

A large, semi-transparent blue circle is centered on the page. Inside the circle, a pen nib is visible, pointing towards the top right. The text "GAIA PRIZE 2015 PRESS KIT" is overlaid on the right side of this circle.

GAIA PRIZE
2015
PRESS KIT

The Jury for the Gaïa Prize 2015 has
nominated

Anita Porchet

laureate in the category **Craftsmanship-
Creation**

for the key role she played, along with the perseverance and independence she has demonstrated in revitalising a dying art: enamelling.

Jonathan Betts

laureate in the category **History-Research**

for his essential contribution to the history of time measurement in the field of British horology and marine chronometers.

Giulio Papi

laureate in the category **Entrepreneurship**

for the major role he has played in the development of complications for wristwatches by founding Renaud et Papi in 1986.

The Prize will be awarded

Thursday 17th Septembre 2014 at 6.30 pm

Salle Hans Erni

Musée international d'horlogerie

La Chaux-de-Fonds

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A PRIZE SIMILAR TO NONE...THE GAÏA PRIZE

The Gaïa Prize was created in 1993 by the Musée international d'horlogerie with an aim to honour prominent figures who have contributed and who contribute to the reputation of watchmaking – through its history, its technology and its industry. The only one of its kind, this Prize has the particularity of honouring the best of the best. By awarding this Prize, the Musée international d'horlogerie, a worldwide recognised institution and leading museum of La Chaux-de-Fonds, a town whose economic and social history is closely linked to watchmaking, wished to express its appreciation to the spiritual heirs of the watchmaking culture which impregnates the collections of the museum, as well as the town.

A distinction rather than a Prize, therefore a spontaneous application is not possible; applications presented by third parties allow the members of the Jury, prominent figures from Switzerland and abroad from various fields - cultural, journalistic, scientific or economic - to assess each contribution on a neutral basis and to choose a winner, or several whenever certain applications are thought to be complementary to each other. The independence of the Jury is guaranteed by its President, the Curator of the Musée international d'horlogerie.



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JURY 2015

Representatives from the Musée international d'horlogerie

Régis Huguenin, conservateur, Président du Jury

Rossella Baldi, conservatrice adjointe

Jean-Michel Piguet, conservateur adjoint

Representatives from watchmaking field

Henry John Belmont, consultant en horlogerie

Hans Erb, Timesign, Bienne

Estelle Fallet, conservateur en chef, responsable pôle histoire, Musée d'art et d'histoire de Genève

Morghan Mootosamy, conservateur, Musée d'horlogerie du Locle, Château des Monts

Michel Parmigiani, CEO, Parmigiani Fleurier

Nicolas Rossé, journaliste économique, Radio Télévision Suisse

Nathalie Tissot, professeure de propriété intellectuelle, Université de Neuchâtel

Sylvain Varone, responsable secteur horlogerie, Centre interrégional de formation des Montagnes neuchâteloises

Emmanuel Vuille, CEO, Greubel et Forsey

Janine Vuilleumier, Head of Information Department, Fédération de l'industrie horlogère suisse, Bienne



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The Jury for the Gaïa Prize has chosen to pay tribute to the key role played by Anita Porchet, along with the perseverance and independence she has demonstrated in revitalising a dying art: enamelling.

Anita Porchet

CRAFTSMANSHIP - CREATION

Born on 15 January 1961 in La Chaux-de-Fonds, Anita Porchet discovered a passion for the arts at the age of 12. Working on various enamelling projects for watchmaking companies since the eighties', Anita Porchet has never compromised her independent status.

Career

After obtaining the Swiss Matura qualification, Anita Porchet undertook a preparatory year's study at the Ecole d'Arts Appliqués (School of Applied Arts) in La Chaux-de-Fonds, before beginning her studies at the Ecole d'Arts de Lausanne (School of Fine Arts) in 1980.

After working on various enamelling projects for watchmaking companies, she obtained her specialist engraving and enamelling certificate in 1984, at the tender age of 23. The experience she gained through her private tuition with the enameller Elizabeth Juillerat in Geneva played an instrumental part in her being awarded the Patek Philippe prize that same year.

From 1985 to 1992, she returned to the School of Applied Arts in La Chaux-de-Fonds to teach Art, Crafts and Enamelling. Alongside her teaching work, Anita Porchet undertook enamelling projects for private clients and exhibited her work with the enamellers' group.

After completing a large number of jobs, she decided to set up in Lausanne where she based her studio. Her artistic talents went from strength to strength: she had the opportunity to exhibit several times, notably in Paris, in 1994, with a work completed in collaboration with painter F. Froehlich, in Morez (France) showcasing modern enamelled jewellery, along with a solo exhibition at the Geneva Museum of Watchmaking the following year.

Since 1995, she has been working on enamelling projects for companies with a strong reputation in the watchmaking arts (Patek Philippe, Vacheron Constantin, Piaget) and industry expertise (Hermès, Chanel). Her involvement in the watchmaking industry has earned her a certain



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renown, as she has established a reputation as one of the leading specialists in her field. Although she is highly sought-after in the industry, Anita Porchet has never compromised her independent status.

This career choice has taken her on a series of interesting trips and exhibitions. On her travels, she has had the opportunity to lead enamelling demonstrations in Japan, Florence, New York, Paris, and Shanghai. She has showcased her artistic talents through her involvement in group exhibitions at various venues in Switzerland (e.g. the Galerie Pomone in Lutry, the Galerie Rouge in Morges and the Fondation l'Estrée in Ropraz), Strasbourg and Geneva ("Swiss Jewellery in the 20th Century").

Work

Anita Porchet has created some enamelling masterpieces, using various techniques, but mainly in miniature. She also practises paillonné enamelling, an extremely rare technique. The paillons consist of tiny motifs (also called paillettes) which are cut in various shapes from gold leaf.

Anita Porchet's most famous works include her miniature reproduction of the ceiling of the Palais Garnier opera house in Paris for Vacheron Constantin, and the creation of a pocket watch entitled "Dawn on the Lake", to mark the 175th anniversary of Patek Philippe. The secret of the enamelling on these unique timepieces lies in her hands. For the last 17 years, she has been working out of her studio in her home village of Corcelles-le-Jorat, Switzerland.



Anita Porchet in her workshop in Corcelles-le-Jorat.

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2012. Rose. © Piaget



2014. Down on the Lake. © Patek Philippe



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The Gaïa prize jury wished to recognize the essential contribution made by Jonathan Betts to the history of time measurement, in particular in the field of British horology and marine chronometers.

Jonathan Betts

HISTORY – RESEARCH

Hailing from a family of watchmakers, Jonathan Betts trained at the British Horological Institute. Born in Suffolk on 29th January 1955, Jonathan Betts is Emeritus Curator at the Royal Observatory in Greenwich – National Maritime Museum (NMM). He is a respected expert on the first marine timepieces of John Harrison.

Career

Jonathan Betts is a Curator Emeritus at Royal Museums, Greenwich. He was appointed Senior Horology Conservator in 1979, Senior Curator of Horology in 2000 and retired from full time employment in 2015. He is a Fellow, and Vice President of the British Horological Institute, Vice Chairman of the Antiquarian Horological Society, a Fellow of the Society of Antiquaries, a Fellow of the International Institute for Conservation and a Fellow of the Royal Society of Arts. In 1998 he was made a Huntington Fellow of the Mariners Museum, Virginia, for his cataloguing of the marine chronometer collection there. In 2014 he was Master of the Worshipful Company of Clockmakers and is currently Deputy Master, as well as Curatorial Adviser to the Clockmakers Company Museum.

His research focuses on the history of clocks, watches and chronometers, with a particular interest in precision chronometry and its use in navigation, as well as in the determination of longitude at sea. We are indebted to him for his contribution to the museography of marine chronometers, as well as the clocks and unique pieces in the collection of the Royal Observatory in Greenwich, including the four famous marine chronometers of John Harrison, and for bringing these into the public sphere.

Other freelance roles include being Horological Advisor to the National Trust of Great Britain, Advisor to the Harris (Belmont) Charity, and to the Wallace Collection (London). For many years he served on the Clocks Conservation Committee of the Council for the Care of Churches, and is



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the Clocks Adviser for the Diocese of Southwark, London. He has served for several years on the Clocks Vetting Committee of the British Antique Dealers Association (BADA) Fair in Chelsea, and is the Chairman of the Clocks Vetting Committee of Masterpiece Fair (London). He has been a Member of Committee of Honour of the Swiss Chronometer Trials (the Concours International de Chronometrie) since 2010.

Over the last 40 years he has given regular lectures on Horology and Conservation, organizing and speaking at the NMM conference Horological Conservation and Restoration in 1988. He has been a regular lecturer at West Dean College, at museum seminars and to horological and heritage groups. He has made regular radio and tv appearances speaking on horological matters and is a frequent correspondent in the horological press. He was Harrison and Gould adviser to the drama documentary film *Longitude* (Granada 2000), and provided the idea and some of the script for the highly successful last episode of the TV sit-com (UK), 'Only Fools and Horses', *Time on their Hands*, in 1996.

In 1989 he was awarded the National Maritime Museum's Callender Award, in 2002 the Clockmakers' Company's Harrison Gold Medal, in 2008 the BHI Barrett Silver Medal, in 2012 an MBE in the Queen's Jubilee honours 'For Services to Horology', and the same year the Chinese BQ 'Watch Culture' award from the Beijing-based watch journal BQ. In 2013 he was awarded the Plowden Medal by the Royal Warrant Holder's Association for his contribution to Horology Conservation.

He has just completed a catalogue of the collection of marine chronometers at the NMM, due to be published by Oxford University Press in 2016.



Publications (selection)

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Cockey... David Pollard, Bedeguar Books, 1998, pp. 85-97

In Step with Time (Chapter) ORO Collections Guide, NMM 1998, pp.26-43

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The Growth of Modern Timekeeping (Chapter) Story of Time Catalogue
of the NMM exhibition, Merrel Holberton 1999, pp.134-167.

Clocks and our Heritage, Tower Clocks, Council for the Care of Churches,
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The Roadshow Chronometer (Thomas Mudge), Horological Journal,
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(Roberts) Schiffer, USA, 2003, pp. 55-67

John Hyacinth de Magellan: Horological & Scientific Agent, Antiquarian
Horology, Vol.27, No.5, Sept 2003, pp.509-517 + Vol.28, No.2, June
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Clocks and Watches (Chapter) The Manual of Housekeeping, The
National Trust, London, 2005

Time Restored (Biography of R.T.Gould), Oxford University Press, Oxford,
2006.



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Science and the Pendulum and The Significance of H4 (Chapters) in BHI 150, BHI, Upton, 2010

The Story of the Marine Chronometer, (Chapter) in Derek Pratt, Watchmaker, BHI, Upton, 2012



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The Prix Gaïa jury wished to recognize Giulio Papi for the major role he has played in the development of complications for wristwatches by founding Renaud et Papi in 1986.

Giulio Papi

ESPRIT D'ENTREPRISE

Of Italian origin, Giulio Papi was born on 22nd May 1965 and grew up in La Chaux-de-Fonds. Learning from his father, a technician and manufacturer of machine tools, Giulio Papi quickly developed a passion for technology and mechanical systems (automotive, aerospace). His decision to choose a career in the Neuchâtel region introduced him to watchmaking.

Career

Giulio Papi began his watchmaking apprenticeship in 1980, yet with little conviction since he was the only one to turn up for class, the watchmaking crisis having discouraged many from taking up the career. Profiting from the unique availability of his teachers, he acquired as much knowledge as possible. It was thanks to one of his teachers - Jean-Claude Nicolet - that his love of mechanical systems was transformed into a passion for watches. Giulio Papi completed his apprenticeship in 1984. He approached Audemars Piguet with a skeleton watch he had produced himself. The company immediately employed him in their Specialities workshop. This was where he met his future associate, Dominique Renaud. After a year in the workshop, he asked human resources when he would be able to work on horological complications. When told this would take around twenty years, and only if a post became available, he decided to take a different path. First, he joined Antiquorum as a restorer of antique watches, before getting back in touch with Dominique Renaud, his colleague from Audemars Piguet. With both wishing to work on complications, they decided to set up their own manufacture, converting a small apartment in La Chaux-de-Fonds into a workshop. Renaud & Papi was founded in February 1986.



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Renaud et Papi

The young entrepreneurs approached companies to offer their services, and it was Gunther Blumlein (IWC) who gave them their opening, with a minute repeater project. The company underwent rapid growth, designing new complications using new materials and machines to produce the components. In 1992, Renaud & Papi employed 50 people specialising in the production of complication watches and making very high-end pieces for prestigious brands, before joining forces with Audemars Piguet (Audemars Piguet Renaud & Papi). Giulio Papi's company, which now employs 150 people, has since collaborated with several major brands.



La Manufacture Audemars Piguet Renaud & Papi, Le Locle



The Tourbograph was unveiled in 2005 by A. Lange et Söhne. The brand collaborated with Renaud & Papi to develop the tourbillon.

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Minute repeater, chronograph 'à rattrapante', tourbillon movement



Audemars Piguet Tradition d'excellence n°5 movement

Giulio Papi also collaborated on "Finitions et décorations horlogères haut de gamme" (High-end watch decorations and finishes) with Caroline Sermier. The work was published in Le Locle in 2006 by Audemars Piguet. According to Giulio Papi, the aim of this publication is to inform customers of the various finish levels and foster an appreciation for them.



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RULES

1. The Gaïa Prize is an honorary distinction bestowed annually, each autumn, by the International Watchmaking Museum (MIH), and consequently, by the Swiss town of La Chaux-de-Fonds.
2. The Gaïa Prize is awarded to individuals who have participated in developing and reinforcing knowledge of watchmaking through their work and achievements in 3 categories:
 - History and Research in watchmaking and timekeeping
 - Craftsmanship and Creation in watchmaking
 - EntrepreneurshipThe Awards Committee awards one prize in each of the three categories but reserves the right not to award a prize in one or more of the categories.
3. The Committee's decision on the prizewinner(s) is final.
4. The award nominees are chosen irrespective of their nationality.
5. All nominations, excluding personal ones, are taken into consideration. Only nominations submitted before 21st March will be included in the current year's selection process.
6. After validating the nominations, the Management of MIH submits the list of nominees to the Awards Committee.
7. Members of the Awards Committee are appointed by the Management of MIH.
8. The Awards Committee is chaired by the Curator and is composed of three members of the Management of MIH and figures from various fields relating to watchmaking. There are between 12 and 15 members on the Committee.

In principle, three members will be replaced each year.
The Committee can legitimately deliberate if at least five members are present. The Chair, the Curator of MIH, takes part in the voting. In the event of a tie in the voting, the Chair has the deciding vote.
9. In the event of dispute or doubt concerning the interpretation or application of these rules, the Chair of the Awards Committee shall decide.



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AWARD CATEGORIES

Craftsmanship and Creation

It is without any doubt the desire to honour the bold, creative watchmakers that in some cases work in relative anonymity, with their names unobtrusively associated with big businesses, which urged the prize's founders to see them honoured in the first instance.

Ten years ago, the work of these profound, inventive and determined individuals was not as well recognised by the general public, not specialising or passionate about watchmaking, as it is today. We like to think that the Gaïa Prize has made a modest contribution to revealing the work of some of its ingenious craftsmen.

History and Research

The individuals honoured for their contribution to watchmaking history, techniques or more generally time measurement, by way of their writings or museum activities, come from a very wide variety of training backgrounds. Watchmakers, sales personnel or university students, their passion, learning and culture have led them to carry out research, historical studies or other work that has enabled them to contribute to the dissemination of watchmaking culture. This prize is also related to a wish to recognise historians and researchers who have at times worked unseen on the development of knowledge.

Entrepreneurship

What would watchmaking be without the entrepreneurship that has enabled this art to take root and grow over the centuries. It evolved from craftsmanship to industry, with all the implications from production to product distribution. Over the past centuries, ingenious watchmakers have been able to instil this will to promote their works, and it is now only right to recognise and honour the men and women who have now pursued the same goals, ensuring that the quality of their products is recognised here and worldwide, and above all that new research is still constantly undertaken to improve timekeepers.



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Gaïa Prize winners 1993 – 2014

1993

Jean-Claude Nicolet
† Henry Louis Belmont
† André Margot

Craftsmanship – Creation
History – Research
Entrepreneurship

1994

François-Paul Journe
François Mercier
Anton Bally

Craftsmanship – Creation
History – Research
Entrepreneurship

1995

Michel Parmigiani
Ludwig Oechslin
Antoine Simonin

Craftsmanship – Creation
History – Research
Entrepreneurship

1996

Vincent Calabrese
Jean-Luc Mayaud
† Günter Blümlein

Craftsmanship – Creation
History – Research
Entrepreneurship

1997

Richard Daners
† Jean-Claude Sabrier
Jean-Pierre Musy

Craftsmanship – Creation
History – Research
Entrepreneurship

1998

Philippe Dufour
Yves Droz et Joseph Flores
† Luigi Macaluso

Craftsmanship – Creation
History – Research
Entrepreneurship

1999

† Derek Pratt
Estelle Fallet
Gabriel Feuvrier

Craftsmanship – Creation
History – Research
Entrepreneurship

2000

† René Bannwart
† Kathleen Pritschard
† Simone Bédât

Craftsmanship – Creation
History – Research
Entrepreneurship

2001

† George Daniels
Catherine Cardinal
† Rolf Schnyder

Craftsmanship – Creation
History – Research
Entrepreneurship



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2003

Anthony G. Randall

Craftsmanship – Creation

2004

André Beyner

Entrepreneurship

2006

† John H. Leopold

History – Research

† Luigi Pippa

Craftsmanship – Creation

2007

Paul Gerber

Craftsmanship – Creation

2008

† Nicolas G. Hayek

Entrepreneurship

2009

Robert Greubel et Stephen Forsey

Entrepreneurship

Beat Haldimann

Craftsmanship – Creation

2010

Jean-Claude Biver

Entrepreneurship

Jacques Mueller et Elmar Mock

Craftsmanship – Creation

2011

François Junod

Craftsmanship – Creation

Pierre-Yves Donzé

History – Research

Philippe Stern

Entrepreneurship

2012

Eric Coudray

Craftsmanship – Creation

Francesco Garufo

History – Research

Franco Cologni

Entrepreneurship

2013

Andreas Strehler

Craftsmanship – Creation

Günther Oestmann

History – Research

Ernst Thomke

Entrepreneurship

2014

Kari Voutilainen

Craftsmanship – Creation

Pierre Thomann

History – Research

Henri Dubois

Entrepreneurship

