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JEWELLERY

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# *Jewellery and the cult of red carpet dressing*

For the debut of the new Vivienne Becker's Viewpoint column, the award-winning journalist and jewellery historian delves into the cult of celebrity dressing in the wake of the Cannes Film Festival

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By Vivienne Becker

So now I've had my own - terrifying yet titivating - red carpet moment, in [Cannes](#), courtesy of Chopard, official partner and firm fixture at the Film Festival, since 1998, adding a mighty glamour quotient, decking the stars out in dazzling jewels (although I wore Vicky Sarge costume jewellery earrings, but no one was looking anyway.) Which started me thinking, once again, as I seem to do every awards season, about the cult of celebrity dressing, how, if and why it works.

Celebrity dressing has been the major marketing vehicle for jewellery for decades now and shows no sign of abating, instead it's escalating. It was Harry Winston, known as Jeweller to the Stars, a genius entrepreneur as well as an impassioned gem expert and lover, who first lent diamonds to Hollywood star, Jennifer Jones for the 1944 Academy Awards; they brought her luck as she won best actress that year. He had nurtured the Hollywood connection even earlier, in the 1930s, photographing the monumental Jonker diamond with Shirley Temple.

[Shaun Leane](#) reported a massive response when Villanelle (Jodie Comer) wore his suitably fearsome hook earrings and Hannah Waddington too in *Ted Lasso*. At last year's Met Gala, Michaela Coel wore jewellery made specially for her by Emefa Cole, of Ghanaian heritage, to tell the story of gold and Ghana and SMO fully traceable from specific African mines.

Although, full disclosure, bit of a purist that I am, I switched off from *Bridgerton* as soon as I saw that the jewels were completely wrong for the period... apparently, that was the whole point... did I miss it??