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# WATCH YOUR TIME **XII**

THE FIRST WATCH MAGAZINE WITH  
AUGMENTED REALITY

## The elegance of time

The year's new watches



**IX**

**III**

**VI**

As seen by  
Audemars Piguet,  
Blancpain, Breguet,  
Bvlgari, Cartier,  
Grand Seiko, Hublot,  
Longines, Panerai, Rado,  
Richard Mille, Rolex,  
TAG Heuer, Tissot,  
Ulysse Nardin...

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**HUBLOT BIG BANG SANG BLEU II**, MORE AMBITIOUS THAN THE BIG BANG SANG BLEU I LAUNCHED IN 2016, THE NEW BIG BANG SANG BLEU II PASSIONATELY CHANNELS THE DESIGN SKILLS OF WORLD-FAMOUS TATTOO ARTIST MAXIME PLESCHA-BUCHI. A CASE WITH MORE FINELY-CHISELED LINES, CONVEYED IN THREE DIMENSIONS, AN EXPRESSION OF THE PASSAGE OF TIME, THE HANDS—TWO ELONGATED DIAMONDS AND AN ARROW—ARE STYLISED FRAGMENTS OF TATTOOS, SET ABOVE A HYPNOTIC CHRONOGRAPHIC MOVEMENT.

# Respect for designers

Once hidden, the creative forces behind the marvels of today's watchmaking now enjoy the recognition they deserve.

— CAIT BAZEMORE

## “The best ideas are common property”

— Seneca  
(4 BC–AD 65)

We live in a culture that has long celebrated the finished product. We enjoy the carefully composed song, the thoughtfully edited film, the fashions on the runway, and the watches unveiled at SIHH or Baselworld. We like to see the best version, the one that has been buffed and polished of any imperfections. And when it comes time to honor the work put in, we place the so-called stars at the forefront. At the Grammys or Oscars, the celebrity categories get center-stage while the likes of sound-mixing or costume design go untelevised. In fashion and watchmaking, it is the brand name that holds the clout with consumers, not the creative director. What is behind the curtain — the moving parts, late nights, and countless revisions it takes to create such a fine-tuned finished product — have not been of interest — but now, that seems to be changing.

### Evolution of the designer

In the pre-industrial days of trades like jewelry-making and watchmaking, every element was painstakingly crafted by hand. The designer and the brand were virtually synonymous. In most cases, there was no brand at all — simply an artisan in a workshop. With industrialization, mechanization, and mass production came the rise of the big brand. Many of the people who once had a hand in the work were replaced with machines. As a result, the role of various artisans became increasingly insignificant.

Those contributors who still played a necessary part in the system were marginalized. One such example is the designer. A machine could not replicate the creative force of the designer. At the same time, brands could not afford to lose the spotlight to the creative genius behind their offerings. The pendulum is swinging once again in the post-industrial age. Today, the demand for bespoke and handmade items is back on the rise. Consumers, particularly those socially conscious ones, want to know more about who made their items. They want to see behind the curtain — in fact, they want full transparency about what goes on behind a company's closed doors. And when all is unveiled, the customer wants to see a face — a real person — behind their wares, not a highly advanced piece of technology. As a result, those brands who want to remain competitive have been compelled to talk more candidly about their processes and the people who are involved. Slowly but surely, this trend has reached the watch industry. We can see a few early signs dating back to the mid-twentieth century, such as industrial designer Nathan

George Horwitt's museum watch for Movado in 1947, Richard Arbib's Ventura for Hamilton in 1957, or Max Bill's namesake collection for Junghans in the 1960s. The fact that we know these designers' names and something about their stories is more than can be said for decades past. Only in the 1970s did the landscape truly begin to change for watch designers.

### Into the spotlight

The most widely recognized watch designer in the industry, Gerald Genta became a recognized name among watch enthusiasts with the launch of the Audemars Piguet Royal Oak, the watch that is arguably his most historically significant design. Yet he had been working with Audemars since 1953. In fact, Genta had been designing watches for brands like Hamilton, Patek Philippe, Omega, and Universal Genève for two decades prior to the debut of the Royal Oak. And after the Royal Oak, he went on to design more watches. You may know of other notable models that have garnered attention, for example the Patek Philippe Nautilus, IWC Ingenieur, or Pasha de Cartier. Over the span of his career, Genta designed thousands of different watches, a majority of which are uncredited to his name.

It was only in the past decade that a mere fraction of these designs has been revealed as his work. Genta, like most designers of



**TISSOT GENTLEMAN**, AS INNOVATOR BY TRADITION, TISSOT IS DEDICATING ITS NEW GENTLEMAN TO THE ELEGANT MAN OF TODAY. SOPHISTICATED YET UNDERSTATED, MADE OF STEEL AND SOLID 18 CT PINK GOLD, THIS 40 MM DIAMETER MODEL SHOWS TISSOT'S DEVOTION TO FINE WORKMANSHIP IN ITS WATCHMAKING, WITH CAREFULLY WROUGHT DETAILS. TISSOT USES THE ETA C07.811 AUTOMATIC CALIBER, BETTER KNOWN UNDER THE NAME OF POWERMATIC 80 FOR ITS 80-HOURS POWER RESERVE. IN THE VERSION WITH A SILICON BALANCE SPRING, THIS SPRING PROVIDES GREATER LONGEVITY, MORE PRECISE RUNNING AND GREATER RESISTANCE TO MAGNETIC FIELDS.



his time, knew the delicate relationship he was entering into with big brands. He worked in the background as the inconspicuous creative force, understanding that he would likely never be recognized for his talent: that he had to let the brand name shine. Even with the Royal Oak, he had to wait patiently before the public could finally know his name. The story of the now iconic Royal Oak has become a beloved tale in the watch community. There is something about the legend of this model, and the man who designed it, that resonates with people. It has opened the public's eyes to the role and importance of the designer in watchmaking, and marked the onset of a new era for designers.

#### Recognition at last

Jorg Hysek is another renowned designer whose work surfaced in the late 1970s. Like Genta, Hysek spent years working for brands like Rolex, Cartier, and Omega. However, the watch that brought recognition to his name was the Vacheron Constantin 222, a model that laid the groundwork for the popular Overseas collection. He is also noted for designing models such as the Breguet Marine, and later the TAG Heuer Kirium.

Another of the foremost designers of the modern era is Eric Giroud. Giroud's journey, like many contemporary watch designers including Genta, did not begin

with watches. For Genta, it was jewelry. For Hysek, it was sculpture. And for Giroud, it was architecture. It was not until 1997 that Giroud designed his first watch and uncovered his untapped passion for timepieces. Since then, he has worked with brands such as Tissot and Vacheron Constantin. However, he is likely best known for his work with the futuristic and avant-garde independent watchmaker MB&F. Today, Giroud's work has garnered more than a cult following among consumers. It has earned industry recognition, including several Grand Prix d'Horlogerie de Genève awards, including Best Watch Design for the Harry Winston Opus 9 in 2009.

#### Momentum in the new millennium

In the past two decades, growing numbers of designers are being acknowledged for their contributions to the watch industry. One example is Jacques Helleu, who served as Chanel's artistic director for over 40 years. Helleu helped establish Chanel's brand identity in the modern market with designs like the J12, considered the first iconic watch of the twenty-first century. Chanel initially added watches to their catalog back in 1987. However, it was not until the launch of the J12 in 2000 that the brand was truly legitimized in the industry, and all thanks to Helleu. The J12 broke down barriers not only for the brand but also for the industry at large. For instance, it elevated the use of

ceramic, a material that has since become increasingly prominent in watchmaking. In 2019, the J12 approaches its twentieth anniversary. In celebration, designer Arnaud Chastaingt has updated the iconic model with subtle changes. The result is a watch that maintains the charm of the original while showcasing an exciting new COSC-certified proprietary movement, Calibre 12.1.

Another standout designer of the new millennium is Fabrizio Buonamassa Stigliani. He began his career at Bvlgari in 2001, around the same time Giroud broke into watch design. In the span of nearly twenty years, he has had his hand in the modern variations of Bvlgari's most iconic models.



**I. ROLEX DAY-DATE 36.** ROLEX IS INTRODUCING THE NEW GENERATION OF ITS OYSTER PERPETUAL DAY-DATE 36, NOTABLY AVAILABLE IN 18 CT YELLOW GOLD. ALL THE NEW VERSIONS ARE EQUIPPED WITH CALIBRE 3255, AT THE FOREFRONT OF WATCHMAKING TECHNOLOGY, AND CARRY THE SUPERLATIVE CHRONOMETER CERTIFICATION.

**II. GERALD GENTA 30TH ANNIVERSARY WATCH — ARENA BLUE ZEC.** THE GERALD GENTA 30TH ANNIVERSARY WATCH IS HOUSED IN THE FAMOUS CHUNKY, ROUND ARENA CASE. THE JUMPING HOURS ARE DISPLAYED IN A WINDOW AT 12 O'CLOCK, WHILE THE MINUTES ARE TRACKED ON AN ARC THAT SPANS THE TOP HALF OF THE BLUE LACQUER DIAL, BY A HAND WHICH SNAPS BACK TO ZERO EVERY 60 MINUTES.

**III. ULYSSE NARDIN MARINE TORPILLEUR MILITARY BRONZE.** A NEW RECRUIT HAS JOINED THE MARINE TORPILLEUR MILITARY SQUADRON IN BRONZE. THIS MODERN WAR MACHINE SEEMS TO HAVE COME STRAIGHT OUT OF THE BARRACKS: CASUAL, COMFORTABLE AND AS MINIMALIST AS THE TORPEDO SHIPS THAT LENT THEM THEIR NAME.

**III. SANTOS DE CARTIER SKELE TOA.** THE SANTOS IS ONE OF CARTIER'S ICONS. IMAGINED IN 1904 FOR THE TRAILBLAZING AVIATOR ALBERTO SANTOS DUMONT, IT WAS THE FIRST WATCH MADE SPECIFICALLY FOR THE WRIST. AFTER A 2018 MAKEOVER, IT RETURNS THIS YEAR IN A SKELETON VERSION, WITH THE ADDED INTEREST OF SUPER-LIGHTNING.

**V. PIAGET POLO.** INTRODUCED IN 1979, THE ICONIC PIAGET POLO ADOPTED A MORE COURAGEOUS SHAPE IN 2016, WITH A LARGER CASE AND ROUND-OVAL BEZEL. AFTER MODELS IN STEEL THEN GOLD, ONE OF THE VERSIONS LAUNCHED THIS YEAR LIVES IT UP WITH A GREEN DIAL.

**VI. AUDEMARS PIGUET ROYAL OAK SELF-WINDING.** SUBTLE NEW DETAILS HAVE BEEN ADDED TO THE BLUE DIAL OF THIS 41-MM AUTOMATIC ROYAL OAK IN STAINLESS STEEL IN THE FORM OF WIDER INDICES, A PRINTED MINUTE TRACK AROUND THE EDGE, AND A DATE WINDOW THAT'S FURTHER FROM THE CENTRE. WHAT HASN'T CHANGED IS THE CLASSIC "GRANDE TAPISSERIE" PATTERN.

**VII. BREGUET CLASSIQUE 5177 GRAND FEU BLUE ENAMEL.** BREGUET ESCHUED THE BAROQUE EXUBERANCE OF THE EIGHTEENTH CENTURY IN FAVOUR OF REFINED AESTHETICS. THIS YEAR'S BREGUET CLASSIQUE 5177 GRAND FEU BLUE ENAMEL IS INSPIRED BY THESE NEOCLASSICAL LINES. HOWEVER, BREGUET ADDS A FRESH TOUCH BY RECREATING THE COLOUR OBTAINED WHEN BLING BREGUET HANDS.

**VIII. PATEK PHILIPPE CALATRAVA WEEKLY CALENDAR REF. 5212A.** PATEK PHILIPPE IS PRESENTING A NEW COMPLICATION IN ITS CALENDAR WATCH SEGMENT. THE WEEKLY CALENDAR IS A MECHANISM THAT IN ADDITION TO THE DAY OF THE WEEK AND THE DATE ALSO INDICATES THE CURRENT WEEK NUMBER.

**IX. TAG HEUER CARRERA FRAGMENT FUJIWARA.** HIROSHI FUJIWARA, DESIGNER AND FOUNDER OF THE FRAGMENT BRAND, SET ABOUT HIS COLLABORATION WITH TAG HEUER AS HE DOES ALL HIS PROJECTS: WITH THE AIM OF CREATING AN EXCEPTIONAL OBJECT THAT HE WOULD WANT TO OWN. THE STARTING POINT FOR THIS FRAGMENT WATCH WAS THE ORIGINAL 1963 CARRERA.

**X. LOUIS VUITTON OMBRE COUSULT CHRONOGRAPH.** LOUIS VUITTON PRESENTS A NEW VERSION OF ITS EMBLEMATIC TAMBOUR WATCH, LIKE A HALLMARK OR SIGNATURE, THE "V" FOR VUITTON SYMBOLIZES THE WEARER'S BELONGING TO A GROUP OF INSIDERS WITH A PRECISE SET OF VALUES: SPORTY, CHIC AND CONNECTED.



## Freak, c'est chic

As a brand that can trace its existence back to 1846, Ulysse Nardin is rooted in tradition, yet since the 1980s it has also been instrumental in revolutionising modern watchmaking. It was the first manufacturer to grasp the potential of silicon; a material that paved the way for advances in technology. It also broke the mould in product architecture and design. One of its watches in particular has been labelled a gamechanger. That watch is the Freak, introduced in 2001. The brand's flagship, the Freak is a lesson in concision: no hands, no dial, and no crown. The time is shown by the movement which is enclosed in a sapphire crystal shell. As replacements for the hands, two arrow-shaped bridges make one rotation in one and twelve hours respectively. As they do, they point to numerals on an inner track to show hours and minutes. The case and the movement interact to do the job of the crown. There have been several developments on the Freak over the years that mirror the brand's capacity for innovation. This year has been no exception with the launch of the Freak X... at a very competitive price, making it the entry point for the collection. While reprising many of the Freak's visual and functional features, this new iteration takes one liberty with the original: the time is no longer set by the bezel but by a crown. Other than that, the baguette-shaped carousel movement still rotates on itself once an hour to indicate the time. Dial and hands remain conspicuous by their absence; a central bridge shows the minutes and one of the wheels indicates the hours. Visible for all to see, the extra-large balance is made from silicon, a material now synonymous with Ulysse Nardin. C.R.



**ULYSSE NARDIN FREAK X.** THE FREAK X REPRESENTS THE ENTRY POINT INTO THE FREAK COLLECTION, AND REPRISMS MANY OF ITS AESTHETIC AND FUNCTIONAL ELEMENTS. THE SIZING IS TIGHTER — 42MM DOWN FROM 46MM — AND, BREAKING WITH ONE OF THE MOST ICONIC ASPECTS OF THE COLLECTION, IT HAS A CROWN FOR TIME-SETTING. THE "BAGUETTE" MOVEMENT IS STILL A CAROUSEL THAT ROTATES ONCE ON ITSELF EVERY HOUR TO INDICATE THE TIME. THE MOVEMENT IS SIMPLER, WITH FEWER WHEELS. DIAL AND HANDS ARE STILL ABSENT. INSTEAD, THE CENTRAL BRIDGE ACTS AS A MINUTE HAND AND ONE OF THE WHEELS INDICATES THE HOURS. CLEARLY VISIBLE IS THE EXTRA-WIDE SILICON BALANCE WHEEL, COMPLETED BY NICKEL FLYWEIGHTS AND STABILIZING MICRO-BLADES.



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He has worked on various iterations of the Serpent, Octo, and Lucea, just to name a few. Most recently, he is credited to the latest take on the Octo: the Octo Finissimo Chronograph GMT Automatic, Reference 103068. The model stole the show at Baselworld 2019, setting the record for the world's thinnest automatic chronograph and thinnest automatic chronograph caliber.

In addition, designer Alexandre Peraldi has been making waves in the watch industry. After graduating with a degree in art, he started his career at Cartier in their accessories department. Soon, he discovered his own personal fascination with watches and went on to head up design for Baume & Mercier for nearly two decades. Before setting out as an independent in April 2018, one of his last notable contributions to Baume &

Mercier was another incarnation of the brand's popular Clifton line. Today, Peraldi has refocused his attention on the education of the next generation of designers at the Geneva School of Art and Design. It is also reported that he and a number of other former Richemont Group employees are heading up their own independent watch brand called Riskers.

#### Designers reign supreme

Today's designer is no longer at the mercy of big brands. In fact there are a number of brands in the contemporary market founded by a powerful pair: the watchmaker and the designer. Watchmaker Felix Baumgartner and designer Martin Frei of Urwerk, watchmaker Denis Flageolet and designer David Zanetta of De Bethune, and, as mentioned,

watchmaker Maximilian Busser and designer Eric Giroud of MB&F are all notable examples. Each of these brands demonstrates the expanding role and importance of the designer; one that goes beyond creative prowess.

The twenty-first century has truly marked an age of newfound respect for the designer, their contribution to the watchmaking process, and the design principles integrated into timepieces. In many instances, a watch's functionality has become secondary to its design. We no longer need watches to tell the time when we are constantly tied to our computer screens and smartphones. Instead, we want a watch for the way it looks and makes us feel. Some might say the designer's role in watchmaking is more important now than ever before. ▼



I. **CHANEL J12.** AT THE DAWN OF ITS 20TH ANNIVERSARY, THE J12 WATCH HAS TRANSFORMED AND METAMORPHOSED WITHOUT LOSING ITS VERY ESSENCE. THIS IS NOT A NEW J12 WATCH, IT'S THE J12 OF TODAY AND TOMORROW, AND YET OF YESTERDAY TOO. AN ICON DOES NOT CHANGE, IT ADAPTS TO THE PASSING OF TIME.

II. **MONTBLANC HERITAGE MANUFACTURE PULSOGRAPH.** HARKING BACK TO THE "PHYSICIAN'S WATCHES" THAT DOCTORS ONCE USED TO CHECK A PATIENT'S PULSE, THIS 43 MM MIDDEL IN STEEL IS DRIVEN BY THE IN-HOUSE MB 113.31 MONOPUSHER CHRONOGRAPH MOVEMENT. THE ELEGANT, DOME DIAL IN SALMON PINK IS LOADED WITH 1940S AND 1950S VINTAGE DETAIL.

III. **PANERAI LUMINOR DUE 3 DAYS AUTOMATIC ACCIAIO.** PRESENTED AS A CLASSIC ALTERNATIVE WITHIN THE RANGE, THE LUMINOR DUE 3 DAYS AUTOMATIC COMES IN 42 MM AND 38 MM DIAMETERS. IT ALSO INTRODUCES A DATE WINDOW, LIKE ALL LUMINOR WATCHES. IT FEATURES THE BRIDGE LEVER DEVICE THAT PROTECTS THE WINDING CROWN FROM ACCIDENTAL SHOCKS.

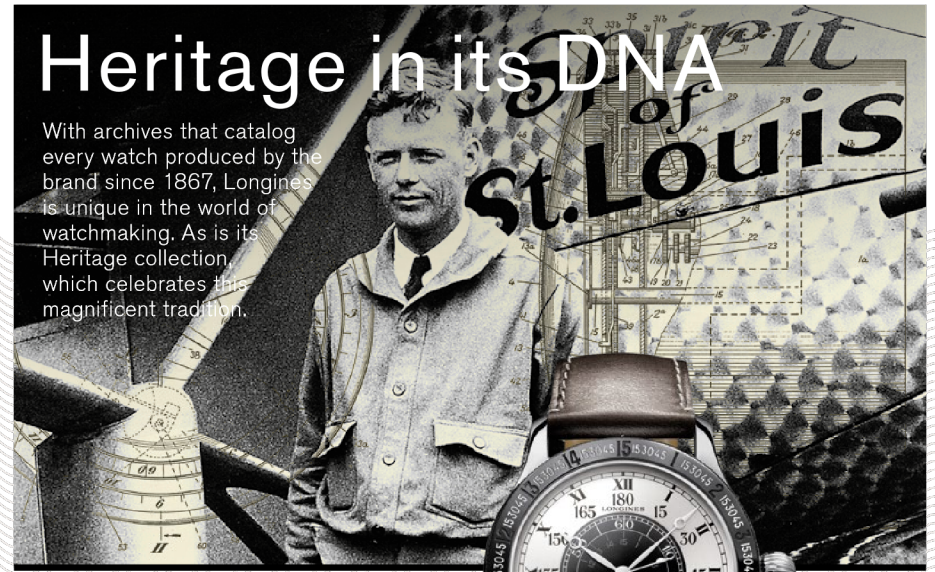
IV. **LA GRANDE CLASSIQUE DE LONGINES.** LA GRANDE CLASSIQUE DE LONGINES EMBODIES THE CLASSICAL ELEGANCE FOR WHICH THE BRAND WITH THE WINGED HOURGLASS LOGO IS RENOWNED. THE COLLECTION HAS WELCOMED NUMEROUS VARIATIONS SINCE ITS LAUNCH IN 1992, INCLUDING VERSIONS WITH BLUE DIALS AND STRAPS.

V. **GRAND SEIKO MECHANICAL.** GRAND SEIKO PRESENTS A NEW RANGE IN ITS APTLY NAMED ELEGANCE COLLECTION. A NEW CASE, A NEW MANUAL WINDING CALIBRE WITH SMALL SECONDS AND AN URUSHI LACQUER DIAL COME TOGETHER IN A REFINED WATCH, CHARACTERISTIC OF GRAND SEIKO.

VI. **HERMÈS CARRÉ H BARENIA.** HERMÈS HAS GIVEN ITS CARRÉ H "ARCHITECT'S WATCH" A SPORTIER FEEL WITH A NEW BLACK OR NATURAL BARENIA CALF STRAP. THE PERFORATIONS MIRROR THE CIRCULAR GEOMETRY OF THE DISPLAY. RED BURNISHING WATCHES THE SECONDS HAND THAT SWEEPS THE BLACK OR GREY GULLOCHÉ AND GRAINED DIAL.

# Heritage in its DNA

With archives that catalog every watch produced by the brand since 1867, Longines is unique in the world of watchmaking. As is its Heritage collection, which celebrates this magnificent tradition.



Any visitor to the Longines factory, located in Saint-Imier in the Swiss Jura region, will hear people refer to LEA. They will discover through playful insinuation that LEA is probably the most cherished thing at Longines — the apple of the watchmaker's eye. However, LEA is not a guardian spirit or a real person, as the visitor will eventually learn. More prosaically, it is an acronym, which stands for Longines Electronic Archives. LEA may be made up of electronic chips and circuit boards, but it is no minor player in terms of the company's facilities. In the world of watchmaking, there is nothing else like LEA.

The LEA is the result of a long process driven by the same purpose throughout the history of Longines: to record the existence of all of the company's products and maintain proper records of its heritage. The project began at the same time as the factory was founded as a "comptoir horloger", trading in watch components in 1832. Over the successive generations of directors who have led the firm, the brand has continued to nurture this desire to create and pass on a worthy legacy. This quasi-obsession

means that Longines now has a library that is unique in the world of watchmaking, as well as one of the best-stocked museums in the industry, served by a private collection made up of no fewer than 10,000 timepieces that cover every stage in the company's history.

#### A knowledge bank

LEA is part of the same visionary spirit that made Longines one of the first Swiss watch brands. Since 1867, it has recorded every single one of its watches by its serial number, firstly in its record books, then on microfiche, and now in the form of computer files. Since 2012, LEA has given Longines a unique database that brings together all the archives relating to each watch. With every year that passes, those archives grow in size. "The tool means that the brand can give people very specific information on Longines

watches, very quickly, no matter when they were made," explains the company. Dozens of requests for information are received every day, and the answers can be found in LEA, this unrivalled watch database.

Longines' Heritage collection celebrates this extraordinary cataloging project. "Today, Longines combines the original aesthetics of its most outstanding early models with the very latest watch technology," explains

the company. As the brand has worked with many pioneers on land, in the air and on water, the watches in its Heritage range are a brilliant representation of its watchmaking expertise that has supported so much human exploration. Among these exceptional timepieces are the famous Lindbergh Hour Angle Watch and the Weems Second-Setting Watch, developed in the 1920s and 1930s for pilots. The collection also includes the inimitable Diver Watch of the 1960s, and the Conquest from 1954, dedicated to sporting excellence cataloging the early exercises in elegance with the Flagship of 1957. At Longines, history is taken seriously.

Christophe Roulet



**CHARLES LINDBERGH (1902-1929).** IN 1929, THE US NAVAL INSTRUCTOR PHILIP VAN HORN WEEMS FILED A PATENT FOR A WRISTWATCH HE HAD DEVISED, IN CONSULTATION WITH LONGINES, THAT WOULD COMPLEMENT THE BULKY CHRONOMETERS ON THE INSTRUMENT PANEL. HIS INVENTION ALLOWED PILOTS TO SYNCHRONISE THEIR WATCH TO THE SECOND, USING A RADIO-TRANSMITTED SIGNAL AND A GRADUATED ROTATING INNER DIAL. WEEMS' DESIGN WAS REPRISÉ BY CHARLES A. LINDBERGH, THE FIRST TO MAKE A NON-STOP SOLO FLIGHT ACROSS THE ATLANTIC, IN 1927.

**THE LONGINES LINDBERGH HOUR ANGLE WATCH.** FOR THE 90TH ANNIVERSARY OF THE FIRST EVER NON-STOP SOLO TRANSATLANTIC FLIGHT, WHICH WAS FLOWN BY CHARLES LINDBERGH, LONGINES PRESENTED A LIMITED EDITION OF ITS FAMOUS HOUR ANGLE WATCH. THE BRUSHED SILVER DIAL FEATURES A 180° SCALE FOR CALCULATING THE LONGITUDE. THE SYNCHRONIZATION OF THE SECOND HAND WITH A RADIO TIME SIGNAL IS ACCOMPLISHED USING THE BLACK ROTATING CENTRAL DIAL, WHILE THE ROTATING BEZEL ALLOWS FOR DAILY VARIATIONS IN THE TIME EQUATION TO BE TAKEN INTO ACCOUNT.