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A watchmaking torn between 1000th of a second and the suspension of time

EDITORIAL

› **Pierre M. Maillard**
Editor-in-Chief
Europa Star

Two very particular watches attracted a lot of attention at the grand watch fair of BaselWorld: the *Mikrotimer Flying 1000*, a mechanical chronograph measuring 1000th of a second presented by TAG Heuer; and *Le Temps Suspendu*, a watch from Hermès, which allows its wearer to temporarily forget the time. Everything was different between these two timekeepers. And yet?

Symbolically, these two watches reflect the two major and contradictory trends in contemporary timekeeping. On the one hand, with a 1000th of a second measurement, is expressed the desire to push the art of mechanical timekeeping to its very limits, to attain what was thought, up to now, to be unattainable. How, in fact, might we even imagine that an oscillator could reach a frequency of 50Hz, thus beating at the furious rate of 3,600,000 vibrations per hour, and therefore theoretically capable of measuring such a division of time—a thousandth of a second—a length of time that is not even perceptible by the human mind?

Then there is the opposite endeavour, one that does not seek to divide time into 'nano fractions', but rather to suspend it, to forget it, to let the wearer detach from it, while still being able to return to it at will.

We would not be wrong to see, in these two opposite directions of research, the perfect metaphor of our societies, wrenched as they are between ever accelerating and taking the time to slow down. Should we run even faster, adapting to the instantaneous time that our increasingly sophisticated machines impose upon us (this has already occurred in the global financial and stock exchange transactions that are completed in milliseconds)? Or, has it also become imperative—and even urgent—to slow down, to stop, or at least to 'suspend' this frantic race of time?

In a way, these two opposite types of watches represent the debates of society, of politics, of our ecosystem that exceed, by far, the domain of watchmaking alone. This demonstrates once again that the perception of time held by these different civilizations is a central element in their basic identity. In the *Mikrotimer Flying 1000*, time is an arrow that accelerates, travelling faster and faster towards an invisible goal or running linearly towards a target that retreats as we approach it. In *Le Temps Suspendu*, time is a loop, a spiral that rises, always passing by the same points—points from which we have the leisure to move away from in order to better come back to them. Consequently, there is an intimate time, an interior time, a time that we can immobilize; and there is an exterior time whose implacable rule is indiscriminately imposed on everyone. This timekeeper offers a time of reflection (which literally signifies returning the thought onto itself) against a time of action, which itself, on the contrary, is a use of energy.

Do we exaggerate then by using metaphors, which make the choice of a watch also a choice of society? Not really. Let's imagine quite simply a situation where two people meet. One has chosen to wear a *Mikrotimer Flying 1000* on his wrist, while the other has selected *Le Temps Suspendu* as his timepiece. It is a safe bet to assume that not only do their respective perceptions of time differ, but also their opinions on the notion of 'progress'. So, make your choice. The future depends on it.

P.S. To learn more about these two watches, please see our Post Basel report.

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DEWITT, LUXURIOUS NEO-CLASSIC NICHE

The first watches bearing the DeWitt signature appeared at the end of 2003, more than seven years ago. When we look at the road the brand has travelled in such a short time, it is hard to believe that it has only been seven years. This time is even more remarkable for many reasons, especially considering that these past years have been ones of economic turmoil, combined with a rash of new brands arriving on the watch scene. Yet, during these seven years, DeWitt has stood out, above all, by its consistency, steadfastness and continuity.

Since its very first models, the essential design codes of the brand have been consistently maintained, and DeWitt has never departed from its chosen path. But how can we define this veritable 'DeWitt style' that makes its timekeepers so easily recognizable by its enlightened watch clientele, to whom it exclusively targets its pieces? In response to this question, Jérôme de Witt says that he has always wanted to create a "particular niche in the high luxury segment, composed of very high quality products that are technically different, innovative and stylistically recognizable by their neo-classic allure, by their aristocratic flavour."

To this definition can be added the objective, announced at the very beginning, of gradually mastering and "dominating" the creation of timekeepers in all aspects: technical, through mechanical construction and innovation; the art of watchmaking, through the rigorous requirements for quality and design; and by a deepening quest for a particular vision. Step by step, DeWitt has thus progressively evolved towards integrating all operations into its manufacture.

Determination to be a trail blazer

From a mechanical point of view, as well as aesthetically, Jérôme de Witt sees himself as a trail blazer. He recalls that when he launched his first watches at the beginning of 2000, "all the watch bezels were in the shape of softened circles, generally discreet, while today, all the bezels are much more expressive," like his own bezels that have always been highly notched, mounted on structured cases decorated with columns. This also applies to the dials. De Witt is therefore proud of having been among the first to propose stepped, three-dimensional dials in the form of technical 'layers' that are very complex to realize. And, wasn't he also "right before all the others" since today "nearly 80 per cent of dials are structured like this".

The special and highly refined work on the dials has always been one of the strong points of the brand. Who can forget the incredible shimmering and iridescent dials carved out of delicate plates of tinted silicon that were presented in 2007? This year, we can see the very fine grill on which is suspended the carriage of the brand's Twenty-8-Eight Tourbillon—a grill that everyone said was impossible to produce. Then, there is the exceptional sunburst guilloché pattern on the Twenty-8-Eight Automatic, which perfectly demonstrates the great mastery attained by the brand in this domain. In fact, it is one of only a very few watchmakers that produce this artisanal guilloché craft, in the most time-honoured manner possible, using traditional machines, some of which date back to the 18th century.

TWENTY-8-EIGHT AUTOMATIC

TWENTY-8-EIGHT TOURBILLON

TWENTY-8-EIGHT REGULATOR A.S.W. HORIZONS

"Beginning at the end..."

Technically, de Witt has also wanted to innovate. He willingly describes his own approach by qualifying it as "bold", certainly, but also as "pragmatic". As an example, he describes how some of the mechanical advances were introduced into his various timekeepers, evoking constant force, the advanced use of differentials, and the patented mechanism of automatic sequential winding (A.S.W.) driven by a peripheral oscillating weight.

"We began at the end, if we might say that, by developing complicated movements," explains Jérôme de Witt, "but sooner or later, we will have our own basic movement, which we are already working on. For the most complex of our own movements, we have always tried to work in a very pragmatic manner. And, based on the choices made at the beginning, our goal is to propose something different. One example is the peripheral rotor that is used this year in the Twenty-8-Eight Regulator A.S.W. Horizons. We started with the technical challenge that we set for ourselves, and with that as our objective, we advanced step by step, gradually integrating the design and the technical."

From this particular approach comes the impression of total consistency of this remarkable timepiece presented at Basel-World this year. This new automatic tourbillon with a regulator display, entirely developed and produced by the DeWitt manufacture, is based on the DW 8014 calibre, presented last year. But it integrates a peripheral bi-directional oscillating weight whose interior shape is sinusoidal (as we can see in the photograph here). By oscillating, this sinusoidal ring, equipped with two winding arms, drives the automatic sequential winding system (A.S.W.). A system of clutching and declutching disconnects the winding when 96 per cent of the power reserve is reached (the declutching works using a lever that disengages the traction arm of the winding gear). This system guarantees the constant and stable distribution of the energy to the escapement. When the power reserve decreases and reaches 92 per cent, the arm makes contact with the winding gear again, thus guaranteeing the ideal operational range. Moreover, this tourbillon movement, featuring a variable inertia balance equipped with a Straumann balance spring with a Phillips curve, contains a dead-seconds device that makes one jump per second. Its lever is driven directly by the tourbillon carriage, via the intermediary of a small pinion sliding on each tooth of the seconds gear, a device thus giving the timepiece its classification as a 'regulator'.

Inspired by New York and Art Déco

Emblematic of the new Twenty-8-Eight collection, the design of this watch was inspired by the 'streamline' movement of the *Art Déco* period and by New York City, to which it pays homage. The tourbillon carriage is thus mounted on a plate evoking the columns of an Art Déco building, whose base is decorated in a sunburst manner that flares out at the sides. We find this same decoration in slightly different forms in the other pieces of the collection, such as the very lovely Twenty-8-Eight Tourbillon (equipped with a movement that was entirely designed and produced in-house, including the spiral). Its semi-transparent tourbillon carriage—surmounted by a series of columns that are stylistically both futuristic and Art Déco—is mounted on a very delicate grill that lets you discern the beats of the movement. As is often the case at DeWitt, a sunburst design radiates over the dial divided into two coloured zones: anthracite and cream, grey and mysterious blue.

A similar radiating motif is found in the Twenty-8-Eight Automatic, particularly elegant and refined, divided into two zones of guillochage, tone-on-tone. One is central and evokes flames while the other radiates towards the edge. This piece, which de Witt qualifies as "urban and classic", gives the impression of lightness and subtlety—while at the same time possessing the distinct and affirmed characteristics of the brand. The case is smaller; the motif of the traditional columns decorating the sides of the case is softer; and the horns are thinner.

ACADEMIA QUANTIÈME PERPÉTUEL SPORT

But all the rest is definitely 'DeWittian'.
We could say the same thing about the 'DeWittian' character—this time eminently more sporty in nature—of the new Academia Quantième Perpétuel Sport and Chronostream models. The 'retro-futuristic' inspiration, the sunburst design, the very noticeable notches on the bezel, and the cleanness of the lines are found in these models that offer a neo-classic vision that is rather rare in the domain of sports watches. This neo-classicism, in the particular case of the very red Academia Quantième Perpétuel Sport, goes hand in hand with the most contemporary materials, such as titanium in the case, bezel, crown and screws, and with the black rubber inserted between the columns on the sides of the case.
The particularly advanced finishings—vertically satined finishes alternating with circular satined finishes, the movement's polished and chamfered surfaces visible through the sapphire crystal case back, and alternating mat and brilliant surfaces—right up to the red top-stitched black alligator strap, confer upon this piece a sporty and perfectly luxurious look.

At the heart of service

"We try to reach to perfect luxury" as Jérôme de Witt likes to say, since "the notion of luxury is not purely commercial and is not limited to only the object itself. Luxury is also all that surrounds the product, all that goes with it. Luxury is the sharing of common values."
The notion of service and of sharing (of 'transparency' we might say today) is at the heart of all of DeWitt's commercial activities. In this manner, starting in May 2011, each watch is accompanied with a new electronic guarantee card. Personal and containing the ID number of the watch, it gives the owner a password-protected access to an exclusive area that is dedicated to him. "We want to create a direct connection with our client, to deepen our relationship with him," explains Jérôme de Witt. "This relationship naturally involves the excellent service that we offer. For many brands, the notion of service has been dramatically altered: service has turned into a profit centre. We are committed to just the opposite. Using this platform of exchange and traceability, we can take back the pieces that are necessary, and provide free service to our clients, whom we consider as true partners. In addition, this new card, giving access to an exclusive and interactive area of exchange and one that will evolve, is now delivered with each watch. It will follow the watch during its lifetime. But it is also retroactive: for those who have purchased DeWitt watches earlier, they can have their own card by merely requesting it."
This superlative service thus concerns all the DeWitt pieces in circulation, or about 10,000 watches created over the first years of the brand's aristocratic saga. In fact, this saga, in its own way, has just begun. Let's wait until the integration of the DeWitt manufacture is even more complete, when we will be able to discover, in the years to come, the Geneva brand's own in-house basic movements as well as the integrated chronographs that it intends to develop. ■

ACADEMIA CHRONOSTREAM

DE WITT X WATCH
For the third DeWitt timepiece for the Only Watch Charity Auction in favour of research programmes for Duchenne Muscular Dystrophy (DMD), (to be held in Monaco on September 22), De Witt is continuing its exploration of reversible watches. After last year's Antipode, the X-Watch pushes this concept even further. The 'X'-shaped bonnet that partly covers the face of the watch is activated by four push-pieces positioned in the upper and lower part of the case. By pressing the push-pieces, the 'X' separates in the middle and smoothly opens up to disclose the face of the watch. A special mechanism has been integrated to control the speed of the opening. The rotation of the 49 mm Grade 5 Titanium case is only liberated when the 'X' is in the open position. The case can then be flipped over and locked again by closing the 'X'. Quite naturally, the 'X' is designed in such a way that all the features of the watch remain perfectly readable even when the bonnet is in the closed position. The X-Watch houses a single reversible movement displaying bi-retrograde hours and minutes on each side, a chronograph on one side and an automatic tourbillon on the other. The calibre also features a patented Automatic Sequential Winding (A.S.W.) device driven by a peripheral oscillating rotor. Built out of some 535 components, the calibre DW 8046 is the perfect illustration of the inventive audacity of DeWitt's master watchmakers.

Armin Strom

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BASELWORLD 2011
IN SEARCH OF THE PERFECT WATCH

With 627 watch brands at BaselWorld, it is obviously impossible to cover all of them. To those we missed, please excuse us. Among them, we think especially about the many independent brands, about this very important—and even vital—segment, about their work in high quality watchmaking, but with affordable prices. Their role is pivotal in the global scheme of timekeeping. And, where would the Swatch Group be without Tissot, not only for its economic role but also for its educational role, or we might say, for its 'entry point' function? In the same way, in the realm of Swiss watchmaking, these brands bring richness to the sector, even if they might occupy a lesser important space in terms of media coverage since they are less 'mechanically' amazing and more 'mainstream' in appearance, to borrow a term from the same media.
We also think of the many brands that *Europa Star* regularly includes in its columns, and of which we will soon speak again, over the course of our next few issues. Rather than hurrying to say everything all at once, stimulated by a global event such as BaselWorld and incited by the prevailing immediacy of the media, we nonetheless prefer to take the time necessary to better analyze and understand this industry and this art in the measure of time.

Which watch would you buy?

On the last day of the international show for watches and jewellery—or more simply called BaselWorld 2011—someone asked me the predictable question: "If you had total freedom to choose a watch, what would you purchase?"

I have to admit that I did not have a ready answer. The mission of a watch journalist is to have all of the world's most beautiful watches pass through his hands. Why, then, would he want to own one in particular?

It was even more difficult for me to respond immediately to this question because, during this watch week, I saw so many timepieces that were described, boasted about, even meticulously explained to me—and, believe me, some sorely needed to be explained—that a form of general confusion clouded my head.

Just think about it for a moment. There were 627 watch companies exhibiting at BaselWorld. Now, multiply that number by several new collections and then again by the number of references in each collection. Finally, you will arrive at a number that is beyond comprehension. And, we might add, this large number demonstrates how creative juices can express themselves in amazing ways, all in the space of just a few square centimetres—most often round but sometimes rectangular, and sometimes, although rarely, in a variety of weird shapes (although these are generally not the most successful of timepieces).

How can we sufficiently understand and appreciate this incessant flood of designs and technical ingenuity? There is no point in talking about BaselWorld in a chronological sense. This would merely be reproducing and duplicating the prevailing confusion because, in 2011 (first year of the 'post-crisis' for some but not all), any and everything is possible. Did you think, for example, that *bling* had definitively gone by the wayside? Well, think again. Just pay a small visit to someone like **Jacob & Co** to witness first hand the resurrection of *Bling King*, just released from American jails and immediately flaunting more than $100 million of diamonds, arranged in the shape of watches (which is not the same thing as a watch decorated with diamonds)

CYCLONE TOURBILLON by Jacob & Co

in the display cases at BaselWorld. The collection was completed with a more 'watchmaking' line (with notably—ah yes—a striking tourbillon on a rotor), restructured by the *enfant terrible* of Swiss watchmaking, Yvan Arpa.

You thought that all watches were going to be ultra-flat and minimalist? Big mistake. While sizes have become—a little—smaller, you still could find all the watches intended for thick-necked truckers that you could ever hope to see.

You were sure that the mechanical follies such as the 'tourbillon on top of a tourbillon placed on an off-centred oscillating weight driving a perpetual calendar with chime while passing by the jackpot square' were dead and buried? Nope, wrong again. The crazy young men with their flying mechanicals are alive and well. And, in a certain way, so much the better because this baroque effervescence—not to be confused with the ordinary timepieces (three hands or simple chronographs) that make up the bread and butter of the watch industry—is a sign that watchmaking is and remains a wonderful mirror of our world in turmoil. Just look at the number of young people who are still attracted by the pot of gold—potential gold since many will be disappointed—and you will understand that watchmaking, in a crisis or a post-crisis mode, continues to exercise an enormous power of attraction. This power of attraction is, however, out of proportion to its real weight in the global economy. As an example, let's compare Swiss watch exports totalling CHF 17 or 18 billion annually with the more than CHF 400 billion in sales generated every year by Wal-Mart. Economically, Swiss watch exports are, indeed, a drop in the bucket. But, in terms of image, they are enormously important.

Cleansing the eyes

Confronted with this aesthetic and technical inundation, faced with so many different propositions, it was necessary—out of fear of losing our direction—to 'cleanse our eyes' in order to see more clearly. The occasion presented itself on the third day of the show when we were invited to discover the 2011 collection of **Patek Philippe**.

Ref. 5216R by Patek Philippe

I might as well admit it up front. My eyes were wide open during Patek Philippe's demonstration that the family enterprise is in a class by itself, above the other prestige brands—*all* the others, we are tempted to say, at the risk of offending a few others. In this collection, there is true watchmaking, a level of care, attention to detail, and 'natural class' that make the brand a unique phenomenon. And yes, the watches are quite expensive. But, they are also quite beautiful.

In his way, Thierry Stern's 'first full term'—the protective shadow of his father Philippe is gradually fading—shows that the baton was passed from one generation to the next in a perfect way. The brand presented its Reference 5208P—a chronograph, minute repeater, and perpetual calendar with window displays—showcasing aesthetic clarity while remaining restrained, which leaves nothing to predict its complexity (on this subject, see Europa Star 2/11 Special

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44-MM YACHT-MASTER II by Rolex

BaselWorld). Among other timepieces, Patek Philippe also presented a Chronograph Perpetual Calendar (Ref. 5270G), a new version of the Ref. 521 6R, a Minute Repeater, Tourbillon (hidden as always), a Perpetual Calendar with retrograde date and lunar phases, an ultra-flat Perpetual Calendar with a black lacquered dial and bezel beautifully decorated with the *Clou de Paris* pattern (Ref 5139 G), and a Perpetual Calendar with a retrograde display in a Calatrava style case (Ref. 5496 P). Added to these was a lovely and simple automatic Ladies' First Repetition Minutes (Ref. 7000 R), which is in no way a mere reduction of a masculine model (on this subject, see the article in this issue by Sophie Furley). In the same collection, the brand introduced a single push-piece Ladies' First Flyback Chronograph (Ref. 7059 R). We also cannot forget the whole new series of Calatrava models with their absolute styling.

Along with the other journalists present, we were all nearly speechless before such examples of fine timekeeping. In a few words, it was 'grand class'. Styles come and go, trends rise and fall. None of this seems to matter to Patek Philippe. The company is content to follow its own road, without false pride but with a clear awareness of its own exceptional nature.

King Rolex

Alone with Patek Philippe, but in an entirely different style, **Rolex** also simply follows its own path without deviation. As it does each year, the brand brought a few small changes to its anthological models. It is a unique strategy, one that unceasingly improves its offer, touch after touch, in small steps. So, this year, the accent was placed on two axes: the 'professional' watches and the feminine timepieces.

On the 'professional' level, Rolex presented: a new version of 'Everose Rolesor' (exclusive combination of 904L steel and rose gold, for the first time used in the Oyster collection) of its 44-mm Yacht-Master II, launched initially in 2007, with its system of mechanical memory (10 min) programmable by the bezel and equipped with a 4160 movement with a Parachrome balance spring. There was also a new and larger 42-mm version of its famous Explorer II, launched 40 years ago, which again has its characteristic orange hand and is equipped with the latest generation of movements, the calibre 3187, a Parachrome balance spring, and Paraflex shock absorbers; and even a new version of its legendary 1963 Cosmograph Daytona, equipped with a new bezel made from a single block of black Cerachrom ceramic mounted on an Everose gold case, offered with a chocolate or ivory dial.

These are all Rolex and nothing but Rolex in the quality sense of the term. It is a 'world unto itself', or perhaps even a tranquil and autonomous 'continent' in the midst of a global watch planet in turmoil.

A revealing 'micro-trend'

Now, let's enter the arena and move a bit closer to the activity as we try to ascertain—when looking at the most powerful and the more modest brands, while observing the independent designers and the 'watch dealers'—the most important features of this year's show. In this great mixture of the most diverse and even contradictory trends, a few general movements and a few precursory signs emerge, which are above and beyond the simple (relative) backsurge of gratuitous extravagance.

We can therefore distinguish a 'micro-trend', limited obviously to a few watches, but nonetheless interesting in that it tells us about our 'civilizational' relationship to the measure of time, even to the 'decrement…' This 'trend' is best—and most poetically—represented by the already famous watch by **Hermès** called Le Temps Suspendu (see our editorial in this issue). This timekeeper allows its wearer to 'suspend' the display of time and then to return to it when he wants. It was not born by mere chance at Hermès. As Luc Perramond, CEO

LE TEMPS SUSPENDU by Hermès

of Montres Hermès explains, "this nearly philosophical—or at least poetic—expression of the suspension of time is particularly appropriate for Hermès, whose own watch territory is that of 'imaginary time'. A strategic timepiece in the expression of this territory, Le Temps Suspendu—whose mechanism is the brain child of Jean-Marc Wiederrecht, manager of the creative watch 'laboratory' Agenhor in Geneva—is a watch born out of an affirmation: 'time is a friend; time is a resource; Hermès has all the time.'" (This affirmation takes on even more significance in the context of the battle currently being waged by Hermès against LVMH.) At BaselWorld this year, however, this timepiece was not the only one of its kind. **Hublot** also presented a watch indicating 'your time according to your choice'—the MP 02 Key of Time by Hublot (invented by Mathias Butet, ex-BNB). This timekeeper proposes to either accelerate time by four times or to slow it down by one-quarter, or of course to let it run correctly. But where the solution proposed by Hermès is perfectly simple in close correlation with the targeted goal (to truly suspend the measure of time that passes in favour of the subjective perception), Hublot's Key of Time has the appearance of a highly complex and ultra-contemporary mechanical machine in black DLC, created more for its performance than for meditation. In addition, because it is equipped with a flying tourbillon vertically positioned to tick off the seconds on the edge of the watch, the seconds follow their route regardless of the speed (accelerated or slowed) chosen by the wearer. Thus, it contradicts itself, we might say, and does not really allow the wearer to 'forget' the time. (...)

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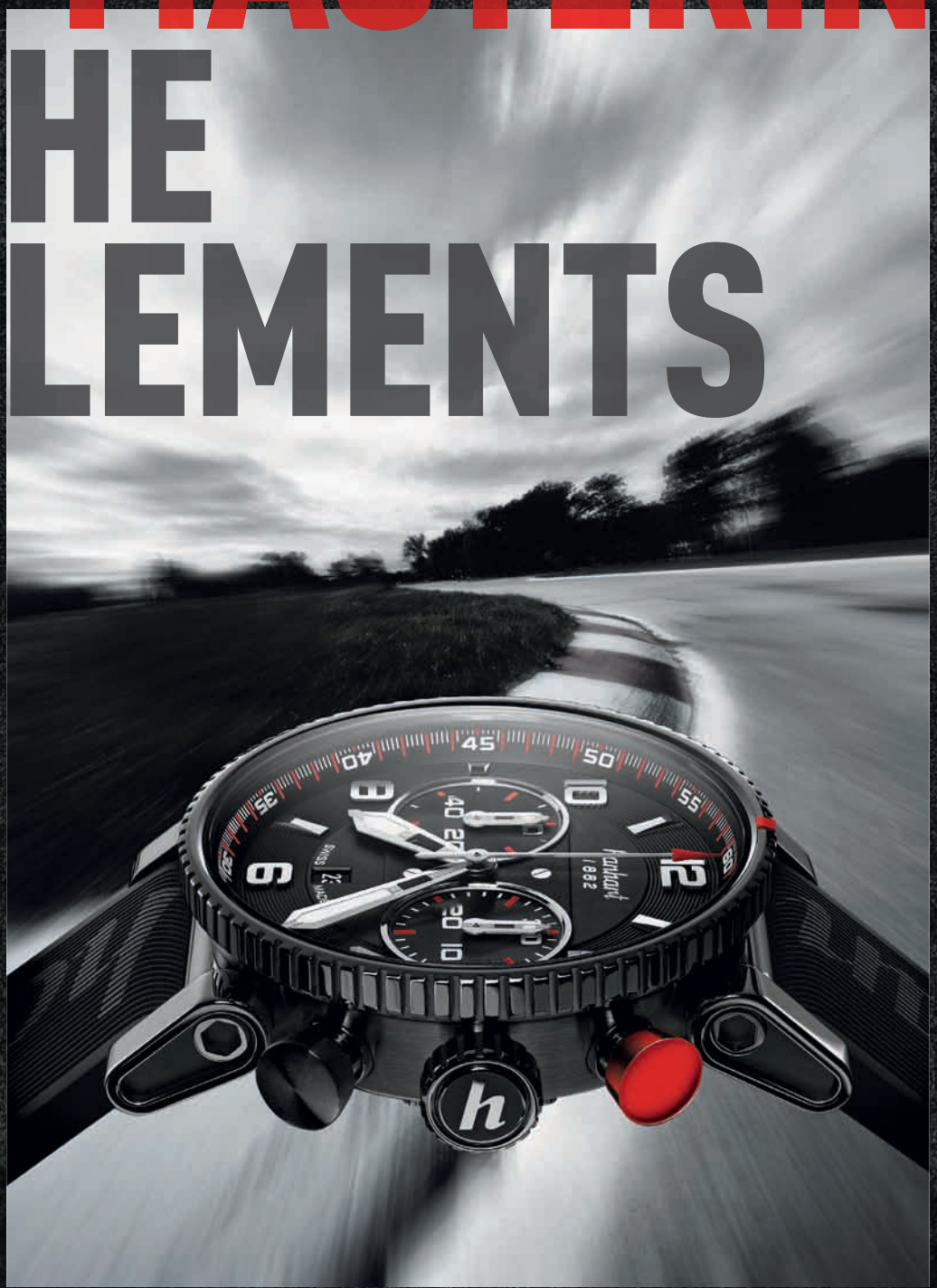

PRIMUS RACER

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The very innovative Calibre Royal by Pequignet is here!

The French brand Pequignet is now realizing its goal of creating a revolutionary calibre that combines reliability, torque, precision, symmetry, space, elegance and the integration of complications directly into the original main plate—the Calibre Royal.

Every watchmaker will tell you the same thing —to design and create a calibre that is produced only in a few hundred pieces is one thing, but to produce it on an industrial scale is quite another. Pequignet's accomplishment is so important because, in terms of innovative calibres, we have seen many over the last few years, but innovative calibres that could be produced on an industrial scale are few and far between.

For Pequignet to achieve its goal required the elaboration of 270 industrial plans, the creation of 120 stamps for just the gears,

the machining of all the parts—some 300 realized according to Pequignet's original plans out of a total of 302, with the other two being the palettes wheel and the palettes made by Nivarox, of the Swatch Group. This has certainly been a colossal effort carried out by a small team under the direction of Didier Leibundgut, who took over the French brand in 2004 with the firm intention of creating his "dream calibre", as he likes to say, from scratch.

Full article on
www.europastar.com

CALIBRE ROYAL by PEQUIGNET
Technical specifications
Six world patents

Escapement: 21,600 vibrations per hour: oil durability, adhesion of lubricants, longer periods between after-sales service. Crossover bridge: stability, resistance to shocks.Compensating screws: precision and stability in adjustments.Large four-arm high-inertia balance: regularity and resistance to shocks. Stud holder clamp.

Isochronism: Calculated 100-hour power reserve, set to 88 hours, dial display with 72-hour guaranteed isochronism. After 72 hours of operation, 220° amplitude in vertical position, in other words, the maximum desirable.

Particularities: Automatic winding, manual winding, power reserve indicator with inventions that avoid friction and random functioning of systems with a classic spring: greater reliability with a lesser number of components.

Bearing with seven large balls designed by Pequignet. Incabloc anti-shock system: two repositioning cones for better resistance in case of shocks. Rolled mobile pivots: durability, longevity, mirror effect.

Orient Watch – The fusion of precision and beauty

Mention Japanese watchmaking and most people immediately think of quartz or high-tech electronic watches, but for over 60 years, Orient Watch Co. Ltd has been producing high quality mechanical movements for watch lovers the world over.

A rare specialty

Orient Watch specialises in mechanical movements and the company takes great pride in the fact that all its calibres are developed and produced wholly in-house at the company's facility in Japan. "Orient Watch maintains an unusual presence by adhering to its unique position, in which orthodox mechanical watches are its flagship products," explains Mr. Jiro Miyagawa, Orient Watch's Director of Global Business Headquarters. The company has developed a myriad of movements and complications over the years that include power reserve indications, world time calibres, retrograde displays and GMT modules – all in attractively designed timepieces that have captured the hearts of watch lovers in over 70 countries worldwide.

Reliability, endurance and quality

'Quality' and 'reliability' are synonymous with Japanese technology which has an excellent reputation worldwide. To enhance this favourable image, Orient Watch has been collaborating with Subaru Technica International (STI) in the 24 Hours Nürburgring race – a dynamic partnership that accentuates the endurance and reliability of Orient Watch's timepieces in the most testing conditions. The brand releases commemorative, limited edition collections to celebrate these adventures under the apt name of 'Japanese Engines'.

Simplicity and beauty

Japan doesn't only have a global reputation for precision technology, it is also renowned for its culture, and in particular its love of purity and beauty. Japanese cooking, art, architecture, gardens, ikebana and more all demonstrate the Japanese people's love of beauty and simplicity. Orient movements are also conceived with this same philosophy as the company's movement constructors concentrate on achieving great accuracy and have streamlined their calibres by reducing the number of parts.

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