NUMERO 5

# F.P.JOURNAL

2021 EDITION

# Octa, 20 years already!

## THE SELF-WINDING WATCH

The notion of “perpetual motion” has always inspired and fascinated scientists avid for spectacular discoveries. As with almost all inventions, even the most basic ones, it is nearly impossible to determine either the inventor or the precise dates. Even the objectives and the means of attaining them cannot be defined with any degree of precision.

Who, for example, could name the inventor of the watch? It is generally thought that the mainspring was invented for use in the crossbow during the 15th century, and that the coil spring made it theoretically possible to do away with the driving weights...

*Continues page 2*

## RETROSPECTIVE, THE 20 YEARS OF THE OCTA

François-Paul Journe launched The Octa Automatic in 2001, the third model under his eponymous brand. The Octa Automatic was the brand’s first automatic timepiece and would become the basis of an entire collection for the next 20 years (and counting). At its debut, it was the first automatic timepiece to perform for up to 120 hours with guaranteed chronometric accuracy with a large date. François-Paul Journe obviously wanted to appeal to a larger audience but without compromising on his philosophy of creating chronometric timepieces.

François-Paul Journe’s idea of creating...

*Continues page 10*

## Editorial
## François-Paul Journe

*In the line-up of watch movements, the self-winding one is the most subtle to build. Manual-winding movements have a direct interface with the user for the winding of the mainspring, thanks to the winding crown. The winding of the watch is therefore made by fingers that transmit a great deal of energy. With the automatic, it is simply the movement of the wrist that winds it!*

*The three main objectives are:*
*- The winding speed*
*- The running autonomy, or power reserve*
*- The stability of the time display*

*In short, a final objective where these 3 parameters form an equilateral triangle, a perfect and homogenous whole.*

*Many automatic movements almost always have one side of the triangle that is shorter than the others. It may be that the winding speed is too slow, in which case the power reserve is shortened. Or it may be poorly regulated if the maker has sought more autonomy by adding an extra wheel. Ultimately, as I’m sure you’ve understood, it all comes down to a very subtle alchemy.*

*Knowing all this, the specifications for the Octa movement were obvious to me: high-speed winding and a long autonomy (wound for 170 hours after 120 minutes on a Chapuis cyclo test), and a stable setting (losing only 20° of amplitude for the first 24 hours). Never in the history of horology had an automatic movement had this almost unreal performance. This movement has the capacity to drive a perpetual calendar for more than 5 days with no change in its performance.*

*Of course, it takes a lot of time to stabilise the production of such a movement, and it’s day after day, year after year, that the object reaches maturity and becomes almost perfect.*

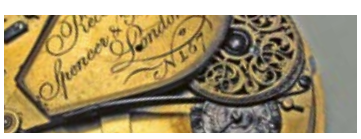
*After having made a new Tourbillon and a new Chronomètre à Résonance for their respective 20th anniversaries, there will be no new automatic movement because I cannot do better than the one that already exists, the 1300.3!*

*I am therefore presenting a limited series of 99 watches for those nostalgic for the first period. An Automatique with a platinum case of 40 mm powered by the 1300.3 in brass. The dial in yellow gold, of course.*

*Despite this pandemic, we were not overly affected and were able to deliver the entirety of our production, that is, 900 watches not counting the élégante. Deliveries of the first Astronomic pieces began in December 2020 and we will be on course in 2021 to meet the promised deadlines.*

*I will thus conclude with the conventional statement: As you know and because you appreciate us as we are, the limited production of F.P.Journe watches will remain unchanged; it is a sine qua non for the excellence of our work.*

*François-Paul Journe*









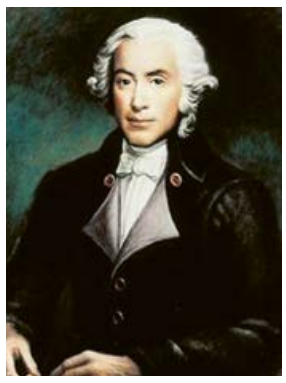




**Contributors** Vincent Daveau, Osama Sendi **Graphic Design** Roberto Muniz **Editor** Brigitte Bocquet Makhzani Printed in Switzerland

# The Self-Winding Watch

EXCERPT OF THE BOOK BY JEAN-CLAUDE SABRIER



*Abraham-Louis Perrelet*

## ORIGINS AND DEVELOPMENTS OF THE INVENTION

The notion of "perpetual motion" has always inspired and fascinated scientists avid for spectacular discoveries. As with almost all inventions, even the most basic ones, it is nearly impossible to determine either the inventor or the precise dates. Even the objectives and the means of attaining them cannot be defined with any degree of precision.

Who, for example, could name the inventor of the watch? It is generally thought that the mainspring was invented for use in the crossbow during the 15th century, and that the coil spring made it theoretically possible to do away with the driving weights that were required when a clock was housed in a tower or hung from a wall. Watchmakers rivalled in ingenuity to make clocks small enough to be used in private homes - placed on a table or console to be easily visible - or even to be worn around the neck on a ribbon or chain.

It would be more accurate to say that the watch was never invented but was rather the result of a natural evolution, the gradual development of a "timepiece to be worn on the person". The self-winding watch can be defined as a timepiece that functions without required manual winding. Since the beginning of its history, numerous watchmakers have invented countless devices to allow a watch mechanism to function without the owner's intervention. Mankind has always been fascinated by the idea of "perpetual motion".

In their book *The History of the Self-Winding Watch*, A. Chappuis and E. Jaquet reproduced a document written by a mathematics professor in Wittenberg, Daniel Schwenter (1585-1636), concerning the winding of a watch by means of the wearer's breathing:
*"A man has a belt attached to his body, in contact with his skin; his breathing makes the belt gradually rise and fall, and the belt is connected to the mechanism of a small watch that shows the time precisely, without the need of winding".*

In 1784, in his Encyclopédie méthodique - *Arts et Métiers Mécaniques*, Jacques Lacombe stated: *"In recent days, watches have been invented that wind themselves solely by their own motion, without any need for a means of winding the spring every day with a key. The means used was to add a mobile weight to the mechanism, which sets into motion with the slightest movement, even when it is worn in the pocket. This activates the winding wheel, which in turn acts on the spring contained within the barrel, and winds it when necessary, stopping by means of a detent when it is sufficiently wound. One of the advantages of this invention is that there is no longer any need to open watches often to wind them, and it makes the winding hole unnecessary. It also means they are less liable to fill up with dust, which makes them keep better time and be less likely to go out of order".*

Nearly all historians to the present day, with very few exceptions, agree that the watches made by most of the artisans of Le Locle and its region - Perrelet in particular - are not signed or only bear the signature of the merchant who ordered and eventually sold them. This is true for most of the watches made by Jacques-Frédéric Houriet, which carry the signature of such eminent horologists as Ferdinand Berthoud, Abraham-Louis Breguet or Urban Jurgensen. Thus, paradoxically, despite their relative variety, the place of production of self-winding watches remains difficult to determine with any certainty. Except for those made by the most famous horologists of the late 18th and early 19th century, most self-winding watches were produced in Switzerland's Neuchâtel's region, where there were no guild regulations requiring watchmakers to sign their work.

During the period from 1850 and up to the generalization of wristwatches, pocket-watches with automatic winding were not really produced anymore.

## ABRAHAM-LOUIS PERRELET 1729 — 1826

Perrelet, a modest watchmaker from Le Locle, called "the Ancient", made discoveries that gave a strong impulse to the making of Horology at Le Locle. We attribute numerous inventions to Perrelet, but he never thought of patenting them. We can say with certainty that it is indeed Perrelet who made the first self-winding watches as confirmed by this document in 1863. Also from Le Locle, Henri-Ernest Sandoz who knew Perrelet wrote: *"It was him, Perrelet, who invented the perpetual watches, also called "montres à secousses" - tremor watches -*, that wind themselves through the movement given while wearing them. (*Montre à secousse because they could not be winded otherwise then in shaking them because there was no hole for the winding key)".*

In numerous letters and documents concerning horology, a few from the Société Topographique de Neuchâtel and exhibited at the town public library, mention the invention of the "perpetual watch" and which mention the name of Abraham-Louis Perrelet.

One of those letters is written by Mr. Lemulier and dated May 7th, 1782. In it, he requests someone to obtain information regarding the purchase of a good watch that winds by itself in the pocket and made by a Sieur Perrelet. Slightly larger than ordinary, it winds itself so long as it is worn and the wearer either walks several times around the room or makes several movements during the day; 8 minutes of walking are enough to wind the watch for 24 hours.

The book by F-A. M Jeanneret and J.H. Bonhôte *Neuchâtel's Biography*, was published in 863 states: It mentioned that the very first self-winding watches, constructed by Abraham-Louis Perrelet, were purchased by Abraham-Louis Breguet in Paris and by Louis Recordon based in London. It is stated that this information had been communicated to them by H.L. Sandoz, close friend of Louis-Frédéric Perrelet and grand-son of Abraham-Louis Perrelet.

***Movement of one of the few self-winding watches assignable to Perrelet.***
*The weight pivoted in the centre oscillates with no limitation of amplitude. Patek Philippe Museum, Geneva.*

Their movement with verge escapement and fusée and chain, generally have a characteristic winding device with a weight that pivots in the centre of the back plate. The result of this arrangement is that when the watch is worn in the pocket, the weights tends to oscillate very little in the bottom of the case, which means that considerably more energy is required to obtain enough power for the watch to run several hours.

## EARLIEST DEVELOPMENTS

Only two watch movements are known today with what appears to be the oldest self-winding system, not including the few attempts made with an oscillating weight in the centre of the back plate. One signed Papillon à Paris and the other, nearly identical is signed, "Breguet à Paris". It seems unlikely, considering the period and its ingenuity that it is the work of a plagiarist working at the time. As to the first, since no horologist named Papillon à Paris is known to have existed, the signature is probably that of a retailer.

The two movements both have an oval gilt brass winding weight that pivots on the edge of the back plate that covers two thirds of its surface. As well as a very unusual wheel train without fusée, with two toothed barrels and verge escapement.


***Movement signed Breguet à Paris.***
*View of the back plate and the striking work of the movement.*

It was used in these two watches to overcome the difficulty of maintaining the wheel train under tension during winding. Perrelet solved this problem by using the complex differential wheel train described in detail by Hubert Sarton, eminent clock maker and genius mechanics, in a communication to the Académie des Sciences of Paris in 1778.

These two movements were set into gilt brass rings to be used in larger cases, as it was the case for many watches after the French Revolution.

## LOUIS RECORDON
## 1728 — 1824

Originally from Ste Croix in the canton of Vaud, Switzerland, Louis Recordon settled in Geneva to work as watchmakers with a few other members of his family. In the second half of the 18th century, London was the most important international centre for the production and commerce of watches. It is only natural that Louis Recordon decided to settle there and enter into partnership with Charles Dupont. The name of the company will later become Recordon Spencer & Perkins.

On his side, Louis Recordon also searched to improve to the self-winding system. While the first patent in the field was registered by Louis Recordon, it was Abraham-Louis Breguet who succeeded in making robust and reliable "perpetual" watches according to the principles laid out by Recordon. These watches made him famous in most of the European courts, as well as in Russia and the Ottoman Empire.The English patent N° 1249 secured by Louis Recordon in 1780 was undoubtedly the first that mentioned the invention of an oscillating weight pivoting on the edge of the back plate, secured by a strong return spring.


A.D. 1780 . . . . . N° 1249.

Watches.

RECORDON'S SPECIFICATION.

TO ALL TO WHOM THESE PRESENTS SHALL COME, greeting.

WHEREAS His present most Excellent Majesty King George the Third, by His Letters Patent under the Great Seal of Great Britain, bearing date at Westminster, the Eighteenth day of March, in the twentieth year of His reign, did give and grant unto me, Louis Recordon, of Great Stone, Duke, in the County of Middlesex, Watch Maker, His especial license, full power, sole privilege and authority, that I, the said Louis Recordon, my executors, administrators, and assigns, and every of us, during the term of years therein expressed, should and lawfully might make, use, exercise, and vend, my Invention or method of "Making Watches upon a New Construction, so as to keep Time and Motion without the usual Method of Winding up by a Key or other Manual Operation, by which means the Watch will be supposed more Durable and less liable to Accident;" within that part of

***First page of Recordon's patent N° 1249 in 1780.***

Thus, it was Recordon who by this means corrected the principal disadvantage of the early self-winding watches invented by Perrelet senior. This winding system was so effective that a locking device was necessary to ensure the mainspring would not break due to the over-winding. The shape of the ovoid oscillating mass in silver or goldened brass has then evolved several times.


***Gold and enamel watch with automatic winding***
*and navette-shaped platinum oscillating weight, case N° 7181, engraved Recordon, London.*

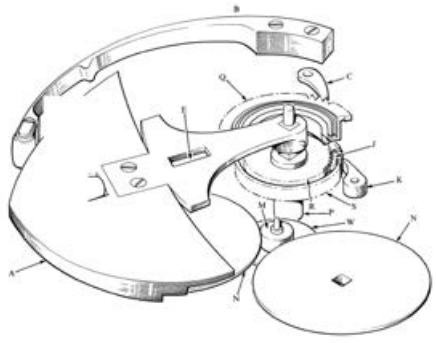
It seems obvious that the solutions proposed by Recordon in his patent of 1780 inspired Breguet in the realization of his first series of perpetual watches, produced between 1780 and his departure from Paris to Switzerland in 1793.

## ABRAHAM-LOUIS BREGUET AND HIS STUDENTS

Perpétuelles, as Breguet called his self-winding watches, hold a privileged place in his body of work. While he never claimed to have invented them, they not only won his reputation but made him famous both at the court of Louis XVI and throughout Europe, as a watchmaker to the Princes and the prince of watchmakers.

Early in his career, Breguet understood the advantages to be gained by adopting and improving new techniques. He was one of the first watchmakers to use the calibre of Jean-Antoine Lépine invented circa 1770; the detached lever escapement invented by Mudge in 1759; and the automatic winding system invented by Abraham Louis Perrelet around 1770 - but implementing the improved version protected by Louis Recordon in his 1780 patent, thus correcting the weakness of the previous winding system by mounting the mass of his own perpetual watches at the extremity of a lever arm pivoting on the border of the back plate, a return spring maintained it in unstable balance that it could oscillate with the least movement of the wearer.

In a handwriting account of his inventions, Breguet stated that both Marie-Antoinette and the Duke of Orléans owned one that year, as well as the physicist Jacques Alexandre Charles. It is clear, that if by 1780, Breguet was delivering self-winding pieces to such influential people, they were perfectly reliable.



***Drawing by George Daniels of Breguet's winding system and the locking device for the weight.***
*Detail of the movement of Breguet's perpetual watch N°1-8/82.*

It is therefore not surprising that most of the most sophisticated self-winding watches produced in the late 18th century, as well as the beginning of the 19th century, were made by Breguet's former workmen or students. This is the case for an exceptional watch and probably unique watch by Jean-Charles Oudin. Produced especially for the 1806 Exhibition of Products of the French Industry, it is the only self-winding timepiece of the period known today with a winding weight comprising the entire movement, which winds the mainspring by its oscillations within the case.

And this other perpetual watch N° 1167 by Charles Mugnier commissioned by Napoléon 1st, circa 1812, with oscillating mass in moon crescent shape sunken into the movement. It is signed Mugnier Horloger de LL. MM. ET RR. In 1799, Charles Mugnier was with Charles and Joseph Oudin, A.L. Breguet's best known workmen. His name is mentioned several times in the Breguet sales ledgers. From 1807 to 1823, Mugnier worked on his own at rue Neuve-des-Petits-Champs in Paris. Breguet allowed him to call himself a "student of Breguet", a permission the Master granted very rarely, and only to the very best of his students. During the Restauration period, Charles Mugnier and his son obtained the title Horloger du Roi.

***Self-winding watch by Charles Mugnier N° 1167***
*in gold made for Napoléon 1st with quarter repeater, small second and oscillating mass sunken into the movement.*

## THE JAQUET DROZ AND THEIR CIRCLE

The Jaquet Droz are certainly responsible for the development and production of self-winding watches in Switzerland, both in the Geneva and Neuchâtel regions. Along with Breguet and Recordon, Jaquet-Droz & Leschot were without doubt the watchmakers who sold the greatest number of self-winding watches in the 18th century.

Going back in time, to April 1758, Pierre Jacquet Droz traveled to Spain to present a few clocks, exceptional enough to be pre-

***Breguet watch with quarter repeater N° 28***
*circa 1784, with gold helmet-shaped winding weight, pivoting on the edge of the back plate, signed Breguet à Paris,*
*Patek Philippe Museum, Geneva.*


***Watch by L. Leroy & Cie.***
*Made upon request for Mr Rodolphe Darblay in 1925.*

sented to the court of Spain. The King highly praised the work of Jaquet, mainly for a clock presenting a device that allowed a clock to run indefinitely without having to be wound. It made use of the phenomenon of the unequaled dilatation of different metals the same under temperature to wind the mainspring through a combination of levers.

The large sum of money brought back from Spain allowed Pierre Jaquet Droz to devote himself completely to the creation of the androids that were to make him famous and would guarantee the success of his future undertakings. Soon thereafter, considered as the best clockmaker in the Neuchâtel mountains, he began receiving commissions from all over the world.

In 1774, the Jaquet Droz brothers decided to open a branch in London to be in charge of relations with the Maison Cox which had agents in Canton and represented Jaquet Droz in China, India and Japan for many years, opening the Far Eastern market to them. Henry-Louis settled in Geneva. The firm thus had three centers of production and profit. They sold their first self-winding watches from 1783 and in 1788, they completely dominated the field of luxury watches even though they were not manufacturing themselves. In light of this current business, the production started to be organized in Switzerland, in France and in Germany.

## CONTEMPORARY SELF-WINDING WATCHES

Contrary to one might think, self-winding watches were not invented primarily for the sake of convenience - because they could be wound and adjusted without a key - but rather so that their movements would be protected from dust and shocks. At the time he designed his earliest self-winding watches, Abraham-Louis Breguet was the first watchmaker to realize the advantages offered by not having to open watches to wind them and to set the time. Soon imitated by eminent chronometer makers such as Louis Berthoud, he designed cases that could be opened only by an experienced watchmaker. Charles Oudin was the first to devise a watch that could be wound without a key, which he first presented at the 1806 Paris exhibition.

In England as early as 1820, John Roger Arnold's workshop foreman, Thomas Prest registered patent N° 4501 for a device that allowed watches to be wound without a key.

Progress in the production of keyless watches allowed for further improvements to be made by Louis Audemars circa 1840, and the patents registered by Adrien Philippe in 1845.

Keyless watches filled the basic requirements of ease of use and movement protection were much less expensive to make. This situation only changed with the invention and popularisation of the wristwatch after the first World War.

For just over 30 years, between 1859 to 1880, practically no research was carried out in the field of self-winding watches. Lange & Söhne is the only important German brand to have produced significant quantities of self-winding watches, in the final years of the 19th century.

At the urging of Jules Bertger, then a member of the board of Directors of the Glasshütte school of horology and an Observatory timer, a German patent was filled by Dürrstein & Co. on August 1889, N° 51299, and a Swiss one on August of the same year, N° 1311, for a self-winding watch that was wound and set by the crown.

***Lange & Söhne watch N° 30801.***
*Second self-winding watch made in 1893.*

Since the beginning of the 20th century, the only high-quality self-winding watches other than the ones made by Lange & Söhne were the ones made by Breguet and L. Leroy & Cie, upon commission by their best clients.

## SELF-WINDING WRISTWATCHES

The number of times per day a person moves their left arm, generally the one on which the wristwatch is worn, ranges between 7 to 40'000. Depending on his activity, that is, one movement every 12 seconds or every 2.16 seconds. The idea of using these motions to wind the watch's spring led to the development of a self-winding "rotor" wristwatch. The oscillating weight used in the pocket watch was better adapted to the movements made by a person walking. It was necessary to invent winding mechanisms that could take advantage of the great variety of arm movements that occur on several planes. These mechanisms, while rectilinear for rectangular watches, are rotational for round watches. Thus the term "rotor" is generally used.

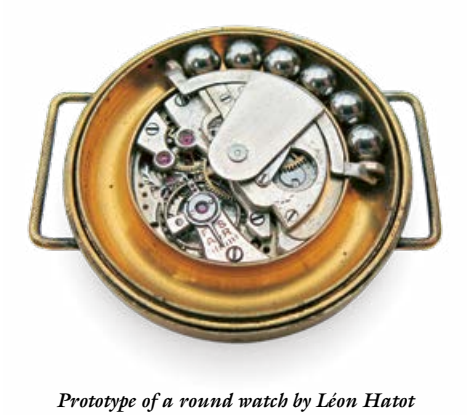

***L. Leroy & Cie wristwatch N° 18201.***
*It is one of the first four wristwatches with automatic winding.*

Born in 1893 in England, John Harwood ultimately took up residence on the Isle of Man where he carried out his experiment with self-winding watches and made the movement ébauche for his watch. His Swiss patent N° 106583 was filed on October 16th, 1923. His invention was based essentially on a case whose band had no opening, and a movement whose oscillating weight pivoted in both directions in the centre of the plate, its movement limited on either side by banking pins. There is no winding stem, which means that the movement can only be wound by the oscillations of the weight as it swings in both directions. In 1926, the A. Schild SA company in Grange serially produced the earliest self-winding movements without a crown for winding and time setting. This movement was later industrially produced in 14'000 examples by Blancpain S.A.

Hoping to eliminate the disadvantages of this mechanism, John Harwood invented a new watch in 1930, based on a radically different principle. This watch was serially produced as of 1931 by Fortis Watches, using blank movements made by A. Schild S.A. One of the articulated lugs attached to the strap wound the movement, activated by the movements of the wrist. Curiously, these watches were produced without the protection of a patent.

Shortly after, on 15 October 1930, Eugène Meylan of la Chaux-de-Fonds filed two patents under N°s 149113 and 149138, both for a self-winding watch with oscillating weight. The first concerns a device with two moving parts, one of which is fixed to the weight and the other to the barrel. The second patent which concerns the winding mechanism itself which comprises a single element that is independent from the rest of the mechanism and may be separately removed.

However, it is Léon Hatot who as of 1930 did the most experimentations with self-winding wristwatches, particularly with the rectangular ones. French patent N° 704910 was filed by Leon Hatot in Paris in 1930 for the Rolls Royce watch which was wound by the longitudinal displacement of the entire movement within the case. It was followed that same year by two additional patents for wristwatches without winding stem. Léon Hatot attempted to fit all the watch's organs into



***Prototype of a round watch by Léon Hatot***
*with view of the winding mass entirely made of steel balls.*

the smallest space possible to achieve the narrow, thin case then fashionable for women's watches. He had the idea to use ball bearings to minimize friction during the case's sliding and therefore minimize the risk of wear by the constant displacement of the whole movement.

The manufacture Blancpain S.A. produced the majority of the movements for the 6'000 Rolls watches for Léon Hatot.


***Detail of the movement Léon Hatot's.***
*Rolls watch as it was commercialized.*

Louis Muller and Cie S.A. in Biel registered a Swiss patent on March 11, 1931 for a device identical to that of the Rolls watch. It presented the advantage of using, for the winding, a mass composed of the whole movement, and the disadvantage of the continuous displacement of the whole movement.

Despite impressive number of research and a great many patens, it was not until the early 1930 that Hans Wilsdorf, on behalf of Rolex, found a definitive solution to the fundamental problems. These innovations were so pertinent that even today, most self-winding wristwatches are designed and produced along their basic principles.

Once the movement was self-sufficient in terms of energy production, three basic problems had to be solved in order to insure the water-tightness of the case protecting the movement.

First, the crystal had to be tightly fitted to the bezel to prevent the infiltration of dust and humidity. In order to be completely water-tight, the case had to have a round opening, a case back, a bezel and a casing ring maintaining the movement. The first patent, concerning the water-tightness of the case, bezel and crystal, was granted to Hans Wilsdorf on September 21, 1926.

The time setting and winding crown of the movement also had to guarantee a perfect water-tightness of the case, an innovation also patented in 1926.

Constructed in 1931, the movement of the Rolex self-winding watch was at the time the only one that could be re-wound manually if it had stopped due to an extended period of non-use.

Designed by Hand Wilsdorf, it was produced in Biel, Switzerland, by the sons of Jean Aegler. In 1914, the company was renamed Rolex Watch & Co, Aegler S.A. - Rolex being the abbreviation of "horlogerie exquise" (Exquisite horology). In 1920, Hans Wilsdorf founded the firm Montres Rolex S.A. of which he was the sole owner and director. The assembly, verifications and sales were based in Geneva.

The movement of these self-winding-watches comprises a rotor and a semi-circular weight, which is not fixed directly to the movement itself as in the watches of rival brands, but pivots in the centre of the outer portion of a movement plate housing all the winding system's components. Since there are no banking pins, the weight is free to make a complete revolution in either direction; thus the term "rotor".


***Rolex watch N° 50401.***
*with the first self-winding movement.*

The winding is mono-directional. Once the mainspring is sufficiently wound, the weight automatically disengages and can oscillate freely.

The entire winding mechanism is housed in a piece that screws into the basic movement and covers it completely, like a hat.

The modern self-winding wristwatch could finally be made and successfully sold in large quantities. However, since Hans Wilsdorf had registered fifteen-year patents for all his inventions, other manufactures pursued research in the hope of finding loopholes in the existing patents, or discovering even better solutions.

On December 1, 1932, a German patent N° 565455 was granted to Georges Louis Henry for a self-winding mechanism that was constructed to which eliminate the need for a costly ratchet wheel and click device for power transmission from the winding weight to the wheel train.

A further step was taken in the late 1950's, with the invention of the micro-rotor by Hans Kocher, technical director of Buren Watch Co and then general director of the company until 1971. The patent filed on June 21, 1955, was not actually granted before October 15, 1963. The first calibre was produced as of 1958 with a heavy metal winding weight of the type introduced in 1950 by the Schild firm in Grange for their "Rotomatic" calibre.

On July 10, 1958, Universal Genève finally registered a patent N° 1.199.780 for a self-winding movement with a gold micro-rotor that was sunk into the movement.

## NEW DEVELOPMENTS IN SELF-WINDING WATCHES

It was the German patent N° DE 443555, granted to Huguenin Frères & Cie on October 12, 1926 that inspired Movado's Ermeto watch which achieved great international success. Lastly, Swiss patent N° 159788 granted on April 1932 to Les Fils de L. Sandoz-Vuille of Le Locle concerned a lighter/watch. Unlike purse watches, whose mainspring is wound by the opening and closing the case, here the spring is wound each time the lighter is used.

Of all the horological inventions since that of self-winding watches, it is surely the application of automatic movements in wristwatches that has been the most useful, since it permitted the creation of truly watertight watches. This was especially valuable, not just indispensable, as it insured the protection of their movements, which were particularly fragile due to their miniaturization and constante exposure to all types of shocks since they were worn on the wrist.

Many systems have been tried since the 1960's. They are too numerous to mention here, and they have already been adequately described by the brands that produced them. However, for the sake of completeness, the latest Piaget extra-flat self-winding wristwatch with tourbillon regulator must be mentioned.

This watch differs from all others by the micro-rotor that is sunk into the movement on the dial side, and therefore always remains visible.

The Golden Bridge automatic movement by Corum with its wheel train arranged in a straight line is equally emblematic as it opened a new chapter in watchmaking history when it was presented in 1980.

The solutions chosen by François-Paul Journe for his watch series "Octa" with a power reserve of 160 hours and a unique caliber allowing to include all possible complications, Richard Mille in his RM 030 movement with its declutchable rotor, and the Hublot's Unico movement featuring a chronograph mechanism with column wheel visible on the dial are the latest innovations in the field.


***The Self-Winding Watch***
*by Jean-Claude Sabrier, 2011*
*Editions Cercle d'Art.*


***Calibre 1300.3***
*exclusive in 18K rose gold with off-centre rotor in 22K 5N gold.*

# Octa: A quest for perpetual movement

BY VINCENT DAVEAU

***Calibre 1300 - Octa Chronographe***
*Rhodium-plated movement with automatic winding and trains in 18K gold, with rotor in 22K 5N gold, 2001.*

***Invenit and Fecit***. Like a mirror, this Latin motto which can be read on each timepiece is a true reflection of the name of its creator. Having given life to unique, and then to small quantities of rare timepieces of his creation, François-Paul Journe subsequently imagined and launched in 2001 a collection of watches in which the perfection of the series automatic caliber called Octa, became an obvious attribute in a world where everything is in perpetual motion.

Experts concur that the Octa calibre is the first serial automatic movement to have harmoniously combined innovation and tradition. It gives life to the eponymous collection which, with its powerful yet refined style, embodies the lifelong obsession of mechanical geniuses to produce a perpetual movement. This sort of living watchmaker's Grail, along with that of reaching the asymptote in terms of precision, is fully embodied in this product which, completed over 20 years of constantly evolving technical perfection, is also the fruit of a lifetime of brilliant research and development reflected in the light of the works of the watchmakers of the past. As demonstrated by Richard Watkins in his book on the first automatic watches in history (The origins of Self-winding watches 1773-1779, published in 125 copies in 2016), the masters of the Age of Enlightenment such as Joseph Gallmayr, Hubert Sarton, Abraham-Louis Perrelet, Abraham-Louis Breguet, Louis Recordon, Amedée Christin and many others worked almost simultaneously over the course of a century on the development of original mechanisms designed to enable a watch to be wound by the movements of its wearer.

The idea was not to restrict the use of those bothersome keys, which were so easy to lose yet necessary to set the time on the precious instruments, but to limit the opening of the case on the calibre side in order to reduce the introduction of dust that could interfere with its proper functioning.

At the end of the 1780's, numerous prestigious watches were equipped with movements endowed with different systems of automatic winding. Most made use of lateral oscillating weights whose action was limited to an arc of a circle. This construction method, already tried and tested on pedometers, quickly proved to be far more efficient than that of using a heavy mass capable of oscillating to 360° from the centre of the calibre, but barely swinging higher than a very small angular arc when in the pocket. Yet history does not always move forward, and soon after the invention of the winding crown and pendant by such masters as Breguet or Adrien Philippe, the technical procedures that allowed the instruments to be wound by shaking them rapidly disappeared. We had to wait for watches to leave pockets in favour of wrists at the beginning of the 20th century to see watchmakers become interested once again in automatic winding devices. This return fundamentally addressed to the same imperatives of the 18th century, to limit infiltrations of exterior elements via the winding crown, quickly capable of damaging the fragile mechanisms. The most brilliant watchmakers at the time looked into different possible combinations concentrating on a construction using a rotor that rotates through 360°. This technical solution fundamentally inapt for references worn at the end of a chain in a gusset rapidly imposed itself as the only truly efficient one for these pieces that moved with arms in motion and occupied different positions in a short lapse of time.

Fascinated by the history of horology and confronted with the different solutions proposed by the great masters of the past, first in his uncle's workshop and then in his own in Paris, François-Paul Journe was able to forge his own opinion about automatic winding. Thus, when in 1986 he tackled the creation of a pocket chronometer with detent escapement and automatic winding ordered by Eugène Gschwind, he retained the lateral mass system so called "à secousse" as the famous Abraham-Louis Breguet had done before him. With the second automatic watch of his creation being a wristwatch, the master reflected upon an innovative mechanical distribution to wind the barrel. In 1996, it was no longer a question of a peripheral mass. This time it rotated a full 360°, fitting into the bridges to reduce the thickness of the calibre and it was placed off-centre within it to keep all the originality of this magnificent piece, called Carpe Diem... Quite a feat!

***Automatic chronometer with retrograde perpetual calendar - 5/86***
*The 5th unique piece created by François-Paul Journe. Completed in 1986.*




*Total thickness of movement: 5.90 mm*

As with all his creations, from the pendule Sympathique to the montre à Résonance, and without forgetting the tourbillon à remontoir d'égalité, François-Paul's aim has always been to push technical possibilities to the limit, to guarantee the owners of his time-measuring instruments that they possess fundamental milestones in the continuity of horological history.

That is why in 2001, after 3 years of research and development, he proposed with the Octa collection a new approach to the high precision automatic watch. To attain this goal that is a pure horological exploit, the calibre measuring 30 mm in diameter and 5.9 mm thick received an oscillating weight that swings a full 360°. Slightly off-centre and made of 22K solid gold, it leaves a small free space on the bridge side to allow the passage of a drive pinion, capable of setting in motion new functionalities that would be visible on the open rear side of the movement. Initially swinging in both directions, its rotor arms a single large-diameter barrel enclosing a spring 1 meter long and 1 mm high that delivers a torque of nearly 850 g. It immediately made the difference. Powerful, it allows the heart referenced 1300 to guarantee 120 hours (5 days) of autonomy with chronometric precision. To ensure precision and performance, the regulating organ integrates a balance wheel of 10.1 mm in diameter, beating at 21600 vibrations per hour. Equally efficient, this mechanism was the first to be built with an evolutive baseplate. In other words, a well thought-out judicious structure machined ahead of time to be able to integrate complications of different origins without modification and without having to change the dimensions (power reserve with large date, fly-back chronograph with large date, annual calendar with retrograde, etc.).

In terms of functionalities, this movement launched in the first year of the third millennium once again marked a turning point and proved that the watchmaking revolution of the 21st century was underway. Efficient in all respects, it has undergone only three subtle evolutions during its 20 years of operation. To pay homage to such longevity, the Manufacture, known to be the last to still operate in the heart of Geneva, has chosen to bring it to the fore once again by giving it the power to animate the new Octa, whose luxury, all made of restrained sobriety, is to ensure extreme precision in all situations.

The most recent evolution concern the winding automation system. It has moved from bi-directional to unidirectional winding, which is more efficient to guarantee the rapid tensioning of the long spring enclosed in the barrel. For François-Paul, this third evolution is the last one because the calibre Octa 1300.3, scrutinized from every angle since its launch and its modifications, has proven its precision and endurance.



**Vincent Daveau**
*Specialized watch journalist*


***Calibre 1300.2***
*Movement with automatic winding in 18K rose gold with off-centre rotor in 22K 5N gold, 2004.*

# The Automatique

## LIMITED SERIES OF 99 PIECES
## CELEBRATING THE 20 YEARS OF THE OCTA


"The Octa is an accomplished movement that requires no further improvement and delivers an almost unreal performance"

FRANÇOIS-PAUL JOURNE

For its 20th anniversary, F.P.Journe presents the Automatique in a limited series of 99 pieces, with, for those nostalgic of the early years, a 40 mm case in Platinum, the calibre 1300.3 in rhodium-plated brass, and a satin-finished dial in yellow Gold, similar to those produced in 2001 when François-Paul Journe finished them by hand.

The power reserve indicator has been moved down slightly to leave more space for the enlarged date, displayed in a window measuring 4.7 x 2.6 mm for easier legibility. The numerals of the hour dial are also enlarged to increase readability. A slight aesthetical modification has been made to the movement, now decorated with openwork bridges; this will be a feature from now on for all 1300.3 calibres, as of 2021.

This Limited Series will be available only at the 10 F.P.Journe Boutiques and Espaces, upon application form. The Automatique will later join the current collection with a 40 or 42 mm case in Platinum or 18K 6N Gold, and a dial in Gold and Silver.

Undoubtedly, the Octa collection is the signature of the perfection of a style imbued with the vision of the Masters of Enlightenment, of which François-Paul Journe is the heir to the intellectual approach of the profession and its relation to the object. It is a central element of a watchmaking line with a strong sense of meaning for a Manufacture attached to sound values of authenticity, rarity and precision, in the respect of horological traditions, to become a lasting part of the future.

# MAISON F.P.JOURNE MIAMI

# Octa Collector's weekend

1

2

3

4

On the last weekend of February, **F.P.Journe collectors and Journe Society members** from across North and South America congregated in Miami at **Maison F.P.Journe**. Taking advantage of the warm weather and outdoor space at the Maison, the two-day event celebrated the many iterations of the **Octa Caliber** and the camaraderie amongst Journe collectors.

5

7

6

*1. Marc Owens 2. The guests enjoying the outdoor terrace 3. Octa Chronographe*
*4. Charles Bronstein 5. Keith Duran 6. Turquoise mood, élégante 48 mm and Jaquar Type E*
*7. Saturday evening party 8. The entire F.P.Journe U.S.A Team with the anniversary cake*
*9. Perry Sapovadia and Annie Beier 10. Collectors' Octa Watches*
*11. Private Collector Miami 12. Winning picture of the collectors countest*

8

11

12


*Credit @boro_surgeon*

9



10

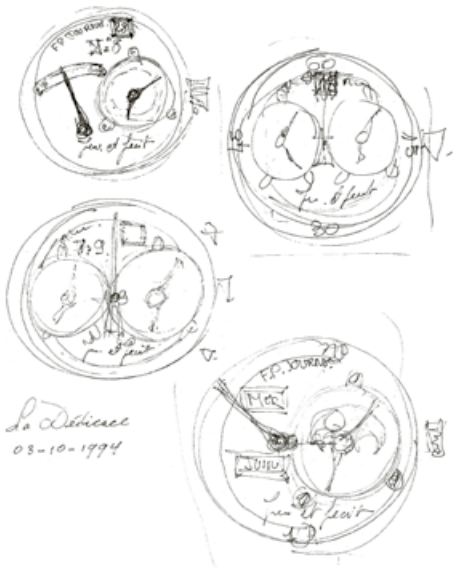


It also included a friendly photography competition between Octa owners who chose the winner amongs themselves. F.P.Journe also organized a small exhibition of vintage Octa models. This was the first of many events of 2021 celebrating the watches and collectors of F.P.Journe in Miami.

# The 20 Years of the Octa

BY OSAMA SENDI


*Octa Réserve de Marche*
*2001.*




*First sketches of the F.P.Journe Collection drawn in 1994.*

François-Paul Journe launched The Octa Automatic in 2001, the third model under his eponymous brand. The Octa Automatic was the brand's first automatic timepiece that would become the basis of an entire collection for the next 20 years (and counting). At its debut, it was the first automatic timepiece to perform for up to 120 hours with guaranteed chronometric accuracy with a large date. François-Paul obviously wanted to appeal to a larger audience, but without compromising on his philosophy of creating chronometric timepieces.

## EARLIEST THOUGHTS

François-Paul Journe's idea of creating an automatic watch traces back to around 1994. For François-Paul (and for many brands), an automatic watch is an essential staple in a collection, as its convenience lends itself to being worn often and has broader appeal. The first recorded sketches of the collection can be seen in the Manufacture's conference room on a framed restaurant napkin, dated 1994.

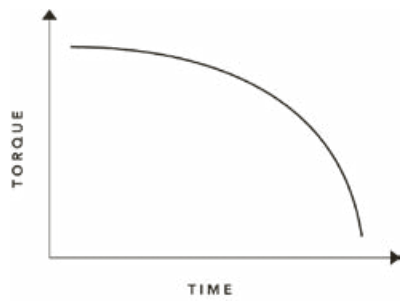
The drawing consists of rough sketches of the first four proposed watch models to follow the Tourbillon Souverain, of which he was already wearing a prototype - the Octa Réserve de Marche, the Chronomètre à Résonance, the Octa Chronographe, and an early concept of the Octa Calendrier. Development of the Octa caliber began in 1997 and these four sketched models would be presented within a few years as the first four models. This illustrates that beyond being a talented watchmaker, François-Paul had the foresight to develop these movements steadily and consistently for years.

## ACHIEVING PRECISION WITH AN AUTOMATIC MOVEMENT

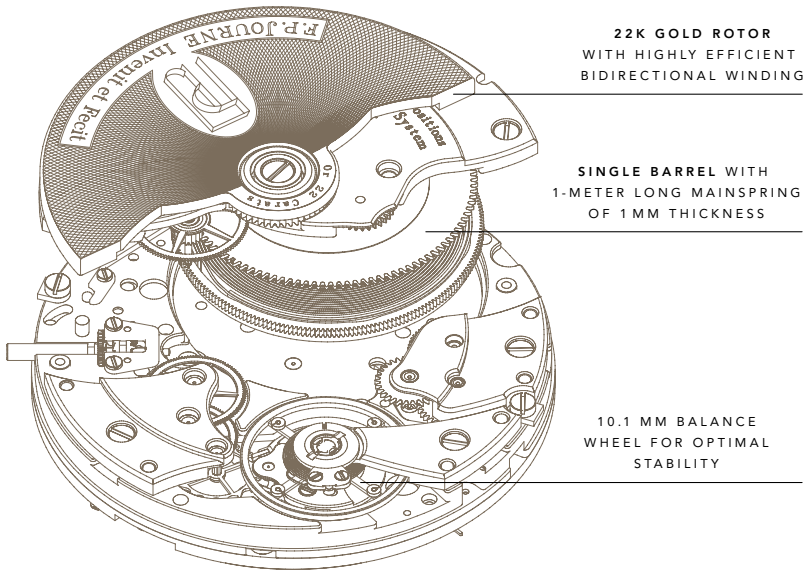
To better appreciate François-Paul Journe's goal in creating the Octa caliber, one must first understand the main problem of an automatic movement. Automatic movements were largely developed for convenience, eliminating the need to wind a timepiece while it is being worn and for a time afterwards. To achieve this, watchmakers have found ways to prolong the autonomy (power reserve) by using longer mainsprings, additional barrels, and smaller balance wheels, all of which achieve better autonomy but at the risk of losing precision. The challenge is to find the balance between autonomy and accuracy.

When a mainspring is fully wound, it delivers energy with higher torque, which will naturally decrease as the mainspring unwinds. A chronometer is regulated and tested in variance with the torque changes over the span of the mainspring's unwinding. If a watchmaker can determine the loss in the balance wheel's amplitude across the power reserve, they can better regulate the timepiece to compensate. The graph below represents a general idea of energy/amplitude loss over the autonomy of a traditional manual movement.

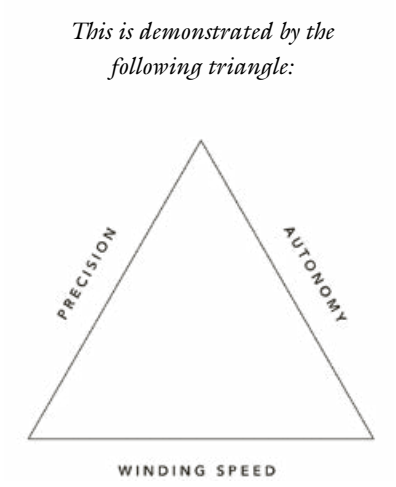
Generally, automatic movements are not as precise as manual movements because the energy loss is not as consistent given the intermittent impulses of energy self-winding the movement. The very nature of a self-winding movement makes it difficult to compensate for a natural decrease in torque and amplitude.




As explained by François-Paul Journe, "There are three factors considered when developing an automatic caliber: [1] Autonomy (*power reserve*), [2] Precision, [3] Speed of automatic winding. Generally, watchmakers have always had to choose two of those factors as a priority while the third would be compromised".



*This is demonstrated by the following triangle:*




In the above figure, each factor is indicated by one side of the triangle. Elongating any two sides causes a relative shortening of the third. François-Paul Journe's goal for the Octa caliber is an equilateral triangle with equilibrium between all three factors.

In the Octa caliber, François-Paul started by working on the mainspring itself and worked with a firm called Générale Ressort to create a 1-meter long mainspring with a thickness of 1 mm. He used one barrel with a mainspring coiled 13.5 times, resulting in one barrel revolution every 12 hours, or two revolutions every 24 hours. The result of such a setup was an incredibly linear and stable energy supply (850 grams of torque) over a period of 3-4 days, with a loss of energy not exceeding 20% over this period. Thanks to this stability, he balanced the precision of the movement with autonomy.

In addition, François-Paul Journe revised the automatic winding system to be highly efficient, making it easier to maintain the optimal torque with such a long power reserve. A 22K Gold rotor bidirectionally winds the movement. When François-Paul tested the move-

*Calibre 1300.3*

ment on a cyclotest, he found that the movement would wind from zero to 120 hours in just two hours. In comparison, an ETA 2892 would wind only 42 hours of the movement's power reserve, making the Octa caliber nearly three times more efficient.

### A PRECISION BALANCE

One of the defining features of any F.P.Journe model is the use of a large 10.1 mm diame ter balance wheel, first designed when he was creating his prototype tourbillon wristwatch in 1999. Larger balance wheels, when regulated properly, offer much better stability than smaller ones. They require more energy but are less prone to disturbances while they oscillate. To better explain this, one can imagine how minor wind fluctuations can affect a golf ball in flight, whereas a tennis ball traveling at the same speed would require greater forces to disturb its path.

Small balance wheels are generally preferred in automatic movements because they require less energy to oscillate, prolonging the autonomy. However, to maintain his pursuit of chronometry, François-Paul Journe uses the same 10.1 mm balance wheel in the Octa caliber. Combined with the stable mainspring, the Octa turned out to not only have a reliable source of energy, but a remarkably stable escapement as well.

### THE AUTONOMY

Some of the earliest Octa Réserve de Marche (RDM) timepieces were delivered with a warranty card that depicted an Octa RDM with a power reserve indicator calibrated to 8 days. In fact, the original sketch of the Octa RDM appeared to have a power reserve of 8 days depicted on the dial as well.


*An early Octa warranty card depicting an 8-day power reserve.*

The original Octa caliber was intended to have an 8-day power reserve. François-Paul Journe tried several ways to push his mains pring's autonomy to 8 days but found it kept distorting the symmetry of his triangle, competing with his precision and winding speed factors. It was not worth sacrificing precision for additional autonomy, so 7 days was decided to be adequate.

So why is it marked as having only 120 hours of power on the dial? The Octa can indeed run for 150-160 hours but the most stable chronometric performance is for 120 hours. He also noticed that brands often exaggerated their power reserve figures, rounding up the numbers to the disappointment of their clients. François-Paul decided to do the opposite.

After some thought, and to avoid disappointing his collectors, he decided to calibrate the power reserve to 120 hours, knowing that the watch would run longer. It was more important that the owner of the watch would be assured 120 hours of precision with the bonus of ~40 extra hours of sub-prime autonomy. All in all, the Octa RDM achieved the goal of being a timepiece that a collector can leave in their dresser for a long weekend, then return to it without the need of setting it again.

### THE NAME 'OCTA'

The name 'Octa' has two roots, one tied to the number 8 and one tied to infinity, '∞'. As previously stated, the Octa was initially conceived with an 8-Day power reserve. The term 'Octa' also refers to a prefix derived from Greek and Latin roots, which means 8. As an example, the word 'Octagon' refers to a figure with 8 sides. While this was the original idea behind the naming of the caliber, it did not remain true as the Octa caliber never fully achieved an 8-day power reserve.

The other root behind the name has its history in the 18th century. The term 'perpetuelle' was used to describe the first automatic watches, as they would be eternal; a watch that would work continuously without the need to be manually wound. François-Paul wanted to pay homage to this and arrived at the number 8, which is a symbol of infinity and eternity, when turned sideways. With this reasoning, he named his caliber 'Octa' ∞.

### DEFINING TRAITS OF THE OCTA

When François-Paul Journe set out to develop the Octa movement, he wanted to create what he thought would be the most perfect automatic movement, something that would be incredibly reliable, performant, and usable for many future years that would serve as the engine behind many complications. He thus implemented specific traits into the caliber which helped sustain its longevity, both for him as a watchmaker who develops movements, and for his brand's financial limitations as a small independent manufacture.

### INTEGRATED VS MODULAR

Complications are typically incorporated into movements in one of two ways-integrated and modular approaches. An integrated movement means that the complication was developed to be integrated into the actual movement's structure and each component is specially adapted to fit and function within a particular caliber from the ground up. The development of an integrated movement is usually much more difficult and costly, though much more respected by watch connoisseurs for those reasons as well.

The second method is the modular approach, which simply means that a complication is developed and assembled as a module, which is then attached on top of an existing movement. The modules can easily be exchanged between each other and across different calibers, which gives a brand access to a variety of watch models with different complications, all based on one underlying movement. The downside is it often adds height to the movement's dimensions and distorts the symmetry and design, such as a properly centered crown on the side of the case. A module is an easier, more cost-efficient approach, but watch connoisseurs often recognize the negative aspects that result from it.

François-Paul often looks down on modular complications as a cheap way of expanding a brand's offerings. In fact, F.P.Journe has never presented any timepiece with a modular complication. Citing François-Paul's reasoning:

> "I am a watchmaker, not a sandwich maker!"

The Octa caliber was designed to integrate almost any complication so long as the components could fit within a 1mm deep space on the top of the movement. François-Paul initially planned for this design to open way to the first three or so models in the collection, but later found it to be beneficial for more models, as long as he could find a way to contain all the required components of a complication into the top space. All Octa models share the same base movement - the top plate of the movement changes depending on which complications the timepiece will have. The complication is integrated directly into the top plate of the movement and is not applicable to any other movement. Without the plate, the movement is incomplete, and the plate without the Octa base is completely useless. Thus, all Octa watches have integrated complications despite sharing the same base caliber.

### AN ECONOMICAL CASE

Thanks to the Octa caliber's novel format of incorporating complications within the top plate, all the Octa movements ultimately share the same total dimensions, meaning that all the original Octa models shared the same exact case dimensions, with one notable exception.

This feature was incredibly important for F.P. Journe as the Octa was launched just three years into the brand's existence, at a time when the young Manufacture was limited in its resources, before acquiring their own casemaker.

This is not typically a huge concern for larger brands that order cases in larger quantities and have more funds. It would have been prohibitively expensive for a small manufacture like F.P.Journe to order very small quantities of cases from casemakers for individual models, so for François-Paul Journe it was the most logical to order one case. The only exception was the Octa Chronographe (2001) which had the same basic dimensions, but the case middle was modified to allow for the pushers. All models have a case height of 10.6 mm except the F.P.Journe Quantième Perpétuel (2015) which increased the case height by a mere 0.20 mm to allow for the perpetual calendar disks on the top of the movement.


***Octa Chronographe** 2001.*

### THE OFF-CENTERED ROTOR

Observing the Octa movement through the sapphire caseback reveals a third defining trait: the off-centered rotor. This is entirely intentional and demonstrates François-Paul Journe's foresight to make the most versatile movement to allow for any future complication possibilities.

Roughly 1 mm off center, the extra space affords François-Paul Journe the ability to pass a pinion through the movement without obstructing the rotor. This pinion would serve as a transmission, allowing François-Paul to make a double-sided watch should he want to, with complications on both sides.


*The off-center rotor leaves a small space to pass a pinion through the back of the movement.*

François-Paul Journe initially planned to develop a sky chart complication on the back side of an Octa, but when Patek Philippe introduced the Sky Moon Tourbillon he abandoned the idea, as it would have seemed too similar.

To date, François-Paul Journe has not yet utilized this optional space, though he has hinted at ideas of developing a double-sided Octa.

### 2000 PROTOTYPE

The year 2000 marked F.P.Journe's first anniversary and while the brand was still incredibly young, it was paramount to François-Paul Journe to prove the brand had staying power and vision beyond the initial Tourbillon and Resonance. Even when small independent brands receive strong and positive feedback at their launch, often they do not show much promise for what is to come for future years. For this reason, collectors often shy away from starting collections from new independent brands if they seem unstable with short visions, i.e. having only one or two models in their offerings, with little planned beyond the initial release. To bolster the confidence of his new collectors, François-Paul Journe chose to showcase physical prototypes of future timepieces, being totally transparent with his vision for the future and upcoming releases.

At Baselword in 2000, F.P.Journe presented three models along with three prototypes of three upcoming models. He presented the Chronomètre à Résonance, the Tourbillon Souverain (1999), and a unique Grande Sonnerie piece, which sold immediately to the Royal Collection of the Sultan of Oman. The prototype models were the upcoming Octa Réserve de Marche, Octa Chronographe, and the Octa Calendrier, three of each in Platinum with yellow gold dial.

The three Octa RDM prototypes had fully functioning movements but were not completely flawless. The highlights of the Octa RDM prototype at the time include the smaller font used for the power reserve, (like the original font style used for the very first Tourbillon Souverain pieces), the larger date discs, and the larger subdial without the 5th and 7th hour printed.


***Prototype Octa Réserve de Marche***
*presented at Baselworld in 2000.*

The movements were not engraved with any markings and labels and the serials on the cases were written "N°/00A", denoting the case production from 2000.

The six other prototypes (3 Octa Chronographe, 3 Octa Calendrier) shared the same movement base as the Octa RDM but the complication components were not functioning, and whilst no photos of the prototype Octa Calendrier could be found, it is said that Journe used paper cutouts as discs for the calendar displays.

Following the fair, the prototypes of the Octa Chronographe and Octa Calendrier were completely dismantled, while the three Octa RDM prototypes, being more functional, were kept in François-Paul Journe's possession.

### FROM PROTOTYPES TO PRIVATE HANDS

When establishing his brand in 1999, François-Paul Journe requested the support of two Swiss friends and advisors to serve as members of the F.P.Journe Board of Directors. In 2002, to thank them for their assistance, he gifted them two of the three Octa Prototypes from the 2000 BaselWorld fair.

Since both watches were prototypes, François-Paul Journe changed the dials and date discs to make them more reliable and wearable, as well as engraved the movement with the typical movement labels of the Octa, and finally engraved the word "Proto" on the case itself to serve as a serial code.

The last and third prototype was François-Paul Journe's personal watch and remained in his drawer for some additional years before finding its way into private hands. By the time the timepiece left his possession, he recognized the significance of preserving the watch as a full prototype and decided to not change any components of the timepiece, keeping it exactly as it was made in 2000. Thus, of the three prototypes, it is the only one that remains unique and in its original condition. In December 2019, one of the three Octa RDM Prototypes appeared at auction and sold for a record $250,000.


*An updated prototype, with engraved case and bridges.*


***Octa Réserve de Marche** 2000, **Octa Chronographe** 2001 and **Octa Calendrier** 2003.*


***Calibre 1300***
*Straight Côtes de Genève.*

***Calibre 1300.3***
*Circular Côtes de Genève.*

### OCTA RÉSERVE DE MARCHE 2001

In 2001, the Octa Réserve de Marche (Ref. A) was finally ready for its launch and made its world premiere at Baselworld, making headlines as the world's first automatic timepiece to offer 120 hours of chronometric performance and feature a large date (with instantaneous jump). The movement was officially referenced as calibre 1300, indicating that it was a 13-line diameter movement, completed in 2000.

A few notable improvements were made to the prototypes for the production model. To start, the date components and discs were improved both mechanically and aesthetically to be more reliable; the power reserve printing was enlarged for better legibility, and the subdial was slightly redesigned to be smaller and more elegant.

The model was offered in five combinations, as what became traditional of F.P.Journe at the time; 38 mm cases in either Platinum or 18 K Gold, and either 18 K yellow, 5N (rose), or white Gold dials, with the yellow Gold dial being exclusively available on a Platinum case.

### EARLY CHARACTERISTICS

While the F.P.Journe Tourbillon Souverain and Chronomètre à Résonance both had nuanced details that categorized them into different production series and batches (often distinguished by collectors), the Octa RDM was introduced two years into the brand's timeline, making the production much more consistent and less variable as was previously seen with its older siblings.

Collectors often speak of early dials and their different hues and textures depending on the period in which they were produced. During the early days, F.P.Journe was still outsourcing their dials before finishing them in-house, and this often lead to inconsistent characteristics among the early dials, most notably with their shimmer. The only defining characteristic among the first production batches was of the movement finishing, notably the fact that the Côtes de Genève was straight and not circular.

It is unclear how many pieces were produced but the general understanding is that they were done on the first batch of orders which were roughly just over 100 pieces.

Soon after, François-Paul Journe updated the finishing to circular côtes de Genève, which he found more aesthetically suitable and has kept it as the style of choice.

### BRASS TO GOLD

When François-Paul Journe first made his prototype wristwatch in 1991, he used Gold as the material for his mainplate, a symbol of luxury in his eyes, and the inspiration to make all his movements using 18 K Gold. Ambitious as he was in 1999, he did not have the financial means yet to make his own movement components, nor were there any manufactures at the time who had experience with producing Gold movement plates. It wasn't until late 2004 when François-Paul could finally invest in his own machinery and make his own 18 K Gold movements, separating himself from his competitors by offering a level of craftsmanship not seen before from a watch manufacture.

To mark this occassion, he presented the second generation of the Tourbillon Souverain (with dead seconds), the first model to have a movement crafted from 18 K rose Gold plates. Alongside the watch's release in 2004, he discontinued the production of brass movements and shifted the entire baseplate and bridge production in-house, to craft them from 18 K rose Gold.

This change introduced the second version of the Octa movement, shifting the caliber reference from 1300 to 1300.2. It is noted that the only difference at this time between the two versions is the use of Gold instead of brass for the plates and bridges.

The introduction of the 18 K rose Gold movements marked the end of an era of Journe's trademark yellow gold dials, as François-Paul Journe disliked the combination of yellow Gold dials paired with rose Gold movements. The significant changes in 2004 lead collectors to appreciate the first generation of F.P.Journe timepieces, most notably the yellow Gold dials and the brass movements. No more than 2000 brass movements across all models having been produced between 1999 and 2004.


***Octa Réserve de Marche***
*2001.*

2001 · 2015

*Octa Réserve de Marche*
*Ref. OR*

2003 · 2015

*Octa Calendrier*
*Ref. OQ*

2001 · 2008

*Octa Chronographe*
*Ref. OC*

2003 · 2015

*Octa Lune*
*Ref. OL*

"The diversity of complications in the Octa collection, integrated within the same calibre, calls for an extremely supple and adaptable mind-set among the watchmakers in this workshop. They must be able to master this new automatic movement "blind-fold", in order to incorporate the various revolutionary-sized technical variations."

2015 · Present

*Quantième Perpétuel*
*Ref. QP*

2015 · Present

*Lune*
*Ref. LN*

2015 · Present

*Divine*
*Ref. DN*

2007 · 2018

*Octa Automatique Lune*
*Ref. AL*

2003 · Present

*Octa Divine*
*Ref. OD*

2020 · Present

*Quantième Perpétuel*
*Ref. QP*

2011 · 2020

*Octa UTC*
*Ref. UTC*

2007 · 2018

*Octa Automatique Réserve*
*Ref. AR*

### VERSION 1300.3

Alongside the minor movement upgrades that occurred with all calibers, the Octa caliber received a major upgrade in 2007 that took it from the second version to the third version, calibre 1300.3, which is still in use today. Two revisions were done, one of which is visibly noticeable to collectors and the other is more discreet.

The first upgrade was a subtle change- the power reserve mechanism was updated to the patented system that François-Paul Journe-first developed in 2005, for the Chronomètre Souverain. When designing the CS, he found that the only logical placement of the power reserve indicator was by the crown, which is generally not favored as it crowds the keyless works mechanism and adds thickness to the movement.

To ensure that the watch remained thin, he managed to reduce the thickness of the power reserve mechanism from 1.65 mm to a mere 0.5 mm while enhancing its efficiency. He carried on using this new and patented system in all his upcoming creations, while also incorporating it into his existing timepieces (the Chronomètre à Résonance received a similar update when production shifted into calibre 1499.3).

The second upgrade to the automatic winding system is more apparent. The original Octa caliber featured a bidirectional rotor, which winds the barrel as it swings in both directions, whereas the upgraded calibre 1300.3 has a unidirectional rotor that winds the barrel in one direction and swings freely in the other direction.

The impetus for this update was François-Paul Journe noticing that one of his friends would never reach a full wind on their Octa by simply wearing the watch. As an accountant wit hout a very active lifestyle, it was very difficult to fully wind the watch solely based on wrist movements.

***Calibre 1300.3***
*in 18K rose gold.*

In order to improve the timepiece for those with a similar lifestyle, François-Paul went back to the drawing board and began to experiment with his ideas, eventually finding that a unidirectional rotor would be far more efficient than a bidirectional rotor. In a bidirectional mechanism, the oscillating weight faces resistance from the mainspring in both directions. When the watch is more wound, the rotor requires more significant wrist motions to put it into motion, which is understandably not ideal for those who do not have an active lifestyle.

***Calibre 1300.3***
*in aluminium alloy.*

In a unidirectional mechanism, the rotor faces resistance in one direction but spins freely in the other direction. Thus, each motion of the wrist, small or large, guarantees that the rotor will spin in one of the two directions. Most importantly, when the rotor spins freely, it gains enough inertia to counter the resistance of the other direction as it settles back to its neutral position, exploiting every infinitesimal motion of the wrist to wind the mainspring.

### ONE MOVEMENT TO AN ENTIRE COLLECTION

As mentioned earlier, the Octa caliber was developed with an ambitious goal to build multiple complications onto it, over future years. François-Paul Journe attributes the success of such an achievement to the caliber itself, saying:

> “The developement of several demanding complications into the Octa is a testament of the caliber’s exquisite performance and robustness. Had it not been perfect, it would have been impossible to develop something like the Quantième Perpétuel into the Octa collection”

As a result, over the span of 20 years, the Octa caliber has come to power a collection of 17 different references in the F.P.Journe collection, which showcases just how important and significant the idea of developing this movement was for François-Paul Journe.

**2002 - 2005**
***Octa Jour/Nuit Ruthenium*** *- Ref. OSL*
*Limited Series of 99*

**2004 - 2007**
***Octa Zodiaque*** *- Ref. OZ*
*Limited Series of 150*

**2009 - 2010**
***Octa Perpétuelle Anniversaire Tokyo*** *- Ref. OP*
*Limited Series of 99*

**2011 - 2018**
***Octa Sport***
*Ref. ARS*

**2018 - Present**
***Octa Automatique Réserve Sport 2***
*Ref. ARS2*

**2019 - Present**
***Octa Automatique Réserve 2***
*Ref. AR2*

**Osama SENDI**
*F.P.Journe Collector and historian*

# Young Talent Competition 2020

Since 2015, the Young Talent Competition helps discover the next generation of most talented young watchmaking apprentices in the world and supports them in their route to independence by identifying their achievements and putting them under the spotlight.

F.P.Journe organizes the Young Talent Competition with the support of The Hour Glass Singapore, luxury watch retailer in the Asia Pacific region. Both companies aim to perpetuate and support the art of haute horology and cultivate the appreciation of horological craftsmanship.

François-Paul Journe says: *"It is imperative for me, not only to discover the horological talents of tomorrow but also to secure the continuation of independent haute horology and pass on my savoir-faire with over 40 years of expertise. It is also a real honor to encourage these young talents by sharing my authentic horological knowledge, my passion and my determination on a daily basis. And also to support them as I received support at their age."*

**Norifumi Seki**, winner 2020, with his pocket watch, **Spherical Moon and Drum Calendar.**

The 2020 winner, Norifumi Seki, received his award on October 22nd at the Tokyo F.P.Journe Boutique. He received a diploma and a 20'000.- CHF grant from The Hour Glass Singapore and F.P.Journe which allows him to purchase watchmaking tools or finance a horological project.

The jury of the Young Talent Competition is composed of key personalities from the international horological scene: Philippe Dufour, Giulio Papi, Andreas Strehler, Marc Jenni, Michael Tay, Elizabeth Doerr and François-Paul Journe. Their selection criteria are based on technical achievement, the search for complexity in their realization and their sense of design and aesthetics.

***Norifumi Seki***
*winner Young Talent Competition 2020, at the Tokyo F.P.Journe Boutique.*

WITH THE SUPPORT OF:

THE HOUR GLASS

## Spherical Moon and Drum Calendar

**Norifumi Seki - age 23 - Tokyo**
Graduated from Hiko Mizuno College of Jewelry - March 2020

**Project:** At my watchmaking school, I attended a course where applicants could make their own watch over a year. I chose to make this specific complication because I thought it would be interesting to make a watch with a larger moon phase for an increased visibility. Since the disk type that is usually used has a large design limitation, I decided to display it as a sphere to be more visible.

**Challenges:** The problem I was facing was that the vertical calendar display did not work as expected but the moon display worked smoothly. I also had a hard time redesigning and manufacturing the balance wheel and I am still working on improving the quick jump of the calendar. Made entirely of titanium, the moon phase is 20 mm in diameter and set via a recessed pusher in the case band. A third of the sphere is blue heated, while the other two thirds are coated in gold. Shown in two large windows, each containing two drums for the digits, the calendar is a simple one, with the month in the left window and date on the right; both can be set via the crown. Because the calendar display relies on drums, rather than discs, it is driven by gears perpendicular to the plane of the movement.

**Building the movement:** The movement is a mix of parts made from scratch as well as components from tried-and-tested calibres. Amongst the parts I made are the base plate, bridges, and mechanisms for the calendar and moon phase. Most of going train, from mainspring to fourth wheel, are taken from the Valjoux 7750, long a favorite base movement for complications because of its robustness and reliable energy delivery. However, the escapement is from the Peseux 7040 because I wanted to run the movement at 3Hz instead of 4Hz to make the balance wheel larger. I then produced the four-armed balance wheel and paired it with a hairspring from the 7750. As a result, the balance bridge still retains the Etachron regulator index of the 7750. The movement is coated in 18K yellow gold and finished with perlage and Côtes de Genève. Both the balance bridge and escape wheel cock are hand engraved. I also produced all of the external components of the watch. Though it appears to be engine turned, the dial was actually engraved on a lathe, as I did not have access to a rose engine. But the dial colour was achieved the traditional way, having been silver plated using diluted sulfuric acid. The hands were also made from scratch with a combination of blued steel and golden brass.

**Technical specifications:** Case: 18K yellow golden brass. Width: 4.7 cm. Height: 2.3 cm. Length: 6.3 cm. Total weight: 140 grams. Crown and bow are also in 18K yellow golden brass. Movement: coated in 18K yellow gold, with perlage and Côtes de Genève decorations, balance bridge and escape wheel cock hand engraved. Dial: silver plated engraved guilloche. Moon: 20 mm diameter in titanium partly golden. Hands: blued steel and golden brass.

# Results in Auctions

## THE VALUE OF F.P.JOURNE WATCHES CONTINUES TO RISE



***Phillips***
***The Geneva Watch Auction***
*27 June 2020*
Tourbillon Souverain Subscription N° 14
38 mm in platinum with
yellow gold and silver dial.
1999

**Sold 1'400'000 CHF**

***Phillips***
***The Geneva Watch Auction***
*27 June 2020*
Chronomètre à Résonance Subscription N° 14
38 mm bi-color in platinum and
gold with white gold and silver dial.
2000

**Sold 1'040'000 CHF**


***Christie's online – New York***
*22 July to 5 August 2020*
Octa Réserve de Marche, 38 mm in
platinum with yellow gold and silver dial.
N°341-02A, 2003

**Sold 162'500 USD**


***Phillips – Geneva***
*8 November 2020*
Chronomètre à Résonance, 38 mm in
platinum with white gold and silver dial.
N°215-02R, 2002

**Sold 352.000 CHF**


***Christie's online – Geneva***
*5 to 19 November 2020*
Tourbillon Souverain, 38 mm in
platinum with yellow gold and silver dial.
N°044/99T, 2000

**Sold 525.000 CHF**


***Christie's online – New York***
*24 November to 10 December 2020*
Chronomètre Souverain, 40 mm in platinum with
whitened silver and ruthenium dial.
N°547-CS, 2007, series of 10 pieces for De Boulle.

**Sold 100'000 USD**


***Ineichen – Zurich***
*21 November 2020*
Chronomètre à Résonance, 40 mm in platinum
with white gold and ruthenium clous de Paris dial.
N°409-RN, 2008, series of 5 pieces for Pisa.

**Sold 403.000 CHF**


***Phillips – New York***
*12 December 2020*
Centigraphe Sport, 42 mm in aluminum.
N°026-CTS, 2011

**Sold 138'600 USD**


***Phillips – New York***
*12 December 2020*
Octa Chronographe, 38 mm in 18K 5N gold
with white gold and silver dial.
N°143-02C, 2002

**Sold 252'000 USD**


***Phillips – New York***
*12 December 2020*
Vagabondage III in 18K 6N gold.
N°67/68-VIII, 2017

**Sold 245'700 USD**

# The lineSport, already 10 years

## BUILDING ON ITS OWN SUCCESS, IT CONTINUES TO EXPAND


**2011**
**WORLD PREMIERE**

The lineSport might not have been born unless an important Japanese collector had asked François-Paul Journe to create an ultra light watch with a high horology movement. Strongly committed to marathon and triathlon competition, this F.P.Journe aficionado wanted to indulge in his favorites disciplines while wearing an authentic haute horology timepiece. As in everything he undertakes, the collector goes beyond his ambitions and commits himself with an absolute determination to achieve his goal. In order to outshine in this new field, he changed his lifestyle drastically. From epicurean, he became a master of dietetics and managed to lose a tremendous amount of weight in a record time, while maintaining exceptional health.

Although he doesn't play any sport in particular and his watch collection doesn't reflect a sportive aspect, François-Paul Journe wanted to pay homage to the physical and mental achievement of this outstanding business man who just like himself, started from scratch to become one of the biggest success stories and an extreme sportsman while sacrificing everything to his passion.

After long research to find an ultra-light and resistant material to host his Centigraphe calibre, he discovers a high technology Aluminum alloy also used in aeronautics that fully meets all his requirements. Of extreme lightness and providing great comfort to wear, the Centigraphe Sport becomes the very first wristwatch made entirely in this new metal, weighing only 55 grams, case, movement and bracelet included.

***Calibre 1506***
*in aluminium alloy with manual winding.*

**30 MAY**
**THE CENTIGRAPHE SPORT**

This unreleased creation had not been presented to the public nor the press when Japan was struck by a devastating earthquake and tsunami on March 11, 2011. François-Paul Journe decided to offer the first Centigraphe Sport bearing number 001 for a charitable action in favor of the victims of the strongest earthquake in history.

He started an unprecedented collaboration with the auction house Christie's in Hong Kong in order to have the full amount of the sale of this Centigraphe, including the buyer's commission, be given to the Japan victims. On the 30th of May 2011, in a packed room, Christie's adjudicates the Centigraphe Sport N° 001 for the astounding price of HK$ 3'620'000.- / US$ 467'152.-, close to 9 times its public price .


*Christie's auction, Hong Kong, 2011.*

Entirely donated to the franco-japanese *Fondation de Fère* and to Doctors of the World Japan, the full amount of the sale allowed the construction of a community centre in Sendai to reunite the parted families.

**2012**
**THE OCTA SPORT**

In 2012, the lineSport expands with the introduction of a new model with automatic winding, the Octa Sport. The case, movement and bracelet are still made in Aluminum alloy and a rubber strap is also available. The Octa Sport preserves the properties of the Octa caliber with over 160 hours of autonomy, a variable inertia balance wheel for an optimum yield and irreproachable stability, central hour and minute indication, small second at 6h, power reserve at 10h30, day and night indication at 9h and a large date at 1h. The automatic movement in aluminum alloy with off center rotor in Titanium and Tungsten segment utilizes any slightest movement of the wrist for an optimal winding of the watch.

**27 MAY**
**INDY 500**

The lineSport collection also pays homage to the car racing world. Formula 1 legend, Jean Alesi, took part in the 500 miles of Indianapolis, considered as one of the most emblematic car races. For the 96th edition, he took place in a Lotus with the Centigraphe Sport on his wrist.


*Jean Alesi, 2012.*

To celebrate his participation in this mythical race, F.P.Journe presented a Limited Series


of 99 pieces, the Octa Sport “Indy 500”. It was made with a case in blackened Aluminum alloy and a black rubber strap. The dial was available in two versions, black or featuring the logos, Indy 500, Lotus and Jean Alesi.


***Octa Sport** Indy 500.*

## 2018
### NEW DESIGN

The Centigraphe Sport and the Octa Sport now have a case enlarged to 44 mm in grade 5 Titanium with assorted metal bracelet and an engraved ceramic bezel. This high tech ultra-light metal is often used in boating and aeronautics for its lightness and its high resistance to corrosion and wear. The matte finishing, now without rubber inserts, contributes to reinforce this contemporary sportive spirit and provides a great contrast with the Aluminum movement. The dial in aluminum alloy is available in grey or yellow.

### THE CHRONOGRAPHE RATTRAPANTE

That same year, F.P.Journe introduced the 3rd model of the lineSport, the Chronographe Rattrapante, with a new manually wound calibre 1518. It also introduced precious metals into the collection. The Chronographe Rattrapante with its 44 diameter case is available in 3 different versions: Platinum PT 950, 18K 6N Gold and grade 5 Titanium.

Inspired by the development of the Chronographe Monopoussoir Rattrapante Bleu made for Only Watch 2017, this new movement features a chronograph with direct gearing and a rocking pinion to avoid the jump of the hand at the start. An important development was also required to integrate the very large date within a window of 5.20 x 2.80 mm in a total movement’s height of the of only 6.80 mm.

The movement is manufctured in 18K rose Gold for the Platinum and Gold versions and in Aluminum alloy for the Titanium version. It features a power reserve of 80 hours that makes it possible to efficiently use the chronograph with the rattrapante function after 2 days.

The precious metal bracelets are assorted to their respective case. The pushers and the crown are also made in the same metal as the case: a monopusher at 2h for the start, stop and back to zero functions, a crown at 3h for the winding and time setting and a pusher at 4h for the rattrapante. The tachymetric bezel and numerals feature a new typography inlaid in ceramic.

For each of the 3 versions, there is a dial of different colour: For the Platinum model, a blue-mauve colour Silver guilloche dial with applied numerals in rhodied Gold, 2 Silver chronograph counters and matte rhodium plated hands.

***Calibre 1518***
*in aluminium alloy with manual winding.*


***Automatique Réserve and Centigraphe.***

For the 18K 6N Gold model, a Silver guilloche dial covered with Ruthenium and applied numerals in matte 6N Gold, 2 Silver chronograph counters and matte 5N Golden hands.

For the Titanium model, a dial in Aluminum alloy of anthracite color with applied numerals with Superluminova, 2 chronograph counters in engraved sapphire and hands with Superluminova.

## 2019

### GOLD AND PLATINUM

Previously a part of the Classique collection, the Centigraphe and the Automatique Réserve are now part of the lineSport. Like the Chronographe Rattrapante, they are now available with a case and assorted precious metal, in Platinum and 18K 6N Gold. The hammer finishing of the 44 mm case and assorted bracelet emphasize the sportive aspect. The movement is also manufactured in 18K rose Gold, a signature of the brand.

The bezel with ceramic inlay follows the codes of the Chronographe Rattrapante with numbers engraved within the bezel.

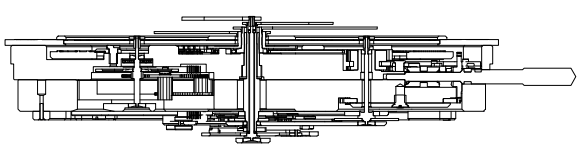
The dials of the 18K 6N Gold versions are in Silver guilloche covered with Ruthenium and applied numerals in matte 18K 6N Gold and Silver guilloche chronograph or small second counters. The Platinum versions feature blue-mauve color Silver guilloche dials with applied numerals in matte white Gold and Silver guilloche chronograph or small second counters.

The Automatique Réserve now features an even larger date (4.7 x 2.6 mm) for optimal readability. The day and night indication are now positioned almost vertically between 7 and 8 o'clock.

## The Centigraphe
## A humanitarian watch

Godfather of the Centigraphe, Jean Todt remains the initiator of F.P.Journe's engagement towards the ICM - Institute of Brain and Spinal Cord in Paris - an international research centre that is unique of its kind in the world. It brings patients, doctors and researchers together in a same place to prevent and develop treatments for disorders of the nervous system such as Alzheimer's, Parkinson's, and Multiple Sclerosis... François-Paul Journe has committed to the ICM, along with Professor Gérard Saillant, Luc Besson, Jean Réno, Jean Todt, Michelle Yeoh and Michael Schumacher, amongst others. The purchase of a Centigraphe contribute to the medical research of the ICM as F.P.Journe donates 30% of the profits of the sale of each Centigraphe to the ICM, without time limit.

www.icm-institute.org



***Calibre 1518***
*total thickness: 6.80 mm.*

***Calibre 1518***
*in 18K rose gold with manual winding.*

# The "Métiers" at F.P.Journe

## THE TEAM OF WATCHMAKERS SHARES A COMMON PASSION: THE RETURN TO A GENUINE WATCHMAKER'S WORK

### The Watchmakers

In this historic building that dates back to 1898, a symbolic place of creation, the F.P.Journe Manufacture pays homage to the artisanal work by maintaining a genine watchmaker's Art. Here, the "watchmaker" appelation takes on its full meaning. Being a watchmaker at F.P.Journe is synonymous with experience and know-how but it is also essential to integrate the spirit of the company.

François-Paul Journe himself chooses, after a trial period, who will have the chance and ability to work on his distinctive calibres as they can be found nowhere else other than in an F.P.Journe watch. He is in charge of the conception and the construction of all prototypes. Once validated and reliability is ensured, he passes on the keys to start the production of the components and later on the methodology to the watchmakers for the assembly.

*Assembly of the Astronomic Souveraine calibre 1619.*

Upon his arrival, the confirmed watchmaker will have a training period with a specific calibre. François-Paul Journe does not content with mere meticulousness but demands perfection from the watchmakers who work by his side in the absolute respect of horological traditions. That is what motivates them to give their utmost best and demonstrate the greatest accuracy. It is certainly worth its while as most of them have been here for a long time and some even since before 1999.

It is an honor to receive the transmission of François-Paul Journe's know-how, be able to work on Manufacture calibres with exclusive complications, and even contribute to new developments. Above all is the chance to perform all the assembly steps of a watch from beginning to end, including the delicate setting phases.

This is according to the motto "each watch has its own watchmaker". A unique case and a long lost privilege in a watch industry where production is segmented.

Each watchmaker is responsible for his watch, which bears a serial number that is connected to his work, and that same watchmaker will be following his watch during the whole warranty period.

In the ateliers bathed with natural light, these genuine artists of time assemble the movement of their watch in absolute silence, a sign of greatest concentration. Below their workbench, each watchmaker has his personal nest of drawers filled with all the necessary tools for their work, some made specifically for the exclusive F.P.Journe calibres.

*Watchmakers in the grand complication workshop.*

> "The modernity of machines and instruments is essential to reach the expected level of perfection, but it is also paramount to maintain craft tradition, since many operations are still done manually. The polishing, beveling and other decorations of components are performed with an infinite precision. A hand work tirelessly repeated until flawlessness is achieved, even though any imperfections are generally invisible to the naked eye."

When the watchmaker receives his components, it is each time the beginning of a new adventure. He starts with pre-assembly, a very important step because it is closely linked to the precision of the watch. If everything works during the pre-assembly, the final mounting will be much easier. For certain parts of the movement, like with a puzzle, he assembles certain components separately, like the cannon-pinion of the minute repeater or the inertial wheel, both extremely delicate operations. These groups of pieces will be assembled to the rest of the movement at the appropriate time.

The watchmaker then disassembles his movement to clean each component and exempt them from oil or dust for the final assembly of the watch, (from 1 to 10 weeks, depending of the model). Although the components are manufactured in small series by the mechanics atelier, the decoration is made entirely by hand, rendering each component and thus each watch unique. He then proceeds with the delicate phases of control and setting that take anywhere from a week for the Chronomètre Souverain to three to four weeks for the Astronomic Souveraine. He places the final dial and the hands and François-Paul Journe performs an ultimate verification, before the watch goes to final control.

The watchmaker receives the presentation box that he garnishes himself with spare parts, additional bracelets and specific tools. Laurent Tommasi, in charge of the Astronomic Souveraine assembly, tells us: *"we come to an end after a few hundred hours of work spent with this watch with which I have developed a certain intimacy. Different emotions then come across our mind; relief and satisfaction combined with the anticipated joy of the client who will finally receive the watch he ordered months ago. The head of atelier comes to pick up the watch with its box and brings it to the safe until the expedition documents are ready. Then, a new adventure restarts within the intimacy of a new watch assembly".*

### The interview
### Profession watchmaker at F.P.Journe

**Laurent Tommasi**

**Why did you chose this profession?**
I was not very school oriented, I did a few internships to choose which profession I wanted to do. Amongst them, my watchmaking internship was a revelation because I could do this job daily with happiness.

**What studies have you made?**
I went to the Geneva watchmaking school from 1992 to 1996.

**Why have you chosen F.P.Journe?**
At the time, I was a watchmaker at Frank Muller. One of my fellows had gone to work at F.P.Journe and encouraged me to join him. I had seen an image of the Résonance and that became an evidence, I wanted to work on this watch. I applied at F.P.Journe and François-Paul Journe asked me on which watch I wished to work. Of course, I said: the Résonance. After few days of training, he confirmed I was hired and would work on the Résonance. What a satisfaction!

**What difference with another watchmaking company?**
Everything is different, we reach the highest level of watchmaking art and it is the only company in which the full watch assembly is done from A to Z, and that exists nowhere else.

**Outside of your profession, what are your interests?**
I love being close to nature, trekking, mushroom picking and ski in the winter. In other words, I am a good Swiss.

## FOR THE MEMORY OF ENDANGERED CULTURES

# F.P.Journe supports the Cultural Foundation of the Barbier-Mueller Museum

**THE FOUNDATION SAFEGUARDS ENDANGERED CULTURAL HERITAGE FROM PEOPLE ON THE VERGE OF EXOTINOTION**

*Indian feather headdress.*

*The Corn Dance.*

Since 2018, F.P.Journe has supported the Barbier-Mueller Cultural Foundation in Geneva, the only nonprofit Foundation in the world dedicated to bearing witness to endangered cultures.

The Foundation has chosen to safeguard endangered cultural heritages around the world and people on the verge of extinction who keep no written history and the transmission is done only orally. Once the elderly are gone, those cultures are destined to disappear. The Foundation finances ethnological surveys and anthropological study missions performed by doctoral students or researchers for these endangered peoples.

The results of these fact-finding missions are then the subject of a book and a film supported by the Foundation. It also organizes a yearly event allowing the general public to discover these endangered peoples.

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

2020 was dedicated to the Indians Kararaô, a sub group of Kayapo Indians, who battle to survive in the heart of the amazonian forest and only counts 54 among themselves left today. Forgotten by the brazilian government, they have somehow managed to resist, for the last decades, to numerous illegal actions on their land: drive back animal fur hunters and illegal settlers, stop the exploitation of mahogany wood in their reserves and resist important pollution provoked by the construction of one of the largest hydroelectrical dam on the vicinity of their territory.

Even though the Kararaô only separated from other Kayapo tribes at the beginning of the 1930's, their history is an uninterrupted succession of separations and fusions, displacements to escape attacks and massacres and disastrous consequences impelled by the Brazilian society, all to which they had to consent.

The struggle for their survival bears witness to the Brazilian state's inability to provide them with adequate aid before the 1970's. It attests to the impunity enjoyed by the Brazilian settlers and their bosses, who took upon themselves to eliminate the Indians.

Today, it is urgent to take an interest in the Kararaô in view of the many threats they face. One of the largest hydroelectric dams in the world, the Belo Monte, has been built near their habitat, affecting their fisheries and creating stagnant ponds conducive to water-borne diseases and malaria.

They also suffer from deforestation and the illegal exploitation of their lands, abundant natural resources. Over the past two decades, they have successfully defended their forest, the source of life that suplies them with food and medicine.

But the pressure is building up fast! Gustaaf Verswijver, an anthropolgist specializing in Kayapo and Kararaô, delivers a poignant film and an interview with Roani, one of the greatest Indian chief of all times.

*Kararaô Indian.*

A new children's book inspired by a myth of the Kayapo Indians "Oket and the Giant Bird" has just been printed. This ethno-tale is the first book of a series introducing Lola and her Adventures, published by the Barbier-Mueller Museum Cultural Foundation.

In 2019, The Museum Cultural Foundation Barbier-Mueller made it possible to discover the Kouya of Ivory Coast (Africa) largely disappeared due to major deforestation, climate change and the intrusion of Christian missionaries in the region.

In the last 30 years, 90% of Ivorian forests have been destroyed, in particular by excessive logging by foreign companies and by intensive coffee and cocoa cultivation. While the Kouya had enough to eat and experienced no economic crisis throughout their existence, the last decades of the 20th century were particularly difficult for them: dry wells, lost crops due to lack of rain (even though it is a tropical zone), depletion of game in decimated forests. The inhabitants were on the verge of famine.

In 2018, F.P.Journe contributed to the recognition of the Jamnyo (Haenyo), free divers of the sea on Jeju Island in South Korea. They risk their life every day by free diving up to 8 times a day to fish and feed their families. They have a great economic power and live under the matrifocal system (where the mother to is the head of the household).

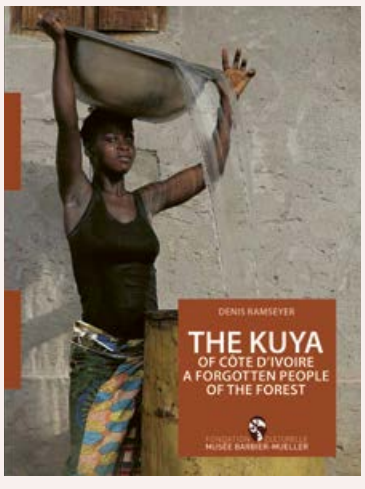
*Kouya Woman.*

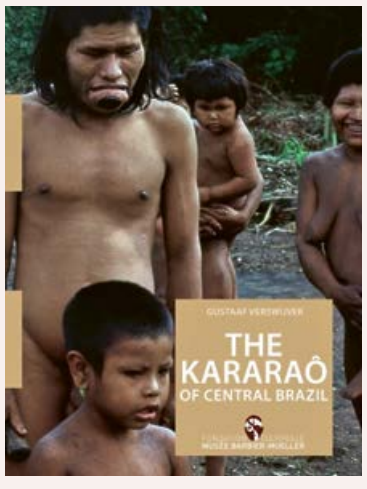

***Oket and the giant bird***
*Children's book.*

*Jamnyo (Haenyo), female free diver.*

They respect nature by practicing a circular economy and preserve shamanic traditions by performing symbolic rituals in favor of goddesses. The dangerousness of repeated daily free diving and the seabed pollution call into question the activity of the Jamnyo and thus threaten their culture. The young girls in school today no longer want such a difficult and dangerous life.

*All photos provided are curtesy of the Barbier-Mueller Museum Cultural Foundation.*


## The Foundation Books

**The Jamnyo of Jeju, the women divers of Korea.**
**The Kuya of Côte d'Ivoire, a forgotten people of the forest.**
**The Kararaô of Central Brazil.**
**Oket et l'Oiseau Géant.**

To purchase books, please contact the Barbier-Mueller Museum in Geneva at +41 22 312 02 70 or by mail at musee@barbier-mueller.ch

# F.P.Journe and Fine Art

## ART AND WATCH COLLECTORS SHARE THE SAME PASSION FOR EXCEPTIONAL WORKS

The F.P.Journe Manufacture is deeply rooted to its values, Authenticity, Rarity and Talent (A.R.T.), which reflect throughout its watches of exceptionnal craftmanship. Those same values represent the exclusive quest of collectors and there is no better reason to reunite Art and Haute Horology collectors who share the same passion for the beautiful objects in the world.

This is why F.P.Journe supports the contemporary art salon artgenève which celebrates its 10th anniversary this year. artgenève established an international platform on the Leman lake region and welcomes galleries from all over the world which represent over 700 artists. The salon dedicates a large space to institutional and private collections as well as to performances and spectacular installations within the Estate Show program to the presentation of monumental artworks within the Living Room area.


***artmonte-carlo 2018***
*Georges Philippe, Thomas Hug and François-Paul Journe.*

Since 2016, F.P.Journe has been the official partner of its sibling, the salon artmonte-carlo, organized under the high patronage of H.R.H. Prince Albert II of Monaco. The salon establishes a leading artistic stage on the Côte d'Azur, honoring the requirements of the collectors and art-lovers. It is characterized by a sharp selection of international galleries in a carefully curated scenography and proposes a program enriched with special exhibitions that promotes dialogue between the art market and the institutional world. For artmonte-carlo which takes place each year at the Grimaldi Forum in Monte-Carlo, F.P.Journe created an ephemeral Boutique in a similar style as that of the galleries participating to the salon to feature its horological creations.

For this association to be meaningful beyond a simple partnership, F.P.Journe created in 2014, an artistic Prize, the Prix Solo - F.P.Journe, that awards the best monographic exhibition of an artist presented by one of the participating galleries, the "Solo Show".

This award finances the acquisition by F.P.Journe of an artwork by the winning artist that is offered to a local cultural institution. The Jury deliberating the prize is composed of major figures of the European art scene - Caroline Bourgeois *Collection François Pinault*, Beatrix Ruf, Andrea Bellini *Centre d'Art Contemporain Geneva*, Alberto Salvadori *ICA Milano*, Cristiano Raimondi *Nouveau Musée National de Monaco*, Ines Goldbach *Kunsthaus Baselland* or Hans-Ulrich Obrist *Serpentine Galleries, London*...

### 2020

The ***Prix Solo artgenève-F.P.Journe*** was awarded to the Gallery Richard Saltoun, London, for the Solo Show of Greta Schödl (**1**) and for the first time to a second gallery which has always placed its actions and its energy to the service of the artist, the Gallery Jean Brolly, Geneva, for the solo show of John Armleder. F.P.Journe offered an artwork of each wining artist to the MAMCO (Musée d'Art Moderne et Contemporain), Geneva.

1

### 2019

The ***Prix Solo artgenève-F.P.Journe*** awarded the Gallery Laurence Bernard, Geneva, for the Solo Show of Marion Baruch, from whom an artwork purchased by F.P.Journe was offered to the MAMCO (Musée d'Art Moderne et Contemporain), Geneva.
The ***Prix Solo artmonte-carlo - F.P.Journe*** was awarded to the Gallery Federico Vavassori, Milan, for the Solo Show of "Cinzia Ruggeri", from whom an artwork purchased by F.P.Journe has been offered to the NMNM (Nouveau Musée National of Monaco).

### 2018

The ***Prix Solo artgenève-F.P.Journe*** awarded the Gallery Georges Philippe et Nathalie Vallois, Paris, for the Solo Show of Niki de Saint Phalle and Jacques Villeglé. F.P.Journe offered an artwork of the winning artist to the MAMCO, Geneva.
The ***Prix Solo artmonte-carlo - F.P.Journe*** rewarded an institution for the best curated "Non Profit Exhibition", the Gallery Magic of Persia, London, for the exhibition "Contemporary Iran". With this prize, F.P.Journe finances the development of a future project with Magic of Persia to the Villa Crocce in Genova, Italy.

### 2017

The ***Prix Solo artgenève-F.P.Journe*** awarded the Gallery Sébastien Bertrand for the Solo Show of Walter Robinson (**2**) from whom an artwork purchased by F.P.Journe was offered to the Fonds Cantonal d'Art Contemporain of the city of Geneva.
The ***Prix Solo artmonte-carlo - F.P.Journe*** was awarded to the Gallery Svetlana, New York, for the art space dedicated to Mathieu Malouf and Matthew Langan-Peck from whom an artwork purchased by F.P.Journe was offered to the Nouveau Musée National of Monaco (NMNM).

2

### 2016

The ***Prix Solo artgenève-F.P.Journe*** rewarded the Gallery Gebrüder Lehmann, Berlin, for the Solo Show of Eberhard Havekost (**3**) from whom an artwork has been offered to the FMAC, Fonds Municipal d'Art Contemporain of the city of Geneva.
The ***Prix Solo artmonte-carlo - F.P.Journe*** awarded the Gallery Lulu, Mexico, for the Solo Show of Victoria Roth from whom an artwork purchased by F.P.Journe was offered to the Nouveau Musée National of Monaco (NMNM).

3

### 2015

The ***Prix Solo artgenève-F.P.Journe*** awarded the Gallery Xippas, Geneva, for the Solo Show of Lucas Samaras (**4**) from whom an artwork purchased by F.P.Journe was offered to the Fonds Cantonal d'Art Contemporain of the city of Geneva.

4

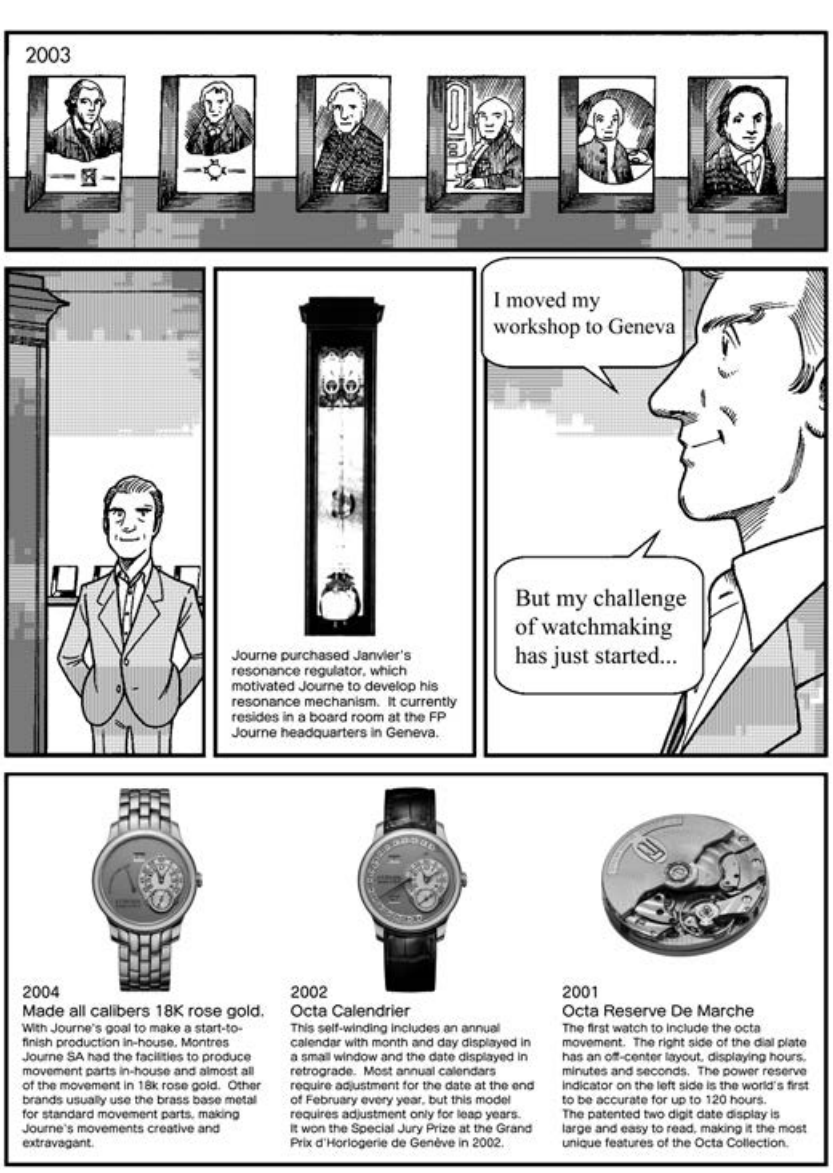
### 2014

The ***Prix Solo artgenève-F.P.Journe*** was awarded to the Gallery Häusler Contemporary, Zurich, for the Solo Show of Roman Signer (**5**). An artwork by Roman Signer was purchased by F.P.Journe and given to the Fonds Cantonal d'Art Contemporain of the city of Geneva.

5

# Among collectors, **François-Paul Journe** is considered as **a Watch Master** and it is with great pride and devotion that a japanese horological fan created a series of mangas

5TH PART







TO BE CONTINUED

# 2020

# F.P.Journe around the world in 366 days

## Watchmaking class
### Miami / January 11 – 12

F.P.Journe Miami and the Horological Society of New York organized two days of watchmaking training. The 8 participants disassembled and reassembled a mechanical movement made up 78 components. Eager to learn, our collectors greatly appreciated this initiation.



## The Prix Solo artgenève - F.P.Journe
### Geneva / January 29

During the Contemporary Art salon artgenève, the Prix Solo artgenève - F.P.Journe 2020 was awarded for the first time to two galleries, the Gallery Richard Saltoun for the solo exhibition of Greta Schödl and the Gallery Jean Brolly for the exhibition of Swiss artist John Armleder.



## Opening of our F.P.Journe Club 51 Lounge
### Mexico City / February 11

F.P.Journe celebrated the opening of a unique venue within the Club 51, the F.P.Journe lounge, located in the Torre Mayor, an iconic skyscraper in Mexico City. By appointment, collectors and F.P.Journe lovers were able to discover our timepieces in a friendly atmosphere.


## F.P.Journe in partnership with Vhernier
### Miami / February 11 – 15

Maison F.P.Journe Miami, in partnership with Vhernier, organized a cocktail party on February 11th to inaugurate the exhibition "Titanium Collections". The F.P.Journe watches were displayed alongside Vhernier jewellery pieces and Bar Journe created a cocktail called "Eclipse of Titanium" for the occasion.



## Betteridge
### Vail / February 18 – 26

F.P.Journe, in partnership with Betteridge, organized "collectors après-ski evenings" in the boutiques of the American retailer.


## Doha Jewellery & Watches Exhibition
### Doha / February 24 – 29

With our partner Al Majed, F.P.Journe presented its creations during the 17th edition of the Doha Jewellery and Watches Exhibition (DJWE) at the Doha Exhibition and Convention Center. The elite of jewellery and watchmaking enthusiasts gathered to attend this exhibition bringing together more than 400 brands.



## The evolution of F.P.Journe Calendar Watches
### Miami / February 29

The Maison F.P.Journe Miami celebrated the leap year with an exhibition on the evolution of the brand's calendar watches. Visitors could also discover the Astronomic Souveraine.

## Charles R.Lipcon evening
### Miami / February 29

F.P.Journe Miami honored the lawyer and great watch lover, Charles R. Lipcon, elected best lawyer of the year, as well as the law firm "Lipcon, Margulies, Alsina & Winkleman, PA" also named "Best Law Firm" for the fifth consecutive year by the U.S. News & World Report.

## Horological Society Resonance conference
### New York / March 2

François-Paul Journe and Osama Sendi, The Journe Guy, held a conference on the Resonance at the Horological Society of New York. More than 200 people attended this presentation during which the two speakers presented the history of resonance in watchmaking, from its discovery to the creation of the 1st resonance wristwatch in 2000.



## Watchmaking class
### New York / March 3

The 6 members of the Journe Society who bought the lot "A unique watchmaking lesson with François-Paul Journe" for 110,000 USD during the charity evening organized for the 153rd anniversary of the Horological Society of New York, had the chance to spend the afternoon with François-Paul Journe allowing them to discover some watchmaking secrets.

## Launch of the new Chronomètre à Résonance
### Miami / June 25

The Maison F.P.Journe Miami invited local collectors for a cocktail party presenting the new Chronomètre à Résonance.

## The late afternoon aperitifs F.P.Journe
### Geneva / July 7

The Boutique F.P.Journe Geneva restarted its aperitif evenings! Friends of the brand were able to question François-Paul Journe about his new watch creations over a drink.


## Summer evening F.P.Journe
### Geneva / July 10

The annual summer evening brought together collaborators from the Manufacture F.P.Journe, The Cadraniers and Boîtiers de Genève, as well as the Boutique F.P.Journe Geneva. A Korpo Lanta challenge enabled collaborators to compete in teams at Barton Parc. This activity was followed by an aperitif around the swimming pool at the President Wilson hotel followed by a "White Evening" dinner on the terrace facing the Léman. Donna Vekic, our "élégante by F.P.Journe" ambassador and tennis champion, gave us the pleasure of joining our summer party.

## Exhibition
## 20 years of Chronomètre à Résonance
### Geneva / August 28 – September 4

Collectors, retailers, journalists and watch enthusiasts came to discover the exhibition retracing the history of the Chronomètre à Résonance from the first prototype in 1983 to the new Chronomètre à Résonance 2020.


## F.P.Journe Golf Cup
### Geneva / August 30

F.P.Journe organized its 7th Golf Cup at the prestigious Geneva Golf Club. The new models of the lineSport as well as those of the élégante by F.P.Journe were displayed for the occasion. 96 players took part in this competition, at the end of which François-Paul Journe rewarded the winners in the different categories.


## Aperitif cruises on the Seine
### Paris / September 14

The Boutique F.P.Journe Paris organized its 2nd aperitif cruise on the Seine. Delighted clients were invited to enjoy this theatrical sunset ride.

## F.P.Journe Ladies Golf Cup
### Geneva / September 22

F.P.Journe organized its 6th ladies golf cup at the prestigious Geneva Golf Club. The Classique models on colorful straps as well as those from the élégante collection by F.P.Journe were on display in the Club House. To close this sportive day, François-Paul Journe rewarded the winners in the different categories.


## Club 51
### Mexico / October 21 – 23

During the SIAR (Salón Internacional Alta Relojería), F.P.Journe presented its collections in its lounge at Club 51.

## Astronomic Souveraine evening
### Miami / December 4

The NovelaWatch Collectors Club partnered with Barnes International Realty to present during an event at Maison F.P.Journe Miami, the Astronomic Souveraine, the most complex watch created by François-Paul Journe.


# F.P.Journe
# Invenit et Fecit

*"I invented and made it"*


Ref. QP - Instantaneous Perpetual Calendar
Each date, leap year included, jumps in 0.016 of a second
Automatic movement in 18K rose Gold, case in Platinum or Gold
Geneva made

## 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 8585 |
| **Miami** | **Hong Kong** | **Beirut** | **Kiev** | **Dubai** |
| +1 305 993 4747 | +852 2522 1868 | +961 1 325 523 | +38 044 278 88 78 | +971 4 330 1034 |

fpjourne.com