deeply inspired

REGAL

How dewdrops on a lily inspired a new line of jewellery

REVEALING

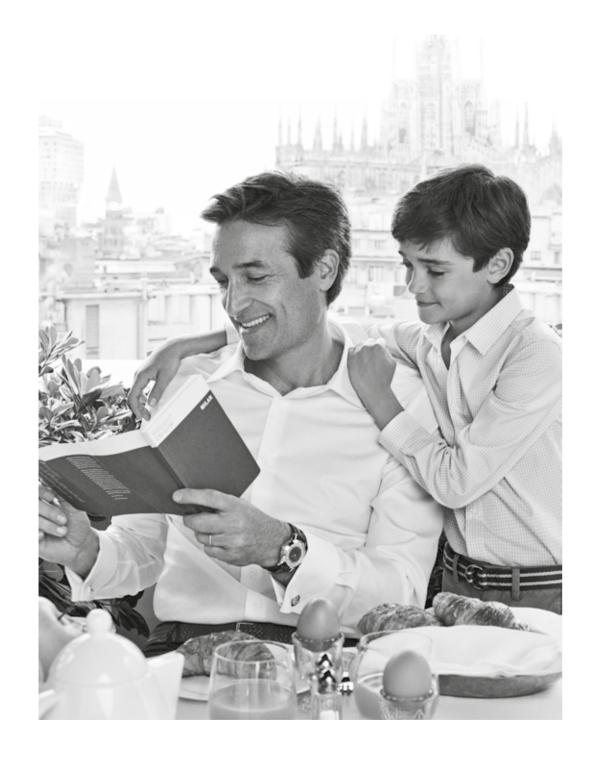
How nature makes New York City more liveable

RESOURCEFUL

How Daniel Ost transforms flowers into works of art



BEGIN YOUR OWN TRADITION





YOU NEVER ACTUALLY OWN A PATEK PHILIPPE.

YOU MERELY LOOK AFTER IT FOR THE NEXT GENERATION.





"The dewdrops of 'Lily Dew' are not only visible, but can also be felt." Dear Reader,

For me, too, it is always inspiring to see what our jewellery designers discover when they peer into the interior of a gemstone, what associations these images from the depths of the gem trigger in the designers' minds, and how the designers translate the theme into marvellous pieces of jewellery.

Dewdrops on a petal: our new "Lily Dew" line began with this image. Structures resembling dewdrops were discovered inside a rare padparadscha sapphire. Brushstroke by brushstroke, the designers used these forms to create wonderfully light and fresh pieces of jewellery. The cabochon cut for pastel-coloured sapphires, tourmalines

and amethysts makes it possible not only to see the dewdrops, but also to feel them. Look forward to these creations, which add a new, floral side to our Aurora world.

The world of flowers and blossoms, into which "Lily Dew" takes us, was simultaneously also the inspiration for this edition of "Deeply Inspired". We went in quest of the green and blossoming sides of New York City - and we actually found them. We introduce you to the master florist Daniel Ost, whose breath-taking floral sculptures adorn weddings, hotels and haute couture shows around the globe. We show you which haute horlogerie artworks are inspired by blossoms and flowers. And, of course, flowers also play an important role in our photo shoots, where they reveal their full beauty in harmonious interplay with creations from Gübelin Jewellery and the latest wristwatches from our partner brands.

Furthermore, we would like to introduce you to an especially beautiful example of how we share our fascination and enthusiasm for coloured gemstones. For example, a photomicrograph revealing the interior of a padparadscha sapphire inspired Albert Kriemler, creative director of the famous Swiss fashion house Akris, to use this motif for the Akris Collectors Scarf 2020.

I wish you much pleasure as you immerse yourself in the fascinating world of colours, fragrances, gemstones and wristwatches.



Raphael Gübelin President









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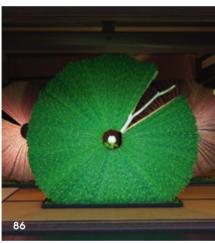














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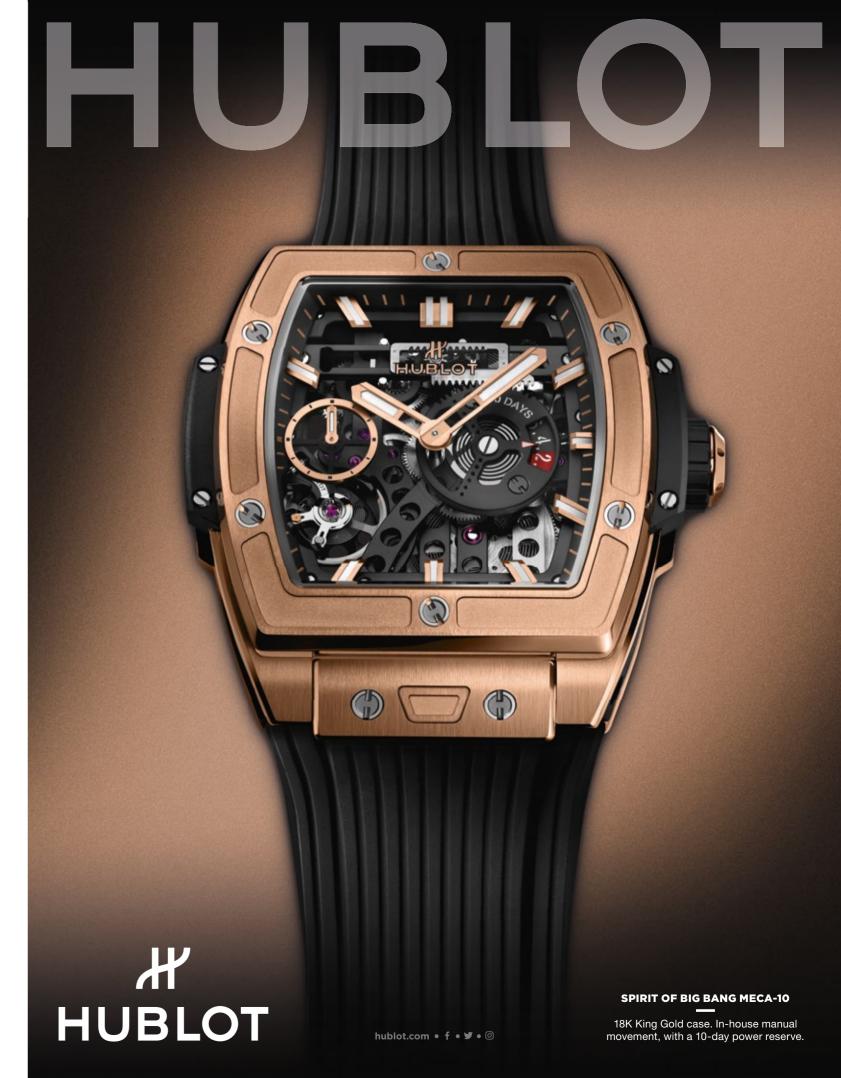
KNOWLEDGE FOR GENERATIONS

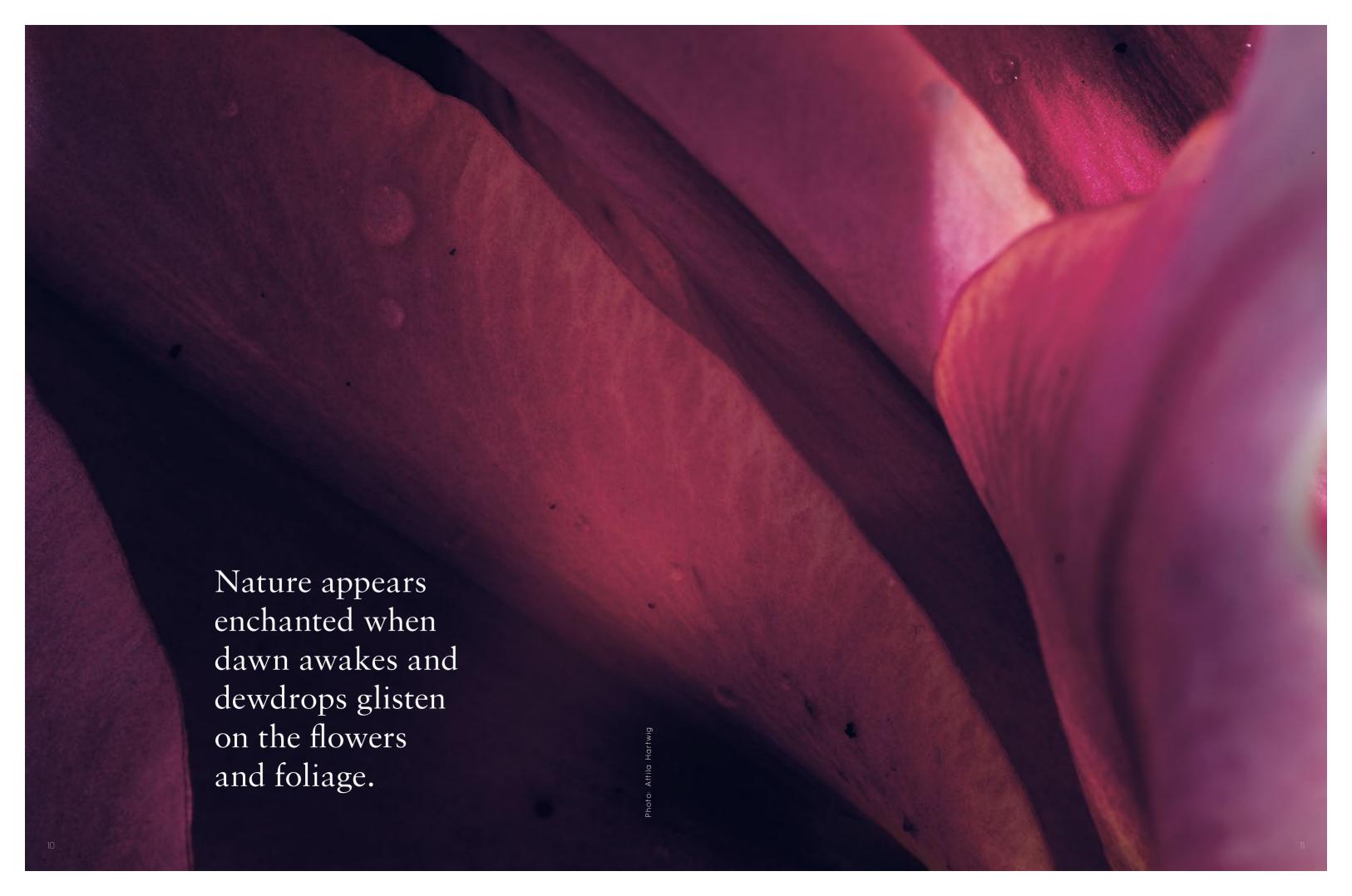
Gübelin's reference collection provides the basis for artificial intelligence, which can determine the authenticity and origin of gemstones with greater speed and improved reliability

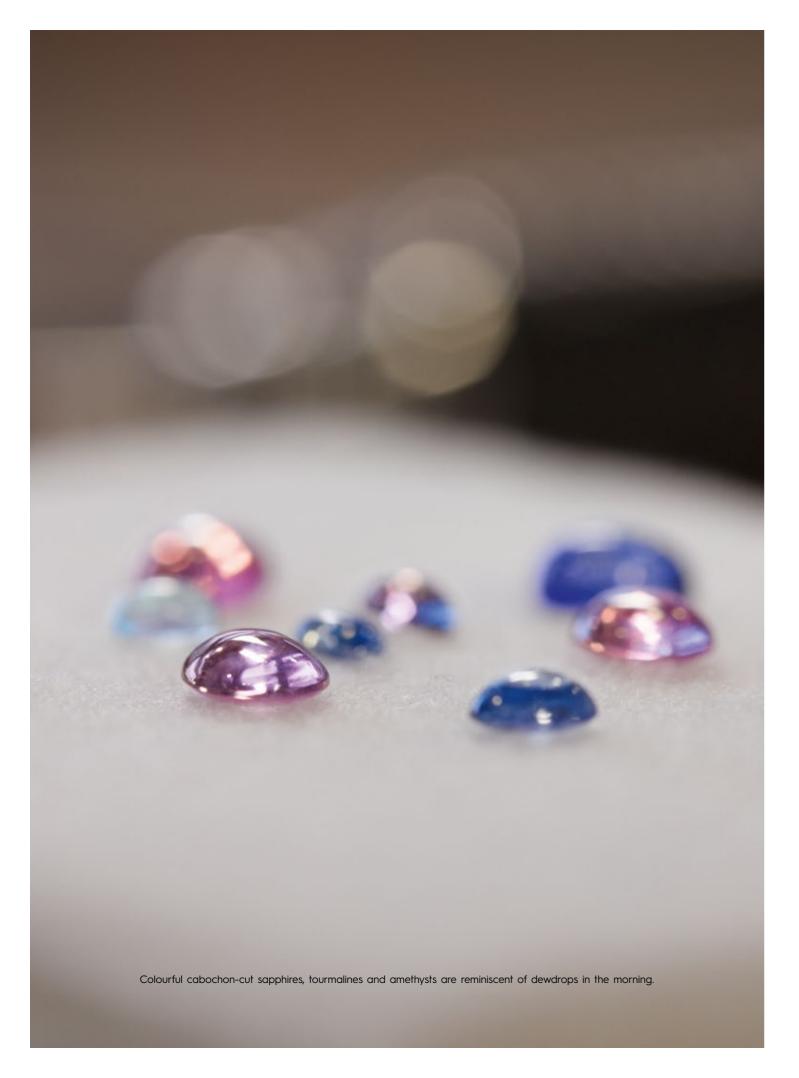
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SHARING PASSION ONLINE

The Gübelin Academy now offers online courses to share Gübelin's expertise about coloured gemstones Photos: Attila Hartwig, Getty Images, Daniel Ost







FRESH AS THE MORNING DEW

Delicate dewdrops shimmer on a lily blossom: Gübelin Jewellery's "Aurora" world gains a new floral aspect with the "Lily Dew" Capsule Collection.



This ring from the "Lily Dew" line combines several different flowers with variously coloured gems.

The lily is acknowledged as the queen of flowers. This blossom is associated with attributes such as femininity and innocence, elegance and sensuality, lightness and brightness, purity and gleam. There could hardly be a better inspiration for Gübelin Jewellery's new "Lily Dew" line than the noble lily, which bears flowers in a spectrum variety of colours ranging from pure white through vivid orange to lush aubergine.

But the motif of the lily is not the only ingredient in the appeal of the "Lily Dew" line. These new pieces of jewellery capture that ephemeral moment in the morning when the sun is just rising over the horizon and setting the stalks of grasses and the awakening petals aglitter in the first sunrays of the new day, when the dewdrops that formed during the night refract the early morning sunlight into a bright sea of colours.

As with every collection from Gübelin Jewellery, the interior of a special gemstone inspired the designers and goldsmiths. In the case of "Lily Dew", the specialists peered through a microscope into the interior of a rare padparadscha sapphire, where they discovered structures that reminded them of droplets.

The experts then translated this floral inspiration into jewellery by crafting golden flowers. The centre These pieces of jewellery capture the brief moment in the morning when the stalks of the grasses and the awakening petals glisten in the first sunrays of the new day.



Cabochon-cut coloured gemstones are clearly the centres of attention in these rings from the "Lily Dew" line.

of each blossom hosts pastel-coloured gemstones such as sapphires, tourmalines and amethysts. The gems were cut into cabochons for "Lily Dew" so that each gem looks like a droplet of morning dew. The unfacetted cabochon cut is probably the oldest gemstone cut of all. Already in ancient times, gems were cut smooth and round to emphasize their colour and surface (see also pp. 26/27). In combination with radiant brilliant-cut diamonds on the petals of these golden blossoms, the result is an exciting play of light that rivals nature's daily awakening and the magical glitter of dewdrops at dawn.

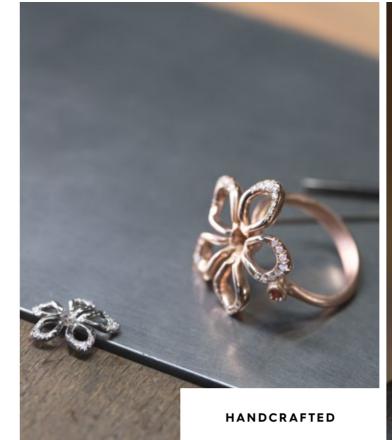
But the queen of flowers would be lonely without her king, so the pieces of jewellery in the "Lily Dew" Capsule Collection also boast an iconic ruby as proof of their origin from Gübelin Jewellery. The ruby is considered the king of gemstones and is associated with love and passion.

THE SPECIAL CHARM OF FLOWERS

The ability to discover floral motifs deep inside gemstones is surely a speciality of Gübelin Jewellery's designers. But in every epoch, flowers have always been popular subjects in both art and fashion. Van Gogh's immortal sunflowers and Breughel's gorgeous tulips come to mind, as do the rich floral decorations of the Baroque era or the style-defining naturalistic depictions of flowers and blossoms in the work of Maria

Sybilla Merian, who influenced generations of porcelain painters. Whether in works of fine art, on exquisite porcelains or as pieces of jewellery, the beauty of flowers gains a new quality in each genre: no longer transient and destined to fade, these flowers never wilt and blithely outlast time.

Transient or not, flowers have always been the best choice when it comes to beautifying halls and rooms and creating a positive atmosphere with harmonious colours and pleasant fragrances. Blossoms bring beauty into everyday life and can turn even a mundane kitchen table into a sumptuous dining landscape. Without the need for words, flowers say "I love you", "Thank you" and



Brilliant-cut diamonds adorn the petals of the new "Lily Dew" line, which are elaborately handcrafted in numerous individual steps from white or red gold and em-







The pieces in the "Lily Dew" line also boast an iconic ruby as proof of their origin.

Whether Christian Dior, Coco Chanel, Karl Lagerfeld or Dries Van Noten, each of these creative giants was or is fascinated by flowers. But aren't we all?

"Get well soon". Psychologists have proven that blossoms really do brighten the mood. Flowers are worn as accessories and adornments in nearly every culture worldwide. Although various cultures differ in which characteristics they associate with which flower, the lily is almost universally regarded as an embodiment of femininity and innocence, just as the rose is globally understood as a symbol of love.

Flowers have also been a perennially popular subject and source of inspiration in the world of fashion. It was Christian Dior, for example, who restored femininity to women in the grey post-war days of 1947 with his legendary "En Huit" and "Ligne Corolle" ("Calyx Line") lines, which featured a silhouette reminiscent of an inverted flower. Dior named almost all of his collections after calyxes and especially after his favour-

ite flower, the lily of the valley: "Ligne Mugulet".

Floral creations grace the catwalks of haute couture shows nearly every year. As prints, appliqués or embroideries, as subtle hints or appealing accents, as conspicuous eye-catchers or harmonious decorations, and sometimes also as the central leitmotif of the entire show, "Flower Power" never fades.

Coco Chanel cherished a lifelong fondness for white camellias. Karl Lagerfeld cultivated an inextinguishable passion for orchids. And apart from gardening, the Belgian fashion designer Dries Van Noten does little else than create artistic floral dresses. All of these creative giants were or are fascinated by flowers. But aren't we all?





UNIQUE MASTERPIECES

In the Atelier of Gübelin Jewellery, unique pieces of jewellery are created from special gemstones. The embody the philosophy of "Deeply Inspired" and the superlative craftsmanship practiced by Gübelin's designers and goldsmiths. Here we present two of their latest creations.





RING BLUSHING WING

The designers and goldsmiths of Gübelin Jewellery now complement the breath-taking "Blushing Wing" necklace, which we presented in the previous issue of "Deeply Inspired", with a matching cocktail ring. This ring can also be adorned with the rare padparadscha sapphire from the necklace. Alternatively, if worn on the necklace itself, it can be embellished with a precious gold element set with a magnificent pavé of brilliant-cut diamonds.

Padparadscha sapphires are the only variety of sapphires that have their own name. Sapphires can occur in every colour of the rainbow, but only pink-orange sapphires – and among these only the stones with precisely defined proportions of the two colours – earn the honour to be classified as padparadscha sapphires. The Sri Lankan gemstone used for

this necklace and ring is an absolute rarity thanks to its size – it weighs 12.10 ct –, its perfect natural hue, high transparency and purity.

Under a microscope, this padparadscha sapphire revealed delicate structures in its interior that resemble feathers. This motif sparked associations in the minds of the designers at Gübelin Jewellery, who envisioned a bird unfurling its plumage in the morning sun. This vision inspired them to design the necklace and the cocktail ring. Both are distinguished by a sense of lightness and by flowing natural forms, which are further accentuated by a diverse mix of diamonds and coloured sapphires in various cuts. These unique pieces also allude to and continue the grand tradition of glamorous jewellery that the House of Gübelin created in the 1950s and 60s.

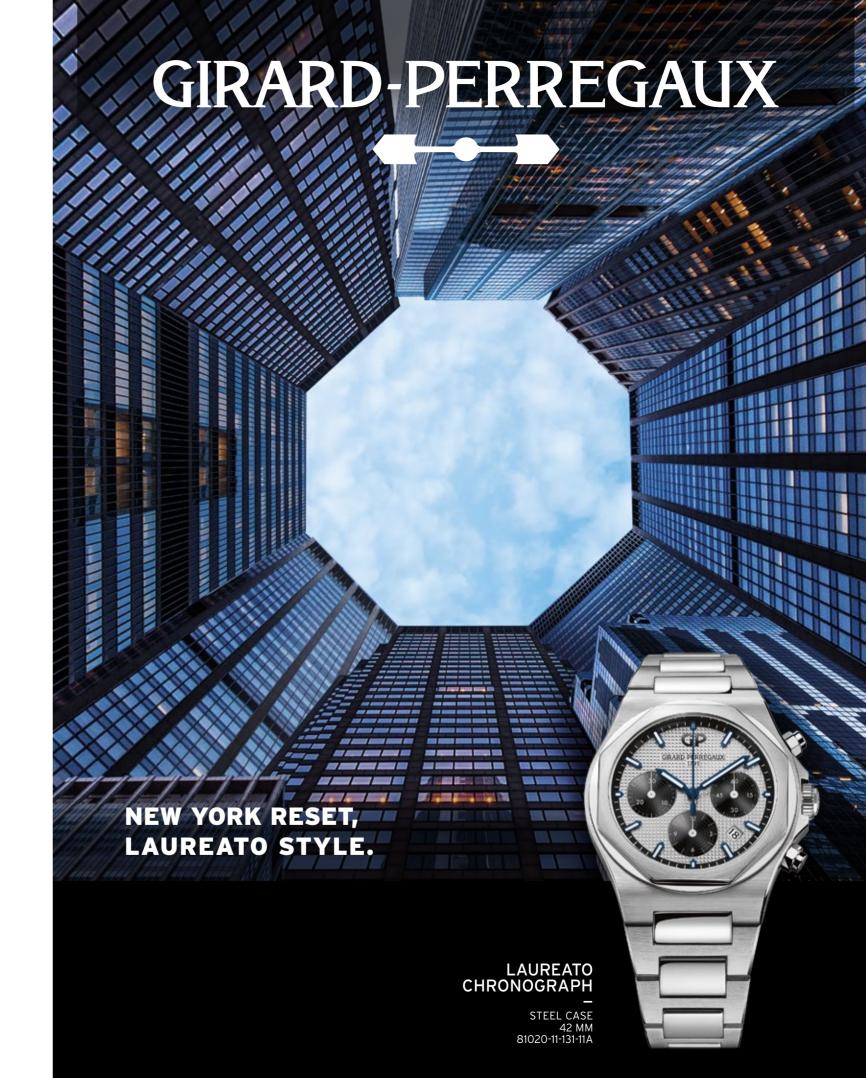


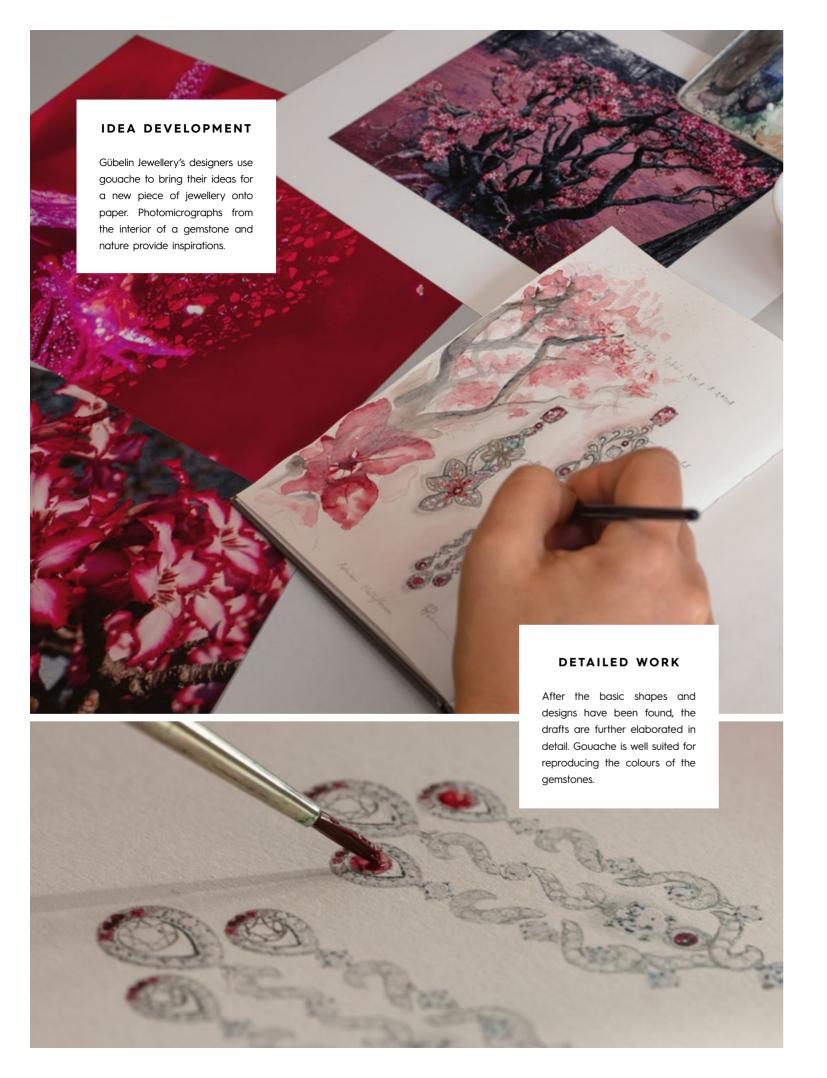
EARRINGS BLUSHING BEAUTY

Collectors and jewellery lovers prize rubies from Mozambique because of the gems' remarkable size, colour and purity. These stones waited deep underground in the African country between 450 and 750 million years before they were discovered, which makes them among the oldest rubies in the world. But in the world of jewellery, these gems are absolutely fresh because they were brought to the light of day only somewhat more than a decade ago and rubies in captivatingly fine qualities were discovered in Mozambique only recently. These few years are less than the blink of an eye compared to the long and exciting history they have already experienced – and which can be chronicled by examining their interiors.

In a microscopic view into the depths of a rare 3.10 ct ruby from Mozambique, the designers at Gübelin Jewellery discove-

red unique structures that reminded them of a flower in full bloom. The design of the "Blushing Beauty" chandelier earrings accordingly relies on this motif and, in its overall composition, transforms this theme into unique pieces of jewellery. In addition to the inspiring ruby, a second ruby from Mozambique weighing 3.05 ct is the centre of attention and forms a perfect pair with its counterpart in size, colour and class. Both gems symbolize blossoms, while the chandelier part of the earrings is decorated with diamond-studded ornaments in white gold reminiscent of twisting branches. Additional small rubies and sapphires in shades ranging from bright red to deep red complete this beguiling floral ensemble. In the best tradition of haute joaillerie, the chandelier part is designed to be removable so these two rare rubies can also be worn as separate earrings.





FROM HEART TO HAND

In the Atelier of Gübelin Jewellery, works of art are created not only from gold and gemstones, but also on paper.

Whoever takes a look into Gübelin Jewellery's Atelier will surely be surprised to find that Gübelin's designers do not rely on drawing tablets and computers, but on traditional brushes and paper. Line by line, they create detailed artistic sketches of coloured gems, rings, pendants and earrings, just as their predecessors did 100 years ago, when Gübelin first began making its own jewellery.

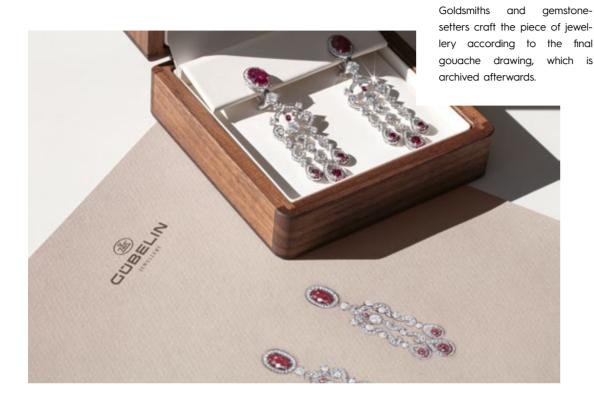
Why is this done in such a traditional way? Thomas Prantl, Executive Vice President of Gübelin Jewellery, explains: "Everything depends on the direct connection between heart and hand, on comprehending

the idea behind each piece of jewellery and on feeling its inmost soul." Simulations on a computer screen are very accurate, but also very smooth and cold. "I like to compare it with architecture. The site manager may be able to perfectly plan and construct everything from a technical point of view, but it's the architect who sparks your enthusiasm, puts his ideas on paper with a few strokes of a pen and gives you a feeling for the house: Where will the balcony be? Where will the spiral staircase be? How will the light fall?"

This is why the "architects of jewellery" at Gübelin Jewellery still

visualize their designs through the technique of gouache painting, which numbers among the classic techniques in jewellery design and is still a part of every goldsmith's training. The term "gouache" is derived from the Italian word guazzo, which can be translated as "puddle" and refers to the watery mixing and painting with gouache paints. The technique was first used for book painting in the early Middle Ages. In fine art, gouache painting is mostly used for studies and preliminary designs. Albrecht Dürer, Raphael and Titian all practiced this technique. Marc Chagall used it too. Henri

FINISHED TEMPLATE



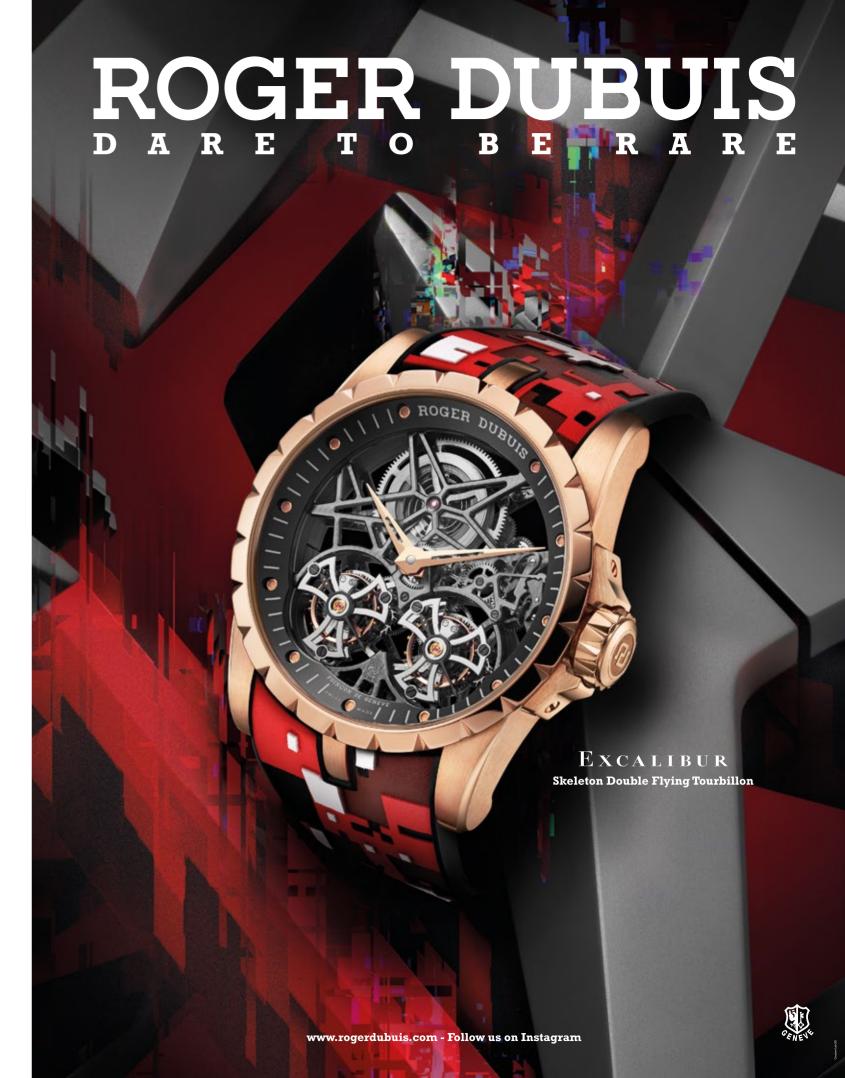
Gouache drawings from the archive still inspire designers and goldsmiths today – and these drawings enthuse them much more impressively than any technical simulation on a computer screen could.

Matisse preferred gouache for his later artworks.

The advantage for artists and designers: gouache - which is mixed from coloured pigments, chalk, and gum arabic as a binding agent - can be applied either in an opaque layer or as a watery and transparent glaze. Even after the paint has dried, it can be moistened again and changed or completely painted over. This is particularly important in the creative process: thoughts and ideas take shape quickly and can be changed again just as rapidly. For example, opaque white gouache is very good for depicting diamonds, which are difficult to portray with watercolours.

Gübelin Jewellery's designers therefore use gouache to put their first sketches onto paper. They approach the finished design in several steps. "Of course, a design can be made very conveniently on a computer nowadays", says Thomas Prantl. "Later in the process, we also use software for the detailed technical planning and 3D visualization. But the gouache drawing remains our principal medium for our in-house coordination and also for presentation to the customer." The gouache drawing is determinative for the design and serves as the obligatory basis for all subsequent steps.

Gübelin Jewellery's archive of works likewise does not merely chronicle digitized graphic files, but the individual gouache drawings according to which each jewel was made, thus continuing the company's century-old tradition and in keeping with the practice performed in all likelihood at every major jewellery store in Europe. These gouache drawings still inspire designers and goldsmiths today - and they do so much more impressively than any technical simulation on a computer screen could. No technical equipment is needed to read and understand the design only the eyes of the artist and a heart for fine jewellery.



IMPACTFUL

The cabochon is the oldest known cut for gemstones and is especially suitable for vividly coloured gems.



To symbolize dewdrops on a lily blossom for the new "Lily Dew" line, the jewellery designers at Gübelin Jewellery relied on a very ancient cut – the cabochon, which is seldom utilized with the gemstones used here, i.e. sapphires, tourmalines and amethysts. This cut makes the collection even more special because unlike a faceted cut, which accentuates the spectral colours of refracted light, a cabochon cut emphasizes the inherent natural hue of the coloured gemstone per se.

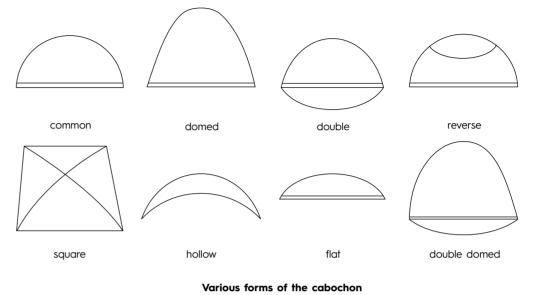
The name of the cut already tells quite a bit about it. The English term "cabochon" is derived from the French word caboche, which denotes the rounded head of a nail, a shape that is very similar to the form of cabo-

chon-cut gemstones. The tops of cabochons are smooth and more or less round, a form which is also known as mugelig, i.e. cambered. The lower portion of the cabochon, where it is set into its substrate, is usually flat (see the drawing on the right). The term "double cabochon" refers to a precious stone that is rounded on both its top and bottom. Theoretically, a cabochon-cut gemstone can have almost any shape, but round and oval forms or teardrops are the most common forms.

ATTRACTIVE REFLECTIONS FROM THE SURFACE

Known since ancient times, the cabochon is probably the oldest gemstone cut of all. Its forerunners are believed

to be Egyptian scarabs, which date from the era when lapidaries first discovered that various gemstones have different hardnesses and that harder stones can be used to abrade and shape softer ones. Fine dust from harder gems was bound in oil. This abrasive paste was then used to create smooth polished surfaces on softer gems. Long before facetted cuts such as the brilliant cut were invented, gemstones had already been polished to create attractive reflections of light and colour on their surfaces and, last but not least, so that they could be worn as jewellery. Cabochon-cut gemstones also predominate on royal crowns from the Middle Ages until as late as the 16th and 17th centuries.



The cabochon cut is particularly suitable for vividly coloured stones because it accentuates their hue and brilliance. Cabochons are also preferred for opaque gems whose surfaces the jeweller wishes to emphasize. A cabochon-cut diamond, for example, would appear matt and milky because a diamond's characteristic fire is created only by the penetrating light, which the polished facets refract thousands of times.

THE CABOCHON REVEALS THE SECRET WITHIN

Some gemstones, on the other hand, only reveal their inherent optical effects after they have been cut into the cabochon shape. This is the case, for example, with the star sapphire and star ruby, on the surface of which a star appears, or with precious stones that create a so-called "cat's eye", which is really just a single shimmering line. The attractive star or cat's eye

is caused by inclusions inside the gemstone. It appears on the surface when a beam of light is focussed on a cabochon-cut gem.

The cabochon cut also makes the fascinating qualities of opals and moonstones particularly visible. With opal, the surface shining in many nuanced hues is called the "play of colour". Moonstone is distinguished by its typical whitish-blue shimmer, which is also called "adularescence". The curved surface of cabochon-cut stones enhances these characteristics and enables the gems to shine particularly well.

The sugarloaf cut is a further development of the cabochon cut. It was developed in the early Baroque period and has also been used by Gübelin Jewellery for selected precious stones. The sugarloaf cut begins with a square as its basic form. Four rounded sides rise upwards from this square towards a rounded apex, just like the sugarloaf

that gives this cut its name. The sugarloaf cut likewise relies entirely on the quality of the mineral crystal and accentuates the natural beauty of the gemstone per se.

Just like the cabochon, the sugarloaf is very modern and presently in great demand. Some very fine gemstones in this cut have been auctioned off, especially during the past two years. As "Lily Dew" shows, the cabochon is also experiencing a renaissance as an impactful cut for rare gemstones of high quality, especially for new jewellery creations.

GÜBELIN ACADEMY

The Gübelin Academy provides connoisseurs and experts with in-depth knowledge of gemstones and gemmology. Its courses are taught in Hong Kong, Shanghai, Beijing, Geneva and Lucerne...

 $www. \verb"gubelina" cademy. \verb"com"$



People around the world decorate their surroundings with flowers. Lovers give exquisite flowers to each other and needn't say much more. Blossoms magically create an upbeat mood and positive emotions. But their beauty is short-lived because flowers are ephemeral. Fortunately, jewellery can take blossoms as a model and preserve their colour, grace and perfect symmetry for all eternity.

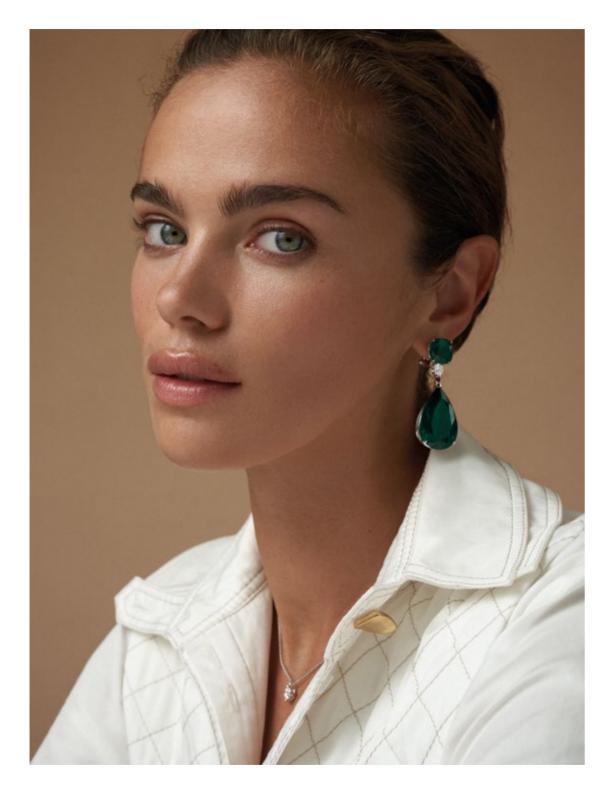
THE WORLD'S LOVELIEST LANGUAGE

PHOTOGRAPHY STEPHAN GLATHE
STYLING SAYURI BLOOM
HAIR & MAKE-UP SIGI KUMPFMÜLLER
MODEL JENA GOLDSACK

Gübelin Jewellery, "Lily Dew" ring in red gold with a cabochon-cut, pink sapphire and brilliant-cut diamonds; "Lily Dew" ring in red gold with a cabochon-cut, pink sapphire and brilliant-cut diamonds; "Lily Dew» ring in white gold with a cabochon-cut, blue sapphire and brilliant-cut diamonds; "Lily Dew" ring in red and white gold with two cabochon-cut, pink sapphires, a cabochon-cut amethyst, faceted pastel-coloured sapphires and brilliant-cut diamonds. Akris, camel brown roll neck top.

INSIDE JEWELLERY IN STYLE

Left: Gübelin Jewellery, "Majestic Green" drop earrings in white gold with two pear-shape emeralds (37.75 ct and 34.96 ct), two cushion-shape emeralds (8.67 ct and 7.94 ct) from Colombia and brilliant-cut diamonds; solitaire necklace in white gold with a diamond (1.08 ct). Aje, motorcyclette quilted white cotton-poplin dress.



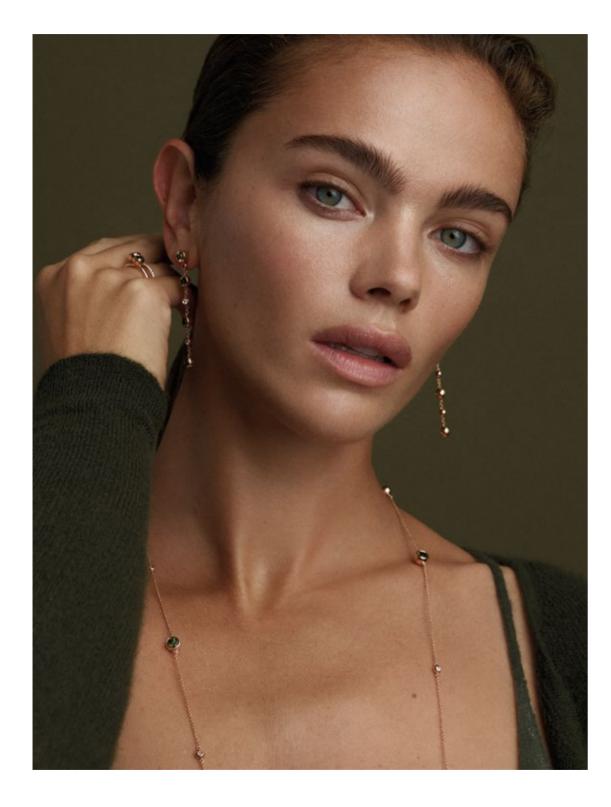
Right: Gübelin Jewellery, "Ornament of Flowers" platinum drop earrings with two pear-shape emeralds from Colombia (4.73 ct and 4.87 ct) and diamonds; white gold ring with a brilliant-cut diamond (1.04 ct) and pear-shape diamonds. Akris, knitted jumper and skirt. Ganor Dominic, leather boots.





Gübelin Jewellery, "Blushing Beauty" chandelier earrings in white gold with two oval rubies (3.10 ct and 3.05 ct) from Mozambique, rubies, pink sapphires and brilliant-cut diamonds. Rick Owens, one-shoulder asymmetric ribbed wool maxi dress.





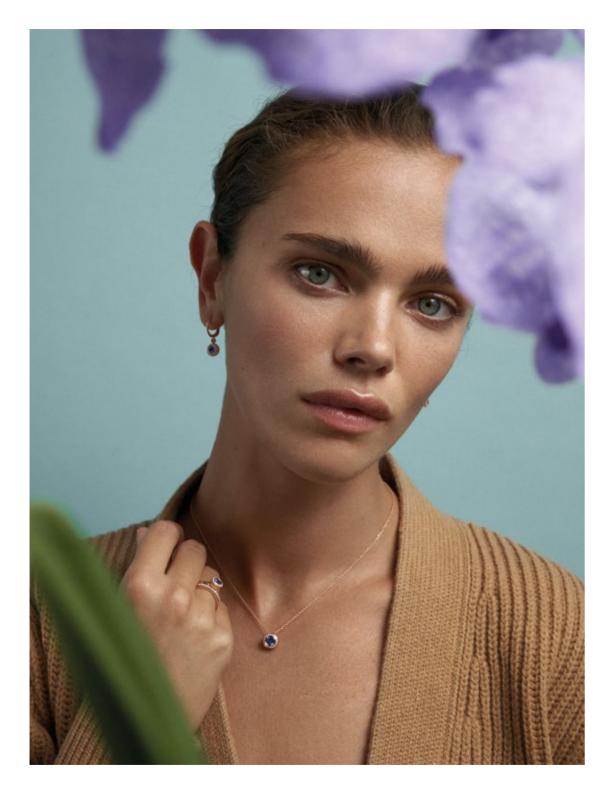
Gübelin Jewellery, "Sparks of Fire" earrings in red gold with green tourmalines and brilliant-cut diamonds; "Sparks of Fire" sautoir in red gold with green tourmalines and brilliant-cut diamonds; "Sparks of Fire" ring in red gold with a green tourmaline; "Sparks of Fire" ring in red gold with a morganite and brilliant-cut diamonds; "Sparks of Fire" bracelet in red gold with morganites and brilliant-cut diamonds. Jacquemus, "Valensole" scoop-neck rib-knitted top, "Alzou" mohair-blend cropped cardigan, "Valerie" canvas pencil skirt.





INSIDE JEWELLERY IN STYLE

Left: Gübelin Jewellery, "Sparks of Fire" earrings in red gold with tanzanites and brilliant-cut diamonds; "Sparks of Fire" necklace in red gold with a tanzanite and brilliant-cut diamonds; "Sparks of Fire" ring in red gold with a tanzanite and brilliant-cut diamonds; "Sparks of Fire" alliance ring in red gold with brilliant-cut diamonds. Alexander McQueen, peplum-hem wool blend longline cardigan dress.



Right: Gübelin Jewellery's "Splendid Feather" drop earrings in red gold with two padparadscha sapphires from Madagascar (3.60 ct and 3.17 ct), brilliant-cut diamonds and pastel-coloured sapphires; "Blushing Wing" cocktail ring in red gold with a padparadscha sapphire from Sri Lanka (12.10 ct), pastel-coloured sapphires and brilliant-cut diamonds. Esaú Yori, transparent blue silk suit.



BRILLIANT PERFORMANCE

The little town of Glashütte in Saxony has been famous for the creation of virtuosic masterpieces of fine watchmaking for 175 years. Then as now, these timepieces enjoy an enviable global reputation. Glashütte Original in particular has elevated this grand tradition to new heights.



Only a few locations on Earth are synonymous with world-famous products: Champagne, for example, for its exquisite sparkling wines, and the city of Parma for its delicious ham. On the other hand, when aficionados mention Glashütte, their conversations involve exquisitely crafted, technically sophisticated timepieces that draw on a 175-year-old tradition. Few people are likely to have visited the little town in Saxony's eastern Erzgebirge mountains, but the name "Glashütte" enjoys a unique reputation among connoisseurs, who associate it with technical refinements found only in watches from this town. These include the Glashütte click, the three-quarter plate, the swan's neck fine adjustment mechanism and the flying tourbillon.

This success story, which is unique in the world of haute horlogerie, was born out of necessity. In the search for new economic perspectives for the infrastructurally weak region along the border with the Czech Republic, the royal Saxon government invested in the project of developing an autonomous watchmaking industry. The first watchmakers settled in the former mining town in 1845. With passion, artisanal skill and entrepreneurial acumen, they realized their dream of manufacturing watches endowed with the utmost technical and aesthetic precision. The lettering "Glashütte i/Sa" soon became synonymous with precise mechanical excellence. This fine reputation continued well into the 20th century.

Two world wars left their mark on Glashütte and put the perseverance of the town's populace to the test. Despite challenging economic and political circumstances, the town's watchmakers relied on adaptability, innovative dynamism and rigorous cultivation of their horological tradition, thus enabling their craft to continue to evolve.

All of the watchmaking companies still in existence in Glashütte were united to form a single company in July 1951. Employing over 1,000 people in a city with only about 5,000 residents, the new company mainly produced marine chronometers and wristwatches, but also made precise measuring instruments. Glashütte was thus able to preserve traditional processes and craftsmanship in the decades during which Germany was divided.

THE RENAISSANCE OF THE PRECISE WATCH

Following Germany's reunification, Glashütter Uhrenbetrieb GmbH was entered into the commercial register on 16 October 1990. This company is the official legal successor to all of the watchmaking businesses that existed in Glashütte after the Second World War. A private investor took over the company in 1994. With savvy business sense and thanks to Glashütte's watchmaking tradition, which had remained alive, he successfully raised the company to the elite status of a genuine haute-horlogerie manufacture with impressive added value onsite and a large proportion of







above Senator Chronometer Tourbillon - Limited Edition

A masterpiece of haute horlogerie and a world premiere: the Senator Chronometer Tourbillon - Limited Edition combines a flying tourbillon, a stop-seconds mechanism and instantaneous zero-return, and it clicks into place in single-minute increments for precise time setting.

right Senator Cosmopolite

The Senator Cosmopolite brings no fewer than 35 different time zones to the wrist. Also on board: summer and standard time, day/night indication and the panorama date, which automatically adjusts in either direction when its wearer travels.

below The Senator Cosmopolite's complex GMT calibre is manufactured entirely in-house by Glashütte Original. The dials are also produced on brand's own premises.

authentic handcraftsmanship. Innovative bravura timepieces under the brand name "Glashütte Original" soon set new standards in the exclusive world of luxury watches.

Six years later, the Swatch Group took over Glashütte Original, the first German brand to join the Swatch Group alongside numerous illustrious Swiss names. The world's largest watchmaking group gave the manufacture access to the international market and invested heavily in modernizing its production. Various ateliers, workshops and departments for production and final assembly now occupy spacious premises on four floors in Glashütte Original's ultramodern, light-flooded building. The Swatch Group's strong commitment to the location is also reflected in the fact that the Glashütte Watch Museum - a joint foundation of Glashütte Original and the city of Glashütte bears the name of the Swatch Group's founder Nicolas G. Hayek.

Glashütte Original has mastered the entire spectrum of haute horlogerie and is accordingly able to manufacture almost all grand complications entirely in-house. Their spectrum ranges from perpetual calendars and intricate tourbillons to sophisticated chronographs and complex timezone watches. Each combines lovingly detailed styling with the insistence on maximal precision that has always been a leitmotif of Glashütte's watchmaking industry. At Glashütte Original, crafting manufacture watches from A to Z even includes the production of their wafer-thin dials. The manufacturing process is a time-consuming affair involving numerous work steps and elaborate finishing techniques that only experts in their special fields are able to master. But the multifaceted miniature artwork, which gives time a face, makes all their effort well worthwhile.

FROM GLASHÜTTE TO THE WORLD

The Senator Cosmopolite surely deserves its honourable place in the category of complex time-zone watches. Unveiled in 2015, this ultramodern GMT wristwatch is now also available with a subtly revised and particularly contrast-rich dial in lush midnight blue. Redesigned hour- and minute-hands coated with Super-LumiNova sweep past luminous bar-shaped applied indices, thus enabling this exquisite timepiece to clearly show the time in all 35 of the world's time zones, even when lighting conditions are poor. Each time zone can be selected from a time-zone ring that surrounds the iridescent, sunburst-patterned dial. Each zone is represented by an official IATA location code, which stands for an international airport in that time zone. Not all of the world's time zones differ by full-hour increments from the time in the reference zone. The 24 zones that differ by full hours are indicated by a white IATA code, while a light blue code identifies the eight zones with a half-hour difference and the three zones with a three-quarter hour difference. Daylight savings and standard time are indicated in two windows at the "8", the day/night indication of the destination is shown at the "9", and a subdial shows both home time and the remaining power reserve. Also highly functional is the characteristic panorama date, which is shown in white on blue to match the overall colour scheme. The date display is especially convenient because it automatically synchronizes in the correct direction when the watch's wearer travels eastward or westward. Manufacture Calibre 89-02, which amasses a conveniently lengthy 72-hour power reserve, powers the intelligent time-zone mechanism, which is specially tailored to meet the needs of contemporary cosmopolites.

HOMAGE TO A GENIUS

Flying tourbillons rank among the specialties of Glashütte Original. Here too, the town's tradition of fine watchmaking is both an inspiration and a stimulus. This ingenious variation of the device that connoisseurs affectionately call a "whirlwind" compensates for the negative influence of gravity on the accuracy of pocket watches. The cantilevered or "flying" version of the tourbillon is the brainchild of Alfred Helwig (1886-1974), one of the most important watchmakers ever to work in Glashütte. Helwig was not only an accomplished chronometer expert, but also an exceptionally dedicated mentor who taught at the renowned German School of Watchmaking,

SeaQ

The SeaQ diver's watch is waterresistant to a depth of 200 meters and is equipped with a stainless steel bracelet with an eight-step fine adjustment mechanism.



otos: Glashütte

PanoLunar Tourbillon - Limited Edition

A masterpiece of craftsmanship from Glashütte, the PanoLunar Tourbillon - Limited Edition enchants connoisseurs with its hand-engraved dial, on which a flying tourbillon, a panoramic date display and a moon-phase indicator designed with loving attention to detail spark aficionados' admiration.





which was founded in Glashütte in 1878. In the course of his 41-year tenure at the school, Helwig shared his expertise with over 800 young apprentice watchmakers. In 1920, exactly 100 years ago, he and the students in his master class collaboratively developed the flying tourbillon, which, in contrast to the classic construction with two bearings, has only one bearing on its underside so that it literally seems to fly. The Deutsche Seewarte Hamburg, which was the testing laboratory for marine chronometers at the time, confirmed its enhanced precision. Its unique appeal lies not only in its accuracy, but also in the aesthetics of its choreography, which still fascinate connoisseurs today: the oscillating and escapement system is carried inside a delicate, lightweight and graceful carriage, which rotates around its own axis once per minute.

Glashütte Original built its first wristwatch with a flying tourbillon in 1995. This was the prelude to further mechanical masterpieces of haute horlogerie that paid homage to the genius of Albert Helwig. One particularly impressive example debuted in 2019: the unprecedented Senator Chronometer Tourbillon -Limited Edition is a precious platinum timepiece that combines a flying tourbillon, a stop-seconds mechanism and instantaneous zero-return, and it clicks into place in single-minute increments for precise time setting. The latter three functions ensure that the minute- and the second-hand can be set synchronously. The tourbillon's rotating cage halts as soon as the crown is pulled outward. The second-hand is attached to the tourbillon's cage, so it likewise stops immediately. The minute- and second-hands are thus perfectly synchronised. As another unprecedented feature, the flying tourbillon was equipped with shock

protection on both sides. Protected by two patents, this technical extravaganza is powered by hand-wound Calibre 58-05. This finely finished and handsomely engraved calibre, which also reveals its beauty when the watch is viewed from above, has a 70-hour power reserve, a chronometer certificate in accord with DIN 8319 and a silicon balance-spring. Of course, the undisputed visual highlight is the flying tourbillon, which rises over the ensemble and lives up to its name by seemingly hovering in mid-air above the fascinating three-dimensional architecture.

Glashütte Original pursued a completely different approach with the Alfred Helwig Tourbillon 1920 - Limited Edition, which was launched in 2020. This model's solid-gold dial is manually plated with silver and makes a profoundly classical and elegant impression thanks to its railroad-style minute track and baton-shaped applied indices. The little "whirlwind" is discreetly installed on the back of the movement, where it is surrounded by numerous elaborate decorations and finishes, e.g. a sunburst on the barrel's cover, Glashütte waves on the three-quarter plate, blued screws and screwed gold chatons. Limited to a series of 25 timepieces, each of these rose gold wristwatches is powered by hand-wound Calibre 54-01, which amasses a 100-hour power reserve.

DIVING INTO HISTORY

But Glashütte Original also has a sporty side. The manufacture proved this in 2019 with the launch of a completely new collection called "Spezialist". Earlier Glashütte instrument-style watches that were developed to keep time and determine position on land, at sea and in the air inspired this collection. Nowadays these highly precise, DIN- and ISO-certified instrument-style time-



Alfred Helwig Tourbillon 1920 - Limited Edition

The Alfred Helwig Tourbillon 1920 - Limited Edition pays homage to the inventor of the flying tourbillon. This fascinating mechanism, which compensates for the negative influence of gravity on the accuracy of the watch's rate, is visible from the back of the watch.

pieces appeal to an active and adventurous target group.

The kick-off of the new collection was the premiere of the SeaQ diver's watch, which was inspired by Glashütte's first diver's watch, the Spezimatic Type RP TS 200 from 1969. In addition to the SeaQ Panorama Date, which has a case that remains pressure-resistant to 30 bar (the equivalent of 300 meters below the water's surface) and also boasts the brand's characteristic outsize date display, the manufacture also presented a classic SeaQ with water-resistance to 200 meters and a simple date display. Both models were so very successful that Glashütte Original decided to add several new versions to the collection this year. The most recent one is the SeaO in stainless steel with a blue dial on which the Arabic numerals, indices and hands are coated with Super-LumiNova so they remain clearly legible under all lighting conditions. The bezel is rotatable only anticlockwise, bears a triangular mark at the "12" and is equipped with a scratch-resistant ceramic inlay. The maritime theme is also reflected on the back of the case, which is engraved with a trident. Self-winding manufacture Calibre 39-11 inside the case is equipped with a stop-seconds function to facilitate to-the-second time setting.



PATEK PHILIPPE RARE HANDCRAFTS REF. 5077/100G-036

GREAT ART IN MINIATURE

Patek Philippe cultivates a long tradition of special techniques for decorating dials. And the manufacture keeps this tradition alive and thriving in the "Rare Handcrafts" collection. Each artisanal discipline requires not only a high degree of expertise, know-how and skill, but also an extraordinary innate talent that cannot be taught or learned. This is especially true for enamel painting, which historically developed as a speciality of Geneva, to whose fame Patek Philippe has contributed significantly. The central theme of Ref. 5077/100G-036 is a still-life painting of rhododendrons, primroses and mimosas. Working with extremely slender brushes, the artist meticulously applies enamel paints to the white background. To preserve the colours, the blank is heated eight to ten times at temperatures between 670 and and 690 degrees Celsius. Each brushstroke makes the nuances more intense and creates countless gradients of colour with exceptional depth that retain their expressive power over the centuries. For Ref. 5077/100G-036, this work of enamel art is framed by 112 brilliant-cut diamonds on the bezel and lugs of the white gold Calatrava case. The watch is powered by extra-slim Calibre 240, which is adorned with exquisite decorations and relies on its miniature rotor to automatically wind itself.

MAGICA FRESHNE

"Flowers are the smile of the earth", Ralph Waldo Emerson once said. As symbols of nature's splendour, blossoms have inspired artists since time immemorial. From delicate buds and lush calyxes to exotic arrangements and enchanted gardens, countless masterpieces capture nature's opulence in enchanting freshness. In the world of haute horlogerie, too, flowers in all their diversity have been a popular motif for centuries, repeatedly inspiring generations of maîtres d'arts to create veritable masterpieces of crafts-

manship. Manufacturers rely on traditional techniques – ranging from lovely enamel variations to gorgeous marquetry and exquisite jeweller's artistry – to imbue these never-fading blossoms with astonishing vividness. Each technique is truly an art in itself requiring the utmost know-how, years of experience and exceptional talent. But the beauty of these statement pieces makes all the time and effort more than merely worthwhile because each piece celebrates the life and beauty of the present moment.

Miniature painting on mother-of-pearl is one of Jaeger-LeCoultre's specialities, as can be seen here on the dial of a special edition of the Rendez-Vous Sonating watch from 2019.



JAEGER-LECOULTRE RENDEZ-VOUS MOON

SIMPLY HEAVENLY

The indication of the moon's phases ranks among the most poetic of all complications because it brings the eternal waxing and waning of Earth's pale companion to the wrist in miniature format. The moon-phase display would seem to have been invented especially for the "Rendez-Vous" ladies' watch. The breathtakingly beautiful lunar display superimposes a mysteriously iridescent mother-of-pearl disc over a star-studded night sky. The moon-phase display blends harmoniously into the overall composition of the blue enamel Métiers d'Art dial, which is overlaid with delicately entwined ivy vines. The floral theme is also reflected in three flirtatiously shaped numerals that playfully merge with the shape of the ivy leaves. The technical highlight of the Rendez-Vous Moon is a small star-shaped hand at the dial's periphery, where it reminds the wearer of an upcoming appointment. This mechanical tête-à-tête is orchestrated by one of the Grande Maison's classics: Calibre 935. This self-winding movement consists of 265 individual components and ensures precision timekeeping inside the 39 mm white gold case, which is studded with 124 diamonds. A sapphire crystal in the back offers a clear view of the movement's embellishments.



PIAGET LIMELIGHT GALA

THE RADIANCE OF THE DIAMOND

The new Limelight Gala is inspired by an iconic model from 1973, a year when artists, celebrities and intellectuals the world over were united in their appreciation of Piaget's inimitable chicness. The maison's circle of friends included celebrities such as Salvador Dalí, Jackie Kennedy, Elizabeth Taylor and Andy Warhol. With its feminine white gold case, expressive oval dial with countless diamonds set in the sophisticated "snow" technique and 32 additional marguise-cut diamonds on the bezel, lugs and satin wristband, this jewel of a watch lends extraordinary glamour to every appearance by its wearer. The marquise cut is a Piaget tradition. According to legend, King Louis XV commissioned his jewellers to invent a cut that would capture the smile of his mistress, the Marquise de Pompadour, in the form of a specially cut diamond. Piaget's craftsmen created a cut in which the light seems to emanate from the centre of the precious stone, thus imbuing the gem with a unique radiance. This cut, which became the hallmark of the maison, once again finds its most beautiful expression in the Limelight Gala.



DIOR GRAND SOIR BOTANIC N° 17

DIVINE CREATIONS

Ever since ladies' watches have existed, the grace of flowers has inspired countless watchmakers and artists. But few manufacturers have such a great passion for this magnificent motif as the French maison. Christian Dior's bon mot is legendary: "After women, flowers are the most divine creations." The couturier's passion dates to his childhood, when he spent countless hours in the garden of his parents' home in Granville, where his mother cultivated roses. The Grand Soir Botanic seems almost divine, combining the beauty of white gold and the expressiveness of diamonds and coloured gemstones in a virtuosic masterpiece of haute horlogerie. The greater part of the dial is decorated with tiny diamonds and pink sapphires. Arranged in the so-called "snow" setting, these gems form a sparkling background for the main motif, where round and almond-cut diamonds, almond-cut rubies, vellow sapphires and round-cut tsavorite garnets merge to create a stunning work of art. When gazing at perhaps the world's most precious water lily, one could almost overlook the fact that the dial of the Grand Soir Botanic also shows the time: white gold hour and minute hands at "11 o'clock" are powered by a precise Swiss quartz movement.



CHANEL CAMÉLIA JEWELRY WATCH THE MYSTERIOUS LADY OF THE CAMELLIAS

Gabrielle "Coco" Chanel cultivated a unique relationship with the camellia. Her lifelong liaison with the flower began very early: already at the tender age of thirteen, the girl who would grow up to become the legendary fashion designer was delighted by Sarah Bernhardt's portrayal of "The Lady of the Camellias". When asked what she ate for breakfast, Mademoiselle once answered bluntly: "A camellia." Whether this is true or not remains to be seen, but it is certain that the gueen of winter flowers inspired the gueen of haute couture throughout her life. Coco Chanel crafted extraordinary creations from a wide variety of fabrics and gemstones. Her favoured materials ranged from organza, tweed and feathers to sapphires, rubies and diamonds. One particularly exquisite opus is the Camélia Jewelry Watch, a hand-made "mystérieuse" (i.e. a "mysterious" or see-through watch) in white gold adorned with diamonds, pearls and mother-of-pearl. In this magnificent haute-joaillerie composition, seven filigree bands of white gold, set with pearls and diamonds, securely hold four gorgeous diamond-studded calyxes. As if all this were not enough, whenever the wearer chooses to temporarily forget precious time, she can discreetly cover the dial with one of the camellias.

MODERN INTERPRETATION

With the new Tonda GT and Tondagraph GT models, Parmigiani Fleurier shows its sportily elegant side for the first time, yet simultaneously remains faithful to its familiar values.

Typically Parmigiani Fleurier: the new Tondagraph GT also has a fluted bezel.





The case of the Tondagraph GT is 11.2 mm tall and features a brushed middle piece and broad, polished, outer lugs.

Right from the first incarnation of his company, Michel Parmigiani divided his attention into three categories, a concept that he has remained true to throughout his career. Restoration is one, the development and manufacture of his own models is another: his watches embody traditional watchmaking at the highest level, absolute precision in detail and harmony in design. But the third pillar of Michel Parmigiani's business - developing new movements not only for his own use, but also for other brands - is probably less well known. In 2003, this area of Parmigiani's business was officially separated from the rest and turned into Vaucher Manufacture, an autonomous movement maker. Michel Parmigiani, who celebrated his seventieth birthday this year (see also the interview on page 60), is unique in the watchmaking world thanks to his multitalented ability to develop, design and produce watches.

He repeatedly surprises the experts, as he did once again with his two new models Tonda GT and Tondagraph GT. These are the first models by Parmigiani Fleurier whose design was not created in-house, and they are conceived and built to be simultaneously sporty, elegant and well suited for everyday use. Parmigiani and daily life: Can the two go together? They certainly can. And they do so very well indeed!

DESIGN CODES MODERNIZED

Italian designer Dino Modolo was hired to compose the look of the Tonda GT and Tondagraph GT. "An external influence can offer a certain freshness", explains Michel Parmigiani. "No one is a prophet in his own country; it is like having a consultant who brings new ideas, provokes an exchange, and provides brainstorming that allows the brand to evolve."

The sporty Tonda GT and Tondagraph GT seem so new at Parmigiani Fleurier because this brand's timepieces have until now mostly been situated in the "traditional" end of watch design. "We did re-



Complex yet clear: all the functions of the new Tondagraph GT are visible at a glance.

search to ensure durability in creation and design as well as to fine tune small touches that offer some diversity and avant-garde without losing the golden thread of our brand's codes, especially in the lugs and the shape of the case," Michel Parmigiani adds.

The effort was well worth the trouble: Modolo has both integrated typical Parmigiani design codes and updated them for use in these refreshing watches. One great example is the bezel fluting of the 42 mm stainless steel case, which is a direct descendant of Michel Parmigiani's first line, the Toric. Another example is the case shape stemming from 2017's Tonda Chronor, which won a

prize as that year's best chronograph at the 2017 Grand Prix d'Horlogerie de Genève.

The Tondagraph GT is doubly Parmigiani in that it also contains a complicated movement featuring not only a chronograph, but also an annual calendar. An annual calendar represents the middle ground between the perpetual calendar, which automatically knows the length of every month – including leap years

- and the simple date, which must be manually corrected in months shorter than 31 days. The annual calendar's date must only be corrected in February.

The dial also exhibits interesting decorative characteristics such as machined triangular guilloche – aptly called clou triangulaire – for a snappy yet uniform look. The grooving on the totalizers, subdials, and outer-perimeter chapter ring sets

A complicated movement that combines both a chronograph and an annual calendar ticks inside the Tondagraph GT.

these elements off without becoming too busy. The Tondagraph GT has an added sporty edge with its large double-digit date and annual calendar month in orange, which also makes them easily discernible, instantly setting them apart from the chronograph.

What could have been a set of very busy dials is toned down by the absence of hour numerals. Dino Modolo opted for markers instead, which are coated with black luminescent material on the steel models to light up in the dark, providing glowing legibility for the hours and

minutes at night. This robust, coherent style is still as exclusive as we are used to at Parmigiani because each timepiece is part of a limited edition whose serial number is engraved on the case back.

The metal bracelets of the Tonda GT and Tondagraph GT are also well worth a closer look. They had to be sturdy and comfortable, but also well-designed and attractive. "It is an application of materials technology that must be resistant to sweating as well as to stresses while being worn", Michel Parmigiani explains. The attractive bracelet comes across visual-

ly as a large, organic curve, flowing around the wrist in a comfortable sheath of silky steel without even the barest hint of a sharp edge and culminating in a secure two-sided closure that is scarcely discernible from the rest of the bracelet.

ALSO UNMISTAKABLE ON THE INSIDE

The movements that Vaucher creates for its clients are always completely different from those that are produced for Parmigiani, and they are exclusively specific to the prerequisites dictated by each client. But

A clou triangulaire guilloche pattern embellishes the dial of the Tondagraph GT.



self-winding Calibre PF043 with chronograph and annual calendar and 443 individual components is a Parmigiani movement through and through, even if at first glance it does appear a bit different thanks to its cleaner style of finishing, which includes côtes de soleil striping and an assertive 22-karat gold rotor. The same goes for automatic Calibre PF044 with 274 individual components and a large date indication in addition to the time display.

Michel Parmigiani explains the goal of developing new movements such as these: "A movement is part of the development and search for independence, both in terms of technical criteria and product improvement. We bring elements that we can apply to a new creation or we always try to make it more efficient."

Each movement is visible through the sapphire crystal in the back of the case. The balance beats at a modern 28,800 vibrations per hour (4 Hz) for accuracy and reliability. And both calibres offer 48 hours' worth of power reserve after the movement has been fully wound. The Tonda GT and Tondagraph GT are water-resistant to 100 meters – thanks in part to screwdown crowns – and each can be worn on a rubber strap instead of a metal bracelet.

AN IMPORTANT STEP ON THE ROAD OF INNOVATION

"This is yet another step forward for Parmigiani Fleurier as it continues to evolve and innovate," says Davide Traxler, CEO of Parmigiani Fleurier. "The new Tonda GT line, with its more casual shape and attractive price point, reflects current market needs and is, at the same time, distinctively Parmigiani." We agree.

"SEARCH FOR EXCELLENCE AND HARMONY"

Michel Parmigiani is widely admired as an all-round talent in haute horlogerie.

With his manufacture Parmigiani Fleurier, he creates veritable works of timekeeping art. In this interview, Parmigiani – who celebrated his 70th birthday this year – looks back on his work and his creations.

Michel Parmigiani began his career restoring vintage works of horological art – legendarily, it was especially those historically important and/or difficult pieces that no one else was willing to attempt. His exceptional talent attracted the attention of the Sandoz Family Foundation, founded in 1964 to preserve Helvetian arts, who bought into Parmigiani Mesure et Art du Temps SA for 51 percent in 1996, turning the company into a full-fledged and fully financed watch manufacture. Today, Sandoz owns 90 per cent of Parmigiani, but also 75 per cent of movement maker Vaucher and four other suppliers.

Mr Parmigiani, when you look back on your career, what has your guiding philosophy in watchmaking been over these years?

The search for excellence and harmony while ensuring technical reliability.

How is that philosophy reflected in Parmigiani Fleurier's recent Tonda GT line?

This is a watch whose mechanisms have pure, modern,

aesthetic features that embody the line and codes of Parmigiani Fleurier.

Where are the origins of Parmigiani Fleurier?

As of 1975, our manufacture developed quite naturally with a department each for watch restoration, haute horlogerie, and unique pieces. Our manufacturing facility has always allowed for the autonomous production of individual components – a completely natural and obvious need to ensure the ability to restore old timepieces. It important that we're able to meet the requirements of our customers and be able to personalize their requests.

Parmigiani Fleurier is obviously in the stellar position of being able to source supplied components from within its own conglomerate. What is the advantage of this in your view?

We can thus satisfy all our requirements and implement ideas without being dependent on external suppliers or being limited to what they offer. A manufacture is like a diamond: we are able to polish all the facets corresponding to our requirements.

Which past watchmakers inspired you to become the watchmaker you are today?

There are many! As a teenager, I had to choose a profession, and becoming an architect was part of my plans. But, passing regularly in front of the monument of famous watchmaker Ferdinand Berthoud aroused my curiosity and led me to discover this noble profession. And then there is John Harrison, a cabinetmaker and self-taught British watchmaker of the eighteenth century. He was the inventor of the world's most accurate marine chronometer, which turned the profession upside down and revolutionized it.

What is your dearest wish for the future?

That there may still be room for the art of watchmaking.



MINIATURE ORCHESTRA

A minute repeater is a complication in a mechanical watch that makes the time audible whenever desired. Collectors and enthusiasts eagerly seek these very rare masterpieces of precision mechanics.



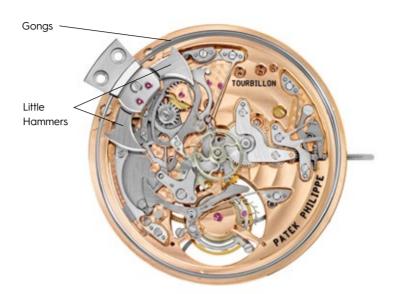
THE INTERIOR OF THE WATCH
MINUTE REPETITION

A grand complication rarely reveals its secrets and sophistication at first glance because even a trained eye cannot immediately grasp the complexity of its underlying mechanical processes. This is particularly true of the minute repeater, whose outward appearance relies on pure understatement: often, nothing more than an additional slider can be seen.

This grand complication is nonetheless extremely sophisticated from a technical viewpoint because it not only shows the time, but also gives time an audible dimension by chiming the full hours, quarter hours and minutes on demand. One low tone signals each full hour, a duo (one high and one low tone) indicates each quarter hour and a single treble tone announces each minute that has elapsed since the last quarter hour. As soon as the complex percussion mechanism with its precisely orchestrated mechanism of wheels, cams, levers, pins and springs is set in motion by a slider integrated in the side of the case, a minute repeater's proud owners can hear what they see and see what they hear.

THE PERFECTION OF MINIATURIZATION

Repeater watches are fascinating because of their virtuosic mechanics, which consist of well over 100 tiny individual components fabricated with extremely precise tolerances, and equally interesting because of their cultural and historical significance. Ever since the early Middle Ages, the tolling bells of churches have sent time signals pealing downward from impressively tall steeples. Church bells not only called the faithful to mass, but also structured the



Tone on Tone Calibre R TO 27 PS in new Patek Philippe Ref. 5303R-001 openly reveals its repeater mechanism, tiny hammers and gongs.

workdays of the common people: from the first chimes of lauds in the early morning, through the angelus at noontide, to vespers in the evening.

Only in the late 17th century did talented watchmakers first successfully miniaturize this bulky mechanism to fit within the narrow confines of a pocket watch's case. The initial examples were still silent watches that palpably struck the hour against the case so their wearer could "feel" the time. Little bells were subsequently installed. Towards the end of the 18th century, Abraham-Louis Breguet developed a mechanism that struck the hours, quarter hours and minutes. To conserve space, his device replaced the usual bell by two gongs wound around the movement. Minute repeaters, which also announce the time in the dark, first found their way into wristwatches at the beginning of the 20th century. The necessary miniaturization further increased their complexity because the repeater mechanism now had to fit inside the smaller cases of wristwatches rather

than the comparatively spacious cases of pocket watches.

A SMALL SYMPHONY ORCHESTRA

A striking mechanism is an independent movement, similar in structure to a watch's going train. Powered by an elastic spring, it has a multistage gear train and a braking device that prevents the striking mechanism from racing ahead. German-speaking watchmakers call this component a Windfang (air trap). When the watch's user shifts the slider, the mainspring is tensioned and supplies the necessary power to the barrel. To guarantee that the time is not reproduced incorrectly or incompletely, a tout ou rien (all-ornothing) mechanism ensures that the striking mechanism is triggered only when the slider is fully activated.

The heart of the mechanism is formed by three cams with stepped profiles. The hour can has twelve steps, the quarter-hour cam has four steps and the minute cam has four wings with fourteen steps each. At any given time, each cam is in a clearly defined position. The minute cam is fixedly connected to the quarter-hour cam. After each full revolution of the quarter-hour cam, a pin on this cam advances a twelve-pointed star-shaped component by one increment. When the slider on the side of the case triggers the minute repeater, the steps of the several cams are sequentially scanned. Each step on the cam causes a particular stroke against the gongs. For example, if the striking mechanism is triggered at 5:37 a.m., the hour scanner slides over five steps. This causes the low-pitched gong to be struck five times. The quarter-hour scanner then slides over two steps and triggers two pairs of high and low strokes on both gongs. These indicate that two quarter hours have elapsed since the last full hour. Finally, the minute scanner slides over seven steps on the third wing of the minute cam, triggering seven strokes against the high-pitched gong to signal each of the seven minutes that have passed since the last quarter hour. The speed at which the hammers strike the gongs is controlled by a small centrifugal governor, which ensures that the gongs are struck in a controlled and even sequence rather than hurriedly struck

This miniature orchestra consists of components measuring only a few millimetres in size, along with microscopic pins and slender steel gongs that are scarcely visible to the naked eye.

Patek Philippe's new Minute Repeater Tourbillon Reference 5303R-001 boasts an impressive open architecture without a conventional dial. The motions of the repeater mechanism, the tiny hammers and gongs, and the tourbillon's rotating cage are all clearly on the wearer's wrist.



Patek Philippe's President Thierry Stern personally tests each minute-repeater model to ensure that each chimes with the crystal-clear sound that connoisseurs experience as music to their ears.

in speedy and uncountable succession.

This miniature orchestra consists of intricately shaped components measuring only a few millimetres in width and a few tenths of a millimetre in thickness, along with microscopically tiny pins and steel gongs so slim that they are barely visible to the naked eye. The special challenge here lies in the way these gongs are attached. Each is attached to the movement only at one end, so it is extremely difficult to guide it twice around the movement without allowing it to graze against the case, the movement or another gong, which would impair the fullness of its chime.

Only the most talented master watchmakers are capable of constructing and servicing these ticking microcosms. It takes about 300

hours to assemble the minute-repeater mechanism alone. The entire watch must then be perfectly adjusted. This process also requires the steady hand, saintly patience and well-rehearsed skills of a master watchmaker.

THE TIMBRE THAT THRILLS THE EAR

Optimized over the centuries, the construction of the minute repeater is still valid today and needs improvement – if at all – only in its details. Manufacturers accordingly focus on the quality of the sound and strive, with the aid of modern technology, to perfect the slender gongs, which are still handmade today. Patek Philippe, a master in the discipline of minute repetition, deserves special mention in this context. In the 1980s, Philippe

Stern, president of the family-run manufacture at that time, decided to resume production of this nearly extinct complication to celebrate his company's 150th anniversary.

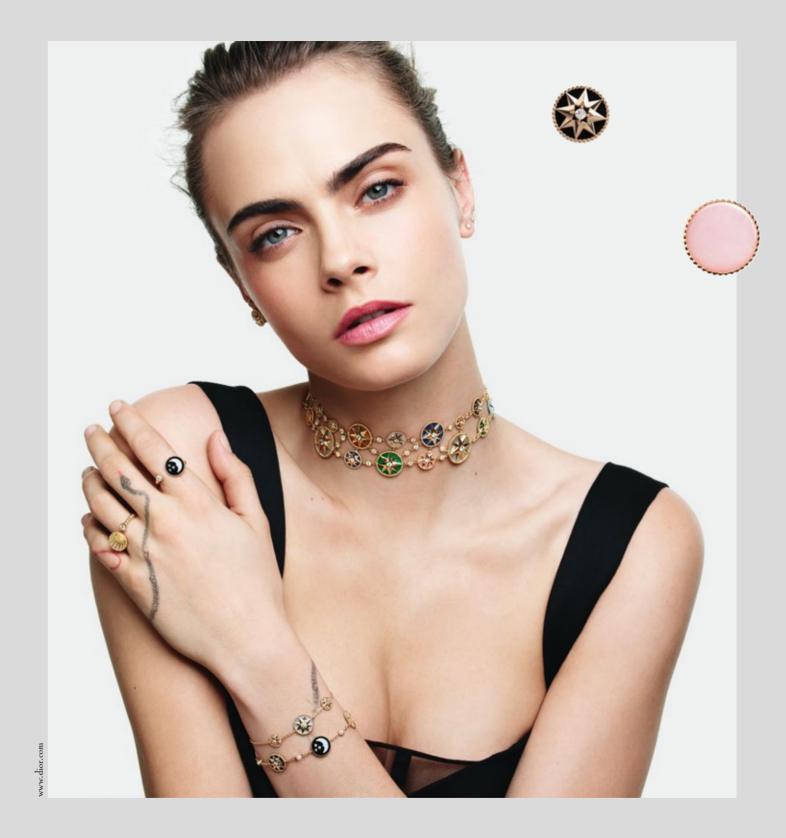
An avid admirer of audible timepieces, Philippe Stern listened to many striking movements in antique repeater watches. To achieve a perfect acoustic result with a rich and pure sound, Patek Philippe's research and development department experimented with various alloys in collaboration with the Swiss Federal Institute of Technology in Lausanne and the Geneva School of Engineering. Philippe Stern and his team of specialists defined all the parameters of the perfect sound, and a corresponding calibration system was devised to store each of them. The sound of the chime is recorded in a soundproof room. The sonic curve is then analysed and compared with archived recordings. The final quality control is carried out on Patek Philippe's premises as in the old days: President Thierry Stern personally inspects each model to guarantee that each Patek Philippe minute repeater really does chime with the crystal-clear sound that connoisseurs experience as music to their ears.



Michael Sager
Head of Watch Atelier

The trained watchmaker has directed the watch atelier at Gübelin's headquarters in Lucerne for seven years.

Photo: Patek Philippe









FINE JEWELLERY



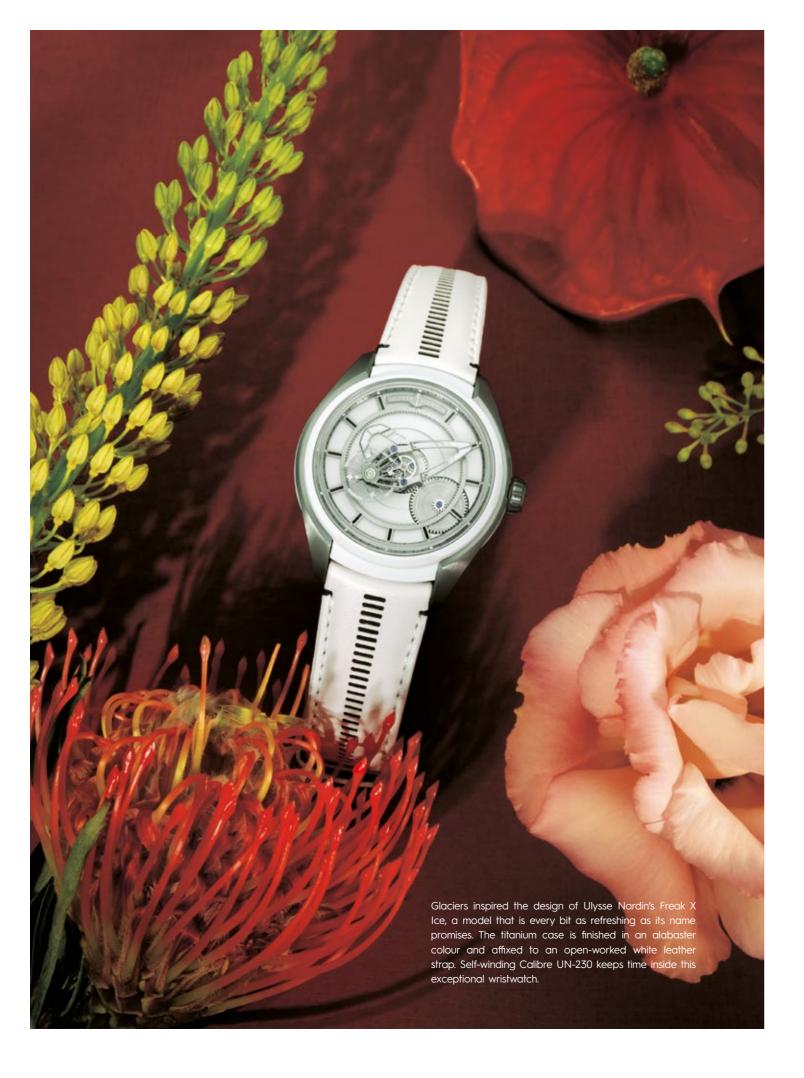
ROSE DES VENTS, ROSE CÉLESTE AND MIMIROSE COLLECTIONS Yellow gold, pink gold, diamonds and ornemental stones.













Hublot started an incomparable success story fifteen years ago, when it premiered the Big Bang - a fusion of steel, ceramics and rubber. With the Big Bang Integral, shown here in King Gold, Hublot now introduces this legendary model for the first time affixed to an integrated 18-karat King Gold bracelet with alternately satin-finished and polished surfaces. The time is reliably kept inside the redesigned case by in-house manufacture Calibre Unico 2, which amasses a 72-hour power reserve. The chronograph's column wheel is visible on the dial side.



Girard-Perregaux is famous for its unique three-bridge calibres. Now the manufacture from La Chaux-de-Fonds presents a bold new interpretation: the Free Bridge Infinity Edition. Limited to 88 timepieces worldwide, this model features only one single arrow-shaped "neo-bridge" spanning the base of the main plate. Self-winding manufacture Calibre GP01800 has been inverted to make the balance, escapement and barrel visible through the open-worked dial.

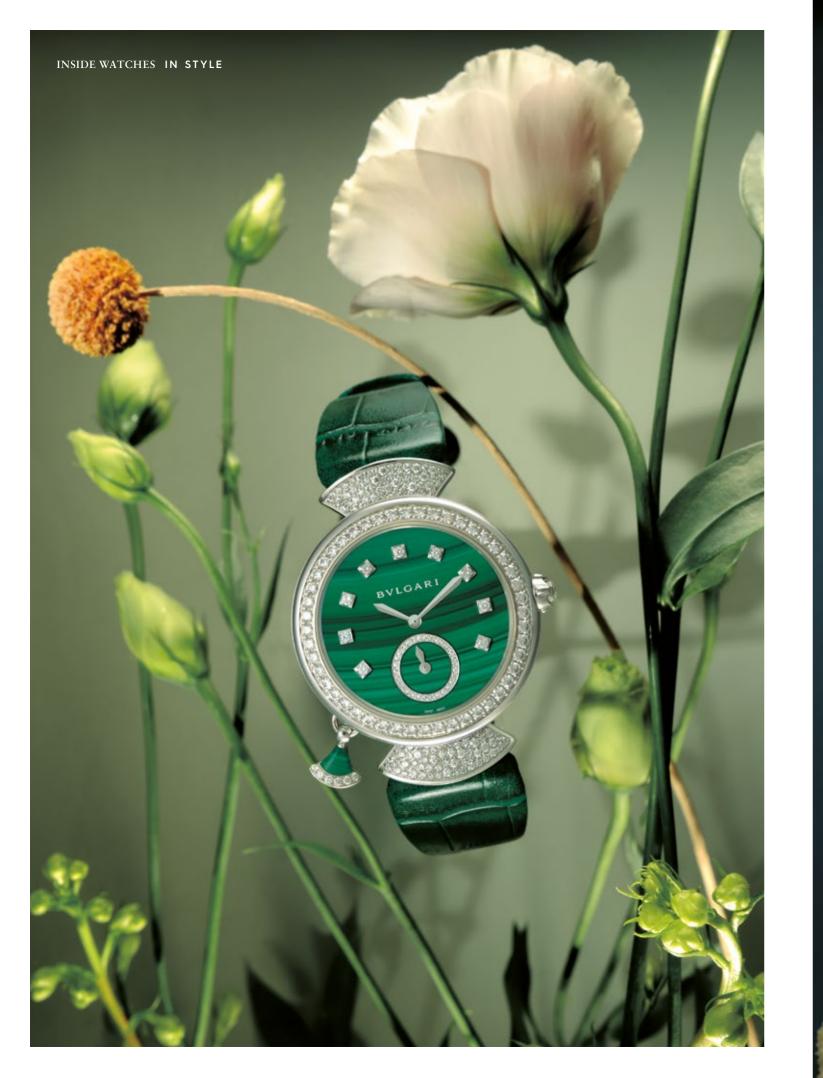






Left: IWC's Portugieser Yacht Club Chronograph Edition "Orlebar" Above: This is the watch that squared the circle. The extroverted Brown" was created in cooperation with the eponymous British reflected in the navy blue colour scheme. It encases IWC's manufacture chronograph Calibre 89361 with flyback function.

and impressive Pasha de Cartier celebrates its reissue 35 years fashion label. The British brand's distinctive approach to fashion is after its debut. Calibre 1847 MC is handsomely visible viewed through a pane of sapphire crystal in the back of the stainless steel case, which measures 35 millimetres in diameter.





MY LIFE, MY STYLE

Swiss top model RONJA FURRER tells us what she loves.



Favourite watch BREITLING NAVITIMER

"Today New York, tomorrow Paris: My job involves lots of travel and I always have to be punctually on time, so I need a watch that I can trust blindly. My choice is the Breitling Navitimer. Originally designed for pilots, it is every bit as reliable and precise as I expect from a wristwatch. The Navitimer is actually intended for men, but I think it suits us women very well too. Breitling launched the Breitling Navitimer 35 this year for wearers who prefer this watch in a smaller and more feminine version." www.breitling.com



Favourite fragrance
TOM FORD
BLACK ORCHID

"This is a scent like no other, and most likely not made for everyone. Its name alone is an impossibility: a black orchid? You can only understand it after you have smelled the perfume. It's an unforgettable event and a work of art, like everything Tom Ford has created. I discovered the dark bottle at an airport and the fragrance immediately captivated me. It smells so profound, so opulent and sensual and breath-taking in the best sense of the word - simply inimitable! Since then, I love wearing Black Orchid for the very special moments in life." www.tomford.com





Favourite restaurant BK9, BROOKLYN, NEW YORK

"There is always plenty going on at BK9 in the heart of Brooklyn. This constant activity is most likely due to the hearty cuisine and delicious drinks. The cuisine here is Caribbean, so you can enjoy an exciting mix of flavours and spices. Complement these with typical Caribbean joie de vivre and hospitality, and you get warmth that melts the heart of New York, which can sometimes be cold and dreary. Not to forget: You can also celebrate good parties at BK9 with its big bar!" www.bk9.nyc

Favourite project BLUMENHAUS BUCHEGG

"Blumenhaus Buchegg is really close to my heart. It provides a beautiful and secure home where children, young people and adults with mental and multiple disabilities can learn and work together. I feel very comfortable here because the people at Blumenhaus Buchegg enjoy the little things that we often don't even see anymore. When I'm here, the only thing that counts is who I am, not what I do or what I have. I support and visit Blumenhaus Buchegg as often as I can. After my modelling career, I would love to work with disabled people."

www.blumenhaus-buchegg.ch

"I got my first name from Astrid Lindgren's book 'Ronia, The Robber's Daughter'. Ronia and I share a love for nature and an aversion to hairbrushes."



Ronja Furrer Model

The Swiss woman from Lüterkofen/Solothurn is an internationally sought-after top model. She has lived in New York City since she was 18 years old. Ronja Furrer has worked for top brands such as Ralph Lauren, Tom Ford, Tommy Hilfiger, Chanel and Breitling. She has appeared at numerous fashion shows and been featured on the covers of many major fashion magazines such as Vogue, Elle and Harper's Bazaar. The rapper Stress is her partner in private life. www.ronjafurrer.ch



Favourite flower SUNFLOWER

"Sunflowers always remind me of my home, of nature in Solothurn and also of my grandfather, who frequently painted these flowers. I owe so much to my grandfather! He was the one who sent a photo of me to a modelling agency and who made my career as a model possible. I would probably never have accomplished it on my own."

A CITY BLOSSOMS

For many years, gardens and greenery were seldom seen in New York City outside Central Park. But this situation is obviously changing. The global metropolis has a long and very special garden tradition based on bold ideas and private initiatives.

Many images come to mind when one thinks of New York City: the skyline with its many skyscrapers, the Statue of Liberty, the MoMA and the Guggenheim Museum, Broadway and Fifth Avenue, Times Square, Greenwich Village and Chinatown, Rockefeller Center and the Chrysler Building, yellow taxis and the fusty smell of the underground, which New Yorkers call the "subway". For many, New York is the city of cities. Its name conjures in the mind's eye a kaleidoscopic jumble of glass, steel, concrete, glitter, asphalt and marble. The metropolis of the world with skyscrapers towering high above its streets and tunnels delved deep beneath them - brash, hectic, tough and loud.

But green, natural, blooming? Such adjectives rarely come to mind when New York City is mentioned. Of course, Gotham has its huge, four-kilometre-long Central Park. And New York City is much more than just Manhattan, but also includes the Bronx, Brooklyn, Queens and Staten Island, where the buildings usually don't scrape the clouds. Nonetheless, the Big Apple has the least green per capita of all U.S. cities. This is not

surprising for a city where a square metre of ground costs as much as an entire house elsewhere. Space for gardens is a luxury here. In the urban canyons of Manhattan, the sun's rays shine directly on the ground only when the sun is at its zenith.

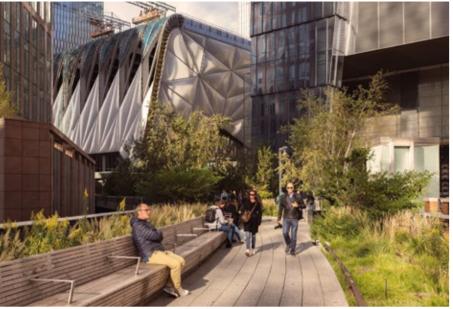
Some of New York's most impressive gardens are accordingly found at sunny heights, on roofs and rooftop terraces, where there is enough direct sunlight to keep flowers and plants alive and the climate is neither too windy nor too cold to stunt or kill the greenery. These verdant oases are small private refuges in a pulsating megalopolis; tranquil oases, affordable only for a small percentage of the most affluent New Yorkers, in the midst of the city's hustle and bustle.

Anyone who has the chance to see them from above, from the windows of a neighbouring skyscraper or from a helicopter, discovers a microcosm all its own. From Bauhaus-inspired architecture to geometrically austere complexes and playful Victorian gardens, almost every conceivable style can be found on the roofs of the Big Apple. As a private place of wellbeing, an urban



At the left: The Rockefeller Rooftops on Fifth Avenue have embellished the view from surrounding houses since the

Above: Opened in the Bronx in 1891, the New York Botanical Garden is a huge flowering oasis in the midst of the city.









Top and bottom left: "High Line Park", New York's newest park, was created on a disused elevated railway line in the Meatpacking District. Top and bottom right: Beekeeping and urban gardening on the roofs of New York.

garden always reveals a great deal about the personality of its owners and their preferences for style, plants and flowers. The owners of a private garden enter it to escape from the frenzied pace of the city and the stress of their jobs. But here too, there is no way around "higher, more beautiful, greener": numerous well-known landscape architects and garden designers have been able to make their garden dreams literally fly high in New York.

People in the Big Apple also talk about "gardens for the view", i.e.

gardens that enhance the view, transplanting the beauty of nature into the midst of a manmade environment of concrete, steel and glass. This tradition dates back to the 1930s and the creation of the Rockefeller Rooftops, five gardens in Art Deco style atop seven- and ten-storey buildings at Rockefeller Center on 5th Avenue. Designed by the English landscape architect Ralph Hancock, they can still be admired today by thousands of pairs of eyes in the surrounding office buildings and are said to be the only rooftop gardens

in New York that have a real soil subsurface, sixty centimetres thick. In the city's other rooftop oases, nature sprouts only from flowerpots.

In recent years, roof gardens have not been the exclusive preserve of the upper class, nor have they been intended solely for purposes of edification. David Graves from Massachusetts, for example, made headlines as the "beekeeper of New York". After having sold his honey and jams at a weekly farmer's market in New York, at some point he decided to bring beehives into the city, install them on roofs of houses whose residents had granted him their permission, and whirled the honeycombs in his centrifuge to extract "New York Rooftop Beelicious Honey" from the bees' harvest. Unlike their precarious situation in Massachusetts, here in New York City the industrious little nectar collectors are safe from attacks by black

bears or other honey-loving thieves. Metropolitan honey is also considered a delicacy because the plants in a big city, unlike their counterparts in the countryside, are seldom treated with pesticides. Graves' idea found numerous imitators. There is now the New York City Beekeepers Association: this group of urban beekeepers even trains other city dwellers who would like to learn to become amateur beekeepers. Rooftop vegetable gardens and vineyards have also increased greatly in recent years. The city grants tax breaks to promote urban greening.

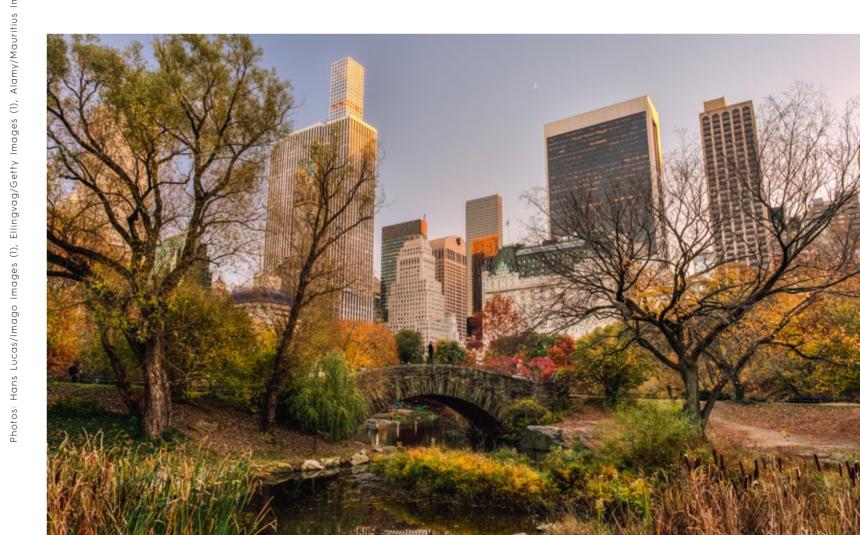
NATURE TRANSFORMS THE CITY

But something else is changing in New York City, above or even below ground level. Much has been created

that brings nature back into the city, enabling the metropolis to blossom and not only in the botanical sense. In the 1980s and 1990s, people gradually began to realize that well-tended green spaces, landscaped parks and colourful flowers have positive psychological effects and make residential areas safer and more attractive. Formerly no-go areas, where crime and drug trafficking proliferated, were transformed into popular local recreation areas thanks to lawns, trees and flowers - and the necessary care. One example of this is "The Battery" on the southern tip of Manhattan. The park had become completely dilapidated by the 1980s, but was thoroughly renovated and redesigned in the 1990s and 2000s. Nowadays it annually attracts six million visitors from all over the world.

Many small gardens and parks in New York are the result of private initiatives. For example, the New York Restoration Project, which the actress Bette Midler founded in 1995, cleans up neglected parks and riverbanks and buys municipal land. Voluntary donations fund the work and the acquisitions. With the help of local residents, the newly acquired areas are transformed into gardens and parks, some of them also called "community gardens", which are open primarily to residents and only a few hours a week to the general

Completed in 1873, 350-hectare Central Park is New York's green lung. But anyone who wants to see more greenery and flowers will have to do a bit of searching.



public. These community gardens have a very positive effect on the coexistence and cohesion of formerly anonymous neighbourhoods. They bring people together who would never have met otherwise. The Conservatory Garden in Central Park, formally considered the only "real" garden in New York's green lung, also owes its restoration in 1982/1983 to the private initiative of the socially committed landscape gardener Lynden B. Miller. Now joggers and mothers are out and about here and newspaper readers meet walkers. And thanks to private sponsors, Central Park completely changes its floral splendour several times each year to match the changing seasons.

New York's garden tradition and the commitment of wealthy patrons are by no means exclusively a phenomenon of the modern age. The New York Botanical Garden opened its gates in the Bronx as early as 1891. Its construction was largely funded and promoted by wealthy New York families of the era, e.g. the Rockefellers, Vanderbilts, Carnegies and Morgans. It was built at the suggestion of the botanists Nathaniel

Lord Britton and his wife Elizabeth, who patterned it after the Royal Botanic Gardens near London. With its 250 hectares, the New York Botanical Garden is not only the largest garden in a city in the United States, but also includes fifty special gardens and collections with over a million plants. The Botanical Garden also remains very active in research and science. Highlights for visitors include the award-winning Peggy Rockefeller Rose Garden; the Native Plant Garden, which collects and preserves a variety of North American plants; and a large forest that is still the home of some old trees that grew here before the site was settled by Europeans in the 17th century.

GREEN RECONQUERS THE CITY

The modern initiative for more green in the city received public support when the media entrepreneur Michael Bloomberg was elected mayor of New York in 2002. The new mayor launched an ambitious environmental programme to make the city cleaner and more liveable. For example, in collaboration with the New York Restoration Project, a million trees were planted in all parts of the city within eight years. Bloomberg's term of office also coincided with the development and inauguration of the city's newest and probably most unusual park: High Line Park was created about three storeys above ground level on a 2.3-kilometre stretch of disused elevated railway line in the Meat-

Gardens have a very positive effect on the coexistence and cohesion of anonymous neighbourhoods. They bring people together who would never have met otherwise.

packing District in western Manhattan within sight of the Hudson River. Sequentially opened in individual sections between 2006 and 2019, High Line Park quickly developed into a veritable magnet for visitors: some seven million people stroll through it every year. The elevated park's plants were selected by the Dutch landscape architect Piet Oudolf, who was strongly inspired by the wild plants that, without human intervention, had already taken possession of the disused railway line, which had been shut down in 1980. High Line Park also has a direct positive effect on its surroundings: many creative companies have

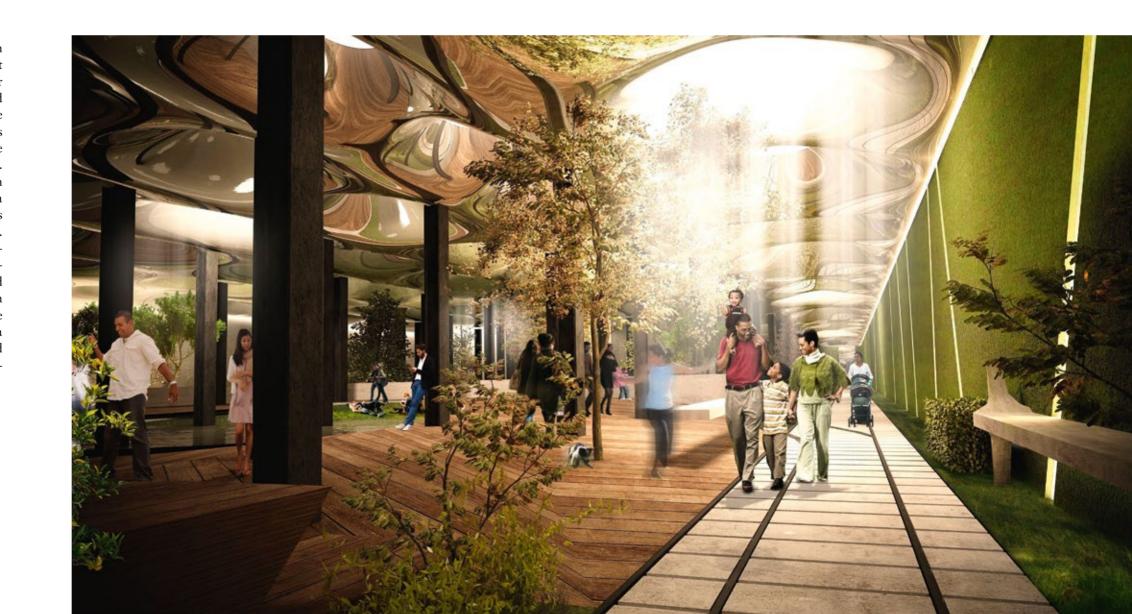
settled to the left and right of the greened railway line and the predominantly industrial Meatpacking District has been transformed into an appealing residential area.

Another wacky idea remains as yet unrealized. The architect James Ramsey and his partners want to build the world's first underground park on the Lower East Side. It is destined to take shape in a trolley station, abandoned since 1948, which offers around 8,000 square metres of space. The planners call their project "The Lowline" and the name's allusion to High Line Park is surely not coincidental. They envision optical cables and mirrors

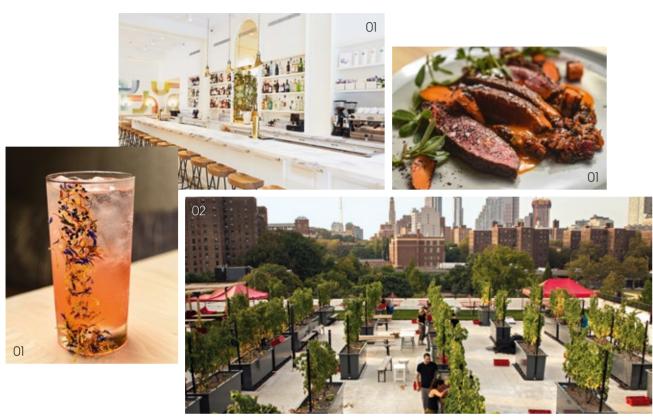
bringing sunlight into the dark halls and thus enabling life-essential photosynthesis for the trees and flowers that will thrive below the street.

The city has signalled its interest in this project in principle, but does not want to make a financial contribution. The Lowline's creators, like most garden and park visionaries before them, are hoping that generous donors will help them transform their dream of greenery into tangible reality. As the history of New York's gardens teaches us, it is only thanks to donors' initiatives that the Big Apple became and continues gradually to become the Big Green Apple.

A subterranean park: the "Lowline" project's initiators envision optical cables and mirrors bringing sunlight into an abandoned trolley station, thus enabling trees and plants to arow below around level.



DON'T MISS...





Although it opened only last November, Il Fiorista ("The Florist") has already established itself as one of the city's hottest restaurants. And it absolutely lives up to its name. Flowers are everywhere: in the logo, in frescoes on the tall walls, as decorative arrangements throughout the restaurant – and even in the exquisite dishes and cocktails. Chef Garrison Price works with flowers and seeds – sometimes unobtrusively and sometimes obviously. Salted chrysanthemum petals or pickled nasturtium buds may not be photogenic for Instagram, but they do provide extraordinary aromas and flavours. Likewise surprising: the truly fantastic flower arrangements are also for sale – Il Fiorista is simultaneously a café, bar, restaurant, flower shop and flower education centre.

17 W 26th St, New York, NY 10010 www.ilfioristanyc.com

02 ROOFTOP REDS

This could well be the world's most unusual vineyard. On the roof of a former shipyard in Brooklyn, the Brooklyn Navy Yard, young winegrowers have been growing Merlot, Cabernet Sauvignon, Cabernet Franc, Petit Verdot and Malbec grapes in 42 troughs on almost 1,400 square metres since the spring of 2016. Almost 170 individual vines thrive in a special mixture composed of various types of soil mixed with manmade sand manufactured by grinding postconsumer glass. Experts from Cornell University helped to develop the growing medium. The first vintage was harvested and pressed in 2017. Oenophiles chill in cosy lounge corners and hammocks, listen to relaxing music amidst the growing vines, and sip noble wines from Wednesday to Sunday, while enjoying an outstanding view that stretches as far as Manhattan.

299 Sands St, Building 275, Brooklyn, NY 11205 www.rooftopreds.com







Michael Abraham Bruder
Lab Manager,
Gübelin Gem Lab New York

Michael Bruder took over the management of the Gübelin Gem Lab in New York this past February, prior to which he had worked in various roles in the gemstone and jewellery industry in the USA and Thailand. He graduated from the NYU Stern School of Business, with a degree in International Business Management. He is also a GIA Graduate Gemologist (G.G.).

03 THE FLEUR ROOM

The Fleur Room on the 35th floor of the Moxy hotel is probably the city's highest-altitude nightclub. Many Hollywood stars, models and business magnates have been sighted here. The name alludes to the nightspot's location in the midst of New York's Flower District, but also expresses the club's concept: the sofas in the bar have floral-patterned upholstery, and opulent arrangements of fresh flowers adorn the glass table tops and the bar. McQueens Flower School of London offers design courses here every month. The view is unique too: from the Empire State Building to the Statue of Liberty and One World Trade Center, many of New York's characteristic sights can be admired from here.

105 W 28 Street, New York, NY 10001 moxy-hotels.marriott.com/nyc/chelsea/the-fleur-room

04 THE MET CLOISTERS

A medieval monastery in the middle of New York? The Cloisters, part of the Metropolitan Museum of Art ("the Met"), transport visitors to a totally different time and place. Opened in 1938, this unusual museum exhibits the art and architecture of medieval Europe. Most of the approximately 2,000 items on display originally belonged to the sculptor and art collector George Grey Barnard. The museum building, which was donated by John D. Rockefeller, is located on a spectacular four-hectare site overlooking the Hudson River in Fort Tryon Park in northern Manhattan. The building was constructed from architectural fragments taken from various European monasteries. The surrounding gardens and Fort Tryon Park itself are also quite attractive.

99 Margaret Corbin Drive, New York, NY 10040 www.metmuseum.org



SHARED INSPIRATION

Albert Kriemler, creative director of the Swiss fashion house Akris, draws the ideas for his designs primarily from art, architecture and nature. A new subject inspired the Collectors Scarf 2020: the magical inner life of a padparadscha sapphire.

For Albert Kriemler, creative director of the renowned Swiss fashion house Akris, everything begins with the textile: "When I touch a fabric, I know what I can do with it. Then I start to sketch." He has almost paradisiacal conditions for his work in St. Gallen, where Akris was founded as a sewing studio almost a century ago by his grandmother Alice Kriemler-Schoch, from whose initials the brand's name originated. Since the Middle Ages, St. Gallen has been known as a city of textiles including exquisite cotton fabrics and embroideries. Many leading fashion houses

from all over the world source their fabrics here.

Under Albert Kriemler's creative direction, Akris has become an internationally renowned fashion house that's synonymous with unostentatious elegance. Albert Kriemler believes that fashion ought make a woman's life less complicated and should accentuate rather than cover up her natural beauty and grace. For him, the significance of fashion goes far beyond its aesthetic qualities. He understands fashion as a protective covering that enters into a sensual dialogue with the body of the wom-

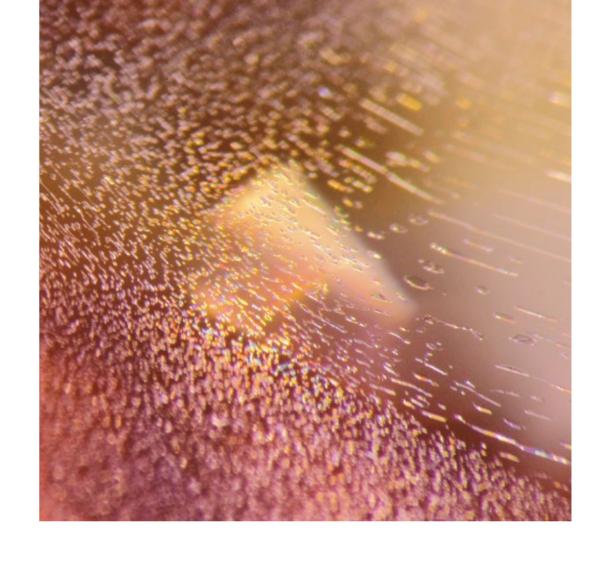


an who wears it. He always keeps a woman's lifestyle in mind – where she goes, what she does, how she wants to feel – and he creates the most elegant garments for every moment in her life. These discreetly exclusive models envelop her body and express her individuality. "When a woman walks into a room, I want people to notice her personality first and her clothing second," he explains.

Albert Kriemler draws inspiration for his designs from art, architecture and nature. He frequently collaborates with unconventional painters, sculptors, photographers The combination of tradition and innovation, the timeless modernity that equally distinguishes outstanding fashions and the finest jewellery, superlative craftsmanship and elegant designs: all these are parallels between the two Swiss family-owned companies.

and architects such as Carmen Herrera, Geta Bratescu, Rodney Graham and Thomas Ruff. For example, a trapezoidal building designed by the Mexican architect Tatiana Bilbao inspired the design of his iconic Ai bag. This motif that can be found today in all Akris collections.

A new collaborator has joined the elite circle this year: Gübelin Jewellery. For the Akris Collectors Scarf 2020, for example, Albert Kriemler was inspired by a photomicrograph. Captured with the aid of a microscope, the image shows the magical inner life of a padparadscha sap-



phire. Photomicrography offers deep views into gemstones and can disclose hitherto undiscovered aspects.

"Sharing expertise and inspiration is part of the DNA of our family business", Gübelin's President Raphael Gübelin explains. Just as the fabrics form the basis for Albert Kriemler's fashions and designs, gems are the starting point for Gübelin's exquisite jewellery. The innermost essence of these precious stones, which only becomes visible under the microscope, inspires the designers at Gübelin Jewellery to create their extraordinary jewels. The combination of tradition and innovation, the timeless

modernity that equally distinguishes outstanding fashions and the finest jewellery, superlative craftsmanship and elegant designs: all these are parallels between the two Swiss family-owned companies, which are now collaborating for the first time.

THREE MODELS TO CHOOSE FROM

The Akris Collectors Scarf is made from delicate, pure silk and printed with the characteristic pink and orange structures of the padparadscha sapphire. There are three models to choose from: a narrow silk scarf that can be worn as a hair ornament, belt, lavaliere or on a bag; a scarf with the classic dimensions of 90 x 90 cm; and a larger version measuring 140 x 140 cm. These silk scarves are available exclusively at Gübelin boutiques in Switzerland, as well as at Grieder in Zurich and Bongénie Grieder in Geneva.

A perfect pair: The new "Lily Dew" line by Gübelin Jewellery and the Akris Collectors Scarf 2020 (left) were both inspired by the photomicrograph of a rare padparadscha sapphire (right).

Daniel Ost designed the Christmas decorations for the Imperial Hotel in Tokyo on several occasions. Here: an example from 2009.

THE MASTER FLORIST

Daniel Ost's floral sculptures adorn the most magnificent weddings, the most elaborate fashion shows and the most grandiose exhibitions from the Emirates to Japan. He is gradually passing on this extraordinary craft to his daughter, to whom he has entrusted the creative management of his business.

The art of floristry was by no means laid into the cradle of Daniel Ost, who was born as the oldest of six children in Belgian-Flemish Sint-Niklaas. His parents had a military career in mind for him, but he preferred flowers. His grandmother, who cultivated a large garden, introduced him to botany in his early childhood. With her support, Ost later began designing private gardens. He still draws on these early experiences today when he designs entire parks, as he recently did in Saint-Tropez, Tokyo and Antwerp.

But calling him a "florist" does not do him justice. Ost is an artist, a designer, and an aesthete who creates veritable works of art from flowers, blossoms, leaves, twigs, grasses, mosses, berries and roots. These artworks are made for the moment, for one special day or unforgettable moment. Daniel Ost ranks among the best of his guild worldwide and has been honoured with numerous awards. He designs royal weddings as well as exhibitions, events and haute couture shows. His creations have been shown in Belgium, Japan and the USA, as well as in France, Italy, South Korea and Qatar.

To a greater degree than most other forms of expression, floristry makes it possible to experience the limitations of time and transience,



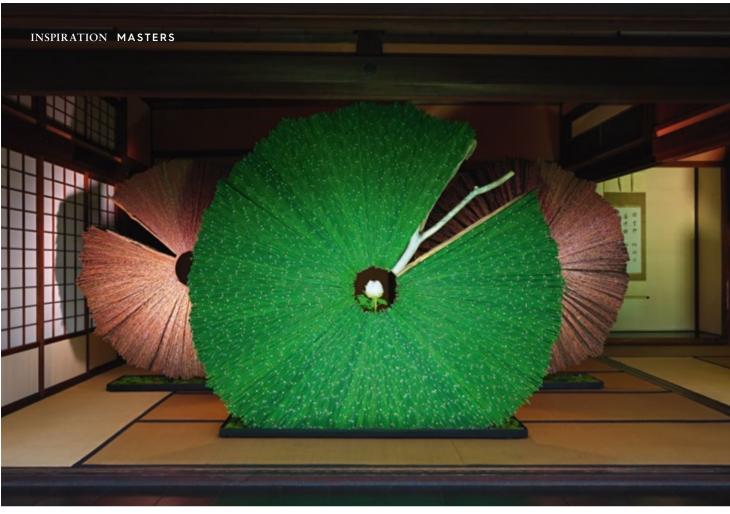
Daniel Ost and his daughter Nele.

Daniel Ost wrote in an illustrated book, published in 2015, which presents a selection of his impressive and expressive works. "Every moment of this process must be controlled by the designer's strong will and vigilance", writes Daniel Ost, for whom "a cut flower is already a work of art" that he brings to life with his imagination.

Together with his wife Marie-Anne, Daniel Ost opened his first shop in 1979 in Sint-Niklaas in an 18th-century building, subsequently decorated with Art Nouveau panel-

ling. His company's headquarters and studio are still located on these premises today. On his very first attempt, he won first prize in the Belgian Championship of Florists in 1979. Encouraged by the ever-growing success of his work, he soon opened two more shops: one in the Belgian capital Brussels and another in Knokke, a coastal town on the Dutch border.

News of his tremendous creativity and artistry quickly spread internationally. For example, he was invited to create floral decorations in



Daniel Ost created giant water lilies from bamboo sticks at the Ohara Art Museum in Kurashiki, Japan in 2015.

Japan, for which he was awarded the Medal of Honour of the Ministry of Culture. In Japan, flowers and leaves are not only used for decoration, but also express thoughts and feelings – a philosophy with which Daniel Ost can identify very strongly. His daughter Nele Ost explains admiringly: "My father immediately understood the importance of the art of flowers in Japan, where ikebana is appreciated as one of the three fine arts. Inspired by this, he translated ikebana into his own style and created veritable floral works of art."

Daniel Ost adorned the headquarters of the Japanese cosmetics brand Shiseido in Tokyo in 2005 and decorated the Ohara Art Museum in Kurashiki in 2015. The collection of Western art of the textile magnate Magosaburo Ohara, which includes works by Monet, Renoir and Matisse, inspired Ost to create impressive, gigantic water lilies from bamboo sticks. His success also led him to the Middle East, where the Prince of Abu Dhabi commissioned him to create floral decorations for the regent's wedding. Ost granted the royal wish with 100,000 roses, peonies and white lilies.

His daughter Nele Ost, who grew up surrounded by flowers, pots and vases, has taken over the creative management of the business, while Daniel Ost now devotes more of his time to garden and landscape design. After working in the fashion and catering sectors, Nele Ost joined the family business in 2014. She still clearly recalls the grandiose royal

wedding in the Emirate of Ajman that same year. "In these countries, events of this kind take place in large exhibition halls, which are initially very impersonal, so one really must envision something special. This was a particularly unique experience for me as a woman, because there were two separate halls - one for the ladies and another for the gentlemen. The women asked me to work with brilliant colours from white to yellow, which we used in different variations. On the ceiling we attached a structure of bamboo bands, which we decorated with Vanda orchids. The tables were decorated with bouquets featuring calla lilies. And a podium was adorned with a huge nest-shaped sculpture studded with yellow kalanchoes and white orchids."

"Flowers are perceived quite differently in the Middle East than in Europe", says Nele Ost. "Water is scarce in those countries, so you must pay particular attention to the freshness of the flowers when the air temperature is 40° Celsius. We equipped each flower with its own water reservoir. You can imagine how much work that was – there were thousands and thousands of flowers!"

The meaning of flowers can also vary widely from one culture to another. In Japan, for example, the chrysanthemum is the flower of emperors, while in Europe it remains the cemetery flower par excellence. "The ten-person team at our head-quarters accordingly includes a Japanese woman who advises us on the selection of specific flowers. We also have freelancers in various countries for international projects, which sometimes require a team of as many as a hundred people."

The projects and their logistics also demand lengthy preparations, which sometimes last nearly a year, depending on the location and the season. Nele Ost explains: "In the case of a museum, for example, it is more complicated to gain access, and you confront new challenges each time."

The organisation must be meticulous and precisely timed. Some events, e.g. the 2006 fashion show by Belgian designer Dries Van Noten in Paris, last only as long as the show, which was adorned with an entire wall of roses. Others last several weeks, such as the Christmas decorations for international grand hotels.

THE FLORIST OF QUEENS

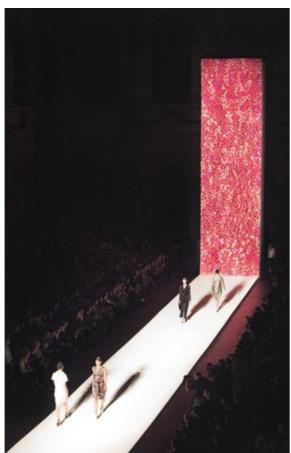
As a Belgian, Daniel Ost was naturally chosen by the Belgian royal house to provide flowers for the wedding of then Hereditary Prince Philippe and Mathilde of Belgium in





Above: A poetic art installation in the form of a whorl of leaves at Christie's in Paris in 2007. Below: An imaginative table decoration for a wedding.





Fashion show by Belgian designer Dries Van Noten in Paris in 2006 with a wall of roses by Daniel Ost.

1999, as well as to design the floral accompaniments for the wedding of Prince Laurent (the younger brother of King Philippe) and Claire Coombs in 2003. The "florist to the queens" successfully mastered every detail of the courtly protocol. Other events, such as private weddings, feature equally opulent flower arrangements. Recent examples are a wedding at Château de Vaux-le-Vicomte near Paris and another nuptial at Belvedere in Vienna, where Daniel Ost's floral compositions paid homage to Gustav Klimt.

Daniel Ost's two shops in Belgium also offer private customers access to his famous floral art works, and flowers can also be sent via the company's website. "This service continued during the coronavirus lockdown. Unfortunately, however, many events had to be postponed, including the celebration of my father's sixty-fifth birthday, which we

had planned to celebrate this year", says Nele Ost.

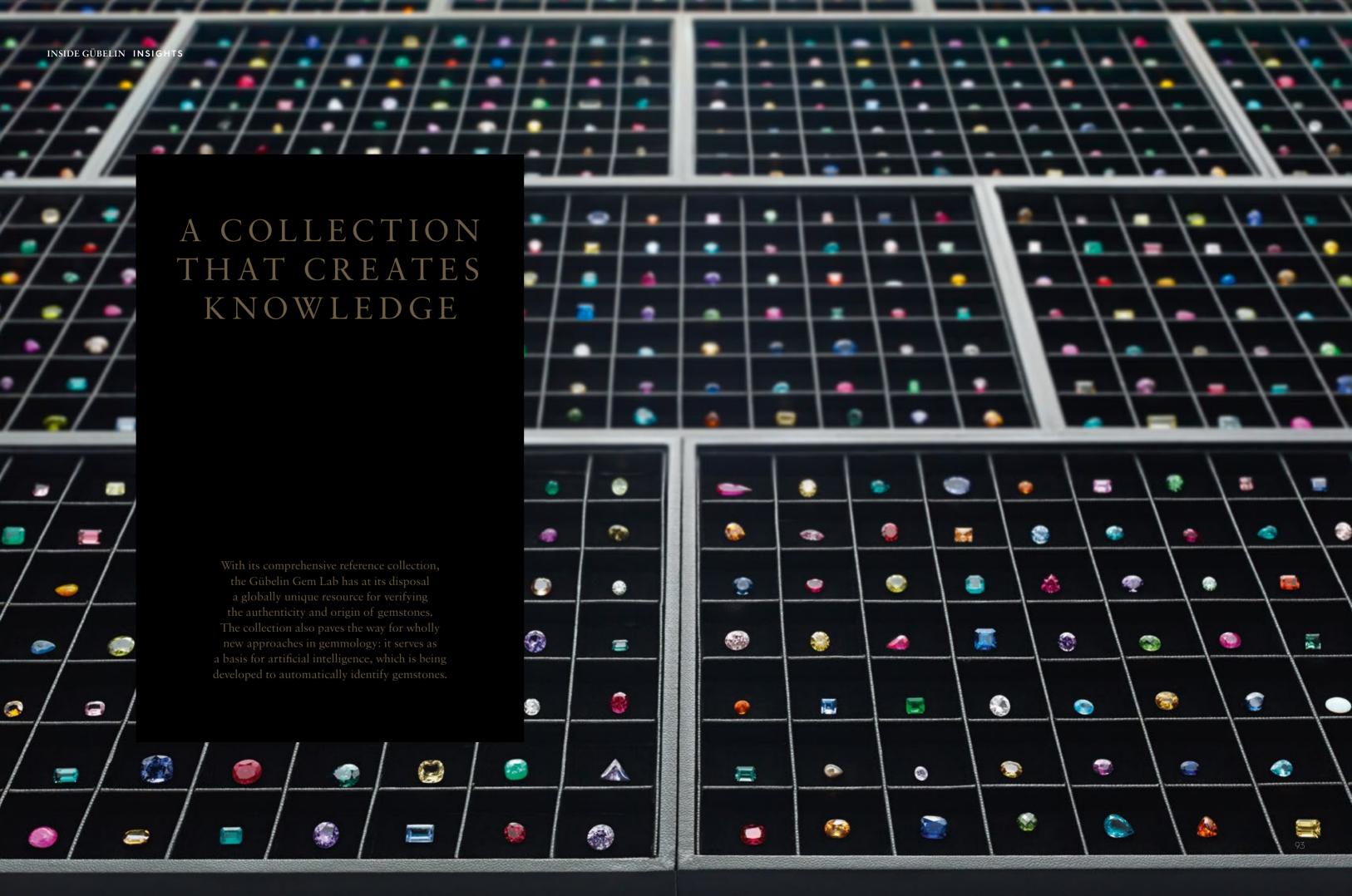
Are there also trends in flowers? "Of course! Orchids are very much in demand because they last a long time and are very easy to work with. For example, we used orchids at the Erasmus Gala Dinner at the Château de la Hulpe in Belgium in 2004. More than 1,000 purple Vanda orchids were suspended from white branches that hung from the ceiling in cascades. But we also try to suggest other flower varieties so no single standard establishes itself and above all to do justice to the seasonal character of the flowers. For the summer months, we like to use bright sunflowers or roses in twenty different variations, or even azaleas, which offer a unique palette of colours."

Numerous Belgian nurseries or gardeners from neighbouring Holland supply the flowers. The company also cooperates with suppliers from Ecuador for exotic blossoms. Even a 500-kilometre journey to get that one special flower is by no means unusual for Daniel Ost's team.

In addition to flowers, Daniel Ost's business sometimes also uses leaves, which can be arranged for example, to form a whorl (for Christie's) or a giant bamboo spiral (in Japan). Do fragrances also play a role in the compositions? "We very rarely elaborate on this aspect. However, there are a few varieties of flowers that we avoid because their fragrances wouldn't go well with the dishes served at the dining table."

"Recently, however, we collaborated with the chocolatier Neuhaus to create floral pralines featuring rose, jasmine, violet, lavender and orange blossom." The master florist and the master chocolatier: truly a summit meeting of Belgian arts that appeal to all the senses.







Left: The gems are thoroughly tested in the gemmological laboratory.

Right: Eduard Josef Gübelin uses a two-circle goniometer to measure the angles between crystal surfaces.

Alarm bells began to ring in the world of jewellery when the French chemistry professor Charles Verneuil published his eponymous process for artificial production of rubies in 1904. Attempts to fabricate gemstones synthetically had been undertaken throughout almost the entire 19th century. But prior to Verneuil, no one had successfully coaxed aluminium oxide admixed with a pinch of chromium oxide to grow into large crystals that could be processed into gems for jewellery. Verneuil later also developed a method for growing sapphires. Around this same time (1896), the Japanese inventor Kokichi Mikimoto patented a process for growing pearls. Within a year or two, a round pearl grew around an artificial core that had been manually inserted into an oyster. Cultured pearls were often more beautiful and more uniformly shaped than natural pearls, which, due to their extreme rarity, had until then been regarded as "whims of nature".

The authenticity of rubies, sapphires and pearls was thus a nearly unanswerable question for customers and dealers alike at the beginning of the 20th century. Even professionals often found it difficult to distinguish between synthetic and natural gems with the naked eye. Knowing this, it is not surprising to learn that Eduard Moritz Gübelin-Schriber set up a gemmological laboratory in 1923. He was prompted to do so because he was expanding Gübelin's product portfolio to include his own jewellery, which featured gems that were thoroughly examined before they were further processed and set into jewellery. There



was no independent testing authority at this time, but Gübelin's owner was sure that trading with genuine tested gemstones was not only a question of price, but also of his company's reputation and his customers' trust. Falling for counterfeits could have struck a fatal blow to his business.

ENTHUSIASM FOR GEMS IGNITED

The science of gemmology was still in its infancy in those years. With Eduard Josef Gübelin, however, Eduard Moritz had a son who became interested in mineralogy at a very early age and began studying the subject at the ETH Zurich in 1932. Eduard Josef spent the winter semester of 1936/37 at the Institute of Gemstone Science in Vienna, where he studied with Hermann Michel, who had given the necessary tools to Eduard Josef Gübelin's father

and to Charles Salquin, the first head of Gübelin's gemmological laboratory. Hermann Michel also sparked Eduard Josef Gübelin's enthusiasm for gemstones and their analysis. Eduard Josef afterwards travelled to New York and Los Angeles, enrolled in a correspondence course offered by the Gemological Institute of America and returned to Lucerne in 1939 as a "Certified Gemologist". He took over the management of Gübelin's gemmological laboratory at the age of 26 and and subsequently led it to global renown.

The reason for this is the brilliance of his scientific achievements. He realized that often only microscopically discernible inclusions in the gems provided information about their authenticity, their origin and whether or not they had been treated. With unceasing zeal, he also found and documented the characteristic patterns awaiting discov-



ery in the gemstones, as well as variations or peculiarities that exist only in gems from specific locations and individual mines. His classification system for gems is still used worldwide today. In his book "Internal World of Gemstones", which was published in 1973, he wrote: "Individual occurrences, e.g. special distinctive minerals, are found only in gems from specific locations. These support highly elegant identifications of provenance. Emeralds from Muzo mine in Colombia, for example, are 'branded' by the rare inclusion mineral parisite, and sapphires from Pailin in Cambodia are 'branded' by ruby-red crystals of uranium pyrochlore."

For his research, Eduard Josef Gübelin built many of his own examining instruments and, from the 1950s onwards, embarked on numerous journeys to the sites where the gems were found – because exact proof of origin of a gemstone is also indispensable for research, especially since the number of gemstone mines worldwide increased approximately twofold during the second half of the 20th century. In the course of his life, he made dozens of adventurous journeys, which took

him to Afghanistan, Burma, Brazil and China, as well as to Madagascar, Mozambique, the Philippines, Tanzania and Zimbabwe, to name but a few of the destinations. He spared no effort and shunned no adventure to access the most remote locations, talk to the locals and personally examine the finds. On his travels, he shot impressive photos and even films, which he then cut and screened. He also acquired gems directly from the mines and brought the stones back to Lucerne, where he examined and classified them according to his classification system, which steadily continued to grow.

A GIGANTIC TROVE OF DATA

The gemstones that he carried home with him became part of his reference collection, which continues to expand. It currently comprises approximate-

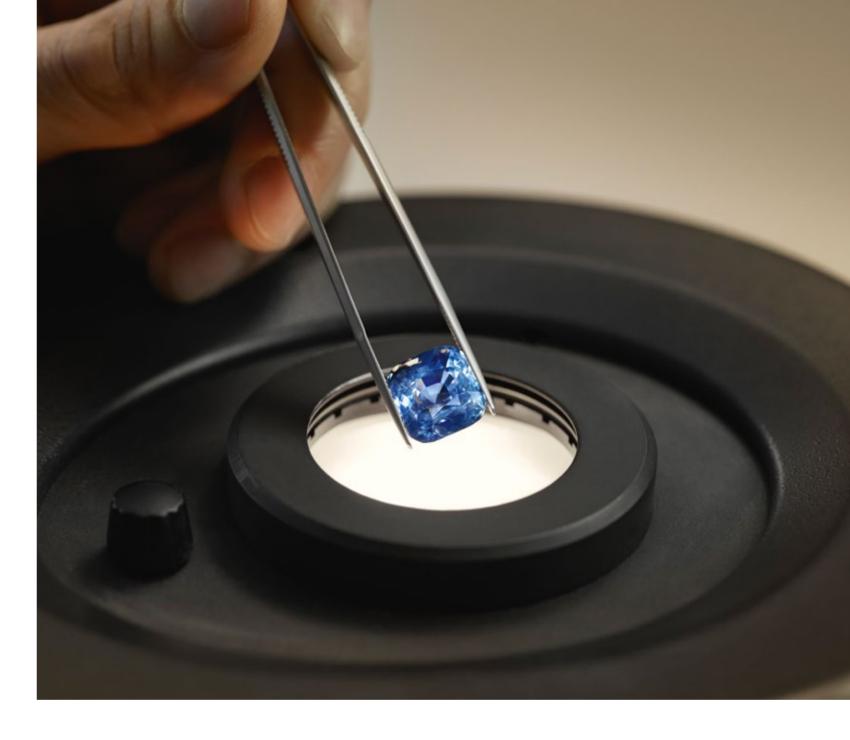
Left: The Gemmological Report provides information on the authenticity and provenance of gemstones.

Right: A gemstone undergoes analysis in the gemmological laboratory.

ly 27,500 gemstones from all over the world, often including several varieties from one mine. Most of these gems are in raw and uncut condition. He and his team thoroughly analysed and documented each stone. Their characteristics are now stored in a gigantic database. This trove of data is an invaluable treasure for gemmology and remains a daily working tool for the Gübelin Gem Lab, which preserves and continues the legacy of Eduard Josef Gübelin. Nowadays, the team continues his practice of travelling to new discovery and trading sites and afterwards brings samples of the gems back to Lucerne. The reference collection is also intensively used for training and education. Where else can such a huge number of fascinating coloured gems of certified provenance all be found in one place?

Today and in the future, the findings of Eduard Josef Gübelin and this trove of data can be used to achieve relative certainty in determining the authenticity and provenance of gemstones and pearls. Gübelin's Gemmological Report is an internationally recognized document based solely on independent scientific analysis. Not only the House of Gübelin puts its trust in the work of its laboratory, but

Today and in the future, the findings of Eduard J. Gübelin and his reference stone collection make it possible to reliably verify the authenticity and determine the provenance of gemstones and pearls.



also a multitude of other jewellers, as well as dealers and museums, banks and auction houses, insurance companies and collectors.

BASIS FOR NEW PATHS IN GEMMOLOGY

The reference collection also forms the basis for a new project that the Gübelin Gem Lab is developing together with the CSEM (Swiss Centre for Electronics and Microtechnology). Under the working title "Gemtelligence", a platform for machine learning is to be created, which will ultimately make it possi-

ble to verify the authenticity and origin of a gemstone in a largely automated manner. The analyses, measured values and images of the reference stones, as well as those of the thousands upon thousands of gems that the gemmological laboratory has examined on behalf of customers, provide the database for algorithms that will enable computers to recognize the typical characteristics of gems and thus reliably identify the stones and their provenance.

The platform restructures the knowledge amassed over decades in the gemmological laboratory and brings it

together in a vast pool of knowledge, which the computers themselves will be able to learn from. "Our goal is to develop a kind of digital 'super-expert' who works in tandem with human specialists", explains Philipp Schmid, Head of Industry 4.0 and Machine Learning at CSEM. This should make it possible to identify gemstones with even greater speed and reliability.

"This innovative approach is a perfect example of Gübelin's pioneering spirit", says Raphael Gübelin. "We are breaking new ground in gemmology with state-of-the-art technologies."

EVENTS

Unforgettable experiences from and with Gübelin



ANNIVERSARY CELEBRATION WITH THE BOESCH CLUB OF SWITZERLAND

boats ever since. The Boesch Club Schweiz, in which owners and enthusiasts of these boats are organized, was established

The Boesch Motorboote AG was founded in Zürich exactly 100 exactly 30 years ago. Gübelin Jewellery was among the guests years ago and has been building the finest wooden motor- when a gala dinner - organised by Cantieri Navali Classici was held in Lugano to celebrate these two anniversaries.



PRESENTATION OF THE NEW WATCHES

It is not easy to view this year's new watches at first hand our most exciting new models at our own presentations in because all of the major trade shows have been cancelled Gübelin's Swiss boutiques in September. or postponed. That is why we invited our customers to view

SAVE THE DATE

Inspiring events in the coming months

EXHIBITION



30 October 2020 - 14 March 2021 The Jeweller's Art, DIVA, Antwerp

ART FAIR



28-31 January 2021 **artgenève,** Palexpo, Geneva

TALK

29-31 January 2021 Engadin Art Talks (E.A.T.), Zuoz/Engadin

MUSIC

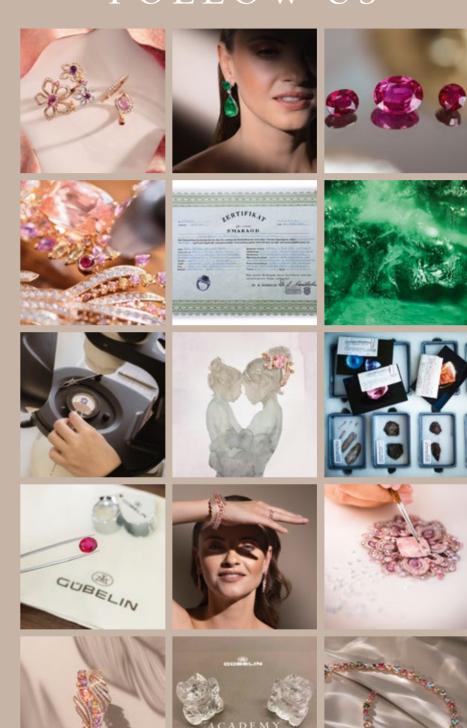
06 November 2021 Gübelin Lucerne Symphony Ball, KKL, Lucerne

GÜBELIN ACADEMY COLOURED GEM PROFESSIONAL COURSES

Date	Level	Language	Location
January			
13-14 Jan. 2021	1	English	Lucerne
14-15 Jan. 2021	1	English	Hong Kong
18-22 Jan. 2021	2	English	Lucerne
18-22 Jan. 2021	2	English	Hong Kong
25-29 Jan. 2021	3	Mandarin	Hong Kong
February			
17-18 Feb. 2021	1	English	Lucerne
22-26 Feb. 2021	2	English	Lucerne
March			
01-05 March 2021	3	English	Lucerne
01-05 March 2021		Mandarin	Hong Kong
11-12 March 2021	1	English	Hong Kong
15-19 March 2021	2	English	Hong Kong
17-18 March 2021	1	German	Lucerne
22-26 March 2021		German	Lucerne
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April			
08-09 April 2021	1	English	Hong Kong
12-16 April 2021	2	English	Hong Kong
14-15 April 2021	1	English	Lucerne
19-23 April 2021	2	English	Lucerne
19-23 April 2021	3	English	Hong Kong
29-30 April 2021	1	Cantonese	Hong Kong
27 00 7 (prii 202)		Carnonese	riong nong
May			
03-07 May 2021	2	Cantonese	Hong Kong
05-06 May 2021	1	French	Geneva
10-14 May 2021	3	Cantonese	Hong Kong
11-12 May 2021	1	English	Lucerne
17-21 May 2021	2	English	Lucerne
20-21 May 2021	1	English	Hong Kong
24-28 May 2021	2	English	Hong Kong
24-28 May 2021	3	English	Lucerne
24 20 11dy 2021	9	Liigiisii	LOCCITIC
June			
31 May-04 June	3	English	Hong Kong
07-11 June 2021	3	Mandarin	Hong Kong
10-11 June 2021	1	German	Lucerne
14-18 June 2021	2	German	Lucerne
17-18 June 2021	1	Mandarin	Hong Kong
21-25 June 2021	2	Mandarin	Hong Kong
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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.

René Widmer

Deputy Manager Retail Store
Schweizerhofquai 1, 6004 Lucerne
Tel. +41 41 417 00 10
qubelin.luzern@qubelin.com

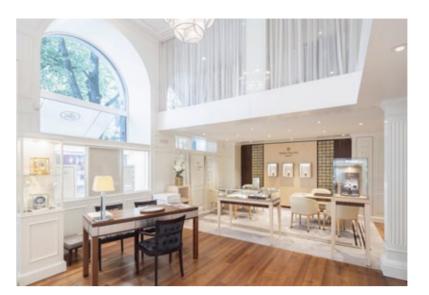


LUCERNE -SCHWANENPLATZ

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 KunzBoutique Manager

Schwanenplatz 7, 6004 Lucerne Tel. +41 41 417 00 11 gubelin.luzern@gubelin.com



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, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Roger Dubuis and Zenith.

Jeannine Matthys

Boutique Director

Bahnhofstrasse 36, 8001 Zurich Tel. +41 44 387 52 20 gubelin.zuerich@gubelin.com

GENEVA

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

Eric Mayer

Boutique Manager

60, Rue du Rhône, 1204 Geneva Tel. +41 22 365 53 80 gubelin.geneve@gubelin.com



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, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier, Piaget, TAG Heuer and Zenith.



Martin Handschin Boutique Director

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

INSIDE GÜBELIN BOUTIQUES INSIDE GÜBELIN



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, Ulysse Nardin and Zenith.

Roberto Rota

Boutique Manager

Via Nassa 27, 6900 Lugano Tel. +41 91 850 54 80 gubelin.lugano@gubelin.com

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, Patek Philippe and Hublot in St. Moritz.



Palace Galerie, Via Serlas 29 7500 St. Moritz Tel. +41 81 837 58 70 gubelin.st.moritz@gubelin.com





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

Boutique Manager

Gübelin Private Salon Room 3405-3406, Gloucester Tower The Landmark, 15 Queen's Road Central, Hong Kong Tel. +852 2264 6898 gubelin.hongkong@gubelin.com

SHARING GEMSTONE KNOWLEDGE ONLINE



The Gübelin Academy begins a new selection of courses. Starting in November, gemstone-enthusiasts can also deepen their knowledge in online courses.

"We are experiencing a very high level of interest in our content and knowledge about coloured gemstones", says Vlora Rexhepi, who helped develop the new online offering. The Gübelin Academy has been offering its Gem Professional courses as classical classroom lessons in Lucerne, Hong Kong, Shanghai and Beijing since 2013. Vlora Rexhepi explains the background: "On-site participation in the courses is often not so easy for many of our interested parties. And the coronavirus situation has made travelling even more difficult. Here we wanted to create an additional offer that everyone can take advantage of at their own pace and from their own desk or sofa."

The online course builds on the contents of the Academy's two-

day "Coloured Gem Professional I" course, which conveys basic knowledge about coloured gems (e.g. rubies, emeralds and sapphires), elucidates Eduard J. Gübelin's contribution to gemmology and describes the services provided by the Gübelin Gem Lab. The contents of this course are now available online in the form of recorded presentations by the Academy's trainers. English subtitles are included in each video; subtitles in additional languages such as German, French and Chinese will follow. Many videos were re-shot: e.g. in the first Gübelin boutique on Schwanenplatz in Lucerne, in the Gübelin Gem Lab and in the company's Atelier. These videos enable the course's participants to gain authentic insights into gemstones and the world of Gübelin.

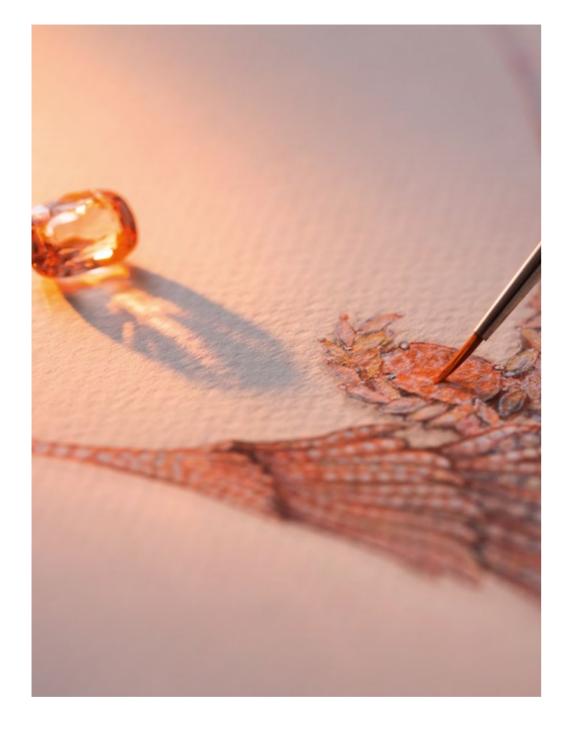
The course is divided into four modules. A test after each module checks the level of knowledge acquired so the participants can monitor their progress. A final exam is administered at the end of the course. Participants

who pass this test receive a virtual certificate, which is also available in printed form by request. The certificate entitles its holder to participate in the subsequent levels "Coloured Gem Professional II" and "Coloured Gem Professional III".

Will these advanced courses also be available online soon? "At the higher levels, the participants work directly with gemstones and devices such as loupes and microscopes. This first-hand experience cannot be readily transferred to the online world", Vlora Rexhepi explains. "However, we will expand the newly created e-learning platform in the future by adding new offerings that are suitable for this purpose. We have many topics in mind that we would like to show and communicate to gemstone enthusiasts."

The online courses can be booked and accessed on Gübelin's website starting in November.

www.gubelinacademy.com



IMPRINT

Publisher

Gübelin AG Maihofstrasse 102 6006 Lucerne Switzerland www.gubelin.com

Head of ComunicationDr. Patrick Pfannkuche

Project CoordinationSandra Keller

Concept & Creation

Untitled Verlag und Agentur GmbH & Co. KG, Jarrestr. 2, 22303 Hamburg, Germany www.untitled.eu

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Translations and Editing

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Printing

Optimal Media, www.optimal-media.com

Editions

English, German, French, Italian & Chinese

Further information www.gubelin.com

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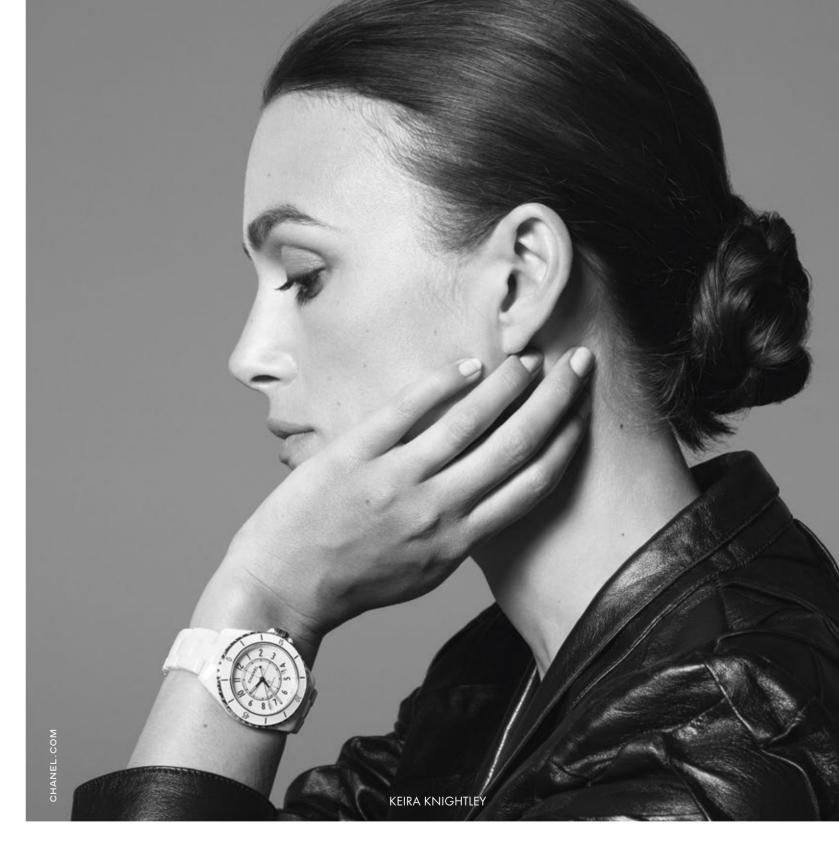
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ARTISTIC

The world of art has always played an outstanding role for the House of Gübelin: both in its own work – all creations from Gübelin Jewellery are the result of an artistic process – as well as in collaboration with well-known artists, as an inspiration for new works and also in Gübelin's commitment to art and artists. Gübelin is accordingly a longstanding partner of the Zurich Opera Ball and the artgenève art fair, the Luzerner Sinfonieorchester and the Gübelin Lucerne Symphony Ball.

The upcoming issue of "Deeply Inspired" invites you to discover the diverse, profound and intimate connections between art and jewellery.



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