

# MATERIA

## BOHEMICA

A Second  
Chance to  
Shine

INTRODUCING OUR NEW  
DEADSTOCK INITIATIVE,  
PRECIOSA RE/INVENTORY

Where  
the Magic  
Happens

The latest addition to Preciosa's  
portfolio of eco-friendly glass  
colors is anything but ordinary.

A Bohemian  
Match Made in  
Broadway  
Heaven

Interview with Tony  
Award-Winning Costume  
Designer for *Moulin Rouge!*  
*The Musical*, Catherine Zuber

PRECIOSA

**PRECIOSA**



Published by  
Preciosa, a.s.

Director  
Jan Štiller

Head of Marketing  
Eva Švihovská

Editorial  
Colleen Klei  
Michal Štastný  
Florence Li  
Doris Huang  
Wendy Huang

Graphic Design  
Lukáš Ráček  
Petra Veselá Matyščáková

Photo Petr Karšulín

Instead of lamenting the war in Ukraine or the lingering economic effects of a global pandemic, I would like to keep this introduction short and to the point. Rather, let us focus on the positive developments that have arisen since the publication of our last issue. Developments such as the introduction of our new deadstock initiative, Preciosa RE/Inventory, and rebounding sales across some of our key territories, both of which you can read more about in this issue.

I am also exceptionally proud of the new color we are introducing this season, Mesmera, which was developed alongside experts from the Department of Environmental Engineering at the prestigious Czech Academy of Sciences. Mesmera contains a rare chemical element that was incidentally harvested by the Academy's electromagnetic recycling program and causes the crystals to appear to change color under natural and synthetic light. Truly, a remarkable innovation and a shining example of the ingenuity and resourcefulness I witness first-hand every day at this company.

This really strikes at the core of what Preciosa is focusing on for the future: innovation with intention. Our strategy is not necessarily to develop the largest or the most exclusive assortment, but to maintain a diverse, curated portfolio of crystal components that make sense both economically and ecologically. And part of this includes seeking out more projects with scientific and environmental institutions, such as this one, to bring our customers interesting, eco-friendly products that are engineered to last.

Lastly, I would like to extend my heartfelt gratitude to all our business partners, new and old, big and small. The past two years have brought with them many changes—specifically to the crystal components market—and change is never easy. Thank you for making us your number one supplier, and for your patience as we too navigate these uncharted waters. It continues to be a tremendous pleasure doing business with you.

Sincerely,



**Jan Štiller**  
Sales & Marketing Director  
Preciosa Components

# CONTENTS

# 6

**Interview /**  
Catherine Zuber

The Tony Award-winning costume designer for *Moulin Rouge! The Musical* on using Preciosa crystals and what makes her creations so spectacular, spectacular!



# 14

**Fashion Editorial /**  
Hotel Anybody

A playful riff on our rejuvenated desire to travel, *Hotel Anybody* showcases our latest crystal innovations and was shot at the iconic Grandhotel Pupp in the traditional spa town of Karlovy Vary.



# 10

**Where the Magic Happens /**  
Mesmera

Born from recycled electromagnetic waste and a decades-long friendship between two career chemists, Mesmera is the sublime amalgamation of serendipity and science.



# 36

**The Multifaceted World of Preciosa /**  
Michal Francke, Head of Sales for the Americas and Far East

Veteran salesman Michal Francke discusses America's DIY revival, why sticking with Preciosa's long-term distribution strategy was the right call, and how expat life in Dubai and Hong Kong helped him better appreciate the product he sells.



# 40

**A Second Chance to shine /**  
Preciosa RE/Inventory

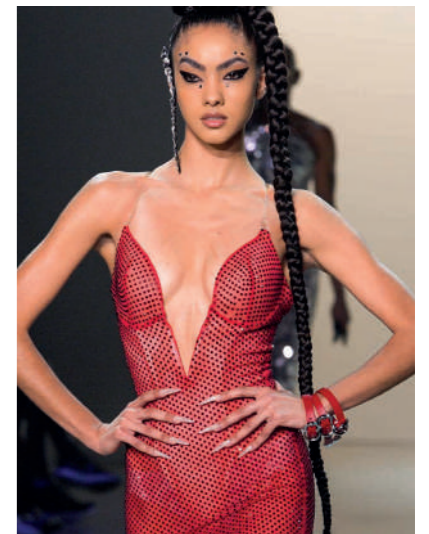
Whether they are a shade too light or approaching their sell-by date, we believe our deadstock crystals still have plenty of sparkle left to give. Through Preciosa's new deadstock initiative, we endeavor to rescue as many pre-used, discontinued and deadstock crystals as we can.



# 44

**Crystals on the Catwalk /**  
NYFW FW 2022

From a traditional runway to the top of One World Trade, Preciosa crystals shone bright in the Big Apple.



## Interview



Catherine Zuber

Tony Award-Winning  
Costume Designer



# A Bohemian Match Made in Broadway Heaven

How fitting that Baz Luhrmann's iconic film and love letter to the Bohemian spirit of Paris' Belle Epoque should sparkle to life on stage with crystals from—you guessed it, Bohemia.



Currently playing in Melbourne, London's West End, Broadway and across North America, *Moulin Rouge! The Musical* needs no introduction (and took home the 2021 Tony Award for Best Musical to prove it). As promised, the stage version of Baz Luhrmann's medley-filled tragic comedy comprises all the necessary and delicious ingredients of a smash hit, and that includes the costumes.

From larger-than-life fairy wings to exquisitely tailored waist coats, every finely tuned aesthetic detail was born from the imagination of celebrated costume designer, Catherine Zuber. Ms. Zuber, who has been nominated fifteen times for a Tony Award (and has won eight of them, including her nomination for *Moulin Rouge!*) is the creative visionary behind the costumes of dozens of Broadway productions, including *My Fair Lady*, *War Paint* and *The King and I*. Preciosa caught up with Ms. Zuber in February during New York Fashion Week to learn more about her design process and what makes *Moulin Rouge!*'s Tony Award-winning costumes so spectacular, spectacular. ▶

► How does designing garments that are meant to be seen from a distance affect your creative process? How do you ensure that the details, and especially crystal details, translate to the audience? You might think the answer depends on where you are sitting in the theater, but my job is to make the show a satisfying visual experience for everyone, all at once, no matter where they are seated. The costumes must appeal to guests in the very first row—which, with *Moulin Rouge!*'s immersive set design means that the costumes are almost directly above them—as well as the viewers seated in the very last row of the highest balcony. It is a kind of balancing act. For those seated up close, the details are extremely visible, so we make sure that everything is very finely done and executed with utmost precision. However, the overall design itself needs to be bold enough so that the details are just as impactful when viewed all together from a distance, as they are when viewed individually up close. Unlike in a film with close-ups focusing on the upper body, in theater you always see head to toe. So, it is also important that everything from the wig and millinery to the crystal placement on the shoes are in proportion and work together to create a cohesive ensemble.

How many people worked on the costumes for *Moulin Rouge! The Musical*? Many different ateliers were (and continue to be) involved. We have a menswear atelier, a milliner, several dressmakers and shoemakers, and each one of these might have up to ten people working in it. Depending on where we are doing a show, whether it be in London or Australia, or here in New York, there are probably about a dozen vendors working on the costumes at any given time, so let's say close to one-hundred people, just for *Moulin Rouge!*

"It is not until the Preciosa crystals are on that the costume really takes off and becomes truly spectacular."



Sketch Catherine Zuber



Photo c/o *Moulin Rouge! The Musical*

"My job is to make the show a satisfying visual experience for everyone, all at once, no matter where they are seated."

Can you describe the most crystallized piece or costume in the production? How long did it take to create? There are two costumes that are particularly crystallized, the first being the "Diamonds Reveal" costume, which is what Satine wears for her grand entrance. This one takes around fifteen to twenty hours of a skilled artisan hand-placing all the stones in a very precise manner. We have patterns of how the crystals should be applied according to size and color, and if it is not done exactly right you can see it immediately. And then there is our "Green Fairy" costume, which is done in India. There is a woman here in New York who supervises a highly specialized team there who hand-embroider everything. This one is probably the most intricate and takes the longest to create, certainly upwards of twenty hours.

Which is your favorite costume or ensemble of costumes and why? I absolutely love Satine's opening costume, the "Diamonds Reveal" costume. She is lowered on stage from a swing wearing an embellished black velvet corset. It is quite elegant and understated, not too flashy. The "reveal" comes mid-way through the number when a pin is discretely pulled from the bottom of the structure, causing it to fall away and reveal another, fully crystallized corset underneath. In the same scene, the ensemble women come out in what appears to be a tailcoat and top hat—which is an homage to Marlene Dietrich in *The Blue Angel*—and then, suddenly, all their clothes seem to disappear to reveal different costumes underneath that are covered in sparkle.

What do the crystals bring to the costumes? I think the costumes are beautifully made and they have a magic to them, but it is not until the Preciosa crystals are on that the costume really takes off and becomes truly spectacular.

\*  
**where  
 the magic  
 happens**

# Mesmera

The latest addition to Preciosa's portfolio of eco-friendly glass colors is anything but ordinary. Born from recycled electromagnetic waste and a decades-long friendship between two career chemists, Mesmera is the sublime amalgamation of serendipity and science.

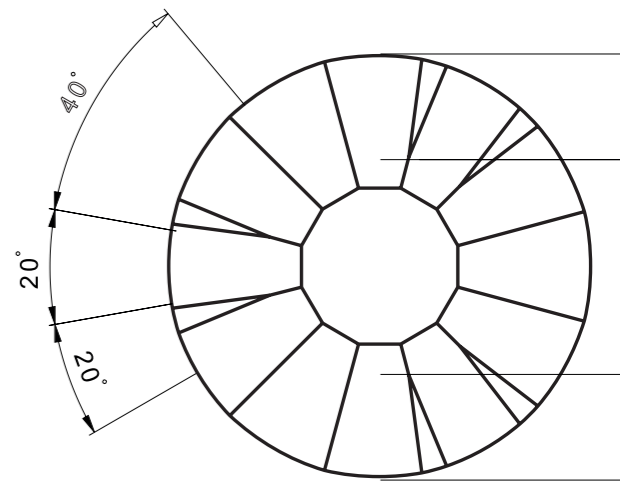
Květa Sázavová, Preciosa's leading color expert, has known Václav Gruber for thirty-five years. So, it came as no surprise to her when Václav, a researcher in the Department of Environmental Engineering at the prestigious Czech Academy of Sciences, reached out one afternoon to inform his friend that he and his team had found something he thought she might find interesting. "He called me up one day to tell me that a team of researchers had managed to extract neodymium from some recycled electromagnetic car parts," explains Květa. "I was immediately intrigued because I had always wanted to work with neodymium but had never gotten the chance because it is extremely expensive, and not often used for open-ended experimentation."

Generally regarded to have one of the most complex spectra of the chemical elements, neodymium is a rare-earth metal well known to chemists and glassmakers alike for its metamereric properties, that is, its ability to cause glass to change color under different light sources. "The development process in the case of Mesmera was exactly the reverse of our typical approach," says Martina Kolbergerová, who oversaw all of Mesmera's melting trials. "We suddenly had access to this hard-to-come-by element of which we already had a theoretical knowledge, so instead of setting out to achieve a specific color we let the neodymium sort of do what it wanted and just focused on getting the formula right."

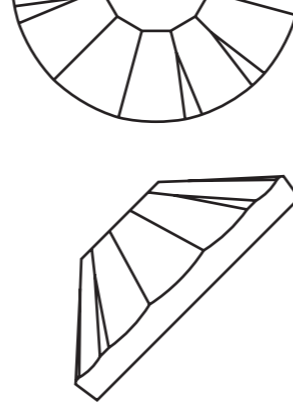
After three months of development and regular consultation with the Academy's research team, an unforeseen issue presented itself: "Because the color was intentionally developed to appear differently under different wavelengths, we quickly realized that very specific control conditions were needed to measure the consistency of every new crystal batch," adds Martina. In the end, Preciosa's quality control experts determined that meticulous regulation of both the semi-finished and final product yielded the most consistent results.

Imagine! A niche electromagnetic recycling program underway at a publicly funded research institution coincidentally extracts a highly sought-after glass additive that finds its way onto the desk of a chemist who works for one of the world's leading glass manufactures and ends up as the metamereric coloring agent for the commercial production of an exclusive, game-changing new crystal color. ▶

"We suddenly had access to this hard-to-come-by element of which we already had a theoretical knowledge, so instead of setting out to achieve a specific color we let the neodymium sort of do what it wanted and just focused on getting the formula right."



\*  
where  
the magic  
happens



## Chemistry 101: Introduction to Lanthanoids

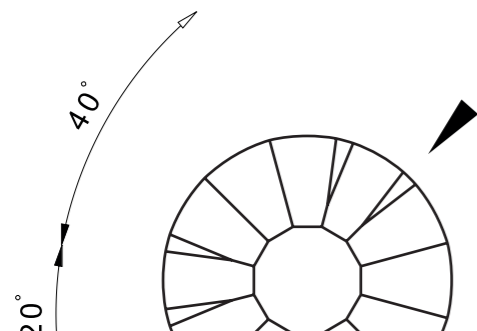
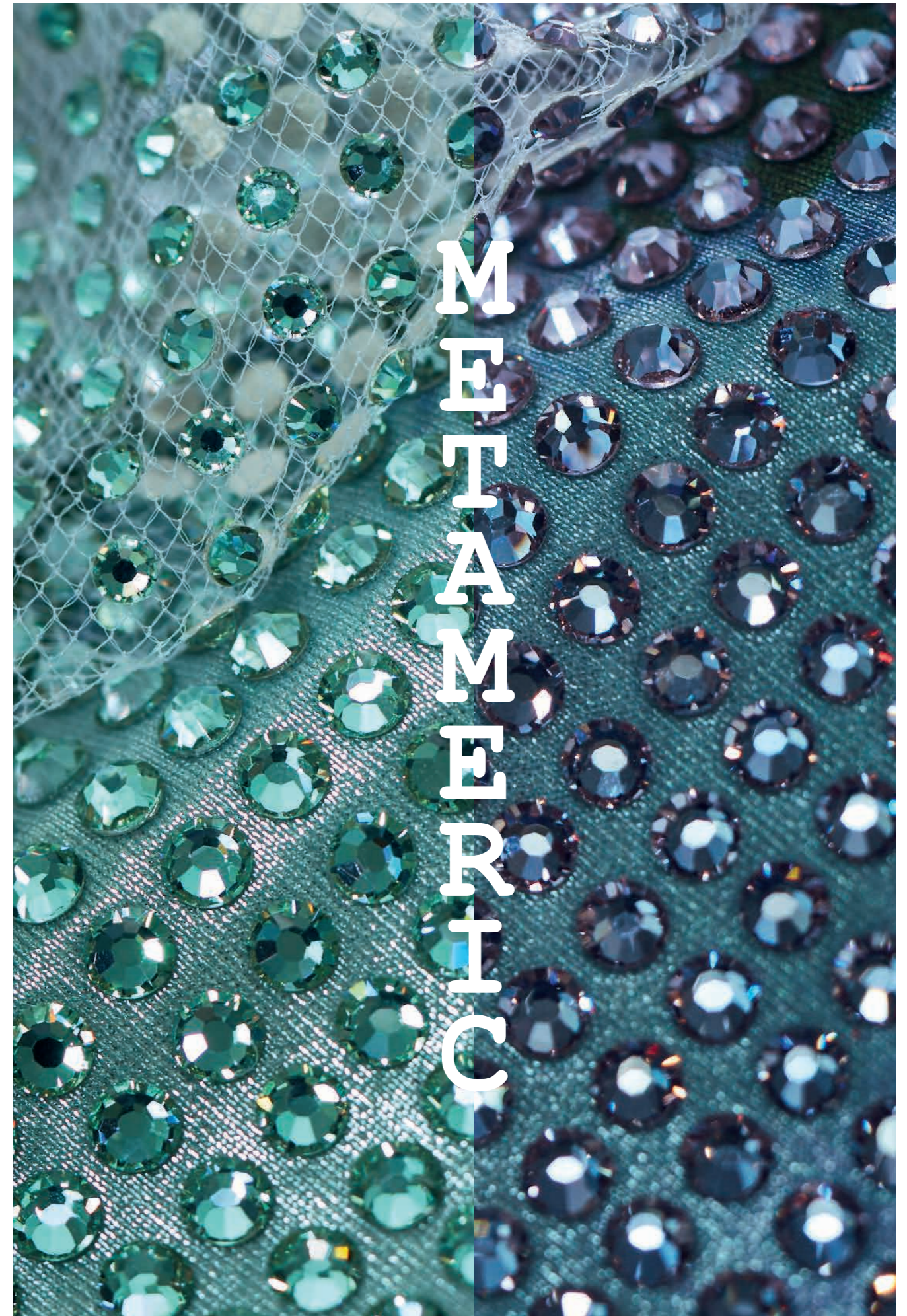
► Originally established as the Royal Bohemian Society of Sciences in 1784, the present-day Czech Academy of Sciences houses the Institute of Chemical Process Fundamentals. The institute—which is where Květa’s friend and fellow chemical engineer, Václav Gruber, works—is at the forefront of lanthanoid research, the lanthanoid family being a group of fifteen chemical elements of which neodymium is one.

Lanthanoids and their compounds are magnetic and have many industrial uses, but the quantities consumed are relatively low (and prices relatively high) compared to other elements owing to the few places on Earth where they can be legally harvested. However, researchers in Václav’s department had already begun extracting lanthanoid metals from motors and discarded electric car engines through an experimental recycling program established nearly a decade ago.

“When we started this program, electric car engines—which are now widely used in trams, buses and even lorries—were relatively new, so there was a lot of skepticism about the amount of waste production and whether or not any kind of recycling program would even be relevant” explains Václav Gruber. “We now know that although these electric parts have a much longer lifespan, partially due to the fact that they comprise extremely powerful neodymium magnets, they do end up as waste and recycling them is not only responsible, but I believe soon to be mandatory.”

Václav, who has worked in the field of lanthanoid research for over thirty years, helped develop the Academy’s patented recycling technology, which can also process television screens and new-generation light bulbs, both of which also contain lanthanoids. Most of team’s metal extraction takes place in a laboratory with limited capacity; however, the Academy is actively looking for a manufacturing partner to scale up the initiative. “The technological process truly yields zero waste. When we dissolve magnets, for example, the lanthanoids are separated from other elements like iron, which can be repurposed to purify water,” adds Václav. “It is wonderful that neodymium can be recycled rather than harvested to create something as special as Mesmera, and again – it is zero waste!”

**Imagine! A niche electromagnetic recycling program underway at a publicly funded research institution coincidentally extracts a highly sought-after glass additive that... ends up as the metameric coloring agent for the commercial production of an exclusive, game-changing new crystal color.**







5

AW  
20  
23

HOTEL  
ANYBODY



**Photography**  
Luis Monteiro

**Creative Direction and Styling**  
Tereza Šikulová, Preciosa  
Soňa Dermeková, Preciosa

**Talent**  
Eva Klímková, Elite  
Michal Štastrný, Preciosa

**Make-up and Hair**  
Eva Svobodová

**Photography Assistants**  
Martin Řezáč  
Michal Kubala

**Lighting Assistants, Runners**  
Alžběta Chrudimská  
Iurii Ladutko  
Samuel Petráš

**Fashion Credits**  
LVFD  
Jan Černý  
Zuzana Kubíčková  
Jarda Praha  
Jan Smejkal  
Russel & Bromley

**Special Thanks**  
Grandhotel Pupp

Trousers, Top, Coat LVFD



Coat, Dress Zuzana Kubičková





Puffer vest Jan Černý Trousers Jarda Praha





Briefs Zuzana Kubičková



# DO NOT DISTURB

A hotel room. An airport bar. The train station. Let  
the journey continue, let the reverie last.

The magical impermanence of it all. To exist in a state of transit.

To travel is to inhabit the in-between. A temporary  
emancipation from who we were at departure, and who we  
will be upon return. A momentary limbo of possibility.

Who we are alone in a hotel room  
is not who we are alone at home.

There is anonymity. There is secrecy.

There is freedom to be anybody.











Preciosa embellished bleach corset Jan Černý



   @CrystalsByPreciosa

[hotelanybody.preciosacomponents.com](http://hotelanybody.preciosacomponents.com)



Recycled materials account for 5-20% of the total volume of every new batch of glass Preciosa makes.



SHINE  
RES  
PON  
SIBLY

EXCERPTS FROM PRECIOSA'S SUSTAINABILITY STRATEGY

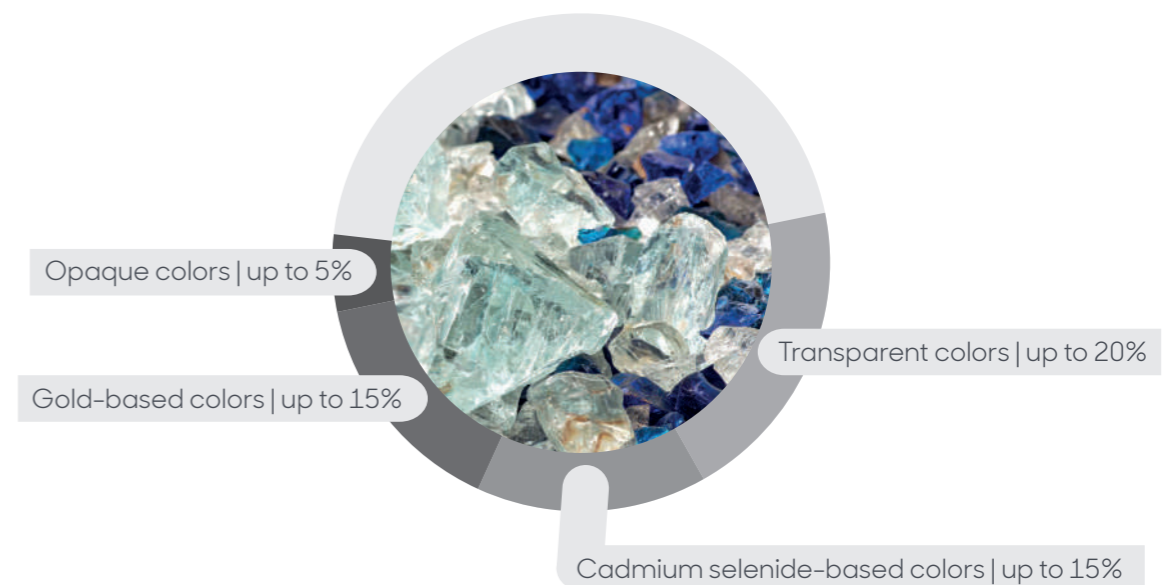
## SORTING AND RECYCLING OF GLASS

Preciosa crystals serve as a worldwide industry benchmark of quality. To uphold this standard of excellence, we submit our products to a series of stringent, in-house quality control procedures that are engineered to detect any flaws or anomalies. Stones with even the slightest defect or variation in color are immediately removed from the process and, while the percentage of error in production is low, simple disposal of defective glass is difficult and unsustainable.

To address this issue, Preciosa has over the past decade developed a sophisticated sorting and recycling system designed to effectively reuse these excluded batches of stones and tiny glass shards

collected throughout the production process. These small pieces of glass, of which Preciosa recognizes more than 3,000 unique shades, are meticulously sorted and added as raw ingredients back into new batches before the melting process.

As a result, recycled materials account for 5-20% of the total volume of every new batch of glass Preciosa makes. This means that every Preciosa crystal is at least partially made of recycled ingredients. Transparent colors contain the highest percentage of recycled glass, while highly saturated and opaque colors contain the least.





## Interview with Michal Francke, Head of Sales for the Americas and Far East

Veteran salesman Michal Francke discusses America's DIY revival, why sticking with Preciosa's long-term distribution strategy was the right call, and how expat life in Dubai and Hong Kong helped him better appreciate the product he sells.

What began as a temporary traineeship for Michal Francke quickly turned into a full-fledged career, and sent him packing, family in tow, to Dubai. After several years of overseeing sales in the Middle East and India, Preciosa bought him another one-way ticket, this time to Hong Kong, where he joined the sales team for China and Southeast Asia. Now, back in the Czech Republic, Michal leads several teams who together service the Americas, South Korea and Japan. At this point in his (nearly) decade-long career, there are not many territories Michal has not sold to (or lived in). We sat down with our colleague this summer to talk about how recent events are affecting his markets and to learn more about his and Preciosa's long- and short-term strategy.

**Let's start with the US, which is by far your biggest market both geographically and in terms of sales, especially when it comes to our premium MAXIMA line. Can you briefly describe how the pandemic impacted consumer behavior there as it pertains to the components industry? How is the market recovering and what lasting changes do you see?** Sales in the US dropped by about 50% during the height of the pandemic but remained quite stable. In fact, it was better than expected, especially if you compare it to other territories, like Japan for example, which fell to almost nothing.

"Our turnover in the US is now (as of August 2022) about three times what it was before Covid, so I think it is safe to say the market is recovering exceptionally well."

American dance and sportswear—traditionally, important segments for us—undoubtedly suffered, but what really carried the market was a renewed interest in the do-it-yourself industry. The traditional DIY segment has always been a reliable revenue stream for Preciosa, but with people stuck indoors and a lot of extra time on their hands, the industry just exploded. What was once a much older segment is now quite young again; DIYers are getting younger and younger. And we are even seeing overlaps with other segments like fashion

and jewelry as the arts and crafts aesthetic becomes more mainstream. Our turnover in the US is now (as of August 2022) about three times what it was before Covid, so I think it is safe to say the market is recovering exceptionally well.

**By now, probably anyone reading this is aware of recent changes on the wholesale crystal components market that have unfolded over the past year and half. How much of Preciosa's recent success can be attributed to this change, and how has it affected (if at all) Preciosa's long-term strategy in your markets?** Our primary competitor's decision to step back from the components market left a lot of businesses looking for a high-quality crystal alternative.

"It has always been our strategy to work through a stable, mid-size distribution network to whom we can effectively cater rather than overreach and compromise on customer service."

It is fair to say that as the only other large-scale European producer, Preciosa received a lot of new business as a result. When the decision was announced, we were faced with a huge dilemma. It seemed like overnight the inquiries started pouring in—some from potentially big accounts—which forced us to reevaluate our long-term strategy of selling exclusively through our distributors, a policy that is strictly maintained in North America especially. I would be lying if I said it was not tempting to take on some of these new accounts directly, but ultimately, we decided to respect our long-term relationships and let our distributors grow the business – a decision that has so far proven to be the right one. Preciosa is a much smaller company by comparison, and it has always been our strategy to work through a stable, mid-size distribution network to whom we can effectively cater rather than overreach and compromise on customer service. This does not mean that we cannot take on new distribution partners, just that we are sticking with our long-term strategy, and giving precedence to our long-term partners who have been with us from the beginning instead of running to new ones who suddenly have no high-quality product to carry.

► You mentioned earlier that Preciosa's sales in Japan dropped to almost nothing during the pandemic. Can you talk a little bit more about the territory? Japan, as a market, has always been very brand oriented. If you consider that one of the core businesses there is the nail art industry, it is not hard to imagine that brand awareness among end customers is important – it is a very B2C-driven segment.

"...continued investment into more sustainable production practices and bringing more eco-friendly products to market will be crucial over the next decade."

Swarovski, as a traditional business-to-consumer brand that also produces finished goods, enjoyed a significant advantage there and until recently maintained around a 90%-market share. But this has all changed over the past year, owing both to the pandemic and the company's decision to pivot away from wholesale, as the nail segment along with DIY—also important in Japan—were the first to get “left behind.” Undoubtedly, Preciosa has been presented with a huge opportunity to take over these customers. However, Japan is a conservative market that values stability, so the conversion has been relatively slow. But it is happening. As in the US, our sales are already three times what they were in 2019. The Japanese market is showing much more potential than we anticipated and is globally one of our most dynamic markets right now.

**Which of your markets have the most in common? What are the biggest differences? Is there anything that is wholly unique to one market or another?** I see the biggest overlap between Japan and the US. Both are very quality conscious and are willing to pay for it. You also see a lot of similarities between industries, like DIY, nail art and dance and sportswear; sales in both territories are dominated by flatbacks with a focus on apparel. Then you have South Korea and South America, where fashion jewelry is the dominant industry. These markets are characterized by their manufacturing capabilities and are definitely more price conscious. The market I am most excited about right now is Mexico, where we recently gained several new distributors. The business is flourishing there, and I believe it is only the tip of the iceberg.

**In the past, you held positions with Preciosa in Dubai and Hong Kong, having returned to the Czech Republic in 2017 to take over the US market. How has your professional (and personal) experience as an expatriate helped you in your current role?** Living abroad, even in a country different to the one you are doing business in, is an invaluable experience. I recommend it to anyone lucky enough to get the opportunity. Dealing with and adapting to a different culture on a non-stop, daily basis can be stressful to be sure, but I think there is inherent value to it. Even an elementary understanding of how a different culture to your own affects behavior in (and out of) the workplace is useful in so many life situations. I believe I am a better salesman and person because of my time spent abroad. It also confirmed for me that there really is no place like home, and home for me is North Bohemia with its deep-rooted glassmaking tradition. I am quite proud of this. And I believe it is part of what makes Preciosa crystals so special. You can really feel the sense of pride among the people who work here. The beautiful Czech nature, the heritage, the craftsmanship – all of it is reflected in the product. I grew to appreciate this much more while living apart from it.

**Do you believe this is Preciosa's advantage over competing producers emerging primarily from manufacturing hubs like China and Korea? Aside from quality, what does Preciosa offer its business partners and end consumers to justify the higher price point?** By far, Preciosa's biggest advantage is that 100% of our products are made in Europe.

"End consumers are beginning to demand transparency. They want to know that the goods they are buying have been ethically sourced and produced; that the price they are being asked to pay is justified. And with Preciosa, it is."

It is a family-owned business that pays its workers living wages, some of whom are fourth and fifth generation glassmakers, and you just won't find that with these other producers. End consumers are beginning to demand transparency. They want to know that the



goods they are buying have been ethically sourced and produced; that the price they are being asked to pay is justified. And with Preciosa, it is.

**Can you tell us a little more about Preciosa's strategy moving forward? What will the company focus on over the next ten years or so?** I have talked a lot about the opportunities Preciosa is facing at the moment, but the other side of the same coin is the ability to scale up production to fulfill demand without compromising on quality, which is something we never want to do. And we especially do not want our partners to have to turn to lesser, even poor-quality alternatives because we cannot get the product to them fast enough. This is clearly our number one priority. Innovation and the expansion of our core product assortment will also remain central to our global strategy; we have to keep giving our partners something new and interesting to talk about and educate their own customers with.

Which brings me to my next point, and that is brand building. This is now more important than ever. Most industry players, both in wholesale and manufacturing, have known the name Preciosa for some time. However, in the US especially, we need to begin talking to a broader customer base, who can now, for example, walk into any of the nation's largest craft stores and buy a packet of Preciosa crystals. Before the pandemic, this unfortunately just was not the reality. Now it is. And when they learn about how the crystals are made, where they are from and the Bohemian crystal heritage, they fall in love instantly. It is just about telling the story. Lastly, I believe continued investment into more sustainable production practices and bringing more eco-friendly products to market will be crucial over the next decade. After all, it is our natural resources that allow us to make such a beautiful product, so we have no choice but to conserve and protect them.



# A Second Chance to Shine

Photos Milan Mošna

**Whether they are a shade too light or approaching their sell-by date, we believe our deadstock crystals still have plenty of sparkle left to give. Through Preciosa RE/Inventory we endeavor to rescue as many pre-used, discontinued and deadstock crystals as we can.**

**L**ike us, crystals can be flawed. But instead of sending the stones to be ecologically liquidated, Preciosa is calling on fashion and design students and sustainable fashion brands from around the world to discover the beauty of these so-called imperfect stones. Officially unveiled in June during a VIP client reception in Florence, Preciosa RE/Inventory bears the hallmark of the company's conscious approach toward production and the ever-evolving fashion and luxury goods industry.

“It is my belief that sustainable practices and ensuring the longest possible lifecycle of our products will soon be a prerequisite to doing business,” says Preciosa Components' sales and marketing director, Jan Štiller. “Not only does this initiative cut down on unnecessary waste, but also provides an excellent opportunity for emerging slow and sustainable fashion brands, as well as students, to experiment with embellishment without fear of ‘wasting’ otherwise expensive resources.” ▶



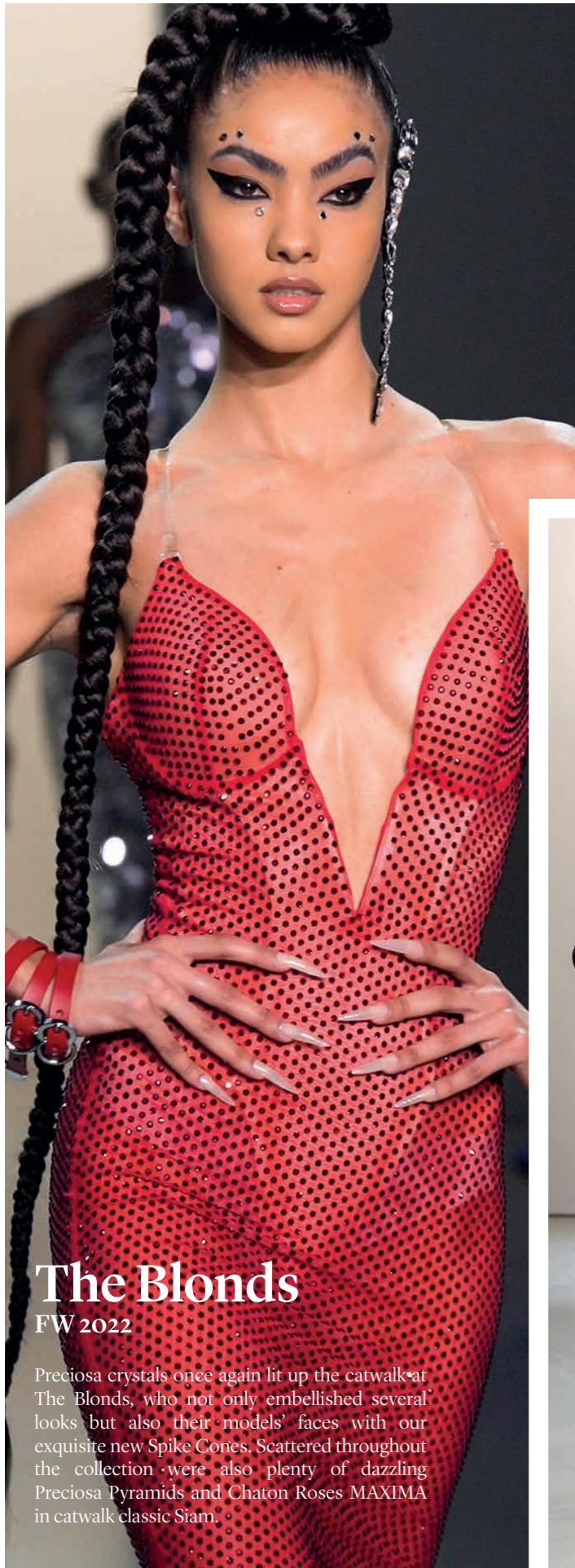
► For Precisoa’s first ever RE/Inventory collaboration, the company partnered with Elle magazine and Czech fashion designer, Zuzana Kubičková, who embellished one of her signature silhouettes with repurposed cupchain taken from a crystallized photo booth at the 2021 edition of ELLEphoria.

“Working with pre-used materials is both a challenge and a pleasure for me,” says Zuzana. “In addition to the fact that the crystals have been upcycled, I know that they were ethically produced in the first place, which makes this dress extra special and something I think anyone would be proud to wear. Giving garments a second life is the future of fashion.”



**As part of the new initiative, Zuzana—a longtime collaborator and partner of Precisoa—recently returned to her alma mater, Uherské Hradiště’s High School for Applied Arts, where she hosted a workshop in crystal embellishment and application for its students using exclusively deadstock Precisoa components.**

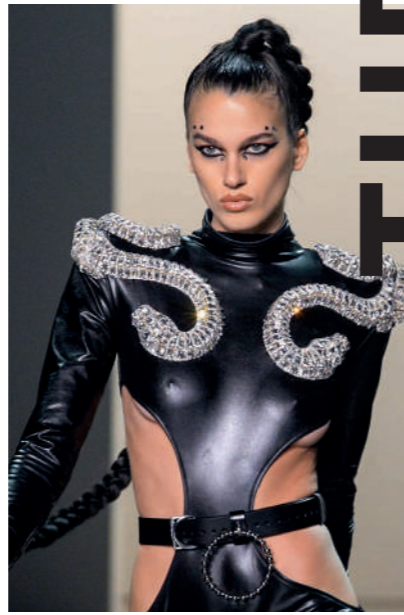
Photos Matyáš Adam



## The Blonds

FW 2022

Preciosa crystals once again lit up the catwalk at The Blonds, who not only embellished several looks but also their models' faces with our exquisite new Spike Cones. Scattered throughout the collection were also plenty of dazzling Preciosa Pyramids and Chaton Roses MAXIMA in catwalk classic Siam.



# CRYSTALS ON CATWALK

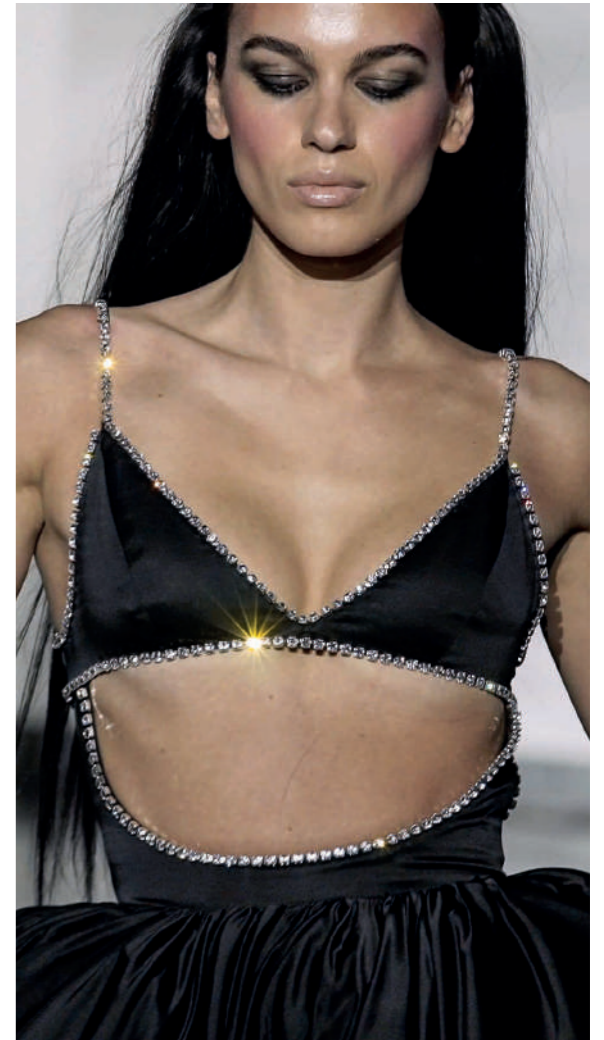
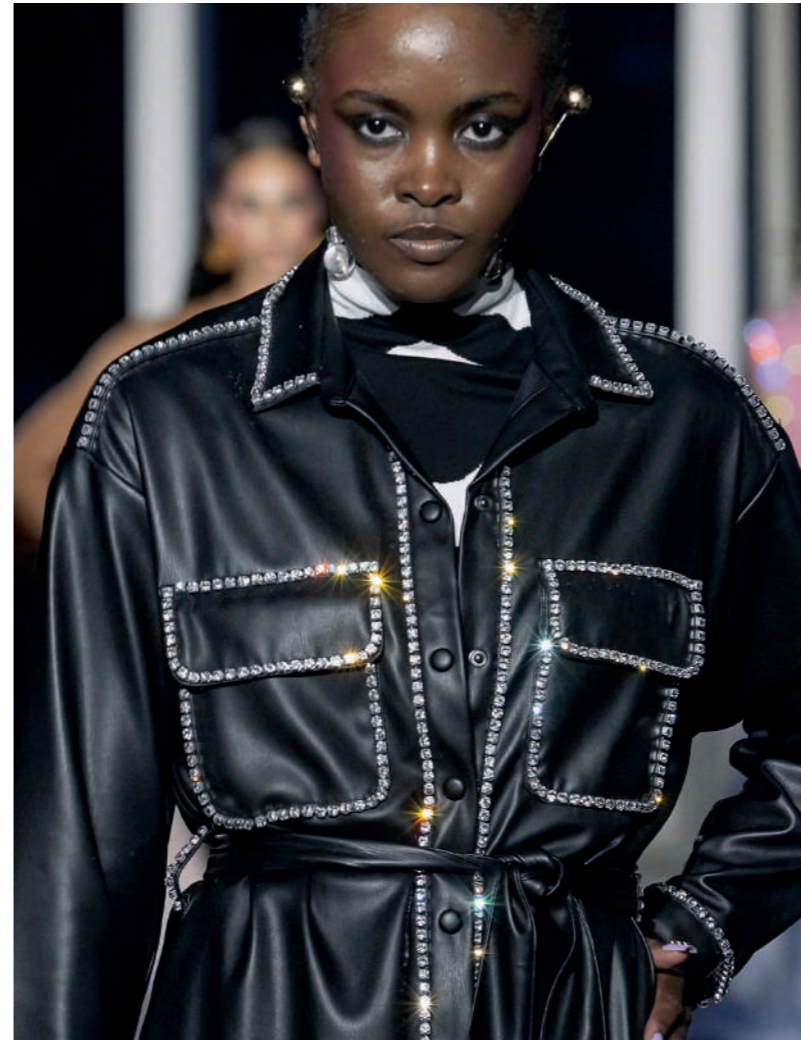
# THE FW 2022



## Christian Cowan

FW 2022

Longtime Preciosa partner Christian Cowan showed his latest crystal-clad collection an astounding 102 stories above lower Manhattan at New York's One World Trade Observatory. Crowd pleasers this season included several looks from lace and faux-leather artfully embellished with oversize Preciosa Cupchain.







# The Preciosa Group

A global leader in luxury goods manufactured from crystal, the Preciosa Group stands upon centuries of glassmaking tradition and innovation. From the world's smallest faceted flatback stone to our cutting-edge, bespoke lighting installations, Preciosa looks to our own unique heritage to draw inspiration for the future of responsibly crafted Bohemian crystal. Together, the Group operates regional offices across Europe, North America and Asia and melts 40 tons of glass every day.

## *Headquarters*

Opletalova 3197/17  
46601 Jablonec nad Nisou  
Czech Republic

## *Prague*

Rytiřská 536/29  
110 00 Prague  
Czech Republic

## *Dubai*

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

## *Hong Kong*

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

## *Dongguan*

Da Yu Ling Road  
Wen Tang Industrial Zone Dongcheng  
523121 Dongguan, Guangdong Province  
China

## *Guangzhou*

Room 2009, Goldlion Digital Network Center,  
No. 138, Tiyu Road East, Tianhe, Guangzhou City,  
Guangdong Province, 510000,  
China

## *Yiwu*

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

## *Seoul*

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



PRECIOSA

PreciosaComponents.com