

# deeply inspired

## INSPIRED

Why Splendid Feather  
lends wings to imagination

## MAJESTIC

What Lucerne's palatial hotels  
reveal about their former guests

## MAGICAL

How the time-honoured metier of  
feathercraft lives on in Paris





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

Gübelin – a Swiss, family-owned firm since 1854



“The ‘feather’ motif leant wings to our designers’ imagination.”

Dear Reader,

An impressive journey to Sri Lanka, the “island of gems”, and the delicate pink and orange tones of the rare padparadscha sapphires that are mined there, inspired us to create a new world of jewellery: Aurora. Its name recalls the early morning atmosphere that bathes each new day in gentle light, while simultaneously embodying harmony and energy.

Our Splendid Feather line expands Aurora by adding further impressive pieces of jewellery, all of which take the fascinating inner world of a very special padparadscha sapphire as their starting point. This rare 5.60 carat cushion-shape gem was chosen to play the starring role as the central jewel of an extraordinary

bangle. Under a microscope, the inner world of the gemstone revealed elegant structures reminiscent of feathers.

This motif leant wings to our designers’ imagination. Together with the goldsmiths and gemstone setters of the Gübelin Jewellery atelier, they transformed this inspiration into unique pieces of jewellery. In addition to the abovementioned bangle, the Splendid Feather line also features chandelier earrings, necklaces, rings and bangles set with sapphires and diamonds, which we present in this issue’s photo shooting.

The feather theme recurs in many different forms in this new edition of “Deeply Inspired”. Sophisticated wristwatches and feathers shine in perfect harmony. We introduce you to some of the best Parisian feather-craft artists. And we explain why a watch’s balance wheel and hair-spring deliver almost unbelievable peak performance every day.

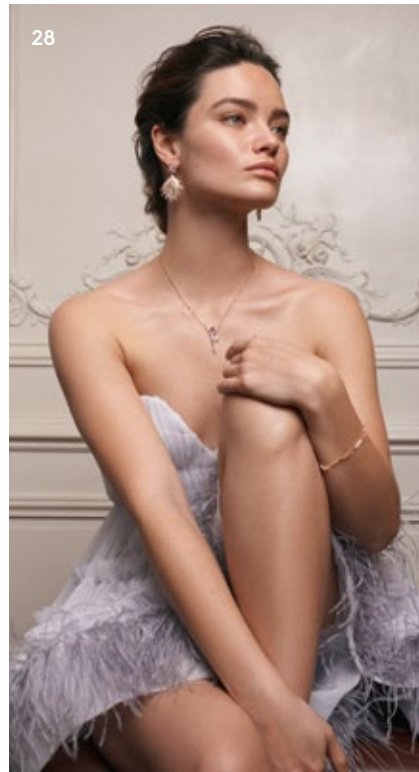
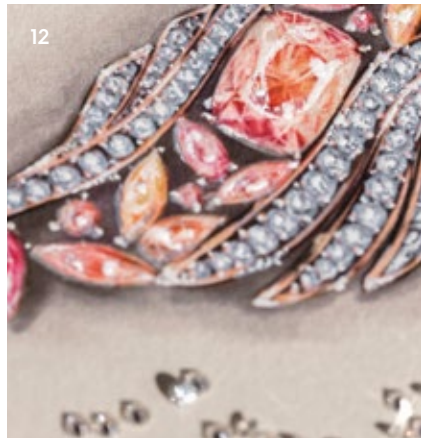
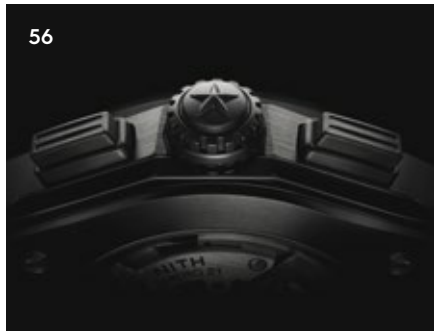
The visual artist Miriam Laura Leonardi was likewise inspired by a photograph of the inner world of a padparadscha sapphire. For her collaboration with Gübelin Jewellery at the artgenève art fair, she created a whole series of individual artworks that bring the inner structures of this precious gemstone to the outside and play with the viewer’s perception.

I would be very pleased if this edition of “Deeply Inspired” lends wings to your imagination as well. ✍



**Raphael Gübelin**  
President





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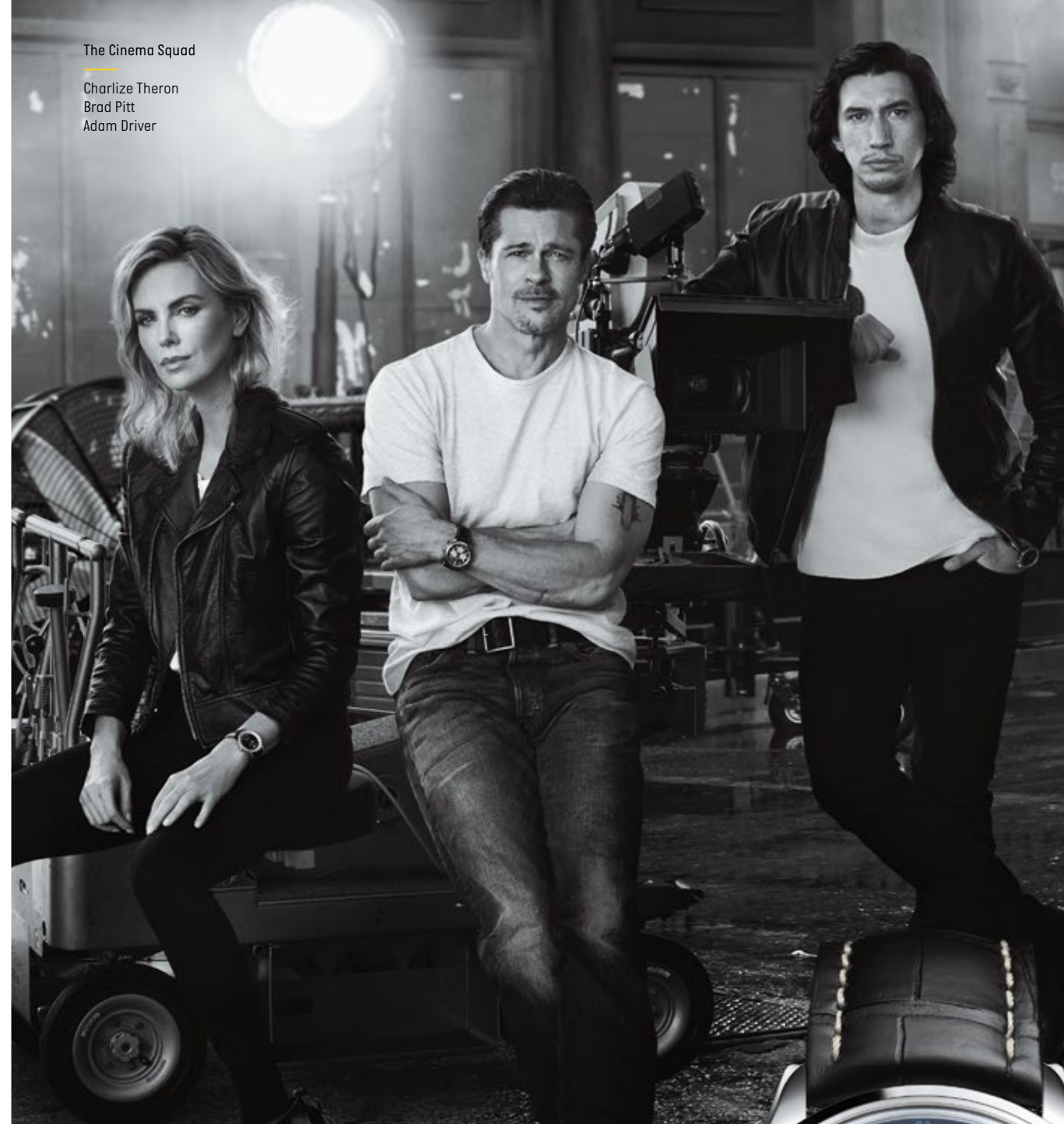
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Photos: Attila Hartwig (l), Library of Congress/Wikimedia (l), Anne Combaz (l)

# PARMIGIANI

## FLEURIER



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Rosy dawn endows the imagination  
with wings – and boundless inspiration.



Photo: [Stockphoto (1)]



# INSPIRED IMAGINATION

The Splendid Feather line expands the recently launched Aurora world with additional fascinating pieces of jewellery inspired by the inner microcosm of an extraordinary padparadscha sapphire and the bird life of Sri Lanka.



A bird in Sri Lanka spreads its elegant plumage like a fan before taking flight in the morning sunlight. Poetic images like this one appear in the minds' eyes of the designers at Gübelin Jewellery when they peer through a special microscope to view the inner world of a gem. The designers' creations are inspired by the structures they discover inside the precious gems. These tiny but characteristic features provide clues about the origin and genesis of the gemstones.

In the case of the new Splendid Feather line, elegant forms inside a

rare 5.60-carat padparadscha sapphire revealed characteristic shapes and structures dating from the epoch when the gem was formed. These fine patterns and lines resemble the veins in a bird's plumes. Gemstone experts accordingly refer to them as "feathers". These gemmy feathers can also be interpreted as a symbol of the stone's country of origin because Sri Lanka, the legendary "Island of Gemstones" in the Indian Ocean, is not only a paradise for gemmologists, but also for ornithologists. Hundreds of magnificently

feathered species of birds are found here, and approximately 30 of these species live nowhere else in the world except on this enchanted island.

The design of the Splendid Feather jewellery – which includes bracelets, necklaces, rings and earrings – clearly alludes to this. Each lavish piece has curved, diamond-studded feather branches, which visually unite in some creations to form wings accentuated by coloured sapphires in diverse shapes and cuts. The Splendid Feather line expands on the Aurora world of jew-



The photomicrograph of a padparadscha sapphire reveals fascinating structures reminiscent of feathers.





The impressive bird life of Sri Lanka inspired the Splendid Feather line.

ellery, which was newly introduced last year with the masterpiece Rising Lotus. The name Aurora recalls the gentle light of morning and sunrise, as well as the unique orange-pink colour of the padparadscha sapphire.

Sapphires occur in every colour of the rainbow, but connoisseurs exclusively reserve a separate name – padparadscha – for this highly desirable variety with delicate orange-pink or pink-orange hues. The characteristic colouration recalls a blossom of the lotus, a plant which is typical of Sri Lanka. The name “padmaraga”, which means “lotus-coloured” in Singhalese, likewise alludes to this resemblance.

Feathers have inspired people’s imaginations for centuries. Many cultures interpret feathers as symbols of beauty, freedom and spirituality. But their grace, delicacy and functional perfection, as well as their often fascinating colours and patterns, harbour an enigma: Why do feathers exist at all? Birds use feathers to fly, but flight was only the most recent step in the feather’s evo-

lutionary history. Most scientists agree nowadays that feathers originally served two other purposes: as an insulating layer and to make a favourable impression, preferably on a creature of the same species but the opposite sex. Dinosaurs are the

ancestors of birds, and some of those ancient reptiles had already developed coats of colourful plumage to attract mates. This can still be seen in today’s bird world, e.g. in the handsome plumage of a peacock or rooster. Interestingly, it always seems

#### GEMSTONE ACQUISITION: STRICTEST QUALITY CRITERIA

Before Gübelin’s designers can peer into a gemstone, the experienced gemstone buyers of Gübelin Jewellery have scrutinised the rarest coloured gemstones around the globe to find the rarest coloured gemstones available on the worldwide market. Buying coloured gems such as padparadscha sapphires in the appropriate quantity and quality is a lengthy process that requires experience, patience and the best contacts. With Aurora, Gübelin Jewellery presents a world of jewellery inspired by the rarest variety of sapphire. Aurora also confronts professional gem buyers with a big challenge: i.e. to purchase not just one or two stones, but numerous exquisite padparadschas. Limited resources are a major reason why Gübelin Jewellery is probably the only jewellery brand to dedicate an entire collection to this rare gemstone. The padparadschas that Gübelin Jewellery uses come from Sri Lanka and Madagascar. On the basis of its strict criteria, the Gübelin Gem Lab could classify only about half of the approximately 300 pink-orange and orange-pink sapphires that came to Lucerne for the Aurora jewellery world as genuine padparadschas. Ultimately, only ten percent of the stones fulfilled the high standards of quality upheld by Gübelin Jewellery and were selected to become part of the Splendid Feather line.

Inspired by the feathery structures inside the gem, the designers of Gübelin Jewellery developed the characteristic wing-like shapes of the pieces of jewellery.





A detail of the finished design of the Splendid Feather bracelet: the central padparadscha sapphire bathes in a "river" of pastel-coloured sapphires, which is enclosed by a pair of diamond-studded wings.

Feathers have inspired people's imaginations for centuries. In many cultures, feathers are regarded as symbols of beauty, freedom and spirituality.

to be the males that stand out with the help of their gaudy plumage.

For centuries, humans too have adorned themselves with feathers. Feathers create accents and symbolise preciousness or status on hats, shoes and uniforms, as collars or accessories, or even as complete dresses. Fashion designers of the 20<sup>th</sup> century took advantage of the special

attraction of feathers. Yves Saint Laurent, Karl Lagerfeld, John Galliano, Thierry Mugler and Alexander McQueen all loved to dress women in feathers or to decorate them with plumes. Natural, enigmatic, opulent, exhilarating, graphically austere, marvellously airy and light: feathers can accentuate many different facets of femininity.

The jewellery in the Splendid Feather line rivals or even exceeds the beauty of birds' feathers. These lavish pieces stage femininity in a very special and subtle way thanks to the delicately soft hue of rare padparadscha sapphires. Each creation highlights these pastel-coloured gems with a flowing arrangement of individual stones that combine to create an irresistibly organic shape. Some pieces present marquise sapphires, which is regarded as the most sensual form a gemstone can take (see also p. 26). These marquises also offer another allusion to the world of birds and feathers because the curved sides of a marquise gem are known as "wings".

We craft watches not to meet expectations, but to surpass them.

SeaQ Panorama Date  
Dive into the Original



*Glashütte*  
ORIGINAL



# UNIQUE MASTERPIECES

The elegance and complexity of the Splendid Feather bangle and the Blushing Wing necklace, each of which is a one-of-a-kind piece, impressively express the high artistry of Gübelin Jewellery's designers and goldsmiths.



## **BANGLE** SPLENDID FEATHER

Two diamond-studded wings border a padparadscha sapphire amidst a river of pastel-coloured sapphires. The effect of the Splendid Feather bangle is simultaneously organic, fluent, light and impressive. Its centrepiece is the 5.60-carat cushion-shape padparadscha sapphire that inspired the entire Splendid Feather line. This rare gem is accompanied by a total of 59 pastel-coloured sapphires in various shapes and cuts. Particularly striking and

charming here are the marquises, with which Gübelin Jewellery's designers allude to the company's award-winning designs of the 1960s and '70s. The red gold wings are studded with brilliant- and baguette-cut diamonds that were specially cut for the bangle's tapered setting. Together, the bevy of diamonds creates a refined play of light.



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“As a member of the sixth generation of our family business, I am very proud of the way we combine beauty, knowledge and craftsmanship.”

Raphael Gübelin

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**NECKLACE**  
BLUSHING WING

The Blushing Wing necklace was unveiled for the first time at art-genève in 2020. Like the Splendid Feather bangle, it features characteristic organically curved wing elements that resemble delicate feathers and are inspired by the padparadscha sapphire. The central gemstone here is a 12.10-carat cushion-shape padparadscha sapphire from Sri Lanka. No fewer than 717 pastel-coloured sapphires and brilliant-cut diamonds with a total weight of 33.23 carats were individually and meticulously hand-set in this necklace, which includes 120 sapphires in various pastel

shades, each of which is carefully matched to harmonise with the play of colours of the padparadscha. The warm hue of the red gold alloy further accentuates the beauty of the sapphires. Notwithstanding its lightness and its flowing forms, this necklace has an unobtrusive presence. The multifaceted mix of cuts, colours and shapes underscores the dynamism of the design, while simultaneously alluding to the rich jewellery history of the House of Gübelin. A ruby, which is the trademark of all Gübelin Jewellery pieces, is also prominently placed.



# THE ART OF CRAFTSMANSHIP

The complexity of a masterpiece like the Splendid Feather bangle, and the artisanal skills required to create it, almost defy description. We present important aspects as examples.

## CONNECTED BY GOLD

In harmony with this bangle's overall design, its principal gem – a unique padparadscha sapphire – is embedded in a “river” of 59 pastel-coloured sapphires in diverse cuts and shapes. These coloured gems must first be selected in the appropriate sizes and colours and afterwards harmoniously combined with one another to create the desired “river”. Once the arrangement of stones has been determined, each gem's setting must be individually handcrafted. The settings are then joined together to form the desired organic pattern. The bangle must also take into account the girth and contours of its wearer's wrist. The goldsmith uses the so-called “plaster” technique for this purpose: he solders the settings onto a plaster mould which is curved to conform to the anatomy of the wearer's forearm.



## THE UTMOST COMPLEXITY

Meticulous planning is indispensable to create a jewel as elaborate as the Splendid Feather bangle. It consists of approximately 100 individual components, each of which must be individually fabricated and afterwards connected to its neighbours. Goldsmiths and gemstone setters literally work hand in hand because the various stages in the work process are often interdependent. As the accompanying photo illustrates, the curved diamond-studded “veins” and the “quill” are individually fabricated and then draped over brass for assembly. This is challenging because some of them are set with diamonds, each of which must be cut to fit. This task is followed by mounting the settings for the pastel-coloured sapphires and the principal gem. A clasp is also essential for a bangle: it too has been painstakingly crafted and is ready for mounting.





Setting the central gem is always a very special task, even for the highly experienced gemstone setters for whom this work is reserved. They invariably work with the utmost care, concentration and respect for each precious stone.

#### PERFECTLY POISED

The moment of truth arrives when the bangle is assembled from its numerous components. The coloured gemstones are inserted into their settings to test the intended "river" once again. Do the colours and shapes of the stones harmonise with one another as planned? Do they match the central gem? Is each precious stone in its proper position? Are the settings in their correct places? And do the heights of the individual and differently shaped gemstones fit together to create a harmonious overall impression in which no gem is too high or too low? Each coloured stone has its own individual shape and characteristics, which must be borne in mind and used to best advantage. Prong settings hold each stone securely in place. The setter uses a burin to press each prong over the gemstone. The individual prongs are then shortened, tapped and carefully rounded at their upper ends. Finally, the padparadscha sapphire is inserted into its tailor-made prong setting. For this purpose, the nearly finished bangle is lined with soft putty. This is always a very special moment for the highly experienced gemstone setters who perform this demanding task. They work with the utmost care, concentration and respect for the precious stone, whose feathery inner structures inspired the jewel's design. The setter relies on sensitivity and experience to place the gem in precisely the right position and affix it there. He must proceed very painstakingly to preserve all the splendour of the nearly finished piece.

#### WORTHY OF ITS RUBY

Jewellery from Gübelin Jewellery is designed and manufactured only by masters of their craft, who take all the time they need to do their work properly and without compromise. Furthermore, each and every piece of jewellery is subjected to a strict final quality control. The final scrutiny of the bangle is undertaken with the aid of a microscope. Only jewellery that meets the high standards of the House of Gübelin Jewellery ultimately receives its characteristic ruby. The "king of gemstones" is simultaneously an unmistakable sign of the noble provenance and an expression of the "Deeply Inspired" philosophy, which uniquely combines inner beauty, profound expertise and the utmost craftsmanship.



# POINTEDLY REGAL

The marquise shape ranks among the finest and most sensual shapes that can be given to a gemstone.



CUTS & SHAPES  
MARQUISE

According to legend, France's King Louis XV (1710-1774) commissioned his court jeweller to cut a diamond in the shape of the mouth of Jeanne-Antoinette Poisson (1721-1764). Better known as Madame de Pompadour, she was the king's mistress from 1745 to 1751. The jeweller gave the gemstone an oval shape with two pointed ends, which are said to have reminded the king of the corners of her mouth. It is said that this special shape was then named in her honour: marquise.

A second legend offers another explanation, albeit a somewhat less sensual one. Madame de Pompadour was fond of the bicorne fashion, i.e. the two-pointed hat, with a shape reminiscent of a boat's hull, which replaced the previously popular tricorne (three-pointed hat). Her royal lover is

said to have commissioned his jeweller to cut a diamond in this two-pointed form. Another common name for this shape is navette, which explicitly refers to its ship-like form. Navette is the French word for "boat".

## THE SHAPE FOR BEAUTY, FEMININITY AND ELEGANCE

Gems have been cut in the marquise shape since the middle of the 18<sup>th</sup> century. The marquise surpasses all other cuts in its expression of femininity, beauty and elegance. This shape was also very popular in the early years of the 20<sup>th</sup> century, when it was favoured at the court of Britain's King Edward VII, as well as among many of his wealthy contemporaries, because the boat-like shape was perfectly suited to their hobby of yachting. Thanks to its

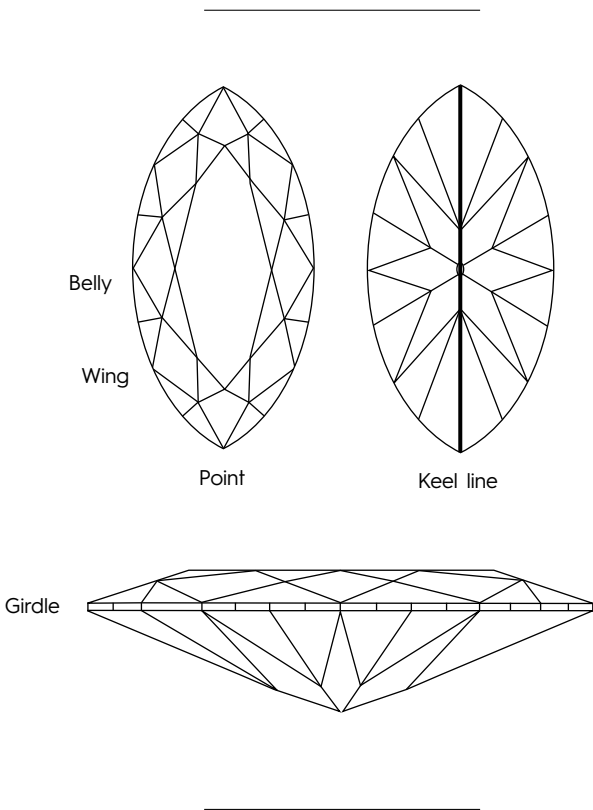
elegance and sensuality, the marquise was the preferred form for engagement rings and bridal jewellery in the 1960s and '70s. Connoisseurs appreciate the fact that this cut seems to lengthen its wearer's finger, especially when the marquise is worn as a solitaire. Its elongated shape also makes gems appear larger than their stone weight would suggest. A marquise gem is usually affixed only at its pointed ends, so plenty of light can penetrate the stone to ignite its incomparable fire.

After its glory days in the 1960s and '70s, the marquise lost some of its popularity in favour of round or square-cut gems. But now the marquise is again enjoying heightened demand. For example, Gübelin Jewellery also uses marquise-cut sapphires in its new Splendid Feather line, thus reviving

The following parts can be distinguished in a marquise gemstone:

**Belly:** the sides are most strongly curved and the top is broadest.

**Points:** the two curved sides of the gemstone meet at its two points.



**Wing:** the curved area from the belly to the point.

**Keel line:** where the pavilion facets meet along the underside of the gemstone.

**Girdle:** the intersection of the crown (upper part of the stone) and pavilion (lower part) which defines the perimeter.

this glamorous design. Needless to say, the shape and cut of the marquise have been further optimised over the course of the centuries. Although the outer contours of the historic gems were cut in the 18<sup>th</sup> century, their faceting, as we know and love it today, was probably added at a much later date. In terms of cut, even a contemporary navette or marquise usually corresponds to the classic brilliant cut with 57 facets (see illustration above).

The marquise shape poses a great challenge for the cutter and the gemstone setter, both of whom must be endowed with experience and skill acquired over many years of professional practice. The often narrow rondiste (girdle) and the two pointed ends are extremely difficult to cut and set. A momentary lapse of attention by the

cutter or setter can quickly mar a marquise stone.

Furthermore, the gem must be cut so that it is neither too thick nor too thin. Suboptimal height can cause non-reflective dark spots to appear in its centre. Experts call this the "bowtie effect" because it resembles a bowtie. The correct ratio of length to width is likewise very important for a marquise gem. The ideal ratio is 2:1, but variants such as 1.75:1 (with a rounder appearance) and 2.25:1 (with a more elongated look) are common.

Symmetry is also a crucial feature in the overall impression made by a marquise. Even the tiniest irregularities detract from the harmony and grace. The gem should appear identical to the left and right of its longitudinal "keel" line, as well as on either side of an im-

aginary horizontal line drawn across its transverse axis. The facets especially should have the same shape and size and be located at the same places along the wings. Furthermore, all of the gem's wings should have an identical curvature. Flat, bulging or uneven wings detract from its elegance. Finally, each end should taper to a sharp point rather than a rounded one. ✍

## 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.gubelinacademy.com](http://www.gubelinacademy.com)





Feathers are true miracles of nature. Simultaneously lightweight, fine and beautiful, they symbolise exhilaration and inspiration. Feathers are adornments – and so much more.

# THE MAGNIFICENCE OF FEATHERS

PHOTOGRAPHER STEPHAN GLATHE  
HAIR & MAKEUP SIGI KUMPFMÜLLER  
MODEL MYRTILLE REVEMONT

Left: Gübelin Jewellery, ear studs in red gold, with padparadscha sapphires from Madagascar (1.09 ct and 1.08 ct); Blushing Wing necklace in red gold with a padparadscha sapphire from Sri Lanka (12.10 ct), pastel-coloured sapphires and brilliant-cut diamonds.





Left: Gübelin Jewellery, Splendid Feather drop earrings in red gold, with padparadscha sapphires from Madagascar (1.09 ct and 1.08 ct), pastel-coloured sapphires and brilliant-cut diamonds; Splendid Feather necklace in red gold with a padparadscha sapphire from Madagascar (2.23 ct), pastel-coloured sapphires and brilliant-cut diamonds; Splendid Feather bracelet in red gold with pink sapphires and brilliant-cut diamonds.



Right: Gübelin Jewellery, Splendid Feather ring in red gold with a padparadscha sapphire from Madagascar (2.88 ct), pastel-coloured sapphires and brilliant-cut diamonds; ring in red gold with a brilliant-cut diamond (0.72 ct); eternity ring in red gold with brilliant-cut diamonds



Gübelin Jewellery, ear studs in red gold, with padparadscha sapphires from Madagascar (1.09 and 1.08 ct) and pastel-coloured sapphires; Splendid Feather bangle in red gold with a padparadscha sapphire from Sri Lanka (5.60 ct), pastel-coloured sapphires and brilliant-cut diamonds.





INSIDE JEWELLERY IN STYLE

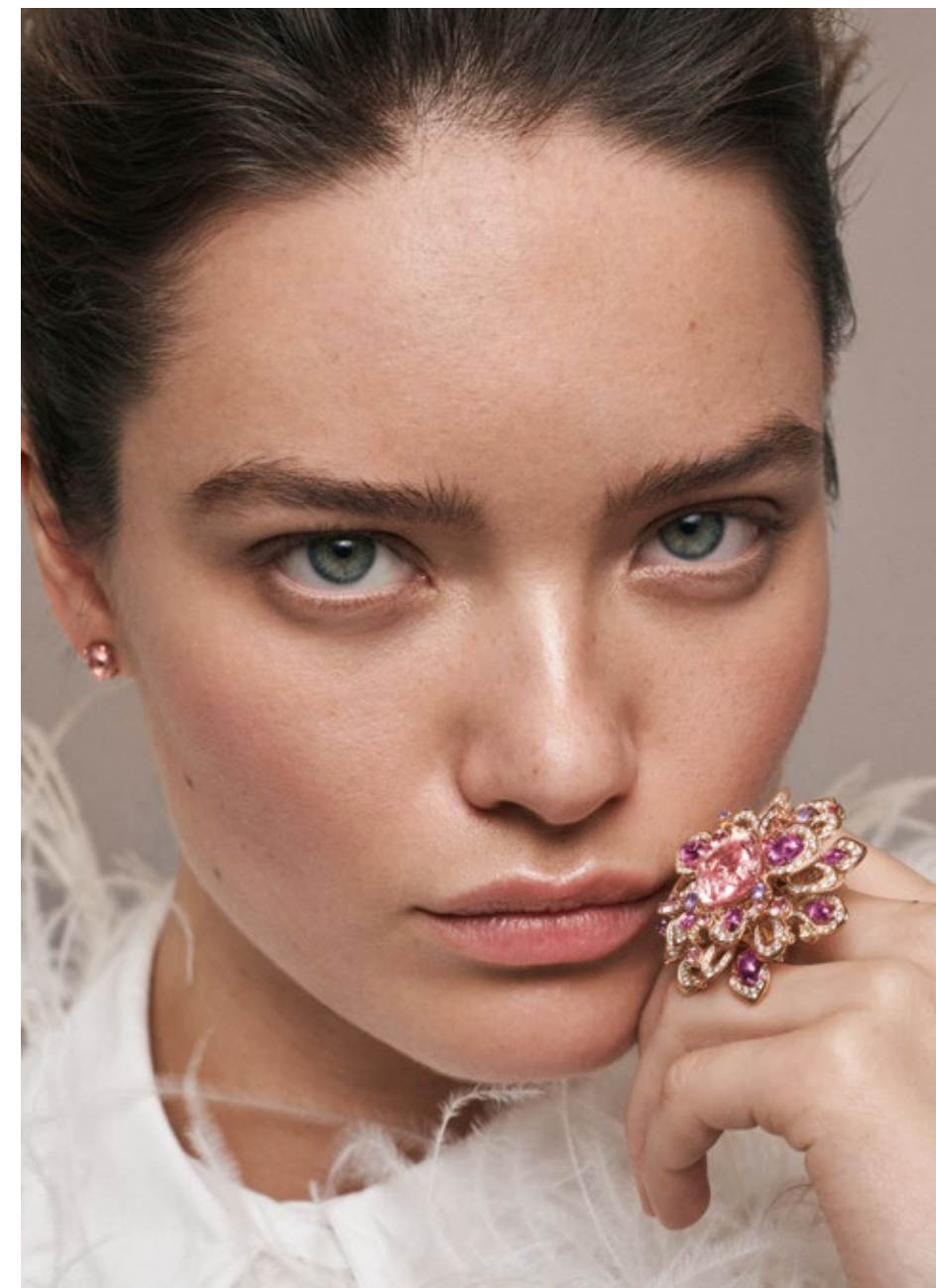
Left: Gübelin Jewellery, ear studs in red gold, each with a brilliant-cut diamond (total weight 0.90 ct); Splendid Feather ring in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather ring in red gold with pink sapphires and brilliant-cut diamonds; Splendid Feather ring in red gold with a padparadscha sapphire from Madagascar (1.62 ct), pastel-coloured sapphires and brilliant-cut diamonds.



Right: Gübelin Jewellery, Splendid Feather drop earrings in white gold with green sapphires and brilliant-cut diamonds; Splendid Feather necklace in white gold with green and blue sapphires and brilliant-cut diamonds; Splendid Feather ring in white gold with green and blue sapphires as well as brilliant-cut diamonds.







Left and right: Gübelin Jewellery, Rising Lotus ring in red gold with a padparadscha sapphire from Sri Lanka (14.25 ct), pastel-coloured sapphires and brilliant-cut diamonds; ear studs in red gold, with padparadscha sapphires from Madagascar (1.09 ct and 1.08 ct).





Gübelin Jewellery, Splendid Feather drop earrings in red gold with pink sapphires and brilliant-cut diamonds; Splendid Feather necklace in red gold with a padparadscha sapphire from Madagascar (2.23 ct), pastel-coloured sapphires and brilliant-cut diamonds.



INSIDE JEWELLERY IN STYLE

Left: Gübelin Jewellery, Splendid Feather drop earrings in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather necklace in white gold with blue sapphires and brilliant-cut diamonds; Splendid Feather rings in white gold with green and blue sapphires as well as brilliant-cut diamonds; Splendid Feather bracelet in white gold with blue sapphires and brilliant-cut diamonds.



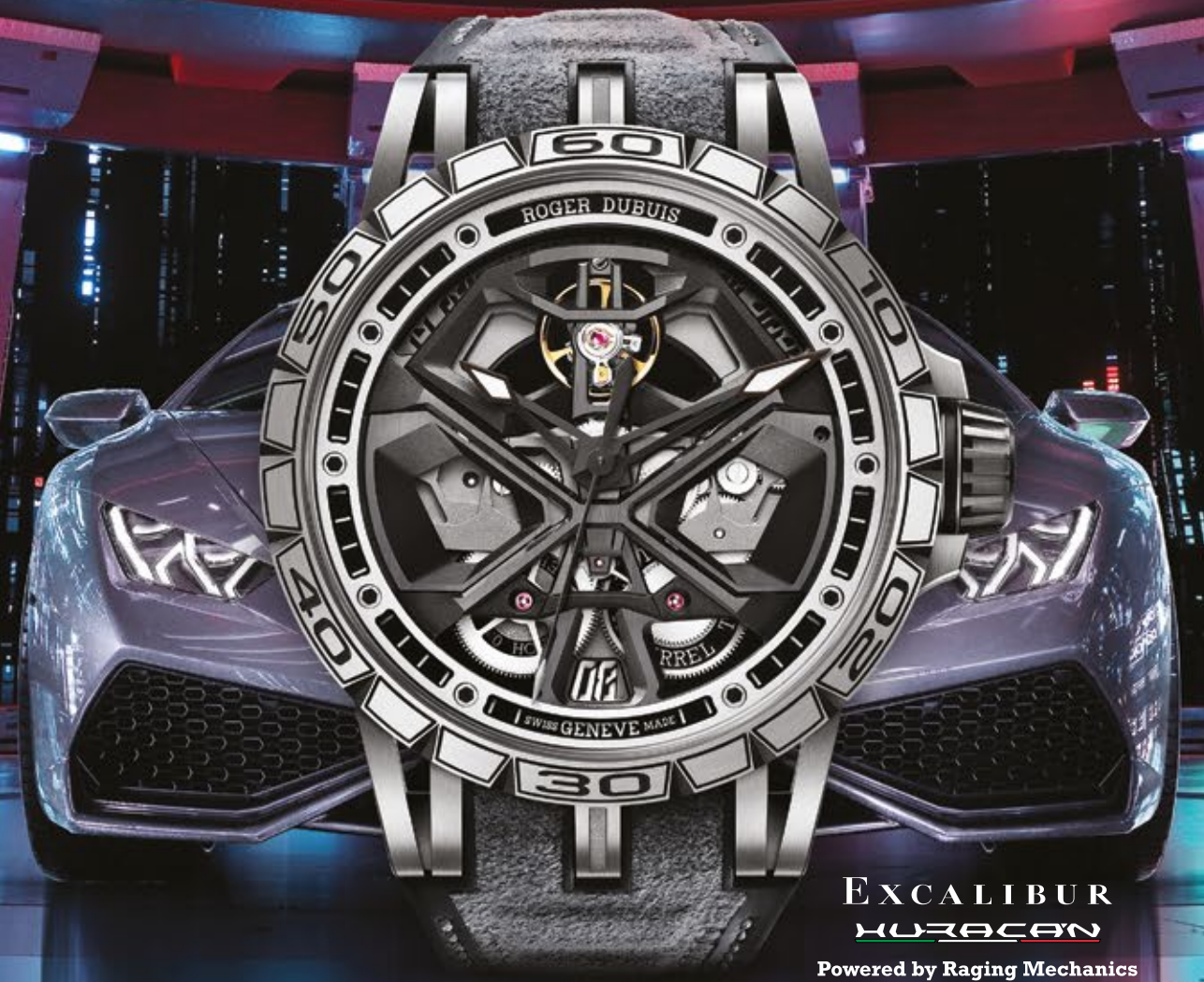
Right: Gübelin Jewellery, Splendid Feather drop earrings in red gold, with padparadscha sapphires from Madagascar (1.09 ct and 1.00 ct), pastel-coloured sapphires and brilliant-cut diamonds; Splendid Feather necklace in red gold with a padparadscha sapphire from Sri Lanka (2.80 ct), pastel-coloured sapphires as well as brilliant-cut diamonds.





# ROGER DUBUIS

DARE TO BE RARE



EXCALIBUR  
HURACAN

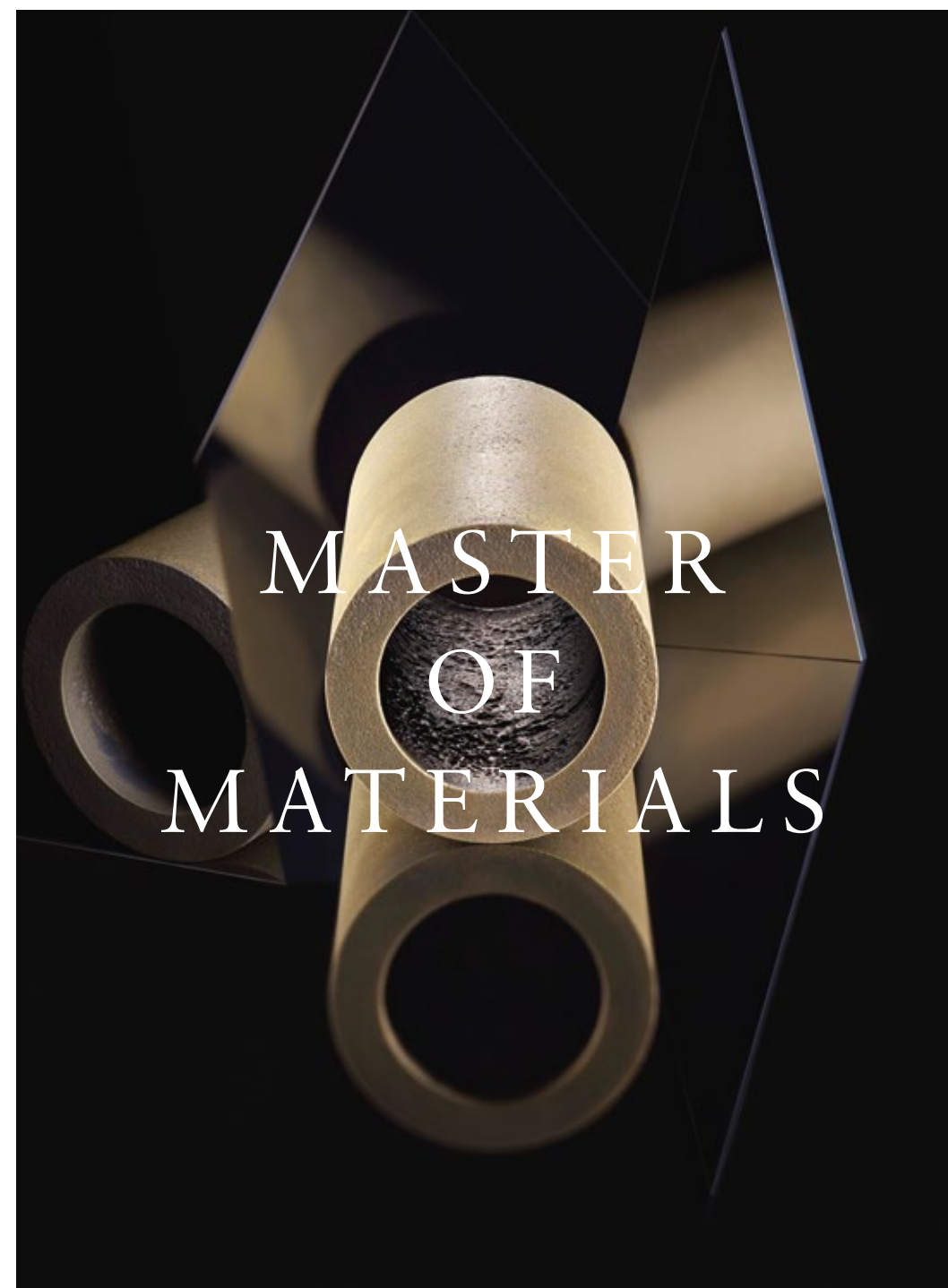
Powered by Raging Mechanics





Big Bang Unico  
Magic Gold.

Photos: Hublot; Text: Sabine Zwettler



# MASTER OF MATERIALS

The finest avant-garde styling and first-class manufacturing quality: Hublot's exquisite timepieces combine creativity, innovation and technology at the highest level. A look behind the scenes of the luxury watch brand that sets standards with revolutionary movement concepts and case designs.



Lighter in weight, more resistant, more durable and more beautiful: Hublot's progress is fuelled by a high-octane mix of innovative materials, coatings, alloys and composites. From the automotive industry to information technology and medicine, materials research and development form the basis for innovation in nearly all key areas. This also applies to the wonderful world of mechanical timekeeping: after all, the first clockmakers were locksmiths and blacksmiths, i.e. classic metal craftsmen. Their fundamental

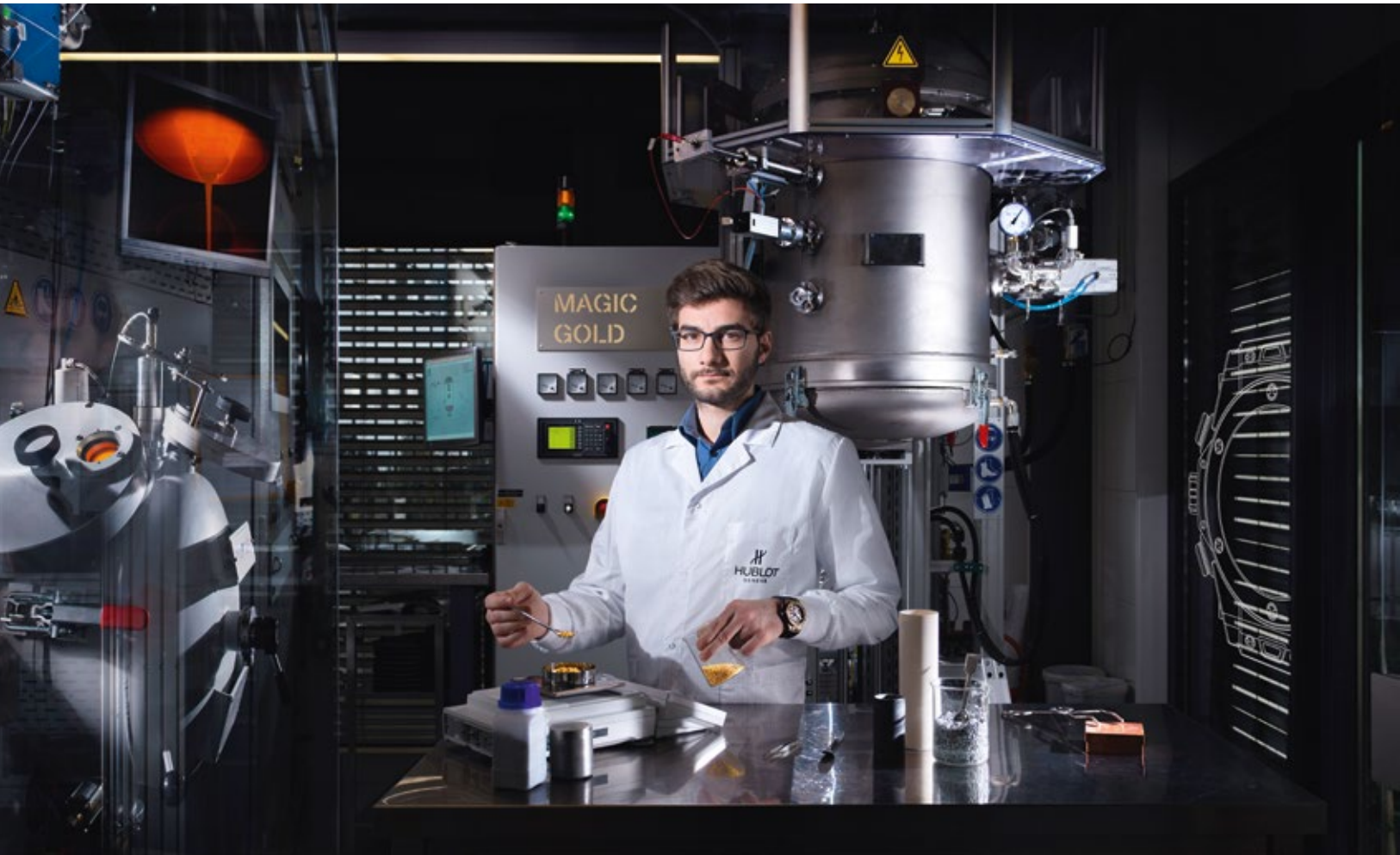
Scratch-resistant 18-karat Magic Gold is fabricated in the company's own foundry.

skills were initially based on their knowledge of materials and the associated artisanal methods. It was only later that clock- and watch-making developed as professions in their own right. Over the centuries, these artisans cultivated the skills required to fabricate important components and highly complex parts with optimised mechanical properties in order to improve precision, which is the supreme guiding principle of the profession. Even today, research into new materials is a challenge to which a highly exclusive circle of prestigious manufactures dedicate themselves.

One company that has been a true pioneer in this field is Hublot. The evolution of this relatively young brand into a luxury watch manufacture that ranks at the top of the Swiss avant-garde is unique in

the world of high-end timekeeping. Hublot stands as a textbook example of the courage to break entirely new ground, to expand the limits of the possible with creativity and imagination, and thus to carry forward the classic values of a centuries-old tradition into the present day.

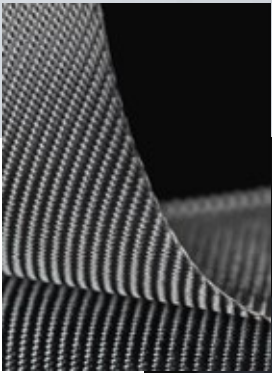
This balancing act has succeeded with seeming effortlessness ever since the company was founded in 1980, when Hublot daringly combined a precious gold case with a sporty rubber wristband. The combination marked a bravura premiere for Hublot in the world of luxury watches, which the brand would soon revolutionise. The juxtaposition of two dissimilar and apparently incompatible materials in a high-end timepiece with an expressive and profoundly aesthetic appeal inaugurated and popularised a



Big Bang Unico Sapphire (below) with a case made of sapphire crystal.



The processing of sapphire (below) is a regal discipline in the world of watchmaking.



Texalium (above) is a fusion of carbon and fibreglass.



Photos: Hublot





Classic Fusion  
Gold Crystal (left)  
with rare gold  
crystals on its dial.



Big Bang Sugar  
Skull with organza  
embroidery  
on its dial.



The addition of ceramic  
makes Magic Gold (above)  
resistant to scratches.

“The greatest strength is the capacity for innovation – a flair for overcoming boundaries.”

**Jean-Claude Biver**  
*President of Hublot*

new mix of styles and marked the beginning of an unparalleled success story that continues to astonish even the most experienced connoisseurs today.

Hublot’s meteoric rise to the status of a luxury manufacture in the best sense of the word is distinguished by numerous innovations for watch cases and wristbands. To name only a few, the spectrum ranges from ultra-strong high-tech ceramics in a wide variety of colours, through feather-light yet highly resistant carbon fibres and particularly hard and corrosion-resistant tantalum, to extremely scratch-resistant and wholly transparent sapphire, a material which is regarded as extremely demanding to manufacture. In addition, there are the two 18 karat gold alloys “Magic Gold” and “King Gold”, which were developed in-house and are fabricated on a specially equipped production line at the manufacture in Nyon. “Magic Gold” is exceptionally resistant to scratches, while “King Gold” is distinguished by its intensive reddish colour, which results from an increased copper content. Platinum is added to the alloy to prevent oxidation, thus preserving its expressive hue unchanged for many years.

Hublot’s unique expertise in materials – which it now aptly calls “The Art of Fusion” and which it celebrates with unflagging dedication – ranges from the aesthetic and technical enhancement of traditional

precious metals by creating new alloys to groundbreaking innovations in the field of composite materials. The company’s own metallurgy and R&D departments create innovations that reach as far as the limits of the imagination. These even include textiles: from denim and chino twill to silk and linen, Hublot repeatedly surprises, amazes and inspires its discriminating clientele. This is particularly true of the artistic Métiers d’Art models, in which each dial becomes a projection screen for exquisite craftsmanship. The Big Bang Sugar Skull wristwatches are an impressive example: tiny embroideries embellish their dials and wristbands. The Classic Fusion Gold Crystal is another outstanding example: delicate gold crystals (the rarest form of the yellow precious metal) are applied to the dial with tremendous artisanal expertise. This is followed by a time-consuming process, conducted under vacuum conditions, which seals the gold crystals beneath a thin layer of lacquer.

The brand’s commitment to the world of beauty is also demonstrated by partnerships with contemporary artists such as Richard Orlinski. Hublot’s collaboration with this French sculptor, who is famous for his spectacular Pop Art under the sign of “Born Wild”, culminates among other results in the Classic Fusion, an exquisite timepiece with a dial and case that resemble a miniature sculpture. Orlinski’s fertile im-

agination prompted him to design countless tiny reflective surfaces that create a unique play of light and shadow on the surfaces of this artisanal timekeeping treasure.

Hublot not only sets standards in metallurgy and research and development, but has also acquired impressive expertise in the field of manufacturing. Under the aegis of Jean-Claude Biver, who confidently steered Hublot into the future from 2004 onwards, the company has enjoyed great success in the development and manufacturing of its own movements. Hublot’s experts have mastered the entire repertoire of complications in the elite world of haute horlogerie: from minute repeaters and tourbillons, through extra-slim timepieces, to complex chronographs powered by the “Unico” manufacture calibre. Equipped with sophisticated column-wheel control and a rare flyback function, the “Unico” chronograph movement embodies the state of the art. Much to the delight of connoisseurs of fine watchmaking, the complex interactions among its more than 300 components, are revealed through the art of skeletonising, which Hublot’s artisans have likewise mastered. With its unmistakable sense of originality, this manufacture also offers superb jewellery watches that enchant connoisseurs who appreciate the fine art of traditional jewellery making.

The fact that Hublot’s world is as multifaceted as the range of materials, compositions and complications which this brand offers is also demonstrated by the company’s far-reaching involvement in sports and its collaboration with legendary names, e.g. Ferrari and the Juventus Turin and Paris Saint-Germain football clubs; football god Pelé and legendary sprinter Usain Bolt are official brand ambassadors. 🖋

Photos: Hublot



The history of time measurement is characterised by the striving for miniaturisation. Four exquisite models provide the proof.

# LIGHT AS A FEATHER

The slimmest self-winding watch ever: Bulgari Octo Finissimo Chronograph GMT.

From the mighty tower clocks of the Middle Ages to the impressive pendulum clocks of the 16<sup>th</sup> and 17<sup>th</sup> centuries and the high-precision pocket watches of the 18<sup>th</sup> and 19<sup>th</sup> centuries, watchmakers strove, and continue to strive, to coax precious time into progressively more compact forms. This endeavour culminated a century ago in the wristwatch, which made it possible to experience time by glancing at one's wrist. To this day, the miniaturisation of mechanisms remains one of the most demanding disciplines in the world of haute horlogerie. Miniaturisation demands exceptional expertise and skill to make the dozens of components of the precision-mechanical microcosm as slim and compact as possible. This artistry gains additional fascination when it results in a skeletonised calibre, i.e. one that has been meticulously freed of all superfluous elements.

The handsome results make all the effort worthwhile: ultra-thin movements are ideally suited to keep time inside particularly elegant and lightweight timepieces that cling comfortably to their wearers' wrists. Speaking of comfort: one material with a very high degree of wearing comfort is titanium. Despite its low weight, this high-tech metal of the modern age is extremely durable and highly resistant. Titanium is 42 percent lighter in weight than an equal volume of stainless steel. Not only is titanium at least as strong as steel, it is also nonmagnetic, antiallergenic and resistant to both saltwater and heat. Thanks to these advantageous properties, it is not surprising to find that titanium is used in engine construction, the aerospace industry and also in haute horlogerie, where titanium combines with classical horological complications to create an exciting contrast. ✍



**BULGARI OCTO FINISSIMO  
CHRONOGRAPH GMT**  
SLIM, SLIMMER, FINISSIMO

With a newly won fifth world record, the Octo Finissimo Chronograph GMT opens a new chapter in the ongoing success story of the Haute Horlogerie collection. This titanium wristwatch is the slimmest self-winding timepiece ever made. And that's not all: although Calibre BVL 318 is a mere 3.3 millimetres tall, it nonetheless boasts an integrated chronograph with column-wheel control, integrated coupling, and a GMT function to show the time in a second time zone. Despite its small dimensions, the peripheral rotor is powerful enough to provide a power reserve of 55 hours. The iconic Octo case is likewise exceptionally slim: it is only 6.9 millimetres tall. The case, which is the brainchild of none other than the gifted designer Gérald Genta, is famous for its innumerable facets and is made of sandblasted titanium, as is the dial. The dial, case, bracelet and clasp are all produced in-house by the manufacture.



**PIAGET ALTIPLANO  
ULTIMATE AUTOMATIC**  
SIMPLICITY IN PERFECTION

The Altiplano collection expresses Piaget's conception of a luxury watch more eloquently than any other line. Created in 1957 as a refined and sleekly simple vessel for the manufacture's ultra-slim movements, the profoundly expressive Altiplano collection is distinguished by emphatic minimalism and off-centre subdials. With a low height of just 4.30 millimetres, this white gold wristwatch sets standards in the discipline of ultra-slim timepieces. The back of the case doubles as a base plate for the 219 components of manufacture Calibre 910P, which includes a peripheral rotor made of 22 karat gold. A welcome and aesthetic side-effect of this sophisticated technique is that the bridges and other components are fully visible in all their beauty.

Photos: Bulgari (1), Piaget (2); Text: Sabine Zwettler





**ZENITH DEFY CLASSIC**  
INNOVATIVE MECHANICS IN  
THE MOST BEAUTIFUL LIGHT

Zenith's still-young Defy Classic line, which celebrated its spectacular debut with the launch of the Defy El Primero 21 hundredths-of-a-second chronograph in 2017, embodies the extraordinary expertise of this Swiss manufacture. Entry into this elite line is facilitated by the new Defy Classic, which comes with 41-millimetre-diameter titanium case that remains watertight to a depth of 100 metres. Self-winding Calibre Elite 670 SK, which amasses a 50-hour power reserve, ticks inside the case. For maximum precision, the skeletonized movement is equipped with an anchor and escape-wheel made of innovative silicon. Fascinating views of the mechanical interplay are provided by the skeletonized dial, which is designed as a five-pointed star in analogy to the brand's logo. The visible date mechanism around the dial's periphery is particularly attractive.



**HUBLLOT CLASSIC FUSION  
AEROFUSION MOONPHASE TITANIUM**  
SWISS AVANT-GARDE AT ITS BEST

The daring combination of high-tech materials and traditional horological craftsmanship is the declared hallmark of Switzerland's Hublot Manufacture, which creates exquisite timepieces that combine the best of both worlds. The Aerofusion Moonphase impresses connoisseurs with its technical and aesthetic realisation of a full calendar. Open architecture and artistic skeletonising reveal the disc mechanisms that underlie date and day-of-the-week indicators. Crafted with loving attention to detail, the moon-phase display at the "6" also includes a classic hand-type date indicator. This quartet of displays is orchestrated by self-winding Calibre HUB1131, which sets the pace inside the 45-millimetre-diameter case of the Aerofusion Moonphase.

Photos: Zenith, Hublot



**ULYSSE NARDIN**  
SINCE 1846  LE LOCLE - SUISSE



# GREAT ART IN MINIATURE

Small but indispensable: as the oscillating heart of a mechanical watch, the hairspring is essential for the timepiece's accuracy. Slimmer than a human hair, this slender spring is a tiny powerhouse that delivers reliable performance day after day.



## THE INTERIOR OF THE WATCH HAIRSPRING

For some connoisseurs, the fascination of fine watchmaking lies in the precisely calculated proportions that endow timepieces with their harmonious aura. From numerals and hour-markers, through hands and indicators, to the case, bezel, wristband and clasp: the perfect design of a haute horlogerie watch is based on precisely calculated formulae resulting in components built to tolerances within fractions of a millimetre. This becomes even more interesting when one examines the watch's inner life because

a timepiece's exterior elegance reflects the beauty of its underlying mechanisms. Dozens of tiny components, some scarcely visible to the naked eye, unite in perfect harmony to create the microcosm of the movement. Each part occupies its assigned place and performs its allotted function.

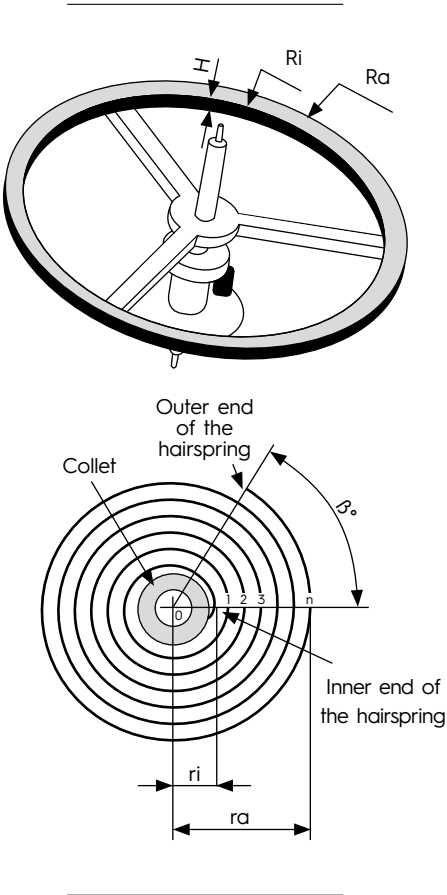
A tiny component – the balance-spring – brings this complex ensemble to life. Made of a temperature-compensating and nonmagnetic alloy, the hairspring causes the balance-wheel to oscillate, thus

determining the precision of the mechanical watch. Here, too, the numbers defy the imagination: with a thickness between one and three one-hundredths of a millimetre, the hairspring is thinner than an insect's wing and weighs only 2.5 milligrams. The tiny spring oscillates in a small volume of space, but thanks to its high-frequency (typically either 21,600 or 28,000 semi-oscillations per hour), this Lilliputian powerhouse covers a daily distance of approximately 20 kilometres.

Photo: Parmigiani Fleurier

The **balance-wheel** sets the pace: the duration of each of oscillation determines watch's timekeeping.

The **hairspring**, which sets the balance in motion, alternately tightens and slackens.



## BALANCE-WHEEL AND HAIRSPRING

The way in which a watch's escape-ment works is based on the principle of isochronism, which was discovered by the trailblazing scientist Galileo Galilei, who found that a freely swinging pendulum always requires the same time for one swing, regardless of its amplitude. In the 17<sup>th</sup> century, the Dutch astronomer, mathematician and physicist Christiaan Huygens translated this principle to an oscillating system consisting of a balance-wheel and a spiral spring. The balance-wheel is a hoop with spokes; its hub is connected to a hairspring, which is also affixed at its outer end. When the balance-wheel is set in motion, it winds the hairspring to maximum tension and is then propelled back in the opposite direction by the elastic torque in the coiled spring. This motion continues until the wheel reaches its point of reversal, where it changes direction.



**Michael Sager**  
*Head of Watch Atelier*

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

After slightly more than five years' time, this adds up to one complete journey around the Earth. Altering the thickness of the metal strip by a mere 0.001 millimetres can cause the movement's rate to deviate by as much as 30 minutes per day. This is why the manufacturing tolerance is an incredibly tiny 0.0005 millimetres.

Manual fabrication of the balance-spring is one of the most demanding disciplines in horology. Nowadays, most hairsprings are industrially produced. Traditional

in-house production requires up to 20 steps to transform a metal wire measuring a mere 0.1 millimetres in diameter into a 25-micron fine spiral. The majority of these meticulous steps are performed manually, thus making the fabrication of balance-springs into one of the most difficult micromechanical tasks, which is mastered by only a select few manufactures. This elite group includes, for example, Patek Philippe, IWC Schaffhausen, Jaeger-LeCoultre, Montblanc with Minerva, and Parmigiani Fleurier with Vaucher. ✍



# CREATIVE EVOLUTION

The Zenith watch manufactory has made history in particular through “El Primero”. Zenith now also wants to conquer the hearts of women with its new models, which celebrated their premiere in Dubai.

by “El Primero A384 Revival”. A384 is not a new Airbus, but is the reference designation that Zenith used for this watch in 1969. It celebrated its comeback in nearly unaltered guise in mid-January at the first watch fair of the year 2020, i.e. LVMH Watch Week in Dubai. The intended authenticity demanded a moderate case diameter of precisely 37 millimetres. An opaque screw-in back embodies another tribute to the model’s illustrious past, but also means that traditional self-winding manufacture Calibre 400 flourishes in concealment. The dial’s design in the so-called “panda” look is equally uncompromising. In collaboration with the central elapsed-seconds hand, the outer tachymeter scale enables the wearer to measure average speeds over a one-kilometre stretch. As in the past, two counters respectively tally up to 30 elapsed minutes and 12 elapsed hours. Of course, radioactive luminous material on the dial and hands is avoided nowadays, so Super-LumiNova ensures clear legibility in the dark. Another homage to “The First” is the ladder-style steel bracelet, which was originally manufactured by Gay Frères. The middle row of links is accordingly not closed.

## 2,232

Take a moment and let this number melt in your mouth. The Zenith watch manufactory, which was founded in 1865, has received exactly this number of prizes, accolades and awards in competitions for precise timekeeping. In addition to this, Zenith has designed and built far more than 100 of its own movements, many of which wrote long-lasting chapters in horological history.

The most famous example is the legendary “El Primero” chronograph calibre. Its name, which means “The First”, is indeed well chosen.

When it debuted in 1969, it caused a sensation as the world’s first tenth-of-a-second chronograph with self-winding rotor. After a temporary departure during the Quartz Revolution, this chronographic icon has been in excellent health for the past 30 years and more. Zenith and El Primero are virtually synonymous for many watch fans, so it is not surprising that the traditional manufactory passionately cares for this icon. Creative evolution is as much a part of daily life in Le Locle as is the preservation of Zenith’s rich heritage. The latter is handsomely expressed

## DEFY WITH TWIN BALANCES

A mere glance at the strikingly sporty styling makes it clear why the “Defy” currently enjoys such extraordinary success. At Zenith, this wristwatch traces its biography all the way back to the era of Georges Favre-Jacot, although the company’s founder originally spelled “Defi” with an “i”. Simultaneously with the introduction of El Primero, a new Defy celebrated its market launch in 1969. This name, which needs no explanation to English-speaking readers, combines resilience and challenge.

Brings the starry sky to your wrist:  
Zenith Defy  
Midnight.



Zenith and El Primero are virtually synonymous for many watch fans, so it is not surprising that the traditional manufactory passionately cares for this icon.



Almost true to the original: the new El Primero A384 Revival.

The product's designers naturally kept up with the times when they created its attractive design. As the years went by, the latest technical achievements were sequentially integrated into the Defy collection. For example, hard and accordingly scratch-resistant sapphire crystals were introduced in the early 1980s. Durable cases underscored the meaning of the model's catchy name. Zenith launched a thoroughly revised Defy collection when Julien Tornare took over the brand's management in 2017. "The Defy El Primero 21 in particular immediately brought a breath of fresh air to the collection", reported Zenith's CEO in Dubai. "The success of this Defy was far greater than we had hoped and expected. As a result, this watch

line became an important pillar of our business."

As a trendsetting product of the 21<sup>st</sup> century, the "Defy El Primero 21" fully lives up to the time-honoured Tempo philosophy, which the house of Zenith has cultivated since 1969. Its modular automatic Calibre 9004 has two balances and, of course, a single hairspring in each. One of these two rate-regulating organs is responsible for the ordinary time display: it oscillates at a speedy pace of five hertz, which is characteristic of El Primero, and it will continue to vibrate for approximately 50 consecutive hours after the mainspring has been fully wound. The other balance is smaller than its counterpart and vibrates ten times faster, i.e. at 50 hertz. This

tempo enables the chronograph, which is controlled by pushers at the "2" and "4", to stop intervals to the nearest 100<sup>th</sup> of a second. Meanwhile, the elapsed-minute counter tallies events up to 30 minutes in duration. This high speed is so exhausting that the mechanism can run for only 50 minutes, but this interval is long enough for everyday chronographic tasks. The remaining energy supply is shown on a power-reserve display at the "12". If the reservoir is running low, a few twists of the crown soon provide a fresh dose of power. A patented start/brake system acts on the rate regulator and eliminates the need for a conventional clutch. Experienced watchmakers assemble the two-layer ensemble from 293 components.

Photos: Zenith

Calibre ZO 342 was the first to feature a rate regulating organ made from a single piece of silicon.



Zenith's CEO Julien Tornare.

The cases, which are as attractive as they are protective, are available from Zenith in titanium, ceramic, carbon fibre and solid gold.

#### DEFY INNOVATISSIMO

The "Defy Inventor", which debuted in 2019, ranks among the chronometric innovations par excellence. The approximately 30 components of a conventional oscillating and escapement system are replaced in exclusive automatic Calibre Zenith 9100 by a monolithic oscillator, which makes bearings and rotating parts wholly superfluous. This impressive construction is manufactured from monocrystalline silicon. An oxide coating makes the oscillator insensitive to temperature fluctuations. This, of course, is an indis-

pensable prerequisite for optimal accuracy. The slim construction, which needs no lubricants, also counteracts the ill effects of gravity and magnetism. Its filigree structure, which was designed and continuously optimised in the course of lengthy studies, is thinner than a human hair in some places. Zenith dispenses with a conventional dial so the fine vibrations can be admired when reading the hands that indicate the hours, minutes and seconds. The number of vibrations per hour is 129,600 (18 hertz). A small silicon gear creates the connection to the indispensable gear-train, which relies on a rotor for self-winding and amasses a 50-hour power reserve. Each movement is certified thrice to assure that it ably satisfies customers

with an affinity for high technology. The certifications guarantee that the calibre is insensitive to magnetic influences, unaffected by temperature fluctuations, and has been tested and confirmed as an official chronometer by TimeLab.

Of course, the case must not be allowed to play second fiddle to the futuristic mechanisms inside it. The bezel of the titanium case is made of "Aeronith". This material is 2.7 times lighter than titanium, 1.7 times lighter than aluminium and 10% lighter than carbon fibre. A sophisticated manufacturing technology produces a porous yet wholly homogeneous metal-sponge structure filled with a special aluminium composite material. The future of watchmaking looks like this.





“The slender, minimalist, yet expressive Elite expresses our vision of contemporary elegance.”

**Julien Tornare**  
CEO of Zenith

The new Zenith Elite Moonphase 36 mm.

#### DEFY FOR WOMEN

According to Julien Tornare, “All Zenith watches can be worn equally well by men and women. However, because our focus has traditionally been on men, our legitimacy in the field of ladies’ watches is not particularly strong.” Or, one might add, not yet particularly strong, because a new era was inaugurated at LVMH Watch Week, where the feminine “Defy Midnight” was launched under the slogan “It’s time to reach your star.” The available colours for the dials are inspired by the sky, which can be blue at midday, a tad greyish at sunrise or sometimes even a bit hazy. The styling of the new timepieces, which explicitly target a female clientele, is based on proven design principles yet never overlooks the expectations of the 21<sup>st</sup> century. Eleven diamonds and a star pattern on the dial accentuate the feminine touch. The “Defy Midnight” with diamond-studded bezel caters to ladies who prefer a more opulent look. This model boasts no fewer than 48

diamonds with an impressive total weight of 1.38 carats. The outstanding tactile qualities of the 36 millimetre steel case are delightfully evident from the very first touch. The luxuriously designed etui contains no fewer than four wristbands for fastening this timepiece to a lady’s slim forearm. One folding clasp secures each of three leather straps. Julien Tornare promises cosmopolitan ladies that the straps will be available in “countless additional colours” in coming years. The fourth wristband in the quartet is a link bracelet. It is recommended for athletic activities and for dives to a depth of 100 metres. Rubber straps are already in Zenith’s pipeline. A well thought-out fastening system makes it child’s play to quickly remove one wristband and replace it with another. Needless to say, Zenith’s own mechanisms keep precious time inside the case. Manufacture Calibre 670 SK relies on a rotor for automatic winding, yet is a mere 3.88 millimetres slim. It can be admired through the case’s transparent back. The movement concatenates 187 components and runs for approximately 50 consecutive hours without a fresh dose of energy.

#### SIMPLE – AND SIMPLY CLASSIC

The biography of the “Elite” watch collection begins in the 1990s. The mechanical renaissance of that decade sparked demand for a slim, precise and versatile self-winding movement of Zenith’s own, so the brand invested millions in a comprehensive development project. Calibre family 6xx was finally ready for serial production in 1994: 660, 670, 680 and 690 are the names of its variously equipped microcosms, each of which ticks at a frequency of four hertz. As is well known, constant change is an essential and inherent attribute of

humankind’s most valuable asset, i.e. precious time. This is why even the timeless Elite needed to undergo judicious yet nonetheless unmistakable evolution after 25 years. Julien Tornare is very proud of the results of his company’s creative work. “The slender, minimalist, yet expressive Elite expresses our vision of contemporary elegance”, Tornare says. The cases of the new “Elite Classic” and “Elite Moonphase” are available in stainless steel or pink gold and with diameters of 40.5 and 36 millimetres. This assures that they make an equally bella figura on both women’s and men’s wrists. The dial is particularly expressive thanks to its fine sunburst pattern. To intensify the visual effect of depth, the face has faceted and polished hour markers which taper slightly towards the dial’s centre. A fascinating play of light and shadow occurs when the wearer turns his or her wrist.

The agony of choice not only pertains to the case’s materials, to the setting with sparkling gemstones and to the dial’s colour, but also to the choice of movement. Self-winding Calibre 670 SK animates three centrally axial hands for the hours, minutes and seconds, as well as a date display in a window at the “6”. Moonstruck watch lovers can indulge their passion for the moon with self-winding Calibre 692, which displays the continually changing phases of the Earth’s pale satellite in a specially shaped window. The seconds are shown by a little rotating hand at the “9”. It goes without saying that the highest standards of quality are upheld by the 3.88-millimetre-slim movement, which amasses a power reserve of at least 48 hours.

Zenith has been an expert in horological craftsmanship for 155 years. This know-how is also evident in every detail of the new “Elite”. 🍀



# PLAY OF COLOURS

Nature has evolved many varieties of feathers. And the faces of today's timepieces are equally diverse. We have brought the two together in an appealing liaison of natural beauty, elegant design and inspiring technology.

PHOTOGRAPHER & SET DESIGNER ATTILA HARTWIG

With its elegantly understated clarity, Patek Philippe's Calatrava distinguishes itself as the quintessential ladies' wristwatch. Reference 4897 has an extra-slim white gold case with a diameter of 33 millimetres. The bezel is set with baguette-cut diamonds and the dial is adorned with midnight-blue guilloché.





INSIDE WATCHES IN STYLE

Left: The new Tonda 1950 Double Rainbow Flying Tourbillon from Parmigiani Fleurier masterfully combines the arts of haute joaillerie and haute horlogerie. A pink gold case with a diameter of 40.20 millimetres encloses self-winding extra-slim Calibre PF517 with flying tourbillon. Gems in two rainbow-coloured gradients, arranged in opposite directions, adorn this model: a wreath of baguette-cut stones beautifies the bezel and a second row of gems forms a border around the larger subdial on the main dial, which is further embellished by a sea of diamonds that create a delightfully sparkling play of light.



Right: Cartier's Panthère is a genuine classic, simultaneously a wristwatch and a piece of jewellery. The model shown has an 18 karat pink gold and stainless steel case measuring 27 x 37 millimetres. The bezel is set with 44 brilliant-cut diamonds with a total weight of 0.28 ct. A quartz movement ensures precise timekeeping.







Left: This wristwatch brings all the beauty of the night sky to its wearer's wrist. The dial of Jaeger-LeCoultre's Dazzling Rendez-Vous Night & Day features a day/night indicator. The bezel is set with two rows of 108 brilliant-cut diamonds, while a third row of 47 diamonds adorns the mother-of-pearl dial and a dozen additional diamonds sparkle on the strap lugs. Self-winding Calibre 898B/1 orchestrates this poetic horological spectacle from its secure home inside this wristwatch's 36-millimetre-diameter pink gold case.



Right: Zenith's El Primero Full Open reveals a truly legendary calibre: self-winding El Primero 400 oscillates at a pace of 36,000 vibrations per hour and is housed here inside a stainless steel case measuring 42 millimetres in diameter. The skeletonised dial indicates the hours, minutes and elapsed seconds from its centre; subdials display the elapsed hours and minutes, as well as the continually running seconds.





Left: A true work of art, Hublot's Unico Sang Bleu features a 45 millimetre case made of alternately satin-finished and polished ceramic. The tattoo artist Maxime Plescia-Büchi designed the case, dial and wristband. The hexagonal bezel is particularly eye-catching. Automatic manufacture Calibre HUB1213 powers this unconventionally styled wristwatch.

Right: The Cat's Eye Celestial from Girard Perregaux boasts an extra-large moon-phase display with a diameter of 8.9 millimetres. The 35.40 by 30.40 millimetre case is made of 18 karat pink gold. The bezel is set with 62 brilliant-cut diamonds. An additional 33 diamonds sparkle on the guilloché-embellished mother-of-pearl dial. Automatic Calibre GP03300-0125 faithfully keeps time behind the pretty face.





Left: Glashütte Original's limited special edition of the Seventies Chronograph Panorama Date has a green dial with an attractive dégradé effect: the pale green hue at the face's centre grows darker as it approaches the dial's periphery. In addition to the brand's typical panorama date, this strikingly designed chronograph also shows the elapsed seconds from the dial's centre, the continually running seconds on a subdial, up to a 30 elapsed minutes on another subdial, up to 12 elapsed hours on a digital display with flyback mechanism, and the remaining power reserve. The 40 x 40 millimetre stainless steel case encloses the brand's own hand-wound Calibre 37-02.



Right: The Velvet Ruby by Roger Dubuis combines glamorous design and exquisite mechanisms. The version of the ladies' watch shown here was designed together with Gübelin and is exclusively available in Gübelin boutiques. The 36-millimetre-diameter case is made of 18 karat pink gold and provides a secure home for automatic Calibre RD830. The bezel is set with a wreath of rubies, while the mother-of-pearl dial is decorated with diamonds and additional rubies.





# ALBERT KRIEMLER

What shaped and inspired the creative director of the Akris fashion house?



## Architecture TATIANA BILBAO

When Albert Kriemler first visited the Jinhua Architecture Park near Shanghai, he was immediately struck by the remarkable trapezoidal shape of the exhibition space designed by the Mexican architect Tatiana Bilbao. Since then, the trapezoid has recurred in all Akris collections – in closures, buckles and silhouettes, as well as in the shape of the iconic Ai bag.

## Painting ANTONIO CALDERARA

In the 1960s, the Italian painter Antonio Calderara explored the light and colours of Lake Orta in Piedmont in his abstract paintings. The painting shown below, which Calderara painted in 1960, inspired Albert Kriemler to create a dress in Akris's collection for the spring and summer of 2020.



Photos: © Fondazione Calderara (1), Iwan Baan (1), Akris (2)

## Art LE CORBUSIER

This watercolour laid the foundation for Albert Kriemler's art collection. He first discovered the unsigned picture of a bird in a small furniture shop – and rediscovered it much later at Le Corbusier's chapel in Ronchamp. "I call it 'Sisyphus' because I see it as a symbol of daily life: we fly forward, we fly backward, we move upward, we move downward."



## Gift DOUBLE-FACED JACKET

Kriemler received this double-faced wool jacket from Akris in doll's size as a gift from employees to celebrate his 30<sup>th</sup> anniversary as creative director. It was hand-sewn by a tailor who has worked for Akris since the 1970s. The jacket hangs beside Kriemler's desk as a daily reminder of how much can be achieved through collaboration with others.



## Magazine SPAZIO

The Italian magazine "Spazio", which debuted in the 1950s, presented a brilliant mixture of art, culture, history and architecture. The publication is a source of inspiration for Albert Kriemler, who owns all seven issues of the short-lived magazine.



**Albert Kriemler**  
Creative Director of Akris

Albert Kriemler has been creative director of the Swiss fashion house Akris for more than 40 years. Founded in 1922, this family business was gained a worldwide reputation under Kriemler's leadership. He sees fashion as something speaks for itself and accentuates women's natural beauty. Discreet elegance accordingly characterises his designs. Albert Kriemler cultivates a passion for art and often develops his collections in collaboration with exceptional artists and architects.





Photo: Library of Congress/Wikimedia

# MAJESTIC

It was tourism that first made Lucerne the city we know today: glamorous hotel palaces shape the city's face and recount the history of its prominent visitors.

The Schweizerhofquai was built for the erection of the Hotel Schweizerhof, Lucerne's first grand hotel.

The development of tourism in central Switzerland began with news of miraculous cures which were said to occurred on the Rigi, a peak that rises to an altitude of nearly 1,800 metres between the Alps and Lakes Lucerne, Zug and Lauerz. The first chapel was built here in 1585. By the 18<sup>th</sup> century, 15,000 pilgrims dared to climb the mountain each year. Its first hotel opened in 1816. The name "Rigi" could be derived Regina montium, which means "Queen of Mountains" in Latin. The Rigi became Switzerland's most popular destination for Alpine excursions in the course of the 19<sup>th</sup> century. The number of beds on and around the mountain had grown to 200 by 1825. The Rigi offers tourists an excellent panoramic view of the Swiss Alps, the several arms of Lake Lucerne and the Swiss Plateau.

In the 19<sup>th</sup> century, the nearby city of Lucerne was still a compact medieval town, heavily fortified with towers and walls. It was a trading centre for farmers in the surrounding canton and a transshipment point for goods that arrived from Italy over the Gotthard Pass and were subsequently shipped across Lake Lucerne. The city had many inns, although most of them offered only very simple accommodations above the tavern. These guest rooms were intended for the era's travellers, e.g.

traders, pilgrims, craftsmen or soldiers who journeyed to earn their living or seek spiritual fulfilment.

Travelling for recreation, education or diversion was not a familiar concept prior to the Age of Enlightenment, except for occasional curative trips to healing springs. In the 17<sup>th</sup> and 18<sup>th</sup> centuries as well, very few people were able to travel at all. Only the nobility had time for such idle pursuits. Lucerne's first visitors were therefore mainly young aristocrats, mostly from England, who stopped in Lucerne on their way to the Gotthard Pass and onward to the ancient sites and cities of Italy. Visiting these places was a must for aristocrats on the Grand Tour, i.e. a young nobleman's educational journey. This new and highly discerning clientele posed a challenge to Lucerne's innkeepers, who initially made do by renting private apartments which they offered to guests who expected more space and a higher standard of accommodation. The Hotel Goldener Adler long remained the only inn in the city that had adapted to serve this high-class clientele.

Two developments subsequently brought a further boom in tourism. On the one hand, the industrialisation that had spread from England to many European countries and America soon led to the emergence of a wealthy middle class. Manufacturers, merchants and bankers exponentially expanded the clientele of travellers. On the other hand, the Alps were being reinterpreted: viewed as a mere hindrance until the 17<sup>th</sup> century, they were deemed inhospitable or even hideous. But their image improved during the Romantic era, when the Alps came to epitomise the



## The list of Lucerne's guests reads like a "Who's Who" of European nobility.

freedom and sublimity of nature and natural beauty.

This reappraisal greatly benefited Switzerland, which boasts an abundance of natural beauty. Geneva, Lausanne and Vevey quickly became tourist hot spots as early as the beginning of the 19<sup>th</sup> century, but it took somewhat longer for tourists to discover Lucerne. Thanks to its idyllic and sun-drenched location beside Lake Lucerne, and further beautified by its views of the Rigi, Mount Pilatus and the nearby peaks of the Alps, Lucerne earned and long retained an exclusive reputation among the nobility.

The list of Lucerne's guests reads like a "Who's Who" of European aristocracy. The crowned heads included Queen Sophie of the Netherlands in 1853, King Leopold I of Belgium in 1854, King Johann of Saxony in 1857, the Tsarina of Russia in 1860, King Ferdinand of Portugal in 1863, and three regents in 1865: Emperor Napoleon III of France, King Wilhelm III of Holland and King Ludwig II of Bavaria. The travel-loving Austrian Empress Elisabeth, better known as "Sisi", was a frequent guest. When the German Emperor Wilhelm II stopped in Lucerne for four hours in 1893, 25,000 people gathered to cheer him. A sensation was also caused by the visit of Queen Victoria of England, who stayed at the Pension Wallis from 7 August to 9 September 1868. After a huge echo in her homeland's media, Lucerne soon led

the wish list for many English travelers. The English travel guide "A Guide to Lucerne, Engelberg, Rigi and the Italian Lakes" was printed in an edition of 60,000 copies.

Faced with an onslaught of prominent visitors, the medieval city of Lucerne transformed itself in just a few years into a tourist magnet that attracted, entertained and inspired a high-class clientele. The city became an international tourist destination, and tourism developed into an important economic sector and a driving force for urban development. "Location" was the decisive criterion for the success of its hotels, and "location" in Lucerne primarily means beside the lake and with a view of the majestic mountains in the surrounding area. The furnishings and interior décor of these hotels were patterned after aristocratic models. Retailers likewise adapted their selection of merchandise to cater to the tastes of discerning guests.

As shown by signatures in the guest book of the Gübelin boutique, these visitors later also included celebrities such as Walt Disney, Erich Maria Remarque, Arthur Rubinstein and Cole Porter. In 1903, Gübelin moved into the former hotel Englischer Hof and thus opened a new location at a posh address on Schwanenplatz. The actress Audrey Hepburn visited Gübelin in 1954, a fact confirmed by a photo of her wedding with Mel Ferrer on the Bürgenstock together with the hand-

written "thank you" note that she penned on the print (see p. 78).

Most historians date the beginning of Lucerne's modern hotel industry to 1835, when the Hotel Schwanen reopened after a fire and became the city's first hotel with a location directly beside Lake Lucerne and a view of the Rigi. As early as 1810, the Hotel des Balances already delighted its guests with a view of the mountains. This venue was so successful that it had to be enlarged just three years later. The Hotel Belle Vue, now known as Hotel Seeburg, opened in 1835.

The owner of the inner-city hotel Goldener Adler had an especially bold plan. His new hotel was to be built directly on Lake Lucerne – and not just anywhere, but atop an artificial embankment deposited in the lake and extending to the Hofbrücke. The lakeshore, which had remained natural until then, was to undergo straightening and fortification, and the bridge was slated for demolition. The city council approved the plan in 1836, but the embankment initially failed and the plans were temporarily shelved. The project was revived in 1843, when Xaver Segesser, a hotelier on the

Attractive: the Rigi, the "Queen of Mountains", commands a marvellous view of Lucerne, the Alps and Lake Lucerne.

Popular: 15,000 hikers and pilgrims visited the Rigi each year at the beginning of the 19<sup>th</sup> century and 200 hotel beds were available for them. At this time, Lucerne was not yet a tourist destination in its own right, but a stop on the route to Italy.



A castle for the bourgeoisie: the hotel Château Gütsch imitates the aristocratic style.

Photos: Markus Thoenen/Stockphoto (1), AKG Images (1), Hotel Château Gütsch (1)



Rigi, announced that he was interested in building a hotel on the lake. When his spacious, elegant and dignified Schweizerhof opened in 1845, it was the first grand hotel in the city and it soon became Lucerne's leading hotel. The Schweizerhofquai, which was created by the embankment, soon became a magnificent outdoor area and a favourite promenade for European aristocrats and Lucerne's residents. Today, the Hotel Schweizerhof commemorates its colourful history with an unusual idea: each of its 101 rooms bears the name of a celebrity guest who stayed in the historic venue. Artefacts, quotations and furniture recall celebrities such as Kaiser Wilhelm II, Richard Wagner, Mark Twain, Leo Tolstoy and Neil Armstrong.

From the 1850s onwards, Lucerne grew far beyond its former borders with the addition of new hotels along the lakeshore. The Schwanen and Schweizerhof hotels were joined by the Rigi, the Englischer Hof and the Luzernerhof. These were the prelude to a long series of other hotel buildings erected farther and farther from the city's centre. Luxurious accommodations were built in the most beautiful locations with unobstructed views of the lake and mountains, but other residential and commercial buildings were soon erected nearby. The view of the city and the lakeshore was formatively shaped by the hotels' facades. Their style was strictly classicist at first, but they became more elaborate and more playful in the historicist period and the Belle Epoque, simultaneously serving as prominently visible architectural calling cards and advertising messages. Travelling became much faster and

more pleasant with the construction of the railway: Lucerne's first railway station opened in 1859. The rise of the bourgeoisie throughout Europe also enabled progressively larger segments of the population to travel. Lucerne's tourism boom continued until the turn of the century, with large groups of tourists arriving every week, mainly from Germany, France and America. Two new hotels opened each year. The nobility, on the other hand, moved on to more exclusive destinations in the second half of the 19<sup>th</sup> century. Hotels dating from these years refer to their former aristocratic clientele: bearing names such as Château Gütsch, Hotel Palace or Hotel Royal, they imitate aristocratic dwellings with style and décor that appeal to vacationers from the upper middle classes. The Château Gütsch in particular reminds many visitors of Neuschwanstein, the fairytale castle in Bavaria.

Lucerne grew into a veritable tourist centre in the second half of the 19<sup>th</sup> century. By the end of the century, the city of approximately 40,000 inhabitants annually welcomed nearly 200,000 guests and tallied over half a million overnight stays in more than 100 hotels and guesthouses. Many of these historic and majestic hotels still exist today and continue to shape the image of the city as they did when they were first built. 🍷

Celebrity visitors: Gübelin's guest book includes this photo of Audrey Hepburn's wedding on the Bürgenstock.

24 July '54  
Thank you for this  
beautiful visit to your  
beautiful shop  
Audrey Hepburn



### READ IN DEPTH

This article is based on a doctoral dissertation by the Lucerne architect Dr Peter Omachen, who describes the city's rise to the status of a magnet for tourists. Omachen describes the beginnings of tourism in Lucerne, the architecture and glory of its palatial hotels, and the provenance of their guests and staff. With over 300 mostly historical illustrations, the book chronicles both the city and its hotels. An extensive catalogue section offers much information about Lucerne's most important hotels, which were built prior to 1914.

Peter Omachen: **Luzern - eine Touristenstadt. Hotelarchitektur von 1782 bis 1914.** Hier+Jetzt Verlag, 2010.

Photos: Hotel Schweizerhof (1), Hotel Montana (1)



Living history: all rooms in the Hotel Schweizerhof are dedicated to celebrity guests.

Close connection: the poster presents jewellery by Gübelin from 1951 in front of a view of Lucerne dating from 1851.

Location matters: a view of Lucerne, Lake Lucerne and the local mountain (Mount Pilatus) from the Hotel Montana.





# DON'T MISS



01

01

## VILLA SCHWEIZERHOF

In stately surroundings, chef Marcel Ineichen creates honest cuisine spiced with regional produce and fresh herbs from his own garden. The menu is based on the power of Swiss nature: e.g. lake trout from Meggen, game from Gersauer Berg and risotto from the Maggia Valley. The wines likewise come directly from Switzerland or from Swiss vintners abroad.

Haldenstrasse 30, 6006 Lucerne  
[www.villa-schweizerhof.ch](http://www.villa-schweizerhof.ch)



03



02

02

## RESTAURANT SCHWANEN "CAFÉ DE VILLE"

Gault Millau calls it "the perfect lunch address" in Lucerne. The aromas of fresh coffee and pastries begin beckoning at 7 a.m. each morning. The kitchen is open all day. Homemade classics such as legendary entrecôte Café de Ville, fine beef tartare or the club sandwich are highly recommended. The range is seasonally augmented by fresh ingre-

dients from the market. An exquisite wine selection accompanies the meals.

Schwanenplatz 4, 6004 Lucerne  
[www.cafedeville.ch](http://www.cafedeville.ch)

03

## HAMMETSCHWAND LIFT

Europe's highest open-air lift connects the rocky and exposed path on the Bürgenstock near Lucerne with the Hammetschwand lookout point at 1,114 metres. A trip in the three-sided glazed cabin, which can accommodate up to a dozen passengers, takes only about 50 seconds and is rewarded with a breathtaking view of Lake Lucerne, the city of Lucerne and the Alpine panorama.

Bürgenstock 17, 6363 Obbürgen  
[www.buergenstock.ch](http://www.buergenstock.ch)



### Roland Imboden

*Director Retail Stores Lucerne*

Roland Imboden has been with Gübelin for five years. He is responsible for the boutique on Schweizerhofquai and for the tourism marketing division. Prior to joining Gübelin, he gained experience in tourism and the upscale automotive industry. Imboden holds an EMBA from the Lucerne University of Applied Sciences and Arts and a diploma as a tourism expert.

Photos: Villa Schweizerhof (1), Studio Philipp Klemm/Restaurant Schwanen (1), Switzerland Tourism (1)

dior.com



# DIOR

TIMEPIECES

DIOR GRAND BAL PLUME  
36MM AUTOMATIC  
STEEL, GOLD, DIAMONDS, MOTHER-OF-PEARL AND FEATHERS  
LIMITED EDITION OF 88 PIECES



# PLAYING WITH OPPOSITES

The visual artist Miriam Laura Leonardi was inspired by the inner life of a rare padparadscha sapphire. The results are a series of sixteen artworks presented at artgenève in cooperation with Gübelin Jewellery.

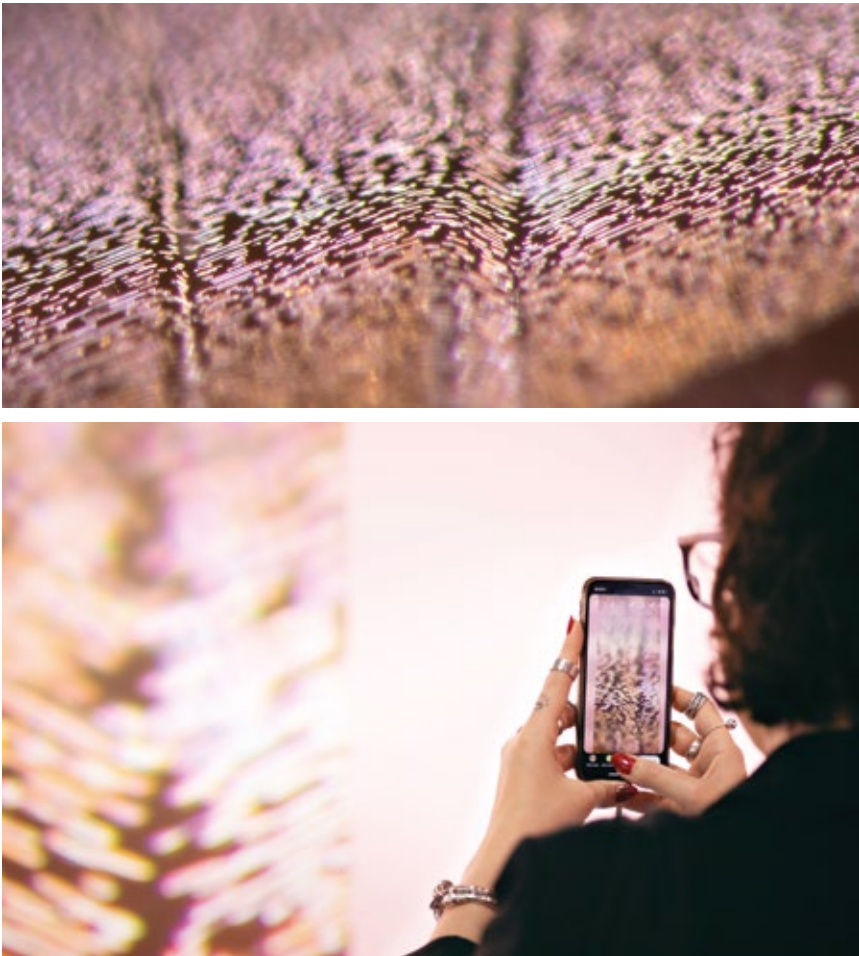


In her artworks, the Zurich-based artist Miriam Laura Leonardi likes to play with signs and symbols and with the meanings ascribed to them by their viewers. She plays with more or less obvious references to film and literature, the art world and everyday life. Ultimately, she also plays with the viewer and his or her cultural conditioning: Leonardi's artworks reveal their abundance of allusions and references, inspirations and constructions only after the viewers have allowed themselves to enter into a lengthy and deep involvement with the subject. Leonardi disassembles and recombines, inserts seemingly familiar items into new contexts, and thus creates novel references and unexpected levels of interpretation, all of which reveal only one thing: namely, that nothing is as obvious as it might seem at first glance. An ironic or self-satirical undertone often resonates. This is also evident in the artwork that she created for this year's artgenève art fair in cooperation with Gübelin Jewellery: "Dial M for Slippers" is the title she chose for a series of sixteen leather slippers that she designed and arranged to have hand-sewn and printed with excerpts from photographs.

"Dial M for Slippers" and Gübelin Jewellery's masterpiece Blushing Wing were presented together at artgenève.



A print of fine structures inside a padparadscha sapphire adorns the sixteen artworks by Miriam Laura Leonardi.



Each slipper shows a different excerpt from the photograph.



The artworks were created with tremendous attention to detail.

The motifs were by no means arbitrarily chosen. The images depict the inner life of a rare padparadscha sapphire, which only becomes visible under a microscope and which inspired Gübelin's designers and goldsmiths to create the artistic piece of jewellery known as Blushing Wing. Leonardi arranged the resulting images in ever-changing excerpts on the slippers. "The photo of the structures inside the gem looks to me like a digital code", says the artist

about her inspiration. "I liked the idea of distributing this code over as many slippers as possible. I used different excerpts in each instance to create individual pieces rather than serially made products, although the slippers could theoretically be manufactured in countless quantities." She loves this playing with opposites. Instead of one outstanding individual piece like Gübelin Jewellery's Blushing Wing, she creates an entire series that ultimately consists of noth-

ing but individual pieces. And instead of working with gold, diamonds and precious stones, she chose soft, supple leather as her material. She contrasts the sparkle of the jewellery with the silky sheen of the leather. The feeling of luxury and the public display that accompanies jewellery is contrasted with the private tranquillity and cosiness that slippers signalise. Furthermore, while the sapphire hides its inclusions in its interior and reveals them to the observer only un-

der a microscope, Leonardi's slippers turn the inclusions outward and make them visible at first glance. Jewellery is usually worn on the head or the hand, but these slippers adorn only their wearer's feet. "This causes a shift in the angle of vision. Adopting a new perspective can never harm a viewer of art", Miriam Laura Leonardi says. Leonardi even learned to cobble in a "short but certified apprenticeship as a shoemaker in Brienzen". Shoe-

making is a traditional craft like that of the goldsmith. All of the slippers for "Dial M for Slippers" are sewn by hand, using the finest and smallest handiwork, which is not dissimilar to the art and craft of the goldsmith. The title of her artwork plays with various pop-cultural references and also expresses Leonardi's subtle self-irony. On the one hand, of course, the title recalls Alfred Hitchcock's classic film "Dial M for Murder" from 1954 and, on the other

hand, it alludes to Andy Warhol's sketch of a red strapped high-heel shoe with the phrase "Dial M for Shoe" from 1955, which Warhol created along with fifteen other sketches while he was employed as an illustrator for the I. Miller shoe company. Already at that time, "Dial M for Shoe" had a direct relationship to the Hitchcock film. "Dial M for Slippers" now alludes to Warhol's artwork, also through the number of slippers in the limited series of



Miriam Laura Leonardi loves to play with signs and symbols.



The much-admired presence of the art cooperation at the artgenève.



Raphael Gübelin with gallery owner Maria Bernheim, artist Miriam Laura Leonardi, artgenève's managing director Thomas Hug and Thomas Prantl, Executive Vice President Jewellery (from right to left).




Below: A pair of artworks from the "Dial M for Slippers" series.



sixteen. The “M”, in turn, can also be interpreted as a reference to the artist’s first name “Miriam”.  
Artworks by Miriam Laura Leonardi, who is represented by Galerie Maria Bernheim (Zurich), are always rich in allusion and interpretation. They defy assignment to any single genre. One can also say that Leonardi too does not allow herself to be restricted by any one genre. Her oeuvre accordingly includes installations, sculptures, col-

lages, films and paintings, many of which were created in collaboration with other artists. Hand-sewn and printed slippers are now another form of art and expression.  
The artist, who has lived and worked in Zurich since 2012, was born in 1985 in Lörrach, Germany. She studied photography in Paris and afterwards at Zurich University of the Arts. She earned her Master of Fine Arts degree with distinction. Leonardi has lived and worked in

Rome. This summer she will move to New York, where she will remain for a stay at the invitation of the Swiss Institute.  
“Dial M for Slippers” is Leonardi’s second participation at artgenève. She and two other artists already attracted admiring attention here in 2015 in the context of a special exhibition at the Kunst Halle Sankt Gallen. The collaboration with Gübelin Jewellery has now given her artworks a spacious staging at

the exclusive art fair. In addition, her works have been shown, and are still being shown, at many locations and galleries around the world: for example, in solo and group exhibitions at Aguirre (Mexico City), Bel Ami (Los Angeles), Fri Art (Fribourg), Glarus (Glarus), at Galerie Maria Bernheim (Zurich), the Astrup Fearnley Museum (Oslo), the Swiss Institute New York (New York), Plymouth Rock (Zurich) and Marbriers 4 (Geneva). 

### GÜBELIN JEWELLERY AT ARTGENÈVE

The exclusive four-day artgenève art fair has been in existence since 2011 and sees itself as a “Salon d’Art”. It offers a unique forum for selected local and international galleries such as Gagolian, Hauser & Wirth, Peter Kilchmann and Urs Meile, as well as for renowned collectors and art aficionados. The number of exhibitors is limited to only 100, which guarantees a highly personal and intimate atmosphere. Gübelin Jewellery is official partner of artgenève and presented a cooperation with Miriam Laura Leonardi in 2020. Artworks by Gübelin Jewellery and Miriam Laura Leonardi were exhibited together at artgenève. The design of the stand and the exhibition presentation were also part of the cooperation.

Photos: Galerie Maria Bernheim (2)



# METAMORPHOSIS OF THE FEATHER

Lemarié, which is probably the most famous Parisian plumassier, regularly enchants customers and the international press at haute couture shows. Feathercraft is a time-honoured métier that has always stayed up to date thanks to the House of Chanel, to which Ateliers Lemarié belongs.

The wearing of feathers epitomises grace. The practice dates back to the earliest civilizations. Feathercraft was a sacred art in Brazil and among many indigenous peoples of the Americas. Feathers first appear in European folkloric garb in the 13<sup>th</sup> century, when hatters began using peacock feathers. Feathercraft finally became a profession in its own right in the 15<sup>th</sup> century.

Plumassiers created many different varieties of headgear such as panaches, hats, barettes, aigrettes, etc. These were worn mainly by men, especially by important gentlemen, to emphasise their high status. Ostrich feathers made hats more extravagant, as can be seen in “Marie-Antoinette with the Rose”, Elisabeth Vigée Le Brun’s famous 1783 portrait of the French queen in the Château of Versailles. Queen Marie-Antoinette’s hat, which was adorned with three ostrich feathers, started a fashion trend among the ladies, who continued to cultivate it until the French Revolution.

During the Belle Epoque (1871-1914), the accessibility of new and

exotic feathers revived the fashion and employed no fewer than 300 plumassiers in Paris. This era also coincided with the founding in 1880 of the House of Lemarié by Palmyre Coyette, whose married name was Lemarié. A trained hatter, she continued to develop the art of feathercraft on hats for her clients, but she also designed feather boas for the cabarets that flourished on the grand boulevards of Paris. Fashion became more straightforward from the 1930s onwards, and simpler headgear was worn.

The founder’s grandson André Lemarié joined the family business in 1946 with the intention of diversifying the company into other areas. He presented ornamental feathered patterns to the big fashion houses and expanded his business’s activities to include the production of fabric flowers, a second mainstay that still exists today. Lemarié’s first collaborations with Gabrielle Chanel began in the 1960s. Above all, she commissioned Lemarié to create the flower that was to become Chanel’s symbol: the camellia.



**Christelle Kocher**  
Creative Director of Lemarié

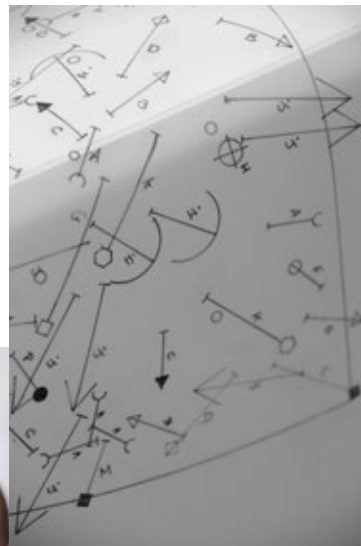
Left: the stuff that dreams are made of: feathers in Lemarié’s studio.

Photos: Anne Combaz (1), Frédérique Massabuau (1). Text: Kyra Brenzinger



“I didn’t want to reproduce the nostalgic touch that the art of feathercraft frequently evokes. Instead, I wanted to show that feathers are a modern and sustainable material.”

**Christelle Kocher**  
Creative Director of Lemarié



Left: each type of feather is processed, cut, worked with a knife, sewn onto fabric or otherwise specially treated in the studios of Lemarié.

Bottom left: a collection of various feather combinations.

Below right: white feathered skirt with silkscreen printed logos from the “Métiers d’Art 2019-20” collection.



Extravagance, and with it the art of the plumassier, enjoyed a renaissance in the fashions of the 1980s. One recalls, for example, the feathered goddesses in Thierry Mugler’s iconic collections. John Galliano followed suit in the 1990s: he was inspired by the elegant ladies of the Belle Epoque and their grand feathered hats. These were modernised by the young Jean Paul Gaultier and celebrated by the Englishman Alexander McQueen.

In 1996, Lemarié joined Chanel, which had been bringing talented suppliers of haute couture under its roof since the 1980s as part of Chanel’s plan to preserve their often centuries-old expertise “made in France”. Alongside Lemarié, Chanel gradually took over the embroidery expert Lesage, the embroidery studio Montex, the shoemaker Massaro, the hat and finery workshop Maison Michel, the Lognon studio (which specialises in pleats), the large Paloma Flou Atelier (specialising in delicate fabrics), Goossens goldsmiths, etc.

Christelle Kocher, who became Creative Director of Lemarié ten years ago, explains the importance of the House of Chanel and its foresight in preserving the expertise of one of the last Parisian plumassiers: “When I came to Lemarié, no more than 18 people were working in the studio. Today, we are 80 employees and we continue to regularly accept new trainees, to whom we pass on the skills and techniques. We also collaborate with many schools in Paris and with the Central Saint Martins art school in London”, of which Christelle Kocher is an alumna.

The use of feathers is more strictly controlled nowadays. Feath-

ers come exclusively from farmed animals (not wild birds) that were raised on certified and controlled farms. Feathers from roosters, geese, ducks, pigeons, pheasants and ostriches are transformed into marvellous ornaments or dream-come-true dresses. Various techniques are used: each type of feather is specifically processed, cut, worked with a knife, sewn onto fabric or otherwise specially treated. “Ostrich feathers, for example, are light and bring movement. Duck feathers are shiny and stiff so they can be easily cut. And pigeon feathers are simple and shine like lacquer.”

When Christelle Kocher first came to Lemarié, there was not yet a large in-house archive. With her passion for contemporary art, she brought a new vision to the creative métier. “I didn’t want to reproduce the nostalgic touch that the art of feathercraft frequently evokes. Instead, I wanted to show that feathers are a modern and sustainable material. Through research and innovation, we can modernise the use of feathers, e.g. with the aid of the silkscreen techniques we saw at the last Chanel Haute Couture Défilée (the collection for the spring and summer of 2020), with silkscreen logos in black covering the entire surface of a white feathered skirt. We can also use laser cutting to create genuine lace, or we can print pictures.”

Christelle Kocher explains that Karl Lagerfeld adored feathers and even hung framed feather inlays in his home, for example, a model in black and white made of duck and pheasant feathers. Approximately 40 hours of work are required to produce a 15 by 20 cm picture, and considerably more time and labour are needed to

Photos: Anne Combaz (4), Chanel (1)





Besides feather-craft, Lemarié is also synonymous with floral art.



create an entire dress or to finish a hat, bag, shoe or piece of jewellery. Everything created for brands is made to measure because each fashion house has its own identity. "I have a five-person creative team. We create patterns that reflect our different skills. We present these samples to the various brands and fashion houses, which order specific techniques and individual colour combinations."

The House of Lemarié is also known for its production of flowers. Expert artisans transform organza, muslin, tulle, leather or velvet, sometimes augmented with feathers, into

never-fading camellias, dahlias, peonies, carnations, anemones, poppies, tulips, orchids or roses. "Our studio practises various crafts: feathers, flowers, and also sewing for various customers, as well as integrated patterns, frills, sophisticated smocking and pleating in collaboration with the pleating specialist Lognon, which is also part of Chanel."

All this artistry comes to life especially at the eagerly awaited annual parade of Chanel artists, organised by Virginie Viard, who took over Chanel's artistic direction after the death of Karl Lagerfeld in Febru-

ary 2019. The gala défilé of the Métiers d'Art took place in December 2019 at the Grand Palais, a venue typical of the charismatic couturier. In honour of the work of the 33 houses of Chanel's luxury crafts, the models vied to surpass one another in beauty and artistic value.

Starting next autumn, this symbiosis of craftsmanship can be admired at Chanel's unique new headquarters in Aubervilliers, north of Paris, which will provide a new home for the various studios along with workspace for some 5,000 employees. For this project, the House of Chanel has chosen the French architect Rudy Rucciotti, who is well known for his innovative techniques and who has created concrete structures reminiscent of textiles. The house was named 19M: "M" stands for "main, mode et métier" (hand, fashion and crafts) and "19" for the 19<sup>th</sup> arrondissement on the outskirts of Paris. 19M is both a and a showcase for celebrating the artisanal heritage of Parisian fashion, as well as an agora and a lively environment for sharing and dialogue on 1,200 square metres of floor space. Bruno Pavlovsky, President of Chanel Fashion and Chanel SAS, explains: "Our responsibility is to put people at the heart of the 19M project." With this project, not only Chanel, but the whole of France is consolidating its unsurpassed position in the fashion universe, where elegant ladies from around the globe can dress themselves in the loveliest creations of fashion designers and, of course, contemporary plumassiers. 🖋

Photos: Anne Combaz (3), Chanel (1)



Chanel's dresses combine the skills of experts in many different specialized studios.





## “OUR CURRENCY IS TRUST”

Edigem buys, sells and appraises jewellery and gemstones with a history – also for over a year now at its own shop in Zurich.

Until recently, the name “Edigem” was most likely known only among specialists, dealers and jewellers. But that was before January of last year, when this Gübelin subsidiary took a daring leap into the public eye at Limmatquai 62, in the heart of Zurich, where Edigem opened its first store of its own. Since then, jewellery lovers have flocked to the attractive location, where they find a large selection of exquisite vintage jewellery from renowned brands

such as Cartier, Bulgari, Van Cleefs & Arpels, Fabergé and many other illustrious names. “Our Zurich store helps us to be somewhat more visible to retail customers”, says Managing Director Gilles Walthert. “At the same time, it also serves as a direct point of contact for our core business: buying and selling of jewellery, watches and precious stones. Of course, this is always accompanied by accurate appraisals of the value of the pieces.”

Edigem is the best address for anyone who has inherited jewellery and wants to know what it is worth, who would like to part with older pieces to make room for new ones, who collects jewellery from a specific era or brand, or who is looking for jewellery with a very special design or with rare gemstones in special cuts.

### ACCESS TO UNIQUE RESSOURCES

Founded as a subsidiary of the Gübelin company in 1982, Edigem not only buys and sells jewellery and gemstones, but also appraises and evaluates them. The name “Edigem” was created by combining the nickname of the famous gemmologist Eduard “Edi” Josef Gübelin and the English word for precious stone (gem). Anyone who visits a Gübelin boutique to request an appraisal of the value of their precious stones will receive an expert opinion from Edigem.

“To maintain our objectivity, we are economically and legally independent”, explains Gilles Walthert, who has worked for Gübelin for 25 years and for Edigem since 2003. “At the same time, however, our local proximity gives us access to Gübelin’s resources, which are very likely unsurpassed in the industry. In case of doubt, we can always ask the Gübelin Gem Lab for advice, as well as the gemstone setters and master goldsmiths at Gübelin Jewellery, all of whom work in the same building as we do.”

How can one conceptualise the process of a purchase or an appraisal? What factors are taken into account? How “objectively” can a piece’s value be determined? And like beauty, isn’t value too ultimately in the eye of the beholder or owner? “As a rule, we only appraise merchandise that we can hold in our own two hands and examine ourselves”, says Gilles Walthert. “Photos or descriptions are not sufficient for this.” Pieces can be presented directly to Edigem by appointment, sent to Edigem by courier, or submitted to the specialised staff in one of the Gübelin boutiques. “Once we have received the items, they are fully covered by our insurance”, Gilles Walthert explains. “In the case of large orders, we’ll be happy to visit the customer directly, if desired.”

This is indispensable because scrutiny of the piece in the appraiser’s hands is essential to determine which alloy of precious metal the piece was made from, as well as which gemstones were used, their weight, colour and purity, the quality of their cut, and the overall processing of the piece of jewellery. For example: Is it a beautiful piece of handmade jewellery? How fine is the goldsmith’s craftsmanship? Are any processing defects visible? And are all parts still original – or have repairs been made?

“Using these criteria, and based on the value of the materials and the estimated processing labour, we can calculate the piece’s insurance or replacement value”, Gilles Walthert explains. This value expresses what a new piece would cost if purchased at the jeweller’s at today’s prices. By request, Edigem’s experts can also calculate other values: e.g. the retail value, which is the value of

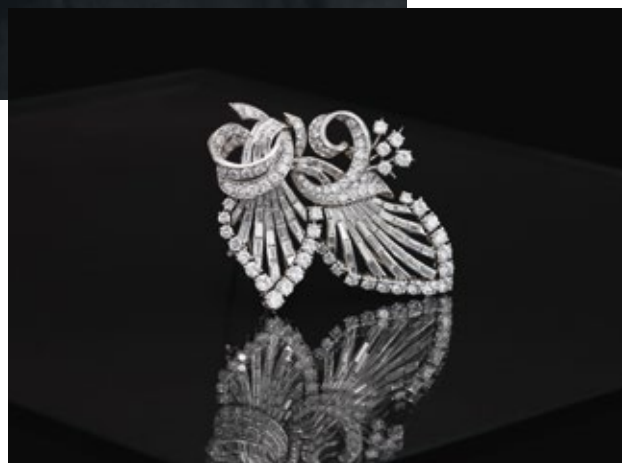
Gilles Walthert, Managing Director of Edigem, in the shop on Limmatquai in Zurich.





White gold earclips with two untreated rubies (tw. 2.54 ct) and triple tourage of 102 diamonds (tw. 6.00 ct); platinum ring with untreated ruby from Burma (2.73 ct) and diamond roses.

Double-clip brooch from the 1960s, set with 188 diamonds (tw. 12.00 ct).



Many years of competence and experience, as well as a certain “eye” for exquisite pieces, are indispensable for reliable examination of the pieces and appraisal of their market opportunities.

the materials plus a surcharge, assuming that there is enough time to sell the item, i.e. that a potential purchaser can be found. This differs from the liquidation value, i.e. the pure material value that would be achieved if an immediate sale were unavoidable, e.g. to create short-term liquidity. Another measure of a piece’s worth is the so-called “inheritance value”, which assumes that there is adequate time to sell the piece, but that this interval is shorter than the timeframe for a normal sale at market value. “Naturally, every estimate is always an approximation”, says Gilles Walthert. “Based on all the information available to us, we calculate these values as objectively and independently as possible and afterwards compile our dossier in a completely transparent manner.” But what if the prior owner was a celebrity or if the piece has a special history? Precious items of this kind often change hands at auctions for prices that would have never been thought possible. “Proof of prior celebrity ownership must be airtight. Even then, there is no way to reliably predict the price that can ultimately be achieved for the piece”, says Gilles Walthert.

#### PROVEN COMPETENCE AND EXPERIENCE

Reliable examination of the pieces and objective assessment of market opportunities requires many years of competence and experience, along with a certain “eye” for exquisite pieces. All of Edigem’s employees are trained gemmologists: they hold an F.G.A. diploma from the Gemmological Association of Great Britain (Gem-A) or have completed training as a Graduate Gemologist (G.G.) at the Gemological Institute of America (GIA) or have earned an accredited diploma from the Federation for European Education in Gemmology (FEEG).

To buy and sell jewellery and gemstones, which is Edigem’s primary business, employees must not only have

the requisite technical know-how, but must also enjoy communicating and networking with people: “Our clients come from all over the world and we purchase jewellery and gemstones from around the globe. Our currency is the trust of our clients and partners, our reliability and our discretion. Above all, we must be able to organise our knowledge: we have to ensure that we are known by people in the relevant circles and that they know what we are looking for and what we have to offer. Building and cultivating these relationships is a major part of our business”, says Gilles Walthert, describing the work of the experts. The team is annually represented at five to six major jewellery and gemstone fairs, where they meet international dealers or share their expertise as speakers at conferences of the Swiss Gemmological Society.

Which pieces are currently in great demand and eagerly sought-after? “Beautiful, unusual, large pieces are perennially popular”, says Gilles Walthert. “Jewellery buyers have always sought unique items, i.e. pieces of jewellery that no one else wears.” Furthermore, the demand remains strong for classic pieces such as solitaires. “There is also avid interest in gorgeous coloured gemstones: the market for these is

much tighter than for diamonds.” And, of course, it’s the name that counts. The interest and the price both go up when the pieces of jewellery come from large and well-known jewellers. To which factors do the experts at Edigem attach the greatest importance when they purchase jewellery? “We are not looking for sheer mass or volume, but for pieces with genuine charm”, says Gilles Walthert, summarising the criteria. This charisma could derive from special coloured gemstones, unusual designs or special craftsmanship. Edigem’s experts seek jewellery with that special extra and fabricated with appealingly high quality. Edigem shares this standard with Gübelin: “We are quite choosy and only buy a selected portion of the merchandise offered to us. At the same time, and thanks to our affiliation with Gübelin as our parent company, we can bid on very rare and sought-after pieces and acquire them for our customers.”

How much of a role is ultimately played by personal taste? Gilles Walthert smiles: “Of course, the jewellery does not have to please me personally or my team, but our customers. Nevertheless, based on my experience, I can say: It is much easier to sell a piece that one likes oneself.”



Necklace with 13 Colombian emeralds (tw. 25 ct) and 357 diamonds (tw. 53.5 ct) in various cuts.



# EVENTS

Unforgettable experiences from and with Gübelin



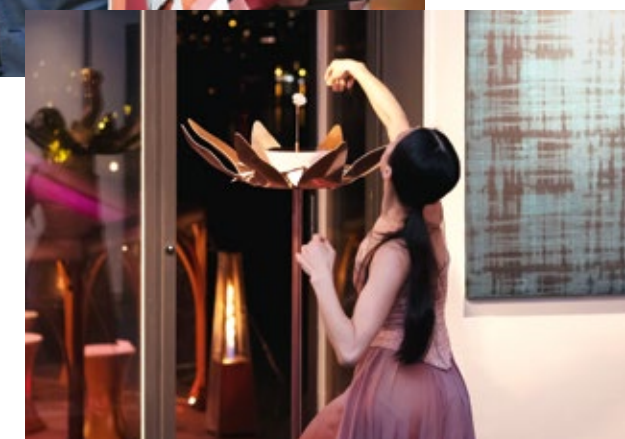
## GÜBELIN LUCERNE SYMPHONY BALL

On 30 November 2019, some 260 ball aficionados and culture enthusiasts from the worlds of business, politics and culture accepted the invitation to attend the second Gübelin Lucerne Symphony Ball, which supports the Luzerner Sinfonieorchester's musical youth development programme. The charity event raised over 72,000 Swiss francs. Among the musical highlights was a performance by the up-and-coming 16-year-old Spanish violinist Maria Dueñas (see the right-hand photo above). The guests included Nina Burri, Sindi Arifi (see lower photo), Laetitia Guarino and Clifford Lilley. The shining highlight of the charity raffle was a padparadscha ring from the Splendid Feather line by Gübelin Jewellery valued at circa 20,000 Swiss francs.



## AURORA PRESENTATION

Gübelin Jewellery celebrated the launch of the new Aurora jewellery world together with customers and friends of the House of Gübelin such as model Sindi Arifi (left) and jewellery expert Katerina Perez (right). The event took place on 24 October 2019 in Zurich with a cocktail reception followed by dinner. The masterpiece, the Rising Lotus ring, was presented in a choreography by Yen Han, a soloist with the Zurich Ballet.



## EXHIBITION AT BADRUTT'S PALACE

From 31 January to 9 February 2020, Gübelin Jewellery presented the Aurora world and other unique pieces of jewellery with an exclusive exhibition in the Madonna Hall of the Hotel Badrutt's Palace in St. Moritz. Visitors also received an introduction to the world of gemmology in the form of a brief presentation and could savour the atmosphere in the historical hall during cocktail receptions.





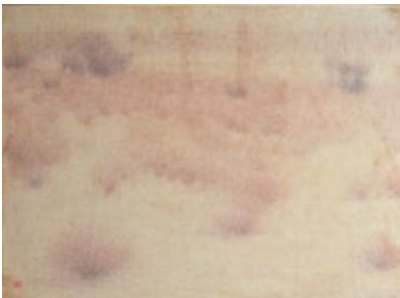
# SAVE THE DATE

Inspiring events in the coming months

## EXHIBITIONS

10 May to 30 August 2020  
**Monet, Cézanne, Van Gogh.**  
Masterpieces of the  
Emil Bührle Collection  
Masi, Lugano

2 June to 10 September 2020  
**Geneva Biennial:**  
Sculpture Garden  
artgenève, Geneva



3 September to 31 October 2020  
**Qiu Shihua**  
Galerie Urs Meile, Lucerne

## ART FAIR



17 to 20 September 2020  
**Art Basel**  
Messe Basel



## GÜBELIN ACADEMY COLOURED GEM PROFESSIONAL COURSES

Date	Level	Language	Location
03 June - 04 June	Level 1	German	Lucerne
08 June - 09 June	Level 1	Mandarin	Beijing
16 June - 17 June	Level 1	English	Hong Kong
17 June - 18 June	Level 1	English	Lucerne
18 June - 24 June	Level 2	English	Hong Kong
22 June - 26 June	Level 2	English	Lucerne
03 July - 04 July	Level 1	Mandarin	Shanghai
06 July - 10 July	Level 2	Mandarin	Shanghai
06 July - 10 July	Level 3	English	Hong Kong
20 July - 24 July	Level 3	Mandarin	Hong Kong
30 July - 31 July	Level 1	English	Hong Kong
16 Sept. - 17 Sept.	Level 1	English	Lucerne
21 Sept. - 25 Sept.	Level 2	English	Lucerne
05 Oct. - 09 Oct.	Level 3	English	Lucerne
21 Oct. - 22 Oct.	Level 1	German	Lucerne
26 Oct. - 30 Oct.	Level 2	German	Lucerne
02 Nov. - 06 Nov.	Level 3	English	Lucerne
11 Nov. - 12 Nov.	Level 1	English	Lucerne
16 Nov. - 20 Nov.	Level 2	English	Lucerne

[www.gubelin-academy.com](http://www.gubelin-academy.com)

Photos: Galerie Urs Meile (1), Art Basel (1)

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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.

### Roland Imboden

*Director Retail Stores Lucerne*

Schweizerhofquai 1, 6004 Lucerne  
Tel. +41 41 417 00 10  
gubelin.luzern@gubelin.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 Kunz *Boutique Manager*

Schwanenplatz, 6004 Lucerne  
Tel. +41 41 417 00 10  
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, IWC Schaffhausen, Jaeger-LeCoultre, Montblanc, Parmigiani Fleurier 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. Girard-Perregaux is the latest brand to arrive at the Geneva boutique, which also brings you Gübelin Jewellery, Baume & Mercier, Breitling, Bvlgari, Glashütte Original, IWC Schaffhausen, Montblanc, Parmigiani Fleurier, Roger Dubuis, TAG Heuer and Zenith.

### 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







**LUGANO**

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

**Roberto Rota**  
*Boutique Manager*

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 and Patek Philippe in St. Moritz.

**Joerg U. Fehrmann**  
*Boutique Manager*

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



# “WE PLACE A HIGH VALUE ON COMPETENCE”



Tanja Hegglin is Senior Director Human Resources at Gübelin. In this interview, she explains why Gübelin is so attractive for applicants.

**Ms Hegglin, what role does Lucerne's location play in making Gübelin attractive for applicants?**

Tanja Hegglin: Our Swiss location is certainly an advantage when it comes to attracting skilled employees. In addition to Switzerland, Gübelin is also represented in Hong Kong and New York. A far greater role is played by the facts that Gübelin is a family business in its sixth generation in the luxury industry, enjoys an excellent international reputation and is synonymous with unique values. These are the main reasons why the majority of our applicants want to work for and with us.

**What special values are these?**

All our activities are guided by our “Deeply Inspired” philosophy. It aptly describes our unique combination of

beauty, knowledge and craftsmanship. We are a large family of gemstone enthusiasts. The natural world provides the inspirations for our jewellery. We also place strong emphasis on competence, which means profound and fundamental knowledge of the areas in which we work. We passionately share this expertise with our colleagues and customers. And we live authenticity: in the genuineness of our products and their components, in the advice we offer our customers and in our attitude toward them. This is the only way to create the trust that is indispensable in our industry.

**How does Gübelin organise in-house knowledge-sharing?**

We place great importance on continuous further training in order to remain a pioneer in a wide range of areas and to face constant change in a positive way. Gübelin and its gemmological laboratory stand for excellent research, and here we also collaborate

with the Lucerne University of Applied Sciences and Arts and the ETH Zurich. We pass on new findings and internal know-how in an accurately targeted manner via offers such as Lunch & Learn. We have established e-learning solutions. And we also offer training courses at our in-house Gübelin Academy.

**Which professions are represented at Gübelin?**

Experts in many specialised areas work under one roof at Gübelin: from gemmologists, designers, goldsmiths, gemstone setters and watchmakers to marketing experts, visual merchandisers or providers of other services. That's why the work is so exciting for me personally because I can support and accompany all these different people in their personal development.

**How international is Gübelin?**

Very. Our employees come from 33 different nations. ✍





# FRESH AS A DEWDROP

Discover a new line from Gübelin Jewellery in our next issue. Inspired by sparkling dewdrops on a delicate flower, these creations let the Aurora world blossom in all its glory. In keeping with our “Deeply Inspired” philosophy, we have shared the inner life of the gemstone on which the floral

design is based with a well-known couture house. Learn more about this collaboration between two Swiss family businesses that stand for creativity and innovation. Look forward to a multifaceted bouquet of topics in our upcoming autumn/winter issue.

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