

F.P. JOURN [a]

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EMBLEMATIC WATCHES AND COLLECTOR'S EDITIONS

EDITORIAL FRANÇOIS-PAUL JOURNE'S FORECASTS AND TRENDS FOR 2019

After a beautiful 2018, and the beginning of this successful year with our annual exhibition featuring the new Tourbillon Souverain, which marks the 20th anniversary of the first Tourbillon Souverain, we are crossing into 2019 with confidence.

In 2018, we accomplished a major development in the lineSport collection, firstly with the Chronographe Monopoussoir, then the Octa and the Centigraphe, available in three versions crafted in three different materials: platinum, Gold or Titanium. Now representing an offer with 9 models, they have been immensely successful, which leaves us incredulous about our ability to produce all the external parts. The latest version of the Chronomètre à Résonance equipped with the calibre 1499.3 that was presented last Septem-

ber was a great success, and to our surprise, registered a more than significant number of orders, however, this watch will only be produced until the end of 2019. As we will be celebrating the 20th anniversary of the Chronomètre à Résonance in April 2020, the occasion will serve to present a new calibre, the 1520, and what a surprise it will be!

The new Tourbillon Souverain with its tourbillon cage placed vertically in the thickness of the movement features an aesthetic that contrasts radically with the previous Tourbillon. The latter has been on the market for 15 years and deserved to retire. Its production will be limited like in all we do which means that the goal of producing 70 pieces this year will not be easy to achieve.

We will therefore have to dig deep into our resources and have only our best watchmakers work on these new complications. And it is with sadness that we must reduce the production of other models, including the most popular one at the moment, meaning the Chronomètre Bleu. Only 100 pieces are

scheduled to be produced in 2019 compared to 190 in 2018. This leads us to cancel all waiting lists for this model, as it would take us more than 6 years to satisfy the demand. Lastly, the Grande Complication Astronomique, whose prototype will be presented and auctioned at Only Watch, will be available from the end of this year, with many more hours of work still ahead.

As you know and because you like us just as we are, the limited production of F.P. Journe watches will not change, as dictated by the excellence of our craftsmanship.



F.P. Journe

F.P. JOURNE INVENT ET FECIT – THE BOOK

The fascinating book that tells the legendary story of François-Paul Journe was finally released this fall. Over 360 pages, Jean-Pierre Grosz, the author relates François-Paul's childhood as an enfant terrible in Marseille; his wild adolescent friendships, his joys and indiscretions; his hopes and doubts for his future; and, finally, the revelation of the world of watchmaking - a universe that was to become his vocation and would open up wonderful new horizons. The author narrates François-Paul's research on precision; his love of creating, constructing, and innovating; his successes and victories; but also his doubts, frustrations and rebellions; his deep need for independence; the events that made him what he is today, why he practices his particular style of watchmaking, which collectors so admire.

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COLLECTING F.P. JOURNE WATCHES

After the record achieved at the ONLY WATCH sales, the value of vintage pieces by French born independent Geneva watchmaker have risen dramatically, while interest in his current collections is also increasing. Today's astute collectors are watching the manufacture closely.

A telltale sign may be seen in sales rankings from last January, where the brand rose to third position, just behind Patek Philippe and Rolex. What are the reasons for this success? "First of all, I would cite M. Journe's ethical position", says Lucas Pouëdras, manager of the F.P. Journe Boutique in Paris. "When he limits a series to 99 pieces, you can be sure that number will not change. He knows better than to ride the wave of his previous successes.

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THE TOURBILLON SOUVERAIN VERTICAL

To celebrate the 20th anniversary of the Tourbillon Souverain, François-Paul Journe, the only watch designer with a manufacture still based in Geneva, launches a new version of his masterly creation, this time with a uniquely positioned vertical tourbillon. The innovative and revolutionary horological creator François-Paul Journe has inspired a generation of contemporary watchmakers with the originality of his creations, his quest for precision, his timeless and immediately recognisable style, and his respect for horological ethics and traditions. With his commitment to maintaining the standards of fine watchmaking, François-Paul Journe is part of that band of expert craftsmen who are fiercely convinced of the importance of moving ahead in order to advance the profession.

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F.P.JOURNE AND THE CREATION OF THE TRUE WATCH BELIEVER – A FACTORY OF IDEALS

There are certain things that identify a genuine watch enthusiast. Some might think that a quick glance wrist-ward is all it takes to flag a member of this tribe, but that is too wide a filter to be useful. After all, lots of people buy watches, and even more people wear them.

There is the ability to casually drop phrases such as “polished internal angles” or “manufacture base calibre with Dubois Dépraz module” into conversation, or the facile (and frequently superfluous) scattering of watch reference numbers — but anyone can digest a glossary and appear watch-

savvy (I totally did it when I first started out).

To identify a genuine watch enthusiast, you need access to the true shibboleths, the stuff that gets you admitted to the horological Holy of Holies, the signifiers that go deeper than knowledge and into the realms of belief. I don’t use this word lightly — watchmaking has its own form of dogma, and one of its articles of faith is that in-house expertise reigns supreme. The term “in-house” has been thrown around with appalling profligacy for the most part of this century, but let’s be clear right now;

there’s “in-house” and then there’s “in-house”. Just because a company is capable of doing something on their own doesn’t mean they’re actually good at it. Logically speaking, you should only do something in house if you can do it better than what you can get out there, otherwise what’s the point?

WHICH BRINGS US TO F.P.JOURNE

The company motto is the Latin phrase “Invenit et Fecit”, referring to the in-house design, construction and production of all its watches. To ardent disciples of fine

watchmaking, the name “F.P.Journe” is like a clarion call to exalt the values of mechanical ingenuity, high performance and design excellence at the highest levels. What uniquely distinguishes an F.P.Journe timepiece, however, is not its technical mastery or its chronometric prowess, although these are unquestionably present. In fact, it’s not the presence of anything at all, but the absence of something that defines an F.P.Journe watch — the absence of compromise.

Novitiates of haute horlogerie may not immediately pick up on it; after all, it’s far easier to spot something that’s there rather



(From left) Octa Automatique Réserve Havana, Octa Quantième Perpétuel, Octa Lune and Octa UTC



The Octa Automatique Lune and Octa Divine share the same complications but they look so distinct.

than something that isn't there. For example, there it is (or isn't), in the taut balance of the dial elements.

The process of uniting dial design with movement construction is a bit like trying to build two ends of a bridge at the same time and getting them to meet in the middle. The problems that arise from this method usually stem from the fact that most watchmakers still see design as a discrete stage in the creative process rather than an underlying approach.

Most of the time, the external components of a watch — case, pushers, crown, dial — are positioned almost entirely in service to the movement. Things are located where their respective wheels and levers need them to be, and it's not always to the overall aesthetic benefit of the watch.

At F.P. Journe, the philosophy behind each timepiece is that design takes precedence, because that is the aspect of the watch that is the most directly relevant to the wearer — how it is perceived and how it is experienced. A badly designed watch is not a watch. It is an indulgence. You'll be hard pressed to find an F.P. Journe watch that isn't visually balanced, because these watches go back to the etymological root of the word "design", which has very little to do with aesthetics and everything to do with purpose and intention.

THE OCTA COLLECTION

There are no accidents when it comes to an F.P. Journe watch; everything is done deliberately. In the Octa collection, all the watches share the same self-winding base movement, which seems pretty terrific

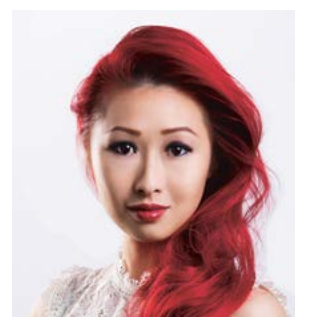
to me, especially when you consider the range of functions expressed in the full collection, and the fact that all the individual calibres have the same dimensions for a power reserve of at least 160 hours. This impressive power reserve is maintained by the off-centred rotor, made of solid 22K gold to maximise the mass of this component for optimum winding efficiency. A ceramic ball bearing further reduces friction for the rotor, so that the slightest motion of the wrist suffices to transmit energy to the mainspring.

The best thing about the Octa watches, however — and this is what I mean when I talk about deliberate design — is how different they all look. Some models have central hours and minutes while others have an off-centre indication. Even when two models share the same complications, such as the Octa Automatique Lune and the Octa Divine, which both have a large date and moonphase display, they look distinct — the date is larger in the Octa Divine, and the moonphase disc is in a different place.

In most cases, you would assume that the movement was built to have the time indication in one particular place, and subsequently there was an extra offset wheel fitted to the movement when it was decided to position the hours and minutes indication elsewhere on the dial. Not with the Octa cal. 1300.3, which was designed from the very beginning to have two possible locations for the time indication, so that a wide variety of additional complications and displays could be accommodated. It only serves to highlight the commitment of F.P. Journe to creating only the most visually pleasing timepieces, a tacit undertaking that goes the extra distance to modify each movement to best suit an individual model. In other words, the Octa collection is the most fully realised illustration of how design takes priority at F.P. Journe.

For admirers of F.P. Journe who still want to be able to go about their day without being soul-sucked into the endlessly fascinating depths of the Chronomètre à Résonance or the Tourbillon Souverain — which is a real danger, as you'll discover by asking pretty much anyone — the Octa collection is practically a gift from above (or more accurately a gift from Rue de l'Arquebuse 17, 1204 Genève). Like everything else you'll find in the ateliers of F.P. Journe, the Octa watches have a strange power of conversion; just put one on and you'll be a believer too. And this doesn't happen by accident. It happens by design.

Speak with any admirer of F.P. Journe and you'll quickly come to realise that they all share a very specific awareness — a sensitivity that relates not just to what a watch is, but also (equally importantly) what it isn't. It's this sensitivity that defines the genuine watch enthusiast, and it is the key to identifying this elusive individual. Of course, by the time you're familiar enough with this sensitivity to see it in others, you will no longer need to know how to identify a genuine watch enthusiast, because you will already be one yourself.



SUZANNE WONG
Watch Specialist

REFERENCE POINTS FOR COLLECTOR'S F.P.JOURNE TOURBILLONS

FRANÇOIS-PAUL JOURNE IS INDISPUTABLY TALENTED, A SAVANT-STYLE TECHNICAL GENIUS WHO CARES NOT FOR THE TRADITIONAL PLEASANTRIES THAT ARE TYPICALLY ASSOCIATED WITH BEING A WATCH INDUSTRY EXECUTIVE.

This is likely because he is not in fact a watch industry executive at all – F.P.Journe himself sits on the upper level of his downtown Geneva manufacture, with all the other watchmakers, far away from the marketing and operations managers. He's charming when he wants to be, abrasive when he doesn't. His creations are innovative enough to inspire a fawning cabal of global collectors to await his next creation and, in some cases, to purchase it sight-unseen. F.P.Journe is a special man, the tourbillon is something special to him and it might be one of his most interesting watches. This is your official HODINKEE Reference Points for the F.P.Journe Tourbillon.



THE VERY FIRST F.P.JOURNE WATCH, EVER (IT HAPPENS TO BE A TOURBILLON)

At the age of 20, François-Paul Journe began work on his very first watch. This sounds like a logical next step to a young horologist today, but one must remember that the idea of watchmaking in the late 70s would be akin to learning the craft of DVD production in 2016. Mechanical watches were dying, and, at best, those who attended watchmaking schools were taught watch repair, not watchmaking. Journe's first watch, a pocketwatch with tourbillon and spring detent escapement, took him five years to complete (1977-1982), but he did it all by himself with just George Daniels's writing and his uncle's guidance to help him.



Journe's very first watch signed "F.P.Journe A Paris". F.P.Journe private collection.

THE VERY FIRST F.P.JOURNE WRISTWATCH, EVER (HIS OWN) – COMPLETED IN 1991

After that first pocket watch, Journe went on to complete a small handful of high-end, commissioned pocket watches for a very small set of European connoisseurs.

Further, while working as a restorer, he was exposed to Breguet's No. 3177 – a resonance clock, which became the inspiration for the other prong of Journe's current legacy in watchmaking. If he wanted to make any money as a watchmaker, it would be in wristwatches, not pocket watches. The completely hand-built tourbillon wristwatch is indeed F.P.Journe's very first wristwatch, which features a tourbillon with a remontoir d'égalité.



Tourbillon No. 1 is a truly special watch that predates the brand F.P.Journe by a long-shot. The caseback is closed. F.P.Journe private collection.

COLLECTING F.P.JOURNE TOURBILLONS

There is still a lot of potential upside to collecting F.P.Journe tourbillons. We typically dedicate these Reference Points segments to highly collectible product families that have a nuanced production run with great historical importance. And while the Journe tourbillon is a relative baby to the other recipients of such treatment, I believe that all these traits are indeed present in the Journe tourbillon family that spans the course of a two decades (or more, if you consider the pre-Montres Journe watches). I also believe that F.P.Journe tourbillons are still in their infancy in terms of appreciation by consumers, and maybe even in terms of their long term value.

TOURBILLON SOUVERAIN SOUSCRIPTION SERIES – 1999

Francois-Paul realized that without some influx of cash, he could not build the number of watches he would need to make a solvent company. His idea? One that he borrowed from Breguet – to offer souscription watches, where 50% of the payment would be collected up front, in exchange for what would become the very first of his production timepieces. By 1994, Journe had completed three wristwatches like this (two for clients, one for himself). He famously drew four ideas for watches on a paper napkin that would become the foundation of Montres Journe. The Tourbillon Souverain as a production piece was still some years away, and in 1996 Journe would go on to run his own complication workshop, where he would develop and sell high-end calibers to several large firms.



Watch No. 9 from the Tourbillon Souverain Souscription Series - 1999. Very rare to find as only 20 pieces were produced.

Each piece is individually numbered on both the dial and the caseback. The watch is somewhat similar to the first 1991 Tourbillon, but now the caseback is open and the caliber itself is rhodium brass. The Souscription Tourbillon is indeed the first watch produced by Montres Journe as we know it today – but some would argue it still does not count as a standard production piece. For some more context, the Souscription 9/20 sold at auction in November 2015 for CHF 269,000.- while the Tourbillon Souscription 16/20 sold at auction through Phillips in November 2018 at the stunning price of CHF 468'500.-. Very strong results for watches that retailed for a literal fraction of that when new, in case you want to kick yourself for not picking one up back then.

THE FIRST GENERATION TOURBILLON SOUVERAIN (REFERENCE T) – 1999-2003



The first generation Tourbillon Souverain on the wrist — reference T with brass movement - 1999 to 2003. Approximately 258 pieces were made: it is easier to find than the subscription even though it remains rare.

The very first production wristwatch from Montres Journe was indeed the Tourbillon Souverain with remontoir. The watch was first shown at Baselworld 1999 and it met with instant acclaim from collectors. The thin but wide case (38mm x 9.9mm) wears exceptionally well, and the caliber 1498

manually wound tourbillon features a power reserve of 42 hours from a single barrel. On the dial side, you see two large apertures – one for the one-minute tourbillon itself, one for the remontoir. The transparent caseback reveals the bass movement.

TOURBILLON SOUVERAIN WITH NATURAL DEAD SECONDS (REFERENCE TN) – 2003 - 2018

Keep in mind, between the launch of the "T" and the "TN" (for "Tourbillon Nouvelle Generation") in April 2004, Journe had launched six other watches, including the revolutionary Chronomètre à Résonance. Six watches in four and a half years, and yet the new Tourbillon was hardly the dial tweak that the uninitiated might believe it to be. In fact, Journe says the only thing that remained in the TN from the T was the tourbillon cage – everything else was redesigned and re-engineered.



The solid rose gold caliber that powers the TN watches.

in platinum or red gold. For the first time, the movement is gold (instead of brass like the T) and the caliber number is 1403. The entire watch remains just 9.9mm thick and the biggest aesthetic changes you'll see are that there is now just one aperture on the dial, for the large tourbillon cage. The small aperture, previously where one would see the remontoir d'égalité working its magic, has been covered with a natural dead-beat seconds display – ever the sign of a truly chronometrically focused timepiece.



From the rear, the rose gold caliber is more appealing to the eye than the brass caliber found in the T. What makes the TN interesting is that it has remained unchanged for the better part of 13 years now. And, ever since F.P.Journe acquired its own dial maker outside Geneva, you will find TNs with myriad interesting dial choices. This

ranges from the traditional gold dials to the black label dial, the engraved, the “Ferrari red” dial seen on the previous page and even to an incredible green jade dial.

Few numbers are given on these special dial tourbillons, and while the traditional white and rose gold dials are perhaps the least interesting to connoisseurs, they are undeniably beautiful and pleasing to the eye.

TOURBILLON TITANIUM (REFERENCE TT) – 2008



Reference TT was produced in an edition of 20 pieces worldwide.

In 2007, Journe celebrated the third anniversary of his first boutique (Tokyo) with the first limited edition of the TN. That said, this watch is special and different from all other TNs because it received its own reference – reference TT. The entire watch was made of titanium, including the tourbillon cage. Just 20 pieces were produced in total, and five were given to each of his four boutiques around the world: Tokyo, Hong Kong, Geneva, and Boca Raton. Each TT has the name of the boutique from which it was sold engraved on the case back.

TOURBILLON HISTORIQUE (REFERENCE T30) – 2013



For the 30th anniversary of his original pocket watch, Journe released the T30.

You will notice a striking similarity between Journe’s first pocket watch and the T30, the two in terms of both dial and movement aesthetics. This 99 piece limited edition was created as an homage to the very first Journe watch on its 30th birthday and was sold directly to F.P.Journe most loyal clients. The price was \$99,000 at launch, which, according to Francois-Paul himself, was something of a gift to his supporters. The cost of the current Tourbillon Souverain is considerably higher, and he wanted to do something special for his best clients. Each T30 is 40mm in diameter and the movement is gilt brass.

The case is made of silver and gold, with a hinged guilloché caseback. Everything about the watch, at least aesthetically, is true to the original Journe pocket watch with a truly stunning one-minute tourbillon that is, to me, one of the most beautiful

calibers in the world. Rare but possible to find if one is patient.

ANNIVERSARY TOURBILLON (REFERENCE T10) – 2013



The T10 is an even rarer limited edition of 10 pieces.

Launched the same year as the T30 was an even rarer tourbillon called the Anniversary Tourbillon, or “T10.” Called the “T10” because 2013 commemorated both a decade of Journe’s first boutique (Tokyo) and the opening of his tenth worldwide (Beirut), the watch is very similar in design to the T30. Here, however, the case is platinum, the dial black and white, and the caliber is the same as that in the T30 but in rose gold instead of brass.

Each boutique was asked to nominate three of its best clients for a total of 30 qualified buyers. From there, 10 were selected by draw to purchase the watches. The retail price when new was roughly \$130,000. So far, none of the T10 tourbillons have appeared publicly. That says something in itself.

TOUBILLON SOUVERAIN BLEU FOR ONLY WATCH (REFERENCE TB) – 2015



The Toubillon Souverain Bleu is a perfect Journe storm. This unique piece donated to Only Watch has a tantalum case with a unique dark color. Private Collection.

While all of the Journe tourbillons we have mentioned so far are quite rare by virtue of being a completely hand-made Swiss tourbillon from a manufacture that produces fewer than 900 watches per year, none can call itself unique – with the exception of Journe’s very first watch from 1983 and the second Journe watch given to Only Watch in 2017, the Chronographe Monopoussoir Rattrapante Bleu. The TB was sold via Phillips at Only Watch in November 2015 for a whopping 550,000 CHF (approximately \$565,000 at time of publishing). What we have seen, however, is an explosion of interest in the special edition and hyper early watches. The purple dial TN is another unique piece, this one donated to Action Innocence, and it sold for 350,000 CHF in May 2015.

TOURBILLON ACIER (STEEL SET 38MM) – 2015

The year 2015 saw one more very special Journe tourbillon, but it hit the market with four friends. F.P.Journe decided to retire the 38mm case that had made its watch-



This unique Tourbillon Souverain for Action Innocence sold for 350,000 CHF in May 2015.

es so well-loved, and to celebrate this he released the so-called “steel set 38 mm”. Essentially, Journe revived a few discontinued models and cased them in stainless steel. Steel is certainly attractive to collectors, and up until this point, it has been reserved only for Journe’s most expensive watches – the chiming watches.

One of the five watches from the set is indeed a reference T. What make this one special besides the yellow gold dial and steel case is that the reference T had never been produced with a rose gold movement before. Because of this, and for the very obvious reason that it is a tourbillon, this watch seems to have risen above the others in terms of collectability and importance. The steel tourbillon was not available on its own, so the cost of this watch along with the four others was a whopping \$308,200 when it was released.

COLLECTING F.P.JOURNE TOURBILLONS IN 2019



Prices for, and long term interest in, current production watches are hard to judge for obvious reasons, but if we examine just the limited edition and original tourbillons, we see what could be really strong plays. So far, none of the 10 T10 tourbillons have appeared publicly. That says something in itself.

So what’s left to collect? To me, the fun in collecting Journe tourbillons is centered around the reference T watches because they are all quite similar, and yet so different. Let’s assume you will not be able to purchase one of the two prototype wristwatches, or one of the 20 Souscription watches – you are still left with a wide and varied range of watches over which you can truly obsess.



The easiest collectible reference T to kick off a collection is the ruthenium limited edition. The caliber above is the 1483 with open remontoire at 6 o’clock, but the look is very different. First of all, the case diameter is 40mm. These are the only reference T watches in this size. You then have a brass movement and a gold dial both coated in ruthenium, which provides a beautiful, rich grey color that changes dramatically in different lighting.



The brass movement and gold dial are both coated in ruthenium, creating this rich grey color.

There are 99 examples of the ruthenium edition tourbillon. They were produced in 2001 and, to many, they’re the next most desirable Journe tourbillon after a super early example of a T. They’re rare, but that’s not to say they aren’t out there. We see these watches trade roughly around \$100,000 – and Christie’s sold the very first example for \$100,000 in June 2016. Ruthenium tourbillons aside, there are a few different generations of early watches. These are designated by subtle differences in printing and small, all-but-hidden traits that few would ever recognize on their own. First, it’s important to note that dating Journe tourbillons is quite easy. On the case back you see “xxx/yy.” Here the x represents the serial number of the watch and the y represents the year. So if you see a tourbillon with “202/01T” engraved on the back, you know this is the 202nd tourbillon made, and it was produced in 2001. It’s just that simple.

It sounds trivial, and it is, but this is what makes watch collecting so fun. My colleague, the ever insightful SJX, has produced a wonderful and detailed guide on just these first edition watches. I highly recommend you to check it out.



BENJAMIN CLYMER
Courtesy of Hodinkee.com
“For the full version of this story please visit hodinkee.com”

You can check at all times the Patrimoine section on F.P.Journe website at : www.fpjourne.com/en/fp-journe-patrimoine



TOURBILLON SOUVERAIN

TO CELEBRATE THE 20TH ANNIVERSARY OF THE TOURBILLON SOUVERAIN, FRANÇOIS-PAUL JOURNE, THE ONLY WATCH DESIGNER WITH A MANUFACTURE STILL BASED IN GENEVA, LAUNCHES A NEW VERSION OF HIS MASTERLY CREATION, THIS TIME WITH A UNIQUELY POSITIONED VERTICAL TOURBILLON.

The innovative and revolutionary horological creator François-Paul Journe has inspired a generation of contemporary watchmakers with the originality of his creations, his quest for precision, his timeless and immediately recognisable style, and his respect for horological ethics and traditions. With his commitment to maintaining the standards of fine watchmaking, François-Paul Journe is part of that band of expert craftsmen who are fiercely convinced of the importance of moving ahead in order to advance the profession.

François-Paul Journe has continuously strived to surprise fans and delight collectors with watches featuring unusual tourbillon regulators. A true connoisseur of the sophisticated mechanism developed and perfected by Abraham Louis Breguet in 1801, Journe acquired a full understanding of the principle while still very young, producing his first tourbillon in a pocket watch when he was barely 20 years old. He went on to repeat the feat in 1991, but this time the tourbillon was inside a wristwatch. He then continued his innovation by making a tourbillon coupled with a constant-force style device in 1999. The first 20 pieces of the Tourbillon Souverain, as it was known, marked the beginning of a whole new journey for the unusual timepiece. Ever since then, the rebellious artist has regularly redesigned and engineered the remontoir d'égalité (to give its accurate name), revising and adapting it to his changing visions and fancies.

LONG LIVE THE DEAD SECOND!

In 2003, the second generation of the Tourbillon Souverain came into being, this time

with a natural dead seconds marker and a calibre crafted in 18K solid rose gold. Combining the magic of the fluidly rotating tourbillon and the staccato progression of the dead seconds, this reference of fine chronometry to make its mark on an entire industry. With this particular watch, François-Paul Journe laid the foundations for what has become a monument of traditional watchmaking design that is widely acclaimed by professionals in the industry. Nonetheless, Journe has always been keenly aware that the profession is rapidly changing and that, to stay ahead in this cutting-edge sector, a watchmaker needs to perpetually keep his nose to the grindstone. Thus, to ensure this skilled craft lives on and continues to shine through in each of the brand's creations, and to celebrate the milestone 20th anniversary of the icon this year, the brand was eager to add a new generation of exceptional timepieces to the Tourbillon Souverain line launched in 1999.

VERTICALITY AS THE SOURCE OF GRAVITY

When the great Abraham-Louis Breguet developed the tourbillon regulator, his goal was to manage to get the mechanical assembly comprised of the balance wheel and hairspring to complete a revolution (freely rotate around its axis) at a steady rate.

The reasoning behind this was to prevent the residual unbalance from generating balancing defects by distributing frictions on all parts of the circumference of a circle held vertically, the position in which a pocket watch functions. By proceeding in this way, Breguet succeeded in canceling

out the effects of gravity on the component. Journe's exploration of contemporary fashion led him to reconsider the design of his new Tourbillon.

Clearly, the constant movements of the balance wheel in all directions throughout the day when the watch is worn on the wrist, helps in part to compensate for the balancing defects in the regulating organ. But it is when the watch is set down for the night (which stable position it occupies for about one third of the 24-hour day) that the watch is challenged to its full potential in terms of accuracy.

THE PRIME IMPORTANCE OF BALANCE

The so-called remontoir d'égalité transmits a constant force to the tourbillon by regulating that emanating from the barrel via the wheel train. In doing so, it ensures that the regulating organ contained within the tourbillon, which in this case makes one revolution every 30 seconds, continues to oscillate with virtually the same amplitude. In order for the precision regulator to fulfill its task, the tourbillon, when the watch is set down, would ideally need to be in a position where it could avoid the effects of peripheral friction arising from a change in orientation.

This might appear to be a trivial detail, but when the classic tourbillon is located in the axis of the bottom plate, there is no friction between the two balance pivots and the jewel bearings when the watch is flat, but there is friction when the watch is on its side. In the case of the vertical tourbillon, there is friction with the pivots in the same balance wheel, whether the timepiece

is set down flat on a table or placed on its side due to the presence of the deployant buckle. This constant state of friction ensures that the watchmaker tasked with the fine-tuning of the piece can achieve consistency in the oscillation rate of the balance wheel, whether the piece is flat or on its side, a necessary requirement if the high chronometric quality is to be targeted.

THE AESTHETICS OF MECHANICS

To give this 42mm diameter piece (available in platinum or 18K 6N gold) its eye-catching aesthetics, François-Paul Journe decided to opt for the "gravé-rempli" and guilloché finishings on the 4N rose gold bridges, gaining a few tenths of a millimeter in overall thickness in the process. Such attention to detail lends even higher desirability to this monument of watchmaking design.



VINCENT DAVEAU
Specialized Watch Journalist
Courtesy of Watchonista.com

Furthermore, the aesthetics are shaped by the mechanical balance and symmetry achieved by the arrangement of features on the 3 o'clock - 6 o'clock axis of the Grand Feu enamel time-telling dial on an 18K white gold base and the openwork structure which in effect gives the appearance that the vertical tourbillon is suspended in mid-air between the front and back crystals.

Surrounding the cage, a cone-shaped mirror-polished ring concentrates light, reflecting the tourbillon cage. A second reflector was created on the movement side to provide light around the tourbillon cage and reflect the tourbillon cage from a different perspective.

However, for François-Paul, harmony is a basic premise from the start since everything, especially accuracy, relies on balance. After all, the tourbillon was designed to correct the issue of imbalance. The piece is fitted with a simple, uncluttered hand-wound calibre that offers its owner, a full 80 hours of power reserve, the chance to reflect on what a great privilege it is to possess such a rare and exquisite watch...

THE REMONTOIRE (CONSTANT-FORCE DEVICE)

"From ancient times, humankind has constantly attempted to measure time by dividing it into equal fractions and inventing the notion of isochronism! Only with the arrival of the first mechanical clocks did specialists begin to seek a means of equalising the force reaching the escapement. The balance-spring did not yet exist and the so-called "foliot" balance had an irregular beat due to the arrival of a force varying because of the imperfections of the gearing. At the time, clocks were equipped with just one hand which completed a revolution once every 12 hours, since their degree of imprecision did not permit the measurement of minutes. After the invention of

the mainspring, which would enable the construction of table-clocks, 15th century watchmaker Jobst Bürgi had the idea of adding an extra gear representing an independent system wound in short spurts by the mainspring.

The escapement thus ensured a more constant flow and enabled an autonomy of several months: this was the first remontoire or constant-force device!

Later, 17th century Dutch watchmaker Christiaan Huygens invented the balance-spring and the pendulum. These innovations would give both clocks and watches an unprecedented degree of precision time-keeping: the minute hand became widespread and the constant-force device fell into oblivion for around a century. With the arrival of the 18th century, known as the Age of Enlightenment, the high requirements relating to astronomical observations and calculations of longitude for maritime navigation called for ever higher levels of precision. As new technical solutions were found, the seconds hand became a common feature on watches of the period. In England, Thomas Mudge invented a constant-force device for the H.3 marine chronometer, while famous French watchmaker Robert Robin – Watchmaker to the King – also invented one for his precision regulators. Paradoxically, it was in the 19th century that the constant-force device became widely used in the construction of clocks intended for buildings – not to remedy any flaws in the springs (since all these clocks ran by driving-weights), but to isolate the time mechanism from the outside hands. This was because the latter were exposed to strong winds and might disturb the mechanism.

Nonetheless, making a constant-force device was a complex and tedious task, causing it to be almost entirely abandoned in the 20th century, apart from a few rare exceptions: English watchmaker Georges Dan-

iels used it in a tourbillon pocket-watch; his contemporary Anthony Randall built it into a table-clock based on the principle of John Harrison's H.4; and I myself incorporated it into three tourbillon pocket-watches, a so-called "sympathique" clock and for the very first time in wristwatch form with the first model in the F.P.Journe – Invenit et Fecit – collection, the Tourbillon Souverain.

What is fascinating in the principle of the constant-force device is that each watchmaker who has set out to build one has his own personal interpretation: only the basic idea remains the same".

THE DEAD-BEAT SECOND _ THE ART OF MAKING TIME STAND STILL ...

Towards the late 17th century, as clocks were becoming increasingly precise, watchmakers added a hand finally enabling them to measure seconds. These "clocks", which became "pendulum clocks" thanks to the invention of the pendular balance by the Dutch watchmaker Huygens, were almost naturally equipped with a 1 metre-long balance with a period of 1 second. The dial was marked out into 60 subdivisions so that the hand could jump from one second to the next.

When the first watches indicating seconds were made, some 18th century watchmakers wanted to achieve the same visual effect as on clocks. To do so, they invented systems extending the period of the balances, the best-known being the "crown-wheel escapement with pendulum" or the huge balance by Mr. Pouzait. Nonetheless, these systems were rapidly abandoned, since they were detrimental to precision.

Thus, without an additional system, the hand started to beat out the half-second, the most widespread frequency of the time.

The extreme ease with which time could be read off by a hand beating the seconds, without moving during this same second, gave 19th century watchmakers some new ideas.

Three systems known as "deadbeat seconds" came into use:

- **The first** consisted of a small additional gear train activated by a spring connected to the mainspring. Each second, the hand was released by the watch escapement. This so-called "independent deadbeat seconds" offered the advantage of not affecting the precision of the watch and could be disconnected at will by the user.

- **The second** comprised an additional gear-train running from the escape-wheel to an additional seconds wheel equipped with 60 teeth held by a spring. This extremely simple system was extremely prejudicial to precision.

- **In the third**, a so-called "single-beat escapement" waited for the balance to complete two oscillations in order for the escape-wheel to move forward every second. These escapements were extremely popular in watches produced in China, since according to Chinese philosophy, this corresponded to making time stand still. The latter was no longer in control, since it was mastered by the wearer...

Finally, the Tourbillon Souverain is equipped with a "natural deadbeat seconds" device. The latter is mounted on one of the wheels of the constant-force device and cannot in any way affect the precision of the watch.

François-Paul Journe



He said: "I adopted a vertical design for my watch so that it could function permanently in a lined position and thus offer the same possibilities of adjustment, whether the watch is held flat or on its side, in other words, whether it is secured with a deployant buckle or a strap fitted with an ardillon buckle."

WHY YOU SHOULD COLLECT F.P.JOURNE WATCHES ?

AFTER THE RECORD ACHIEVED AT THE ONLY WATCH SALE, THE VALUE OF VINTAGE PIECES BY THE FRENCH-BORN INDEPENDENT GENEVA WATCHMAKER HAVE RISEN DRAMATICALLY, WHILE INTEREST IN HIS CURRENT COLLECTIONS IS ALSO INCREASING. TODAY'S ASTUTE COLLECTORS ARE WATCHING THE MANUFACTURE CLOSELY.

AN AUCTION IN THE SPOTLIGHT

During the Only Watch sale held on November 11, 2017, in Geneva, F.P.Journe's Chronographe Monopoussoir Rattrapante Bleu sold for 1.15 million CHF. This was a record for the independent watchmaker, who achieved his highest result at auction for this watch with an 18 ct. rose gold movement and a tantalum case, which had been specially made for the charity sale. The record foreshadowed a rise in value for the rest of F.P.Journe's collections, and indirectly nourished the fascination for older pieces that followed the legendary 1983 creation of the first tourbillon pocket watch with remontoire d'égalité. For while the success of the Maison Journe is widely acknowledged (and one must be extremely patient to remain on a waiting list for several years before being able to acquire a Chronomètre Bleu, the least expensive piece, at 25,300 €), the brand now offers two distinct and complementary categories: new and collector's watches.

RISING VALUES

A telltale sign may be seen in Artcurial's sales rankings from January 2018, where the brand rose to third position, just behind Patek Philippe and Rolex. What are the reasons for this success? "First of all, I would

cite M. Journe's ethical position", says Lucas Pouëdras, manager of the F.P.Journe boutique in Paris. "When he limits a series to 99 pieces, you can be sure that number will not change. He knows better than to ride the wave of his previous successes. He also knows how to stop production of a series at just the right time, as he did for the famous Octa Calendrier annual calendar watch, which was replaced by the perpetual calendar with instantaneous date change."

With only 900 watches produced each year, that small number is in itself sufficient to create demand. "The limited number of examples made gives second-hand examples a kind of "club" aura, a more intimate quality." For Jean Lassaussouis, of the Parisian boutique Les Montres, collectors of Journe watches are "passionate aficionados who enjoy pampering themselves. There is no comparison with the investor/speculators who buy a Rolex Daytona in order to sell it a short time after the purchase". As concerns price, each individual case is different. The Byblos, which originally sold for 26,400 €, now is worth about 50,000€. An Octa Chronographe in ruthenium made in 2003, can go for 55,000 CHF and an Octa Calendrier from 2004, for 48,000 CHF. Until 2004, the mechanisms were made of rhodiumed brass. Since then, they have been fashioned of rose gold. However, Lucas

Pouëdras remarks "we have not noticed any huge difference".

NOT JUST SPECULATORS

In order to better master his image and take advantage of this phenomenon, in 2016 François-Paul Journe created his "Service Patrimoine". The objective: to offer second-hand watches that have been completely overhauled, in his own boutiques, to connoisseur who don't necessarily attend auctions. Each year, approximately twenty watches are sold in this way. This has greatly enhanced the brand's value: "Since F.P.Journe had the brilliant and audacious idea of buying back vintage pieces from his own horological history, demand has become even greater!" notes Geoffroy Ader, expert in collectible watches.

Ader makes a prediction: "Independent watchmakers will be the auction stars of the future. This phenomenon has only just started; the watch industry's popularity on the Internet will only increase the appreciation for their watches".



By Guillaume Tesson
With the kind authorization
of Montres Magazine



"La Taille Historique" set, made up of 5 watches with rose gold movements and steel cases celebrating the end of the historic 38mm diameter. The Tourbillon Souverain (1999 to 2003), the first Chronomètre à Résonance (2000 to 2009), the Octa Réserve de Marche (2002 to 2014), the Octa Calendrier Annuel (2003 to 2014) and the Chronomètre Souverain (2005 to 2017).

F.P.JOURNE IN 5 DATES

1957

Born in Marseille.

1983

Five years after earning his watchmaker's degree, he completed his first pocket watch, a tourbillon watch with remontoir d'égalité.

1999

First chronometer collection. Each dial bears the motto "Invenit et Fecit"

(I invented and made it). This homage to the master horologists of the 18th century refers to the fact that the watches are conceived and made entirely by the independent manufacture.

2000

The first resonance wristwatch was commercialised.

2004

All movements began to be made in 18 K rose gold. An homage to 18th century horology.



CHRONOMETRE A RESONANCE

The only wristwatch in the world featuring acoustic resonance 38 mm version from 2001.



CHRONOMETRE BLEU

A watch made of tantalum with an hypnotic blue dial that is very unusual for the brand.



TOURBILLON HISTORIQUE T30

For its 30th anniversary, the replica of Journe's first pocket watch dated 1983 in wristwatch form.

ADVICE FROM THE EXPERTS



WHY COLLECT JOURNE?

Aurel Bacs:

“Throughout mankind’s history, across all cultures and art forms, there are men and women, collectively artists, who best represent their generation and who leave an indelible mark with their work, in their respective fields. To me personally, François-Paul Journe is such a creator, having been and continuing to be an innovator, even a “provocateur” and leader in terms of craftsmanship.

His small and exclusive output paired with the distinctive uniqueness of his watches are ideal circumstances to ensure the continued collectability of his timekeepers.”

WHICH F.P.JOURNE MODELS SHOULD YOU COLLECT?

“Without a doubt, there are a number of models that today are considered signature-pieces of F.P.Journe’s distinguished

carrier. I am first thinking of the Tourbillon Souverain and the Chronomètre à Résonance. Whereas all models ever created by him must be considered unique in regards to their mechanisms, functions and design, these two are the most emblematic but also the best known within the collectors’ community, but also beyond. Beyond surprise, Phillips had the privilege very recently to celebrate a record-result at its Geneva auction for an early F.P.Journe Tourbillon Souverain wristwatch, netting the seller over 5 times its original price. For very understandable reasons, the limited editions are considered must haves and when paired with a highly popular model then we are in F.P.Journe’s heaven.

Certainly, there are even more exclusive and more valuable pieces that F.P.Journe created, notably the Grande Sonnerie and the Répétition minutes, but they are, given their smaller production numbers, lesser known outside a very inner circle of aficionados. And then there are more commercial watches (if there is such a thing at F.P.Journe...) including the Octa Collection – that I personally like very much. Over the years, the Octa has been a close-to-perfect crossover between exclusivity, an amazing degree of purposefulness and wearability. One of the least known pieces, the Octa Chronograph, is one of my personal favourites as it provides the maximum in mechanical features without anything superfluous.

In recent years, and with growing maturity and self-confidence (a life-long journey, believe me!), I am learning to follow my own instinct and listen more and more only to my own inner voice. And this is what I would answer to any novice collector asking what F.P.Journe model he should collect: acquire only those models that provide you with satisfaction, no matter if it is of intellectual or emotional nature. Wear what you like as life is too short to accumulate watches in a bank vault without ever enjoying them.”



Jean Lassaussais:

“Emblematic pieces like the Chronomètre à Résonance, which was one of the brand’s first famous watch. At the moment, there is very little speculation. It is a “fun” market that is still reserved for enthusiasts, connoisseurs, and art lovers. But prices continue to rise in a regular and healthy fashion. This is a stable and sustainable investment.”



Geoffroy Ader:

“All the pieces from Journe’s early years, which are extremely hard to find today. But also, more recent watches that are not available any more, like the Petite et Grande Sonnerie, which will no longer be made, as F.P.Journe announced at the beginning of the year. F.P.Journe has long had ties with the auction world, since his watches appeared in specialised sales even before he officially launched his horologi-

cal manufacture. The No. 000, the first prototype of the famous “complication horlogère montre-bracelet résonance” was presented at a sale in Geneva in 1999, along with other horological masterpieces.”

Felipe Jordao, Collector, New York

“F.P.Journe makes watches with unique complications and style not found in other brands. It is large enough that it’s not a one man operation but small enough that you can still meet and talk with the founder. It creates a strong connection to the watches and spirit of the brand.

I’m a big fan of the original models in platinum with yellow dial and brass movements, and any watches from that period will get harder and harder to find with time. Aside from those the Resonance is to me the iconic F.P.Journe and has a place in every Journe collector’s watch box.”



FOR A GOOD CAUSE

François-Paul Journe is devoted to worthy causes. In May 2017, the unique piece, Chronomètre Optimum in platinum with a dial bearing the colours of Action Innocence (above) sold for 200,000 CHF, which is 2.35 times the price of the model in the collection (see above).

THE REFERENCES TO WATCH

The models of the Octa family, with annual calendar.

The Chronomètres à Résonance, one of the brand’s specialties.

Very small series, such as those of the Vagabondage family.

The earliest tourbillons, which at the time were available on a subscription basis.



F.P.JOURNE SUPPORTS THE “FONDATION CULTURELLE MUSÉE BARBIER-MUELLER”

THE NONPROFIT BARBIER-MUELLER MUSEUM CULTURAL FOUNDATION IN GENEVA IS THE ONLY FOUNDATION IN THE WORLD DEDICATED TO BEARING WITNESS TO ENDANGERED CULTURES.

The goal of the Foundation is to safeguard endangered cultural heritages around the world when the writings do not exist and the transmission is done only orally.

The Foundation finances fieldwork missions by anthropologists who are studying those cultures on the brink of extinction and whose beliefs, customs and lifestyles are subject to change due to social, economic or even climatic evolution with which they must contend. The result of these researches are published by the Foundation as monographs on a yearly basis, in order to transmit the knowledge of these endangered cultures and preserve the memory of secular traditions at risk of extinction and destined to disappear.

François-Paul Journe draws on history to combine the future of watchmaking. His great watchmaking culture allows transmitting ancestral techniques to his watchmakers having built precision chronometers for more than 40 years at the crossroads of the Arts and Haute Horology. With its support, F.P.Journe encourages the work of the Barbier-Mueller Museum Cultural Foundation, committed to learn about these endangered cultures, and thus recognize these peoples' richness, no matter how remote they may be.

Each year, the Barbier-Mueller Museum Cultural Foundation organizes an event to raise public awareness of the worrying situation of a culture threatened of extinction and highlights the preoccupying reality of these less known people to the grand public.

The 2018 event was dedicated to the haenyo (jamnyo) diving women of Jeju Island in South Korea. These women practice free diving every day, risking their lives to fish and feed their families. They are financially independent and live in a matrifocal society (in which transmission takes place from mother to daughter). They respect nature and practice a circular economy. They also preserve shamanic traditions, carrying out symbolic rituals in which goddesses are worshipped. The activity of the haenyo (jamnyo) divers is menaced by the inherent dangers of daily free diving and by ocean pollution, therefore greatly endangering their culture. They dive 6 to 8 hours per day, in periods of 2 to 3 minutes and to depth of 10 to 20 meters, with only a 10 minutes recess in between each dive. Due to the limited time they can hold their breath, haenyo restrict themselves from collecting an amount that would equate to overfishing. They wear lead weights strapped to their waists so they sink faster. They also carry a flotation device called

tewak, a net hanging underneath it to keep all the creatures they find.

Additionally, it is another duty of Jeju haenyo to engage in scattering the underdeveloped conch or abalone and their seeds into the fishery owned and managed by the village. These practices create a way of life that allows them to live in harmony with nature. That goes without saying the risk taken each day and the effects of so long periods of apnea on the body and the mind even more so when they are diving from the age of 16 to the age of 60, and most often up to the age of 80 years old. Today's young girls go to school and no longer want to live such a difficult and dangerous life. The number of Jeju haenyo has been dwindling from 24,000 in 1970 to less than 4,900 as of today with only half of them are practicing diving. Among them, only 7 haenyo are in their 30s, and most of them are over age 60.

The Theater “Les Salons” in Geneva, gathered on October 8, 2018, a panel of specialists, including anthropologists, divers, filmmakers, and women navigators who helped us discover the incredible world of haenyo (jamnyo) divers and advocated the serious question of ocean conservation.

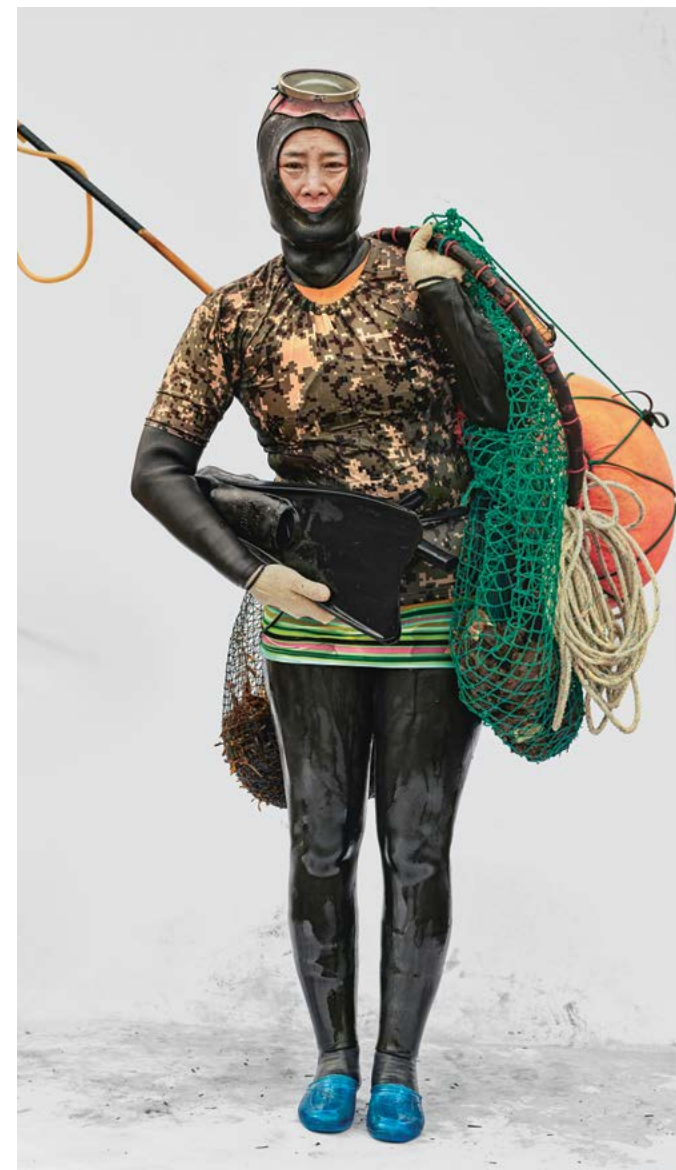
Catherine Chabaud, French navigator and journalist, former “déléguée à la mer et au

littoral”, did lead a captivating roundtable discussion bringing together the following specialists: Ok-Kyung Pak, anthropologist, author of a monograph on the jamnyo divers, financed by the Foundation, Aurore Asso, French free diving champion, Roselyne Segalen, filmmaker and producer of a film on the jamnyo and their matrifocal family structure, Pascale-Marie Milan, a researcher with the Foundation and author of the book *The Na of Lijiazui* (women of the Yunnan and Sichuan region in China, whose social organisation includes no fathers or husbands), Guigone Camus, also a researcher with the Foundation and author of the book *Tabiteuea Kiribati* (whose people were the first victims of climate change).

“LET US ACT WHILE THERE ARE STILL MEN WHO HAVE KEPT ALIVE THE MEMORY OF THEIR PEOPLE.”

During the course of the evening the book written by the anthropologist Dr Ok-Kyung Pak and published by the Foundation, “*The Jamnyo of Jeju, The Women Divers of Korea and Neo-Confucianism, A Dual Mythology*” was presented to the public along with a short film about these women and their little-known culture.

The Foundation's annual event, supported by F.P.Journe, was also the subject of a





large photo exhibition by renowned Korean photographer Hyung S. Kim who pays tribute to the fascinating lives of the female divers haenyo.

Born in 1965, Hyung S. Kim graduated from the Seoul Institute of Arts and exhibited internationally in various cultural institutions and cities public exhibitions. "The inspiration for his series of portraits stems from his visit to Jeju Island in 2012, where he was captivated by the haenyo and the power, resilience and unique physical performance used in their daily lives. He chose to photograph them in their most natural state, showing the divers emerging from the sea, exhausted and wet after the long hours spent diving and exactly as they are, tired and breathless. At the same time, they embody incredible mental and physical stamina, as the work itself is so dangerous; every day they cross the fine line between life and death. I wanted to capture this extreme duality: their utmost strength combined with human fragility." The photographs are intended to show the haenyo, not as relics, nor trophies, but as beautiful and strong portraits of working women.



To celebrate Hyung S. Kim's work, after his open air public exhibitions in London, New York, Paris, Amsterdam and Vannes. . . The City of Geneva offered the Foundation a large open air exhibition space on the Geneva lake side throughout the month of October. 28 stunning portraits of haenyo free diving women showing them as they are, tired and breathless, were featured in large frames of 2.10 meter high x 0.90 width. The year 2020 will be dedicated to the Kouya of Côte d'Ivoire in Africa who suffer from the heavy deforestation.



An emotional moment during the evening, Aurore Asso, French free diving champion, who is also creating jewellery made out of seas shells she picks during her diversings, offered one of here necklace to one of the haenyo women who honoured us of her presence for the evening.

THE FOUNDATION YOUNG STUDENT SCHOLARSHIP

The Foundation also awards grants to young researchers to carry out anthropological observation missions.

Every year, the Foundation entrusts an ethnologist or a student wishing to choose an unusual doctoral thesis subject (on the recommendation of a university professor).

The researcher will make a first stay of about one month to become familiar with the people. He will then have a few months to prepare for his second stay which should last between two to three months. He will have one year to present the results of his research for the publication of a small book.

A very large number of populations scattered throughout the world have never been visited by ethnologists, anthropologists or qualified historians.

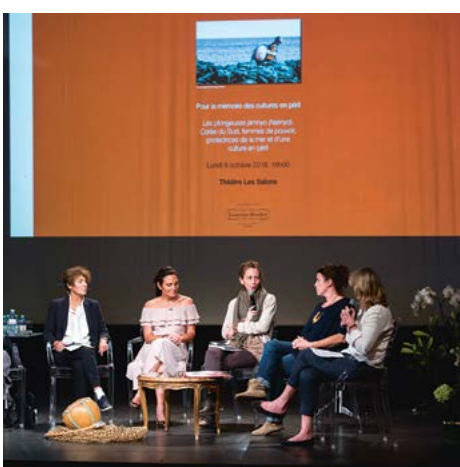
After the study of the Gan people of Burkina Faso, the Wan, Mona and Koyaka people of Côte d'Ivoire, the Kalasan Batak people of Sumatra (Indonesia) and the Anir Islands in southern New Ireland (Papua New Guinea), the Foundation focused on the Song-sarek Garo of Meghalaya in northeastern India, Tabiteuea Island in the Kiribati Islands, the Na from Lijiazui on the border of Sichuan and Yunnan in China, the Jiye of South Sudan, the Altaians of the Siberian mountains and the Yaure people of Côte d'Ivoire. In 2018 a study on the haenyo, "women of the sea" of Jeju Island in Korea was carried out. 2020 will be dedicated to the Kouya of Côte d'Ivoire.

THE FOUNDATION BOOK

The Jamnyo of Jeju, The Women Divers of Korea and Neo-Confucianism, A Dual Mythology



To purchase the book, you can contact the Musée Barbier-Mueller in Geneva at +41 22 312 02 70 or by mail musee@barbier-mueller.ch.



INTRODUCING AND HANDS-ON: THE F.P.JOURNE LINESPORT OCTA SPORT TITANIUM AND CENTIGRAPHE SPORT TITANIUM



Courtesy photo by Pierre Vogel for Watchonista

Here's a look at two vibrant upgrades to the lineSport collection, each with stunning bright yellow dials while many collectors were accustomed to more muted colors from F.P.Journe. Portions of the profits for the Centigraphe Sport is going to a good cause.

Originally launched in 2011, the F.P.Journe lineSport collection has been synonymous with sport and innovation. The lineSport collection has come in a variety of light-weight metals such as titanium and aluminum and more recently luxurious materials such as 6N gold and platinum. Distinctive rubber accents on the signature bracelet, case, and even pushers provide a sporty look to the lineSport collection. This lineup was initially devised to accommodate Journe's discerning sportsmen collectors who wanted a sports watch but with a high horology movement which didn't exist in the market. While one may not think of taking these incredibly hand-made timepieces on their next expedition, the comfort of knowing the F.P.Journe lineSport lineup can handle any occasion has drawn an entirely new demographic to the brand.

Today, the brand has introduced a new generation of models to the lineSport collection. For these newest editions, eye-catching bright yellow dials were created via a proprietary method using aluminum and transparent sapphire. While previous lineSport models featured more muted colors, except maybe for the dial of the Centigraphe "F" made in the exact red pantone color of the Ferrari. Both pieces are now sized at a larger 44mm in anthracite grey titanium, which has clearly defined the lineSport collection, the brand has advised the 42mm editions have been discontinued and rubber straps are no longer available

on the new pieces. Only rubber accents on the bracelet links and pushers are included.

The new Octa Sport Titane (ref. ARS2) is a 44mm automatic piece with sub-seconds, power reserve indicator, a very large date



and day/night indicator. Powered by the Journe Calibre 1300.3 movement, which to keep the overall weight down, is made of entirely aluminum alloy. Impressively, the Octa Sport Titane features a power reserve of 160 hours. Furthermore, the sportiness is amplified by the use of Super-Luminova on the hands and applied numerals. Which is a departure from the brand's traditionally dressier models.

The new Centigraphe Sport Titane chronograph (ref. CTS2) maintains the round case shape of the Centigraphe collection and also features the stunning bright yellow dial like that of the Octa Sport Titane. With a 1/100th second three register chronograph, you're sure to be able to time even the fiercest activities. A titanium and ceramic bezel adds to the distinct look of the Centigraphe Sport Titane, and pays homage to the Chronographe Monopous-

soir Rattrapante which has taken the horological world by storm. Sized at 44mm with a remarkable thinness of 10.70mm, the Centigraphe Sport Titane is an ever-light delight.

The lineSport collection further reinforces F.P.Journe's commitment to the world of motorsport. For those unfamiliar, the brand has been an active participant and auto racing for some time. Having famously sponsored F1 legend Jean Alesi's 2012 Indy 500 entry, and today the brand sponsors Giuliano Alesi, Jean's son, racing today in F2 (photo below).

ALL FOR A GOOD CAUSE

30% of the profits of the Centigraphe Sport Titane, like every Centigraphe in F.P.Journe's collections goes to support the ICM (Institut du Cerveau et de la Moelle épinière) which is a Paris, France based Brain and Spinal Cord Institute. The proceeds will help support the medical research carried out by ICM. Including the fight against Alzheimer's, Parkinson's, and Multiple Sclerosis. Joining Professor Gérard Saillant, Luc Besson, Jean Réno, Jean Todt, Michelle Yeoh, and Michael Schumacher, François-Paul Journe commits to funding the research of the ICM.

SUMMARY



These exciting additions to the lineSport collection supercharge the always exhilarating lineSport collection. With larger case sizes, from 42mm to now 44mm in the new editions and greater lightness, fans of F.P.Journe are sure to rejoice in the newest additions. A splash of color with the new yellow lineSport timepieces offer a colorful departure from the only Geneva-based watch manufacture still in operation.

For pricing, the F.P.Journe Octa Sport Titane is CHF 36'000, while the Centigraphe Sport Titane chronograph comes in at CHF 56'000. Pieces are available from any dedicated F.P.Journe boutique and official retailers. For more information, visit fpjourne.com



JOSH SHANKS,
Watchonista US Editor
With the kind authorization
of the Website

F.P.JOURNE'S NEW FACES

FRANCOIS-PAUL ALWAYS SAYS: THE DIAL IS THE FACE OF THE WATCH. I DESIGN THEM TO BE AESTHETICALLY BALANCED, ELEGANT AND TIMELESS. BUT THEY ALSO HAVE TO REFLECT THE TREASURES OF THE COMPLICATED MOVEMENT INSIDE THE WATCH.



THE NEW CHRONOMETRE A RESONANCE

Anticipating the 20th Anniversary of the Chronometre à Résonance, F.P.Journe proposes a version limited in time with a special dial that will be produced only during the year 2019. The hour dial at 3h maintain an analog 12 hour indication while the dial at 9h features for this edition an analog 24 hour indication.

and 6N Gold dial, the other with a Platinum case and white Gold dial. The two dials in Silver guilloché Clous de Paris indicating the hours and minutes can also be set on two different time zones.

The subtle 18K rose Gold mechanism with its two perfectly synchronized beating mechanical hearts for an unequalled precision in a wristwatch are visible through a sapphire crystal case-back. The 2019 edition of the Chronometre à Résonance is available in two versions: with an 18K 6N Gold case



THE NEW ELEGANTE TITALYT® BY F.P.JOURNE

An innovative gem with a strong personality. The élégante by F.P.Journe is now also housed in a grade 5 Titanium case with an exclusive Titalyt® treatment that enhances its identity within the élégante by F.P.Journe collection. The procedure, in which Titanium is subjected to electroplasma oxidation, improves the material's hardness and resistance to wear and corrosion. This new version, recognizable due to its unique colour, has a stylish look that flatters all styles - casual, sports chic, or formal. It is available in 2 versions - 40mm and 48mm, and a large choice of rubber straps in different colours. In the dark, the luminescent dial of the Titanium version offers optimal legibility while the hands indicate the time as in a shadow play. Dur-

ing the day, it has the beautiful gleam of white mother of pearl.

Fitted with a revolutionary electromechanical movement, the élégante by F.P.Journe provides more than 8 years autonomy with the performance of a watch that is exceptionally comfortable to wear.

After remaining motionless for 35 minutes, the watch switches to standby mode in order to save energy, and its hands stop turning. The microprocessor specially created for this watch continues to measure the time. When the motion detector visible on the dial at 4h30 is activated, the élégante automatically sets itself to the correct time, with the hands taking the shortest path, whether clockwise or counter-clockwise. The élégante by F.P.Journe allows time to be stopped and started again the absolute dream of all watchmakers. Magical!



THE NEW LINESPORT

The Centigraphe is now included in the lineSport and is available only with the new lineSport bracelet in platinum or in 18K 6N Gold. It naturally joins the Centigraphe Sport in Titanium. The bezel also features a ceramic inlay with embossed new seconds numerals. The Centigraphe Souverain will no longer be available in the collection Souveraine and this model is now part of the F.P.Journe collectible timepieces no longer in production.

The Octa Reserve is now also part of the lineSport with a lineSport bracelet matching the case in Platinum or in 18K 6N Gold. The bezel also with ceramic inlay and embossed second numerals follows the codes of the Chronographe Monopoussoir Rattrapante. The previous model Octa Automatique Réserve from the Octa Collection will also be part of the F.P.Journe collectible timepieces no longer in production.

F.P.JOURNE - INVENIT ET FECIT

BY JEAN-PIERRE GROSZ

THE FASCINATING BOOK THAT TELLS THE LEGENDARY STORY OF FRANÇOIS-PAUL JOURNE WAS FINALLY RELEASED LAST FALL.

Over 360 pages, the author relates François-Paul's childhood as an enfant terrible in Marseille; his wild adolescent friendships, his joys and indiscretions; his hopes and doubts for his future; and, finally, the revelation of the world of watchmaking - a universe that was to become his vocation and would open up wonderful new horizons.

The author narrates François-Paul's research on precision; his love of creating, constructing, and innovating; his successes and victories; but also his doubts, frustrations and rebellions; his deep need for independence; the events that made him what he is today, why he practices his particular style of watchmaking, which collectors so admire.

The author narrates François-Paul's research on precision; his love of creating, constructing, and innovating; his successes and victories; but also his doubts, frustrations and rebellions; his deep need for independence; the events that made him what he is today, why he practices his particular style of watchmaking, which collectors so admire. He writes about his constant search for perfection, from the niche he has constructed for himself, little by little, and with great dedication, to the brilliant watchmaker-constructor he has become. About his talent recognized by his peers and his rewards by countless international prizes, starting with the first received in 1994, the Gaia Prize, which encouraged him in his single-handed task of research and development.

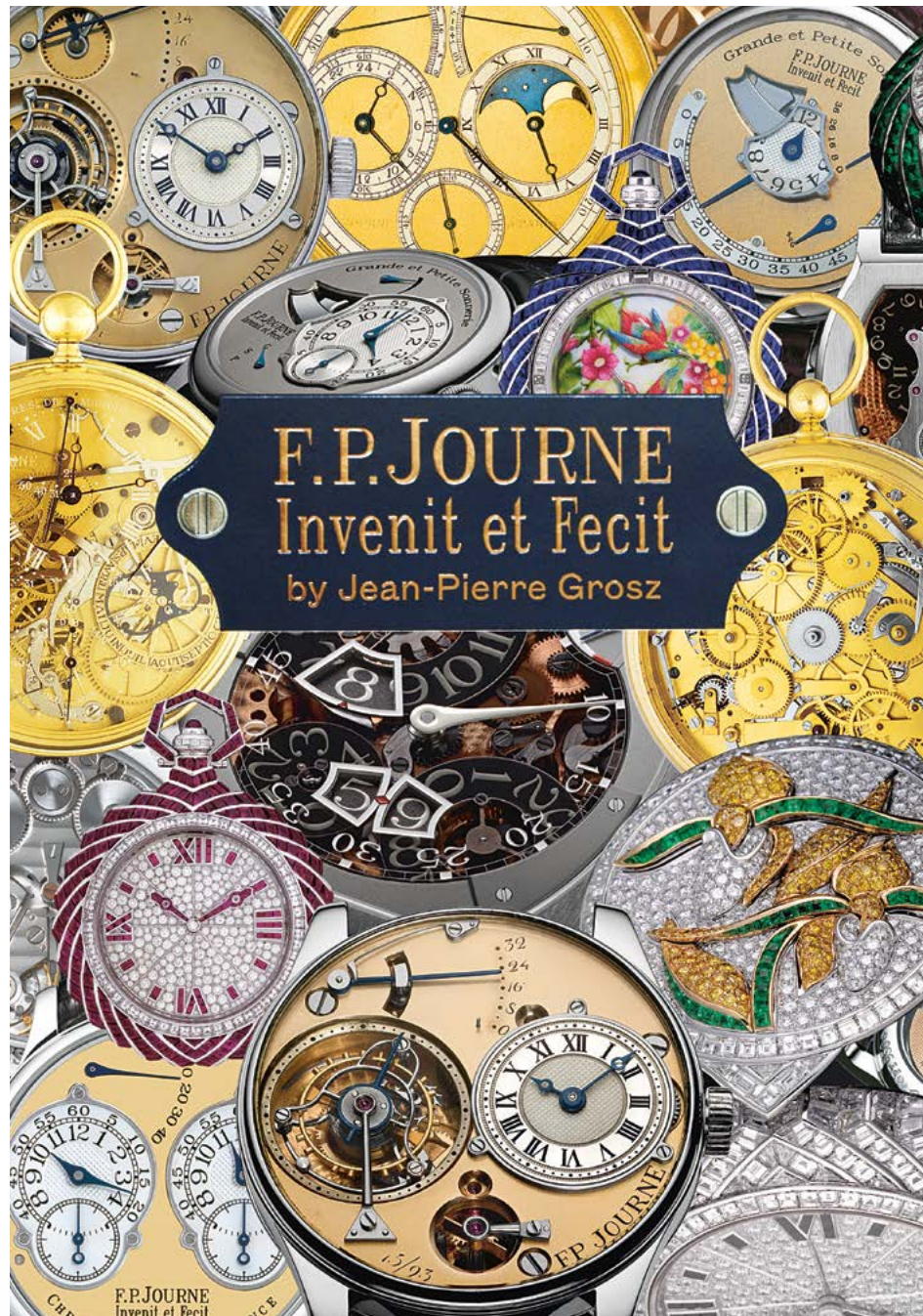
Instinctive creator who constantly strives for excellence, François-Paul always avoids banality and facility; banality is deadly. He also writes about this distinctive know-how that favors quality over quantity and how he transformed his watches into works of art that sublimate the wrists of their wearers.

The book also covers the opening of the F.P.Journe Boutiques around the world, with an identical decoration for each, designed by François-Paul Journe with as much care he takes to produce his watches and transmitting a consistent image of the brand to collectors around the world.

In the introduction, François-Paul Journe dedicates this book to his uncle Michel Journe, who got him started and allowed him to work in his atelier while tolerating his youthful recklessness while he created his very ambitious first watch. And also to Jean-Claude Sabrier, who remained his faithful friend until the end of his life. He was a benevolent, jovial and generous scholar who became one of the greatest historians of watchmaking.

François-Paul also thanks his friend Jean-Pierre Grosz, former manager of Marvin Gaye, Dee Dee Bridgewater, and Ray Charles. Grosz tells Ray's epic story in the book "Ray, my friend". François-Paul knew Jean-Pierre was the only one who could write his story. The preface to the book is written by his son Charles Journe who provides a different view.

The book F.P.Journe - Invenit et Fecit will give you many delightful hours as you learn all about the unique destiny of François-Paul Journe.



IT IS AVAILABLE IN THE 9 F.P.JOURNE BOUTIQUES.

WWW.FPJOURNE.COM





élégante
by F.P. JOURNE

A gem of innovation offering more than 8 years of power reserve.

The Boutiques

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

fpjourne.com

F.P.JOURNE CELEBRATES THE 15TH ANNIVERSARY OF ITS TOKYO BOUTIQUE



In Tokyo on last November 2nd, French watchmaker François-Paul Journe celebrated the 15th anniversary of his first international Boutique, in the Japanese capital. Opened fifteen years ago in Aoyama, one of Tokyo's most fashionable neighbourhoods. It was a wonderful occasion to host his clients, some of the most knowledgeable the world over.



Chronographe Monopoussoir Rattrapante Platinum

That city holds a special place in F.P.Journe's heart – it is where he opened his very first exclusive Boutique. That was fifteen years ago, in 2003. The boutique still remains the largest of his Boutiques worldwide.

It occupies two floors of an elegantly minimalist building in chic Aoyama, not far from Omotesando boulevard, and close to the Nezu Museum and its delightful gardens. The building that houses the Boutique was built by renowned Japanese architect Tadao Ando (Louis Vuitton dedicated a bag to him).

As in the Paris Boutique, the second floor has a bar where clients may gather to have a drink or a coffee, make themselves at home, and, of course, talk about watchmaking!

On this famous Tokyo street dedicated to luxury, there is a stunning Prada building, and Issey Miyake has devoted a number of shops to his well-known brand. Miu Miu is also to be found in the street, as is Moncler and the concept store Bus Stop, where the Moreau French luxury leather goods brand is located. As surprising as it may seem, Tokyo was the first proprietary Journe Boutique the brand opened. Paris came only five years later, in 2008... Indeed, Monsieur Journe himself jokes about it: "For years, my Japanese friends asked me: why did you start with Tokyo? Like an idiot (a "baka"), I always gave the same answer: because I love this city, I love the culture, and I also love Japanese food"...

The French watchmaker continues: "Finally, one day, I realised why they were asking that question. I understood it the day I opened the Paris Boutique, five years later. I understood that my Japanese friends wondered why I had opened a Boutique in Japan before I had one in my native country, France!"

In truth, however, at the time the Japanese market was not truly ready for haute horology F.P.Journe timepieces, since our philosophy was not understood in the Japanese retail culture. I therefore decided to open a Boutique under my own name in order to completely master the distribution process. Instead of being present in a multitude of locations with a small quantity of watches, a Boutique F.P.Journe displays our complete collection of watches and also showcases special editions and limited series reserved exclusively for them, such as the Black Label line intended solely for owners of an F.P.Journe watch or Boutique Anniversary editions.

The collections are presented by horological experts who are specially trained by the Manufacture. F.P.Journe Boutiques can thus offer our clients the best possible service, a professional approach to haute horology, and complete knowledge not only of our history but of our collections as well. Not to mention the exclusive welcome we can offer our clients, in a décor befitting our brand image. In reality, François-Paul Journe is a "star" watchmaker in Japan, and we do not use the word lightly. He even appears in certain niche mangas, and the horological press adores his creations, as do all his Japanese clients, who are exceptionally well versed in his products and know how to appreciate them fully.

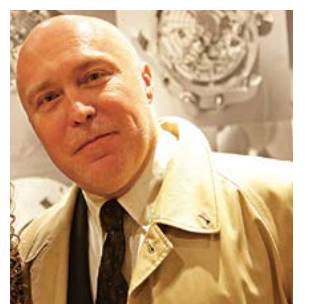
In addition, there is the encounter with the man and the watchmaker himself, for he regularly goes to meet with these lovers of haute horology, to speak with them and exchange views on their favourite subject. And as a matter of fact, Japan is a country where Journe sells many men's watches to ladies. Japanese women, passionate about horology, are also great aficionados of the timepieces made by the Franco-Swiss Maison: the élégante of course, but also the Octa, the Chronomètre Souverain, and watches with complications.

Several limited editions have already been produced for the Japanese market. Certain F.P.Journe watches have even been specially made for charity auctions. This was the case for the first Centigraphe Sport (number 001) that Christie's sold for 326,000 Euros, with the profits going to the FERE Foundation and Médecins du Monde Japan dedicated to helping the victims of Fukushima's tsunami.

For this 15th anniversary, François-Paul Journe has chosen not to present a commemorative piece. Simply because he did not want this event to be commercial in nature, and it is all to his credit. This cocktail party was therefore simply a way of saying "thank you" to his Japanese clients and to Japan itself, for having been faithful to the brand all these years. Everyone received a preview copy of the book that has just been published, F.P.Journe–Invent et Fecit, which tells François-Paul Journe's fabulous story in an intimate and personal way. They also received a special higashi (Japanese dry candy) and an original Selvyt printed for the occasion.

But our Japanese friends will have an anniversary watch to commemorate the twentieth anniversary of the Tokyo Boutique – that's a promise!

A few days before Tokyo, The Hour Glass took the opportunity of François-Paul Journe's presence in Asia to inaugurate the first Espace with The Hour Glass in Bangkok. After Tokyo, François-Paul flew to Singapore to visit the Espace F.P.Journe in the splendid Malmaison concept store attend the Singapore Charity Ball auction under the patronage of HRH Prince Albert II of Monaco for whom he offered a unique realization of his Chronographe Monopoussoir Rattrapante which sold for the extraordinary amount of US\$ 290'000.



JEAN-PHILIPPE TAROT
Chief Editor Montres-de-luxe.com with the kind authorization of the website

10TH ANNIVERSARY OF THE PARIS F.P. JOURNE BOUTIQUE

A DECADE OF PASSION



Ten years ago, François-Paul Journe took a gamble when he opened a Boutique-Salon in Paris, in a neighbourhood that was traditionally specialised in art and antiques. Today, this place-to-be for enthusiasts of fine mechanics is celebrating a vision of art whose originality is expressed over time. With time - and it sure does tick by fast - the small world of watchmaking lost sight of the fact that François-Paul Journe was a visionary when he chose to open stand-alone boutiques throughout the world, at a time when many leading brands still partnered with sales experts to carry out their trade. The Marseille-born master watchmaker, who moved to Paris, and later settled in Switzerland at the dawn of the third millennium, did not wait a lifetime to rethink a profession and innovate this craft that flows through his veins. His

mechanical talent, combined with a sharp sense of the future in the making, enabled him to assimilate the main codes of an art in motion, while remaining strictly faithful to watchmaking.

MAKING A BET OF HIS LIFE

By choosing to set up shop on 8 December 2008 at the former Galerie Pétrides, opened at number 63 of Rue du Faubourg Saint-Honoré and which in its time represented the painter Utrillo, François-Paul Journe took a daring gamble, as it is always difficult to make a mark in a place brimming with symbolism and so emblematic of another art. Parisian by heart where he came at the age of 16, he became the only contemporary watchmaker who chose to showcase timepieces in his boutique, at a



time when this was seen only in the "Pendulerie", an exceptional clocks and fine arts gallery located just a few blocks away. But this setting was not the first of this kind, as François-Paul had already seen that, at its scale, this type of retail worked: the Boutique-Salon was the fifth he opened. But there, in this high-end neighbourhood, nestled within a walking distance of the Elysée - the presidential residence -, he wanted to create a balanced, flawless and harmonious space that would embody his spirit and modelled on the City of Light, world capital of fashion, arts and culture.

THE ART OF BALANCE

It is not common knowledge, but François-Paul Journe entirely conceived and designed the venue, in keeping with the

guiding concept of the previous boutiques. In this stylish and cosy, infinitely horological venue, where all of François-Paul's creations can be discovered with the support of enthusiastic experts, informed connoisseurs can have models explained to them in a private lounge upstairs or, why not, at the bar, also located upstairs. And since passion is communicative, the watch master chose to let his aficionados take as much time as they wish to look at a selection of handy horological books and thus complete their knowledge. This did not fail to seduce a number of personalities and famous names in industry, arts and culture. Among friends of the brand present during the anniversary event, in addition to all the media guests who came out in large numbers to pay tribute to this leading figure and watchmaking artist, all of the master's loyal friends and collectors of his watches attended the event. Among the notable attendees who most have been there from the outset, including Jean Todt, collector and former Formula 1 team manager, but also Jean-Pierre Grosz music manager and Dany Boon, very popular actor and film director in France and beyond.

It was in the spirit of an unwavering friendship and around the Anniversary Centigraphe Souverain produced in limited edition for the 10 years of the Boutique that the enthusiasts agreed to meet again in a little less than a decade. To celebrate, with the same good cheer and the same passion, the twenty-year anniversary of the Boutique that opened right at the heart of Paris for the horological creations of an artist whose entire expertise serves to endow this traditional craft a projection into the future.



VINCENT DAVEAU
Specialized Watch Journalist
And former watchmaker



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.

As fascinating as the unprecedented F.P.Journe Platinum or Gold cases and dials are, there is an even more mesmerizing facet of F.P.Journe’s watches, the subtle appeal of not only solid Gold movements but the faultless decoration work realized in the realm of the decoration ateliers on the second floor of the Manufacture building in central Geneva; actually the only manufacture in the center of the city. The modernity of machines and instruments is essential to reach the expected level of perfection, but it is paramount to maintain craft tradition and artisanal work.

Impressive aesthetically, each of the numerous components is impeccably decorated with the finest manual finishing techniques but more importantly by the talented and expert hands of the decorators for achieving the unthinkable. You could think that the accumulation of components is mesmerizing enough as a whole but what you don’t see at first sight, is the amount of work that is put in each of the some 250 to 500 components of each watch.

The top surface of the bridges are textured by circular Geneva waves, the base plate has received a perlage treatment resulting in a beautiful dance in different lighting, the screw heads are polished with chamfered slots, the edges of the bridges are expertly beveled and carefully polished to reflect light. These decorations, including the mirror polishing on the striking hammers or the tourbillon lyra, repeated tirelessly for sometimes hours until perfection is attained, do seem to stand out more than on any other watch. F.P.Journe has been

the first to produce gold movements for his wristwatches, and the brand has certainly contributed significantly to its popularity. Fortunately, F.P.Journe precision timekeepers feature sapphire crystal case backs and you only have to turn the watch over to see the exceptional finishing and noble decoration in its 18K Gold glory.

Certainly because François-Paul had to partly disassemble and reassembled movements of the most important French Master while working at his uncle’s workshop in Paris, one of the most renowned antique horology restorer in Europe that he learned what respect for ancient masterpieces really means. And because he saw front and back what these masters did with the little means at their disposal at the time, he himself wanted to even better. He knows the importance of sometimes invisible components but the pride of knowing that even invisible pieces are perfect all over.



HEAD OF DECORATION ATELIER - KAREN LEGUILLON-MAIGRE

“What is exciting at F.P.Journe is that we do all the different operations and we are not stuck, as it is often the case in the modern industry, in only doing one operation but all of them. I also realize the extreme quality of decors we are performing here and if I had to choose, I would definitely work for a small watch company for which manual craftsmanship and the utmost quality of decors we are performing on components cannot be found anywhere else.”

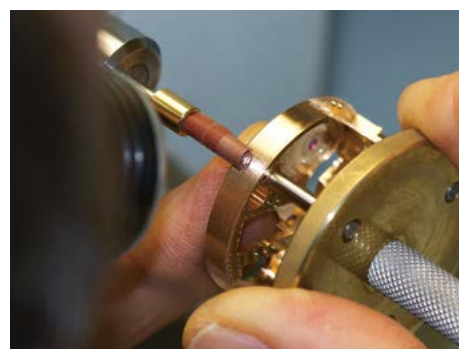
I also love the contact with the other decorators of my department, the exchange with François-Paul to share the quality of our work, the kind of exchange I would not have in a large industrial watch company. Here people know your name and you are not just a number”.



1 Finishing of angles with a “cabron” (wooden stick covered with sand paper) before polishing.



3 The perlage by hand is a succession of superimposed circles, resembling pearls, which requires a great dexterity and an adapted rhythm for the regularity and density of the pearls.



5 Etirage des flancs : this operation is done on a tour with a tool called « barbu ». The baseplate is held in the hand of the decorator who turns the baseplate around the barbu.



7 The operation for “traits tirés” is done on a zinc plate with polishing paste. The gesture is straight from top to bottom and repeated until they are perfect.



2 Polishing the angles with a cotton polishing wheel.



4 The beveling is made with a tool called “carbon”, but we often have to make the exact tool we need ourselves. We sometimes break a metal tweezers in 2 and we glue the abrasive paper on one of the half.



6 Côtes de Genève are performed on a semi-automatic machine that need numerous settings before starting this operation.



8 Mirror polishing, also called “black polish”, is performed on a zinc plate with polishing paste prepared in house. The component is polished this time in a circular gesture.

OPENING OF THE MAISON F.P.JOURNE IN MIAMI



After major renovation, F.P.Journe opens its first Maison F.P.Journe in the EPIC Hotel located right along the Miami River in the heart of Downtown Miami. The new Maison F.P.Journe is poised to become the destination in Miami for visitors to share their passion for haute horology and exchange ideas with other enthusiasts or just have a coffee or a glass of champagne in an inviting and airy brand-new decor over 320 square meters.

Accessed through the lobby of the EPIC Hotel, guests enter a 2-story glass atrium with expansive views of the Miami River and the city. A circle of distinctive glass vitrines showcasing F.P.Journe haute horology precision chronometers command the space they share with Bar Journe. The presence of a double living areas and absence of a traditional sales environment speaks to the philosophy behind the space, to encourage conversations that follow the

Journe philosophy of A.R.T, Authenticity, Rareness, and Talent, beyond the world of watches.

In addition, a Terraza runs along the Maison providing an outdoor cigar lounge furnished by family-owned Spanish yacht builder Astilleros Astondoa offering fine and rare cigars alongside the Miami River. The second floor accommodates the headquarters of Montres Journe America and the domestic service center.

F.P.Journe introduces a new concept of theme evenings and will host frequent events highlighting the parallels between the philosophy behind fine watchmaking and spirits, automobiles, bespoke suits, Petrossian caviar, Astondoa yachts, and more. The 10-seat Bar Journe features the finest expressions in all areas of carefully curated selection of distilled rare and vin-

tage spirits, wines, beers, coffees and teas for a heightened beverage experience.

What sets F.P.Journe apart from other horology brands in taking retail experience to another level by creating what no other watchmaker has done yet is to bring a one-of-a-kind destination combined with a heightened beverage experience to the city of Miami.

The art of entertaining is elegantly declined through a bespoke sense of welcome in this magic universe and visitors can expect only the highest-quality service and seasoned expertise. The F.P.Journe unique philosophy reflects the values of excellence as well as the art de vivre of the brand with its personal codes of haute horology.

The concept for F.P.Journe's newest location embodies the exclusivity and equisiteness of the watchmaker and their allied

partners. As a master watchmaker himself, François-Paul Journe is considered a horological genius, producing watches one-by-one with exceptional precision. Manufactured in the heart of Geneva at the crossroads of arts and haute horology, F.P.Journe honors its artisanal work and prides itself in the attention to detail for creating only the most exceptional and fine watches. Their 18K rose gold movements make perfect sense of the label 'Invenit et Fecit' and certify an in-house caliber entirely conceived and assembled in the Geneva Manufacture's ateliers with a subtle balance between tradition and new technologies.

Crossing the threshold of the Maison F.P.Journe means rediscovering the exclusive world of a limited production and the creative freedom as well as the F.P.Journe passion and savoir-faire.



MAISON F.P.JOURNE MIAMI
EPIC HOTEL, 270 BISCAYNE BLVD WAY,
SUITE 101, MIAMI, FL 33131
P. 305-993-4747 - MIAMI@FPJOURNE.COM

2018 – F.P.JOURNE AROUND THE WORLD IN 365 DAYS

ANNUAL SALON F.P.JOURNE, GENEVA

JANUARY, 15TH TO 19TH

F.P.Journe introduced the Chronographe Monopoussoir Rattrapante to the international press and visitors from all over the world. F.P.Journe also presented the collections: Souveraine and Octa.

An event specially organized for the press took place on Wednesday evening at the Manufacture. Throughout the week of 5 days, we received 138 journalists.



ÉLÉGANTE BY F.P.JOURNE AT THE SIHH, GENEVA

JANUARY, 15TH TO 19TH

F.P.Journe did participate to the SIHH for the first time for an exclusive presentation of the collection élégante by F.P.Journe. The élégante becomes an independent collection and can be proposed to new women-focused retailers. We received 154 journalists.



F.P.Journe organized the Young Talent Competition with the support of the Haute Horlogerie Foundation (FHH). F.P.Journe and the FHH aim to perpetuate and support the art of haute horlogerie. François-Paul Journe presented the awards for the third year to the young watchmaking talents during the SIHH. The YTC 2018 jury was made up of personalities from the international watch scene. The winners of 2018 were: Charles Routhier - France - Halley / Rémy Cools - France - Clock Mechanica Tempus Tourbillon / Théo Auffret - France - Tourbillon in Paris. They each received a diploma and a grant of CHF 3,000 from Horotec, which allowed them to buy horological tools. They had the privilege to present their creation at the SIHH in Geneva. The FHH offered them free access to the FHH watch certification (the only certification of watchmaking knowledge recognized worldwide) and a course dedicated to the history of watchmaking.

F.P.JOURNE YOUNG TALENT COMPETITION WITH THE FHH, GENEVA

JANUARY, 17TH



THE PRIX SOLO ARTGENÈVE – F.P.JOURNE, GENEVA

JANUARY, 31ST



Main partner of the Contemporary Art Salon artgenève, F.P.Journe awarded the Prix Solo artgenève – F.P.Journe to the Georges Philippe et Nathalie Vallois Gallery for the solo exhibition of Niki de Saint Phalle et Jacques Villeglé. This Prize allowed the purchase of an artwork by the winning artist that is given to a Geneva cultural institution, the MAMCO which did not have yet a work by Niki de Saint Phalle.



WATCHES & WONDER WEEK, MIAMI

FEBRUARY, 16TH TO 19TH

First edition of Watches & Wonders in Miami. This salon was organized in partnership with the FHH and the Miami Design District. The salon lasted four days with an opening cocktail and musical performance on the Friday. It presented the latest creations of 21 of the world's greatest watch brands. Clients and members of the press had a great experience, discovering new timepieces and enjoyed walking around the Design District.



THE F.P.JOURNE DANDY'S NIGHT, PLAZA ATHÉNÉE, PARIS

MARCH, 13TH & 14TH

The Plaza Athénée Hotel organized for the third year in a row an exceptional event dedicated to men. Clients, VIPs, influencers and journalists were invited to discover workshops of the participating brands, selected for their reputation of excellence and their unique approach in the field of fashion, accessories, art, sports or recreation. A very “dandy” dinner took place at the Relais Plaza restaurant on the first night for the VIP privileged guests. The event organized in partnership with the Magazine Monsieur was opened to new potential customers on the second day. The presence of our watchmaker Christophe showing the assembling of a F.P.Journe movement was the hit.



ARTMONTE-CARLO, GRIMALDI FORUM, MONACO

APRIL, 27TH TO 29TH

Since 2014, F.P.Journe follows its engagement in the world of art as the official partner of artmonte-carlo, the contemporary art salon organized under the High Patronage of HSH Prince Albert II of Monaco. This third edition took place at the Grimaldi Forum in Monaco during which F.P.Journe presented its prestigious collection of haute horology watches in the “Ephemeral Boutique” located at the Espace Indigo.

F.P.Journe rewarded the best curated exhibition “Contemporary Iran” presented by the Institution Magic of Persia. Financed by F.P.Journe, this Prize allowed to support an upcoming cultural project with Magic of Persia.



CIRCUIT BARCELONA CATALUÑA, SPAIN

MAY, 11TH TO 13TH



F.P.Journe is pleased to support Giuliano Alesi. What a great start to the 2018 GP3 season! Congratulations to Giuliano Alesi and his Trident Team for the great performance during the 2nd Race, finishing in 1st place with the fastest lap; in less than ideal conditions.



F.P.JOURNE ACADEMY, GENEVA
MAY, 14TH & 15TH



The F.P.Journe Academy welcomed the F.P.Journe's Ambassadors from retailers and Boutiques F.P.Journe, to follow a training on the brand history and a detailed presentation of the entire watch 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,
COLOGNY
JUNE, 3RD

F.P.Journe organized its fifth Golf Cup at the prestigious Geneva Golf Club with a Greensome Stableford type of play. F.P.Journe presented the new model of the lineSport, the Chronographe Monopoussoir Rattrapante and rewarded the winners of the competition in the different categories.



NOCTURNES RIVE
DROITE, PARIS
JUNE, 6TH

During "Nocturne Rive Droite" the neighborhood's galleries and antique shops remain opened in the evening. F.P.Journe has been a partner for 5 years already. This year "Nocturne Rive Droite" had planned guides to visit the shops in small groups. An animation had been prepared with the watchmaker Christophe at the workbench working on the Tourbillon movement.



A WEEKEND OF RACING
AT MONTICELLO,
UPSTATE NEW YORK
JUNE, 9TH TO 10TH

For the launch of the Chronographe Monopoussoir Rattrapante in the US, the Boutique F.P.Journe New York invited their American VIP clients to Monticello Motor Club for an exciting weekend of different driving and racing activities with Jean Alesi as a coach.



MONACO RIVA TROPHY,
CANNES, ST TROPEZ
JUNE, 29TH & 30TH



Partner of the Riva Trophy, F.P.Journe took the legendary road from Monaco to St-Tropez from June 29th to 30th, 2018. The new élégante by F.P.Journe was the trophy prize for the winning couple, Mrs Patricia Zobel de Ayala, Honorary Consul of the Philippines to Monaco and her godson Mr Cesare Poccianti. She received an élégante 40mm in Titanium with diamonds, luminescent dial and turquoise rubber strap, and he received the élégante 48mm in Titanium with luminescent dial and turquoise rubber strap. Appointment is taken for the Riva Trophy in summer 2020.



F.P.JOURNE ANNUAL
SUMMER PARTY,
GENEVA
JULY, 13TH

The company annual summer event was held at the restaurant "La Marjolaine" in Geneva.

As a prelude to the dinner, the collaborators of the Manufacture took part in a "team building" activity, a rafting trip down the "Arve" river.



F.P.JOURNE LADIES
GOLF CUP, GENEVA
SEPTEMBER, 11TH

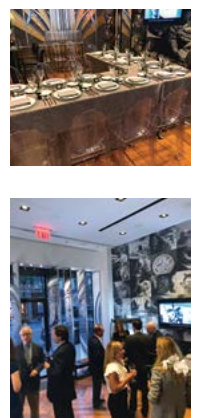


F.P.Journe organized its annual Ladies Golf Cup at the prestigious Geneva Golf Club with the Stableford type of play. F.P.Journe presented its «élégante by F.P.Journe» watch collection focusing on the new version set with diamonds.



VONTOBEL, NEW YORK
SEPTEMBER, 13TH

For the first time, an intimate dinner within the New York Boutique was organized to immerse Vontobel's clients into F.P.Journe watchmaking world. A few F.P.Journe VIP clients attended the evening and transmitted their passion for the brand to the newcomers. This dinner was the first part of a new partnership with the Vontobel Bank and also an opportunity to open the door to new clients.



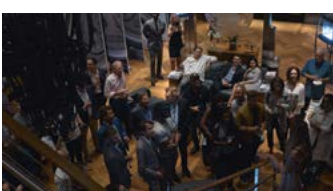
BOOT CAMP, NEW YORK
SEPTEMBER, 15TH



The Boutique F.P.Journe New York organized an event with Bank Santander clients to introduce them to the brand and discover the history and culture of F.P.Journe. Each participant received a F.P.Journe sweater with a pair of customized Nike with "Air Journe" logo at the back. It was an informal "F.P.Journe Academy" with client questions answered by Pierre Halimi, after a general presentation of the Manufacture F.P.Journe.



DOMAINE DROUHIN OREGON, LOS ANGELES
SEPTEMBER, 20TH

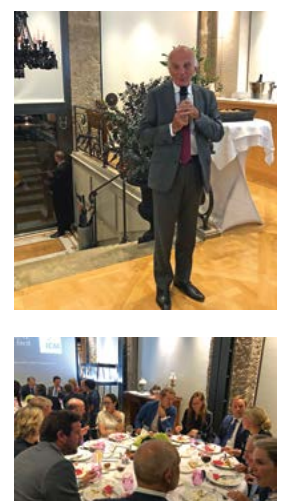


The Boutique F.P.Journe Los Angeles organized an exclusive presentation of the watches and a tasting of Domaine Drouhin wines for clients and friends of the brand. The Drouhin Family's winemaking roots run deep, having taken hold in Burgundy's best vineyards more than a century ago. Throughout the years, there has been a very clear link that inhabits vineyard Joseph Drouhin called now Domaine Drouhin Oregon.



DINNER FUNDRAISING
ICM, GENEVA
SEPTEMBER, 25TH

F.P.Journe hosted an exclusive dinner with the ICM (Institute of the Brain and Spinal cord diseases) to raise funds. Jean Todt, president of the FIA and Corinna Schumacher, were present as well as Professor Saillant and Mr. Weinberg. F.P.Journe supports the ICM by donating 30% of the profit of the sale of each Centigraphe to finance the research of the ICM.





WATCHMAKING CLASS, LOS ANGELES

OCTOBER, 13TH & 14TH

F.P.Journe and the Horological Society of New York organized a watchmaking class over 2 days. The 23 participants dismantled a mechanical movement consisting of 78 components and learned to reassemble it. After each class, Laurent Journe introduced them to F.P.Journe's collections and answered everyone's questions.

F.P.JOURNE ACADEMY 2, GENEVA

OCTOBER, 15TH & 16TH

F.P.Journe held the second 2018 session of the Academy. 8 people attended this training which took place at the Manufacture. They had the chance to visit the "Boitiers et Cadraniers de Genève". Each participant received a diploma signed by François-Paul Journe.



HOROLOGICAL EVENT WITH THE FHH AT PISA, MILAN

OCTOBER, 16TH

F.P.Journe did participate to the horological event at Pisa in Milan in collaboration with the FHH. It featured 32 brands and gathered 150 Italian collectors and numerous members of the Italian watch press.



OPENING OF THE FIRST ESPACE F.P.JOURNE IN THAILAND, BANGKOK

OCTOBER, 30TH

F.P.Journe was happy to open the first Espace in Thailand with its historical partner THE HOUR GLASS. The new prestigious address is: 991 Rama I Rd, Khwaeng Pathum Wan, Khet Pathum Wan, Krung Thep Maha Nakhon 10330, Thailand.



FIFTEENTH ANNIVERSARY OF THE BOUTIQUE F.P.JOURNE, TOKYO

NOVEMBER, 2ND

The Boutique F.P.Journe Tokyo celebrated its 15th Anniversary. Opened in September 2003, this Salon is located in the Omotesando district, close to the beautiful Nezu museum. The Boutique is hosted in one of the most beautiful achievements of the architect of spirituality, Tadao Ando. This event was a way of saying "thank you" to the Japanese clients for having followed F.P.Journe from the beginning. The guests received the new book "F.P.Journe" written by Jean-Pierre Grosz.



UNIQUE F.P.JOURNE TIMEPIECE SOLD FOR THE PRINCE ALBERT II OF MONACO FOUNDATION, SINGAPORE

NOVEMBER, 9TH

A unique F.P.Journe timepiece realized specifically for the 10th Anniversary of the Prince Albert II of Monaco Foundation was sold during the Singapore Charity Ball auction for the extraordinary amount of US\$ 290'000.

F.P.Journe created a unique piece of his Chronographe Monopoussoir Rattrapante featuring a one of a kind execution of a blue dial with oracle bone script numerals chronicling the passage of time. Based on consultations with renowned scholars and scribes, Francois-Paul Journe re-imagined the numerals on the chronograph counters, and on the dial, with carefully-curated extrapolations of the ancient oracle bone script, resulting in a timepiece that not only celebrates the "writing of time" (the term "chronograph" derives its name from the Greek words; chronos and graphô), but also the awakening of the ancient Chinese intellect.



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

NOVEMBER, 29TH



The Boutique F.P.Journe Paris celebrated its 10th Anniversary. Lucas Pouédras, Director since the opening, made a magnificent speech and promised an appointment in 10 years. Dany Boon and Jean Todt among collectors and friends of the brand discovered the Anniversary Centigraphe in Limited Series of 10 pieces celebrating this anniversary of the Boutique F.P.Journe Paris.



EXCLUSIVE DINNER, HONG KONG

DECEMBER, 6TH

The Boutique F.P.Journe Hong Kong organized an event in one of the Grand Hyatt's suites in partnership with Highland Park Whiskey Distillery. The guests of both companies were happy to learn more about F.P.Journe and Highland Park.



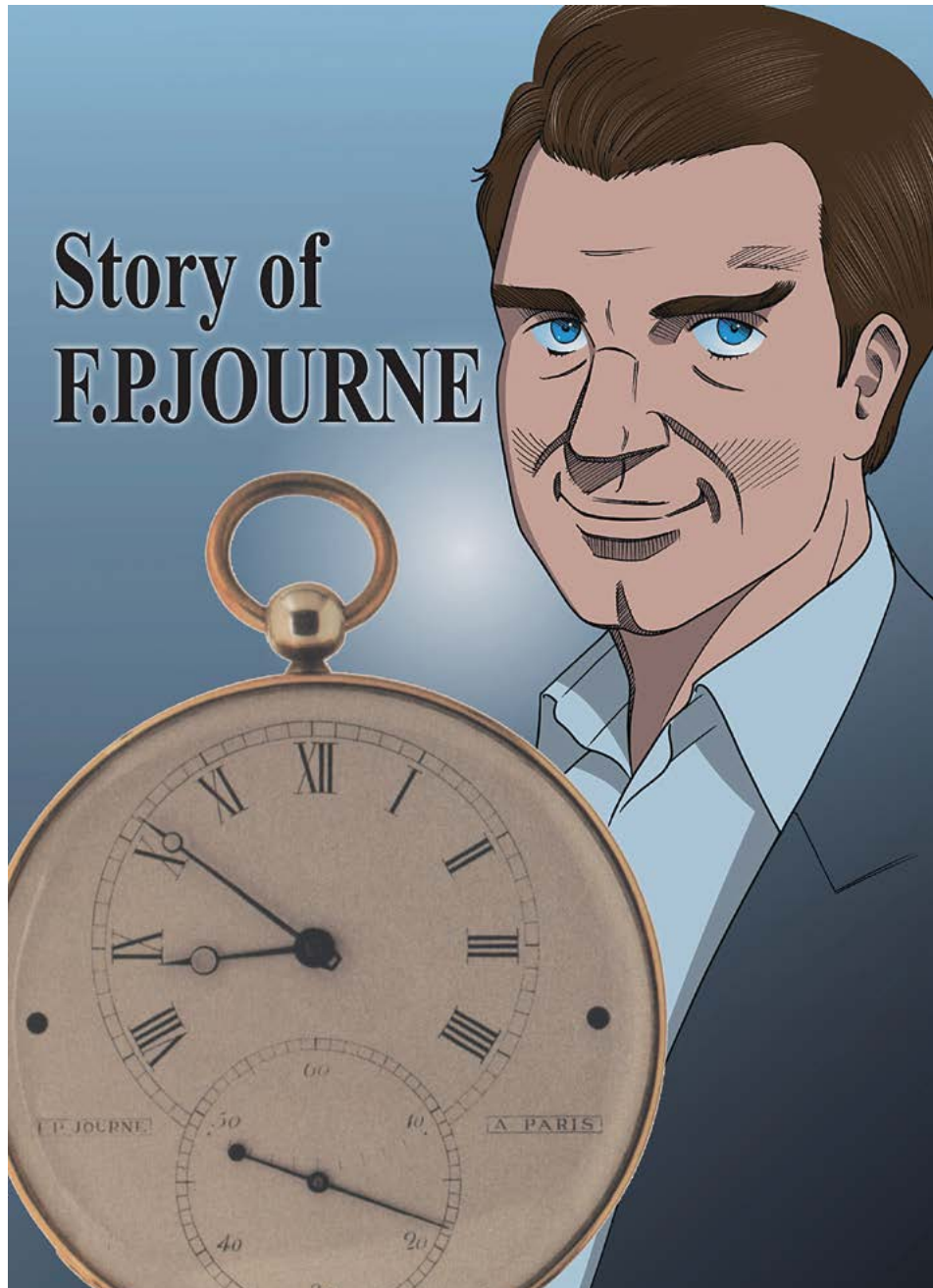
CHRISTMAS PARTY, LOS ANGELES

DECEMBER, 14TH

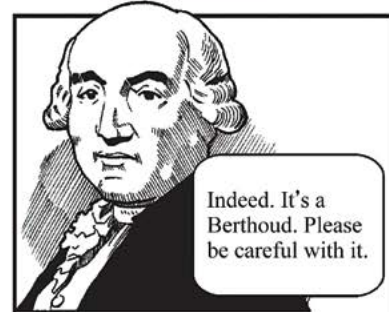
The Boutique F.P.Journe Los Angeles hosted its exclusive Christmas party. The guests tasted Louis XIII cognac accompanied by foie gras from Maison Alain Giraud.



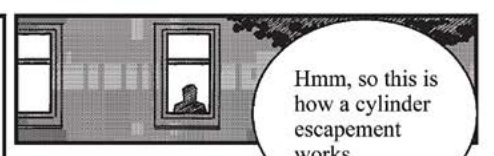
AMONG COLLECTORS, GROUPS, FRANCOIS-PAUL JOURNE IS CONSIDERED AS A WATCH MASTER (A WATCHMAKER'S WATCHMAKER) AND IT IS WITH GREAT PRIDE AND DEVOTION THAT THEY CREATED A SERIES OF MANGA. WE SHOW HERE THE 3RD PART.



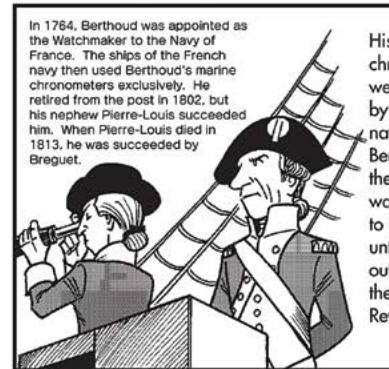
Story of F.P. JOURNE



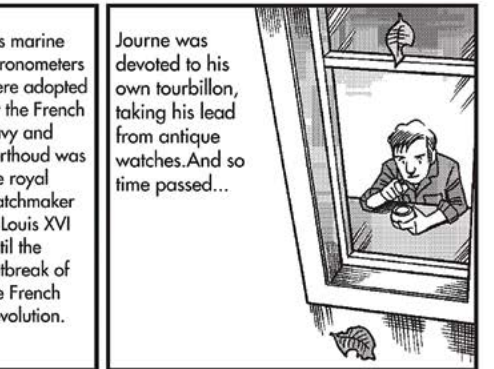
Ferdinand Berthoud
1727-1807. Born in the Jura region of Switzerland and was active in France. He created various timepieces such as the perpetual calendar and equation watch. From 1754 on, he worked on developing a marine chronometer. Although he was not a genius like Pierre Le Roy, he made over 70 marine chronometers for his entire career and helped establish them. He also wrote many books on horology. Talkative and fond of debate, he and Le Roy disliked each other. His distant relative, Abraham-Louis Breguet, also trained under Berthoud for a time in his youth.



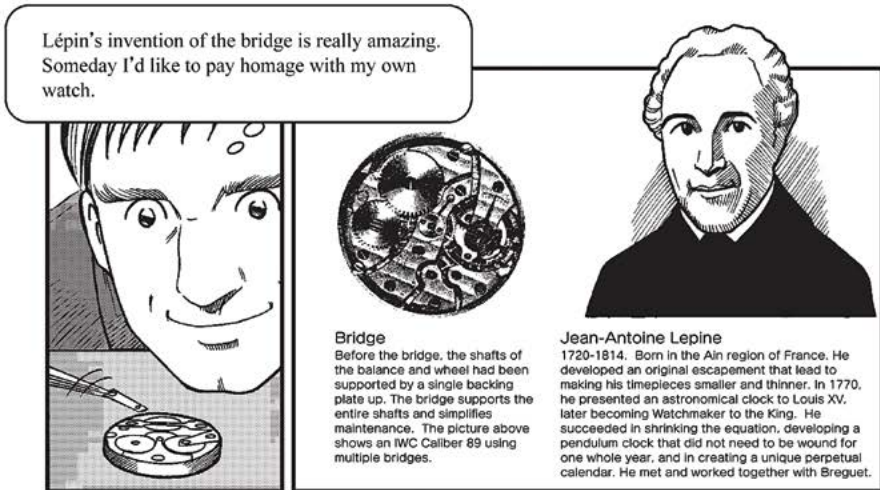
Cylinder Escapement
An invention of George Graham of England. It consists of a balance combined with the cylinder part and a uniquely shaped escape wheel. Without any mediation devices such as levers or detents, the teeth of the escape wheel contact the interior and exterior of the cylinder directly leading to poor durability and unreliable accuracy. It became obsolete in the late 19th century.
Berthoud is the one who made marine chronometers smaller and harder, and promoted them.



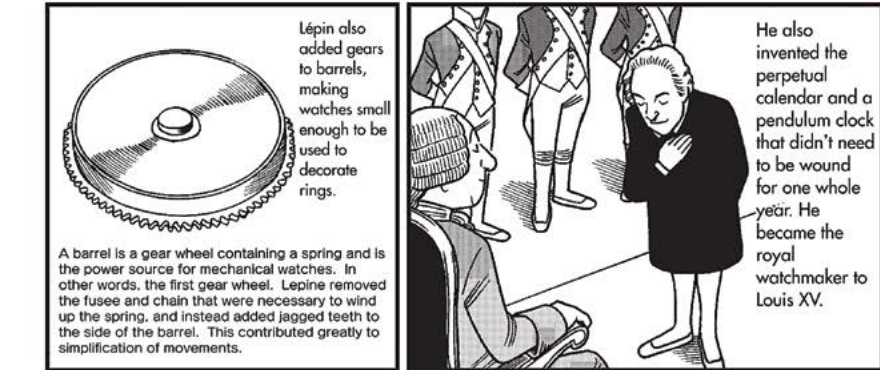
In 1784, Berthoud was appointed as the Watchmaker to the Navy of France. The ships of the French navy then used Berthoud's marine chronometers exclusively. He retired from the post in 1802, but his nephew Pierre-Louis succeeded him. When Pierre-Louis died in 1813, he was succeeded by Breguet.
His marine chronometers were adopted by the French navy and Berthoud was the royal watchmaker to Louis XVI until the outbreak of the French Revolution.



Journe was devoted to his own tourbillon, taking his lead from antique watches. And so time passed...



Lépin's invention of the bridge is really amazing. Someday I'd like to pay homage with my own watch.
Jean-Antoine Lepine
1720-1814. Born in the Ain region of France. He developed an original escapement that led to making his timepieces smaller and thinner. In 1770, he presented an astronomical clock to Louis XV, later becoming Watchmaker to the King. He succeeded in shrinking the equation, developing a pendulum clock that did not need to be wound for one whole year, and in creating a unique perpetual calendar. He met and worked together with Breguet.



Bridge
Before the bridge, the shafts of the balance and wheel had been supported by a single backing plate up. The bridge supports the entire shafts and simplifies maintenance. The picture above shows an IWC Caliber 89 using multiple bridges.
Lépin also added gears to barrels, making watches small enough to be used to decorate rings.
A barrel is a gear wheel containing a spring and is the power source for mechanical watches. In other words, the first gear wheel. Lepine removed the fusee and chain that were necessary to wind up the spring, and instead added jagged teeth to the side of the barrel. This contributed greatly to simplification of movements.
He also invented the perpetual calendar and a pendulum clock that didn't need to be wound for one whole year. He became the royal watchmaker to Louis XV.



F.P. Journe's First Tourbillon Pocket Watch
Journe's first success which was made through a process of trial and error. It was already using twin barrels, but no remontoire was included. It is currently stored in Montres Journe SA in Geneva.
At the time, aside from Journe the only other person who could make a tourbillon was George Daniels himself.
Gorge Daniels
1926-2011. Born in London. Watchmaker. In 1974, he completed the design of the revolutionary Co-Axial escapement collaboration with Omega. It significantly reduces the friction in the escapement and there is no lubrication to break down the timekeeping.



However, Journe was not 100% satisfied with the watch he had made.
I have to do research more.
I have learned from the 18th century watchmakers to think and invent independently and I will continue to do so.
Thanks to his first tourbillon pocket watch, Journe was asked to make an original watch for the first time by a watch collector.



Then, in 1982
I did it! It's finished!
So this is Janvier's resonance regulator...

F.P. JOURNE

Invenit et Fecit

“I invented and made it”



Ref. CM - Chronographe Monopoussoir Rattrapante
Case and bracelet in Gold, also available in Platinum or in Titanium
Manual winding movement in 18K rose Gold, Geneva made

The Boutiques

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