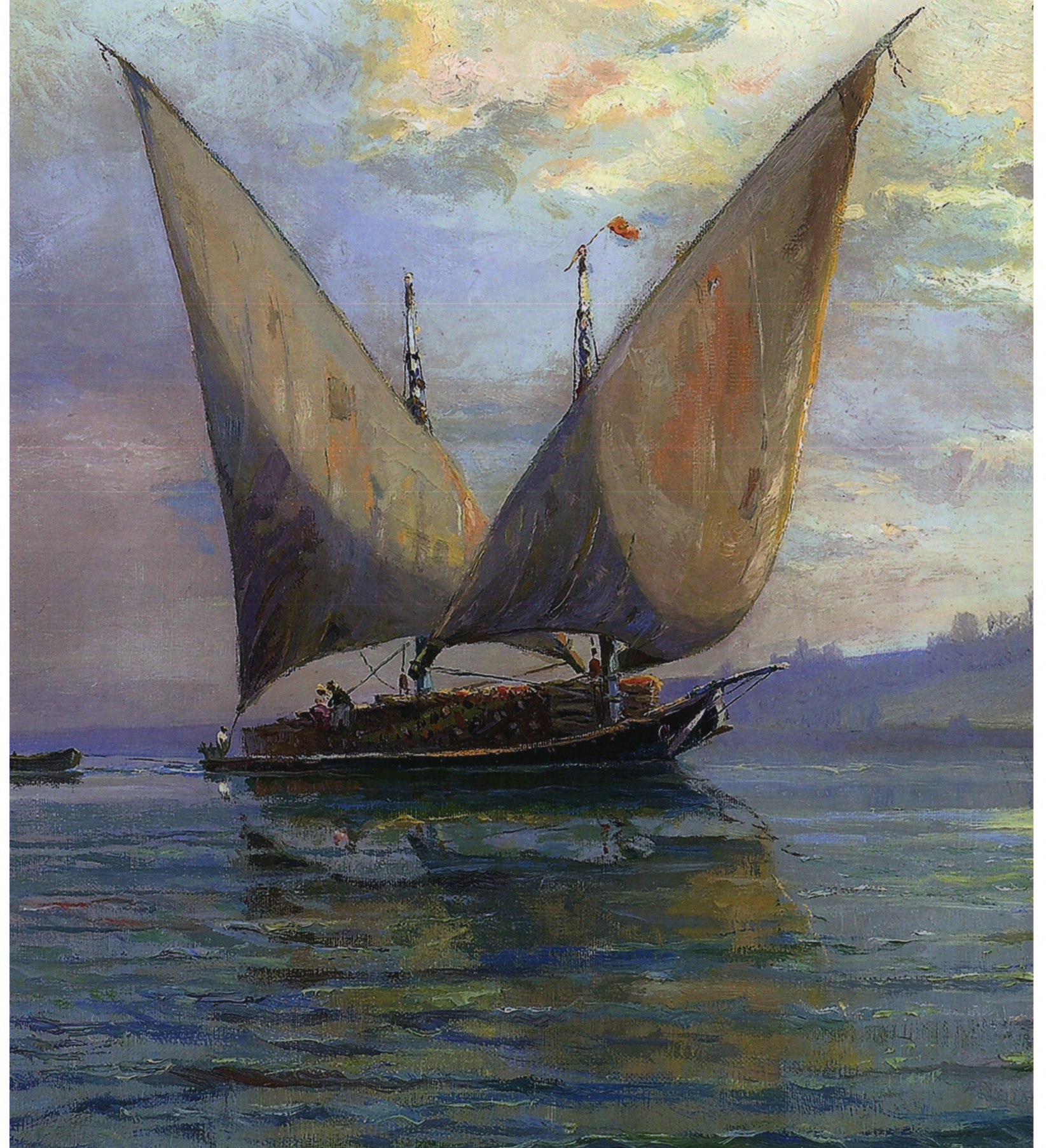


PATEK PHILIPPE

INTERNATIONAL MAGAZINE

VOLUME IV NUMBER 11





PATEK PHILIPPE
GENEVE



BEGIN YOUR OWN TRADITION



TWENTY~4 AUTOMATIC



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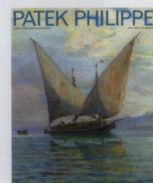
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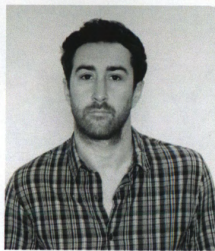


PATEK PHILIPPE Volume IV No.11 2021

Cover: the Swiss painter Louis Baudit created this serene scene of Lake Geneva in 1943. *Le matin devant Coligny* (Morning, Coligny) is part of Mr. Philippe Stern's private art collection. It also inspired the miniature enamel painting and *paillonné* enameling by Anita Porchet that decorates the case of Patek Philippe's 175th anniversary pocket watch, "Dawn on the Lake" (REF. 993/100G-001)

Contributors

In 2013, Paris-based **Fabrice Foullet** won a Sony Award for his photo series *Corpus Christi*, which portrays new places of worship. His work tends to focus on still life and architecture. For this issue of *Patek Philippe*, he traveled throughout Europe to shoot the splendid tiled and exquisitely decorated stoves that still stand proud in a number of grand historical buildings (page 34).



Hilary Lewis is an architectural and urban planning specialist who has written extensively on the built environment and the visual world. As the chief curator and creative director of The Glass House, the preserved former home of the architect Philip Johnson in Connecticut, US, she curated an exhibition of works by Lynn Davis. On page 20 she interviews the photographer about her works and methods.



A former protégé of Berenice Abbott, **Lynn Davis** is known for her striking large-scale black-and-white images. She has had numerous solo shows for her photography as well as works on display in notable collections such as the Guggenheim, the Whitney, and MoMA. On page 20 she tells us about life behind the lens, traveling the world in search of magnificent subjects.

A professor of early modern European history and a fellow of St. John's College at Cambridge University in the UK, **Ulrika Rublack's** recent books include *The Astronomer & the Witch: Johannes Kepler's Fight For His Mother* and *Dressing Up: Cultural Identity in Renaissance Europe*. In this issue, she delves into the history of a precious illustrated volume that serves as a record of the jewelry owned by a duke and duchess in sixteenth-century Europe (page 48).



The British author **Christopher Stocks'** latest work is *The Book of Pebbles*. He regularly writes for *Wallpaper**, *Country Life*, and *Architectural Digest* magazines. On page 34, Chris admires the attractive (and remarkably efficient) masonry stoves that once heated the rooms of numerous grand European palaces.



Pierre Mornet's alluring, soft-focus, romantic illustrations regularly feature in publications such as the *New Yorker*, *Vogue*, and *Harper's Bazaar*. His work can also be found on the cover of novels, in advertising campaigns, and on the fashion runways. For *Patek Philippe*, he was tasked with capturing women's style throughout the ages, including the evolution of their timepieces (see page 5).

François Coquerel works in Paris and shoots interiors, still lifes, portraiture, and documentary photography. His new book, *La Meute*, trails young scouts in the forest. He has worked for the likes of the *Wall Street Journal* and *Architectural Digest*, as well as brands such as Louis Vuitton and Aesop. On page 12 his shots evoke the richness of leather wall hangings.



Published in English, French, German, Italian, Spanish, Japanese, Traditional Chinese, and Simplified Chinese, on behalf of Patek Philippe SA by Bookmark Content, 1 St. John's Lane, Farringdon, London EC1M 4BL
Tel +44 20 7734 2303

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STORY *Suzanne Wong*

ILLUSTRATIONS *Pierre Mornet*

Style and substance

Throughout their history, women's watches have complemented clothes, setting off a dress with intriguing shapes, delicate designs, and masterful decoration, but it's the pioneering ingenuity required to fit complex feats of horological engineering into a dainty space that truly defines these pieces

Chatelaine watches were designed to hang at the hip from a belt under the hem of a bodice. The enamel miniature scenes that decorate this 53 mm watch (Inventory number S-411) held in Geneva's Patek Philippe Museum, were painted by Jean-Louis Richter. They depict the young lovers Daphnis and Chloe from the eponymous ancient Greek novel. The watch was made c.1795 and is fitted with a chatelaine and Movement No. 11 585





What do we mean by a woman's watch? What defines this category of timepieces? Observations of how brands and retailers classify their timepieces may lead us toward using case diameters as a delimiting mark between men's and women's, but there is no consensus. Is anything below 40 mm to be considered a woman's watch? No, not so. In the 1970s, a watch with a 36 mm case diameter was considered a man's timepiece. The presence of gemsetting could possibly be another criterion. A watch set with diamonds is likely designed for a woman, according to popular assumption. But there are many exceptions to this rule across the modern, vintage, and antique eras.

So here's a radical proposition: if these definitions are not useful, perhaps we should discard the category altogether. Watches are feminine or masculine to varying degrees, but mostly they can be worn by any gender. We can judge for ourselves which watches are for us and which ones are not, according to our personal preferences and style. We do not need our timepiece options decided for us in advance according to our chromosomal makeup.

A wander through the Patek Philippe Museum in Geneva will confirm rather

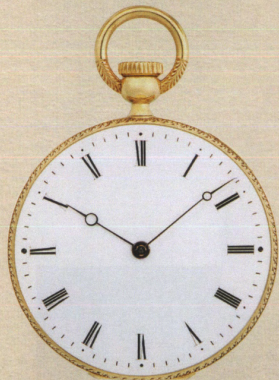


Top (left and right): a secret message is hidden in this 52 mm medallion watch (Inv. S-1048) made by Bazile-Charles Le Roy in 1800. Clockwise from twelve o'clock, the initial letters of the names of the gem stones used spell out "heures d'amour." Fashions at the time were following the Empire-style silhouette, but neoclassical influences were being diluted as more surface decoration and colors other than white were coming back into vogue. Above and inset: this register, held in Patek

Philippe's archive, records the sale of watch No. 4719 (Inv. P-27) to Queen Victoria on November 30, 1851. The open-face, key winding and setting, 30.5 mm pendant watch, with a caseback that features a flower bouquet set with rose-cut diamonds on a sky-blue enamel background, was shown at the Great Exhibition in London earlier that year. It would have appeared alongside some of the world's first keyless watches, including the 1850–1851 example that is illustrated opposite

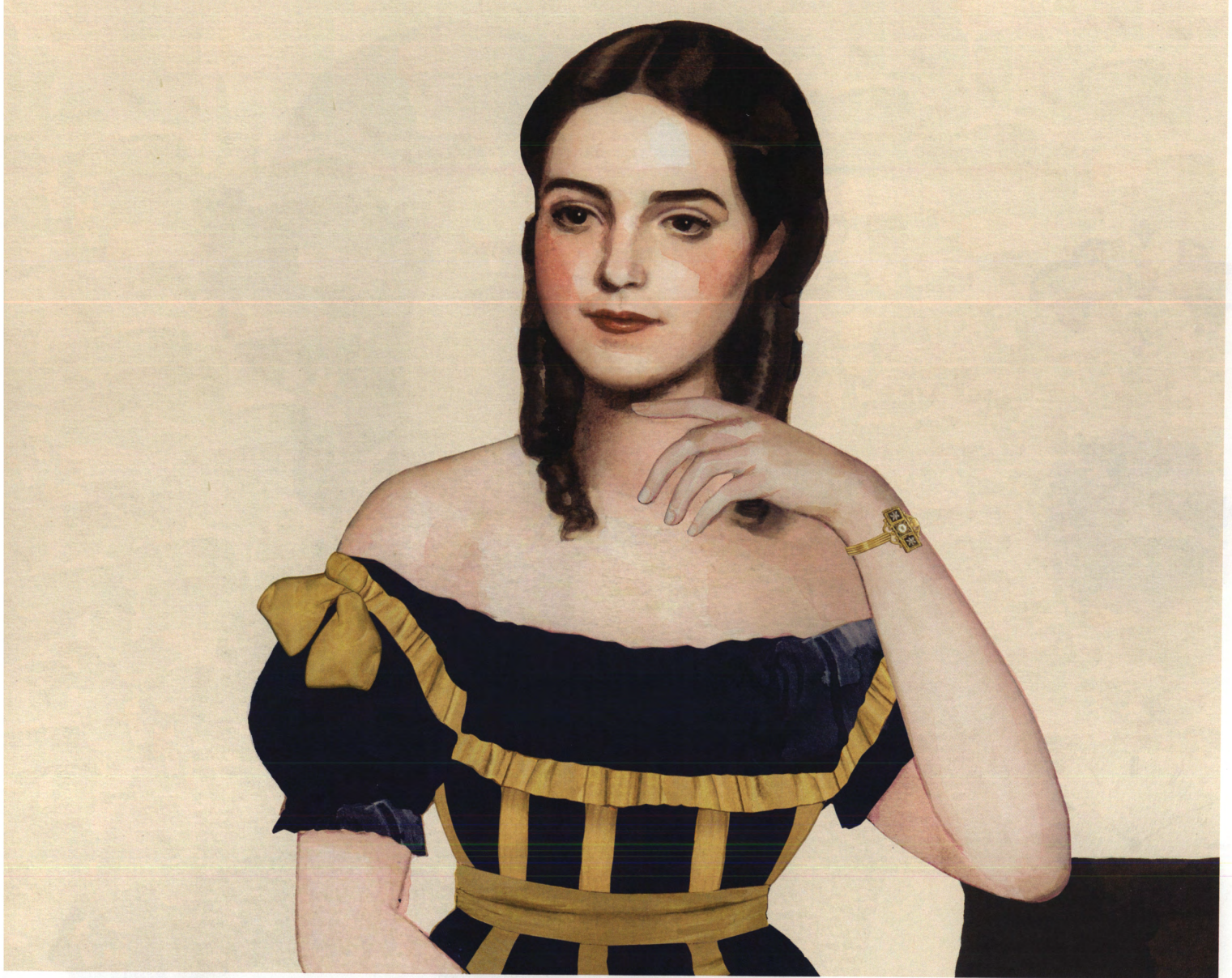
than contradict this. The antique collection includes some of the very first personal timepieces that could be worn (rather than stationary or portable clocks), built in the early sixteenth century. There is also an extensive range of Patek Philippe timepieces on display, dated from 1839 to the present day, spanning the entirety of the company's existence. Apart from specific pieces with historically verified ownership by a woman or those that are intended to be worn as items of jewelry that are indisputably feminine in their design, you might find it difficult to categorize the watches as men's or women's pieces.

Before the twentieth century, perhaps the most reliable means of determining which side of the gender divide a watch had been made for would be to ascertain how it was worn. The wristwatch became the predominant mode of personal timepiece only in the early to mid-twentieth century as a result of evolving fashions and technical advancements in chronometry that made smaller, wrist-worn timepieces more widely available. Also, external factors such as the rise of aviation and the advent of modern trench warfare meant that the wristwatch rapidly became the personal timekeeping



The illustration to the right shows how the 33.2 mm open-face pendant watch above, Movement No. 4536 (Inv. P-24), with a matching detachable brooch, might have been worn by Queen Victoria. The watch, which employs Jean Adrien Philippe's innovative stem-winding system patented in 1845, was presented to the queen at London's Great Exhibition of 1851. The timepiece's yellow gold caseback is decorated with engraved scrolling, lapis-blue enamel, and diamonds





instrument of choice due to its manifest superiority in functional wear.

Before that, “wristlet” watches, as wrist-worn timepieces were called, were seen as feminine objects. The seventeenth-century mathematician Blaise Pascal was said to wear his watch by tying it onto his wrist, but, by all accounts, this was seen as noteworthy and anomalous; men of the genteel classes wore their watches on chains and carried them in their pockets. Women had greater latitude in the way of personal adornment, wearing timepieces of moderate size, such as the one seen on page 5, draped around a ribbon tied at the belt or fastened to the waist via an accessory known as an *equipage* or *chatelaine* (which could also carry keys, comfit boxes, and sundries). Smaller timepieces could be pinned to the breast as brooches, hung on long chains around the

neck, or worn on the wrist. Occasionally they would even be mounted into rings, although in this case the timekeeping performance of such miniaturized watches was often secondary to their utility as jewelry objects.

Despite the wide variety of ways in which women wore their timepieces, which might be interpreted as prioritizing the decorative aspect of a watch above its functional value, there is no indication that the watches worn by women were of lesser quality compared to those worn by men. After all, they used the same movements. In fact, some of the most celebrated watches in history were made for women, such as the legendary complicated pocket watch of the queen consort of Louis XVI, Marie Antoinette, and the high-complication wristwatch of Caroline Murat (née Bonaparte), both of which were made by Abraham-Louis Breguet.



Opposite: Patek Philippe created the first true Swiss wristwatch in 1868, for Countess Koscowicz of Hungary (not illustrated here), a noted intellectual. The bracelet watch, Movement No. 27 368 (Inv. P-49), in yellow gold has a hinged cover over the dial and is set with rose-cut diamonds. This page: the designs of Paris-based Paul

Poiret dominated women's fashion in the early 1910s with the exotic influence of orientalism and the arrival of art deco, before the sobriety of the war years. Ladies' watches were usually worn as pendants, like this open-face keyless winding 40 mm "Guirlande" watch on a matching chain, made by Patek Philippe in 1911 (Inv. P-1064)

The *montre à tact* or tactile watch became popular around the end of the eighteenth century. An outstanding medallion-watch example on display at the Patek Philippe Museum, and seen here on page 6, is identical to any other watch of this type apart from a few romantic touches that suggest it was made for and worn by a woman. The prominent gems that mark the hours, allowing the wearer to discreetly feel the time instead of being obliged to look at the dial mid-conversation and risk being thought rude, are boldly multicolored. Also, the initial letters of the names of the gems spell out an acrostic message, *heures d'amour*. Acrostic jewelry was all the rage in European courts at the time, and the *heures d'amour* watch is the perfect illustration of how feminine timepieces, by virtue of their greater capacity for aesthetic expression,





Left and right: the first Patek Philippe chiming wristwatch was this 1916 platinum ladies' timepiece (Inv. P-594) with an integral link bracelet. The watch chimes on the hour, the quarter hour, and then the closest five-minute interval, all from a dainty 27.1 mm case. It would be another hundred years before a minute-repeating wristwatch joined Patek Philippe's contemporary ladies' collection



Feminine timepieces were often among the first to give high-performance small movements commercial visibility

are able to take on additional dimensions of creative symbolism and significance.

Aesthetic creativity aside, historic watches favored by women were also at the forefront of mechanical innovation. London's Great Exhibition of 1851 was a showcase for the latest developments in contemporary technology, and the Swiss contingent naturally included watches. Queen Victoria opened the exhibition and was presented with a Patek Philippe pendant watch that could be worn as a brooch (see page 7). It was built with the

latest in horological innovation, featuring the keyless winding and setting system that was patented by Patek Philippe in 1845.

One thing is clear: women were the first to don wristwatches as a mode of carrying one's personal timepiece. The first known wristwatch made in Switzerland (which is to say it was built to be worn on the wrist, not converted from a pocket watch) was made by Patek Philippe in 1868 and is of distinctly feminine design (see page 8). It is mounted on a slim gold bracelet with an oblong case,

decorated with diamonds, enamel, and gold filigree, and features a concealed dial. In 1916, a while before wristwatches became the prevailing form of personal timepiece, Patek Philippe made its first chiming wristwatch, a five-minute repeater cased in platinum with a delicate chain-link bracelet (see above), commissioned by a Mrs. D.O. Wickham from America (not illustrated).

In moving watches from the pocket to the wrist, the first obstacle to overcome was movement size, and undoubtedly the ability to miniaturize watch movements was key to the emergence of wristwatches. While we should not presume that feminine watches were directly driving the development of mechanical horology in this direction, we can safely conclude that feminine timepieces were often among the first to give these high-performance small movements any kind of commercial visibility.

Modern assessments of women's watch collections often include the phrase "shrink and pink," implying, dismissively, that the design of a feminine watch in the twenty-first century is, by and large, an exercise in reducing the dimensions of an existing male-targeted timepiece and dressing it in colors and materials that appeal to the stereotypical female watch buyer. This may be true in the collections of some present-day watch companies, but it's nevertheless illuminating to recall that miniaturizing a watch movement while still maintaining



Just before Christian Dior launched his New Look, women's fashions were becoming more feminine again after wartime, and jewelry was to be enjoyed once more. This 1945 REF. 2126 ladies' wristwatch (Inv. P-1428) looks like a bracelet, but it has a hidden dial that slides discreetly in and out of a rectangular section on the top. The timepiece is pavé set with diamonds and Burmese sapphires, showing the revived demand for jewelry



Above, left: with the Ladies First Chronograph REF. 7071 of 2009, Patek Philippe launched the CH 29-535 PS movement with six patented innovations to optimize functionality and reliability within its 269 components. The dial is set with 136 diamonds. Above, right: in 2011 the Ladies First Minute




Repeater REF. 7000 was added to the collection. Housed in an elegant 33.7 mm rose gold case, the caliber R 27 PS is composed of 342 parts. The delicate sonorous chime that it emits is widely acclaimed for its sound quality, which is an impressive feat for such a small case diameter

a high level of aesthetics and chronometric performance has never been an easy task.

Acknowledging this truth, which I might venture to describe as axiomatic, Patek Philippe debuted its Ladies First collection in 2009. The Ladies First Chronograph REF. 7071 was the launch timepiece for the company's new chronograph caliber CH 29-535 PS. This was followed in 2011 by the Ladies First Minute Repeater REF. 7000 and the Ladies First Split-Seconds Chronograph REF. 7059, and then in 2012 by the Ladies First Perpetual Calendar REF. 7140. This collection makes Patek Philippe the only modern watch company to produce all these complications in watches that are specifically designed and made for the feminine wrist. But in the ongoing story of the evolution of feminine timepieces, there still remains one chapter tantalizingly yet to be written: the triumvirate of the minute repeater, split-seconds chronograph, and perpetual calendar all housed together in one, the prestigious Grand Complication, dimensioned for the feminine wrist. Rather poetically, it appears as though the way to seize the ultimate prize of this horological epic is to go small. ♦





STORY *Charles Penwarden*
PHOTOGRAPHS *François Coquerel*

Magnificent hides

Leather may not be the first material that springs to mind when thinking about wall coverings, but the embossed, punched, gilded, and painted panels of Cordovan hides made in Tassin's workshops show that centuries-old techniques are flourishing today

Previous pages: the decorative designs of Tassin's Cordovan leather, such as this *Bilbao* motif, are used for wall panels, furniture, and more. Below: Cordovan leather can be found in Patek Philippe's Salon Napoléon in Geneva. The belle époque style room was restored during work on the building in 2004–2006 with faithful attention to detail. The artisan Yves-Luc Reeman, who works using age-old techniques, remade the gilt-leather wall panels following precisely the historic acanthus design that is gilded with gold leaf

A mixture of the hardworking and the hipster, the bustling area of Faubourg Saint-Antoine in Paris, France, hosts a wealth of trade workshops recalling the furniture-making quarter that grew up here outside the medieval city walls (*faubourg* means “out of town”) in the reign of Louis XIV. Its craftsmen – foundrymen, gilders, lacquer makers, cabinetmakers, leatherworkers – supplied the magnificent interiors of châteaux in seventeenth-century France and beyond. Today, their heirs can still be found amid the bohemian charm of cobbled streets.

La Maison Tassin was established here in 1905 and has become an eminent purveyor of embossed leather panels that are skillfully assembled to decorate the walls of palaces, homes, hotels, and even elevators, airplanes, and boats. And of late, the company's workshops have been busy working on commissions for clients across the world, from the Middle East to Russia, Georgia, and the United States, not forgetting the odd restored palazzo in Venice or luxury hotel in France. “Leather,” says the chairman Emeric d’Argoeuves, “is pretty much eternal, especially with the tanning methods we have nowadays.” Proof of that longevity is a well-preserved 5,500-year-old leather shoe found in a cave in Armenia in 2008. Leather has fewer natural enemies than wood so it is low

maintenance, and compared to silk or tapestry hangings, it is relatively cost-efficient, too. No wonder it is popular.

The panels crafted here to create rich and exclusive interiors are made from *cuir de Cordoue* – Cordovan leather. The term reflects the long-standing eminence of the Andalusian city of Cordoba in the leather trade, enshrined in words such as the English cordwain, a corrupted version of the French *cordouan*, and the French *cordonnier* (cobbler), a corruption of *cordouanier*.

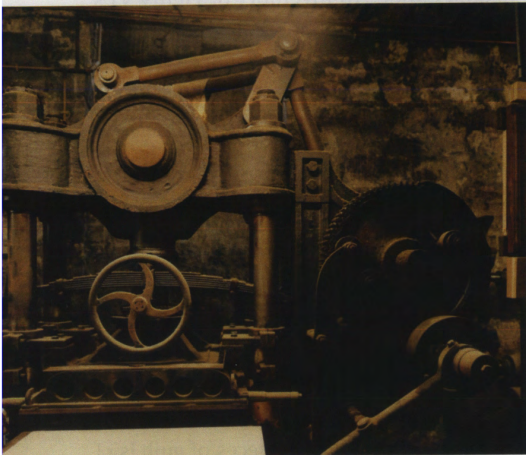
It was in Cordoba that the first embossed leather panels were created. The Arabs brought leatherworking to the city in the ninth century and under Arab rule the trade flourished there, driven by craftsmen from North Africa. In Spain itself, the word for these finely worked soft skins is *guadamecí*, a reference to the Libyan town of Ghadamès, renowned for its beautiful soft leather dressed with alum in a process known as *tawing*. Still, what was done in Al-Andalus (or Muslim Spain) went much further. Here, they began to decorate the leather with paint or gold and silver foil. Sometimes yellow varnish was applied to silver to create a gold effect, a technique still used to this day (the result, says d’Argoeuves, is “less flashy” than actual gilt). Later, ornamental forms were created using punches. These in turn were replaced by metal plates, pressed on by hand. The patterns, needless to say, were mostly Moorish.

The resulting hangings were an integral part of decorative splendor under the caliphate. Visitors to the Alhambra, for example, may here or there spot a recess of plain plaster over Moorish tiles where leather once hung. And in the Sala de los Reyes there are two alcoves lined with white leather with painting attributed to an Italian artist of around 1500. Between 1485 and 1631, there were 62 *guadamecileros* working in Cordoba. In 1604, 19 of these maestros obtained a contract for no fewer than 10,490 panels in gold and green for the palace of Philip II in Valladolid.

Not that Spain had the field entirely to itself. A lawsuit of 1221 refers to pirated products at the famous fairs of Champagne in northern France. There were “cordouan” in Limoges, Toulouse, and Provence in 1241, while in what is now Italy, Pisa and Genoa also had Cordovan trades in the thirteenth century. The Venetians were quick to develop techniques for decorating leather, and a gilt leather hanging can be seen in Titian’s 1538 painting *The Venus of Urbino*. In the 1600s, there were at least 71 shops, or *cuoridori*, engaged in the stamped-leather trade in Venice. In Rome, in 1581, the French writer Michel de Montaigne noted the profusion of gilt hangings.

In France, that great tastemaker Catherine de’ Medici had silver-and-black leather hangings made after she





In Tassin's warren of workshops there are workbenches and tables with traditional tools from the leather-embossing trade (top left). In the basement, great presses stand ready (middle left). One press dates from the first Industrial Revolution. It is here that pieces of leather, typically measuring 27.5 in x 27.5 in, and sometimes twice that, are moistened, placed in the mold, and

heated while being subjected to pressure of up to 100 t (approx. 220,500 lb). The ornate metal plaques (above) used to create the embossed designs are lined up in racks or lean against the workshops' walls like paintings that the artist is mulling over. Once embossed (top right) and punched with motifs (left), the *repoussé* leather is painted (bottom left, inset) to highlight the details



Above: the finished leather panels can be customized in different colors for each project, such as the detail of a Ségovie pattern seen here (right) in red and gold, and the surface can be shiny or matt (see left). Opposite: a multicolored painted decorative leather panel from Tassin's collection shows off the skills involved in the art of Cordovan leather work



was widowed in 1559. And in the seventeenth century, Louis XIV's minister, Jean-Baptist Colbert, opened a manufacture to ensure the country was at the forefront of this fashionable trade.

Still, it was the Low Countries that took up the Spanish mantle as the leading center for gilt leather production. The centers were in Mechelin (Malines), Antwerp, Liège, and Brussels but also Amsterdam. By 1600 the region was dominant. In *Leisure Time in an Elegant Setting*, a painting created by Pieter de Hooch circa 1663–1665, a set of hugely rich gilt-leather panels commands the scene. It was Spanish Arabs who brought this craft to the Netherlands, but styles began to change in Flemish and Dutch workshops. Where the Moorish, or moresque, taste of Spain revolved around repeated geometric patterns, a new tendency emerged toward a more flowing naturalistic effect, marked by festoons of flowers and fruit and plump putti. Somewhat later, too, the Dutch were quick to adapt to the taste for chinoiserie and even exported their leather to Japan.

Tassin's unparalleled collection of engraved leather molds makes it something of a working museum

Another important innovation attributed to the Low Countries was the use of wooden molds instead of the heated metal ones used since the early sixteenth century. These were placed in a roller press along with the leather (after it was painted and gilded) and produced results that were spectacular, if less refined, than with heated metal. Today, metal presses remain the favored technique.

By the middle of the seventeenth century, the English were striving to compete with the Dutch – as they were in just about everything in those days. But the taste was not new in England either. An inventory of Henry VI's wardrobe dating from 1423 mentions a "leather carpet," while an article published in *The Gentleman's Magazine* in March 1824 speaks of a mansion called Greenstreet located in East Ham, London, once the residence of Henry VIII and Anne Boleyn, where a room had been hung with fine gilt leather until about 1770. That was when the panels were burned in order to collect their gold – valued at £30, a significant sum at the time. (This could have been a common fate for gilt leathers throughout history. Tassin recently remade panels for the hotel Negresco in Nice, which had the metal from its old hangings melted down during the Second World War.)

A 1601 description of a room in Hardwick Hall, in Derbyshire, England, mentions "sixe pieces of guilt [sic] leather hangings twelve feet deep," and by 1762 one Fougereux de Bondaroy reported to the French Academy on the superior quality of Venetian and English gilded leathers. He may have been referring to the chinoiserie designs for which the English had by then become known, a fine example of which can still be found in Longnor Hall, Shropshire.

In fact, historical examples of embossed leather are relatively scarce today. To name a few, in France Dutch panels still decorate an antechamber in the Château de Maintenon, not far from Paris, and the Musée de la Renaissance in Ecouen has a seventeenth-century hanging showing the *Triumph of Scipio*. Denmark has Rosenholm Castle; Sweden has Skokloster Castle; and there are gold panels in the Rathaus (Town Hall), Bremen, Germany; and floral panels in the Pieterskerk, Leiden, Netherlands.

Tassin's unparalleled collection of engraved leather molds, dating from the seventeenth-century days of Colbert and Louis XIV to the present, makes it something of a working museum (the French use the term *patrimoine vivant*, living heritage). It is surely the sense of delving into history that helps explain the success of the company's embossed leather today. That and also man's immemorial need to protect himself from the world by using animal skins. ♦





ANATOMY OF A CLASSIC

REF. 5960

At the time of its release in 2006, the Annual Calendar Chronograph REF. 5960 offered aficionados the rare combination of complexity and everyday usefulness. Nicholas Foulkes celebrates the model's place in history

“Aficionados have long awaited a new Patek Philippe chronograph.” Fifteen years ago, in 2006, it was these portentous words that announced the appearance of the REF. 5960. It was a bold claim, but as is one of its talents, the brand was underselling and over-delivering what will surely be recognized as one of its most radical and advanced twenty-first century timepieces.

To understand the immense significance of the REF. 5960, it is necessary to look back to 1998, the year in which the two-sub-dial chronograph REF. 5070 made its debut. It was the REF. 5070 that declared Patek Philippe’s return to the manufacture of chronographs (as opposed to chronographs combined with perpetual calendars), a genre that it had effectively abandoned in the late 1960s when production of the REF. 1463 ceased. Thanks to its elegant, historically inspired design and generous dimensions, the 42 mm REF. 5070 has become deservedly popular with collectors.

However, for Patek Philippe the model was a compromise inasmuch as it featured the CH 27-70, an extensively reworked and exquisitely finished version of a Nouvelle Lémania *ébauche*. Although much-loved, this hand-wound base caliber dated from the early 1940s and was showing its age. Moreover, as company president, Philippe Stern had committed the brand to achieving the self-sufficiency of manufacture status and the capacity to make all its own calibers rather than relying on external suppliers.

A foretaste of the chronography banquet that Patek Philippe would serve came in 2005 with the release of the world’s thinnest split-seconds chronograph caliber, the CHR 27-525 PS. But only with the arrival of the caliber CH 28-520 IRM QA 24H in the REF. 5960 the following year did the extent of Patek Philippe’s vision become clear. The movement featured a fly-back chronograph mechanism based on the highly regarded column-wheel system for controlling the start/stop commands but included an innovative refinement: the clamps that usually controlled engagement of a lever-mounted clutch wheel instead acted on a disk clutch that transmitted or interrupted

the supply of power from the fourth wheel to the chronograph hand. The chief benefit of this micromechanical neologism was the avoidance of the abrupt meshing of teeth, a cause of backlash that comes with a visible shudder when the chronograph is started. The disruption may be infinitesimal, but once the wearer has noticed this mechanical untidiness it is hard to unsee. Indeed, the overcoming of such recondite mechanical conundrums is the essence of true high watchmaking.

Moreover, acting off the fourth wheel the chronograph movement no longer relied upon the traditional chronograph train, which, for fear of wear, it is inadvisable to keep running permanently. By contrast, this new caliber allayed such concerns and allowed the constant running of the chronograph hand, enabling it to fulfill the function of the running seconds hand with the fly-back facility permitting instantaneous transformation from running seconds to chronograph function.

The REF. 5960’s Annual Calendar and novel automatic chronograph functions make it a truly historic model

The nature of these technical advances was signaled by an equally innovative chronograph readout; a single “bull’s-eye” counter at six o’clock aggregated the functions usually fulfilled by separate indicators into one readily legible monocounter sub-dial. A longer red hand counted minutes on two outer concentric scales graduated from zero to 30 in red and from 30 to 60 in blue. A shorter blue hand counted 12 hours on an inner scale, which could indicate the duration in hours – up to 12 – of events lasting longer than 60 minutes.

This sub-dial also had a small aperture that changed from white to dark blue, respectively indicating day and night – a refinement that had nothing at all to do with the chronograph and related instead to the upper half of the dial where a trio of

windows between ten and two o’clock gave the day, date, and month. More than just a new in-house chronograph movement, the CH 28-520 IRM QA 24H also incorporated the brand’s celebrated Annual Calendar mechanism that had been introduced in 1996. Set using three pin-operated pushers in the left side of the case, the day/night display assisted in updating the calendar after a period of inactivity, but thanks to the self-winding system, once on the wrist it required no further user intervention until the end of February.

The continued popularity of the Annual Calendar over the ensuing quarter century, not to mention the inspiration it has given to other marques, has ensured its recognition as a major achievement in the second half of Philippe Stern’s helmsmanship of the company. The REF. 5960’s novel and improved 12-hour automatic chronograph functions alone made this watch an important milestone in the development of modern Patek Philippe; the addition of the

famous Annual Calendar system rendered the model truly historic.

A further aspect of the REF. 5960’s significance becomes apparent when it is considered next to the hand-wound perpetual calendar chronograph, the most emblematic and hallowed of complication combinations for Patek Philippe, and exemplified by such legendary references as the 1518 and 2499. With the arrival of the REF. 5960, for the first time Patek Philippe was offering a modern, convenient conjunction of the calendric and chronographic functions that was more wearable in everyday life. Considering the model’s contribution to the Patek Philippe canon, it is fitting that, for its launch, the REF. 5960 was available only in that most noble of metals: platinum. ♦



...the arrival of the... the 15th and 16th... with the arrival of the...
...the first time Patek Philippe... which could indicate the...
...the first time Patek Philippe... which could indicate the...
...the first time Patek Philippe... which could indicate the...
...the first time Patek Philippe... which could indicate the...

Monumental beauty



When I switched to the 2 1/4 square format, then all my subjects
training looked in - positive/negative space. All the elements of the
composition - in a whole different way. It suited my eye perfectly.
the division of space. I never really liked the horizontal format of
1/2 inch film. It wasn't exact enough for me. It wasn't good
the way that I liked. The minute I started working in the square

The natural and man-made world seen through Lynn Davis's Rolleiflex camera radiates timeless grace and grandeur. Hilary Lewis introduces the photographer and learns how Davis's travels have inspired her distinctive works

Previous pages: Davis is well known for her iceberg photographs, which she began taking in the 1980s. She has made a total of six expeditions to Greenland during her career. *Iceberg 3, Disko Bay, Greenland* (left), photographed in 1988,

is an example of Davis's strong compositions that emphasize the solidity of the iceberg between the water below and the clouds in the air above. From the natural forms of icebergs, Davis was drawn to man-made structures

with the same transcendent qualities. In 1997's *Red Pyramid, Dashur, Cairo, Egypt* (right), there is no reference for scale nor any indication of contemporary life, only the grandeur of the stone structure between the dry earth and the sky

In search of monumental forms under light, the American photographer Lynn Davis has chronicled towering icebergs, pyramids, tombs, waterfalls, and all manner of architecture over time, making her work an elegiac statement on how the greatness of construction, whether man-made or natural, deserves contemplation and respect for the fact that it may not be with us for all time.

A product of an education in humanities and art that led her to the San Francisco Art Institute during the experimental late 1960s (where she met fellow student Annie Leibovitz), Davis arrived in New York during the excitement of the 1970s art scene. She went on to develop deep professional friendships with the photographers Robert Mapplethorpe and Peter Hujar. Davis has meticulously also studied the works of masters who came before her, spending concentrated time researching in archives such as those at New York's Museum of Modern Art (MoMA) and Los Angeles' Getty Research Institute. Hers is an eye that is educated – and very, very well traveled.

Davis has set her lens on the most sublime visual experiences: the most monumental of human and natural creations. This has taken her to China's Yangtze river; Khartoum, Sudan; Rostam, Iran;



Sana'a, Yemen; and Djenné, Mali, among many other challenging locations, which have often required her not only to travel far from her home and studio in Hudson, New York, but also to reach her targets by riding elephants or enduring unbearable desert heat. For Davis, it is all worth it to get the shot. Once back in her studio, she thoughtfully takes the negatives through a couture-like system of processing, toning, and printing, which results in the refined and powerful artworks of her oeuvre. Davis is an artist who shoots on film, tones with the likes of gold, and prints on just the right papers to achieve the magical experiences her art offers its viewers.

There are fascinating throughlines to her work: a love and comprehension of geometry on a nearly cosmic scale, an architectural understanding of form and void, an instinctive appreciation of the power of light, and an intrepid spirit that has taken her to extreme regions of the globe, often as a sole traveler. Davis spoke about all of this in a recent conversation with *Patek Philippe* magazine.

When you came to New York in 1974, you were soon connected to some extraordinary figures in photography such as Robert Mapplethorpe and Peter Hujar. What were those relationships like?

It was so natural. We were all doing things a little bit similar: portraits and nudes. Our relationship was based not just on friendship but on an intense interest in our work. Our meetings were always about going to somebody's house and looking at pictures, at the prints. When you're a photographer, there aren't that many people that you can really talk to about that simple square in a way that is really fascinating and where you can critique each other. Robert was a cool customer. If he really liked one of my pictures, he would never say so. He would just raise his eyebrows, and you knew it was a picture he may have liked.

You shoot with a Rolleiflex, which has a 2 1/4 format [2.25 in x 2.25 in]. Why is this your chosen method?

When I switched to the 2 1/4 square format, then all my art-history training kicked in – positive/negative space, all the elements of the composition – in a whole different way. It suited my eye perfectly, the division of space. I never really liked the horizontal format of 35 mm film. It wasn't exact enough for me. It wasn't geometric in the way that I liked. The minute I started working in the square, I hit the core of what I was interested in.

Also the Rolleiflex has only one lens. So I have to move myself, and that's part of the fun of finding the shots. I have to do a lot of walking, a lot of looking, a lot of angles before I even get my shot;

Water features prominently in Davis's photographs of the natural world in awe-inspiring scenes that portray its elemental power, such as *Angel Falls, Canaima, Venezuela, 1992* (below). In contrast, in different environments

Davis captures other basic elements of the world: air, light, dirt, and stone. The towering *Emin Minaret of Suleiman Mosque, Turpan, China* (page 22) stands in the arid desert landscape of southern Xinjiang



Below: the Great Mosque of Djenné in Mali, photographed by Davis in 1997, is an adobe-built landmark. It overlooks the busy central market of Djenné on one side, yet Davis chose to show it from another angle, set

in the organic world from which it is constructed, the dominant tree rising from the earth from which the building was made. Opposite: the 2001 work *Zoroastrian Fire Temple, Isfahan, Iran* shows us the complex patterns of

brickwork, constructed with layers of clay and reeds, that has kept these archways standing for over 1,400 years. The sky and glimpse of a view hint at this ancient building's setting high on a hill above the plains around Isfahan



“Looking at an iceberg, I saw a ‘pyramid’ in the ice. I decided, ‘I am going to go to Egypt next.’ Each trip has led me on a journey”

there’s no zoom lens where you can just go closer in, none of that. It’s just a simple box with a gorgeous lens.

You are known for working in black and white, but you have also spoken about your interest in toning, which adds color and depth. This came from your research into the history of photography at places like MoMA and the Getty.

I looked at the toning in early photography, and that’s when I started researching how to mix the old toners or use what was available. So I started toning very early; I considered my pictures as having color in them. They weren’t just black and white, which was mostly what everybody was doing. But that training at the Getty, when I saw the subtle differences of all the toning since the beginning of photography, really woke up that part of me and allowed me to go ahead and develop toners.

While you are certainly renowned for your work in Greenland capturing its icebergs, how did you then shift interest to places such as Egypt, Yemen, India, and Syria?

I believe it was during a trip to Greenland in 1988, when I was looking at an iceberg, that I saw a “pyramid” in the ice. I decided, “I am going to go to Egypt next.” Each trip has led me on a journey.

You moved from icebergs to the great works of the ancient world.

The architectural part of my work started to develop when I was in Egypt. It was obvious to me that this was a calling, and the geometry of shapes became an obsession. Whether it was columns and circles or tombs...the ancient world seemed to be my playground. The way I felt there, the way I could shoot, it was the way I like to work. No problem was too big to surmount. My husband, Rudy [Wurlitzer], and I got married in 1989. For our honeymoon we went on a double trip. First, we traveled to India where we met Philip Glass [the composer] and attended the Madras music festival, but I was shooting architecture that whole trip. Then we traveled to Egypt, where we joined [the sculptor] Richard Serra and Clara Weyergraf [Serra’s wife].

I returned about a decade later. Several of the pyramids, such as the pyramids of Dashur, were inside military posts that I couldn’t access during the first trip. I went back when I was working on a project with Henry Louis Gates Jr. [the literary critic, historian, and filmmaker] on the monuments of the sub-Saharan world, and I was able to finish shooting the rest of the pyramids, including in Meroe. I photographed almost all of them, from Giza down to Sudan.

What are some of the links among the places you have traveled to? I began to examine places along the Silk Road and how these cities were connected. Craftsmen and artisans would move among these

countries, in part because of the history of wars. This produced a crossover. How all this architecture developed became fascinating to me. I wanted to see it in those kinds of historic and architectural groupings, which helped to develop my itineraries.

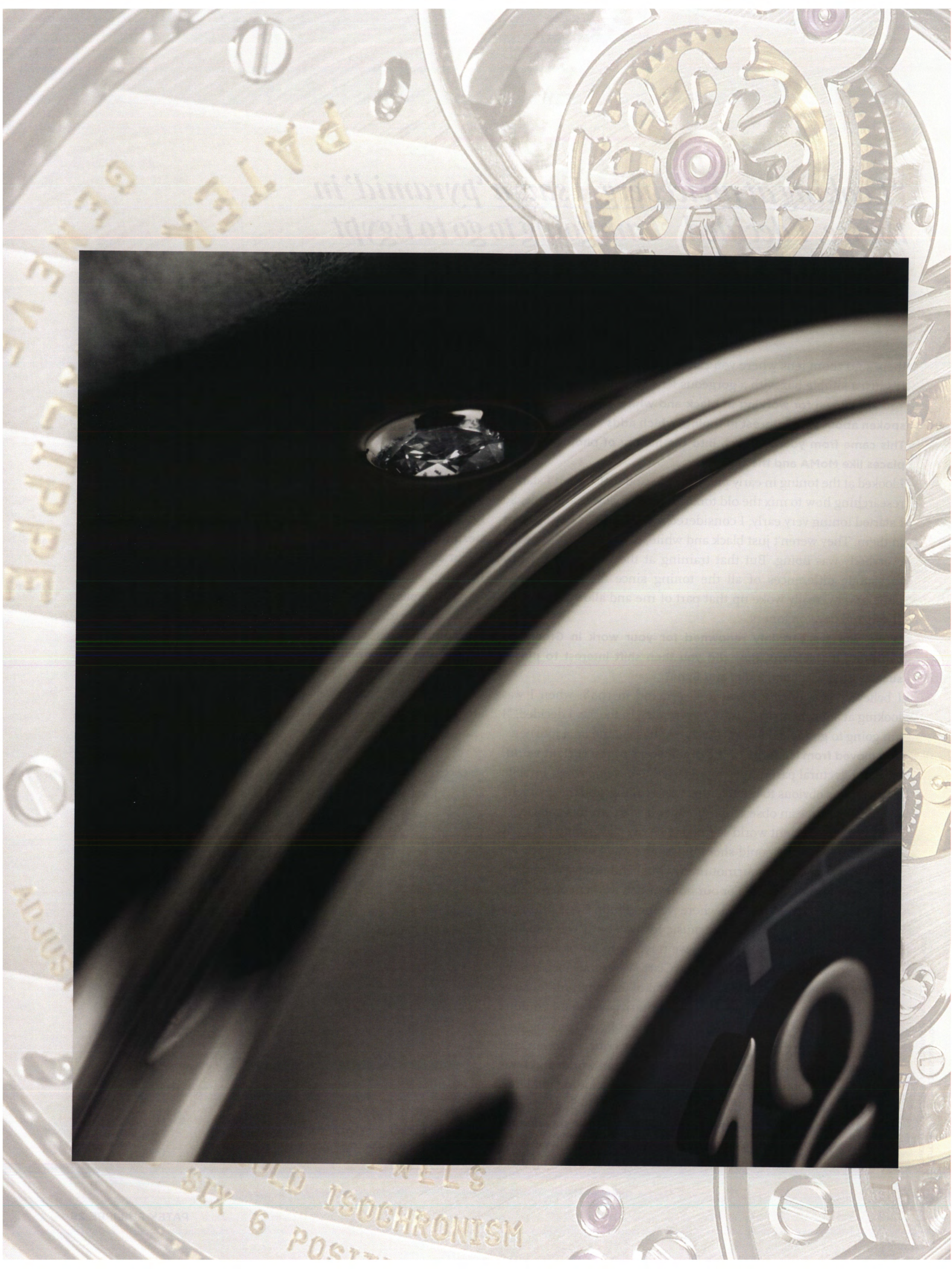
How do you think your preference for traveling solo affects your experience of a place?

I’m kind of a chameleon; I can go to a place, immerse myself, and forget about myself. One reason I rarely travel with people is that I can’t stand people speaking English when I am abroad!

Despite the diversity of locations in which you shoot, can you talk about a general essence to your work?

Early on, I would group the work by countries because that’s how I shot the pictures, but in my mind’s eye, it was about geometry, shape, and form, and the square. It goes back to Malevich or looking at minimal forms in space, the golden mean, sacred geometry, and the balance of the image. All these things were very much what I developed in the studio in terms of the entire square. In a lot of these places, the experience was one thing, but the intent was always shape, form, and geometry. That is always the basis of my work. ❖





SIX OLD JEWELS
ISOCHRONISM
6 POSITIVE

THE GLINT OF NOBILITY

Lustrous and extremely rare, platinum has an allure that cannot be tarnished, but it's a challenge for the watchmaker to work with. The Sterns were looking for an elegant and discreet way to signify not just the beauty but the particular importance of a Patek Philippe platinum timepiece when inspiration struck

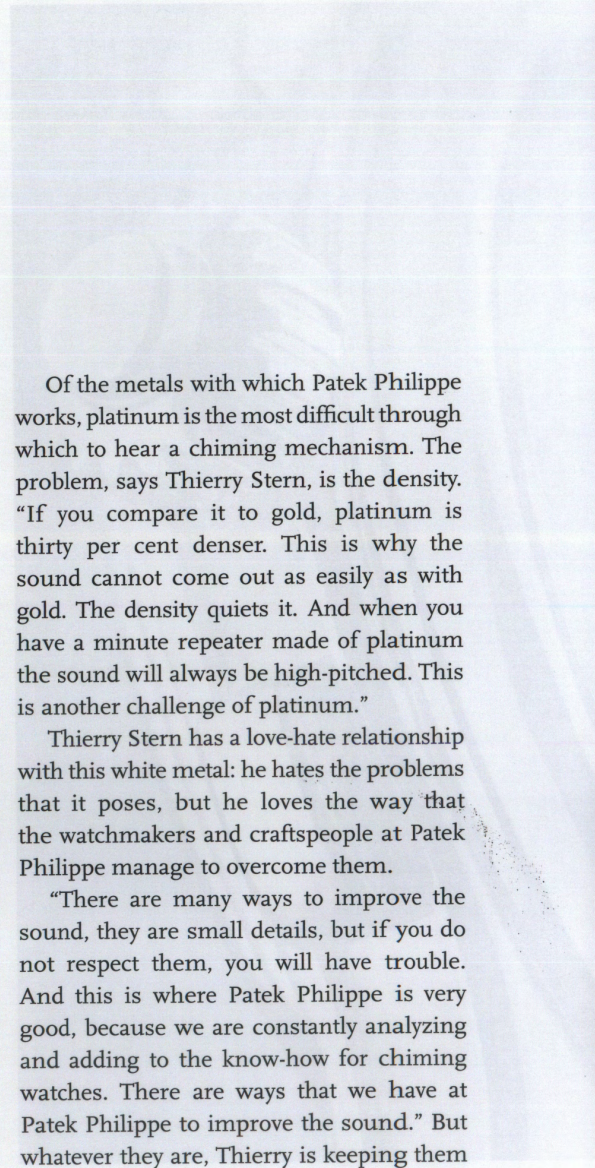
"Patek Philippe reasserts its sovereign mastery of the music of time and introduces an exceptional timepiece combining a grande sonnerie – rated as the grail of chiming functions in this pure form – with a petite sonnerie and a minute repeater." With these words Patek Philippe brought the turbulent year of 2020 to a close, announcing the new REF. 6301, a timepiece that scales an Everest of watchmaking, the ultimate auditory complication. But Patek Philippe being Patek Philippe, it was not enough to surmount only this peak.

In the excitement surrounding this launch, the small brilliant-cut flawless Top Wesselton diamond nestling in the case-band between the upper lugs could have been easily overlooked. But for those who

know, this telltale sparkle of light signals that Patek Philippe has not chosen to make an already difficult task any easier. A single diamond between the lugs of a Patek Philippe timepiece means just one thing: it is the company's clever way of discreetly reminding the wearer that the watch that they have on their wrist is cased in platinum.

Since 1999 Patek Philippe has sent every platinum watch out of the workshops wearing a small diamond. Part badge of honor, part medal denoting outstanding excellence, this little point of light is Patek Philippe's subtle and decorous way of acknowledging that platinum, as well as being the noblest and most highly regarded of precious metals, is also, as Patek Philippe would never say, a real bastard to work with.

to right: a close-up of the diamond on the caseband. Below left: first water to restore the REF. 6301. Below left: platinum Annual Calendar. Opposite, bottom: the first time-only watch when it was sold at auction in 2021. (P. Champagne's REF. 2452, which set a world record for their caseband diamond set at 26 o'clock, but this space is used on the REF. 6301 for the stylework mode side watch (see p. 26 top).) Most platinum Patek Philippe watches have a minute repeater and minute repeater tonneau, petite sonnerie, the watch's case of grande only REF. 247 to be cased in platinum, the unique REF. 2475 for that made auction history in 2021, and J.B. Champagne's REF. 2452, which set a world record for a time-only watch when it was sold at auction in 2021. Opposite, bottom: the first platinum Annual Calendar, the REF. 6301, was the first watch to restore the diamond on the caseband.



Of the metals with which Patek Philippe works, platinum is the most difficult through which to hear a chiming mechanism. The problem, says Thierry Stern, is the density. "If you compare it to gold, platinum is thirty per cent denser. This is why the sound cannot come out as easily as with gold. The density quiets it. And when you have a minute repeater made of platinum the sound will always be high-pitched. This is another challenge of platinum."

Thierry Stern has a love-hate relationship with this white metal: he hates the problems that it poses, but he loves the way that the watchmakers and craftspeople at Patek Philippe manage to overcome them.

"There are many ways to improve the sound, they are small details, but if you do not respect them, you will have trouble. And this is where Patek Philippe is very good, because we are constantly analyzing and adding to the know-how for chiming watches. There are ways that we have at Patek Philippe to improve the sound." But whatever they are, Thierry is keeping them

Page 26 and opposite (top): the REF. 6301P Grande Sonnerie is a triumph – a platinum-cased watch with the acoustic acme of grande sonnerie, petite sonnerie, and minute repeater chimes. Most platinum Patek Philippe watches have their caseband diamond set at six o'clock, but this space is used on the REF. 6301P for the strikework mode slide switch (see p. 29, top), so the diamond is at twelve o'clock (p. 26). Below, left to right: a close-up of the

REF. 5370P Split-Seconds Chronograph shows the satin-finished recesses in the platinum case; the only REF. 541 to be cased in platinum; the unique REF. 1415 HU that made auction history in 2002; and J.B. Champion's REF. 2458, which set a world record for a time-only watch when it was sold at auction in 2012. Opposite, bottom: the first platinum Annual Calendar, the REF. 5056P, was the first watch to feature the diamond on the caseband

to himself, allowing the diamond between the lugs to speak on his behalf. And in the nicest way possible, that stone is expressing pride in a notable achievement. To return to the Everest metaphor, not only has the peak been reached but that milestone has been achieved without the assistance of oxygen.

But sound insulation is just one of the difficulties that come with platinum's extra density; Thierry Stern counts others off one by one. "Platinum destroys tools much faster than any other material. It's complicated to work with. When machined it becomes, and this is the only way I can describe it, a little gluey. It is also not easy to polish. It's a strange material because it is hard and soft together. This, for instance, makes it really difficult to do Clous de Paris, not only to cut the platinum but then to polish it. So only top polishers will touch the platinum pieces. It is the same with fabrication; only the best people will work with it, and it will be slower. There's no way we can go as fast with the tooling as with yellow, rose, and white gold."

And yet, for all that difficulty, the results are not that dissimilar in appearance from the less exalted but more cooperative white gold, which is why white gold gained rapidly

in popularity after its introduction early last century. However, as Patek Philippe trained more craftsmen capable of working with platinum, Thierry and his father Philippe started looking for a way to celebrate those who had succeeded in overcoming the challenges of this difficult material. "I was talking at the time with my dad. I asked how we could show the difference so that people were able to see that it's a platinum piece without writing it on the dial. The idea was for us to find something discreet that would really fit every watch without making it like a big advertisement. We looked at many different ideas and suddenly my dad said, 'Why don't we just put a diamond, a small diamond, on the case somewhere?' We analyzed every piece that we had in platinum and saw it would be possible. A diamond is also something precious, so it fits with the nobility of platinum. So, we said, 'Why not?' And that's how we started with the idea to set a small diamond at six o'clock.

"We thought it was important for the client. If one person is wearing a white gold Nautilus and the other wearing a platinum one, it makes a difference. It's a small detail. You don't see it if you're looking at the watch



REF. 541
Case Ø: 30.2 mm
1939



REF. 1415 HU
Case Ø: 31 mm
1949–1950



REF. 2458
Case Ø: 36 mm
1952



“Suddenly my dad said, ‘Why don’t we just put a diamond, a small diamond, on the case somewhere?’”



from far away. But if someone is asking you and is curious about your piece, you may assure them that it’s platinum just by revealing the diamond.”

This understated gemstone semaphore made its debut on a Patek Philippe watch in 1999 – the limited series platinum Annual Calendar REF. 5056. As the accompanying announcement explained, “This exceptional timepiece, produced in 1999 in a series of 250 pieces, is distinguished with a diamond set discreetly between the lugs at six o’clock – a distinctive new way to recognize a Patek Philippe watch in platinum.”

Every platinum Patek Philippe of the current century has borne a diamond, sometimes bigger, sometimes smaller. “We never said it would always be the same diamond,”

says Thierry. And when there is no room at six o’clock, such as on the REF. 6301 (where that piece of horological real estate is occupied by the slide switch for the strikework mode), it is slotted between the upper lugs.

“It was a simple idea, and until today it’s worked well,” he continues. The ominous caveat “until today” could be interpreted as “not forever.” “Maybe one day we’ll be stuck,” and this is not just hypothetical. “There is a platinum piece that I’m making, on which I have no idea where to put the diamond.”

Fortunately, the piece in question won’t be launched until 2023, so Thierry has plenty of time to find a suitable position for that spark of light that signifies Patek Philippe’s mastery of the most noble, and the most demanding, of metals. ♦



In Paris in the 1880s, Henri Rivière (1864–1951), an admirer of the impressionists, was also enthused by the prints. He frequented Siegfried Bing’s gallery in the rue de Provence, the Japanese Tadamas Hayashi’s space in the rue de la Victoire, and Florine Langweil’s on the boulevard des Italiens. There he could have met Degas, the politician Georges Clemenceau, the novelist Edmond de Goncourt, and collectors of Eastern art such as Émile Guimet, founder of the eponymously named museum. Rivière became a learned collector of Far Eastern art. After a spell in an old teacher’s studio, alongside his schoolmate Paul Signac, Rivière lived the artistic life in Montmartre. He was 18 when he found Le Chat Noir, a cabaret nightclub and the headquarters of Paris bohemia, and was taken on by its owner, Rodolphe Salis, who also published a journal. In 1886 Rivière began making the sets for the venue’s shadow theater. His hand-painted glass sheets, animated by colored light, had a Japanese aesthetic that contrasted with the black silhouettes of the zinc cut-out figures. Critics acclaimed his innovativeness.

Below: *The Painter of the Tower*, plate 36, shows a workman hanging from climbing ropes while painting the metalwork. Rivière recollected in his memoirs that when he and two friends gained access to the tower to photograph it under construction, they had an eventful descent: one of the friends, the chansonnier Jules Jouy, suffered from vertigo and had to be taken down by crane in a cloth bag

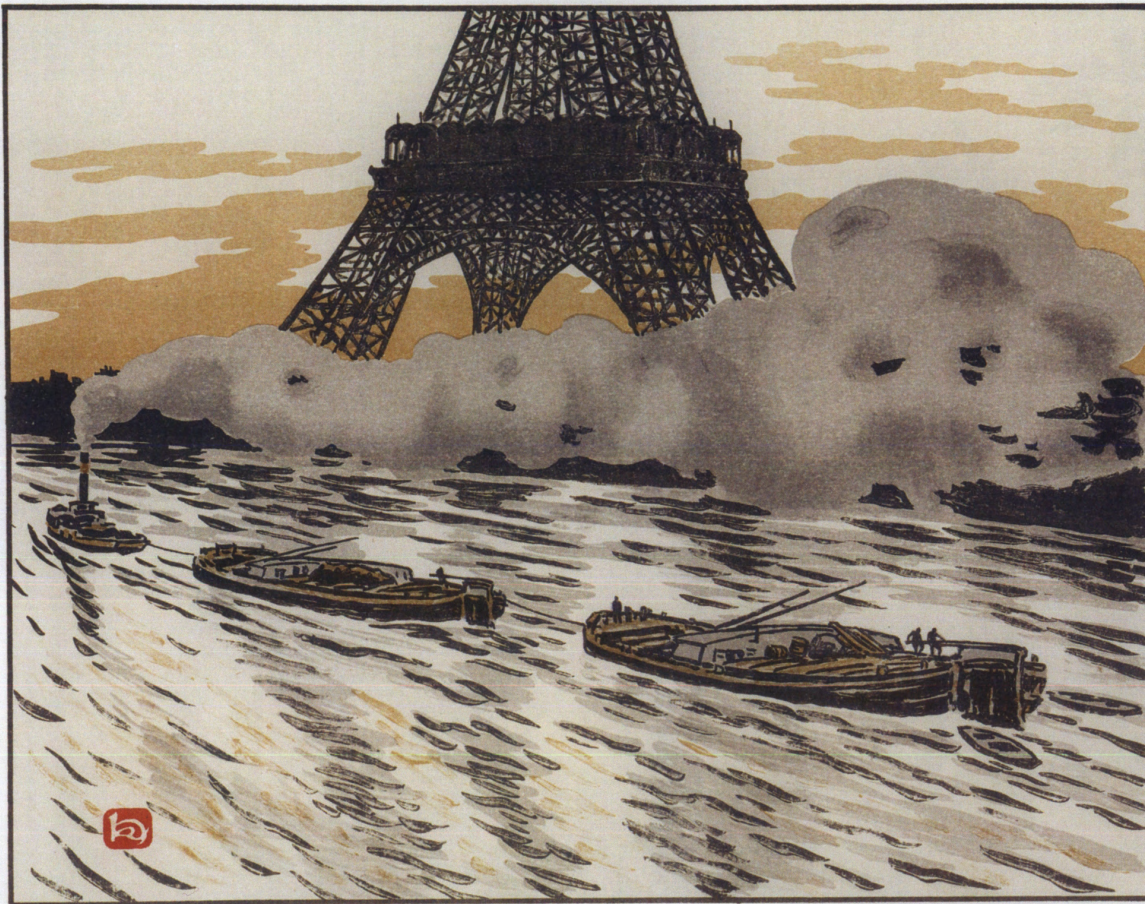


Rivière looked set for a fine theatrical career. But no. He had a passion for printmaking. No doubt encouraged by his friend Théophile Steinlen, whom he had met through Salis, Rivière combined different techniques on copper plates and experimented with inks. Driven by his love of Japanese woodblock prints, he began empirically recreating the technique, making his own tools and water-based inks, as light as watercolor; cutting his wood for himself; printing on vintage Japanese paper. Rivière made some of the finest woodblock prints of the day, using as many as 12 colors. It was a long process: he had to cut a wooden plate for each color. He applied his Japan-inflected style to the landscapes of Brittany, the beauty of which had been revealed to him by Signac, and to his views of Paris. *Japonisme* accompanied him through his artistic career up to the First World War.

In 1888, Rivière went to see the construction site for the Eiffel Tower, the star of the Exposition Universelle, which would be inaugurated the following year amid violent controversy. He took photographs and from those he made two woodblock prints. This in turn led to the project for a book of images of the tower. The impressionists had daringly painted the modernity of railroad stations and metal bridges. Rivière would take on the new icon of industrial architecture.

Published in 1902, the album, *Thirty-Six Views of the Eiffel Tower*, paid homage to the Japanese artist Hokusai, as indicated by its title, which echoed the *Thirty-Six Views of Mount Fuji* (circa 1830–1832), of which Rivière owned a complete set. In the end, though, the artist paradoxically gave up traditional woodblock technique – it was too restrictive – for the modern Western technique of lithography. But he kept the Japanese-influenced style, transposing onto the stones his clear, stylized lines and subtle colors. Originally limited to commercial imagery, color lithography was now favored by painters including Toulouse-Lautrec and Pierre Bonnard. More moderate in stature than they, Rivière was acclaimed as one of the architects of this renewal.

Now much in demand with connoisseurs, Rivière’s Eiffel Tower album was published by Eugène Verneau with a text by Arsène Alexandre, a prominent art critic. George Auriol did the typography. A veteran of the Chat Noir team, Auriol also designed the iris motif – Rivière’s favorite flower – that is scattered across the album’s canvas cover. The plates were printed in five colors, a palette that provided variety enough for the artist to create his atmospheric effects. The tower is observed through good weather and bad, under snow, smothered by mist, and even in the night (which it lights up). Close to Hokusai in his compositions, Rivière



Left: plate 35, *The Barges*, demonstrates a Japanese influence in its treatment of the water. Of the planned 550 editions of the album, only around 300 are thought to have been printed. A complete album of the *Thirty-Six Views of the Eiffel Tower* recently sold at auction in Versailles for €15,000 (US\$17,900)

*This iron lady is shown in close-up from within,
from the ground, and from the air*

also took inspiration from Hiroshige, notably in his representation of rain. In his efforts to find original vantage points, he bestrode the Paris rooftops, up where the tower disappeared in a forest of chimneys. He walked through the market gardens of Grenelle; trekked up to the top of the Montmartre hill; and climbed the towers of Notre-Dame; took a boat to the Île des Cygnes; and got himself admitted to the railroad signals station on the quai de Javel. Although denigrated in 1889 by the voices of the art world, the tower had become the unavoidable sentinel of the Parisian landscape. Sometimes no more than a tiny candle, barely visible against the sky, this iron lady is also shown in close-up from within, from the ground through the eyes of a construction worker, and from the air, from the painter's perilous hanging ropes.

One admirer of the album was the Paris gallerist Hayashi, who commissioned Rivière to paint four murals for a house in Tokyo. Coming from one of the ambassadors of Japanese art in Paris, this was a fine tribute. Rivière accepted the project, provided that he could be paid "in merchandise." In this way he spectacularly enriched his own art collection. This most Japanese of Parisian artists, who had never set foot in the Land of the Rising Sun, Rivière sent off his four compositions in 1906. Sadly, though, Hayashi's death the same year put an end to the project, and Rivière's paintings have disappeared. But we do have his *Thirty-Six Views* as well as hundreds of prints by this disciple of Hokusai and Hiroshige, this master of the color print. ♦

Translated by Charles Penwarden





STORY *Christopher Stocks*
PHOTOGRAPHS *Fabrice Fouillet*

Taming the flames

Exquisitely designed and remarkably fuel efficient, tiled and decorated stoves have been fitted in palaces and more humble abodes across Europe for hundreds of years, making cold winters a little warmer. When central heating came along, their necessity waned, but their appeal endures to this day



The past, as the writer L.P. Hartley once famously remarked, is a foreign country. Visiting the sixteenth-, seventeenth-, and eighteenth-century palaces of Europe, from Denmark to Hungary, it's hard not to be awestruck by the accumulated wealth and power on display. Their vast, opulently decorated suites of rooms, with gloriously painted ceilings and gilded *boiserie* (carved wooden wall panels), bespeak a courtly life of almost unimaginable extravagance and splendor.

Yet while our aristocratic ancestors may have lived in the lap of decorated luxury, it was often insufferably cold in those lofty castles and mansions. It's hard to conceive today, when we take instant hot water, central heating, triple glazing, and insulation for granted, how bitterly cold historic buildings would have been in winter, whether they

were houses, hovels, or *hôtels particuliers*. The larger the dwelling and the bigger its rooms, the harder the interiors would have been to heat, even with all the money in the world. Small wonder, then, that even the wealthiest were reluctant to take off their clothes and bathe; in fact, it wasn't uncommon to put on an extra layer when you came in from outside, so icy were the interiors of buildings of the time.

Until the late Middle Ages, in many parts of Europe people huddled around an open fire to keep warm. Without the benefit of a chimney, they would roast themselves on one side while freezing on the other, even in the grandest of surroundings. Apart from the discomfort, the massive consumption of logs, and the choking smoke, open fires posed the constant risk of burning one's

house or palace down, an eventuality that did happen on an alarmingly regular basis.

Yet there was an alternative that did a remarkably efficient job of warming even the vastest interiors while using far less fuel and generating hardly any smoke. This was the masonry or tiled stove, also known as a *kachelofen* in Austria and Germany, *kakelugn* in Sweden, *kaakeliuuni* in Finland, *pechka* in Russia, and a *poêle en faïence* in France. Though they came in many different sizes and shapes – at first, they were mainly rectangular but later often cylindrical in form – they all worked on broadly the same principle. Brushwood or small logs were placed in a chamber in the base of the stove, set alight, and allowed to burn out over an hour or two, generating a burst of intense heat. The hot gases that were produced then



Pages 34–35 and right: home to the wealthy and powerful Habsburg dynasty for centuries, the elegant Schönbrunn Palace in Vienna, Austria, retains a number of splendid eighteenth-century stoves. Staff responsible for firing them would access the stoves via narrow back entrances in order not to disturb the imperial family and to keep the rooms clean and tidy. Left and above: this remarkable

stove at Salem Abbey near Konstanz in southern Germany dates back to 1733. Made by Daniel Meyer, whose family had been stove makers for generations, it features intricate paintings. The octagonal stove includes more than 30 tiles, depicting the Cistercian monks who inhabited the abbey enjoying activities from their day-to-day lives such as catching fish and harvesting grapes





Left: the beautiful blue-and-white porcelain stove in Rundāle Palace, Latvia – formerly a residence of the dukes of Courland – is one of 80 that once heated the eighteenth-century building. Today, only six of the original stoves remain. Below: this colorful tiled stove, featuring motifs of fruit and flowers that were inspired by the

voyages of fifteenth-century European travelers, can be found in the lavish Golden Chamber of the medieval Hohensalzburg Fortress in Salzburg, Austria. An impressive structure, it is known to be the largest wholly preserved castle in central Europe. Perched on a hill, the building affords visitors wonderful city views



percolated through a labyrinth of ceramic-lined flues that filled the stove's interior, cooling off as they went before finally escaping into a chimney. The thick masonry blocks that lined the flues, as well as the outer shell of glazed tiles, absorbed the heat from the fire, and over a period of several hours they each radiated this heat into the room.

This type of stove has many advantages over an open fire, and even over most "modern" steel and iron stoves. It consumes far less fuel, and if properly operated, what fuel it does use is burned more efficiently at higher temperatures (of around 1,100°F), reducing smoke and air pollution to a minimum as well as the soot and creosote that cause the majority of chimney fires. And, as it is commonly built into a wall and fuelled from the other side, it warms the room it is in without polluting it with fumes and ash. Its surface temperature is much lower than that of metal stoves – typically between 120°F and 250°F, as opposed to

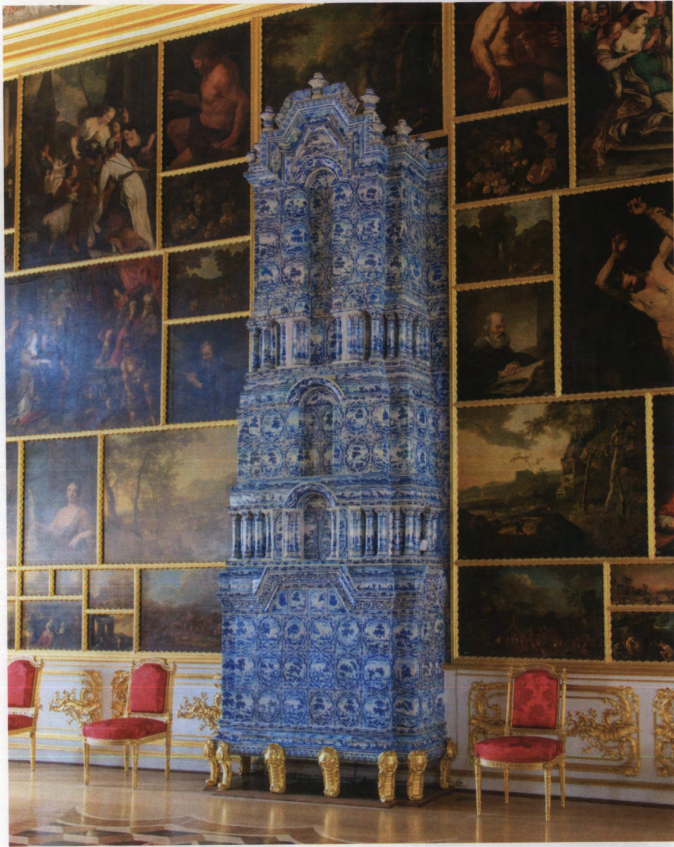
390–750°F for metal stoves. This might sound like a drawback, but lower surface temperatures cause fewer drafts, eliminate the smell of burning dust, and are safe to touch, which is why many old masonry stoves had seats or even beds built into them.

The origins of stoves are lost in the mists of time, but the earliest examples seem to have been concentrated around the Alps, in southern Germany, Austria, and Switzerland. No ancient stoves have survived, though there are fragments of decorated tiles that may have come from them, and they appear in some medieval illustrations; the earliest, an allegory of the month of February in a

Rulers vied with each other to build ever more opulent palaces, with exquisite stoves to match

Psalter in the library of Augsburg Cathedral, dates from around 1250–1259. These early heaters appear to have evolved from clay cooking stoves with domed tops and what look like round ceramic pots sunk into their sides, but by the fifteenth century they had developed a distinctive central European form with a square base and an octagonal top, all faced with decorative glazed tiles. A superb example dated 1501, complete with multicolored tiles and Gothic pinnacles, can still be seen in the Hohensalzburg Fortress in Salzburg, Austria (see above right).

Though masonry stoves were then widely adopted in domestic houses, not surprisingly



the grandest examples are to be found in castles, palaces, and public buildings. They supplanted open fires and primitive stoves, thanks to their efficiency in heating large spaces but also because they were far safer to use. This lesson was learned painfully by the monks of Salem Abbey near Konstanz, one of the largest and richest Cistercian foundations in southern Germany, which burned to the ground in 1697 after a loosely constructed stove in the servants' kitchen overheated. Rebuilt in a florid baroque style, the new monastery was heated by huge tiled stoves designed by the Meyer family of Steckborn, on the Swiss side of Lake Constance. This time supported by fireproof stone floors, the handsome new stoves were crowned with domes and lanterns, just like the monastery buildings, and clad in hand-painted tiles showing scenes from the monks' everyday lives.

The eighteenth century saw the design of tiled stoves responding to the elegance and

Above: stoves have long been the center of the home in Russia. There is a Russian saying to "dance from the stove," meaning to start from the very beginning. The eighteenth-century blue-and-white tiled stove, left, in the Catherine Palace at Tsarskoye Selo outside

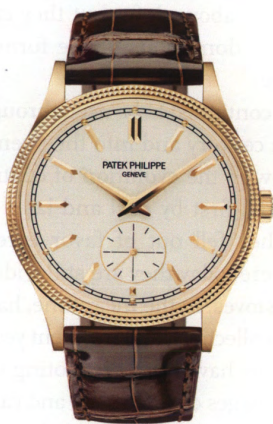
St. Petersburg, is strikingly similar to the stove in Rundāle Palace (opposite) – unsurprising given that what is now Latvia was at times under Russian control. The round tiled stove, right, is in the throne room of the Terem Palace in the Kremlin in Moscow

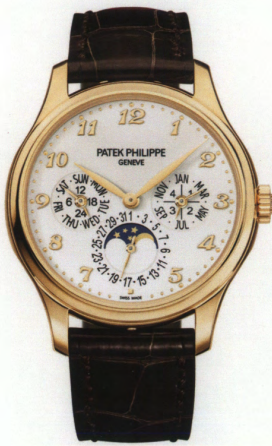
refinement of the rococo and neoclassical styles as well as increasing in their technical sophistication. Architects and designers gave them progressively imaginative forms, while widespread fears about fuel shortages led to a number of state-sponsored competitions for more efficient stoves. Inspired by the extravagance of the French court, rulers vied with each other to build ever more opulent palaces, with exquisite stoves to match.

In Vienna, Austria, the vast Schönbrunn Palace boasts a superb selection of gilded rococo (see page 37) and neoclassical stoves (see pages 34–35) in an astonishing array

of sizes and shapes. In Russia, by contrast, stylistic consistency was promoted by Peter the Great, who specified the use of blue-and-white "Dutch" tiles (though these were actually manufactured in Russia). The palace of Tsarskoye Selo outside St. Petersburg contains magnificent examples of these "Dutch" stoves, built on an appropriately palatial scale (see above, left), but they can also be found in dominions of the former Russian empire.

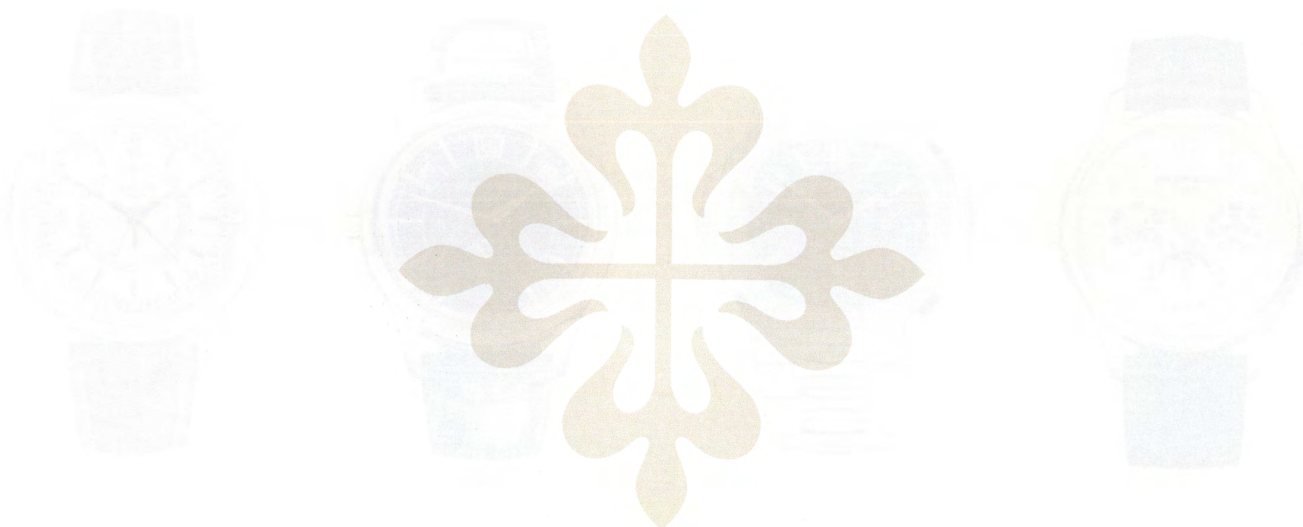
Tiled stoves continued to be used through the nineteenth century and into the twentieth. However, with the evolution of central heating, powered first by coal and later by oil and gas, they fell out of favor except in Finland, where today they are still widely used. Antique stoves, in the meantime, have become highly collectible, and in recent years some proponents have been promoting the ecological advantages of well-made and carefully used masonry stoves. Could this old technology yet come back into its own? ❖





CREATIVITY RUNS IN THE FAMILY

The world of timepiece design and manufacture does not stand still. There is continual creation, development, progression, and innovation, technologically speaking and aesthetically. With a passion and drive that is deeply rooted in these ideas, Thierry Stern is at the heart of the invention process at Patek Philippe, finds Nicholas Foulkes



“It’s very simple,” says Thierry Stern. “At Patek Philippe we have one big problem: we are too creative. We normally develop around forty, sometimes fifty pieces a year, but there’s no way that we can produce that many timepieces. We would like to launch them all, but every year we have to select the ones that we believe are needed to fill places in the collection. It is a real problem, but it’s a fantastic problem.”

It is possible to view Thierry Stern’s helmsmanship of the family firm through the prism of this “problem” and see his continual efforts to ease the “difficulty” of a superfluity of creativity as the reason for Patek Philippe’s unique position as the sole remaining independently owned, grand luxe Swiss watch brand that is consistently relevant across all sectors of contemporary watchmaking. Patek Philippe is more than merely present in these sectors of the market; it is dynamically active in them. “Today, if you look at some brands, there’s a lack of genuine creativity,” he says. “They do not know what to create that’s suitable for a daily watch. I have seen many new products that go a bit too far. Here at Patek Philippe, we make the watch because this is what we love.”

And herein is the key to understanding Patek Philippe’s unique position. The company does not treat watchmaking as an extension of the fashion accessory market, nor as upmarket branded merchandise to tie into a popular cultural franchise; there are neither “collaborations” nor “ambassadors.” Instead, there are only timepieces. Those who were fortunate enough to attend the summer 2021 exhibition of Rare Handcrafts at the Patek Philippe salon on Geneva’s rue du Rhône will understand the creative

“Patek Philippe has a duty to supply different styles, sizes, and shapes, because we know that everybody is different”

riches that the single-minded pursuit of fine watchmaking in all its forms can yield.

Assembled on the fourth floor of the historic building were more than 75 pieces that demonstrated Patek Philippe’s sure and total mastery of the widest imaginable array of métiers d’art that can be applied to timepiece making: wood micromarquetry,

miniature enamel painting, engraving, gemsetting, guilloché work, cloisonné, intaglio, chasing, champlévé, *paillonné*, *grisaille*, *flinqué*...the whole exhibition was a dazzling tour de force.

Just one of these creations would have held its own in a vitrine, well worthy of the close inspection and appreciation of the connoisseur, but instead Thierry Stern decided to demonstrate Patek Philippe’s breadth of accomplishment with a show featuring one artful high-wire act after another. It was not merely the exposition of the technique but the admixture in one piece of, say, wood micromarquetry, hand-engraving, guilloché work, and *flinqué* enamel, the skills effortlessly and harmoniously combined into an intoxicating cocktail of creativity. Here indeed was indisputable evidence of the abundance of inspiration at Patek Philippe.

This polychromatic firework display of aesthetic invention followed on from the shock announcement made at the beginning of 2021 that production of the Nautilus REF. 5711/1A was to cease. On the face of it, there seems little to connect the discontinuation of a robust steel bracelet watch with the display six months later of

GRAND COMPLICATIONS

First Perpetual Calendar Wristwatch



VINTAGE (1925)

Movement No. 97 975
12-LIGNE
Case Ø: 34.4 mm

The "Packard"



VINTAGE (1927)


Movement No. 198 023
19-LIGNE
Case Ø: 55.4 mm

Perpetual Calendar




REF. 5327R
240 Q
Case Ø: 39 mm

Perpetual Calendar



REF. 5320G
324 S Q
Case Ø: 40 mm

In-line Perpetual Calendar




REF. 5236P
31-260 PS QL
Case Ø: 41.3 mm

Perpetual Calendar Chronograph



REF. 5270J
CH 29-535 PS Q
Case Ø: 41 mm

Minute Repeater




REF. 5178G
R 27 PS
Case Ø: 40 mm

Ladies' Minute Repeater



REF. 7040/250G
R 27 PS
Case Ø: 36 mm

World Time Minute Repeater



REF. 5531R
R 27 HU
Case Ø: 40.2 mm

Celestial



REF. 6102P
240 LU CL C
Case Ø: 44 mm

Grandmaster Chime




REF. 6300G
300 GS AL 36-750 QIS FUS IRM
Case Ø: 47.7 mm

Sky Moon Tourbillon



REF. 6002R
R TO 27 QR SID LU CL
Case Ø: 44 mm

Grande Sonnerie



REF. 6301P
GS 36-750 PS IRM
Case Ø: 44.8 mm

The wealth of choice offered by the Patek Philippe collection has always been key to the Stern family. Today, Thierry still has this at the forefront of his mind, as can be seen from the timepieces shown on pages 40-41. They range from the most complex pieces to time-only models, from classic designs to rare handcrafts pieces, where artistic creativity luxuriates. Left: Patek Philippe's Grand Complication models stretch technical innovation. Early examples include the first wristworn perpetual

calendar, Movement No. 97 975, in 1925, and the "Packard" (1927) with Patek Philippe's first celestial chart. Twice in the past century the company has created the world's most complicated timepiece - the "Graves" (1933) and the Calibre 89 (1989). In the current collection, the most complicated models are the Grandmaster Chime (with 20 complications) and the Sky Moon Tourbillon (with 12); the two faces of the former can be seen below and on page 40

one-of-a-kind and limited edition clocks, pocket watches, and jeweled and enameled wristwatches. However, it must be understood that a great part of Patek Philippe's identity resides in its variety of expression, and a corresponding part of the responsibility of looking after Patek Philippe, until the next generation is ready to take the tiller, is to maintain the balance of this variety. If Patek Philippe were a movie, it would be a finely judged ensemble-cast production rather than a formulaic star vehicle regularly rehased by a hack director.

To the average KPI-obsessed executive, the cessation of production of a model for which waiting lists topped a decade must have seemed like an act of commercial self-sabotage. If anything, the bursting order book for this watch would have been a green light for expanding production, but increased production would have been achieved at the expense of other models. That would have made the brand a hostage to fortune, as Thierry explains.

"It is because we are passionate about watches that we want to develop many different styles and movements." He pauses thoughtfully and then elaborates. "Patek Philippe has a duty to supply different styles, sizes, and shapes, because we know that everybody is different, and I would like to preserve that. Stopping production of the

COMPLICATIONS

Chronograph



REF. 130
13-LIGNE
Case Ø: 33 mm

VINTAGE (1934)

Annual Calendar



REF. 5396R
324 S QA LU 24H/303
Case Ø: 38.5 mm

Annual Calendar



REF. 5205R
324 S QA LU 24H/206
Case Ø: 40 mm

Annual Calendar Regulator



REF. 5235/50R
31-260 REG QA
Case Ø: 40.5 mm

Calatrava Weekly Calendar



REF. 5212A
26-330 S C J SE
Case Ø: 40 mm

Annual Calendar



REF. 4947/1A
324 S QA LU
Case Ø: 38 mm

Annual Calendar Chronograph



REF. 5905P
CH 28-520 QA 24H
Case Ø: 42 mm

Chronograph



REF. 5172G
CH 29-535 PS
Case Ø: 41 mm

Ladies' Chronograph



REF. 7150/250R
CH 29-535 PS
Case Ø: 38 mm

Ladies' Annual Calendar



REF. 4947R
324 S QA LU
Case Ø: 38 mm

Calatrava Pilot Travel Time



REF. 5524R
324 S C FUS
Case Ø: 42 mm

World Time Chronograph



REF. 5930G
CH 28-520 HU
Case Ø: 39.5 mm

Ladies' World Time



REF. 7130G
240 HU
Case Ø: 36 mm

This page: in 1934, two years after the Stern family took the company's reins, Patek Philippe presented the two sub-dial REF. 130. One of the most famous wristwatches in modern horology, it would become the archetype for the company's wrist-worn chronographs for several decades. In-house experts work tirelessly to evolve and

perfect the mechanisms and designs spanning the breadth of Patek Philippe's complicated offering. These pieces can variously allow the wearer to see the time in two locations, or to see the date at a glance, or even to keep track of the moon's phases; among them reside the signature Annual Calendar, World Time, and Travel Time models

REF. 5711 was quite logical. At Patek Philippe we are always prepared to limit our production, by which I mean limit the time that a watch will live inside a collection. First, at its simplest this means we owe it to collectors to preserve the value of those watches. Second, I need to remove a number of pieces every year to make space for new models. And thirdly, there is the threat that people might only buy a Nautilus without looking at the other pieces in the collection. So, this is why I took the decision. I didn't stop the whole collection. I just stopped one reference." Reassuringly, Thierry also hints at a future replacement. "When you stop something like the REF. 5711, of course you need a new plan, and I have it." In the meantime, "the others are still there, but one day I will also stop them, and something new will come into the Nautilus line."

Further confirmation of his commitment to the ceaseless renewal of watchmaking at Patek Philippe and the maintenance of balance between collections can be found in the, again, apparently unrelated launch in April 2021 of the Calatrava Clous de Paris model, REF. 6119, with its new hand-wound caliber 30-255 PS. The Clous de Paris, or hobnail, Calatrava enjoyed a peak of popularity during the 1980s and 1990s. It is an important part of Patek Philippe's identity, and rather than let it date, Thierry decided to refocus

TIMELESS CLASSICS

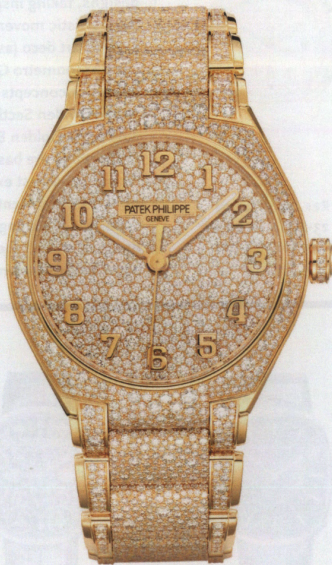
<p>Calatrava</p>  <p>REF. 96 12-120 Case Ø: 30.5 mm</p>	<p>VINTAGE (1932)</p> <p>Calatrava Clous de Paris</p>  <p>REF. 3919 215 PS Case Ø: 33.2 mm</p> <p>VINTAGE (1985)</p>
<p>Ladies' Calatrava Joaillerie</p>  <p>REF. 4997-200G 240 Case Ø: 35 mm</p>	<p>Calatrava</p>  <p>REF. 5088/100P 240 Case Ø: 38 mm</p>
<p>Calatrava</p>  <p>REF. 5227R 324 S C Case Ø: 39 mm</p>	<p>Ladies' Calatrava</p>  <p>REF. 7200R 240 Case Ø: 34.6 mm</p>
<p>Diamond Ribbon Joaillerie</p>  <p>REF. 4978/400G 240 Case Ø: 36.5 mm</p>	<p>Ladies' Calatrava Joaillerie</p>  <p>REF. 7200/200R 240 Case Ø: 34.6 mm</p>



REF. 6119G
30-255 PS
Case Ø: 39 mm

DEDICATED LADIES' FAMILY

Twenty-4 Automatic Haute Joaillerie



REF. 7300/1450R
324 S
Case Ø: 36 mm

Twenty-4 Automatic



REF. 7300/1200R
324 S C
Case Ø: 36 mm

Twenty-4 Automatic



REF. 7300/1200A
324 S C
Case Ø: 36 mm

Twenty-4



REF. 4910/1200A
E 15
Case: 25.1 mm x 30 mm

Twenty-4



REF. 4910/1201R
E 15
Case: 25.1 mm x 30 mm

Above: the classic bloodline can be traced back to the traditional REF. 96 and the ultimate Clous de Paris Calatrava, the REF. 3919. Each new iteration in this category is still recognizably classic but features its own inventive differences in design and decorative detail. Left: Patek Philippe

created the timeless and elegant Twenty-4 collection exclusively for women. The first model, REF. 4910/10A, launched in 1999. Today, there is a variety of options to suit the differing needs of a modern, active woman, including a range of new automatic models, the first of which launched in 2018

ELEGANT SPORTS MODELS

Aquanaut Luce Haute Joaillerie



REF. 5062/450R
324
Case Ø: 38.8 mm

Nautilus



REF. 5711/1A
26-330 S C
Case Ø: 40 mm

Nautilus Annual Calendar



REF. 5726/1A
324 S QA LU 24H/303
Case Ø: 40.5 mm

Nautilus Chronograph



REF. 5980R
CH 28-520 C
Case Ø: 40.5 mm

Nautilus Haute Joaillerie



REF. 5719/10G
324 S C
Case Ø: 40 mm

Ladies' Nautilus



REF. 7118/1A
324 S C
Case Ø: 35.2 mm

Ladies' Nautilus



REF. 7118/1200R
324 S C
Case Ø: 35.2 mm

Left: watches found in the elegant and sporty Nautilus and Aquanaut families show great diversity within their lines, offering poise and functionality. Below: these models steer away from traditional round case designs, taking inspiration from artistic movements such as art deco (as seen in the Chronometro Gondolo below) or concepts such as the Golden Section, on which the Golden Ellipse's proportions are based. From the earliest examples through the current collection, detailing is finessed and attuned according to current tastes

Aquanaut



REF. 5167A
324 S C
Case Ø: 40.8 mm

Aquanaut Chronograph



REF. 5968G
CH 28-520 C
Case Ø: 42.2 mm

Aquanaut Travel Time



REF. 5164A
324 S C FUS
Case Ø: 40.8 mm

Aquanaut Luce



REF. 5267/200A
E 23-250 S C
Case Ø: 38.8 mm

Aquanaut Luce Travel Time



REF. 5269/200R
E 23-250 S FUS 24H
Case Ø: 38.8 mm

SHAPED CASES

Chronometro Gondolo



MOVEMENT No. 180 717
12-LIGNE
Case: 52.3 mm x 30 mm

VINTAGE (1924)

Golden Ellipse



REF. 3548
23-300
Case: 27 mm x 30 mm

VINTAGE (1968)

Gondolo Serata



REF. 4972G
E 15
Case: 27.4 mm x 39.7 mm

Gondolo Haute Joaillerie



REF. 7042/100R
215
Case: 31 mm x 34.8 mm

Golden Ellipse



REF. 5738R
240
Case: 34.5 mm x 39.5 mm

Golden Ellipse



REF. 5738/51G
240
Case: 34.5 mm x 39.5 mm

Thai Porcelain



REF. 20078M
17-LIGNE PEND

Floral Fantasy



REF. 5077/100R-046
240
Case Ø: 38 mm

Falcon



REF. 995/126J-001
17-LIGNE LEP PS

Kingfishers



REF. 992/148G
17-LIGNE LEP PS

Woman from Appenzell
with Peacocks



REF. 995/120G-001
17-LIGNE LEP PS

Calatrava Skeleton



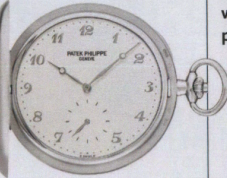
REF. 5180/1R
240 SQU
Case Ø: 39 mm

Open-face Pocket Watch



REF. 972/1J
17 LEP PS IRM
Case Ø: 44 mm

Hunter-case
Pocket Watch



REF. 980G
17 SAV PS
Case Ø: 48 mm

Above: each year Patek Philippe releases unique and limited edition models featuring rare handcraft techniques. These exquisite examples are from the 2020–2021 collection; other examples, such as the REF. 5088/100P on page 45, are found in the current collection. Left: specialty timepieces perpetuate the knowledge and techniques that have long been key for timepiece and movement design, offering a chance for the company's specialists to present their virtuosity. The manufacture's classic time-only pocket watches continue to delight connoisseurs of rare timepieces long since wristwatches took their place in the general market

“Launching a new product in the collection is easy. The most difficult thing is to bring out a new line”

attention on what is, in its way, as much a cult watch as the Nautilus. Nobody was asking for a hand-wound hobnail bezel Calatrava, but nor, 15 years ago, was anyone clamoring for the new Nautilus REF. 5711/IA.

Alongside the complicated chess game of retiring and launching watches, which sometimes involves thinking a decade into the future, Thierry is currently developing calibers for 2032. He is firmly focused on new challenges. “Launching a new product in the collection, such as a new Nautilus or a new Calatrava, that’s easy. The most difficult thing is to bring out a whole new line, and I’ve been building one; it’s very specific and could be quite cool. I hope it will work. I guess we’ll see in the next couple of years.”

Thierry’s questing ingenuity dates back to the time of his training at Patek Philippe, almost 30 years ago. “There were a few people who were close to my dad, who were training me. One of them, when he left, he said to me, ‘Good luck, because we have done everything. There’s nothing else left to create.’ And I was so frustrated by this remark that I promised myself that it would never be the case.”

But while Thierry may have been feeling aggravated, Patek Philippe collectors can be quietly grateful for the glib quip that has brought about one of the most fecund eras of creativity at Patek Philippe. ♦





STORY Ulinka Rublack

A stately treasure tome

The great ruling dynasties of sixteenth-century Europe vied not only politically and territorially but also in the opulence and cultural sophistication of their courts. Of this glamorous world, an unassuming little leather-bound book has much to reveal

The Bavarian State Library in Munich boasts one of Europe's greatest collections of books, prints, and manuscripts. Founded in 1558 as the court library of Duke Albrecht V, it preserves many priceless treasures, including a complete copy of the Gutenberg Bible, the original *Carmina Burana* poems and texts, and the medieval source manuscripts of Wagner's *Ring of the Nibelungen*. Among these wonders it might be easy to overlook a small, leather-bound volume on a shelf, yet this is one of the real gems of the collection.

The *Kleinodienbuch der Herzogin Anna von Bayern*, or the *Jewel Book of the Duchess Anna*

of Bavaria, was commissioned in 1552 by Duke Albrecht and is a record of some of the most precious jewelry owned by the duke and his wife, Archduchess Anna of Austria. Painted over a period of three years by the Munich court artist Hans Mielich (1516–1573), the manuscript contains 71 exquisitely illuminated images. This rich assemblage is testimony to the power, ambition, and taste of Renaissance collectors such as the duke and duchess.

The marriage between Albrecht and Anna in 1546, when he was 18 years old and she was just 17, was a major achievement for the Wittelsbach family to which Albrecht

belonged. Anna's pedigree could not have been any more distinguished: she was a member of the leading Habsburg dynasty, a princess of Bohemia and Hungary, and a daughter of Emperor Ferdinand I.

Both Anna and Albrecht inherited a lot of jewelry from their parents, who were lovers of art and rulers in a new age of courtly magnificence and globally interconnected trade. Yet the jewel book is clearly not an inventory: the duke and duchess would have possessed many other splendid pieces, and we know that they also owned many precious gemstones that had not yet been set, as the duke instructed Mielich to



Previous spread: the Archduchess Anna of Austria, seen here (page 49) in a detail of a portrait by Jakob Seisenegger, c. 1545, became Anna of Bavaria when she married Duke Albrecht V in 1546. Their jewel book is a unique record of highlights from their collection of jewelry and gemstones, such as the magnificent ornate pendant on page 48,

displayed on splendid fanciful backgrounds. This page: crosses such as the jewel-encrusted example seen here (top left) feature frequently in the collection, with religion having a central role at the Catholic court of Bavaria. The blue ring (above left), cut from a sapphire, is the only piece of which the whereabouts is still known today, albeit as part of a cup since 1563



portray some of these as well. So the reason for the creation of the book is rather mysterious, especially as there are no comparable volumes of this kind. Emperor Maximilian I commissioned a visual inventory of his armory, but the images have none of the sophistication of Anna's jewel book.

We do know that at the time jewelry was worn in abundance. Duke Albrecht would have donned expensive hats and feather panaches decorated with jewels, and Anna's headdresses would have been adorned with

them. Both wore rings on their fingers and necklaces such as crosses, and some jewelry was sewn onto garments. Anna, moreover, wore bracelets and earrings, and the jewel book depicts some of her dainty purses, which were richly embroidered with gold thread and small stones.

The jewels were mostly crafted from gold, spectacular pearls, and the "big four" gemstones: diamonds, rubies, sapphires, and emeralds. With these materials, the knowledge and technologies that had gone into



Page 50 (main image): this pendant with a large ruby set in a golden lamb with a hanging pearl refers to Christian symbolism for Christ. Left: most of the pieces illustrated, including

the stunning jewels shown here, have disappeared, possibly having been sold, seized in wars, or made no longer identifiable after being incorporated into other objects over time

laboratory in Munich's new castle, where medicines and cures were developed for poor and rich alike. Gemstones, too, were thought to be imbued with healing powers, and pearls were commonly ground down into medicines. The jewel book features a bezoar stone that had been taken from the intestines of an animal and ascribed great healing power.

Anna's lineage as a highborn Habsburg princess meant that her presence elevated the courtly life around her. She played a key political role. Girls from local aristocratic families served as Anna's ladies-in-waiting, and her commitment to furthering their education and marriage prospects strengthened Bavarian politics. Every day, the girls absorbed practical lessons in the politics of distinction. Anna also collected fashion dolls in the hundreds, which displayed and shared elite fashionable dress. Courtly women exchanged these dolls, as the scientific and artistic adviser to Albrecht, Samuel Quiccheberg (1529–1567) noted, to study the "foreign garments" and jewelry worn by "distant people" in "fine detail."

We tend to think of the Renaissance as an era in which the painting and sculpture of Italy and the Netherlands were most revered. And yet Albrecht and Anna were hardly interested in contemporary art. Albrecht did not spend much on court painters such as Mielich, but he and his son, Wilhelm V (1548–1626), spent enormous sums on the best goldsmiths and their work. Valentin Drausch (1546–1610), Wilhelm's exceptional goldsmith, was recorded as being owed over 17,000 florins just for work he had carried out for the duke and duchess between 1576 and 1579. He never received most of the money before he died, while Wilhelm abdicated bankrupt in 1597. Anna was still alive then and, as she turned the pages of her jewel book manuscript, was perhaps able once more to enjoy some of the exquisite jewelry that she had loved and lost. ❖

sourcing and making the treasures were global and reliant on workers and intermediaries in India, Africa, and the Americas.

In an age of state-building, courts were competing with each other through their display of magnificence. Bavaria was part of the German lands in the Holy Roman Empire and systematically began to assert its claim to leadership within the Empire through its display of rarities, dress, and jewelry. The jewelry book commemorated these rich possessions that could always

become part of dowries to secure the most profitable marriage alliances or simply be sold to generate money.

Inspiration for the motifs incorporated in the designs for fashionable jewelry drew on the interests and international connections of a consort such as Anna. She was educated to be a connoisseur, and as she had been growing up her parents had built up a pioneering art cabinet of rarities in Vienna. Soon after her marriage, Anna was noted for her state-of-the-art pharmaceutical



RARE HANDCRAFT TREASURES

Thierry Stern's grandfather and father inspired his deep appreciation for rare handcrafts. The company president holds a particularly dear place in his heart for wood micromarquetry

My love of rare handcrafts – the centuries-old techniques that are used to decorate timepieces – dates back to my earliest memories. My grandfather Henri Stern had the soul of an artist and great respect for these ancestral skills. In particular he admired miniature painting on enamel, of which he had collected some fine examples. Following in his footsteps, my father, Philippe Stern, employed the artisans who foster these techniques even when this type of ornamentation was no longer in vogue. This was the world of my childhood. I was bathed in its atmosphere. I remember the day – I was just 6 or 7 years old – when I discovered some magnificent antique watches decorated with Blois enamel in a drawer. I said to myself, “That is what I want to do.” I recall being fascinated by a pair of perfume-sprinkling flintlock pistols that are now on display in the Patek Philippe Museum. Their creators had combined different forms of embellishment such as enameling, engraving, and gemsetting to produce works of art.

Today, I still have the same passion for rare handcrafts. As we follow in the grand tradition of Genevan watchmaking, Patek Philippe is duty bound to preserve and continue all the artistic crafts associated with it. But remaining true to such a tradition also means enabling it to advance, rising to new challenges, and developing new techniques. An example is wood marquetry, which has been used for centuries to decorate large objects and which we have miniaturized to suit the dimensions of a pocket watch or a wristwatch. Preserving rare handcrafts is far from easy. These pieces are creative

dreams that must be realized; they are not about business plans or profitability. But Patek Philippe would not be Patek Philippe if we did not exercise these exceptional skills every day in the creation of one-of-a-kind pieces, limited editions, and in some of the watches in our current collection.

One such timepiece is the “Panda” pocket watch, REF. 995/122J, a central piece of our Rare Handcrafts 2020–2021 collection. It is a choice example of our commitment to rare handcrafts, which is evident in its beauty and colors as well as through the interplay of relief work, different materials, and reflected light. Not only that, but the mixed techniques employed to create this piece unite the skills of several artisans in perfect harmony.

The splendid portrait of a giant panda depicted in wood micromarquetry on the

caseback comprises 384 elements: 194 tiny veneer parts and 190 inlays fashioned from 26 species of wood. To create such a wealth of detail, the marquetry maker first produced a scale drawing of the picture and then cut this out to obtain the contours of each part, even the smallest. In the same way as a painter, the artisan then assembled a palette of wood veneers, choosing from a range of wood types of various colors, textures, and veining. Having stacked 10 sheets from a single type of wood into a block, 10 identical veneers were cut out by hand using a saw with a very fine blade. The piece that was most aesthetically pleasing when inserted into the design was selected for use. Once the entire marquetry arrangement was assembled, it was fixed to a gold plate, then sanded and varnished, creating a flat surface and a delicate brilliance. This is high art on a minuscule scale. Look at the panda's eyes and expression – don't you feel as if the animal were alive? Look at its fur, with many shades of white. Doesn't it convey a wonderful sense of density and volume?

The bezel and the border of the caseback have been manually engraved with a decoration of polished bamboo leaves, standing out on a matte, chased ground. The dial unites three rare handcrafts: the hand engraver created the bamboo stems that adorn the gold plate; the engine-turner or *guillocheur* used an ancient hand-operated rose engine lathe to carve the relief pattern of tiny waves between the bamboo motifs; and finally, the enameler applied several coats of transparent green enamel over the design, using the traditional technique of *flinqué* enameling through which the underlying decor remains visible.

Further touches add to the finesse of this unique piece: the crown is set with a green tourmaline cabochon, and the “bow,” the ring from which the timepiece can be suspended, resembles bamboo. The watch is accompanied by a yellow gold stand with a design also inspired by bamboo that is enriched with a green tourmaline cabochon and a green-marble base. I think this is the perfect setting for this unique work of art. ♦

Translated by Barbara Caffin



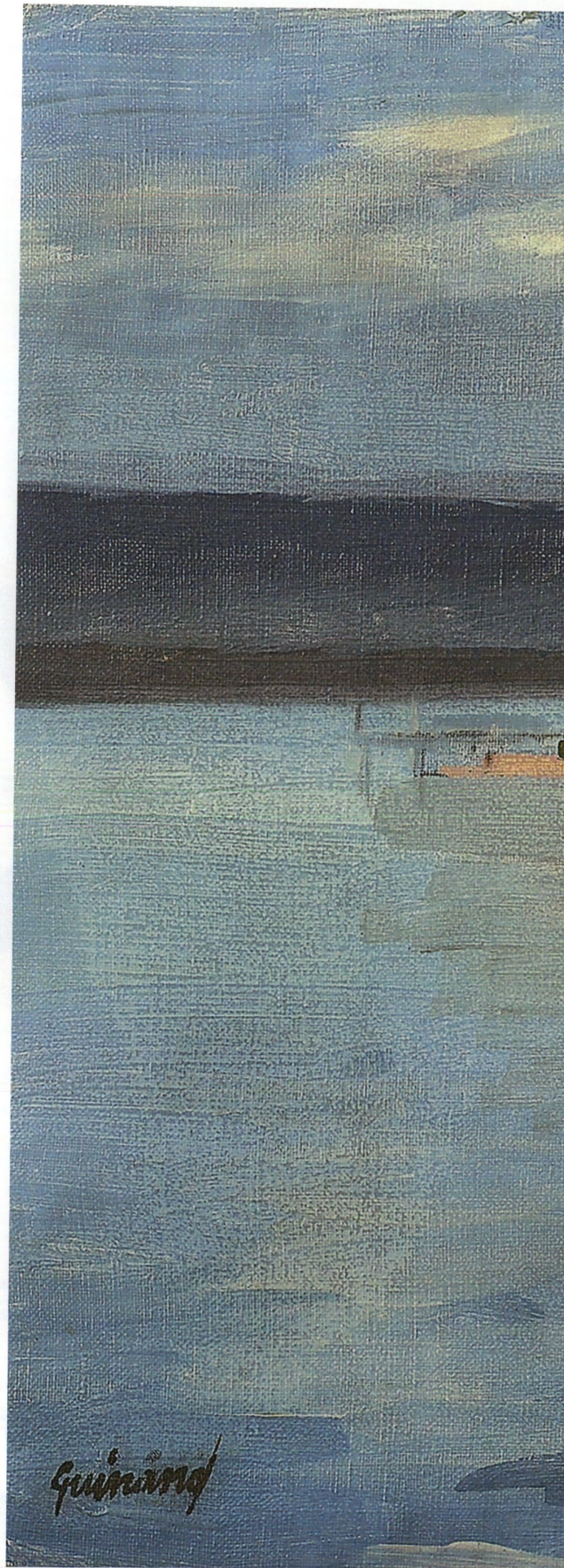
A wood micromarquetry portrait of a giant panda adorns the caseback of the 45 mm-diameter REF. 995/122J pocket watch, which hangs from a branch of bamboo on its yellow gold stand. On the dial side (shown opposite), yellow gold Breguet-style numerals, a small seconds sub-dial, and leaf-shaped hands sit atop a guilloché, engraved, and transparent green *fliqué* enamel background

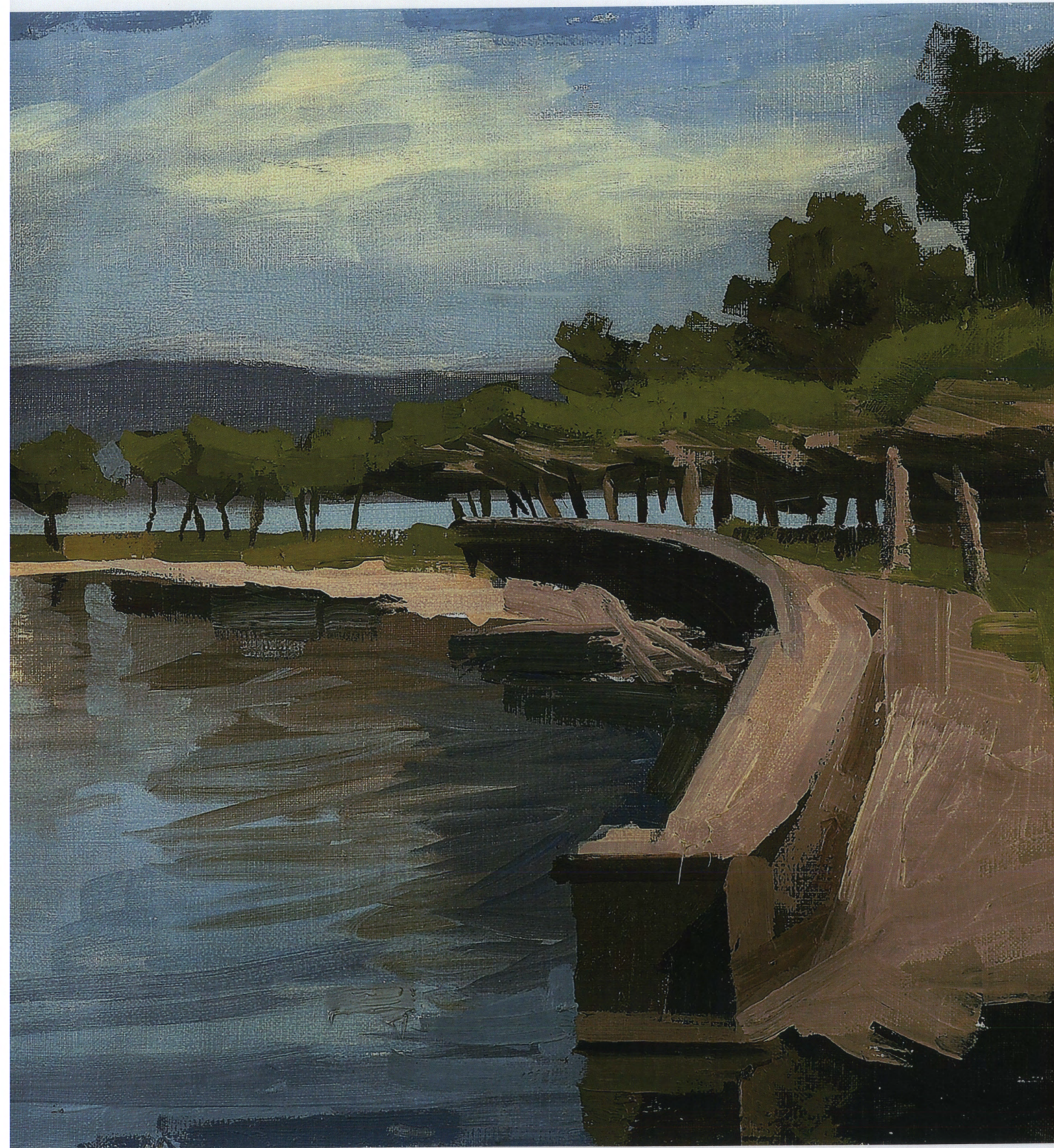


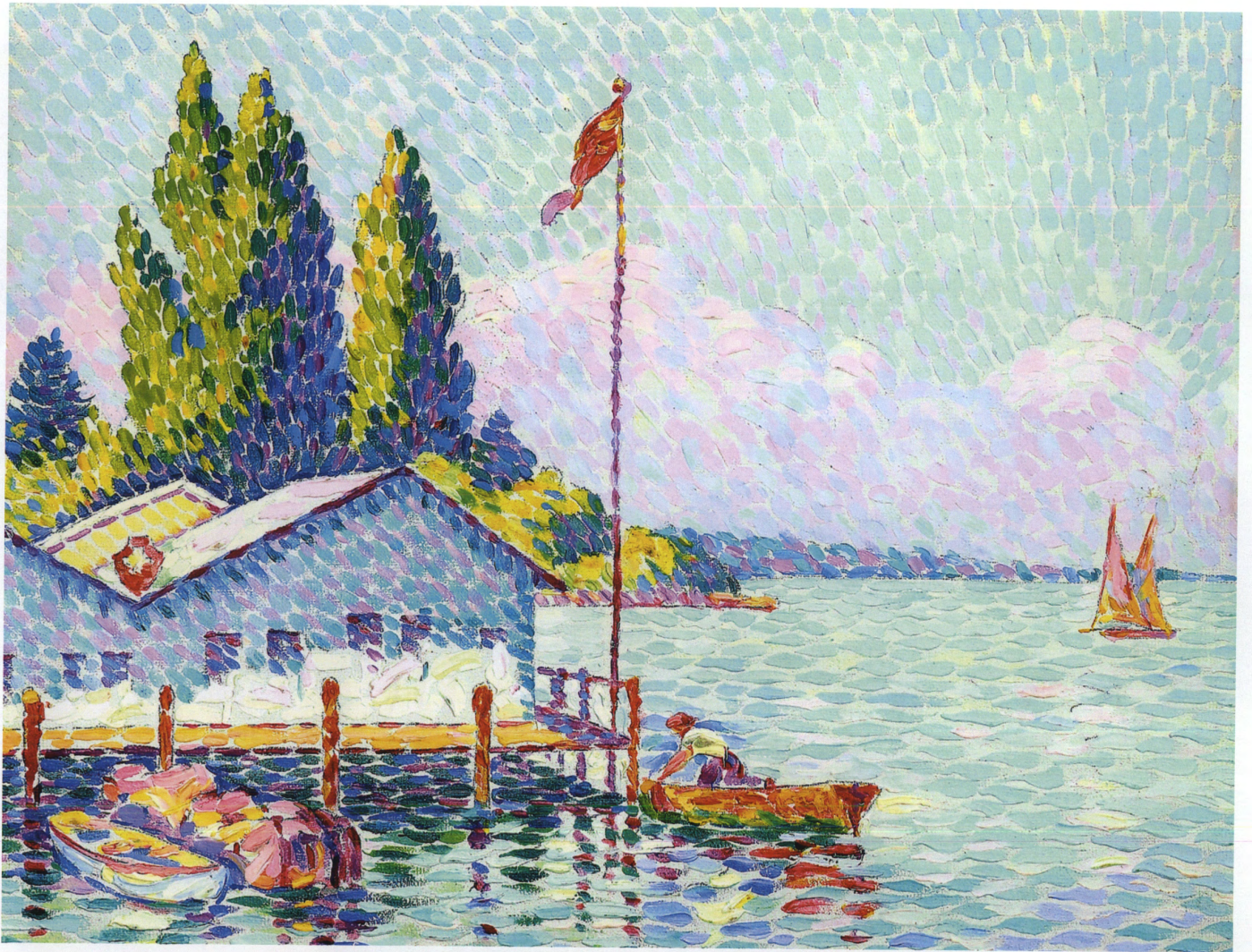
MY ODE TO THE LAKE



Having been raised on the shores of Lake Geneva, Philippe Stern was drawn to the area as his theme when he began to collect art. Here, he fondly recalls his own sailing adventures and the paintings that inspire him, while the historian and novelist Jacques Bressler surveys the collection that Mr. Stern has assembled







A UNIQUE ART COLLECTION INSPIRED BY A LIFELONG LOVE OF LAKE GENEVA

I was a lake child, and from my earliest years I was lulled to sleep by the sound of the waves washing onto the shore at Creux-de-Genthod. In the late 1940s and the early 1950s, there was no chance of going off to see the world as young people do today. My escape was the lake.

Even when very young, I and a few of my friends would set off for several days on our Snipe dinghies to discover the lake and its shores. We imagined ourselves to be great explorers on an expedition. Our goal was the mouth of the Rhône, which marked the beginning of the lake. We rarely made it that far since the wind was not always with us, and we would stop on some wild part of the shore and grill something over a fire, and perhaps even stay the night. When

a storm threatened, we soon learned to head quickly for one of the many small ports along the lakeside.

At those times the ports were deserted. Occasionally we would run into an old fisherman who would tell us hair-raising tales about terrible winds that swept away boats where crews lacked experience and forethought. Ever since, I have remained convinced that the lake is a living element that can neither be tamed nor subdued and that, to feel at ease, one must watch it continuously and be prepared for its sudden changes of mood.

Later on, for almost 40 years my passion for the lake led me to take part in all the regattas organized in the Léman region. Hundreds of regattas, day and night, many of which ended in victory, for example, my seven Bol d'Or triumphs. However, the

pleasure lies not in having beaten my opponents but rather in having mastered all the elements that make up the lake's personality, as well as observing its waves and shores and the mountains around it and, especially, the clouds racing overhead.

Those intense hours, and even days, of navigation were pure joy. They brought me a sense of humility and respect for nature and also an equilibrium that has helped me in my professional life, during which I sailed through a few storms.

That is why, over the years, I have been collecting paintings that express the personality of the lake and its shores and ports. Some were chosen purely on artistic merit, but I have been especially drawn to works that brought back emotions and memories that I have stored up from my numerous expeditions on the lake. Today, young people



Pages 54–55: the serenity of the lake, as seen in René Guinand's *Le lac à Hermance* (The lake at Hermance) from 1948, provided a soothing contrast to the bustle of twentieth-century city life, which was his usual subject. Page 56: the color and light effects of his native Nice, along with the pointillism of Signac, were strong influences on Édouard de Fer's work. He was active during the early twentieth century, during which he painted *L'embarcadère* (The pier).

This page: scenes of the lake in the late nineteenth century are captured in Constance Suzanne Assinare's paintings, such as the 1898 *Vers le Haut-Lac* (Toward the head of the lake), a study in soft blues of water, mountains, and sky (left), and in the works of Frédéric Dufaix, whose long career spanned the late nineteenth century to the 1940s. The painting below, *Le retour du marché* (Returning from market), is a large-scale work that presents an everyday scene with poetic sensibility

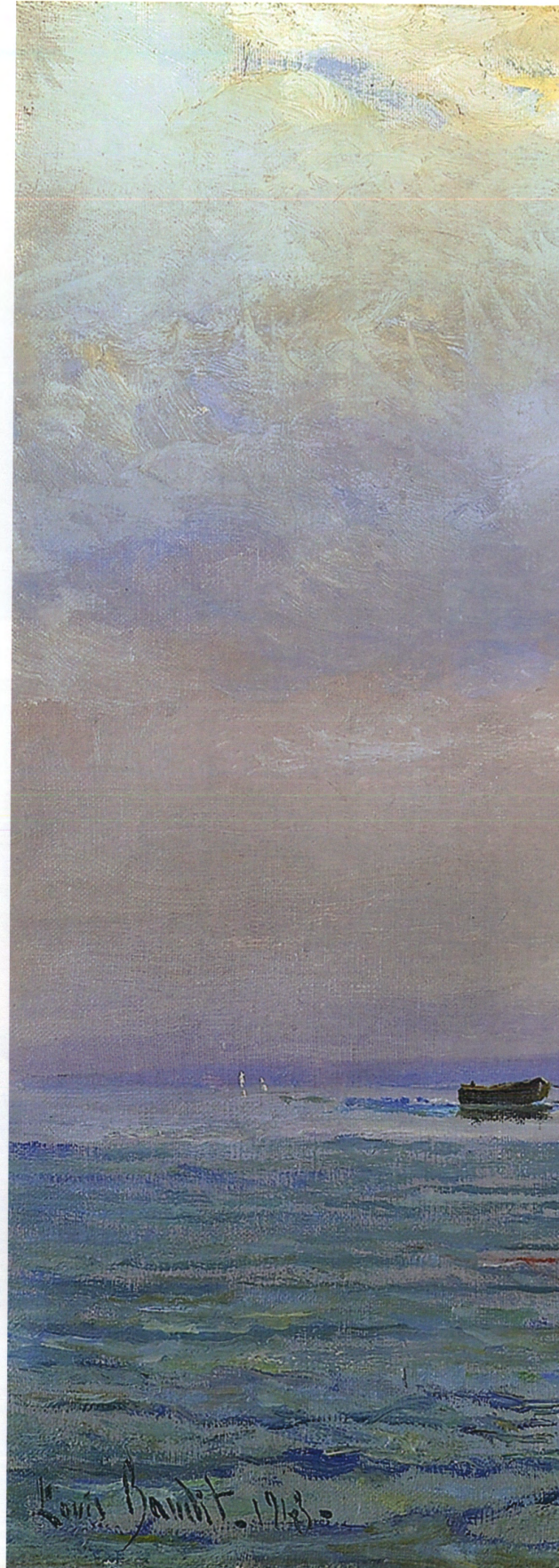




Clockwise, from above: Léon Gaud was a master of landscapes and rustic scenes of the late nineteenth century. In his work *Les dames paysannes d'Hermance* (Peasant women of Hermance) the handling of light and shade that captures the turning of sunset to dusk is exquisite. In contrast, painting in the early 1950s, Benjamin

Vautier the younger revels in the brilliance of the colors of the flags seen in the daytime sunshine in *Le pont du Mont-Blanc pavoisé* (Flags decorating the Mont-Blanc bridge). Vautier had great success as a painter of still lifes but also created stunning landscapes bathed in light, such as this view of Geneva.

Yet perhaps more than any other artist in the collection, Louis Baudit captured the spirit of the landscape. He painted the lake in its many moods and had a gift for capturing the effects of wind on water, cloud formations, and boats catching the breeze, as exemplified by *Le matin devant Cologny* (Morning, Cologny) of 1943







Above: in the mid-twentieth-century work *Le Château de Glérolles près de Rivaz* (The Château de Glérolles, near Rivaz), Albert Duplain's

clever use of perspective gives us an unusual view of Lake Geneva, leading the eye down toward the castle and then out onto the lake

and mountains beyond. Opposite: the atmosphere of sunny, breezy days spent relaxing beside the lake is enjoyed in Ellis Zbinden's

later twentieth-century watercolors, such as *Les parasols sur le quai des Eaux-Vives* (Parasols on the embankment at Eaux-Vives)



might see nothing more in this than nostalgia for bygone pleasures, but I hope that, despite that, they will recognize that the lake is a priceless gift that must be cherished and preserved.

**THE EXPERT VIEW: JACQUES BRESSLER
ON ART THAT CAPTURES A LOST ERA**

Few private collections possess the charm and authenticity of the one that has been put together by Mr. and Mrs. Stern around the theme of Lake Geneva.

Travelers and tourists have long visited from all over Europe to admire the beauties of the lake and to sail on its waters. But those fortunate enough to live around it have the great privilege of contemplating daily the impressive expanse of water, the subtle changes in the light that occur according to the hour or season, and the scenes that unfold on its shores.

Such are the images preserved for us by the painters so lovingly selected for the

These paintings bear witness to the past that we no longer see: this lakeside spot, that quay, those boats...

Stern collection. They also bear witness to the past that we no longer see: this lakeside spot, that quay, those boats... They all once existed, but progress has banished them forever.

One symbol of this lost past is the *barque du Léman*, or Lake Geneva barge, which was a favorite subject of local painters. These barges appear again and again in the Stern collection, and almost all the artists succumbed to their charms. Of particular note in the collection is the superb execution of the works by Auguste Veillon and Albert Gos; the unerring talent of Nathanaël Lemaître; the small paintings by François Bocion; the large-format work of Frédéric


Dufaux; and the austerity, but also the acute observation, of Eugène Martin.

Above all, however, the collection pays tribute to Louis Baudit (see pages 58–59), whom the Stern family supported in 1924 at the time of his first exhibition. This remarkable artist has left us a vision of the Geneva shores and the famous barges that is so true and so poetic that one can never tire of contemplating the major works assembled here.

After viewing the Stern collection, one no longer sees the lake as before. When art remains authentic, refusing to bow to the dictates of fashion, it opens our eyes to nature and mankind. ♦



In Geneva, a city that has long been the world's capital of haute horlogerie, there is only one museum of timekeeping – Patek Philippe's. Visitors can enjoy a full tour, beginning on the ground floor with an introductory film, and then working their way from the third-floor information displays on the company's approach to horology and the library's showcases, down to the second-floor antique collection, and on to the first floor, which highlights timepieces created by Patek Philippe



STORY *David Rooney*

PHOTOGRAPHS *Jonas Marguet*

Time to celebrate

Encapsulating European portable timepieces of historic significance that span more than five hundred years, the Patek Philippe Museum is a treasure trove of horological objects. The collection itself is ever-evolving, so what's new for the museum in this, its 20th anniversary year?

When I ask Peter Friess, the director and curator of the Patek Philippe Museum in Geneva, how visitors react to its displays, he explains that they “are wowed by seeing so many precious watches in one place” and seem “lost in a sea of time.” I recall my own first impression of the museum when I visited in 2004. Having stepped off the rue des Vieux-Grenadiers and ascended the grand stone staircase within the building, I soon found myself faced with an ocean of bright, precise, gleaming showcases, each containing some of horology’s finest historical creations. A sea of time, for sure, and it also felt like walking into a time machine, taking me back through five centuries of watchmaking history.

The idea for a Patek Philippe museum originated in 1989 during celebrations of the firm’s 150th anniversary, although the collections that underpin its displays had started to be formed by Henri Stern (the president of Patek Philippe, 1959–1993) and his son Philippe Stern (the president of the company, 1993–2009) from the 1960s onward. Philippe Stern’s ambition was to build, he explained, “the most beautiful and celebrated museum of horology in the world.” Plans accelerated through the 1990s as a suitable building was identified and designs for its conversion were put together.

The project was directed by Philippe’s wife, Gerdi Stern, who supervised the transformation of the former



Ateliers Réunis case-making and bracelet workshops building. It was a major undertaking as the whole of the interior had to be remodeled. The museum occupies floor space covering some 27,000 sq ft. A collection of more than 2,000 watches and artifacts fills around 300 numbered and themed showcases, and the project included the construction of a glass-fronted top floor as well as a climate-controlled annex housing the 8,000-volume horological library and archive. The museum opened its doors to the public for the first time in 2001.

The museum's second-floor displays look at the history of European portable timekeepers across 400 years, from the sixteenth to mid-nineteenth century. One of the oldest exhibits is a German drum watch made between 1530 and 1540. Its maker's identity is not known, but the quality of the construction – an iron mechanism held within an elaborately decorated gilded brass case – speaks volumes. A French pocket watch made a little over a century later by Jehan Cremsdorff, recently acquired by the museum, is a dazzling display of fine enamel and jewelry work set with diamonds. It is in remarkably pristine condition. An eighteenth-century Jaquet Droz singing-bird automaton, with a hidden six-pipe organ, is a masterpiece of mechanical music and movement.

The first-floor display chronicles Patek Philippe's own contribution to watchmaking history, starting from the



The Patek Philippe collection on the first floor includes a display of commemorative pieces (top left), such as the famous Calibre 89 supercomplication (top center). Among the other 1,138 pieces shown on this floor is one of the earliest Officer's-style wristwatches, with an 1899 movement (top right); a large selection of minute repeater wristwatches from 1955 to 1997 (second row, left); decorated art nouveau timepieces

(second row, right); a case of perpetual calendars (third row, left) with, on the left, the first Patek Philippe perpetual calendar wristwatch, from 1925; a cabinet of watches owned by famous Americans (third row, right), such as the wristwatch of Asa Griggs Candler (the founder of the Coca-Cola Company) and General George S. Patton's pocket watch; and some fine 1850s pocket watch minute repeaters (bottom)



The antique collection of 1,184 pieces on the second floor represents the finest traditions of European clockmaking. Here, visitors can find treasures such as the c. 1770 singing-bird cage with a clock (left); exquisitely decorated automatons, including the Neapolitan mandolin with a watch from Geneva, by Piguet & Meylan, c. 1820, seen here among other early 19th-century decorative and pendant models (second

row, left); early portable timepieces, among them the Julius table clock from c. 1530, seen with others from c. 1550 (second row, right); a pocket watch made by the English horologist Thomas Mudge in 1762 (third row, left), now housed in a silver case and notable as it was the first-ever watch to feature a perpetual calendar; a telescope with a watch, by James Cox, dating from 1775 alongside the Summer telescope from

c. 1820 and a Morning Star pocket watch made by William Anthony in London c. 1795 (third row, center); a 1786 decorated singing-bird automaton in a flask-shaped case made by Jaquet Droz (bottom, left); a selection of richly decorated 18th-century chatelaine watches (bottom, center); and (bottom right corner) a recent acquisition, the enamel and diamond-set gold pendant watch by Jehan Cremsdorff, made in Paris in around 1650





On the second floor, two Breguet "sympathique" clocks (left) are shown with their pocket watches on top. In the center of the library, on the third floor of the museum, is an important enamel collection dating from the 1620s to 1660. Here (top left), enamel portraits are seen on the walls and snuffboxes in the central display table; behind is the marquis de

Chauvelin's Planetarium clock, c. 1800, by Antide Janvier. Also on the third floor is a reconstruction of Henri Stern's office (top right) from the company's rue du Rhône headquarters, complete with his desk and accessories. The museum's director and curator, Peter Friess, says, "We haven't yet figured out how to recreate the look and smell of the smoke from Henri's

pipes, several of which are displayed on his legendary desk." The installation reflects the family-owned heart of Patek Philippe, with Thierry Stern being the fourth-generation president. On the ground floor (above) the open workshops allow visitors to see timepieces being restored and to observe the dexterity of the watchmakers at work

company's inception in 1839 through to the 2000s, and includes important commemorative pieces. Visitors can admire a 1925 wristwatch, the first with a perpetual calendar, and a 1937 World Time watch, the origin of a celebrated series designed for the company by Louis Cottier. The finale of the tour, which runs anticlockwise on the second and first floors, is the iconic Patek Philippe Calibre 89, made in 1989, which held the record, until 2015, for the number of complications it incorporated.

A third-floor display houses a collection of enamel-painted portraits and snuff-boxes, dating back as early as the 1620s, and presents an intimate experience of the objects amid the calm of the library. The collection was recently expanded with a large acquisition of enameled timepieces made between 1625 and 1660, bought from a British collector, which are shown on the second floor. Together, the collection is now one of the world's finest.

I invite Peter Friess to reflect on what the Patek Philippe Museum offers to the wider story of human development. "There's not a day on which I enter the museum where I don't feel the joy and excitement of working here. It boasts some of the greatest and most

detail involved in creating such technical tours de force. The attention to detail shown by Gerdi Stern in creating the interior of the museum further reinforces this point.

Another special highlight of the museum is the watchmaking workshop, found on the ground floor, where visitors can observe real horologists working to restore the collection. "The place becomes a living museum," comments Mr. Friess, and this display offers an absorbing insight into the skill of the craftspeople who created and maintained each of the timepieces. This is not just a nostalgic evocation of the past. "My grandfather taught my father the importance of 'safe-keeping' the most precious timepieces from Geneva's horological past," Philippe Stern once explained, "so that the old traditions could be kept alive by new blood. In his turn, my father inspired me to continue the task."

Mr. Friess explains how he feels spending time with the museum's displays. "On mornings," he says, "I often find myself sitting among the showcases, writing more stories on my laptop to keep the exhibits fresh and alive. In the afternoons, I enjoy a change of pace, watching, mingling, and talking with visitors – which

"The museum boasts some of the greatest and most beautiful artifacts ever created by European culture"

beautiful artifacts ever created by European culture," he replies thoughtfully. "The Patek Philippe horological journey through time will never be repeated, and so the museum enjoys a unique place in European history."

Despite the challenges of the COVID-19 pandemic, plans are moving apace to renovate and redevelop the museum's exhibitions. The team is also working on the publication of two lavishly illustrated books that will showcase some of the museum's greatest treasures for the general reader. The exhibits are digitally interactive, and visitors are given an iPad that provides a wealth of information about each showcase, such as a virtual trip into the mechanics of a timepiece or extensive stories about the history of select pieces – there's a total of 20 hours of recorded material. This audiovisual-tour brings the displays to life and is offered in several languages.

My own eye is drawn not just over the individual clocks and watches on show, which in themselves embody a 500-year history of civilization, but to the historic watchmaking tools, workbenches, and archival collections, too. These all help set the watches into context and powerfully demonstrate the attention to

is always an informative and invigorating experience, especially when they bring their own stories."

These visitors include his company colleagues, too. "If you want to understand the present and the future, you have to come to terms with the past. The museum's historic collections serve as a resource for everybody who works at Patek Philippe at every level," Mr. Friess explains. "In effect, the museum has also become a staff education center."

I have long been impressed by the way the Patek Philippe Museum demonstrates confidence in the firm's own history by showcasing the work of countless other makers in its displays. And I applaud the way the collections inform the future of the company's watchmaking. In Philippe Stern's words, "This museum is really part of the whole of Patek Philippe, part of the legacy of the company." It is this intimate relationship between the company and its museum that marks Patek Philippe out for special attention and that has ensured that, after 20 years in existence, the museum is still going strong. I am confident that this horological journey is only just beginning. ♦

For centuries, the world of dance has searched for a system that enables practitioners to record movement, a way to write a dance. Barbara Newman considers the challenges posed in creating a language that preserves the art form beyond the moment of performance

“Ballet exists only when people are performing.” So said the great choreographer George Balanchine, who did not mind that dances leave no trace once the curtain falls. Shakespeare’s plays survive on the page even when no one stages them. Mozart’s music fills our ears exactly as he composed it. But dances? Here and gone.

Through the centuries, many different and remarkable systems of notation have evolved to record and preserve dance. The earliest known manuscript for dance, from the late fifteenth century, identified the five steps of Renaissance *basses danses* (low dances) by their initial letters, placing the initials beneath the corresponding notes of the musical score. The steps appeared in their proper sequence but without any indication of how to perform them.

In 1661, Louis XIV transformed theatrical dance by establishing the Académie Royale de Danse in Paris. His passion for dance enhanced its social status, inspiring educated people to acquire the skill of “reading” it. In 1700, Raoul-Auger Feuillet published a notation system that mapped the floor patterns of dances in elaborate line drawings. Steps and arm gestures were written along the dance’s path, and bar lines crossed the path to coordinate the movements with the music printed above each drawing.

However, Feuillet’s notation couldn’t keep up with the shifting vocabulary of dance. Arthur Saint-Léon’s system, called *La Sténochorégraphie* (or *The Art of Writing Dance*) and first published in 1852, used stick figures arranged on a musical staff, assigning steps executed on the ground to the lines and those performed in the air to the spaces. Later methods involving the musical staff added further markings but still couldn’t accurately record choreography’s spatial dimension.

In 1892, Vladímir Stepanov, a dancer with the Imperial Ballet in St. Petersburg, published the *Alphabet des Mouvements du Corps Humain* (or *Alphabet of Movements of the Human Body*). His approach translated the body into modified notes on a musical staff that stacked two lines for torso movements above three more lines for the arms and another four for legs. The notes’ markings and placement on the staff indicated each step’s direction and level in space. Devised to capture any type of movement, the system proved effective for dance, and Stepanov’s notation for the newly created *Swan Lake* and *The Sleeping Beauty*, although incomplete, supplied the foundation for the productions that now constitute the backbone of ballet’s classical repertory.

Nevertheless, that system also faded away as the demands of choreography became

increasingly complex. In its place, Rudolf Laban’s 1928 Labanotation system and Benesh notation, launched in 1955 by its inventor Rudolf Benesh, dominated the twentieth century and still survive today.

Relatively easy to read and to write, the Benesh method distributes dashes and curves directly onto a musical staff to convey action. Information about rhythm, dynamics, and phrasing lies above the staff and indications of direction and spatial location below it. To avoid redundancy, Benesh chose to reduce description to essentials, trusting the notator to know which stylistic details could be taken for granted.

Laban adopted a vertical format that was read from the bottom up and positioned the center of the body on a central line. Various shaped and shaded, geometric symbols indicate a move’s direction and level, with their distance from the center identifying the relevant body part. Many consider Labanotation difficult to read and write, unlike Benesh notation, but it does document every detail, assuming nothing.

More recently, video and digital film have emerged as valuable tools for restoration. But they’re not ideal; when one body masks another, movement is lost. Luckily, trained notators and written scores allow dances of the past and present to leap into the future. ♦

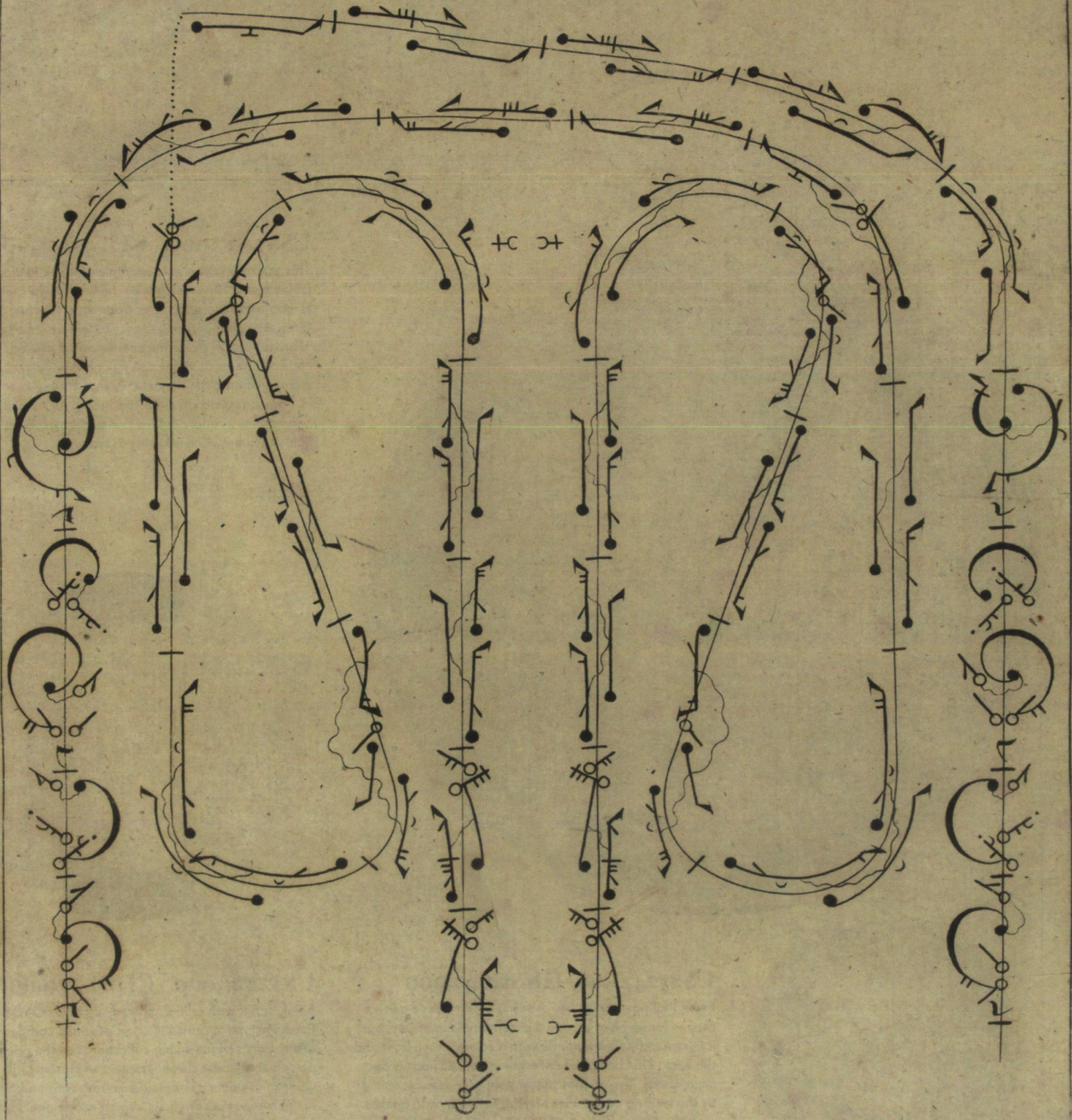
Right: taken from *The Art of Dancing, demonstrated by Characters and Figures*, published in England around 1706, Raoul-Auger Feuillet’s notation for the lively rigadoun illustrates the symmetrical pattern of a dance in which paired performers mirrored one another, executing the same steps but on opposite feet

The language of movement

plate. 29.

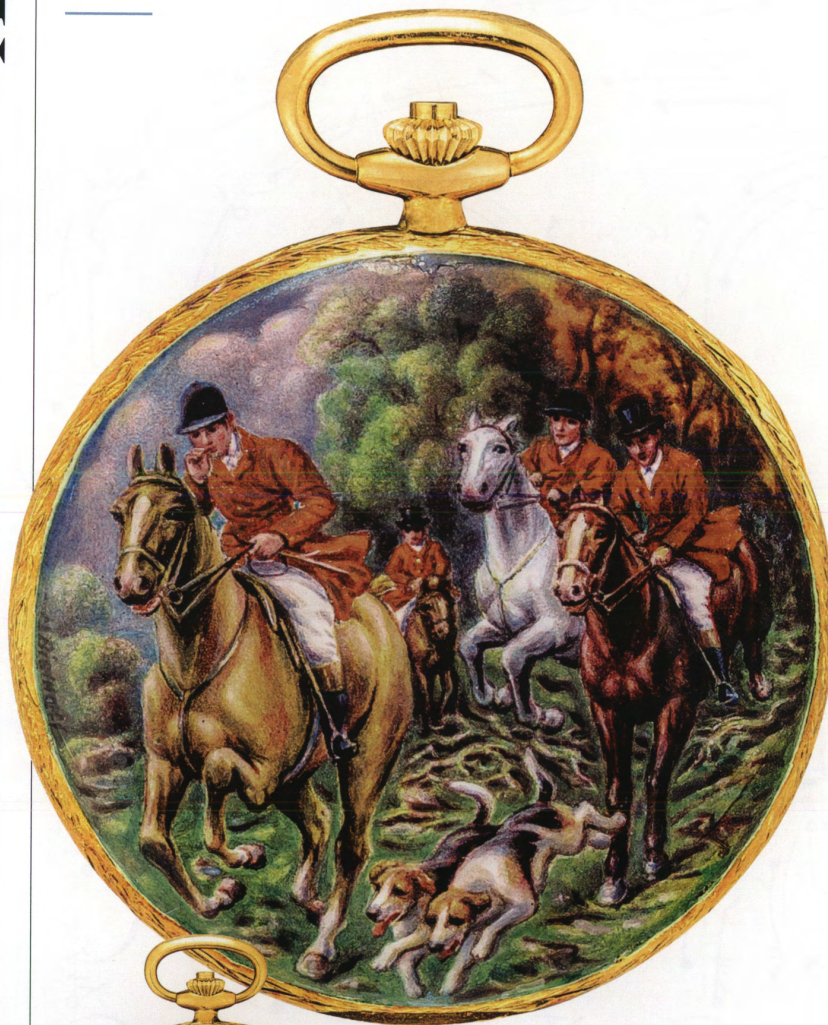


The Rigaudon.



Auctions

Patek Philippe timepieces spanning the decades again showed their desirability, historical importance, and strength as investments during the spring and summer auctions. Simon de Burton selects the most valuable and interesting lots, including a rare enameled pocket watch



US\$724,000 | HK\$5,620,000

Patek Philippe pocket watches have long been a perfect canvas for some of the most exceptional enamellers, but it is rare to find an example with a scene on the front and the back. This beautifully preserved REF. 823-003 is one such watch. The 46 mm yellow gold case was decorated by the leading miniaturist Marthe Bischoff, with images after the French painter Carle Vernet. First sold in 1976 by the noted Patek Philippe retailer Gübelin, the watch was presented at auction in its original box with invoice and certificate. Sold at Sotheby's, Hong Kong, April 23, 2021



US\$7,827,000 | CHF7,048,000

This 35.5 mm yellow gold example of Patek Philippe's fabled World Time watch with the two-crown caliber 12-400 HU movement dates from 1954. It is one of just three examples of the REF. 2523 to feature a so-called "Europe" dial in cloisonné enamel and it caused considerable excitement among connoisseurs when it emerged onto the market this year, having been hidden in a private collection since the 1990s. As a result, its selling price almost doubled pre-auction expectations. Sold at Phillips, Geneva, May 8, 2021



US\$2,721,000 | CHF2,450,000

A REF. 2499, with caliber 13-130 CH Q, is regarded by many Patek Philippe aficionados as an essential component of any truly serious watch collection, but the celebrated perpetual calendar chronograph is an elusive rarity. This German calendar example dates from 1961 and remained in the family of its original German owner until 2010. The rose gold 37.8 mm Wenger case was beautifully preserved, with crisply defined identification stamps indicating that the watch had seldom been worn and possibly never polished. Sold at Phillips, Geneva, May 9, 2021



US\$529,000 | CHF475,000

One of the few Patek Philippe pocket watches with the equation-of-time mechanism, this 1903 rose gold example is unique for having a center-mounted sun hand. The “equation of time” refers to the difference between real time (that taken for Earth to orbit the sun) and mean time, based on the tidy divisions of 24-hour days. The discrepancy, of 16 seconds per day, is corrected by the leap-year system. On this 55 mm diameter watch, Movement No. 80 772, the sun hand records solar time while the sub-dials show the day, date, month, and running seconds. Sold at Christie’s, Geneva, May 10, 2021



US\$668,000 | CHF600,000

Until the arrival of the Sky Moon Tourbillon in 2001, the REF. 5016 enjoyed a long reign as the most complicated wristwatch produced by Patek Philippe. Despite measuring just 36.8 mm in diameter, it combined a tourbillon regulator with a perpetual calendar, leap-year indication, moon phases, a retrograde date display, and a crystal clear minute repeater, making it a true masterpiece of haute horlogerie. This 2011 example was one of fewer than 10 cased in rose gold. It was offered complete with the original box, paperwork, and an additional caseback. Sold at Christie’s, Geneva, May 10, 2021



US\$30,240 | CHF27,000

This 1925 open-face 62 mm silver pocket watch, Movement No. 178 463, was used for navigation during the first ever crossing of the Polar seas in 1926. The trip, organized by the Norwegian explorer Roald Amundsen, the American adventurer Lincoln Ellsworth, and the Italian aviator Umberto Nobile, began on May 11 when Nobile’s airship, *Norge*, pictured on the dial, set off from Spitsbergen, Norway. Two days later, it reached Teller, Alaska, having flown over the North Pole, navigated by the aviation pioneer Hjalmar Riiser-Larsen. Sold at Sotheby’s, New York, June 10, 2021



US\$3,654,000 | CHF3,290,000

It is difficult to believe that this 1942 REF. 570 will soon be 80 years old. Its 36.5 mm stainless steel case – known as a “Calatravone” due to being unusually large for the era – seems entirely appropriate for the twenty-first century, and its crisp aesthetic fits right in with the current “less is more” zeitgeist. Perhaps most remarkable is the beautifully preserved two-tone silvered dial with black enameled Breguet numerals. The design inspired the look of the platinum-cased REF. 5196P, which forms part of the current Calatrava collection. Sold at Phillips, Geneva, May 9, 2021



US\$1,810,000 | HK\$14,050,000

When it was delivered to the wealthy Polish patron Jean de Gadowski in 1890, this 54 mm rose gold pocket watch, Movement No. 80 897, was the most complicated Patek Philippe timepiece ever made. It features grande and petite sonnerie chimes; a perpetual calendar on three sub-dials indicating day of the week, month, and date; moon phases; and a chronograph with a 60-minute counter. The watch shows the Gregorian and Julian calendars. The latter was used until 1918 in Russia, suggesting that de Gadowski often traveled there. Sold at Christie’s, Hong Kong, May 22, 2021



US\$150,000 | CHF138,000

The pop-art supremo Andy Warhol was an enthusiastic watch collector, and no fewer than nine Patek Philippe timepieces were found among his possessions after his death in 1987. One of those was this yellow gold 35 mm REF. 570 Calatrava from 1955. The watch had not been seen in public since it was sold from Warhol’s estate back in 1988, and its 33-year absence combined with the celebrity provenance and a desirable double-signed dial helped this piece to triple pre-sale expectations. Sold at Christie’s, New York, June 22, 2021

Collector's guide

The first solar panels used by Patek Philippe in the 1950s and 1960s had four main sections and were divided and arranged in different configurations depending on the model. The dome where the panel sits is designed to rotate manually to face a light source while the dial remains stationary

Dauphine hands give this clock a distinctive 1950s look. The applied-gilt chapter ring is beveled, has a brushed finish, and is divided into 12 hour sections

Each dome clock sits on three feet that are scalloped with six ridges. This design aesthetic, seen on the earliest dome clocks from the 1950s, is still used today. The movement could be set from the bottom of the case



The art of the cloisonné enamelist shines in the unique design of each clock. Often, meters of gold wire are used in creating the intricate shapes of the *cloisons* (or compartments) that are then filled with the enamel

Overlaying the cloisonné enamel scene of Lake Geneva are images of Jean Pfister's most prominent horological achievements, including a dial with moon phases and a perpetual calendar (likely a REF. 1526), a caliber 9-90, and two gears symbolizing the star wheels of the perpetual calendar complication

STORY John Reardon | ILLUSTRATION Nabil Nezzar

Cutting-edge horological marvels, intertwining science and craftsmanship, have long been conversation pieces. From the early sixteenth century, desk timepieces appear in Old Master paintings, such as Holbein's, as trophies of success. Fast-forward to the atomic age, and in 1953 Patek Philippe released its inaugural solar dome clock.

The first generation of Patek Philippe solar clocks featured an electromechanical hybrid system that coupled the latest technology of photoelectric power with the simplicity of a modified pocket watch movement. A caliber 17-250 was kept fully wound by solar power with an accumulator (or battery) backup system. The clock could run without intervention for over a year, reliably and quietly. Patek Philippe modified the movement to transfer the horizontal hands motion to the vertical dial, with the specially designed electric winding motor rotating vertically on a tip over a ruby to minimize friction and noise. From 1970, for aesthetic reasons this technology

evolved to free the dome of the solar panel. Both quartz and pocket-watch movements have been used since.

Initially, dome-clock cases were engraved, but by the mid-1950s Patek Philippe had begun enameling them. This exceptional REF. 743 07 from 1959 is one of the finest examples of a cloisonné dome clock from the era. It was created for Jean Pfister (1876–1968), who worked at Patek Philippe until he retired, as chairman of the board of directors, in 1959. The enameling by Michel Deville reveals a personal tribute to Pfister's career. The top is adorned with three towns' coats of arms – Geneva (Pfister's place of work), Le Locle (his place of birth), and Zurich (where he began his career). The other panels show a view of Geneva from across the lake with Salève mountain behind, overlaid with horological images.

Each of Patek Philippe's dome clocks is a unique work of art and technology. Made in tiny production numbers, they are an appealing prospect for any collector. ♦



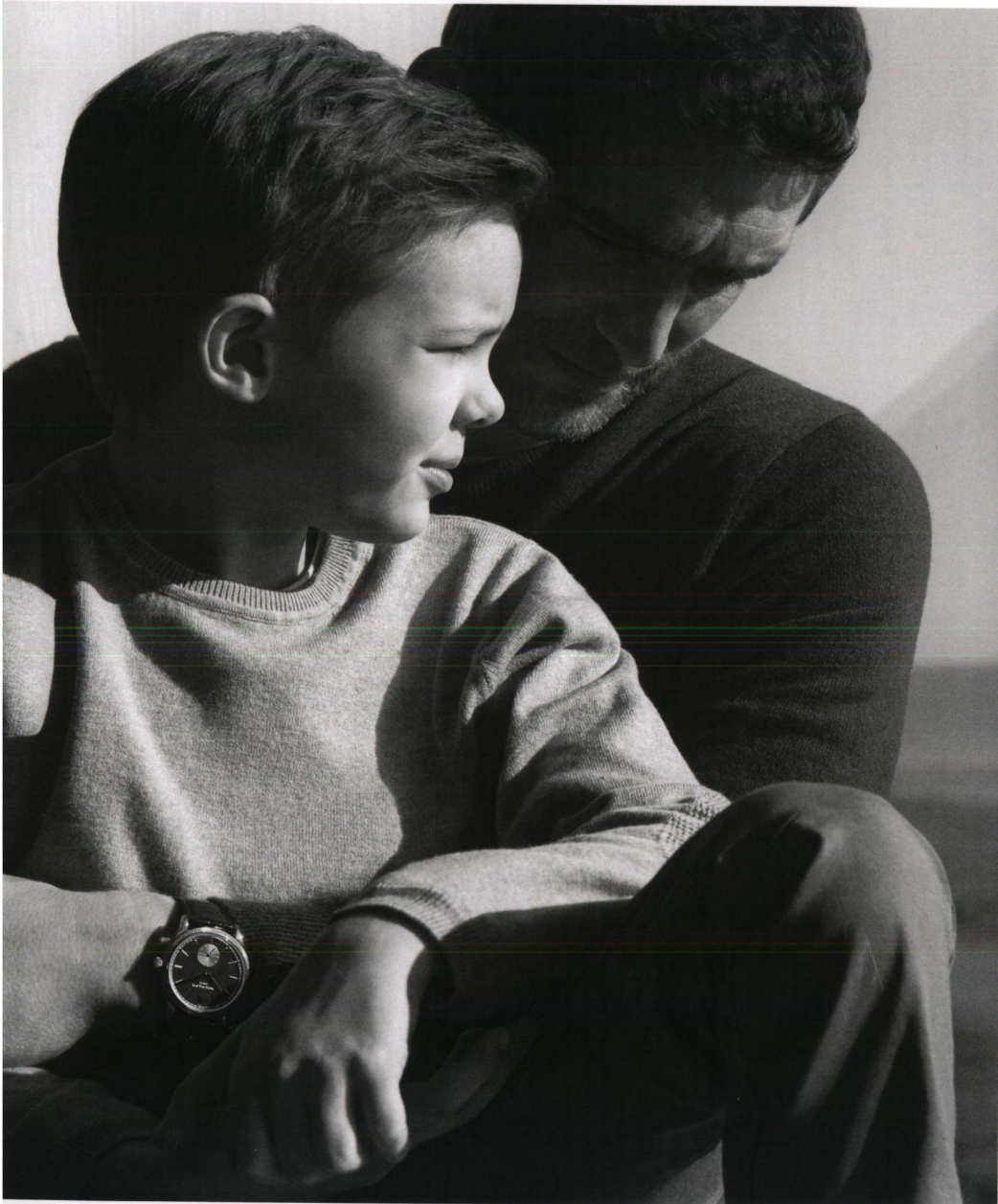
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