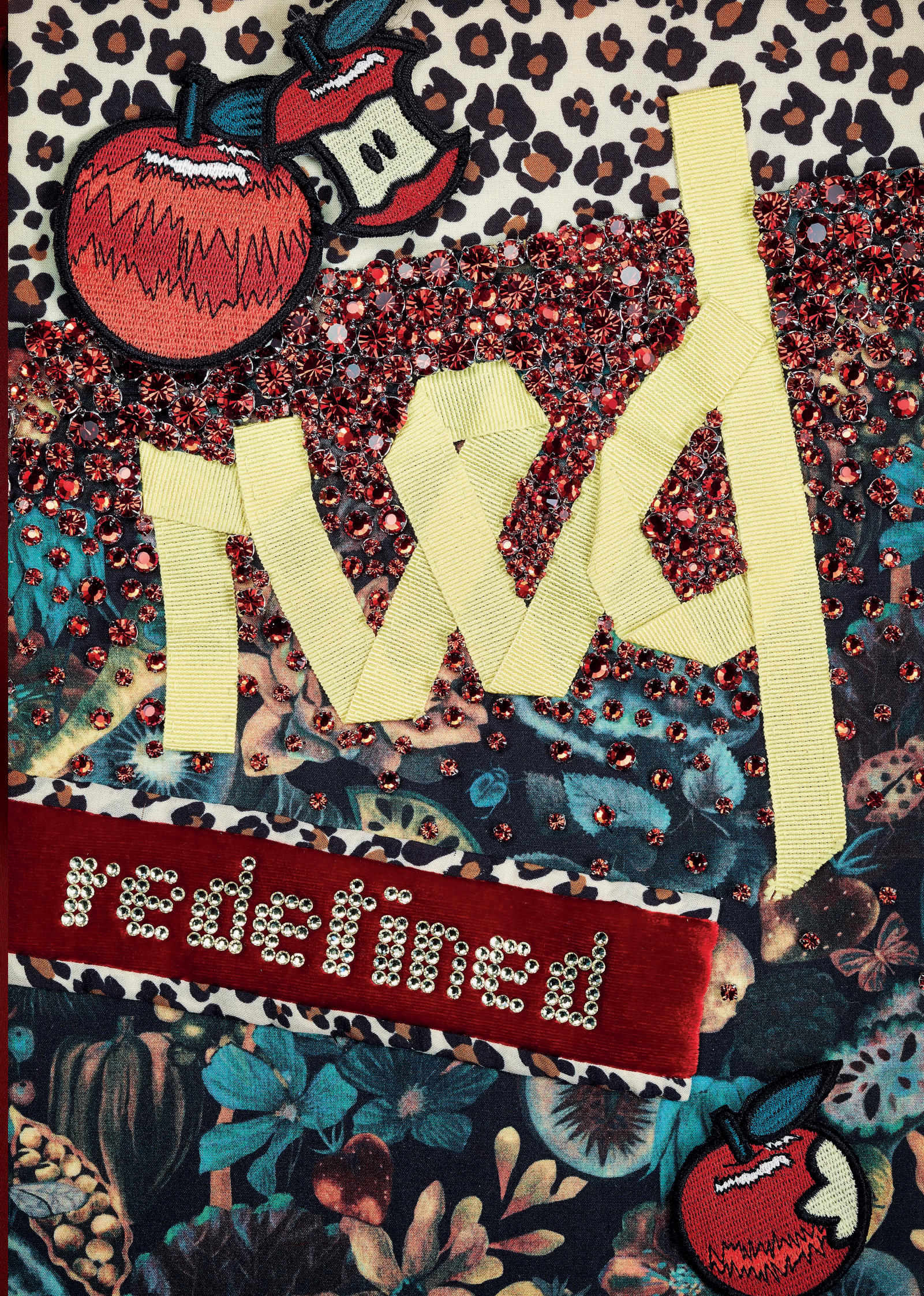




This page: Belt with Chaton Roses MAXIMA in ss20, in Red Velvet and Crystal. Opposite page: Heart-shaped brooch with Cupchains MAXIMA in ss12, ss16 and ss29, and various sizes of Chaton Roses MAXIMA Pure in settings and Chatons MAXIMA, all in Red Velvet.



This page: Rings with various sizes of Chatons MAXIMA in settings in Red Velvet, Light Pink, Blue Zircon and Light Topaz. Opposite page: Acetate eyeglasses by Nastassia Aleinikava and Pavel Kahotski with various sizes of Chatons MAXIMA in Red Velvet.



This page: Watch with satin ribbon band and Chaton MAXIMA Rivets in ss2, in Red Velvet. Opposite: Red Velvet flagbook featuring various textiles and various sizes of Chatons MAXIMA in settings in Red Velvet and hotfix Chaton Roses MAXIMA in Red Velvet and Rose Jonquil.



INNOVATIONS

Repurposed fabrics and a hodgepodge of textures are this season's calling card. With designers becoming more skilled at offering not just eclecticism, but also commercial appeal, we'll see a second life for left-over materials, which includes hardware and embellishments. Upcycling and experimentation are on the agenda as well, though this doesn't necessarily imply ultra-conceptual. Think more along the lines of simple silhouettes with brightly strung jewelry components that give a Scandi-DIY feel. Personalization and monogramming are also no longer an archaic artform of generations past, and textual elements are here to stay. Just remember, if it clashes, it doesn't. This is a season for playfulness.

Flatback Stones

New Shape MC Slim Baguette MAXIMA FB

Chic and simple, our machine-cut Slim Baguette is ideal for creating geometric patterns and is suitable for a variety of fashion segments. Available in two sizes, 12x4mm and 15x5mm, both in hotfix and no-hotfix versions, this multifaceted flatback is also multifunctional.



Bandings

New Product Crystal Straps

Sheer versatility makes our Crystal Straps an instant cross-segment, cross-seasonal staple. Designers can easily combine colors and widths of leather to create the perfect, yet subtle crystal-covered design element. Not just an embellishment, our ready-to-apply Crystal Straps are a finished product that can also provide function, in addition to form.



Fancy Stones

New Sizes MC Pearshape 301, 6x4mm and 8x6mm

Timeless and elegant, the classic pear shape is in every designer's repertoire and is perfect for creating intricate floral patterns. Now available in two smaller sizes, our machine-cut Pearshape 301 is easily combined with larger stones to create detailed designs and can even be used as pavé.



Special Settings

New Product ABS Studs

Lightweight and durable, our easy-to-apply ABS Studs come in four variations, each available in three popular platings. From hyper adornment to minimalist-with-a-touch-of-flare, these ABS Studs are the perfect 3D embellishment for any textile, handbag or footwear design.

ABS Cone Stud



ABS Spike Stud



ABS Cube Stud



ABS Drop Stud



Special Settings

New Product Metal Pyramid Studs

Extremely durable and easily applied to thicker textiles like leather, our special settings family welcomes its newest, most radical member yet. Available in three sizes and in a wide, narrow or sew-on version, Preciosa Metal Pyramid Studs are as versatile and fearless as they are fashionable.

Metal Pyramid Stud, Narrow

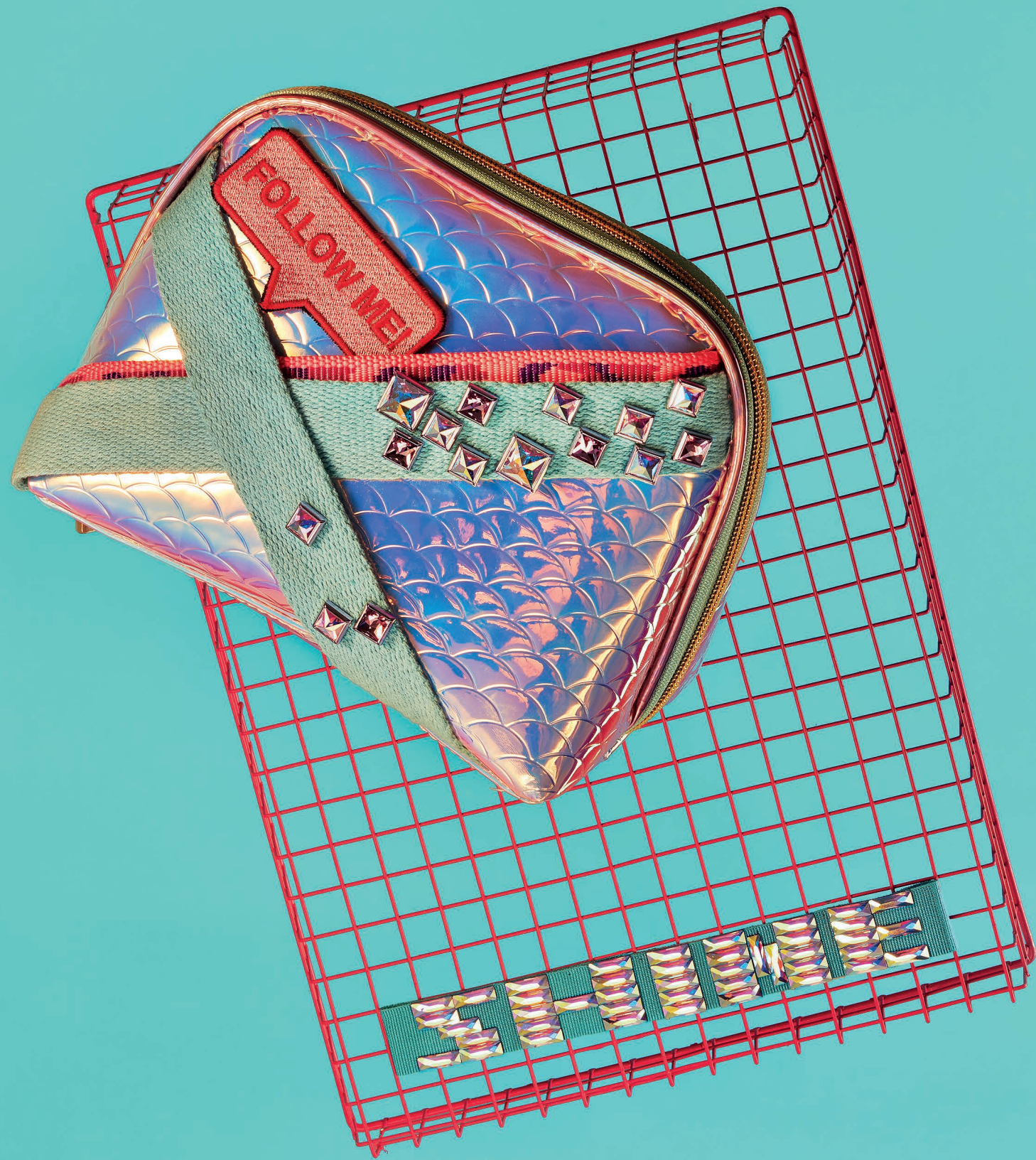


Metal Pyramid Stud, Wide



Metal Pyramid Stud, Sew-on





This page: Cosmetic bag with Metal Pyramid Studs in 8x8mm and 12x12mm, in Crystal AB; Banner with hotfix Slim Baguettes MAXIMA in 12x4mm, in Crystal AB. Opposite page: Wicker necklace with Pearshapes 301 in 8x6mm, in Light Pink, Aqua Bohemica and Emerald, Baguettes MAXIMA 2H in Emerald, Chatons MAXIMA in ss29, in Red Velvet and Cupchains MAXIMA in ss12, in Red Velvet.

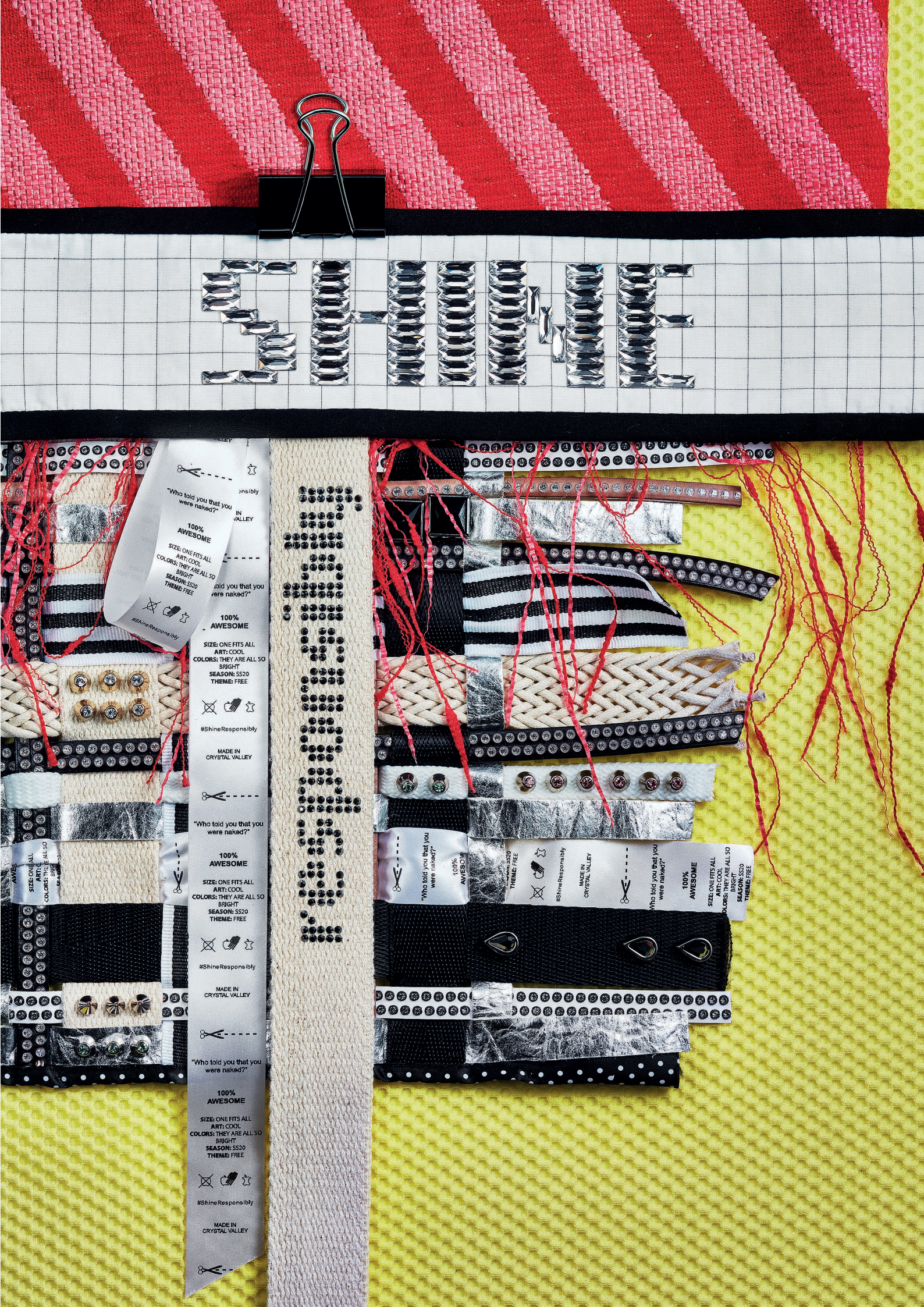




This page: Shoe embellished with recycled fabrics and Crystal Straps in Pink and Plastic Bandings in various colors. Opposite page: Bag made from recycled fabrics with Metal Pyramid Studs in 8x8mm, in Crystal AB and hotfix Baguettes MAXIMA in 12x4mm, in Crystal.



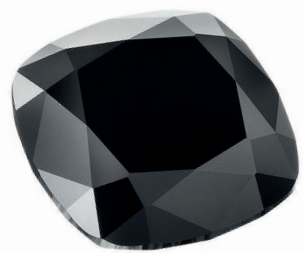
This page: Pin with ribbon covered in hotfix Baguettes MAXIMA in 12x4mm, in Jet. Opposite page: Crystal Innovations flagbook of various recycled textiles, embellished with various Crystal Straps, hotfix Slim Baguettes MAXIMA in 12x4mm, in Crystal, various shapes of ABS Studs in various colors and various sizes of hotfix Chaton Roses MAXIMA in Jet Hematite.





JEWELRY STONES

We all know the famous quip from *The Devil Wears Prada* in which Meryl Streep so disdainfully delivers the line: “Florals... for spring? Groundbreaking.” But now imagine 3D, maximalist embellishment and non-traditional color palettes. Think futuristic flora and fauna interpreted through a combination of crystals, beading, casting and acrylics. And over-the-top doesn’t preclude high-end elegance. With the introduction of a new coloring technique and the continuous development of new cuts, fine jewelry stones are becoming more and more versatile and able to meet the trends. One-of-a-kind pieces call for exceptional materials, and this season is all about originality.



**New Fancy Cut
Cushion Cut**

It doesn't get more classic than this. Since the 19th century, cushion-cut stones have served as the industry's choice for the perfect way to "pop the question." From engagement rings to earrings, this impeccable 57-facet Cushion Cut comes in five sizes and a variety of colors, making it as versatile as it is elegant.



**New Flatback Cut
Pyramid Cut**

Both edgy and eye-catching, the Pyramid Cut is a bold but beautiful choice for eyewear and fine jewelry. Available in five sizes and an array of carefully selected trend colors, including Black synthetic aventurine, these five-facet pyramids are high fashion, high impact and the perfect touch of effortless elegance.



**New PCT Color
Vanilla Silk**

Dreamy and light, Vanilla Silk pairs flawlessly with a variety of precious metals and is perfect for summer bridal. Slightly richer than Champagne, this playful off-white color is the ultimate shade of effortless refinement.



**New PCT Color
Golden Amber**

Like its namesake gemstone, Golden Amber is warm, versatile and elegant. Enhanced by the signature sparkle of cubic zirconia, this beautiful hue is ideally eye-catching for a stand-alone stone and is likewise perfect for intricate jewelry designs with smaller sizes.



**New PCT Color
Amaretto**

Smooth like a hand-crafted cocktail, this stunning shade is an eveningwear essential. Both somehow cool and warm, Amaretto's uniquely rich tone pairs especially well with lighter colors and a variety of precious metals.



Opposite page: Acetate sunglasses by Nastassia Aleinikava and Pavel Kahotski with inlaid Cushion-cut cubic zirconia in Emerald.
This page: Necklace and ring with Cushion-cut nanogems in Emerald and Amethyst.



This page: Handbag with Cushion-cut nanogems in Light Peony Opal. Opposite page: Fine Jewelry Stones flagbook of various textiles with Pyramid-cut nanogems in Ivory Opal, Brilliant-cut and Marquise Diamond-cut cubic zirconia in Golden Amber, Vanilla Silk and Amaretto, and Pyramid-cut Aventurine in Black.



DESIGNER SPOTLIGHT



Nastassia Aleinikava and Pavel Kahotski

Four-time Czech Grand Design nominees and the designers (and couple) behind the eyewear for Preciosa's SS 2020 campaign, Nastassia Aleinikava and Pavel Kahotski talk about their inspiration, the challenge and choice of using environmentally responsible materials and how they work to achieve sustainability in their private life together.

Can you describe the glasses you created for Preciosa's Red Redefined collection?

N.A: Our glasses seek to combine the antagonistically divided motifs of Eve and the serpent in the way that Eve absorbs some of the serpent's characteristics within her.

What was it like working with the story of Eve's apple of knowledge?

P.K: The story of Eve and the serpent was very inspirational to us – these are such eternal topics like guilt, temptation and taking responsibility; they are inexhaustible motifs.

Was there any symbolism behind your choice of materials and colors?

N.A: We wanted to project the archetype of femininity in the form of Eve and the archetype of evil in the form of the serpent. Eve is the picture of all prehistoric women in our minds' eye. The texture of the material refers to prehistory and oriental cultures.

P.K: Woman (for man) is incomprehensible and mysterious and at the same time hypnotizing and attractive; at this moment she is also the temptress, which is usually the title attributed to the serpent. We tried to mirror these images, and exchange their roles as a part of one whole.

What is your stance on sustainability and responsibility within the fashion industry?

N.A: These are extremely important topics and we believe there can be no compromise. The problem extends to all design industries, as well as the consumers.

How do you reflect this in your work?

N.A: We work with silver, for example, which is an extremely recyclable material. The way we see it, one of the most important elements of sustainability is the size of the production. We work a lot on a made-to-order basis, and most of our items we don't even hold in stock. In the case of eyewear, it needs to be made to perfection. We only produce what is ordered and according to the customer. Additionally, we choose to work with bio-acetate produced in Europe, which we recycle to produce jewelry. Of course, we still have some room for improvement when it comes to sustainability. We are looking into jewelry packaging that is made from recycled cardboard instead of the plastic we use now.

Does this also affect your private life and habits?

N.A: When it comes to being environmentally conscious, it's a bit easier in one's private life. We work on conscious consumption, we buy local food and, if possible, without the packaging. We try to cook and eat at home as much as we can, we use bio-cosmetics, and we try to save energy whenever and wherever possible. When it comes to our wardrobes, we try to buy fewer, high quality garments that we take good care of so that they last for a long time.

In your opinion, what direction will the fashion industry take?

N.A: I hope that the fashion industry will seek to gradually transform into a business using more sustainable forms of production. In most cases, it is commercially inconvenient, which is why it's such a heavy and slow process. For young designers however, (which is the category we belong to), it is much easier because we are aware of this from the very beginning. On the other hand, it is us, as consumers of the fashion industry, who have to make a clear statement that we are interested in the issue of sustainability, and we are also willing to pay for it.

Are your customers interested in the materials that you use?

P.K: We always inform our customers about the quality of our materials, their origin and their environmental impact. I believe they are very interested.

Is there anything specific or remarkable about the eyewear segment in particular?

P.K: It's very specific, perhaps because for a large number of people, eyewear is a medical aid that is worn every single day. We try to show them that glasses can be part of your identity and that we should never be ashamed of having to wear them.

What was it like working with Preciosa's fine jewelry stones?

P.K: We love working with them; we use Preciosa stones throughout our designs, not just in this collection.

What's your favorite Preciosa stone to work with?

P.K: We especially love the Heart-cut cubic zircon in Black and Round-cut nanogems in Light Peony Opal.





WORLD'S MOST

DISPLAY-ABLE TROPHY?

GQ Portugal held their annual Men of the Year Awards on Saturday 17th November 2018, in a ceremony that embodied all the glitz, glamour and style that one would expect.

For the second year running, Preciosa had the pleasure of providing the trophies for the winners; each one was made of pure Bohemian crystal, weighed 1,56kg and was covered in 5,600 black Chaton Roses MAXIMA. The star-studded event took place at Lisbon's São Jorge Cinema in front of a crowd comprised of celebrities, journalists and influencers, including Portuguese TV host Ana Rita Clara, model Francisco Henriques and actress Sara Salgado.

The letters “G” and “Q” are cut using a water-beam from semi-finished glass plates, which are then sanded and sprayed with black paint. Afterwards, they are fired and ground, and the crystals are glued-on by hand, one-by-one. Once this is finished, the letters are attached to the pedestal, polished and packed for shipping. Each trophy includes approximately 100g of Jet-colored crystals.

1.56kg

15 WORKING DAYS

5,600 Chaton
Roses MAXIMA

Facts & Figures:

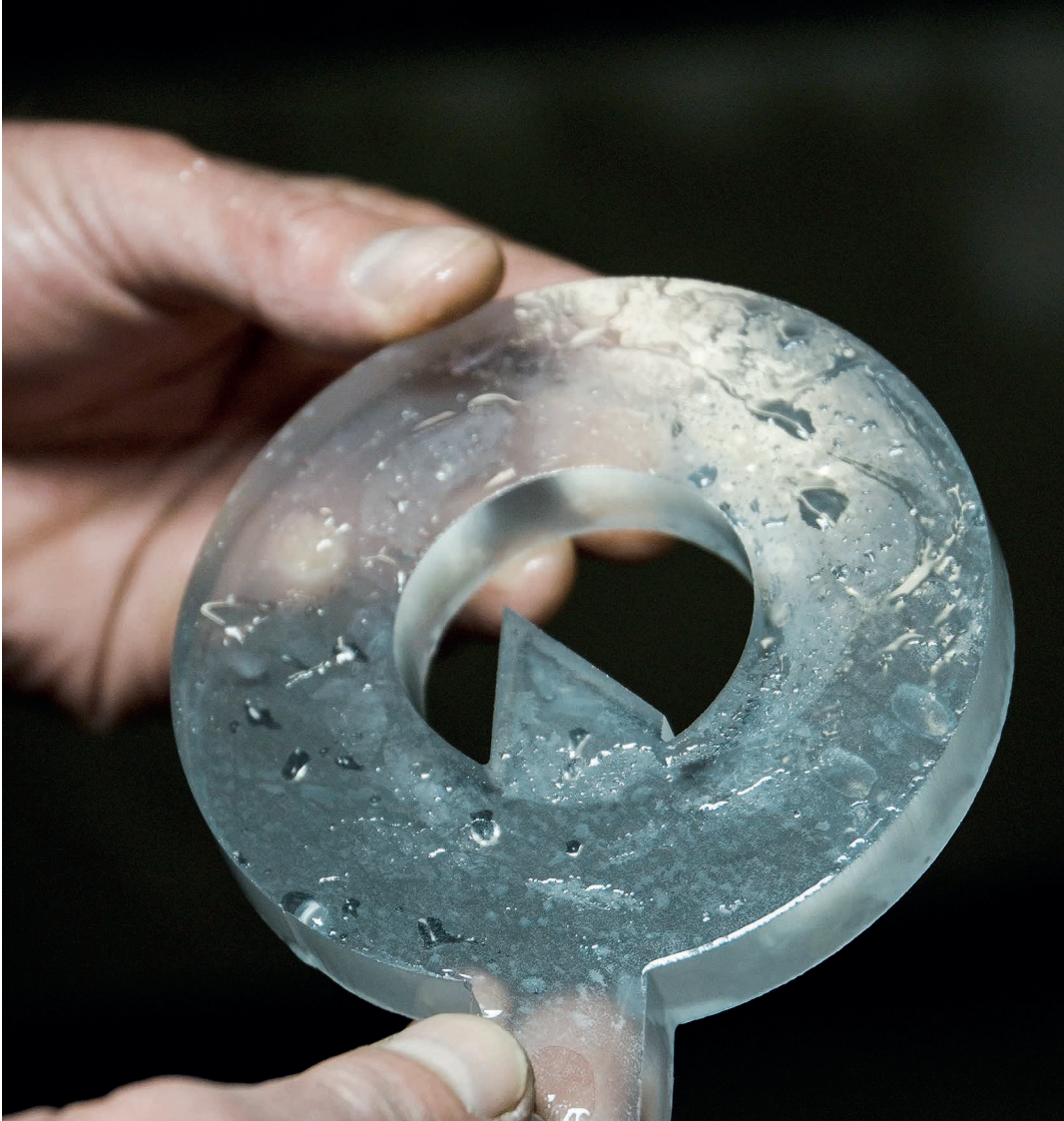
Trophy weight: 1.56kg

Trophy dimensions:
135 x 280 x 70mm

How many people are involved in the production of a single trophy? 13

How long does it take to make one trophy? **From start to finish, the entire production process takes about three weeks (15 working days).**

Number of Chaton Roses MAXIMA per trophy: 5,600



TEN NEW YORK MINUTES

New York-based design duo, Area, discuss their last collection, how heritage influences their work, what's got them excited about the fashion industry and hint at some upcoming projects and collaborations.

Let's start with your last collection, which was very well received. I read in a Business of Fashion review that you drew inspiration from plastic inflatable toy dolls designed by Czech artist Libuše Niklová, as well as costumes worn by famous nightclub singers like Nina Simone. How did crystals and embellishment work throughout the collection to enhance or bring attention to these references?

I think it all comes down to play; we come up with playful concepts that allow us to play with design. We find that through playing with material the most honest and creative things come to life. This idea really translates well to Czech artist Libuše Niklová; she created objects that were designed for utility, but did it artfully so that her toys became hybrids between utility and art. Crystal is almost like a building block for us, an opportunity to play and create and connect. The performative quality of it is extremely appealing to us and our customers. This made us think of Nina Simone's powerful presence and how her appearance complimented her powerful voice and strong character. We basically started recreating one of her dresses that was a crochet cotton dress, that we netted in Preciosa crystal. This piece could fit right in on a contemporary stage, but also live in a modern woman's closet, worn over a silk cocktail slip.

Generally speaking, how does the concept for a collection form for you? Where do you most often find inspiration and does it differ for each of you?

As mentioned above, the concept of playing is a big part of our design process. And then on the other side we have our woman that we are getting to know more and more with every collection. We love the transformative and empowering aspect of what clothing can offer to a wearer. Because of this we go back to specific periods in time that symbolized self-expression, glamour, and celebration all around the world.

Many of your looks are rather feminine, yet have a fierceness about them that is quite modern and (for lack of a better word) fun. Who, in your minds, are you designing for?

We like to think of her as extremely diverse and confident. She spans a lot of ages, ethnicities, shapes and genders. What she relates to is how empowered you feel in our clothes. We want to compliment her. The great thing about crystal is that it really works well with light, or in the evening when it's under light and it sparkles. That's when our woman wants that extra beauty from us.



WITH AREA

Piotrek Panszczyk and Beckett Fogg of Area

Your label, Area, includes the letters NYC – how has New York influenced or does it continue to influence the label's aesthetic?

We are very connected to it as we are based here, our name echoes the spirit of the 80's indie art club, Area, known for its fusion of art and performance. An eclectic fusion of uptown and downtown scenes. However, Area has grown beyond its downtown roots, spreading our ethos of inclusiveness worldwide. We see ourselves as a global brand, our market is strongly growing in Europe and Asia. We are more connected to the idea of creating pieces that make you feel strong on a special occasion. Wherever that is.

You also met in New York at Parsons School of Design – what drew you to each other as designers?

We are from very different backgrounds and we feel like that's our strength. It's good to think about design from a few different perspectives as the world is so diverse.

What has you most excited about the fashion industry today?

The ability to directly connect to people from all over the world. We think it will make the industry a better and more understanding community. We are grateful being able to have a platform and share that so directly.

What role do you think crystals will play in global fashion over the next several seasons? Do you think it's possible to reconcile embellishment with minimalism?

Technology is moving so fast, so we think huge; every season we are astonished by all the new products and possibilities they offer. Crystal has become a crucial part of our business. These special pieces are so important because in today's market there are so many clothes and options out there, so it's very important for us to make every item special, every item a signature.

What's next for Area?

We are currently growing very rapidly, so we are actually looking into expanding into a new office which is exciting! We are also very excited to be launching our handbags with Barneys, for which we have a very exciting installation in collaboration with Preciosa which will celebrate the world of Area, and of course you can expect a lot of crystal fringe!



New York Fashion Week, September 2018

DESIGNER SPOTLIGHT

Prague based up-and-comer and the fashion designer behind this campaign's editorial looks, Lukáš Krnáč discusses the importance of sustainable solutions, his most influential designers and the power of choice.

Lukáš Krnáč



Can you talk about the story of Preciosa's SS 2020 collection and how your designs interpret that story?

The collection is inspired by the Biblical narrative of the “fall of man” and the famous apple of knowledge. My interpretation of the apple itself is that it is neither sinful nor bad, as it's portrayed in the traditional story. I view it as the total opposite. Since the collection revolves around Preciosa's introduction of cadmium-free Red Velvet, a color that is much more considerate of the environment, I wanted to create a collection that is very playful, relaxed and fresh – something quite positive, just like the innovation.

How should one wear the new Red Velvet?

Thoughtfully and confidently.

You talk about ecology, sustainability and being more considerate of nature. Do you believe such things interest your customers too?

Certainly. People are becoming more aware of the situation and more willing to look for ways in which they can support the effort to change it. I believe they are beginning to pay a lot of attention to this.

But fashion is getting faster and faster...

No doubt the fashion industry is constantly challenged by how fast today's global economy operates and how fleeting the trends are. The rhythm of our lives, and likewise the rhythm of fashion, is approaching the point of unsustainable. The faster things appear, the faster they bore us and then disappear. This is exactly why I think that we have to keep our minds clear and remain modest. As long as we stick to modesty, we'll be alright.

Do you follow this philosophy when choosing materials for your collections?

I always try to work with the best natural materials and to create designs that won't lose relevance after only one season but can last for years. From time to time, I work with synthetic materials that create unique effects such as PVC that can give a look a completely different structure or gloss.

Should a fashion designer try to change people's behavior or opinions? Is fashion strong enough to influence these personal aspects?

The fashion industry is incredibly powerful and its reach is incredible. But I think it is more about what I mentioned before – keeping our minds clear and staying modest. You can buy a quality t-shirt for the price of ten single use t-shirts. The choice is individual. Personally, I think nothing should go to waste, so if I change my mind about a look I've created, I will repurpose it.

Who do you see as the pioneer of sustainable fashion?

There is no doubt that Stella McCartney is at the forefront of this movement and is just a great example of how to work with amazing designs and invest in the technologies and research to create a future that we can all live in.

In terms of being sustainable, is it better to take risks or to create things that are typically seen as beautiful and aesthetic? Can you combine them?

I think we should never rely on beauty itself. Traditionally beautiful fashion, but also things that are ugly-beautiful can both capture our attention. This is one of the biggest advantages of fashion. Once we have this attention, we should do more than only show a beautiful dress. We should communicate some deeper thoughts or statements. Traditional beauty and that of some less aesthetically pleasing elements can work harmoniously together to tell amazing stories.

Who do you think is the best at this?

If we talk about fusing beauty and statement together, I'd have to say Vivienne Westwood.

Miss Westwood loves to provoke and so do you. Both yours and her collections are full of energy and some kind of audacity. But you – unlike Vivienne Westwood – work with red very little. Why?

Red has never been high on my personal chart of favorite colors, to be completely honest. It is a beautiful color with huge energy but it can easily get aggressive and even vulgar. Preciosa's Red Velvet made me reconsider my opinion. I especially enjoyed this project because it was a big challenge for me to work with red and to give it a leading role while keeping my designs fresh and innocent. I loved it.

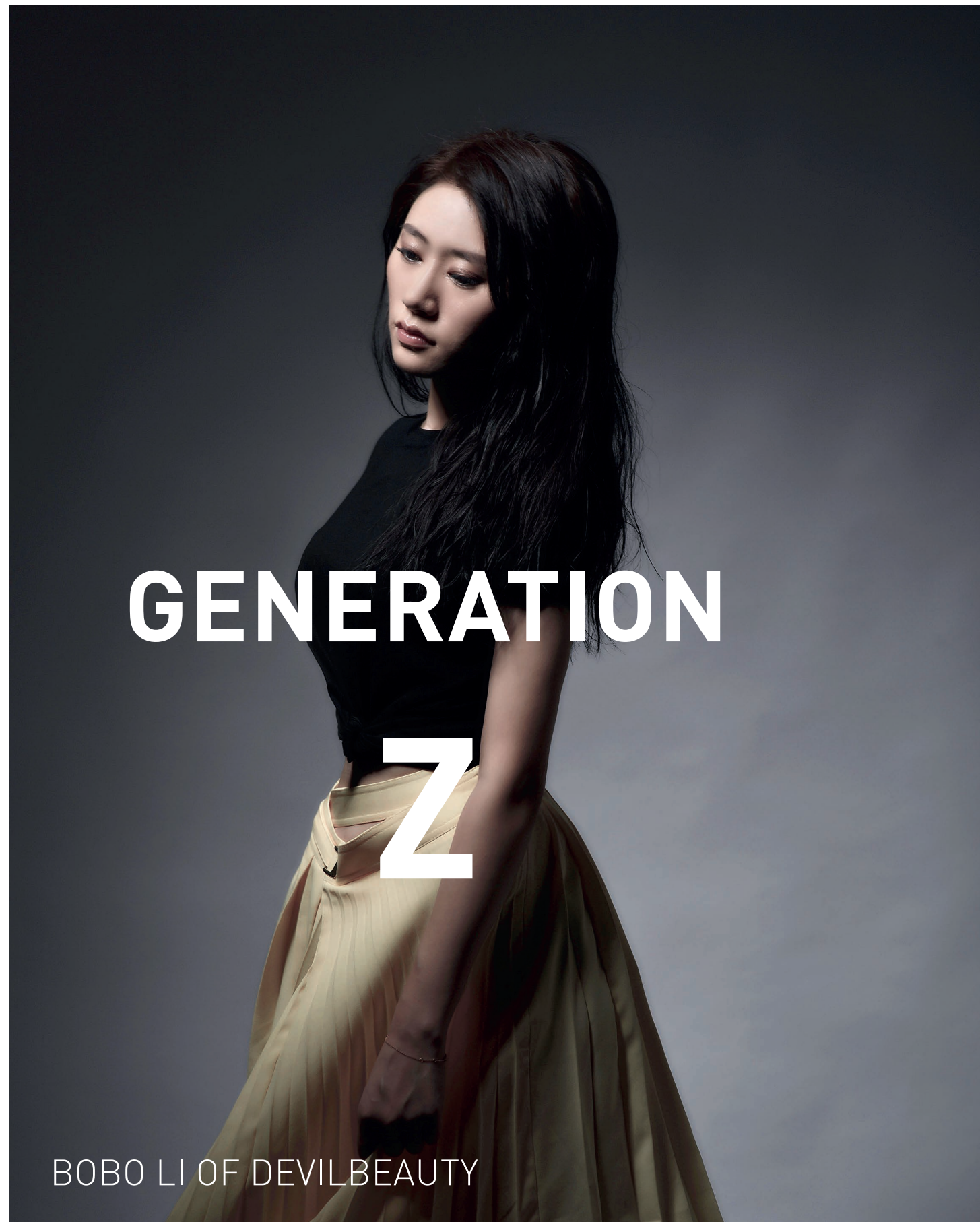
What does cadmium-free Red Velvet represent in one word?

Progress.



Mercedes-Benz Prague Fashion Week, September 2018

CHASING CHINA'S



BOBO LI OF DEVILBEAUTY

Independent Beijing-based fashion label DevilBeauty has emerged as a feminine streetwear cult favorite, even garnering attention from China's mega-celebs, including the likes of Yang Mi, who recently made The Business of Fashion's 2018 BOF 500 list. Founder and designer Bobo Li shares why she thinks China will become Asia's new fashion capital, what she enjoys about working with crystal and what it's like to design for some of the industry's top influencers.

How would you describe the current state of Chinese fashion?

China is emerging as a new super force in fashion. Its large population means large demand; not to mention the fact that Chinese culture and technology are developing faster than ever before, which is driving an increased interest and desire for fashion items. In the past, Chinese consumers generally relied on foreign trends and fashion brands, but this is changing since, now, China has the capacity to nurture its own fashion industry. I think China will become the fashion capital of Asia in the near future.

What factors, specifically, do you think would contribute to this becoming a reality?

China's deep-rooted cultural background makes it easier to develop a fashion culture than in some other places. In recent years, Chinese film, television dramas and pop idols have become fashion icons and sources of fashion trends for many young people all across Asia. Lastly, China is continuing to industrialize which impacts the market demand, but also provides the domestic fashion industry with a solid source of production. So personally, I think it is inevitable that China will become the fashion center of Asia.

What does it take for a Chinese designer to succeed internationally?

I wouldn't underestimate the importance of paying attention to traditional Chinese themes of expression and culture, but one must interpret it in such a way that it appeals to modern people and their modern lifestyle. Contemporary Chinese designers are also very tolerant and creative, and I think the diversity within our culture gives our work a more distinctive quality.

How would you describe the younger Chinese generation and in what ways does it differ from the older generation?

The younger generation pays more attention to self-expression and freedom of thought. They are more open to foreign and new concepts and are quick to accept fresh, new takes on their own culture. I also see a greater interest in art.

You work with a lot of Chinese celebrities such as Yang Mi, Di Li Re Ba, Zhang Yuan, Laiy and so on. What about these stars attracts you to them and what do you look for when considering these types of collaborations?

Their image is consistent with our brand image. They are young and full of positive energy. They all have their own ideas, which I believe represents the diversity of DevilBeauty. There is a reason they are the fashion icons of our young generation.

What is it like working with such mega celebrities? How do you maintain these relationships?

All of the artists we have worked with were very friendly and nice. In my opinion, the key to maintaining good relationships is kindness, respect and, above all, sincerity. Professionalism and a positive attitude also go a long way, as with any business dealing. Through careful listening and gaining insight to what they need, I am then able to provide them with a suitable fashion solution.

What do you bring to the younger generation in your designs and what sort of message do you hope to send by working with these celebrities?

I think the main message is to keep yourself and your heart in mind. This season we focused heavily on this idea, that is, to follow your heart and not to drift along with the tide. We also hope to inspire young people to take responsibility for their own life and pursue everything with a pure heart. Moreover, we are trying to encourage everyone to pay more attention to environmental preservation, public welfare and caring more for the people around us.

How did you incorporate embellishment in your SS 2019 looks to further this message and what was it like working with crystals?

This was the first time we used so much crystal. Right from the beginning, we wanted our SS 2019 collection to have a fresh, new feel so we started thinking about what kinds of special materials we could use. However, we had to consider not only the appearance but also the quality and fit for daily use. As soon as we were introduced to Preciosa, we immediately knew we wanted to incorporate their stones somehow; we especially fell in love with the crystal net. You can really see how centuries of craftsmanship gives Preciosa crystals that extra shine, not to mention their high quality. I really think the crystals gave this collection a fresher, energetic characteristic, and this helped get our message across.



Shanghai Fashion Week, October 2018

SEEKING

For the first time, we're opening our doors to give our readers an exclusive, behind-the-scenes look at the people who make the world of Preciosa go round. From our research and development team to our in-house ecologists, all the way to our sales executives, we're taking you through every step of how this season's cadmium-free Red Velvet was achieved, and why it's so special to those who dedicate their entire day to making the impossible possible.





"I'VE BEEN COLLECTING GLASS-COLORING RECIPES SINCE 1987."

Květa Sázavová
Research and Innovation Specialist
32 years at Preciosa

"We had been discussing the possibility of creating a cadmium-free shade since 2010 when we replaced lead in our crystals. It was immediately apparent that we needed to search for an entirely new ingredient to color the glass so we began consulting with different companies across the globe. However, in the end, it was our internal solution that turned out to be the best one. It was a fusion of knowledge based on our centuries-old tradition and modern-day technological innovation. This is really how it works. I have been in the glassmaking business and collecting glass-coloring recipes since 1987. In my office, I have dozens of different combinations that make different colors. It's like a cookbook, and I love to cook – someone once told me that cooking is the most advanced form of chemistry."



"THE CADMIUM-FREE RAW MATERIAL BEHAVES DIFFERENTLY THAN THAT OF OUR OTHER COLORS. WE DEVELOPED AN ENTIRELY NEW PRODUCTION PROCESS TO CREATE IT."

Milan Pátek
Research Specialist
18 years at Preciosa

"I am responsible for creating the raw glass material, or mixture, that is heated to make our glass crystals; it's absolutely crucial that this material has no damage or inclusions so that it's flawless after polishing. For cadmium-free Red Velvet we had to make changes in the production process, which included adjusting the temperature and even the process itself. Selecting ingredients is always a long process and we prefer to work with our suppliers on a long-term basis; however, the main ingredient is the same for all crystals, including our cadmium-free Red Velvet, which is our naturally silicon-rich Bohemian sand that has always been and will continue to be sourced here."

“A SINGLE COMBINATION OF INGREDIENTS CAN ACHIEVE UP TO FIVE OR SIX DIFFERENT SHADES – IT TAKES GREAT CARE AND FINESSE TO ACHIEVE THE PERFECT COLOR AND CONSISTENCY THROUGHOUT.”

Martina Kohlbergerová-Berková
Research Specialist
20 years at Preciosa

My favorite part of working with crystals is playing with the color palettes. You can achieve five or six shades within a single combination of ingredients. It's just about finding the perfect one. Every day we control the shades and consistency of the colors. As a chemist, I enjoy experimentation and observing the outcome, and am so pleased that Preciosa is moving in an environmentally friendly direction. I'm a village girl and nature will always be home for me; the development of Red Velvet was quite close to my heart.



ON THE
PRODUCTION OF
RED VELVET...

“EVEN WITH THE MOST STATE-OF-THE-ART TECHNOLOGY, THE GLASS INDUSTRY WILL ALWAYS BE ABOUT EXPERIENCED CRAFTSMEN WHO UNDERSTAND AND CARE ABOUT THE MATERIALS.”

Petr Svárovský
Master Glass Polisher
28 years at Preciosa

Every color of raw glass acts differently during the final sanding and polishing process. Red Velvet's unfinished material was so well made that we experienced not a single issue while working with it. Each of our polishing processes is closely supervised, as we believe experience is the key to achieving the highest quality. Even the most technologically advanced instruments need to be monitored and adjusted by the supervising glassmaker if you're expecting premium quality. Glassmaking technology has improved drastically over the past decade but, for me, people are still the key to achieving the best possible product.



ON SANDING
AND POLISHING
RED VELVET...



“THE LUXURY GOODS AND FASHION INDUSTRY IS CHANGING RAPIDLY, AND SUSTAINABILITY IS PLAYING A KEY ROLE IN THIS SHIFT.”

Martin Kotůček
Head of Business Development
7 years at Preciosa

I am pleased to see that the fashion business is changing. Key players care more about the materials they use, which is definitely Preciosa's competitive advantage. Brands are interested in their suppliers and redefining their business models toward better quality, less waste and transparency of origin. Their consumers too are playing an important role in this; it's obvious they are becoming more educated and aware. Red Velvet is a pivotal product for Preciosa as it is in fact a promise of our contribution to a greener future.



“FOR ME, A GOOD QUALITY AND WELL CRAFTED PIECE IS TIMELESS AND ALWAYS ON TREND.”

Soňa Dermeková
Jewelry Designer
1 year at Preciosa

When choosing jewelry for your look, always go for quality. Owning something you can wear for the rest of your life leads to the reduction of waste. Quality is always on trend; by this I mean responsibly sourced materials that are well crafted into pieces you can pass from one generation to the next. And cadmium-free Red Velvet crystal, I believe, can take on this role within the world of crystals.

“NINETY-FIVE PERCENT OF OUR EXTERNAL SUPPLIERS ARE BASED IN THE EUROPEAN UNION.”

ON PACKAGING AND SHIPPING RED VELVET...



Petr Ježek

Head of Logistics
12 years at Preciosa

Our logistics department carefully selects each of our suppliers; we mostly work with Czech and European brands. Every supplier must also voluntarily submit to a quality review, which includes the environmental standards and legislations set forth by the European Union. In total, 90% of our suppliers are based in the Czech Republic and an additional 5% are based in other European Union member states. We also employ several processes for recycling and repurposing our unused materials.

“I AM RESPONSIBLE FOR OUR AMERICAN CUSTOMERS, WHO ARE UNDER SOME OF THE STRICTEST LEGISLATION, SO IT IS VERY IMPORTANT TO ME THAT PRECIOSA IS ABLE TO OFFER THESE KINDS OF PRODUCTS.”

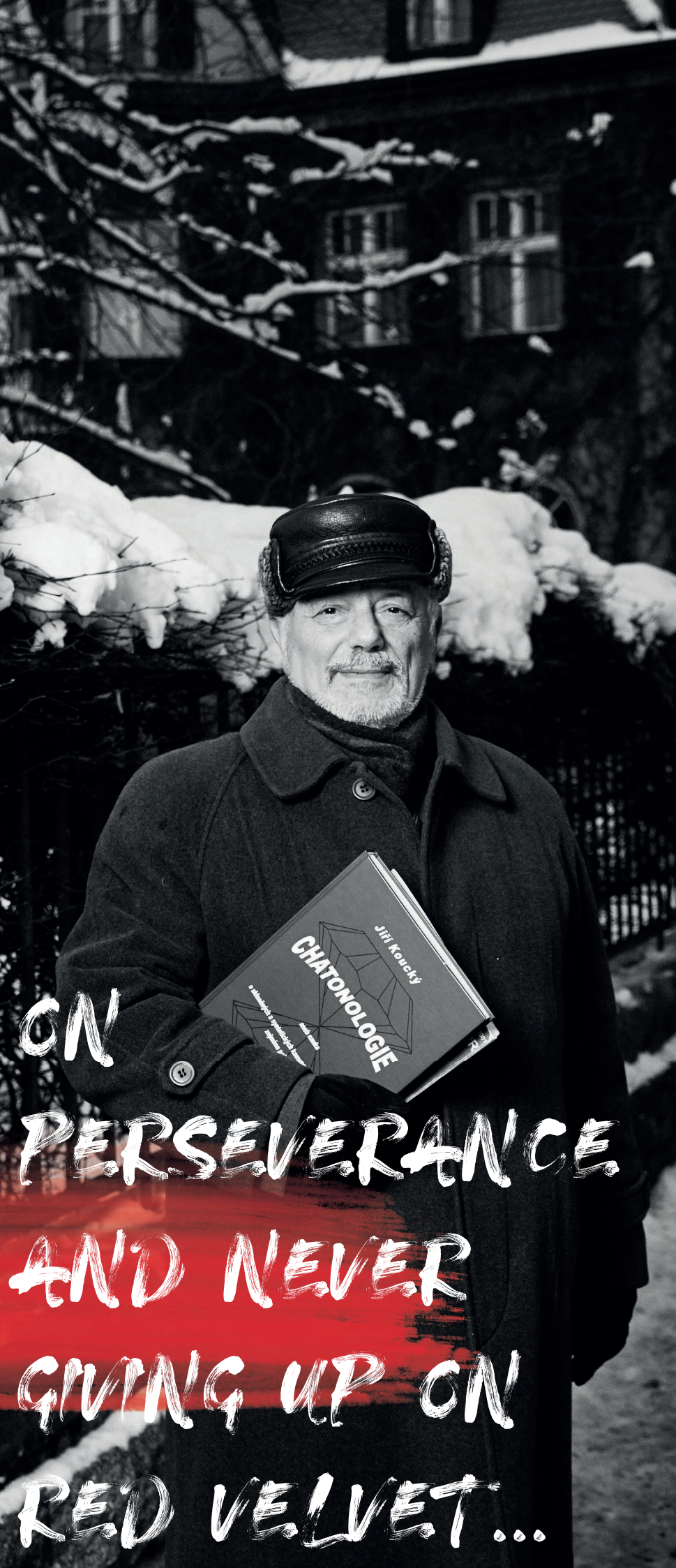
Karolína Mejsnarová

Sales Executive, USA
15 years at Preciosa

The United States is one of the most sensitive markets with regard to legislation and protection of human health and the environment. Red Velvet is our next step toward meeting their needs. Environmental responsibility applies to companies and NGO's, but also to individuals. At the office, we always recycle plastics, paper and other mixed recyclable materials. I am personally very conscious of this, especially because I love the Jizera Mountains and the nature that surrounds us.



ON MEETING THE NEEDS OF OUR CUSTOMERS WITH RED VELVET...



ON
PERSEVERANCE
AND NEVER
GIVING UP ON
RED VELVET...

“FORTY YEARS AGO WE DECIDED THAT PRECIOSA SHOULD BECOME THE LEADER IN SUSTAINABLE SOLUTIONS THROUGHOUT THE NORTH BOHEMIA REGION. THIS COULD NEVER HAVE BEEN ACHIEVED WITHOUT CONTINUOUS INVESTMENT AND HARD WORK.”

Jiří Koucký
External Consultant
42+ years at Preciosa

Red Velvet is just one chapter of this story. The decision that we would invest into more environmentally responsible solutions was made more than 40 years ago. One of the first projects was to clean and recycle the water supply used during the polishing process. The second step was to equip our production sites with the best filters to ensure that nothing could contaminate the working environment. We took another significant step somewhat recently when we omitted lead from our crystals. Preciosa's care for the environment is multifaceted: we strive for solutions to better our product quality and content, working environment, recycling and effective usage of natural resources, and now a new red color that does not contain cadmium.



ON THE
ENVIRONMENTAL
BENEFITS OF
RED VELVET...

“THE BIODIVERSITY IS WHAT I LOVE MOST ABOUT NORTH BOHEMIA. PRECIOSA'S PRODUCTION SITES ARE SURROUNDED BY NATURE; I'VE EVEN SEEN FOXES AND HARE ON THE WAY INTO WORK. WE NEED TO PROTECT THEIR HOME.”

Radka Hejralová
Ecologist
5 years at Preciosa

Naturally, as an ecologist, Red Velvet fills me with great pride. But it's not only about this one innovation – we have long-term plans. One of them is waste reduction and the effective usage of our natural resources. Eighty percent of the water we use during our production processes is already recycled and we are keen to continue improving this system. We are also investing into ecological low-emission boilers. These are just a few examples of “bigger picture” things we have going on, but we also contribute on an individual level through carpooling, biking to work and recycling our own waste.

PHILOSOPHY MEETS FASHION

At just 25, designer Zac Zeng of F/FFFFFF has established his own fashion label, shown at New York Fashion Week and was the toast of the town in Shanghai last season. We sat down with the up-and-coming designer who shared with us his creative vision, what Chinese culture means to him and what's next for his brand.



ZAC ZENG

Is it hard to start a career as a fashion designer in China?

Nowadays, Chinese culture and technology are developing quite rapidly and design, as a combination of these two industries, is currently supported by the government. At the same time, China's population is also so large that anyone who wants to break into any field needs to really stand out. Therefore, in my opinion, it is not difficult to become a professional fashion designer, but it is very difficult to become a successful one.

What was the inspiration behind your SS 2019 collection?

I like the sunrise, which marks the end of the night and beginning of the day. Today, China is developing at an amazing speed, as if a metaphorical Eastern dragon is gradually waking up. As modernism is constantly colliding with traditionalism, a new concept and a strong power are forming. The newness comes from mediums that stem from the Internet and modern technology, which are changing the way that Chinese people write and interact. The "old" is the Chinese tradition and spirit, a philosophical spirit and aesthetic that has been deeply rooted in the country for thousands of years.

And the name of the collection, "Eastern Power" – can you talk more about that?

This season, we explored the collective Eastern psychological phenomenon and the way in which we appreciate beauty. We also wanted to express the innateness of our heritage that has been ingrained in our bones over five thousand years of cultural tradition. In the process of searching for nature and simplicity, we were inspired by some subtle living phenomena, then went on to explore the underlying philosophical concepts that go hand-in-hand with today's scientific discovery and technology. All of this was interlaced with different elements to achieve "harmony between nature and man" and the perfect integration of reality and fantasy, nature and art. This is the Eastern philosophy of a strong but hidden power.

What do you think about when you think about Chinese culture? Which part of Chinese history appeals to you the most?

Generally, I think Chinese culture was most heavily shaped by the change of dynasties and the alternation of dominant ethnic groups which continuously brought new ideas to the nation. So, I guess for me, the most fascinating point of Chinese history has to be the long-term diversity and integration, which we can see even now in modern-day China.

What are the defining characteristics of your label, F/FFFFFF?

Human (人), society (社会), and future (未来).

What about the “athleisure” trend?

I think athleisure, like many styles, can be attributed to the fact that fashion and music are always inseparable – this trend in particular was driven by musicians, especially American musicians. I think athleisure will remain popular, at least for the foreseeable future, for better or worse.

When and how did you decide you wanted to be a designer?

I think I was born to design! But, seriously, it was my father who helped me the most in planning my career. He used to run a clothing factory and was responsible for setting up brands in Wuhan and Guangzhou. I think it was this exposure during my childhood that shaped my decision to enter the fashion industry.

What or who is your biggest inspiration?

I am most inspired by the post-90s generation. I like to observe them; most are brave and interesting.

What role did crystals play in your SS 2019 collection?

Crystal gives the finishing touch. The brightness of our products is highlighted by crystal embellishment. That said, this is the first time we have experimented with crystal in our designs – it’s a bit unexpected, and creates a new feeling of collision. It’s modern and interesting, and I think reflects our theme of East meets West.

What is your favorite Preciosa product to work with?

My favorite is the crystal net, which is romantic and unique – exactly what I need.

What’s next for F/FFFFFF?

Our designs for next season will stay true to the themes of humanity, society and nature. The idea and plan are still in the conceptual stages, and I don’t want to give away too much, but I can promise that you’ll be seeing more Preciosa crystals.



Shanghai Fashion Week, October 2018

Fashion & Featured



GQ PORTUGAL
Custom-designed, handmade Preciosa crystal embellished trophies for GQ Portugal's 2018 Men of the Year Awards.



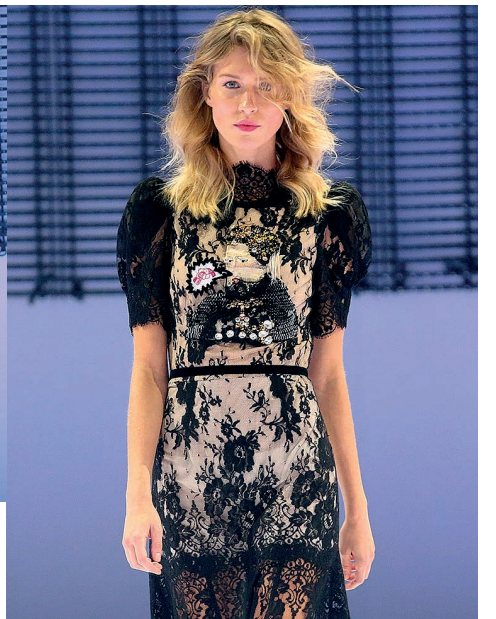
IVANA MENTLOVÁ
Preciosa crystal net sheer turtleneck by Czech fashion designer Ivana Mentlová for her FW 2019 collection.



AREA
Preciosa embellished looks by New York based fashion label Area as seen at New York Fashion Week, September 2018.



KLÁRA NADEMLÝSNKÁ
Preciosa embellished looks by Czech fashion designer Klára Nademlýnská as seen at Prague's 2018 international design festival, Designblok.



MIRO SABO
Preciosa embellished looks backstage at Slovak fashion designer Miro Sabo's collection for Prague's 2018 international design festival, Designblok.

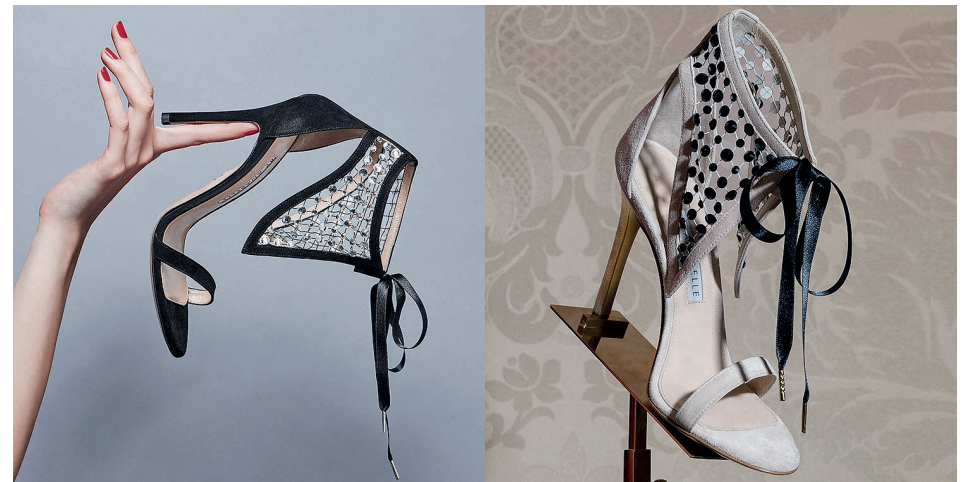
PRAGUE BURLESQUE
Miss Cool Cat of Prague Burlesque wears custom, Preciosa embellished look by Czech fashion designer Zuzana Kubičková.



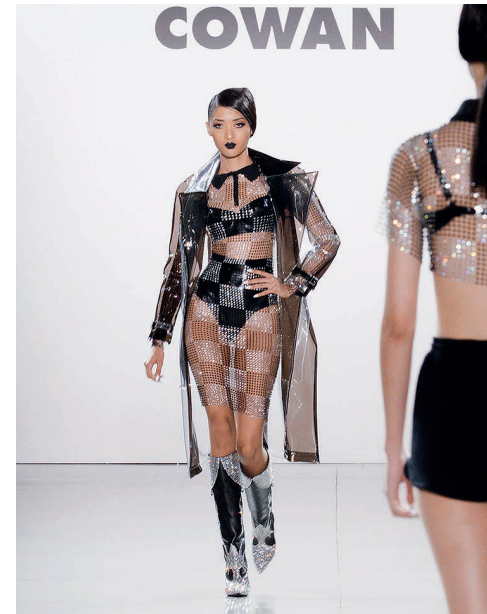
ADA ZANDITON
Preciosa embellished looks by Ada Zanditon as seen at London Fashion Week, September 2018.



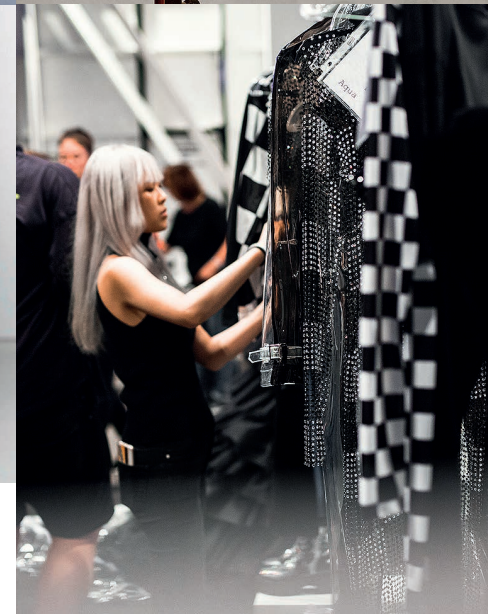
A BY ANABELLE
Preciosa crystal-netted shoes by Italian couture footwear label, A by Anabelle.



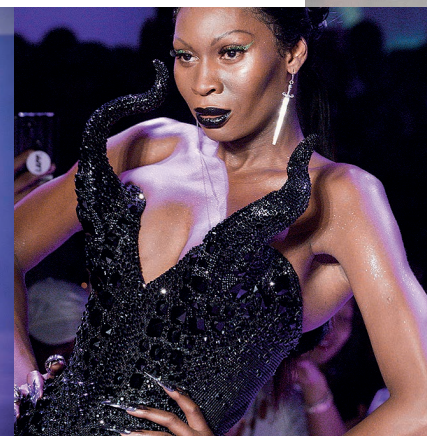
ZUZANA KUBÍČKOVÁ
Preciosa embellished looks and crystal net sheer dress with feathered cuffs by Czech fashion designer Zuzana Kubičková as seen at Mercedes-Benz Prague Fashion Week, September 2018.



CHRISTIAN COWAN
Customized Preciosa crystal net top by Christian Cowan and Preciosa embellished shoes by Christian Cowan for Giuseppe Zanotti as seen at New York Fashion Week, September 2018.



JAN ČERNÝ
Preciosa embellished menswear looks by Czech fashion designer Jan Černý at Mercedes-Benz Prague Fashion Week, September 2018.

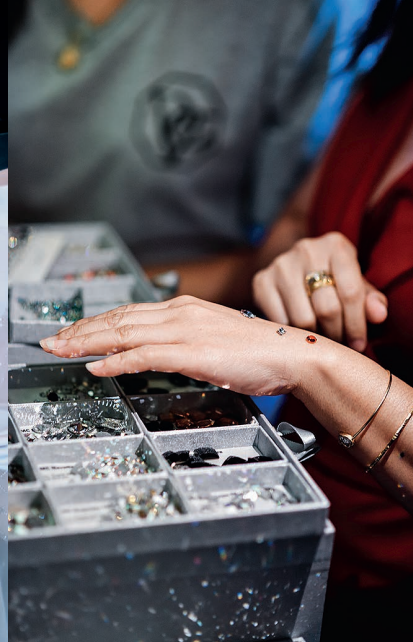


THE BLONDS x DISNEY VILLAINS
Preciosa covered looks by The Blonds for their The Blonds x Disney Villains collection as seen at New York Fashion Week, September 2018



F/FFFFFF BY ZAC ZENG
Preciosa embellished streetwear looks by Chinese fashion designer Zac Zeng for his label F/FFFFFF as seen at Shanghai Fashion Week, October 2018.





Preciosa **on**Tour

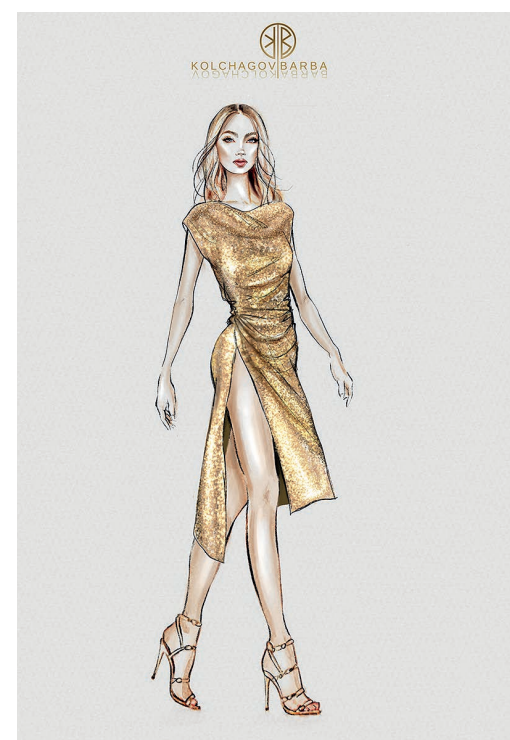
Preciosa's business development, marketing and sales teams attended both Première Vision Paris and Intertextile Shanghai and held a series of workshops for our business partners in China and Thailand to introduce our AW 2019 St. Elsewhere collection, which included an interactive VR experience.



STAGE- READY SPARKLE

From Pasadena to Paris, diva devotees and concertgoers alike saw no shortage of bling in 2018. Several of last year's most talked-about touring superstars donned custom designer looks featuring hundreds of thousands of Preciosa crystals.





Kylie Minogue
Golden Tour
Number of shows: 33
Designer: Kolchagov Barba

The Princess of Pop Never Shined So Bright.

Kylie Minogue's Golden Tour took on a more literal meaning when the reigning princess of pop took the stage covered in thousands of gold Preciosa crystals. This show-stopping piece – a shimmering, golden slip dress designed by London-based couture label Kolchagov Barba – is lavishly adorned with an astounding 120,000 Crystal Aurum individually, hand-applied stones. Just this piece alone took more than a month to create using a team of ten couturiers working around the clock. The designer created yet another crystal-covered look for Miss Minogue in the form of a green jumpsuit embellished with no less than 80,000 crystals. To achieve just the right shade of blue-green, a combination of Emerald, Erinite, Aquamarine, Light Topaz and Blue Zircon stones were carefully arranged on the garment, again each applied by hand.



Gwen Stefani
Just a Girl: Las Vegas
Number of shows: 25
Designer: The Blonds

Crystals Are This Girl's Best Friend.

Following her recent appointment as Las Vegas' new diva chieftain, Gwen Stefani has worn a number of sparkling stage outfits by The Blonds, all dripping in Preciosa crystals. Her 25-date residency, spanning from June 2018 to March 2019 features a performance designed especially for the 4,600-seat theater, which features 60 ultra-high-definition projectors and LED walls – perfect for bringing out maximum sparkle in the thousands of "Crystal" and "Jet" colored Preciosa stones artfully hand-applied by The Blonds.



Beyoncé Knowles
On the Run II
Number of shows: 49
Designer: Balmain

B is for for Beyoncé. And Balmain.

Queen B never disappoints when it comes to her performances, or her wardrobe, and her latest On the Run II tour with over 2.17 million visitors was no exception. Like true royalty, Beyoncé worked with some of the most exclusive fashion designers for her stage looks including one of her long-time favorite fashion houses, Balmain. Decorated with an over-size flower applique and 230,000 Emerald Preciosa crystals, the gown is a masterpiece from Balmain's creative director, Olivier Rousteing, who has collaborated with Beyoncé on several occasions and counts Miss Knowles among his muses.

NEW KID



ON THE BLOCK

CHRISTIAN COWAN

PHOTO BY OLI KEARON

New York-based fashion designer, Christian Cowan, at just 24, has quickly established himself as the go-to guy for the music industry's A-list. From Gaga to Cardi and beyond, it's been a star-studded year for this NYC newcomer, which also saw the launch of a blinged-out collaboration with eponymous shoe designer, Giuseppe Zanotti, and dressing Tyra Banks for *Life Size 2*, the recently released sequel to Disney's iconic 2000 hit. And he's just getting started...

You were a finalist for the 2018 CFDA/Vogue Fashion Fund, which is a huge nod from the American fashion industry's biggest of "big wigs," including Miss Wintour. Can you tell us a little about it?

I was so honored to be included. I entered because I wanted invaluable advice from leaders within the industry, whom I have idolized since before I became a fashion student, and that is exactly what I got. I really feel so lucky to have been part of it.

How do you think this experience will influence you moving forward as a designer?

It helped refine my focus of what my brand needs to offer to our customers, and what we need to be saying. For example, Diane von Furstenberg gave me advice about what women really want from their clothing; Andrew Rosen gave an insight into how to change the structure of my business. Everyone was very gracious and open.

Why did you choose to base your label in New York as opposed to your native London?

I adore London but as a designer I needed to change my surroundings and take myself away from my support network in order to grow as a person and as a designer. I also feel that New York is where creativity meets commercial.

You also studied in London, having graduated from Central Saint Martins in 2016. How has a British fashion education prepared you for an ever-expanding global industry?

The British education system is one of the best in the world. However, to be completely honest, I feel like attending a fashion university can be redundant. They are fantastic if you are still working out if fashion is what you want to do but if you already know, apprenticeships and internships offer invaluable experience, free-of-charge. You don't leave with debt looming over you and they give you a much clearer and current insight into the industry and job role you want.

From Cardi B to Ariana Grande, it seems like you've dressed all the music industry's leading ladies, and in such a short time! Do you consider these women muses, and who would you credit with your first big break?

They are absolutely muses for me. Not only are they leaders musically, they understand the power of artistic direction and effective visuals and are a fusion of hundreds of talented individuals' work. Lady Gaga was the first to wear one of my full looks. She's been such an inspiration to me so it was quite an honor.

Some of your designs are intentionally over-the-top, but your last collection showed great finesse in your ability to edit some of your signature elements to make them more wearable. Is there a line between costume and couture and how do you walk it?

There is absolutely a line, and it's a lesson for me every season. My mind starts with the intense, full-throttle ideas, and so it becomes an exercise in balance. For me, it's also about bringing true creativity into the commercial pieces. I don't want to sell something I'm not proud of.

Speaking of your last collection, it featured lots of Preciosa crystal net. What was it like designing and working with this material and which of the crystal net looks was your favorite?

It's my new favorite material, I adore it. The way it drapes is stunning. It stretches, it sparkles. I'm really incorporating it into a lot of my ideas, and designing around it. My favorite look from last season has to be the checkerboard crystal-net bodysuit with hood and giant puff sleeves – it's a fantasy.

What role do embellishment and crystals play in your aesthetic? How do you express yourself through them?

It plays a huge role. As we create larger collections not only for our celebrity clients but our clients around the globe, we want new and interesting ways to incorporate our signature sparkle. Embellishment and crystals are the perfect way to achieve a never-ending combination of outcomes.

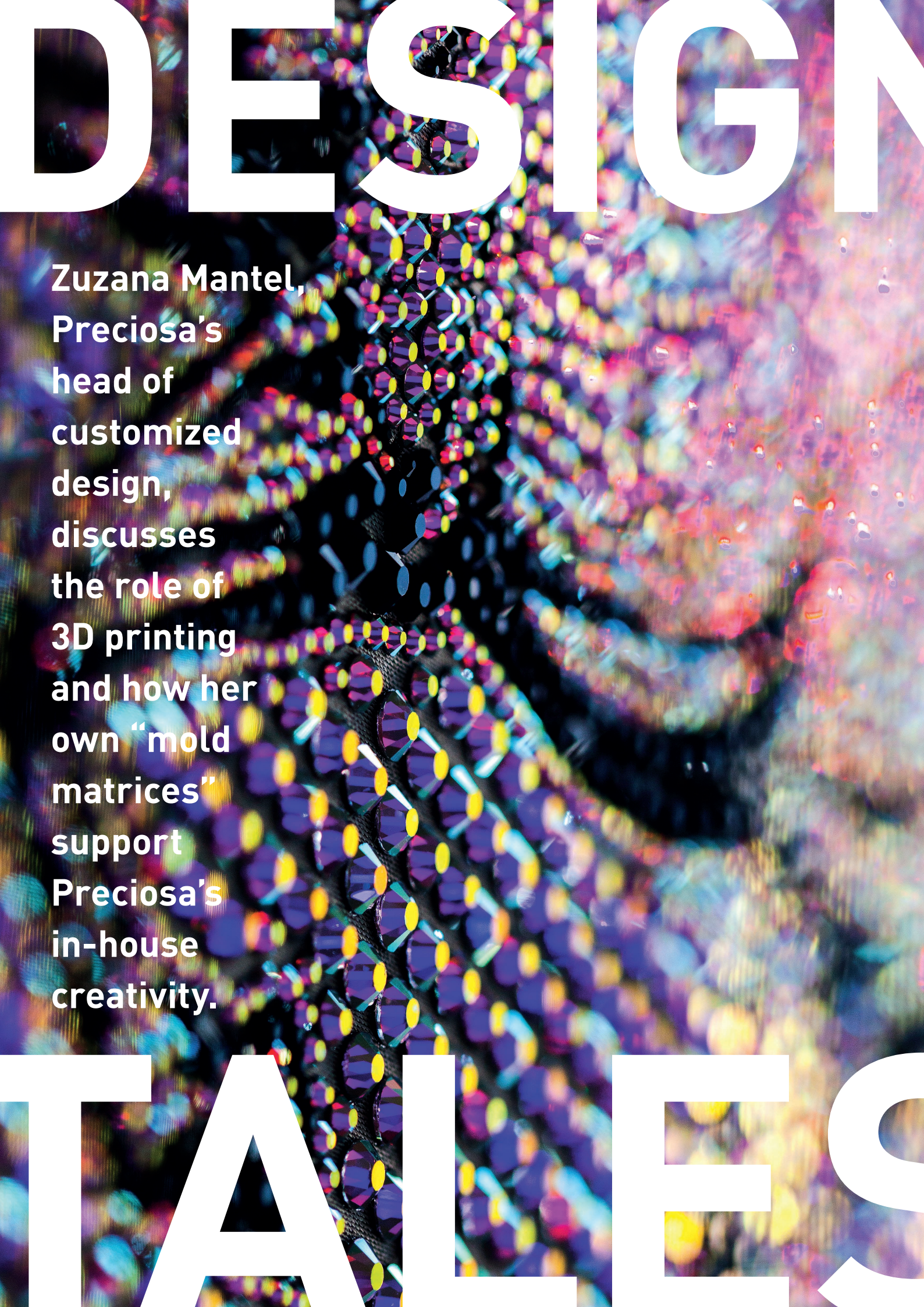
As you know, Preciosa crystals are made entirely in the Czech Republic. Do you see a shift in customer or consumer awareness in terms of where and how the elements of the clothes they buy are sourced? How important is this?

I always make sure to tell everyone where my crystals are from. I think it's so fitting that such beautiful crystals come from such a beautiful country. I think consumers love to hear about how our pieces are made, where the components come from, what went into creating the magic. People are becoming more and more informed and, as a creative, this is perfect because it's just like art – the more informed you are, the more you appreciate it.

Can you talk about any future plans?

Some of them I can! We have some really exciting collaborations, clients and projects coming up! You'll see some new products from us you've never seen before. More collections and a whole lot more sparkle!





DESIGN

**Zuzana Mantel,
Preciosa's
head of
customized
design,
discusses
the role of
3D printing
and how her
own "mold
matrices"
support
Preciosa's
in-house
creativity.**

TALES



2009 when the Fused Deposition Modeling (FDM) patents expired. From 2010, 3D printing has become increasingly accessible and is now used widely throughout the luxury goods and fashion industry, from products to runway decorations, and gives consumers a new mass-customized solution. Industry players also envision a trend called hybridization in which 3D printing, coupled with traditional methods, is used to produce hybrid creations that reflect the best of both worlds. 3D printing offers luxury brands the opportunity to shape their innovations in their own image, and this is where and how Preciosa's design team intends to employ the latest 3D print solutions.

Many adjustments and ideas are born within the walls of Preciosa Components' customized design team, whose experts are in daily communication with some of the biggest fashion houses and designers around the globe. "Our department is new even to customers who have worked with Preciosa for many years. I am thrilled to see how fast they have adopted the idea of our design support and how happy they are to consult with us," says Mantel. "It is great to see how our ideas help them bring their designs to life, but also how they make their jobs easier," she adds.

Creating customized solutions is the task of the customized design team, as well as our brand new application center: "We have to work together to understand the partner, their brand DNA and their vision, which allows us to come up with a solution before they even know what they are looking for," adds Lucie Tužová, head of Preciosa's application center. From massive sheets of hotfix transfers to customized gifts, the application center is constantly exploring new ways in which crystals can be applied to bring the customized designs to life in the most efficient, most durable way.

It all started with a ring. "One of our customers had requested a solution for an oddly shaped ring, which meant we had to figure out which of our crystals best suited the design," says Mantel. The design team's search for a solution quickly led them to one of Preciosa's 3D printers, which had never been used for the specific purpose of testing the way crystals fit with a design. "Once we saw the prototype, it became obvious how useful 3D printing would be for this case, and for our work in general," adds Mantel. "We have more than 36,000 individual products to work with, and our portfolio continues to expand – 3D printing an object allows us to determine how each crystal will fit with and work to enhance that object, which is really what customized design is all about."

Soon after this commission, Preciosa's customized design team was asked to create a crystalized logo for another designer; however, the specifications were technically impossible. Again, 3D printing presented itself as a solution. The team came up with a solution by combining several different stones in a 3D mold to form the requested logo and the customer loved the outcome. "3D printing has quickly become one of our most important and useful tools," says Mantel.

Early additive manufacturing equipment and materials were developed in the 1980's, though 3D printing remained very expensive, and therefore exclusive, until

Some solutions, however, have that universal appeal, and 3D printing is the perfect example. Preciosa experts work around the clock to create flawless 3D molds for every segment of the market so that the attendees of our bespoke workshops can see how easy it is to work with crystal on an object that is familiar to them. "We have started creating molds of watch faces, eyeglasses and jewelry, but we don't intend to stop there," says Mantel. Creating prototypes from 3D printers makes everyone's life easier, as Mantel concludes: "We also print molds of our machine-cut stones so that we can simulate the positioning of stones within transfers, for example, to immediately show our customers how the design will look without actually having to create it. These 'mold matrices' allow my team to do quick material tests so that they can respond to the customer as fast as possible."



BACKSTORY

Seven-time Olympic gold medalist and “the face” of Czechoslovak democratization in the wake of 1968’s Soviet-led invasion of Prague, the late Věra Čáslavská is remembered at a special exhibition in Mexico City to commemorate her performance at the Olympic Games, and her wedding, held there that same year.

Between 1959 and 1968, Prague-born gymnast Věra Čáslavská won 22 international titles. Certainly, this tally could have been higher, but her gold medal-win at the 1968 Olympic Games in Mexico City would be her last. Having publicly voiced her opposition to Soviet-Style Communism, Miss Čáslavská spent the weeks leading up to the Games hiding in the mountains and was only granted permission to travel to Mexico at the very last minute.

Once there, Miss Čáslavská continued to subtly express her anti-Soviet views and protested the USSR during two medal ceremonies by quietly turning her head down and away during the Soviet national anthem, a brave move that cost her her career, but ultimately solidified her status as a national hero.

During the same Olympic Games, the gymnast planned to secretly elope with Czechoslovak Olympic middle-distance runner Josef Odložil. However, having attracted international fame after her stellar performance at the 1964 Tokyo Olympic Games, which eventually led to her being voted the second “most popular woman on earth” after Jacqueline Kennedy in 1968, a secret ceremony was never in the cards.

Věra had brought with her to Mexico a crystal-encrusted tiara to wear at what was intended to be a small, private ceremony, however, as her daughter Radka Čáslavská explains: “Another girl on the gymnastics team saw the tiara in my mom’s luggage and, from that moment, the secret was out.” Ultimately, the ceremony was held at the largest cathedral in Mexico on Zócalo Square which, on the day, brimmed with more than fifty-thousand adoring fans who wanted to catch a glimpse of the superstar wearing her beautiful white wedding gown and now iconic tiara.

As with royal and celebrity weddings of this caliber, the ensemble soon became the ultimate wedding “look” for the following seasons. “After she returned home, every young bride wanted the same tiara, so my mom lent it to lots of women,” adds Radka. “And one day, it just never came back.”

Fifty years later, the Věra Čáslavská Foundation, which promotes Miss Čáslavská’s convictions in the virtues of fair play and mind-body wellness, reached out to Preciosa to re-create her iconic tiara for the special exhibition in Mexico City, called Věra 68. Having wholeheartedly accepted, visitors to Mexico’s Museo de las Culturas and Cineteca Nacional can see the exact replica, which features 2.3 meters of metal chain and over 500 of the finest Bohemian crystals – the ultimate sign of Věra’s triumph.

“We already had the original wedding gown,” concludes Radka. “Only the tiara was missing. Now the exhibition, and tribute to my mother, is complete.”

Věra's Missing Tiara





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.



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