

Menottes dinh van:
the paradox of freedom

dinh van
P A R I S

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RÉPUBLIQUE FRANÇAISE



INSTITUT NATIONAL
DE LA PROPRIÉTÉ INDUSTRIELLE



CERTIFICAT D'UTILITÉ *

N° 76 21266

*Parmi tant d'autres créations jean dinh van imagine,
en 1976, d'enchaîner le coeur des femmes avec des tours de cou,
des bracelets etc ..., fermés par une paire de menottes.*

*Il n'imaginait pas alors l'hommage qui allait lui être rendu
par l'industrie de la copie s'emparant de son thème.
jean dinh van ne saurait trop mettre en garde la population:*

« ne vous laissez pas passer n'importe quelles menottes! »

Jean Dinh Van

jean dinh van 53A avenue de la Toison d'Or Bruxelles

THE PARADOXICAL ICON

In 1976, Jean Dinh Van conceived a piece of jewellery unlike any other. A simple, almost self-evident form: two elements facing each other, echoing one another and fitting together without ever closing completely. A design stripped back to the essentials, without superfluous decoration, without any apparent technical showmanship, and without seeking to create a specific effect.

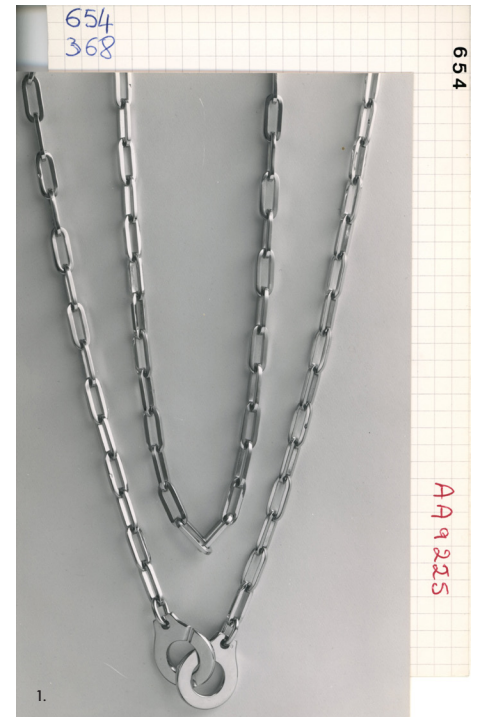
Yet, behind this simplicity lies one of the most powerful ideas in contemporary jewellery: transforming a clasp into the signature design feature, and turning a handcuff into a symbol of freedom.

The *Menottes dinh van* collection stems from a paradox. Its name evokes restraint, constraint and confinement. Yet its design asserts exactly the opposite. At dinh van, the handcuffs do not lock anything. They connect without confining. They fasten without constraining. They embody a chosen bond, never an imposed one. Indeed, they remain open at all times.

It is precisely this tension, between name and form, between attachment and freedom, that gives the jewellery its strength, its modernity and its enduring appeal.

The inspiration behind *Menottes dinh van* lies in a functional everyday object: a key. More specifically, an openwork key bow, designed to easily join and separate several keys on the same bunch. This system allowed the user to detach the keys they needed - those for the home, the office or the workshop - in a single movement, and then reassemble them just as easily. Fascinated by the ingenuity of this functional object, Jean Dinh Van transposed its principle into the world of jewellery.

Nearly fifty years later, this paradox has lost none of its relevance. *Menottes dinh van* speaks of love, friendship, loyalty and passing on a legacy, but never in a rigid way. It suggests rather than asserts. It speaks of a bond, but a free one. It speaks of presence, but without possession. *Menottes dinh van* is not merely a design: it is a language. Some wear it as a talisman.



1. 2. dinh van archives.

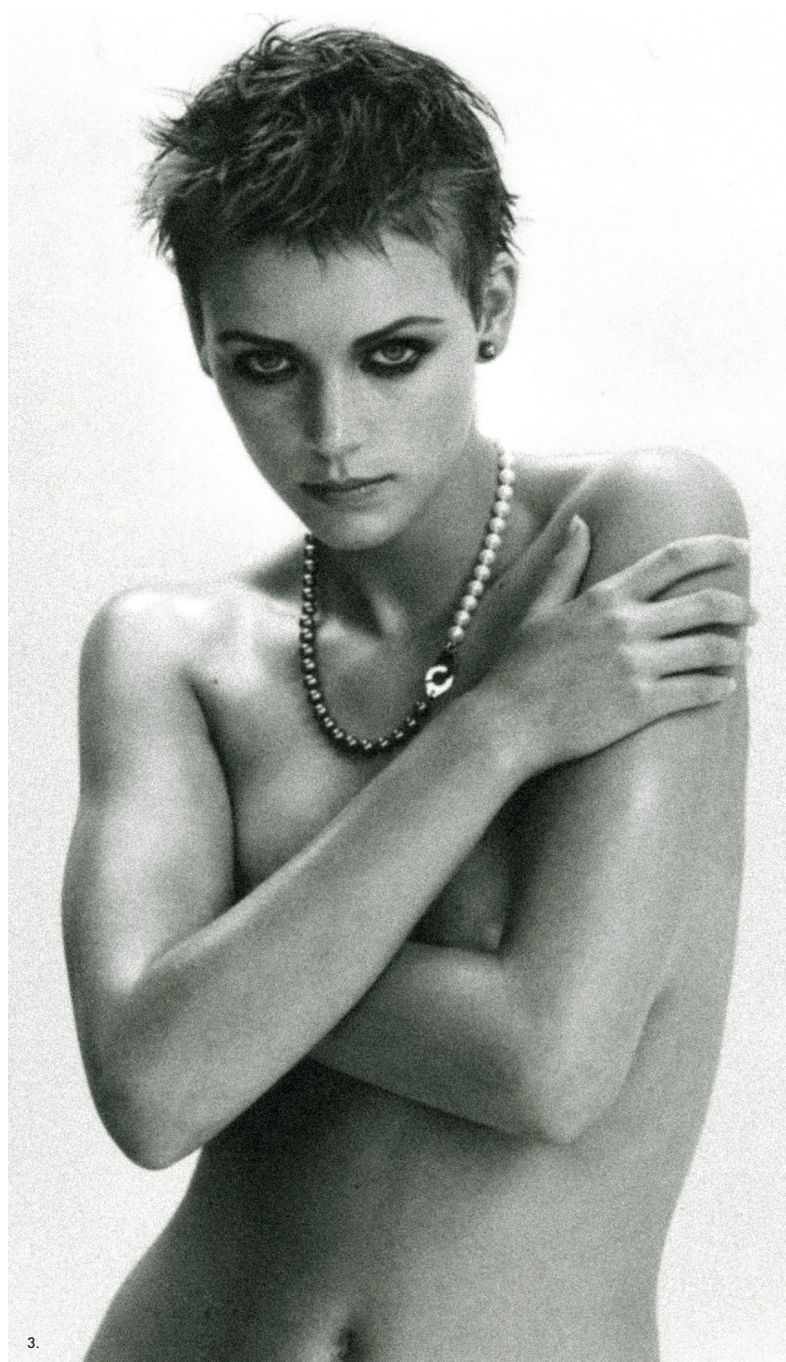


AN ICON BORN IN THE 1970S

This creation emerged at a unique moment in time. The 1970s were a decade of profound change in customs, styles and behaviour. Social norms became more relaxed, clothing became more liberated, and jewellery gradually moved away from ceremonial occasions to become part of everyday life. Jewellery was no longer reserved solely for special occasions. It accompanied movement, the body and real life. It became more direct, more personal, more intimate.

Against this backdrop, *Menottes dinh van* emerged as a creation perfectly in tune with its time, yet already ahead of it. It belongs to those years of creative freedom when designers dared to redefine functions, simplify forms and challenge conventions.

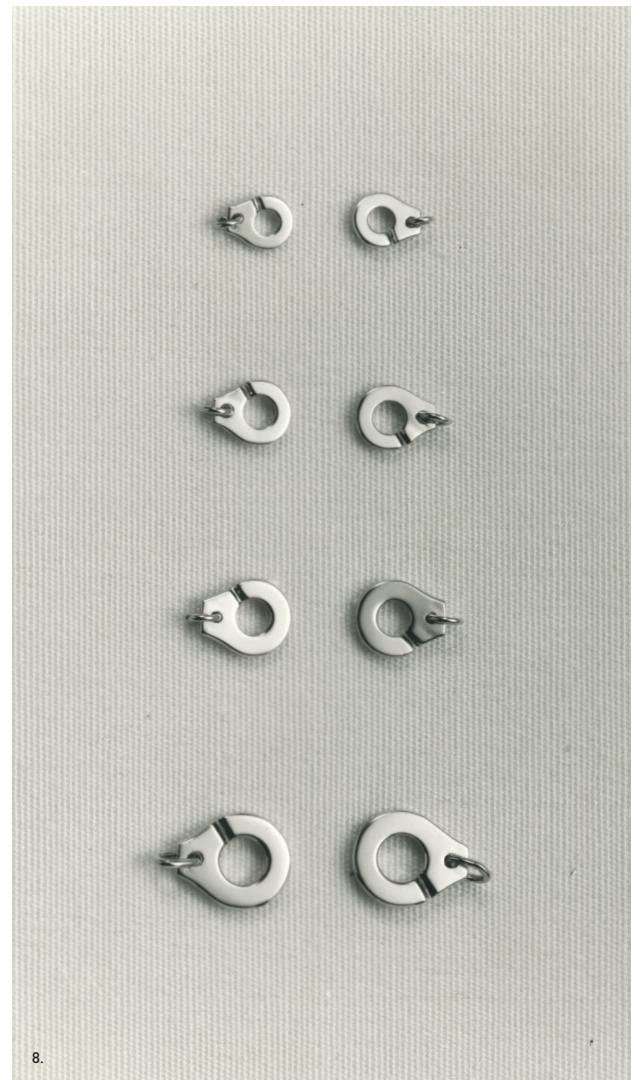
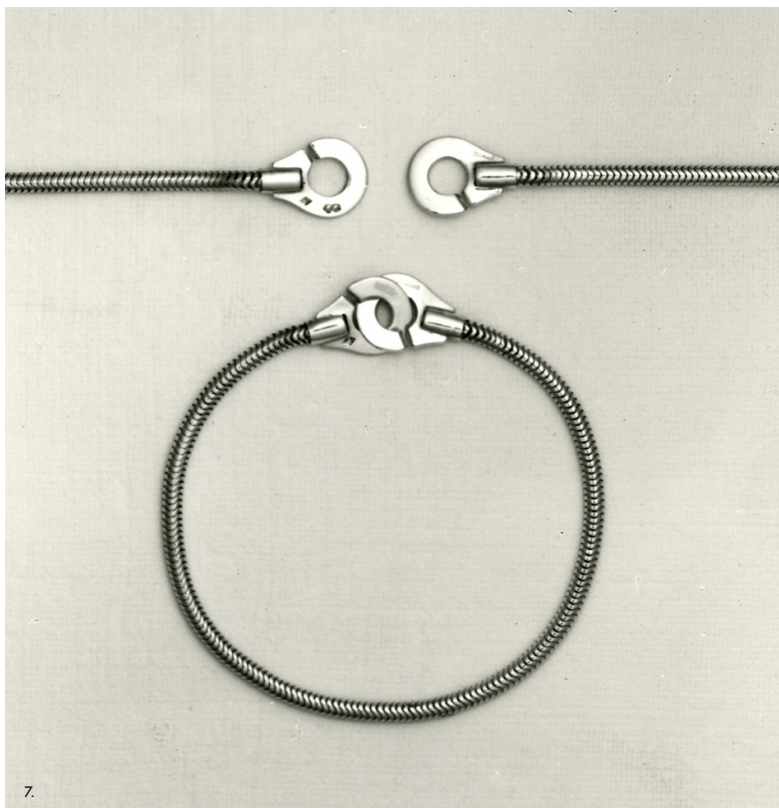
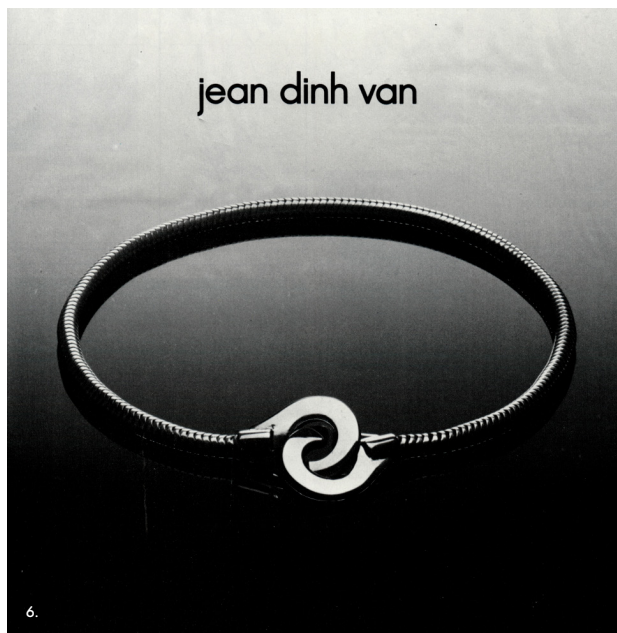
3. Two-tone pearl Menottes dinh van necklace, *Marie Claire*, 1998 •
4. Menottes dinh van necklace, 1977 • 5. Menottes dinh van pearls necklace, *Jour de France*, 1994.



THE CLASP THAT BECAME AN ICON

Whereas traditional jewellery conceals the clasp, Jean Dinh Van places it at the centre of the piece. He no longer hides it: he showcases it. He no longer uses it merely as a mechanism: he makes it the very focus of the design. The *Menottes dinh van* clasp draws on the principle of opening and closing a lock, at a precise angle of 90 degrees. This movement, which is fluid, simple and secure, gives the piece a unique functional dimension.

Technique becomes design.
The mechanism becomes a language.
The clasp becomes a symbol.



6. 7. 8. dinh van archives.

This shift transforms how the object is interpreted. What connects becomes what defines. By making the clasp the heart of the design, Jean Dinh Van imbues *Menottes dinh van* with a radical modernity. The piece of jewellery is not based on ornamentation, but on an idea. It concentrates meaning.

A UNIVERSAL LANGUAGE

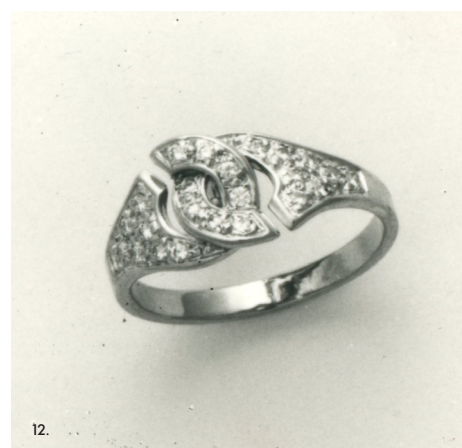
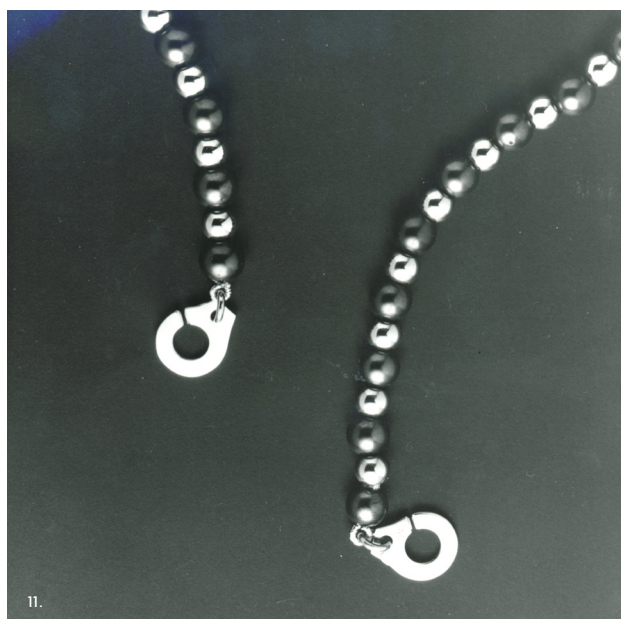
Over time, *Menottes dinh van* has evolved into an exceptionally rich collection.

From cord bracelets to the most exquisite creations, from gold to platinum, from the most minimalist designs to pavé versions, its aesthetic has transcended materials, styles and generations. The collection is for everyone.

It can be understated or bold, intimate or spectacular, for everyday wear or as fine jewellery. Yet, in each of its variations, the essence remains the same: two elements that complement each other, a bond that forms, an openness that endures.

« Plagiarism is the greatest tribute to the original ».

Jean Dinh Van





Jean Dinh Van

dessus : le fermoir menottes
en collier où s'alternent perles
et boules d'or. Forme simple,
première de rigueur comme les pleins
et déliés d'une belle écriture.

jean dinh van

jean dinh van

jean dinh van

jean dinh van

jean dinh van
joailler

REPUBLICA FRANCOISE
MINISTRE NATIONAL
DE L'INDUSTRIE
ET DE L'ENERGIE
MARQUE
CERTIFICEE
N° 76 21286
CERTIFICAT D'UTILITE
N° 76 21286
Pour tout d'usage commercial (JEAN DINH VAN) :
en 1976, l'industriel a obtenu le droit de fabriquer et de vendre des
bijoux portant la marque de l'Etat, sous réserve de la délivrance
d'un certificat d'usage commercial (CUC) par le Service des Marques.
Il s'agit d'un acte d'usage commercial qui doit être renouvelé
annuellement. Le titulaire de la marque s'engage à ne pas
utiliser la marque de l'Etat pour des produits ou services autres que
les bijoux. Le titulaire de la marque s'engage à ne pas utiliser la
marque de l'Etat pour des produits ou services autres que les bijoux.

TIMELESS

At dinh van, modernity does not mean breaking with the past, but rather building on a vision with precision. *Menottes dinh van* are one of the most powerful expressions of this: a creation born of a radical gesture, which has become a timeless icon through use, through affection and through the passage of time.

To celebrate *dinh van's* *Menottes* is to recognise the power of an idea that has endured for nearly fifty years without losing its appeal. It is a reminder that a piece of jewellery can become part of our heritage not because it remains removed from everyday life, but precisely because it is part of it. It requires neither ceremony nor staging. It becomes a familiar, intimate and personal presence.



13.

13. *Menottes dinh van* large necklace, yellow gold – 10900€.

FROM SKETCH TO THREE-DIMENSIONAL FORM

Today, *Menottes dinh van* continues to reinvent itself without losing sight of its founding principle. The new creations do not alter the original idea: they deepen it. They explore its forms, materials, proportions and possibilities. Each variation builds on the vision of 1976: making the connection the very subject of the jewellery.

With *Menottes dinh van sculptées* (sculpted), the motif takes on a new dimension. The *Menottes dinh van* clasp, whose mechanism relies on a 90 degree rotation to open and close it, is reinterpreted as a design element in its own right. The piece of jewellery no longer merely traces a connection: it constructs it in space.

This approach aptly extends the vision of Jean Dinh Van, a sculptor and jeweller with a keen eye for form, movement and the body. For him, jewellery has never been merely decorative. It is an object to be worn, handled and felt. *Menottes Dinh Van sculptées* collection carries this vision forward, showcasing precise jewellery craftsmanship: sharp edges, a mirror polish and clean geometry that accentuates the reflection of light and gives the design a sculptural presence.



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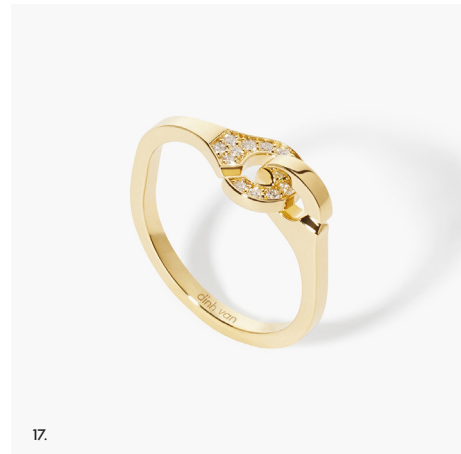
15.

14. *Menottes dinh van sculptées* hoop earrings, yellow gold and diamonds – 2 700€ • 15. *Menottes dinh van* earrings, medium model, yellow gold and diamonds – 5 500€.

In the ring, the body of the piece is shaped by the square cross-section of the wire, with a geometry that evokes one of the House's signature motifs: the rounded square. Far removed from the traditional round shape, this graphic construction creates a balance between taut lines and gentle curves.



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17.

In the bracelet and torque, Flex technology builds on Jean Dinh Van's ongoing exploration of the flexibility of metal. It echoes his creations, which can open and close without a hinge, thanks to the elasticity of the material and the integration of a functional motif at the heart of the design.



18.



19.

16. Menottes dinh van sculptées ring, small model, yellow gold – 2 200€ • 17. Menottes dinh van sculptées ring, small model, yellow gold and diamonds – 2 800€ • 18. Menottes dinh van sculptées flex bracelet, yellow gold and diamonds – 4 200€ • 19. Menottes dinh van sculptées torque necklace, yellow gold and diamonds – 13 900€.



19.

A SYMBOL OF FREEDOM

The Menottes dinh van prove that a powerful idea can evolve without ever losing its essence. This year, the motif is adorned with mother-of-pearl or onyx and is available in small and large necklaces, as well as chain earrings. Sometimes understated, sometimes more bold, it explores new expressions while retaining the strength of its original design. The reversible necklaces can be worn either entirely in gold or with the semi-precious stone visible, offering timeless elegance suitable for any occasion.



20.



21.



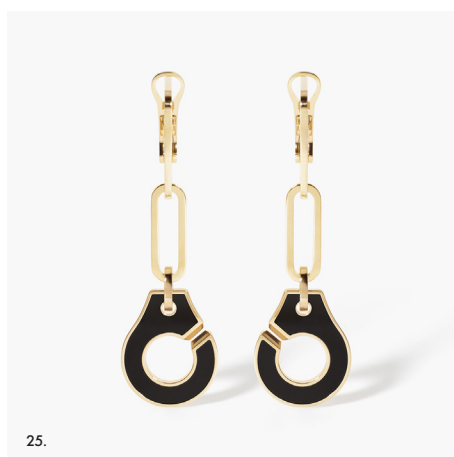
22.



23.



24.



25.

20. Menottes dinh van large necklace, yellow gold and mother-of-pearl, L dinh van chain – 10 500€ • **21.** Menottes dinh van large necklace, yellow gold and onyx, L dinh van chain – 10 500€ • **22.** Menottes dinh van small necklace, yellow gold and mother-of-pearl – 3 300€ • **23.** Menottes dinh van large necklace, yellow gold and onyx, L dinh van chain – 10 500€ • **24.** Menottes dinh van large drop earrings, yellow gold and mother-of-pearl, dinh van chain – 7 300€ • **25.** Menottes dinh van large drop earrings, yellow gold and onyx, dinh van chain – 7 300€.

True to Jean Dinh Van's visionary spirit, the House reinterprets the woven bracelet with a clasp system that allows the bracelets and cuffs to be interchanged. Handcrafted in Japan using traditional techniques, these woven bracelets combine heritage, modularity, and artisanal excellence for customization tailored to your desires.



26. dinh van archive • 27. Menottes dinh van medium bracelet, available in yellow gold on an interchangeable woven bracelet – 2 300€.



27.

Ultimately, this is perhaps where its true strength lies: *Menottes dinh van* affirms a bond whilst preserving everyone's freedom. Since 1976, this paradox has lost none of its relevance. It continues to make *Menottes dinh van* one of the most distinctive motifs in modern jewellery, and one of the most liberating symbols of its generation.

"The story behind the handcuff is that I had a key, a lock key. And that's how the Menottes dinh van came about, from the piece of metal I held in my hand to open and close things. It's a story about a key; it became the Menottes dinh van."

Jean Dinh Van

Prices are provided for information purposes only and are subject to change.

ABOUT DINH VAN

In 1965, guided by his instinct, Jean Dinh Van created a jewellery brand that no one was expecting. An iconoclast by nature, he shaped metal with his hands like a sculptor, following his creative impulse. Jean Dinh Van's vision for jewellery was simple: a jewellery language steeped in design, jewellery for everyone, to be worn with anything, anywhere, at any time. Jewellery that defies the conventions of the Place Vendôme by elevating everyday objects.

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