

Watch Journal

Featuring: The Jaeger-LeCoultre Reverso Tribute Calendar.

Also: Alain Silberstein and Max Büsser Join Forces.

Geneva City Guide. Chopard Factory Tour.

On the Wrist: Climbing on Board with Bell & Ross.



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Watch Journal at 20

EDITORS'S LETTER

I have to confess that when I was invited to take the reins of *Watch Journal*, I didn't know 2017 would be the publication's 20th anniversary, even though I had long admired the magazine from my perch at a competitor. I respected *Watch Journal's* art direction and I downright envied its highly qualified, targeted distribution at more than 250 private jet terminals across North America. What could I add to the equation to make this magazine even more successful, I wondered? I decided I would craft the watch magazine I had always wished existed; I wouldn't cover watches that I, a collector of over a decade, couldn't make an honest argument for buying.

I intend to turn *Watch Journal* into the premier print publication for watch collectors. To this end, I've updated the magazine to include information that's pertinent to collecting and the lifestyle that surrounds it. My team and I have taken a hard look at our pages to determine what was working and what wasn't, and we've implemented many of these changes here in our 20th anniversary relaunch issue.

The most obvious change is to the dimensions. As a crew that finds ourselves endlessly on planes and trains covering watch stories, we've traded our oversized tabloid format for one that's travel friendly.

We've transformed our Play, Stay, Getaway section, which was already home to excellent travel writing, into a resource of value to watch collectors who want to know how to enjoy their hobby around the world. With SIHH opening to the public for the first time in its 27-year history, we thought now was the time to debut the rebranded City Guide. Rather than profile a bar, a restaurant, and a hotel in different locales, we've trained our focus on a single city, adding watch-centric destinations that any SIHH attendee will want to make part of their Geneva sojourn this January.

We've rolled out a new series of essays, On Time, in which experts, thinkers, and insiders from a wide range of fields take to our pages to share their diverse experiences of how the concept of time shapes them creatively and intellectually. We begin this series on page 30 with Billy Martin, drummer of the jazz-funk trio Medeski Martin and Wood. Martin writes eloquently about how his career spent improvising and jamming with musicians has shaped not only his views about music and creativity, but his perceptions regarding time itself.

As part of our new Vintage Spotlight section, we take a look at a special vintage Heuer with noted collector and expert Jeff Stein. Besides Mr. Jack Heuer himself, I can't think of a person who knows more about this company's mid-20th century watches. Stein compares and contrasts the classic Jack Heuer design of 1976 with the Monza of 2016, winner of the Revival Prize at this year's Geneva Grand Prix.

What do you think about the magazine? Drop me a line sometime at jbues@surface-media.com. I'd love to hear from you.

All the best,
Jonathan Bues
Editor-in-Chief



VOLUME 19, N° 9

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Jens Mortensen

Danish photographer Jens Mortensen specializes in editorial and commercial still life, and enjoys capturing objects of all shapes and sizes. Growing up in Denmark, Mortensen pursued a degree in photography and graphic design from Copenhagen's Technical College. After obtaining his degree, he packed up his belongings and moved to New York City, where he opened a photo studio in Hell's Kitchen. Mortensen boasts an eclectic portfolio, with work appearing in many different publications, such as *Departures*, *The New York Times Magazine*, *Condé Nast Traveler*, *Wired*, *Outside*, and *Vanity Fair*.



Y-Jean Mun-Delsalle

In the past decade, Y-Jean Mun-Delsalle has made her way around the publishing industry in various freelance editorial consultant roles. Her work has appeared in a number of international publications such as *Adore*, *Asia Tatler*, *Forbes*, and *Robb Report*. Her long-held fascination with art, architecture, design, jewelry, and most importantly horology, eventually guided her to *Watch Journal*, where she currently serves as European Consultant and contributes feature articles.



Billy Martin

Born into a household of performers, percussionist Billy Martin had his start in a Broadway orchestra before helping found the popular “avant-groove” jazz trio Medeski Martin and Wood. Martin’s quest for inspiration led him to experiment with filmmaking and visual art. His works have been exhibited in solo and group installations at 2014’s Cartagena de Indias Biennial and the Drawing Sound series at the Drawing Center in 2015. He has been featured in *Surface* magazine.



Jeff Stein

Lawyer by day and OnTheDash website operator by night, Jeff Stein knows how to stay busy from sunrise to sunset. His website covers the history of TAG Heuer while connecting with global watch aficionados. Stein is an avid collector of vintage chronographs—specifically those produced by Heuer between 1935 and 1985—but also enjoys studying the effect of history on modern watch releases.

Modern Monza

Named after the track that hosts Italy's most prestigious auto race, TAG Heuer's latest Monza has recently notched a victory at the Grand Prix d'Horlogerie de Genève.

Words and Photos by Jeff Stein

This past September, TAG Heuer hosted the first Heuer Collectors Summit of the Jean-Claude Biver era, at company headquarters in La Chaux-de-Fonds. TAG Heuer will launch its new Autavia chronograph at Baselworld 2017, and one of the highlights of the summit was a first look at the new Autavia for collectors and media. The evening before the introduction, Jean-Claude Biver welcomed collectors, offering remarks providing context for the new timepiece.

A passionate collector of fine vintage watches himself, Biver began by addressing the vexing topic of how today's watch brands should go about developing timepieces that draw upon a brand's portfolio of historic models. He said that TAG Heuer will not copy its historic

watches, for this would detract value from the originals. TAG Heuer will not be re-issuing any of the vintage chronographs that appeared on many wrists that night. Instead, the company would draw inspiration from its unique history, and create new timepieces for today's market that will themselves build value over time. Rather than a re-issue or homage, the new Autavia would be what he called a "re-inspiration," drawing from the best Autavias of the 1960s. And with any luck at all, TAG Heuer's new customers will become tomorrow's collectors, joining the group at future summits.

Biver's remarks regarding the relationship between Heuer's historic models and today's novelties provide a fitting introduction to the 40th Anniversary Monza Titanium

chronograph. Introduced at Baselworld 2016, this Monza is the first of TAG Heuer's historic models to be relaunched under Biver's leadership, and it may show us what lies ahead for other models. The new Monza utilizes design ideas taken from two historic Heuer models—the automatic Monza chronograph of the late 1970s and an obscure cushion-case chronograph from the mid-1930s.

Heuer introduced the Monza in 1976, but to understand this model, a glance back to 1969 is necessary, for this is when Heuer introduced its first lineup of automatic chronographs: the Autavia, the Carrera, and the Monaco. In order to accommodate the new Caliber 11 automatic movement, all three models used new cases. The Monaco was square, the Autavia had a





rotating bezel, and the Carrera was the most conventional, with a simple C-shaped case just large enough to house the new movement.

In 1971 and '72, Heuer introduced its second generation of automatic chronographs with the outrageous shapes of the Calculator, Montreal, and Silverstone. Introduced circa 1976, Heuer's third generation of automatic chronographs—which included the Daytona, Cortina, and Jarama—pulled back from the excesses of the early years of the decade. The shapes were more conventional and the colors more muted.

The Monza was part of this third generation, introduced in 1976 to celebrate Niki Lauda's 1975 Formula One World Championship, which gave Ferrari its first Constructors Championship since 1964. Fittingly,

Lauda clinched it with a third place finish in the Italian Grand Prix, at Monza, which was won by Clay Regazzoni, also driving for Ferrari.

With its size and shape, the 1976 Monza chronograph was almost identical to the first automatic Carrera from 1969. It was the finish of the case, however, that earned the Monza its place in the Heuer catalog—and in Heuer history—by being the brand's first automatic chronograph to use a black-coated case. The black coating had a brushed finish on most of the surfaces, with only the narrow bezel being polished.

Over its life, the Monza models used two movements, the Caliber 12 (offering 12-hour chronograph capacity) and the Caliber 15 (offering 30-minute timing). Toward the end of the model run, Heuer added

a line of chrome-coated cases, and the name "Monza" was deleted from the list of economy models.

The other source of inspiration for the 40th Anniversary Monza was a relatively obscure chronograph from the 1930s. In the 1936 Heuer catalog, we see a distinctive cushion-cased chronograph with a chamfered bezel. This was the era before Heuer began using model names or even reference numbers for its chronographs, and we know this watch only as *Forme C*, as shown on page nine of the 1936 catalog.

Though infrequently used by Heuer, the cushion-case is an elegant solution to an inherent design problem that troubles any wristwatch—the watch will rest on an area of the wrist that is essentially square, while the rotation of the

hands suggests a round dial. The cushion-case addresses this conflict, with a chamfered bezel forming a prominent podium to display the circle-in-the-square of the dial and hands.

Drawing on these two historic precedents—themselves spaced 40 years apart—the Monza returned with a distinctive shape and style. Starting with the basic form of the original Monza, the 40th Anniversary edition takes design cues from the best elements of the 1976 model. The 1976 Monza employed a black-coated finish on a brass case, while this year's Monza takes advantage of advancements in materials and uses a grade-five titanium

case coated with titanium carbide. To suit modern styles, the case has grown from 38.5 mm across the dial in 1976 to 42 mm today.

Mimicking the original Monza, the 40th Anniversary model uses a brushed finish for most surfaces of the case, with a brightly polished bezel providing contrast. Major design elements of the dial and hands are inspired by the 1976 Monza. Both dials are black, but the matte paint of the vintage model now yields to a sunray finish, radiating from the center of the dial. Both Monzas use red accents, including the chronograph second hand, the small hand for the running seconds, and stripes

on the chronograph minute recorder. TAG Heuer evokes the vintage predecessor through the warm tone of the lume plots that mark the hours, which match the inserts in the main time-of-day hands. Both models incorporate tachymeter scales on the flange, measuring from 60 to 220 miles or kilometers per hour. Pulsation scales are calibrated from 60 to 200, marked along a bright red line.

My pet peeve with the vintage Monza (and its Carrera predecessor) was the thickness of the Caliber 12 movement yielding a relatively chunky watch, and with the deep caseback causing the case to ride high on the wrist. Although



OPENING SPREAD TOP TO BOTTOM: 2016 Monza. 1976 Monza. CLOCKWISE FROM TOP LEFT: Scenes from the Autodromo Nazionale Monza racetrack in Italy. Two angles of the 1933 Heuer Chronograph, an early Monza inspiration.



the case of 2016's Monza is larger than its older sibling, measured across the dial and from lug-to-lug (49.4 mm versus 43.8 mm), the new Monza is slightly thinner (13.2 mm compared to 13.6 mm). The construction of the caseback and lugs allows the watch to rest nicely and have a lower profile than the vintage original.

The caseback of the new Monza is held in place by four screws, which should remind Heuer-holics of the rugged construction of the brand's Bundeswehr pilot chrono-

graphs from the 1960s. The plastic crystal of the 1970s Monza yields to an anti-reflective sapphire crystal on the new model, with the domed shape providing its vintage feel.

Over the years, the names of many Heuer chronographs have been taken from racing venues, including the Monaco, Daytona, and Silverstone. Built in 1922, Autodromo Nazionale Monza is the home of the Italian Grand Prix. Monza has earned the sobriquet "The Temple of Speed," as the site of Formula One records for high-

est speed, closest finish, and most passes. The name Monza is also associated with more than its fair share of racing tragedies, being the track that claimed the lives of Alberto Ascari (1955) and Count Wolfgang von Trips (1961), along with two beloved heroes of the Heuer world, Jochen Rindt (1970) and Ronnie Peterson (1978). The brushed black cases of both the vintage and modern Monzas evoke the raw emotion of motorsports, with the red accents showing the energy and danger of the sport.

FINAL THOUGHTS

As I was wearing the 40th Anniversary Monza for a few days, I glanced at the vintage Monza, resting comfortably in the corner of a desk drawer. Yes, this was the watch that inspired the team at TAG Heuer, but as I admired the bold case and vibrant colors of the new Monza on my wrist, the original one now appeared a bit dull and monochromatic. In thinking about the original Heuer Monza and new 40th Anniversary Monza that it has inspired, I considered of the words of Da Vinci, "Poor is the pupil who does not surpass his master, poorer is the painting which does not excel the sketch."

If the 1976 Monza served as a sketch for this year's version, then to my eye, Biver and his colleagues have well exceeded their vision. And with this being the first model to be created as a "re-inspiration" of the classic models, vintage enthusiasts can look forward to many more exciting new reinterpretations going forward.

Jeff Stein is an Atlanta-based attorney and an expert collector of vintage Heuer watches. His web site, onthedash.com, is a leading informational resource for collectors interested in Heuer.

CLOCKWISE FROM OPPOSITE TOP: Side view of the 2016 and 1976 Monzas. 1976 Monza. 2016 Monza. Back views of the 2016 and 1976 Monza.



A full-page advertisement featuring Tom Brady. He is shown from the chest up, wearing a dark blue long-sleeved shirt with a small white Under Armour logo on the left chest. He is holding a brown leather football in his right hand, which is positioned in the lower-left quadrant of the frame. He has a serious, focused expression, looking directly at the camera. The background is a dramatic, cloudy sky. In the bottom right corner, a TAG Heuer Carrera watch is prominently displayed. The watch has a black dial with three sub-dials, a tachymeter scale on the outer bezel, and a black strap with a perforated pattern. The overall tone is gritty and emphasizes athletic performance under pressure.

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