



OPUS

10TH

ANNIVERSARY

*Harry Winston, one of the top jewellers worldwide,
makes headlines in the highly-demanding area of Haute Horlogerie
with an exclusive collection...*

By Constantin Stikas

.....

THROUGH TIME AND ACQUIRED EXPERIENCE, people come to understand that the most important meetings, as well as the most impressive professional ventures, start mostly in a corridor, a parking lot or even a staircase, and rarely in an office, a reception hall or a luxurious apartment!

I WAS IN LE SENTIER IN 1998 when I first met the young Maximilian Büsser at the parking lot in front of the Jaeger-LeCoultre manufacture. I was told he was a collaborator of Jean-Marc Keller who was the company's Sales Manager, a person who has devoted his life to J-LC. At that time we were on our way to lunch with the company's CEO, Henry-John Belmont and the Marketing Manager, Jasmina Steele.

THESE TWO VERY IMPORTANT FIGURES WERE Max's closest collaborators, the "school" where he studied, learned and appreciated watchmaking in its essence. These emblematic figures – together with the company's Art Director, Janek Deleskiewicz – were brothers in arms who contributed to the rebirth of the "Grande Maison de la Vallée de Joux", as the company's multiple admirers tend to call Jaeger-LeCoultre.

A COUPLE OF YEARS LATER, having accepted a job offer at Harry Winston, Maximilian Büsser occupied the very impressive post of Managing Director of Harry Winston Rare Timepieces. The reason why this particular job was so impressive is the house's iconic brand name and history and not the watch itself, which was in its infancy those days. Max soon had to address a series of issues. He said, "the collection of watches lags seriously behind; there were some watches for women with heavily decorated dials with precious stones, bands and cases, one platinum diver's watch and many inefficient suppliers"...

MAX GOT DOWN TO BUSINESS trying to adapt to the house's habits, according to which even a simple idea would immediately give birth to watches with 40-carat precious stones! He finally managed to find a way out of that dead end during BaselWorld 2000! "I still remember walking down the escalator in April 2000 when I met the young François-Paul Journe", says Maximilian Büsser. "It was in 2000 when François-Paul Journe was exhibiting the first collection bearing his name on the dial."

IT WAS THEN THAT JOURNE CONFIDED IN BÜSSER that while his watches were a huge success, his potential customers wanted to find out about his previous work and creations. Unfortunately, there was nothing he could say. The young watchmaker had already produced many important watches with fine complications, but part of his confidentiality agreements stipulated that he was never supposed to talk about them.

MAX FOUND an ideal solution to his problem: "People will get to know you through your collaboration with Harry Winston, because not only we are willing to reveal the fact you designed our watches, but we will also promote and advertise our collaboration!" And that is how Harry Winston's Opus Collection started, offering the iconic house a special place among the traditional brands-pillars of Haute Horlogerie, signalling the beginning of a new era for independent watchmakers.

AT THIS POINT, I must make a special reference to Franck Muller, a pioneer manufacturer, who paved the way 10 years ago. Franck Muller's exquisite creativity, skill and imagination captured the attention of collectors worldwide, while most of traditional companies tried to imitate his creations and trends, creating great interest in complicated wristwatches.

BUT FOR NOW LET'S START EXPLORING THE OPUS COLLECTION:



— A —
Opus 3, the movement

— B —
Maximilian Büsser with
Vianney Halter

— C —
Maximilian Büsser with
Christophe Claret

— D —
Maximilian Büsser with
Félix Baumgartner

— E —
Hamdi Chatti with
Andreas Strehler



- A —
Opus One
- B —
Opus Two
- C —
Opus 3

ONE

THE OPUS ONE is in reality three exceptional models, designed and manufactured by François-Paul Journe.

As a young man he impressed by a watch manufactured for the King of France with two resonating balances that he first saw at his uncle's watch repair workshop. Journe had studied that peculiar phenomenon for twenty years. Thus, he chose for the first model of Opus One – the famous Resonance Chronometer – one of the rarest and most complicated mechanisms: two barrels, two escapement systems, two gear trains and, of course, two balances, which would function one next to the other through resonance, offering absolute accuracy.

The second model is a 5 Day Automatic watch, while the third is a beautiful Tourbillon.

SOON ENOUGH, the brand's followers stopped being solely preoccupied with the carats of the House's immaculate precious stones collection, but rather focused on details such as whether 0,4mm is the ideal distance between two balance wheels so that they harmoniously beat in the same rhythm, like a double beating heart.

EACH MODEL is manufactured only 6 times, using the most precious metal, platinum. Journe, exhibiting great professionalism, managed to deliver 18 pieces in just 8 months after the completion of original design!

IN 2010 during the Grand Prix d'Horlogerie de Genève, when we celebrated both the 10th anniversary of the Opus Collection, as well as the 10th anniversary since it first appeared and the first Resonance Chronometer, the Master-Horologist coincidentally won the Complicated Watch prize with the latest, 10th edition of the "Chronomètre à Resonance"!

TWO

IT WAS IN 2001, when Opus One was revealed at BaselWorld, when a dear friend and important watchmaker, Antoine Prezioso, showed me (going down the exact same escalator) the watch he had manufactured which would become the second collectable piece of the Opus Collection. In reality, Antoine had already made his watch one year before his presentation and Vianney Halter (as you will read in the Opus 3 description) took 18 months to design his watch. The original idea was to present the three first watches designed by FP Journe, Antoine Prezioso and Vianney Halter at the same, very first year of 2000 for the Opus Collection, simultaneously!... Opus Two is in reality two different models, two tributes to the Tourbillon movement, reflecting wholly Antoine Prezioso's philosophy, which gives the collection an even greater importance. Watchmakers, like Antoine, grasped through their creations the opportunity to showcase their personal style, their personal choices and conceptualization of ideas leaving thus their mark on watch history.

THE FIRST OPUS TWO model combines the tourbillon mechanism – Prezioso's speciality – with a retrograde perpetual calendar – Harry Winston's speciality! The watchmaker's personality can be easily identified within this particular watch, through the existence of a superb tourbillon, covering a major part of the dial with exposed bridges in a skilful design of the initials HW. Both the winding mechanism and the retrograde perpetual calendar indications are hidden in the caseback of the watch behind an exclusively designed secret cover, resembling the ones used in pocket watches. The power reserve is 110 hours. The whole mechanism unfolds in front of our eyes, while the wavy or sunray openwork decoration is delicately accessorized with a series of star-shaped details, with beautiful classic screws made of blued steel in their centre.

THE SECOND OPUS TWO houses only the Tourbillon movement, without the retrograde perpetual calendar. Poetry, allusion to the Swiss Watchmaking tradition, and high level of implementation are the key characteristics of those two models, worked out and polished in every detail, according to the most sophisticated demands of Haute Horlogerie.

OPUS TWO was a limited edition offering 11 pieces, as well as a unique piece set with diamonds for each model.

3

WHILE THE FIRST TWO Opus Collection models "rocked the boat", the third one was "butterflies in our stomach"! For those of course who knew Vianney Halter before, they were already aware of his unpredictable and restless creative nature. Vianney, along with his close collaborator, another "crazy guy", the very creative Jean-François Ruchonnet, designed a watch that no one had ever imagined; it took 18 months to design the watch and 6 years for the production!

IN THIS PARTICULAR MODEL we notice a series of revolutionary concepts rather than simple innovations. All indications are of a jumping type and totally new. This particular watch has 6 porthole openings which display a coloured number: blue for the hours, which are read in the upper openings on the left and right; black for the minutes, in the lower openings on the left and right; and red for the date, which is displayed vertically in the centre windows!

WORLD'S FIRST: On the upper central date opening there is a countdown of the final 4 seconds before the minute indication "jumps"!

THE MECHANISM is manufactured using beautiful German silver and is divided in two parts: the first one is responsible for the time indication using 250 parts, while the second one, for displaying and transferring the hour, minutes and date to the six windows, using ten disks where 47 Arabic numerals are inscribed.

NINETY-EIGHT PER CENT of the watch's parts are specially conceived for this particular model. Fifty-five bold and patient clients ordered the watch in 2003; in November 2009 they were finally told that the company had managed to resolve some manufacturing issues through a collaboration with Renaud & Papi. Twenty-five of those watches are in rose gold and another 30 in platinum, 5 among which bear exquisite Harry Winston white diamonds.



4

I REALLY DON'T KNOW whether Christophe Claret, the creator of Opus 4, was inspired by Maximilian Büsser's work with Jaeger-LeCoultre and the reverse case of the iconic Reverso model, but I must admit that the fourth model of the Opus Collection uses a classic case (that of Harry Winston's Premier Collection) which has a complicated and impressive reverse mechanism.

THE FRONT FACE IS TECHNICAL, accentuated by the use of screws on the bezel, a tourbillon and a minute repeater using a cathedral-type chimes made of a special Swedish steel alloy, called "Sandwik"!

THE OTHER FACE IS ROMANTIC, with a wonderful, large, delicately engraved moon and the date indications, giving a dreamy allure.

IN ORDER TO ASSURE the best possible sound quality for the minute repeater, the width of the platinum case is just 0,01mm! Twenty watches were manufactured, two of which bear precious stones.

V

FOR THE FIFTH MODEL of the Opus Collection, which is the last one under the care and supervision of M. Büsser, Max collaborated with a watchmaker even younger than him; Félix Baumgartner a passionate master of Haute Horlogerie. Félix, along with his brother Thomas, had founded a company named Urwerk, which was one of the new chart entries at the time.

OPUS V is considered to be one of the most interesting and technologically successful models, as it includes a series of originalities: on the front side we can admire a satellite hour and minute indication. Three three-dimensional blocks, each with four numbers, which tell the hour in turn, as they rotate on two axes, and at the same time indicate the retrograde minutes. On the same side of the watch we have as well a day/night indication accompanied by a power reserve indicator (120 hours).

ON THE BACK OF THE WATCH, there is a service indicator(!) – another world first – which calculates five years of solid watch usability (as this is a watch worn by people who have more than one), and thus lets the wearer know when it is time for a service! Moreover, the watch features an external screw through which one can adjust its accuracy.

OPUS V was a 100-piece limited edition in a rose gold or platinum case, with or without precious stones.

6

WHEN IT WAS ANNOUNCED THAT Maximilian Büsser would leave the "Rare Timepieces" department in order to establish his own company, MB&F, rumour had it that the Opus Collection would be cancelled. His successor, Hamdi Chatti, head of the famous department, had a different point of view. Despite the fact that he took over just six months before BaselWorld 2006, he was more than willing to continue the successful platform. Thus, in a six-month period he managed to present a new model which was quite impressive!

WHEN CHATTI started working on his first Opus project, he made a safe and, at the same time, wise choice, and as a result the model was finalized setting a world record! He selected a team of two very important watchmakers, unknown to the general public at the time – Robert Greubel and Stephen Forsay – who had 10 years field experience and already had a reputation as the new forces to be reckoned with in. According to rumours, the initial brainstorming between the three men lasted less than 15 minutes, leading to a consistent idea, which was then transformed into a concrete proposal in two days time!

THE IDEA WAS BASED ON the brand new double tourbillon inclined at 30°. Opus 6 could be classified under the "Watchmaking Architecture" category (if such a term is acceptable), as the dial's and mechanism's architecture are of paramount importance. The aforementioned tourbillon moves in two axes inclined at 30°. This particular choice, aside from its practical value in terms of accuracy, facilitates the view of the two cages, while the time indications are assured by three rotating discs, contributing to the timepiece's aesthetics.

OPUS 6 was limited to 6 pieces.



A



B



C

- A -
Opus 4
- B -
Opus V
- C -
Opus 6



- A -
Opus 9

- B -
Opus 7

- C -
Opus 8

7

ANDREAS STREHLER'S research on the collection's 7th model falls under the theme of aesthetics and mechanical simplicity, leading to a watch without any superfluous features that includes a more poetic measurement of Time.

THE WATCHMAKER therefore avoided the use of the third wheel (which counts the seconds) creating a much lighter mechanism in terms of energy requirements and style. The hour wheel has three arches (instead of the usual five), which is equally part of the timepiece's innovative concept.

THE BRIDGES FORM A BUTTERFLY SHAPE.

A lever embraces the crown and helps us to be informed about time and power reserve, through a fixed triangular indicator located at 10 o'clock; pressing the lever once aligns the hour (inner) disc bearing Arabic numerals in grey SuperLuminova. Pressing a second time aligns the minute (outer) disc bearing Arabic numerals in blue SuperLuminova, while pressing a third time displays the power reserve, which is exactly 60 hours.

A SPECIAL SYSTEM stops the mechanism function after the expiration of the 60-hour power reserve, so as to avoid the low energy mode.

THE WATCH IS INSPIRED BY ART NOUVEAU, while its masculine side is accentuated by its impressive 45mm Ocean case.

OPUS 7 was a 50-piece limited edition.

8

FRÉDÉRIC GARINAUD, creator of Opus 8 was neither a watchmaker nor a designer! He started his career as marine engineer and his research in mechanics led him to watchmaking, working as technical manager at Renaud & Papi. He then founded the "Cellule des Spécialités Horlogères" (CSH), which enabled him to work on various unconventional projects.

ONE OF HIS INNOVATIVE IDEAS was to unite in a single watch a mechanical movement with a digital display.

IN THE FRAMEWORK OF BASELWORLD 2007,

he had the chance to present his ideas to Harry Winston company but unfortunately they were initially rejected. Still, in ten days time he received the "green light" and managed to quickly prepare a final proposal.

THE WATCH'S NOVEL DIAL has two time display features: one on the right side showing hours and minutes and another one on the left, inspired by the "Pin Art Games" (board of pins that reproduces any shape pressed onto it). Garinaud used amorphous carbon, a material used in F1, so as to exhibit an impressive hour (AM/PM) and minutes display, which lasts 5 seconds and is activated manually by pushing on the button, located on the right side of the case.

THE CASE IS INSPIRED BY the 1980s and has a "TV screen" shape, while the crown is on the left side, as the mechanism is reversed!

THE MANUAL-WINDING MECHANISM on the back is decorated with a design resembling an electronic circuit. This side includes an hour and minutes display on the upper part, AM/PM indication on the left and finally, the 48-hour power reserve indication on the right.

OPUS 8 was a 50-piece limited edition in white gold. This is not a timepiece for those who "chase" ...seconds, as the minute indication is in intervals of 5 minutes!

9

THE 9TH CREATION of the Opus Collection occupies a unique place in the history of jewelry watches, as precious stones were used for the first time not just in the movement (a practice already implemented by Antoine Prezioso who was the first to introduce wheels set with diamonds) but also on the time display mechanism in a radically unconventional way.

THE WATCH'S ARCHITECTURE and the dial are equally innovative as the cyclical time movement in this unique watch is now displayed as linear! The impressive dial is divided into two parts through a metallic element which stabilizes the mechanism's function. Time is displayed by two parallel diamond chains, while each chain is adorned with 33 baguette-cut diamonds, Harry Winston's signature shape, placed in absolute precision and ensuring the chains' continuous slide. Furthermore, the diamond setting resembles the invisible setting technique applied uniquely by Harry Winston. As can be appreciated, the energy needs of such a timepiece are great in order to ensure a smooth movement operation of the heavy structure made of chains and diamonds, which demand special calculations.

THIS UNIQUE WATCH was developed by two creators: Jean-Marc Wiederrecht, watchmaker, and Eric Giroud, designer. Wiederrecht has collaborated with Harry Winston since 1989, and has created some important timepieces, such as the Excenter Perpetual Calendar, while Giroud has designed the amazing Tourbillon à Glissière. The case is in white gold, quite large at 56x48x20mm, while its architecture makes the chains' visibility a real pleasure from any angle.

OPUS 9 was a 100-piece limited edition.



PERFECT 10

*Dessert time!
The 10th timepiece of the Opus collection,
is a watchmaking delight!*

IN 2010, the famous Harry Winston House of Jewels celebrated the 10th anniversary of its Opus Collection. That is why they had to create a timepiece worthy of the brand's reputation to mark the special occasion. The model was designed by the watchmaker Jean-François Mojon who received the 2010 prize of best Watchmaker from the Grand Prix d'Horlogerie de Genève. J-F Mojon loved working as a watchmaker since his early years, and studied micro-mechanics at the School of Le Locle. Having worked for a couple of years for various brands like Swatch Group and IWC, he founded his own company, the Le Locle-based Chronode SA, which specializes in complicated movements. Mojon is considered one of the authentic figures of the new generation of watchmakers who manage to combine tradition with a fresh approach to the complicated mechanical watch.

OPUS X has a so-called "central idea" based on the transfer of the planet movements in the solar system to a watch dial!

SO THE QUESTION IS how can the planetary movement be transferred within a watch displaying the hours, minutes and seconds as well as a second 24-hour time zone. Mojon conceived an original mechanism, which demands the use of the entire case to give this peculiar and impressive function.

THE SYSTEM IS STRUCTURED in three main parts: the first

being the central wheel resembling the Sun, functioning as the centre of a solar system; the second part is that of the wheels responsible for the hours, minutes, seconds and second time-zone, all of which move orbiting the main wheel, while revealing, the various indications on cyclical openings.

ALL OF THE AFOREMENTIONED FUNCTIONS happen on the third part and vital organ of the movement, which is a casing conforming with the actual watch case where the second time-zone can be read on a 24-hour basis. The whole of this platform rotates anti-clockwise, completing one full rotation in 24 hours.

THE CHAIN OF THE WHEEL'S AXES are slightly inclined towards the central wheel, accommodating the curved shape of the watch, but also serving as a friction minimiser.

THE LARGE DIAMETER of the watch (46mm) is further accentuated by the lack of bezel and the direct mounting of the sapphire crystal on the 18K white gold case. On the caseback, we admire the beautifully symmetric mechanism and a linear power reserve indicator, counting the 72-hour autonomy of the watch. A special gearing assures constant power to the movement during its unique 360° rotation.

OPUS X was a limited edition of 100 pieces and is considered one of the most interesting timepieces of 2010.



— A —
 Commemorative Opus X
 — B —
 Opus X, rear side
 — C —
 Jean-François Mojon





MAXIMILIAN BÜSSER

Owner of MB&F

1

HOW WOULD YOU DESCRIBE THE LINK BETWEEN WATCHMAKING AND JEWELLERY, WITHIN THE FRAMEWORK OF A TIMEPIECE CREATED BY A HOUSE OF JEWELS?

2

IS IN-HOUSE THAT IMPORTANT, OR DOES THE SWISS TRADITION DICTATE BUYING THE BEST PARTS MANUFACTURED BY SPECIALISTS?

3

WHICH IS, IN YOUR PERSONAL OPINION, THE MOST IMPORTANT/INTERESTING OPUS TIMEPIECE AND WHY?

4

WHICH IS, IN YOUR PERSONAL OPINION, THE BEST JEWELLERY WATCH EVER MADE?

1

DESPITE WHAT HISTORY seemed to try to make us believe, it was always clear to me that jewellery and watchmaking are two totally different worlds, applied with different philosophies, by marked manufacturers.

Confusion has dominated this topic since the early 16th and 17th century, when pocket watches were essentially considered fancy jewels rather than pure timekeepers (this fact led to the interaction between the two professions in their effort to achieve a maximal effect).

Our professions differ radically. Consequently, there is no reason for a jeweller to mix Haute Horlogerie movements in their creations. Still, if we wish to create an extraordinary timepiece, there is no other way!

2

THE ONLY IMPORTANT ASPECTS are quality and transparency. Who cares if the various parts are made in-house or not, if the craftsmanship is superb? Still, every brand should clearly stipu-

late whether a timepiece is made in-house or not. I believe that the manufacture trend which is only an engraving on the watch, is simply a deceit. We deceive customers when we use fashionable terms such as manufacture when it's clearly not the case!

3

ALL OF THESE CREATIONS are important for me, of course, in different ways. Opus One, as it was the first one, and it represents the first – and I believe the last – joint venture by François-Paul Journe (at least since he founded his own company). Opus 3, as I believe it represents one of the missing links in the chain uniting classic watchmaking and contemporary watchmaking; Opus V, because as simple as that... it's an unbelievable timepiece and my first step towards the research of three-dimensional mechanical sculptures.

4

NOW LET'S SEE... I think I cannot answer this particular question. After 20 years in watchmak-

ing the timepiece I'm most proud of is the new Jwlrymachine, which combines very complicated Haute Horlogerie with exuberant jewellery.

As far as femininity is concerned, I would like to propose to your readers to have an in-depth look at the Delaneau's creations, where Cristina Wendt manages to match some kind of surprise and marvel every single year.

– A –
Opus One

– B –
Opus 3

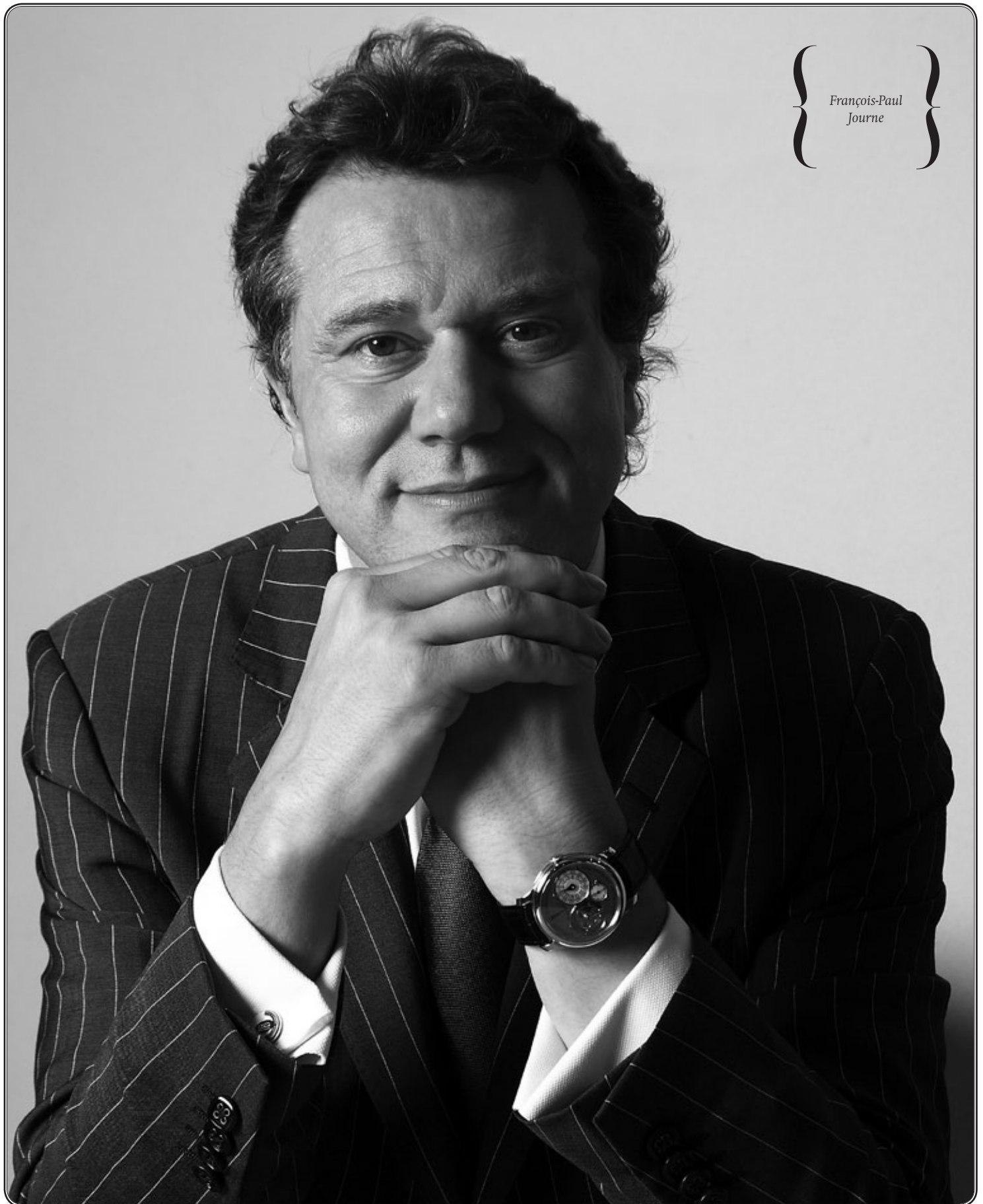
– C –
Opus V

– D –
MB&F Boucheron
JwlryMachine



{ Max Büsser
admires HM4 }





{ François-Paul
Journe }

FRANÇOIS-PAUL JOURNE

Watchmaker, owner of FP Journe

1

HOW WOULD YOU DESCRIBE THE LINK BETWEEN WATCHMAKING AND JEWELLERY, WITHIN THE FRAMEWORK OF A TIMEPIECE CREATED BY A HOUSE OF JEWELS?

2

IS IN-HOUSE THAT IMPORTANT, OR DOES THE SWISS TRADITION DICTATE BUYING THE BEST PARTS MANUFACTURED BY SPECIALISTS?

3

WHICH IS, IN YOUR PERSONAL OPINION, THE MOST IMPORTANT/INTERESTING OPUS TIMEPIECE AND WHY?

1

WE USUALLY SEE JEWELLERS trying to copy timepieces created by watchmakers! The Harry Winston model that represents what a jewel watch made by a jewellery house should ideally look like is Opus 9. Actually, as a member of the jury of the 2009 Grand Prix d'Horlogerie de Genève I voted for it and of course I was not the only one, as it received the prize.

2

WATCHMAKING is a tough and meticulous job, and as far as our brand is concerned, in-house is indispensable; it is in other words the golden rule if we wish to remain independent. I need, of course, to admit that the situation is quite particular in our case, as we produce 95% of the movement parts in our manufacture in the centre of Geneva, in the Haute Horlogerie tradition, which dictates that a single watchmaker should assemble a watch from A to Z. All our calibres are exclusive and innovative, made in 18K rose gold, a signature no other house worldwide is offering.

We manufacture extremely fine cases in platinum or 18K rose

gold, thus ensuring a high level of elegance and sobriety, which are the spokespersons of Haute Horlogerie.

A watch is manufactured to display time; its priority and beauty is to display time as precisely as possible. Marketing makes people believe a lot of ungrounded things; nevertheless the 150 years of watchmaking and manufacturing principles are there to be respected.

3

I DON'T WANT to be considered presumptuous but I'd say that Opus One clearly depicts the foundation of style for men's watches made by Harry Winston, especially if we consider the dial design.

Opus 1





FRÉDÉRIC DE NARP

President & CEO of Harry Winston

1

HOW WOULD YOU DESCRIBE THE LINK BETWEEN WATCHMAKING AND JEWELLERY, WITHIN THE FRAMEWORK OF A TIMEPIECE CREATED BY A HOUSE OF JEWELS?

2

IS IN-HOUSE THAT IMPORTANT, OR DOES THE SWISS TRADITION DICTATE BUYING THE BEST PARTS MANUFACTURED BY SPECIALISTS?

3

WHICH IS, IN YOUR PERSONAL OPINION, THE MOST IMPORTANT/INTERESTING OPUS TIMEPIECE AND WHY?

4

WHICH IS, IN YOUR PERSONAL OPINION, THE BEST JEWELLERY WATCH EVER MADE?

1

SINCE THE BEGINNING OF HARRY WINSTON Timepieces back in 1989 the challenge we faced was to position our watchmaking department at the edge of our jewellery know-how, while remaining faithful to the spirit of our founding father, continuing the quest to perfection and limitless creativity.

That is why Harry Winston didn't just manufacture jewellery watches, but also complicated, exclusive watches collaborating with the best independent contemporary watchmakers.

Opus and Project Z are two platforms which helped us acquire a legitimate positioning among the stars of Haute Horlogerie.

The success of those collections exemplifies the brand's ambition to trace new paths and make innovative steps forward: use of unique materials and synergies with the most ingenious watchmakers.

2

OUR WATCHMAKING TEAMS moved three years ago to a very

modern manufacture at the heart of the square of key watchmaking players in Geneva, in Plan-les-Ouates. We have gathered under the same roof all of our activities in order to become more efficient and develop our watchmaking business.

Our force relies on our transparency by declaring that we collaborate with field specialists and choose the best possible partners in every single domain, ensuring the unique and innovative character of our timepieces.

3

I DEEPLY ADMIRE this project and the 10 masterpieces we have created, so I'm having great difficulty in choosing one of them.

I love Opus 3 and I was really proud to announce during our 10th anniversary that after 7 years of restless research we are now able to deliver our timepieces to our customers.

This year I was really fascinated by Opus X due to its elegance, design and mechanical complexity.

4

WELL, I WOULD SAY OPUS 11, an impressive watch that I invite you to discover at BaselWorld 2011!!!

Cluster of Time is an unbelievable creation, made of 57 carats, part of our "Jewels That Tell Time" collection. A timepiece praising femininity combined with an aura of intimacy, which at the same time brings together luxury, glamour, grace and modernity. It represents the absolute symbiosis between our two hearts, jewellers and watchmakers.

} Opus 3 }





— UP —
Frédéric de Narp

— LEFT —
*The two sides of Harry Winston
Cluster Of Time*



Aurel Bacs working in real-time

AUREL BACS*Co-Head Christie's Watchmaking Department***1****HOW WOULD YOU DESCRIBE THE LINK BETWEEN WATCHMAKING AND JEWELLERY, WITHIN THE FRAMEWORK OF A TIMEPIECE CREATED BY A HOUSE OF JEWELS?****2****IS IN-HOUSE THAT IMPORTANT, OR DOES THE SWISS TRADITION DICTATE BUYING THE BEST PARTS MANUFACTURED BY SPECIALISTS?****3****WHICH IS, IN YOUR PERSONAL OPINION, THE MOST IMPORTANT/INTERESTING OPUS TIMEPIECE AND WHY?****4****WHICH IS, IN YOUR PERSONAL OPINION, THE BEST JEWELLERY WATCH EVER MADE?****1**

A GREAT JEWELLER should offer their fine watches a movement which has the same level of quality and purity as their reputation. By the way, I also believe that a recognizable manufacture should work with precious stones and designs of the same quality and purity as their watchmaking standards.

2

I STRONGLY BELIEVE that one of the key elements of what we call Haute Horlogerie is finding a unique identity for each product. This can only be achieved through a clear differentiation from other watches, not just in terms of design and brand name.

3

IN MY VIEW, I cannot make any distinctions between the models, since each one is different and has a unique identity.

4

FOR ME A JEWELLED WATCH is not just a piece of jewellery

which incidentally has a time telling function. On the contrary, it should be a combination of innovative design and watchmaking, paired with Haute Horlogerie. Thankfully, for centuries there have always been houses capable of achieving this feature and meeting this criterion. Amongst my favourites are the great classics from Cartier, such as the TuttiFrutti model from the 1920s.

TuttiFrutti by Cartier





LAURENT PICCIOTTO

Owner of Chronopassion

1

HOW WOULD YOU DESCRIBE THE LINK BETWEEN WATCHMAKING AND JEWELLERY, WITHIN THE FRAMEWORK OF A TIMEPIECE CREATED BY A HOUSE OF JEWELS?

2

IS IN-HOUSE THAT IMPORTANT, OR DOES THE SWISS TRADITION DICTATE BUYING THE BEST PARTS MANUFACTURED BY SPECIALISTS?

3

WHICH IS, IN YOUR PERSONAL OPINION, THE MOST IMPORTANT/INTERESTING OPUS TIMEPIECE AND WHY?

4

WHICH IS, IN YOUR PERSONAL OPINION, THE BEST JEWELLERY WATCH EVER MADE?

1

QUITE OFTEN it's very complicated to make a legitimate jewelled watch acceptable by field amateurs who would either qualify it as a jewel or a timepiece. Moreover, jewellery essentially targets the female clientele (who is generally not really receptive towards pure watchmaking, and vice-versa for men). Thus, the brilliant idea under the name Opus contributed to the evolution of the jewellery brand image into a watchmaking laboratory one through the collaboration with varied contemporary watchmakers. As far as I am concerned the most brilliant idea ever conceived is Opus 9. Precious stones become functional while watchmaking dynamic remains intact (something which I need to underline is rarely the case). Generally, I believe there's no use in setting a Stradivarius with precious gems as its value goes without saying... that is why this is a clear case of a happy marriage!

2

BEYOND ANY DOUBT, in-house is the most preferable choice, but two conditions should be met: the watch must be functional and efficient while creativity must be on time in the rendez-vous... The in-house movement doesn't make a watch or an idea brilliant. In other words, I prefer a watch with no in-house movement, which catches me by surprise, rather than another one that has nothing innovative to exhibit.

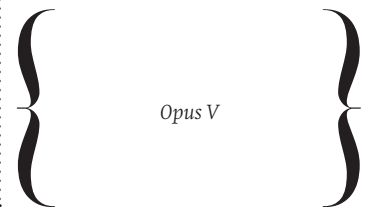
3

OPUS V, for Félix Baumgartner's craziness imprinted on that particular time, through his creation and the personal human adventure which helped him showcase his craftsmanship. I love human adventures and Opus is an integral part of what we call a collection of innovative ideas, sufferings, competence; it is always a win-win case. Harry Winston becomes more a watchmaker and the "Opussers" more famous; nothing but happiness!

4

IT'S NOT MY SPECIALITY because, as you know, I'm more sensitive to technical issues. Still, I was speechless when I saw the Hublot One Million Dollars Big Bang; the gem setting is a work of great complexity and the difficulty resides in the particular lines of the Big Bang case which is round, but with live angles. Case in white gold, cast in one piece, leaving no other material visible, while the diamonds' mysterious cut seems miraculously set in place.

The only visible part is the black and profound diamond sparkle in their harmonious alignment. It looks like a case made exclusively of diamonds without any supporting material or frame. Simply incredible!





— UP —
Laurent Picciotto

— DOWN —
Hublot Big Bang
One Million Dollar
Black Caviar

