



VACHERON CONSTANTIN
GENÈVE

ONE OF NOT MANY CRAFTS PROGRAMME

Métiers d'Art Tribute to the Animal Kingdom

**A Series of Miniature Works of Art Featuring
Rare Crafts in Watchmaking**



Embargo lifted on 28 August, 2026
at 8AM CET

Innovation in watchmaking crafts: a programme fostering the future of horological craftsmanship through incubation and new approaches

Miniature mastery: achieving dial depth with unexpected crafts deployed on six concept watches

A celebration of nature: fauna as the inspiring muse and unifying thread of the timepieces

Vacheron Constantin presents Métiers d'Art Tribute to the Animal Kingdom, a series of six concept watches created within the Maison's "One of Not Many Crafts Programme," dedicated to fostering the future of horological craftsmanship.

The project invites six artisans whose practice lives outside the traditional métiers d'art associated with horology and challenges them to transpose their craft onto the scale of a watch dial.

Each creation proposes a distinct artistic interpretation of wildlife, expressed through a different craft and brought to life on the dial — made possible by the Calibre 2460 G4 and its peripheral indications of time and date that turn the surface of the dial into a canvas for creative expression.



INNOVATION IN WATCHMAKING CRAFTS: FOSTERING THE FUTURE OF HOROLOGICAL CRAFTSMANSHIP THROUGH INCUBATION AND NOVEL APPROACHES

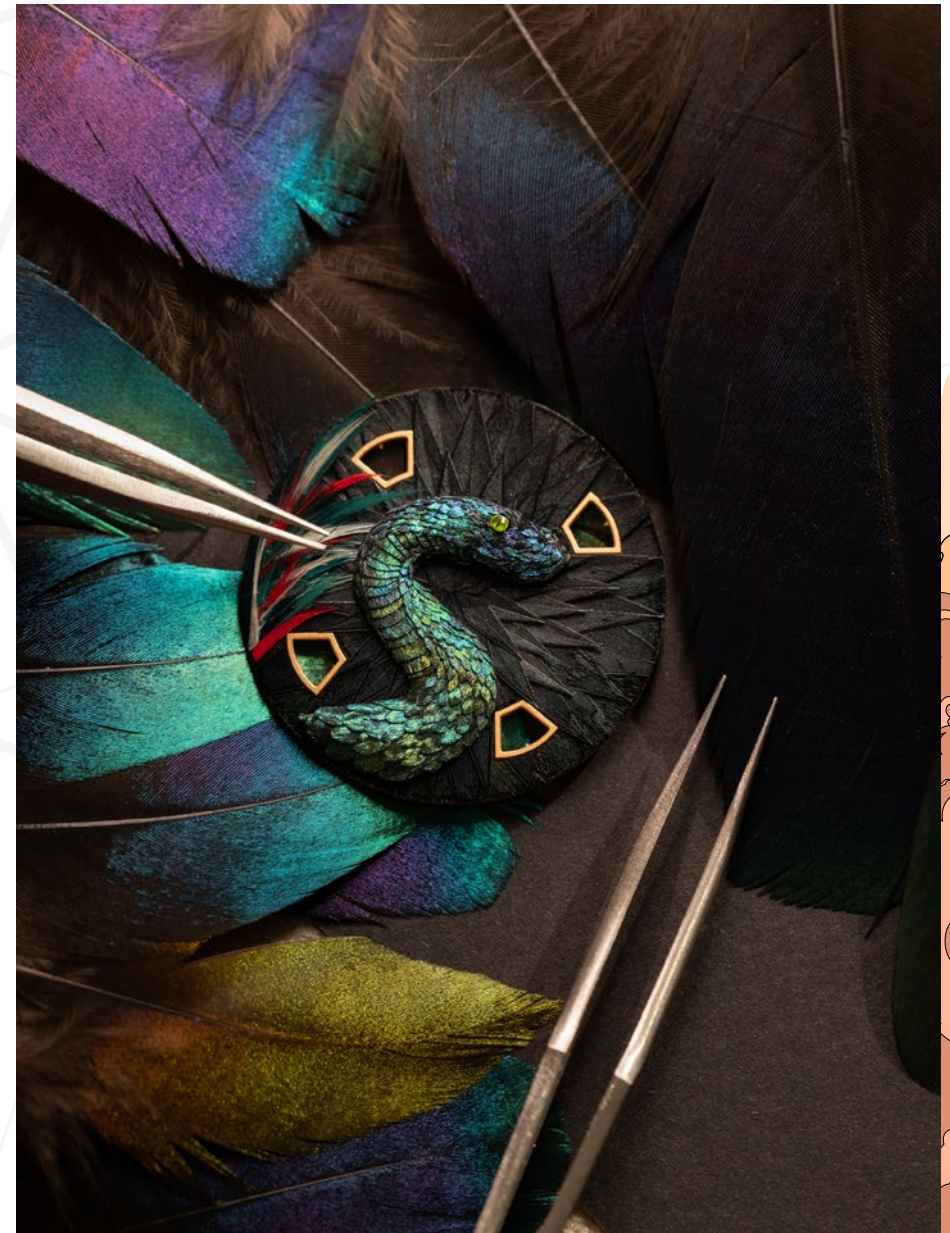
The preservation and perpetuation of creative endeavors has always been at the heart of Vacheron Constantin's identity since its founding in 1755. This longstanding commitment has led the Maison to integrate workshops dedicated to Métiers d'Art such as guilloché, engraving, enameling, gem-setting and high watchmaking — traditional decorative arts in horology that have been passed down from generation to generation.

Always looking towards the future, the Maison has also developed partnerships with cultural institutions including the Louvre and The Metropolitan Museum of Art, while supporting artists and artisans through initiatives dedicated not only to safeguarding their activity, but also to promoting education, public appreciation and understanding of the arts.

Through its "One of Not Many Crafts Programme," Vacheron Constantin continues this commitment by encouraging innovation in the crafts applied to watchmaking. The initiative invites artisans whose practice lives outside the traditional métiers d'art associated with horology and challenges them to transpose their craft onto the miniature scale of a watch dial while respecting the technical constraints of a fully functional timepiece.

"Vacheron Constantin's mission is to build and innovate, constantly pushing the boundaries of Haute Horlogerie. This is achieved by pioneering unique techniques and demonstrating unparalleled technical prowess, often integrating crafts previously unseen in watchmaking. The Maison ensures the vital transmission of centuries-old savoir-faire, while continuously exploring and mastering diverse new fields»," comments Sandrine Donguy Product & Creation Director.

This programme exemplifies Vacheron Constantin's ongoing commitment to fostering artistic excellence and preserving invaluable savoir-faire. By extending its support beyond traditional horological métiers d'art, the Maison actively contributes to the broader ecosystem of artistic creation. This approach not only encourages the exploration of new creative avenues within watchmaking but also reinforces the importance of human skill and artistic expression across various disciplines, ensuring their relevance and evolution for generations to come.



“By inviting practices rarely associated with horology onto the watch dial, the “One of not Many Crafts Programme” expands the creative vocabulary of Métiers d’Art within watchmaking. This approach has encouraged thinking beyond established categories – a form of creative incubation that opens new possibilities for artistic expression within the constraints of watchmaking”,

explains Christian Selmoni, Maison Legacy and Style Director.

The finished timepieces have emerged from the dialogue between the independent artisans and the Maison’s own specialists, requiring both to confront unfamiliar technical and creative challenges. Through this exchange, new tools, techniques and working methods emerge, enriching the savoir-faire of both the invited artists and Vacheron Constantin’s own Métiers d’Art masters.

The result is a series of six concept watches, each rooted in a distinct craft and each expressing a singular artistic language. Gold embroidery, feather work, wood marquetry, glass sculpting, paper sculpting, and micro-origami: six disciplines, six artists, six dials that function as miniature works of art, all inspired by the animal kingdom, a cherished, longstanding source of inspiration for Vacheron Constantin.

Showcasing exceptional craftsmanship and artistic vision, every creation is a work of art in its own right and Vacheron Constantin’s watchmakers have also adapted the features and finishes of the Calibre 2460 G4 to integrate seamlessly with each piece’s overall aesthetic achieving harmony between art and haute horlogerie. Distinguished by its unconventional display system in which the hours, minutes, day of the week and date indicated through four apertures at the four extremities of the dial, the calibre leaves the dial entirely free for artistic expression, allowing the métiers d’art creation to take center stage.

The collection is further united by two signature elements. A 22K gold oscillating weight, specially designed and hand-engraved for the series, with motifs inspired by the tools of artisans as a tribute to craftsmanship. Each watch is also paired with a dedicated strap, embossed with motifs echoing the visual language of the dial.



MINIATURE MASTERY: ACHIEVING DIAL DEPTH WITH UNEXPECTED CRAFTS DEPLOYED ON SIX CONCEPT WATCHES

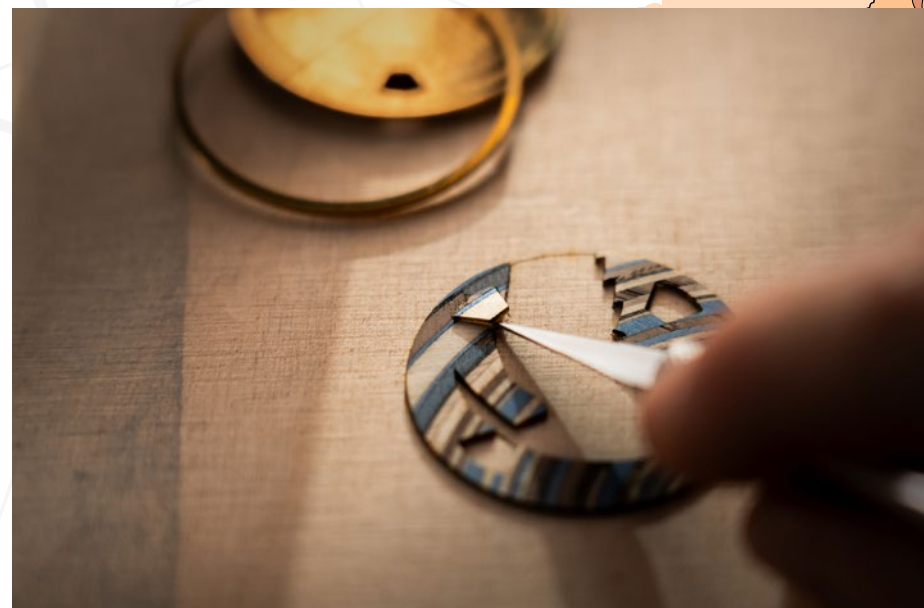
Bringing together six artists who had never previously worked at such scale with this volume, the project transforms the timepiece into a laboratory of artistic experimentation.

Within the strict dimensions of a 42-millimeter case, offering no more than 4 millimeters of height between the dial's surface and the sapphire crystal protecting it, each artisan was compelled to rethink their craft entirely, adapting techniques traditionally associated with larger-scale works to the microscopic universe of haute horlogerie.

Featherwork, glass sculpting, paper sculpting, gold embroidery, wood marquetry and micro-origami were pushed beyond their conventional limits through years of research, prototyping, and the invention of entirely new tools and processes.

The project fostered a mutually enriching dialogue between artists and Vacheron Constantin's watchmakers and craftsmen, whose expertise in mastering miniaturization proved essential in resolving technical challenges and integrating these crafts into the delicate architecture of a perfectly functioning watch.

The result is a series of timepieces in which traditional crafts, reinterpreted at miniature scale, are transposed onto the dial, expanding the creative vocabulary of Métiers d'Art within horology while offering an avant-garde reinterpretation of the animal world — the inspiring muse chosen for the project and the unifying thread connecting all six timepieces.



FEATHERWORK Métiers d'Art Tribute to the Animal Kingdom – Feathersnake

Featherwork was chosen to bring to life an imaginary serpent coiling across the dial within a fantastical landscape. Rising only three millimeters above the surface, the snake achieves its remarkable sense of volume and plasticity. This intricate three-dimensional effect is made possible by a specially developed metal applique, which serves as a support for the feathers, allowing the artist to maximize their volume. The natural iridescence of the plumes, with their shifting reflections, further enhances the illusion of depth. To achieve this effect, the snake itself is a masterpiece of micro-plumasserie, meticulously crafted from over 200 tiny pieces derived from seven rare Lophophore feathers. These delicate pieces were applied onto silk paper to allow for an exceptionally precise cut, forming a snake shimmering with blue-green tones evocative of living scales. The surrounding foliage and background are executed in goose feathers.

To craft this feather tableau, the artisan, excelling in the art of micro-plumasserie, first removed the feather's central quill, which would have otherwise created excessive thickness, while preserving the delicate structure of the barbs. The feathers were then mounted onto silk paper, enabling precise cuts before being applied on the metal snake applique and then the dial to perfectly fit the peripheral apertures through which the indications of time and date are displayed.

Existing instruments proved inadequate for the extreme miniaturization of the work, leading the artisan to create a custom micro-scalpel from a reshaped needle, as well as a modified sewing needle refined further to apply microscopic dots of glue.

Completed over approximately 250 hours, including research and prototyping, the work demanded a level of precision comparable to surgery.

The snake's eye, a single point of stillness within an otherwise kinetic composition, is crafted in 18-karat gold and enamel, anchoring the piece and subtly reminding the viewer that beneath this display of artistry lies a functioning timepiece.

Extending the vegetal landscape beyond the dial itself, the calfskin strap is embossed with a leaf motif echoing the foliage of the composition and secured by an 18-karat white-gold buckle.



INTERVIEW WITH THE ARTIST JULIEN VERMEULEN – FEATHERSNAKE

What was the most unexpected challenge in this project?

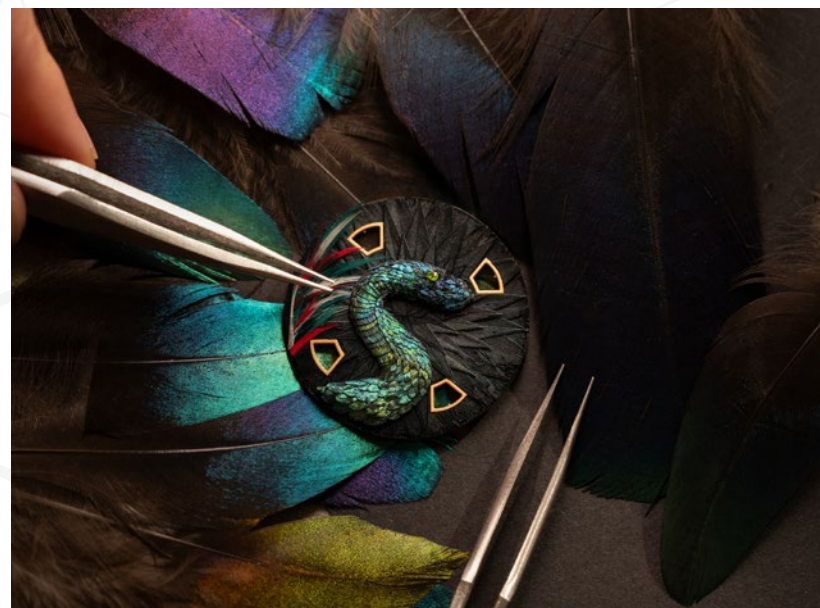
The microscopic scale required me to completely rethink my approach and I realized that my whole body had to be engaged in the process. The smallest feather elements measured only a few tenths of a millimeter, so even breathing too heavily could send them flying. At certain moments, I found myself almost holding my breath while placing a feather because even the beating of the heart creates tiny movements in the hands. As the serpent progressed and the curves became tighter around the head and eye, each stage introduced a new level of difficulty. I could not work more than four hours per day on the project because it demanded such an intense level of concentration.

What does this project represent for you personally?

This project represented several firsts for me. It was the first time I worked with lophophore natural feathers, which are extremely rare and difficult to handle, and also the first time I had worked at such a microscopic scale. Throughout the process, I remember warning Vacheron Constantin several times that I was not sure I would be able to complete the project because we were constantly pushing the material beyond what I thought was possible. The fact that I ultimately succeeded is a source of pride as it enabled me to venture beyond what I believed were my own limits.

ABOUT JULIEN VERMEULEN

Julien Vermeulen fell in love with featherwork during a formative period spent at the atelier of French couturier Jean Paul Gaultier, where he realized feathers could become far more than ornament in skilled hands. Trained in applied arts at the Lycée Octave Feuillet in France, where he learned featherwork, Vermeulen founded his own workshop in 2014 with the ambition of reviving and reinventing a fading craft.



GLASS SCULPTING Métiers d'Art Tribute to the Animal Kingdom – Glassoctopus

From the nocturnal circular landscape of the dial, a miniature transparent octopus appears to drift as if suspended in an imaginary underwater world. The background is composed of a hand-guilloché gold base coated with a dark blue color that invites the spectator into the depths of the ocean.

The creature, intricately sculpted entirely from transparent glass, rises only 3.5 millimetres above the dial, making it a truly remarkable miniature glass sculptures ever created. This achievement, particularly in a craft where mastery is traditionally associated with large and often theatrical volumes, necessitated the development of a new technique. This innovative approach was specifically designed to translate a complex 3D form into a delicate 2.5D sculpture, while meticulously achieving the final aesthetic goal. The intricate process involved melting tiny glass rods and shaping them with tungsten tools, proceeding piece by piece in a method akin to a highly manual form of 3D printing. Each tentacle and every individual sucker of the octopus had to be constructed gradually, dot by dot, since reheating such fine threads of glass would otherwise cause them to collapse into tiny spheres through surface tension. Tungsten tools specifically created for this project enabled impressing the glass to achieve the fine details of the face and suckers without melting entire segments of the sculpture.

The choice of transparent glass was a complication in itself: every thickness, overlap, and refraction had to be carefully considered, as glass magnifies and distorts whatever lies behind it. This is why carefully constructed optical illusions were created to mimic tentacles crossing over one another, precisely to avoid distortions that would have compromised the aesthetic harmony.

Integrating the microscopic sculpture within the dial architecture became part of the challenge. Two sections of the tentacles had to pass just above the four apertures displaying the hours, minutes, day and date, whose windows rise only two-tenths of a millimeter above the dial surface. This minute constraint ultimately guided the final positioning of the octopus.

The development process lasted more than a year, with the first prototypes in spring 2025. Each individual prototype required at least three days of work. The final batch consisted of four slightly different octopuses, each with subtle variations in movement, from which the final version was selected.

To secure this timepiece to the wrist Vacheron Constantin's watchmakers have designed a blue calf leather strap featuring embossed octopus tentacles' details echoing the dial motif.



INTERVIEW WITH THE ARTIST SIMONE CRESTANI – GLASSOCTOPUS

What was the most unexpected challenge in this project?

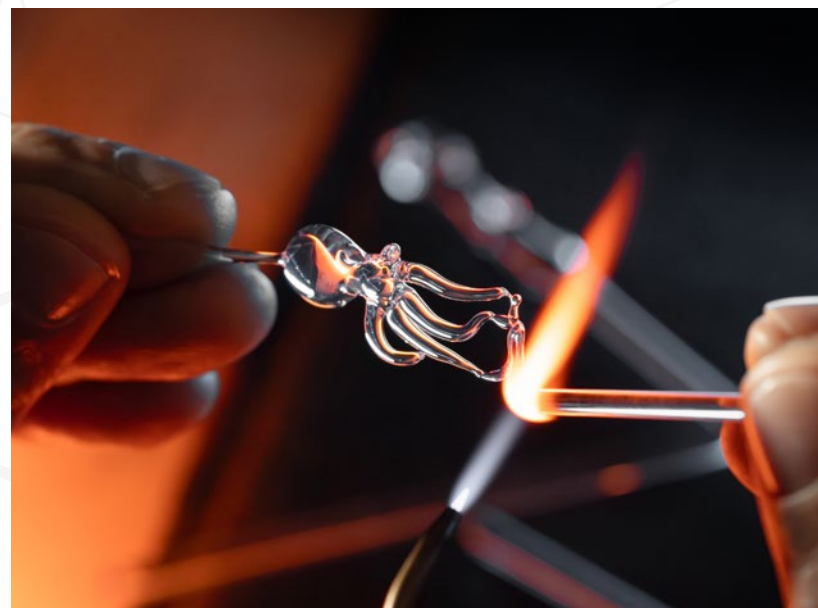
Without doubt, the scale of the project. In glassmaking, one usually thinks in centimeters, sometimes even in monumental volumes, whereas here everything had to be controlled to the tenth of a millimeter. Although I had previously created minute glass details, including bees adorning a Venetian-style goblet presented at a previous edition of Homo Faber, nothing had approached the microscopic scale required for this dial. This forced me to completely rethink my technique and adapt all my tools to ensure that every detail remained readable and alive within the dial's dimensions, while still giving the octopus a sculptural presence and a sense of movement, as if floating underwater.

What does this project represent for you personally?

This project constitutes a real turning point in my work because it forced me to develop a new technique that I had never used in twenty-five years of working with glass. It opened a new perspective in my practice, making me realize that I can now apply this knowledge to create even smaller, more intricate elements in future works. I am proud to have completed it because making something so small ultimately proved as demanding as creating something monumental, which is typically considered the greatest challenge for a glassmaker.

ABOUT SIMONE CRESTANI

Italian glass artist Simone Crestani began working with glass at a young age, often remarking that it was the material that chose him. Renowned for his poetic sculptures in transparent glass, Crestani has mastered the material's contrasting nature, at once fragile and resistant, pushing it to reveal new forms while preserving its transparent essence. Deeply inspired by vegetal and marine worlds, he creates sculptural objects that sublimate transparency through light and precision of contour.



MICRO ORIGAMI Métiers d'Art Tribute to the Animal Kingdom – Oraygami

Suspended within the dial, as if gliding through the depths of the ocean, a group of miniature manta rays swirls across the deep-blue nocturnal background of the hand-guilloché dial. Each manta ray, varying in length from just 5 millimeters to a maximum of 10 millimeters, is folded from hand-colored Japanese paper specially dyed for the project and mounted on fine brass stems, giving the illusion of creatures floating weightlessly through water.

The marine tableau emerges against a hand-guilloché gold base coated in a blue evoking the depths of the ocean, while a moiré effect on the crystal evokes the shifting distortions of light beneath the ocean's surface. The result transports the viewer into an almost dreamlike underwater world. Within this composition, the indications of hours, minutes, day and date remain discreetly integrated into the scene, ensuring clear legibility while preserving the poetic atmosphere.

Extending the marine landscape beyond the dial itself, the blue calf leather strap is embossed with a wave motif that echoes the fluid movement of the composition.

The lightness of the scene in the dial conceals a complex technical process. In traditional origami, artists frequently work from pre-existing folding sequences created by other masters and adapted to new shapes. However, the unique requirements of this project, especially at such a microscopic scale, required the development

of an entirely new and bespoke origami sequence. The work was made possible through extensive research into the proportions and movements of real rays, studying photographs and videos to observe the aquatic creature, its tail proportions, and its movement through water, before translating those observations into a sequence of folds.

The origami manta rays were folded exclusively using fingers, fingernails and the tip of a toothpick, without magnifying glasses, from paper measuring only 9 to 12 millimeters before folding and shrinking to approximately 6 to 8 millimeters once completed.

One of the project's greatest challenges concerned color, as the paper had to be dyed to a specific shade of blue in order to create realistic manta rays. Because the paper weighed only 20 grams, approximately one quarter the thickness of standard copier paper, every intervention altered its physical behavior. Ultimately, the dyeing process made the paper slightly thicker and stiffer, while the added cellulose introduced a degree of malleability, allowing the manta rays to acquire softer, more organic forms rather than sharp geometric edges.

The development process lasted more than two years, from the first conversations in summer 2024 to the completion of the final watch in 2026. The intricate design of the manta rays meant that early pieces could require up to six hours to fold.



INTERVIEW WITH THE ARTIST, ANYA MIDORI – ORAYGAMI

What was the most unexpected challenge in this project?

There were really two major challenges. The first was creating the manta ray itself. In origami, artists usually work from existing folding sequences developed by other masters, but for this project, I had to invent my own model from scratch. I spent a long time studying photographs and videos of real rays to understand their proportions and the way they move through water before translating those observations into folds. Some solutions emerged only late at night or unexpectedly while away from the studio.

The second great challenge was the paper. The blue tones available in my usual Japanese papers were not the right color for the project, so, for the first time, I had to experiment with dyeing the paper myself using a mixture of water, natural cellulose, and acrylic pigment. Because the paper is extremely thin, every color mixture changed its behavior, thickness, and flexibility, so it took a long time to find the right balance.

What does this project represent for you personally?

This is probably the most significant project of my origami career so far. It was the first time I had been involved from the very beginning of the creative process rather than simply executing a finished idea. I learned an enormous amount not only technically, through developing new folding sequences and experimenting with dyeing paper, but also personally.

The project taught me to trust that even when something initially seems impossible, there is always a way to make it possible. Working with Vacheron Constantin also gave me confidence because they constantly encouraged me to push further and trusted my work at every stage, even when I was not sure I could accomplish my task. Completing the project and meeting the quality standards of such a prestigious Maison are a real source of pride for me.

ABOUT ANYA MIDORI

Germany-based Anya Midori discovered micro-origami less than a decade ago, yet has rapidly established herself as one of the most inventive figures in the field. For Midori, folding functions as a meditative discipline demanding total concentration and near-obsessive attention to detail, as optimal results in origami are achieved by folding the undersides with the same care as the visible surface, even though they remain unseen.



GOLD EMBROIDERY Métiers d'Art Tribute to the Animal Kingdom – Tigerbroirdery

A tiger in shimmering hues of honey and tangerine defiantly prowls across an imaginary jungle dense with lush vegetation encapsulated within the dial. The scene is the result of a technique rare in watchmaking: gold embroidery.

The feline beast is rendered using 9-karat yellow and white gold embroidery wires, creating the warm orange tones and white details characteristic of a tiger's coat, while the stripes were achieved using specially developed ceramic-coated black wires laid over a copper base. The combination of these materials gives the tiger a sculptural quality and a dramatic chiaroscuro effect.

The lush landscape surrounding the animal is embroidered onto green silk specially commissioned and dyed to a bespoke shade for the project by a British silk manufacturer, while the grasses framing the tiger were individually stitched in multiple shades of Japanese silk using textured weaving techniques to recreate the movement of vegetation.

The silk base is itself stitched onto a titanium dial plate engineered to guarantee smoothness and tension and layered with silk and cotton to support the embroidery. Bespoke needles as fine as 0.25 millimeters were developed specifically for stitching metallic threads.

The use of 9-karat gold represented a major technical innovation. Traditionally, goldwork embroidery relies on gilt wires containing only a very small percentage of gold, but for this project, Vacheron Constantin sought to create a far more precious material vocabulary. Because higher gold content alters the metal's flexibility and behavior, entirely new miniature tools had to be developed to twist and coil the gold into workable embroidery wires. These bespoke tools were created in collaboration with specialist British manufacturers to produce gold embroidery wires of exceptional thinness.

Multiple prototypes were required before achieving the right balance between softness and structural rigidity. The embroidery itself demanded precision and accuracy. The tiger's body is composed of individually hand-cut fragments of gold wire, each measuring less than a millimeter. The eyes alone required ten different shades of silk to create depth and expression. A specialist slate frame was engineered to keep the silk under perfect tension throughout the process, since even the slightest movement could distort the composition at such a small scale.

The technical constraints of the watch profoundly shaped the artistic process. The embroidery had to adapt not only to the exact dimensions of the dial and the placement of the fan-shaped apertures displaying the indications, but also to the curved crystal above it. At its thickest point, the embroidery could not exceed approximately three to four millimeters in height, approximately half the thickness previously employed in miniature goldwork embroidery.

One of the most complex aspects of the collaboration was the development of a bespoke perforated dial plate made out of titanium to allow the embroidery to be stitched directly onto the watch structure without affecting the movement's functionality. Multiple prototypes were created to determine the exact placement of the perforations.

The final dial required approximately 210 hours of work from start to finish, including preparing and stretching the silk on its specialist frame, building the internal padding, cutting and shaping the gold wires, embroidering the tiger and jungle landscape, and finally attaching the composition to the perforated dial plate.

The watch is fitted with a calfskin strap adorned with an embossed vegetal motif that echoes the foliage populating the tiger's jungle landscape on the dial and secured with a white-gold buckle.



INTERVIEW WITH THE ARTIST, LAURA BAVERSTOCK – TIGERBROIDERY

What was the greatest technical challenge of translating goldwork embroidery onto a watch dial?

This project was, from start to finish, a venture into the unknown. I usually depict animal faces, but Vacheron Constantin challenged me to create the entire animal and portray it in motion, which required extensive research using wildlife imagery and documentary footage.

Vacheron Constantin also challenged me to work with wires containing the highest possible gold content, and, after various experiments, 9-karat gold proved to be a material I could successfully manipulate, although it was the first time I had worked with it.

On top of that, I was working on a scale approximately half that of the smallest piece I had ever previously created. This required the development of bespoke tools capable of producing entirely new materials for the project, including miniature gold wires and ultra-fine needles.

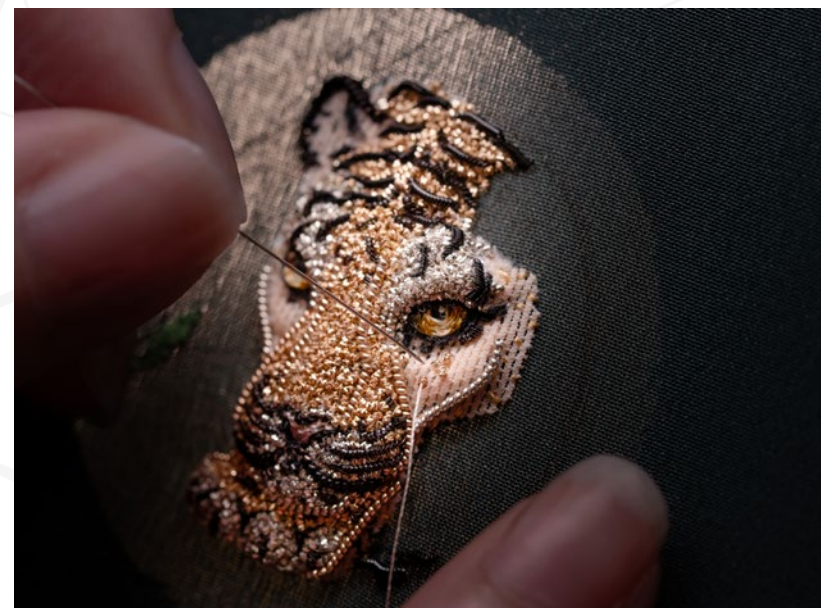
Another major challenge was fitting the embroidery within the watch's strict constraints, more particularly the curved crystal above the dial, to the precise placement of the guichets, as even the slightest movement in the silk could distort the final result.

What does this project represent for you personally?

Thanks to this project, I believe I have brought embroidery to the level of art. Embroidery is a traditional craft, but Vacheron Constantin pushed me to such an extent on a technical level that I feel I reached an entirely new level through this collaboration. I have always loved the phrase: "Creativity is a wild mind and a disciplined eye." For me, this project perfectly embodies the balance between artistic innovation and the technical discipline of embroidery that defines my creative process.

ABOUT LAURA BAVERSTOCK

A graduate of the Royal School of Needlework (United Kingdom), member of the Worshipful Company of Gold and Silver Wyre Drawers, Laura Baverstock is an artist who has developed a unique visual language by adapting traditional stitching techniques to contemporary design through bold silhouettes and obsessive attention to detail. Deeply inspired by illustration and the natural world, her work has appeared in film costumes and in creations for renowned fashion houses.



PAPER SCULPTING Métiers d'Art Tribute to the Animal Kingdom – Papercroc

From the circular frame of a watch dial, an all-white crocodile prowls through seemingly snow-covered vegetation. It appears sculpted from ice; in reality, it is fashioned entirely from white cotton paper. It is the result of microscopic paper sculpting executed on sheets of two different weights, 250 and 300 grams, through a combination of embossing, laser cutting and hand assembly. The layered construction, measuring only 3 millimeters in height, creates subtle reliefs and delicate gradations of depth that interact with light, which, as it glides across the monochromatic surface, defines every contour and heightens the intricacy of the composition.

The project required months of experimentation and the development of bespoke embossing tools. Brass matrices engraved with the crocodile's scales and surrounding foliage were heated to 60–70°C before being pressed onto the paper under intense pressure to create relief and volume while retaining the necessary microscopic precision of details.

The crocodile required sufficient relief to appear alive and sculptural, yet not so much volume as to disrupt the dial's technical constraints. At such a reduced scale, the foliage also risked becoming too abstract and visually illegible, leading to extensive experimentation with multiple embossing tools, pressure calibrations and repeated prototyping to ensure the vegetation remained recognizable while preserving the refined, non-literal aesthetic of the design.

The choice of paper was equally critical. After extensive testing, the final selection was an acid-free white cotton paper whose grain, grammage and velvety texture proved able to withstand the intensity of the embossing process without tearing or warping.

Although the miniature scale presented challenges throughout the project, the intricate nature of the materials and the desire for dynamic depth required innovative solutions. Careful consideration was given to the selection of natural fiber papers, which, despite their delicate texture, posed challenges due to their tendency to fray. To overcome these material nuances and to imbue the dial with a vibrant sense of life, the artist meticulously layered the chosen papers. The precise superposition of elements, particularly the varying sizes and positions of the crocodile, was crucial in creating subtle shadow effects and a remarkable sculptural presence, bringing the scene to life. The four apertures indicating time and date became integral to the composition itself, with the crocodile appearing to nestle naturally between them.

The watch is paired with a grey calf leather strap, engraved with foliage motifs that extend the dial's visual language beyond the case itself.



INTERVIEW WITH THE ARTIST, MARIANNE GUÉLY – PAPERCROC

What were the greatest technical and artistic challenges you encountered in crafting this micro paper sculpture?

The greatest challenge was achieving such precision and detail on paper at a microscopic scale. Cutting proved particularly difficult because natural fiber papers tend to create tiny burrs and ridges along the edges. The partnership with Vacheron Constantin, which supported both my team and me throughout the process, proved invaluable in solving this issue. The Maison connected us with specialists in ultra-precise laser cutting, allowing us to achieve the level of refinement required by haute horlogerie.

What is truly bewildering is to realize that such a small paper sculpture is actually the result of the research and work of so many people – my own studio, the teams at Vacheron Constantin, and all the specialized artisans and technicians involved in overcoming the project's many technical challenges.

What does this project represent for you?

This project represents the fulfilment of a dream I had carried with me for many years. I have always been passionate about watchmaking and had long imagined bringing paper into this universe. When Vacheron Constantin contacted us, it felt almost like destiny.

I also find it deeply meaningful that a Swiss maison chose to explore the artistic potential of paper. In Europe, paper is still often considered merely a medium and is frequently associated with fragility – notions I have always challenged in my work. This project allowed us to demonstrate that paper can enter the world of haute horlogerie as a true form of art.

ABOUT MARIANNE GUÉLY

Paris-based Marianne Guély is renowned for her distinctive sculptures, monumental installations and minute designs, all sculpted from paper. Originally trained in industrial design, she founded her studio to explore the material's possibilities. Combining embossing, folding, laser cutting and layering, Guély creates works that play with shadow and light, giving sculptural presence to white paper while defying its conventional associations with fragility.



WOOD MARQUETRY Métiers d'Art Tribute to the Animal Kingdom – Woodenwings

A fierce falcon dominates the dial in an experimental exercise in three-dimensional wood marquetry. Crafted from twelve different wood species — each with distinct grains, textures, and colors, including smoked eucalyptus and dark blue-dyed birch — the bird is sculpted and hand-carved to reveal, with realism, the details of its plumage and layered textures, creating a vibrant sense of movement.

The falcon appears poised to take flight over an abstract background of concentric circular motifs that enhance its magnetic presence while becoming an ode to the visual and tactile richness of wood itself.

The realism and visual depth of the composition were achieved through the use of three distinct marquetry techniques: the circular marquetry, adapted from furniture works for the background; the sculpted layered marquetry used for the falcon's body — an evolution of traditional flat marquetry in which multiple veneers are assembled into a sandwich-like structure before being sculpted by hand; and finally, the "feather-by-feather" assembly technique developed specifically for the wing.

Traditional woodworking tools proved unusable at this scale, leading to the adoption of precision micro-tools, including scalpels similar to those used in surgery, microscopic carbide bits sourced from Japan and the United States, and custom-made sanding instruments assembled by hand in the studio. Much of the work was carried out under binocular magnification, requiring a complete recalibration of practiced gestures.

The minute proportions of the project, only 3 millimeters high, amplified the challenges. For instance, the wing, with its delicately curved feathers, is cantilevered over the dial base, with the tips of the feathers positioned at the very limit of contact with the glass. At such a small scale, many wood species became too fragile and fibrous to produce precise details, necessitating the selection of woods not only for their color but also for their structural behavior, density, and capacity to withstand sculptural manipulation at microscopic scales.

The four apertures displaying the hours, minutes, day, and date became an integral part of the composition, anticipated from the earliest stages of construction and incorporated into the sculptural rhythm of the design itself.

The watch is paired with a blue calf leather strap, engraved with striped motifs that extend the dial's visual language.



INTERVIEW WITH THE ARTIST, ANNA LE CORNO – WOODENWINGS

What was the main challenge of the project?

The greatest challenge was creating volume within such a restricted space. I am accustomed to working on large furniture pieces and sculptural objects, where I enjoy large surfaces that allow me to create relief and highlight the material's natural texture and character. More broadly, my work is always about highlighting the natural grain of wood while combining it with dyed woods treated with vivid pigments. On my larger pieces the grain is immediately visible and the viewers can fully immerse themselves in the materiality of the wood — something that becomes much more challenging at a smaller scale. But what interested Vacheron Constantin was precisely this sculptural approach to wood and how it could be transposed onto the miniature scale of a watch dial.

To achieve this, I had to completely rethink both my tools and my techniques. I also had to learn to work under binocular magnification. This involved sourcing highly specialized instruments as well as creating some custom-made tools myself. It was essential to find the right balance between natural wood species and brightly colored dyed woods that could catch attention and enhance the beauty of the natural material. At such a small scale, every minute detail had to contribute to revealing the wood's richness and texture.

What does this project represent for you?

What fascinates me most is the dialogue with the material itself, with wood. This project allowed me to develop an even deeper understanding of it.

The more I sculpted and experimented, the more I discovered entirely new possibilities within the material. It became a stimulating process because I constantly had the feeling that an idea that seemed technically possible in my mind could actually work in reality. And once executed, the result would often surprise me positively, creating unexpected effects and opening up even more possibilities.

That dynamic of experimentation continued throughout the entire process until the final result. In that sense, it was a particularly rewarding and inspiring project for me.

ABOUT ANNA LE CORNO

Originally trained in architecture, Anna Le Corno pursued her studies at the prestigious Parisian craft school École Boulle, specializing in woodwork. She has risen to prominence through contemporary furniture, sculptural works and decorative objects that explore the expressive possibilities of wood, fusing the ancient art of wood marquetry with modernity. Her poetic yet highly technical approach earned her the Grand Prix de la Création de la Ville de Paris in the Emerging Talent category.



A CELEBRATION OF NATURE

For Vacheron Constantin, nature and fauna have always been much more than a source of decorative motifs, it is a guiding force in the art of observation, keeping the eyes and mind open and fostering an enduring spirit of curiosity and reinvention.

A few striking examples from the Maison's history illustrate how fauna has enabled artisans to adapt and develop their savoir-faire, often combining these skills to enhance the decorations and give wildlife a second life on the wrist.

Reference 10200 dating from 1826

Pocket watch, in 18K yellow gold, with relief decoration featuring enamel and stones (turquoises and amethysts), a black enameled serpent, a silver dial, 12 Roman numerals, and an outer minute track. 17-ligne key-wound movement. This spectacular creation, exactly 200 years old, is an excellent example of the artisans' mastery at the beginning of the 19th century. It was truly during this period that Vacheron Constantin began to present numerous timepieces adorned with artistic crafts (métiers d'art), thus consolidating its expertise and creativity in this field.

Reference 10556 dating from 1910

Jeweled «scarab» pendant watch, in 18K yellow gold, with green and black enamel wings set with diamonds and rubies, a white enamel dial with enameled Arabic numerals. RA 7-ligne manual-winding movement.

Very popular during the Art Nouveau period, these pendant watches, where the time was hidden, inspired spectacular creations, such as this scarab whose wings, once spread, reveal the time on a small circular dial. The engraving work is also remarkable, with the watch case reproducing the insect's morphology in every detail.

Reference 10222 dating from 1923

Pocket watch in 18K yellow gold, with Chinese lacquer decoration, featuring a bird representation at the center, in Art Deco style. Dial with 12 Arabic numerals and an outer minute track. 16-ligne manual-winding movement. Building on its ties with Ferdinand Verger, who was its representative for France from 1879, and later his sons under the Verger Frères brand, Vacheron Constantin, in collaboration with them, created numerous spectacular timepieces (pocket watches, wristwatches, brooches, and table clocks) exemplary of the Art Deco style, drawing inspiration from Asian cultures, as well as the decorative arts of ancient Egypt and Greece. This example pays tribute to Asian arts with the delicate use of Chinese lacquer.



Ref. 10200 (1826)



Ref. 10222 (1923)



Ref. 10556 (1910)

Reference 11022 dating from 1996

Wristwatch in 18K yellow gold with a hinged case back, a gold dial with enamel work depicting a snowy egret. Self-winding movement 1120.

In homage to John James Audubon's work «Birds of America,» Vacheron Constantin presented in 1996 a series of about ten models whose dials were enameled using champlevé and miniature techniques, each reproducing a plate from J.J. Audubon's work. Pioneering in the mid-1990s, the Maison, through creations such as Mercator and the series in homage to J.J. Audubon, enabled the renaissance of Grand Feu enamel in Haute Horlogerie.

Métiers d'Art Univers Infinis dating from 2011

Wristwatch in 18K 750/1000 white gold. 18K gold dial, with a motif inspired by Maurits Escher's tessellation art. Features engraving, red and opalescent beige Grand Feu enamels, hand-guilloché, and the setting of 40 diamonds for one of the doves. Self-winding movement 2460.

Symptomatic of the evolution of watches adorned with artistic crafts at Vacheron Constantin, the Métiers d'Art Univers Infinis series brings together the Maison's four decorative crafts — engraving, guilloché, enameling, and gem-setting — illustrating the talent of the Maison's artisans in a contemporary and spectacular expression, thus pushing the boundaries in terms of design and decorative crafts.

Les Cabinotiers Tourbillon joaillerie — Hippocampe dating from 2022

Wristwatch in 18K pink gold, set with a gradient of 74 sapphires. 18K gold dial depicting a seahorse combining four artistic crafts: guilloché, engraving, cloisonné enamel, and gem-setting. Self-winding movement 2160 equipped with a tourbillon. Unique piece.

In the Les Royaumes Aquatiques® collection, a figurative theme chosen in 2022 by Vacheron Constantin for its Les Cabinotiers single-piece editions, the Maison expresses its attachment to subjects from the animal and plant worlds, an ever-renewed source of inspiration — here through the use of figurative guilloché, a technique invented by Vacheron Constantin and requiring rare mastery of the art of guilloché.



Ref. 11022 (1996)

Les Cabinotiers
Tourbillon Joaillerie
— Hippocampe (2022)



Métiers d'Art
Univers Infinis (2011)



TECHNICAL DATA

MÉTIER D'ART TRIBUTE TO THE ANIMAL KINGDOM — FEATHERSNAKE

Reference	7630A/000G-H206
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31 mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K white gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	Feather-work composition featuring goose and lophophore feathers. The 200 tiny pieces derived from 7 rare lophophore feathers are mounted onto silk paper and applied onto a brass base coated structure. Snake's eye in 18K gold and enamel
Strap	Green calf leather strap with embossed vegetal decor
Buckle	18K white gold buckle



TECHNICAL DATA

MÉTIER D'ART TRIBUTE TO THE ANIMAL KINGDOM — GLASSOCTOPUS

Reference	7630A/000R-H205
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31 mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K 5N pink gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	Hand-guilloché 18K dial base color coated Hand-sculpted transparent glass octopus
Strap	Blue calf leather strap with embossed octopus tentacle decor
Buckle	18K pink gold buckle



TECHNICAL DATA

MÉTIERS D'ART TRIBUTE TO THE ANIMAL KINGDOM — ORAYGAMI

Reference	7630A/000G-H204
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K white gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	Hand-guilloché 18K dial base color coated Composition featuring 6 micro-origami manta rays mounted on brass stems at different heights Crystal with moiré effect
Strap	Blue calf leather strap with embossed wave decor
Buckle	18K white gold buckle



TECHNICAL DATA

MÉTIER D'ART TRIBUTE TO THE ANIMAL KINGDOM — TIGERBROIDERY

Reference	7630A/000G-H207
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31 mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K white gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	Green silk and cotton base embroidered with Japanese silk threads Tiger embroidered using 9-karat yellow and white gold threads Black stripes executed using ceramic-coated copper wires Eyes embroidered in silk threads Brass base coated structure
Strap	Green calfskin strap with embossed foliage decor
Buckle	18K white gold buckle



TECHNICAL DATA

MÉTIERS D'ART TRIBUTE TO THE ANIMAL KINGDOM — PAPERCROC

Reference	7630A/000R-H202
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31 mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K 5N pink gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	White cotton paper background Crocodile motif crafted from frameless embossed white cotton paper (300g paper weight) Foliage motifs in embossed and cutted white cotton paper (250g paper weight) Brass base coated structure
Strap	Grey calf leather strap with embossed foliage decor
Buckle	18K pink gold buckle



TECHNICAL DATA

MÉTIER D'ART TRIBUTE TO THE ANIMAL KINGDOM — WOODENWINGS

Reference	7630A/000R-H203
Calibre	2460 G4 Mechanical, self-winding 22K gold oscillating weight, hand-engraved with motifs inspired by the tools of master artisans as a tribute to craftsmanship 31 mm (1 1/4") diameter, 6.05 mm thick 40 hours of power reserve 4 Hz 237 components 27 jewels
Indications	Hours, minutes, day of the week and date displayed through 4 apertures
Case	18K 5N pink gold 42 mm diameter, 12.9 mm thick Transparent sapphire crystal caseback Water-resistant tested at a pressure of 3 bar
Dial	Wood marquetry using 12 wood species: figured birch, spalted horse chestnut, lacewood sycamore, ziricote, yellow pearwood, tulipwood, ash, birch, madrone burl, smoked eucalyptus, smoked oak, plane tree Hand-sculpted details Brass base coated structure
Strap	Blue calf leather strap with embossed striped decor
Buckle	18K pink gold buckle



Founded in 1755, Vacheron Constantin is the world's oldest watch Manufacture in continuous production for more than 270 years, faithfully perpetuating a proud heritage of watchmaking excellence and stylistic sophistication through generations of master craftsmen.

At the pinnacle of Haute Horlogerie and understated elegance, the Maison creates timepieces with unique technical and aesthetic signatures, and an extremely high level of finishing touches.

Vacheron Constantin brings to life unparalleled heritage and a spirit of innovation through its collections: Patrimony, Traditionnelle, Métiers d'Art, Overseas, Fiftysix, Historiques and Égérie. It also offers its discerning clientele of connoisseurs the rare opportunity to acquire vintage pieces within the Les Collectionneurs assortment, as well as unique and bespoke timepieces by means of its Les Cabinotiers department. ✨

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