

VOLUME 22

OLE MATHIESEN

MAGAZINE ABOUT TIME, EXCLUSIVE WATCHES AND UNIQUE CRAFT

THE TIMELESS SIGNATURE OF

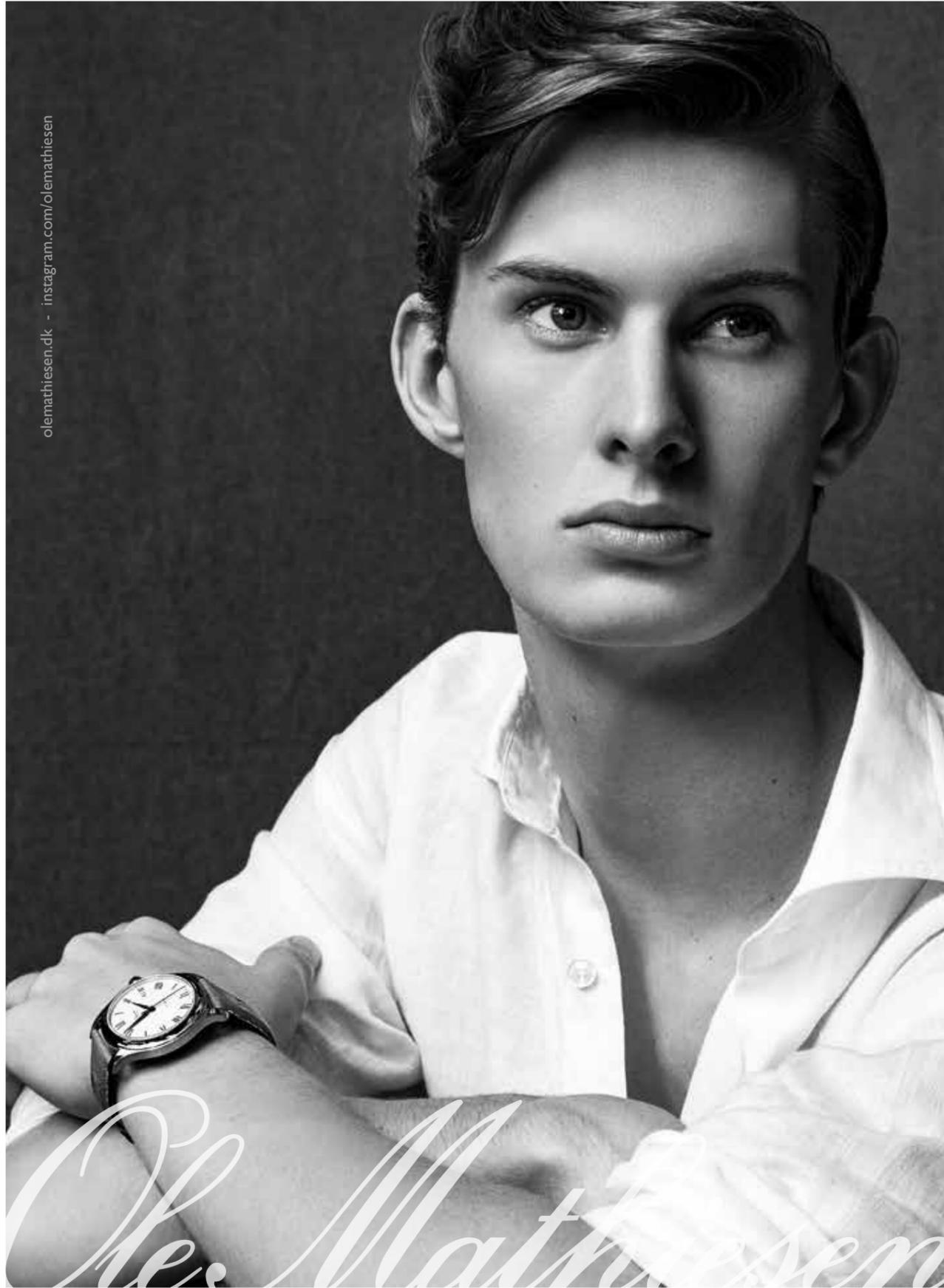
**PHOTOGRAPHER
MARC HOM**

PATEK PHILIPPE
RESONATING FROM THE PAST
LANGE 1 ANNIVERSARY

THE MANIFESTION OF A TYPEFACE
THE QUALITY OF PAST MODE OF EXPRESSION
TAL R - THE MYSTERY OF THE ORDINARY

1919 SPORTIVO
JLC POLARIS
TAKE-OFF WITH IWC PILOT

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KONGELIG HOFLEVERANDØR

Ole Mathiesen



1919 Sportivo

1919 Navy Diver

1919 Heritage

SWISS MADE
DANISH DESIGN
SINCE 1962

THE 1919 FAMILY BY OLE MATHIESEN

CONTEMPORARY RETRO

This year it is one hundred years since my grandfather opened his watchmaking workshop on Strøget in Copenhagen. To mark this milestone we take a look back in time to see just what it was about the designs and watches created a lifetime ago that still endure so wonderfully a century later.

The new models from Patek Philippe, A. Lange & Söhne, Jaeger-LeCoultre and IWC all bear their unique, unmistakable identities, and they all reflect the values at the root of the brand that inspire growth in new directions. The same holds true for Ole Mathiesen watches. On page 10 you can compare three editions of our classic from 1962 – the original, one from 1980 and the latest one from 2002. They look almost identical, at least from the outside. The biggest changes are the technical advances cased inside.

Classic, yet unmistakably modern is how the Helvetica font is described. The typeface was created in 1957 and is still one of the most widely used fonts today. As curator Christian Larsen says in the article about Helvetica on page 40: "It's crisp, clean and sharply legible, yet humanized by round, soft strokes. Many type designers have said that they cannot improve on it."

The two artist interviews presented in this edition have to do with rising above the shifting tides of fashion. Celebrity photographer Marc Hom describes his signature as timeless and states that his aim is for his classic portraits to be appreciated ten, twenty or thirty years from now. One of the leading artists in the Danish art scene, Tal R reflects on the sadness of loving people on borrowed time. The nativism expressed in his paintings suggests past innocence.

Whether about art, design or timepieces, the stories featured in this edition all recall the past and relate it to the present.

We hope you enjoy the magazine.



Christian Mathiesen, CEO

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LEFT A 2019 oil painting by Tal R titled Smukke Dreng is also the name of the exhibition showing at Gallery Bo Bjerregaard. Read about the mystery of the ordinary in the interview with Tal R on page 26.

COVER Portrait of Danish actor Viggo Mortensen as photographed by Marc Hom. Read about Hom's timeless signature and how he captures that special moment on page 14.

1919 SPORTIVO

In celebration of the hundredth anniversary of when Axel O. Mathiesen founded his watch company in Copenhagen, Ole Mathiesen is launching the 1919 Sportivo collection.

The 1919 Sportivo collection reflects the history and legacy of Ole Mathiesen. It represents the past and the present and gives a sense of being modern yet practical.

The honest, authentic approach that is built into Ole Mathiesen's aesthetic idiom of the 1919 Sportivo brings forth an emotional experience.

The new design salutes models from the 1950s and 1960s yet has a contemporary character and youthful spirit. The intention behind all Ole Mathiesen watches is to produce well-proportioned timepieces with quality of materiality down to the last detail.

The 1919 Sportivo Automatic signals both discretion and contrast. With its brushed matte surfaces the monochrome expression of the watchcase contrasts with the high lustre white dial (almost like enamel). Like the sound of a single tone ringing through the silence, the Sportivo projects an understated, elegant form of expression and refinement into the atmosphere.

The collection consists of two watches with battery operated quartz movements, two with automatic movements and two with mechanical chronograph movements.



THE QUALITY OF THE PAST *mode of expression*

People often look to the past, sometimes out of nostalgia and sometimes for inspiration. For some, despite the ongoing progress of modern technology, skilled craftsmanship represents a glowing, lasting beauty. The finest features of the original vintage designs are the subtle flaws and irregularities that are due to earlier, less refined processes as well as human error.

Although there was every attempt to make them identical, handmade watches and old hand-printed dials had subtle variations and nonidentical features. The watches were handcrafted with deliberation, which makes each product in a series unique, and this in turn makes them all the more attractive. Fascination with the past has resulted in a love affair with a true classic. A fondness for vintage styles of bygone eras inspires the retro watches. In spite of technological development, the fantastic design of a classic Ole Mathiesen watch endures.



The iconic classic from Ole Mathiesen from the years 1962, 1982 and 2002. Its distinctive expression remains almost unchanged.

As it has from the beginning,
the classic Ole Mathiesen
watch still captures the
essence of simplicity. Its
understated aesthetic adapts
to its owner over the course
of a lifetime.





TIMELESS SIGNATURE

Marc Hom is a master of portrait photography, so it is no wonder that he is a favourite among Hollywood stars. He attributes this in part to his Danish background. In this interview, Hom tells how he discovered what it takes to bring out someone's personality in a portrait.

Lately, Danish photographer Marc Hom has been going through his old photographs. There are hundreds of pictures of Hollywood stars, famous politicians, artists, musicians and models. He is making a selection because European auction houses and galleries are requesting his characteristic, iconic portraits.

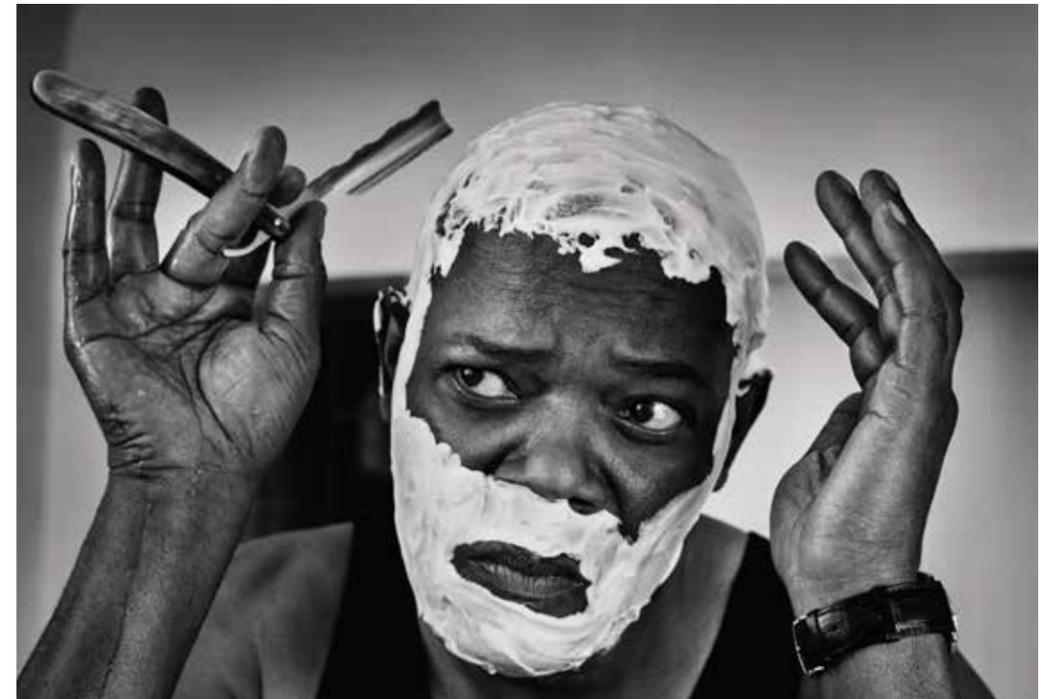
"It's really fun to look at the pictures I took when I was very young, because of course I see how I have developed since then. I also see that I was quick to find my signature," says Hom by telephone from New York.

Part of what makes Hom unique is that he found his style quickly – classic, clear, iconic. He zooms in on the point at which to capture the essence of the person portrayed.

It may be a glimpse of something genuine, a personality that peeps through the surface, a moment when the subject portrayed is elevated to an iconic star status. It is when something subtle, sensual or graphic happens - these are the magical moments that Hom captures.

Hom has photographed major Hollywood stars that include Angelina Jolie, Johnny Depp, Ann Hathaway and Viggo Mortensen, not to mention rock stars, politicians and artists such as the late Louise Bourgeois.





Samuel L. Jackson, Marc Hom

” There’s a lot of psychology behind taking a picture. It has something to do with putting myself on the same footing as the person I’m photographing, so I can get through to the personality. ”
Photographer Marc Hom

But Hom does more than elevate celebrities with his searching gaze. Consider the campaign he made for Triumph underwear company. Twenty “ordinary” women were selected to model underwear. Portrayed through Hom’s lens, they looked like stars and were much admired as such.

“There’s a lot of psychology behind taking a picture,” relates Hom. “It has something to do with putting myself on the same footing as the person I’m photographing, so I can get through to the personality. And of course it also has something to do with making the person who’s being photographed comfortable and treating her or him in the way you’d wish to be treated. That’s become easier with age, and because these days a lot of the people I photograph know me, he said. “But I still remember when I was twenty-eight years old and had to photograph Lauren Bacall. Facing her made a huge impression.”

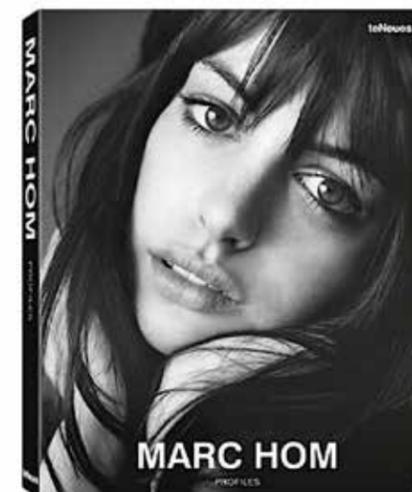
One of the actors Hom has photographed numerous times is American actress Anne Hathaway, who is known for roles including “Interstellar,” “Oceans Eight,” “Becoming Jane” and “The Devil Wears Prada.” Hom photographed her when she was just twenty-two years old and on the verge of her breakthrough. Since then, he has taken several portraits of her throughout her career. An image of Hathaway is featured on the cover of his most recent book, Profiles, and Hathaway has written the foreword.

“I remember that I was at our summer house in Denmark waiting for her email. The book was behind schedule and I told the publisher that we had to give her a little more time, because she had said that she wanted to write it. When it finally came, and so close to the deadline, I was deeply touched when I read it,” remembers Hom.



Louise Bourgeois, Marc Hom 1996

PHOTO ART



Hathaway wrote: "Marc was different. He didn't push; he hung back. He listened and created around him an atmosphere of stillness and gentleness. He didn't try to make me something I wasn't. He didn't judge who I was. It was the first time I felt beautiful."

"I was touched by what she wrote about me," Hom acknowledged with a slight change in his tone of voice.

"The best of all is, of course, that she likes the pictures I took of her. That was a success." He continues, "I always strive to take pictures that I think are good now and that will also be appreciated in ten or twenty years by both the subject and by me. My signature is probably timelessness. It has never meant anything to me to create something that might be up-to-date now but might not endure in the long run."

We go back to the start, to Hom's archives, that, funnily enough, point both forward and backward. On one point Hom's perspective has clearly changed over time.

"I used to have a clear idea of which expression I wanted to produce in the picture. I had an idea and I followed it. Now I am more open to what happens in the moment. I am ready for the unexpected and spontaneous things that happen," he explained.

His father, Jesper Hom, was Denmark's answer to the legendary French photographer Henri Cartier-Bresson.

"My father did a totally different kind of photography than what I do. He stood on a corner and waited for the right moment to appear. I have had another approach, but now it's changing," says Hom.

And his classic, graphic style? Hom thinks that people can likely tell that he is Danish.

"It probably has something to do with the clean lines. As Danes we are brought up knowing that good design means something. You buy something that lasts and that you'll be happy with for a long time. I still have a table by Poul Kjærholm, for example, that I bought when I was quite young. And that's how it is with Ole Mathiesen's watches too. They're classic and we can keep looking at them as time goes by."

The same is true of Marc Hom's portraits, which are being purchased by collectors of art photography.

"I'm happy about that because it means that I've hit the mark – also in the pictures I took many years ago."

This year Patek Philippe has done it again by introducing a watch with a unique look obviously inspired by vintage elements and packaged in an outstanding watch case. Patek Philippe has demonstrated impressive creativity in their newly launched watches for years. At first glance, the brand seems to be moving outside of familiar territory, but on second view, maybe not. Details that seem daring are actually sourced from the manufacturer's historical models from the nineteenth century. The retro style really resonates with the younger generation of watch lovers.

RESONATING FROM THE PAST

Calatrava is Patek Philippe's minimalist, Bauhaus inspired family in precious metals. The surprising divergence in appearance of the Calatrava Weekly Calendar 5212A from its family legacy is because it is more complex. And this is the only Calatrava model produced in stainless steel.

Like a good book, the Weekly Calendar has subtle traces that gives insight into Patek Philippe over generations. The details go back to the time when each dial was individually hand-painted. The aesthetic reflects the past with clear references to Patek Philippe models from the 1950s. Still, there is something current and modern about the watch. Patek Philippe has developed a new complication, the numbered weeks of the year. Despite the complexity of the watch movement and the amount of information that is communicated on the dial, this version seems simple, honest and understated. The handwritten style reproduced on the letters and numbers makes the watch seem intimate and human alongside features of high-technology and aesthetic perfection.





Unlike conventional aviation watches, the dial of the Patek Philippe's 5524G Calatrava Pilot Travel Time is not black. It stands out in a regal marine blue inspired by American fighter aircraft from the 1930s.

RIGHT The early Patek Philippe pilot watch from the 1930s. These timepieces are among the most sought-after in the world. In 2009 one sold for \$1.7 million.



With its new 5524G Calatrava Pilot Travel Time model, Patek Philippe pays tribute to the brave pioneers in the field of flight. Recalling milestones of aviation, it alludes to how the family-owned watch manufacturer contributed to the conquest of the skies.

Around the time the legendary pilot Charles Lindbergh crossed the Atlantic with his custom-built single-engine "Spirit of St. Louis" in 1927, the first wristwatches for pilots were being developed. Patek Philippe presented its first aviator watch in the 1930s and these timepieces are among the most sought-after in the world—one sold for \$1.7 million in 2009. Nearly ninety years passed before the manufacturer presented its next generation of Patek Philippe aviator watches in 2015.

The Pilot Travel Time is a masculine wristwatch that symbolizes the exploration of the sky

and the time when the watch moved from pocket to wrist. The watch is not a nostalgic reminiscence of Patek Philippe's previous pilot watches, which were constructed to support the navigation at that time with a sextant. It is a contemporary, precise and reliable timepiece with a time zone function especially practical for the travelling cosmopolitans of today.

Unlike conventional pilot-style watches, the dial of Patek Philippe's Pilot Travel Time is not black. It stands out in a regal marine blue inspired by American fighter aircraft from the 1930s.

In 2017 Patek Philippe launched the 5320G Perpetual Calendar, a watch clearly inspired by the manufacturer's models from the 1940s and 1950s.

In 1925 Patek Philippe launched the first wristwatch with a perpetual calendar. This mechanical watch features a calendar that automatically indicates the different lengths of the months and even recognizes a leap day on the 29th of February. The manufacturer started the production of the series in 1942. The iconic layout of the watch places the moon phase and date at 9 o'clock and the month display in two windows under 12 o'clock. This complication became a fixture in the Patek Philippe collection.

Launching the 5320G Perpetual Calendar in 2017 was one innovation of many by the manufacturer. The retro-modernistic dial conceals the complexity of the manufactured movement underneath. The understated exterior contains numerous references to earlier models. Stemming from Patek Philippe's mid-century watches, the luminous militaristic Arabic numerals and Art Deco inspired cases and are freshly interpreted in this model.

The watch shows hours, minutes and seconds with day and night indications. The perpetual calendar displays day, date, month and leap

year indication as well as the phases of the moon. The construction of design is so convincing, it could be confused with classic and more simple Patek Philippe watches.

Throughout most of the year the gears move at a constant, steady tempo, but on New Year's Eve, the 5320G puts on an exceptional display. In a fraction of time, the day, date, month and leap year indicator advance simultaneously. The complexity of the ensemble of parts that changes the display within seconds is hard to conceive.

In this model of the perpetual calendar Patek Philippe presents a masterful design. The elegance of the case, its ingenious form, the precision of the finish and the cohesion of the colours, hands, numbers and indicators all combine wonderfully with vintage elements.

With every element perfectly tuned, the 5320G is a remarkably harmonious Patek Philippe timepiece.

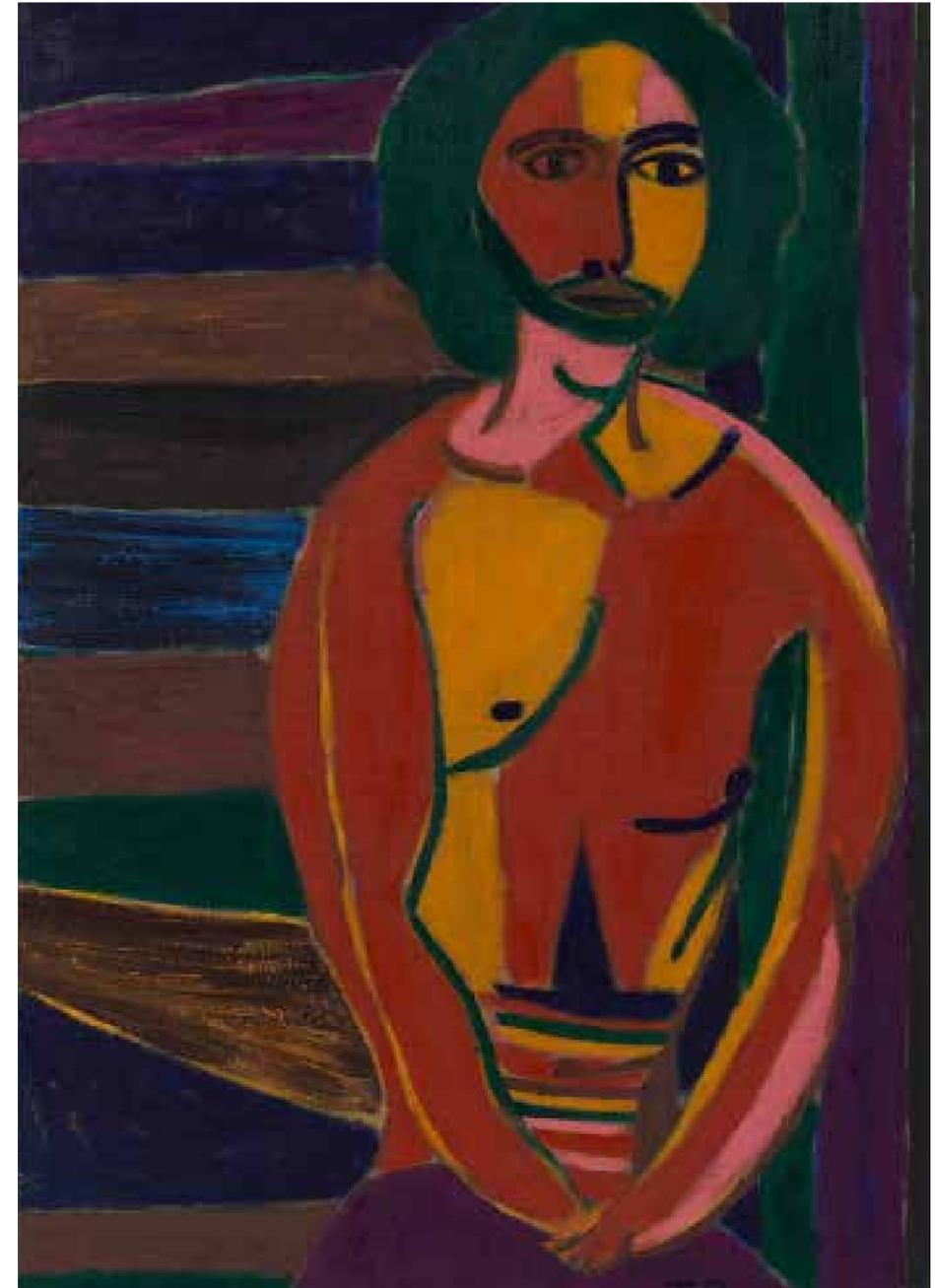


Although the inspiration for the 5320G comes from the mid-twentieth century, the construction of the watch is contemporary. The dial has a retro look and the lugs have Art Deco references, but the construction is impressively detailed in a way that only modern production can achieve. This, along with the impressive Patek Philippe perpetual calendar movement, is what makes this watch unique.

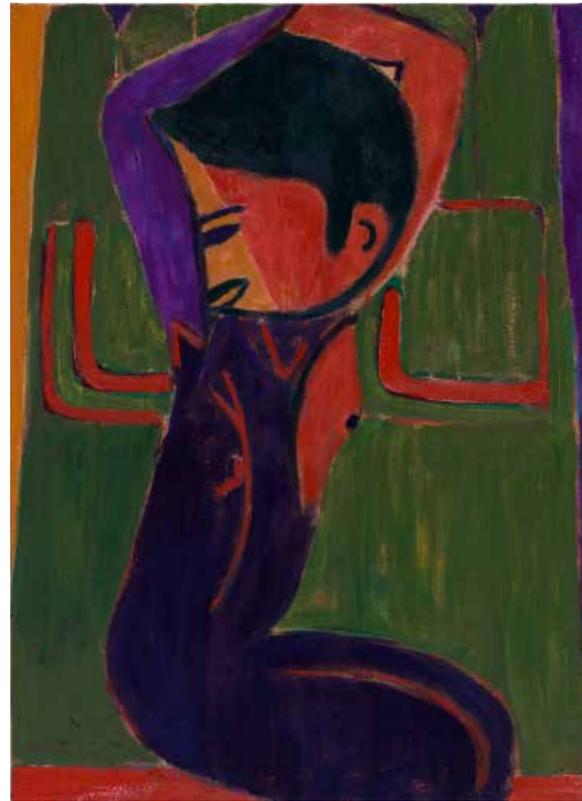
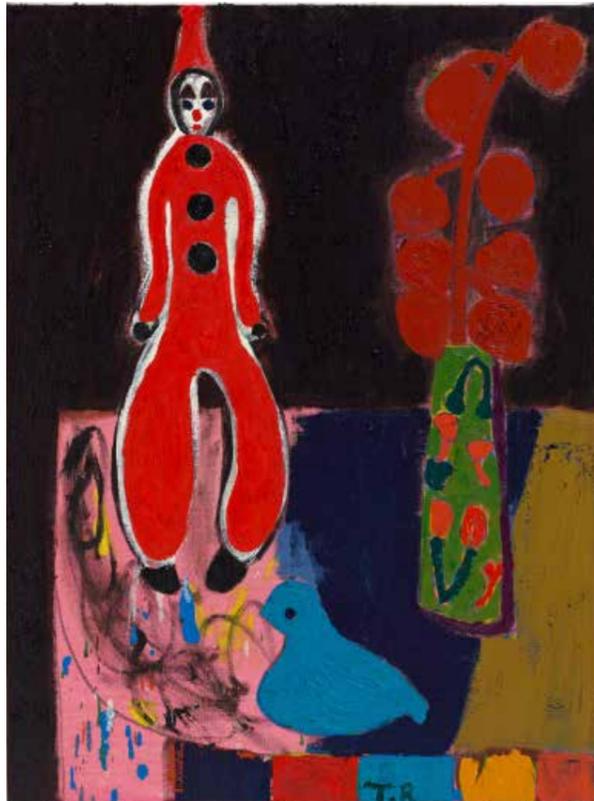
Danish artist Tal R does not want to be a puppeteer controlling what spectators should get out of his paintings. In a stop-and-go conversation about his current exhibition at Gallery Bo Bjergaard, Tal R says that you have to allow yourself to be led to something that appears on the surface to be a banal motif.

TAL R

Tal R's phone keeps losing its signal. At the time of the interview he is sitting on a train in England on a stretch with tunnels. "Hello? Can you hear me?" he asks when he calls back. He had just left the coastal town of Hastings where he opened a solo exhibition at Hastings Contemporary titled "eventually all museums will be ships." The title came from the artist. "Museums have to be flexible and respond to changes happening in society, and sail in that direction," says Tal R and then the signal is lost. This allows the opportunity to present the artist to readers who do not know him. Tal R is one of the best-selling contemporary Danish artists. Immediately after he finished his studies at the Royal Danish Academy of Fine Arts, he was a guest professor at the Academy of Fine Arts in Helsinki and later became a professor at the Arts Academy in Düsseldorf. Then came exhibitions in the USA and representation in London by Victoria Miro. Things took off from there. Tal R has had solo exhibitions at Louisiana Art Museum and the Museum of Contemporary Art Detroit among others. His colourful, playful, naivistic style strikes a chord with many, but he calls his motifs banal.



Smukke dreng, 2019, oil on canvas, 97 x 68 x 4 cm



Klovn, kinesisk lanterne & lille fugl + Lille Dig, 2019, oil on canvas, 97 x 68 x 4 cm

”

I don't want to be a puppeteer manipulating my audience. I won't decide what people should get out of it. That isn't what art is supposed to do - it should open the way ...

artist Tal R

The connection comes through again. “In recent years I've painted a lot of shop facades. What's that about? I don't want to be a puppeteer manipulating my audience. I won't decide what people should get out of it. As far as I see it, that isn't what art is supposed to do. It should open the way, and the ordinary can do that. Everyone can understand the ordinary, the banal, like the façade of a building. It's my job to present my mystery as something that can become the spectator's mystery.” Tal R's upcoming show at Gallery Bo Bjerregaard has what he refers to as a number of banal pictures. “Smukke dreng” (Beautiful boy) is the name of the exhibition, which was taken from the title of one of the works, a portrait of a young man. Most of the other artworks were inspired by the

home that the artist is currently in the process of moving from. “From painting facades of buildings, I've moved indoors. Now it's my wife, Emma - and the people who have moved in and out of my home, with or without clothes on - that I have been preoccupied with. I've begun to look at all of the objects I've collected over time. On a chest there's an African figure next to a goat from Ukraine. I have so much stuff. When I walk down a street, I find it hard not to buy all kinds of things, but I don't really appreciate them after I've bought them.” Tal R continues, “In contrast, there is a feeling of sadness associated with the people I love. In a way, you only have them on borrowed time. We know that we can't avoid losing them in one way or



Emma på grøn sofa, 2018, oil on canvas, 101 x 126 x 6 cm

In art, vulnerability is considered a quality. It's one of the things that makes art special. A work of art can reveal certain aspects of human nature that other areas cannot - therefore art is essential to society.

another at some point in time. The least I can do is to honor everything around me by painting it.”

The connection is lost again as Tal R passes through a tunnel. When the connection is reestablished, we discuss colours. He is known for using many colours, especially bright ones and often pink. This is true in his paintings as well as in collaborative design projects, such as the one with furniture producer Fritz Hansen. The artist upholstered Arne Jacobsen’s Egg Chair with a colourful patchwork. At

Absalon community center, Tal R selected the interior colour scheme, a true play with colours. He has also painted the interior of the psychiatric department of a hospital in Denmark. Everything here is painted in shades of pink; the floor, the walls and even the chairs.

“The colour pink has stayed with me from when I was very young. In the 1990s there wasn’t another colour that was more awful. Now it’s different, but I don’t care.”



He became aware of his attitude towards colour when he studied at a private art school, Billedskolen, which mainly prepared students applying for admission at the Royal Danish Art Academy.

“There was a painting that melted. All of the paint ran down the canvas. And then I had a realization about colours. I understood that if I worked with a green colour in one corner, it was related to the orange colour in the other corner. But it took me ten years to move from the realization to being able to apply it. But what’s most important isn’t the colours. What’s important is— What is important for you to paint? That is what a painter should start off thinking about. You have to have some code words. It’s just like if you have to give a speech at a silver anniversary. You need some key words and then you can improvise from that. Then

come the colours and shapes. That’s why colours are not that important to me as such. I don’t care about them. They’re second in priority compared to what it is that’s important for me to express.”

The train pulls into the station and Tal R has to move on. To see what it was important for him to express, the “Smukke Dreng” exhibition opens at Gallery Bo Bjerggaard in the meatpacking district of Copenhagen on 28 August and runs until 9 October 2019.

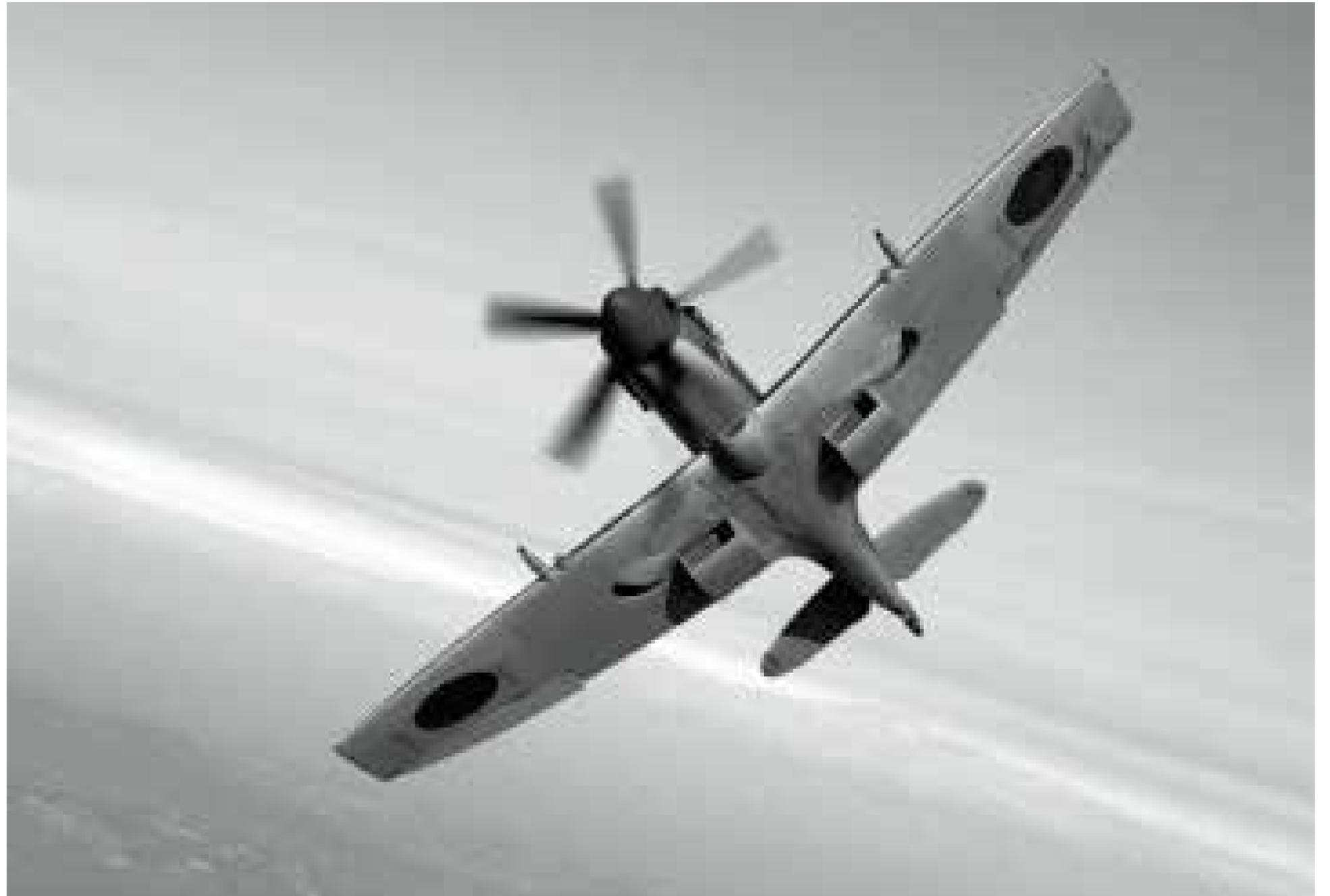
Tal R paints in a way that can come across as careless, but it would be a mistake to think that. His paintings are painstakingly executed and realistic. Tal R’s compositions draw the attention of the viewer to the edges of the picture. This challenges the traditional focal point of a painting. What is central is not necessarily what is most important.

READY FOR TAKE-OFF

The dream of flying has always inspired, and fascination with aviation inspires IWC to design and construct the best pilot watches in the world.

The first British Spitfire aircraft made its debut flight on the fifth of March in 1936. Meanwhile, in the Swiss town of Schaffhausen almost 800 kilometers away, a team of engineers were finishing work on a completely different prototype - the IWC Pilot's watch. It was one of the first aviator watches. The flight and the watch have something else in common; the original models were revolutionary in the fields of mechanics and functional design.

The Spitfire was a technological and aerodynamic wonder. To this day the production of twenty-four models of 20,000 airplanes in the mid-1930s is unprecedented in the United Kingdom. At the time, IWC responded to the demands for timekeeping in the air with its first pilot watch. The watch is designed to withstand extreme fluctuations of temperature, and, given the powerful magnetic field in the cockpits of the time, it is also anti-magnetic. The black dial with the contrasting luminous display set the fashion and are archetypical features in pilot watches to this day.





Pilot Timezoner Spitfire Edition "The Longest Flight" model IW395501 combines the patented Timezoner mechanism with an IWC-manufactured automatic movement and is limited to 250 watches.

This special edition is dedicated to the "Silver Spitfire - The Longest Flight" project. It has been specially developed for pilots Steve Boulton Brooks and Matt Jones to coincide with their flight around the world in a Spitfire. The colour scheme of the watch - the stainless steel case, the black dial and the green textile strap - is reminiscent of the Spitfire cockpit.

From the start IWC's pilot watches were shaped by the modern design principles that the Bauhaus movement stands for. Bauhaus was founded in Weimar in 1919, and was an educational institution whose principles in the fields of industrial design and architecture have been highly influential ever since. A leading figure of the movement was Walter Gropius, who believed that form follows function.

The redesigned version of the Spitfire pilot series launched this year faithfully follows the same principles in which shape and expression are dictated by the parts within. The IWC designers leave no void in the construction of their impressive instruments. The watches do well with no frills. The clean and simple idiom of IWC is in harmony with the opinion of the Antonie de Saint- Exupéry, the French pilot and author of *The Little Prince*.

"Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away."

The spirit behind these words remains essential. Just as it did in the past, they still guide current IWC Pilot collections.

The design of IWC's new Spitfire collection is elegant and practical. Clearly inspired by the historic Mark XI from 1949 with numerous details that give a friendly nod to the past, the watches obviously conceived in the twenty-first century.

The stainless steel version pairs black dials with green textile straps giving an old-school military reference, while the bronze versions pair matte, olive green dials with brown leather straps for a tactical military look. IWC has selected a dark bronze alloy that resembles the patina the material develops over time. The color scheme recalls the interior of the cockpit of the Spitfire fighter aircraft.

When the Spitfire collection was redesigned, the concept was based on "form follows emotions." This has made a design originally guided by function even better.





The Spezialuhr für Flieger, or “special watch for pilots,” was produced by IWC in 1936. It was an archetypical aviator watch with high-contrast luminous indicators on a black dial and a rotating bezel. The handmade shock-resistant watch contains a Caliber 83 movement and was thoroughly tested and measured for accuracy. IWC did not name the first model Mark IX, although that is the name by which the watch became known. The name comes from the next model, Mark X, which was classified by the British defense ministry and issued as a service watch for the military in 1944. It had the same caliber. On the dial is a broad arrow stamp denoting property of the British Crown. In 1945 the letters W.W.W. stood for watch, wrist and waterproof.

For four years the Mark X was used by a variety of military personnel until it was replaced by the legendary Mark XI, a model engineered to meet aviation requirements for military campaigns. The Ministry of Defense put out requirements for a navigation timekeeping wristwatch that could withstand magnetic interference. The model has a robust stainless steel waterproof case with a screwed ring and was protected from a sudden decrease of pressure.

The watches were subjected to an exhaustive forty-four-day testing period and each year they were sent to the Royal Greenwich observatory in Herstmonceux for quality control. Although the last Mark XI was delivered to the Royal Air Force in 1953, the model continued to be produced until 1981. Its successor, the Mark XII with an automatic movement, was introduced in 1993. Although the Mark XII still resembled an aviation timekeeper it was made for civilians.

The series continued to evolve with Mark XV, XI, XII and XIII. The first change was that the timepieces grew in size, and in later designs the contrast of the numbers and hands against the dial was sharpened.

The latest in the series is the Pilot Automatic Spitfire. Recalling the past, the instrument returns to its original smaller size. Robust and reliable, this watch functions even under the most extreme conditions, and still lives up to the historic requirement “always ready for takeoff.”

Few designs are as archetypical and striking as the IWC Mark families. In production since 1936 and engineered to meet the specifications of experts in the field of aviation, the watch exemplifies the design principles of “form follows function” and “less is more.”

LANGE 1 25th ANNIVERSARY

Twenty-five years ago A. Lange & Söhne was reestablished after a fifty-year hiatus. Among the very first new watches was a design that turned out to be synonymous with the manufactory, a watch that is easily identified from a distance, the Lange 1.

In 1994, when A. Lange & Söhne presented their first watches after the company was reincorporated, the series included a model with a trail-blazing asymmetric dial and the outsize date display. The Lange 1 became synonymous with the manufactory. The characteristic patented outsize date display and the off-center layout of the dial sends a discrete, charming signal of design renewal in the watch industry, which is generally quite conservative.

On the occasion of the twenty-fifth anniversary of the launch of the Lange 1, A. Lange & Söhne has released a limited edition

of 250 wristwatches in white gold. All have a solid silver dial, blue date numbers, and, perhaps most interesting a “hunter” hinged case back. When it is opened, Lange’s precious the hand-finished movement assembly is revealed.

The hunter case back refers to the era when Lange produced pocket watches. On the back of the case is an engraving done by hand depicting the original Lange manufactory that dates back to 1873, as well as the names of Günter Blümlein and Walter Lange who resurrected the brand and reestablished the company.



HELVETICA

The Manifestion of a typeface

No font is as widespread and famous and as Helvetica. We look at why, and why Monotype has launched a redesign.

In 2010 American type designer Cyrus Highsmith set himself a one-day challenge: avoid buying or using anything that was written in Helvetica typeface. The challenge started first thing in the morning when he was getting dressed and noticed that the tags inside the clothes were written in Helvetica. At breakfast he did without his usual yogurt because of the Helvetica typeface on the label. Highsmith lived in New York and usually took the subway to work but because of the Helvetica signage throughout the subway system he was forced to take a bus. As a typeface designer, he had access to Helvetica at work, so he had deleted it in advance. He had to stop reading his copy of The New York Times, because it used Helvetica in its tables. After work he tried to find an alternative route home only to find that the schedule was also printed with Helvetica.

Helvetica is found everywhere, not only in New York. It is used by major international brands, such as Panasonic, Toyota, American Airlines, BMW, Toyota, Nestlé and Orange.

Helvetica is without small imperfections that infuse a font with personality. When the Museum of Modern Art (MoMA) presented a Helvetica exhibition on the fiftieth anniversary of the typeface, the curator of the show, Christian Larsen, said:

"Helvetica delivers a message quickly and efficiently without imposing itself," said Larsen. "When reading it, one hardly notices the letter forms, only the meaning; it's that well-designed. It's crisp, clean and sharply legible, yet humanized by round, soft strokes. Many type designers have said that they cannot improve on it."



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A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

In his documentary about the typeface, American film director Gary Hustwit explores what it is about Helvetica that makes it such a success. Hustwit interviews graphic designer Michael Bierut who describes the impact of Helvetica by contrasting two ads for Coca-Cola, one before Helvetica and one after. The first ad features a smiling family with the characteristic curvy cursive lettering that spells Coca-Cola. The second image is simplified. As Bierut described it:

“Just a beautiful big glass of ice-cold coke. The slogan underneath? It’s the real thing, period. Coke, period. In Helvetica, period. Any questions? Of course not. Drink Coke. Period. Simple.”

Helvetica manifests clearly. That is what it does. In his book *Just My Type*, Simon Garfield comments on why Helvetica took over the world:

“The font also manages to convey honesty and invite trust, while its quirks distinguish it from anything that portrays overbearing authority; even in corporate use it maintains a friendly homeliness. It wasn’t designed with these intentions—it was intended merely as

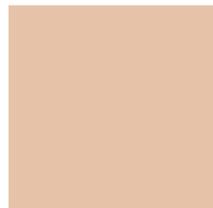
a clean, useful alphabet, and something that would portray important information in the clearest fashion.”

Helvetica has its fans, but because it is so ubiquitous, it has just as many detractors. They consider using Helvetica to be an easy solution. It is like knowing that all will look good. It can’t go wrong.

Microsoft and Apple have designed their own typefaces and logos using a typeface that are hardly distinguishable from Helvetica. They are not only doing it because they want to stand out with their own typeface. If Helvetica is to be used by all the employees at a large company, that is expensive.

Although international companies that once drew on the clarity and strength of Helvetica to create their brand have now adopted new typefaces, it is still hard to avoid Helvetica. As graphic designer Danny van den Dungen said to *The New York Times* on the occasion of the fiftieth anniversary of the font:

“When something is constructed as well as Helvetica, it should last for a couple of hundred years, just like great architecture.”



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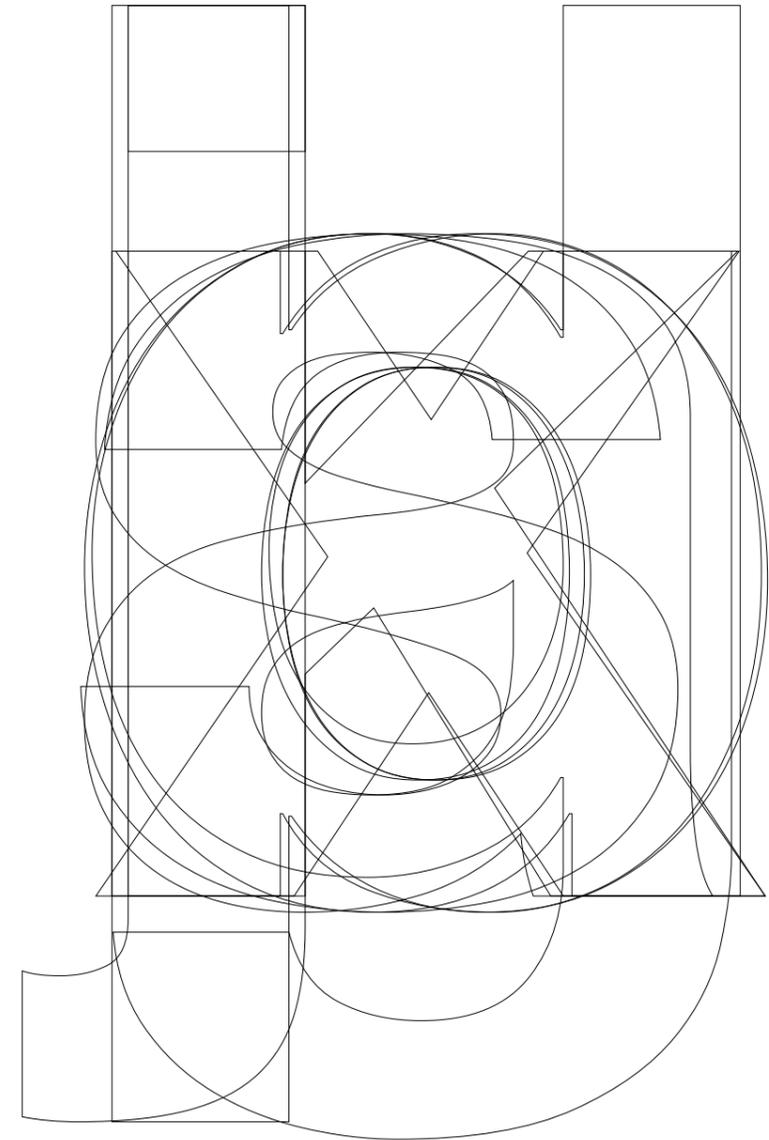
SWISS MADE

Precise, clear and neutral are adjectives frequently used to describe Helvetica and also its country of origin, Switzerland. In Münchenstein, a small town near Basel, typeface designer Max Miedinger was asked to produce a new version of the typeface Akzidenz-Grotesk which was issued in 1898 and had been widely used in the past. The term Grotesk originally indicated a san-serif typeface without the small extending features called “serifs.” Minimal san-serif fonts are considered to be more legible.

In 1957 fonts were produced in type foundries and then used in the printing process. In collaboration with the owner of the foundry, Eduard Hoffmann, typeface designer Max Miedinger created the font, which was introduced with the name Neue Haas Grotesk. Three years later they sold the font to a larger type foundry, where it was renamed Helvetica, which is Latin name for Switzerland. In the 1960s Helvetica became very popular. Its clear expression was appealing and it fit in with the modern style. The typeface was widely used for logos intended to signal modernity, strength and elegance. Font designers hailed the well-designed technical details, such as spacing between letters and the rounded shapes.

In recent years Helvetica has faced a new challenge in the form of small digital screens. This has prompted the Monotype company, which holds the rights to Helvetica, to give the typeface a facelift. Optical sizing has been introduced to prevent graphic designers from compressing the letters so that the font loses its elegance.

On small screens or on the big screen, on signs, in print and underground, sixty-two years after its release Helvetica still shows up everywhere.



IN RETROSPECT

OLE MATHIESEN WATCHES OVER THE PAST 57 YEARS

For decades now, fine mechanical watches have been contrasted with digital quartz watches. Wearing a mechanical watch makes an explicit anti-digital statement. It embraces a concept that originated not only well before the computer, but even before electricity was harnessed. It tells time but is timeless. It is a fragment of eternity encapsulated.

But that has not always been the case. The first digital mechanical wristwatches were created in the 1920s as a discreet way of telling time. Ole Mathiesen developed his "Digital Jumping Hours" in the late 1960s as a philosophical comment to time. Although individual minutes are not shown digitally (only every 5, 10, 15 and so on), Ole Mathiesen's "Digital Jumping Hours" was groundbreaking in its construction and how now the digital display could be read from left to right.



Ole Mathiesen's "Digital Jumping Hours" with its mechanical hand-wound movement, digital hour and minute displays and sweeping second hand. Stored energy is released once an hour to move the hour hand right on the stroke of the hour. At the time of its launch in the late 1960s that was a quite a masterstroke.



Although the watch Ole Mathiesen presented in 1962 represents a clean classic design unmoved by the ebb and flow of popularity, the company has launched a number of creative watches that hint at the trends of the era.

Inspired by the creative spirit that influenced Danish architecture and design in the 1960s, Ole Mathiesen launched its first simple watches in 1962, and they have since become classics. The intention at the time was not to establish the foundation of a brand, but rather to make a watch that Ole Mathiesen felt was missing. The watches Ole Mathiesen produced in the following decades were created with the same fundamental consideration. From practical, philosophical and aesthetic perspectives, many of the watches were the first of their kind. Take the prize-winning classic from 1962. A discrete affordable classic. "Digital Jumping Hour" from 1969. It had a horizontal digital display some years before the digital quartz watches. The playful "Bubble Watch" was a waterproof summer watch cast in plastic and introduced in 1972, long before Swatch entered the watchmaking scene. Despite the wide range of models represented, the Danish watchmaker has a sure sense of style that marks the brand.



1962 : Typical of its time, the simple classic with roots in the Danish design tradition.
 1965 : The classic ellipse, inspired by Piet Hein's Superellipse table from the same period. 1967 : The simple and distinguished "gentleman's watch."
 1969 : In "Digital Jumping Hours" the time is displayed digitally and horizontally. 1971 : The industrial silhouette of the watchcase makes for a sportier look. 1975 : Minimally decorated to signal abundance after the oil crisis.
 1972 : Moulded in plastic, the "Bubble Watch" was the playful waterproof summer watch of the era. 1975 : "Racing," a sailing watch, could be set before the start to take time. 1988-90 : The "Red Dot" and "Time Gauge" from the design collection in which internationally-known designers drew the faces of the watches.

At the start of the millennium, Christian Mathiesen, representing the third generation in the watchmaking family, entered the business intent on building the brand. With a classic yet innovative approach, he aimed to create a number of collections with ties reminiscent to the history and legacy of the company. New generations of Ole Mathiesen watches are marked by the uncompromising certainty and the impeccable materiality embodied by the “classic” from 1962.

The current goal is to appeal to younger clients who appreciate the understated, classic yet modern design.

Since this generational shift, the refined dials and signalling value of Ole Mathiesen watches are increasingly appealing to a younger generation. The design philosophy behind Ole Mathiesen watches was established in 1962 and the ambition is still to create simple timepieces with harmonious proportions and high quality materials at affordable prices.

The design expression is rooted in the Danish design traditions from the 1960s, which were strongly influenced by the Bauhaus mantra “form follows function.” Christian Mathiesen and the Research & Development department draw on these traditions when designing new watches. “A simple, understated, elegant form of expression is in our DNA,” said Christian Mathiesen.

While Ole Mathiesen designed a watch because he felt that it was missing in the

market, Christian Mathiesen designs new watches and models to harmonize the range of the brand. Innovations are rooted in the company’s long history. The small Copenhagen-based watch company has been striving toward perfection since 1919. Values that made up the foundation one hundred years ago, were based on quality, honesty, ingenuity and focus on detail. When Ole Mathiesen designed his first watches in the early 1960s, he built on that foundation, and it still constitutes the backbone the watchmaking business now led by Christian Mathiesen.

The small family-owned business enjoys the independence that enables it to design, develop and produce watches without consideration for temporary shifts and fluctuations. Things are still done with respect for the history of the company and past generations of watchmakers.

The stylistic consistency of the clean and simple aesthetic is what makes the watch feel so right now, in the present, just as it did in the past and will for many years to come. The distinctive features of the Ole Mathiesen design seem to project an inner strength. This is a versatile watch that can be worn for any occasion, a classic that people of any age are proud to wear.

RIGHT The different families, which represents the Ole Mathiesen collectionen: 1962 Classic, Royal Marine, 1919 Navy Diver, 1919 Heritage and OMS



Jaeger-LeCoultre Polaris

Last year Jaeger-LeCoultre launched the new Polaris collection. Reviving the iconic 1969 Polaris watch filled a gap in the current Jaeger-LeCoultre collection. With historic references, this new collection preserves every bit of the original sporty style and vintage spirit.

Inspired by the iconic Memovox Polaris watch from 1968, Jaeger-LeCoultre developed a complete collection in 2017. The new Jaeger-LeCoultre Polaris Automatic is a tribute to the Memovox Polaris but it is not merely an echo of the original. Despite obvious references to the past, the Polaris Automatic has a personality of its own.

The characteristic architecture of the dial has an exceptional sense of depth. It is built from three concentric circles with different finishes - a Memovox inspired sunray pattern in the center, a grainy finish on the outer circle with hour and minute indicators, and an opaline finish on the rotating inner bezel.

The Jaeger-LeCoultre logo is applied, as are the classical Arabic numerals and the modern trapeze-shaped hour markers.

The large hands are filled with Super-LumiNova to improve visibility in the dark. The mechanical movement is produced inhouse at the Jaeger-LeCoultre workshop. The manufacturer offers highly technical expertise combined with the robust and sporty, yet elegant design aesthetic in demand today.

Jaeger-Le Coultre Polaris Automatic symbolizes an active lifestyle, and at the same time evokes both a sense of urban elegance and historic legacy.

The best from its long tradition of skilled craftsmanship and precision is channeled into the Jaeger-LeCoultre Polaris Automatic, creating a sporty yet elegant watch.





ROYAL MARINE



PHOTO ART
GENERATION WEALTH

This autumn Louisiana Museum of Modern Art presents works by American photographer and documentarian Lauren Greenfield and her examination of her generation and especially its consumption. Born in 1966, she grew up in the white American middle class. Through her camera, Greenfield studies current societal values including "looking rich" and probes into ways in which her generation became the victims of capitalism and greed.
22 August 2019 – 26 January 2020 www.louisiana.dk
Credit : the Annenberg Space for Photography @Lauren Greenfield



GOLDEN AGE ART

Masterpieces from what is known as the Danish Golden Age, by Købke, Eckersberg and Rørbye, will be present by SMK, the National Gallery of Denmark, this autumn. With over two hundred works on display, it is said to be the biggest exhibition of art from this period in Denmark. The romantic images of the Danish landscape served as a basis for the reestablishment of Danish national identity after the Battle of Dybbøl in 1864.
"Danish Golden Age – World-class art between disasters"
24 August 2019 – 8 December 2019 www.smk.dk
Christoffer Wilhelm Eckersberg
View Through a Door to Running Figurers, 1845, SMK



ART
PICASSO'S MUSES

Picasso painted women, many women. They were his lovers, wives, friends and family members. His portraits of them emerged through their encounters; so naturally, the models had an impact on Picasso's art. Their influence can be seen at the Arken art museum in an exhibition created in collaboration with Musée National Picasso in Paris.
"Beloved by Picasso: The Power of the Model"
12 October 2019 – 23 February 2020 www.arken.dk
Photo : Pablo Picasso Portrait de Marie-Thérèse 1937. Musée national Picasso-Paris Succession Picasso-VISDA



ART & MUSIC
INSPIRED BY LEONARD COHEN

When the exhibition coming to GL STRAND was shown in Montreal, the queues to enter extended to the sidewalk outside. This multidisciplinary exhibition features commissioned pieces by forty contemporary artists who were inspired by the lifework of Leonard Cohen. Visitors are invited to participate in some interactive works.
"Leonard Cohen: A Crack in Everything"
24 October 2019 – 13 April 2020 www.glstrand.dk
Photo : Courtesy of Old Ideas, LCC



ART BACK TO ANTIQUITY

At a time when war and destruction are raging in Syria, it can be somewhat reassuring to remember know that some of Syria's ancient treasures are well-preserved and housed in the Glyptotek. This is the first special exhibition in Denmark devoted to the ancient city Palmyra and how it became a gathering point for a rich culture. The research team presents a digital reconstruction of how Palmyra's statues looked when originally painted.
"The Road to Palmyra"
20 September 2019 – 1 March 2020
Graphic : www.glyptoteket.dk



ARCHITECTURE
BIG AT BLOX

Located at BLOX, the Danish Architecture Center has a current exhibition featuring BIG, the high-profile Bjarke Ingels Group. The show has as much to do with evolution as it does with architecture. The spectator is taken on a journey from the Big Bang to life on Mars. As is typical of BIG, the exhibition concept of giving form to the future breaks from conventional thinking. www.dac.dk
Mars City by BIG-Bjarke Ingels Group from Kristoffer Soelberg (DACDOM)



JAZZY WEDNESDAY IN TIVOLI

Every Wednesday throughout the summer season some of Denmark's best jazz musicians take the stage of The Orangery backed by the Tivoli Ensemble and led by conductor Peter Jensen. Each summer month has theme, such as Grooves, Blues & Ballads or Jazz-a-nova. Concerts are free with paid admission to Tivoli.
Jazzy Wednesday 19:00, 20:00 and 21:00
Until 18 September 2019 www.tivoli.dk
Photo : Rasmus B. S. Hansen (tivoli)



CPH COOKING

Year after year the Copenhagen Cooking & Food Festival expands its range of foods and events. Many Copenhagen residents and visitors enjoy the tasting experiences, which include delicacies from Greenland, a chance for children to dine at the new experimental restaurant, Alchemist, and films about food and food culture.
Copenhagen Cooking & Food Festival
23 August 2019 – 1 September 2019
Photo : 'Copenhagen Cooking'



DESIGN
AT CHART ART FAIR

This is the fourth year in a row that Chart Design is being held. Every year the art fair takes new initiatives, and this year the emphasis is on design and the intersection between art and design. Prominent galleries and emerging studios are represented and the fair offers a variety of talks and events.
Chart Art Fair 30 August 2019 – 1 September 2019
www.chartartfair.com
Photo : Magnus Bach



CISTERNERNE

Take a journey into this underground art space where the Danish artist collective SUPERFLEX has staged a time travel experience. Put on a pair of rubber boots and enter the dark unknown where a flood has occurred. The exhibition is a commentary on the global climate crisis. As the title suggests, it may be the end of humanity, but is not necessarily the end of the world.
"It is not the end of the world" Until 30 November 2019
www.cisternerne.dk
Photo : Torben Eskerod



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Ole Mathiesen Flagship stores are located in Copenhagen City and Copenhagen Airport

SWISS MADE
DANISH DESIGN
SINCE 1962



Royal Marine
OM2.37 Q