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Design is so much more than the definition of how an object appears. Design really is about how something works. And ultimately, about the personality of an object, especially when it comes to watches. From the movement and its functions, to the case, bracelet, hands and dial, the materials, fonts and legibility, and also the overall treatment of the brand – the successful combination of all these elements is essential in creating an iconic watch that might even be considered a classic someday: something that, ironically, can probably best be described as timeless design.

For this second edition of WatchTime’s special issue dedicated to the various design aspects in watchmaking, we talked with four designers about their individual approaches, ideas and philosophies when working on brands like Audemars Piguet, TAG Heuer, MB&F or Roger Dubuis. We also explore how an all-time classic like the Datejust from Rolex has evolved over time, and introduce you to some of the current design trends in watchmaking that involve choosing new materials, ideas or colors. These include, of course, the ‘Art of Fusion,’ Hublot’s defining design characteristic.

You will also learn about the visual impact of a tourbillon (when incorporated into the overall design of the watch) and what it takes to not only reduce the design to a minimum, but also every single part of a watch because of that: undoubtedly the biggest challenge when Citizen developed the world’s thinnest light-powered watch with a 1-mm-thick movement.

Speaking of light and power: the personality of a watch at night can be dramatically different from its appearance during the day, as our selection of ticking night creatures will prove.

And if you happen to agree that good design is mostly about making something complex as simple as possible, you will find a selection of puristic watches in this issue. And on that note: we hope you enjoy WatchTime’s 2017 Design Special.

Roger Ruegger
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OUTSTANDING WATCHES
By Rüdiger Bucher | The prestigious Red Dot design award was given to 11 watches in 2016. Two of them earned the Red Dot Best of the Best.

THE ART OF FUSION
By Jens Koch | Complex architecture and surprising combinations of materials take the lead in Hublot’s watch designs.

‘TAG HEUER HAS ALWAYS BEEN A RISK-TAKER’
By Rüdiger Bucher | Christoph Behling has designed the TAG Heuer collection since 2004. We visited the German designer in his London studio.

SIMPLIFY YOUR TIME
By Maria-Bettina Eich | Some affordable mechanical companions that make life easier – by design

WHERE WE STAND
By Maria-Bettina Eich | Three Swiss designers talk about watch design and its future.

BLUE IS THE NEW BLUE
By Rüdiger Bucher | Blue has been trendy for several years. And the color is likely to remain en vogue.

PROMOTION: ANALOG INTO THE FUTURE
By Maria-Bettina Eich | New watches from Moritz Grossmann, Stowa and Armin Strom

LIVING TIME
By Jens Koch | Watches that feature warm colors, wood grain, textured leather, textiles, and materials that change over time such as bronze

ON THE COVER: The Citizen Eco-Drive One Limited Edition. Photo by Olaf Köster, OK-Photography
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It’s the tiniest details that make watch brands and models unmistakable. Can you identify all of these watches? You’ll find the answers on pages 104 and 105 of this issue.

CONCEPT BY
JONGKYUN JANG, CHRONOS KOREA
MOVEMENTS
Hublot has joined forces with Maxime Büchi, a Swiss expat who has run a successful tattoo studio in London for many years and recently opened a subsidiary in Zürich. Both of Büchi’s studios share the same name: Sang Bleu, i.e., blue blood. Now Büchi and Hublot have collaboratively created the Big Bang Sang Bleu, an octagonal titanium watch with a 45-mm-diameter case and a time display that looks like some of Büchi’s trademark geometrical shapes. Conventional hands are replaced by a trio of octagonal disks that rotate one atop the other like flat kinetic sculptures. The largest of these three skeletonized disks bears a Super-LumiNova-coated triangle to indicate the hours; a smaller triangle on the smallest disk shows the minutes. The graphic design continues on the leather strap. Powered by hand-wound Caliber HUB 1213, this watch is produced in a limited series of 200 pieces, each of which sells for $18,800.

Xoil is a French tattooist who’s famous for complex motifs that stretch across various parts of the body. For the Tattoo-DNA by Xoil from Romain Jerome ($24,500), the artist tattooed five self-contained ornamental compositions onto sets of five leather straps. Each of the 25 watches has its own unique character. This 44-mm-diameter watch is made of steel coated with a layer of black PVD. The upper half of the dial is white enamel; the lower half offers an unobstructed view of skeletonized hand-wound Caliber RJ004M.

Bell & Ross transferred classical tattoo shapes to the BR01 Burning Skull. The space between the skull and the rim of the 46-mm-by-46-mm square case is engraved with flame-like tattoo-style ornaments, which also embellish the back and sides of the case. These engravings are afterward filled with inky black lacquer and then fired in a kiln to create the tattoo look with its dark lines. Large-series self-winding ETA Caliber 2824 is encased inside this model, which is manufactured in a limited edition of 500. Each sells for $7,700.
Whether it’s an exclusive tailor or a famous shoe designer, fashion’s stars inspire the watch world.

BY MARIA-BETTINA EICH

A watch with a herringbone pattern? Yes, indeed. Vacheron Constantin’s craftsmanship collection for 2016 alludes to the tailor’s art. “Métiers d’Art – Élégance sartoriale” is the name of this line of five watches, which feature enamel textures inspired by textile patterns ranging from pinstripes to tartan. The artisans at Vacheron Constantin recreate these woven patterns on watches by manually cutting guilloché into the gold dial and then filling the incised lines with translucent grand feu enamel in subtle colors. The pale subdials are asymmetrically positioned on the enamel surface at 3 o’clock. Some dials are engraved with paisley or floral patterns that are also inspired by men’s clothing. The motifs are subsequently glazed and lacquered. Hand-wound Caliber 1400 ticks inside all models, including the herringbone watch, which costs $53,600.

Jaeger-LeCoultre teamed up with a star this year: the Parisian shoe designer Christian Louboutin, who coaxes new looks from the familiar Reverso. Louboutin makes dials shimmer, creates exciting straps with iridescent color gradations and transparent structures, and daringly spices the classical Reverso with a soupcon of characteristically French extravagance. A new concept called “Atelier Reverso” lets each customer individually configure a personal Reverso model. Clients who visit this brand’s boutique can play with Louboutin’s designs to their heart’s content. The results might look like the shimmery Reverso Classic Medium Duetto Scarababe by Christian Louboutin with stainless-steel case and automatic movement. Its price is $11,535.

Roger Dubuis likewise alludes to the art of Parisian shoe-making. For the new Velvet by Massaro, the watch brand collaborated with the illustrious Massaro Manufacture, which made footwear for Marlene Dietrich, designed shoes for Coco Chanel’s collections, and is still active for many couturiers today. The white-gold watch, which sells for $48,500, plays creatively with the theme of gold: the interplay between the golden pleated leather strap and the Roman numerals VI and XII create a shimmering, pale blonde brilliance that gives a unique aura to this self-winding watch.
Thin Is In: Designing a...
World Record

How (and why) Citizen created the world’s thinnest light-powered analog quartz watch

BY CAROL BESLER
The new Citizen Eco-Drive One is the world’s thinnest light-powered analog quartz watch, narrowing out its mechanical cousins at a time of fierce competition to make watches as thin as paper clips. The Eco-Drive One measures a mere 2.98 mm thick, fully cased, roughly the same thickness as an American quarter, a profile essential in achieving the vintage aesthetic so prevalent in watches at the moment. But the Eco-Drive One is

The Citizen Eco-Drive One is 2.98 mm thick, making it the world’s thinnest light-powered analog quartz watch.

**The Citizen Eco-Drive One (AR5014-04E)**

**In Numbers**

- 2.98-mm-thin case
- 1-mm-thin movement (Caliber 8826)
- 85 movement components
- ± 15 seconds accuracy per month
- 12 months power reserve (fully charged)
- 38.25-mm case diameter
- 0.15-mm-thin sapphire crystal
- 1,500 HV hardened case (cermet)
- 2,100 HV hardened bezel (binderless cemented carbide)
- 800 pieces limited edition
- 40 years after Citizen introduced the world’s first analog quartz light-powered watch in 1976
- $6,000 price

How to keep a thin watch strong: The case is made of cermet, a ceramic and metal composite that is strong and inflexible, and the bezel is a type of highly durable tungsten carbide.
more than just an aesthetic triumph. It represents the 40th anniversary of Citizen’s proprietary light-powered quartz technology, a system that uses a solar ion cell that is recharged by exposure to light, rather than a typical quartz battery that needs to be replaced. This means eliminating the need to replace batteries that end up in a landfill, something that scores big with a new generation of consumers. Eco-Drive technology now represents 80 percent of Citizen’s watch sales – 90 percent of sales in the U.S.

The Eco Drive One movement, Caliber 8826, measures only 1 mm thick, something of a daredevil feat among watchmakers. The trick to miniaturizing timepieces is to make them strong enough for daily wear. The thinner the parts of the movement become, the more potentially unstable the movement becomes. Reduce the size of one wheel and you must follow suit with nearly every other component. Using a micro or peripheral rotor is one way of doing it. Skeletonization also works, since carving away the metal reduces the bulk. Some elements are eliminated altogether. Piaget’s Altiplano 900P – the world’s thinnest mechanical watch – is just 3.65 mm thick, a feat achieved by making the caseback double as the mainplate, onto which the movement is built, with the whole assembly also serving as the dial.

THE CITIZEN ECO-DRIVE ONE CELEBRATES THE 40TH ANNIVERSARY OF ECO-DRIVE TECHNOLOGY.

It is easier to keep a quartz movement slim, since it consists of an integrated circuit and no mainspring – and in the Eco-Drive, not even a battery. Citizen has been working on scaling down its light-powered technology since it introduced it in 1976. Originally, the solar panels were positioned on the dial, but they were awkward and bulky. Today’s models are equipped with smaller panels, placed under a dial that is engineered to be penetrated by light. The under-dial solar panel and capacitor now take up very little space.

The next challenge is the case. The thinner it is, the stronger it has to be in order to remain stable. If a case is the least bit flexible, simply strapping the watch onto the wrist can break the wheels or the mainplate. For the Eco-Drive One, Citizen turned to cermet, a
composite of ceramic and metallic elements that remains extremely strong and inflexible, even when it is at its thinnest. The bezel is made of a type of tungsten carbide, which is also extremely durable even at fine thicknesses.

Ultra-slim timepieces are prized at the moment, which places Citizen at the center of the Zeitgeist. But it wasn’t always so. Wristwatches started out big, since originally they were pocketwatches with straps attached to them. It wasn’t until the 1920s that watchmakers began to reinvent mechanical movements on a more wrist-friendly scale, and watches steadily waned in size until sometime around the late 1990s, thanks to the popularity of the chronograph, which required a large canvas to display its three counters. The big-watch trend was also driven by an inexplicable need for water resistance to unrealistic depths – up to 20,000 feet and counting. It became a symbol of masculinity and power, and it made 18th-century pocketwatches seem girly by comparison. Even quartz watches, which technically can be very slim, were approaching the size of hockey pucks. The frenzy culminated in a record thickness of 28.5 mm, for the CX Swiss Military 20,000 professional dive

The Eco-Drive’s movement, Caliber 8826, measures only 1 mm, and uses a solar ion cell powered by light. The cell never needs to be replaced and will run for 10 months on a single charge with an accuracy of +/-15 seconds per month.
watch, which is still in production. Since there was nowhere to go but back down from there, today's slim timepiece trend was inevitable, and welcome news for anyone fond of wearing a watch comfortably under the shirt cuff. The art of high watchmaking now lies in the ability to miniaturize every component of a timepiece, and watchmakers are once again fussing over 1/10s of a millimeter.

And that makes the Eco-Drive One a triumph. In addition to slimming down the movement for the Eco-Drive One, Citizen also reduced its energy consumption, enabling the watch to run for 10 months on a single full charge. The movement has an accuracy of +/-15 seconds per month. There is also a stainless-steel version of the Eco-Drive One, with the same 2.98-mm thinness, treated with a surface-hardening technology developed by Citizen called “Duratect.” On these watches, the bezel is made of cermet. The watches have bracelets made of Duratect-treated stainless steel. Duratect, Citizen says, maintains the luster and finish on watches by improving the surface hardness of the material, making cases and bracelets more scratch resistant.

Eco-Drive: How it Works

The Eco-Drive watch is driven by energy that is powered by light. The watch is fitted with a solar cell located just under the dial. Light passes through the dial plate and is absorbed by the cell and converted into electrical energy. An integrated circuit positioned under the solar cell sends commands to the hands and wheels, which are moved by a step motor.

In 1996, Citizen's Eco-Drive technology was awarded the first Eco-Mark, an officially certified Japanese award for environmental protection.
The new Datejust that Rolex unveiled at Baselworld 2016 scarcely differs from the Datejust II. The similar design characteristics set Rolex watches apart from other brands.

BY JENS KOCH AND MELISSA GÖSSLING
fluted bezel, a Cyclops magnifying lens above the date window and an Oyster bracelet: the new Datejust 41 shares these elements with many other Rolex models. These design characteristics are the secrets of the brand’s success. The approximately 800,000 watches that Rolex sells each year produce estimated annual revenue of $4.39 billion and make it the most successful manufacturer of luxury watches.

The cornerstone of this singular distinction was Rolex’s founder, Hans Wilsdorf, a native of Kulmbach, Germany, who registered the brand name in 1908. He put his faith in wristwatches at an early date and set out to rectify their shortcomings: for example, wristwatches were notoriously less accurate than pocketwatches. But Wilsdorf’s Rolex wristwatches soon ticked so precisely that they earned official certification as chronometers. He patented his first watertight watches in 1926, followed by patent protection for automatic winding in 1931. With these two functional abilities, the optimal wristwatch was born – and Rolex positioned itself as the technical leader for precise, watertight, self-winding watches. The label successfully advanced along this path with its divers’ watches, while simultaneously creating structures that guarantee high quality and an outstandingly accurate rate.

**BUT WITHOUT A CONVINCING DESIGN**, none of these efforts would have led to long-lasting success for the brand. Take this test: When you think about Rolex, which characteristic stylistic element appears in your mind’s eye? Is it the magnifying lens above the date, the so-called “Mercedes” hands, the dial with its typical duo of bar-shaped and circular indexes, or the Oyster bracelet? Or is it the fluted bezel and the Jubilee bracelet? More than a few unique attributes distinguish a Rolex watch. Now take another test. What images come to mind when you think about other watch brands, e.g., Jaeger-LeCoultre or Omega? Even big brands with design icons in their collections usually have only one or two unmistakable stylistic elements. Often, it’s only the shape of the case. And some classics have no unique design characteristics whatsoever and are recognizable only because they combine familiar stylistic features.

Rolex makes ample use of its large selection of unmistakable stylistic elements. Viewing the watches in Rolex’s contemporary collection, one cannot fail to notice that the designs aren’t very diverse: the hands, for example, come in only two different forms; the shapes of the cases likewise vary only minimally; and the difference between the two most successful models, the Submariner and GMT-Master II, lies solely in the numerals on the rotatable bezel and in the additional hands. The Sea-Dweller is essentially a Submariner without a date magnifier. The Deepsea differs from the Sea-Dweller only because of its size and the broad ring that surrounds its dial and increases its water resistance. The Yacht-Master has exactly the same dial layout, the
same hands and the same case; only the numerals and the rotatable bezel are raised and the color scheme of the dial and bezel is different. Even the Explorer II shares the same design characteristics as other models, although it sets itself apart with a different bezel and a different time-zone hand. Adding the Submariner without a date display, one reaches a total of seven models that differ only in details. All of the abovementioned models have the same Oyster bracelet, the same Mercedes hands, and dials with bar-shaped and circular indexes. These seven models are responsible for a large percentage of Rolex’s sales.

**IT'S INTERESTING TO NOTE** that all of these design elements were invented for practical reasons and date from the 1950s. The shape of the Mercedes hands was chosen so that a maximum amount of luminous material could be applied. The luminous substance is painted on as a liquid and hardens afterwards, so the hand must be able to cope with the resulting surface tension. To support a spacious span across the surface of the skeletonized hand, the luminous plane must be subdivided. That’s why the large “eye” near the tip of Rolex’s hour hand is trisected with three bars, which results in a shape reminiscent of the Mercedes logo.

Practical reasons, i.e., better legibility and orientation, likewise inspired the dial’s design with circular indexes for six of the 12 hours, bar-shaped markings at the 3, 6 and 9, and an elongated triangle at the 12. The last-mentioned detail first appeared when the Submariner was unveiled in 1953. The magnifying lens, which is probably the design element that’s most strongly associated with Rolex, was likewise devised to optimize legibility. The first GMT-Master already combined this lens and the previously cited design elements in 1955.

Such features sustain Rolex’s image as a maker of professional watches, for example, for divers. The various traits fit together harmoniously because they all serve the same purpose: namely, to optimize legibility. That’s why the Submariner and the GMT-Master II are prototypes of the so-called “tool watch”: they are robust, functional, and designed to assure that these two virtues are clearly visible. Quality and price have risen steadily over the years. To satisfy the progressively more rigorous requirements of professional divers, Rolex launched the Sea-Dweller with a helium valve and later the Deepsea with its enormous diving depth of 3,900 meters. This extreme water resistance expresses itself in a bulkier design that looks more professional as well. Rolex has relied on time-tested and readily recognizable design elements to create watches for diverse purposes such as diving, flying (GMT-Master II), sailing (Yacht-Master) and expeditions (Explorer II). If these watches differ from one another at all, it’s only in the coloration of their dials and bezels. This has proven to be very sensible because most brands with an iconic model in their portfolios sell it quite well, but seldom succeed in deriving a broader collection from it.

Available in many different variations, the Oyster Perpetual is Rolex's entry-level model. $5,700.
Sometimes one of these models is given an additional function, but the watch still remains a divers’ watch or a pilots’ watch. Rolex, on the other hand, uses its distinctive design elements for many different models, thus assuring a very high recognition factor for the brand.

Once again, Rolex’s founder, Hans Wilsdorf, deserves credit for having developed the design. His marriage remained childless, so he bequeathed his company to a foundation. Unlike companies with shares that are traded on the stock exchange, short-term increases in profits didn’t play a role for Rolex, which has always ascribed greater importance to long-term objectives. It’s also interesting to note that the gradual evolution of the design favorably affects value retention. The Submariner, for example, doesn’t change, but its retail price increases every now and then. A connoisseur who opts to sell his Submariner can usually find a buyer who’ll pay the same price that he paid several years before. This, of course, is another secret of Rolex’s success. The conservative strategy assures that minor changes attract major attention. For example, the new rose-gold version of the Yacht-Master with a rubber strap sparked a veritable furor in 2015 because it was the first Rolex with a strap of this kind.

THE SECOND HALF of the Rolex Oyster collection consists of more elegant watches for less specific fields of activity. All of these have obelisk hands that taper slightly: if the obelisk hand is used on a Rolex chronograph, it ends in an elongated sharp point. Rolex offers crocodile straps for some of its models with precious metal cases. Significantly more variety can be seen here. The Datejust exhibits the most versatility: it’s available with radial Arabic or Roman numerals, bar-shaped or diamond-studded indexes, many different dial colors, fluted or cambered bezels, and either an Oyster or a Jubilee bracelet. The Day-Date and the Sky-Dweller croon the same tune, although the range is somewhat narrower. The Oyster Perpetual without date display is also available in many colors.

Models with calibrated bezels, especially the Submariner and the GMT-Master II, enjoy iconic status and are accordingly modified only very slowly and over the long term. The more elegant models, by contrast, offer more latitude for fashionable variations, for versions designed to appeal to specific markets, or for somewhat more daringly colored models that probably won’t sell in large numbers. This enables Rolex to solve a problem associated with its success: a Submariner is a very commonly

Sleekly simple and unmistakable, the Cosmograph Daytona was introduced in 1963. $12,400.

The Yacht-Master II stands out in Rolex’s collection. $18,750.

The Oyster Perpetual without date display is also available in many colors.
The Story Of the Datejust

When the Datejust celebrated its premiere in 1945, it was the first wristwatch with an automatically switching date display. The new Oyster with self-winding movement, highly accurate rate, and date indicator quickly enjoyed success because it was suited for daily use. Originally available only in yellow gold and later also in rose-gold, stainless-steel and bicolor versions, it was still equipped with a bezel in “coin rim” design: it didn’t receive the familiar fluted bezel and a Cyclops magnifying lens above its date window until the 1950s. Various dials and bracelets, as well as a version for women, currently make this watch one of Rolex’s most popular models. A watch with a diameter of 36 mm was absolutely wearable for men in the middle of the 20th century, but nowadays this is no longer the case (no pun intended), so Rolex launched the 41-mm Datejust II in 2009. A 36-mm variation remains available as a medium-sized watch, alongside the ladies’ model with its 26-mm case.
Rolex cultivates a remarkably large number of unambiguous design features. The brand has remained loyal to unique elements that were originally inspired by their functions, e.g., Mercedes hands and the date magnifier. These details express the brand’s core as a maker of tool watches and simultaneously guarantee immediate recognition. The decision makers in Geneva use these familiar features in the new models, too, thus giving the label an adequately broad spectrum of variations. In its more elegant models, Rolex integrates current trends and indulges in a broader selection of colors and dials. But even when one can choose among several options (e.g., for the bezels and dials), the variations are already well known and distinctive enough so that these models can easily be identified as Rolexes.

**This strategy is also evident** in the Datejust 41, which premiered in 2016 and is destined to replace the well-established Datejust II in the long term. Rolex has borrowed the case diameter (41 mm) from the veteran, along with familiar design characteristics such as bar-shaped indexes, a fluted or curved bezel, and obelisk hands; but the newcomer offers a wider selection of bracelets. The Datejust II was available only with an Oyster bracelet, but now Rolex offers the Datejust 41 with the added option of a Jubilee one.

Self-winding Caliber 3235, on the other hand, is absolutely new. Thanks to a new addition to its barrel and an improvement in the efficiency of its Chronergy escapement, this manufacture movement can amass a power reserve of up to 70 hours. Like all Rolex calibers, it runs with chronometer-worthy precision. Its accuracy is confirmed by the “Superlative Chronometer” certificate, which Rolex introduced in 2015. With this certification, Rolex defines a new standard for its watches. Only timepieces that keep time within the required tolerance range of -2 to +2 seconds per day are allowed to leave the factory. Rolex accordingly upholds stricter tolerances than the COSC, which permits daily deviations between -4 and +6 seconds.

More so than any other brand, Rolex successfully remained loyal to its iconic design, which has been kept essentially unchanged in some models for six decades, while simultaneously unveiling new models that are partially inspired by the existing stylistic treasury. An unambiguous and credible brand message, coupled with unmistakable styling, results in the inimitable design that sustains the success of the Rolex watch brand.
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Audi’s motto also applies to the importance of the tourbillon for watch design, because this eye-catching complication greatly enhances a timepiece’s visual appeal. A new trend contributes its fair share, too: many models in 2016 are styled with such a strong emphasis on high tech that their tourbillons fit harmoniously into their overall designs.

BY ALEXANDER KRUPP

RICHARD MILLE RM 50-02 ACJ
Richard Mille collaborated with Airbus Corporate Jets, which builds luxurious aircraft, to design a technical miracle with an extremely modern-styled tourbillon at 6 o’clock. The split-seconds chronograph for measuring lap times, the torque indicator at the 2 to show how much tension remains in the barrel, and the display at the 4 to show which position has been selected for the crown are likewise readily visible. Titanium-aluminum alloy, manufacture Caliber RM 50-02, automatic, 30 pieces, $1,050,000.
HUBLOT MP-05
LAFERRARI SAPPHIRE
In this transparent and very extreme wristwatch, a vertically positioned tourbillon perfectly augments 11 vertical barrels, which team up to provide 50 – yes, 50! – days of power reserve. A battery-powered screwdriver is delivered along with the watch to wind the mainsprings. Sapphire, 29.5 mm by 45.8 mm, manufacture Caliber LaFerrari, hand-wound, 20 pieces, $575,000.
AUDEMARS PIGUET ROYAL OAK CONCEPT SUPERSONNERIE

A tourbillon provides additional visual appeal in the open styling of this newest technological tour de force from Audemars Piguet. This timepiece also offers a delightful audible treat in the form of the clearest and loudest minute repeater in the entire watchmaking industry. Titanium, 44 mm, manufacture Caliber 2937, hand-wound, 520,000 Swiss francs.
ULYSSE NARDIN GRAND DECK MARINE TOURBILLON

The tourbillon is the sole classically designed component here. The highly unconventional time display consists of a jumping hour with two separate disks and a minutes hand pulled across a linear scale by slender cables. The rollers that move these threads resemble the winches that tighten the lines that secure the mast on a sailing yacht. White gold, 44 mm, Caliber UN 630 by Christophe Claret, hand-wound, 18 pieces, $280,000.
ROTONDE DE CARTIER
EARTH AND MOON

Eclipse the tourbillon to indicate the moon’s phase? This may sound crazy, but it’s precisely what Cartier does. When the push-piece at 4 o’clock is pressed, a circular disk of stone cut from a meteorite slides in front of the tourbillon so the portion of the “whirlwind” that remains visible corresponds to the moon’s momentary phase. Rose gold, 47 mm, manufacture Caliber 9440 MC, hand-wound, 15 pieces, $239,000.
**MONTBLANC 4810**
**EXOTOURBILLON SLIM**

“Ordinary” tourbillons are also still available. A handsomely closed dial and a tourbillon in a dedicated aperture are Montblanc’s interpretation of classical horological beauty at a comparatively affordable price. Rose gold, 42 mm, manufacture Caliber MB 29.21, automatic, $34,500.
CHRISTOPHE CLARET
X-TREM-1

The characteristically wavy grain of damascene steel makes the X-Trem-1 look even more extreme. This watch sets new technical standards in 2012: its tourbillon is positioned on a diagonal, which makes it difficult to connect the tourbillon to the movement. The “whirlwind” combines with floating balls, magnetically pulled through tubes, to show the hours and minutes. Damascene steel and rose gold, 40.8 mm by 56.8 mm, manufacture Caliber FLY11, hand-wound, eight pieces, $308,000.
BREGUET TRADITION RÉPÉTITION MINUTES TOURBILLON

Can a tourbillon mechanism be upstaged? Yes, if the eye-catcher is an innovatively engineered minute repeater. The unconventionally shaped gongs are affixed to the bezel and struck from the movement side. One of them even traverses the tourbillon escapement! Rose gold, 44 mm, manufacture Caliber 565DR, automatic, $460,700.
BULGARI OCTO FINISSIMO TOURBILLON ULTRANERO

Bulgari unveiled the slimmest tourbillon movement ever in 2014. The caliber is just 1.95 mm tall and ticks inside a 5-mm-slim wristwatch, which acquires a sporty touch in 2016 thanks to blackened titanium. The straight lines in this watch’s design highlight the complication, which attracts everyone’s admiring gaze. DLC-coated titanium, 40 mm, manufacture Caliber Finissimo Tourbillon, hand-wound, $99,000.
TAG HEUER CARRERA CALIBRE HEUER 02 TOURBILLON

A tourbillon watch with a chronograph, automatic winding and chronometer certificate is sensational, even if TAG Heuer tries to quell the hype by calling attention to its industrialized fabrication. An open and symmetrical construction further enhances this watch’s visual appeal. Titanium, partly coated with titanium carbide, 45 mm, manufacture Caliber Heuer 02T, automatic, $15,950.
The jurors for the Red Dot Award in 2016 were Chronos’s Editor-in-Chief Rudiger Bucher, Chronos’s Editor Gisbert L. Brunner, and the goldsmith and jewelry designer Günter Wermekes. Red Dot confers awards in three categories. The most coveted commendation, the Red Dot Best of the Best, went to the Nomos Minimatik and the Rainer Brand Panama. Six watches won the Red Dot: they included the MeisterSinger Adhaesio and the Rado True Open Heart. Three other models earned honorable mentions for an especially convincing detail in their design, but without persuading the jurors to award a Red Dot to the watch as a whole. In all categories, a total of 5,200 products from 57 countries were submitted – more than ever before. The Red Dot Best of the Best was awarded to 1.5 percent of the contestants, i.e., 79 products. The international jurors honored 1,304 entrants with the Red Dot and conferred honorable mentions on 107 other items.
The Red Dot watch jurors for 2016: Günter Wermeskes, Gisbert L. Brunner and Rüdiger Bucher

**RED DOT**

- Rado True Open Heart
- MeisterSinger Adhsesio
- P.O.S. Hygge Väri
- Smart Atoms LaMetric Time
- Lexon Inout
- Vierkant Fallblatt

**HONORABLE MENTION**

- “The Innovative Moon-Phase Watch”
- Advision Zürich Partime
- Huawei Kids Watch K1
Complex architecture and surprising new combinations of materials play leading roles in Hublot’s watch designs.

BY JENS KOCHE
The Big Bang Unico Italia Independent Green Camo combines high-tech texalium with a trendy green camouflage pattern, traditional yellow gold and a skeletonized chronograph movement.
he Big Bang wasn’t only a new beginning for Hublot; it also changed the entire watch world. But why was this design so revolutionary? The answer lies in the fact that most watch designs are based in the past. Manufacturers are proud of their long traditions and continue to produce watch collections in historical styles. These timepieces are defined by the traditional watchmaker’s art. How finely crafted are the embellishments? Which complications and classical functions does the watch offer?

But the Big Bang embodies a new form of luxury in which design takes center stage. The watch’s style advances confidently into the future rather than looking back toward the past. The Big Bang doesn’t define luxury in terms of traditionally decorated components, but through complex, innovative design and high-tech materials used in unconventional combinations. And all this can be seen at first glance.
The screws that fasten the bezel have Hublot’s exclusive H-shaped contour.

Hublot reduces the dial to a skeletonized ring for the hours; even the date ring is skeletonized.

The button for changing straps is shaped like a trapezoid with rounded corners.
Hublot capitalizes on the power of surprise. At first, the juxtaposed materials used by the brand seem as though they don’t belong together, e.g., carbon and gold, ceramic and steel or even denim and diamonds. Hublot uses materials with unconventional appearances. Some of them may be well known but have never before been used in watchmaking, while others were created specifically for Hublot. For the brand’s Ferrari models, Hublot has developed a bezel made of carbon that has titanium or gold inclusions for an innovative look. In models made in collaboration with the design brand Italia Independent, Hublot uses a new material called “texalium,” an aluminum-coated carbon fiber that has an interesting texture, visual depth and a high-tech appearance. It can be created in different colors, such as blue or green, and given a camouflage pattern. This is one way the brand responds to trends in the fashion world.

Hublot’s all-black watches started their own fashion trend by combining black cases and dials with black hands and indexes. In these models, the watch’s design is more important than legibility, although the shiny black hands are discernible above the matte black dial.

The Big Bang Unico All Black Sapphire combines a transparent, black sapphire case with black hands and a black strap.
TO ACHIEVE THESE surprising combinations, the Hublot’s case must be constructed differently and with a greater number of parts than the conventional three-piece case. For example, the Big Bang’s case has 70 components. Many high-end watches show their value through superlative craftsmanship and cases made of precious metals. But the value of a Hublot watch is expressed through its large number of richly detailed parts.

Hublot devotes meticulous attention to the screws in the watch’s case. Their unusual, three-dimensional heads are shaped like a stylized “H.” A polished ring tops the matte surface. The interplay of surfaces in a very small space continues on the dial. The polished edges and the polished sides of the bezel contrast with satin-finished surfaces and a matte black middle piece made of artificial resin. The complexity and richness of the details are important ingredients in Hublot’s designs.

COMPLEXITY ISN’T ONLY EVIDENT in the case. Hublot often reduces the dial to a ring with indexes and frequently opts to skeletonize the movement, so an aficionado can admire the intricate underlying caliber with its wheels and levers instead of staring at a smooth, opaque dial. The complex design accentuates the watch’s technical character, which is reaffirmed by the visible mechanisms. But what about the past and tradition? Hublot doesn’t entirely sever itself from its roots.
in fine watchmaking. Just the opposite: tradition is part of the concept. Why is the combination of gold and carbon so surprising? Because gold stands for tradition and carbon represents innovation. Hublot also relies on time-honored surface-processing methods to create the many polished and satin-finished surfaces. And, of course, the watch’s movement is 100 percent mechanical. In its Unico manufacture caliber, Hublot combines mechanical tradition, trailblazing materials such as silicon, and a decidedly modern architecture.

All this is not just coincidence. Behind it stands an idea that was conceived by Hublot’s president Jean-Claude Biver: the art of fusion. The principle here is to wed things that ordinarily wouldn’t belong together. Take rubber and gold, for example: one comes from a tree and the other from the depths of the earth. They normally wouldn’t be combined, but Hublot connects them. The fusion principle also reconciles another pair of opposites: past and future, which harmoniously encounter one another in Hublot’s watch designs.
THE MOON RISES

Not only do the time and date glow on the Grand Lange 1 Moon Phase Lumen from A. Lange & Söhne, so do the moon and stars – more than a thousand of them. The large-format date display glows in full intensity right after it advances, thanks to the semi-transparent dial that allows the luminous substance to shine through. The watch has a 41-mm platinum case and an in-house hand-wound movement and is limited to 200 pieces. $78,800.
Christoph Behling has designed the TAG Heuer collection since 2004. We visited the German designer in his London studio.

‘TAG Heuer has always been a risk-taker’

BY RÜDIGER BUCHER
PHOTOS BY ANDY BARNHAM
The name TAG Heuer stands for avant-garde, but the company also has its own long history to look back on. How do you combine these two polar opposites in your designs?

Excitement and interest in innovation can be seen at Heuer over many decades. It has always had this spirit – pushing the boundaries, daring to be a risk-taker, expanding an idea as far as possible. When Heuer developed one of the first automatic chronographs in 1969 it was not presented in a classic, round case. Instead, CEO Jack Heuer said, “Now we have the best chronograph movement, so let’s make a case that no one has ever made before.” And that’s how the famous square case for the Monaco came about. It was a similar story for the V4 25 years later. And also more recently, with the new movements Heuer 01 and Heuer 02 with a tourbillon that were given a new, modular case. The notion behind this strategy was always this: when we introduce a product with an important technological innovation, then let’s also present it in an aesthetically appropriate way. Heuer has never been boring. Even when a product line is successful, the old always has to make room for the new.

In the watch industry the years of boom and bust alternate with regular frequency. Do you see this fluctuation in design, too? I do see it, and I have to pay careful attention to how I handle it. But it’s rarely a good idea to align designs with current trends – especially since the development period for a product takes at least 18 months and sometimes even up to three years. So by the time it’s finished, very often the fashion has changed again. The recent financial crisis in 2008, for example, led to many brands worldwide aiming their designs towards their Chinese customers. This resulted in a leveling and exceedingly classical watch designs – even among brands where this was not a good fit. I find that kind of reaction problematic.

How was this handled at TAG Heuer?

It was a blessing in disguise because we didn’t have a strong presence in China. At Baselworld I have had the feeling over the past couple of years that many other watch brands had tried, right before the fair, to modify certain models a bit to appeal to Western tastes. Like adding color so that classical watches would look sportier. I believe that these brands used to come up with much more mature products. Suddenly there were watches where you could see they were made in a rush. The fairs were more exciting before 2008 because you’d see things you didn’t expect.
TAG Heuer manufactures watches for a large number of customers. How avant-garde can you really be? The revolutionary portion of the design at TAG Heuer is greater than the evolutionary, so our fans always expect us to come up with something new. It’s kind of a disappointment when we just update an old design, so we have to introduce products that are ahead of the competition. I’ve designed the collection since 2004. I’ve designed the Formula 1 three times now, and it’s been almost completely different each time.

And at the same time you still need to keep its history in mind. I am not the museum curator of the past. My interest is the future of TAG Heuer. We approach the history of Heuer more like the way you’d describe a friend. It’s more about aspects of character than something about the shape of his eyes or nose. Our question is more like this: What is a TAG Heuer? How should it be? And try to bring that about. It makes little sense to copy certain details from A to B. That’s not creative and isn’t the spirit of Jack Heuer.

Has color become more important?
Color has always been important. If you take a look at old catalogs, you see a lot of color. The fact that 90 percent of customers buy black dials is more of a recent development. For our time, the 1970s are more relevant. We’re in a similar situation now. We have just experienced a phase of enormous growth, followed by a phase of limited growth and more conservative design. From an economic point of view, this growth is still rather limited, but we also see some weariness toward the position of the last several years. People don’t want to be so restrained. In the 1970s not everything was economically rosy, but people had had enough of gray and black. It was a time of social unrest. I see cultural and social parallels to today. The desire for color is growing.
The Carrera Heuer 01 with a new modular case design ($5,300)
Is that also true for the materials?
Yes. The materials form a critical point. In the past many brands were much braver with the use of color but their attention to quality was more relaxed. In the 1970s and ’80s black cases were usually varnished, but this turned out to be a problem because the varnish could wear off. Today we are in total control of the technology and the color remains stable. But on the other hand, only a few colors in ceramic are stable. We have to deal with a good deal of waste in production and that drives up the cost. So these days it’s not so much that the consumer isn’t interested in color – rather, the quality standards are much higher and demand more from us. We’re working on exciting new developments that allow us to interpret color and materials in new and creative ways without compromising quality.

You worked a lot with Jack Heuer. To what extent have his ideas from the 1960s and ’70s found their way into today’s designs?
Jack avoided having the brand become too sentimental. In the watch world, history does play a large role – especially the emotion that originates in its history. But this can lead to a sentimentality that places the past on a pedestal, venerates it and says we can’t change anything about it. As an engineer Jack preferred allowing the technology to drive the design forward. When we would come to a fork in the road and had to make a decision between retaining the old and forging a new path with innovative technology, he always took the innovative way.

The original Carrera from the ’60s was Jack Heuer’s answer to streamlining design. He wanted to move away from the crowded chronograph dials from that time – some of these watches, with their spiraling tachymeter scales, were extremely difficult to read. How does this role play out for the new Carrera?

There’s always some tension between the person responsible for the design and the person who watches the markets. For the Carrera from 2004 – one of the first times I was involved – the historical predecessor played a rather subordinate role. We were looking to create a classical sports watch with a tachymeter scale. Surprisingly, this model became a bestseller. And a few years later, when we were discussing a new Carrera with a Caliber 1887, I suggested returning to the more minimalist origins of the Carrera. The marketing people were unhappy at first and said that the Carrera had always had a tachymeter scale on the bezel, which wasn’t true. The tachymeter scale – if it had one – was on the inner flange. In the end, my design was still too simple for the market and other elements were added. Things like that are always painful for a designer.

What changed with the arrival of Jean-Claude Biver?
In the 1980s and ’90s Biver saw how TAG Heuer overtook Omega in no time. At that time TAG Heuer was provocative, young and completely fearless. It still showed the spirit of Jack Heuer. When Biver arrived at TAG Heuer, the company was ready for transformation for a variety of reasons. Biver said, you’ve entered a higher price segment but you’ve lost your spirit. As a designer, I couldn’t contradict that. Biver was the right person at the right time. He posed this question to TAG Heuer: Who are you really? Don’t try to run after all the others, don’t just simply try to sell more watches in China with designs that aren’t really “Heuer-like.” Instead, concentrate on your identity. Be different, braver, younger. Biver has no fear. He has an allergic reaction to the sentimentality of the watch industry that so often resides in the past. He knows that it’s impossible to continue for another 50 years using the same formulas. And he asked the question: How do we talk to the people who are 20 or
30 years old right now? Biver was also bored by the aesthetics. TAG Heuer had too few opportunities to offer any variety. A collection had one kind of case with few variations – maybe dial color or an additional function. Biver sensed that this just wasn’t enough. The modular case we introduced for the Carrera Heuer 01 was his idea. It offers many advantages. The notion of the “modular” and the combination of materials and color will become a stronger aspect for us in the future.

Biver brought the idea of the modular case along with him from Hublot. Is it a problem for you to have an idea coming from another brand?

No. First of all, it’s a structural concept. The case is no longer constructed of a single piece. We break it into several pieces to create a modular design. This offers a number of technical advantages, especially for the combination of materials. A structural principle itself must not – and should not – be restricted exclusively to a single brand. I would have a problem, then, when it came to the styling itself. Jean-Christophe Babin [Biver’s predecessor as CEO] was focused on the market; the design had to fulfill a specific goal. Biver is different. He is more emotional and more instinctive. He doesn’t change his personal opinion once he walks out one door and through another. But next year the TAG Heuer character will be even more apparent in the modular case. Even now the Heuer 01 is our bestseller in every market, even though it is relatively expensive and despite the fact that it is so large – 45 mm – and was only available with a rubber strap at the beginning.

The TAG Heuer Connected also had a successful start. Yes. Although traditionalists in the watch industry would have never introduced this product.

Why is that?

In the Swiss watch industry one saw the best defense against the smartwatch in saying that it’s a completely different world – a completely different product. Arguments against the smartwatch and the Connected included things like “these watches will only work for a few years, while mechanical watches continue to work forever, and besides these aren’t really proper watches at all.” A wall was built up. But the reality is different. There’s only room for one watch on anyone’s wrist. There’s hardly anyone who wears an Apple Watch on one arm and a mechanical watch on the other. Apple and Samsung are major players that don’t like to just burn through money. There’s a lot of creativity going on there, and many new developments that we’ll see in the next five to 10 years. So there’s the risk that in the future certain wrists will already be “occupied.” How will the Swiss watch industry deal with that? To rely on the past is, in my opinion, not only sentimental – it’s dangerous.

Is it possible that the sentimentality you mentioned comes from the renaissance of the classical mechanical watch following the quartz crisis?

The quartz crisis was and still is a deeply rooted phenomenon. It was a national crisis. It was such a long-established industry, and then all of a sudden almost everything was gone. But to address the smartwatch again – we see ourselves as a modern company. We don’t know where the road will lead us, but we are following it and watching where this road takes us. Besides, it’s very exciting for us to work alongside partners like Google and Intel. All of a sudden new questions are arising. We also learned some new things along the way for mechanical watches. And, we also presented ourselves absolutely wrong to the Connected customers. We thought that anyone who owned a Carrera is already a fan and would purchase a Connected at some time, maybe for a vacation. Most Connected customers had never owned a watch from TAG Heuer before and most of them had never even owned a mechanical watch at all.

To what extent was designing the Connected a unique challenge for you?

At the beginning I was skeptical because I had to think about another experience. Years before I designed a mobile telephone for TAG Heuer. The first TAG Heuer cellphone came onto the market two months before the first iPhone. Once the iPhone was there, we saw right away that we had lost the race. We didn’t have a partner to play in the big leagues. We were too late and too slow. So I felt like I’d learned my lesson about linking a long-term product to a short-lived industry. But with Google and Intel we are playing at the very top of the big leagues with the Connected, and that’s very exciting.

The display of the Connected looks like a conventional Carrera dial. Was that self-evident?

For the first generation we adhered very closely to the look of the mechanical watches, which was a good thing. But for the next generation I’m interested in approaching the topic in a
more playful way, even though that will be harder. When designing a new technology there’s always an early phase that takes its typology from the past. The first automobiles still looked like horse carriages – and it’s the same way with the first Connected: a carriage design within a computer. And combining both of these in the future is going to be exciting. We’ll need to proceed carefully. Of course, the design must be linked with TAG Heuer, but in the end I can do things that I couldn’t do with a mechanical watch.

Do you mean that you won’t have to mimic a mechanical watch dial? Something else might come out of this?

Maybe not completely different. The idea of a round dial and hands is, for me, the best way of showing the time. But it’s still possible to play around with that. For example, the displays don’t all need to be the same size. Certain things can be emphasized at certain times.

How would you describe your personal design style?

I hope that I don’t have a specific design style. When I approach new products I sit down at a table with my design team and we ask the question, like children, “What do you want to be?” That’s my job – to find out what the products coming out of the TAG Heuer universe want to be.

Who makes the final decisions about design at TAG Heuer?

Jean-Claude Biver and Guy Sénon [general director at TAG Heuer]. If it’s something about new materials or patents, the input comes primarily from Sénon. Biver is more concerned with the aesthetics. He introduces the visual ideas. Sometimes I bring in the technical, sometimes the purely design-based ideas. I translate the ideas from Biver and Sénon as best I can and present the result at our monthly meetings. It’s great that the meetings are held on a small scale. Competitors’ products are never a part of the meeting, which is fundamentally different than it is for many other brands. Then we work with a development team from TAG Heuer and create the first prototypes. And it’s always possible for something to be changed at this stage.

You work from your studio in London. How important is the city for you as a source of inspiration? Is it true that our interconnectedness makes physical location unimportant?

Yes and no. Naturally I have everything that’s hip and cool in Tokyo or Shanghai on my computer. But the place where I live, eat and sleep has an enormous influence on me. London is the right place for me personally. London doesn’t expect anything from anybody. You can do what you want. Right here on this street – where I have my studio – you’ll find Georgina Good-
man, a top shoe designer for Alexander McQueen, and Kate Moss. Gary Barlow and Take That have their studio a few steps further on. And this is only one of many streets in London. But there’s also a small auto mechanic on this street, and a school right across from us. My team of nine designers is international. There’s no one absolute truth here, not just one single lifestyle. But I still travel to Switzerland once every month, we talk on the phone every day and communicate by e-mail all the time. Our set-up is rather rare in the watch world, but not in other sectors like the automobile sector.

You continue to make limited-edition watches for celebrities. How much influence do these stars bring to the design, if at all? It really depends. Some have a real sense of themselves as a brand but are still happy for us to come up with the design for them. Others come with a concrete idea, which can be very difficult. If the design is not pleasing, it’s important to be diplomatic. Others just let us make the design. An interesting example was the Professional Golf Watch we designed in 2004 for Tiger Woods. I was not happy at the first briefing that it had the integration of a golf ball. But then it somehow came out that Tiger had once said he’d never play golf with a high-end watch. So we asked ourselves, how can we design a watch so that even he would wear it? Most of all he didn’t like the clasp, but it was also the weight of the watch and the crown pressing against the back of his hand. That’s how we came up with the ultra-light golf watch with a clasp that’s integrated in the case. And it continues to be sold today, even though they haven’t made any for years! It has a really well-known fan base that even includes some rock stars. One time a journalist asked Tiger Woods whether he really needed the watch while playing golf. His answer was that he didn’t need a t-shirt, but that it made him feel better. I thought that was great.
WATCH DYNAMO

HYT watches have two bellows pumping transparent, colored liquids in a ring around the hour track. The watch world’s first dynamo, which converts mechanical power into light energy, finds its way into the H4 Metropolis. Turning the lower crown and then pressing the integrated push-piece lights up two LEDs that illuminate all the displays for a few seconds and also cause the neon-green liquid display to glow. Only 100 pieces of this 51-mm titanium watch with its HYT hand-wound movement are available for sale. $94,000.
Just a few short years ago it still sounded slightly provocative to say that no one really needed a wristwatch in this era of smartphones and other ubiquitous time displays. In the meantime, this idea has become a favorite notion in the watch industry. No, we really don’t need a wristwatch anymore, so that’s why it’s such a wonderful luxury to wear one: a really fabulous watch, made of precious or futuristic materials, with a mechanical movement and complex functions, one that only a very few watchmakers can create by hand.

But is this the whole story? Has the wristwatch really become unnecessary in our daily lives? Isn’t a glance at the wrist still the fastest and most practical method to find out the time? Unlike a cellphone, you don’t have to pull a watch out from a pocket or bag in a packed subway car; two full hands don’t prevent you from looking at a watch; and there’s no button to push. Plus, our visual habits make reading the time on a dial so simple. The Belgian designer Benoît Mintiens, founder and owner of the Ressence brand, explains it this way: “The brain is trained to read watch hands. It isn’t natural, but we have learned it this way. Once you’ve internalized it, it’s very effective. It’s not reading the time – it’s registering an image. The brain then translates the image into a concept of time.”

There’s a real argument that the wristwatch in our time of omnipresent time displays is still an effective and sensible instrument for the task for which it was originally developed – for individual, convenient, always accessible information about the time. Originally it was the pocket watch that made watch owners no longer dependent on church clock towers; around the time of World War I came the realization that a glance at the wrist was even easier. Now we’ve come full circle: cellphones have to be removed from a pocket, just like a pocketwatch.

There are a great many watches today that say, “Wear me, and your life will be easier!” Because reading the time is possible in a split-second, thanks to a simple, clearly designed dial. Because a watch is comfortable to wear and doesn’t get in the way. Because the eye is treated to clarity and clean composition. Because a mechanical movement won’t stop when the battery is dead. And finally, because it’s possible to own a good mechanical watch without being wealthy or saving all year. We present a few of them here.
**NOMOS**

The new light-colored watches in the Nomos Neomatik collection are especially soothing to the eye. Models in this collection are beige-on-beige – or, to use the company’s own words, “champagne in color.” Nomos models in the Neomatik collection are equipped with the in-house automatic DUW 3001 movement. A sense of calm comes over the wearer when observing the dial of the Orion Neomatik with its natural tones of color. The dial with its line markers and silver numerals could not be clearer, while the orange seconds hand catches the eye. Discretion, clarity and freedom from excess characterize this watch, and its price of $3,700 is, for a watch with a Glashütte manufacture movement, stress free.

**RADO**

The Rado True Open Heart embodies the idea of simplicity. Made of ceramic, a signature for Rado, it is not only light in weight; its entire design exudes a sense of lightness. An ultrathin mother-of-pearl dial permits a hint of the movement, like an ephemeral object behind a floating cloud. The supple feeling of the ceramic immediately takes on the body’s temperature; the automatic movement winds itself with the body’s movement, transforming the watch into an intimate companion. Its $2,200 price tag is also easy to bear. This watch was awarded the Red Dot design prize in early 2016.
PORSCHE DESIGN

Porsche Design also draws inspiration from the Bauhaus. Its 1919 Datetimer Eternity is the newest model from the company founded by F.A. Porsche, a branch of the car manufacturer family and designer of the Porsche 911. The name of the automatic watch can be traced to 1919, the first year of the Bauhaus’s existence. This is a clear hat-tip to the Bauhaus design aesthetics that so influenced F.A. Porsche. His values continue to be upheld at Porsche Design, though not in any reliance on historical models. Instead, ideals such as clarity and functionality are transferred into today’s setting through the development of objects such as the 1919 Datetimer Eternity. The three-hand watch with a black dial boasts clean design and legibility, while the edgy vintage look of the numerals and the open lugs give the minimalist design a masculine, techno touch. Wearing comfort is exemplary – the watch is made of titanium, which has a special significance at Porsche Design. It was F.A. Porsche, after all, who in 1980 designed the first titanium watch (for IWC). The lightweight, sturdy material appealed to the designer who sought technologically innovative solutions. Today, titanium has become a popular material in the watch industry. Plus, the first “all black” watch can be traced to F.A. Porsche, designed with sportiness in mind. Priced at $4,300, the black 1919 Datetimer Eternity is an affordable design object.
STOWA

Decluttering, eliminating excess and simplification have become catchphrases of our time, but minimalism is hardly a new concept. Even as early as the beginning of the 20th century, artists and designers began to free themselves from the intricate and often overblown designs of the 19th century. The most famous promoters of the first generation of purism were the artists and designers of the Bauhaus movement. Stowa, the watch brand from Germany’s Black Forest has, with the Antea model in its collection, made a watch with a dial that reflects Bauhaus design codes. When Stowa CEO Jörg Schauer began working with Apple designer Hartmut Esslinger (both are from the same area of Germany), Esslinger recast details of the Antea – like its typical Bauhaus typography. Today the Back to Bauhaus watch is available in white, black, or the light pastel colors the Bauhaus favored – with an ETA movement and a starting price of 799 euros.
SINN

The highest standard of quick and easy legibility can be found among the pilots’ watches from the pioneering days of aviation. They were essential for navigation and had to be visible both night and day. The three-hand watch 556 A from Sinn – with its black dial and no distractions from the pure white, luminous hands and markers – is based on the designs of early pilots’ watches and gives a modern touch of purism. At a price of $1,320, this watch with an ETA automatic movement is an easy choice.

JUNGHANS

The early years of aviation were similar to the early years of driving: clearly designed, functional watches with a touch of nostalgia built in. With its new Meister Driver, Junghans presents a hand-wound watch that recalls the days of classic cars and the look of their dashboard dials and displays. Luminous is also a notable feature here on both hands and markers. The discreet black and beige contrast is calm and composed and makes reading the main dial and small seconds quick and easy. With an ETA hand-wound movement, this timepiece is priced at $1,290 – a relaxed price for an uncomplicated view of a clearly designed watch with no excess.
The Romain Jerome Batman-DNA Gotham City is dedicated to the only superhero that relies on technology rather than superpowers. Combining hero worship and technology, this watch has a 3-D depiction of the Batman logo and Gotham City with its streets lit up at night. Only 75 pieces were made of this 46-mm steel watch with an ETA-based automatic movement. $19,500.
Blue
Is the New
Blue

Blue has been trendy for several years. And the color is likely to remain en vogue because blue offers some very special advantages.

BY RÜDIGER BUCHAR

The watch world was still mostly black and white just a few years ago. The narrow spectrum of colors included steel cases with black dials, blackened cases with black or white dials, and often one or more red hands. But then came blue, first slowly and hesitantly, and later with increasing frequency. Many people claimed that “blue is the new black.” This sounded like a short-lived fashion that would soon pass and disappear, but the blue trend continues unabated. New watches with blue elements debut on the market year after year. And luxury brands like Patek Philippe play pioneering roles.

Blue has a special advantage: blue fits neatly between metallic tones and commonly used “non-colors” like black and white. But unlike orange or green, blue tends to look appealingly understated. Blue also has a long tradition in watchmaking, thanks to the use of blue enamels and the time-honored practice of thermally bluing hands and screws. Blue harmonizes with stainless steel and white gold, and it also looks good with yellow gold. Blue elements frequently adorn dials, and many manufacturers further underscore the overall chromatic impression by combining a blue face with a blue leather or blue rubber strap. Sometimes less is more: blue is especially attractive when a steel, white gold or platinum watch with a blue dial is affixed to a bracelet made from the same metal as the case. The Girard-Perregaux Laureato shown on the facing page is a good example.
GIRARD-PERREGAUX LAUREATO

With the Laureato, a steel luxury sports watch, Girard-Perregaux offers an interesting alternative to large predecessors like the Audemars Piguet Royal Oak. Both models trace the design of their rectangular bezels to the 1970s. GP’s 41-mm debutante encases manufacture Caliber 3300 and is produced in a limited edition of 225 watches. The three-digit number corresponds to the brand’s age in years. $14,300.

IWC BIG PILOT’S WATCH EDITION “LE PETIT PRINCE”

It's remarkable to see how the appearance of IWC's Big Pilot's Watch can change when it's given a midnight blue dial, as in the “Le Petit Prince” edition. The azure dial harmonizes perfectly with the brown calf skin strap from Santoni and the 46-mm stainless-steel case, which is water resistant to a depth of 60 meters and encases self-winding manufacture Caliber 51111, which amasses a seven-day power reserve. $12,900.

PATEK PHILIPPE WORLD-TIME CHRONOGRAPH

Patek Philippe has introduced an entire series of watches with blue dials and blue straps during the past several years. This cool color also comes with the exciting combination of the brand’s own automatic chronograph and world-time function (Reference 5930). The chronograph is equipped with a central seconds hand and a counter for up to 30 elapsed minutes at 6 o’clock. A button at the 10 lets the wearer switch from one time zone to another. White-gold case, 39.5 mm, with manufacture Caliber 28-520 HU. $73,712.
VULCAIN 50S PRESIDENTS’ WATCH TRADITION
A double back that serves as a resonance body has been the secret to the success of Vulcain’s Cricket alarm wristwatches since the 1940s. This technique, which makes the “rattle” loud enough to be heard clearly, was appreciated by Presidents Truman, Eisenhower and Nixon. The tradition continues with the 30 specimens in the limited edition of the 50s Presidents’ Watch with blue enamel dials. Vulcain still fabricates hand-wound Caliber Cricket V-10 on the brand’s own premises. This stainless-steel watch with Milanese bracelet is priced at $7,950.

BLANCPAIN FIFTY FATHOMS BATHYSCAPHE
The blue Bathyscaphe is now available as a three-handed watch boasting the same design as the flyback chronograph, which debuted two years ago. The gray plasma ceramic case surrenders center stage to the strong impression made by the blue dial, the blue unidirectional rotatable ceramic bezel, and the blue textile strap. 43.6 mm, water resistant to 300 meters, Blancpain Caliber 1315. $12,800.
ANONIMO NAUTILO
The Anonimo brand has been on the market for 20 years already, but these new cases make this label’s watches look more handsome than ever. The 45.5-mm stainless-steel Nautilo has a bezel that can be rotated in only one direction, encases self-winding Caliber Sellita SW 200, and can dive to 200 meters without letting water penetrate its case. 1,950 euros.

OMEGA SPEEDMASTER MOONPHASE
The new Speedmaster Moonphase comes as a Master Chronometer, which means that its chronometer-worthy rate and antimagnetic properties have been certified by METAS, the independent Swiss testing and measuring authority. The watch encases Omega’s new chronograph Caliber 9904. Aficionados who peer through a watchmaker’s loupe at the lunar disk will discover a miniscule replica of Neil Armstrong’s famous footprint on the photorealistic rendition of the Earth’s satellite. Stainless-steel case with ceramic bezel, 44.24 mm in diameter. $10,600.
HUBLOT BIG BANG UNICO ITALIA INDEPENDENT BLUE CAMO
Colors play a big role for Hublot. Classical carbon fiber is usually available only in black, so this manufacture, which is based in Nyon, Switzerland, combines carbon fiber with an upper layer of fiberglass that’s been dyed all the way through. The resulting composite is called “texalium.” Anyone who parts with $26,200 to buy one of the 45-mm-diameter flyback chronographs in this limited edition of 500 watches will probably also want to purchase a matching pair of sunglasses from Italia Independent.

STOWA PRODIVER BLUE LIMITED
The Prodiver watch for aquanauts had previously been available with a pale green or a yellow-orange dial. Now Stowa is launching a blue version in a limited edition of 200 watches. Self-winding ETA Caliber 2836 ticks inside the 42-mm-diameter titanium case, which is water resistant to 1,000 meters and has a unidirectional rotatable bezel. Instead of the blue rubber strap, the buyer can also opt for a titanium bracelet. This watch sells for 1,320 euros and is available starting in October 2016.
ROLEX OYSTER PERPETUAL EXPLORER
The numerals and indexes on the new Rolex Explorer don’t become really blue until day fades into night, when luminous Chromalight makes the hands, numerals and indexes glow with an especially intense blue hue. The same components appear white in ordinary daylight. This 39-mm-diameter stainless-steel watch encases a self-winding Rolex caliber and sells for $6,550.

HAMILTON KHAKI NAVY FROGMAN
It’s difficult to say which attracts more appreciative attention: the blue color of this watch’s dial and bezel or the extra-large crown protector. The latter is inspired by a similar protective feature on the historical Hamilton watch from 1951 that appeared in The Frogmen, a film starring Richard Widmark. Stainless-steel case, 42 mm, water resistant to 300 meters. $1,095.

ARNOLD & SON EIGHT-DAY ROYAL NAVY
Navy-blue lacquer and a wavy maritime guilloché pattern distinguish the face of the Eight-Day Royal Navy. The power-reserve display at the 12 and the spacious subdial for the seconds recall historical ships’ chronometers built by the English watchmaker John Arnold in the 17th and 18th centuries. The Swiss movement manufacturer La Joux-Perret owns the Arnold & Son brand. Stainless-steel case, 43 mm. $12,950.
TUTIMA M2 SEVEN SEAS
Nautical styling distinguishes the M2 Seven Seas from Tutima. The Glashütte-based brand offers this high-performance divers' watch for just $1,900. A unidirectional rotatable bezel tops the 44-mm-diameter titanium case, which is water resistant to 500 meters. In addition to the blue Kevlar strap, this model is also available with a titanium bracelet.

RADO TRUE COLOURS BLUE
Rado's high-tech ceramic is 500 percent harder than steel, but also 25 percent lighter than that alloy. It used to be difficult to fabricate this ceramic in colors other than black, but Rado has mastered the technique and now offers ceramic cases in seven different colors. This quartz watch is water resistant to 50 meters, affixed to a NATO strap, and costs $950.
SHAPE SHIFTER

In the shift from day to night, the Montblanc Homage to Nicolas Rieussec II shows dramatic color changes and a surprising appearance. In daylight, the offset primary dial shows a minutes track marked with 10-minute increments, but when darkness falls, luminous Roman numerals appear in its place. Five hundred and sixty-five fans will enjoy the 43-mm stainless-steel model with an in-house automatic caliber. $10,200.
Three Swiss designers talk about watch design and its future.

QUESTIONS BY
MARIA-BETTINA EICH
Eric Giroud

The Geneva-based designer Eric Giroud stands behind many great watches. He created avant-garde timepieces for MB&F, as well as watches for Harry Winston, Tissot, Romain Jerome and Swarovski.

AN ARCHITECT AS A WATCH DESIGNER

Many watch designers come from jewelry design and the decorative arts. I studied music first and architecture afterward. An architect can create a garden house just as well as an exhibition hall, so I can work equally well with Swarovski and Max Büsser. I’m an architect-designer, a hybrid that’s not uncommon in Italy.

TEAMWORK

I work alone and I always have, but I like to share ideas with people from the brands – with Max Büsser, for example, whom I regularly meet. When I worked for Vacheron Constantin, I spent a lot of time with the people there. I love to be part of the adventure. One sits at a table with people from various professions and suddenly the combination generates a kind of magic. I’d be nothing all alone. We make something that’s associated with many emotions. Our watches are the story of all of these people who sat around a table together. Each person contributes something that makes the project better.

PERSONAL SIGNATURE

I have an occupational disease: I never sketch a watch from above, but always in profile – like an architect. An architect begins with a profile and uses it to develop the volume. I create clear and clean designs – even for MB&F’s watches, which look very opulent. But the geometry is always simple and it’s developed in three dimensions. Three-dimensionality is important to me. One mustn’t feel disappointed when one flips the watch over and looks at its back. The feel in the hand must be right, too. I love details: that’s another trait that I share with most architects. As an architect, I even sketched screws! The interplay between the design and the mechanism is also extremely important to me.

SUCCESSFUL DESIGN

It’s important that one thoroughly understands both the project per se and the “why” behind the project. Furthermore, one must also be very precise with the materials. One must make friends with all of the constraints. I want there to be a bit of soul in everything I make: something mysterious and enigmatic. And, finally, commercial success is important, too.

CHANGE OF GENERATIONS

I have to say something terrible: I wish there would be a change of generations in watch design. I’m wishing for a younger generation that makes connections to other disciplines, puts a bit more accent on lifestyle, and opens the market for other worlds. In my opinion, after the System51 from Swatch, there will no longer be any revolutionary mechanical solutions. The future will more likely involve creative things that appeal to people. Thirty-year-olds who are enthusiastic about watches today always cultivate a relationship with other worlds. One gets the feeling that we’ve come full circle: young people are realizing that things can be done in different ways. At the SIHH watch salon in Geneva, one could see that the brands are willing to take risks and initiate new joint ventures.
Alvaro Maggini is a creative storyteller who has shaped the face of Roger Dubuis for the past five years – from the brand’s trade-fair exhibit to its current watch collection, which is annually inspired by Maggini’s input.

CREATIVE ROOTS
After training as a graphic artist, I studied at the art academy in Basel. Then I went into advertising, which had always fascinated me. This phase in my career helped me learn to construct concepts. By 2002, I'd had enough of advertising. I wanted to learn something about art, fashion, and how images are created and cultivated. France is where one can learn these aesthetic things, which are associated with haute couture and beauty. I worked with couture companies in France for 10 years, culminating with the relaunch of the Chantelle lingerie brand. An agency in Germany phoned me in 2010. They were calling on behalf of a Swiss brand that wanted to reposition itself on the market and had recently been purchased by a large group. I thought to myself: “Why not go back to Switzerland?” That’s how I came to Roger Dubuis.

A NEW LOOK
My professional career has evolved toward being someone who concentrates on brands that want to visually reposition themselves. This has become my trademark. I’m the man for facelifts and new wardrobes. I like to start from square one.

CREATING WORLDS
When I began at Roger Dubuis five years ago, people there looked at me as if I were a monster. They asked themselves, “What sort of person is this? What’s he doing here?” I said to myself, “All this chatter is irrelevant. Now we’re going to create a world for Roger Dubuis that’s totally different from the worlds of all other watch brands. What we needed were atmosphere and emotion.” I always say, “We don’t sell wristwatches. We sell emotions.” That’s what really matters, not retrograde displays and tourbillons. When I spend my money to buy a wristwatch, I want to feel like a king. That’s storytelling. It isn’t storytelling to say, “I’m 200 or 250 years old.” We want to work for the future, not for the past. People don’t want to know what happened yesterday. They want to know what’s going to happen tomorrow!

THE ROGER DUBUIS BRAND
I have a dream-come-true job. The Roger Dubuis brand as a whole, and especially its CEO Jean-Marc Pontroué, are open to my ideas. He leaves me plenty of creative freedom. The Richemont Group likewise loves what we’re doing and that we’re different from the Group’s other brands. One can see that what we make is coherent, consistent, intelligent and appealing. Roger Dubuis is a special brand that polarizes opinion. It’s also a brand that doesn’t solely revolve around design, but also has plenty of content.

THE DIVA
The theme that we’ll present at the watch salon in Geneva in January is also our theme for the whole coming year. This year, it was the diva, to whom the Velvet line was dedicated. So I asked myself, “What is a Roger Dubuis diva?” She’s the woman one dreams about, but can never possess. This was my theme. I built a story around this diva. The narrative took place in the Hollywood of the 1940s. I liked the retro aspect. But the 1980s also played a role: thanks to Madonna, the ‘80s were a decade when Hollywood flair returned. Those two epochs were my inspirations. Then came the thought: “What does a diva need?” She needs a stage. A diva is always very well dressed. I wanted a combination of French haute couture and Swiss haute horlogerie. So I chose haute couture clothing. That’s how I developed the story, step by step.
WHERE WE STAND
Claude Emmenegger

Claude Emmenegger, head of design at Audemars Piguet, has gotten to know most diverse sides of the watch industry. This designer’s current themes are concentration, simplification, and inspiration from nature.

THIRTY YEARS OF WATCH DESIGN
I’ve been a watch designer for the past 30 years. I worked for Longines and I was the first in-house designer for Concord and Movado. Then I went to Gucci, where I developed 23 watch collections in three years’ time. Then I jumped into the former design department at LVMH.

RESPECT AND INNOVATION
I tend to be respectful rather than avant-garde, but at the same time I’m always eager to make something new when I design things. At a brand like Audemars Piguet, one has tremendous respect for what has already been created, especially when the Royal Oak is involved. Whenever that model is the focus, I always emphasize restraint and respect. We can go to much greater lengths when we’re working on models like the Concept or the new Offshore models. At Audemars Piguet, I had the great good fortune to be able to work on a very large playing field.

THE ROYAL OAK CONCEPT
The work process for the first Royal Oak Concept Watch began in the year 2000. It lasted two years. We developed the movement and the case simultaneously; ideas from the movement development division mixed with ideas from the design department. It was real teamwork. Innovation was the main idea behind this watch. At first, we didn’t have a precise idea about the form or the style. My guiding idea was above all innovation with regard to materials and functions. The original idea was to make one timepiece only, a one-of-a-kind item. That’s why we could be so free with the styling. But the watch sparked such strong enthusiasm that it evolved into an entire collection. The shape has stayed essentially unchanged and the lines of the case have remained. Without intending to do so, I began developing a collection. The idea of a concept watch was still quite new in the watch world at that time.

INSPIRATION IN NATURE
In the past, I tended to look toward products such as cars for orientation, but now nature has come more and more into the foreground. I see that many ideas already exist in the natural world. It takes somewhat longer to find them; one must do intensive research. I like the Zen notion: simplify the idea; simplify the object. This, too, is part of my style. For example, it interests me to take a butterfly’s wing, an insect’s leg or a leaf’s stalk and to observe how it’s made and how it moves. It takes some time before a design emerges from this, but this is the path that I follow.

WATCH DESIGN IN 2016
I have the impression that each brand is currently concentrating on its specialties and paying less attention to what’s going on to the right and to the left. At Audemars Piguet, we’re focusing on our key areas and our leader models, which we want to cultivate, refine and improve. My goal isn’t to develop a maximum number of different ideas, but to choose, to analyze and to simplify. It’s easy to get lost on different paths, but we want to really set goals for ourselves and to pursue them all the way to the end.
MORITZ GROSSMANN: ATUM PURE M

A clear statement: the Atum Pure M from Moritz Grossmann of Glashütte, Germany, also visually embodies a pledge of allegiance to the art of watchmaking. The dial of this clear and modernly designed stainless-steel watch offers a view into the manufacture’s hand-wound Caliber 201.0 with Pure Classic Finish with glass-bead-blasted plates made of nickel silver and the characteristic Grossmann balance. The view is achieved in a sophisticated manner: the movement is visible through the fine steel mesh that spans the center of the dial. The hands, which are manually crafted on Moritz Grossmann’s premises, turn above this metal lattice. The “M” in the name of the 41-mm-diameter Atum Pure M refers to this wire mesh, which gives the timepiece its special charisma. Traditional horological mechanisms logically combine here with a material borrowed from contemporary architecture. Alongside the pale steel model ($12,400), there’s also a darker variation in stainless-steel dianoir DLC for $13,100. Each watch is produced in limited series of 50 timepieces.
THE FUTURE

Three new watches show how traditional watchmaking and new technologies can be combined creatively.

BY MARIA-BETTINA EICH

STOWA: FLIEGER DIN

Stowa introduces an innovative type of pilots’ watch with the Flieger DIN. The brand, which is headquartered in the Black Forest in Germany, developed this model based on the new DIN 8830 standard for professional pilots’ watches. Hartmut Esslinger is the godfather behind the design of this new Stowa model. A native of Germany who has opted to live in California, Esslinger collaborated with Steve Jobs to articulate Apple’s distinctive design language. Natural structures are Esslinger’s preferred source of orientation. The Flieger DIN expresses his predilection through the bionic shape of its bezel, which features two overlapping sinus curves. These contribute to the ergonomic quality of this 47-mm-diameter titanium watch, which encases automatic ETA Caliber 2824-2.

Perfect legibility is necessary for the functionality of a pilots’ watch: to achieve it, Esslinger designed the index at 12 o’clock in the form of an open “A,” which the tip of the minutes hand visually completes at each full hour. The complexity of the case’s design requires a computer-guided production process – a fact which, in the opinion of Hartmut Esslinger and Stowa’s owner Jörg Schauer, does justice to the technical complexity of contemporary aviation. The Flieger DIN costs 2,150 euros.
ARMIN STROM:
EDGE DOUBLE BARREL

The movement is a decisive element of the design here. The technical look of the Edge Double Barrel from the house of Armin Strom owes much of its vigor to the construction of skeletonized hand-wound manufacture Caliber ARM 16. This movement has an angular geometry; its individual intermeshed components radiate a powerful industrial dynamism, to which the finishing on the surfaces of the bridges contributes its fair share. The bridges are decorated with a rough cross-grinding texture. The architecturally structured, PVD-blackened steel case and the bold numerals support the overall impression made by this uncompromisingly contemporary watch. The innovative design continues on the back of the case, where four openings offer clear views of various components in the movement. Armin Strom builds 100 pieces of the 46.8-mm-diameter Edge Double Barrel, each of which is available for $24,900.
GET IT ALL

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We live in an era of cool, digital timekeeping. Our workdays are defined by electronic objects made from metal and plastic. Asphalt, glass, steel and concrete surround us in our cities. No wonder we yearn for something different – for warm colors, materials from living sources, wood grain, textured leather and textiles; for the look of lifelike materials such as bronze, which changes over time and acquires a unique patina. Bronze also recalls the pre-industrial era and ships, which – despite the simplicity of their navigational tools – helped us discover and explore entire continents. We present several watches created using natural materials.
Hublot collaborated with renowned luxury shoemaker Berluti to create the Classic Fusion Berluti Scritto. This watch combines two of the most distinctive features of the French leather specialist: Venezia calfskin with its signature light-to-dark tones and script originating from 18th-century calligraphy. Because leather is a living material it must undergo special treatment to inhibit moisture that would affect the movement inside the airtight case. Hublot’s proprietary King Gold is a perfect complement to the “tobacco” leather dial. The watch is powered by automatic Caliber HUB1100, which is based on a Sellita SW 300. This model is limited to 250 pieces and is priced at $29,400.
BRONZE DIVING HELMETS

Oris dedicates its bronze dive watch to Carl Brashear, who in 1948 became the first African-American U.S. Navy diver. And he was the first soldier who continued working as a diver despite the amputation of his leg. The watch’s 42-mm bronze case recalls old diving helmets, which were still made of this material in the 1950s. The unidirectional rotating bezel and the clasp on the leather strap are also made of bronze and acquire its distinctive patina. The brown leather strap and dark blue dial, combined with the bronze metal, provide an interesting color combination. The automatic Sellita SW 200 movement powers the watch. The 2,000-piece Carl Brashear Limited Edition costs $2,800.
BRONZE AND MILITARY TEXTILE

Tudor equips its Heritage Black Bay Bronze with a case made of aluminum bronze that quickly acquires an attractive, aged patina. It is resistant to salt water and is ideal for use as a dive watch. The bezel and dial are rendered in a coordinating brown tone. This dive watch has an olive-green and khaki textile strap, completing the retro-military look. The French marines used a similar strap for their Tudor dive watches. An in-house caliber MT5601 with automatic winding continues to run for 70 hours without additional power, and is tested and certified by COSC. This 43-mm bronze watch costs $3,975. It comes with an additional aged-leather strap.
Bell & Ross found inspiration for its BR 01 Instrument de Marine watch in the marine chronometers of the 18th and 19th centuries. It’s not just the dial that recalls a ship’s clocks, but also the bronze case and the square frame made from Indian rosewood. This precious wood is hard and durable and presents a harmonic color composition alongside the bronze case and brown crocodile strap. The watch is powered by hand-wound Caliber 203, which is based on a Unitas 6498. Bell & Ross offers 500 pieces of the BR 01 Instrument de Marine, each priced at $8,700.
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WOOD DASHBOARDS

Ralph Lauren's Automotive Skeleton combines a black bead-blasted case with a bezel made of amboyna wood. This special hardwood comes from an Asian evergreen tree and is often used for musical instruments because of its beautiful grain. This natural material makes each watch unique. Company founder Ralph Lauren owns a black Bugatti Type 57 SC Atlantic Coupe from 1938, and the materials and color of its dashboard inspired the look of this watch. The blackened and skeletonized hand-wound Caliber RL1967 is based on an IWC proprietary movement. The 45-mm watch is priced at $50,000.
BEAMING THROUGH SPACE

MB&F uses a light design for the Starfleet Machine Black Badger desk clock and sculpted solid luminous created by the Canadian industrial designer and artist James Thompson and his Sweden-based company Black Badger. The inspiration for this clock with its domed displays comes from the Deep Space Nine space station in the Star Trek universe. Eighteen pieces in each color are offered with green, blue or violet luminescent details. $35,000.
Here are the answers to the Quiz that appears on pages 20 and 21 of this issue.

1. A. Lange & Söhne 1815
2. Junghans Max Bill Automatic
3. Hermès Slim d'Hermès
4. Nomos Zürich Weltzeit
5. Breitling Avenger Bandit
6. IWC Portugieser Chronograph
MOVEMENTS

7. Jaeger-LeCoultre Caliber 770 from the Geophysic True Second

8. Zenith Academy Christophe Colomb Hurricane Grand Voyage

9. Patek Philippe Caliber CH 29-535 PS from the Chronograph Reference 5170

10. Rolex Caliber 3132 from the Cellini Time

11. Frédérique Constant Manufacture Heart Beat
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