



MEDIA KIT 2026

With a heritage spanning more than 50 years, *Europa Star Jewellery* has established itself as a leading publication in the world of jewellery. Through in-depth articles and dedicated photo shoots, under the expert direction of Isabelle Cerboneschi, the publication highlights the craftsmanship, creativity and innovation associated with the world of jewellery.

Here are the key points to remember:

1. Recognized Expertise

With several decades of industry coverage, *Europa Star Jewellery* stands as **a trusted reference** in international jewelry media, renowned for its editorial independence and insightful analysis.

2. A Highly Selective Readership

The magazine reaches a network of **retailers, creators, designers, private and professional buyers** across more than **100 countries**, ensuring advertisers gain direct visibility with the most strategic players in the field.

3. Multi-Platform Visibility

Through **print editions**, a dedicated **digital platform**, and a **specialized newsletter**, *Europa Star Jewellery* provides advertisers with a comprehensive ecosystem to strengthen brand image and influence in the jewellery world.

www.europastarjewellery.com



Photo © Buonomo & Cornelli

Key Data

SCHEDULE

14.04.2026

EUROPA STAR JEWELLERY **1/2026**

(Watches and Wonders, GemGenève, Haute Jewels, Top Marques Monaco, Couture, JCK, Vicenzaoro, Haute Couture Week Paris, Jewellery Geneva, Las Vegas Antique Jewelry & Watch Show, New York City Jewelry & Watch Show)
Submission deadline 20.03.2026

15.10.2026

EUROPA STAR JEWELLERY **2/2026**

(NYC Jewelry Week, Phillips, Auctions, Haute Couture Week Paris, Reluxury, Inhorgenta, Vicenzaoro, Original Miami Beach Antique Show)
Submission deadline 24.09.2026

CIRCULATION: 15,000 copies

Distribution at the jewellery shows

Selected network circulation by individual email

ADVERTISING RATES

PRINT

Cover + Cover Story 6 pages: CHF 29,900

Inside front cover (double page): CHF 24,900

Back cover + Back Cover Story 2 pages: CHF 24,900

Inside back cover: CHF 14,800

Single-page ad or double-page Highlight: CHF 9,900 /

Double-page ad: CHF 14,900

WEB

Online product presentation: CHF 1,990 per Highlight

Leaderboard banner (728 x 90 px): CHF 990 per month
(+ 300 x 100 px for smartphone display)

Wallpaper banner (1800 x 1800 px) &
additional banner (1040 x 340 px): CHF 1,990 per month

Newsletter sponsorship banner (1040 x 340 px):

CHF 990 per newsletter

Package: Highlight product presentation

+ Wallpaper banner: CHF 2,990



Photo: S. Guarnotta & Comelli

Technical Specifications

WEB FORMATS

Wallpaper: **1800 x 1800 px** (JPG)

Main: **1040 x 340 px** (JPG)

Leaderboard: **728 x 90 px**

3:1 rectangle: **300 x 100 px**

Newsletter: **1040 x 340 px** (JPG)



PRINT

Magazine size: 205 x 265 mm

4C printing CMYK (NO RGB)

2/1 Double page spread bleed: **416 x 271 mm** (trim size: 410 x 265 mm)

1/1 Page bleed: **211 x 271 mm** (trim size: 205 x 265 mm)

MATERIAL: email to asgouridis@europastar.com

PRINT: PDF high resolution, Illustrator, Indesign or Photoshop file

High resolution min. 300 dpi / Profile: **PSO Coated v3**

To avoid any problem with fonts please convert text to outlines.

WEB: HTML5, JPG, PNG, GIF maximum size 800 KB. JPG for Wallpaper and Main.

Material should be compatible with DoubleClick for Publishers (DFP). No Flash.



Circulation



Argentina	0,1%
Australia	0,4%
Austria	0,7%
Bahrain	0,2%
Belgium	1,2%
Brazil	0,5%
Canada	1,0%
China	1,1%
Colombia	0,2%
Danemark	0,2%
France	4,0%
Germany	7,5%
Greece	0,7%
Hong Kong	2,7%
India	1,2%
Israel	0,2%
Italy	15,4%
Japan	3,3%
Kuwait	0,2%
Macao	0,3%
Malaysia	0,3%
Mexico	0,7%
Netherlands	0,6%
Poland	0,3%
Portugal	0,4%
Qatar	0,4%
Saudi Arabia	0,2%
Singapore	0,5%
South Korea	0,2%
Spain	1,7%
Switzerland	10,3%
Taiwan	0,8%
Thailand	1,2%
Turkey	1,5%
United Arab Emirates	1,3%
United Kingdom	2,7%
United States	30,9%
Other countries	4,8%

118 countries

10000

*This is a standardised representation. The geographical breakdown and circulation may vary according to events such as watch shows and special promotions.

Portfolio

REACH FOR THE STARS BY CHANEL BETWEEN HEAVEN AND EARTH

BY ISABELLE GERBONZSCH

Chanel's Reach for the Stars collection has particular resonance. It is the last by Patrice Leguère, who was the heart and soul of Chanel jewellery for more than ten years. It depicts the house's symbols of the comet, the lion and wings in jewels that transform technique into beauty.



THE CHANEL ring is white gold and rose gold pavé diamonds.

"If you were born without wings, do nothing to prevent them from growing" Gabrielle Chanel

There is a time, just before sunset, when the golden hour, when the sun is just below the sky in pink and gold light. This fleeting moment is the inspiration for Chanel's latest high jewellery collection, Reach for the Stars, imagined by Patrice Leguère and Chanel's Fine Jewellery Creation Studio. How else to reach for the stars than with wings stretched, chasing comets, swept by the mystery and power of lions. Shown first in Kyoto in early June, then at Paris Haute Couture Week in July, this collection embraces Chanel's symbols and codes while instilling a dimension that goes beyond high jewellery. There is something mystical about the jewels Chanel presented inside its salons at 15 Place Vendôme. This ensemble of 109 pieces, 90 of which are debuting this year, is the work of Patrice Leguère, the visionary director of Chanel's Fine Jewellery Creation Studio for more than a decade, who passed away in late 2024. A parting gift whose name is almost prophetic...

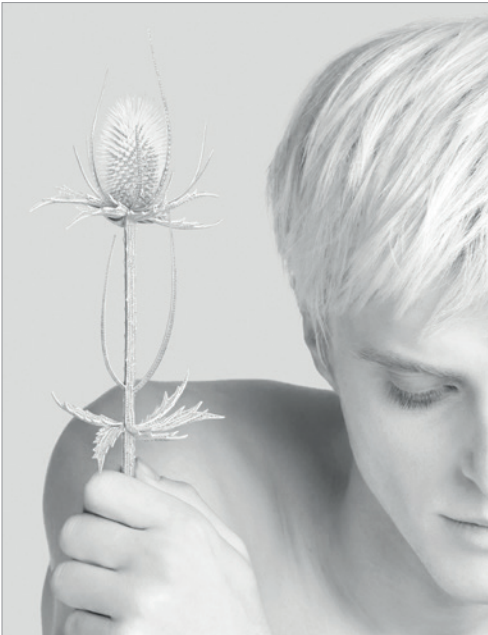
A collection that reaches for the sky

Entering the salons on Place Vendôme, immediately the stage is set by one of the collection's centrepieces, the Wings of Chanel necklace. Wings in openwork white gold and diamonds swirl around the neck. Crafted between them, a 19.55-carat cushion-cut Padparadscha sapphire glows with pink-orange hue. The pendant of this versatile necklace can be detached and worn as a brooch. One stands transfixed, unable to tear oneself away, despite the other spectacular pieces that wait.

Comets, wings and lions

The Comet, Wings, the Lion. These three symbols of Chanel are interpreted in any line, delicate openwork and invisible articulations. Wings become necklaces, unruly longer brooches, a dark head ornament or earrings poised to take flight. The comet – a foundational motif for Chanel high

JEWELRY OF CHANEL, necklace in white gold, pavé, rose gold pavé diamonds and cushion-cut Padparadscha sapphire 19.55 ct. The brooch can be removed, allowing it to be worn as a brooch, while wearing the necklace in a short version.



BOUCHERON CLAIRE CHOISNE RECOUNTS NATURE'S FLEETING BEAUTY

BY ISABELLE GERBONZSCH

She uses the complete freedom offered to her for her Carte Blanche collections to push the boundaries of high jewellery. Unconventional materials, innovative techniques and new ways of wearing let nothing become an obstacle to her imagination. We met Boucheron's Creative Director in Paris for the unveiling of Impermanence, an ode to nature, its beauty, its resilience but also its fragility.



Claire Choisne, Creative Director of Boucheron in Paris.

The collection was presented to journalists in a dimly lit room, entered through another space where a composition by the hand of Japanese master Akasaka Katagiri silently greeted guests. Only at close quarters did it become apparent that the mass of plants was not fresh but quietly taking its final bow, certain flowers bending under the weight of the hours, abandoning their petals on the carpet of disintegrating, disappearing, leaving green all that they had. Their beauty, Impermanence – the name Boucheron's Creative Director Claire Choisne has chosen for her latest high jewellery collection – was, without question, the most talked about this year. How could anyone remain indifferent to these six botanical arrangements, these precious lexicons culled from the most unlikely materials: bone-lacquer glass, diamonds stitched with nylon thread, hairs plucked from Japanese parakeets, white ceramic, black Corian, 18-carat, 3D-printed black sand, hand-blown pigment. Each of the six ensembles within the collection is described as a composition and the term could not be more appropriate as each is indeed composed from several pieces. 28 for the entire collection – arranged in the style of Japanese ikebana.

Boucheron Carte Blanche 2025, Impermanence. Photo: David, Composition No. 5. The matter any time has been 3D-printed and painted with white a metal structure. One example is a red diamond in the flower. The others feature a new setting technique, hand setting more than 100 diamonds in the shell.

lyric branch and a dragonfly. "The fully can be worn as a brooch, as can the acalypha branch," notes Claire Choisne. "The dragonfly is worn as a single asymmetrical earring." The translucent silk appears to have been cut from rock crystal but as Claire Choisne explains, "We wanted to capture the flower's immense delicacy, which would never have been possible with rock crystal. Instead we balanced it from bar-molded glass, which is a much tougher glass, used to make test tubes. We then encased it with diamonds."

GARRARD 290 YEARS OF MAKING JEWELLERY HISTORY

BY BENJAMIN TEISSIERE

Garrard is one of the greatest names in jewellery history: its foundation dates back to 1735 and was the first to be appointed official Crown Jeweller to Her Majesty Queen Victoria. Europa-Star Jewellery invites you to dive into their history with Joanne Milner, CEO since 2016, of the almost three century old jeweller Garrard.



Joanne Milner, Garrard CEO

Garrard is one of the greatest names in jewellery history. The foundation of the company dates back to 1735, when master silversmith George Wilks established his company, that was to become Garrard, in London, after receiving its first royal patron from Frederick, Prince of Wales. In 1842, Garrard was the first to be appointed official Crown Jeweller to Her Majesty Queen Victoria, further deepening their role in British and jewellery history. Celebrating their 290th anniversary this year, Garrard keeps capturing imaginations and illuminating the world with their exquisitely crafted creations, as meaningful as they are colourful. Among the many illustrious moments that have passed through Garrard's history, it is very difficult to highlight only a few here as an attempt to showcase some of the most iconic ones that shaped Garrard's reputation. The setting of the Cullinan diamond, the largest rough diamond ever discovered, is certainly one of them. Entrusted to Garrard in 1907, the Cullinan had already been expertly cleaved into nine principal stones. In 1910, the Cullinan I, also known as the Great Star of Africa, was set into the Sovereign's Sceptre. Originally made for King Charles II in 1661, the sceptre was redesigned by Garrard to hold the 530.2 carat pear shaped diamond within a heart-shaped setting, complete with a hidden hinge allowing the stone to be removed and worn as a brooch. The Cullinan I was placed in the Imperial State Crown beneath the Black Prince Ruby. Another defining moment in Garrard's history came in 1955, when Lady Diana Spencer selected her engagement ring



The Great Star of Africa and the Cullinan diamond set in a ring.

from Garrard's wedding stock. Diana chose a sapphire and diamond cluster ring. Its striking design featured a 2.1 ct oval Ceylon sapphire, set within a halo of 14 brilliant cut diamonds. More recently, Garrard's enduring legacy was reflected in the Coronation of Their Majesties King Charles III and Queen Camilla. Historic pieces created in Garrard's workshop played a significant role in the ceremony, showcasing the House's contribution to Britain's royal tradition. As Chief Executive Joanne Milner notes: "We are so proud that these historic pieces of regalia, which were crafted in our workshop, played such a significant role in the coronation. This moment reaffirmed Garrard's place at the heart of ceremonial craftsmanship and national heritage."

POMELLATO JEWELLERY EMBODYING THE VERY SOUL OF MILAN

BY DOMITILLA ZAPPALÀ

Pomellato was founded in the 1960s, accompanying women's emancipation and offering them jewellery suitable for easy-going daily wear with their colourful outfits. It took birth in Milan and the influence of the Piedmontese city, its spirit and its expertise are evident in each and every creation. To better understand what makes Pomellato unique, we met with the Maison's CEO, Sabina Belli and Artistic Director, Vincenzo Castaldo.



Collection 1967, The Star of Africa, Pomellato high jewelry.

Pomellato is so much more than just a brand. It is Milan incarnate, declared not in grid and column, simultaneously understated and daring. Its elegance stems from Milanese tradition and expertise, rigorous design and a passion for craftsmanship in terms of its ability to transform style into emotion. It is no coincidence that the creative genius of architects, artists and designers has made Milan the world capital of taste and fashion. The history of the Maison began in the heart of the city in 1960, when master jewellers of the times by creating precious, easy-to-wear jewellery for the emancipated women of the 1960s. The first collections were bold and featured large volumes, giving women a taste for stylistic and aesthetic independence that remains at the heart of all the brand's creations to this day. The name "Pomellato", which in Italian means a pebbled home, was born from the brand's passion for the equation world and its natural elegance.

Pomellato's stylistic signature has always been characterised by jewellery with unusual volumes, rounded and organic shapes in unconventional styles, consistently reawakening contemporary soul. In the 1970s, Rabotini gave new impetus to chains, breaking with years of tradition. Engaged in a bold game, he developed the art of link making, reinterpreting and innovating to create some of the most beautiful jewellery of its kind over the years. These unusual, bold, innovative chains, photographed by Helmut Newton in a famous 1980s campaign, encapsulate the modern spirit of Milan. Pomellato is, however, not just about the sensual treatment of precious metals, it is also characterised by its bold use of colour. This includes unusual varieties of precious and semi-precious stones that are not usually found in traditional jewellery, often in the form of large polished cabochons or uniquely faceted gemstones. Now part of the Kering group, Pomellato is enjoying growth and renewal entirely in tune with its founder's pioneering. Hovering between tradition and avant-garde, the history of the Maison – profoundly Milanese yet also contemporary and international – continues to be written under the sign of brand CEO Sabina Belli and the creative director of Vincenzo Castaldo. We caught up with them after the Paris presentation of "Collection 1967", the brand's latest line of jewellery collection.

Collection 1967, Pomellato, Pomellato high jewelry.

