

# deeply inspired

## JOIE DE VIVRE

Coloured sapphires encounter  
paraiba tourmalines

## SPARKLE

Water plays a major role  
for the city of Geneva

## FUTURE

The origins of gemstones  
can be reliably proven



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## DEEPLY INSPIRED

Immerse yourself into the fascinating inner world of the paraiba tourmaline and discover the spectacular structures which inspired Gübelin Jewellery to create the “Grace of the Sea Anemone” cocktail ring. Coloured gemstones create sparkling highlights while spreading lightness and joy.

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[gubelin.com](http://gubelin.com)

Cover photo: Attila Hartwig



“Azure sky and turquoise waters invite us to calm down, breathe deeply, contemplate and muse.”

Dear Readers,

I am sure many of you spent the summer at the seaside or in the mountains, where you gained new impressions and insights that will enrich your lives in the future. We humans specifically seek out nature and the elements when we want to relax. Endless expanses, towering cliffs, azure sky and turquoise waters where waves gently lap: all this invites us to calm down, breathe deeply, contemplate and muse. Natural beauty is right on our doorstep in Switzerland. We can enjoy it every day.

It is precisely these feelings that we have in mind when we head down to the water and up to the mountains in this new issue of Deeply Inspired. We go on a journey with you into a new,

fascinating world of blue tones, as found in electrifying paraiba tourmalines, ocean-blue aquamarines or royal blue sapphires. These gemstones preserve, as it were, the fascination of water and the sea for all eternity. And they reveal their souls to us when we gaze deeply inside them.

These come to light in the many new creations from the Gübelin Jewellery atelier that we present to you in this magazine. This jewellery exudes pure joie de vivre, pursues a very special symbolism or is immensely sculptural and multi-layered like the “Flaming Grace” cocktail ring, which is one of my personal highlights. We also celebrate the creative power of nature in our photo series, where we bring jewellery and watches together with water. Sometimes as reflections, sometimes covered by water: fascinating new views appear and invite us to dive in.

Speaking of diving: Someone who can very often be found under water is Philippe Cousteau, the grandson of underwater pioneer Jacques Cousteau. You can find out more about him in this issue, as well as about diver’s watches that accompany you safely and securely below the waves. And we present Geneva as a shining example of the radiance that water lends to the city.

So dive deeply into this magazine and be inspired.

Yours truly,

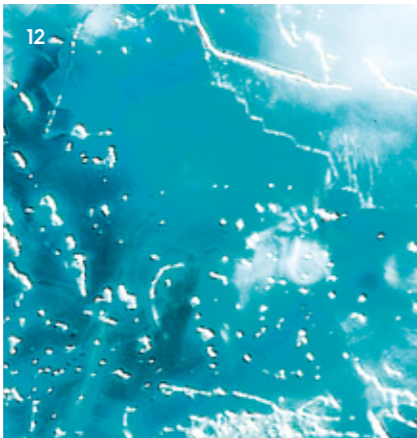
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Photos: Stephan Glathe (1), A. Lange & Söhne (1)



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**PORSCHE**



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The shaping hand of nature reveals its effects on the water's surface, which doubles the surroundings and the sky with its reflections. The wind draws circles, waves and billows here, while a wholly different and fascinating world lies in the depths below the surface.



# WONDERFULLY COLOURFUL

Gübelin Jewellery captures the colours and lightness of summer in enchanting haute joaillerie creations inspired by a very special gemstone: the paraiba tourmaline. Other varieties of coloured gemstones join the tourmaline to express joie de vivre in its purest form.

Seven cabochon-cut paraiba tourmalines (totalling 24 carats) adorn this new bracelet from the “Grace of the Sea Anemone” line.



A large paraiba tourmaline is the central stone of the cocktail ring. The ring's shape and colour harmonise perfectly with the matching bracelet.

What are the colours of summer for you? The blue of the sky? The turquoise sea rolling gently toward the beach? The lush green of the Alps? The yellow of ripe lemons, the orange of a fruity cocktail or the purple of flowering lavender fields in Provence? The dark blue of a deep lake high in the mountains?

Summer is by far the most popular season in Central Europe. This popularity is naturally due to the warmth, the lush vegetation and the brilliant colours that this season has to offer. The sun rises early and sets late, so life naturally moves outdoors. Everyone enjoys the warm season in their own way, frequents their favourite place and cherishes their own experiences and memories.

Gübelin Jewellery's designers have taken the joy of life, which sum-

mer newly awakens and rekindles, as their starting point and expressed it in the “Grace of the Sea Anemone” line, which includes marvellously colourful haute joaillerie creations, a cocktail ring, a bracelet and chandelier earrings that eternally capture the summer in all its many facets, colours and lightness.

## A SHOOTING STAR IN DEMAND WORLDWIDE

The shapes and structures hidden deep inside a paraiba tourmaline provided the inspiration for the curved, organic design of these jewellery creations. The gem's inner structures reminded Gübelin Jewellery's designers of the fascinating underwater worlds that are ordinarily reserved solely for the eyes of scuba divers. When the designers viewed the structures in the

inner world of the paraiba tourmaline, they were reminded of the elegant tentacles of sea anemones gently swaying in the water.

First discovered in Brazil in the 1980s, this variety of tourmaline takes its name from the Brazilian state of Paraíba. The eponymous gem is a shooting star among precious stones and enjoys global demand. The intensely luminous hue of this extremely rare gem recalls the play of colours in a South Sea lagoon. Often described as electrifying, the nuances range from radiant blue, through green and turquoise, to blue-green and green-blue (also see the box on page 14).

A total of seven of these exceptional cabochon-cut gemstones (totalling 24 carats) adorn the new bracelet in the “Grace of the Sea

The festive-looking chandelier part of the earrings is removable so these jewels can also be worn as classic stud earrings.



**PARAIBA TOURMALINE**

Tourmalines occur in almost every colour of the rainbow, but the paraiba tourmaline is a very special and rare variety thanks to its intensely luminous blue-green colour. The trace elements chromium and manganese are responsible for this spectacular hue. Only when these elements are present the tourmaline is classified as a paraiba. This chemical composition should only be confirmed by renowned and globally accepted gemmological laboratories like the Gübelin Gem Lab. Paraiba tourmalines were first discovered in Brazil in the 1980s and are now also mined in Nigeria and Mozambique.

Anemone” line, while the ring and the earrings each feature a special paraiba tourmaline as their eye-catching central stone. Other luminous gemstones such as amethysts, tsavorites, yellow beryls, orange garnets, and green and pink tourmalines contribute summery splashes of colour. These pieces of

jewellery brilliantly reflect the joy of life and add colour to every day – even long after the summer season has come and gone.

Like every piece from Gübelin Jewellery, these new creations are set with an iconic ruby, which symbolises the “Deeply Inspired” philosophy of the House of Gübelin. In the pen-

dant earrings, the rubies adorn the removable chandelier elements, which allow this jewellery to be worn either as classic stud earrings or as chandelier earrings. In the cocktail ring, the ruby is integrated into the ornate setting of the paraiba tourmaline. And in the bracelet, the ruby sets a sparkling final accent on the clasp. ♦



Source of inspiration: the inner life of a paraiba tourmaline reminded Gübelin Jewellery’s designers of a sea anemone swaying in the water.

  
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# UNIQUE MASTERPIECES

Unique pieces of jewellery, each embodying the “Deeply Inspired” philosophy and demonstrating the high level of craftsmanship practiced by our designers and goldsmiths, are created from special gemstones in the Gübelin Jewellery atelier. Here we present three of our latest creations.



**COCKTAILRING**  
GRACE OF THE SEA ANEMONE

Sea anemones, those colourful floral creatures that so fascinatingly adorn the marine world, are solitary by nature. But splendid solitude is by no means the only trait they share with this opulent cocktail ring. Organically shaped elements on the ring band are lavishly set with sapphires, tsavorites and brilliant-cut diamonds – doubtlessly inspired by the graceful dance and sway of sea anemones.

This cocktail ring was handcrafted in Gübelin Jewellery’s atelier with the utmost attention to detail. The ring’s playfully cheerful design harmonises perfectly with the main gemstone – an im-

pressive aquamarine weighing more than 22 carats. The classic step-cut accentuates the aquamarine’s colour, brilliance and depth, which invite you to dive deeply inside it. The successful composition of colours reaffirms Gübelin Jewellery’s proficiency and expertise in the genre of coloured gemstones. At the same time, the sophisticated arrangement radiates an atmosphere of lightness and joie de vivre.

Gübelin Jewellery’s iconic ruby adds a sparkling red highlight. Prominently positioned at the topmost point of the ring band, the vividly red gem beautifully adorns the front of the cocktail ring.



**BANGLE**  
GRACE OF THE SEA ANEMONE

A paraiba tourmaline inspired the designers at Gübelin Jewellery to create the “Grace of the Sea Anemone” line (also see page 12). A cushion-shape paraiba tourmaline from Mozambique (3.52 carats) forms the focal point of this curvaceous bangle, which was conceived and crafted in the atelier. The “Grace of the Sea Anemone” bangle is a genuine premiere in the collection, to which it adds an exciting new facet.

Following the inspiration from deep within this paraiba tourmaline, the designers and goldsmiths created a highly organic design that combines elegance, dynamism, sophistication and diverse colours,

while simultaneously ensuring the utmost wearing comfort. Diamonds and a bevy of violet, pink and blue sapphires add sparkling accents that complement the central paraiba tourmaline. Like every piece of jewellery from Gübelin Jewellery, the “Grace of the Sea Anemone” bangle is set with the brand’s iconic ruby. The gem is positioned prominently alongside the paraiba tourmaline, where it leaves no doubt that this bangle is a creation by Gübelin Jewellery.



**RING**  
ETERNAL BLUE

The appellation “Royal Blue” was originally reserved solely for the highest-quality blue sapphires from Burma. In the meantime, however, fine sapphires from other parts of the world also earn the right to bear this name if they shine in an intense, homogeneous and rich blue. The magic and quality of a “Royal Blue” sapphire from Burma is impressively demonstrated by the “Eternal Blue” ring from Gübelin Jewellery, which sets a magnificent stage for the majestic pear-shape central stone. The “Royal Blue” sapphire achieves 94.4 Gübelin Points in the Gübelin Gemstone Rating and is described as “outstanding”. This blue gem also has another special feature: it weighs exactly 8.88 carats. In many cultures, the number eight stands for infinity and is associated with wealth, good luck and new be-

ginings. In addition to the rarity and high quality of the gemstone, it also has strong symbolic power. To highlight the beauty of this impressive sapphire, the designers at Gübelin Jewellery created a ring that is both classical and refined. The architecture of this piece of jewellery encourages the pear-shape sapphire to be radiant in all its glory. Thanks to the coloured gem’s perfectly balanced proportions and inimitable presence, “Eternal Blue” can be likened to a sculpture worn on the finger. The platinum ring is additionally set with four smaller pear-shape sapphires, each of which mirrors the shape of the magnificent central sapphire. A mix of brilliant-cut diamonds and diamond baguettes conjures exciting light reflections.

# PIAGET

PIAGET POLO SKELETON





Photo: Stephan Glathe

# FLAMING GRACE

The Gübelin Jewellery atelier demonstrates all its creativity and artistry with the impressive “Flaming Grace” cocktail ring. Learn more about this ring’s genesis.





The flamingo's flaming plumage perfectly matches both the morning sunrise of Sri Lanka and the unique hue of pink-orange padparadscha sapphires, which are mined on the "Island of Gemstones". Closely associated with Sri Lanka, flamingos live year-round on this island in the Indian Ocean. The island also provides a refuge for countless migratory birds during the winter months.

With this in mind, it is perhaps not surprising that when the designers at Gübelin Jewellery gazed into a padparadscha sapphire, they discovered fascinating structures that reminded them of the elegant plumage of a flamingo. This avian inspiration gave rise to the "Flaming Grace" cocktail ring. The parallels are truly unmistakable.

The ring is as multi-layered as the plumage of the graceful birds: the inspirational pink-orange padparadscha (9.03 ct) in the centre is accompanied by 54 pastel-coloured sapphires and 224 diamonds set in a sophisticated mix of cuts. Their combined weight is more than 17 carats. The red gold of the ring harmonises perfectly with the pastel nuances of the gemstones.

As the following pictures from the Gübelin Jewellery atelier impressively show, the crafting of a sculptural work of art like this cocktail ring is highly demanding and requires the utmost skill from the goldsmiths and gemstone setters. Now let's raise the curtain and enjoy a performance by "Flaming Grace"!



## 1 - THE MAIN CHARACTER

It all begins with the central gemstone, or rather its inner world, which becomes visible under the microscope and provides the designers at Gübelin Jewellery with the inspiration for the piece of jewellery and its design. In the case of "Flaming Grace", the central gem is the rarest variety of sapphire – an oval padparadscha sapphire of the highest quality from Sri Lanka (9.03 ct). Its interior revealed structures reminiscent of a flamingo's plumage.

## 2 - THE SCRIPT

The initial flamingo inspiration is followed by sketches and models showing how the ring could be designed. Working with pencil and gouache colours on paper, and also with a 3D model, the designers can see and feel the preliminary dimensions and check whether the design will be feasible for realisation by Gübelin Jewellery's goldsmiths.



### 3 - THE COMPOSITION

"Flaming Grace" consists of multiple individual components: the ring band, of course, as well as several ring-shaped settings made of red gold, which are later superimposed like layers of plumage to create a sculptural, three-dimensional impression. Afterwards these individual parts are "invisibly" attached to one another.

### 4 - THE CAST

The colourful sapphires were cut especially for "Flaming Grace" and are inserted into the settings that have been prepared for them. Each sapphire has its own unique shape, so the setter must follow a precise plan, which assures that each gem is set into its perfect place.



### 5 - THE SECOND LEVEL

The central padparadscha sapphire of "Flaming Grace" is enthroned on its own level amidst an entourage of coloured sapphires and diamonds. If one follows the allusion to a flamingo's plumage, then these are the larger "cover feathers" that cover the bird's fluffy "down". This second layer must also be meticulously fitted and later "invisibly" connected to the other parts of the ring. A sharp eye and an absolutely steady hand are prerequisites for this painstaking craftsmanship.



### 6 - THE FINALE

As in any good film or theatre play, the final scene belongs to the main character. The starring actor's big moment arrives after all the other stones have been set. Now the central gem is carefully inserted and fastened into its specially prepared setting. As the photo clearly shows, the lower part of the main gem extends below the level of its setting. Thanks to the ring's complex architecture, plenty of light can penetrate the gem from the sides, reflect on its facets, and allow it to sparkle as befits a true star.

# LIKE GAZING INTO THE DEPTHS OF THE SEA

The ancient Egyptians, Greeks and Romans were already in love with it – and to this day, the aquamarine has lost none of its fascination.



GEMSTONES & EXPERTISE  
**THE AQUAMARINE**

The aquamarine symbolises eternal youth, hope, loyalty, health and friendship. The ancient Egyptians in particular esteemed this blue gemstone as a source of eternal youth. They accordingly used aquamarines as materials for amulets, talismans or beads for necklaces. Several legends and myths surround this gem. One of these stories tells that an aquamarine washed ashore after it tumbled out of the treasure chest in which a mermaid kept her precious gems. The beautiful blue gem was long regarded as a lucky stone and talisman by sailors, who carried aquamarines with them for protection on

their long voyages aboard ships and boats. The ancient Greeks and Romans similarly believed that aquamarines had the power to appease the god of the seas. They therefore cast this gem into the sea when storms were raging, so it is not impossible that one or another aquamarine may still be resting on the seafloor today. Notwithstanding its association with the sea, the natural origin of the aquamarine – like the birthplace of most other gemstones – was deep within the interior of the Earth, where the gem slowly formed at high temperatures and under high pressure in the midst of molten rock.

From a mineralogical point of view, the aquamarine is a beryl. This family of minerals also includes the emerald, the morganite and other precious stones. The aquamarine's name does not refer to its origin, but to its fascinating colour: *aqua marina* means “seawater” in Latin.

## A DESIRABLE AND POPULAR GEMSTONE

Just as the sea and the sky shimmer in diverse shades of blue, the colour spectrum of aquamarines ranges from pale greenish blue to rich vivid blue. Aquamarines owe their characteristic col-

*Left:* Lapidaries like to cut aquamarines, which are usually very clear, with many facets so one's gaze can penetrate deeply into the gem. *Right:* Jewellery-quality rough stones often come from Brazil, but increasingly also from Africa and the Middle East.



ouring to miniscule traces of divalent iron enclosed in the gemstone's crystal structure. Larger specimens tend to have a more intense hue than smaller stones, which usually appear paler in colour. Gazing at and into an aquamarine is comparable to peering into the ocean. Lapidaries like to cut this gemstone, which is often very clear, with numerous facets. This makes the aquamarine an avidly sought and enduringly popular gemstone in the world of jewellery. For example, aquamarines experienced a heyday during the Art Deco period approximately 100 years ago, when aquamarines in geometric shapes

adorned opulently designed cocktail rings – a style that Gübelin Jewellery reinterprets today.

Aquamarines are found all around the world. Brazil was the most important country of origin for jewellery-quality aquamarines in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Dom Pedro, which is believed to be the world's largest cut aquamarine, was among the many aquamarines unearthed in the famous mines of Minas Gerais, Brazil. The huge uncut gem weighed about 45 kilograms and was more than a metre long. Lapidaries spent six months transforming it into a fantasy-cut obelisk weigh-

ing 10,363 carats. Dom Pedro has been on display at the Smithsonian Museum of Natural History in Washington, D.C. since 2011. Nowadays, aquamarines increasingly come from Zambia, Tanzania, Kenya, Madagascar, Nigeria, Sri Lanka, Pakistan and Afghanistan. 💧

## GÜBELIN ACADEMY

Courses taught at the Gübelin Academy convey in-depth knowledge of gemstones and gemmology to connoisseurs and gemstone enthusiasts.  
[www.gubelinacademy.com](http://www.gubelinacademy.com)

Photo: Shutterstock/Imfoto (1)

# REFLECTIONS

They say that water is the mirror of the soul. Water reflects the sky, the mountains and us. In any case, water helps us to feel calm and tranquil. As we relax, our gaze extends further and deeper. And in the end, we find what we have always been seeking: ourselves – and the soul of our jewellery.

PHOTOGRAPHER STEPHAN GLATHE  
STYLING SUSANNE MARX  
HAIR & MAKEUP KERSTIN HADJU  
MODEL ESTHER LOMB

"Glowing Jellyfish" white gold ear studs with cushion-shape sapphires from Sri Lanka totalling 2.70 ct and 16 pear-shape diamonds totalling 2.30 ct; "Glowing Jellyfish" white gold necklace with a sapphire from Burma (4.88 ct), four pear-shape diamonds totalling 3.30 ct and brilliant-cut diamonds; "Glowing Jellyfish" white gold ring with a cushion-shape emerald from Colombia (1.95 ct), pear-shape emeralds and diamonds as well as brilliant-cut diamonds; white gold bracelet with 43 brilliant-cut diamonds totalling 10.28 ct; white gold Alliance ring with brilliant-cut diamonds; white gold ring with princess-cut diamonds totalling 2.80 ct. Dress: Giambattista Valli.



“Ornament of Flowers” platinum chandelier earrings with pear-shape emeralds from Colombia totalling 9.60 ct, pear-shape diamonds, brilliant-cut and trilliant-cut diamonds; “Drops of Water” white gold necklace with a pear-shape emerald from Colombia (2.54 ct), a pear-shape diamond and 163 brilliant-cut diamonds

totalling 9.68 ct; white bracelet gold with 43 brilliant-cut diamonds totalling 10.28 ct; “Grace of the Sea Anemone” platinum ring with a cushion-shape emerald from Colombia (4.90 ct), pear-shape and brilliant-cut diamonds. Dress: Alchemy. Trousers: The Andamane. Shoes: Jimmy Choo.





*Left:* “Lily Dew” white gold earrings with cabochon-cut paraiba tourmalines totalling 1.62 ct and diamonds; white gold “Lily Dew” ring with a cabochon-cut paraiba tourmaline and diamonds; white gold “Lily Dew” ring with a cabochon-cut paraiba tourmaline (1.03 ct), a tsavorite, a pink tourmaline, an orange sapphire and diamonds; “Lily Dew” white gold necklace with a cabochon-cut paraiba tourmaline (1.77 ct) and diamonds; white and red gold “Lily Dew” ring with a cabochon-cut paraiba tourmaline (1.07 ct), amethysts and additional coloured gemstones as well as diamonds. Blouse: Alexander McQueen by Apropos-store.com.

*Above:* white gold ear studs, each with a brilliant-cut diamond (totalling 4.13 ct); Rivière white gold necklace with 168 brilliant-cut diamonds totalling 9.70 ct; white gold bracelet with 43 brilliant-cut diamonds totalling 10.28 ct; platinum ring with a step-cut diamond (4.03 ct), diamond baguettes, pear-shape and brilliant-cut diamonds. Dress: MM6 Maison Margiella.



*Left:* "Eternal Blue" platinum ring with a pear-shape sapphire from Burma (8.88 ct), four additional pear-shape sapphires, ten diamond baguettes and brilliant-cut diamonds; white gold stud earrings, each with a brilliant-cut diamond (totalling 4.13 ct); white gold necklace with a brilliant-cut diamond (1.74 ct). Shirt and trousers: Emporio Armani by [Apropos-store.com](http://Apropos-store.com).

*Above:* white gold ear studs, each with one brilliant-cut diamond (totalling 4.13 ct); white gold necklace with a pear-shape paraiba tourmaline from Mozambique (15.62 ct) and brilliant-cut diamonds. Blouse: Alexander McQueen.

*Below: "Sparks of Fire" red gold necklace with aquamarines, morganites, and green and pink tourmalines totalling 61.71 ct.*



*Right: red gold earrings from the "Splendid Feather" line with oval pink sapphires totalling 1.12 ct and brilliant-cut diamonds; "Splendid Feather" red gold bracelet with pink and orange sapphires as well as brilliant-cut diamonds; "Lily Dew" red gold ring with brilliant-cut diamonds; "Lily Dew" red gold ring with a cabochon-cut pink sapphire (1.06 ct) and diamonds; "Lily Dew" red gold ring with a cabochon-cut pink sapphire, coloured sapphires and diamonds; "Lily Dew" red gold necklace with diamonds; "Lily Dew" white gold necklace with diamonds; "Lily Dew" white gold ring with a cabochon-cut sapphire (1.01 ct), coloured sapphires and diamonds. Blouse: Victoria Beckham. Skirt: Alexander McQueen by Apropos-store.com.*





*Left:* "Drops of Water" earrings in white gold with oval sapphires from Madagascar totalling 3.14 ct and four diamonds totalling 1.64 ct; "Grace of the Sea Anemone" white gold bracelet with eight aquamarines totalling 3.05 ct and diamonds; "Grace of the Sea Anemone" white gold ring with a step-cut aquamarine (22.84 ct), coloured sapphires, tsavorite and diamonds. Blouse: Alexander McQueen.

*Above left:* "Splendid Feather" white gold earrings with oval sapphires totalling 3.28 ct, round, marquise and pear-shape sapphires, diamonds and brilliant-cut diamonds. Dress: Rebecca Vallance.

*Above right:* platinum ring with an oval sapphire from Madagascar (10.08 ct), pear-shape and brilliant-cut diamonds. Dress: Giambattista Valli.



Above: "Lily Dew" red gold necklace with a pink, a yellow and a violet sapphire and 45 brilliant-cut diamonds; "Lily Dew" red gold ear clips with cabochon-cut pink sapphires and brilliant-cut diamonds. Shirt: Alaïa by Apropos-store.com. Skirt: Alexander McQueen by Apropos-store.com. Leather blouson: Staud.

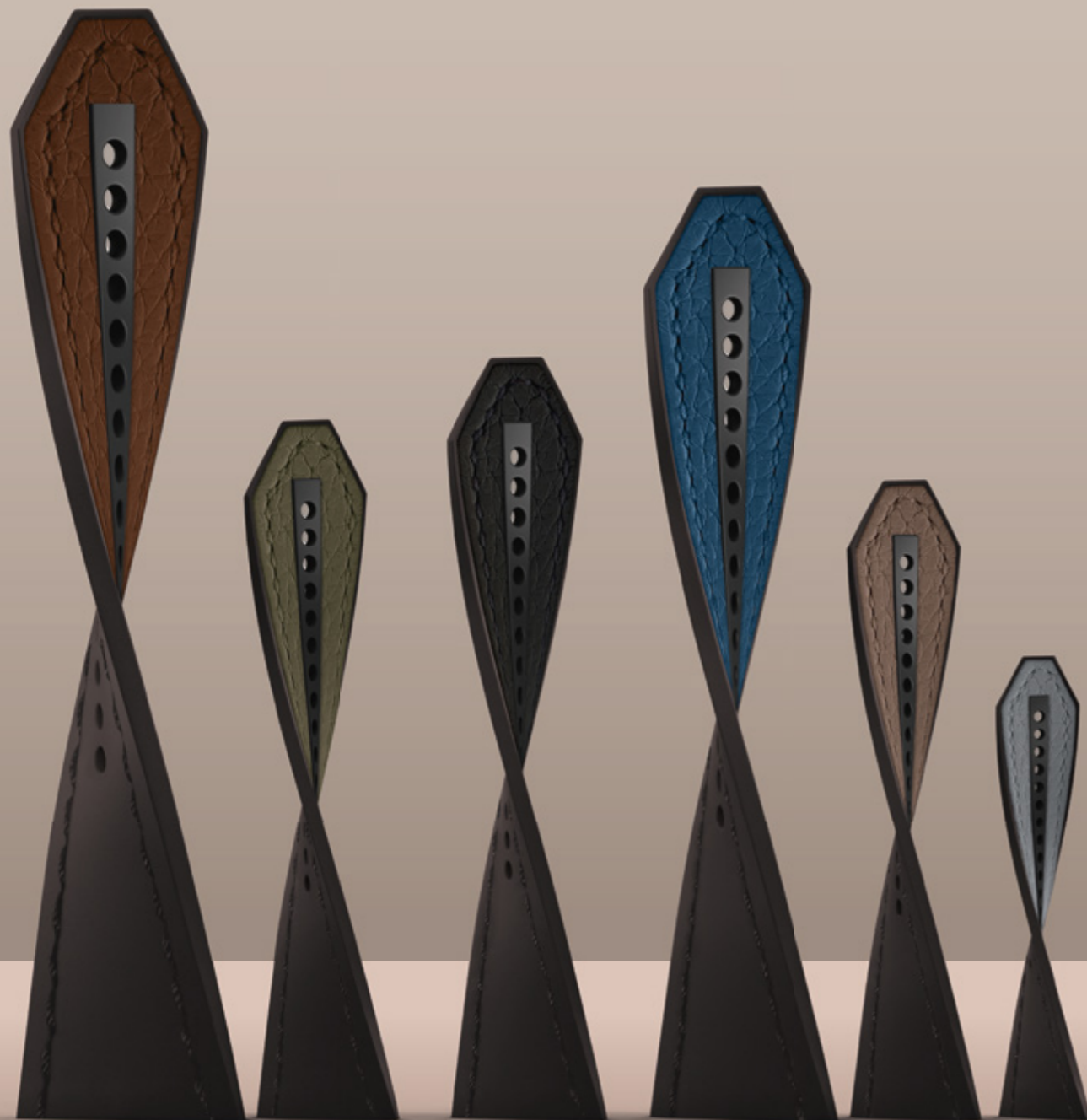
"Splendid Feather" white gold ring with an oval sapphire from Sri Lanka (4.46 ct), round marquise and pear-shape sapphires, round paraiba tourmalines, tsavorites and brilliant-cut diamonds; "Sparks of Fire" ear studs in white gold with round tanzanites totalling 1.05 ct. Jacket: Christian Dior by Apropos-store.com.



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# “FOR TRUE PURISTS”



Guido Terreni has been CEO of Parmigiani Fleurier since 2021. He previously headed up the watch division at Bvlgari for 11 years.

Guido Terreni was appointed CEO of Parmigiani Fleurier last year. In this interview, he provides an insight into the changes he has initiated since he joined, explains the ideas behind the successful new Tonda PF line and provides an outlook on what future plans the exquisite watch manufacture has.

**Mr. Terreni, you joined Parmigiani Fleurier, a small, exquisite watch manufacture, from Bvlgari, a really major brand. How did that feel?**

It was a major move after spending a total of 20 years at Bvlgari, of which 11 years as head of the watch division. I love Bvlgari, the depth and complexity of the brand, which includes many product categories ranging from jewellery and watches, perfume and accessories to hotels. But I was looking for a brand that I can take total charge of – i.e. can make not just product but also strategy decisions. Parmigiani Fleurier is a highly prestigious brand, which I believe is the most important factor in the luxury business, and it is a master of its craft. That is what I was looking for.

**Had you had any contact with founder Michel Parmigiani before you joined?**

I only got to know Michel in person on my second day at the company. Yet I instantly understood his values, his soul and what he thinks and knows about watchmaking. That is all very profound, and it was a wonderful experience.

**Parmigiani is a young brand, founded in 1996. How has it evolved?**

Parmigiani is indeed young, but also unique. As Michel not only created his own watches, but also restored many old ones, he gave the brand both knowledge and depth. In that sense, what we have here is a young

“We dispense with whatever is unnecessary and afford the customer the pleasure of owning something really exclusive and refined. For this reason, we have also removed the logo from the dial.”

**Guido Terreni, CEO Parmigiani Fleurier**

brand with profound cultural knowledge. That is exceptional, because it combines the freedom of a young brand with the heritage of an eminently experienced one.

**Where do you see Parmigiani’s position in the watch industry?**

Every brand has its own style, its own clientele and its own solutions. Our approach is one of refined understatement. We are not ostentatious. And in that sense, we are an exception: we want to reach out to true purists.

**How do you go about doing that?**

We are not followers of fashion. We do not adopt colour trends that come and go. Our objective is to find and go our own way. This is characterised by subtle discretion and simplicity of style, yet incorporating a wealth of elaborate finishings.

**Does this also apply to complications?**

It does, but the way we design our complications has to be a little arcane, even mysterious. On the Tonda PF GMT Rattrapante, for example, the second time zone display hand is only activated when it is needed. When it is no longer required, the time display reverts back to two hands. That is part of our philosophy: we dispense with whatever is unnecessary and afford the customer the pleasure of owning something really exclusive and refined. For this reason, we have

also removed the logo from the dial. It has a communication function; it is not intended for the wearer. Parmigiani is therefore a brand offering supreme intimacy and refinement.

**Shortly after your arrival at Parmigiani, you launched your best-selling Tonda PF. When and where did you come up with this idea?**

As we all know, the CEO selection process takes several months. I made use of this time to study the brand and the collection. I realised very quickly that the brand’s identity needed clarification. It was said that the Tonda GT really appealed to younger customers. But I did not believe that this very sporty line could carry the brand on its own – Parmigiani Fleurier is much more than that.

**So, what did you do?**

You have to delve deeper into your brand’s codes and set a specific style to enhance your brand identity. I had a specific clientele in mind when I joined Parmigiani: watch connoisseurs, people who are neither ostentatious nor loud. I opted for a minimalist approach and had the PF logo in my mind’s eye. This is an opportunity to convey what the brand is about in an elegant manner without being descriptive. The car industry has already shown us the way: when you look at a Ferrari, it is much nicer seeing a horse than reading the word Ferrari.

But Parmigiani is nowhere near as well-known as Ferrari.

By omitting the logo, we are creating something personal for a small community of knowledgeable people. When you buy a Parmigiani Fleurier, you are not showing how wealthy you are, but how inherently knowledgeable you are about watchmaking. And that is exactly what appeals to certain people. I also took a look at the finishings, because I have always been impressed by Parmigiani Fleurier's exceptional finishings. But they featured a somewhat old-fash-

ioned style. Think of the grain d'orge, the barleycorn guilloché pattern – aesthetically speaking, it is very much 19<sup>th</sup> century. I asked myself how we could make this style more modern and contemporary. Nowadays, people are not looking for complexity, but for clarity, for a style that is instantly understandable. If you are too decorative, that only creates confusion. However, if you make the guilloché pattern smaller, almost invisible, it suddenly looks very modern. This is how it transitions to the 21<sup>st</sup> century.

The Tonda PF does indeed have a very special dial texture.

Yes, I wanted a very subtle texture that does not interfere with reading the time. And the tiny indices open up the dial in a pleasant way. The choice of colours is also subtle and discreet, inspired by Le Corbusier. In 1931, he unveiled his palette of nuanced colour shades, which tend to be more pastel and non-aggressive. He was thinking about where people live. If you surround yourself with these colours, they have an influence on your personality, on the way you

are and on the colours you see. The Milano blue, the warm grey that we use and the colours you will see in future - they are all part of this subtle colour palette, which is not a follower of any fashion.

**Are there any more invisible details that only the wearer knows about?**

What images cannot convey is the immense wearability of the Tonda PF. I am obsessed with supple bracelets, because I believe that it is not the designer who determines on the curvature of the bracelet, but nature. When you put the Tonda PF on, you understand instantly what I mean. You immediately forget that you are wearing the watch, because it feels like a second skin.

**The platinum bezel also underlines this particular sense of understatement.**

The platinum bezel on steel makes the watch even more refined and sophisticated for those who attach importance to high-end aesthetics. Platinum is also slightly lighter than steel. And it is softer to the touch.

**With the Tonda PF GMT Rattrapante, you have created a very exclusive complication. Are other add-on functions of this kind in the pipeline?**

Yes, watchmaking has by no means reached the end of the innovation line. You just have to have the courage to do things differently. Creativity on the movements side is in Parmigiani's DNA. So, we considered how we could innovate in a way that

enhances our brand identity. We wanted to revisit the topic of travel and have started reinterpreting the GMT issue. A great deal of what emerged is part of what I myself have experienced. I travel a lot, so I know how to use the GMT function. I know what I like and don't like about a GMT. Above all, I hate

changing time zones using the crown, because the minute hand should not be moved. When I return from my travels, I want to be home quickly. That is why I wanted a function that returns me to "home-time mode" without me having to use the crown or pusher. So, we came up with the novel idea of placing the rattrapante function outside of the chronograph in a movement with GMT hand. That is what is innovative about it. When I am not travelling, I don't want to see any travel-related features, i.e. no 24-hour scale, no second hour hand. So, we will continue to look for ways to interpret watchmaking functions and will do so Parmigiani-like.

**"Watchmaking has by no means reached the end of the innovation line. You just have to have the courage to do things differently. Creativity on the movements side is in Parmigiani's DNA."**

**Guido Terreni, CEO Parmigiani Fleurier**



The Tonda PF Skeleton presents the new PF logo and the PF777 calibre in all its aesthetics.

Photos: Parmigiani Fleurier



With a diameter of 40 millimetres, the Tonda PF Skeleton is available in two versions: in 18-carat rose gold (left) and in stainless steel and platinum (right).

# AT HOME AT THE TOUCH OF A BUTTON

What targets have you set for the next two, three years?

That is a tough one (*laughs*), because every time we set a target, we easily exceed it. I prefer to take things step by step and see in which direction we are headed. First of all, we have to manage Parmigiani's unprecedented growth, we have to grow at the speed at which we sell our products, and not faster. This is how we serve our genuine customers. We generate desirability through our creativity and our specific style.

Your clientele currently consists mainly of men, right?

In the past, the ladies accounted for around 35 per cent of our clientele. The PF was indeed designed as a men's collection. Because the Micro-Rotor model is so comfortable to wear, many women buy it too, especially the gold version. Plenty of women have said to us: "If the watch was slightly smaller, I would wear it too."

This sounds like your next product development assignment?

Nowadays, if you offer 36 millimetres in diameter, that is either a vintage watch for men or a ladies' watch. And yes, we have responded to the wishes of many women who want a smaller Tonda PF. It will be 36 millimetres. Designing a ladies' watch by adding a pink dial and a few diamonds is not what we do. In fact, we are only talking about a smaller version, because those who are interested in a classic Tonda PF Automatic with micro-rotor, rejected any design modifications.

And there will be no quartz movements either?

No, no quartz, at least not in my lifetime. ♣

A smart, innovative function enables the new Tonda PF GMT Rattrapante from Parmigiani Fleurier to display a second time zone – and only when it is needed.

The French verb *rattraper* simply means "to catch up" in English. A *rattrapante* chronograph therefore features a "catch-up hand". The new Parmigiani Fleurier Tonda PF GMT Rattrapante features something similar. A total of three hands rotates above its Milano blue dial with subtle barleycorn guilloché pattern. As usual, the longer hand is the minute hand. When travelling long distances, the colour-matched hour hand can be set to the local time in a clockwise direction without moving the minute hand by pressing the pusher located between "7" and "8" o'clock. Meanwhile, the second rose gold-coloured hour hand continues to display the time in the wearer's home country. The innovative feature of this cosmopolitan wristwatch is its never previously actioned catch-up function. Once back home, pressing the red-gold push-piece coaxial to the crown instantly synchronises both hour hands. A unique and of course patent-pending mechanism enables the local-time hour hand to leapfrog its home-time equivalent exactly. Both then move forward congruently.

Skilled watchmakers assemble the complex PF 051 automatic calibre, at a diameter of 30 mm and a height of 4.93 mm, from a total of 207 precision-machined components. Once fully wound by means of the movement-integrated rosé-gold micro-rotor, it has a power reserve of around 48 hours. The stainless-steel case, which is 6 ATM water-resistant, measures a moderate 40 mm in diameter and 10.7 millimetres in height.

The dial and the hands can be viewed through anti-reflective ARunic sapphire watch glass. Its characteristics include almost 100 per cent light transmission, an integrated UV filter, high degree of colour fidelity, high wear resistance as well as water- and grease-repellent properties. A steel link bracelet with fold-clasp ensures a secure, comfortable fit on the wrist.



Impressively simple: the rose-gold hand displays the time at home when the wearer is travelling – back home, it disappears behind the white-gold hour hand at the touch of a button.

Photo: Parmigiani Fleurier

TAG Heuer's new Aquaracer Professional 1000 Superdiver can withstand water pressure to a depth of 1,000 metres.



# THESE WATCHES GO DEEPER

They are durable, functional, perfectly legible by day and by night, and have passed the most rigorous tests. No wonder diver's watches rank among the most sought-after timepieces. This year's top-class selection again includes an amazing variety of new watches that make quite a splash – both in the water and on dry land.

Text: Sabine Zwettler. Photos: TAG Heuer (2)



**TAG HEUER**  
**AQUARACER PROFESSIONAL 1000 SUPERDIVER**  
A SUPERLATIVE DIVER'S WATCH

With water resistance to a depth of 1,000 metres, the new Aquaracer Professional 1000 Superdiver more than lives up to its name and cultivates the grand tradition that began with the Heuer 1000m Diver in 1982 and continued with the Super Professional 1000m in 1984. A helium-release valve, brightly luminescent indices and hands, a dial with characteristic striped décor, a crown protector, a unidirectionally rotatable bezel made of scratch-resistant and durable ceramic with an orange background for the first fifteen minutes, and a titanium bracelet with a safety folding clasp and a seven-step quick extension mechanism combine to assure that this model is suitable for even the most demanding professional missions such as saturation diving. The crown is coated with black DLC and is equipped with an eye-catching orange seal that signals at first glance whether the

winding button has been fully screwed down or not. This crystal above this model's dial lacks the date magnifier of its sister model (the Aquaracer Professional 300) because the lens would probably not be able to withstand extreme pressure at great depths – after all, TAG Heuer's motto is "Don't crack under pressure". The caseback is made of stainless steel and bears the traditional decoration: a diver's helmet. The case, on the other hand, is made of lightweight and resistant titanium. The mechanical life inside the case is equally impressive. Newly developed Calibre TH30-00 beats with a frequency of 28,800 vibrations per hour inside the 45-mm-diameter, 15.75-mm-tall case. The self-winding movement amasses a 70-hour power reserves and has earned a COSC chronometer certificate, which confirms the movement's reliability and precision.



**ORIS**  
**AQUIS DATE CALIBRE 400**  
NOT AFRAID TO GET ITS FEET WET

With a five-day power reserve, a ten-year service interval and outstanding antimagnetic properties that exceed ISO 764 standards, Oris's self-winding, in-house-developed Calibre 400 sets new standards in terms of suitability for everyday use, robustness, longevity and precision. In this version of the popular Oris diver's watch family, the robust calibre ticks inside a 43.5-mm-diameter stainless steel case that remains water-resistant to a depth of 300 metres and is sealed from behind by a screwed back with a pane of sapphire crystal. Expressive maritime aesthetics are reflected by the deep blue dégradé dial with its sophisticated colour gradient. As befits a genuine diver's watch, this model's dial is legible in all lighting conditions and is encircled by a unidirectionally rotatable bezel to facilitate pre-setting the intended dive time. Other professional features include a crown protector and a resistant rubber strap with a safety folding clasp and an extension mechanism. Thanks to a built-in quick-change system, this model's wearer can easily detach the rubber wristband and replace it with different wristlet.



**BREITLING**  
**CHRONOMAT B01 42**  
ONE WATCH FOR ALL OCCASIONS

Ever since its reintroduction in 1984, Breitling's Chronomat has been a paradigmatic example of a genuine pilot's chronograph. But thanks to the special features that distinguish all of this brand's timepieces, this model is also predestined for adventures in and around the water. In addition to the legendary bezel with four cursors, the 42-mm-diameter stainless steel case can also resist pressure to 20 bar, which corresponds to a depth of 200 metres below the water's surface. Super-LumiNova on the dial ensures that the time is perfectly legible even in the dark and at great depths. A tachymeter scale for measuring average speeds is also on board. High-end manufacture Calibre B01 can be admired through the sapphire crystal in the screwed caseback. This automatic movement, which has been officially certified as a chronometer by the COSC, amasses a 70-hour power reserve, has a column-wheel and vertical coupling for its chronographic functions, and can measure elapsed intervals from 1/4 second to 12 hours. A stainless steel Rouleaux bracelet further enhances this wristwatch's expressive appearance.

Photos: Breitling, Oris, Glashütte Original



**GLASHÜTTE ORIGINAL**  
**SEAQ PANORAMA DATE**  
DIVE INTO HISTORY

A diver's watch with real vintage design raises the pulse rate of every true fan of diver's watches. Glashütte Original achieved this with the SeaQ in 2019. Inspired by the first Glashütte diver's watch from 1969 (the Spezimatic type RP TS 200), this model family combines the robust charm of the original model and ultramodern features. This new version of the SeaQ Panorama Date has a reed-green dial: this verdant background contrasts boldly with the hands, numerals and indices, which stand out clearly even in the dark thanks to their Super-LumiNova coating. The ceramic bezel is colour-coordinated with the dial, as is the characteristic panorama date, which adds a handsome accent at the "4". The 43.2-mm stainless steel case houses self-winding manufacture Calibre 36-13, which is finely decorated in Glashütte-style and amasses a 100-hour power reserve. Bayonet suspension anchors the movement inside the case in a particularly shock-resistant manner. The SeaQ



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watches online



# FOR THE BOLD

Roger Dubuis redefined the art of skeletonizing a watch. The alluring effect can be seen in its signature Excalibur collection, which boasts exceptional skeletonized timepieces that leave nothing to the imagination except mechanical beauty.

Roger Dubuis was founded in 1995 by collector and sometime watch designer Carlos Dias and Roger Dubuis, a Genevan watchmaker who was renowned for the quality of his work and problem-solving capabilities. After spending 14 years developing complications for another Swiss watch manufacture, Dubuis founded his own workshop in 1980. It was the perfect meeting ground for the two forward-thinking personalities to connect.

At the beginning, much of the Roger Dubuis brand focus was on interesting case shapes and the retro-grade function, whose liberal use was rather progressive at the time. By 1999, Dias and Dubuis had given their company the express goal of creating distinctive manufacture movements with avant-garde design and certified in their quality by the prestigious Poinçon de Genève, a mark that only very few watch companies can boast on any of their movements. To

this end, in 2001 the maison built its own modern factory on the outskirts of Geneva to accommodate all the creative horology and new movements coming from the fresh brand.

With the factory completion in 2003, Roger Dubuis became fairly autonomous, meaning it needed to rely only very little on suppliers for movement components. The company not only manufactured its complicated timepieces in the modern Geneva factory, the movements of said watches were also conceived and developed there as were almost all the parts needed for their assembly. And this has continued until today.

In 25 years from the date of founding, Roger Dubuis is able to boast a cache of 23 movements that today power four different collections of watches, some of which are very rare while others are unlimited.

The Excalibur collection was introduced in 2005, arriving on the scene with two explosive calibres: a

skeletonized double tourbillon (Reference RD01SQ) and a minute repeater tourbillon (Reference RD08). It can be seen as the legacy of the company founder, as Mr. Dubuis retired in the same year, three years before luxury watch group Richemont acquired the brand.

The brand's promise stayed the same: Roger Dubuis concentrates on making a watch for right now – inspired by, but not subject to, the past and projecting itself into a future that belongs to the bold and adventurous. The mix of contemporary Haute Horlogerie and constant innovation combined with powerful, extravagant and daring designs is the most exciting way to experience Hyper Horology.

## THE ART OF SKELETONIZING

Today, the skeletonized Excalibur constitutes Roger Dubuis' signature collection with the openworked

Roger Dubuis Excalibur Monotourbillon – a watch made for the bold and adventurous.

Text: Elizabeth Doerr; photo: Roger Dubuis



*Top:* The Excalibur Monotourbillon is housed in a 42 mm case. A dynamic flange with engraved minute track is coated with blue CVD.

*Right:* This version of the Excalibur Monobalancier features a bezel set with 60 round-cut diamonds. Its micro rotor is crafted in pink gold and tungsten.

movements front and center for all to see, no dial necessary or desired.

Thanks to the Excalibur line, these days almost every single watch in Roger Dubuis' collection is skeletonized using a modern type of openworking process that the brand pioneered. The art of skeletonizing a watch is definitely a rare skill, but an even rarer accomplishment is creat-

ing a skeleton movement from the ground up, conceiving only the essential right from the start – in essence, achieving the most nothingness possible while maintaining complete stability and functionality. This progressive style allows the owner of a Roger Dubuis to watch the timepiece at work.

The engineers discovered that it is possible to achieve a desired result by starting from scratch instead of working around design decisions made for other purposes like those in a standard movement. There is no need to plan ahead for material to be removed so things can be laid out in whatever way works for the movement designers' goals. Therefore, Roger Dubuis uses progressive technology at the service of aesthetics.

Thus, the Excalibur watches are designed as such from the begin-

ning, and the alluring effect is quite easily seen in the finished pieces. This starts with the architecture as numerous clean-cut lines in a traditionally skeletonized movement are exceedingly uncommon. Since Roger Dubuis was able to direct the shape of the openworking, the brand's engineers also created a star theme that echoes throughout the entire line.

The extra surfaces and edges must be treated and finished after being cut. And in a movement that meets the Poinçon de Genève standards this means a large amount of extra work: every single component, regardless of the material it is composed of, is finished by hand.



Photos: Roger Dubuis

Straight lines in a traditionally skeletonized movement are exceedingly uncommon. Since Roger Dubuis was able to direct the shape of the openworking, the brand's engineers also created a star theme that echoes throughout the entire line.

**REVOLUTIONARY  
MATERIAL**

New is the very determined Roger Dubuis Excalibur Monotourbillon, which has been reinterpreted for today in a more contemporary size and look: it is housed in a 42 mm case, which is made of cobalt. The case back, though, is made of a revolutionary material called Cobalt CarTech Micro-Melt BioDur CCM™, a non-magnetic cobalt-chromium molybdenum alloy that is exemplary in its high strength, resistance to corrosion, and wear and tear. The strap is in premium blue calf leather.

As this collection dictates there is no dial, so we can see the lightness and architecture of the movement in all its glory. Additionally, there is a dynamic flange with engraved minute track that is coated with blue CVD (chemical vapor deposition). Polished, it boasts rhodium-plated hour markers and luminous Super-LumiNova at the five-minute marks. The hands in white gold have satin finishing on the angled surfaces and are luminous at their tips for optimal legibility.

As a bearer of the Poinçon de Genève, every single surface of the 194 components that make up manually wound Caliber RD512SQ is individually finished to the highest degree, including the polished right angles. Very noteworthy is the light tourbillon cage at 7 o'clock, whose lower bridge is made of titanium while the upper cage is made of Cobalt CarTech Micro-Melt BioDur CCM™, a material that allows Roger Dubuis' watchmakers to create a perfect mirror polish.

The structural "star" of the "base plate" levitates above the spring barrel, which provides 72 hours of energy when fully wound thanks to the movement's reduction in weight. This optimization has allowed an important factor for wearer comfort: 72 hours power reserve in the movement ensures that its wearer can put the watch down on Friday night and pick it up again on Monday morning still ticking.

Taking comfort into consideration, Roger Dubuis now offers a range of five new strap sizes that ensure that the buckle is always centered on the wrist regardless of the wearer's wrist size. A quick-release system offers ultimate flexibility in wardrobing colors and functional-

ties. The Roger Dubuis Excalibur Monotourbillon is available in an edition of only 88 pieces.

**THE RESULT OF  
ADVANCED RESEARCH**

Roger Dubuis has been experimenting with modern materials in recent years, and the Excalibur Monobalancier shows off the results of the high-tech research and development with panache.

The brand's aesthetic pushing of boundaries in this arena includes an updated 42 mm case in its patented Eon Gold™, a 5N gold alloy that according to the maison is more resistant to tarnishing when exposed to extreme conditions. The clean-cut, sharply notched fluted bezel is

another signature element of today's Excalibur watches, and it looks great in this new material.

The skeletonized dial featuring Roger Dubuis' signature star-shaped bridge leaves plenty of space to highlight the new automatic micro rotor Caliber RD720SQ with 72-hour power reserve. That is an incredible length of power reserve for a micro rotor, even if this one is crafted in pink gold and tungsten. Roger Dubuis also explains that the balance wheel inertia has been doubled to improve stability of the

movement and make it less sensitive to shocks. An optimized escape wheel in high-tech diamond-coated silicon also improves efficiency, especially as it is paired with adjustable diamond-coated silicon pallet stones and a new lubricant.

The Excalibur Monobalancier is available in several Eon Gold™ and ceramic versions, each certified by the Poinçon de Genève. In July 2022, the manufacture also presented a fully polished titanium version made in collaboration with Japanese artist Hajime Sorayama. ♦

*Left:* The balance wheel of the Excalibur Monobalancier.

*Below:* The sharply notched fluted bezel is a signature element of Excalibur watches.



Photos: Roger Dubuis

# TRUE BLUE

Few achievements can rival the inner beauty of a mechanical watch. Its exclusive details include blued components such as hands or screws, which continue a long tradition and embody genuine craftsmanship.



INSIDE THE WATCH  
BLUED HANDS AND SCREWS

A beautiful watch is truly a marvellous creation. Connoisseurs especially relish the fascination of aesthetic movements, which are increasingly often visible through glass casebacks. The transparent pane reveals details that testify to a movement's exclusivity – for example, blued screws, which not only hold parts together, but also stand for the perfection of craftsmanship. The same is true for the traditionally blued hands that circle above the dial.

The handsome blue hue originally had to do with the functioning of the components. The appealing colour was an attractive side effect that appeared when steel parts were hardened to protect them from oxidation and corrosion and to give them a more resistant surface. To accomplish this annealing, the hands or screws were heated and then abruptly cooled by immersing them in water or oil. This not only condensed the molecular structure of the metal, making it harder, but also causing it metal to acquire the much-appreciated blue colouration.

Blued hands and screws first appeared on timepieces as long ago as the 16<sup>th</sup> century. Watch manufacturers continue to cultivate this tradition today – for the sheer pleasure of aesthetics and traditional craftsmanship. Bluing metals to protect them is no longer necessary because other processes have been developed for this purpose in the meantime. But blue hands and screws are still appreciated as expressions of fine artistic watchmaking and as high-quality decorative elements – assuming, of course, that they are blued by heating, as in the past.

Traditional bluing is based on a chemical reaction. When steel is



Fine details: the Glashütte-based manufacture A. Lange & Söhne relies on traditionally blued hands and screws, as in the "1815 Up/Down" model, which has a fourth hand to indicate the power reserve.

heated, the surface of the carbon-containing steel part oxidises. Its colour gradually changes depending on the temperature. The reaction begins with a pale yellow nuance at 225 degrees Celsius. The higher the temperature, the darker the colour, which changes from dark yellow to reddish brown, red, violet and finally to blue at around 300 degrees. Light blue appears at 310 degrees, followed by light grey at temperatures above 320 degrees.

The components are heated either in a small oven or over an open flame. The secret of bluing lies in allowing the correct temperature to work for the right length of time. This demands intuition and experience: a few seconds more or less heating can result in a significant difference in the part's colouration. Other factors can likewise influence the final result. For example, if there were

traces of dirt or grease on the surface, discoloured flecks or irregular colouring could occur. Steel hands and screws are therefore scrupulously cleansed beforehand and thoroughly ground and polished afterwards.

After bluing, the screws and hands are meticulously examined and painstakingly sorted according to the various shades of blue, because the basic shade of the colour can differ. The goal is to use precisely the same shade of blue for pairs of hands and for all the screws in a movement.

Incidentally, not all screws in a watch movement are necessarily blued. In Glashütte, for example, it is traditional to blue only those screws that affix a frame such as wheels or bridges. Screws that affix functional parts simply gleam with finely polished heads. At A. Lange & Söhne, the blued screws are not inserted into the movement until the very end, in an extra work step. They hold the characteristic gold chatons that make every movement from this manufacture unmistakable. ♦



**Michael Sager**  
Head of Watch Atelier

This trained watchmaker has directed the watch atelier at Gübelin in Lucerne for the past nine years.

Photos: A. Lange & Söhne (4)



  
JAEGER-LECOULTRE



POLARIS

PHOTOGRAPHY ATTILA HARTWIG  
STYLING HUGO BRULS

# INTO THE BLUE

Blue in every imaginable shade is an absolute classic among watches. Blue can be found on dials, hands and wristbands. But what happens when blue watches go for a dive? Completely new tones and reflections appear, as you can see in this photo spread.

This ladies' watch from Patek Philippe presents all 24 of the world's time zones as a double wreath of grey place names on a blue annulus. Manually engraved guilloché embellishes the disc at the centre of the dial of Ref. 7130G-016 - Complicated Watches. Sixty-two diamonds adorn the case of this new version, which is made for the first time from 750 white gold. A diamond-studded tang buckle crafted from white gold secures the peacock blue alligator leather strap: together, the clasp and the wristband perfectly complement the look of this world-time wristwatch. Self-winding Patek Philippe manufacture Calibre 240 HU coordinates the various displays.



Zenith's Chronomaster Original continues the legacy of the A386, in which the El Primero high-frequency calibre was first deployed. The latest version of the legendary El Primero 3600 chronograph movement provides the brawn, but this timepiece's exterior is delicate and graceful, with diamond-studded lugs, a white mother-of-pearl dial, greyish-blue subdials for the chronograph displays, and a date window at the "4:30" position.

TAG Heuer's Aquaracer Professional 300 36 mm stays watertight to 300 metres, thus qualifying it as a professional instrument. But its elegance and sportiness also cut a fine figure on dry land thanks to an eye-catching dodecagonal bezel made of blue ceramic and a blue lacquered dial, which has a wavy pattern, eight diamond hour indices, three wedge-shaped hour markers and similarly angular hands. A lens in the crystal magnifies the date window.



The Toric with its finely knurled bezel was the first model that Michel Parmigiani launched after establishing his own manufacture in 1996. Its design followed the principle of the golden ratio. Parmigiani Fleurier celebrated this model's 25<sup>th</sup> birthday in 2021 with the launch of an anniversary watch in an unlimited edition. The Toric Héritage 25<sup>th</sup> has a 40.8-mm-diameter case made of 18 karat white gold. The blue dial with applied Arabic hour numerals is finely embellished with guilloché. An arcing date window at the "6" is a distinctive feature of the series. Certified as a chronometer by the COSC, automatic Calibre PF331 has a guilloché-embellished oscillating weight made of 22 karat yellow gold, which collaborates with two serially connected barrels to build up a 55-hour power reserve.



Glashütte Original's PanoMaticLunar is "eccentric" in the truest sense of the word because it has an off-centre subdial for the hours and minutes and an additional eccentric subdial for the seconds. The arrangement is eccentric, but also extremely harmonious, because all the proportions of this watch follow the principle of the Golden Section. The red gold case contrasts appealingly with the handmade dial, which has a colour gradient from blue to black. Details that typify Glashütte Original include the large panorama date at the "4" and the extremely lovingly designed moon-phase display with red gold stars and moon against a galvanised silver sky. In-house automatic Calibre 90-02 controls all of the PanoMaticLunar's fascinating displays.

With characteristic understatement, Hublot chose the name "Big Bang" for its collection of exceptionally designed watches. What began with a resounding bang in 2005 simultaneously laid the foundation for this manufacture's epoch-making success. These wristwatches unite superlative technical craftsmanship with modern materials and techniques. For example, the Chronograph Big Bang Ceramic Blue 44 mm combines a case made of satin-finished and polished black ceramic with mechanical self-winding Calibre HUB4100, which amasses a 42-hour power reserve. A blue satin-finished dial with a sunburst pattern and a blue alligator leather strap earn this watch the right to use the word "blue" in its name.





The panther has been both a symbol and an inspiration at Cartier for more than a century. The suppleness, elegance, power and speed of the eponymous feline are impressively reflected in the Panthère de Cartier watch family, which is instantly recognizable thanks to its multi-piece case, rounded bezel and square dial. The model shown here is particularly graceful: it combines a stainless steel case, a quartz movement and 36 brilliant-cut diamonds on the bezel. The dial features diagonally graduated shades of blue and navy. Two sword-shaped hands indicate the hour and minute.



The three-dimensional dial of this Lycea watch from Bvlgari deserves special attention. It consists of blue aventurine elements that are faceted and individually assembled using a classic *métiers d'art* technique inspired by marquetry. This creates the impression of sunbeams, which stand for modern femininity and glamour. The sunburst gains further radiance from sparkling diamond hour indices and a wreath of diamonds around the bezel. The 33-mm stainless steel case houses a self-winding mechanical manufacture movement. This Lycea reaffirms Bvlgari's equally superlative expertise in the twin arts of jewellery making and watch making.



Probably no other wristwatch displays the time around the globe as vividly and intuitively as Montblanc's 1858 Geosphere. Two domed hemispheres rotate in opposite directions. Each completes one full revolution every 24 hours and is surrounded by a scale, which shows the 24 time zones and is divided into contrasting colours to indicate day and night. This unique complication was developed by Montblanc's watchmakers in Villeret. This watch has a 42-mm titanium case and was inspired by the Minerva professional watches of the 1920s and 1930s, which accompanied many explorers on their adventures. It is also dedicated to the "Seven Summits", which mountaineers liken to the "holy grail".



The star among Roger Dubuis' creations is always the movement, which is showcased in all its essence and mechanical glory (see also p. 54). Shown here is a most impressive example: the Excalibur Monotourbillon in Cobalt Blue, which is manufactured in a limited series of just 88 timepieces. Its new Calibre RD512SQ bears the Poinçon de Genève, which is why each and every component has been meticulously finished by hand. The extra-light tourbillon cage at "7 o'clock" is positioned above a lower bridge made of titanium, while the upper cage is crafted from Cobalt CarTech Micro-Melt BioDur CCM™. This high-tech material is also used for the 42 mm case. Bezel and crown are made of cobalt. A fine blue calfskin strap completes this exceptional timepiece.



Sleekly simple, boldly eye-catching and as precise as a marine chronometer: IWC Schaffhausen's Portugieser relied on these virtues not only to impress the two importers from Porto and Lisbon who commissioned the first Portugieser watches from IWC and whose nationality gave this watch family its name, but also to spark enthusiasm among countless watch lovers worldwide for more than 80 years. The iconic design is based on slim hands, straightforward Arabic numerals and a railway-track minute scale. The illustrated model in the typical "Panda" look bears dark blue subdials that contrast with the white dial and a sporty blue rubber strap. The 41-mm case provides a cosy home for manufacture Calibre 69355, which builds up a 46-hour power reserve.

Manufactured in a limited series of 800 watches, Jaeger-LeCoultre's Master Control Calendar has two particularly striking features: firstly, its navy-blue sunburst dial does not extend all the way to the flange, but is wreathed by a paler blue ring, which improves the legibility of the hour indices. Secondly, the date is shown by a slender hand that sweeps along a peripheral date circle. This hand jumps 90 degrees between the 15<sup>th</sup> and 16<sup>th</sup> day to assure an unobstructed view of the subdial at the "6", where the passing seconds and the phases of the moon are shown. A subtle detail for connoisseurs: the tip of the date hand is red and anchor-shaped – an allusion to the form of Jaeger-LeCoultre's logo.



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DEFY SKYLINE

# MY LIFE, MY STYLE

Former Miss Switzerland **LAETITIA GUARINO** is a doctor and a model.  
Here she tells us about the things she loves and is inspired by.



## Heart Project RED CROSS

“Humanitarian commitment has always been a part of my life. We even went on a humanitarian trip to India with my mother. The Red Cross is particularly close to my heart and I have been its ambassador since 2018. Our last project in Laos was very emotional for me. We visited villages in the mountains and jungles to promote women’s and children’s health – providing medical care to pregnant women, vaccinating, preventing sexually transmitted diseases. If I have the chance, someday I would like to start my own association.” [www.redcross.ch](http://www.redcross.ch)



## Favourite Place CAPRI

“There are three things I love most about Capri: Da Paolino, a restaurant under a canopy of lemon trees; Fontelina, a private beach club where you can relax on a lounge facing the Faraglioni and enjoy a beautiful view of nature; and the Gulf of Naples – my family is originally from Naples.”



## Favourite Museum PALAZZO GRIMANI, VENICE

“I visited this museum with my family last year. Classical sculptures have been returned here to their original place after four centuries. It’s fascinating to see the symmetry, balance, harmony and movement in the sculpted figures. Art fascinates me; I also paint myself. I would like to learn sculpture if I can find the time. A topic that moves me: What is beauty? And how has it been defined on the human body throughout history?”



## Favourite Photographer STEVE MCCURRY

“Steve McCurry makes great portraits of children all over the world. His work shows conflicts, declining cultures, ancient traditions and contemporary culture in equal measure. But his images always have a human element, which is also what made his famous picture of the Afghan girl such a powerful image. What he does is much more than photography: he shares emotions.”



## Favourite Furniture LIGNE ROSET “TOGO”

“I have always been interested in interior design. I might even have become an interior designer if I hadn’t studied medicine. One of my dreams is to buy a flat and completely redecorate it in a mix of vintage and modern styles. There would definitely be room for the vintage sofa ‘Togo’ that I bought a few years ago. It’s over 20 years old, but it’s still in perfect condition.”

## Favourite Dish SPAGHETTI ALLE VONGOLE

“*Spaghetti alle vongole* is my favourite dish to cook for my family and friends. I love enjoying good food around a table with my loved ones. Those are life’s most beautiful moments for me. Sharing good pasta makes me definitely happier than caviar.”



“A topic that moves me: What is beauty? And how has it been defined on the human body throughout history?”



## Laetitia Guarino Doctor and model

Born in 1992 in Vaud, Laetitia Guarino is an assistant doctor for plastic and reconstructive surgery at the Inselspital Bern. She models and is committed to humanitarian work, including as an ambassador for the Swiss Red Cross. She was chosen “Miss Switzerland” in 2014.

Photos: SRK/Nicolas Righetti (1), iStock/1001nights (1), AdobeStock (1), Fontelina/Umberto D’Aniello (1), Da Paolino (1), Ligne Roset (1), Wikimedia/Palgr (1)



Photo: Reinhard Schmid/Huber Images

# IN THE SPARKLE OF WATER

Geneva and its landmark Jet d'Eau in the harbour. The city is divided by the Rhône, which flows through Lake Geneva.

Water is everywhere in Geneva. Not only is the metropolis located on Lake Geneva, which is the lake with the largest volume of water in Europe, but the Rhône and Arve rivers also flow through the city. Water plays a correspondingly major role here. And the opportunities to experience Geneva on, by and in the water are equally diverse.

It is no exaggeration to say that without water, far fewer clocks and watches would have been manufactured in Geneva. Conversely, the world-famous Jet d'Eau fountain in the city's harbour would probably never have been built without timepieces – because water powered the machines that were used to make clocks and watches in Geneva's many manufactories in the late 19<sup>th</sup> century. When the machines were switched off at the end of each working day, Geneva's pipeline network suddenly had to cope with excess pressure, which needed to be released quickly before the pipes burst.

The resulting fountain was 30 metres high. Nowadays the Jet d'Eau soars 140 metres into the air. Its nozzles spray 500 litres of water per second at a speed of 200 kilometres per hour. The jet scatters as the water falls back towards the water's surface, forming a plume of fine droplets that refract the sunlight. The Jet d'Eau has been without a practical function for a long time: the last water-powered motors in the city's factories were switched off in 1958. Today the Jet d'Eau mounts skyward solely to delight the city's residents and visitors.

But the fact that Geneva's landmark has to do with water and its radiance is by no means coincidental. Water is everywhere here. Lake Geneva, on whose southwestern tip the city

has developed, is Central Europe's second largest lake. It has an area of 582 square kilometres and contains a greater volume of water than any other European lake. The lake assures a mild climate in the city all year round and connects Switzerland with France. In the French part, it is called "Lac Léman", which recalls its ancient name: the Celts named it "Lem an", which means "big water". Along with the large lake, two major rivers – the Rhône and the Arve – meander through the city.

Geneva's lakefront and riversides are lined with quays and jetties, magnificent houses, parks and sights of interest. The views from a boat's deck offer many exciting vistas of the city, which is often described as "compact", i.e., with houses crowded closely together. The Rhône divides Geneva into two halves. North of the river lies the Quartier International, where the headquarters of more than 100 international organisations lend a cosmopolitan flair to the district. The southern riverbank borders the Old Town, Switzerland's largest historic city centre, with its narrow cobbled streets, secret passageways and St. Peter's Cathedral, which was a stronghold of the Reformation.

## SWIM WITH A VIEW

Not far from the Jet d'Eau lies a favourite spot of the Genevese: the "Bains des Pâquis" was originally a



bathing establishment in austere Bauhaus style atop steel pontoons in the lake. It now operates 365 days a year and is also an important attraction in the wintertime thanks to its sauna and hammam. The views from here of the harbour, the massif of Mont Blanc and the sun setting be-

hind Lake Geneva are also very beautiful. Many people use the jetty simply as a meeting place, where they come to chat and stroll or to enjoy a tasty cheese fondue. Opposite the “Bains des Pâquis” on the other shore of the lake, a long and wide sandy beach evokes holiday

feelings in the midst of the city. If you love action, you can go wakeboarding (or learn how), enjoy windsurfing, try your luck at stand-up paddling or even fly over the water standing up with on a so-called “foil”. An exceptional bathing area was created near the Geneva Yacht Club in 2019: a ring-shaped, wood-covered concrete platform that looks like an oversized bagel invites you to sunbathe, swim and rest. The hole in the centre of the “bagel” is a shallow swimming pool for children. From spring to autumn, the white sails of countless boats compete with the white plume of the Jet d’Eau. Lake Geneva is an enormous playground for people who love wind-



and motor-powered watersports, so it’s no coincidence that the city repeatedly produces famous sailors such as Alan Roura, who holds the record for the fastest wind-powered crossing of the Atlantic. The lake also provides speedy access to many other charming destinations on the lakeshore, for example, Nyon, Lausanne, Montreux, or the medieval towns of Yvoire, which is famed for its enchanting floral decorations, Thonon-les-Bains with its numerous museums and galleries, and Evian with its historic thermal baths. There are some 70 marinas to choose among. People who don’t own their own boats can rent a vessel ranging from a paddle boat, through a fishing boat to a houseboat, or opt to board a steamboat from the Belle Epoque and take a short cruise across the lake, gliding past the vineyards and castles that overlook the shore. Four lines of lit-

tle yellow waterborne taxis, the so-called “mouettes” (French for “seagulls”), connect the two sides of Geneva’s harbour all year round. Of course, those who prefer to use the current of the water and their own muscles to get around can do so on Lake Geneva. And the city’s two rivers, the Rhône and the Arve, are also ideal for canoeing. The Arve even offers the option of action-packed white-water rafting along a route that alternates between relaxing, calm expanses and exciting, fast-flowing stretches. **A FASCINATING NATURAL SPECTACLE** The two rivers conjoin at the “Pointe de la Jonction”, where you can often witness a spectacular natural event that you would otherwise expect to see in South America. The clear, blue-green water of the Rhône, which descends from Lake Geneva,

mixes with the turbid, sandy water of the Arve, which carries a load of dissolved solids down from the glacier of Mont Blanc. The waters don’t really mix at first, so half of the river looks clear and transparent, while the other half has a milky appearance. The lake’s water is not only a source of joy for enthusiasts of watersports. It also provides energy to heat and cool 50 large buildings in the city, and plans call for their number to increase to 350 by 2035. Rather than using the kinetic energy of the water as in the early years of the Jet d’Eau, today’s modern facilities exploit temperature differences in the lake’s water. The aim is to gradually replace air conditioning and to make oil and gas heating obsolete. The project is promoted by Geneva’s SIG utility company, which says, “the lake is a local and nearly inexhaustible source of energy.” ♦

With the best view: the new Eaux-Vives beach opened in June 2019.

Natural spectacle: the Rhône and Arve rivers conjoin in spectacular fashion.

Wakeboarding and windsurfing: you can do both in the midst of the city.

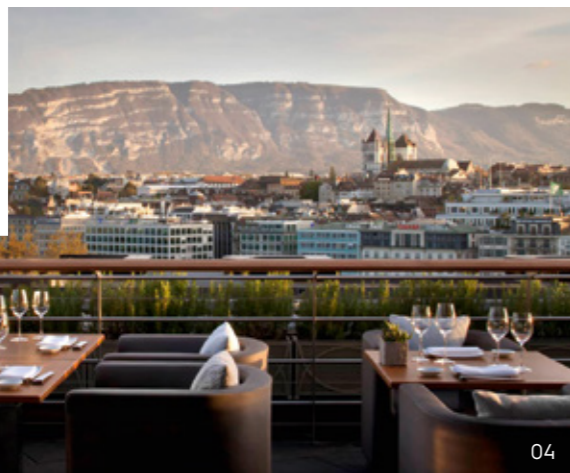
A new concrete and wooden bathing platform has been built near the yacht club.



Whether by sailboat or steamboat, there are many ways to explore Lake Geneva.

Photos: Geneva Tourism (3), Switzerland Tourism/Andre Meier (1), wake-up.ch/Nico Pollet (1)

# DON'T MISS OUT...



**Eric J. Mayer**  
*Boutique Manager*

Eric J. Mayer was born in Geneva and grew up in Lugano. He attended the Ecole Hôtelière de Lausanne and has worked for hotels in Dubai and in the Caribbean and for luxury brands. He has been the manager of the Gübelin Boutique in Geneva since 2020.

## 01 BREAKFAST

Start a sunny day in Geneva with coffee and croissants at **Globus** on Place du Molard. It's very entertaining to watch the hustle and bustle around the square.

Rue du Rhône 48, 1204 Geneva  
[www.globus.ch](http://www.globus.ch)

## 02 LUNCH

For lunch, I recommend the **Balila** restaurant in the Hotel Longemalle. You can make yourself comfortable on the terrace here and enjoy the view of the Place de Longemalle.

Treat yourself to outstanding Lebanese cuisine by chef Hussein Hadid.

Place de Longemalle 13, 1204 Geneva  
[www.longemallecollection.com](http://www.longemallecollection.com)

## 03 AFTER-WORK

There are many options for after-work drinks in Geneva. I'm always delighted by the glorious views of Lake Geneva and the surrounding mountains from the **MET Rooftop Lounge** atop the Hôtel Métropole.

Quai du Général-Guisan 34, 1204 Geneva  
[www.metropole.ch](http://www.metropole.ch)

## 04 DINNER

For dinner we switch to a different roof: this one is atop the Four Seasons Hotel des Bergues. Look forward to the finest sushi at **Izumi** and be sure to reserve your table in advance.

Quai des Bergues 33, 1201 Geneva  
[www.fourseasons.com/geneva](http://www.fourseasons.com/geneva)

If you are fond of Peruvian cuisine, the **Yakumanka** at the Mandarin Oriental Hotel is worth a recommendation.

Quai Turrettini 1, 1201 Geneva  
[www.yakumanka.ch](http://www.yakumanka.ch)

## 05 NIGHTLIFE

When the weather is fair, you can end your day in Geneva at **Les Voiles** on the beach or at **The Leopold Room Bar & Lounge** at the Hotel d'Angleterre.

Quai de Cologny 5, 1223 Cologny  
[www.les-voiles.ch](http://www.les-voiles.ch)

Quai du Mont-Blanc 17, 1201 Geneva  
[www.dangleterrehotel.com](http://www.dangleterrehotel.com)

Photos: Balila/Hotel Longemalle (1), Izumi/Hotel Four Seasons Geneva/Will Pryce (1), Les Voiles (1)



Montblanc 1858 Black Iced Sea

# DECLARATIONS OF LOVE

Thomas Liu Le Lann's works of art are inspired by the strongest of feelings. For the cooperation with Gübelin Jewellery at artgenève, a second inspiration was added: a rare padparadscha sapphire.

Anyone who enters an exhibition by Thomas Liu Le Lann can hardly get past them. They flatten themselves with an aura of ennui against the wall. Seven of them ride tricycles in circles. They wear harlequin masks and look somewhat sleepy or perhaps even a bit depraved, as the artist himself says. He calls them "soft heroes" and they have become one of his trademarks. Their view-

ers can vividly imagine the fun he had destroying every stereotype of masculinity with them and putting softness, fragility and passivity in its place.

Thomas Liu Le Lann explains that his first "soft hero", which he created in 2018, depicted his fiancé, with whom he was living in Taipei at the time. His inspiration for the character came from "Astro Boy", a Japanese manga classic about an android – a robot child who learns to develop human feelings. Thomas Liu Le Lann loved these stories. He added many new "heroes" as the years went by: friends, fleeting encounters, each captured in a story and a sculpture that emerges from their story. They all have names – not their real names, but each has a significance in Thomas Liu Le Lann's life. His artworks and exhibitions can thus also be "read" as a serialised autobiographical novel. He counts writers such as Marguerite Duras, Paul B. Preciado, Guillaume Dustan and Hervé Guibert or Dennis Cooper, along with "Astro Boy", among his greatest influences and sources of inspiration.

Thomas Liu Le Lann ranks among the most promising young artists in Switzerland. He works in a multidisciplinary manner, writing his own texts and poems, which serve as the basis for the sculptures that he makes from textile, glass or wood, as

well as for his paintings. "I don't draw. I write a lot", he tells us about his approach. "I only draw sewing patterns, and sometimes I make scribbles in my sketchbook. My research and ideas pass through the writing of my stories and poems."

His works tell stories of love, sex, disappointment, lust, desire and

Photo: Nicolas Delaroche Studio (1)



At artgenève 2022, Thomas Liu Le Lann (centre) presented his work "Before Shade and Indifference; Kunstbot IV; Aurora Capsule", here with Pierre Geneston (left, Director Xippas Galerie Geneva) and Eric Mayer (right, Boutique Manager Gübelin Geneva).

longing. Oversized lollipops, pictures made of velvet with sick vinyl hearts that he calls "Deftones": these motifs also run like Ariadne's thread through his still-young oeuvre – because he can always find new sides to them and new levels of meaning in them. They are various scenes in a theatre play. Each is a declaration of

love to someone, or an attempt to explain love, or at least to finally understand it.

Thomas Liu Le Lann was born in Geneva in 1994 and grew up in the metropolis on the Rhône. He describes his artistic "moment zero" as dance performances in Nantes in 2015, where he studied art and

*Left: "Soft heroes" like this one populate the fantasy worlds and exhibitions of Thomas Liu Le Lann.*



Thomas Liu Le Lann describes his approach: “I draw sewing patterns and sometimes I make scribbles in my sketchbook.”



The inside of the “Kunstbot”: a flower pistil with stamens made of glass that could give rise to a sapphire.

The sculpture is composed of a pink, transparent upper part and an orange lower part.



founded a collective with friends to choreograph theatre performances. “That’s when I felt like I was really getting into art”, he says. So why didn’t he pursue dance as a form of expression? Dance remains very present in his work, Thomas Liu Le Lann says: “My sculptures are bodies or objects of penetration. The attitude of the sculptures is almost always the same, as is their movement. It’s, therefore, one and the same dance.”

After completing his bachelor’s degree in Nantes, he returned to Geneva to study with Lili Reynaud Dewar and Verena Dengler at the Haute Ecole d’Art et de Design (HEAD) in Geneva. He was awarded the HEAD Gallery Award in 2018. This accolade prompted the renowned gallery Xippas to offer him the opportunity to present his work in an exhibition on Xippas’ premises

in Geneva. In the same year, he also received the New Heads Fondation BNP Art Award, which earned him solo exhibitions at the Musée des Beaux Arts in Le Locle and at the stand of the Fondation BNP at artgenève. Various solo and group exhibitions followed in New York, Vienna, Paris, Grenoble and Arles.

His cooperation with Gübelin Jewellery at artgenève 2022 thus closes a circle, while simultaneously adding a new facet to his oeuvre. Instead of many “soft heroes”, only two works took centre stage here: the sculptural cocktail ring “Flaming Grace” by Gübelin Jewellery and the sculpture “Before Shade and Indifference; Kunstbot IV; Aurora Capsule” by Thomas Liu Le Lann. The starting point and inspiration for both works are the structures that a microscope revealed inside a padparadscha sapphire and the unique



The individual parts of the artwork were made at a renowned glassblowing workshop in France.

colour of the gem, which is radiant with orange and pink tones.

Thomas Liu Le Lann’s work is unmistakably another excursion into robotics, which has occupied him since his youth. At the same time, this artist returns to and continues a motif that he had used previously – because before the “Aurora Capsule”, there was already a series of three “art bots” that cited motifs from the 1960s, 1970s and 1980s. His fourth art bot now consists of two halves: an opaque orange half and a transparent pink upper half that offers a view into the inner life, where – as inside a flower – a pistil and stamens made of glass rise up.

“This sculpture is a fantasized object, quasi-divine, which could generate a sapphire in its centre thanks to a miraculous force”, says

Thomas Liu Le Lann as he describes the idea behind his work. “At the same time, I wished to create a formal answer to the jewellery world by working with blown glass in order to create an intricate form that flickers between two clear colours, orange and pink.” Indeed, there are many parallels between melting gold and melting glass: in both instances, a liquid material gains its shape through artful manual craftsmanship.

#### A LONG SEARCH FOR THE RIGHT COLOURS

For the production of the sculpture, as with other works, he collaborated with a glassblowing workshop near Lyon. “As an artist, I have the ideas and they help me with the realisation. They always find ways to accomplish the project, even if it seems

impossible at first”, says Thomas Liu Le Lann. It can take one or even two years before a work is really finished. In the case of the “Kunstbot IV”, it took a lot of experimentation to find precisely the right colour tones for the glass. The pigments for the pink glass ultimately came from Australia, while those for the orange base were sourced in Germany.

Thomas Liu Le Lann’s works of art will be on display in France at the Maison des Arts Georges & Claude Pompidou Centre d’Art Contemporain Cjarc until November 2022 and afterwards in a group exhibition at CAPC Bordeaux until April 2023. He has also been invited to spend a month living and working in Palermo, which will most probably give him enough time to meet and create new “soft heroes”. ♡

Ocean paradise: the exhilaration of diving can make people forget that the oceans produce 70 per cent of all the oxygen on Earth.

# PROTECTING OUR ORIGINS

They are the source of life: our planet's oceans provide us with oxygen to breathe and store potentially harmful carbon. We would not exist without the oceans, which is why we must protect them. The La Mer Blue Heart Oceans Fund is committed to this goal – and can count on celebrities' support.

He is constantly diving. Sometimes in Asia, sometimes in the Caribbean, sometimes in California. It runs in his family. His grandfather Jacques Cousteau already explored the depths of the oceans and showed the world what he saw there. Thanks to the fascination of his moving images, millions of people went “arm-chair diving” in their living rooms in the 1960s. Never before had a diver filmed the underwater world in a comparably colourful, spectacular and entertaining way.

But this alone is not enough for his grandson Philippe Cousteau. Having grown up with oil disasters, species extinction and waste dumping, this 42-year-old is keenly aware of the threats that face the oceans and creation as a whole, and he is dedicated to protecting both. His commitment is also a tribute to his father,

whom he never knew: Jacques Cousteau's son Philippe Pierre Cousteau followed in his father's footsteps and become a marine biologist, but he died in a plane crash six months before his son was born. Philippe Cousteau describes his ancestors and his mission: “My father and grandfather opened the world's eyes to the wonders of the sea. I try to transform man's negative impact on the environment into a positive one.”

He is an environmentalist, reporter and businessman, and he calls himself a “social entrepreneur” when he has to use one title to describe all his projects. Together with his mother Jan and his sister Alexandra, the U.S. citizen co-founded and runs the EarthEcho International Foundation, which supports various conservation programmes and trains young people to act in an ecological-

ly sustainable way. Cousteau also has an investment fund on Wall Street and an agency that advises companies on sustainability.

Philippe Cousteau is a busy and sought-after entrepreneur who is constantly travelling and has little free time. But he finds time and energy for a special project that is particularly close to his heart: the La Mer Blue Heart Oceans Fund. Philippe Cousteau serves as one of its ambassadors because of what he describes as the Fund's “sincere and authentic support for nature conservation”.

## BEAUTY THAT COMES FROM THE SEA

Thus far, more than nine million U.S. dollars to protect sixteen million square miles of unique marine habitats around the globe have been contributed by La Mer, an international cosmetics brand that wants to return part of its sensational success to the ocean, which is the source of the label's sensational success.

The aerospace physicist Dr Max Huber took his destiny into his own hands after suffering severe facial burns while researching rocket propellants in the early 1950s. Twelve years and more than 6,000 experiments later, he found a way to harness the regenerative powers of the sea. Max Huber discovered a bio-fermentation process that transforms seaweed and other natural ingredients into inestimably valuable Miracle Broth™. This cell-renewing elixir

Text: Nicole Maibaum, photos: La Mer Blue Heart Oceans Fund



Commitment to the oceans:  
for the Blue Planet of the next  
generation.

Marine habitat: the oceans  
are home to countless species  
of animals and plants.



Marine harvest: algae provide the basis for rich skincare products.

is the basis of Crème de La Mer, an extraordinarily effective skincare product that stars such as Naomi Campbell, Viktoria Beckham and Madonna swear by. Crème de La Mer is now also available in the new TimeVallée flagship store on Schweizerhofquai in Lucerne (see also p. 105). This remarkable cream is a legendary beauty product that would not exist without the oceans, which is also why the La Mer Blue Heart Oceans Fund was founded in 2017 to support marine conservation projects around the world.

For example, the fund has already helped The Nature Conservancy to plant over 400,000 mangroves in the Dominican Republic. And in cooperation with the Rendu Ocean NPO Development Center, more than 100,000 kilogrammes of rubbish were collected along China's coasts. The La Mer Blue Heart Oceans Fund also supports the GreenWave non-profit organisation,

which works with fishermen, indigenous groups and coastal communities in North America that are affected by climate change. GreenWave's goal is to create 400,000 hectares of regenerative ocean crops in the next ten years.

The overarching goal behind all these activities is to ensure that our Earth remains the precious Blue Planet. Oceans cover more than 70 per cent of our globe's surface and are absolutely essential for our survival. The oceans have already

stored over 50 times more carbon than the atmosphere and have absorbed one-quarter of the CO<sub>2</sub> emissions caused by human activities, thus mitigating the effects of climate change. The world's oceans naturally provide for our wellbeing and, just as naturally, we can provide for the wellbeing of the oceans. Philippe Cousteau says: "Many of the problems that we are facing today may seem daunting and discouraging, but the reality is that we all have the power to change the world." He is

"Many problems may seem daunting and discouraging, but the reality is that we all have the power to change the world."

**Philippe Cousteau**, *environmentalist and entrepreneur*

convinced that if each of us personally ripples the surface of the water, then together we can create high and world-changing waves.

**FAMOUS NAMES THAT  
MAKE HIGH WAVES**

For many people, Philippe Cousteau is certainly the best-known supporter of the La Mer Blue Heart Oceans Fund, but he is by no means the only one. Also on board is Dr Ayana Elizabeth Johnson, who is a marine biologist, policy expert and founder of the New York-based Urban Ocean

Lab, a think tank dedicated to the future of coastal cities. The third ambassador is the marine biologist Thomas Peschak, who works as a commissioned photographer for National Geographic Magazine, ranks among the most influential wildlife photographers of our time and is a multiple winner of the BBC Wildlife Photographer of the Year competition and the World Press Photo Awards. Peschak's photos have impressively documented the beauty and fragility of life on and in the oceans for many years. The La Mer

Blue Heart Oceans Fund also regularly organises event that call attention to the fund and to the precarious situation of the world's oceans. For example, the group of fifty artists who participated in the La Mer Wave Walk charity event in New York City included well-known Hollywood stars such as Sienna Miller and Rita Ora.

These celebrities are drawing cards and provide publicity, but the commitment of numerous volunteers is much more important for the fund. La Mer team members participate in local communities and activities around the world. For example, the La Mer Blue Heart Oceans Fund sponsors the two-day clean-up of Lake Zurich by a team of professional divers. This year, the La Mer Lake Zurich Clean-up took place on 2 and 3 July. ♦

Marine conservationist: Philippe Cousteau is one of the ambassadors of the La Mer Blue Heart Oceans Fund.



Photos: La Mer Blue Heart Oceans Fund



MARGOT ROBBIE



# CHANEL

## J12

IT'S ALL ABOUT SECONDS

SELF-WINDING MANUFACTURE MOVEMENT

HIGHLY RESISTANT CERAMIC WATCH. SWISS MADE. 5-YEAR WARRANTY.

# WHERE THE FUTURE IS MADE

Provenance Proof brings transparency to the value chains of precious stones. The start-up recently created a virtual marketplace, where gems with provenance can be offered.



**Klemens Link**  
*Director, Provenance Proof*

Geoscientist Klemens Link has been Head of Development at the Gübelin Gem Lab since 2016. A co-initiator of Provenance Proof, he has managed the start-up since April 2021.

comparison with reference gemstones, but not the specific mine from which the stone came or the exact date and circumstances of its mining. When and where the gem was processed, who owned it previously, or whether it was formerly part of a well-known piece of jewellery usually remained completely unknown. But jewellery manufacturers and retail customers increasingly often asked gemstone dealers: Where exactly does this gemstone come from and under what conditions was it mined and processed? Fair trade (i.e., equitable conditions in mining and commerce) is becoming progressively more important for many dealers and buyers of jewellery.

“When we first started thinking about Provenance Proof in 2016, the food industry was way ahead of us”, Klemens Link recalls. “We could read the fine print on the labels and find out exactly where our eggs or meat came from, in some instances all the way back to the individual

Proof’s mission is to bring transparency to the gemstone industry. Based on the methods and findings of Eduard Josef Gübelin, the Gem Lab was able to determine with a high degree of certainty the country of origin or the mining region of a coloured gemstone through analyses and

Anyone who talks with Klemens Link should be prepared to hear terms like DNA, blockchain, nanoparticles and tracers. Arcane vocabulary is commonplace in biology, IT, physics, high-tech and futures studies. The director of Provenance Proof knows that a layperson may initially feel intimidated by these technical terms, but he fills each word with life and enthusiasm. What lies behind these terms becomes clearer and more fascinating the longer one talks with him. And one soon understands that Provenance Proof is an open laboratory for the future, where terms like “virtual marketplace” and “NFT” are increasingly playing a role. But first things first....

Provenance Proof, which essentially means “guaranteed origin”, was born from an initiative by the House of Gübelin. Since 2020, Provenance Proof has been a start-up, independent of the Gübelin Gem Lab, where Klemens Link had worked for many years. Provenance

Provenance Proof develops tools that bring greater transparency to the value chains of gems.

The Provenance Proof Blockchain securely documents every step in the lifetime journey of a gem.



Thanks to the work of Provenance Proof, the origins of gemstones can now be proven with certainty.

hen or cow, but we knew little about the conditions surrounding the origins of gemstones.” Provenance Proof set out to fill this gap by bringing verifiable transparency to the entire value chain of gemstone production – from the mine to the retail customer.

#### INVISIBLE MARKINGS

“The system that we have developed is superior to the one which is used in the food industry today”, Klemens Link self-confidently affirms. At the same time, Provenance Proof also continues the work and the pioneering spirit of Eduard Josef Gübelin in the 21<sup>st</sup> century. Contemporary technologies offer new ways to securely preserve proof of origin, right from the start of the value chain in the mine.

The first milestone that Provenance Proof achieved was the “Emerald Paternity Test”. In this procedure, which was developed together with a spin-off of the ETH Zurich, so-called “nano-labels” are infused into gemstones. These miniscule labels are technologically modified DNA particles, each a mere 0.0001 millimetre in size, which float in a solution. Data such as the name of the mine, the date of the gem’s extraction and other information are encoded in the DNA. When the stone is immersed in the solution, the nano-labels penetrate deep into the stone and are deposited there. These labels are totally invisible to the human eye and even to microscopes, but the information can be “read out” again by immersing the gemstone in a special solution, which

transports nano-particles out of the stone so that special equipment can decode the cached data.

As its name suggests, this procedure was primarily used with emeralds, which often contain so-called “channels” through which the DNA can penetrate into the interior of the rough gemstone, where it forms a sediment that remains safely and lastingly protected. “In the meantime, we have further developed this method for numerous other types of gemstones and for pearls”, Klemens Link explains. This is why he now prefers to use the phrase “Physical Tracers” (i.e., physical markings on or in the gemstones) rather than “Emerald Paternity Test”. Physical Tracers can be used to mark both rough stones and cut specimens.

With some types of gemstones, which have extremely smooth and flawless surfaces, the particles often adhere only to the surface, not to the inside of the gem. “As a result, the marking can be lost during polishing”, says the expert. “But in addition to the physical marking, the stones are also digitally recorded from the beginning in the blockchain developed by Provenance Proof, so the information is documented in every instance.”

Blockchain? Most people are probably familiar with this neologism from the world of cryptocurrencies. Basically, a blockchain is a public database with decentralised distribution. Blocks of information are stored in encrypted form in the blockchain. Each added item of information chronologically creates a new entry in the database, thus stringing the individual items together like a chain. Each specific entry can only be decrypted by means of a hashtag, which refers to the previously entered information so that even the slightest change to a previous entry would make all subsequent “keys” worthless. Thus, the data are permanently recorded and protected against subsequent alteration.

#### A LOGBOOK FOR THE GEMSTONE

Provenance Proof adopted this principle and developed a blockchain especially for gemstones. “This made us the first people in the world to apply this methodology outside the financial sector. It is basically a logbook in which the entire history of a gemstone is recorded”, says Klemens Link, who calls up an example on his computer. The page that appears is similar to the Facebook Timeline or LinkedIn, except that the profiled individual is not a person, but a ruby. A photo of the gem in its rough state is displayed, along with information



The 4.11-carat Brazilian emerald in the centre of Gübelin Jewellery’s “Dancing Dunes” necklace is marked with the “Emerald Paternity Test” and recorded in Provenance Proof’s blockchain.

about the mine where it was found, the date on which it was brought to light, and its weight. There is also an entry from the lapidary workshop with details about the cut. Another entry shows the gem in its cut state. Klemens Link can also call up a report from the Gübelin Gem Lab. “Every step in the life of the stone is documented here”, he says. Mines, lapidary workshops, laboratories, dealers: each is welcome to add entries completely free of charge. “But unlike Facebook or LinkedIn, the chronicle cannot be altered afterwards”, Klemens Link adds.

The number of gems recorded in the Provenance Proof Blockchain is growing exponentially. Approximately 500,000 individual gemstones were chronicled in July 2021. One year later, the total had climbed to roughly 3.5 million. More than 500 participants – from mine operators to jewelers – are currently using the system, feeding in and retrieving information. Dealers can pass these data along to their customers. “The more users the system has, the closer we come to our goal of bringing transparency to the entire industry”, Klemens Link explains. How many participants or gemstones can the system accommodate before it reaches its limits? “A blockchain is organised in a decen-

tralised way, so its capacity is essentially infinite”, he assures us.

Provenance Proof’s latest project is a virtual marketplace where precious stones can be presented. And not just any stones: the only gems that can be offered for sale here are jewels that are listed on the Provenance Proof Blockchain, i.e., gems with documented origins. “We are pioneers in this area too”, Klemens Link says, “because this is probably the world’s first digital marketplace for transparent gems and jewellery.” This new feature is precisely what many mine operators, gemstone dealers and jewellers had been waiting for. Now suppliers and people who would like to buy gemstones with verifiable origins can find one another quickly and easily via the marketplace. “Anyone who wants to work with verifiable gemstones will find a huge selection here. And the Provenance Proof Blockchain fully documents each gemstone’s history.”

Klemens Link and his team also have other projects in the pipeline. The abbreviation “NFT” is heard conspicuously often in the corridors of Provenance Proof. What is it all about? “That would be a topic for our next conversation”, says Klemens Link with a wink. We can hardly contain our curiosity! ♦

GÜBELIN ACADEMY

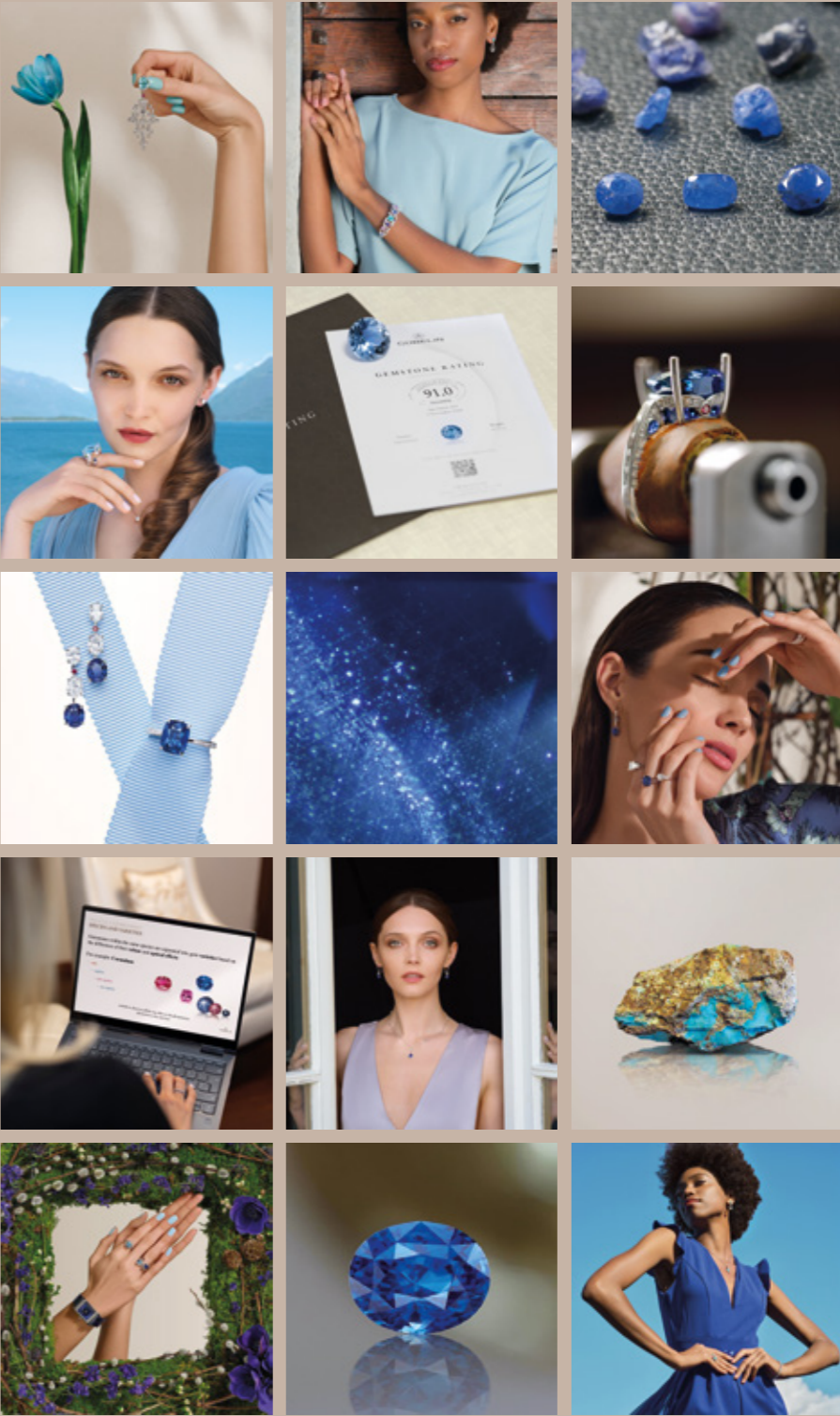
COLOURED GEM PROFESSIONAL  
COURSES 2023



Date	Level	Language
January		
12-13 Jan.	1	English
18-20 Jan.	2	English
23-27 Jan.	3	English
February/March		
15-16 Feb.	1	German
23-24 Feb.	1	English
27 Feb.-03 March	2	English
08-10 March	3	English
13-14 March	Practice days	
April		
17-21 April	2	English
24-28 April	3	English
May		
24-25 May	1	German
June		
15-16 June	1	English
19-23 June	2	English
24-28 June	3	English
August		
30-31 Aug.	1	German
September		
14-15 Sept.	1	English
18-21 Sept.	2	English
25-29 Sept.	3	English
October		
16-20 Oct.	2	English
23-27 Oct.	3	English
November/December		
16-17 Nov.	1	English
20-24 Nov.	2	English
27 Nov.-01 Dec.	3	English
04-05 Dec.	Practice days	

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# WELCOME TO GÜBELIN

## LUCERNE

The Gübelin Boutique Lucerne is on Schwanenplatz, just a few steps from Lucerne's landmarks: the Chapel Bridge and the Water Tower. Enjoy an elegant and relaxed atmosphere while you discover jewellery from Gübelin Jewellery and selected watches from renowned brands such as Patek Philippe, Breitling, Parmigiani Fleurier and Roger Dubuis.



**Adrian Kunz**  
*Boutique Manager*

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## ZURICH

Since 1932, Gübelin has been present on Bahnhofstrasse, the noble shopping boulevard in the heart of Zurich, which is also home to exclusive hotels, designers and galleries. In addition to pieces from Gübelin Jewellery, this boutique also presents watches by Patek Philippe, Bvlgari, Cartier, Chanel, Glashütte Original, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Roger Dubuis and Zenith.



**Martin Handschin**  
*Boutique Director*

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## GENEVA

Opened in 1944, the boutique is located on Rue du Rhône, Geneva's prestigious shopping street lined with houses built in the late 19<sup>th</sup> century. In addition to pieces by Gübelin Jewellery, the Geneva boutique also offers watches by Baume & Mercier, Breitling, Bvlgari, Cyrus, Glashütte Original, IWC Schaffhausen, Montblanc, Parmigiani Fleurier, Roger Dubuis, TAG Heuer and Zenith.



**Eric Mayer**  
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## LUGANO

The Gübelin Boutique Lugano welcomes its customers in an early 20<sup>th</sup> century palazzo on the prestigious Piazza Carlo Battaglini. In addition to pieces by Gübelin Jewellery, the boutique's diverse assortment also includes watches by Patek Philippe, Breitling, Bvlgari, Chanel, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Roger Dubuis and Zenith.



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# INNOVATIVE SHOPPING DESTINATION

Gübelin has opened the first TimeVallée flagship store in Switzerland

## ST. MORITZ

The historic Gübelin Boutique in the famous winter sports resort of St. Moritz was opened in the “Haus Surselva” in 1931. Today it is located in the “Palace Galerie” in the renowned hotel “Badrutt’s Palace”. The Gübelin Boutique St. Moritz invites you to discover precious pieces by Gübelin Jewellery and exquisite watches by Patek Philippe and Hublot.



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## HONG KONG

Since 2013, the Gübelin Private Salon in Hong Kong has welcomed connoisseurs by appointment to an elegant setting, where they are introduced to the fascinating world of gemstones and Gübelin Jewellery. The Gübelin Academy is also located in this building: experts, enthusiasts and collectors attend its courses, which convey specialised knowledge about gemstones.



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With the new TimeVallée Boutique, Gübelin brings an innovative, luxurious and inspiring shopping destination to Switzerland and Lucerne for the first time. The flagship store on Schweizerhofquai is a new destination for all luxury enthusiasts and watch connoisseurs. It offers a selection of more than 20 renowned brands on an area of over 1,000 square metres. Michael Guenoun, CEO of TimeVallée, says: “We are pleased to partner with the House of Gübelin for this unique exceptional retail experience in Switzerland offering the best selection of luxury watches.”

TimeVallée was founded in 2014 as part of the Richemont Group and currently runs 27 boutiques world-

wide. Each boutique sees itself as an inspiring place where watches, jewellery and luxury become sensual experiences. A noble interior design with ample space for generously proportioned product presentations, complemented by diverse digital services, assures unique shopping experiences. In all boutiques, customers and visitors can use digital tools to immerse themselves in the history and collections of the represented brands. Various experience areas have been created expressly for this purpose. At the same time, highly trained sales ambassadors share their knowledge and passion for the world of watches and jewellery. TimeVallée invites visitors to discover, share and experience this fascinating world.

The House of Gübelin has been shaping the jewellery and watch trade in Lucerne for 165 years. With the new partnership for the TimeVallée boutique, Gübelin is now positioning itself even more broadly and diversifying its range.

“We are convinced that the international approach, innovative concept, high quality interior design and the digital possibilities are in line with our image and activities,” explains Gübelin’s President Raphael Gübelin. The opening also shows Gübelin’s commitment to Lucerne as a location, he adds. “We want to continue contributing toward establishing Lucerne as a high-quality travel and shopping destination.”



#### IMPRINT

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## IMMERSE YOURSELF IN HISTORY

Founded in 1923, the Gübelin Gem Lab celebrates its 100<sup>th</sup> birthday in 2023. Thanks to Eduard Josef Gübelin, who is acknowledged as the father of modern gemmology, the laboratory has written a great success story and earned worldwide renown for the name “Gübelin”. In the next edition of “Deeply Inspired”, we take this anniversary as an

opportunity to look back on the achievements of past years. And we will show you how our founder’s pioneering spirit lives on here in the House of Gübelin. You can also look forward to something very special for the anniversary: an inspiring venue will open in Lucerne next year where you can immerse yourself in the history of Gübelin and the Gem Lab.

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