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SUNRISE GLORY

*The padparadscha is
unique for its captivating
orange-pink hue*

Aurora

Rising Lotus, tribute to
the padparadscha

Alliance with nature

Sri Lanka's gemstone industry
is hallmarked by sustainability



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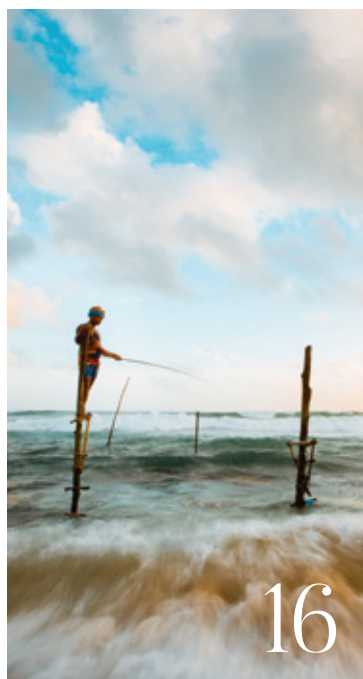
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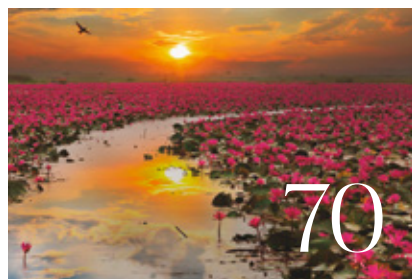
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ULYSSE NARDIN
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The inner world of this rare padparadscha sapphire reveals fascinating shapes, reminiscent of delicate dewdrops glistening on the petals of a lotus blossom in the morning sun. Discover more about the Rising Lotus ring and its inspiration at gubelin.com/aurora.

Gübelin – a Swiss, family-owned firm since 1854



Raphael Gübelin
President

Dear Reader,

Exploring the world of coloured gemstones is like discovering a magical secret landscape, penned by nature in the depths of the earth's mantle millions of years ago. In this issue, we are delighted to present our new Aurora world, inspired by the fascinating inner life of padparadscha sapphires.

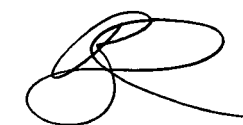
These enchanting members of the sapphire family shine in pastel pink-orange hues, evoking the light of the sunrise. Due to their rarity and beauty, padparadschas are sought-after by jewellery connoisseurs all over the world. Especially Sri Lanka is known for its deposits of this coveted gemstone. Last year, a field trip led my wife and me to the "island of gems" ourselves, visiting mines and discovering the beautiful land, where gemstones have been celebrated since antiquity.

The Rising Lotus ring is the first masterpiece of the romantic Aurora world, paying tribute to the culture and country of origin of the padparadscha. The unique design of this stunning ring is inspired by the inner world of this rare gemstone. Deep inside, the padparadscha reveals spectacular structures resembling glittering dewdrops on the petals of a lotus in the

morning sun. The very name padparadscha is a reference to the colour of the lotus flower in the Sinhalese language, expressing its deep links to the flower's cultural significance. As every piece by Gübelin Jewellery, the ring features a ruby to symbolise our Deeply Inspired philosophy – the unique combination of beauty, knowledge and artisanship.

Arranged as an homage to the traditional tea time, we present daring timepieces in warm red gold. Discover even more novelties from Gübelin Jewellery in our shooting referring to the padparadscha, its colours and origin in a contemporary way.

Enjoy your reading and dive deep into the culture of our Aurora world.



Raphael Gübelin



Conrad Fleet

SUNRISE GLORY

THE PADPARADSCHA IS UNIQUE
FOR ITS CAPTIVATING ORANGE-PINK HUE



*“Men have been
dreaming of
this legendary
‘island of bliss’
since time
immemorial,
enchanted by the
fascination of
the noble stones
that grow like
immortal flowers
from the depths
of the Earth...”*

*Eduard Josef
Gübelin*

The padparadscha sapphire is a rising star in the world of coloured gemstones, increasingly used in spectacular jewellery pieces commissioned by celebrities and royalty. It is loved for its unique colour, from salmon hues to orange-pink or pink-orange, enhanced by a fairly light tone and perfect clarity. The word *padparadscha* reflects the geographical origin of the finest gemstones, Sri Lanka, previously Ceylon, which until a few decades ago was the only source for padparadscha sapphires. The name is derived from the Sanskrit/Sinhalese word *padmaraga* (padma, lotus; raga, colour), which describes a tone resembling the lotus flower, and more specifically the blossom of the tropical *Nelumbo nucifera*. In fact, most lotus flowers are closer to pink than orange, which is why today the stone’s colour is more romantically described as a blend of lotus and sunrise.

The term “padmaraga” appears in ancient Hindu texts such as the Garuda Purana, which dates back to as early as 900 CE. Already in those historical times, the different hues of the sapphire family were appreciated not only in Sri Lanka and India, but also in Arab lands. 11th-century Arabian writer al-Beruni described the colour of these gemstones in great detail: “[...] this kind of gemstone has the colour of bright saffron with a tinge of yellow [...],” but in actual fact our use

of padmaraga as a description of pinkish-orange sapphires is a rather modern concept. The padparadscha sapphire is increasing in popularity, and it received even more attention when Jack Brooksbank gave Eugenie, Princess of York, an engagement ring which included a padparadscha.

The exact colour definition of a sapphire is a task for experts, because of the innumerable colour variants that exist for these gemstones. An important contribution in this regard was made by the Laboratory Manual Harmonisation Committee (LMHC), comprising the Gübelin Gem Lab in Lucerne and another six gemmological laboratories from all over the world. They met in Milan in June 2005 to formulate a standardised definition of padparadscha: “A subtle mixture of pinkish-orange to orangey-pink with pastel tones and low to medium saturations [...]. The name padparadscha sapphire shall not be applied, if the stone has any colour modifier, major uneven colour distribution or the presence of yellow or orange epigenetic material in fissures [...]”. In addition, a padparadscha sapphire must not have been treated in any way beyond traditional blowpipe heating techniques.

The rarity of padparadscha sapphires is due in part to their limited areas of production. In Sri Lanka – whose padparadschas are considered as the finest – they are predominantly unearthed in the regions of Ratnapura, Elahera and Kataragama in the south. More recently, they have been found in Madagascar, which is currently yielding a large percentage of the “pads” on the market.

The page before, a photomicrographic image of a padparadscha sapphire revealing the deep inner structure that provides inspiration for the designers and artisans at Gübelin Jewellery. On this page, above left, uncut pink sapphire. Below, Jack Brooksbank gave Eugenie, Princess of York, an engagement ring with a padparadscha sapphire – which boosted its popularity.

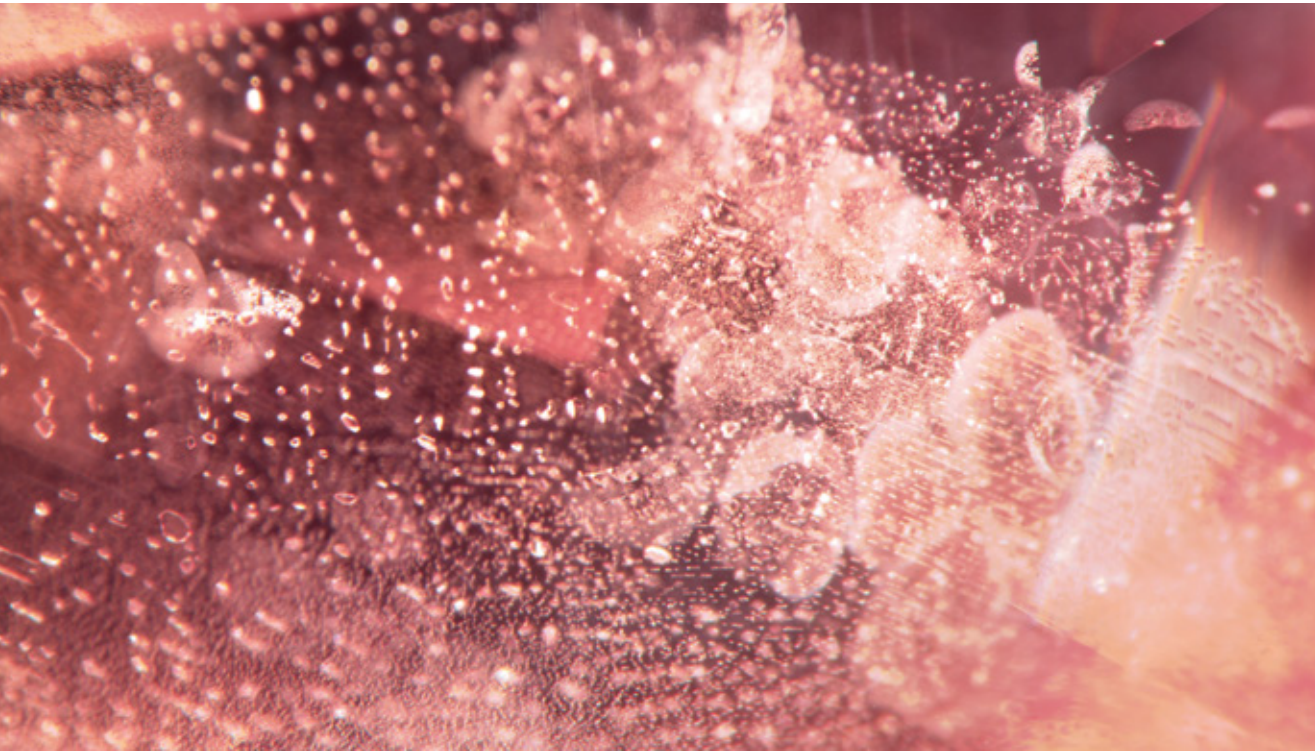


Photos: Albert Russ/Shutterstock (!), Getty Images (!)

In mineralogical terms, padparadscha is a variety of gem corundum, and so it shares the properties of this substance, Al_2O_3 . It is one of the hardest gemstones, second only to diamond, with a value of 9 on the Mohs scale, making it extremely durable. Pure corundum is colourless, and the colour of sapphires is produced by chromophores, trace elements such as chromium or iron incorporated into the crystal lattice, in addition to a specific crystal property called “colour centres.” Colour centres are structural changes caused by the presence of certain elements that displace electrons, which are left in an unpaired state, and therefore can absorb light energy, creating colours. The phenomena of chromophores and colour centres occur together only under exceptional circumstances, which explains the rarity of these gems.

Padparadscha sapphires can be found in a range of shapes and cuts, which generally reflect the forms of the rough stones. The most common shapes are ovals and cushions, but round, pear, heart and marquise shapes are also popular. The sizes of padparadschas are similar to those of ruby, and so high-class gemstones over 2 carats are rare and highly sought after. Possibly the largest padparadscha in the world today is the 100.18-carat stone in the Morgan Collection at the American Museum of Natural History in New York, but in this case its gemmological definition is open to debate.

Padparadscha is one of the rarest and most valuable gemstones in the world. Its special place in the arena of coloured gemstones is reflected by its denomination: padparadscha and ruby are the only two varieties of corundum with their own name. The padparadscha enchants its beholders with its unique and alluring hues, and its close association with the island of Sri Lanka and the culture of its people adds to its intrigue.



Below, a photomicrography reveals the spectacular inner world of a padparadscha sapphire. Right, this rare 14.25 ct padparadscha sapphire reflects and refracts light in ever-changing ways thanks to its modified brilliant cut, with large step-cut facets on the four sides and short facets on the corners.

“The gemstone’s captivating hue could be romantically described as a blend of the lotus flower’s hue and the warm orange light of sunrise.”





Conrad Fleet

ISLE OF GEMS

SRI LANKA, A MULTISENSORIAL PAGEANT

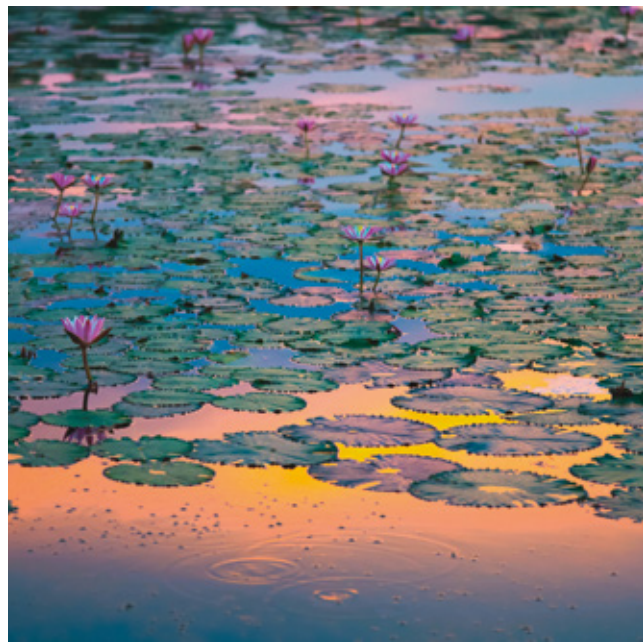
Photo: Aditya Siva/Unsplash



Perhaps more than any other location, Sri Lanka is closely connected to gems. The fact that on a map the island looks like a pendant is coincidental, but one of its ancient names, Ratna Dweepa, Sanskrit for “island of jewels,” reflects its status as a source of precious stones since time immemorial. In 334 B.C.E., Nearchus, one of Alexander the Great’s army officers, described the island and its abundance of gemstones. Later, it was named the “land of gems” by the Arabs who visited the island to purchase its stones from the 9th century C.E. In 1292, Marco Polo noted that it is “the finest island in the world [...] from its streams come beautiful and valuable rubies, as well as sapphires, topazes, amethysts, garnet and many other precious and costly stones [...].” It has been estimated that almost a quarter of its total land area has gem-bearing potential.

Jewels are just part of the island’s long history. It also has immense spiritual traditions, as exemplified by the Bodhi fig tree, which, according to the 5th-century epic poem Mahavamsa, was planted in the ancient capital of Anuradhapura in 288 B.C.E. It can still be seen today, making it the oldest tree planted by man still in existence. As it is believed to have been propagated from the original Bodhi tree in Bodh Gaya, India, under which Siddhartha Gautama attained enlightenment, the Bodhi tree in Anuradhapura is one of Sri Lanka’s most important religious sites.

The page before, traditional Sri Lankan stilt fishing. This page left on top, row of sacred Buddha in Ayutthaya, bottom, rising lotus flower in the sunshine. Page right on top: the Meditating Buddha statue in the Vidyadhara Guha cavern of Gal Viharaya Rock Temple, Polonnaruwa. At the bottom, Sigiriya, an ancient rock fortress, which once served as Sri Lankan capital and later as a Buddhist monastery. Today, it is a UNESCO listed World Heritage Site.



At about the same time that the Bodhi tree was planted, monastic settlements were developing on the dramatic Sigiriya “fortress in the sky,” about 70 km from Anuradhapura, a massive pillar of rock almost 200 metres high, rising from the flat jungle-clad lands all around. For a short period in the 5th century C.E. it was the capital of the kingdom, with a gateway, halfway up the side of the rock, in the shape of a gigantic lion – the origin of the location’s name, which comes from the word Sīnhāgiri, the Lion Rock. Not only is it on the UNESCO list of world heritage sites, the organisation has declared it the eighth wonder of the world. Visiting it entails climbing 1,200 steps, many of which are bolted onto the rock face. The climb up is rewarded by spectacular views over the surrounding tropical forest.

Not far from Sigiriya, the ruins of Polonnaruwa are an incredible sight. This city was the country’s capital from the 11th to the 13th century, after which it was abandoned, absorbed by the jungle and forgotten. It was rediscovered in colonial times, and it is still being excavated today. It is a vast complex that demonstrates the engineering skills of the medieval Sinhalese people, with constructions such as the Parakrama Samudra, a vast irrigation tank covering an area of over 15 square kilometres, with a dam almost 14 km long. The king Parakramabahu decreed that all



Photos: Noborwon Boonarchin/123rf (1), Tik Duongdee/Shutterstock (1), eFesenko/Shutterstock (1), Poswiecie/Pixabay (1)



the water falling as rain should be collected and used for the development of the land, and the irrigation channels built at that time help supply the paddy fields still today. Visiting the area is an evocative experience, within the lush jungle setting, and an added bonus is the possibility of seeing Sri Lanka’s three diurnal primates up close: the grey langur, purple-faced leaf monkey, and toque macaque. For centuries, they were the only inhabitants of the city; today they are protected, and apparently well aware of their status as rightful owners of the site.

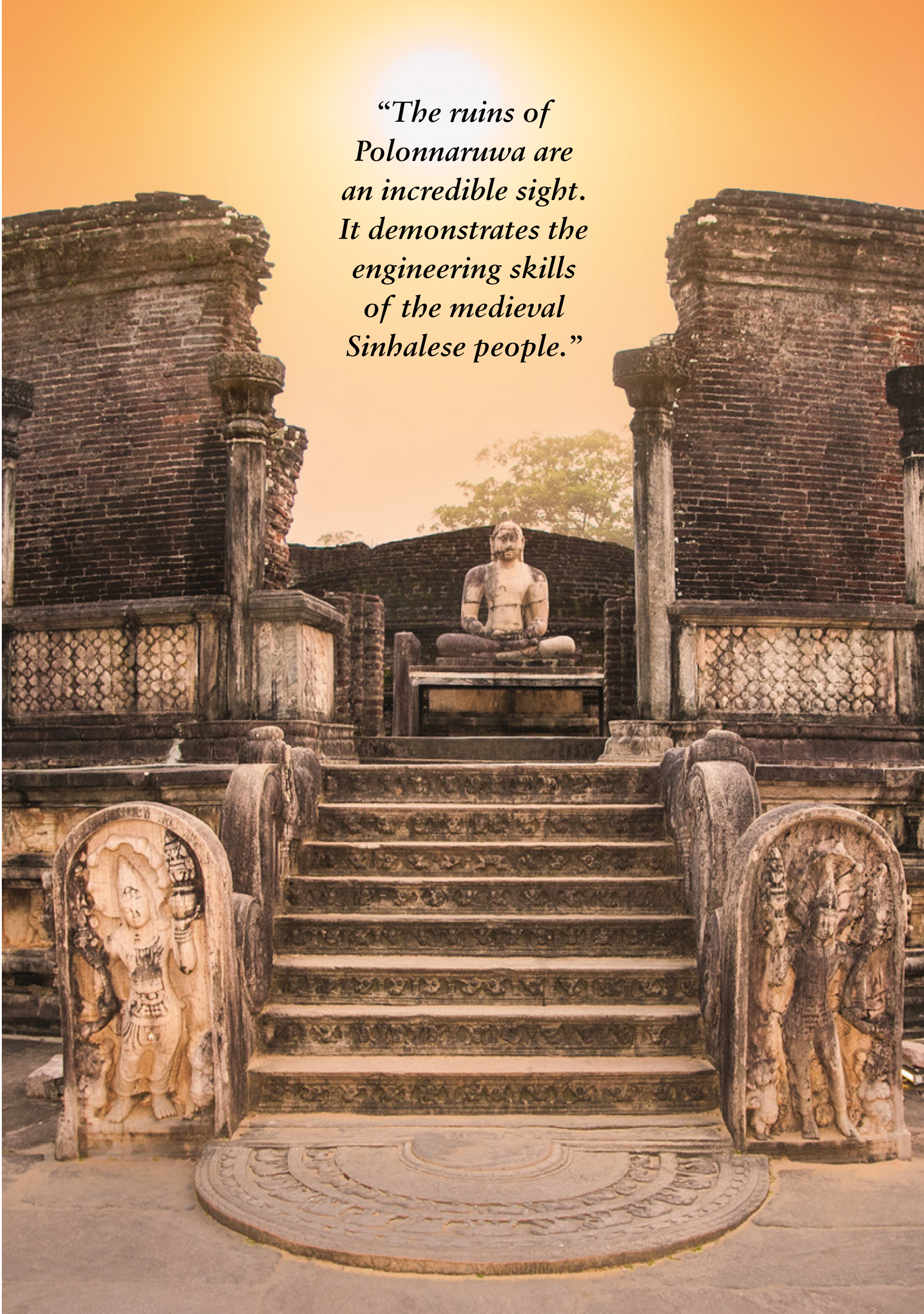
Even more extraordinary is the ancient capital Anuradhapura, which thrived from the 3rd century B.C.E. for 1,300 years, and was abandoned in 993 C.E. The architecture is breathtaking: the largest of the bell-shaped dagobas has a circumference of over 340 metres and contains enough masonry to build a complete town. As in Polonnaruwa, the orange-tinged ruins are immersed in verdant green forests, as if in a reference to the two colour fields included on the national flag. Nature is always present in Sri Lanka, an island with an exceptional biodiversity. Its many forms of animal life range from the tiny, one-ounce Hanging Parrot (*Loriculus beryllinus*) to the 200-ton blue whale that swims in the waters off the island’s southern coast. Birdwatchers will be fascinated by the spectacular Paradise Flycatcher with its long, streaming, orange tail feathers. The country’s protected species include the Sloth

Nature and history are always present in Sri Lanka, be it elephants in one of the island’s 22 national parks (pictured above), the spectacular Paradise Flycatcher with its long orange tail (below) or the ruins of Polonnaruwa, the country’s capital from the 11th to the 13th century, which is still being excavated today (right).



Photos: Sabine Schulte/Unsplash (1), Artush/Shutterstock (1), Aleksandar Todorovic/Shutterstock (1)

“The ruins of Polonnaruwa are an incredible sight. It demonstrates the engineering skills of the medieval Sinhalese people.”



Bear (*Melursus ursinus inornatus*) and the Sri Lankan Leopard (*Panthera pardus kotiya*). Endemic flora and fauna can be seen in the country's 22 national parks, and one of the most magical experiences is witnessing the elephant gatherings that take place in several parks, such as Kaudulla, Minneriya and Yala.

But a visit to Sri Lanka will probably be remembered most of all for the rich tapestry created by the people, the streets and the markets, a multi-sensorial pageant of aromas, sounds and colours that seems to exist in order to show that the finest expressions of beauty can take shape within a setting of swirling complexity. And, considering that gemstones are miraculously born within the molten magmatic broth far below the surface of the earth, Sri Lanka's most dazzling products provide eloquent confirmation of this concept.

Sri Lanka is a multi-sensorial pageant of aromas, sounds and colours which can be best experienced at the sandy beaches (right) or at one of the bustling markets (below), for example.



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Splendid treasures

Timeless jewellery evoking the light and colour of ancient Asian lands

Left, Gübelin Jewellery drop earrings in red gold with brilliant-cut diamonds; Splendid Feather ring in red gold with a padparadscha sapphire, 1.65 ct, pastel-coloured sapphires and brilliant-cut diamonds. Right, Splendid Feather ring in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather ring in red gold with pink sapphires and brilliant-cut diamonds; Splendid Feather drop earrings in white gold with blue sapphires and brilliant-cut diamonds. Left, pink shirt by Phillip Lim (store: Jelmoli), skirt by Ici Maintenant. Right, total look by Max Mara.



Gübelin Jewellery, Eyes of Burma, can be worn as a ring or a necklace, with a pigeon-blood red ruby from Burma, 2.60 ct, surrounded by 18 oval greenish-blue sapphires and brilliant-cut diamonds; ear studs in red gold with an oval orange-pink padparadscha sapphire, 1.09 ct. Coat by Valentino (store: Bongénie Grieder).



Gübelin Jewellery, chandelier earrings in white gold, each with a 1.77 ct emerald from Colombia and brilliant-, princess- and baguette-cut diamonds; necklace in white gold with a 1.08 ct brilliant-cut diamond; Riviere bracelet in white gold with diamond baguettes and princess-cut diamonds; Trilogy ring in white gold with three brilliant-cut diamonds, totalling 0.90 ct. Total look by Max Mara.



Gübelin Jewellery, Splendid Feather ring in red gold with an oval orange-pink padparadscha sapphire from Madagascar, 1.64 ct, and brilliant-cut diamonds; Splendid Feather necklace in red gold with an oval orange-pink padparadscha sapphire, 2.30 ct, and brilliant-cut diamonds. Dress by Max Mara.



Gübelin Jewellery, drop earrings in red gold with brilliant-cut diamonds; necklace with a brilliant-cut diamond; Splendid Feather bracelets with pink sapphires and diamonds; eternity ring in red gold with brilliant-cut diamonds. Jacket by Drome (store: Jelmoli), trousers by Max Mara.



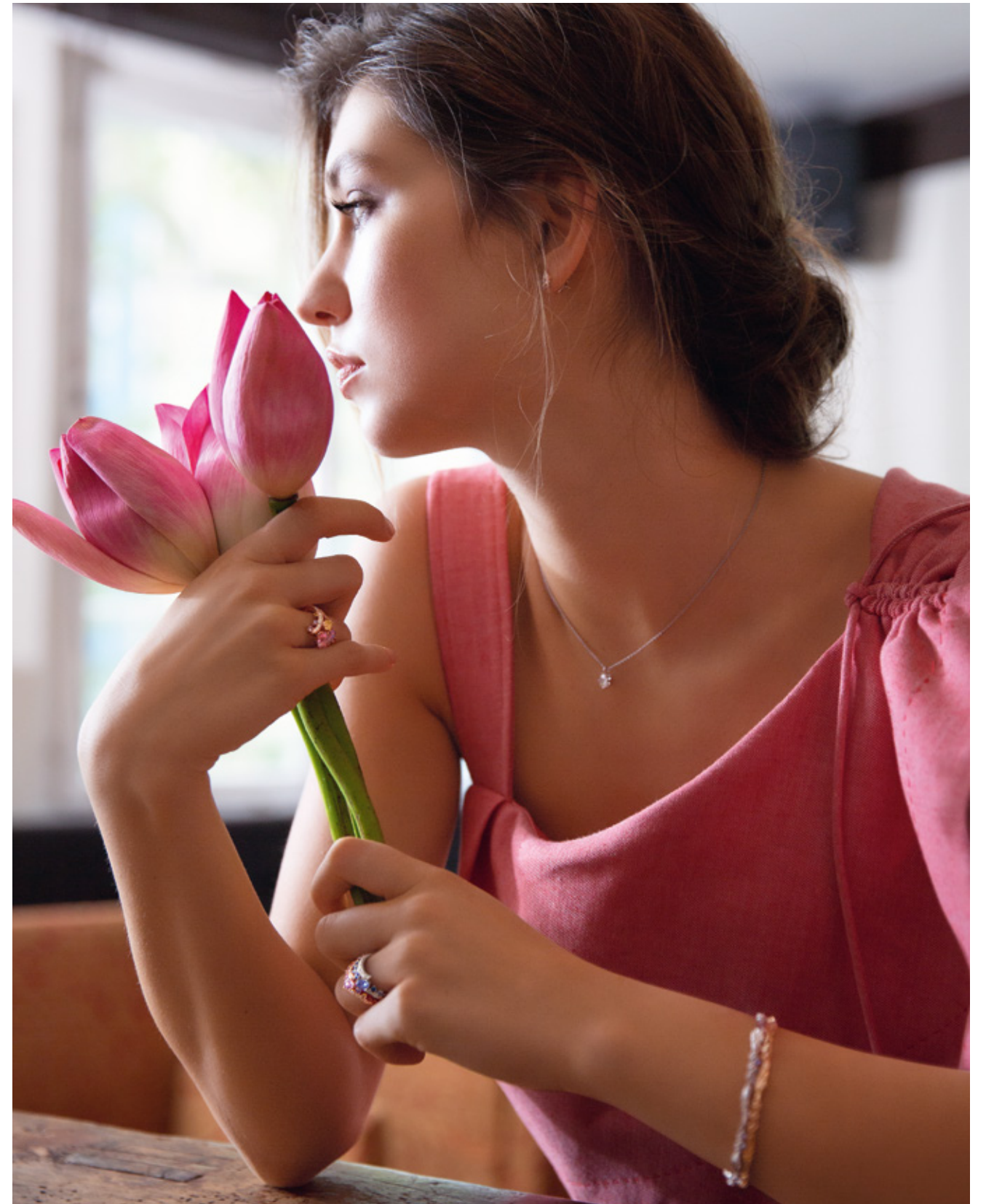
Gübelin Jewellery, Splendid Feather drop earrings in red gold with pink sapphires and brilliant-cut diamonds; Splendid Feather bracelet in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather bracelet in red gold with pastel-coloured sapphires and brilliant-cut diamonds; Splendid Feather ring in white gold with blue sapphires and brilliant-cut diamonds, Splendid Feather ring in red gold with pink sapphires and brilliant-cut diamonds. Dress by Vince (store: Bongénie Grieder).



Gübelin Jewellery, ear studs in white gold with diamonds; necklace in white gold with a 1.15 ct diamond and brilliant-cut diamonds; Splendid Feather bracelet in white gold with blue sapphires and diamonds; Trilogy ring with brilliant-cut diamonds; Splendid Feather ring in white gold with sapphires and brilliant-cut diamonds. Top by Theory (store: Maison Gassmann), scarf by Tory Burch (store: Jelmoli).



Gübelin Jewellery, Splendid Feather ring in red gold with a padparadscha sapphire from Madagascar, 1.64 ct, pastel-coloured sapphires and brilliant-cut diamonds.



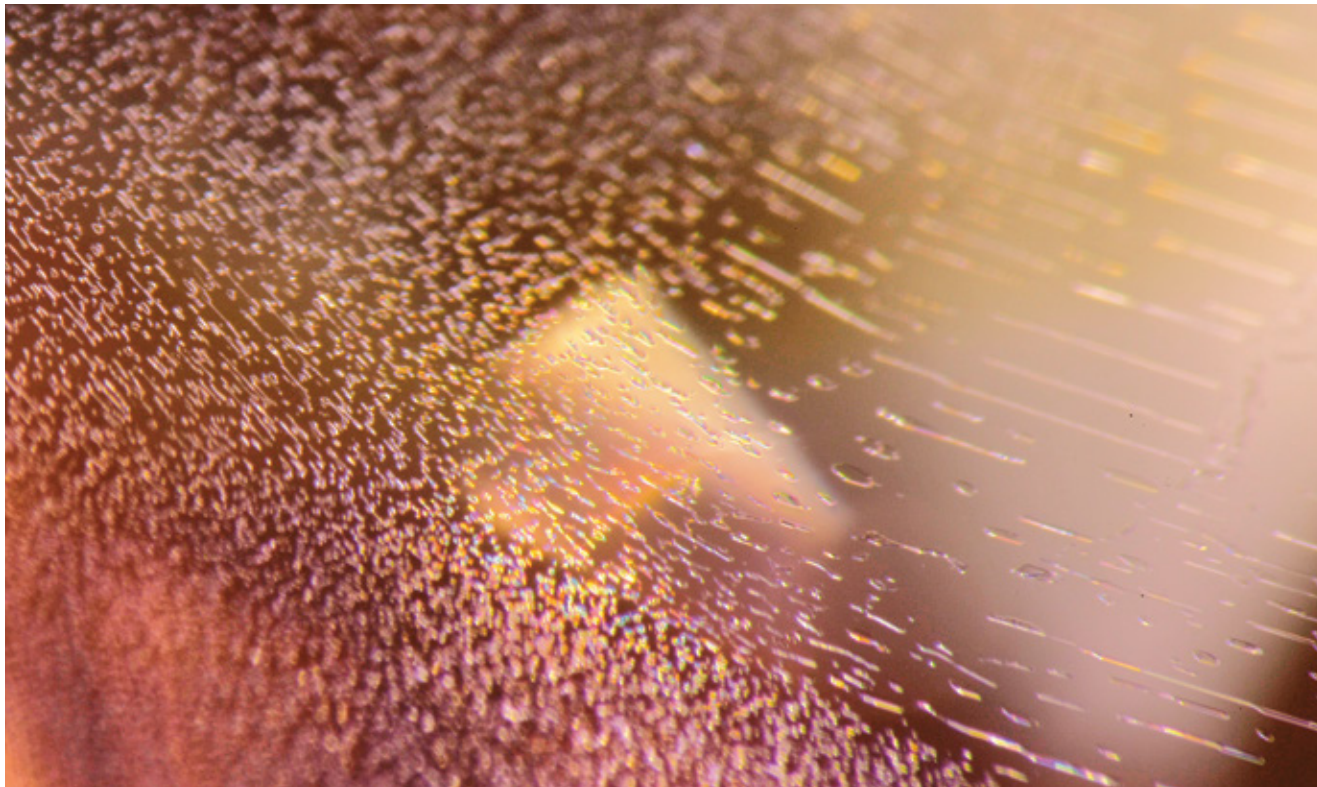
Gübelin Jewellery, Splendid Feather ring in red gold with a padparadscha sapphire from Madagascar, 1.65 ct, pastel-coloured sapphires and brilliant-cut diamonds; Splendid Feather ring in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather ring in red gold with pink sapphires and brilliant-cut diamonds; solitaire necklace in white gold with a 1.08 ct diamond; ear studs in red gold with an oval orange-pink padparadscha sapphire, 1.09 ct; Splendid Feather bracelet in white gold with sapphires and diamonds; Splendid Feather bracelet in red gold with pink sapphires and brilliant-cut diamonds. Dress by Carven (store: Maison Gassmann).



Henry Neuteboom

AURORA

RISING LOTUS, TRIBUTE TO THE PADPARADSCHA



The launch of a new world of jewellery is a landmark moment. Thus Gübelin Jewellery spared no efforts in sourcing a truly remarkable gem to celebrate the launch of Aurora. This brand-new romantic jewellery world is inaugurated by Rising Lotus, a genuine jewellery masterpiece which was inspired by the stunning structures deep within a remarkable 14.25-carat Sri Lankan padparadscha sapphire – a very rare and truly beautiful gem that was carefully chosen from hundreds of padparadschas. The gem and its unique inclusion also provide the inspiration for other new pieces within the Aurora line.

Padparadschas are always hard to obtain, as a result of their rarity. On this occasion, of more than 300 gemstones brought to Lucerne, only half qualified as padparadscha sapphires at all, and over 90% were rejected because they did not fulfil Gübelin Jewellery's demanding standards. Perfectly transparent, this truly exceptional gemstone has the padparadscha's alluring pastel pinkish-orange colour comparable to the light of the rising sun and the colour of the lotus flower that is the origin of its Sinhalese name. Its modified brilliant cut, with large step-cut facets on the four sides and short facets on the corners, enables it to reflect and refract light in ever-changing ways, giving it an aura of mysterious energy and breathtaking lightness. Like all fine padparadschas, this gemstone evokes the calm and tranquillity of the morning, inspiring a deep interior peace.

The microscopic examination of the gemstone revealed spectacular structures resembling glittering dewdrops on the petals of a lotus in the morning sun. The multi-layered, inner world that is one of the defining features of coloured gemstones, so brilliantly discovered and researched by Eduard Josef Gübelin, is like a diary of the gemstone's formation deep in the earth's mantle millions of years

The page before, brilliant-cut diamonds have been carefully chosen to be set on the flower petals surrounding the unique padparadscha sapphire. This page on top, the microscopic examination of the padparadscha revealed spectacular structures resembling glittering dewdrops on the petals of a lotus in the morning sun. Right page, as every piece by Gübelin Jewellery, the Rising Lotus ring features a ruby to symbolise Gübelin's Deeply Inspired philosophy – the unique combination of beauty, knowledge and artisanship.





ago. The delicate patterns hidden within are like primordial sketches suggesting the stone's vocation, notes penned aeons before the dawn of mankind, patiently awaiting the eyes and hands of passionate jewellery experts.

Gübelin Jewellery's designers translated the inspiration provided by the padparadscha's internal forms into a complex design that recalls dewdrops on the petals of a lotus flower, a composition that expresses the concept of organic, floral growth. The 24 individually-created petals, studded with sparkling brilliant-cut diamonds, are sculpturally grouped into three layers of eight, a highly symbolic number that evokes infinity and good fortune. In addition to the principal gemstone, there are 14 cabochon-cut coloured sapphires whose soft brilliance evokes dewdrops, and fancy-coloured sapphires in pastel hues.

The play of different cuts, creating contrasts between brilliants and cabochons, is enhanced by the careful attention dedicated to the selection and arrangement of colour. Some gems are set right on the outer edges of the petals, and each setting had to be crafted specially for the respective stone. Red gold was chosen for its warm colour

that harmonizes perfectly with the gemstones and matches skin tone, enhancing the delicacy of the design. The craftsmanship required was at the very highest levels of the jeweller's art, requiring a carefully-planning sequence of goldsmithing and gem-setting operations in order to craft the overlapping petals. The work is a remarkable combination of different colours, cuts, shapes and settings, giving rise to an oeuvre of dazzling lightness.

A piece of this complexity is possible only for a House such as Gübelin where all the artisans and designers are present under the same roof and can exchange experiences, working hand in hand. This unique combination of knowledge, beauty and craftsmanship sparks the deep inspiration that propels an item of jewellery to the status of a timeless masterpiece, and it is symbolized by the presence of a ruby in the design, the king of gemstones and a sign of passion and love. The hundreds of hours of work at the Gübelin Jewellery atelier have given rise to an authentic masterpiece with multiple levels of deep meaning, a spectacular tribute to the padparadscha, to Sri Lanka, the origin of this particular gemstone, to the lotus, and the warm orange-pink light of the rising sun.

The play of different cuts, creating contrasts between brilliants and cabochons, is enhanced by the careful attention dedicated to the selection and arrangement of colour.



Left page on top, the diamond-set petals of Rising Lotus are carefully assembled, each single setting for the coloured gemstones is individually crafted afterwards. Left page on bottom, the petal design of the masterpiece was inspired by the unique inner structures of the gem. This page right, the Rising Lotus ring, a spectacular tribute to the padparadscha.

Henry Neuteboom

BLACK AND WHITE ALLURE

A NEW MOVEMENT INSIDE THE ICONIC
J12 WATCH BY CHANEL



*The J12 is
a watch that
has become
an instantly
recognizable
icon.*

cars and sailing yachts. The name came from the America’s Cup racing class, and the object itself was a fascinating fusion of sporty practicality and dress watch chic. The first version, black with white numerals, sped to critical and market success, and the white version followed in 2003. Over the years, the many different models included the J12 Tourbillon presented in 2005, which had the first ever ceramic mainplate, and the J12 Rétrograde Mystérieuse in 2010. Throughout, the J12 has retained its powerful identity as an expression of the brand, with its opalescent sheen recalling the camellia that was Gabrielle Chanel’s favourite flower, one that she invariably wore in her buttonhole because, as it was scentless, it did not interfere with her fragrance of choice, Chanel N° 5.

At the time of the J12’s introduction, ceramic was an innovative and original material for watches, and the J12 was the first high-end timepiece to be made using this

The J12 is a watch that over the course of the years has become an instantly recognizable icon, a masterpiece of contemporary design. With its colour scheme based on black and white, its tough ceramic case and bracelet, lacquered dial and deceptively simple typeface, it has reached its 19th anniversary, with ground-breaking versions introduced to celebrate the milestone.

When it first appeared, the J12 was quite different, an elegant timepiece that adopted certain features of diving watches, such as the diving bezel, and 200-metre water resistance, in a chic design often described as unisex but successful particularly with women. Its combination of sports heritage and feminine elegance produced an aesthetic that is as powerful today as it was two decades ago. It is a watch that could have been designed by brand founder Gabrielle Chanel herself, expressing her passion for black and white, clean lines and dramatic contrasts. “Black has everything,” she said, “so has white. They have absolute beauty. They are a perfect match.”

But in fact the J12 was penned entirely by Jacques Helleu, the brand’s artistic director for Fragrance & Beauty and Watches who masterminded Chanel’s entry into the world of watches with the Première in 1987. He drew the watch according to his own personal tastes, taking inspiration from the two worlds that he loved,

The page before, the new J12 watch is equipped with the automatic, COSC-certified Chanel calibre 12.1 which provides a power reserve of up to 70 hours. Above, Claudia Schiffer is wearing the new J12 in black highly resistant ceramic and steel. Right, the new J12 black H5697 and H5705 in white ceramic.





visual changes add to its aesthetic appeal. Among them, the number of bezel flutes has been increased from 30 to 40. The typeface used for the numerals has been renewed, and applied to all the other lettering. The final result is extraordinarily attractive. Today, just as over the last 20 years, the J12 continues to exert a magnetic allure on personalities, with many celebrity women choosing to wear this icon of contemporary elegance.

The J12 has been reinvented without losing its identity, something that can also be seen when you turn it over. “The J12 has a transparent caseback for the first time, in order to reveal a new self-winding movement,” said Chastaingt. The automatic 12.1 calibre is manufactured exclusively for Chanel by Kenissi. “I wanted to create something elemental, so I designed the oscillating weight with a perfect circle that

Left, Arnaud Chastaingt, Director of the Chanel Watchmaking Creation Studio; below, the original sketch by Jacques Helleu. On the page opposite, actress Keira Knightley wearing the J12 in white.



demanding technology. Ceramic is exceptionally tough and durable, much harder than steel, scratchproof, hypoallergenic and, due to its low thermal conductivity, very comfortable on the skin. Its physical characteristics make it complex to manufacture, machine and polish. Jacques Helleu chose it for the very intense tones of black and white that it could produce, and Chanel developed its own formula based on zirconium dioxide and yttrium oxide with pigments and a binding agent. The blend is fired at over 1,000°C, and the components have to be designed taking the high shrinkage typical of ceramics into account.

The new J12 brilliantly retains the principal design features that propelled the original model to success. “From the start, I decided not to alter its original appearance, not to change Jacques Helleu’s initial design,” said Arnaud Chastaingt, Director of the Chanel Watchmaking Creation Studio. “The changes appear relatively subtle, but paradoxically I have to admit that we changed 80% of the components.” The subtle

makes the mainplate more visible.” The movement expresses an interior allure that is visible from outside: it has the refined finish characteristic of Swiss fine watchmaking, with differentiated circular satin-brushed and sandblasted textures. To give the rotor sufficient winding power, tungsten was used for its peripheral parts, and friction was reduced by the use of ball bearings. The movement provides an exceptional 70 hours of power reserve, and an instantaneously-jumping date display with rapid date correction. Its precision is certified by COSC, Contrôle Officiel Suisse des Chronomètres.

The new J12 models include both the classic black and white versions, and more elaborate pieces with diamond hour markers. There is also a 20-piece limited edition with white gold case, bracelet and dial set with a total of 1,476 brilliant-cut diamonds, and a unique piece, a breathtaking work of gem-setting with 845 baguette-cut diamonds on the case, bracelet, dial and oscillating weight, and a single brilliant-cut diamond set into the crown. In Switzerland, the House of Gübelin has been the first retailer to offer these new iconic watches at its Zurich boutique.

The J12 has a transparent caseback for the first time, in order to reveal a new self-winding movement.





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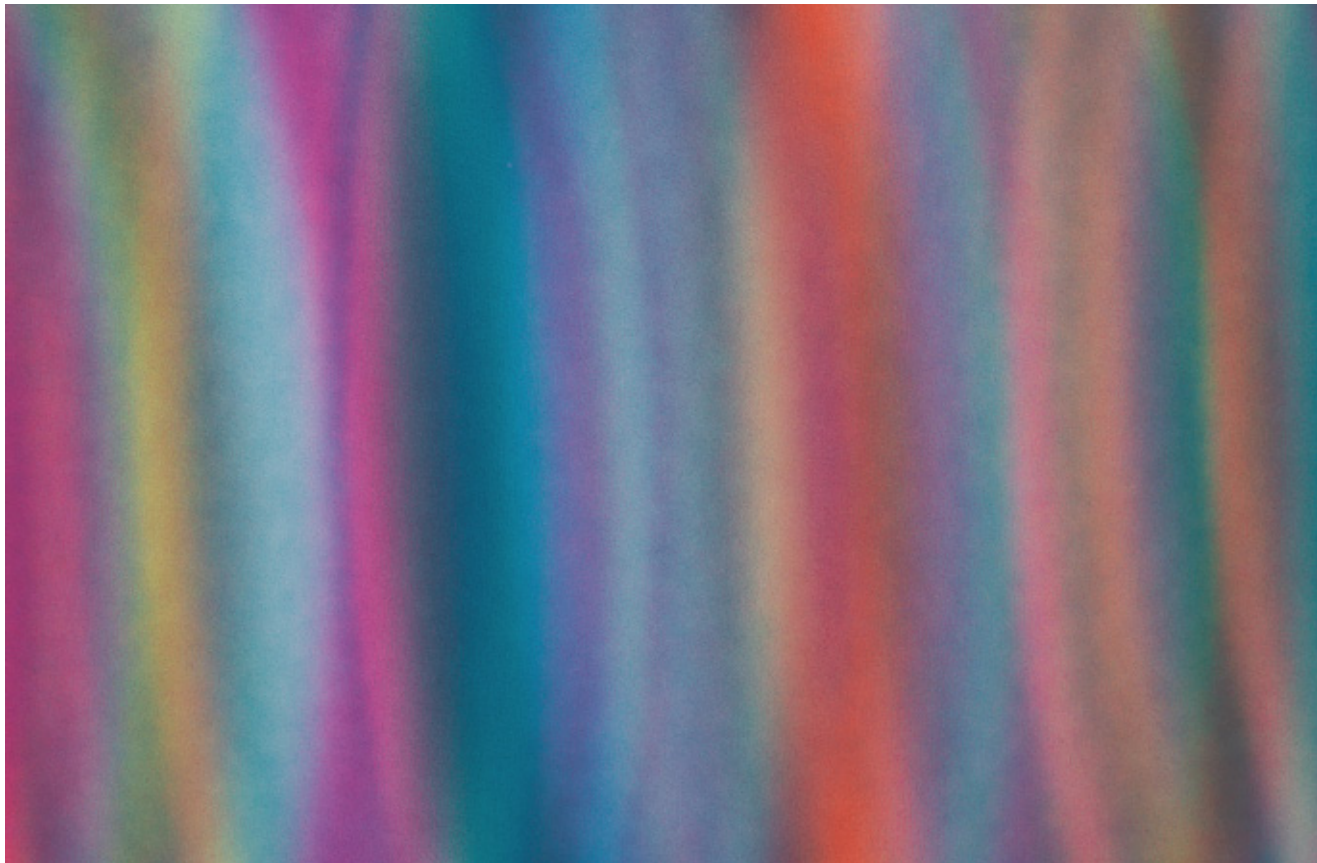
James Smith

THE BIGGER PICTURE

ARTGENÈVE GIVES CONTEMPORARY ART
AND DESIGN A PRESTIGIOUS FRAME



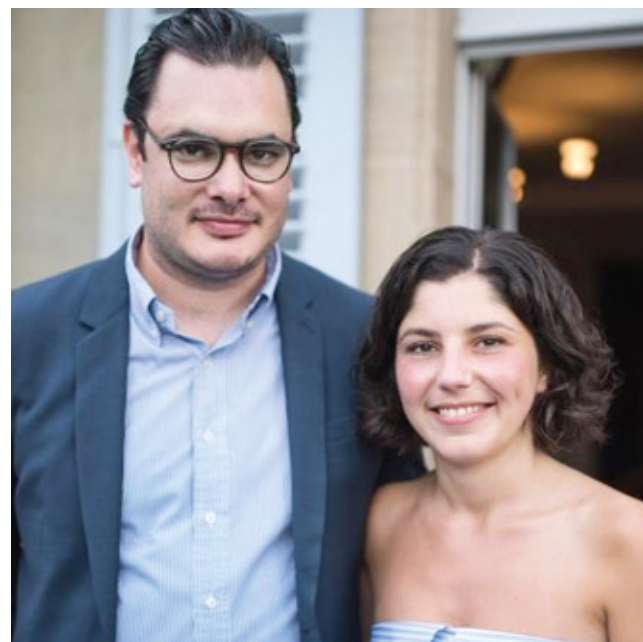
Photo: Annik Wetter



Founded in 2012, *artgenève* has established a consolidated position in the busy schedule of contemporary art shows, and from its inception, it has been finding innovative ways to integrate design into its proposals. The ninth edition will be held from 30 January to 2 February 2020, retaining its characteristic format based on a selection of about 80 international galleries, accompanied by a rich programme of invited institutions and curated shows. Gübelin Jewellery, a partner of *artgenève*, will be present with a booth. In addition to the main show at Palexpo, the city itself becomes the sophisticated setting for a series of art events organized in cooperation with the City of Geneva. We spoke to Thomas Hug, director of the show, to find out more.

“*artgenève* could be described as a ‘Salon d’Art,’ and it is different from other international art fairs as a result of its more intimate setting, with a refined selection of exhibitors limited to around 100. Another characteristic feature is the inclusion of non-commercial exhibitions,” said Thomas Hug. These curated events include The Estate Show, an annual exhibition dedicated to artists’ estates, which in 2020 will present a series of sculptures by Mario Merz in an extensive park setting. A video exhibition is being planned in collaboration with the Tate Modern, London.

The page before, “Alpine Dream” exhibition at *artgenève* 2018. This page on top, “WHIMS VI” (detail) by Stéphane Kropf, courtesy of Galerie Joy de Rouvre. This page below, Thomas Hug, director of *artgenève*, with Laura Meillet, co-director of *artgenève*. The opposite page: “Ami soudain ennemi” by Erik Bulatov, courtesy of Skopia / P.-H. Jaccoud.



The galleries that take part in *artgenève* include the finest names in contemporary art, such as Gagosian, Hauser & Wirth, Kamel Mennour, Marlborough, Perrotin, Tornabuoni, White Cube and many others. They include some specialist design galleries – examples in previous editions include Maria Wettergren from Paris and Carpenters Workshop from London – alongside the contemporary art galleries. New arrivals in 2020 will include Von Bartha from Basel, Urs Meile from Beijing and Lucerne, Applicat-Prazan from Paris, and Levy Gorvy from New York. The committee’s selection process privileges quality. “Participating galleries are increasingly prestigious,” said Thomas Hug, “the fair is now attracting top-tier international art galleries, in addition to increasing numbers of art professionals and collectors.”

The exhibitions presented by national and international institutions are at an equally high level. They include collaborations with regional art centres such as Mamco, Musée des Beaux-Arts de Lausanne, and the Beyeler Foundation from Basel, while the long list of international names that have taken part in *artgenève* comprise the Serpentine Galleries, Whitechapel and ICA from London, Musée Rodin from Paris, the Swiss Institute from New York and the Tel Aviv museum of art. “We are convinced that exhibiting both galleries and institutions within the same space creates a meaningful dialogue between the commercial and non-commercial areas of contemporary art,” said Thomas Hug.

“artgenève is different from other international art fairs as a result of its more intimate setting, with a refined selection of exhibitors limited to around 100.”



In 2018 and 2019, *artgenève* developed an intense collaboration with the Pavilion of Art & Design, PAD, an important fair specializing in decorative arts and design running in London and Paris. Top galleries specializing in decorative arts were presented in a dedicated section close to the main *artgenève* venue. “This initiative was a great success,” said Thomas Hug, “greatly appreciated by collectors. It allowed us to diversify our activities and attract another type of client.” In 2020, design will once again play a significant role at *artgenève*, with “Dismountable house”, a historic installation by Jean Prouvé. Originally designed in 1944 to rehouse war refugees in Lorraine, very few of these structures have survived. Made in wood and metal, they can be quickly transported, assembled and dismantled, and at the time they were a true architectural revolution.

The success of *artgenève* has projected it beyond its home city. Its formula has been extended to Monaco, where *artmonte-carlo* will be held from 1 to 3 May 2020 at the Grimaldi Forum Monaco. Another event curated by *artgenève* is the “Sculpture Garden” biennale, whose second edition will take place from June to September 2020, presenting about 30 sculptures in four magnificent public parks in Geneva: Parc des Eaux-Vives, Parc La Grange, Île Rousseau and Jardin Anglais. Highly professional, refined and internationally-renowned, *artgenève* is a perfect match for its city of origin.



Above, “Peinture de nuages” by Benoît Maire, courtesy of Galerie Nathalie Obadia. Below, “Giant Triple Mushroom” by Carsten Höller, courtesy of Galleria Continua. The artgenève “Sculpture Garden” biennale will again present about 30 sculptures in four public parks in Geneva in 2020.



Photos: Annik Wetter (1)



RENDEZ-VOUS MOON MEDIUM
Self-winding, Jaeger-LeCoultre Calibre 925A/1
Components : 242, Vibrations per hour : 28800





Conrad Fleet

ALLIANCE WITH NATURE

SRI LANKA'S GEMSTONE INDUSTRY
IS HALLMARKED BY SUSTAINABILITY

Photo: Hacked/Shutterstock



Photo: Luca Lorenzelli/Shutterstock (!)

Sri Lanka is a generous island. It is likely that the local population first discovered gemstones – topaz, rubies, sapphires, garnets and amethysts – while bathing in riverbeds at least 2,500 years ago. Buddhist monks developed the custom of setting these colourful stones into their rings, bracelets and armlets, and during their travels, they traded them with merchants from Asia and Europe, bringing news of this bountiful island to other people. By the 10th century C.E., its gemstones were already objects of international commerce, as proven by the chance discovery of a shipwreck off the town of Cirebon in Indonesia in 2003. The many objects recovered included gold, silver, Hindu and Buddhist religious objects, glassware, and jewellery from Sri Lanka, including 400 sapphires and thousands of other coloured gemstones. There were also Chinese ceramics, which enabled the entire find to be dated to over a thousand years ago.

The presence of gems in gravel beds just a few metres underground would normally be a recipe for intense exploitation. But this is not the case, because Sri Lanka has adopted a unique approach to its mining operations that minimises the ecological impact of the industry. Over the last two decades, the country has introduced measures designed to protect both the miners and the environment by encouraging the use of traditional mining techniques. By law, all mining is artisanal, meaning that the tools used most are picks, shovels, spades, and baskets, with only limited large-scale engineering. In other words, the power used in the operations is principally human muscle rather than machinery.

The sector is governed by the National Gem and Jewellery Authority (NGJA), which issues mining licenses and ensures that all related processes are conducted according to the prescribed standards and rules. Of the 6,500 licenses issued, over 6,000 are for pit-mining operations using traditional methods, and the remainder

The page before, for centuries, Sri Lankan sapphires have been heated by expert artisans in order to improve their colour. This page on top, Sri Lanka is known for its coloured gemstone splendour. Right, the "burners" use blowpipes to gradually heat the gemstones to the desired degrees.

By law, all mining in Sri Lanka is artisanal. In other words, the power used is principally human muscle rather than machinery.

for river mining, with only a very small number of mechanised mines. It has been estimated that over two million pits have been dug over the last 50 years, but there are hardly any unfilled, abandoned pits, because the NGJA collects a cash deposit when a license is issued, repaid only after the land has been restored to its original condition. If the mine owner does not perform that operation, the NGJA uses the deposit money to refill the pit.

And so today, mining methods are essentially the same low-impact procedures as they have been for centuries. To find a deposit, miners drive a long pole into the ground to locate the illam gravel layer, the secondary alluvial deposits formed by ancient rivers and streams that are now covered by productive farm land and terraced rice paddies.

The shafts, from a few metres to over 30 metres deep, even reaching 50 metres in some cases, are excavated by hand and reinforced with planks and fern leaves. Ground water is pumped out as it enters the pit from below. The gem-bearing gravel is brought to the surface by hand or using pulleys, and then it is washed in conically-shaped baskets to locate the precious stones.

Sri Lanka's sustainable approach to gemstones continues beyond the mines. For hundreds, if not thousands of years, local people have known that the colour of gems can be enhanced by heating. Two mediaeval Arabic accounts, by Middle Eastern polymaths Al-Biruni and Teifashi, describe how Sri Lankan gems were buried under bonfires in order to improve their colour. Over the centuries the process was refined, but it remains a craft technique requiring the infinite care of expert artisans. The traditional heating used by Sri Lanka's "burners" today enhances the colour of sapphires. The gemstones are carefully wrapped in a piece of wet clay and then gradually heated using blowpipes. Two artisans puff air through their pipes twice per second and raise the temperature of the stones to the degree desired according to the stones – temperatures above 1,400°C can be attained – by progressively adding coconut charcoal. The procedure calls for experience and skill, in order to judge the temperature reached by the gems, and to determine the time for which it should be maintained, which can vary from one to 24 hours. Such traditional heating and controlled cooling is a craft that has a long tradition and is a perfectly accepted and legitimate way to help overcome the chronic under-supply of high-quality gemstones in the global market.



Today, some more modern techniques are used, such as gas-fired kilns that make it possible to experiment with oxidising or reducing atmospheres, but they remain small-scale artisanal operations. These enhancement techniques mirror the geological events that occurred millions of years ago, when rare combinations of temperature, pressure and cooling led to the formation of gemstones in the earth’s mantle.

Likewise, some of the cutting and polishing practices still performed on the island of Sri Lanka, using hand-held bow drills, perpetuate techniques whose use in ancient times is well documented, as in the example of a depiction on an Ancient Roman gem-engraver’s tomb dating back to the first century C.E. The machine used by a traditional Sri Lankan gem cutter is powered by a bow whose cord wraps around an axle that has a vertical circular plate or “lap” in lead or tin attached to one end. The cutters hold the gem in their left hand while driving the bow with their right, and they use corundum powder to abrade the gem and create the facets. Needless to say, this is a process that requires refined sensitivity and supreme artisanal skill, techniques that have been passed down over the centuries from generation to generation.

Today, Sri Lanka’s gemstone industry is based on a sustainable, harmonious cohabitation of mining and farming. In the rice fields, the small pits are covered with roofs that provide some protection from sun and rain. The industry has remained conceptually similar to the experience of the bathing monks who first came across these colourful stones about 2,500 years ago. Sri Lanka can boast the oldest mines in the world, and also a uniquely eco-friendly approach to its generous terrain.



*Sri Lanka can
boast the oldest
mines in the
world, and also
a uniquely
eco-friendly
approach to its
generous terrain.*

Traditional methods like river mining are still used in Sri Lanka up to now.

Photo: hecke61/Shutterstock (!)

5G READY.



Pilot's Watch Double Chronograph Top Gun Ceratanium. Ref. 3718: You don't necessarily have to work on an aircraft carrier. But perhaps you appreciate the reassurance of a watch that was engineered to withstand the extreme conditions in a jet cockpit. Conditions that also the pilots in the Strike Fighter Tactics Instructor Program of the US Navy are exposed to every day. The case of this double chronograph is made of ceratanium. An IWC in-house development, this new material is as light and tough as titanium but at the same time as hard

and scratch-resistant as ceramic. It meant that for the first time ever, we were able to produce the entire watch with a durable jet-black finish. So, while your mobile phone may still need to prove it can support 5G, your wrist at least is already ideally equipped for much higher G forces.

Mechanical chronograph movement · Self-winding · 44-hour power reserve when fully wound · Date and day display · Stopwatch function with hours, minutes and seconds · Split-seconds hand for intermediate timing · Soft-iron inner case for protection against magnetic



fields · Screw-in crown · Sapphire glass secured against displacement by drops in air pressure · Engraving of the TOP GUN insignia on case back · Water-resistant 6 bar · Case height 16.8 mm · Diameter 44 mm

IWC Schaffhausen, Switzerland · www.iwc.com

IWC
SCHAFFHAUSEN



Henry Neuteboom

MODERN RETRO

BREITLING WATCHES,
TIME TRAVELLERS SINCE 1884

Breitling is world-famous for its aviation watches, but its latest products include some exciting developments in other areas. This change of approach was catalysed by the arrival of Georges Kern, who became CEO in 2017. He has been working to broaden its range even further. “I realized that Breitling was operating in a very small segment of what its DNA actually is,” he says, “so that is why we have launched new products to expand our collection and create watches that express four distinct brand universes: along with Air, they include Land, Sea, and Professional.” This is possible because the company, founded by Léon Breitling in 1884, has a vast heritage on which to construct its future. “Breitling has one of the deepest and most extraordinary back catalogues in the industry,” explains Georges Kern, “I have rarely seen a brand with so many beautiful products from the 1940s to the 1970s.”

A detailed examination of the brand’s new timepieces reveals its approach to heritage. This year’s Re-Edition of the 1959 Breitling Navitimer Reference 806, perhaps the most iconic Navitimer ever made, was designed to be as close as possible to the original piece in terms of size, design and engineering. “We redeveloped a hand-wound chronograph movement in order to retain the character of the 1959 piece,” says Georges Kern. “The 806 Re-Edition has been a tremendous success for the brand, an edition limited to 1,959 pieces, over-sub-

On pages 60 and 61, the Breitling manufacture, Breitling Chronométrie in La Chaux-de-Fonds. On this page, the Breitling Navitimer Ref. 806 1959 Re-Edition. Opposite page, top, the Navitimer 1 B01 Chronograph 43 Swissair Edition; bottom, a portrait of Breitling CEO Georges Kern.



scribed by multiple times.” The Navitimer has also been celebrated in a capsule collection, dedicated to such emblematic airlines as Pan Am, TWA and Swissair in the golden age of commercial aviation from the 1950s to the 1970s. “In this way we are giving the range our ‘modern retro’ interpretation. The Navitimer is an icon, but you cannot stand still,” says Georges Kern. “We have to bring new life, light and colour to the line. This will help introduce our watches to new client segments. We are increasingly addressing an audience interested in style and fashion and this capsule collection does that very well.”

The Navitimer 41 is another example of a product that explores new market territories while still retaining elements of the brand’s DNA. The beaded bezel gives the watch a jewel-like appearance and, in fact, the smaller 38 mm version functions perfectly as a ladies’ watch. The same attention to feminine interpretation is shown by the 36 mm Superocean, with its lovely light blue colour and divers’ watch motifs that play an important part in the watch’s looks. “Breitling has a great tradition for ladies’ watches,” says Georges Kern, “and in particular, ladies’ sports-oriented models.”

“We are modern-retro. We want to be current, but we also intend to retain profound links to our vast heritage. Without the past, you can’t work on the future.”



Photo: David Willen & Tania Willen (1)



Photo: Todd Glaser (1)

Breitling has also reintroduced its Premier, a collection whose timeless design was inspired by its 1940s namesake that was the brand’s first family of elegant watches. The new references have been created for men and women of purpose and style and Georges Kern has no doubt about what that style is: “We are modern-retro. We want to be current, but we also intend to retain profound links to our vast heritage. Without the past, you can’t work on the future.” You can see the retro touches in everything the brand is doing, such as the collaboration with classic motorcycle company Norton, the boutiques’ decor, and the style used for its advertising. It is a perfect balance between the past and modernity, matching contemporary tastes for products that combine the aesthetics of times past with all the advantages offered by modern technology.

Georges Kern is convinced that a deep immersion in the brand’s past and present helps consumers understand Breitling’s approach to measuring time. He elaborates: “We are encouraging factory visits to our manufacturing centre, because everyone who sees the way in which we make our watches realizes that they are not industrial products, but hand-made objects requiring a vast amount of work.” In 2009 we launched the chronograph calibre B01,” explains Georges Kern, “and we can now develop more executions based on that movement. That first flagship in-house automatic calibre has led to variations like the manually-wound movement for our Re-Edition watches, a manufacture Rattrapante calibre, and others. For our customers, this is important, because Breitling invented virtually all aspects of the modern chronograph, and so its development of new in-house calibres reinforces its credibility. Our commitment to quality is also shown by the fact that all our watches are chronometer-certified.”

“Breitling has one of the deepest and most extraordinary back catalogues in the industry, with many beautiful products from the 1940s to the 1970s.”

Breitling’s dedication to quality is accompanied by extraordinary attention to corporate responsibility. Its collaborations not only add a lot of narrative colour to the brand, but they also express genuine concern for the state of our planet. The brand’s Superocean watches are showcased by two partnerships, one with Ocean Conservancy, which is fighting against plastic in the oceans, and one with Kelly Slater, the most successful surfer of all time. Kelly is part of Breitling’s Surfers Squad that also includes world-class athletes Stephanie Gilmore and Sally Fitzgibbons, and his company Outerknown is a fair-trade clothing brand based on the premise of respect for people and the environment. One of the materials used by Outerknown is ECONYL®, a recycled nylon made from discarded fishing nets, reflecting the need to decrease the negative impact of the estimated 640,000 tons of nets abandoned in the oceans every year. The collaboration will involve NATO-style straps for Breitling’s watches made in ECONYL®, a way of increasing public awareness to the problem of marine waste in the ocean.

Breitling’s ecological stance is something perfectly attuned to the sensitivities of consumers all over the world. The company’s move into new areas reflects Georges Kern’s aspirations for its future. “We are gaining a new customer base, because we have two communities, one comprising people who like the big, louder, sports-active watches, but there are many people out there who are in love with the golden age of Breitling from the 1940s to the 1970s, and these products are smaller, with a dressier style. We aim to bridge both worlds.”



On the opposite page, the Breitling Premier Automatic Day & Date 40. Above, the SuperOcean Heritage Chronograph 44. Below, Kelly Slater of the Breitling Surfers Squad, with the recovered fishing nets used to make ECONYL® fabric.





Sensual notes

Tom Ford

Jasmine Rouge enchants with its spicy floral scent. The unexpected encounter between jasmine blossoms and clary sage irresistibly seduces all the senses. tomford.com



Simply aromatic

Tanja Grandits

"Tanja's Cookbook" features the star chef's favourite recipes for her family and friends. The spectrum ranges from breakfast, through little snacks, to aperitifs, soups, fish, meat and desserts. Simply try and enjoy. tanjagrandits.ch

Spice it up

Star chef Tanja Grandits reveals her personal "recipe" for deliciously pleasurable moments



Tanja Grandits

Tanja Grandits has already won over many gourmets with the aromatic cuisine that she serves in the legendary Stucki Restaurant in Basel. Her love for the world's diverse spices and herbs helped her win the balloting for "Chef of the Year" in 2006. Grandits has gained many valuable culinary experiences at her various stations in Europe. Her unmistakable style, which has been awarded two Michelin stars, always concentrates on the essentials and transforms every meal into an unforgettablely enchanting event. tanjagrandits.ch



Creative fashions

Cabinet

Designer Nina van Rooijen's Cabinet label dresses self-confident, naturally elegant women with strong character. The pieces in the current collection combine robust workwear textiles with flowing satin and viscose fabrics. Lavishly embroidered brocade and warm spice tones bring colour to cool autumn days. cabinet-store.ch



Invitation with style

Prantl

A festive written invitation heralds every elegant occasion. With great attention to detail, Prantl has printed the loveliest invitation cards for celebrations since 1797. Let yourself be enchanted. prantl.de

Photo: S. Stäubli (f)



The perfect cut

Moser

Enlivened by its beautifully irregular facets, Moser's "Cubism" glass bowl is a veritable work of art. Mouth-blown and afterwards hand-cut and polished, "Cubism" is a visual feast on any table. moser.com



Pleasantly relax

Susanne Kaufmann

This whey bath with lime blossoms and chamomile purifies and soothes the skin. It's perfect for a day spa at home. susannekaufmann.com



Sophisticatedly spiced

Tanja Grandits

This sophisticated spice mix gives that certain something to fish, seafood or rice dishes. The mixture is made in Switzerland from Persian salt, Chinese green tea, lime peel, ginger, lemongrass, cinnamon, cardamom and orange peel. tanjagrandits.ch



Perfectly harmonized

Tanja Grandits

Every sip is transformed into a pure taste experience by this extraordinarily aromatic creation, which combines green tea, jasmine blossoms and ginger. tanjagrandits.ch



Sleek elegance

Esther Spychiger


The Basel artist Esther Spychiger creates captivating ceramic artworks with unique forms. Her beautiful pieces are also integral components in the décor at Stucki Restaurant.

ROGER DUBUIS

DARE TO BE RARE



EXCALIBUR
HURACAN
Powered by Raging Mechanics



Isabelle Junod Hinderer

CULTURAL BLOSSOMING

THE DEEP MEANING OF THE LOTUS
AND ITS SECRETS

Photo: Subin Pumsom/Shutterstock



Photos: Vasin Lee/Shutterstock (!), Igor Plotnikov/Shutterstock (!)

For thousands of years, the lotus flower has been prized in many cultures and has a variety of different meanings. Thanks to its profound symbolism, it is one of the most well known flowers in eastern civilisation and captivates with its diversity, beauty and colour.

The lotus is most prominent in Hinduism. For Hindus, the blossom symbolises beauty, fertility, success, spirituality and immortality. The blossoming of the lotus flower represents a soul opening up to the truth. Every day at sunrise, you can marvel at the same wonder and watch as the delicate leaves open slowly, as though they were seeing the light of day for the first time, before closing again at sunset and then peacefully disappearing into the water. The serenity that is reflected by this natural cycle is akin to meditation and invokes a profound sense of well-being.

In the Buddhist faith, this majestic flower represents Buddha’s place of birth and is also known as the “flower of life”. It grows in lakes, protected in the depths of the water, and only opens its blossoms at the surface, so the lotus flower and the inside of the plant always remain pure and clean. This purity plays a significant role in both Chinese and Christian culture. For instance, in China it helps to interpret the art of ancient cultures. In Christianity, by contrast, a water lily often replaces the lotus, evoking Mary with its purity and fertility. In North America, on the other hand, the flower symbolises the universal power of the sun, which is able to transform energy into food.

When the lotus flower is open, it symbolises generosity and has inspired some architectural masterpieces.

The characteristic colour of the lotus is an orange-pink hue, which gave the padparadscha sapphire its poetic name and is derived from the Sinhalese word “padmaraga” (padma = lotus; raga = colour). As the flower of life, the lotus represents the path to enlightenment and the reaching of nirvana. Other varieties with different colours each have their own unique meaning. For example, purification of the conscience is associated with the white lotus, also known as Pundarika. It is often interpreted as the female form of Buddha, the deity “White Tara”. The flower symbolises spiritual perfection and is associated with the enlightenment of Buddha. The blue lotus, Utpala, is linked with perseverance, patience and wisdom. When its flowers are open, it is a reminder to never stand still and to always deepen your knowledge. The purple lotus recalls the self-awareness that true happiness and the key to contentment can only be found within you. The red lotus, also known as Kamala, is associated with the heart, passion, love and kindness. When the lotus flower is open, it symbolises generosity and has inspired some architectural masterpieces.

These include the Lotus Temple in New Delhi, which was built in 1986 and, with its 27 freestanding marble petals, is a prime example of modern architecture in India. At 350 metres tall, the Lotus Tower, which is due to open this year, is certain to rank among the architectural jewels of Colombo, the capital of Sri Lanka. Its green cylinder is designed to look like the flower’s stem, while its coloured glass surfaces are reminiscent of a lotus bud.

On the previous page: lotus flowers in bloom, left: a lotus flower that has opened, below: the Lotus Temple near New Delhi.





Photo: XMongkolchon Akesin/Shutterstock

The lotus can be used in a variety of different ways, for example its young stems, leaves and buds can be eaten as vegetables. It is, however, also possible to produce silk from the lotus. Not only the blossoms but also the stem are crucial to the silk weavers in Myanmar. The reason for this is that the finest fibres in the world are hidden inside here. At the end of the rainy season, when the stems are at their longest, the looms alongside Inle Lake begin to sing, the only place in the world where this craft is practised. The lotus stem has to be processed in just one day, otherwise the delicate fibres dry out and can no longer be used. To produce just a single metre of material, four silk weavers need around one week and the raw material from around 10,000 stems, which they process with a great deal of patience, expert knowledge and the utmost devotion to transform it into the finest silk. Lotus silk possesses unique characteristics – it cools the wearer in hot weather, does not crease and is extremely soft. Jackets made from this material are highly sought after despite their price and give prosperity and a sense of pride to the people living at Inle Lake. In this way, the special flower not only brings spirituality and beauty with it, but also a craft that has been passed on from one generation to the next with love and respect for some 1500 years.

In Burma lotus stems are woven into a velvety-soft, silky fabric – around 10,000 stems are required to produce a metre of fabric.



Photographie retouchée

DIOR
TIMEPIECES

LA D DE DIOR SATINE COLLECTION
Steel, diamonds and mother-of-pearl





Ceylon teatime

Select watches that add subtle flavour
to the passage of time

The Ladies Patek Philippe 4947R-010 Annual Calendar with moon phases, in a 38-mm rose gold case set with 141 diamonds and 14 on the crown itself, features the self-winding mechanical movement 324 S QA LU indicating the date in aperture, the day of the week and the month by hands, and requiring correction only once a year.



Bulgari Serpenti Misteriosi Secret Watch in 18k rose gold, set with diamonds and amethysts, mother-of-pearl dial. The watch with hour and minute hands can be revealed by opening the head.



Santos de Cartier watch with interchangeable leather straps in 18k rose gold set with brilliant-cut diamonds, crown set with a faceted sapphire, automatic calibre 1847 MC movement.



The Excalibur Huracán by Roger Dubuis, the second calibre developed for the partnership with Lamborghini's Suadra Corse, features a strut-bar designed bridge recalling the ones of the V10 engine of the Lamborghini Huracán super car.



Glashütte Original Senator Chronometer with a 42-mm rose gold case, power reserve display, small seconds and Panorama Date, powered by the hand-wound manufacture Calibre 58-01.



The Reverso One Duetto by Jaeger-LeCoultre with a rose gold 40.1 x 20 mm case set with two rows of diamonds, powered by a hand-wound movement.



Chanel Mademoiselle Privé, an unique high jewellery watch that honors the Maisos's métiers d'arts. The Coromandel screen motifs and the symbols that were dear to Gabrielle Chanel are reproduced on this elegant and beautiful timepiece.



The Executive Skeleton X by Ulysse Nardin with a 43-mm carbonium gold matte-finish case, and the hand-wound Calibre UN-371 comprising a silicium balance wheel and providing 4 days power reserve.



The 50th anniversary edition of the Zenith El Primero A386 in 18k rose gold, 38 mm, with the automatic El Primero column-wheel chronograph calibre running at 36,000 vibrations per hour, 5 Hertz.

James Smith

CAPITAL OF TIME

GENEVA, A CASKET OF MEMORABLE EXPERIENCES

Photo: JaCZhou/Stockphoto



Geneva and its surrounding provide fascinating insights into man’s deep-seated desire to understand the world and set his spirit soaring. One of the best viewpoints over the entire city is Geneva’s mountain, Salève, easily accessible by public transport and perfect for an escape into nature. The spectacular views include the Jura Mountains and Mont Blanc, and on many occasions, the weather at the top is sunny while Geneva itself is overcast. A cable-car takes you up to an altitude of 1,100 metres, where you can enjoy the setting, walk the trails along the mountain, or watch the paraglider pilots ascending to even greater heights.

While sports pilots literally sail up to the clouds, music lovers enjoy the elevation that well-orchestrated sounds can provide to the human mind. This is the conviction that led Daniel Barton, British consul in Geneva in the late 19th century, to build a concert hall dedicated to his sovereign. The Victoria Hall has an extravagantly decorated auditorium, a triumph of sculpted plaster, gold leaf and red velvet with a magnificent arena in which to enjoy the performances. An obsession for the arts gave rise to another Genevan gem, Musée Ariana, founded by collector Gustave Revilliod in 1884 to house his collection. In breath-taking Neoclassical interiors, over 20,000 objects spanning 1,200 years include many masterpieces in glass and ceramics.

The quest for perfection can also be seen at the Patek Philippe Museum, with its timepieces dating from the 16th century up until today. The visit begins on the third floor, where a reconstruction of Antoine-Norbert de Patek’s office illustrates the character of the visionary Polish executive. The lovely setting is dominated by the orange-timber hues of the panelling and the glittering crystal of the display cases. The museum reveals just how important watchmaking has been for the city over the last five centuries by means of a fine collection of Genevan watches with others from elsewhere in Switzerland and Europe. The guided tours available include a walk through the historic streets of the city revealing many aspects of the age of

*The quest for
perfection can also
be seen
at the Patek
Philippe Museum.*



Photo: Jacques Philipet (!)

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PATEK PHILIPPE MUSEUM
Rue des Vieux-Grenadiers 7
1205 Geneva
Tel. +41 22 707 30 10
www.patek.com/museum

NESCENS SPA
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Tel. +41 22 959 59 59
www.lareserve-geneve.com

AUBERGE D'ONEX
Route de Loëx 18
1213 Onex
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cabinotiers. Even familiar sights such as the Jet d’Eau are seen in a new light: when the fountain first went into operation 125 years ago, the watchmaking industry used water to power its machinery, and the jet was used as a safety valve through which to divert the high-pressure water at weekends when factories were closed.

The Nescens Spa at Hotel La Réserve enables visitors to benefit from the quest for natural beauty. It is based on the pioneering work of Jacques Proust, a pioneer in the biology of cellular ageing and anti-ageing treatments. The techniques available at the spa, developed at the Nescens Clinique in Genolier, not far from Geneva, are said to help to slow down the effects of time in order to live better and longer. The treatments are provided in an elegant setting, led by a multi-disciplinary team of therapists and medical specialists.

Geneva’s dedication to quality is also expressed by its world-class dining. Amongst the many exceptional restaurants in and around the city, Auberge d’Onex, just a few kilometres from the centre, is a fine expression of Italian cuisine with outstanding recipes and a seasonal menu that includes both black and white truffles, served in a traditional ambience brought to life by flowers, a fireplace, candles and generous, genuine family warmth. From the antipasti right through to the complimentary limoncello made with Sorrento lemons, this is a memorable conclusion to a day in the city.



The page before, view of Geneva and the lake at sunset. Left on top, concert at the Victoria Hall, left; bottom, Asian tableware from the Musée Ariana. This page, top, exhibition at the Patek Philippe Museum, bottom, treatment at the Nescens Spa at Hotel La Réserve.

DON'T MISS

PERSONAL RECOMMENDATIONS OFF THE BEATEN TRACK



FOUR SEASONS HOTEL DES BERGUES

This iconic hotel has been the choice of sophisticated travellers since 1834, the year of its opening, and it continues to fascinate visitors with its fine views of the lake and the Alps. Highlights include a rooftop Spa, Michelin-starred Italian cuisine at Il Lago restaurant, and beautifully appointed guest rooms.

Quai des Bergues 33
1201 Geneva
www.fourseasons.com



Gübelin Geneva

Deputy Boutique Manager
Daniel La Torre

The boutique, which opened in 1944, is in the prestigious setting of Rue du Rhône, Geneva's high-end shopping street lined with 19th-century buildings. It presents Gübelin Jewellery, along with selected watch brands.



IL MIRTILLO

Authentic Italian cuisine in a lovely location, in a family atmosphere, with a terrace and garden. The menu follows the changing seasons and is accompanied by a fine wine list.

Route de Veyrier 130
1234 Vessy
www.il-mirtillo.ch



THE LEOPARD BAR

Right on the waterfront, the Leopard Bar is perfect for an entertaining evening with friends. The sparkling interiors include sumptuous leather chairs and leopard print all around, a perfect setting in which to enjoy fine cocktails, live music, and a superb food menu. The Leopard Bar also has the finest Cigar Lounge in Geneva.

Quai du Mont-Blanc 17
1201 Geneva
www.dangleterrehotel.com



POSSESSION COLLECTION

Piaget.com

WELCOME TO GÜBELIN

LUCERNE – SCHWEIZERHOFQUAI

On the site of Hotel d'Angleterre, this is Gübelin's oldest boutique, opened in 1903 to accommodate the growing watch business that had begun almost 50 years before. The boutique provides an elegant and relaxed setting to explore over 30 renowned watch brands, including Dior and Girard-Perregaux.

Roland Imboden
Director Retail Stores Lucerne

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LUCERNE – SCHWANENPLATZ

The Gübelin boutique Lucerne – Schwanenplatz is just a few steps from Lucerne's iconic landmarks, Chapel Bridge and the Water Tower. It presents Gübelin Jewellery, along with watches by selected, prestigious brands like Patek Philippe.

Adrian Kunz
Boutique Manager

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Photos: Stefan Weber



ZURICH

Since its opening in 1932, the boutique, alongside exclusive designers, hotels and galleries, has hallmarked Bahnhofstrasse in the heart of the city. In addition to Gübelin Jewellery, the Zurich boutique presents Patek Philippe, Cartier, Chanel, Girard-Perregaux, Glashütte Original, IWC Schaffhausen, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier and Zenith.

Jeannine Matthys
Boutique Manager

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GENEVA

Opened in 1944, this boutique is located on Rue du Rhône, the city's prestigious shopping street lined with late 19-century houses. Girard-Perregaux is the latest brand to arrive at the Geneva boutique, which also brings you Gübelin Jewellery, Baume & Mercier, Breitling, Bvlgari, Glashütte Original, IWC Schaffhausen, Montblanc, Parmigiani Fleurier, Roger Dubuis, TAG Heuer and Zenith.

Daniel La Torre
Deputy Boutique Manager

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BASEL

Gübelin's Basel boutique, opened in 1972, is located within one of the city's oldest buildings. At the Basel boutique you can find Gübelin Jewellery, as well as Patek Philippe, Hermès, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Piaget, Roger Dubuis, TAG Heuer and Zenith.

Martin Handschin
Boutique Director

Freie Strasse 27
4001 Basel
Tel. +41 61 307 56 20
gubelin.basel@gubelin.com

LUGANO

Housed in an early 20th-century palazzo, this boutique boasts a prestigious location on Piazza Carlo Battaglini. The diverse assortment includes Gübelin Jewellery, Patek Philippe, Breitling, Bvlgari, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Roger Dubuis, TAG Heuer, Ulysse Nardin and Zenith.

Roberto Rota
Boutique Manager

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ST. MORITZ

The boutique, which first opened in the Surselva House in 1931, is now located in the renowned Badrutt’s Palace Hotel. Discover Gübelin Jewellery and Patek Philippe in St. Moritz.

Joerg U. Fehrmann
Boutique Manager

Palace Galerie, Via Serlas 29
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HONG KONG

Gübelin’s private salon has welcomed connoisseurs in its cosy setting since 2013. Located in the same building, the Gübelin Academy is sharing gemmological knowledge through courses for professionals, collectors and enthusiasts.

Reno Chan
Deputy Boutique Manager

Gübelin Private Salon
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The Landmark, 15 Queen’s Road
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BEYOND BOUTIQUES
SHARING OUR PASSION WITH THE WORLD

The Gübelin Academy was founded in 2013 in Hong Kong with the aim to provide comprehensive coloured gemstone education in a luxurious setting. The Academy, which is located in Hong Kong, Shanghai and Switzerland nowadays, was a centenary anniversary tribute to the work of Eduard J. Gübelin, who was born in 1913. Over the course of his career, Dr. Gübelin became one of the leading gemmologists, recognized the world over as the authority on inclusions in gemstones. “These inclusions have the inestimable advantage that they can ‘speak’ to anyone who will hear and understand the language of the gemstone’s interior décor...”

The Academy’s courses are run with precisely this objective: they are designed to provide an introduction to the world of coloured gemstones, in particular the “big three” – sapphires, rubies and emeralds – imparting knowledge on themes such as optics, geology, mining, microscopic examination and lab testing analytics. The Academy’s activities include field trips that provide firsthand experience of the supply chain. A recent visit to Sri Lanka enabled the participants to visit mines, artisanal workshops and markets, extending their knowledge of the padparadscha. “We teach about this gemstone,” says Helen Molesworth, director of the Academy, “one of the most unusual and enigmatic gem varieties, in our classes, and people are often intrigued to discover that a particular type of sapphire can be more rare and at times more valuable than the best-known blue sapphires.” This part of the

Academy’s work reflects Gübelin’s approach to transparency in the world of coloured gemstones. “As part of the Academy, I have been able to go back to understanding the source, visiting where gems come from, meeting the people who bring them to us, inspiring me to appreciate the finished jewellery even more, and fuelling the passion to share this deep knowledge with others.” The course is like a voyage of discovery for the students. Helen Molesworth says, “They are often surprised about the emotional aspects of gemstones. We teach not only gemmology, but also history and historical associations. By the end of the first course, students not only feel a close connection with jewellery, but come away completely passionate about coloured gems.” In her work at the Academy, Helen Molesworth is at the cutting edge of field research, and so every day she has the chance to see something new. She adds: “In our search for beautiful gems, you never know what you might find next, from a very rare red beryl to a charming Ceylon sapphire. Each time I get the same excitement, the same feeling of humility to be the lucky person holding that particular treasure of nature.”

Helen Molesworth
Managing Director Academy

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Photos: Stefan Weber (3)



Isabelle Junod Hinderer

APPRAISING ART

JANET BRINER KNOWS HOW TO QUANTIFY
THE VALUE OF ART

Photos: Isabelle Junod Hinderer



when she appraises Far Eastern art. Due to his activity in the tea trade, Alfred Baur spent much time in Colombo at the beginning of the 20th century. He discovered his love of art while travelling throughout Asia. His collection, which ranks among the most valuable of its kind in the world today, comprises some 9,000 objects from China and Japan, including some artworks from the Tang Dynasty.

As the daughter of the Lucerne merchant and art patron Viktor Lüthy, Janet Briner developed a savvy eye from an early age on. Her particularly close and friendly relationship with Angela Rosengart also dates from this phase in Janet Briner's life. With its masterpieces of Classical Modernist art, the Rosengart Collection Lucerne has ranked among Switzerland's most important museums since 2002. Janet Briner continues to add to her expertise today by annually visiting local and international fairs, auctions, exhibitions and galleries, always in quest of examples which can be compared with clients' artworks. Attending these art events enables her to view and touch as many original pieces as possible, as well as to feel the pulse of the times and develop a sense for the market.

Many of her private clients are experts on their collections and very well informed. Janet Briner considers herself more as a generalist rather than as an expert, and this opens many doors for her. "Everyone wants to become an expert in a certain field. But I wanted to become a generalist appraiser early on and to work with renowned specialists whenever necessary," she adds. In the course of her exemplary career, which has earned her an international reputation, she has been privileged to appraise objects in diverse genres including, but not limited to, paintings, sculptures, silver, porcelain and furniture from the 16th century to the present day.

How can one imagine the process of an appraisal? And what are the essential factors that must be considered? Determining the commercial value of a cultural asset is a complex and delicate task that must be based on numerous components and criteria. It is indispensable to view the original work of art firsthand in order to recognize its artistic quality. The first question to ask is whether the appraisal refers to the piece's replacement value for insurance purposes or to its liquidation value in the event of a sale or a division of an estate. The motives for an appraisal can be very different and each motive can exert a direct impact on the object's estimated value, which must regularly be reviewed and adjusted to conform to the current market value.

After the artwork has been identified (artist, title, description, technique, signature, date of production, dimensions), Janet Briner asks further questions about authenticity (existing expert opinions), provenance and state of preservation (status reports and restorations). The object's rarity, fashion trends and the artwork's location also influence the appraisal: e.g. a Bernese chest of drawers from the 18th century by Mathäus Funk would be appraised at a lower price if it were presently in Australia rather than in Switzerland. It is also important to know in which museums the object has already been exhibited and in which publications it is listed.

Many private and institutional collections nowadays are assembled by professional curators. The estimated value of the individual works of art in these collections can be readily determined because the necessary information is already documented. An appraiser's work has become much easier and the art market has become more transparent thanks to the internet and digitization. Although a collector's personal connection and his emotional relationship with his or her art objects cannot be quantified, it is sometimes possible to take this subjective added value into account for the purposes of insurance estimates.

The monetary value ultimately determined when an appraiser's work is complete represents a justifiable value for a particular purpose and at the time of the appraisal, but does not in the slightest reflect the joy and emotions that Janet Briner has experienced during her conscientious work and research.

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www.rosengart.ch

Previous page: Janet Briner in front of "The Tuileries garden" by Edouard Vuillard. Left: Janet Briner with Angela Rosengart, the founder of the Rosengart Collection Lucerne. Below: Alfred Baur established a fertilizer factory in Colombo, Sri Lanka, in 1897.



Photos: Priska Ketterer (l), Yves Gerard (r)

SOCIAL AGENDA

The House of Gübelin was the official jewellery sponsor of the Zurich Opera Ball, inviting guests to the events held in the lovely Mirror Hall on 7 and 28 May 2019. Guests enjoyed sophisticated aperitifs, accompanied by a presentation about coloured gemstones by Helen Molesworth, Director of the Gübelin Academy, offering glimpses into the inner world of selected gems using a microscope.

On 4 June 2019, Chanel and Gübelin presented the new Chanel J12 watch at the Gübelin boutique in Zurich. The event celebrated the reinvention of this iconic timepiece, which is equipped with a new COSC certified self-winding movement manufactured exclusively for Chanel by Kenissi. The evening continued with a flying dinner in the “Barfußbar” of the Frauenbadi, a splendid women-only bathing facility in Art Nouveau style with views over the Grossmünster, Wasserkirche, and the Old Town. From 9 to 14 June, Raphael Gübelin and Wilvy Sy Gübelin welcomed guests to “Cultural moments in Switzerland,” presenting three of the country’s artistic gems, Lucerne, Basel and Lugano. Modern and contemporary art visits – Museum Rosengart in Lucerne, Art Basel, LAC Lugano – alternated with city sightseeing, lake cruises, Michelin-starred cuisine and sumptuous accommodation. Visits to Gübelin’s boutiques highlighted the extraordinary artistry of the jewellery atelier.



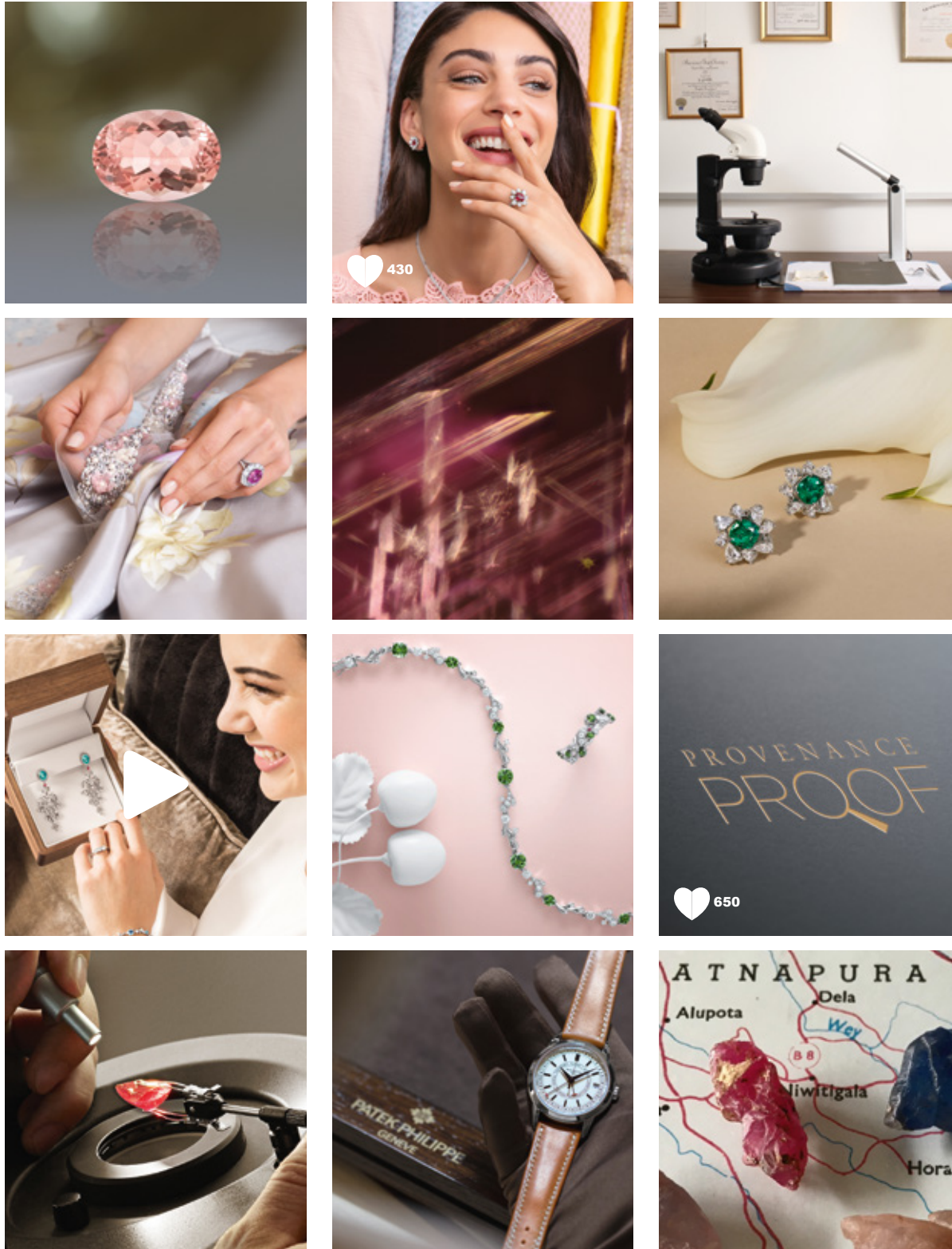
1. The Zurich Opera Ball featured 32 debutant couples wearing Gübelin Jewellery. 2. Laetitia Guarino (middle) with Wilvy Sy Gübelin and Raphael Gübelin at the Zurich Opera Ball. 3. Presentation of Gübelin Jewellery at the event in the Mirror Hall. 4. A visit to Art Basel with guests of the “Cultural moments in Switzerland” tour. 5. Wilvy Sy Gübelin and Raphael Gübelin at the “Cultural moments in Switzerland” tour. 6. The programme comprised Michelin-starred cuisine. 7. After the presentation of the new J12 watch by Chanel at the Gübelin boutique in Zurich, guests enjoyed a flying dinner at the Frauenbadi, a splendid women-only bathing facility.



Photos: Andrin Fretz (1), Timmy Memeti (1), Daniel Pochetti (1)

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GÜBELIN LUZERNER SINFONIE BALL

Saturday, 30 November 2019, 5:30 p.m.
Hotel Schweizerhof Lucerne

The second Gubelin Lucerne Symphony Ball presents a multi-faceted programme featuring musicians from the Luzerner Sinfonieorchester as well as culinary delights from Tanja Grandits. This unique ball evening invites you to dance to popular waltzes and contemporary dancefloor music.

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The Gubelin Lucerne Symphony Ball is a benefit for the
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NEXT ISSUE

Mysterious lightness

Dive even deeper into the spectacular Aurora world by Gübelin Jewellery and discover stunning creations inspired by the inner world of rare padparadscha sapphires. Deep inside, these sought-after gemstones reveal myriads of fascinating shapes reminiscent of their origin, history and culture.

The Aurora world captures precious moments of unity with nature and harmony within ourselves.

Discover the enchanting serenity guiding us through our next edition.

Photo: chalabala/Adobe Stock

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GIRARD-PERREGAUX

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