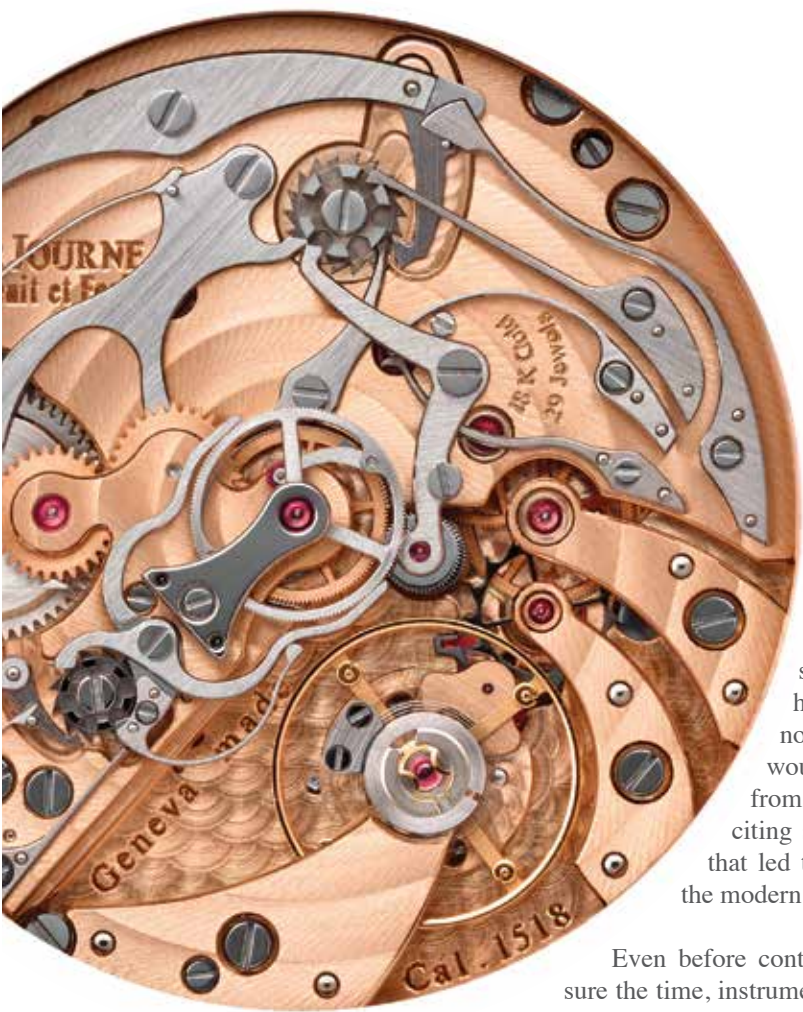


F.P. JOURN [al]

NUMERO 2 • JANUARY 2018



CHRONOGRAPHE SPECIAL EDITION

summing up the history of the chronograph in this way would deprive you from the rest of this exciting story and the steps that led to the invention of the modern chronograph.

Even before contemplating to measure the time, instruments capable of displaying the time with extreme accuracy and to determine the seconds were needed. Research of astronomers, mathematicians and watchmakers is thus correlated. George Graham (1673-1751) seems to be the first to be interested in a mechanical solution for the division of seconds (theoretically 1/16 of a second) to then measure the duration of a phenomenon. Problems encountered: the device does not display the time and must be set to 0 and stopped manually.

...page 3

THE CHRONOGRAPH AND THE SPLIT-SECOND FUNCTION

by Audrey Humbert

Early days of the chronograph

Talking about the word chronograph, you will probably think of Nicolas-Matthieu Rieussec. And for good reason, since he invented, in 1822, the mechanism for “writing the time”, which derives its name from the Greek chronos and graphô. Yet,

HISTORY OF THE RATTRAPANTE

by PH Zou

In the hierarchy of horological complications, there is some debate on which takes the top. Some claim it is the minute repeater, while others swear by the tourbillon. But within the family of chronographs, between the “standard” chronograph, fly-backs, and so on, there is little contention that the most complicated of them all is the split-seconds, or rattrapante (French: rattraper – the act of recovering, recapturing). Today, we will go deep – very deep – into understanding vintage split-seconds chronograph wristwatches.

...page 6

F.P. JOURNE AND HOLLAND & HOLLAND

On October 12, 2017, the Holland & Holland flagship Boutique on 33 Bruton Street in London celebrated the launch party of the Chronomètre Holland & Holland, a very exclusive Limited Series. Holland & Holland have been at the peak of British gun-making for over a century while François-Paul Journe, independent contemporary master watchmaker, has been conceiving and manufacturing haute horology timepieces for forty years. The meeting between Holland & Holland and F.P. Journe could only result in an exclusive common project.

...page 14

FLASH NEWS !

GRANDE SONNERIE SOUVERAINE

Anticipating the presentation of a new grand complication, the Sonnerie Souveraine will no longer be in the catalogue as from December 31, 2018. The F.P. Journe Manufacture will honor all orders placed before that date.



EDITORIAL

By François-Paul Journe

EGO TEMPUS

I am often asked why and how I create a new timepiece. When I started offering my Tourbillon with Remontoir d'Egalité under my name (F.P. Journe à Paris) in the 90's, I was soon confronted with my limits. It is so boring to do the same thing over and over. This is why and when I hired qualified watchmakers that could replicate what I intended to do. So, I may focus on the... new timepiece. When I am asked what is my favorite Journe, I usually answer: The next one!

I was recently interviewed by a French journalist and this is what I told her: “I want to stay in the living and not apply established ‘recipes’. I want to invent them myself, with my heart, my guts and my faith. I like to emphasize this part of magic. It is

a great risk-taking, sometimes a madness. I want to create with my passion and throw myself in without safety nets. All my struggle is to never do the commonplace. The commonplace kills.



“I am not here to ‘reinvent the wheel’, but to add my modest contribution to the Horological History. Some of the challenges I embarked on necessitated a long (LONG!) gestation. For example, the Centigraphe was on my mind since the mid 90's, it came out in 2008. That is true of all my creations. Well, almost true. In 2015, I had to think of the next watch I would donate for the “Only Watch” charity auction. I felt like re-creating a classic “vintage” timepiece: a chronograph with rattrapante. I had not done yet a classic piece and I felt that it was missing. That led for me to rethink my sport line and add a chronograph to it. But it could not be the same movement as the “Only Watch” timepiece. Not only it is a “ONLY” piece, but it did not suit the LineSport collection. The trigger system is of a modern construction insuring a smooth and more efficient start of the chronograph function, and adding the largest date I ever did. The mono pusher is not a novel idea, it was the base for all chronographs for the pocket watches in the 19th century. The mono pusher is the ancestor of the bi-pusher. For those who know me well, my grail is the pursuit of precision (chronometry). This Chronographe Monopoussoir is important though: it is the true measure of one's time (“ego” time). Furthermore, the rattrapante function lets you measure time without stopping it.

THE JOURNE SOCIETY

Interested to share your abiding passion for FP Journe watches with other like-minded collectors?

We started the Journe Society to connect a global group of passionate FP Journe watch collectors. The Society organizes events in cities around the world to bring our members together, to share information, and to exchange stories around our favorite timepieces. We also have an exclusive members-only online forum to enable our members stay connected wherever they are. The Journe Society is independently run and managed although we have a close relationship with Montres Journe to ensure we get a sneak peek at all the upcoming products, innovations and latest news.

For membership information please contact: membership@journesociety.org





The 44 mm lineSport case with 12mm thickness encloses a new mono-pusher split-second chronograph movement with a very large date, developed in 2 versions, one in 18K rose Gold and one in Aluminum, with three distinctive metals for the case and bracelet, one in Platinum 950, one in 18K red Gold and one in Titanium grade 5.

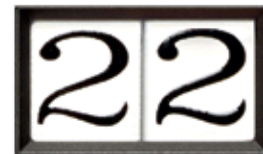
The precious metal bracelets are assorted to their respective case. Identical to the existing lineSport versions, rubber inserts are fixed on the case and the bracelet links to protect the watch from frictions on smooth surface like bumpers of ancient automobiles.

The links attached to the case are also articulated to adapt to the different wrist sizes with an adjustable folding clasp in length of approximately 5 mm.

This Chronograph features a power reserve of 80 hours making it possible to efficiently use the chronograph with the rattrapante function after 2 days and a very large and unusual date indication in a window of 5.20 x 2.80 mm.

Each of the 3 versions have a dial of a different color:

The Platinum version portrays a blue-mauve color silver guilloché dial with appliques numerals in mat white Gold, 2 small Silver counters and mat rhodium hands whereas the red Gold model version has a silver guilloché dial covered with Ruthenium and appliques numerals in mat red Gold, 2 small Silver counters and mat red Gold hands.



THE CHRONOGRAPHE MONOPOUSSOIR RATTRAPANTE AT A GLANCE

For the Titanium version, a dial in Aluminum alloy of anthracite color with appliques numerals with Superluminova, 2 small counters in engraved sapphire and hands with Superluminova.

The bezel is fitted with a ceramic tachymeter.

A rubber overmolded crown with 3 positions and pushers:

- The winding in position 1, correction of the date in position 2 and the time in position 3.
- A pusher at 2h for the chronograph start, stop and back to zero functions.
- A pusher at 4h for the rattrapante.

This new caliber 1518 with manual winding has been invented and made by F.P. Journe.

F.P. Journe perpetuates the watchmaking tradition and maintains exclusive craftsmanship since every experienced watchmaker performs all the assembly stages from beginning to end, unique in the profession.

The caliber 1518 though inspired by the Chronograph made for Only Watch had to make room to integrate the very large date within the 6.80mm thickness of the movement. For the chronograph mechanism, the caliber 1518 has a 'modern' approach using a direct gearing with a rocking pinion, a system that avoids the jump of the hand at the start.



THE CHRONOGRAPH AND THE SPLIT-SECOND FUNCTION:

TWO RELATED INVENTIONS

...from page 1

The next step is the display of the independent second: an independent seconds-hand is incorporated on a mechanism displaying the time, by means of an additional gear train that allows displaying the time division (1/5 of a second for 18,000 vibrations per hour) with a start/stop function that does not influence on the watch functioning.

While Jean Romilly, Geneva watchmaker settled in Paris presented to the Royal Academy of Sciences a watch with repeater and off-centered seconds in 1758, Jean-Moïse Pouzait proposed in 1776 an independent dead bet second watch.

Scientists for whom measurement of time was associated with many of their experiences, were particularly seeking for precision instruments.

Louis Moinet, inspired by the work of astronomers and aware of their needs, offers in 1816 his version of a counter. This invention, which he named “compteur de tierces”, is described in his *Traité d’Horlogerie* of 1853 (Volume II, p. 430-431). With a seconds-hand showing the 1/60th, that is a balance wheel beating 216,000 vibrations per hour, we can easily imagine the difficulties associated with this counter: lubrication, premature wear, energy consumption, etc... It should be noted that in this same treaty he doesn’t hesitate to largely quote the works of his peers at the time.

Meanwhile, soldiers sought to give more precision to their shots with these precision instruments. The works signed by Breguet also contain “military counter to count the troops’ pace.” These devices beat 76 times per minute instead of 60 times. We find descriptions thereof starting 1819.

Lighter but just as strategic aspects, especially for bookmakers, led Rieussec to his invention that gave his name to the chronograph, used in horse racing: it included an enamel dial that turned on itself in 1 minute. On this enamel dial was painted a scale of seconds stringing under a system that placed a drop of ink when a button outside the box was operated. This watch was writing the time, thus the name derived from the Greek “Chronos”- the time and “Graphô” - to write that gave the name used today “chronograph”, that should not be confused with the chronometer, qualifying a precision timepiece. The system was improved, including by

the watchmaker Frédéric-Louis Fatton, student of Abraham Louis Breguet. His watch had a fixed dial and its seconds-hand had a small ink tank. This hand was fitted with a device connected to a button located outside the housing. By pressing this button, the hand deposited a fine drop of ink on the dial.

The report of the exhibition of French industry products of 1823 thus speaks about the work of Breguet and Rieussec. The latter received a bronze medal for his work.

As to the modern chronograph, Adolphe Nicole, from Vallée de Joux but practicing in London under the trade name Nicole & Capt, invented in 1862 the system that allowed rewinding the seconds-hand to its initial position after stopping it. It fitted his zero-reset mechanism with a heart-piece, a component still used nowadays.

Complication particularly sought for its functionality, the chronograph has continued to modernize up to our days. Extremely complex to implement, it requires great precision in its construction in order to provide an accurate reading of the time. Today, François Paul Journe is part of the lineage of the great watchmakers of the 18th century and contributes to progress with the launch single-button split-second chronograph.

The split-second function for a faithful reading of an interval

For a more precise and comfortable reading of these precision instruments, it quickly became essential to stop the hand showing the intervals.

In 1827, Louis-Frédéric Perrelet innovates with a two seconds-hands watch. One of the hands could be stopped at will and by a second press on the same button, the hand was catching up the first hand that had continued its functioning.

Around 1831 Joseph-Taddeus Winnerl invented a system of “split-second” that was stopping the seconds-hand, then this hand could catch its stop time, provided that it didn’t exceed 30 seconds. The characteristic of this first system called “nib” and of the second system that he would invent later, this time fitted with two overlapping seconds-hands, is that they are based on

the seconds wheel and not on the chronograph’s mechanism.

We shall also refer to the works of Henri Robert, author of various articles of the *Modern Encyclopedia*, reported by the *Société d’Encouragement*, in 1833, with the precise description of a “chronometric counter and travel alarm clock” whose characteristic is the split-second mechanism in a register at 12 o’clock (see the picture).

It was around 1880 that the split-second function appeared in its current form. While there have been many chronographs manufacturers beginning with this period, the names related to the flyback hand are much fewer. And when talking about the flyback hand, we automatically think of the most complicated parts, such as, for example “La Merveilleuse” of Ami Lecoultré, produced in collaboration with Louis-Elysée Piguet, who received the bronze medal at the World Exhibition in Paris in 1878.



AUDREY HUMBERT
Recognized expert in horology
and a contributing writer for
Watchonista.com



THE COLUMN WHEEL

A chronograph needs a specific mechanism in order to allow the consecutive activation of three functions (i.e. start – stop – reset). This can be achieved either by using a cam or with the more advanced solution that consists in using a column wheel. The column wheel (see illustration) is a piece that occupies a predominant role as it transmits the information received from the chronograph push piece to the wheel train. Each activation of the push piece will set in motion the column wheel. Its accuracy is key and needs to be perfectly adjusted in order to deliver its message without impacting the precision of the time measurement.



THE CHRONOGRAPHE MONOPOUSSOIR RATTRAPANTE BLEU

THE HIGHEST PRICE EVER PAID FOR AN F.P.JOURNE WATCH
AND THE MOST EXPENSIVE WRISTWATCH FROM AN
INDEPENDENT WATCHMAKER SOLD AT AUCTION

THE CHRONOGRAPHE MONOPOUSSOIR RATRAPANTE BLEU, UNIQUE TIMEPIECE DEVELOPED EXCLUSIVELY FOR ONLY WATCH SOLD FOR AN ASTOUNDING CHF 1'150'000.



Geneva, 11 November 2017 - The Chronographe Monopoussoir Rattrapante Bleu, entirely new watch developed by F.P.Journe exclusively for Only Watch sold during the Only Watch auction in Geneva for the astounding price of CHF 1'150'000.- in front of a packed room where the most important collectors in the world were gathering for this distinctive charitable event.



This watch is a unique example featuring - a new case in Tantalum of 44 mm with crown and mono pusher, also in Tantalum, at 2h for the chronograph and at 4h for the rattrapante (split-seconds) - A new movement F.P.Journe "Monopusher split second chronograph" of 15 lines in 18K rose Gold with column wheels, constructed in the purest horological tradition and providing a long autonomy of 80 hours making it possible to use the chronograph and the split-seconds efficiently for more than 2 days. The bridges are decorated with circular stripes, partial circular graining on the baseplate, each lever and spring is mirror polished and all steel parts show polished chamfers - A blue chrome dial adorned with an unusual typography and with vivid colors featuring an orange tachymeter scale to measure the distance in kilometers, a yellow telemeter scale to measure the distance

traveled by sound, new stylized numbers, 2 sub dials in silver, small seconds at 9h, 30 minutes chronograph counter at 3h, blued steel and cream color hands.

Jon Bues from Hodinkee states: "This was one of the most highly anticipated lot in the Only Watch auction, generating a ton of buzz amongst collectors since it was unveiled back in July. It's honestly not all that surmising that it has now reached such heights, setting a serious record here. The F.P.Journe Chronographe Monopoussoir Rattrapante bleu became the most expensive wristwatch from an independent watchmaker ever sold at auction".

During the Only Watch charity auction held by Christie's at the prestigious Hotel des Bergues in Geneva on November 11, 2017, 50 watches donated by prestigious watchmaking brands were sold for a total of \$10.8 million in favor of the Association Monégasque contre les Myopathies. Luc Pettavino, founded the Monaco-based charity in 2001 after learning that his son Paul had the disease (he passed away last year on the eve of his 21st birthday). Luc Pettavino said: "The extraordinary result of the Only Watch charity auction will help continue the fight to find remedies to cure the Duchenne Muscular Dystrophy.

Prince Albert, who has been the patron since the start of Only Watch in 2005, held a party during the Monaco Yacht Show in September, a royal send off for a 10 city promotional tour of the donated timepieces. In Geneva, he attended a presale lunch,

obliged the paparazzi and observed the sale from the front row until, when lot 50 was called, Raul Kadakia, Christie's auctioneer, invited him to the podium: "This is your last chance to have Prince Albert sell you a watch" Mr Kadakia said as the audience roared in applause.

unique timepiece that allowed collecting such an important amount of money for the Association Monégasque for research on Duchenne muscular dystrophy".



The amazing auction result of the Chronographe Monopoussoir Rattrapante Bleu in the Only Watch charity sale endorses the unique F.P.Journe timepiece as a major Haute Horology work of Art. F.P.Journe declares: "I am happy our watch has obtained such a high price for a charitable cause. I committed fully with the creation of this

ONLYWATCH

HISTORY OF THE RATRAPANTE

IN-DEPTH A DETAILED SURVEY OF THE SPLIT-SECONDS CHRONOGRAPH AND ITS COUSINS

This article has been abbreviated. To read the full version please go to: www.hodinkee.com/articles/a-detailed-survey-of-the-split-seconds-chronograph-and-its-cousins

...from page 1



The Rolex 4113

A distinctive feature of these watches is the two – instead of one in typical chronographs – sweep seconds hands. One of them usually has an open ring, while the other has a pointed tail. These are some of my absolute favorite watches, if not for the beauty of the complication, then just for the simple fact that they're just really, really, fun to play with. Also – I'm sure there are some of you who are wondering what's so special about the Rolex 4113 that fetched over 2 million Swiss francs at Phillips last May, in Geneva, at the Phillips Start-Stop-Reset auction. Well, you've come to the right place. Here, I will go deep, very deep on what makes a split-seconds so special, with a particular focus on vintage split-seconds chronograph wristwatches.

WHY ARE TWO (SECONDS) HANDS BETTER THAN ONE?

First of all, what is a split-seconds mechanism – and why do we need two chronograph hands? When you activate a typical chronograph, one sweep hand begins to track the elapsed time. Once a full rotation of that hand is made, the minute counter (usually the sub-dial at 3 o'clock) increments by one, and the chronograph starts to track the second elapsing minute. But what if you wanted to precisely time intermediate events – for instance, lap times of a horse race – while still keeping track of the overall elapsed time? One way to do it would be to use two or three chronographs, starting them simultaneously, and stopping/ending them as desired.

The split-seconds mechanism allows you to do just that, but in one single watch. Activating the chronograph starts both

sweep hands in tandem. When the first event happens, you push a button to stop one hand (usually the one with the tail), while the other continues moving. You record the time, push the button again to make the stopped hand “catch up” to the running hand, and repeat as necessary. The seconds hands are superimposed, and then appear to split when you stop one – hence the name.

This mechanism first appeared around the 1880s in pocket watches, and debuted in a wristwatch in 1923 by none other than Patek Philippe – a 30 mm, mono-pusher split-seconds chronograph with an enamel dial. Most, however, were produced as ebauches by manufacturers such as Val-

joux or Venus around the middle of the 20th century.

In this article, we delve into the workings of these vintage movements but also take the opportunity to illustrate two of its less complicated, but more affordable cousins. We'd also give our take on how these movements compare to some of the split-seconds movements out there today – and their collectability.

UNDERSTANDING THE TRADITIONAL SPLIT-SECONDS MECHANISM

A movement by Venus is perhaps the most common split-second mechanism produced, showcasing the two distinctive prongs on either side of the center wheel in the movement – these are the jaws of a clamp, which we'll talk about in a moment. Venus movements were bought and cased by brands such as Breitling or Record Watch Co., mostly in the '40s and '50s, as production of these movements stopped soon after.

Notice that there are two center wheels in the movement – the upper wheel connects to the split-seconds hand, while the lower wheel connects to the primary chronograph seconds hand. The split-seconds functionality is essentially achieved by a set of levers that form the jaws of the clamp we mentioned earlier. The upper wheel for the split hand is mechanically connected to the lower by a spring-loaded lever with a ruby roller on the upper wheel, that rides in the low spot of a heart piece cam (exactly like a normal chronograph return-to-zero heart piece cam) on the lower wheel.

Pushing the split button causes the jaws to close around the wheel carrying the split-seconds hand, while still allowing the low-



er wheel to continue turning, and hence still keep recording time. The roller and lever on the upper wheel stop moving, but continue to press against the cam on the lower wheel (which continues to turn) under the influence of a tiny spring. The split time can now be recorded. When re-activated, the jaws of the clamp open, and the upper wheel is free to rotate back into position as the ruby roller finds the low point in the cam, under the influence of the tiny spring we just mentioned. The two hands are now superimposed again.

The split-seconds mechanism is not considered one of the “high” complications because of its complexity (it’s one of the three complications traditionally found in a “grand complication,” along with a perpetual calendar and minute repeater). Rather, it gets its status from the fact that for it to work, everything has to be adjusted extremely precisely, requiring a lot of skill from the watchmaker.

There are a few different members in the family of split-second movements produced by Venus. The most basic version would be the Venus 179, which came with a 30 or 45 minute counter, while the Venus 185 came with an additional hour counter.



Breitling reference 766 with Venus 185

While most of these movements were installed with little variation, Breitling included an interesting modification to the case in some references. Instead of having an additional pusher extending from the crown, as with traditional split-seconds, Breitling integrated the pusher into the crown – in essence allowing the entire crown to serve as a pusher, as well as the usual time-setting mechanism.

Back in the ‘40s Venus produced two movements that, in my opinion, remain as the epitome of vintage complications – the Venus 189 and 190. The Venus 189 was essentially a Venus 185 but with an additional date pointer at 12 o’clock, and the Venus 190 incorporated a moonphase on top of the Venus 189.



The Venus 190 by Tourneau (image via eBay).

BUT WHAT ABOUT THE VALJOUX SPLIT-SECONDS CALIBERS?

Valjoux’s answer to the split-seconds by Venus would be the Valjoux 55 VBR. Note that the “V” in VBR stands for Valjoux, and the “R” stands for Rattrapante.

We’ll take a slightly deeper look at the Valjoux 55 VBR, primarily because there are a few different variations out there upon the original movement. For instance, the Valjoux 55 VBR found in the Rolex 4113 is slightly different than that in the Universal, which is different from those found in the Eberhard Rattrapante, each having slightly different functionalities.

The most basic version might be found in split-second watches by brands such as Leonidas or Minerva.



Valjoux 55 VBR by Leonidas (image via Instagram @swisscaliber).

In contrast to the Venus movements, the basic Valjoux 55 VBR is a monopusher, with the center pusher controlling the start/stop of the chronograph and the pusher at 2 o’clock controlling the split-seconds functionality – essentially the reverse of the Venus calibers. The clamp for the center wheel is also designed slightly differently, with the column wheel being entirely visible (unlike the Venus movements). These movements were also significantly larger than their Venus counterparts, measuring at about 39 mm as compared to about 31 mm for the Venus. As a result, most of the watches cased with these movements measure upwards of 40 mm.

THE BIG, BAD ROLEX REFERENCE 4113

Of course, one cannot have a discussion about split-seconds without mentioning the big elephant in the room – the Rolex 4113. Without a doubt, this is the split-seconds watch that is most talked about, most desired, and, within the Valjoux 55 family, also the most expensive (the most expensive split-seconds watch ever sold is a Patek 1436, sold at Phillips in 2015 for just over CHF 3.3 million). This used to be the only Rolex that broke the \$1 million mark at public auction, back when it sold for \$1.17 million in 2011. Well, guess what, today it is the only Rolex that broke the \$2 million mark, when it sold for an epic CHF 2.4 million at the Phillips Start-Stop-Reset auction in May 2016 (another Rolex came close – the Paul Newman Oyster Sotto – also sold at Phillips for a whopping CHF 1.9 million). [Note: of course, we all know today that this record has been literally shattered, the article was written in 2016] Not only is it the only split-seconds watch ever made by Rolex; not only are there only 12 examples made in 1942, of which eight have surfaced; not only is it huge, at

44 mm; but it also features a Valjoux 55 VBR movement that is hands down the most advanced configuration amongst the ones we’ve already highlighted.

This is no longer a monopusher split-seconds. The center pusher starts the chronograph, the top pusher activates the split-seconds, and the lower pusher resets the chronograph. Note that the previous versions of the Valjoux 55 VBR could not be “paused” (like all monopushers), but the Rolex 4113 has that functionality. In my experience, the Rolex 4113 seems to be the only “two-pusher” Valjoux 55 VBR out there – all other iterations of the Valjoux 55 are monopushers



What was the Rolex 4113 used for? This particular reference was never publicly available and never illustrated or appeared in any Rolex advertisement from its period. However, we know that there were 12 pieces made in consecutive serial numbers from 051313 to 051324, all in 1942.

THE BOVET VALJOUX 84 MONO-RATTRAPANTE

While there was some demand for split-seconds mechanisms in wristwatches, the typical split-seconds watch was inaccessible to most due to its price. These were very complicated watches, and one can imagine how servicing them might be a somewhat complex task. Therefore, thought was given to produce movements perhaps more economical and easier to regulate. We profile two such mechanisms below, beginning with the Valjoux 84 primarily produced for watches cased by Bovet in the 1940s.

As you’ve seen above with the Venus 185 or Valjoux 55 VBR, a split-second mechanism typically has two sweep hands. In 1936, Charles Jeanrenaud-Bovet of Fleurier received patent no. 185465 for a chronograph with only a single sweep hand, but still retained a similar functionality as a split-second chronograph. This was known as the mono-rattrapante, named for the single sweep seconds hand.

From a glance, the Valjoux 84 looks very similar to an early monopusher version of the Valjoux 22 movement. However, one easily notices the additional spiral hairspring at the 9 o’clock position – this is the key component that allows the chronograph movement to accommodate a sort of “catch-up” mechanism on the sweep hand, without the delicacy of the roller-and-heart-piece system.

Once the chronograph mechanism is started with the button at 2 o’clock, holding down the pusher at 4 o’clock stops the sweep second hand temporarily, but the chronograph mechanism is still running. During this time, tension begins to build in the hairspring. When the pusher is released, tension unwinds in the hairspring and hence allows the seconds hand to “catch-up” to the actual time elapsed by the number of seconds the wheel was held stationary, registering the total time elapsed since the chronograph was started.

However, because the catch-up mechanism is essentially engaged by a small stud that pulls the hairspring while it rotates, the possible split time is limited to 60 seconds, or one full rotation of the seconds wheel. For any longer period of time, the stud would block the rotation of the wheel, and the entire movement would stop.

Why was this mechanism useful? It allowed the user to record the timing of one event, while still allowing the chronograph mechanism to continue tracking the total elapsed time. This essentially acts as





Habring's solution was simple and effective. As he explains, "we got a hamburger, took off the upper bun, laid a slice of cheese inside and closed it again."

a split-seconds mechanism but without the additional sweep seconds hand, and of course, without the considerable additional complexity. The movement was significantly simpler to produce and regulate or service. As you might be able to tell, the movement does not have the significant overlay of extra components and hence avoids the precise adjustments that a traditional split-seconds mechanism requires. It could be built on other single pusher movements as well.



D&S Index Mobile (image via watchuseek)

THE DUBEY & SCHALDENBRAND INDEX-MOBILE SYSTEM

In 1948, Georges Dubey and Rene Schaldenbrand received a patent issued as no. 253051 that also utilized a stud and tensioned hairspring, mounted on a Valjoux 77, but incorporated with an additional sweep seconds hand. There was a spring under the center chronograph wheel that essentially served a similar purpose as that of the Valjoux 84. Two subsidiary patents followed, each simplifying the system, with the second and final patent allowing for the split-second mechanism to be built up utilizing a mere generic one-button chronograph movement as the base. That patent developed into what we know as the Dubey and Schaldenbrand "Index-Mobile."

How does it work? The Index-Mobile contains an additional spiral hairspring mounted above the dial, connected to the second sweep seconds hand found in a split-seconds mechanism. While the typical split-seconds mechanism has significant modifications within the movement, the work-around Dubey & Schaldenbrand developed essentially shifted much of that outside the movement and onto the dial. Within the movement, the most significant modification was simply an additional center wheel and lever. The wheel is connected to the extra sweep seconds hand, and is connected to the original center wheel by the spring. The lever, when engaged via the pusher at 3 o'clock, brakes the additional hand by stopping that wheel. This allows for the timing of the first event to be read. When desired, the button can be released and the hand will return, via the spring on the dial, to the one still running. The basic principle is very similar to the Bovet, but allowing for a true split-hand functionality. You can easily see why this was more cost effective, even as compared to the Valjoux 84, as it essentially added components onto a base caliber instead of modifying the entire movement. As compared to the traditional split-seconds, the Index Mobile was cheaper to produce, with few additional functional downsides as compared to the Valjoux 84, though it did also suffer from a similar 60-second limit on the split-seconds mechanism.

THE MODERN SPLIT-SECONDS

Having gone in depth on the different types of vintage split-seconds movements and watches, how do the modern versions fare in comparison? In general, we can divide the modern split seconds approaches into two general categories: one utilizing ebauches, and another using in-house designed calibers.

In the first category, the most popular (and affordable) modern split-seconds chronograph is based on the caliber ETA (or Valjoux) 7750, which debuted at Baselworld 1992 in the IWC Doppelchronograph, designed by Richard Habring.

Prior to 1992, the split-second mechanism had to be operated with two column

wheels. That design was both expensive to produce and expensive to regulate. For instance, if the split-second pusher was not pushed in fully, the brakes around the center wheel might open or close prematurely, causing the column wheel to get stuck. Habring's solution was simple and effective. As he explains, "we got a hamburger, took off the upper bun, laid a slice of cheese inside and closed it again." Instead of utilizing the column wheel, he designed the split-seconds mechanism atop the 7750 that could be operated by a lever-and-cam system. This allowed for both easier regulation and service, and was cheaper to produce. In contrast to the vintage pieces, the split-seconds mechanism in the 7750 would be operated by an additional pusher at the 10 o'clock position.

PATEK PHILIPPE AND VACHERON CONSTANTIN'S MODERN SPLITS

As we leave ebauche and go in-house, we leave the \$10,000 mark and go deep into the (very) expensive. In 2015 Vacheron released the Harmony Ultra-Thin Grande Complication Chronograph, the world's thinnest self-winding monopusher split-seconds chronograph, in a limited run of just 10 pieces. This utilized the caliber 3500, which measures 33.4 mm in diameter by just 5.2 mm in thickness. A total of 459 components make up the movement. And we have Patek Philippe's take on the rattrapante – beginning with the 5959P, launched in 2005 and featuring Patek's first fully in-house chronograph movement with the caliber CHR 27-525 PS; then the 5950, which launched in 2010 and uses the same caliber as the 5959P.

The CHR 27-525 PS was a monopusher rattrapante, similar in functionality to the basic version of the Valjoux 55 VBR. It was not until 2015 that Patek released a pure two-button, split-seconds chronograph – the reference 5370P. It uses a slightly modified in-house caliber CHR 29-535 PS, which was before then only found in the 5204.

What do all of these watches have in common? Besides having insanely nice movements, mostly cased in precious metals, and of course, being highly collectible, they're all pretty darn expensive. The

"cheapest" is the Lange Double-Split in Platinum, which one might be able to obtain for around \$90,000 at auction. The MSRP for the newer version in rose gold is a hefty \$128,400. The Vacheron? Priced at \$369,200. The Patek 5370P? A nice \$249,200.

Of the high complications, the only other that offers the same degree of interactivity in everyday use is the minute repeater. That's why many of the vintage split-seconds watches were designed with functional purposes in mind – horse or car racing, aviation, and so on – meaning one would actually wear them (and use them) at a race track, or flying a helicopter at night, with all the potential dirt, grime and damage that comes along with it. That's also a reason why so many of the vintage split-seconds chronographs were cased in steel, and not in softer precious metals.

PH Zhou graduated from the Massachusetts Institute of Technology, where he studied economics and computer science. He currently resides in New York City and works in finance. He is a devoted enthusiast of vintage watches – in particular early- to mid-20th-century chronographs.



*PH ZOU
avid collector of vintage chronographs
and a contributing writer for Hodin-
kee. He currently works in finance
and resides in NYC.*

LOS ANGELES

THE F.P.JOURNE'S BOUTIQUE IN LOS ANGELES CELEBRATES ITS 4TH ANNIVERSARY



In 2013, François-Paul Journe celebrated the Grand Opening of its first boutique in Los Angeles, and the third boutique in the US after New York in 2009 and Bal Harbour Miami in 2012.

Settled on the prestigious Sunset Plaza in the heart of West Hollywood, the F.P.Journe Los Angeles Boutique is a large and luminous space tastefully designed by François-Paul Journe. In harmony with his post-modern trademark design in which the worlds of haute horology and contemporary art collide, it features an astounding cascading chandelier made of bike chains by artist Carolina Fontoura Alzaga @FacaroStudio, a signature design element of the LA Boutique.

The Grand Opening hosted F.P.Journe's VIP clients who discovered the exclusive universe of the brand. French actor Dany Boon and pro basketball player J.J. Redick of the Los Angeles Clippers were part of the attendees.

F.P.Journe empowers the authenticity of Haute Horology timepieces with the eloquent label of the brand "Invenit et Fecit". With its collection of exclusive timepieces in ultra-limited production, starring limited series reserved solely for the Boutiques, F.P.Journe offers the most exclusive watches to collectors worldwide.



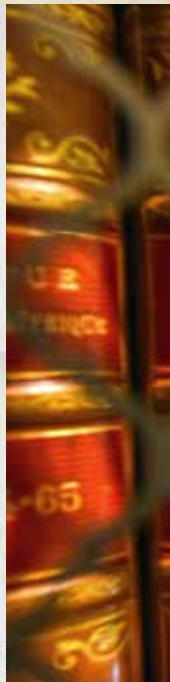
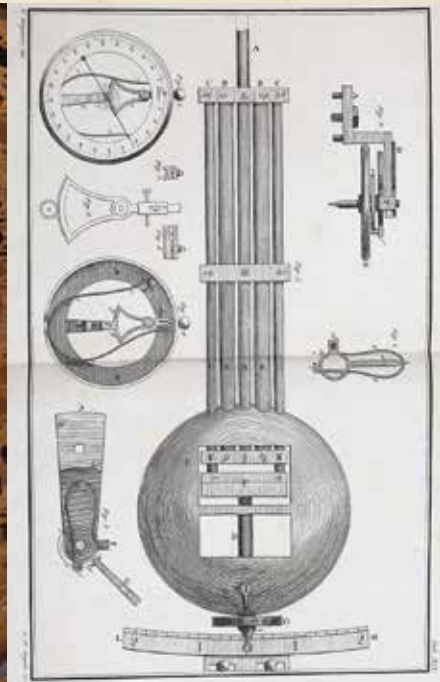
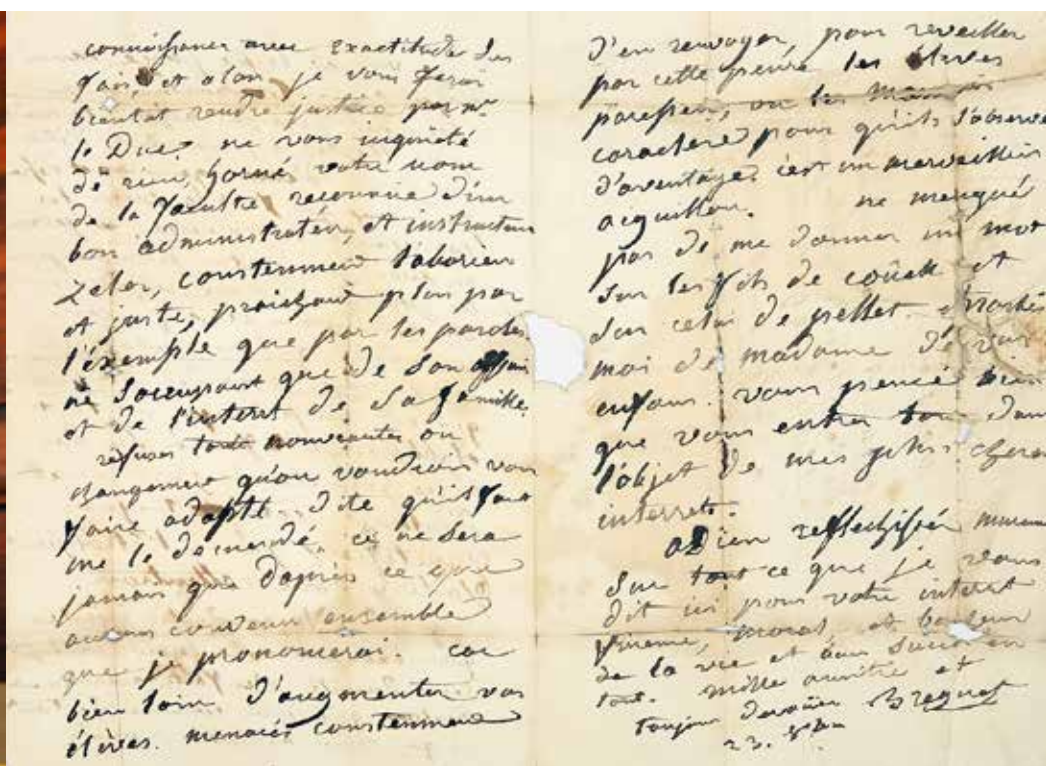
F.P.JOURNE BOUTIQUE LOS ANGELES

8608 W. SUNSET BOULEVARD

90069-2302 LOS ANGELES, CA

T. +1 310 294 8585

WWW.FPJOURNE.COM



ENTERING THE SOULS OF THE MASTERS

It's a story of love and friendship: since Gutenberg, many have shared their love of books, old documents and writing in all its forms. And even before Gutenberg, manuscripts were regarded with the same fervour.

It seemed self-evident that we would one day enjoy diving into the exceptional universe created by François-Paul Journe's acquisition of Jean-Claude Sabrier's horological library, which has now found its place in the former's Geneva workshops. The private collection of documents devoted entirely to horology and accumulated by this historian from Normandy, who died in November 2014, is indeed unique.

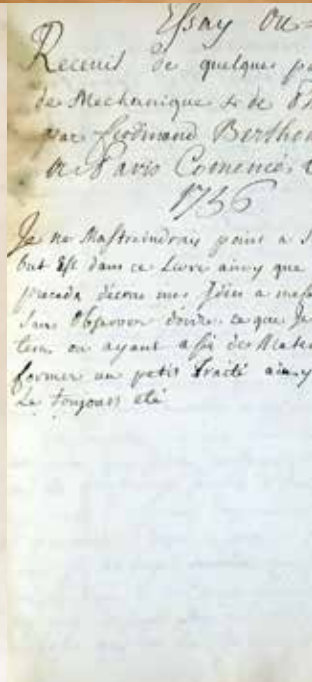
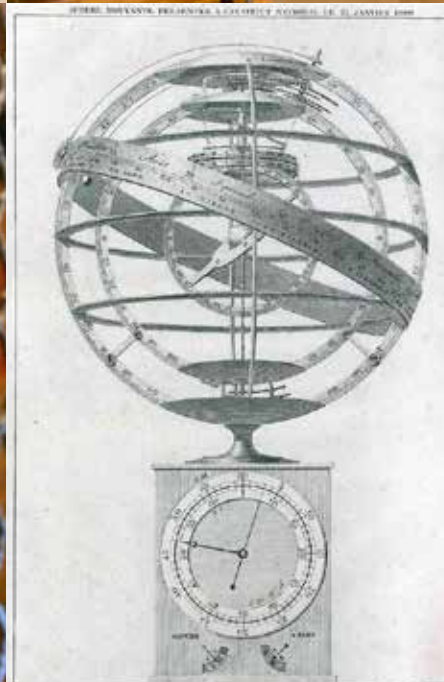
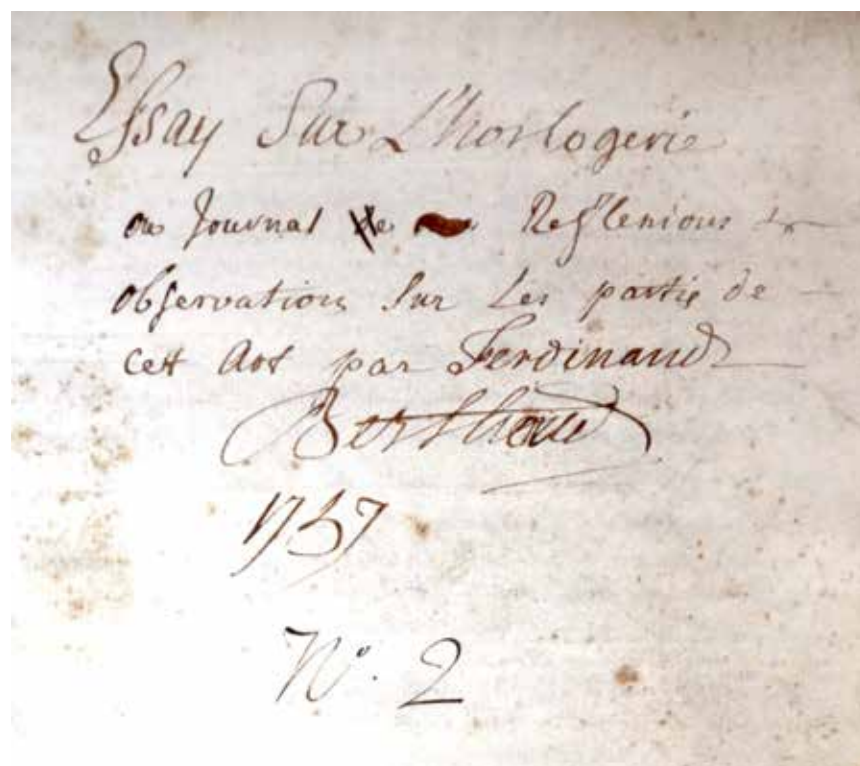
The iconic expressions of the French development and transmission of horological science are all within the reach of suitably gloved hands. You will find Abraham-Louis Breguet, Antide Janvier, Ferdinand Berthoud, Pierre Le Roy and Louis Moinet, in treatises, monographs and essays, particularly from the 18th and 19th centuries. The descriptions and drawings of longitude clocks and marine chro-

nometers were of course foremost in the minds of these advanced thinkers. They recall the names of John Harrison, Thomas Mudge, John Arnold or Thomas Earnshaw, but alongside these English watchmakers can be found the works of commentators, analysts or theorists like William Holder's 1694 Discourse concerning time, which are often more protracted than the writings of the horologists themselves. The Dane, Urban Jürgensen is also well represented. There are almost a thousand works and valuable manuscripts in files, boxes and cases that resemble books. Eschewing a methodical and systematic survey which would have taken weeks, we browsed, titillated by a cover, spurred by a name, diverted by a drawing or fascinated by an account. It was thus in such a delightful and exciting improvised stroll that we came at random across an unexpected dedication by Antide Janvier to his friend, L. M. Waïlle: "Those who wish to magnify their reputation dedicate their works to scholars. But I, whose only ambition is to satisfy my desire, dedi-

cate this book to you as a public testimony to the constant and cloudless friendship that has united us for 50 years."

Two centuries later the sentiment finds its striking echo, for it is precisely what motivated François-Paul when he decided to acquire Jean-Claude's entire collection two days before it was due to come up for auction, simply to pay tribute to his old friend. They were respectively 17 and 35 years old when they first met in the Paris workshops of François-Paul's uncle where François-Paul learned his trade and which was the meeting place of all those interested in antique clocks and watches.

Their fruitful relationship was to last more than 40 years. "I owe a great deal to him," admits the watchmaker. "Preserving this set of documents that took him a lifetime to gather and which represent so well the depth of his knowledge was the least I could do in his memory."



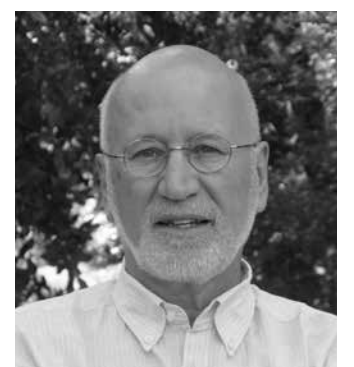
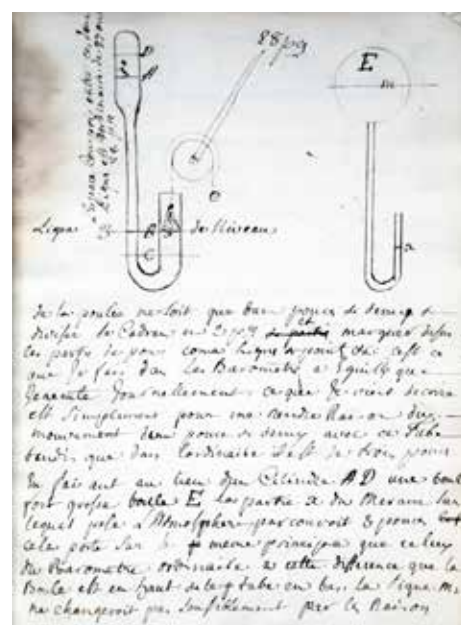
The source material that can be reviewed is impressive, with its texts, outstanding printed plates and drawings that the royal and subsequent republican printers reproduced to the benefit of many.

Whether in works on the laws of astronomy or the theory of springs, one feels in these pages the vibrancy of their authors, the fever of never-ending research, the quest for the definitive demonstration and the mission finally accomplished.

We are confronted by brilliant summaries and learned theories, but the overwhelming impression is of being at the heart of an on-going process of discovery and the development of knowledge, of science and technique.

Some kept diaries in which they put down all their thoughts. We find ourselves, disconcertingly, in the minds of thinkers and researchers. Manuscripts heighten the emotions. Some were meant for publication, but were never printed, like the voluminous output of Pierre Le Roy, for whom Sabrier had a particular regard. Others, which were never intended to be published, reveal a touching intimacy. They bring us to the workshops of Ferdinand Berthoud,

where we look over his shoulder at the burgeoning creation in his precious notebooks. We enter the thoughts and worries of Antide Janvier and the more ordinary day-to-day lives of great men who have left the brilliant traces of their genius in the history of time measurement.



JEAN PHILIPPE ARM
Watch Around Magazine, fall 2016
With the kind authorization of the magazine



SCARCITY IS THE REAL LUXURY:

THE REASONS BEHIND LE PATRIMOINE AND LE MILLÉSIME



"I am always surprised when asked why we came up with Le Patrimoine program" says Mr. Journe talking about the 'certified pre-owned' out of production timepieces available on www.fpjourne.com. "If a new(er) collector is looking for an older timepiece, he may acquire it from Le Patrimoine with the security of an authentic, not stolen and all refurbished with a 3-year guarantee". "Then I realized that it is possible that collectors do not know that when I decide to stop a model (any model), we STOP the production. I have enough parts to make some of these "vintage" timepieces, but it never occurred to me to redo a piece. That's cheating, and I do not cheat. Period.

And I owe too much to collectors to lie or deceive them."

That is why for a little more than a year F.P.Journe has been repurchasing and selling some watches that collectors were asking for. To illustrate this, and as this F.P.Journ[al] talks about chronographs, F.P.Journe is releasing all the relevant information about F.P. Journe's 1st Chronographe. This production spanned from 2001 (when 8 chronographs were produced) to 2008 (with 14 chronographs produced). Out of the overall 313 timepieces produced over 8 years, there are -as may be seen in the archives presented here- lots of discrepancies. The most F.P. Journe did was the 100 Octa Chronographe Ruthenium (it was a limited edition of 99, with "00" staying within the F.P.Journe collection) down to... 1. Only 1 Octa Chronographe in 40mm in red gold with white gold dial was ever made. And only 1 with the red gold dial.

Bear in mind that these figures represent the production of these timepieces and not the sales of such. F.P.Journe still has at the manufacture quite a lot of those not for sale but to constitute what one day will be the Museum.

The only reason a model is stopped is when it needs to make way for a new model. In this case: the Centigraphe! And that illustrates the second point of this article: le Millésime. "It baffles me when journalists ask me how I decided to produce between 700 and 900 watches a year" goes on Mr. Journe, "I have not decided anything, it is not a marketing decision but merely the reality of my production capacities". He goes on explaining how a watch is fabricated at his ateliers. 1 watchmaker, 1 watch! Mean-

ing that -unlike other watch companies that divide the labor in many tasks- each watchmaker is responsible of the whole watch. It therefore limits production tremendously. That being said: if all F.P.Journe was making was, say the Chronomètre Souverain, it is possible that the manufacture would output 1,500 timepieces. Reversely, if they would make only Grande Sonneries (that is a big "IF" as very few watchmakers can apprehend this complication) maybe they would make 30 a year. So, it is the balance between these 2 numbers that will decide the final Millésime. It is a simple mathematical formula: the amount of man hours a year dictates the output.

Case in hand: in 2016 F.P. Journe produced 744 mechanical watches (and they insist on the "4" as they count each and every one) and any boutique may tell you in each particular model how many were made. The same boutique may tell you how many were made in each of the current or out of production.

When asked if F.P.Journe will ever increase production, Mr. Journe's answer has been invariably:

"I am leaving a dream (my dream), why do you want me to live a nightmare?"





Archives: Octa Chronographe (2001-2008)

| | |
|--|-----|
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes de Genève, laiton. Cadran or blanc.</i> | 2 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes de Genève, laiton. Cadran or rouge.</i> | 2 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes circulaires, laiton. Cadran or blanc.</i> | 18 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes circulaires, laiton. Cadran or rouge.</i> | 12 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes circulaires, laiton. Cadran nacre noire. Décalque Dorée.</i> | 6 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes de Genève. Or. Cadran or blanc.</i> | 8 |
| <i>Boitier Ø 38 mm, Or rouge. Mouvement côtes circulaires, Or. Cadran or rouge.</i> | 14 |
| <i>Boitier Ø 40 mm, Or rouge. Mouvement côtes circulaires. Or. Cadran or blanc.</i> | 1 |
| <i>Boitier Ø 40 mm, Or rouge. Mouvement côtes circulaires. Or. Cadran or rouge.</i> | 1 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes de Genève, laiton. Cadran or blanc.</i> | 1 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes de Genève, laiton. Cadran or jaune.</i> | 3 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes de Genève, laiton. Cadran or rouge.</i> | 2 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires, laiton. Cadran or blanc.</i> | 35 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires, laiton. Cadran or jaune.</i> | 31 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires, laiton. Cadran or rouge.</i> | 23 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires. Or. Cadran noir. Décalque blanche.</i> | 2 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires. Or. Cadran or blanc.</i> | 35 |
| <i>Boitier Ø 38 mm, Platine. Mouvement côtes circulaires. Or. Cadran or rouge.</i> | 2 |
| <i>Boitier Ø 40 mm, Platine. Mouvement côtes circulaires, ruthénium. Cadran or ruthénium.</i> | 100 |
| <i>Boitier Ø 40 mm, Platine. Mouvement côtes circulaires. Or. Cadran or blanc.</i> | 7 |
| <i>Boitier Ø 40 mm, Platine. Mouvement côtes circulaires. Or. Cadran bicolore argent/noir. Décalque rouge. (aiguilles bleues bouts rouges)</i> | 8 |



F.P. JOURNE AND HOLLAND & HOLLAND

A PARTNERSHIP OF DISTINCTION



...from page 1

It immediately sparked the desire to produce something unique for a special occasion. Over time, the project has evolved, notably thanks to the discovery of two antique and rare Damascus steel Holland & Holland gun barrels. Each one is over one hundred years old, and the knowhow that went into making them has been since forgotten. Holland & Holland was attracted by the idea of allowing these museum barrels to be used to be included in an haute horology F.P. Journe timepiece.

Always in the search for something exceptional, unique and innovative, F.P. Journe immediately saw the possibility of including these barrels for a distinctive dial in a unique watch series with a powerful reference to ancient traditions dating back to 1850. The two barrels registered by hand

in the Holland & Holland's books, barrel No. 1382, dating to 1868, yielded 38 dials, while barrel No. 7183, dating to 1882, produced 28 dials.

F.P. Journe and Holland & Holland are two manufactures that share common values: excellence, exceptional craftsmanship, as well as a shared love for beauty. Both have produced outstanding art objects for decades, each in their own field. Their highly specialized craftsmen have spent endless hours making and shaping each component. These skilled professional polishers, decorators and engravers, fine wood and precious metal specialists, lacquerers, precision mechanics and watchmakers all perform their tasks tirelessly and meticulously until they attain perfection.

The conception of an F.P. Journe watch can take a minimum of three years; the making of a bespoke Holland & Holland gun can take up to two years, during which time the client can choose each part of his new gun.



DAMASCUS

The ancient Damascus technique consist in using bars of two or more different types of steel, or iron steel, one having less carbon content, and forge them together into a single bar. This was done by heating, twisting and hammering as needed, and then folding the bar, hammering and forging it again. The process was repeated a few more times. The result was a bar with layers of steel of different types producing the wavy lines and patterns visible due to the difference in chemical composition between the different bars used.

The technique was first called 'pattern welding' and was known to several cultures. The Japanese had been using it to manufacture their swords since 1100 AD, and the Vikings and Celts around 600 AD. By 1570, it was used to manufacture gun barrels in India. The Damascus techniques had spread to the Ottoman Empire and later to Hungary and Spain by the 1650s. The defeat of the Turks at the siege of Vienna in 1683 yielded thousands of captured pattern welded barrels for examination. This accelerated the manufacturing of pattern welded barrels in Europe. By 1700, the Belgians were producing pattern welded barrels in Liège, and in the early 1800s, the technique was used in England to produce high quality sporting barrels.



PREPARATION OF THE DIALS

In order to produce the dials, the gun barrels were first cut along their entire length at the Holland & Holland factory and rolled out to form flat strips. These were cut into smaller strips, which could then be cleaned, polished and reduced to the required thickness.

The material was then sent to F.P. Journe's own dial makers, "Les Cadraniers de Genève" where the dials were cut out. They were sent back to Holland & Holland and "browned", a traditional gun-making tech-

nique that helps protect the steel and highlights the wonderful patterns created during the original manufacture of Damascus barrels. The process is the same today as it was when the guns were made in the late 1800s. Each dial thus has a unique pattern making each watch unique.

THE WATCH CASE

Given the Holland & Holland steel dial, F.P.Journe's most suitable option was to make a steel case as well. The 39-millimeter diameter was chosen to adapt easily to most wrists as well as a sapphire crystal with anti-reflection coating to enhance the special wave pattern of the dial.



THE EXCLUSIVE LIMITED SERIES

The two antique Holland & Holland barrels, bearing the serial numbers 1382 (38 dials) and 7183 (28 dials), only allowed for the making of dials that will ever exist in any other watch. The Chronomètre Holland & Holland is available to F.P.Journe and Holland & Holland collectors through an application process.

It is available in the 9 F.P. Journe Boutiques (Geneva, Paris, Tokyo, New York, Los Angeles, Bal Harbour and Hong Kong) and in the Holland & Holland Boutiques in London and Dallas.

ABOUT HOLLAND & HOLLAND

Holland & Holland have been at the peak of British gun-making for over a century, but the roots of the company are rather unconventional.

The founder, Harris Holland, happened to be a fine competition pigeon shot and he started having his guns built to order in the 1840s. By 1850, he became a 'gunmaker' and opened a workshop under the name 'H. Holland'. His successes in the pigeon ring continued to be reported in the press and business flourished. With expansion came a move from King Street to Bond Street, in the heart of the fashionable Mayfair district in London.

In 1860, his nephew Henry William Holland joined the company as an apprentice. He would become an inventive genius and gifted businessman, helping to drive his uncle's firm forward. He lodged the first of the company's fifty-one patents in 1861 and became a partner in 1876, thereby creating 'Holland & Holland'. As the nineteenth century progressed, the company prospered. On the way, it won all classes in the 1883 rifle trials held by The Field magazine and picked up Royal Warrants from the King of Italy and King George V, among others. In 1885, the name 'Royal' was adopted for the firm's best guns.

In 1893, Holland & Holland built their first factory, which was soon replaced in 1895, by the one currently operating in Kensal Green. Innovation continued with the introduction of the 'Paradox' jungle gun in 1885 and the famous .375 H&H Magnum in 1912. In 1930, chairmanship passed to Col. Jack Holland, who opened the current shooting grounds in Northwood and saw the company through the difficult years of the Great Depression, World War Two, and

the austerity that followed.

In the second half of the twentieth century, Holland & Holland maintained its position as one of the world's best gun makers, moving to Bruton Street and introducing the 'Products of Excellence' concept, which set a new standard for fine presentation-grade guns and rifles and introduced a new calibre, the .700 Nitro Express.

In recent years, new models have joined the range, like the 'Sporting' over-and-under shotgun and the 'Round Action' shotgun and rifle. Today, Holland & Holland continues to lead the field as a traditional gun maker with a thoroughly modern outlook and catering to the world's most discerning sportsmen.



MAKING OF THE DAMASCUS STEEL





The Vagabondage I (right), Vagabondage II (middle) and Vagabondage III (left). Note that the Vagabondage I is not to scale.

VAGABONDAGE III

A WORLDWIDE SUCCESS, ACCLAIMED THE WORLD OVER ...

Only just introduced while SIHH 2017 takes place in Geneva, the F.P. Journe Vagabondage III is a world's first, featuring both, a jumping hours and digital jumping seconds, as well as a remontoir d'égalité. According to François-Paul Journe himself, this complication has never been done in either pocket or wristwatches. Despite the complexity of the movement, F.P. Journe managed to keep the watch compact and slim. The Vagabondage III is undoubtedly one of the most notable watches in the alternative time display segment, even though it still being early in the year, probably one of the highlights of 2017.

A TRIO COMPLETE

The Vagabondage III is the third in a series of identically shaped wristwatch with unusual time displays. Legend has it that the cases were first conceived for Cartier – notice the resemblance of the case to the Parisian jeweller's tortue wristwatch – back



in the days when François-Paul Journe was still at THA, the movement maker he co-founded that was responsible for the caliber inside the Cartier Tortue single-button chronograph.

But the project never came to fruition, leaving Journe to realize the watches on his own. The result was the Vagabondage I, which told the time with a wandering jump hour display that circled round an exposed balance wheel in the center of the dial.

Introduced in 2004, the first Vagabondage was inaugurated by three one-off examples in white, rose and yellow gold for Antiquorum's 30th anniversary auction in 2004, sold to benefit of the French research ICM Institute. Beside the case material, the trio made for Antiquorum was also distinguished by their movements with brass bridges and plates. The 3 watches sold for 3 times their original estimate.

Launched in 2005, the serial production Vagabondage I was a limited edition of 69 watches in platinum, including five made for Sincere Watch that featured the Singapore retailer's logo on the dial. Like all other F.P. Journe watches, these had movements with bridges and base plates in 18k red gold. Later on, F.P. Journe also made a smaller run of just 10 pieces of the watch, in platinum cases set with baguette diamonds.

In 2010, F.P. Journe unveiled the second watch series, the Vagabondage II, which was shaped exactly like its predecessor but larger in size. This indicated the hours and

minutes with jumping discs, and the seconds on a conventional sub-dial, with all the displays arranged linearly. A remontoir d'égalité, or constant force mechanism, was installed in the movement to manage the energy needed to rotate the jumping discs. This was a limited edition of 69 in platinum and in 68 in red gold with once again, a Limited Series of 10 in platinum set with baguette diamonds. F.P. Journe was adamant, though, about maintaining the cost of the watch at the same level as the first version

V III BASICS

The Vagabondage III is the concluding chapter in the series, and the most complicated of the trio, with its most notable complication being the jumping digital seconds. So yes, yet another movement realized from the ground up. This time with jumping hours and seconds digitally displayed. And to regulate it, Journe has incorporated a remontoir d'égalité again, which rearms every second.

Keeping to what has now become a tradition; the Vagabondage III is limited to 69 watches in platinum and 68 in red gold. Journe has also pegged its prices to that of the earlier versions.

François-Paul says: "For the concluding chapter of the Vagabondage, I've put together a plan to honour my collectors regarding this very special watch and for the legacy of the watch".

Owners of the Vagabondage I and II will be given priority to allow them to acquire the watch with the identical limited series number. But as a proof of ownership, the client has to show his watch in order to receive the same number in the third series. Let's suppose the client has sold his watch, only the new owner will then be able to acquire the same number in the series III.



Visually the V III is the most contemporary of the Vagabondage series, particular with the asymmetrical design.

The dial is a faintly tinted clear sapphire, with most of the mechanism visible below it. White framed windows highlight the time, rendering it extremely legible; the windows are not printed; they are engraved and filled with white lacquer, as is the minute track.

Interestingly the discs for the hours and minutes are a dark grey, perhaps even black, but covered with a fine crosshatch pattern in a pale color, which leaves them looking a medium grey.



THE EXTRA-THIN MOVEMENT

The hand-wound calibre 1514 inside the V III has three complications: jumping hours, jumping seconds, and a power reserve indicator. Despite the fact that it is a time-only watch with power reserve, the V III movement is made up of 249 parts. In comparison, the Patek Philippe calibre 240Q self-winding perpetual calendar movement 275 components. The high part count is primarily a conse-

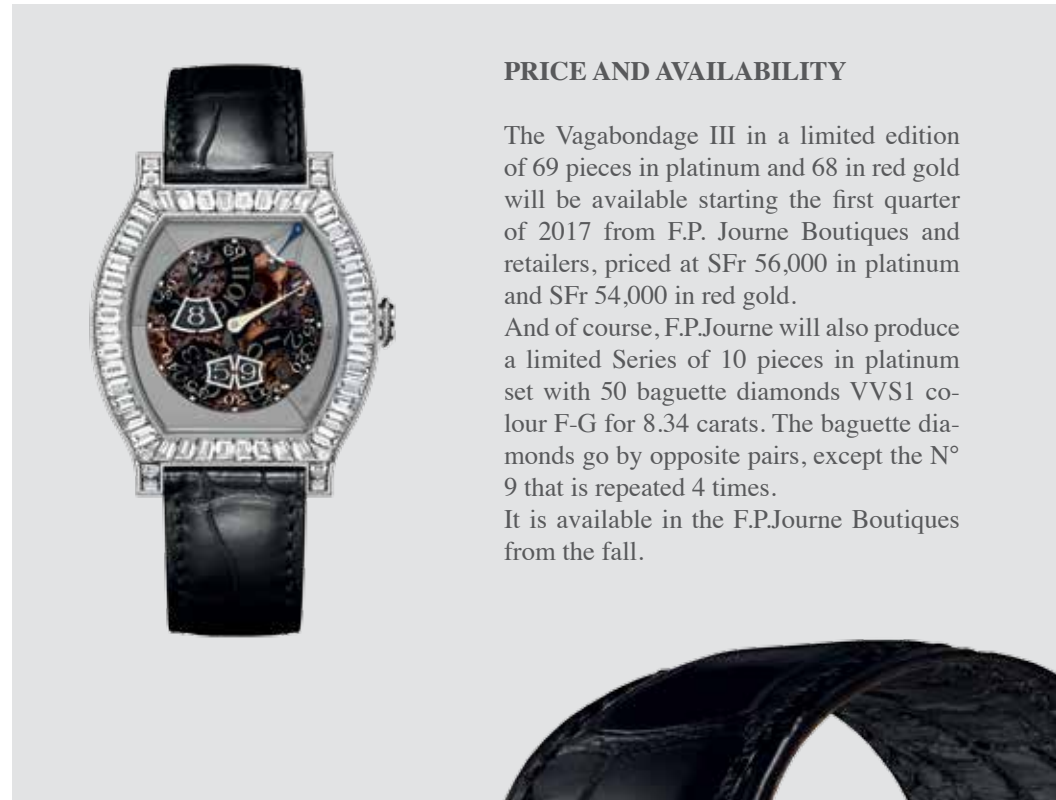
quence of the complex time display. Hours are shown in a window at nine o'clock, with the jumping disc being driven by the gears of minute hand in the centre.

Jumping hours are relatively common, but jumping digital seconds are not. In fact, the digital seconds of the V III are the first of their kind with a jumping seconds every second. Because the jumping seconds requires significant amount of energy every second, a remontoir d'égalité was inserted into the gear train that drives the seconds disc, to prevent timekeeping from suffering each time the seconds discs jumped and by maintaining a constant amplitude in the balance wheel.

THE LEVER OF THE REMONTOIRE

Despite the energy intensive time display, the V III manages a respectable 40-hour autonomy when its single barrel is fully wound, indicated by a small power reserve display at one o'clock. This contrasts with the 30-hours or so of the V II. The key novelty of the V III is the compelling manner in which it tells the time.

The movement design and layout is typical of F.P. Journe. The base plate and bridges of the movements are 18k red gold. A large main bridge holds the barrel, which is visible at 12 o'clock.



PRICE AND AVAILABILITY

The Vagabondage III in a limited edition of 69 pieces in platinum and 68 in red gold will be available starting the first quarter of 2017 from F.P. Journe Boutiques and retailers, priced at SFr 56,000 in platinum and SFr 54,000 in red gold.

And of course, F.P. Journe will also produce a limited Series of 10 pieces in platinum set with 50 baguette diamonds VVS1 colour F-G for 8.34 carats. The baguette diamonds go by opposite pairs, except the N° 9 that is repeated 4 times.

It is available in the F.P. Journe Boutiques from the fall.



FROM THE PRESS

"Vagabondage, a peerless Limited Edition timepiece that triggers passion from International Collectors the world over. To Buy this Collector's Watch, You'll have to get in a Long Line..."

Town & Country,
by Stephen Watson, February 17, 2017

"F.P. Journe creates the World's First Mechanical Watch with Jumping Seconds Vagabondage III is regulated by a constant force escapement that took nearly a decade to perfect..."

Robb Report
by Justin Mastin Frost, January 25, 2017

"The incredible story of Vagabondage III by François-Paul Journe."

Revolution Watch
by Sumit Nag, 9 February 2017

"Journe inflames collectors' passions with the Vagabondage III."

Watchonista
by Joel Grandjean, January 16, 2017

"Introducing the F.P. Journe Vagabondage III, the World's First Mechanical Digital Jumping Seconds Wristwatch."

Hodinkee
by Jack Foster, January 16, 2017

"January 2017 brought us the third and, sadly, final chapter of one of the coolest, yet least-known haute horlogerie collections from F.P. Journe."

A Blogtwatch
by David Bredan, March 9, 2017

"F.P. Journe completes the Vagabondage trilogy but only loyal owners can buy one." **Watch Pro**
January 26, 2017

"F.P. Journe – Le luxe de l'exclusivité, troisième et dernier volet de la série Vagabondage, la silhouette en forme de tortue plate de la Vagabondage III revient sur le devant de la scène. Les heures et les secondes sautantes s'affichent digitalement en première mondiale. Un développement technique hors pair réalisé pour seulement 137 exemplaires."

Haute Horlogerie Magazine
lundi, 30 janvier, 2017

"Boasting a jumping digital hours and seconds while being surprisingly thin, the V III is a marvelous achievement."

Written by SJX, Su Jia Xian, January 20, 2017



SU JIA XIAN (SJX)
Specialized watch Journalist
Courtesy of <http://watchesbysjx.com>.

THE “METIERS” AT F.P. JOURNE

SINCE 1977, F.P. JOURNE’S SEARCH FOR EXCEPTIONAL HOROLOGICAL CREATIONS AND UNRELENTING WORK HAVE MADE ITS HAUTE HOROLOGY MANUFACTURE A REFERENCE AMONG THE MOST PRESTIGIOUS OF HOROLOGICAL FIRMS.

In September 2012, F.P.Journe inaugurated the relocation of the Cadraniers de Genève and Boîtiers de Genève, both under a single roof in Meyrin on the outskirts of Geneva. This prestigious watchmaking pole reuniting the whole of the watch casing production (dials, cases and metal bracelets) on 2’600 m² is celebrating its five years in the new Meyrin location in serving the high end watch industry.



The Boîtiers de Genève, since the beginning, made the watch cases of F.P.Journe first pocket watches in the 1980’s. Acquired by F.P.Journe in 2011, before the relocation of the company in Geneva, they mainly make cases and bracelets intended for F.P.Journe timepieces. The Boîtiers de Genève also developed new techniques such as the treatment of the rare and precious Tantalum, a very hard metal with a very high fusion temperature to produce the exclusive Tantalum case of the Chronomètre Bleu, as well as the case of the Chronographe Monopoussoir Rattrapante

Bleu for Only Watch. When François-Paul decided to launch a collection of rollers and unprecedented fountain pens without a cap, they once again developed the pen and roller body and provided an intricate guilloché and lacquer finishing.

The Boîtiers de Genève also produces cases in small series for other prestigious watch-brands of for a specific private collection, such as for the Barbier-Mueller Mosaïque collection. The quantities are unfailingly limited, the goal being to preserve the quality and a high level of craftsmanship, rather than aiming for quantity.



MAKING OF THE MOSAIQUE





A TAILORED REALIZATION FOR A PASSIONATE COLLECTOR

What makes a collector cross over to the other side of the mirror? For Genevan Stéphane Barbier-Mueller, it was not merely a passing fancy, but the deep and lingering desire to share a portion of his family history and cultural heritage with other aesthetes. He grew up in a household where art was a central and essential part of life. In just two generations, his family assembled what came to be the world's most important private collection of ethnographic art! His parents created the Musée Barbier-Mueller in Geneva, a private museum that has collaborated with many other institutions around the world for forty years. As for his interest in horology, Stéphane Barbier-Mueller no doubt inherited it from his mother's side of the family. They had a profile-turning factory in Soleure that often worked for watchmakers. It seemed only natural that, as an aesthete who was passionate about both history and fine horology, Stéphane Barbier-Mueller would at some point venture beyond mere possession, and become involved in transmission...

In creating his first limited series of ten pieces, he delved into Geneva's horological tradition. He imagined a classically styled watch that evoked the rich history of human creation throughout the ages, drawing his inspiration from one of the earliest pictorial techniques – the art of mosaics. In his search for excellence he joined forces with his friend, watchmaker François-Paul Journe, who brought his renowned horo-

logical mastery to the Mosaique de Barbier-Mueller Collection, with a mechanical movement manufactured entirely in the Geneva F.P.Journe Manufacture. François-Paul also involved his finest artisans from Les Boitiers de Genève and Les Cadraniers de Genève, who work magic with watch cases and dials, to shape this rare and exclusive object.

An exceptional watch piece is much more than a simple object, it is a true love story. It's the story of a craft, of a cultural know-how, a way of sharing a concept of : making a one-of-the-kind work with numerous human interventions that have shaped this exceptional timepiece.

The Mosaique by Barbier-Mueller timepiece pays homage to fine Genevan watchmaking and to the decorative arts. The entire piece, from the dial to the rose gold case, features a subtle cloisonné motif that evokes the art of mosaics, which dates from the end of the fourth century B.C.

The Mosaique is an extremely complex timepiece, from the case to the dial and cover that required infinite hours for the preparation of the case and dial cavities,

to the complex cutting and setting of very thin and delicate plates of Jasper stones in red, black, white and green color that subtly adorn the case sides, the dial, and the case back in a stunning mosaic motif.

It will carry forever the memory of the some 800 hours of craftsmanship it required.

In a reference to the pocket watch, the back bears a cover that is similarly decorated. When opened, it reveals its heart – an emblematic mechanical 18K rose Gold movement with manual winding designed by the F.P.Journe manufacture, thus definitively confirming the horological legitimacy of this exclusive series. An exception to the rule of the creator watchmaker who, to date, has never agreed to make available his movements for a watch that did not bear his name!

Knowing the requirements and difficulties of manufacturing the extremely complex Mosaique timepiece, and the challenge it would entail, the whole of the F.P.Journe ateliers accepted to support this project devoted to staging the decorative arts and the Geneva watch tradition. Convinced by the approach of such

initiative, François Paul Journe decided to welcome the Mosaique watchmaking creations that will soon be distributed in his F.P.Journe Boutiques.

One example of the Mosaique was also generously donated by Stéphane Barbier-Mueller to Only Watch for their charity auction and sold for CHF 90'000. The lucky buyer of this unique watch that required over 800 hours work made the best deal of the whole auction.



*Pictures of the Mosaique:
Courtesy of Stéphane Barbier-Mueller*



F.P.JOURNE AROUND THE WORLD IN 365 DAYS

ANNUAL SALON F.P. JOURNE, GENEVA

JANUARY, 16TH TO 20TH

F.P.Journe introduced the third and last part of the Vagabondage Trilogy, the “Vagabondage III” featuring in world premiere: a digital display of the small second.

F.P.Journe presented as well, its new Havana dial, available on the Octa Automatique Lune and the Octa Automatique Réserve with a caramel Alligator strap.



THE PRIX SOLO ARTGENÈVE F.P.JOURNE, GENEVA

JANUARY, 25TH

Main partner of the Contemporary Art Fair Art Genève, F.P.Journe awarded the Prix Solo Art Genève – F.P.Journe to the Gallery Sébastien Bertrand for its solo show of Walter Robinson.



OPENING OF THE 9TH BOUTIQUE F.P.JOURNE IN KIEV, UKRAINE

FEBRUARY, 13TH

F.P.Journe celebrated the opening of its new Boutique in Kiev on Gorodeskogo Street in the prestigious area of Arkhitektora. The Boutique allowed collectors and amateurs of East Europe to discover its exclusive universe of fine horology.

COLLECTORS' DINNER WITH THE HOUR GLASS, SINGAPORE

FEBRUARY, 15TH

François-Paul Journe was the guest of honour for an exceptional dinner between collectors at The Hour Glass Malmaison in Singapore. It was also the occasion to visit The Hour Glass Espace F.P.Journe.



NEW HAVANA DIAL LAUNCH, NEW YORK

MARCH, 15TH

François-Paul Journe joined this special evening to celebrate the launch of the new Havana dial. An evening dedicated to cigars, watches and whisky in Davidoff's cigar lounge located in the brand new mall in the World Trade Center.



Each year, the FHH Fondation de la Haute Horlogerie honours two personalities from the watchmaking world who marked the universe of time measurement by their style and know-how.

On Thursday, March 30th 2017, at la Cité du Temps in Geneva, the FHH awarded the « Hommage au Talent » Prize to François-Paul Journe, founder and master-watchmaker of the Manufacture F.P.Journe.

F.P.JOURNE WON THE PRIZE “HOMMAGE AU TALENT” WITH THE FHH, GENEVA

MARCH, 30TH

ARTMONTE-CARLO, GRIMALDI FORUM, MONACO

APRIL, 28TH TO 30TH

Since 2014, F.P.Journe follows its involvement within the world of Art as an official partner of artmonte-carlo, the contemporary Art salon, under the High Patronage of HSH Prince Albert II of Monaco. F.P.Journe exhibited his prestigious collection of haute mechanical horology in the F.P.Journe pop-up store located inside the Grimaldi Forum.

The Off Prize artmonte-carlo-F.P.Journe distinguished the best art space presented among fifteen selected Institutions. It was attributed Friday, 28 April 2017 to Svetlana, New York, for the Art space dedicated to Mathieu Malouf and Matthew Langan-Peck.

This Prize allowed the funding of a cultural project with the winning Institution in collaboration with F.P.Journe.





TENTH ANNIVERSARY OF THE BOUTIQUE F.P.JOURNE, GENEVA

MAY, 4TH

After Tokyo and Hong Kong, it was the turn of the Geneva's Boutique to celebrate its tenth anniversary with a limited edition of 10 pieces.

This Centigraphe Anniversaire is made with a 40 mm polished Titanium case, a Ruthenium dial, a crown, a rocker and the emblematic 18 K rose gold movement on a Burgundy Alligator' strap.

Each watch is numbered, followed by the name of the celebrating city.



ACTION INNOCENCE, GENEVA

MAY, 10TH

Once again, F.P.Journe committed to Action Innocence, and supported the Foundation to preserve the dignity and security of children on the internet. F.P.Journe created a unique piece of his Chronomètre Optimum in Platinum with a special dial adorned with Action innocence's colours which sold for CHF 200'000 - entirely donated to the Foundation.



F.P.JOURNE ACADEMY, GENEVA

MAY, 15TH - 16TH



The F.P.Journe Academy welcomed the F.P.Journe's Ambassadors, retailers and Boutiques, to follow a complete training on the brand history and its entire collection.

The team was posing for an official picture with François-Paul Journe, holding their certificate in front of the Constantin-Louis Detouche's master clock in the Manufacture's show room.



F.P.JOURNE GOLF CUP, GENEVA GOLF CLUB, COGNACY

JUNE, 25TH

F.P.Journe organized, for the 4th consecutive year, its F.P.Journe Golf Cup at the prestigious Geneva Golf Club. 120 members of the Geneva Golf Club participated.



F.P.JOURNE EXHIBITS AT THE BIENNALE DES ANTIQUAIRES, PARIS

SEPTEMBER, 11TH - 17TH

This Edition 2017 of the Biennale des Antiquaires, crucial rendez-vous of Art collectors and aesthetes from all over the world, presented, among the most important Art Galleries, several Maisons of Haute Horology and Jewellery.

Under the Nef of the Grand Palais, symbol of art nouveau, the ephemeral F.P.Journe Boutique presented its emblematic timepieces such as the Chronomètre à Résonance, the Quantième Perpétuel or the Sonnerie Souveraine.



RELOCATION OF THE GENEVA BOUTIQUE F.P.JOURNE AT THE BON GÉNIE, GENEVA

OCTOBER, 5TH

For one year, the Geneva F.P.Journe Boutique took its quarters at the upper floor of the Bon Génie luxury department store during the make-over of the Place Longemalle building where the Boutique is located.

F.P.JOURNE SUPPORTED THE CANSEARCH FOUNDATION, GENEVA

SEPTEMBER, 18TH

F.P.Journe endorsed the Cansearch Foundation on with a donation of an Octa Divine for their charity auction. 850 guests were invited and over 1 Million Swiss Francs was collected. Pictures : Stan Wawrinka who bought the Octa Divine with F.P.Journe CEO Amélie Lefevre and auctioneer.





LAUNCH OF THE CHRONO HOLLAND & HOLLAND, LONDON OCTOBER, 12TH - 15TH

F.P.Journe and Holland & Holland partnered for the realization of a unique watch creation illustrating the best of their respective hand crafted know-how, the Chronomètre Holland & Holland.

F.P.Journe received 2 antique gun barrels in Damascus steel dating back to the 1890's from the Holland & Holland Museum and created a unique watch series with Damascus steel dials made by the Cadraniers de Genève, in a Limited Series of 66 watches with a 39 mm Steel case.

NILE'S NILE EVENT, TOKYO OCTOBER, 19TH - 20TH

The Tokyo F.P.Journe Boutique hosted a party in collaboration with the Watch Collector's Magazine Nile's & Nile over two nights. This event was a beautiful opportunity for collectors and watch fans to discover the entire F.P.Journe's collection. The event also included a Rakugo, traditional Japanese comic verbal entertainment presented by Mr. Shinoharu Tatekawa



WORLD TOUR OF THE TRYPTIQUE VAGABONDAGE III, HONG KONG OCTOBER, 24TH

The tryptique Vagabondage Limited series No 7 set with diamond baguettes was touring the F.P.Journe Boutiques around the world. Starting with Tokyo and Hong Kong in October, the set then travelled to the 3 US Boutiques in New York, Los Angeles and Bal Harbour, finishing the tour with Paris and Geneva in December.



BAL HARBOUR SHOPS COLLECTOR'S WEEKEND, MIAMI NOVEMBER, 3RD TO 5TH

During the annual Bal Harbour Shops Collector's Weekend, the brands of the iconic Bal Harbour Mall unveiled special pieces and limited series. This year, F.P.Journe displayed specifically for this event, its the Vagabonde III Tryptique set with baguettes diamonds.

Flor de Cana was collaborating with F.P.Journe to celebrate its 18th anniversary and offered 18 and 25 year Flor de Cana Rum.



ONLY WATCH CHARITY AUCTION, GENEVA NOVEMBER, 11TH

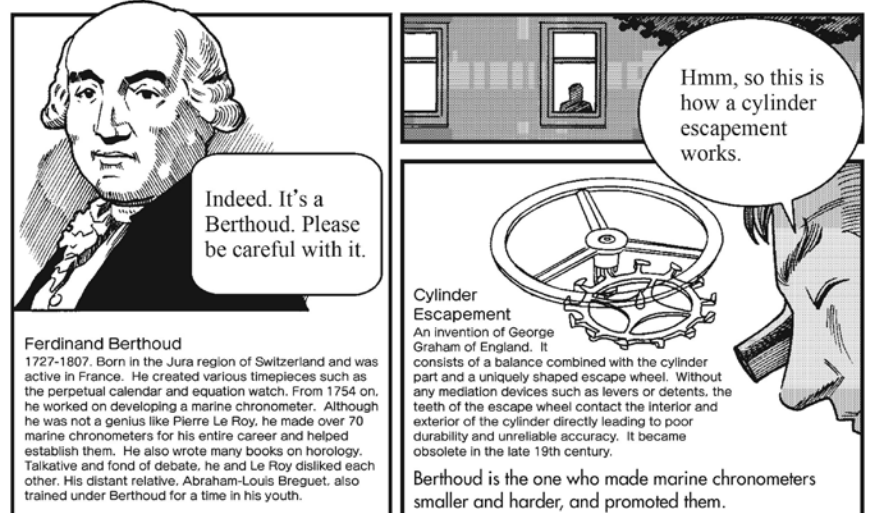
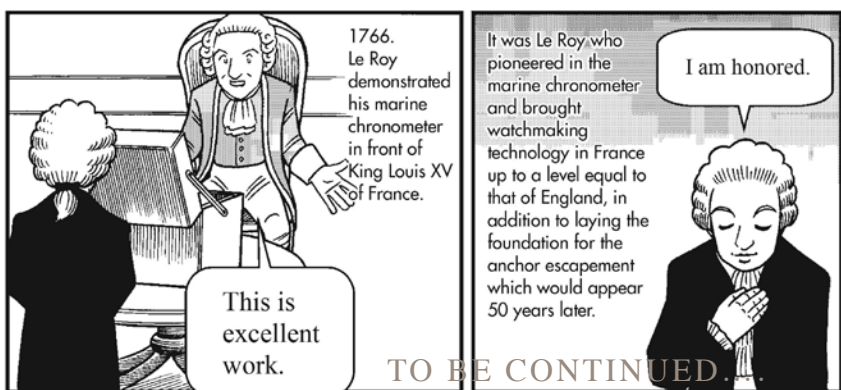
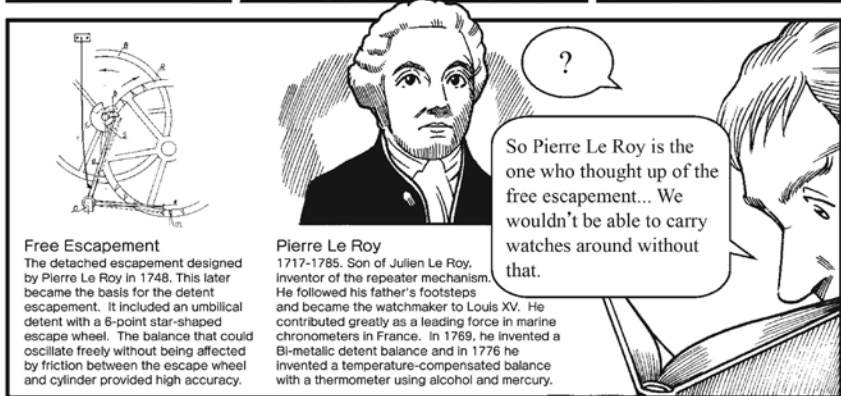
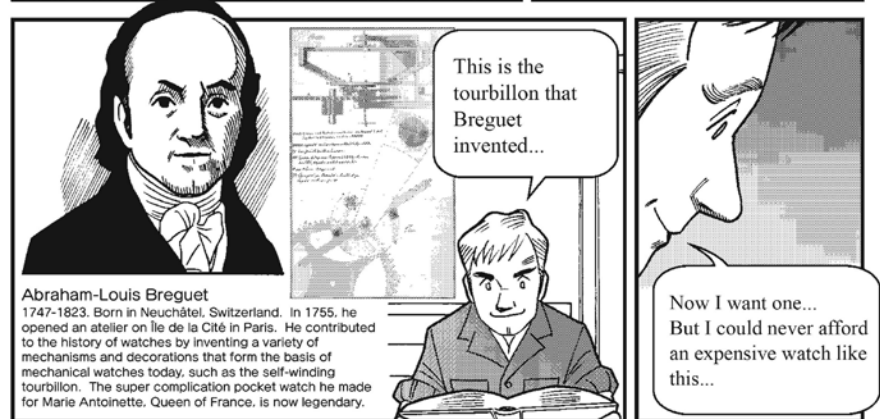
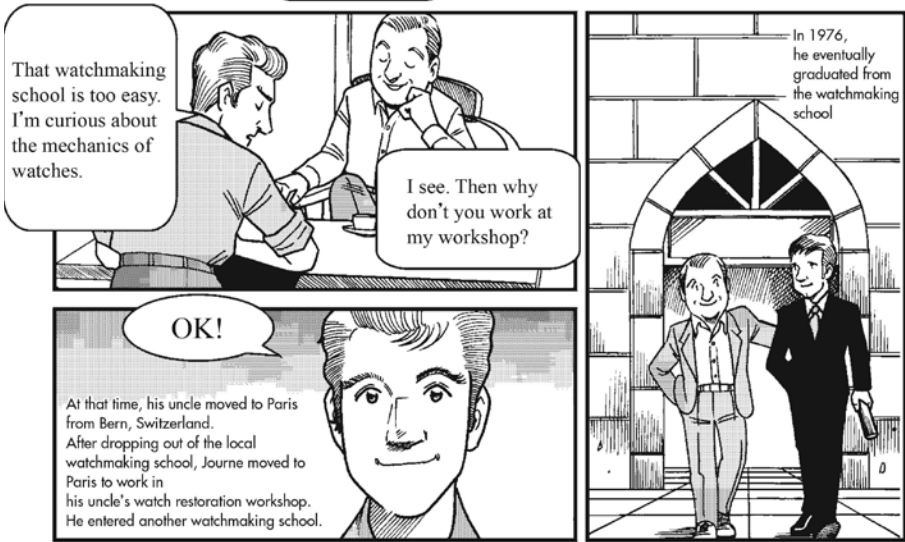
The Chronographe Monopoussoir Rattrapante Bleu, unique timepiece developed exclusively for Only Watch sold for the astounding price of CHF 1'150'000.-, the highest price paid ever for an F.P.Journe watch at auction.

DUBAI WATCH WEEK, DUBAI NOVEMBER, 16TH TO 20TH

During the Dubai Watch Week, François-Paul Journe gave a talk on The Independants, unique voice of the industry, and horological complication in a debate hosted by Ian Skellern.



IN CERTAIN COLLECTOR'S GROUP, FRANCOIS-PAUL JOURNE IS CONSIDERED AS A WATCH MASTER (A WATCHMAKER'S WATCHMAKER) AND IT IS WITH GREAT PRIDE AND DEVOTION THAT THEY CREATED A SERIES OF MANGA. WE SHOW HERE THE 2ND PART.



TO BE CONTINUED.

F.P. JOURNE

Invenit et Fecit

“I invented and made it”



91 Octa Divine were manufactured
in 2016, of which 48 were
in Platinum like this model.

Ref. DN
automatic movement
in 18 K rose Gold
Geneva made

The Boutiques

| | | | | |
|--------------------------------|-----------------------------|--------------------------|-----------------------------|--------------------------------|
| Geneva +41 22 810 33 33 | Paris +33 1 42 68 08 00 | Tokyo +81 3 5468 0931 | New York +1 212 644 5918 | Los Angeles +1 310 294 8565 |
| Bal Harbour +1 305 993 4747 | Hong Kong +852 2522 1868 | Beirut +961 1 325 523 | Kiev +38 044 278 88 78 | |

fpjourne.com