

europa star
WATCH AFICIONADO

Special Web & iPad Edition

USA & CANADA VOL.47 N°06 DEC./JAN. 2011



+ *Europa Star is brought to you direct
from the heart of the Swiss watchmaking industry*

Free and direct iPad access via www.europastar.com

PANERAI.COM



TRADITION AND **INNOVATION.**

LUMINOR 1950 CHRONO MONOPULSANTE 8 DAYS GMT TITANIO - 44MM

PANERAI
LABORATORIO DI IDEE.

Available exclusively at Panerai boutiques and select authorized watch specialists.

THE GENEVA TIME EXHIBITION MOVES UPMARKET



MAGELLAN

In its fourth year, the Geneva Time Exhibition (GTE) will be presenting itself in a different light, with an emphasis on quality rather than quantity. Exhibition director Florence Noël has confirmed that the number of exhibitors is unlikely to exceed fifty and that only “selective” brands will be present.

The exhibition will nevertheless welcome its first major group, in the form of the Groupe Frédérique Constant, which now covers the three brands of Frédérique Constant, Alpina and Ateliers de Monaco. Other names exhibiting for the first time are DeLaCour, Jordi Swiss Icon, Milus and RSW. A special area, called “The Avenue”, will be dedicated to these first-time exhibitors at the show.

For the first time, the general public will be admitted to the show on its last day, a move that was not easy to push through after it first met with some resistance from the brands according to Florence Noël: “At first the brands weren’t very keen on the idea because they needed to be able to concentrate on sales without any distraction. But now the public will be admitted on the last day of the show, when it will be a little quieter. This will give watch fans a chance to see some of the rarer pieces on the market.”

In our preview of the GTE we preview products from young brands and brand-new names in the world of watchmaking: Cyrus, Dietrich, Jordi Swiss Icon, Louis Moinet and Magellan. (...)

Read our preview of the GTE
on www.europastar.com

GENEVA’S WINTER SHOW(S)

The first major international event of the watch calendar year, the SIHH, is a must-see show, since it is here that the major lines are drawn for the year to come, whether in terms of ambitions or the upcoming trends. In this sense, the SIHH is both a barometer of the current horological situation and an invaluable indicator of what will be happening over the year.

Around this flagship event is anchored a whole range of other assorted boats of every shape and size that want to take advantage of the timing. Suites and meeting rooms in the major hotels have already been commandeered for the occasion.

The race for the retailer begins, and the kick-off date is constantly being moved forward. While the SIHH opens its doors officially on Monday morning, the previous Saturday is when the limousines begin to line up at the starting gate.

Solicited from all sides, the large buyers are invited on tours of the Geneva manufacturers, and are requested to come to the hotels,

private exhibitions and various boutiques while they are in the city.

All of this activity, however, is not carried out only by the large well-known watch brands. Little by little, a backstage presence has gradually grown to become almost an institution, like the GTE, which is trying to increase its level of acceptance this year.

So, what can we already say about and what can we expect from the 2012 edition of the grand Geneva watch week?

Watchmaking, like the rest of the world, is in a strange situation. The storm of the preceding crisis—2008—has passed, business has nicely resumed, and the Chinese motor is turning at full capacity, absorbing all the available stocks. Yet, there is a feeling of uncertainty in the air. As we know, around the whole world, when things go well, businessmen are afraid that things will take a dive. When things go badly, they worry that things will get even worse. Today, things are statistically good, so they are worried. What if China stalls, if the Euro collapses, if the United States gets mixed up in all this?

To these economic-geo-strategic concerns can be added other disconcerting factors related directly to the watch industry itself. We have the impression that a sort of watchmaking Darwinism is accelerating its pace. The strong are getting stronger and the weak, instead of gaining self-confidence, are getting weaker. The groups are controlling distribution in an increasingly hegemonic manner, leaving only a few crumbs in terms of the windows available for the more modest brands.

The 2012 edition of the SIHH and the surrounding exhibitions and private shows will tell if this feeling is justified or not. In this respect, we will be watching closely what happens in the hallways of the GTE, where a number of ambitious newcomers will be presenting their wares. The success or lack of success of these different brands will help us better understand the current trends. Certainly, the sales figures of these companies will be nothing like those of the large dominant brands, but it is often by looking at the outskirts that you can better understand what is brewing in the centre.





J12 RÉTROGRADE

MYSTÉRIEUSE by Chanel

The J12 Retrograde Mystérieuse features a vertically positioned crown that is activated by ceramic inserts hidden in the bezel (at 2 o'clock and 4 o'clock). Since this crown impedes the movement of the minutes hand, a unique fly-back system is used to move the

minute hand anti-clockwise around the dial to resume its course beneath the crown. While this takes place, the intervening minutes (11-19) are indicated on a separate disc at 6 o'clock. White high-tech ceramic case and bracelet with 12 white ceramic inserts on the bezel and white crown and bridges. www.chanel.com



www.europastar.com

Just posted ...

EDITORIAL	The metaphor of the tree
COVER STORY	Chanel: The great white
SIHH	Royal Oak, the tree that hides the forest
	Panerai flattered by art
	Vacheron Constantin, confident in its own future
	Ralph Lauren SIHH preview
	Greubel Forsey at the foothills
	Cartier's balance of contrasts
GENEVA SHOWS	Geneva's winter shows
	The Geneva Time Exhibition moves upmarket
	De Bethune, ten years and twelve calibres later
	UR-1001 Zeit Device, the mother ship
MANUFACTURING	Tissot's logistics centre
AUSTRALIA	Bausele watches arrive with a unique sense of style
FRANCE	Antikythera

Latest updates ...

HIGH-MECH	Hautlence, at a strategic turning point
	Gallery: the latest high-mech watches
PERSPECTIVES	Raymond Weil, maestro of independence
GALLERY	Chronographs, Diamond watches
FOCUS ON GERMANY	Tutima's "hommage" as a symbol of its new ambitions
	The Original from Glashütte • Nomos, doing things differently
MANUFACTURING	110 Years of Dubois Dépraz
RETAILER PROFILE	King Fook Jewellers, Hong Kong
WORLDWATCHWEB®	Looking beyond Facebook and Twitter
LAKIN@LARGE	Battered, bruised, but British!

Coming soon to Europastar.com

SIHH	Timeless novelties from Baume & Mercier • Girard-Perregaux unveils new look • Montblanc celebrates the anniversary of the chronograph • Parmigiani: Telescopic time • Piaget thinks thin again • The rebirth of Roger Dubuis
GENEVA SHOWS	Frédérique Constant Vintage Racing
	Franck Muller goes classic... and complicated
MARKET FOCUS-CHINA	Belles Montres Shanghai • Marketing and the Asian Dream
	Sea-Gull's new factory
RETAILER PROFILE	The Rolex Experience, only in Shanghai
WORLDWATCHWEB®	Frustrating digital realities in mainland China

THE METAPHOR OF THE TREE

EDITORIAL



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

The most highly prized metaphor among watchmakers today is that of the tree. As you read through our pages, you will find it mentioned in several places, told to us by watchmakers themselves. For example, you will find this metaphor mentioned in the supplement that is devoted to Jaeger-LeCoultre on the occasion of the SIHH. Another allusion is found in an interview with Philippe Merk, CEO of Audemars Piguet, who talks about the "Royal Oak tree" that hides the Audemars Piguet forest. In the previous issue of *Europa Star* there was an article about Lange & Söhne, which talked about its Akademie in terms of "understanding the tree and its roots."

Why is the metaphor of the tree being evoked so often? Perhaps it is because the tree, in the mind of watchmakers, has as much to do with the art of timekeeping as it does with the state of our societies. Among all living things, man is the best at dominating space while the tree clearly masters time, since there is no other organism that can live as long as a tree—up to 5,000 years for some species of pine trees in California. The tree is thus virtually immortal since it is capable of cloning itself indefinitely, as is demonstrated by a spruce tree in Sweden that is thought to have first germinated in 7158 BC, more than 9000 years ago. That watchmaking would therefore evoke the metaphor of the tree as the master of time is not really all that surprising. Yet, it is the revival of this metaphor that we wonder about.

The idea of the watch has long flirted with the notion of modernity, and the social importance of the timepiece has increased along with the imperatives of global commerce, regulation of transportation, and the coordination of world economies. Today,

while "instantaneous time" has imposed itself at the heart of financial transactions, abolishing space and its frontiers, the tree, although incapable of moving but better at mastering the dimension of time, seems like a reassuring symbol. The world may crumble around us, crises may provoke storms across the world, hierarchies may be shaken up, but the tree remains standing like a comforting reference point.

It is thus tempting to look to the tree for inspiration. Its structure lends itself admirably to the metaphor of watch brands that, on



this globalised planet, are looking to reaffirm their geographical base and their historical depth (the roots), as well as to reassure about their solidity (the trunk). They also demonstrate their *savoir-faire* through their branches and take pride in the fruits produced each season. The unchanging seasonal cycle of the tree—which blossoms every year and is always faithful to itself yet different—offers a very promising image.

A tree thus represents a heritage that is continuously accumulated. And while its growth may sometimes slow during particularly cold seasons, it never stops—something that many a watchmaking brand aspires to. Yet, it is also in the most intimate details that the tree evokes timekeeping. Don't the rings of its trunk actually mark the cyclical passage of time, a bit like a natural clock?

That the metaphor of the tree is so popular today is not at all unexpected. The euro may explode; China's expansion may slow down; the sea levels may rise. But the tree will continue its steadfast growth. ■

RALPH LAUREN



THE 867 WATCH

18K ROSE GOLD
SQUARE MODEL
ULTRATHIN CASE
MANUAL WINDING
MANUFACTURE MOVEMENT
131 COMPONENTS
40-HOUR POWER RESERVE
SWISS MADE

RALPHLAURENWATCHES.COM

THE GREAT WHITE



Gold is yellow, pink, white, and sometimes even has a blue tint. Platinum is pale grey with a Nordic glow. Steel comes in a more intense grey with a vivid brilliance. But, there is no mineral or alloy in nature that is white, pure and intensely white.

As a result, white had become nearly taboo in “real” watchmaking. It was only associated with inexpensive materials confined to small seasonal and ephemeral watches. In a word, white was only for *fashion*.

That is until...

...until 2003, when Chanel introduced its already famous J12 clothed in brilliant white. (It was born black in the year 2000.) Chanel? A white sports watch by Chanel? The watch community could not believe the audacity of what it was seeing. Yet, the public would ultimately decide. What the watch pundits did not understand was the magic of ceramics. More precisely,

they did not understand the magic of the colour “white” that came from a material born nearly 30,000 years ago, during the Palaeolithic era. The oldest known art of man, ceramics was discovered well before glassmaking and metallurgy. It thus can be considered a “noble” material in all senses of the word. It is also a material that, in the 21st century, has earned a reputation for high-tech sophistication, with its many applications in the aerospace and medical industries.

This “technical ceramic,” as it is also called, produces a material with a low density and is therefore lightweight, but which has a hardness factor well above that of steel (only sapphire and diamond are harder). It is also resistant to the most intense thermal shocks and to the most aggressive and corrosive chemicals. It is a material that does not age, is highly scratch resistant, has insulating properties, and is biocompatible. Even beyond these remarkable character-

istics, ceramic is incredibly sensual, and it absorbs body heat. A comfortable material with a silky feel, the unique and subtle interior glow of ceramic evokes—if we must find an equivalent material—the essence of ivory.

In 2003, against all expectations, the high-tech, pure and spotlessly white ceramic Chanel J12 would become a new aesthetic standard in watchmaking. From then on, white would be one of timekeeping’s noble colours.



Two years later, in 2005, Chanel struck again with a watch that would firmly establish the reputation of this noble material. With its white ceramic J12 Tourbillon, Chanel took its first steps into the sacrosanct circle of *haute horlogerie*. For the very first time, a tourbillon was presented in this high-tech material. Yet, even more impressive, the main plate of this exceptional timekeeper—available only in a limited series of 12 timepieces—was also made in white ceramic. It was a technical revolution that produced the first grand complication mounted on a 2-mm thick ceramic plate, machined to a tolerance of 1/100th of a millimetre, and visible at the back of the watch under a transparent sapphire crystal. It was also an aesthetic revolution that combined, for the first time, the complexity of a tourbillon and the mysterious silky shimmer of white ceramic. With its bracelet, also carved out of this lightweight material and as flexible as it is resistant and timeless, the J12 Tourbillon reconciled the demands of mechanical watchmaking with great wearable comfort. Today, Chanel has taken another step with the presentation of its new J12 Rétrograde Mystérieuse (J12 RMT) in white ceramic. This remarkable watch sums up the technical and design achievements of Chanel in the domain of white. Here, the white ceramic not only clothes the piece but also constitutes the major component parts of this unusual *haute horlogerie* timekeeper. As a reminder, the J12 RMT, a veritable concen-



trate of innovations, mixing horological complications with world firsts, integrates ceramic at the core of a complex movement in the most advanced manner yet. Thus, this very special retrograde watch does not have a lateral crown but a retractable vertical ceramic crown whose functions—time setting or winding of the mechanical movement—are controlled by two push-pieces, also in ceramic, placed respectively at 2 o'clock and 4 o'clock on the bezel. These two mobile ceramic inserts seem, at first glance, like two of a dozen ceramic inserts that form the bezel.

Because of its position, the ceramic vertical crown effectively stops the minute hand in its tracks, thus preventing it from going past the ten-minute mark. But, starting at this point, the hand retrogrades peacefully and travels over to the 20-minute mark, where it again takes up its normal course. During this interval, the minutes between 11 and 19 are indicated by a counter located on a small minute disc, thus “digitally” indicating the time. And of course, the disc is also in white, as are the power reserve indicator (placed at 12 o'clock) and the large screw-in bridges that support the gear train.

The *white*, the great *white*, this wonderful *white* that Coco Chanel described as going with everything (just as for black) underscores the vigorous architecture of the J12. It goes right to the heart of the form. Apart from its obvious physical qualities, ceramic makes the watch delightfully lightweight. Wrapping gently around the wrist, its bracelet is composed of 48 curved white ceramic links. Individually polished, they confer an exceptional softness to the bracelet, thus providing a feeling of warm comfort. This warmth comes from the fact that ceramic is a conductive material and it absorbs and maintains the heat of the body part that it touches. Its very particular brilliance, which we might



J12 TOURBILLON

Limited and numbered edition of 12 watches. 18-carat white gold and high-tech* white ceramic. Manual-winding movement, Tourbillon CHANEL 05-T2 on a high-tech white ceramic main plate (a Chanel exclusive). Power reserve: 100 hours. 21,600 vibrations per hour. 10½ line calibre. Movement height: 5.3 mm. Encasing dimension: 28.50 mm. 17 sapphires. Number of components: 171. Screw-in crown, water-resistance to 50 metres. Triple fold-over clasp in 18-carat white gold. Diameter: 38 mm. *High technology material, highly resistant to scratches.



Camille Lacour, Chanel's new watch ambassador, wearing a white J12.

qualify as an interior glow, combined with the silky polishing, make the timepiece truly magical. The watch is forgotten on the wrist.

Launched in 2000 in black ceramic, the J12 becomes resolutely masculine and sporty with its vigorous lines, scratch resistance, and sturdiness. In 2003, with the introduction of the white ceramic timekeeper, an additional step was taken. Not only did Chanel dare to enter the world of sport, but it also broke all taboos by introducing the colour white into the world of mas-

culinity. Yet, the sportiness of the piece does not detract from its elegance. With its balanced proportions, its determined lines, and the confidence of its design, the J12 exudes a remarkable overall harmony. This sportiness is accentuated even more with the J12 Chronograph that, in the words of its creator, is “a superlative J12, ready for all uses”. Driven by a highly reliable self-winding Swiss mechanical movement and certified by the COSC (Contrôle Officiel Suisse des Chronomètres, Official Swiss Chronometer Testing Institute), the



J12 CHRONOGRAPH

High-tech* white ceramic. Self-winding mechanical chronograph movement, COSC** certified. Power reserve: 42 hours. Functions: hours, minutes, seconds (counter at 3 o'clock), date, and chronograph (12-hour counter, 30-minute counter, centre seconds). Unidirectional rotating bezel. Screw-in crown, water-resistance to 200 metres. Triple fold-over clasp in steel. Diameter: 41 mm.

*High-technology material, highly resistant to scratches.

**Contrôle Officiel Suisse des Chronomètres.

Ah, diamonds set in white ceramic—what an amazing union between the fire of the earth that, over aeons of time, transformed black carbon into the hardest and most transparent material, and the fire of man that transforms oxides, powders, and granules into a material as perfect and perennial as ceramic. This blend of remarkable materials and the resulting plays of light confer upon the jewellery versions of the white ceramic J12 a level of brilliance like no other. By bringing together ceramic, diamonds, and precious metals, Chanel has broken with traditional styling and has opened new creative perspectives.

The addition of gold, diamonds, and precious gemstones to the J12 only adds to its architectural balance. Whether discretely set with diamonds around the bezel or radiating with the brilliance of baguette diamonds, the J12 demonstrates the extent of its versatility. Always different, but always itself, it succeeds in creating multiple effects while maintaining its own recognisable



J12 JEWELLERY

Limited and numbered edition of 100 watches. 18-carat pink gold and high-tech* white ceramic. 46 baguette-cut diamonds (~4.4 carats). 8 diamond indicators. Self-winding mechanical movement. Power reserve: 42 hours. Functions: hours, minutes, seconds and date. Screw-in crown, brilliant-cut diamond (~0.15 carat), water-resistance to 100 metres. Triple fold-over clasp in 18-carat pink gold. Diameter: 38 mm.

*High-technology material, highly resistant to scratches.

J12 Chronograph displays hours, minutes, and seconds, as well as chronograph functions and the date. In addition to this reliability, the case of the J12 Chronograph confers upon the timepiece an additional air of sportiness. The screw-in case back provides the high-tech scratch-resistant white ceramic case with water-resistance to 200 metres (20 ATM).

Also in ceramic are the two push-pieces activating the chronograph functions (start, stop, return to zero), the screw-in crown, and a crown protector. The case also includes a unidirectional rotating toothed bezel made of steel. Since reliability and readability go hand in hand, its dial offers numbers in relief made of Delrin along with luminescent hour markers and hands.

PREMIÈRE TRIPLE ROW CERAMIC STEEL DIAMONDS

Stainless-steel case set with 52 diamonds (~0.26 carat). White lacquered dial. Bracelet of 156 articulated steel and white high-tech* ceramic links (53 cm). High-precision quartz movement - 11 mm. Water-resistance: 30 metres.

*High-technology. Highly scratch-resistant material.

Even though the ceramic J12 was initially created for men, it is clear that women love it, too. This is undoubtedly due to the particular qualities of the white ceramic—its ability to harmoniously combine with the most precious of metals, such as gold, and of course with the sparkle of diamonds.



form. Undoubtedly, this is one of the characteristic signs of an “icon.”

Since 2008, Chanel presents another one of its icons, the Première watch, available in the same white ceramic, a material that, in only a few short years, has become immensely popular because of its intrinsic qualities. Combined with white gold or steel, the white ceramic of the Première timepiece demonstrates that it lends itself perfectly well to the subtlest of alliances. Because this noble, luxurious, smooth and shiny avant-garde material is perfect for setting off the precious, fine and feminine silhouette of this watch, which elegantly recalls the small watches of the 1930s.

In 2011, almost 25 years after its creation (1987), the Première is now available in perhaps one of its most audacious versions: with a white lacquered dial and a stainless-steel case set with 52 diamonds on a very fluid triple-wrap bracelet that is 53 cm long and consists of links in steel and white high-tech ceramic. ■



CORUM

LA CHAUX-DE-FONDS · SUISSE



TITANIUM BRIDGE 3 DAYS

Watch with linear power-reserve display, grade 5 titanium case. Sapphire crystal back.

CORUM superlight titanium baguette-shaped movement (7 gr).

www.corum.ch

For more information please call 949-788-6200

ROYAL OAK, THE TREE THAT HIDES THE FOREST

Audemars Piguet is celebrating the fortieth anniversary of the Royal Oak as well as the twentieth anniversary of its “extreme” Offshore version and the twentieth anniversary of the Audemars Piguet Foundation. The emblem of the foundation is an oak tree encircled by the famous octagonal design of the Royal Oak, which also incorporates the equally famous screws, which at the time were considered to be nearly a crime against watchmaking.

This contested design, the brainchild of the ingenious and late Gérald Genta, was launched in 1972 (three years before the eruption of the “quartz crisis”) as a luxury mechanical sports watch that entered a new arena for watchmaking, that of lifestyle. Advertising created for its launch said it all: “A price like that, he teased, and they don’t even hide the screws,” mused a gentleman leaning on the railing of a yacht.



Although the Royal Oak has made the reputation (and fortune) of Audemars Piguet, the model today poses a risk. The large oak branches—don’t they run the risk of overshadowing the brand’s other collections and propositions, of overpowering the brand’s identity? Philippe Merk, CEO of Audemars Piguet, talks to Europa Star about these and other questions. (...)

Read the full interview
on www.europastar.com

Officine Panerai presented its latest model in October 2011 at the inauguration of a special exhibition entitled “O’Clock. time design, design time” organised in partnership with La Triennale di Milano Design Museum. For the inauguration of the exhibition, artist Patricia Urquiola created the installation “I mondi di Officine Panerai” (The worlds of Officine Panerai), which highlighted the unique design of Panerai watches with eight historic and contemporary models.

Panerai watches were also featured in two of the most eagerly anticipated new works among those on display: the world premieres by British artist Damien Hirst, who used Panerai dials to create “Beautiful Sunflower Panerai Painting” and “Beautiful Fractional Sunflower Panerai Painting”, two works created using the spin painting technique.

The new Luminor Marina 1950 3 Days model presented at the inauguration of this exhibition uses a new movement based on Panerai’s in-house P.3000 calibre launched in 2011. Baptised the P.3001, the manually-wound movement with a 72-hour power

GENEVA SHOWS – SIHH

PANERAI FLATTERED BY ART



reserve differs from the “parent” calibre in that it has a power reserve indicator with 3-day scale on the back of the movement, which is visible through a sapphire crystal case back.

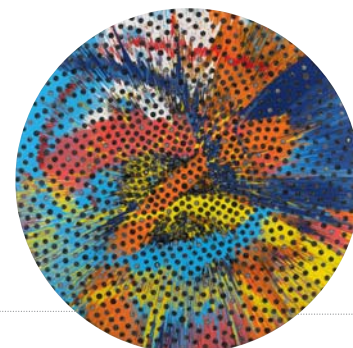
The 47 mm polished stainless-steel case of this new model is, of course, classic Panerai, with the trademark crown protector and minimal markings—oversize 12, 3 and 6 plus hour markers and small seconds at

9 o’clock—on the dial, which is housed behind 3 mm-thick Plexiglas®. The Luminor Marina 1950 3 Days is water resistant to 10 bar (approximately 100 metres).

At the same time, Panerai has also re-vamped its entire advertising, placing its products at the centre but with subtle references that reflect the brand’s Florentine heritage whilst at the same time alluding to its Swiss Made manufacture movements, which can be seen in the background of the advertisements. ■

The exhibition “O’Clock. time design, design time” runs from 11 October 2011 until 8 January 2012 at the Triennale Design Museum, viale Alemagna 6, Milan.
www.triennaledesignmuseum.org

“Beautiful Sunflower Panerai Painting”, © 2011 Damien Hirst and Science Ltd. All rights reserved DACS. Photography by Prudence Cuming Associates



GENEVA SHOWS – SIHH

VACHERON CONSTANTIN, CONFIDENT IN ITS OWN FUTURE

At the beginning of October 2011, Vacheron Constantin announced a plan to invest CHF 100 million between now and 2020. Roughly half of this will be ploughed into extending the company’s Geneva headquarters (split into two equal stages from 2012-2015 and 2015-2020). The remainder will be invested in a 5,400-square-metre facility in Le Brassus, in the Vallée de Joux, at a cost of CHF 30 million and the purchase of equipment, production tools, and training (CHF 20 to 30 million).

With these new facilities, Vacheron Constantin

plans to double its workforce to 1,300 employees, which is twenty times more than it had 30 years ago when its current CEO, Juan-Carlos Torres, joined the venerable watch house located on the Ile, in the heart of Geneva.

In time, this major investment will allow the Geneva manufacture to increase production from its current level of 17,000 to 18,000 watches to reach 27,000 to 30,000 timepieces.

Yet Torres does not seem to be as confident in the global future of Swiss watchmaking in general, even predicting a slowdown in



the sector in 2012 in a remark he made in an interview with Swiss newspaper *Le Temps*. Is this then a contradiction? *Europa Star* puts this question—and many others—to the CEO of Vacheron Constantin. (...)

Read the interview
on www.europastar.com

GENEVA SHOWS – SIHH

RALPH LAUREN SIHH PREVIEW

"I like places and objects that transform us, that take us somewhere else for a day, an evening or just a moment. I like the romance of films, cars, Cole Porter tunes and Frank Sinatra songs. They all have one thing in common: they are ageless. They are timeless." – Ralph Lauren.

With the second Ralph Lauren 867 watch model, two rows of brilliant-cut diamonds adorn the bezel of the watch. Diamonds have also been set into the lugs, and a single rose-cut diamond graces the crown. Both models feature traditionally crafted silver opaline dials, with domed and strongly defined black Roman and Arabic numerals. Presented in 18-carat white gold, these

models come on a black alligator strap with a white gold pin buckle, and both are executed in a classic 27.5mm width, respecting the traditional dimensions of an iconic dress watch. As with the other models in the Slim Classique collection, these watches are powered by an ultra-flat (2.1mm thin) hand-winding movement by Piaget for Ralph Lauren. ■



GENEVA SHOWS – PRIVATE EXHIBITIONS

DE BETHUNE, TEN YEARS AND TWELVE CALIBRES LATER

Over the past decade, De Bethune has developed an instantly recognisable identity and an impressive production capacity that allows the brand to produce everything but sapphire crystals and leather straps in-house. This relatively small company, which produces only around 250 watches per year, had its considerable efforts over the past years rewarded with the prestigious "Aiguille d'or" prize at the 2011 *Grand Prix d'Horlogerie* in Geneva.

Europa Star met with the De Bethune management team of co-founders David Zanetta, president and Denis Flageollet, technical director, plus CEO Pierre Jacques,



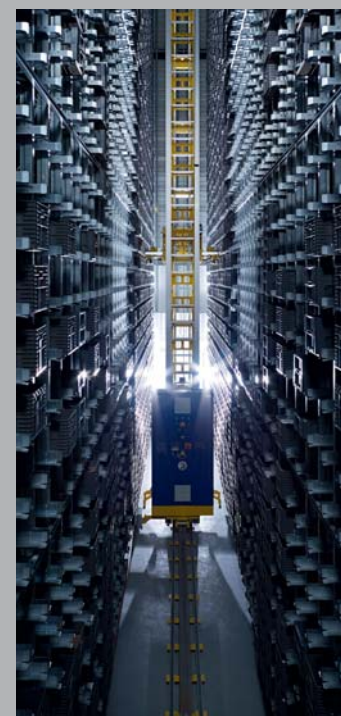
DB 25 QP

Calibre DB 2324 QP self-winding mechanical movement, featuring patented self-regulating twin barrel, titanium/platinum balance wheel with flat terminal curve, triple pare-chute shock-absorbing system and exclusive three-dimensional moon-phase display. Balance frequency: 28,800 vibrations per hour. Case: 44 mm diameter, 12.50 mm height, double anti-reflective sapphire crystal front and back. Dial: silver-toned, hand guilloché; apertures for day of the week and month, date sub-dial at 6 o'clock, blue-steel moon-phase display at 12 o'clock and blue-steel hands. Strap: extra-supple alligator skin with pin buckle.

to talk about the brand, its products, and what is in the pipeline for next year's major watchmaking shows. (...)

Read the full article
on www.europastar.com

TISSOT'S LOGISTICS CENTRE



Tissot have recently inaugurated what is perhaps the most technologically-advanced storage and retrieval system in the entire watch industry.

Born of a need for space at the company that shipped over three million watches last year and aims to deliver over four million timepieces this year, the state-of-the-art, fully-automated facility can store up to 12 million watches and components simultaneously.

Five robots operate simultaneously, moving among the 35,000 storage boxes at speeds of five metres per second in this huge box, which is 20 metres wide, 20 metres long and 16 metres high.

The Cube, as the new logistics centre is called, is linked directly to Tissot's SAP system and has advanced security and fire-control systems for protecting this valuable stock. Tissot's President François Thiébaud explains this new facility to *Europa Star*. (...)

Read the full report
on www.europastar.com

GREUBEL FORSEY AT THE FOOTHILLS

A new GMT model will be the star of the SIHH 2012 for Greubel Forsey. It is a model that signals a certain maturity of the brand's unique tourbillon technologies, since it is the first time that one of these so-called "fundamental inventions" by the company has been associated with a complication.

The invention in question is the 24-second inclined tourbillon, whose compact size is perfect for allowing complications to be added to the movement. The 25-degree inclination and the fast



rotation of this tourbillon help to compensate for the effects of gravity on the movement and therefore offer improved isochronism.

A globe is used to display GMT with a 24-hour day/night scale engraved on a sapphire ring around its equator. But the rear view is just as important as the dial side, since the wearer can use a large wheel divided into 24 time zones to set the "home time" on the globe using the GMT pusher at 10 o'clock. This practical scale even uses different colours for time zones that use daylight savings time. Aside from the revolutionary tourbillon movement and novel GMT display, the watch also shows a painstaking attention to detail in its decoration. Upholding the traditional decorating skills of 19th century English and French watchmakers is so important to the two founders of the company, in fact, that they have helped the canton of Neuchâtel set up a course for re-training that welcomes around 10 students each year. (...)

Read the full story
on www.europastar.com

GENEVA SHOWS – SIHH

CARTIER'S BALANCE OF CONTRASTS

Cartier has served up models for both sexes as its appetiser for the 2012 SIHH, each with a unique dial that immediately draws the eye to the watch. For ladies, there is the Masse Secrète Panther Décor watch and for gentlemen the Rondo de Cartier Cadran Lové Tourbillon.

Ladies first. Cartier's house animal, the panther, prowls around the dial of the Masse Secrète Panther Décor piece, set against a deep purple mother-of-pearl dial. The beast in 18-carat white gold is set with diamonds and has black lacquer spots—a design familiar from the brand's jewellery pieces, in particular the "Panthère de Cartier" brooch. But the panther is not just decorative, since it is actually a novel form of "inversed" oscillating mass and it powers the calibre 9603 MC *manufacture* movement (a self-winding movement which has a 48-hour power reserve) hidden inside the 18-carat white-gold round case. The case itself recalls the famous Cartier jewellery pieces and is fully paved on the case, bezel and lugs with a total of 633 diamonds for a total of around 6.8 carats.



For gentlemen, Cartier offers a flying tourbillon model whose dominating crescent-shaped scale of skeleton Roman numerals slopes towards the centre of the watch, automatically drawing the eye towards the tourbillon cage, which floats above the bridges on the dial. The Rondo de Cartier Cadran Lové Tourbillon is powered by the calibre 9458 MC *manufacture* movement, which is positioned slightly off centre in the case. The manually-wound calibre is 39 mm in diameter and 5.58 mm in height



and, operating at 21,600 vibrations per hour, offers a power reserve of 50 hours. An 18-carat white-gold case and sapphire crystals for the front and back, plus baton hands and a beaded crown set with a sapphire cabochon, provide the signature Cartier design elements. The Rondo de Cartier Cadran Lové Tourbillon is limited to 100 individually numbered pieces, each bearing the prestigious Geneva Seal hallmark as a confirmation of the high-quality finish of its components. ■

GENEVA SHOWS – PRIVATE EXHIBITIONS

UR-1001 ZEIT DEVICE, THE MOTHER SHIP

The very imposing UR-1001 Zeit Device condenses the last fifteen years of experimentation conducted by Urwerk into a time-measuring object with more than generous dimensions and ample weight. It is neither a wrist-watch nor is it a traditional pocket watch—unless you have a solidly reinforced pocket. Urwerk refers to this model as the "Mother Ship" of all their timepieces. This new type of object groups together all the primary mechanical advances explored by Urwerk over the last decade. Limited to eight pieces, with a selling price of CHF 340,000, this "Mother" unites the brand's style and its



horological research by a number of functions and indications that come together to make a totally unique and original Grande Complication. It is a rare timepiece indeed that indicates the seconds, minutes, hours, day/night, months, years, centuries, and even the millennium. And that is not all. Additional displays indicate the working condition of the piece: a power reserve (39 hours) indicator and an "oil change" indicator (every five years). (...)

Read our full explanation
of the mechanics of this piece
on www.europastar.com

MASTERING THE ELEMENTS



www.hanhart.com

PRIMUS RACER

hanhart
CHRONOGRAPHEN 1882

BAUSELE WATCHES ARRIVE WITH A UNIQUE SENSE OF STYLE

World famous Bondi Beach, Sydney Harbour Bridge, Ayers Rock, Sydney Opera House are all Australian iconic landmarks in the serious traveller's diary. Recognising this potential, the new Australian watch brand Bausele, pays tribute to the Australian culture and its remarkable iconic landscape.

For the first time, Bausele offers buyers the opportunity to celebrate Australia with a timepiece on the wrist introducing an absolutely unique discussion feature not shared by any other brand. The designer has captured natural physical elements by using grains of sand, coal and red earth gathered from famous Australian places and setting them into the crown of each watch behind a tiny crystal window.

Initially the Bausele collection launches in three styles (Surf, Yachting and Wine Bar) using three Australian elements (sand, coal and red earth).



Three Australians of expatriate French extraction are the driving force behind the new brand—and clearly there is no shortage of industry knowledge and experience.

Maxime Elgue, moved to Australia for the second time in 2008 to run Oceania Duty Free Shoppers Group (DFS) having worked for Cartier for 18 years in Australia, South-East Asia and the Far East. He is now the Bausele marketing and sales manager, as well as Oceania agent for luxury brands Chopard, Bell & Ross and Baccarat. (...)

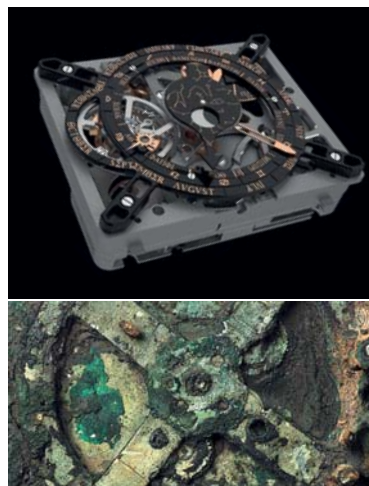
LETTER FROM FRANCE

THE WATCH THAT RE-EMERGED FROM THE DEPTHS

The boss of Hublot, Jean-Claude Biver, financed the "Antikythera" project, whose name is derived from the famous astronomical mechanism of ancient Greece. An exhibition in Paris now features a miniature replica of this antique device and its modern namesake that is worn on the wrist.

Make a clean sweep of the present. Only the past is promising. The "Internationale" of the "sovereign debt" nations is the new refrain. Woe to Greece, which is falling into chaos. Well, yes, it was better before—over 2000 years ago—when the Hellenic civilisation radiated throughout the Mediterranean. On October 10, in Paris, at the Musée des Arts et Métiers (Museum of Arts and Crafts), formerly a royal priory, a watch—a large steel and gold vessel—re-emerged from the depths. Its name: Antikythera. Its manufacturer: the Swiss brand Hublot. Only three will ever be made. It is a sort of replica of the famous astronomical calculator discovered in 1901 by Greek fishermen off the island of Antikythera. The Parisian museum is devoting an exhibition to the mystery of this mechanism, which dates back to the first century BC. Its remains, as fragile as old bones, are conserved in the Archaeological Museum in Athens.

Hublot's boss, Jean-Claude Biver, in his role as patron, is getting a symbolic glory tinged with pride and irony from this adventure of "three, five million" (Swiss francs). "All watch brands date back to the 19th century," he says, "but Hublot goes back to 87 BC." That is some record to beat. None of this would have been possible without the financial support of the Swiss brand (which is part of the French multina-



tional LVMH group), which is getting communications mileage commensurate with its apparent selflessness. The collaboration between Greek humanities researchers, a French museum, and a prestigious Swiss watchmaker was highly improbable, but the overriding passion of Mathias Buttet, today Director of Manufacturing and R&D at Hublot, made it all happen.

The story began in 2008 after Buttet read an article in the monthly French magazine *Science et Vie*, about Antikythera, astronomy, physics and the quest of a team of Greek scientists, led by Yanis Bitsakis, to learn more about the unique Antikythera—nothing similar has ever been found. "I fell in love with Antikythera," reminisces Mathias Buttet, then director of BNB Concept SA, located in Duillier, in the canton of Vaud. "We have heard a lot of things about this movement, dating back to ancient times and undoubtedly designed by one of the descendants of Archimedes. I don't see anything religious about it. This epoch was marked by empiricism. People noted their observations, day after day. Using a mathematical model, they could predict the eclipses of the moon and the sun."

Like Indiana Jones faced with a great enigma, Buttet took it upon himself to miniaturise the original Antikythera—which was the size of a shoebox—so that it would fit into a wristwatch. His company, which employed 180 people, closed its doors in 2010, a victim of the financial crisis. But, there were still skills and knowledge up for grabs. Hublot, one of BNB's biggest clients and located in Nyon, only five minutes from Duillier, hired Mathias Buttet and thirty of his associates. Along with them came the Antikythera project. "I told Jean-Claude Biver," Buttet adds, "that he must not be a grave robber. That he should not make this watch into a commercial product, but rather create something in homage to our scientific ancestors, to our forefathers."

The Greeks wanted to organise an exhibition on Antikythera at the Musée des Arts et Métiers in Paris. So, Biver financed the exhibition and the production of the three wristwatches. One watch was earmarked for the Musée des Arts et Métiers, the second for the Archaeological Museum in Athens, and the third for the Hublot Museum.

Eftymios Nikolaïdis, like other of his Greek friends, had to eat his hat but he does not seem to regret this collaboration. "We are researchers in the humanities and do not have the habit of working with industrialists. Having said that, however, we have not had any public financial support for the last twenty years, and today, even less than ever. We therefore looked for sponsors." And along came Jean-Claude Biver. Europe has returned to the time of the Medicis. ■

"Anticythère" Exhibition at the Musée des Arts et Métiers (www.arts-et-metiers.net), until June 2012. Address: 60 rue Réaumur, 75003 Paris.



Over all five continents, Europa Star has now expanded its multi-channel media network to become the most reliable international source of direct information for global watch brands and the world of fine jewellery.

Stay tuned, for all the information, direct from the source, with Europa Star in Print, on the Web and on your iPad.

europa star



PATEK PHILIPPE
GENEVE

Begin your own tradition.



You never actually own a Patek Philippe.
You merely take care of it for the next generation.

patek.com

Tel: (1) 212 218 1240



Annual Calendar Chronograph Ref. 5960R