**L’Epée 1839 Unveils Exquisite Dragon-Inspired Timepiece,   
A Fusion of Artistry and Functionality – Celebrating the Year of the Dragon**

L’Epée 1839 taps into the Lunar Year of the Dragon with the new creation.

The dragon showcases the beauty that emerges when mythical elegance of the Chinese Dragon seamlessly integrates with horological precision. Each contour of the dragon’s form, from its sinuous curves to the intricate details of its scales, serves as a testament that parallels the precision required in horology. The gears, wheels, and springs within mirror the dragon’s anatomy. At the heart of this timepiece, a high-precision movement that orchestrates the dance of time with accuracy.

The movement “Swiss Made Caliber 1853” was created entirely by L’Epée 1839, has 124 parts meticulously assembled by the L’Epée 1839’s master watchmakers. 2 dragons protect side-by-side the most precious part of a kinetic object, the gear chain, guardians to the secrets within. The dragons with golden or palladium scale adopt mirrored postures, their serpentine body coils protectively around the horological craftmanship.

The Dragon plays a significant role in the Chinese Culture. It is a symbol of power, strength, and prosperity. As a mythical creature, the dragon is often associated with auspicious qualities, embodying the spirit of leadership and excellence. The dragon is a revered symbol that transcends time, reflecting the rich history and cultural heritage of China.

The image of the dragon, an awe-inspiring creature, is woven by the threads of human imagination. To some, it is an amalgamation of fabled beings. The dragon’s head, resonant with the strength of a bull, and is crowned with a pair of majestic antler-like horns which bears the reminiscent of a deer’s noble presence. These ornate horns signify wisdom and elegance. The eyes of the dragon peer out from beneath heavy brows, resembling those of a lobster. Their gaze holds secrets of centuries, intriguing generations. The dragon’s ears, a marvel of discreet design, subtly echoes the form of an elephant while remaining artfully concealed. Its hidden placement adds an element of mystery. The dragon’s countenance is graced by mustache that reminiscent of a human, adding a touch of familiarity to its visage. The dragon’s donkey-like mouth adds a touch of whimsy to the creature’s otherwise graceful demeanor. The serpentine body of the dragon extends gracefully with the fluidity of a river, while the fish-like scales create a seamless tapestry across its entire form. Finally, the feet of the dragon consist of powerful claws that is similar to a phoenix.

Yet, for L’Epée 1839, art is in the eye of the beholder. The dragon is born of the human mind’s boundless creativity, this timepiece invites interpretation and reinterpretation. It is a canvas upon which cultures paint their stories, fears and aspiration.

To illustrate this point, a comparison is drawn upon the Chinese and the Western dragon. In the Chinese culture it serves as a harbinger of good fortune, guard of wisdom, or a powerful force of positive energy. Despite the lack of wings, it is believed that that Chinese dragons possess the ability to fly. Simultaneously, the dragon can embody the primordial chaos and the untamed as portrayed in the Western culture. Western dragons are depicted as fierce, large, fire-breathing creatures with wings and 4 legs.

Nevertheless, in both cultural narratives, the dragon is revered. Their multifaceted symbolism is an embodiment of respect, fear, and awe. Analogously, time encapsulates the duality in the continuum of life. On one hand, it offers the gift of growth, the other, time can be a harbinger of farewells and transformations.

The Dragon is L’Epée 1839’s expression of this dual-sided phenomenon, giving the intangible a tangible representation.

The movement, often regarded as the “engine” of the time piece, comprises an intricate assembly of gears, springs and other components meticulously designed to orchestrate the passage of time with unparalleled precision. The movement here is in fact the table watch itself. The movement has been adapted to fit the shape of the dragon. L’Epée 1839 did not embed a housing over a movement but has created a movement in a shape of a dragon and so kinetic piece of Art that give time.

This timepiece not only serves as a functional table watch but also stands as a work of art that pays homage to the rich symbolism of the Chinese dragon.

**The dragon is a limited edition of 88 pieces, each produced in 3 colors, Gold Plated, Palladium Plated or Red Lacquered**.

**Design / Inspiration**

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Crowning the dragon’s head are a pair of majestic antler-like horns. These ornate horns signify wisdom and elegance. While its head, features a noble brow, accentuating its regal stature. The eyes of the dragon hold secrets of centuries, intriguing generations. Framed like the flowing tendrils of its mustache, the dragon’s mouth exhibits ferocity, carrying the essence of celestial fire. The body of the dragon extends gracefully with the fluidity of a river, while the scales create a seamless tapestry across its entire form. The feet of the dragon consists of powerful claws that reminiscent ancient calligraphy. Finally, the ears adds to the dragon’s majestic countenance.

L'Epée 1839 exercised due diligence in choosing the color for this timepiece as the color black on the body signifies evil and vengeance. While in the eyes, red signified dangerous or vicious.

This timepiece not only serves as a functional table watch but also stands as a work of art that pays homage to the rich symbolism of the Chinese dragon. This fusion of artistic allure and technical finesse, results in a timepiece that not only keeps perfect time but also tells a story of cultural richness and L’Epée 1839’s technical expertise.

**Form and function has always been part of L’Epée 1839 DNA.**

Clockmaking is not the simplest of art forms, L’Epée 1839 overcame the constraints time and again to create the very best, adapting design to technical complexities.

The movement, often regarded as the “engine” of the table watch, comprises an intricate assembly of gears, escapements, and springs meticulously designed to orchestrate the passage of time with unparalleled precision. The movement here is in fact the table watch itself. The movement has been adapted to fit the shape of the dragon. L’Epée 1839 did not embed a housing over a movement but has created a movement in a shape of a dragon and so kinetic piece of Art that give time.

The escapement, a delicate mechanism resembling the dragon's graceful movements, regulates the release of energy, creating a rhythmic and controlled motion. Gears, akin to the dragon's scales, interlock and turn with exacting accuracy, ensuring a seamless transfer of power. The mainspring, analogous to the dragon's inner vitality, stores and releases energy, driving the intricate dance of the table watch's hands.

**Dragon: it's seems to be a table watch, but not as we know it!**

L'Epée 1839 set out to explore strange new (horological) worlds when the team developed the concept for "Dragon" with the talented Eric Meyer. Arnaud Nicolas says: “for a really long time I wanted to do something for the Chinese culture. and what best illustration that the dragon that embed all the symbol of power, strength, and prosperity. So working with Eric on the plethora of the dragon details was a real pleasure"

**An out-of-this-world display**

Next to even contemporary table clocks, "Dragon" stands out like an imaginary object is born of the human mind’s boundless creativity at the very concept of a clock. Suffice to say this is a kinetic piece of art that gives time more than a clock itself.

**Table watches – just like big watches?**

“Dragon” is an ultra-exclusive table watch, or should we say Kinetic piece of Art, featuring essentially the same mechanisms as a wristwatch, only larger: gear train, mainspring barrel, balance wheel, escape wheel and anchor. L’Epée’s regulator also features an Incabloc shock protection system, something generally only seen in wristwatches, which minimises the risk of damage when the Kinetic piece of Art is being transported.

Larger components, however, make finely finishing the movement much more challenging than finishing a wristwatch, because of the bigger surface areas. L’Epée CEO Arnaud Nicolas explains: “It’s not just a case of double the size of the components, double the time it takes to finish them. The complexity increases exponentially. For polishing you need to apply the same pressure as you would finishing a watch movement, but on a bigger surface, and that’s more challenging. It’s thanks to the experience and dexterity of our table watchmakers that “Dragon” can feature such superlative fine-finishing.”

The details of the polished movement can be fully appreciated by the naked eye, thanks in large part to dragon-shaped external structure. The dragon shape mainplates are link to a pedestal by 2 support bars. These graceful supports are a stunning design feature, but also have a very practical application: to allow the movement to be highlighted but also to hold it when it is rewind. A special double-ended key fits into a cleverly designed tube in the back of the movement: one end of the key enters far enough to wind the movement; the other end penetrates the tube more deeply and allows time-setting.

**Dragon: Technical Specifications**

**The dragon is a limited edition of 88 pieces, each produced in 3 colors,**

**Gold Plated, Palladium Plated or Red Lacquered**.

**Display**

Hours and minutes: Curved skeleton hands, hand-polished hands rotate to indicating hours and minutes on a dragon main-plate.

**Main structure**

**Dimensions**: 160 mm high , 118 mm long, 100 mm wide,

**Weight**: kg

**Movement**

L’EPÉE in-house designed and manufactured movement

Balance frequency: 18,000 bph / 2.5Hz

Power reserve: 8 days

Jewels: 11

Incabloc shock protection system

Manual-winding: Double-ended key to set time and wind movement.

Palladium plated version:

Mechanism: Palladium plated brass, main plates and pedestal in stainless steel.

Gold version:

Mechanism : Gold-treated brass, main plates and pedestal in Gold-treatedstainless steel.

Red version:

Mechanism : Palladium-treated brass, main plates in red lacquered stainless steel and pedestal in stainless steel.

***Eric Meyer***

Eric Meyer designs and develops products across multiple industry sectors including consumer, luxury and watchmaking. His Swiss based studio is characterised by design innovation, aesthetic and technical expertise, as well as a great passion for experimentation. The studio works across typologies such as furniture, watches, unique time pieces, interior design, and consumer products bringing together technical expertise and creative experimentation.  
  
Eric’s approach to design is encapsulated in a set of principles that are first and foremost user centric and commercially viable for the brands he partners with. Eric’s love for sculpture and painting gives him a unique inspiration on the design practice coming from his knowledge and love of fine arts.

Over the course of his career, Eric has created numerous award-winning products, forming long-term collaborations with internationally renowned manufacturers such as Nespresso, Swatch Group, Rolex, MB&F, l’Epée 1839 and others.

***L’EPEE 1839: Switzerland's leading clock manufacture***

L’Epée has been a prominent clockmaking firm for more than 180 years. Today, it is the only manufacture in Switzerland to specialize in the production of high-end clocks. Founded in 1839 by Auguste L’Epée in Besançon, France, the company originally focused on producing music boxes and watch components. Even at this early stage, the brand was synonymous with entirely handmade pieces.

Starting in 1850, the manufacture became a leader in producing escapements and began to develop special regulators for alarm clocks, table clocks, and musical watches. It gained wide recognition and filed numerous patents for special escapements, particularly for use in its anti-knocking, auto-starting, and constant force systems. L’Epée became the principal supplier of several famous clockmakers and went on to win many gold medals at World Fairs.

During the 20th century, the firm owed its success largely to its remarkable travel clocks. Many associate the L’Epée brand with influential individuals and people in positions of power; members of the French government often gave clocks to their distinguished guests. When the Concorde supersonic airplane began its commercial flights in 1976, L’Epée fitted the cabins with wall clocks to give passengers the time. In 1994, the brand demonstrated its penchant for challenges by constructing the largest pendulum clock in the world, the “Giant Regulator”, which features in the *Guinness Book of Records*.

L’Epée 1839 is currently based in Delémont in the Swiss Jura Mountains. With CEO Arnaud Nicolas at the helm, it has developed an exceptional collection of table clocks that includes an entire range of sophisticated clocks.

The collection focuses on three themes:

Creative Art: artistic pieces first and foremost developed in partnership with external designers as joint creations. These clocks surprise, inspire, and even shock the most seasoned collectors. They are for those consciously or unconsciously looking for exceptional objects.

Contemporary Timepieces: technical creations with a contemporary design (Le Duel, Duet, etc.) and minimalist, avant-garde models (La Tour) incorporating complications such as retrograde seconds, power reserve indicators, moon phases, tourbillons, chiming mechanisms, and perpetual calendars.

Carriage Clocks: also known as “officers’ clocks,” these historical pieces issued from the brand’s heritage also feature their fair share of complications: chiming mechanisms, minute repeaters, calendars, moon phases, tourbillons, and more.

All of L’Epée 1839’s timepieces are designed and manufactured in-house. The clocks’ technical prowess, combination of form and function, long power reserves, and remarkable finishes have become signature features of the brand.