



*deeply inspired*

**INSPIRATION**

The Amazon Delta becomes  
visible in a cocktail ring

**INNOVATION**

Exciting news  
from Lucerne

**TRADITION**

Gübelin opens a museum to  
celebrate its laboratory's centennial





ANNUAL CALENDAR REF. 4947/1A  
BEGIN YOUR OWN TRADITION







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» bracelet. Coloured gemstones create sparkling highlights while spreading lightness and joy.

Gübelin – a Swiss and family-owned firm since 1854

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

Cover photo: Matteo Attanasio



“We have created a new and inspiring venue to commemorate a grand jubilee.”

Discover our new museum at exclusive conditions:



Your promotion code: Deeply Inspired

Dear Readers,

We are celebrating a very special anniversary this year, when the Gübelin Gem Lab commemorates its first hundred years. Originally intended as an in-house facility to assess the quality and authenticity of gemstones for Gübelin’s jewellery atelier (which was likewise founded in 1923), the laboratory went on to acquire an excellent reputation worldwide thanks to the pioneering scientific discoveries and research methods of my great-uncle Eduard Josef Gübelin and to the precise analyses and expert opinions based on them.

However, we must not forget the laboratory’s numerous employees, most of whom are not featured in

the limelight as frequently as the “father of modern gemmology”. Thanks to its members’ tireless work, wealth of experience and attention to detail, our team continues to refine the laboratory’s analytical methods and to set new standards in the industry. Especially in recent years, many exciting new methods and applications have emerged from the laboratory. These include “Gemtelligence” and the “Provenance Proof” start-up, both of which established new trends in gemmology. We are proud that our gemmological laboratory continues to successfully carry on the pioneering spirit of its founders.

But we are not simply celebrating the centennial: we have also taken it as an opportunity to create an inspiring new venue. The Gübelin Gem Museum invites visitors to immerse themselves in the history of Gübelin Jewellery and the Gübelin Gem Lab. The museum displays important milestones from the laboratory’s research in a very impressive and multimedia way, and it also brings to life the history of jewellery and watchmaking. We cordially invite you to visit our new museum, which is located at a prime location in Lucerne: Schwanenplatz 7, on the second floor of the “Haus zum Stein”.

Of course, this issue of “Deeply Inspired” also offers you ample opportunities to learn about anniversaries, pioneers, “witnesses of time” and our Swiss homeland. I wish you much reading pleasure!

Yours truly,

**Raphael Gübelin**  
President





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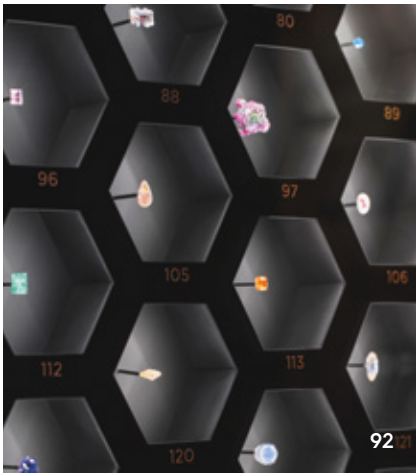
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Photos: Matteo Altanasio (2), Sven Germann (1)

# HUBLOT



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**BIG BANG UNICO**  
18K King Gold and ceramic case.  
In-house UNICO chronograph movement.



# RIVER OF LIFE

The “Flowing River” cocktail ring is an elegant homage to the emerald and the Amazon Delta in Brazil.

Photo: Mauritius Images





The designers discovered shapes and structures inside the Brazilian emerald that reminded them of the Amazon Delta.



A river of diamonds accompanied by emeralds: the "Flowing River" cocktail ring is as dynamic as it is opulent.

The Amazon River meanders through countless bends and curves as it wends its way across South America. The gigantic river flows through the northern part of South America on its 6,400-kilometre journey from the Andes, through Brazil, and into the Atlantic Ocean. Its sinuous progress is especially obvious from a bird's eye view, which reveals the Amazon as a sheer endless ribbon of water, many parts of which are lined with lush green primeval forest, which is still untrammelled and pristine here. Numerous other rivers join the Amazon before it finally flows into an enormous delta on the Brazilian coast, where it branches into countless arms and ultimately empties into the Atlantic Ocean. One of the river islands there – the Ilha de Marajó – is even larger than the surface area of Switzerland.

Carrying more water than any other river on our planet, the Amazon is the lifeline of South America and – together with its surrounding rainforest – a global "climate maker" and the "lungs of the Earth".

#### FLOWING DIAMONDS

This mighty river unmistakably inspired the latest creation from Gübelin Jewellery's atelier. The designers of the "Flowing River" cocktail ring translated the Amazon's characteristic meanders into a "river" of diamonds that flows on both sides of the opulent ring band and winds upwards around the central gem. Thirty-eight specially cut and perfectly calibrated diamond baguettes, each in a channel setting made of white gold, weigh a total of 3.23 carats and form a modern interpretation of a rivière. An additional 48 emeralds

and a pavé of 244 brilliant-cut diamonds artfully surround the adamantine "river", evoking both the dense vegetation that thrives along the banks of the Amazon and the reflections that sparkle on the surface of the great river's sunlit waters. A cabochon-cut ruby crowns each side of the cocktail ring as an unmistakable sign that this creation was born in Gübelin Jewellery's atelier.

#### CHARACTERISTIC SHAPES INSIDE

But where does the ring's relationship to the Amazon come from? Its secret source is revealed by the ring's large central stone, a step-cut emerald with an impressive weight of 5.28 carats. When the designers scrutinized the emerald through a microscope, the shapes inside it reminded them of the widely branching and





**JEWELLERY WITH RESPONSIBILITY**

- **Ethical white gold** with an eco-seal was used for this ring, which means that the precious metal was not extracted anew but recycled in a way that **conserves resources**.
- The two rubies that serve as the design signature of Gübelin Jewellery were mined in Greenland and thus rank among the world's **most responsibly** mined rubies (also see page 52).
- All rubies and diamonds in this ring come from **RJC-certified sources**.
- Gübelin Jewellery itself is also **certified by the Responsible Jewellery Council (RJC)**. Moreover, all reports on the materials used are stored and can be viewed on a digital platform.

ever-fertile Amazon Delta. Inner shapes and structures like these are typical of emeralds. Gemstone experts use the term *jardin* (French for “garden”) to denote the forms that can be seen inside emeralds, each of which has its own “inner life” – as unique as a human fingerprint.

The Amazon also alludes to the central emerald per se. Like the other emeralds in this lavish ring, it comes from the Belmont Mine in the well-known Brazilian mining region of Minas Gerais. These gems are much older than the river: they were formed about two billion years ago, when the magma beneath the Earth’s crust gradually cooled and began to solidify. The Amazon, on the other hand, is a relatively young river: its age is estimated at eleven to twelve million years. It first began flowing when the Andes were uplifted and folded into a vast range of mountains.

**TRANSPARENT ORIGIN**

Information about the exact provenance of the ring’s central emerald is likewise borne inside the gem, where it is encoded with the help of nanolabels, so-called “Physical Tracers”. Nanolabels are invisible even under a microscope, but they can be discerned and read at any desired time. The corresponding procedure, called the “Emerald Paternity Test”, was developed by Provenance Proof, a start-up company that Gübelin launched in 2017 with the aim of bringing greater transparency to the value chain of the gemstone industry. Belmont, the Brazilian mine, was a test partner and has successfully used the process ever since. This cocktail ring thus not only shows its connection to Brazil and the Amazon quite expressively in its design, but also keeps its provenance discreetly hidden in its green depths. ●





# 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 two of our latest creations.



**SAPPHIRE RING**  
DROPS OF WATER

The “Drops of Water” series tells of nature’s infinite and joyful creativity. Deep inside a sapphire, Gübelin Jewellery’s designers discovered round, oval and pear-shaped structures that create fascinating plays of colour. Following this inspiration, the designers chose precious stones in rounded or pear shapes to play the leading roles in “Drops of Water”.

Although sapphires are traditionally associated with the colour blue, they can also be found in every colour of the rainbow. One particularly beautiful example adorns this breathtaking red gold ring: a cushion-shaped yellow sapphire from Sri

Lanka weighing an impressive 12.99 carats. Inspiration from nature is likewise evident in the four pear-shaped pink sapphires that are set on either side of the ring’s band amidst a sparkling pavé of 106 brilliant-cut diamonds. The principal gemstone is flanked and further accented by two pink sapphires in the rare trillion cut (totalling 1.61 ct).

One of Gübelin Jewellery’s iconic rubies is prominently featured on either side of the ring’s band, where each ruby is set directly below the main stone and blends harmoniously into the overall design of this opulent ring.



**CHANDELIER EARRINGS**  
GLACIAL SYMPHONY

A majestic glacier feeding a glittering mountain stream: the “Glacial Symphony” chandelier earrings translate this sublime and refreshing motif into elegant and modern jewellery. In the depths of a sapphire, Gübelin Jewellery’s designers discovered flowing, organically curved shapes and structures that reminded them of a glacier. These earrings accordingly embody a sparkling tribute to the beauty of nature and the creative power of Switzerland’s mountains. Their design reflects the inner beauty of the sapphire and simultaneously symbolises sunlight refracted by drops of water in a mountain stream and by ice crystals in a glacier. This pair of

chandelier earrings is set with sapphires weighing a total of 17.35 carats. An aura of elegance and stylish sophistication radiates from the two cushion-shaped sapphires (5.40 ct and 5.18 ct) that were selected to serve as the principal stones. Their deep blue colour is the hue that is typically associated with sapphires, which traditionally represent loyalty, trust and wisdom. “Glacial Symphony” can be worn in two different ways: either as a classically elegant pair of stud earrings or, for a more festive look, as chandelier earrings with flowing gemstones. Their refined design makes it very easy to transform the studs to chandeliers and vice versa.





The Mergui Archipelago with its bays and its enchanting shades of blue and green inspired the designers at Gübelin Jewellery to create the unique “Blue Lagoon” cocktail ring.



# JOURNEY TO PARADISE

The elegant “Blue Lagoon” cocktail ring transports us to a dream-come-true island world in the Indian Ocean.





Travellers to Asia prize the Mergui Archipelago off the coast of Burma as a largely undiscovered jewel. The few adventurers who have been there rave about this natural paradise. The more than 800 islands of the archipelago offer picturesque bays, pristine beaches, tropical forests and a fascinating underwater world – all in the midst of the Indian Ocean, which glitters here in every conceivable shade of blue and green. Some of these islands have not yet heard a human voice or felt the

tread of a shod foot. The archipelago was not accessible to tourists at all until 1997. Since then, ecotourism has been slowly developing, but its top priority is to preserve the beauty and authenticity of this natural paradise. Why are we so enthusiastic about this archipelago? Because the designers of Gübelin Jewellery discovered colours, shapes and structures deep inside a Burmese sapphire that reminded them of a pristine blue lagoon. Sapphires from Burma

(Myanmar) are renowned for their deep, saturated blue tones. Photographs of the Mergui Archipelago came very close to the ideal of such a lagoon and inspired the designers to create the new and unique “Blue Lagoon” cocktail ring.

# **ROMANTIC BAYS**

The focal point of the platinum ring is the impressive blue sapphire, which weighs more than ten carats and



The view through a microscope into the interior of an impressive Burmese sapphire revealed an image that reminded the designers of Gübelin Jewellery of a paradisiacal lagoon. White beaches, clear water and tropical vegetation: they found all this in the largely untouched Mergui Archipelago off the coast of Burma, which inspired them to create the “Blue Lagoon” cocktail ring.

received 91.3 Gübelin Points. The designers translated the Indian Ocean’s fascinating shades of blue into precious stones. The main gem is accompanied by pear-shaped and round sapphires in graduated shades of blue. Glittering round, marquise and pear-shaped diamonds add further sparkle and are reminiscent of light reflecting off sunlit water. The gemstones are arranged on curved elements that recall the romantic bays of a tropical island.

The ring’s band is likewise curved, echoing the gentle movement of waves rolling onto brilliant white beaches. It is set with sapphire and tourmaline baguettes that create a harmonious colour gradient from blue to green, as can also be seen in the waters of the lagoons. The gemstones, which were specially chosen and cut for this creation, are yet another example of the high level of skill and experience with which master artisans in the

Gübelin Jewellery atelier select and combine coloured gemstones. Gübelin Jewellery also currently only uses gemstones from Burma (Myanmar) that were exported before February 2021. The “Blue Lagoon” cocktail ring was created in over 300 hours of meticulous artisanship in Gübelin Jewellery’s in-house atelier in Lucerne. The photos on the following page illustrate important steps along the way towards its creation.





#### THE INSPIRATION TAKES SHAPE

▲ The multifaceted colour nuances of the Indian Ocean, its gently rolling surf and the tropical forests that cover its islands: the designers translated the images in their minds' eyes into the organic, flowing shapes of the cocktail ring and into the sapphires and tourmalines that they set in a finely graded progression from blue to green.



#### THE SAPPHIRE ENTERS THE STAGE

◀ On the one hand, "Blue Lagoon" was inspired by the deep blue Burmese sapphire. On the other hand, all other elements of the cocktail ring are grouped around so the sapphire is the absolute star of the ring. This gemstone is also the first actor to enter the stage (as a rehearsal) because its specially made setting must fit perfectly before all the other precious stones can be added around it. To change them at the end would be very difficult.

#### THE GEMSTONES COME INTO PLAY

▼ The gemstones of the ring are carefully matched not only in their colours but also in their sizes and shapes. The precious stones are so skilfully arranged and aligned that they make the gentle ocean waves visible on each level of this sculptural cocktail ring. Every gemstone is meticulously set by hand in the atelier.



## THE CROWNING GLORY: THE ICONIC RUBY

Each and every creation by Gübelin Jewellery is adorned with a ruby – the unmistakable signature of the House.

Love and passion, power and courage: all these are associated with the bright red ruby. Treasured as the king of gemstones, it was also the preferred gemstone of kings in earlier times.

The ruby also has another, deeper meaning for Gübelin Jewellery: it embodies the "Deeply Inspired" philosophy, which uniquely unites

beauty, knowledge and craftsmanship. The ruby thus represents the outstanding expertise of the House of Gübelin, our many years of experience, the great pleasure we derive from working with coloured gemstones and our commitment to upholding the very highest quality. This profound understanding of the me-

tier enables the artisans in Gübelin Jewellery's atelier to create unique creations, each of which is crowned with a ruby. Prominently staged as an eye-catcher or discreetly concealed in the ring's band, the distinctive ruby assures that each piece is always clearly recognizable as a creation of Gübelin Jewellery. ●



# WHAT YOU CAN LOOK FORWARD TO

Take a first look with us at  
the new creations in the  
“Ornament of Flowers” line.



Normally, we don't introduce you to new creations from Gübelin Jewellery until after they have been completed. But this time we would like to make an exception and offer you a little advance glimpse into our atelier. At the moment, numerous floral motifs are spread out on our designers' worktables, where their creators have put them to paper with pens and gouache colours. Drawings of blossoms and petals – sometimes delicately coloured, sometimes in vivid hues – gradually evolve into sketches for pieces of jewellery: enchanting necklaces, rings and jewellery for the ears. The drawings depict pear-shaped dia-

monds and diamond marquises, which are skilfully arranged in iconic clusters. Those repeat across each design of the collection, positioned in a joyful and organic way around centre gems like blue sapphires, emeralds, paraiba tourmalines or rubies to form a diverse array of blossoms and flowers. The results are romantic designs that look captivatingly light, modern and harmonious. Of course, we could not possibly leave out the iconic ruby, the signature of the House of Gübelin: it too occupies a prominent place in these sketches.

The resulting creations add new, modern facets to the “Ornament of Flowers” line. Be curious! •





PENELOPE CRUZ



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# CHANEL

J12  
IT'S ALL ABOUT SECONDS



# PANORAMIC FORMAT

Few complications are as closely associated with Glashütte Original as is the Panorama Date. For over twenty-five years, this technically sophisticated date display has been an aesthetic delight for aficionados of fine manufacture time-pieces. Join us as we follow the trail of a genuine original that combines engineering and craftsmanship with reliable precision and contemporary design.

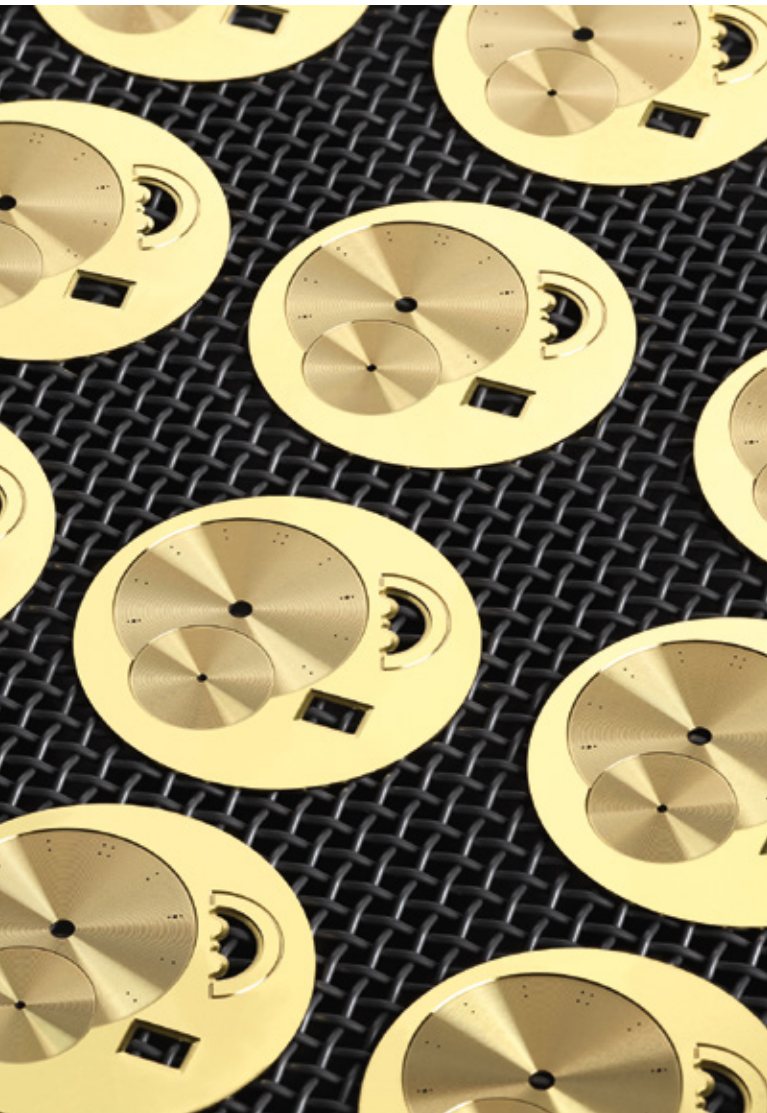
“Every day offers a new chance to do what you want” is an adage attributed to Friedrich Schiller. Nearly two millennia before him, the words “carpe diem” from the concluding line of an ode by Horace, succinctly expressed the philosophy of using the finite span of life to its fullest in the here and now rather than putting things off until another day. For connoisseurs, the most charming reminder to “seize the day” is the out-size date display on a mechanical wristwatch. Approximately three times larger than a classic date window, this broad and perfectly readable indicator is simultaneously also a defining element of the dial’s design.

One of this indicator’s most stylish interpretations is Glashütte Original’s Panorama Date. This display derives its unique charisma from the expressive typography of two perfectly proportioned and coplanar digits without a separating central bar, a colour-coordinated background and a stepped passe-partout frame around the aperture. By combining originality with engineering, craftsmanship and perfectly shaped styling, the Panorama Date also reflects the high standards of the traditional Glashütte manufactory, where 95 per cent of the individual components of a watch are fabricated in-house. The lion’s share of these parts are meticulously handcrafted.

The concentrically arranged discs of the Panorama Date are either colour-matched to exactly the same hue as the dial or deliberately styled in a contrasting colour.

Text: Sabine Zweitler. Photos: Glashütte Original





Apertures for the Panorama Date and the moon-phase display are precut into the dial blanks of the PanoMaticLunar.

The display discs of the Panorama Date are made of wafer-thin, galvanised or lacquered brass. Tremendous skill and precision are required to apply the thin layer of paint, which must not be excessively thick.



Black date discs with white typography stand out clearly against a green background on the face of the Seventies Chronograph Panorama Date.

#### MAXIMAL EFFECT

The vision of an innovative type of date display that would be both optimally readable and aesthetically perfect acquired tangible form more than a quarter of a century ago. To achieve it, the company's engineers and designers conceived a concentric and coplanar arrangement for two numbered discs: one for the digits in the "tens" column and another for the numeral in the "ones" column. The two wafer-thin brass discs in this ele-

gant construction share the same plane: as there is no need to conceal a height difference, the display requires no central bar. It thus appears larger and can unfold its beauty with maximal effect.

The surface of each little disc is either galvanised or lacquered to achieve the desired colour tone. Afterwards the digits are printed on. Both processes demand absolute precision because the layer of paint could potentially impair the functionality. If

the coating is too thick, the discs rub against each other and might block. Ideally, the gap's width is exactly 0.06 millimetre.

This new development celebrated its premiere in 1997 on the classic face of the Senator Panorama Date. This characteristic feature, which perfectly highlights the date, is currently at home in all five of Glashütte Original's watch families and can be found on the dials of many of this manufacturer's most avidly sought timepieces.

Photos: Glashütte Original

This characteristic element, which perfectly highlights the date, can now be found in all five of Glashütte Original's watch families.

The date function is particularly innovative in the Senator Cosmopolite, a world-time wristwatch that combines elegance with intuitive operability and also takes into account all 35 of the world's currently valid time zones. A complex mechanism ensures the instant readability of both the wearer's home time, which is shown off-centre, and the time in a second time zone, which is shown in the dial's centre. The time-zone ring offers a choice of all 35 time zones, which are displayed at the "8" in differently coloured IATA codes depending on whether they deviate from Greenwich Mean Time (GMT) in full-hour (24), half-hour (8) or three-quarter-hour (3) increments. In addition, there are also settings for summer and standard time as well as a day/night indicator. The Panorama Date automatically adjusts when the watch's wearer travels with or against time, i.e., eastwards or westwards. For example, when "p.m." changes to "a.m." after midnight, the mechanism automatically indicates the new date either forward or backward.

A black railway-style minute track and black Roman numerals adorn the silver-grained dial of the models with white or red gold cases. The stainless steel version impresses connoisseurs with its minimalist design and matte lacquered dial. Another version of this successful model features a particularly high-contrast dial in eye-catching



With a choice of 35 time zones (in addition to the wearer's home time), the Senator Cosmopolite offers nearly limitless functionality. A Panorama Date is also on board.

midnight blue. A coating of Super-LumiNova overlay assures that the time is perfectly legible for the wearer – anywhere in the world and under all lighting conditions.

All four variants of the series have cases measuring 44 millimetres in diameter and are powered by automatic manufacture Calibre 89-02, which guarantees a power reserve of at least 72 hours duration. Like all of this brand's calibres, this one too is a miniature work of art that can be admired

in all its beauty by peering through the pane of sapphire crystal in the back of the watch's case.

#### A MODERN RETRO CHRONOGRAPH

Even though modern technologies allow time spans to be automatically measured down to a tiniest fraction of a second, connoisseurs of mechanical wristwatches are still enthralled by the actions of starting, stopping and re-starting a chronograph. No other com-



In addition to indicating the moon phase and the date, the PanoMaticCalendar also convinces connoisseurs with its innovative display for the month.



With the PanoMaticCalendar, Glashütte Original presented an ingenious new development: the manufactory's first annual calendar.

Photos: Glashütte Original

plication illustrates the fleeting nature of time with comparable immediacy.

With the Seventies Chronograph Panorama Date, the designers at Glashütte Original have successfully combined all of the most important functions of a chronograph in an appealingly dimensioned wristwatch with a diameter of 40 millimetres. The chronograph features a central display for the elapsed seconds, a pair of counters for 30 elapsed minutes and

12 elapsed hours. It also hosts a fly-back mechanism: one push of a button halts the measurement of the elapsing interval and returns the corresponding hand to zero. When the pusher is released, the chronograph instantly begins measuring a new interval. A power-reserve indicator and the characteristic Panorama Date complete the ensemble. With the latest version of the Seventies Chronograph Panorama Date, Glashütte Original once again

shows its colours: the handmade dial in "Fab Green" with a *dégradé* effect is captivating. The polished stainless steel case has rounded corners and remains water-resistant to ten bar. Its styling recalls the design icons of the lively decade from which this watch takes its name. This retro classic houses handsomely decorated self-winding Calibre 37-02, which is visible behind a pane of sapphire crystal in the back of the case.

The PanoMaticCalendar is also available in a limited edition of 150 platinum timepieces.



Panorama Date, a moon-phase display and a retrograde month indicator, as well as an off-centre display for the hour and the minute, as well as the subdial for the seconds that typifies the watches in the Pano collection. The latter also testifies to the brand's innovative strength because it interprets the classic complication in a very imaginative manner. A curved aperture protected by a pane of sapphire crystal between the "3" and the "6" relies on numerals to indicate the twelve months. The sapphire crystal is grey, except atop the current month's numeral, where the pane is colourless. The indicators on underlying month ring, which rotates once every four years, ensure that only one digit is highlighted in colour at a time.

#### REFINED WITH EVERY TRICK IN THE BOOK

The contemporary aspirations of the new calibre are also reflected in the heart of the watch, where a silicon hair-spring provides increased resistance to the magnetic fields encountered in everyday life. The movement amasses a 100-hour power reserve, is artfully finished with traditional elements of Glashütte watchmaking and is equipped with an oscillating weight made of 21-karat gold. The calibre is securely held inside the 42-millimetre case by a bayonet suspension, which guarantees uncommonly effective resistance to shocks and impacts.

This newcomer is available in warm red gold with a silver opaline dial, as well as in a globally limited edition of 150 watches with elegant platinum cases. To the delight of everyone who adores fine mechanical watches, this model's skeletonised and black rhodium-plated dial offers fascinating views of the precise mechanism of the date discs. ●

#### A STYLISH COMPANION THROUGHOUT THE YEAR

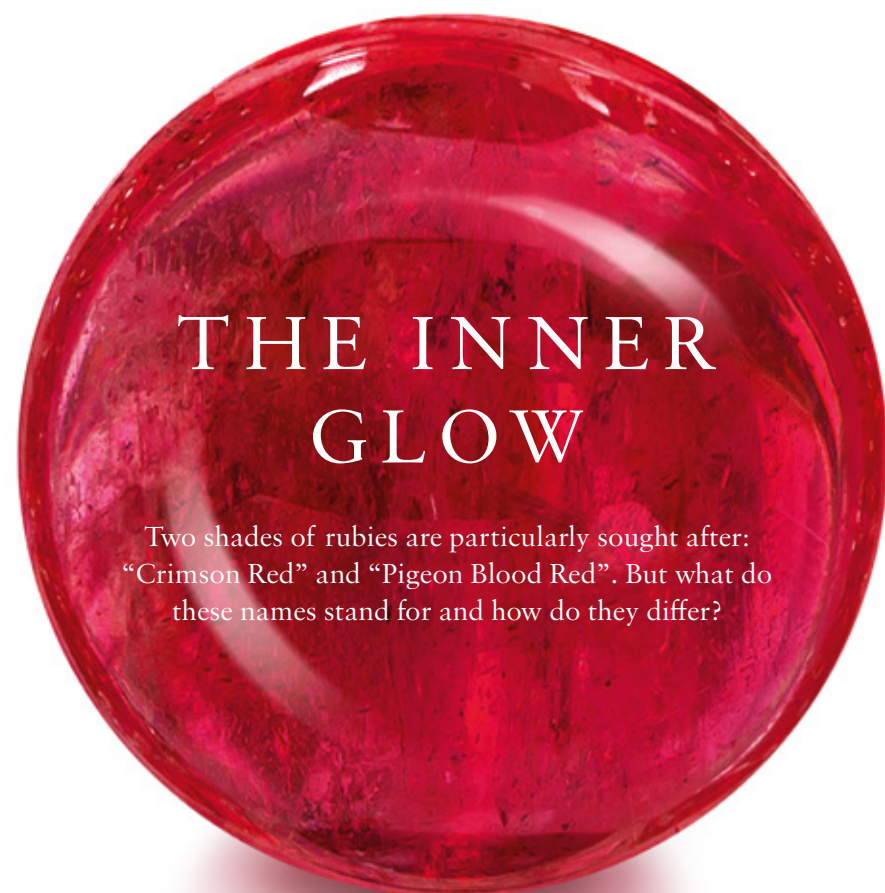
With last year's launch of the PanoMaticCalendar, Glashütte Original not only debuted a new manufacture calibre, but also included an annual calendar in its portfolio for the first time. This contemporary complication always correctly displays the date and the month, taking into account months with 30 or 31 days. The Panorama Date accordingly requires manu-

al correction only once a year, i.e., at the beginning of March. This lone yearly intervention distinguishes an annual calendar from its big brother (i.e., a perpetual calendar), which takes into account the short month of February even in leap years (see also page 64 in this issue).

New automatic Calibre 92, which is designed to make its complex mechanisms convenient to operate and comfortable to wear, combines a



GEMSTONES & EXPERTISE  
**“PIGEON BLOOD RED” AND “CRIMSON RED”**



# THE INNER GLOW

Two shades of rubies are particularly sought after: “Crimson Red” and “Pigeon Blood Red”. But what do these names stand for and how do they differ?

A ruby bearing the additional designation “Crimson Red” or “Pigeon Blood Red” is definitely a very rare specimen. Less than one per cent of all rubies tested by the Gübelin Gem Lab fulfil the relevant criteria and earn the right to be described by one or the other of these specialised terms. It is important to know that these terms are trade names. They are intended to give buyers greater orientation and certainty about the nature and quality of the gemstone. For this reason, the Gübelin Gem Lab has developed a

stringent catalogue of criteria defining which gemstones may be classified in this way and which ones may not. However, there is no international standard, so these terms are used quite differently by various laboratories.

## DOES THE GEM’S ORIGIN PLAY A ROLE?

No. According to the criteria of the Gübelin Gem Lab, the country of origin has never played a role in the awarding of a trade name. Both shades are a very saturated red. A

slightly violet tinge may also be perceptible. “Pigeon Blood Red” is probably the more familiar of the two terms. It formerly referred to the most beautiful and best rubies from the Mogok region in Burma. Today, such red rarities can also come from other countries and mines, for example from Afghanistan, Pakistan, Tajikistan, Vietnam or Madagascar.

On the other hand, the Gübelin Gem Lab has recently coined the term “Crimson Red” to designate rubies of the highest quali-

ty and of any provenance, provided they meet the laboratory’s strict criteria and cannot be classified as “Pigeon Blood Red”.

According to the Gübelin Gem Lab’s rigorous criteria, only natural rubies that have a rich, evenly distributed red hue are entitled to bear these designations. The rubies should also have no inclusions that are visible to the naked eye and the gems must be as transparent as possible. Furthermore, they must not show any signs of having undergone heating



## CRIMSON RED

Natural, untreated ruby with a rich and homogeneous red colour, transparent, no inclusions visible to the naked eye, vivid colour reflections



## PIGEON BLOOD RED

Meets the criteria for “Crimson Red”, and, in addition, shows a distinct fluorescence effect when exposed to ultraviolet light

or other treatment. If the ruby is faceted, it should show very vivid colour reflections.

## HOW DO THE TWO SHADES DIFFER?

The distinction between “Crimson Red” and “Pigeon Blood Red” is made under ultraviolet light. If the gemstone appears to glow internally and if a diffuse red fluorescent colour appears within the stone, then it is classified as “Pigeon Blood Red”. Ruby connoisseurs particularly appreciate this

phenomenon. If the fluorescence is less perceptible but all other criteria are met, then the ruby is described as “Crimson Red”. ●

## 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)



# SUMMIT MEETING

The Matterhorn and Gübelin are two Swiss originals. Each is known throughout the world, rooted in Switzerland, and has an unmistakable look.

It's time for a genuine summit meeting in Zermatt!

**PHOTOGRAPHER** MATTEO ATTANASIO  
**STYLING** ARIANNA PIANCA  
**HAIR & MAKE-UP** NICOLA FISCHER  
**MODELS** CAROLINE LOSSBERG & SAMIE ROBINSON

From the "Lily Dew" collection: Ear studs in white gold with diamonds; sautoir in red gold with yellow, orange and purple sapphires, pink and green tourmalines, amethysts and diamonds.





*Left:* From the "Glowing Jellyfish" collection: Ear clips in white gold, each with a ruby (totalling 2.09 ct) and pear-shaped diamonds. White gold ring with a cushion-shaped ruby from Burma (2 ct), two pear-shaped rubies and eight diamonds as well as brilliant-cut diamonds. White gold "Ancient Path" necklace with a step-cut ruby from Madagascar (1.42 ct), a step-cut diamond and brilliant-cut diamonds. Also from the "Ancient Path" collection: White gold ring with a cushion-shaped ruby from Mozambique

(2.02 ct) and brilliant-cut diamonds. White gold "Glowing Ember" ring with a cushion-shaped ruby from Burma (2.63 ct) and diamonds. Two bracelets in white gold with diamonds.

*Right:* Ear studs in white gold with diamonds. From the "Sparks of Fire" collection: Ear charms in red gold with an aquamarine. Ear studs in red gold with a tanzanite. Ear charms in white gold with aquamarines and diamonds. White gold necklace with a tanzanite and diamonds.





"Flowing River" cocktail ring with an emerald from Brazil (5.28 ct), 38 diamond baguettes, 48 round emeralds, 244 brilliant-cut diamonds (totalling 7.82 ct) and two of Gübelin Jewellery's iconic rubies. Diamond ear studs in white gold. White gold "Ancient Path" necklace with a step-cut emerald from Colombia (1.82 ct) and diamonds.





*Left:* Red gold ring with a padparadscha sapphire from Sri Lanka (11.32 ct). Red gold ring from the “Sparks of Fire” line with a pink tourmaline and two morganites. “Sparks of Fire” earrings in white gold with a green tourmaline. Diamond ear studs in white gold.

*Right:* “Splashing Wave” chandelier earrings in white gold, each with a paraiba tourmaline from Mozambique (totalling 10.71 ct), pear-shaped and round paraiba tourmalines, blue tourmalines, pear-shaped diamonds and brilliant-cut diamonds. Rivière necklace in white gold with 155 brilliant-cut diamonds (totalling 8.99 ct).





Diamond ear studs in white gold. Rivière necklace in white gold with 155 brilliant-cut diamonds (totalling 8.99 ct). White gold necklace with a heart-shaped diamond (2.04 ct) and brilliant-cut diamonds. From the "Ornament of Flowers" collection: white gold cocktail ring with an oval sapphire (4.43 ct) and pear-shaped and marquise-shaped diamonds (totalling 2.16 ct). White gold cocktail ring with a cushion-shaped sapphire (3.08 ct), pear- and marquise-shaped diamonds, and brilliant-cut diamonds. Diamond bracelet in white gold.







*Left:* “Splendid Feather” cocktail ring in red gold with a step-cut yellow sapphire from Sri Lanka (14.47 ct), pear- and marquise-shaped sapphires in yellow, pink and violet, and brilliant-cut diamonds. *Right:* From the “Grace of the Sea Anemone” collection: Bracelet in white gold with seven cabochon-cut paraiba tourmalines from

Mozambique (totalling 24.82 ct), green, pink and red tourmalines, yellow beryls, green tsavorites, amethysts and orange garnets as well as 421 brilliant-cut diamonds. White gold ring with twelve pink tourmalines and diamonds. White gold earrings with pink tourmalines and diamonds.







From the "Drops of Water" collection: Red gold ring with a yellow sapphire from Sri Lanka (12.99 ct), two pink sapphires in brilliant cut (totalling 1.61 ct), four pear-shaped pink sapphires, and diamonds. Earrings in white gold with violet sapphires from Madagascar totalling 6.59 ct and brilliant-cut diamonds.







*Left:* “Sparks of Fire” ear studs in white gold with a tanzanite. “Sparks of Fire” ear charms in white gold with diamonds. White gold “Drops of Water” ring with a cushion-shaped sapphire (1.81 ct) and two pear-shaped pink sapphires. White gold ring with diamonds. Solitaire ring in white gold with brilliant-cut diamonds.

*Right:* Diamond ear studs in white gold. From the “Sparks of Fire” collection: Ear studs in white gold with a tanzanite. Ear charms in white gold with aquamarines and diamonds. Ear studs in white gold with a green tourmaline. Chandelier earrings in white gold with tanzanites and diamonds.



Discover the jewellery  
online





# SIMPLY BEAUTIFUL

Rubies from Greenland rank among the most sustainably mined gemstones in the world. Gübelin Jewellery has now dedicated an entire ring collection to them, thus combining timeless design with responsible action for the environment.



With Greenland rubies in diverse shapes and cuts, Gübelin Jewellery has created a ring collection that embodies a shining example of sustainability. Furthermore, ten per cent of the sales proceeds go to the “Pink Polar Bear Foundation”, which is dedicated to protecting the Arctic habitat for people, animals and plants.

Greenland is generally known for its fishing industry, colourful houses and endless white expanses. Only 56,000 people inhabit the world’s largest island, which is located high in the northern latitudes and extends far into the Arctic Circle. But the “Land of Ice”, which belongs to Denmark, is changing. Its becoming increasingly possible to access the island’s mineral resources. Rare earths, gold, zinc and iron ore are found here and it has long been known that deposits of precious stones such as rubies lie buried deep beneath the icy blanket.

The Greenlanders themselves are prudently shaping this economic transition. Anyone who wants to open and operate a mine on the island must prove that they will

protect the environment and uphold high social and ethical standards. Rubies from Greenland demonstrably rank among the world’s most responsibly mined gemstones.

## SUSTAINABLE THROUGH AND THROUGH

Gübelin Jewellery has now dedicated an entire ring collection to these marvellous gems. The series includes five very puristically designed rings, each of which puts a ruby in the limelight. These solitaire rings can be worn individually or combined with other pieces of jewellery. The rubies have various shapes, cuts and settings that accentuate the uniqueness of each gem. The precious metals used for these rings (red or white gold) likewise

come from ethical sources and bear an Eco label, which certifies that the metal had already been mined and refined and is now being reused in a way that conserves resources. The collection accordingly makes an important contribution towards greater sustainability in this aspect as well.

Gübelin Jewellery donates ten per cent of the sales proceeds of each ring in this collection to the “Pink Polar Bear Foundation”, an initiative of the Greenland Ruby Mine to support polar research and protect the Arctic habitat for human beings, fauna and flora. A subtle reference to this can be found on the inside of each ring, where a polar bear, the logo of the “Pink Polar Bear Foundation”, is engraved. •



# FLYING FREELY

Tourbillons epitomise the sophistication of fine mechanics and the utmost precision in timekeeping. The ne plus ultra of this popular complication is the flying tourbillon, which showcases the fascinating mechanism in all its glory.



The tourbillon is one of haute horlogerie's most sought-after complications. The delicate construction weighs scarcely one gram, yet its ingenious mechanism outwits gravity. Abraham-Louis Breguet developed the first tourbillon in 1801 to compensate for the adverse influence that gravity exerts on the rate of mechanical pocket watches. A tiny cage, which contains the entire oscillating and escapement system, rotates around its own axis once per minute,

thus compensating for the centre-of-gravity errors that arise when a watch is in a vertical orientation. When an appreciative eye admires this precise choreography, every moment becomes a joyous event.

Over the decades, tourbillons have been acknowledged as guarantors of the accuracy of pocket watches. Today too, crafting this complication is regarded as a high achievement in the watchmaker's art and wrist-

watches with built-in tourbillons are more sought-after than ever. Alfred Helwig invented the flying tourbillon in Glashütte in 1920 as a further development and most aesthetically appealing variety of tourbillon. Thanks to the one-sided bearing of its rotating cage, a flying tourbillon showcases the filigree construction in all its beauty. ●

Text: Sabine Zwettler. Photos: Hublot (2), Chanel



**HUBLOT**  
**MP-13 TOURBILLON BI-AXIS**  
**RETROGRADE**  
AVANT-GARDE OF THE HIGHEST ORDER

The long name of the **MP-13 Tourbillon BI-Axis Retrograde** hints at the timepiece's extraordinary technical complexity. This exceptional wristwatch combines a double-axis tourbillon and two retrograde (i.e., self-reversing) displays for the hours and minutes. The high-mech symphony is orchestrated by manually wound manufacture Calibre HUB6200, which offers a power autonomy of four full days and combines a total of 374 individual components, many of which are ornately decorated and visible through the open-worked dial, where the undisputed star of the show is the cantilevered double-axis tourbillon at the "6". It completes one full rotation per minute on one axis and simultaneously completes another full orbit every thirty seconds on its other axis. To make this precise performance visible from all sides, the bezel extends downwards and breaks out of its circular shape. The Hublot MP-13 Tourbillon BI-Axis Retrograde premieres in a limited edition of fifty timepieces, each with a 44-millimetre titanium case.



**CHANEL**  
**MONSIEUR TOURBILLON MÉTÉORITE**  
EXPRESSIVE SYMBOLISM

This year, Chanel takes us on a journey through time and space with a capsule collection under the motto "Interstellar". One of the highlights is the **Monsieur Tourbillon Météorite**, which brings the extraterrestrial theme to life – both allegorically and with exquisite details. Clad in black ceramic and released in a limited edition of 55 timepieces, this haute horlogerie wristwatch stages a flying tourbillon on a partially open-worked meteorite dial. The enchanting mechanism is additionally crowned by a lion, which was Coco Chanel's favourite animal. Crafted with loving attention to detail, the miniature sculpture of this majestic predator moves to the rhythm of the seconds. The time display with its hour- and minute-hand is shifted upwards to provide ample space for this fascinating spectacle to unfold. The horological action is powered by the Chanel Manufacture's own manually wound Calibre 5.1, which amasses a 72-hour power reserve. The Monsieur Tourbillon Météorite is 42 millimetres in diameter.





**ROGER DUBUIS**  
**EXCALIBUR MT EON GOLD 42MM**  
HEAVENLY CRAFTSMANSHIP

Innovative materials, flying tourbillons and the fine art of skeletonising: the **Excalibur MT Eon Gold** is an impressive example of three areas of expertise cultivated by this Geneva-based luxury watchmaker. Roger Dubuis' highly saltwater-resistant Eon Gold alloy serves as the material for the Excalibur case. The exclusive golden case surrounds the dial, where the immaculately skeletonised star-shaped movement-bridge seems to float in mid-air. Masterful craftspeople bevel its edges, which the airy architecture reveals from all sides. The same applies to the flying tourbillon, which is dramatically staged at the "7:30" position. The rotatable bezel is made of resistant titanium and lightweight cobalt chrome. Like all of this brand's timepieces, the Excalibur MT Eon Gold encases a manufacture calibre. The power source is in this instance its manually wound Calibre RD512, which provides 72 hours of power autonomy. Notwithstanding its ornate appearance, this timepiece – which has earned the coveted Geneva Seal – remains water-resistant to a depth of 100 metres.



**PARMIGIANI FLEURIER**  
**TONDA PF FLYING TOURBILLON**  
PERFECTION IN PLATINUM

This year's unlimited edition of the **Tonda PF Flying Tourbillon** is clad entirely in 950 platinum and features an elegant Milano blue dial. The knurled bezel, typical of the line, is likewise made of the same precious metal. Purism at its finest is celebrated on the dial, where skeletonised delta-shaped hands tirelessly sweep their orbits. The face's most spectacular eye-catcher is the flying tourbillon between the "6" and the "8", where the tiny whirlwind completes one rotation per minute. Automatic manufacture Calibre PF517 ticks inside the 42-millimetre case, which is a mere 8.6 millimetres tall. The movement automatically winds itself thanks to a 950 platinum micro-rotor, which is guilloché decorated in a fine barleycorn pattern. Further exquisite finishes (e.g., circular Geneva waves, perlage and angled bridges) can be admired through a pane of sapphire crystal in the back of the case. Thanks in part to a screw-down crown, this haute horlogerie timepiece remains water-resistant to 100 metres.

Photos: Roger Dubuis, Parmigiani Fleurier, Bvlgari, Glashütte Original



**BVLGARI**  
**OCTO ROMA STRIKING**  
**PAPILLON TOURBILLON**  
AN APPARITION OF LIGHT

There is a good reason why this new interpretation of the Octo Roma Papillon Tourbillon bears the epithet "Striking". With new sophistication, it stages an extraordinarily creative time display: the hour numeral jumps ahead every sixty minutes, while the minutes are arranged on a 180° arc, where they are alternately indexed by twin rhombic hands in papillon (i.e., butterfly) style. The dial also offers fascinating insights into the watch's mechanical inner life. The characteristic Octo case is made of black-coated titanium, has a sapphire crystal in its centre and surrounds the dial, where the displays glow in the dark thanks to green Superluminova coating. The same applies to some of the components of a hand-wound movement from Octo's own manufacture: Calibre BVL348 provides 60 hours of power autonomy and is visible through a sapphire crystal in the back of the 44-millimetre case of the **Octo Roma Striking Papillon Tourbillon**. A flying tourbillon enthroned at the centre of the dial is the crowning glory of this sporty and modern design statement.



**GLASHÜTTE ORIGINAL**  
**PANOLUNARTOURBILLON**  
REFINEMENT IN EVERY DETAIL

With its characteristically asymmetrical dial and technically inspired aesthetics, the Pano collection from Glashütte Original embodies a sophisticated synthesis of tradition and zeitgeist. This combination finds its most beautiful expression in the **PanoLunarTourbillon**, a mechanical artwork with a modern twist. The display for the hours and minutes, as well as the flying tourbillon with a small second-hand, share the same vertical axis on the left-hand side of the dial. At the right, Glashütte Original's distinctive panorama date features black numerals atop an ivory-coloured background, above which a finely crafted moon-phase display presents a shiny golden moon and several little stars sparkling in a dark blue sky. Self-winding manufacture Calibre 93-02 is the steadily beating heart of this elegant timepiece. Its off-centre skeletonised rotor has an oscillating weight made of 21-karat gold and is finished with the characteristic Glashütte striped finish and Glashütte Original's double-G logo. The red gold case measures 40 millimetres in diameter.

Discover these  
watches online





# HIGH-FLYER

The most recent incarnation of Zenith’s Pilot line was redesigned from scratch, but draws inspiration from the entire wingspan of aviation, including some visibly modern components.



The 2023 Zenith Pilot Big Date Flyback in a 42.5 mm ceramic case.

Text: Elizabeth Doerr. Photo: Zenith

The Pilot is Zenith’s longest-running line. Already in 1888, even before Zenith was called Zenith – it was called George Favre-Jacot & Co for its founder and owner at that time and only changed its name in 1911 – the company filed a trademark for the French term “Pilote”, followed by the English “Pilot” in 1904. In the early twentieth century, Zenith became one of the preeminent makers of specialized timepieces and dashboard instruments for pilots, following suit with wristwatches when the time came with ease and supplying chronographs and chronometers in sturdy cases to various aviation organizations. At the beginning of World War II, Zenith was issued a contract to develop onboard timers for the French air force, which furthered inventive functions, including a technology that would lead to the flyback function according to Zenith expert Manfred Rössler. In the same era, Zenith manufactured 2,500 wrist chronographs for the

Italian navy, and cockpit instruments were among the bestsellers.

Even though the watch industry was a long way from inventing marketing, Zenith already had notable “fans” of its early Pilot line, the most famous of which was probably Louis Blériot, a French aviator who made history with the first flight across the English Channel in 1909.

## WHAT EXACTLY IS A PILOT’S WATCH?

Designed according to historical aviation style, the modern pilot’s watch must be precise, robust, and easy to read with a clear design. This means that the dials of these watches are usually white on black with some luminescence (for night legibility) and come in sturdy cases equipped with high water and shock resistance. The cases were large to enable easy reading and manipulation, and historically they were also the most precise watches one could find. Additionally, they often indicated both

the time and the elapsed flight time using a rotating bezel in combination with a reference marker. Today’s manufacturers have generally continued along most of the same themes, making pilot-style watches easy to identify as such.

The pilot’s watch is generally offered in time-only and chronograph configurations, and modern timepieces of this genre retain a distinct air of instrument watch appeal, embracing practical designs for easy daily wear. They might be generally smaller than their historical counterparts, but they usually remain relatively large in the modern context of things.

Zenith’s historical pilot’s watches contained functional details that morphed into creative designs that continue to fascinate and appeal. These included the large cases, generous onion-style crowns (so named for their resemblance to an onion), chronograph functionality, and easy-to-read dials. In the modern era,





Zenith has utilized the most traditional elements of the genre to its advantage.

#### THE 2023 ZENITH PILOT

The most recent incarnation of Zenith's Pilot line, introduced at Watches & Wonders 2023 in Geneva, was redesigned from scratch. It addresses the spirit of aviation but foregoes the strong vintage aesthetic present in most of the modern collections up to now, instead drawing inspiration from the entire lifespan of aviation, both past and present. This latest line includes all the essen-

tial features of durability and legibility that make up the codes of pilot watches, now revisited in a more contemporary context.

"Age is just a number for Zenith," says Zenith's CEO Julien Tornare. "We are super proud to be 'old,' and I think we should capitalize on that, but we should not only rely on that – it doesn't give you any content unless you use your history and your experience to build a future." The latest Pilot line demonstrates the creative CEO's philosophy, in particular in the use of ceramic as a novel material for

Zenith's aviation-inspired collection. "We were among the first to put bronze back into watches and especially in the Pilot line," he reminds us, showing that Zenith is no stranger to thinking outside the box.

"I think if you want to keep your industry alive and dynamic, and especially meaningful to new generations, it's very important to show them that we continue to create new things," says Tornare. Both the brand-new Pilot Automatic and Pilot Big Date Flyback are housed in jet-black ceramic or conventional satin-brushed stainless steel cases,

Zenith's Pilot Big Date Flyback in stainless steel flaunts design cues from the 1997 El Primero Rainbow Flyback.

with the chronograph coming in at 42.5 mm and the time-only Pilot Automatic measuring a slightly smaller 40 mm in diameter. The ceramic cases are microblasted to ensure a uniform matte finish. Regardless of the material, the case features an entirely new design with a distinctively flat bezel and an oversized crown that mimics the oignon style while being more angular – and thus modern – despite remaining easy to operate as a defining feature of the Zenith Pilot line.

The dials are explicitly inspired by aviation in more ways than one. For example, the horizontal grooves in the black opaline material mimic the look of corrugated metal sheets found on the fuselage of some older aircraft. The oversized, luminescent Arabic numerals have been used in the Zenith Pilot line since the early 1900s, even if their font is a touch more modern in style here. And on that note, the "line" at 6 o'clock symbolizes the artificial horizon indicator (now called the attitude indicator) found in airplanes, which provides information on the aircraft's orientation relative to the horizon. The dial is also clearly marked with the collection's name, "Pilot." Fun fact: Zenith remains the only brand legally able to mark its dials using this word.

The design of the stainless steel version of the Pilot Big Date Flyback also contains a specific nod to the El Primero Rainbow Flyback model of 1997 in that it features a chronograph minute counter designed in alternating colors, making the



Zenith's historical pilot's watches contained functional details including large cases, generous oignon-style crowns, chronograph functionality, and easy-to-read dials. In the modern era, Zenith has utilized the most traditional elements of the genre to its advantage.



All new Pilot models are powered by Zenith's legendary high-frequency El Primero movement, so named as the "first" high-frequency chronograph movement ever made.



El Primero Caliber 3652 powers the new Pilot Big Date Flyback.

five-minute hashmarks much easier to read. The chronograph second and minute hands are bright orange and are therefore also simple to see against the black and white of the rest of the dial. The dial of the ceramic version remains fully black and white for a more understated look using just the two high-contrast colors.

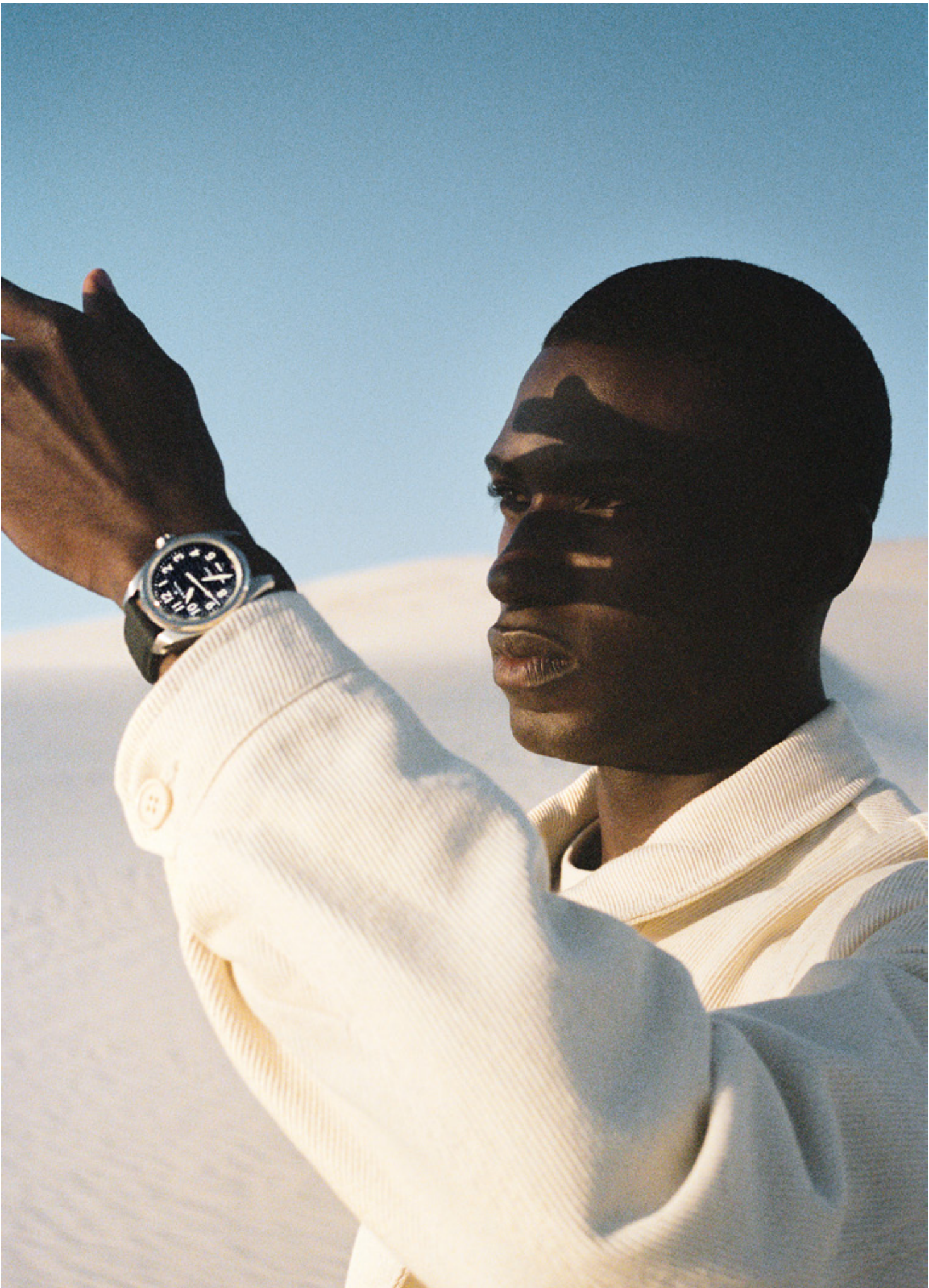
The Pilot watches are powered by another "first": the high-frequency El Primero movement, so named as the "first" high-frequency chronograph movement. The Pilot Automatic runs on the El Primero Caliber 3620, which boasts a power reserve

of 60 hours, while the Pilot Big Date Flyback runs on a new version of the El Primero, Caliber 3600, which contains new functions for the Pilot line in the flyback and big date and likewise boasts the 60-hour power reserve. The flyback function allows the user to reset and restart the chronograph with just one push, which was a huge timesaver for the pilots of old, allowing them to record consecutive times without first having to first stop the chrono.

The black ceramic versions are delivered with black and additional khaki-colored cordura-effect rubber

straps with a new folding clasp. The steel variation also comes with the black rubber strap, but instead of the khaki rubber strap it is delivered with an additional brown calfskin leather strap recalling vintage aviator accessories. All straps are easily swapped in and out using the quick-release mechanism that requires no tools.

"For me, you respect tradition only if you create new things," Tornare sums up. "I think we will always respect what was done in the past, but respecting what they did is to move forward and to innovate more." ●



Photos: Zenith



# TAMING THE TIME

A perpetual calendar is rightly regarded as a particularly sophisticated complication in mechanical watches. This clever mechanism correctly displays the date, the day of the week and the month for many decades and it even takes leap years into account. How does it work?

## THE INTERIOR OF THE WATCH PERPETUAL CALENDAR

Difficulties have plagued humankind ever since our species first tried to confine the unruly nature of time inside a rule-bound calendaric system. The most recent example occurred in 1582, when October 4 was immediately followed by October 15. The ten-day leap was necessary because of an inaccuracy in the so-called “Julian” calendar, which was named after Julius Caesar, who had inaugurated the system in 45 BC.

The source of the problem lies in the fact that one year, i.e., the period of time required by the Earth to completely orbit the Sun, is only approximately 365 days. The solar year, also known as the tropical year, is actually somewhat longer: 365.24219 days, to be exact. To compensate for this discrepancy, the Julian calendar, which divided the year into twelve months with alternating 30 and 31 days, plus February with 28 days, provided for the insertion of an additional day at the end of February every four years. But this corrective measure was not quite adequate. As the centuries passed, the incongruity continued. By 1582, the inconsistency had grown to ten days.

### ETERNITY MINUS ONE DAY

This displeased the Catholic Church, whose liturgical year was no longer in synchrony with the natural seasons. Pope Gregory XIII took remedial action. He decreed that the leap year would be omitted in years that are divisible by 100 without a remainder. There was one exception: years that are divisible by 400 without a remainder remain leap years. For example, 1800 and 1900 were not leap years, but 2000 was a leap year. On the other hand, 2100, 2200 and 2300 will not be leap years. This new twist made the length of the calendaric year more precise (365.2425 days) and the Gregorian calendar gradually became established. It is now the most common model worldwide and serves as the

universal basis for societal events in Western culture.

The task of giving mechanical shape to the complex system of months with different lengths and intercalary leap years confronted watchmakers with challenges similar to those previously faced by the scientists and astronomers who had determined the length of the solar year. Even a conventional date display needs manual correction at the end of each month with fewer than 31 days. The so-called “annual” calendar, a comparatively recent complication unveiled by Patek Philippe in 1996, is more precise and guides the wearer through the year with the exception of a single day. An annual calendar requires manual intervention only when the last day of February changes to the first day of March.

The world of fine watches would be unimaginable without perpetual calendars, although only a few manufactories have mastered their production. The challenge lies not only in the interior mechanism, but also in the aesthetically pleasing realisation of the indications on the dial.



A perpetual calendar is horologically complex – right down to the arrangement of the numerous displays on the dial.

Photo: Jaeger-LeCoultre





Aesthetic delight: Jaeger-LeCoultre's Polaris Perpetual Calendar is an example of a particularly elegant realisation of a perpetual calendar.

### THE FREESTYLE OF CALENDAR WATCHES

The undisputed star of this technically demanding genre, however, is the perpetual calendar. Its mechanical memory is designed to think ahead for decades. And it knows both the different lengths of the months (including February) and the rhythm of the leap years. An ingenious mechanism consisting of gears, pawls, levers and springs moves the star-shaped wheels for all the displays. The mechanism will need no manual assistance until 2100, which (as described above) will be an exception to the quadrennial rule. Perpetuity in a wristwatch with a perpetual calendar accordingly lasts for only another 77 years. Afterwards the calendar will need to be manually readjusted.

The London-based watchmaker Thomas Mudge constructed the world's first perpetual calendar. His masterpiece, which he completed in

1764, automatically displayed the different lengths of the months in ordinary years and leap years, as well as the correct date and the day of the week. Perpetual calendars were part of the repertoire of many renowned watchmakers in the 19<sup>th</sup> century. Patek Philippe launched the first wristwatch with this complication in 1925. The Geneva-based manufacture started the serial production of this mechanical tour de force with the debut of Reference 1526 in 1941.

IWC Schaffhausen raised an important milestone in the evolution of the perpetual calendar with the innovative Da Vinci in 1985. Its movement, which was designed by none other than the ingenious watchmaker Kurt Klaus, displays not only the moon's phase, the date, the day of the week and the month, but also shows a complete representation of the year: namely, the year, the decade, the century and the

### THE BASICS OF CALENDAR WATCHES

**Calendar:** Some manufacturers describe even a simple date display as a calendar function. Alternatively, the day of the week and the date can be displayed in a combined format.

**Full calendar:** This format refers to the completeness of the calendar and the displays for the date, month, day of the week and, if applicable, the moon's phase.

**Annual calendar:** This mechanism can only distinguish between months with 30 and 31 days, so it requires manual correction once each year, i.e., when February (with 28 or 29 days) changes to March.

**Perpetual calendar:** This device (almost) lives up to its name. It continues to show the correct date until 2100, which will not be leap year – a fact that a perpetual calendar cannot take into account.

millennium. The mechanically programmed century slider made its grand entrance precisely as planned on New Year's Eve of 1999, when it advanced from the "19" to the "20" and was thus perfectly on time to begin the new millennium. ●



**Bruno Scherer**

*Watchmaking Team Leader*

The trained watchmaker has headed the team of watchmakers at Gübelin on Schwanenplatz in Lucerne for the past five years.

Photo: Jaeger-LeCoultre



The world's most luxurious hotel group is celebrating a fantastic year in Lucerne.





PHOTOGRAPHY MATTEO ATTANASIO  
STYLING ARIANNA PIANCA

# WITNESSES OF TIME

Rocks and precious stones tell us about the history of the Earth  
and the continents over millions and billions of years.  
Watches, on the other hand, make the present moment visible.  
When the two of them meet, inspiring encounters happen.

Charming vintage: Patek Philippe has dressed its chronograph Reference 5172G-010 from the Complicated Watches collection in the elegant combination of a white gold case and a rose gold-coloured opaline dial. Hand-wound chronograph Calibre CH 29-535 PS amasses at least 65 hour of power reserve and is classically constructed, yet nonetheless boasts six patented innovations for enhanced functionality and performance.



Discover these  
watches online





Discover the  
jewellery online

This white gold bracelet is part of the “Grace of the Sea Anemone” collection, which was inspired by the inner world of a paraiba tourmaline. The bracelet is set with no fewer than seven of these rare gems (a total of 24.82 ct) from Mozambique. Paraiba tourmalines were first discovered in the 1980s and quickly became highly sought-after gemstones thanks to their extraordinary play of colours, which ranges from electric blue to neon blue. They combine in this organically shaped bracelet with green, pink and red tourmalines, yellow beryls, green tsavorite, violet amethysts, orange garnets and 421 brilliant-cut diamonds.

An impressive yellow step-cut sapphire from Sri Lanka (14.47 ct) plays the leading role in the sparkling “Splendid Feather” cocktail ring in red gold. This rare gemstone, which was awarded 90 Gübelin Points, is accompanied here by pear-shaped and marquise-shaped sapphires in yellow, pink and violet, as well as brilliant-cut diamonds.



IN STYLE INSIDE WATCHES



The red gold “Lily Dew” bracelet adds colour and joy to any day and is wonderfully combinable. It is set with yellow, orange, pink and violet sapphires, pink and green tourmalines, amethysts and brilliant-cut diamonds. The cabochon-cut coloured gemstones reflect the light very gently, which harmonises beautifully with the organic, curved elements of the bracelet.





*Left:* With its robust and scratch-resistant ceramic case, Chanel's sporty J12 highlights the purity and beauty of its design in simple white. The sectorial dial juxtaposes an inner railway minute track and numerals, hands and scales made of stainless steel. The J12 encases automatic Calibre 12.1 from the Swiss manufacture Kenissi, in which Chanel has a stake.

*Right:* Bvlgari's Octo Finissimo series annually pushes the envelope of horological possibility. These watches have set numerous world records for their remarkable slimness. The Octo Finissimo Tourbillon Automatic in its sandblasted titanium case is no exception: its automatic manufacture Calibre BVL 288 with flying tourbillon is a mere 1.95 mm tall. Skilful skeletonization makes the low height look even more breathtaking.



*Left:* This platinum ring shines not only with its centre stone – an impressive 5.64-ct brilliant-cut diamond –, but is further adorned on its band, where pear-shaped diamonds, diamond baguettes and brilliant-cut diamonds twinkle irresistibly. The sophisticated mix ensures incomparable sparkle all around.

*Right:* This white gold ring in purist design focuses entirely on a pear-shaped diamond (3.66 ct) to create a variant of a solitaire ring that is as extraordinary as it is elegant.







*Left:* In this cocktail ring in white gold from the “Ornament of Flowers” line, elegant diamond marquises and pear-shaped diamonds (a total of 2.16 carats) artfully surround an oval sapphire (4.43 carats) to create the impression of a flower crowned by one of Gübelin Jewellery’s iconic rubies. The ring’s band has an open design.



*Right:* Elegant diamonds in diverse cuts and shapes combine with a cushion-shaped sapphire (3.08 carats) to create a floral composition for the white gold “Ornament of Flowers” cocktail ring. The design is simultaneously romantic and modern.





Noble diver: Glashütte Original's SeaQ has a panorama date, a 43.2 mm stainless steel case, and a bezel and crown in solid red gold. This reliable companion can accompany a diver to a depth of 300 metres and is particularly impressive thanks to its clear readability under all lighting conditions. Inside the case, exquisitely refined automatic manufacture Calibre 36-13 builds up a power reserve of at least 100 hours.



## IN STYLE INSIDE WATCHES

The white gold "Splendid Feather" ring with a stunning brilliant-cut diamond (4.77 carats) as its centre stone is a glorious addition to the collection. Pear- and marquise-shaped diamonds, diamond baguettes and brilliant-cut diamonds are set in a multifaceted arrangement around the centre stone to create a sculpturally curved design. Gübelin Jewellery's iconic ruby makes a scintillating statement in vivid red.



*Left:* The geometric pattern on the blue dial of Zenith's Defy Skyline 36 is reminiscent of a starry night sky. Diamonds on the bezel provide additional sparkle. The stainless steel case houses automatic manufacture Calibre Elite 670, which offers a power reserve of at least 50 hours.

*Right:* Parmigiani Fleurier has reduced the diameter of this version of the Tonda PF Automatic to 36 mm and ensconced the calibre inside an elegant rose gold case with a ruby-coloured dial adorned with fine barleycorn guilloché. Twelve diamond baguettes (a total of 0.36 carat) serve as indices.





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# MY LIFE, MY STYLE

Celebrity hairstylist **FELIX FISCHER** tells us what he loves and what inspires him.



## Favourite Furniture ENGLISH CLUB IN SOUTHEAST ASIA

“In my flat and through my furniture, I express who I am and what I like. If I had to describe the style of my apartment, I would say it would be an English club in the 60s or 70s that could also be in Southeast Asia. I recently had the good fortune to be able to create my own series of furniture: straightforward, beautiful pieces in a lively palette of colours from gold to pink. The series is scheduled to be launched on the market in November. The salon in my flat is already furnished with the new furniture.”

## Favourite Music CLASSICAL MUSIC

“I have loved classical music ever since I was a child. That is also why I wanted to become a ballet dancer. After I had to abruptly interrupt my training at the Stuttgart Ballet because I injured my knee in a fall, all I had left was music – my love of classical music. When I am at an opera performance, I can forget all about the world around me. I am totally immersed in the melodies and I am completely with myself. It is difficult for me to name a favourite composer because I simply have so many, but I can name my favourite opera: *Il Trovatore* by Giuseppe Verdi.”

Rihanna, Jennifer Lopez, Madonna, Kate Winslet and Hillary Clinton: Felix Fischer (58) has styled a long and impressive list of celebrities. The Swiss-born hairdresser from Möriken in Aargau relocated in 1998 to New York City, where his innovative freehand style, his extraordinary colouring techniques and his use of creative hairpieces and wigs made him one of the most sought-after hair stylists in the fashion and celebrity world. When returned to Switzerland in 2021, he brought numerous new ideas and projects to Zurich. For example, he offers his styling services in his own studio or in hotels and spas around the globe. He also plans to launch his own line of furniture and four of his own fragrances in November. [bespokefelixfischer.com](http://bespokefelixfischer.com)



## Heart Project V FOR VICTORY

“My entire life and my lifework revolve around one theme: beauty. I make sure that people are beautiful or that they can feel beautiful. Especially when severe strokes of fate like chemotherapy try to rob them of their beauty. With the project ‘V for Victory’ – for which I created wigs, a campaign and an exhibition – I want to help women get over this difficult time and give them back their beauty.”

## Favourite City TOKYO

“It is an almost unbelievable city. Its quality in three words? Creativity, beauty and perfection. But what I particularly appreciate: it is a perfection that also allows for creativity. Much of it only becomes apparent after you have lived there for a longer time and have gotten to know the people. I must have been to Tokyo ten or twelve times already. I have made close friends and I will surely travel there frequently in the future.”



## Favourite Fragrances 74 WALL ST, AIR GRISCHUN, FLORES DEL ALMA, SUGOI-KAWAII

“I can’t possibly limit myself to just one fragrance. I have created four scents of my own and each stands for a certain station in my life: one fragrance for New York, another for Switzerland, a third scent for Spain and a fourth for Tokyo. Each place has left its mark on me. Something magical happens when I wear these fragrances: I journey back to the location in my mind. You can only understand that if you have tried it yourself. I was surprised to discover that women especially like the scent of Wall Street, while men usually opt for something softer.”

Photos: Sven Germann (2), iStock (1)





Claudia Limacher presents exciting contemporary art in the Impulse Gallery.



# NEW BEGINNINGS

Anniversaries are usually celebrated many years after the events they commemorate, when only a few people remember the beginnings. But who has what it takes to establish a genuine tradition? Three new beginnings in Lucerne have a promising future – because they create lasting experiences.

## ART GALLERY NEW IMPULSES FOR THE ART MARKET

What light! Claudia Limacher always felt that the rooms of the former Fischer auction house at Haldenstrasse 19 in Lucerne were much too beautiful to serve only as an atelier. Windows of alabaster glass on the ceiling provide natural lighting of a sort rarely seen nowadays. Picassos and Monets once hung on these walls. “These rooms are a dream, almost like a museum. Visitors sometimes ask us where they can pay admission to our gallery”, says the artist and new gallery owner with a smile.

Of course, there is no entrance fee for a visit to the approximately 400-square-meter Impulse Gallery, which opened its doors here in the autumn of 2021. Erecting an additional barrier would also run counter to Claudia Limacher’s concept – because she and her gallery strive to make con-

temporary art into a tangible, accessible and emotional experience. “We enjoy talking with our visitors about the artworks”, she says. Not every piece is understandable without a few words of explanation, but the stories behind these artworks are often fascinating – and frequently contribute toward transforming prospective buyers into art connoisseurs. The price tags do not start in the six-figure range, as one might imagine considering the gallery’s prime location. Far lower prices prevail here – with the intention of also inspiring younger people to become excited about art. “When my son’s friends say after a visit to our gallery, ‘Now I’m saving up for my first work of art’, then we have achieved our goal”, explains Claudia Limacher.

Her path from management consultant in California to artist cum gallerist may sound unusual, but not to Claudia Limacher: “Artists are not unlike entrepreneurs. They too must be courageous and take risks”, she says. Starting a new gallery in the aftermath of the global pandemic was one such gamble. “I stood here all by myself with fifteen construction workers and thought: This cannot possibly turn out right.” But it did – because she believed in her vision and realised it step by step.

Which artists exhibit at Impulse? Claudia Limacher receives many applications from all over the world, but she rejects most of them because she has very clear ideas about who and what fits Impulse and what exactly she would like to show to the Swiss in general and to the people of Lucerne in particular. She herself is an artist who exhibits in galleries all over the world, so she uses her contacts to approach specific artists, who are usually eager to accept her invitation. In addition to

Claudia Limacher’s charm and infectious optimism, her gallery’s special location is another persuasive factor.

For example, the prominent contemporary Chinese artist Zhuang Hong-yi was a guest at the opening in September 2021, for which he bathed the gallery in a dream-come-true of colourful flowers made of rice paper. The German artist Julian Voss-Andreae, who lives in the USA, presented his spectacular sculptures, which become almost invisible depending on the angle of view, for the first time in Switzerland – and not only in the Impulse Gallery, but also in the park of the Bürgenstock Resort. From 19 October to 23 December, the well-known Swiss artist Christian Bolt will make a guest appearance at the Impulse Gallery with a solo exhibition entitled “On Human Beauty”.

Whether it’s a vernissage, a finissage or an art dinner in the gallery’s rooms, Claudia Limacher makes art an unforgettable experience and creates new impulses on Lucerne’s art market. Another attraction was recently added when a restaurant by Pietro Catalano opened its doors in an adjacent space. Gault Millau awarded fourteen points to the restaurant of the chef and trained musician, who is lauded as a shooting star on the Swiss gastronomic scene. A door connects the restaurant and the gallery.

The direct connection makes collaborative events possible. “We show art and he conjures veritable works of art on a plate – the combination cannot be anything but good”, says Claudia Limacher, who looks forward to their shared future.

### Impulse Gallery

Haldenstrasse 19, 6006 Lucerne  
www.impulsegallery.com





## HOTEL A LEGEND REINVENTED

What a location! Almost every room at the “Mandarin Oriental Palace” commands an unobstructed view of Lake Lucerne and the Swiss Alps beyond it. The most breathtaking views of all, however, are from the rooftop terraces of the two Panorama Suites, which – along with many other charming amenities – also offer panoramic views of the lake and the city.

Formerly known simply as the “Palace”, this Belle Époque-style hotel has dominated the cityscape of Lucerne and the lakeside promenade since 1906. The Mandarin Oriental hotel group took over the house in 2017 and spent the next five years renovating and refurbishing it. The grand reopening at the end of September 2022 was more than merely a successful new start. Listed as an architectural landmark, the five-star superior hotel now offers 136 rooms, including 45 spacious suites. The build-

The restaurants “Colonnade” (above) and “Minamo” (below) serve culinary highlights at the hotel “Mandarin Oriental Palace”.



ing has been thoughtfully renovated, refreshed and supplemented with modern elements, which can be admired in the tastefully furnished rooms, the corridors and the restaurants.

Speaking of restaurants: Since April this year, two new restaurants have made the “Mandarin Oriental Palace” one of the most exciting gastronomic destinations in Switzerland. The “Minamo” is the first restaurant in Lucerne to serve traditional Japanese omakase dishes in a very intimate atmosphere – there is space for only eight guests per evening. Omakase

means “chef’s choice”: the guests trust the chef to put together the menu, which is thus always new and surprising. Chef Toshiro San has made it his mission to create excellent Japanese cuisine that uses both local Swiss specialties and products from Japan. His dishes reflect the rhythm of the seasons and simultaneously celebrate Japanese culinary culture. He explains, “Omakase is not just about the food, but also about the interaction between chef and guest.”

The Colonnade restaurant, by contrast, offers modern French haute

cuisine created by Chef Gilad Peled, who has sixteen years of experience in exclusive gastronomy. His menus are inspired by the natural beauty around Lake Lucerne. Each dish is a culinary work of art, focusing on regional specialties and local seasonal highlights. Head Sommelier Moritz Dresing provides the perfect wine accompaniment. The restaurant’s stunning design combines Belle Époque splendour with modern warmth and simplicity. The ambience is characterised by elegance and joie de vivre. “Our dishes, the atmosphere, the service, the wines: each aspect is connected with all the others. We want our guests to feel at home with us, that we are cooking for them as friends and not as strangers”, says chef Gilad, who learned his sense of hospitality from his mentor Clare Smyth, the head chef of a three-star London restaurant.

**Mandarin Oriental Palace, Lucerne**  
Haldenstrasse 10, 6002 Lucerne  
[www.mandarinoriental.com/luzern](http://www.mandarinoriental.com/luzern)



## SHOPPING DESTINATION WHERE LUXURY BECOMES AN EXPERIENCE

What a selection! Since 2022, the new TimeVallée flagship store in Lucerne’s prime location at Schweizerhofquai 1 has brought together more than twenty renowned watch and jewellery manufacturers, as well as accessories and high-quality cosmetics brands.

But the extensive selection is by no means the only special feature of TimeVallée: a sophisticated interior with individually designed brand and

experiential areas, along with numerous digital offers, ensure that visitors can delve deeply into the worlds of the brands and their collections.

This innovative shopping destination thus combines the online and offline worlds and specifically targets a young audience that seeks inspiration and enjoys life and luxury. Regular events such as exhibitions and aperitifs also offer new occasions to visit TimeVallée.

The concept was developed by the Swiss luxury group Richemont in 2014. There are now approximately forty TimeVallée boutiques worldwide. All destinations are operated by local partners. In Lucerne, which hosts Switzerland’s first TimeVallée flagship store and the largest TimeVallée boutique in Europe, the House of Gübelin is contributing its many years of experience in the jewellery and watch trade.

TimeVallée’s CEO Michael Guenon sees tremendous potential in the co-operation: “Lucerne is already well known as a watch destination, but we want to put the city on the international map. What Milan and Paris are for the fashion industry, Lucerne should become for the watch industry.” ●

**TimeVallée**  
Schweizerhofquai 1, 6004 Lucerne  
[www.timevallee.com](http://www.timevallee.com)



TimeVallée transforms the world of luxury brands into an experience.



“Royal Allure” consists of a solitaire ring and a two-finger ring, which can be worn either together or separately.

The design of the two-finger ring (left) is inspired by the shapes that Gübelin Jewellery’s designers discovered deep inside the blue sapphire of the solitaire ring (right).



# CREATIVE COMBINATION

“Royal Allure”, Gübelin Jewellery’s first two-finger ring, is a total work of art in haute joaillerie. It was shown for the first time at artgenève 2023.

One or two? In the case of “Royal Allure”, the answer is three. This haute joaillerie work of art, which was presented to the public for the first time at artgenève 2023, can be worn in three different ways. “Royal Allure” is a cocktail ring duo consisting of a classic solitaire ring in platinum and a two-finger ring in yellow gold. The rings can be worn either individually or together for an even more opulent look.

Although two-finger rings are currently very popular, they are seldom set with top-quality gemstones. But “Royal Allure”, Gübelin Jewellery’s first-ever two-finger ring is a genuine premiere that combines gemstones in yellow, green and blue and precious metals in two colours to create a total work of art of haute joaillerie.

## INSPIRED BY FLOWERING ROSEWOOD

The designers at Gübelin Jewellery were inspired to create this cocktail ring when they embarked on a micro-

scopic journey deep into the interior of a gemstone. In the case of “Royal Allure”, it was the central stone of the solitaire ring, a sapphire from Burma (Myanmar) weighing seven carats, which received 94 Gübelin Points (“outstanding”) from the Gübelin Gem Lab and was classified as “Royal Blue” (also see box on p. 88). Its interior revealed lines and branching patterns that reminded the designers of a rosewood panicle.

Rosewood, or more precisely padauk, is regarded as the national flower of Burma and symbolises prosperity, happiness and national identity. The tree can grow up to

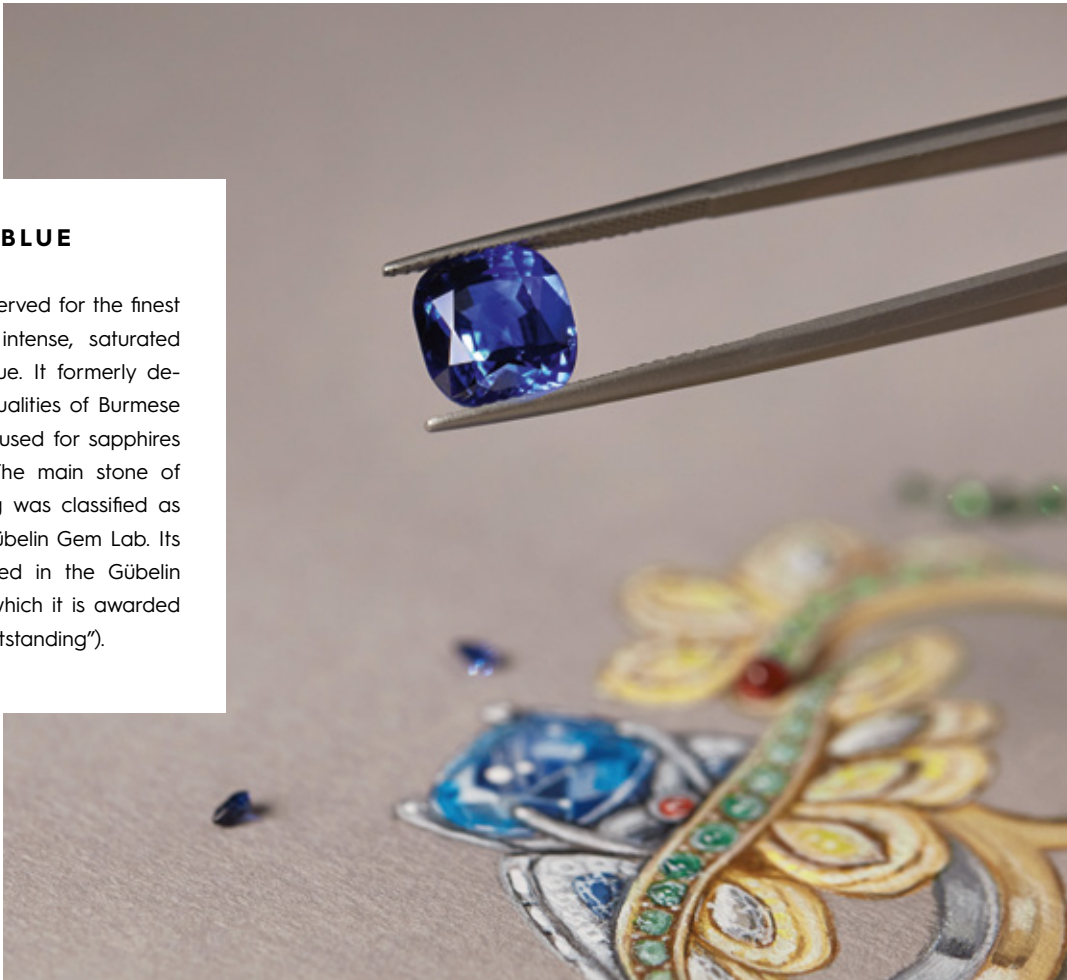
35 metres high and is found almost exclusively in Southeast Asia, where it blossoms from March to May. Its spreading crown then appears greenish-yellow because the branches are densely covered with delicate yellow inflorescences. This inspiration is clearly visible in the two-finger ring made of yellow gold: yellow sapphires, marquise-shaped diamonds and tsavorites in finely graduated green nuances translate the natural play of colours of the blossom-laden branches into an opulent piece of jewellery. The shapes of the petals are further accentuated by yellow sapphires and brilliant-cut diamonds

Rosewood, or more precisely padauk, is regarded as the national flower of Burma and symbolises prosperity, happiness and national identity. The tree can grow up to 35 metres tall and blossoms from March to May, when its spreading crown appears greenish-yellow because the branches are densely covered with yellow inflorescences.



**ROYAL BLUE**

This trade name is reserved for the finest natural sapphires in intense, saturated and homogeneous blue. It formerly denoted only the best qualities of Burmese sapphires, but is now used for sapphires of any provenance. The main stone of the “Royal Allure” ring was classified as “Royal Blue” by the Gübelin Gem Lab. Its quality is also reflected in the Gübelin Gemstone Rating, in which it is awarded 94 Gübelin Points (“outstanding”).



that surround the blossoms like an entourage. The curved design of the ring’s band “speaks” the same organic design language and simultaneously ensures a high level of wearing comfort.

The blue sapphire plays a special role: it is both the main stone of “Royal Allure” and of the integrated solitaire ring. The solitaire ring is made of platinum to highlight the deep, rich blue of the sapphire and is set with baguette-shaped diamonds, brilliant pavé and sapphires. The cocktail ring thus plays with colours and shapes, similarities and contrasts.

**REDUCED TO FORM**

Colour, on the other hand, is rarely found in the oeuvre of the Swiss

artist Nikolai Winter, but there is nonetheless much in common. The surfaces of his works are typically monochrome and shiny metallic. In his “Luxury Goods” series, Winter shrouds branded articles, everyday items and luxury objects in shiny silver foil.

This robs them of their own surfaces and their marks of distinction, thus radically reducing them to their shapes alone and inviting viewers to decode each silver-shrouded object for themselves while asking themselves questions about value and responsible consumption. His interest in packaging is artistic as well as professional and familial: Nikolai Winter is the fourth-generation head of the family business Winter & Company in Basel, which has been

manufacturing surfaces for packaging since 1892.

Nikolai Winter accordingly reinterpreted the solitaire ring of “Royal Allure” for the joint appearance with Gübelin Jewellery at artgenève 2023. He wrapped the ring tightly in foil and also enlarged it enormously. In addition, he designed five other objects that capture further facets of the two-finger ring and the tools that were used to make it, each wrapped in metallic foil. Nikolai Winter says: “Like the House of Gübelin, I am convinced that luxury does not only consist of owning an object. Rather, you have to understand its essence, that is, its interior as well as its exterior in equal measure, and only then do you learn to appreciate it.” ●

The blossoms of a Burmese rosewood tree inspired the design of the two-finger ring.







TONDA *PF* MICRO-ROTOR GOLD



**PARMIGIANI**  
FLEURIER



# SHARED FASCINATION

Lucerne has a new attraction: the Gübelin Gem Museum opened its doors in the heart of the city. The museum takes visitors on an exciting journey into the world of coloured gemstones and through the history of the House of Gübelin, which is distinguished by numerous pioneering achievements.



The Gübelin Gem Museum also presents milestones from the research of the gemmoloical laboratory.

How were coloured gemstones formed? Where do they come from? What makes them so fascinating? Answers to these and other questions await visitors at the newly opened Gübelin Gem Museum in Lucerne, where guests can embark on a multimedia journey into the world of coloured gemstones and simultaneously learn more about Gübelin's long history, numerous pioneering achievements and innovations. "With the museum, we want to share our fascination for coloured gemstones",

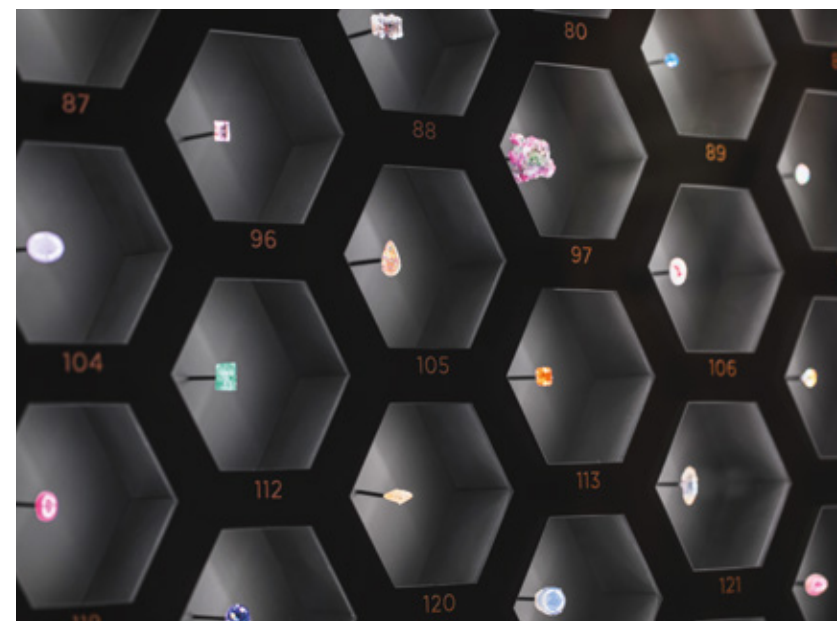
says Raphael Gübelin, a member of the sixth generation and President of the Swiss family-owned business, which was founded in 1854.

## IN THE HEART OF LUCERNE

The Gübelin Gem Museum is located in the heart of Lucerne, on the first floor of a magnificent building at Schwanenplatz 7. The building is appropriately named "Haus zum Stein" ("house of stones"). The museum is equally interesting for local people and

guests visiting the city who would like to learn more about gemstones and gemmology. The multimedia-based exhibition facilitates numerous inspiring experiences – for interested people without prior knowledge as well as for gemstone experts.

One focus is dedicated to the Gübelin Gem Lab, which celebrates its 100<sup>th</sup> anniversary this year, and the pioneering research of Eduard Josef Gübelin (1913-2005). The exhibition offers insights into the work of the



The impressive presentation includes 174 gemstones from the Gem Lab's reference collection.

laboratory from its beginnings to the latest analytical possibilities and also presents an impressive selection of gemstones from the in-house reference collection. Also on display are more than fifty objects from the company's collection of jewellery and timepieces. The collection was enlarged by Thomas Gübelin, who headed the House of Gübelin from 1988 to 2007. The objects illustrate central and style-defining moments in the history of jewellery and culture.

## NEW HOME FOR THE GÜBELIN ACADEMY

The Gübelin Gem Museum now also houses the Lucerne branch of the Gübelin Academy. The contents of seminars can be experienced at first-hand with the aid of the exhibited objects and multimedia information. The aim of the Academy is to share knowledge and enthusiasm for coloured gemstones. And there truly is no better place for this sharing than the Gübelin Gem Museum. ●

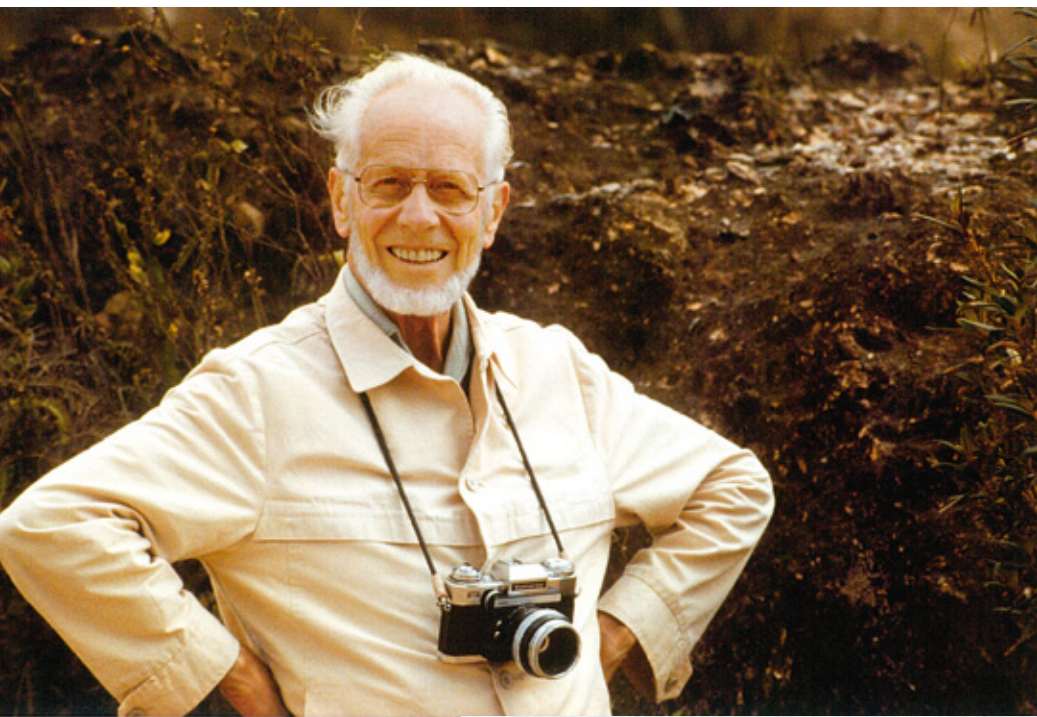
**Gübelin Gem Museum**  
Schwanenplatz 7 / Haus zum Stein  
6004 Lucerne  
[www.gubelin-gemmology.com](http://www.gubelin-gemmology.com)

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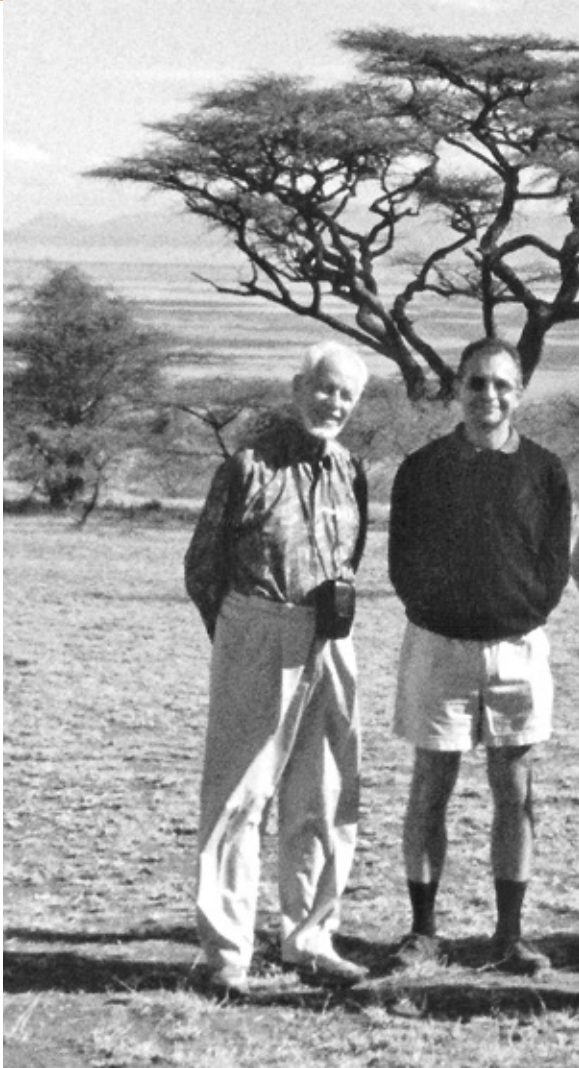




Eduard Josef Gübelin, the “father of modern gemmology”, visited gemstone mines and dealers around the globe and returned to Lucerne with samples.



Eduard Josef Gübein also developed instruments for examining gemstones, such as this gemmoscope, a binocular microscope with dark-field illumination.



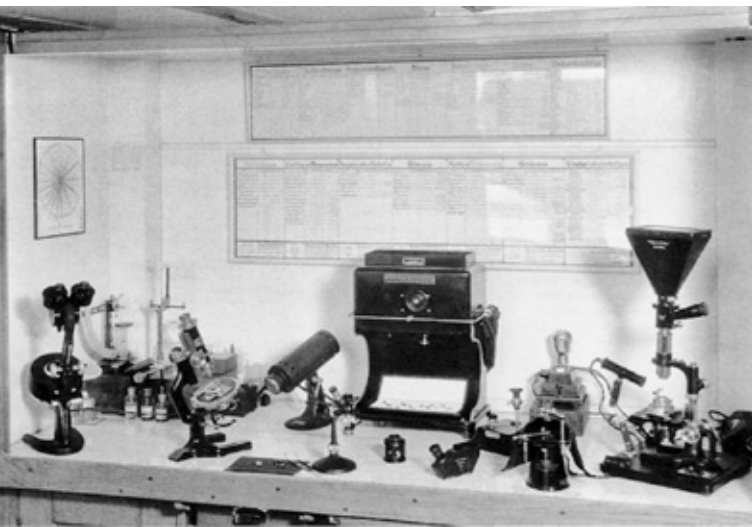
After returning to Lucerne, he examined and classified his finds and thus amassed an enormous collection of reference stones.

# SWISS PIONEERS

The Gübelin Gem Lab was founded 100 years ago. Its history is distinguished by pioneering achievements, constant innovation and insatiable curiosity. Learn more about its development into one of the world’s most important gemstone laboratories, with locations in Lucerne, Hong Kong and New York.

To clear up a widespread misconception right at the beginning: the Gübelin Gem Lab was not founded by Eduard Josef Gübelin, the “father of modern gemmology”. He was already very interested in stones and minerals in 1923, but not yet on a professional level because he was only ten years old at the time. He took over the management and expansion of the laboratory in 1939, at the age of 26, after having studied mineralogy in Zurich and Vienna and then becoming the second European ever to be trained as a Certified Gemologist (CG) by the Gemological Institute of America (GIA) in the USA.

The cornerstone of the gemmological laboratory was laid by his father Eduard Moritz Gübelin, who founded a jewellery atelier of his own in 1923, where jewellery was designed and produced under the Gübelin name. Prior to this, the Swiss family business had manufactured and sold watches. However, the demand for jewellery grew exponentially during the so-called “Golden Twenties”. Offering the family’s own jewellery at this time was accordingly both a logical next step – and a tremendously risky one. Not only were glass manufacturers trying to imitate diamonds with prismatic glass, but it had also become



Instruments from the early years of Gübelin’s Gem Lab.

possible to create precious stones such as rubies, sapphires or spinels by artificial means. Unlike instantly recognisable rhinestones, it was nearly impossible to distinguish these manmade gems from natural ones by scrutinising them with the naked eye. In Japan, pearls had been intentionally cultivated since the turn of the century. At the same time, fashion designers entered the jewellery business. Their costume jewellery, industrially produced from “fake” materials, was affordable for the masses, but of no real value.

How, then, could Eduard Moritz Gübelin ensure that only genuine and authentic high-quality gemstones were used for the jewellery of the House of Gübelin? After all, the Gübelin name was supposed to be synonymous with “real quality and reputable service”, as a chronicle phrased it in 1929. No independent testing authority existed for gemstones at this time, so he took the matter into his own hands and set up a gemstone laboratory where each delivered gem could be thoroughly examined before it was integrated



into a piece jewellery. The lab's management was entrusted to Charles Salquin, a new employee whom Eduard Moritz Gübelin had initially hired to organise the business's commercial division. Salquin was not only well versed in figures and balance sheets, but was also a gemmologist who had been trained by Prof. Hermann Michel at the Technical Research Institute for Gemstones in Vienna, just as Eduard Josef Gübelin would later be trained.

**GROUNDBREAKING ANALYSES**

The step from a primarily in-house service provider for the jewellery studio to a world-renowned gemstone laboratory is undoubtedly linked to the name and scientific achievements of Eduard Josef Gübelin. Through numerous analyses, he had discovered that inclusions in a gemstone, visible only through a microscope, are like fingerprints and can be used to draw conclusions about the stone's origin and condition, e.g. whether the gem is natural or has been artificially treated in one way or another. His classification of gemstones based on the observation and analysis of their interiors was a truly pioneering achievement and made an immense contribution to the scientific foundation of gemmology.

In numerous publications, lectures and lessons, Eduard Josef Gübelin shared his findings – with the professional world, but also with laymen and other interested people, thus earning himself an excellent reputation far beyond Switzerland. In the early 1940s, Gübelin also began to issue gemstone reports. As a direct result of this, the Swiss Gemmological Society was founded, for which Eduard Josef Gübelin taught numerous courses to share his immense expertise.

He also invented the instruments that were necessary for his research or else modified and improved existing apparatuses for his own purposes.

For example, he developed the colourscope, which was based on the "Diamolite" that he had become acquainted with in the USA. In 1942, he invented the "gemmoscope", a binocular microscope with dark-field illumination, as well as a measuring device with which he could measure the angles and proportions of faceted gemstones. He designed the world's first table-top spectro-scope in 1950. For the documentation and publication of his research, it was also very important to photographically capture the inner worlds of gemstones. He accordingly modified a horizontal immersion microscope so that he could use it to take micrographs. The equipment of the gemmological laboratory and its trove of ultramodern and unique di-

agnostic devices thus grew from year to year and supported progressively deeper and more precise observations. To this day, the Gübelin Gem Lab continues to develop new analytical technologies for gemstones, many of which have become industry standards.

**VALUABLE INSIGHTS**

But Eduard Josef Gübelin was not satisfied simply with scrutinising gemstones in the laboratory. Motivated by his unflagging curiosity and eager to deepen his knowledge through first-hand experience, he embarked on numerous and sometimes highly adventurous journeys to the places where the gems were found. He returned from these destinations with photos, films, rich im-



Deep inside each gemstone, Eduard Josef Gübelin found fascinating shapes and structures that provided information about the precious stone's provenance.

Charles Salquin (below) was the first head of Gübelin's gemstone cabinet, the predecessor of today's gemmological laboratory.



pressions and always also with gemstone samples. These became part of the famous reference stone collection, a globally unique compilation of gems from the world's most diverse gemstone mines. The collection currently includes more than 28,000 individual stones and is an invaluable trove of data, not only for the laboratory's analyses, but also for novel applications such as "Gemteligence". He also published his findings in numerous articles and books.

Word spread that the Gübelin Gem Lab's analyses and reports were particularly precise and trustworthy. Numerous dealers and buyers of gemstones trusted the judgement of Gübelin's gemmologists, as did auc-

tion houses, insurance companies, banks, collectors, museums, and fellow jewellers and jewellery manufacturers. Over time, the laboratory analysed tens of thousands of gemstones of every provenance and was thus able to place its findings on a uniquely broad database and to further refine them. The gemmological laboratory's reports soon became indispensable for the gemstone trade: the properties and qualities of a gem documented in these reports had the potential to immensely increase or decrease its market value. They thus made a valuable contribution to transparency in an industry that had previously depended primarily on judgements based on taste and em-

pirical know-how. In contrast to this, the laboratory never provided its own appraisals of the value of a gem, offering instead only the scientific data that made it easier for buyers and sellers to determine a gem's worth.

In the ten decades since its establishment, the gemmological laboratory has upheld high quality standards (see p. 98). It has also been committed to harmonising the results of analyses and the assignment of trade names such as "Pigeon Blood Red" or "Crimson Red" (see also p. 34), thus making reports from different laboratories more readily comparable and giving customers greater security.





### ON A MISSION FOR THE FUTURE

The staff of the Gübelin Gem Lab continue to successfully pursue the mission of their founding fathers, i.e. to constantly deepen their expertise, to develop new techniques, and to ensure greater transparency and trust in the gemstone market. Numerous pioneering initiatives, new services and start-ups have emerged from the laboratory in recent years, thus combining gemmology with the technological possibilities of the 21<sup>st</sup> century:

**1. Provenance Proof:** Thanks to Provenance Proof, proof of origin has become an unalterable part of a gemstone beginning at its place of discovery. The eponymous company, launched into independence from the lab in 2019, relies on two different technologies. The first uses “physical tracers”, i.e. nanolabels that are invisible to the naked eye, with which a gemstone can already be marked in its mine, and in which information on its origin is encoded. Initially developed for emeralds, this method is now also used for many other varieties of precious stones. The second method relies on a blockchain, which makes it possible to document the history of a gem from its cutting and trading, through its processing, to its final integration into a piece of jewellery. Both technologies function independently of each other, but they can also be combined well. With over 700 participating companies and more than nine million gemstones “on-chain”, the blockchain has now become the industry’s undisputed standard.

**2. Gemstone Rating:** The Gübelin Gemstone Rating summarises a gem’s quality, rarity and attractiveness in a single integer, the number

of so-called “Gübelin Points”. Each rating is based on an extensive catalogue of criteria with various parameters, which are ultimately all combined to yield a single number, thus making it very easy to compare gemstones with one another.

The scale starts at 75 points (appraisal: “fine”) and continues upward to between 95 and 100 points. Gemstones that earn scores in this narrow range are considered “exceptional”. The lab’s experts carry out each evaluation according to a standardised procedure.

**3. Gemtelligence:** In the Gübelin Gem Lab’s latest application, the lab’s huge trove of data serves as the basis for machine learning and artificial intelligence. With Gemtelligence, specially developed software recognises properties and patterns from data collected on rubies, sapphires and emeralds and can thus independently determine the origin of each examined gemstone and even detect whether it has undergone heat treatment. Forerunners of such software had already sup-

ported the lab’s scientists in the validation of their results for more than a decade. The software has now matured to the point where it can draw its own conclusions from a variety of different data.

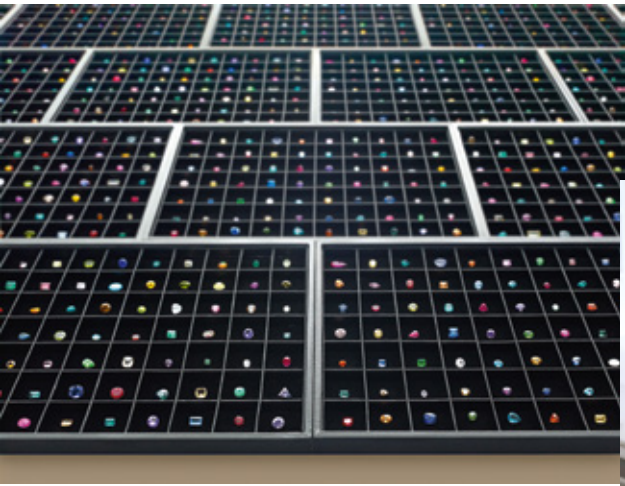
Gemtelligence is a fundamental further development based on the latest deep-learning methods. It was presented to the public to mark the laboratory’s hundredth anniversary in February 2023. Its potential is huge: “With this milestone, we are breaking new ground in gemmology and continuing our pioneering spirit”, says Raphael Gübelin, sixth-generation president of the Swiss family business. “My great-uncle Eduard Josef established the determination of the provenance of gemstones, developed it into a service, and thus also created the profession of the gemstone expert. With Gemtelligence, we are ensuring the consistency of the results by transferring this task to a new entity. Gemtelligence achieves greater accuracy, and this, in turn, leads to even stronger confidence.” ●

### HIGH STANDARDS OF QUALITY

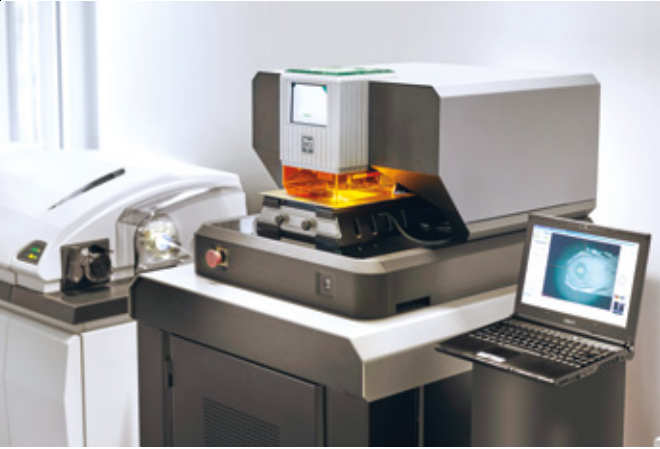
Ever since its founding, the Gübelin Gem Lab has been committed to the highest standards of quality. For a gemmological document to receive the lab’s seal of approval, it must uphold five principles:

- 1. The six-eyes principle:** Every gem is examined by at least three pairs of eyes.
- 2. State-of-the-art analyses:** Data are collected using the most modern and sophisticated analytical equipment, machines and processes, and by means of various methods.
- 3. Empiricism:** Conclusions are drawn only from what can be observed.
- 4. Expertise:** A team of highly trained specialists performs the tests, with each team member focusing on his or her specific area of expertise.
- 5. Ethical guidelines:** The gemmological laboratory works independently and confidentially, recognises the limits of its expertise and competence, does not trade in gemstones, and shares its knowledge.

The gemmological laboratory always uses the most modern methods to produce its reports.



The laboratory’s unique reference stone collection contains more than 28,000 gems. This huge treasure trove of gemmological data also serves as the basis for new applications such as “Gemtelligence”.





# EVENTS

Unforgettable experiences from and with Gübelin

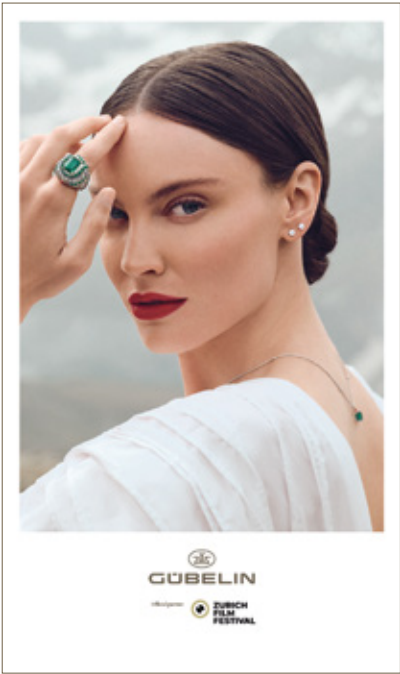
## A BIG STAGE FOR CINEMA

Since 2005, the Zurich Film Festival has been offering a big stage to filmmakers, creative people and interested movie-goers from all around the world. The top-class film festival takes place this year from 28 September to 8 October, and Gübelin is participating as a co-partner for the first time. “We are looking forward to a multifaceted film programme, glamorous premieres and inspiring encounters on the Green Carpet”, explains President Raphael Gübelin. “Art, culture and creativity have been central to our Swiss family-owned business since 1854 – in line with ‘Deeply Inspired’, our corporate philosophy. Through our partnership with the Zurich Film Festival, we would like to make a long-lasting contribution toward promoting talent, supporting cultural exchange and celebrating films.”



## PROFESSIONAL STYLING ON THE CÔTE D’AZUR

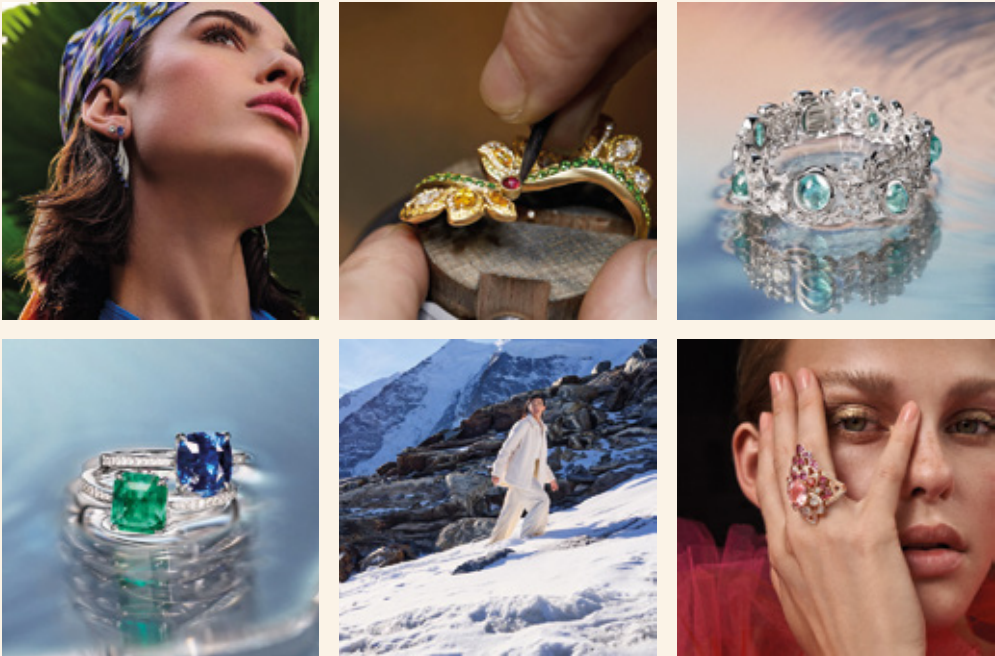
The House of Gübelin invited customers and other interested individuals to attend a very special pop-up event on the French Côte d’Azur from 13 to 18 July 2023. Participants received advice and styling from Swiss star hairstylist Felix Fischer (see p. 80) and designers from Gübelin Jewellery. Afterwards the newly styled beauties went out to shine in the seaside nightlife. Felix Fischer has more than twenty years of experience in the fashion industry. Many celebrities such as Rihanna and Hillary Clinton trust his skills. While he and his team accentuated personalities – or even discovered wholly new facets – with hair styling and make-up, the experts from Gübelin offered advice on which jewellery would create a brilliant look to match the modish makeover. A styling suite set up especially for the event in the hotel “La Réserve Ramatuelle” near Saint-Tropez was completely booked throughout the event’s duration.



ON OUR NEW CHANNEL @GUBELINBOUTIQUES



AND ALSO ON @GUBELINJEWELLERY





# WELCOME TO GÜBELIN

## ZÜRICH

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, Chanel, Cyrus, Glashütte Original, IWC Schaffhausen, Montblanc, Parmigiani Fleurier, Roger Dubuis and Zenith.



**Eric Mayer**  
*Boutique Manager*

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## 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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## TIMEVALLÉE LUCERNE

Switzerland's first TimeVallée boutique is celebrating its first anniversary. Gübelin and TimeVallée opened the flagship store in Lucerne's prime location in the summer of 2022. The innovative shopping destination invites customers to embark on a journey into the worlds of more than twenty watch and jewellery houses and also offers high-quality accessories and beauty products.



**René Widmer**  
*Boutique Manager*

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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.



**Roberto Rota**  
*Boutique Manager*

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ST. MORITZ

The 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, Glashütte Original and Hublot.



**Joerg U. Fehrmann**  
*Boutique Director*

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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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*Boutique Manager*

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TEN YEARS OF  
SHARED KNOWLEDGE



The Gübelin Academy has been sharing expertise about coloured gemstones since 2013 – now also as an online course.

Would you like to cultivate your interest in coloured gemstones and deepen your knowledge of them? This has been possible at the Gübelin Academy in Hong Kong for the past ten years, at the new location in the Gübelin Gem Museum in Lucerne and now also online, regardless of time and place. For example, the online course "Coloured Gem Professional: The Basics" introduces the history, gemmological characteristics and most important criteria for evaluating the "Big Three", i.e. the emerald, ruby and sapphire. The course is divided into four modules, each lasting about three hours. Numerous videos share inspiration, expertise and exciting insights into the House of Gübelin. The online course combines the knowledge of gemstone experts from Lucerne, Hong Kong and New York. Each module concludes with an interactive test. After successfully passing all four exams, participants receive a certificate that qualifies them to attend further courses at the Gübelin Academy.



Book your online  
course here.

FIVE YEARS OF  
SHARED JOY

With the Lucerne Symphony Ball, the Lucerne Symphony Orchestra and the House of Gübelin started a tradition in 2018 that has become an integral part of the cultural year in Lucerne. The ball celebrates its fifth anniversary this year.

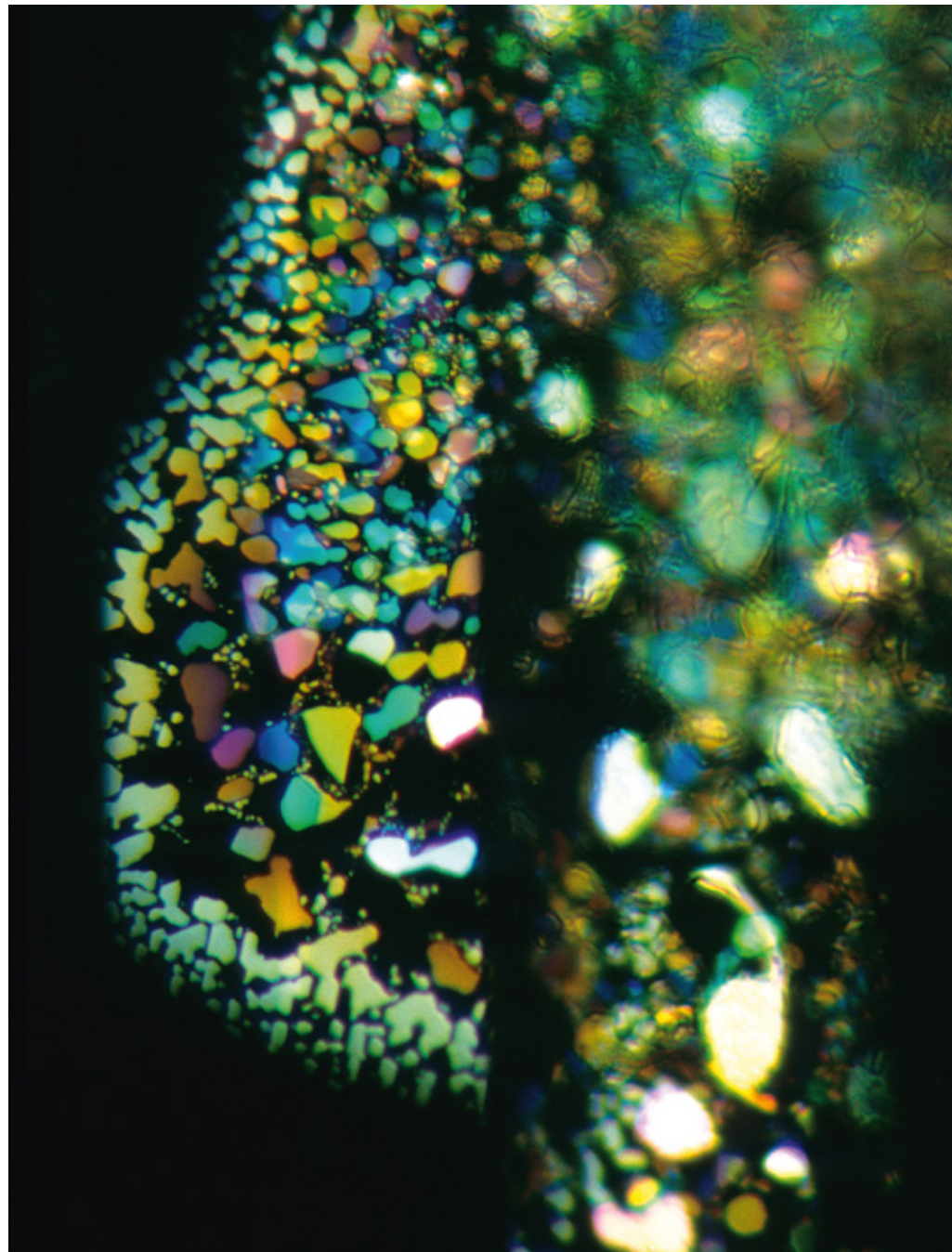
The Lucerne Symphony Orchestra is not only a world-class orchestra. The orchestra's numerous activities and events also foster musical education in Lucerne and the surrounding area, thus introducing children, young people and adults to the pleasures of classical music. Promoting these activities was the declared goal of the first Lucerne Symphony Ball, which took place at the KKL in Lucerne in 2018. "With this glamorous ball, we want to contribute to the further development of the Lucerne Symphony Orchestra and share the joy of classical music", says President Raphael Gübelin.

The ball celebrates its fifth anniversary this year with a gala dinner, musical performances, a raffle and dancing. The event has established itself as a genuine highlight on Lucerne's cultural calendar. The popularity of this annual social event is evidenced by the attendance of numerous celebrities from the worlds of business, politics and culture. Proceeds from ticket sales, sponsorships and the raffle have made it possible to support many projects of the Lucerne Symphony Orchestra. In addition to fostering talented young musicians, the proceeds from last year's ball – more than 129,000 Swiss francs – also financed the symphony orchestra's purchase of new double basses, which will enable the ensemble to perform large-scale Romantic works in the future.

Lucerne Symphony Ball, 11 November 2023, KKL Lucerne







# A MOSAIC OF COLOURS

Scrutiny of the interiors of gems has given gemmology a scientific foundation – and simultaneously serves as a never-ending source of inspiration for Gübelin Jewellery’s designers. The fascinating inner worlds that reveal themselves under a microscope sometimes look geometrically austere, sometimes as if dabbed with an Impressionist’s brush. The

inner structures vary from one gemstone to another and are always unique, new and surprising – just like the jewellery created in Gübelin Jewellery’s atelier by master artisans who surrender themselves to this deep inspiration. We invite you to begin looking forward to the next issue of “Deeply Inspired”, which will again transport you into this fascinating world.

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# ROGER DUBUIS

NO RULES, OUR GAME



EXCALIBUR  
Monobalancier

