

THE ANTIQUARIAN
HOROLOGISTRebecca Struthers,
cofounder of
Struthers London

Historic horologist Rebecca Struthers founded Struthers London with her husband, Craig, a master watchmaker, in 2013. The company, based in Birmingham, combines award-winning design with a revival of traditional craftsmanship and skills.

I first got into horology when I was studying at the School of Jewellery at the Birmingham Institute of Art and Design. I did two years' jewellery and silversmithing, converted to watchmaking, and have been doing it ever since. I love the arts, and I love science, but there didn't really seem a way to do both. Horology was the

only thing that combined everything that I felt really passionate about.

After Craig and I had been working in the industry in London for a few years, we were getting a bit frustrated in our jobs. One day, we just decided we'd learned enough to go it alone, so we set up our own business and moved to Birmingham. We designed a watch to put forward for the Lonmin Design Innovation Award and won — and it all started from there.

Every single method in our production is traditionally inspired, informed by watches from the past 400 years; especially by how they were produced. The influence might be subtle, as in the new timepiece we're making for the Morgan Motor Company, or obvious, as in our Regency collection, which is a tribute to 18th-century techniques.

and combines them with some more recent horological innovations. We're working on our first completely in-house movement at the moment and it has a very antiquarian influence — we've tried to revive some of the dedication to the craft that you see less often in our disposable society.

British horology has a long way to go to return to where it was between the 17th and mid-19th centuries. There are lots of watchmakers working on their own at the moment, but hopefully we'll see more collaborations in the future. After all, if we're going to stand any chance of reviving our industry, we really need to create a raft of related businesses that can work together as a community of craftspeople to produce exceptional timepieces.

struthers-london.co.uk



THE TIMEKEEPERS

Meet the faces pushing horological boundaries

ELEANOR PRYOR



THE DESIGNER

Mark Braun, creator
of the Metro for
NOMOS Glashütte

Mark Braun runs his own studio in Berlin. He created his first watch, the Metro, for German manufacturer NOMOS Glashütte, and it has gone on to receive multiple awards.

When Judith Borowski, the head of Berlinerblau, NOMOS Glashütte's in-house agency in Berlin, approached me, it marked the start of a fruitful collaboration. Right from the beginning, the brand's expertise in watchmaking and production made it the ideal partnership — especially as product development at NOMOS Glashütte can be realised both on really short deadlines and at a very high level.

The team there is very open-minded about testing and experimentation, which definitely influenced the Metro. And the heritage of German industrial design, typified by the Deutscher Werkbund and Bauhaus, was also an influence, which has given it a harmonious and down-to-earth aesthetic.

I always try to understand the origin of a product, asking what makes it functional and creates its identity. I love to reference memories, so people feel comfortable with a product, even though it might be very contemporary. The Metro embodies several archetypal elements: the pocket watch in terms of the body, the pilot watch in terms of the lugs and, last but not least, the technical dials and diamond knurling found on precision machines. All these components are united by the palette of the Berlin underground rail network.

My approach is led by curiosity, even about things I might already be familiar with. I'm very open-minded, so nothing is out of bounds. Even an experienced watch designer can discover the pure beauty of some details in a completely new way.

nomos-glashuette.com

THE MANAGING DIRECTOR

Guido Terreni, MD of
Bulgari Horlogerie

Guido Terreni joined the marketing department of the Italian jeweller and watchmaker in 2000 and rose through its ranks to become managing director in 2009. As it continues to develop its technical expertise, he has overseen its global watch strategy.

Fifteen years ago, I took the opportunity to join the watch-marketing division at Bulgari. Luxury timepieces inhabit a fascinating sector and I just fell in love — you get addicted to it. I have always been interested in the technicalities, because that's the source of true luxury and creativity. Our growth in that respect has been phenomenal and includes launches such as

the Finissimo — the thinnest tourbillon in the world.

In recent times, we've refocused the brand around designs that are iconic. This year is the 40th anniversary of the "Bulgari-Bulgari" watch — a cause for celebration, because there are very few timepieces that show no signs of age after four decades. The inspiration for it came from ancient coins engraved with the ruling emperor's name. It was a bold statement that was immediately understood by the market at that time, and still holds its own today.

This quest for beauty is rooted in centuries of Italian history. In Rome, luxury is understood differently from in Geneva or Paris, where there's a more conservative approach. This gives us an exuberant creativity that is particularly borne out in our jewellery watches, allowing us to play with different colours and materials, as we've done in collections such as the Diva. The Swiss industry sees aesthetics as secondary, but we think both aesthetically and technically at the same time. And that's the beauty of Bulgari, because ours is the only brand able to blend these two talents.

bulgari.com

THE FOUNDER

Maximilian Büsser,
owner and creative
director of MB&F

Maximilian Büsser launched his own company ten years ago, following a successful career at Jaeger-LeCoultre and Harry Winston Rare Timepieces. Since then, he has become renowned for his innovative "horological machines", created with like-minded artisans.

Watchmaking saved my life. At the end of my masters, 24 years ago, in microtechnology engineering, I was about to enter Procter & Gamble or Nestlé, but the then-CEO of Jaeger-LeCoultre persuaded me to join his ailing company. He said: "Do you want to be one among 200,000 people in a big corporation or one of the four or five of us who

will save Jaeger-LeCoultre?" I signed up the next day.

Fourteen years later, starting MB&F was more of a life decision than a business arrangement. My father had passed away and I'd totally changed my life — since then, I've focused only on doing what will make me proud in the future. MB&F is about following my creative ideas without worrying what anyone thinks, and working with individuals who are talented and share my values.

During my early days at Jaeger-LeCoultre, one of my mentors, Günter Blümlein, shut me up after a heated argument over some product detail: "Mr Büsser, creativity is not a democratic process!" He was right. Creativity does not come out of committees. At MB&F, I transform my ideas into reality by sketching the concept, then working with gifted individuals to make it come to life.

We're celebrating our tenth anniversary this year and our motto is: "A creative adult is a child who survived." Expect innovative pieces inspired by a child's memories of the Sixties/Seventies and a unique solution to one of watchmaking's great issues.

mbandf.com