



**GAÏA
PRIZE
2018**

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The watches network

GAÏA
PRIZE
2018

M musée
international
d'horlogerie

The Gaïa Prize award ceremony will be presided over by Annalise Eggimann, Director of Innosuisse – the Swiss agency set up to promote innovation, on

THURSDAY 20 SEPTEMBER 2018
AT 18:30
MUSÉE INTERNATIONAL D'HORLOGERIE
RUE DES MUSEES 29
LA CHAUX-DE-FONDS

THE JURY FOR THE GAÏA PRIZE 2018 HAS
NOMINATED

Paul Clementi

winner in the
Craftsmanship, Creation category

in recognition of his extensive skills in craftsmanship and for using his historical knowledge to produce inventive creations, with the highest standards of professional conduct.

Reinhard Meis

winner in the
History, Research category

in recognition of his key contribution to our understanding of the technical history of watchmaking, thanks to his exhaustive independent research, and for the excellence of his publications in the field of complicated watches.

Maximilian Büsser

winner in the
Entrepreneurship category

in recognition of his creative approach to watchmaking in the design and marketing of his products, and for the innovative way he manages his business.



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.

JURY 2018

MIH

Régis Huguenin, conservateur, président du jury

Nathalie Marielloni, conservatrice adjointe

Members of the jury

Henry John Belmont, consultant en horlogerie

Patrick Dubois, président, Laboratoire Dubois

Estelle Fallet, conservateur en chef,

Musée d'art et d'histoire de Genève

Joël Grandjean, journaliste, rédacteur en chef de
Watchonista.com

Morghan Mootoosamy, conservateur,

Musée d'horlogerie du Locle, Château des Monts

Dominique Mouret, pendulier-restaurateur

Anita Porchet, émailleuse

Anthony Randall, horloger

Nicolas Rossé, journaliste économique,

Radio Télévision Suisse

Eric Tissot, marketing & communication manager,

Multiple SA Global Design

Nathalie Tissot, professeure de propriété

intellectuelle, Université de Neuchâtel

Sylvain Varone, responsable secteur horlogerie,

Centre interrégional de formation des Montagnes
neuchâteloises



Paul Clementi

Craftsmanship, Creation

The Gaïa Prize jury highlights Paul Clementi's extensive skills in craftsmanship and use of his historical knowledge to produce inventive creations, with the highest standards of professional conduct.

Career

At just 15 years old, Paul Clementi left his native Drôme to attend the Besançon watchmaking school. In this completely different environment, watchmaking was the only reminder of the back room of his father's shop, where his passion for all things mechanical was born.

In 1980, Paul Clementi trained as a watchmaker/repairer, later specialising in antique watch restoration in La Chaux-de-Fonds under the tutelage of Jean-Claude Nicolet, Pierre Willen and Jean-Michel Piguet, among others. During his training, he conducted an analysis of the Breguet three-wheel clock, constructed a detent escapement, and prepared a report on Abraham Louis Breguet.



In 1986, he began work as a prototype maker at L'Épée in Sainte-Suzanne, creating new models of table clocks and other objects, before joining Michel Parmigiani's team in Fleurier in 1989.

There, he restored a Breguet Sympathique clock and created exceptional objects from scratch.

Curious and open-minded, he acquired very high-level skills in diverse specialised areas (mathematics, technology, physics and art), assisted by a network of top experts in these fields.

Reserved but keen to share his knowledge, he was always looking to pass on his expertise, which led him to the Technical College in La Chaux-de-Fonds (1994-1997), to train apprentices, then to teach at HE-ARC (2012-2016). He also contributed several articles to specialist watchmaking publications and conducted historical research. He is now the Technical Director at Bovet.

Work

Creations



Eight-day mystery table clock with moon phases; exterior in 18-carat gold (2013)



Tourbillon for Golden Bridge with small silicon escapement (2010)



Table clock with 8-day winding and time setting without key or crown (2008-2009)



Mystery tourbillon (2006)



Grand complication clock, minute repeater, instantaneous perpetual calendar, detent escapement (1996)



Tourbillon music clock, 8 days, L'Epée (1989)

Restoration

Passemant astronomical clock, 1765, Private collection (2015-16)

Dupressoir orrery (expert) Emosphère project (2006)

Breguet Portico Clock No. 3778, Musée des Arts Décoratifs, Paris (1998)



Breguet Sympathique clock No. 257 and its half-quarter repeating watch (1991)

Reinhard Meis

History, Research

The Jury for the Gaïa Prize is paying tribute to Reinhard Meis in recognition of the key contribution he has made to our understanding of the technical history of watchmaking, thanks to his exhaustive independent research, and for the excellence of his publications in the field of complicated watches.

Career

Reinhard Meis was born in 1940 into a family of watchmakers, in Koppelow in northern Germany. He completed his apprenticeship as a watchmaker in Minden and Eutin and trained at the School of Watchmaking in Altona, Hamburg. He then began his career as a watchmaker in Eutin and Husum. At the age of 27, he specialised in precision mechanics in Schwenningen, before working with Siemens and Telefunken. From 1973 to 1991, Reinhard Meis was technical assistant to Prof. Bömmel and Prof. Dransfeld in the Faculty of Physics at the University of Konstanz, specialising in the field of solid-state physics. At the same time, he wrote the reference works *Die alte Uhr, Taschenuhren, IWC-Uhren, Das Tourbillon*", and *Armbanduhren Chronographen* – which were translated into several languages – in addition to around sixty journal articles.



In 1991, Reinhard Meis became technical adviser and movement designer at Lange Uhren. He was the man behind the first collections from Lange & Söhne under the directorship of Günter Blümlein. He helped to create exhibitions for the brands Jaeger-LeCoultre, IWC and Lange & Söhne in the Les Manufactures Horlogères (LMH) group.

At the same time, he invested his leisure time pursuing his activities as a researcher and author, notably publishing the books *A. Lange & Söhne: eine Uhrmachersdynastie aus Dresden* (1997) and *A. Lange & Söhne, feine Uhren aus Sachsen*.

In 2004, he returned to the Richemont Movement Centre in Neuchâtel as engineering director for product design and fine watchmaking and as a consultant for the group's brands. Reinhard Meis has been enjoying his retirement since 2011, dedicating his time to his passion for writing.

Main publications

Alte Uhren und Spieluhren. Aus Privatsammlungen und Beständen des Rosgartenmuseums. Gesellschaft der Freunde des Rosgartenmuseums, Konstanz 1976.

Die alte Uhr. Geschichte, Technik, Stil. Ein Handbuch für Sammler und Liebhaber, 2 Bände. Klinkhardt & Biermann, Braunschweig 1978.

Taschenuhren. Von der Halsuhr zum Tourbillon. Callwey, München 1979.

IWC-Uhren. Die „Schaffhauser“ und ihre Geschichte. Carinthia, Klagenfurt 1985.

Das Tourbillon. Faszination der Uhrentechnik. Laterna magica, München u. a. 1986.

Chronographen, Armbanduhr : die Zeit zum Anhalten, Callwey, München 1992.

A. Lange & Söhne. Eine Uhrmachedynastie aus Dresden. Callwey, München 1997.

Montblanc : écrire le temps, Flammarion, Paris 2010.

Maximilian Büsser

Entrepreneurship

The Jury for the Gaïa Prize is paying tribute to Maximilian Büsser in recognition of his creative approach to watchmaking in the design and marketing of his products, and for the innovative way he manages his business.

Career

Maximilian Büsser was born in 1967 in Milan, Italy. As a very young boy, he moved to Lausanne in Switzerland, where he spent the rest of his childhood. An engineer by training, he graduated in 1991 with a degree in microtechnology from the Swiss Federal Institute of Technology in Lausanne (EPFL).

Maximilian Büsser's passion for watchmaking was forged working as Product Manager and Sales and Marketing Manager for Europe at Jaeger-LeCoultre, which increased its turnover tenfold in the 1990s. An entrepreneur at heart, he was just 31 when he was appointed Managing Director of Harry Winston Timepieces. During his seven years there, he transformed this company into a well-respected watchmaking brand, by developing strategy, products, marketing and international distribution, integrating design, research & development and production into its structure. The company's turnover increased 900% and Harry Winston became a key player in this highly competitive sector.



In July 2005, Maximilian Büsser created the first creative label in fine watchmaking – MB&F (Maximilian Büsser & Friends) – in collaboration with Serge Kriknoff. This enabled him to achieve his dream: to have his own brand dedicated to developing radical watchmaking concepts, within highly creative small groups, made up of people with whom he loved working. The Horological Machine No. 1, unveiled in 2007, was the first piece to reflect the MB&F state of mind: designed to look like a living creature, it features two juxtaposed dials showing the hours and minutes separately; meanwhile, its four barrels – like lungs – deploy a common energy which powers the heart of the watch.

Key timepieces

In 2007, MB&F unveiled the HM1, their first Horological Machine. With its sculptural 3D case and its beautifully decorated movement, the HM1 set the tone for the Horological Machines which would follow: the HM2, HM3, HM4, HM5, HM6, HM7, HM8 and HMX — more than simply timekeeping machines, these were Machines which symbolised time itself.



HMX

In 2011, MB&F launched the round collection of Legacy Machines. These more conventional pieces — conventional for MB&F — paid tribute to the watchmaking excellence of the 19th century, by reinterpreting complications by the great watchmaking innovators in the form of contemporary *objets d'art*. The LM1 and LM2 were followed by the LM101, the first MB&F Machine equipped with a movement entirely developed in-house.



LM1

In 2015, it was the turn of the Legacy Machine Perpetual featuring a fully integrated perpetual calendar. The LM Split Escapement was unveiled in 2017. MB&F currently alternates between Horological Machines which are resolutely nonconformist, and Legacy Machines which are inspired by history.



LM Split Escapement

In addition to its Horological and Legacy Machines, MB&F has created spatial music boxes (MusicMachines 1, 2 and 3) in collaboration with Reuge, a premier producer of mechanical music boxes; and table clocks in collaboration with Epée 1839: a clock which is designed to look like a space platform (Starfleet Machine), a rocket (Destination Moon), a spider (Arachnophobia), an octopus (Octopod), and three robot clocks (Melchior, Sherman and Balthazar). In 2016, MB&F and Caran d'Ache co-created a writing instrument in the shape of a rocket called the Astrograph.

Best" award — the top prize available at the Red Dot Awards international competition.



Arachnophobia

MB&F has won four accolades at the Grand Prix d'Horlogerie de Genève: in 2016, the Legacy Machine Perpetual won the calendar watch award; in 2012, the Legacy Machine No. 1 received a double accolade: firstly from watchmaking fans who awarded it the People's Choice Award and, secondly, from a professional jury who awarded it the Men's Watch Prize; then, in 2010, the HM4 Thunderbolt won the Design Watch Prize. Last but not least, in 2015, the HM6 Space Pirate was awarded a "Red Dot: Best of the

AWARD CATEGORIES

Craftsmanship, 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, 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.

PRIZE WINNERS 1993 – 2016

1993

† Jean-Claude Nicolet Craftsmanship, Creation

† Henry Louis Belmont History, Research

† André Margot Entrepreneurship

1994

François-Paul Journe Craftsmanship, Creation

François Mercier History, Research

Anton Bally Entrepreneurship

1995

Michel Parmigiani Craftsmanship, Creation

Ludwig Oechslin History, Research

Antoine Simonin Entrepreneurship

1996

Vincent Calabrese Craftsmanship, Creation

Jean-Luc Mayaud History, Research

† Günter Blümlein Entrepreneurship

1997

† Richard Daners Craftsmanship, Creation

† Jean-Claude Sabrier History, Research

Jean-Pierre Musy Entrepreneurship

1998

Philippe Dufour Craftsmanship, Creation

Yves Droz and

Joseph Flores History, Research

† Luigi Macaluso Entrepreneurship

1999

† Derek Pratt Craftsmanship, Creation

Estelle Fallet History, Research

Gabriel Feuvrier Entrepreneurship

2000

† René Bannwart Craftsmanship, Creation

† Kathleen Pritschard History, Research

† Simone Bédât Entrepreneurship

2001

† George Daniels Craftsmanship, Creation

Catherine Cardinal History, Research

† Rolf Schnyder Entrepreneurship

2003

Anthony G. Randall Craftsmanship, Creation

2004

André Beyner Entrepreneurship

2006

† Luigi Pippa Craftsmanship, Creation

† John H. Leopold History, Research

2007

Paul Gerber Craftsmanship, Creation

2008

† Nicolas G. Hayek Entrepreneurship

2009

Beat Haldimann Craftsmanship, Creation

Robert Greubel

and Stephen Forsey Entrepreneurship

2010

Jacques Mueller

and Elmar Mock Craftsmanship, Creation

Jean-Claude Biver Entrepreneurship

2011

François Junod Craftsmanship, Creation

Pierre-Yves Donzé History, Research

Philippe Stern Entrepreneurship

2012

Eric Coudray Craftsmanship, Creation

Francesco Garufo History, Research

Franco Cogni 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

2015

Anita Porchet Craftsmanship, Creation

Jonathan Betts History, Research

Giulio Papi Entrepreneurship

2016

Vianney Halter Craftsmanship, Creation

Roger Smith History, Research

Giovanni Busca
and Pascal Rochat Entrepreneurship

2017

Jean-Marc Wiederrecht Craftsmanship, Creation

Laurence Marti History, Research

Richard Mille Entrepreneurship

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:

- Craftsmanship and Creation in watchmaking
- History and Research in watchmaking and timekeeping
- Entrepreneurship in watchmaking

The 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 10 and 15 members on the Committee. Every year, three members are replaced, in principle.

9. The Committee can legitimately deliberate if at least five members are present.

10. A member of the jury can participate in the vote only if he has followed the entire deliberations concerning the candidates of a category. No vote before the deliberations will be taken into account. 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.

11. In the event of dispute or doubt concerning the interpretation or application of these rules, the Chair of the Awards Committee shall decide.