



## GoS Watches – Press Release

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### **GoS Unveils the Winter Nights III – A Fusion of Swedish Gold and Damascus Steel**

GoS presents the third edition of Winter Nights — a timepiece where ancient Nordic heritage meets contemporary haute horlogerie, crafted in 18k Swedish gold and stainless Damascus steel.

#### **A Legacy Reforged**

When Winter Nights was introduced in 2013, it marked a defining moment for GoS. Developed in collaboration with a close circle of collectors, it became the world's first collector-driven subscription watch in Damascus steel. It introduced a stainless Damascus steel case paired with the GoS01 manufacture movement, whose bridges were forged from carbon Damascus steel — each component finished and reworked until the result matched the intention, the way a painter returns to a canvas until the composition is resolved.

The name “Winter Nights” (Vetrnaetr) refers to the Viking transition from summer to the winter half of the year in mid-October, a turning point both solemn and celebratory. In a culture that counted time in winters rather than summers, the name reflects endurance, rhythm, and respect for the cycles of nature.

#### **Damascus steel and Gold in Dialogue**

Winter Nights III returns to this foundation while refining its architecture. The chapter ring combines the sculptural form of the original solid gold design with the dimensional structure first introduced in the Sarek model. Strong bevels, sharply defined transitions, and carefully controlled surface finishing create depth while maintaining clarity and legibility.

The dial remains a collaboration at its core. Bladesmith Conny Persson has further developed the signature "wildflower" Damascus pattern. In the GoS atelier, Patrik Sjögren machines, recesses, and hand-finishes each dial through a meticulous iterative process, revealing contrast and depth within the steel itself.

#### **Ancient Patina, Modern Technique**

The defining feature of Winter Nights III is the union of 18k Swedish gold with a newly developed dark stainless Damascus steel. Traditionally, stainless steel could only be darkened through superficial surface coatings. However, a proprietary process developed by Patrik Sjögren allows a permanent patina to form that is bonded to the material itself, rather than applied onto it.

Because this patina is structurally bonded, it shares the same physical durability as the steel; it will not rub off through wear, and can only be affected by forces that would physically scratch the metal. This result evokes the weathered surface of Viking-era bracelets unearthed after centuries in the earth. The dark Damascus steel case ring is framed by a hand-finished bezel and caseback in handfinished 18k Swedish gold—a deliberate, permanent contrast between shadow and light, age and refinement.

## **Crafted in the GoS Atelier**

The gold components begin with traditional casting in collaboration with a Swedish master goldsmith before returning to the GoS atelier for machining and finishing. Each part is brought to final tolerance and surface refinement by hand. All engraving is designed and executed by Patrik Sjögren.

With this development in case manufacturing, GoS can now offer all current models in precious metals, while maintaining the same level of material exploration, hand-finishing, and independence that defines the brand.

## **Specification - GoS Winter Nights III - Handmade in Sweden with a Swiss made bespoke movement**

### **Functions**

Hours, Minutes Seconds

Small second at 6h:00 in the shape of the GoS triskele

### **Movement**

Manufacture movement by Schwarz Etienne with GoS-specific modifications and finishing

Automatic winding with a micro-rotor and handfinished damascus steel counterweight

GoS triskele engraved on click wheel

Handpolished bevells on all bridges

Separate bridge for escape wheel

21,600 vibrations/hour

**86h** power reserve

Stop-seconds mechanism

33 jewels – 199 parts

30.40mm x 5.25mm

### **Case**

41.5mm x 12.1mm (8mm at edge)

Stainless damascus steel case ring with bonded patina, framed with 18k gold bezel, caseback and lugs – all shaped and finished by hand

Sapphire crystals front and caseback – Front crystal domed with double sided anti-reflective coating

Transparent crystal gaskets in Swiss-developed material

5ATM water resistance (50m)

GoS crown with double gaskets and GoS internal impact protection.

### **Dial**

Handforged Swedish tool steel by GoS bladesmith Conny Persson - machined and finished by Patrik Sjögren

Chapter ring in two components with both parts having polished bevells and satin finished upper surface. The base ring has polished minute markers and an anthrazite finish while the upper ring is plated with 4n gold.

### **Hands**

GoS viking arrow head – Gold plated (4n)

GoS triskele small seconds hand – Gold plated (4n)

### **Strap**

Grained Nordic Moose leather manufactured by strap artisans in Belgium

Tapered 21mm to 20mm with rounded padding

Pin buckle in 18k Swedish gold and a GoS triskele logo

### **Presentation box**

Individually handcrafted presentation box in hardwood. The box opens up with two doors to reveal the watch which sits on a removable display stand.

### **Availability**

It is limited to a total of 12 pieces with 6 pieces reserved for direct orders from the GoS atelier. Every watch is made to order and initial production limit is 4pcs for 2026 increasing to 6pcs for 2027. Every watch is a unique piece and the client selects and approves of the damascus steel dial before finishing proceeds. The introduction price is €38,000 excl VAT.

## **Addendum: The Damascus Steel Process at GoS**

*The following is a more detailed account of GoS's approach to Damascus steel — intended for those who want to understand the process behind the finished object.*

GoS remains the only watch brand that produces its own Damascus steel (pattern-welded steel). The term "in-house" is often overused in watchmaking, but in the case of GoS Damascus steel, it is accurate. We are not only specialists in finishing the material; we are involved from the forging stage.

Since 2019, bladesmith Conny Persson and I have collaborated closely to develop patterns tailored to each collection. The forging process is never generic. Parameters such as layer structure, billet manipulation, and material removal are carefully adjusted depending on whether the steel will become a dial, rotor, or movement bridges.

Translating a Viking blade pattern into a watch dial, as in the Fullerö Sword collection, required several iterations. Scale, depth, and contrast must be recalibrated when adapting a large forged object into a component measured in millimeters.

I receive the forged billets from Conny as semi-round discs, lightly etched to reveal the pattern. From there, all machining and finishing take place in the GoS atelier. The process is iterative in the way that painting is iterative — flat sanding, polishing, acid etching, and contrast treatment, repeated until the depth and balance are exactly right. If they are not, I restart. Heat-blued dials often require multiple attempts before color tone and contrast align as intended.

GoS introduced the first ever watch with a stainless Damascus steel case in 2012. Our own Damascus steel is carbon-based, ideal for interior components, while exterior parts must be stainless. For this, we collaborate with Damasteel in Sweden, who forge stainless Damascus steel to our specifications using two different grades.

From the beginning, my objective was not simply to use stainless Damascus, but to achieve higher contrast and a pronounced relief effect. Traditional contrast treatments for carbon steel do not function on stainless alloys, requiring the development of a new approach. After extensive testing, I developed a process that allows a deep oxidation layer to form within the stainless surface. Through iterative acid etching, controlled polishing, and oxidation treatments, pattern depth is increased before the final patina is applied. The result is a darkened surface bonded to the material itself — not a superficial coating — and it will not rub off.

The reference is the same as it has always been: the weathered surfaces of Viking-era artifacts, objects that earned their appearance over centuries in the earth. The difference is that this patina is produced in the atelier, through accumulated knowledge of what the material will and will not do.