

F.P. JOURNAL

2024 EDITION

10th anniversary of the élégante

INNOVATION IN THE LINESPORT COLLECTION

What sets F.P.Journe apart from other watchmaking Maisons? It is the artistic vision of its founder, François-Paul Journe. If we follow his career from his beginnings as a young watchmaker in Paris to the present day, we can see that he has always respected his commitment: to create only watches that truly resonate with his own aesthetic convictions, without being influenced by short-lived trends.

In his own words: *“If I could afford it, I would create a single example of each timepiece, documenting my work in a book. But out of necessity, I have to sell my creations to finance future ones. Luckily, my watches resonate with many collectors; however, even if they didn’t like what I make, I would still make what I love.”* With such a perspective, it is quite easy to understand why prior to the introduction of F.P.Journe’s lineSport collection in 2011...

Continue page 10



THE SECRETS OF THE HAND THAT TELLS THE TIME

In 2021, the FFC Blue prototype watch, designed by the watchmaker François-Paul Journe, fetched USD 5,000,000 million at the Only Watch charity auction. Two years later, the FFC timepiece, in which the time is indicated instantaneously by the animated fingers of a titanium hand, entered in the Classique collection. But what secrets does this animated hand, engraved in trompe-l’œil, conceal? Visit the workshops where the material comes to life.

The first time I discovered the FFC Blue watch, or rather the prototype created for the 2021 edition of the Only Watch charity auction, I felt I had to solve a riddle. How do you tell the time on a dial that features both a rotating peripheral disc indicating the minutes and a blue titanium-gloved hand indicating the hours? Never before have the words “digital time reading” been so appropriate...

Continue page 16

Editorial François-Paul Journe

2023, a year very rich in happiness and sadness.

The launch in small production of the FFC, following the FFC Blue prototype donated to Only Watch in 2021 with the result that we know, rolled out smoothly with the usual small technical problems now resolved. We are happy to release a few pieces per year.

I had created the Chronomètre Furtif Bleu for the 2023 auction in preparation for the introduction of the new model into our collections, in the same manner as the Astronomic and the FFC. This charity auction, oh so important for research on Duchenne muscular dystrophy to which Luc Pettavino has devoted all his time and energy for the past 20 years, had to be postponed, to my deep regret.

As I write these few lines, my heart goes out to our Friend Luc for Only Watch to resume as quickly as possible. Apropos, I have been told the auction will take place in May 2024.

In the month of November F.P.Journe Le Restaurant opened its doors in Geneva. A world first, a restaurant dedicated to watchmaking where the names of geniuses from the past live together, their names written on each table: French, English, German and Swiss watchmakers!

The refined cuisine of Starred Chef Dominique Gauthier adds pleasures of the tastebuds to the fabulous décor with woodwork classified as a historic monument; after all, this site has been a restaurant since 1912.

We will soon celebrate the 20th year of our Tokyo Boutique, the first watch boutique in the world with a bar! I created a trend that has now become quite popular.

Following the terrible departure of our Friend and partner Gino, I decided to pay tribute to him with the élégante Gino’s Dream. Which coincides with the 10th anniversary of the élégante model that was presented during our 2014 salon.

From this sadness, I pass to a feeling of happiness. The son of Gino’s wife, Shawn Mehta, known for his professionalism and great watchmaking culture, has joined us to direct the brand-new London Boutique.

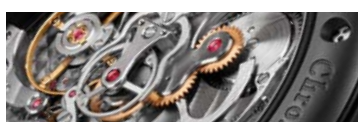
And here I will end with my dedicated phrase: As you know and because you appreciate us as we are, the limited production of F.P.Journe watches will not change, because the excellence of our work depends upon it.

François-Paul Journe



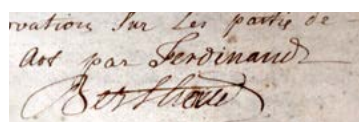
FROM
WEIGHT TO
SPRING

PAGES 6 - 8



INNOVATION
IN THE LINESPORT
COLLECTION

PAGES 10 - 13



GENESIS OF
THE J.-C. SABRIER
LIBRARY

PAGES 14 - 15



F.P. JOURNE
LE
RESTAURANT

PAGE 18 - 19



YOUNG TALENT
COMPETITION
2023

PAGE 22

An Historic 17th Century Mantel Clock by Isaac Thuret

with case designed and possibly engraved by Jean Bérain

BY SEBASTIAN WHITESTONE



INTRODUCTION

Two years ago, an exceptional mantel clock, made around 1660 and signed, 'I. Thuret A Paris', appeared at auction and was purchased by François-Paul Journe for his collection. This clock is one of the earliest known French pendulum clocks made for domestic as opposed to scientific use. It is also the product of a collaboration between two craftsmen who transformed cultural life in France, the clockmaker, Isaac Thuret, and the designer, Jean Bérain. Thuret became the premier scientific mechanic in Europe, patronised by the great astronomers of the time. Indeed, the astronomer Richer wrote of Thuret, that "by his exactitude and the delicacy of his work, he has surpassed all those involved in the making of watches and pendulum clocks". Today, we also know that he was the first clockmaker to make models of Christiaan Huygens's pendulum clock invention. Jean Bérain transformed the decorative arts in all its forms; furniture, tapestry, porcelain, even theatre design, becoming the court designer in charge of the *Menus-Plaisirs du Roi*. Indeed, long after his death, the renowned art historian Pierre-Jean Mariette wrote of Bérain, "Nothing was done, in whatever genre that it might have been, unless it were in his manner, or where he had given designs for it."

A DESCRIPTION OF THE CLOCK

The instantly recognisable particularity of the clock is the Renaissance form of its gilt-brass case. The overall shape and style of the case replicates those made one hundred years earlier in southern Germany, by masters such as Jeremias Metzger, Hans Gruber and Nikolaus Lanz. These early German clocks were generally of the form known as "masterpiece clocks" and contained intricate astronomical indications. Their mechanisms served as a model that senior apprentices had to replicate before being admitted into the guild as master clockmakers. This case differs in detail from its German ancestors for it has glazed doors and sides. Clock cases of the 16th century have no glazed covering the dial. This case is therefore a French baroque interpretation of the Renaissance, that became the foundation of Bérain's style.

However, apart from this clock's "younger sister" in the Musée Paul-Dupuy in Toulouse, also by Thuret, there are no other French clocks from this period with similar cases. Indeed, the other earliest known French pendulum clocks are in wooden cases, and of a simplicity that earned them the name "pendule religieuse". This case, in the form of a wide tower, has a domed top with a rosette at the front, delicately pierced to allow the sound of the strike to escape. The dome is surmounted by a cherub and the dial has a chapter ring surrounded by engraving of arabesque foliage and two trumpeting mermen. The metal case stands on a serpentine wooden base. The very similar clock by Thuret, in the Musée Paul-Dupuy, has a case constructed from the same castings as this clock, but the engraved surround to the dial and other details appear to be of slightly later date, around 1665.

The mechanism also differs from most early *pendules religieuses* in that it has twin barrels, one for going and one for striking, rather than the less solid system of a single "tandem" barrel. The verge escapement has a typical Thuret back cock that he used in his earliest pendulum regulators. This includes the remnants of his isochronal cheeks described below. The 8-day movement strikes the hour and a single stroke every half hour. The overall height of the clock is 43 cm.

AN ASSOCIATED PROVENANCE

As is often the case with artworks at auction, nothing is known of the history of this clock. However, its "younger sister" in the Musée Paul-Dupuy (inv. 18068) has an interesting history. It was a gift from the renowned horologist Edouard Gélis. Born in Toulouse in 1876, Gélis was a watchmaker turned historian. As a teenager, he was apprenticed with a Toulouse watchmaker. After meeting René Olivier and Paul Garnier, two great watch collectors, he devoted himself exclusively to researching antiquarian horology, specialising in 18th and 19th century automata. On June 23, 1921, in an article in *Le Figaro*, he was referred to as "The King of Watches". Gélis became technical advisor to the horological section at the Conservatoire des Arts et Métiers. In 1926, he moved to Portet-sur-Garonne. There he wrote his most famous work, *Le monde des automates*. In 1949, he donated 130 of the finest pieces from his collection to his hometown of Toulouse, including the mantel clock by Thuret. Unfortunately, he does not appear to have published any research or history of his Thuret clock, perhaps because its date of manufacture fell outside his realm of expertise.

DATE

There are several features which permit the dating of the Journe Thuret clock with reasonable certainty to circa 1659. Firstly, it contains an original pendulum escapement, which means that it cannot have been made prior to the invention of the clock-pendulum by Christiaan Huygens, in Holland, at the end of the year 1656. Its chapter ring and the signature appear to be engraved by the same hand as the Observatory regulator by Thuret that was discovered by Jean-Claude Sabrier in 2008. This regulator may be dated to late 1656 or early 1657 as it shows clear evidence of having been conceived before Huygens' invention of "endless-rope" maintaining power, i.e. before March 1658. The back cock is also very similar to the back cock on the "Sabrier"-clock. Then there is the arabesque style of the engraving which shows an early form of what would become famous as Bérain's "grotesques". It is not known exactly when Bérain started working in Paris, but it is known that he was certainly well established there by 1659.

THE CREATORS

ISAAC THURET
(1630 - 1706)

Isaac Thuret was born in Senlis, circa 1630, the son of a merchant. He was probably apprenticed to his brother-in-law Charles Sarra-bat. He became a master clockmaker, firstly in St-Germain-des-Prés and after 1675, within

the walls of Paris itself. Before 1663 he was made "Marchand-Horloger Ordinaire du Roi" and, before 1672 he was made "Horloger Ordinaire du Roi et de l'Académie des Sciences". He was appointed Clockmaker to the King Louis XIV in 1684 and Clockmaker to the Palace of Fontainebleau. He was also supplier to the Shah of Persia. However, the most eloquent testimony to his international pre-eminence is that Christiaan Huygens chose him, above clockmakers in his native Holland, to make the first research models of his historic invention of the clock-pendulum in 1656. The first model of this invention, a weight-driven regulator with seconds pendulum, is immortalised in stone on the south façade of the Paris observatory, where he became its first clockmaker. Another of his observatory regulators was used by the astronomer Jean Richer in Cayenne to calculate the distance to the planet Mars and to calculate the difference in gravity between Cayenne and Paris. His eclipse machine, made in his workshop in the Galeries du Louvre, made it possible to anticipate and predict the lunar cycle for the next two centuries with an error of less than one day. This planetarium was one of many he made for the astronomer Römer. Thuret was also repeatedly employed by Cassini at the Académie Royale des Sciences. In 1665, he applied a remontoire mechanism to spring clocks to equalise the force transmitted to the escapement. He was the first to apply Huygens' invention of a hairspring to watch-

es. For a clockmaker of the period Huygens stood out among his confrères with an aristocratic mien. In 1688, his portrait was painted by one of most eminent society portraitists of the day, Hyacinthe Rigaud. The painting was commissioned for the sum of 67 livres and 10 sols. Thuret also acquired a considerable art collection with paintings by Colandon, Lemaire, Bertin and Boyer. His collection of sculptures included a bronze group depicting the abduction of Proserpina by Pluto, probably done by his contemporary, Girardon. Thuret's son, Jacques, followed his father's footsteps, becoming watchmaker to the King in 1694.

JEAN BÉRAIN THE ELDER
(1640 - 1711)

Jean Bérain (Fig. 1) was baptised in Saint-Mihiel, in the Meuse department of north-eastern France. His father and grandfather were master gunsmiths from a family who changed their name from Leclerc to Bérain. A long tradition in gunsmithing demands that decoration is taken to its highest level; for example, on a gun plate it is not uncommon for screws to be finished so that, when fully tightened, the heads are not only flush with the plate, but also their diagonal slots are perfectly aligned. Another feature of unsurpassed excellence is engraving, and it was in that skill that the young Bérain chose to specialise. Little is known of his early work or when his col-



Fig. 1
Jean Bérain l'Aîné - (1640-1711)
painter, engraver and theatre decorator.
Source: <https://israel.silvestre.fr>

laboration with Isaac Thuret began, but evidence suggests it may have started with the clock here described. There is no doubt the two became close, in fact Jean's daughter married Thuret's son Isaac who published Bérain's collected designs under the title *Oeuvres de Jean Bérain recueillies par les soins du Sieur Thuret* (1711). Bérain was known to have perfected the difficult technique of aquaforte etching, which he may well have employed to decorate the dial surround of this clock. His big break came when he was employed by Henri de Gissey who held the post of *Dessinateur de la Chambre et du Cabinet du Roi*. De Gissey took the young engraver under his wing and formed him so that Bérain eventually succeeded him in that position, in 1674. Apart from Thuret, Bérain formed a close working relationship with the famous cabinet maker André-Charles Boulle for whom he supplied many designs. Boulle, Bérain and Thuret all had workshops and apartments near one another in the Galeries du Louvre, where Bérain moved in 1677.

These apartments were the inspirational idea of Henri IV, who stipulated that space should be made available for artists and craftsmen underneath the great gallery that joined the Palais des Tuileries and the Palais du Louvre. Bérain's renown as a designer would take him to diverse corners of French culture. He designed theatre sets for the operas of Jean-Baptiste Lully, Pascal Colasse and André Compré and costumes, most notably for Lully's opera *Amadis*. He designed interiors such as those of the Hôtel De Mailly, for Jean de Monchy, Seigneur de Mont-Cavrel. He designed many scenes and arabesques for the tapestries of Beauvais and the faïence of Nevers. After the death of Charles Le Brun, he was put in charge of the exterior design of all the royal yachts. His other patrons included Charles XI of Sweden, the Marquis de Seignelay, and the Marquis de Nesles. He became the favourite designer of the Grand Dauphin Louis and his interiors at the imperial palace of Meudon are considered by some as the direct antecedents of the Rococo style. In 1692, on the occasion of the marriage of Philippe d'Orléans to the king's illegitimate daughter Françoise-Marie de Bourbon, Mademoiselle de Blois, Bérain designed their jewelled wedding clothes and their private apartments at the Palais-Royal in Paris. Bérain's portrait was painted by Joseph Vivien and reproduced in engraving by Claude Duflos. As with Thuret, Bérain's son succeeded his to similar royal appointments.

HISTORICAL BACKGROUND

A NEW WORLD

To fully appreciate the historical importance of this clock, it is necessary to place it against two distinct backdrops, one scientific and the other artistic. When the Sun King came to the throne in 1643, scientists had, quite literally, taken the ground from under everyone's feet. Observations with the newly invented telescope convinced most astronomers that the Sun did not move but remained stationary, in a universe full of stationary stars. But if the Sun and stars did not move, it meant that we did. Since the Earth's distance from the Sun and its circumference were known since antiquity, any secondary-level school student of the mid 17th century could calculate that, in this new orthodoxy, the ground underneath us was hurtling through space at over 100,000 km per hour, while at the same time spinning us around in a daily circle as fast as 1,000 km per hour or more. Scientists such as Galileo sought to understand the laws that governed these motions. Such research required very accurate timekeeping, but no mechanical clock was up to the task. Even the great astronomer Tycho Brahe had to forsake his observatory clocks for a clepsydra and Galileo used flowing water as his chronograph. Despite the intricate precision timepieces of Jost Bürgi, the clock remained a social instrument and not a successful scientific one.

AN ACCIDENTAL BREAKTHROUGH IN TECHNOLOGY

The technical reason for the failure of mechanical clocks of the period to keep accurate time lay, chiefly, in the absence of an inherent frequency in their foliot balances. Any frequency they possessed was largely dependent on the maximum angle of rotation of the balance, as per the equation:

$T = 2 \sqrt{(\Phi_{\max} \cdot I/F)}$ where **T = time**, **Φ_{\max} = the maximum angle of rotation**, **I = the inertia of the foliot** and **F = the driving force acting on the escapement**.

This all changed by accident. As part of his experiments on the laws of motion, Galileo discovered that a weight attached by a string or rod to a central point, i.e. a pendulum, will swing or oscillate at the same rate, regardless of how wide that oscillation is. This is called isochronism. Increase in distance is balanced by an increase in speed and the time taken is predetermined solely by the length of the pendulum itself, as expressed by the equation:

$T = \pi \sqrt{L/G}$ where **T = time**, **L = the effective length of the pendulum** and **G = the value of gravitational acceleration**.

This inherent frequency of any pendulum was exactly what horology needed but, by the time of Galileo's death in 1642, no one had fitted a pendulum to a clock. The manual pendulum was used to time events. Even in his own treatise on the pendulum, Galileo never mentioned the word "clock". His famous pendulum instrument that historians have mistaken for an unfinished clock, was probably just a mechanical pendulum impeller; a device used for measuring brief astronomical

events that avoided repeated manual contact with the pendulum itself. In observatories of the period, an assistant would have to continually re-impel a pendulum by hand while another assistant kept laborious note of its oscillations. As may be imagined, this method was far from satisfactory. Repeated manual impetus could not only interrupt the pendulum's path but also impart yaw, and the tedium of repetitive counting could easily produce error.

It occurred to the brilliant young astronomer in Holland, Christiaan Huygens, that these laborious and inefficient operations of impelling and counting the oscillations of manual pendulums could be removed by automation, and, during 1656, he designed a weight-driven clockwork mechanism to do just that. His original aim, therefore, was not to improve clocks but to automate the timing in observatories of short astronomical events such as eclipses. For convenience, he chose a pendulum length of approximately one metre, which would beat or vibrate at exactly one second. This one-second vibration allowed an escape wheel of 15 teeth to make two revolutions per minute which, when geared to a contrate wheel with a ratio of teeth to leaves of 48/24, allowed the contrate pinion to revolve once per minute and carry a hand that would display each second of that minute in one revolution. The pendulum's multiple vibrations were further recorded by minute and hour dials, the former being much larger than the latter to facilitate accurate reading. Huygens, who was a gifted engineer and a superb draughtsman, would have prepared a detailed design of this observatory timer to be given to the best clockmaker he could find, accompanied, no doubt, by strict conditions of confidentiality and copyright. Such restrictions would not have worried the clockmaker, as in essence Huygens's machine was a second's counter for specialist use and of no obvious relevance to a public uninterested in the second. Huygens's original invention, therefore, was aimed at a very limited number of his fellow astronomers, with no prospect of large financial gain.

THE IMPOSSIBLE BECOMES POSSIBLE

The clockmaker chosen by Huygens to construct these pendulum instruments was Isaac Thuret in Paris. What happened next was as astonishing as it was unexpected. The marriage of clockwork to the pendulum worked so well that an undreamt-of achievement suddenly appeared within reach of its inventor: the construction of a timekeeper so perfect that it could keep very accurate time for months on end and solve the intractable problem of longitude at sea. Unlike latitude, which can be measured by observing the angle of stars to the horizon, a ship's longitude, or east-west position, cannot be measured because the earth is spinning in that east-west plain. A very accurate clock could record precisely how much the earth has spun since you left a known location. Several nations such as Holland and Spain offered huge prizes for a longitude solution. Unlike an observatory clock which could be reset to the exact time every twenty-four hours by the Sun or stars, and thereby have its rate corrected daily, a chronometer that could measure longitude had to maintain constant accuracy during many months at sea, without resetting

or correction. Even Isaac Newton would declare such a clock impossible. However, early in 1657, having tested his Thuret regulators, Huygens suddenly felt he possessed the basic principles with which to perfect such an instrument. Two problems immediately confronted him, one of which he solved very quickly while the other would always defeat him. The first problem involved an inherent deviation from isochronism in all pendulums. Known as circular error, wider arcs take slightly more time to complete than smaller arcs. This mattered when considering the millions of oscillations that a pendulum would perform during a voyage of several months. By testing two identical Thuret clocks, Huygens found an effective compensation for this error. He invented a system where the flexible top of the pendulum, the suspension cord, would bend around two precisely curved cheeks. This device is visible on the back cock of the Thuret clock here discussed (Fig. 2). These isochronal cheeks, that perfected the pendulum, were the symbol of Huygens genius as a geometer and engineer. Huygens also realised that these instantly recognisable cheeks were an ideal logo for his invention. After all, he could not claim to have invented the pendulum itself, but he gave it a feature that was uniquely his own. The other problem that would occupy him for the rest of his life without success, was how to isolate the pendulum from the pitch and roll of a ship. This may seem to us today an obvious impediment for a pendulum at sea, but Huygens was an outstandingly inventive engineer who clearly thought he could find an effective system of gimbaling once he had further perfected the timekeeping. Thus in 1657, Huygens confided to his mentor van Schooten, that there was "no small hope" his clock would be successful at measuring longitude at sea. This meant he would be eligible for huge state prizes and immortal recognition. The project, therefore, became one of national prestige that had to be repatriated to Holland and distanced from the craftsman who made it. Huygens had invented and designed the movement, and in his mind, there was no obligation to his foreign clockmaker. This left Thuret in a sort of limbo, unable to make, sell or publicise any pendulum clock under the terms of his agreement, although he realised that all clocks could be easily improved by this inexpensive new feature. Later, when the invention became widely known and people asked him if he had heard of such new clocks, – he would naturally reply that he had been the very first to make them. There is a reference to this claim in a letter from Jean Chapelain to Huygens of August 1659, where Chapelain writes "the glory brought to you (Huygens) of the invention of the pendulum was to the abashment of that clockmaker of ours (i.e., in Paris) that has tried to deprive you of it". "... *apportée a vous la gloire de l'invention du pendule a la confusion de cet horlogeur des nostres qui s'efforçoit de vous la ravir*". Thus Thuret's role as maker of the first pendulum clock was not widely known, and would lie hidden from history for three hundred and fifty years.

THE CLOCK'S CONCEPTION

The several observatory pendulum regulators that Thuret first made would all have been for Huygens's research and shipped to Holland. It appears that one of them was given later



Fig. 2
Mantel clock signed
"I. Thuret A Paris",
circa 1660.

Dimensions:
H 43 x W 23.5 x D 16.5 cm

done by Bérain himself. However, given that this clock dates from the time when Bérain would have been engraving the products of other craftsmen, and given also that it shows elements that are the hallmarks of his distinctive style, there remains an intriguing likelihood that this is one of the very few surviving objects that can be attributed to Bérain's own hand. Be that as it may, the case shows all the characteristics of having been conceived by him. Firstly, in the style of the case, there is Bérain's typical salute to antiquity.

He was famous for his well-informed interpretations of the past. Indeed, his research into medieval and Renaissance designs for Lully's opera *Amadis* won him much praise. This clock displays a renaissance form for which Bérain would later become celebrated. Certain details, such as the androgynous mer-men with their broad muscular backs, breasts and acanthus tailfins, are exactly found in his designs for the Louvre's *Galeries d'Apollon*. Then there are the festoons and arabesques of scrolling acanthus foliage, and the putto on top of the dome, is just as his hero Raphael, would have depicted him and as he appears in other examples of Bérain's work.

to Leiden University Observatory, perhaps in exchange for astronomical instruments that Huygens required. A printed pamphlet that showed Thuret's first regulator and was originally intended to have recorded the invention and establish Huygens's priority, was withdrawn from circulation by Huygens and is now lost. Two factors may account for this cancelled publication of 1657. First, the clock shown was French, which would be a national embarrassment in any longitude claim coming from Holland, and second, he found that his isochronal cheeks, while working perfectly in a clock fixed to a wall, would not work when moved let alone on a ship.

Realising that he also had to act with the general clock market before his invention was plagiarised commercially, in June 1657 he registered a patent in the Hague and assigned the right for manufacture of simple domestic pendulum clocks to his local clockmaker, Samuel Coster. Thus, Huygens franchised the commercial aspect of his invention in a way that underlined his status as its inventor while continuing in secret with his longitude ambitions. Coster's pendulum clocks, labelled on the dial with recognition of Huygens's privilege, were nothing like Thuret's precision observatory regulators. All the known Coster clocks are spring-driven and without seconds indication or pendulums that beat an equal fraction of a second. The

wooden cases were invariably plain and of simple form. By 1658, these simple 'Hague clocks' began to be copied by Paris makers and known as *pendules religieuses*. The emergence of these French clocks obviously rendered redundant any contractual restrictions that restrained Thuret from making pendulum clocks and allowed him to contemplate this exceptional mantel clock.

THE ARTISTIC CONCEPTION

Bérain's family moved to Paris when he was four to escape the ravages of the Thirty Years War. His early working life as an engraver is little documented but we know that his engravings for gunsmiths were published in 1659 under the title: *Diverses pièces tres utiles pour les Arquebuzieres* and that in 1662 a similar work was published for locksmiths, *Diverses pièces de Serruriers inventées par hugues Brisville Maitres Serrurier Paris Et gravez par Jean Bérain*. These works show that Bérain was working closely with the manufacturing trades in Paris at the end of the 1650s and his close association with Thuret probably started at this time. Engravers would not normally sign their name on an object that they decorated, and therefore there is no way to be certain that the engraving on the Thuret dial plate is

CONCLUSION

Of all the clocks made immediately after Huygens's invention, this golden treasure stands head and shoulders above its plain contemporaries. It probably represents the first domestic pendulum-clock made by the man who first made them. The engraving around the dial twice shows the royal emblem, the depiction of which was not allowed on objects not destined for the French royal household.

Both mer-men are depicted blowing horns draped with the French royal standard of three *fleurs-de-lys*. It is therefore highly likely that this clock was made for the *Menus-Plaisirs* of Louis XIV. And what better royal acquisition than one made by a brilliant young clockmaker, conveying a paradigm leap in science, decorated by an artist whose retrospective, opulent eye defined the taste of the age.



Engraved bronze and gilt brass clock, dial with Roman and Arabic numerals. Removable dome surmounted by a figure of a child housing the gong, the striking of which escapes through an openwork rosette. The movement strikes the hours and half-hours.

From Weight to Spring

2ND EPISODE

The Age of Enlightenment

BY AUDREY HUMBERT



Astronomical regulator by George Graham - London circa 1725, known as 'Graham No.1'

Dimensions: height 180 x width 42 x depth 27 cm.

© National Maritime Museum, Greenwich.

In 1745 and again in 1747, the Royal Academy of Sciences offered a prize whose title explicitly stated the great difficulties involved:

“
The best means of determining the time at sea, whether during the day, at dusk, and above all at night, when one cannot see the horizon.
”

The winner was Daniel Bernoulli (1700 - 1782).¹

“From Weight to Spring” is a series of 3 articles exploring the history of horology. They focus on the technological innovations that allowed timepieces to be made smaller, and the challenges of maintaining the constant force necessary for precise timekeeping.

In the first episode, we discussed the inventions that made it possible to make timekeeping instruments portable. The use of a spring rather than a weight to provide the driving force allowed a significant reduction in volume and improved the stability of the energy provided.

One should remember that a weight, subject to the effects of gravity, is by far the best source of energy for clocks because the energy provided is naturally stable. However, it became necessary to use spring-driven motors, despite their lack of perfection, because of the need to create portable timepieces, from the 16th century to modern-day watches.

The steel used to produce the springs in barrels was one of the major sources of difficulty. It had a considerable impact on the energy curve. The early methods of production were not yet able to guarantee a homogeneous structure to the steel, which therefore lacked elasticity and other crucial characteristics. As a result, the chronometric performance was variable and required compensation by other organs.

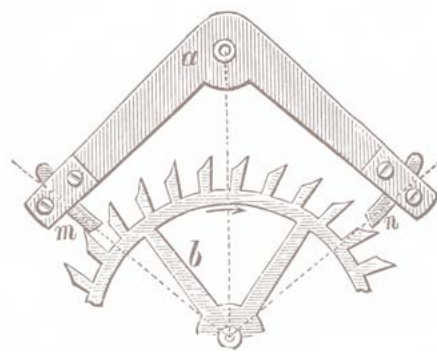
Since the escapement was a pivotal element between the energy provided and the resulting chronometry, clockmakers concentrated on devising the most efficient and precise escapements possible. Other major inventions were discovered during the quest to find the perfect escapement – some examples are temperature compensation and the improvement of various components.

In order to fully appreciate the successive developments that took place, it is important to gain perspective on the progress concerning both weight-driven clocks and those with mainsprings. The inventions described in this article are presented in chronological order and include both weight- and spring-driven examples, and sometimes both, in the case of one clock by Ferdinand Berthoud.

THE GRAHAM ESCAPEMENT

Invented around 1715, the Graham escapement, which bears the name of its inventor, English clockmaker George Graham (1673 - 1751), is an improved version of the early

lever escapements. The first examples of the lever escapement had the following drawback: the swing of the pendulum pushed the escape wheel backward for a portion of its cycle. That movement, known as “recoil”, caused friction and wear on the wheel train. It was also a source of irregularity, for it was increased or lessened according to the intensity of the energy received by the escape wheel, and depending on the amplitude of the pendulum’s oscillations.



Drawing of the George Graham escapement.

The Graham escapement, which also features an anchor, is in fact a dead-beat escapement, the main advantage of which is that it eliminates recoil. Among its principal characteristics are the fact that the pallets appear to be symmetrical (though this is not completely so) and that the wheel’s teeth point in the direction of the rotation. Experiments carried out by Ferdinand Berthoud and other clockmakers showed that this escapement was effective only when coupled with a sufficiently long pendulum.

The Graham escapement is often called a regulator escapement, for it was initially used in precision regulators. Due to its greater inherent precision, over the course of the 19th century it progressively replaced the lever escapement.

THE WORK OF JOHN HARRISON (1693 - 1776)

John Harrison, also an Englishman, was the first to propose a truly interesting marine chronometer. A self-taught clockmaker, Har-

ison constructed civil clocks using wooden elements. He used essences of wood that made his mechanisms self-lubricating. In 1735, John Harrison presented his first marine chronometer, in response to the government’s call for the discovery of a means of calculating longitude.

H1 - 1735

It took Harrison 5 years to construct his first marine chronometer, known as H1. The remarkable appearance of that chronometer might be disconcerting for the uninitiated. This is due to the fact that its pendulum was replaced by two mobile elements that are balanced and linked by springs Harrison designed to counter the effects of gravity and the ship’s movements. Harrison also conceived anti-friction bearings for his movement that required no lubrication. The clock’s unusual look, which may be surprising at first glance, is owing to the ingenious mind of Harrison, who was admired by many and scorned by some.

H2 - 1737 / 1739

H2 is noteworthy for its improvements. It has better temperature compensation and a more stable supply of energy to the escapement, through the use of a remontoire. Harrison nevertheless remained dissatisfied with this chronometer, despite the tests it passed successfully, for it was marred by certain fundamental conceptual defects.

H3 - 1740 / 1759

The significant difference between H1 / H2 and H3 is the use of two large linked dumb-bell balances. Two other innovations included in H3 have become lasting features. The first is a bimetallic compensation device and the second is the use of bearings with rollers to reduce the friction of the pivots.

While H2 and H3 were never trialled at sea, they nevertheless remain important in Harrison’s body of work and must be considered accordingly. When he realised he had not attained the desired results with his first three chronometers, he explored a new way of reaching his objectives of reliability, precision

¹ Bernoulli (Daniel), «Recherches mécaniques et astronomiques», *Pièces qui ont remporté le prix de l'Académie royale des sciences en M. DCC. XLVII sur la meilleure manière de trouver l'heure en mer*, Paris, 1750.

² Anthony G. Randall, *A Swiss astronomer competes for the "Longitude Act" and invents the very first constant-force escapement. Johann Jakob Huber 1733 - 1798*, MIH conference presented on November 3, 2018, at the La Chaux-de-Fonds theater.

³ Ferdinand Berthoud, *Traité des Horloges Marines* [...], Paris, 1773, p.24.



*H4 John Harrison
marine chronometer movement - 1759.*
© National Maritime Museum, Greenwich.

and portability. He asked British clockmaker John Jefferys (1701 - 1754) to execute a precision pocket watch, which was designed around 1752 - 1753.

It should be noted that in 1758, by which time his efforts at miniaturisation had advanced considerably, he went to London, where he learned of the work of Mudge, including the results he had obtained with a pocket watch, apparently as precise as his chronometers.

H4 - 1759

H4 was based on a watch conceived by John Jefferys. It was the first marine chronometer in pocket watch format! To achieve these remarkable dimensions – that is, a diameter of 102 mm and a thickness of 28 mm, John Harrison devised a special escapement by adapting the simple verge escapement. Though its appearance is similar, it functions differently, and with greater precision.

One notes that in Harrison's escapement, the pallets are D-shaped and made of diamond. They are barely 2 mm long and are set in a parallel fashion. In a traditional verge escapement the pallets, usually made of steel, are flat and are set at 90° angles.



*H4 marine chronometer,
John Harrison - 1759.*
Dimensions:
height 165 mm x width 124 mm,
thickness 28 mm.

After trials at sea, the H4 chronometer won the Longitude Prize. It was through that marine chronometer that John Harrison won fame and recognition. Unfortunately, circumstances resulted in Harrison's discovery being exploited by others rather than himself.

James Cook used the chronometer K1 on his second and third journeys, after having employed the calculations of the position of the moon on his first journey. The K1 was a copy of H4 made by Larcum Kendall, who served his apprenticeship with John Jefferys.

Chronometers H1, H2, H3 and H4 are in the Greenwich Observatory in London.

CONSTANT-FORCE ESCAPEMENT: THE ULTIMATE QUEST

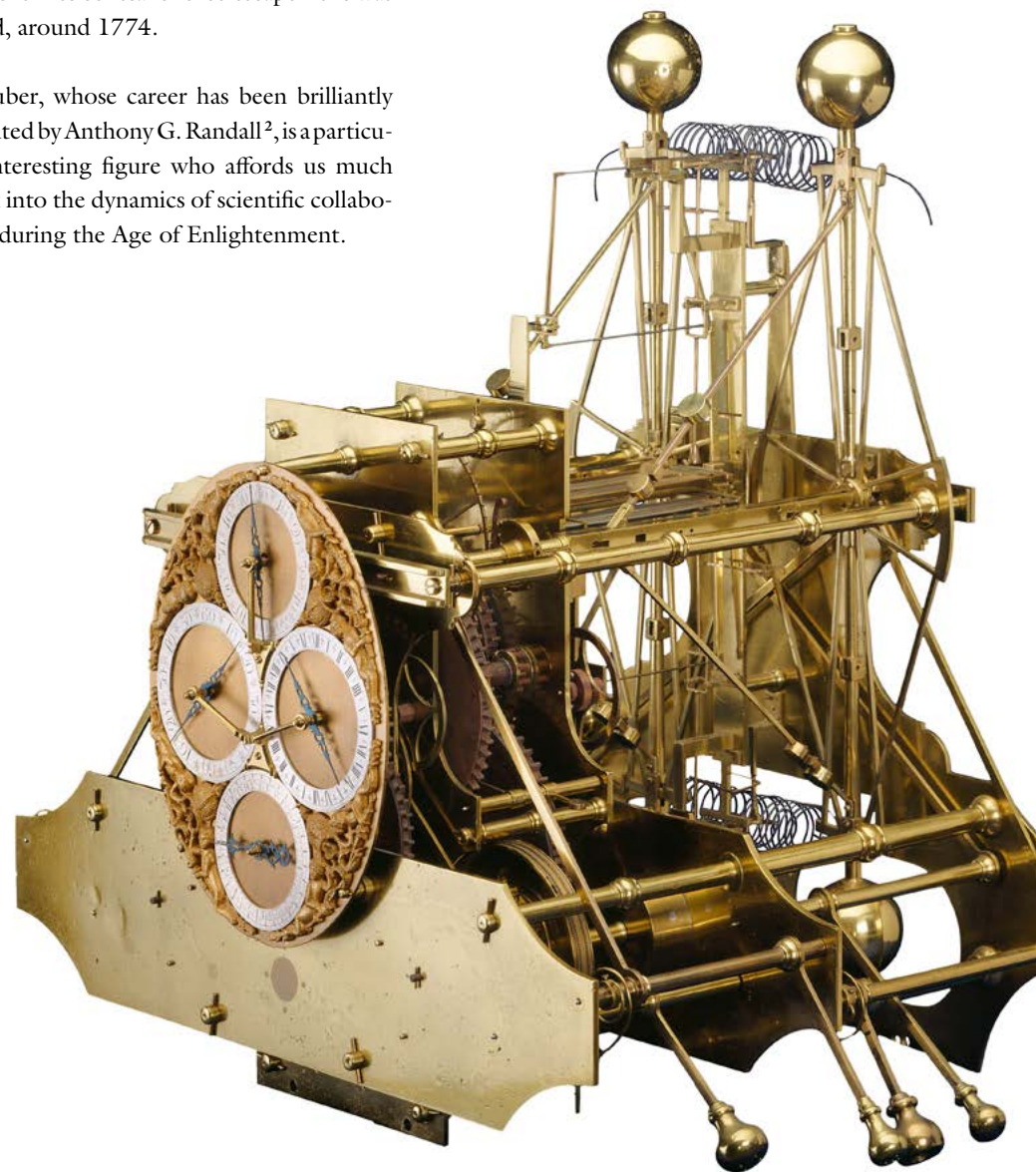
The first constant force escapement is generally attributed to Thomas Mudge (1715 - 1794). Although Mudge unquestionably developed a remarkable escapement, some questions remain concerning the invention's true origins. Indeed, Mudge devised the escapement while working with Johann Jakob Huber (1733 - 1798) who is considered to be a precursor in the domain of constant force. Though Huber began his theoretical work while in Switzerland, he turned to London for the technical execution of his designs, no doubt after hearing of the Longitude Act (Longitude Prize), which remained in vigour since its creation by the British Parliament in 1714.

Upon arriving in London in 1754 with a letter of introduction, probably from Daniel Bernoulli, Huber presented his memoir to James Bradley (1692 - 1762), Royal Astronomer at Greenwich. Bradley considered the mechanism promising but said it needed to be tested to avoid any unpleasant surprises. Since Huber did not have the skills necessary for its construction, Bradley recommended Thomas Mudge, the finest English horologist of the time. Huber hired Mudge, who agreed to undertake the construction of the timepiece, which for the moment remained purely

theoretical. The journal Huber kept during his stay mentions work on escapements that Mudge had already carried out.

The two men thus began a period of close collaboration, meeting regularly during Huber's stay in London. After his departure they continued to correspond. This was the context in which the first constant-force escapement was created, around 1774.

J.J. Huber, whose career has been brilliantly recounted by Anthony G. Randall², is a particularly interesting figure who affords us much insight into the dynamics of scientific collaboration during the Age of Enlightenment.



*H1 marine chronometer,
John Harrison - 1735.*

Dimensions:
height 620 mm x width 680 mm,
depth 450 mm.

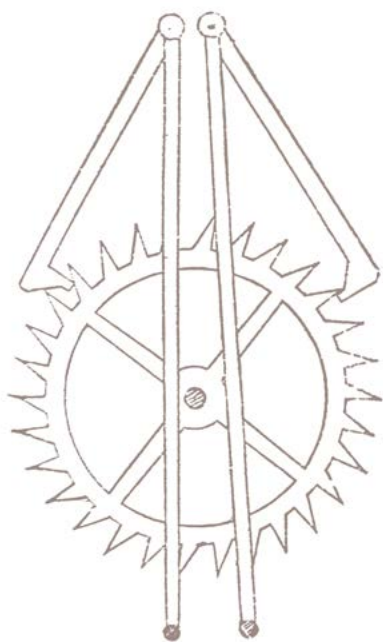
© National Maritime Museum, Greenwich.

FUNCTIONING PRINCIPLES

The first diagram in Huber's memoir (Fig. 1) resembles a clock escapement. Huber explains that he wanted to use the device to perpetuate the vibrations of a balance spring. The escapement features freely pivoting pallets that are coaxial with the balance. The pin fixed to the rim of the balance pushes the pallet as far as possible, winding the spring. After resting for a moment, the balance begins its clockwise return, guided by the balance spring and the pallet.

The pallet is stopped by one of the teeth of the escape wheel. The pin continues on until it frees the escape wheel that is still retained by pallet e-a. The three-toothed escape wheel turns, winding the balance spring as it does so. The pallet e-a, guided by the pin, continues on and winds the spring.

One notes that the return of each pallet is always longer than the initial journey: this is what creates the impulse. Each impulse winds the balance spring, which is a major difference compared to the Graham escapement, in which several impulses are required to wind the spring.



Huber escapement, adapted by Mudge to a regulator.

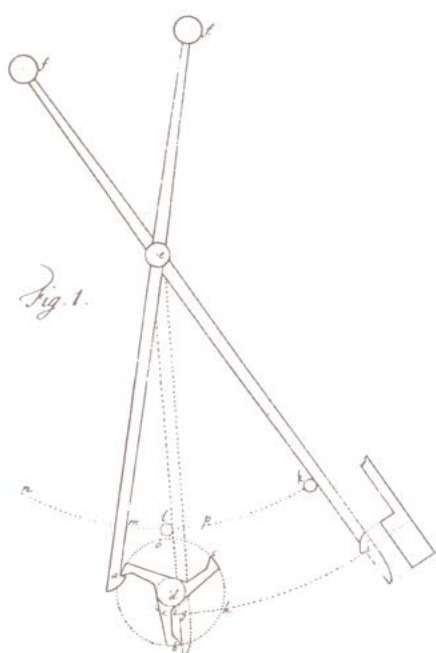


Fig. 1 Drawing of Huber's constant-force escapement.

According to Anthony Randall, the only major omission - which is not mentioned in the text - concerns the system that maintains the driving force while the mainspring is being wound. The need to solve this problem was one of the causes of delay during the construction of Thomas Mudge's movement. Another problem was the significant friction the escape wheel was subject to.

THE VISIONARY PIERRE LE ROY

Less well known to the general public, the work of Pierre Le Roy (1717 - 1785) is on the opposite end of the spectrum to Ferdinand Berthoud. Those that have seen examples of it in Paris Musée des Arts & Métiers realise that Le Roy was a precursor and a visionary, both in terms of technology and the possible sea-going of his inventions.

On December 18, 1754, Pierre Le Roy left a sealed report at the Academy of Sciences; it concerned the possibility of calculating the effects of temperature variations and was entitled "Description d'une nouvelle horloge propre à l'usage de la mer" ("Description of a new type of clock intended for use at sea"). In it, Le Roy wrote "the third means of avoiding the errors caused by temperature variations, which I intend to employ, is to attach a thermometer inside the case of our clock and to place it successively in an oven and then in a very cold place; when comparing the clock's variations to the degrees of the thermometer, one would note the instrument's advance or retard next to each degree. By means of this precaution the thermometer would indicate the clock's variations; for as everyone knows, a known error is no longer an error. It would be sufficient for the officer on watch to note the temperature indicated by the thermometer each time he wound the clock."

However, as concerns the marine chronometer in the Paris Musée des Arts & Métiers, one notes that Pierre Le Roy was not satisfied with that solution. He employed a complex system of temperature compensation, whose description may be found in works of the period, including Ferdinand Berthoud's "Histoire de la mesure du temps par les horloges", (Tome 1) (a digital version of the work is available). In 1769, the Academy awarded Pierre Le Roy the double prize for the best method of measuring time at sea.

There is a passage in the literature in which it is stated that all examples of a work by Fleureau entitled "Examen critique d'un mémoire publié par M. Le Roy..." (A Critical Examination of a Memoire Published by M. Le Roy) which had been "secretly published in London at the instigation of Berthoud", were to be destroyed upon order of the Duke de Praslin, Minister of the Marine. In the face of this antagonism, and despite the excellent results obtained, Le Roy became discouraged and decided to pursue other fields of interest. Had circumstances been more favourable, who knows what important and exceptional things Le Roy's research might have led to.

THE CONTRIBUTION OF FERDINAND BERTHOUD

Explaining the principle of constant force, Ferdinand Berthoud (1727 - 1807) wrote: "The fundamental principle of a machine that

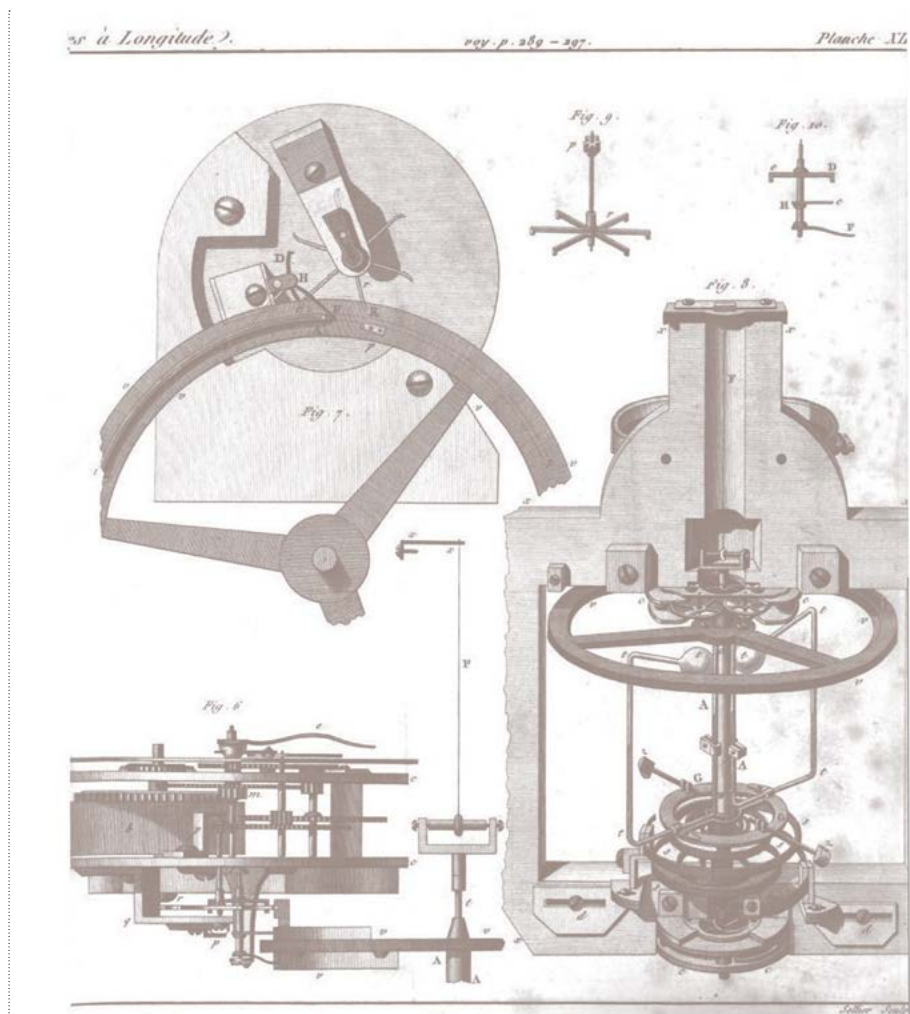


Illustration of Pierre Le Roy's marine chronometer, 1766.

measures time is that when the free regulator is set into motion, it conserves that motion as long as possible, if no outside force restores it³."

In that treatise, Berthoud established the theory of the isochronism of the balance spring's oscillations, demonstrating the principle. The fundamental condition required to obtain isochronous movement is to be able to provide constant force to maintain the movement of the escapement. The more stable the energy provided, the more regular is the time-keeper's rate.

While today Berthoud is well known due to his prolific body of work, both practical and theoretical, one should consider the fact that this is largely owing to Berthoud's desire to obtain recognition for his work from the scientific community that made up the Royal Academy of Sciences.

If summarised in just a few words, Berthoud's body of work might be seen as a result of constant experimentation executed according to the scientific methods possible. He did not hesitate to modify his chronometers by replacing their escapements, in order to com-

pare the results. He went so far as to test two sources of energy for chronometers - both weights and mainsprings. Weight-driven marine chronometers were nevertheless quickly abandoned due to the damage they caused to ships at sea. Such damage took place during the two expeditions led by the Marquis de Chabert, first on the Vaillant, then on the Saint-Esprit, during the battles of Grenada and of the Chesapeake.

Berthoud's major contribution to horological progress was that he set down in writing the principles of horology. He was a visionary who strove to make his marine chronometers robust and repairable anywhere. He devoted a portion of his resources to training clockmakers, for example in the service of the Spanish crown, in order to ensure that his chronometers would function correctly and be properly maintained.

His nephew Louis Berthoud (1754-1813), of whom we will speak in the third episode of this series, is considered to be the inventor of modern chronometry along with Pierre Le Roy.



Abraham-Louis Breguet chronometer with a movement made by Pierre Le Roy, 1813. © The Trustees of the British Museum.

Tokyo, 20 years already!

2003

At a time when watch brands favoured retailers for their distribution, François-Paul Journe chose not to follow convention. When he opened his first boutique in Tokyo in 2003, he took a bold step, relying above all on his instinct and his admiration for Japan, a country that cultivates both modernity and tradition. A decision that has led to the creation of a singular place that reflects the F.P.Journe philosophy.

Established in Minami-Aoyama, close to the Nezu Museum and the Omotesando district, the Boutique is located within “La Collezione”, the work of Japanese architect Tadao Andō, celebrated in his country as a national treasure, whose minimalist style is characterised by geometric concrete shapes and a subtle mastery of natural light. Initially, installation took place on the 1st floor in Septem-

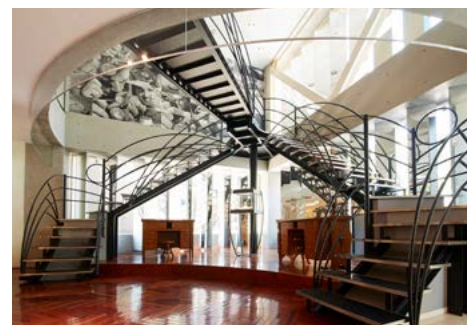
ber 2003. Then, in April 2004, a monumental double staircase, whose metallic curves echo the Archange showcases, connected the ground floor, bringing the total surface area to 300 m².

The layout was entirely designed by François-Paul Journe, right down to the meticulous selection of each decorative element: two lounges with large leather armchairs, a library full of books, and for the first time in the world in a watchmaking boutique, a bar where collectors and enthusiasts can meet to share their passion.

To complete the decor, the walls are adorned with a large black-and-white fresco showing François-Paul Journe and his watchmakers at their workbenches, inviting visitors to dive into the unique world of the Manufacture.

The Tokyo Boutique represents a milestone in the brand's history and the starting point for its expansion around the world.

Today,
12 Boutiques
and Maisons
F.P.Journe
welcome our
collectors,
from Hong Kong
to Geneva,
from Paris to
New York.



F.P.Journe partner of the MB Polo Brunei team

SOTOGRANDE - SPAIN



From left to right, HRH Prince Mateen Bolkiah, Santos Merlos, Facundo Pieres and Pablo Mac Donough.



In the heart of Summer 2023, in the sumptuous setting of Sotogrande, Spain, the Copa de Oro took place, a tournament bringing together the world's polo elite. Among the competitors was the MB Polo Brunei team, led by HRH Prince Mateen Bolkiah, son of the Sultan of Brunei, accompanied by Facundo Pieres, a true living legend of polo and number one in the World Polo Tour rankings,

Pablo Mac Donough, winner of the Annual Race in 2008 and currently 9th in the world, and Santos Merlos, a promising young prodigy.

Supported by F.P.Journe, MB Polo Brunei demonstrated unfailing team spirit and offered an enthusiastic public some spectacular matches marked by respect and honour.

Thanks to their incisive and combative play, they came second in the competition, just one point behind the winners.

HRH Prince Mateen Bolkiah is an accomplished player who received the Amateur Award in August 2019 when he was just 28 years old. For his performance at Sotogrande, he has been awarded the Amateur Award for a

second time by the World Polo Tour Council. Alongside his passion for polo, he is also a lover of fine watchmaking and a great collector of F.P.Journe watches. François-Paul Journe travelled to Andalusia to encourage him as well as his teammates and to celebrate together the values of the ‘Sport of Kings’: excellence and rigour.

Innovation in the lineSport Collection

BY OSAMA SENDI



Octa Sport Aluminium
total weight: 53 gr
movement alone: 11 gr
and
Centigraphe Sport Aluminium
total weight: 55 gr
movement alone: 12 gr

What sets F.P. Journe apart from other watchmaking Maisons? It is the artistic vision of its founder, François-Paul Journe. If we follow his career from his beginnings as a young watchmaker in Paris to the present day, we can see that he has always respected his commitment: to create only watches that truly resonate with his own aesthetic convictions, without being influenced by short-lived trends.

In his own words: *"If I could afford it, I would create a single example of each timepiece, documenting my work in a book. But out of necessity, I have to sell my creations to finance future ones. Luckily, my watches resonate with many collectors; however, even if they didn't like what I make, I would still make what I love."*

With such a perspective, it is quite easy to understand why prior to the introduction of F.P. Journe's lineSport collection in 2011,

François-Paul Journe's timepieces were strictly dress watches. Despite constant requests from collectors to have him design a sport watch or a diving watch, François-Paul Journe kept refusing with one reason, *"I don't do sports, so I have no interest in making a sport watch."*

Such was the case until he came across one of his Tokyo-based collectors who owned a Platinum F.P. Journe Centigraphe Souverain from 2008. To François-Paul Journe's great surprise, the man, who had previously been overweight, had taken up sport and in six months had slimmed down considerably. He went on to explain to François-Paul Journe that since he started running marathons, he had quite a problem as a watch collector, namely that luxury sport watches were often made of stainless steel or gold, both of which were incredibly uncomfortable to wear when running, due to their heft. He then went on to ask François-Paul Journe if he could make him an ultra-light F.P. Journe watch, considering he couldn't wear his Centigraphe while running.

Motivated by the desire to impress his collector and intrigued by the challenge of crafting an ultra-light sport watch, Mr. Journe returned to Geneva. There, he embarked on the creation of a sleek, ultra-light timepiece. This endeavor would not only fulfill his immediate goal but would also pave the way for an entirely new collection within F.P. Journe: the lineSport.

CREATING THE CENTIGRAPHE SPORT

In 2004, F.P. Journe chose to craft all their movements with 18K rose gold bridges and plates, a signature of the Manufacture. Their cases were fashioned from either 18K 6N gold or platinum. But while these materials are precious, they were not particularly light. François-Paul Journe then faced the challenge of identifying a lightweight alternative. aluminum, known for its lightweight and nonmagnetic properties, quickly came to the forefront. More specifically, he considered a

robust aluminum alloy used in aeronautics. Committed to creating an ultra-light timepiece, Mr. Journe opted not only to craft the case and bracelet from aluminum but also to replace his hallmark gold movements with those made of an aluminum alloy. The transition was smoother than anticipated, as the machining properties of aluminum and gold are strikingly similar, ensuring minimal disruptions in the production process.

2011 sees the launch of the lineSport collection, with the Centigraphe Sport. The 42 mm case with its ingenious integrated bracelet features a half-link extension system for fine adjustment. The distinctive colour of the anodised aluminium contrasts elegantly with the crown, the chronograph rocker and the rubber inserts on the case and bracelet. The integration of the bracelet eliminates the lugs so that the watch hugs the wrist perfectly. The dial, also in aluminium alloy, has been subtly redesigned compared to the Centigraphe Souverain, with sapphire counters accompanied by red lacquered titanium chronograph hands. Surprisingly, the movement weighs only 12 grams, and the watch a mere 55 grams.



Calibre 1506
in aluminum alloy with manual winding.

Following the successful start of the Centigraphe Sport, the lineSport collection welcomed a new model: the Octa Sport. This timepiece adopted the same lightweight philosophy as the Centigraphe Sport, boasting an entire construction of aluminum alloy and housing the renowned Octa caliber 1300.3. Setting it apart was a novel day/night indicator, marked by a uniquely shaped aperture on the dial.



Centigraphe Sport Titane

Central hours and minutes, 1-second counter at 10 o'clock, 20-second counter at 2 o'clock, 10-minute counter at 6 o'clock. Titanium case and bracelet with rubber inserts, aluminium alloy dial, sapphire counters, luminescent indexes and numbers, luminescent steel and red lacquered titanium hands.

However, for the oscillating weight, the transition to an aluminium alloy presented challenges. Indeed, 22K 5N gold enables the automatic mechanism to be wound efficiently thanks to its weight. When François-Paul Journe adapted the oscillating weight to the aluminium alloy, it was no longer heavy



Calibre 1300.3
automatic winding in aluminium alloy.

enough to wind the movement. To remedy this, he ingeniously incorporated a tungsten segment behind the titanium oscillating weight to ensure optimum performance.

FROM ALUMINIUM TO TITANIUM

Initiating the production of the Centigraphe Sport and Octa Sport in aluminium in 2011 was a bold move, particularly given the metal's novelty in watchmaking. Unsurprisingly, this brought about distinct manufacturing challenges. The primary concern with aluminium was its need for anodisation, a process

essential to shield it from corrosion and bolster its durability for wristwear. Yet, anodising aluminium presented its own set of difficulties, notably ensuring a consistent and uniform colour finish. This proved to be a considerable challenge. As a result, almost 60% of the output was discarded during the initial two years. François-Paul Journe is not one to shy away from production challenges, as evidenced by the painstaking creation of the Chronomètre Bleu's intricate dial. However, this problem led Mr. Journe to make the radical decision to halt the production of aluminium alloy cases and bracelets in December 2013, after just two years on the market.

In early 2014, François-Paul Journe made the transition from aluminium alloy to a more resilient material, grade 5 titanium. This alloy is known not only for its great robustness but also for its exceptional resistance to corrosion; for these reasons, it is often chosen for watchmaking projects. Titanium is slightly heavier, adding around 15 grams to the weight of the watch. Determined to maintain its lightness, François-Paul has retained the aluminium alloy for the movements, a distinctive feature of the lineSport range.

Production of the titanium Centigraphe Sport and Octa Sport began in 2014 and carried over to 2018, before they were discontinued and replaced with the second-generation models of those references (more on this later).



Octa Sport Titane



*Chronographe Monopoussoir Rattrapante Bleu
Only Watch 2017*

THE INTRODUCTION
OF THE CHRONOGAPHE
RATTRAPANTE

For the 2017 Only Watch charity auction, François-Paul Journe unveiled a completely original and singular timepiece, the Chronographe Monopoussoir Rattrapante Bleu (ref. CMB). Knowing his admiration for chronographs, it was fitting that this creation be inspired by a highly significant Rolex split-seconds chronograph from 1942, renowned as the most complex Rolex ever crafted.

What set this particular Only Watch creation apart from previous and subsequent offerings of the brand was not merely a change in dial or case material. Instead, it featured a one-of-a-kind movement, making it truly unparalleled. With a distinctive 44 mm tantalum case and chrome blue dial, this watch, equipped with the calibre 1517, boasted a split-seconds chronograph function along with an 80-hour

power reserve. This allowed for efficient use of the chronograph even after two days, a remarkable feat for such an intricate mechanism.

A few months following the record-breaking sale of the watch at the auction, F.P. Journe introduced the Chronographe Rattrapante (ref. CM/CMS) into the lineSport collection. Although frequently misconstrued as a sportier version of the Only Watch CMB, it's an entirely distinct creation, merely drawing inspiration from the former model. Consequently, in tandem with the calibre 1517, François-Paul Journe developed the calibre 1518, a movement that incorporated direct chronograph gearing with a rocking pinion. He also added a large date, while retaining the impressive slimness of the case - 12.1 mm thick and 44 mm in diameter.

Previously, the lineSport collection was solely focused on lightweight design, often using



*Chronographe Rattrapante
Case and bracelet in titanium.*

unconventional materials. However, with the unveiling of the new Chronographe Rattrapante, François-Paul Journe seized the opportunity to enhance and diversify the collection. For the first time, he introduced the model in three distinct metals: titanium, 18K 6N gold, and platinum. Each was complemented with a matching integrated bracelet and, initially, rubber elements. In addition, the titanium version continued to feature an aluminium alloy movement to ensure the expected

lightness - only 81 grams; reference "CMS" for "Chronographe Monopoussoir Sport". The precious metal versions housed the same calibre, but favoured 18K rose gold movements, a shared feature of the classique collection. To distinguish them, they adopted the reference "CM" for "Chronographe Monopoussoir", without the word "Sport".



*Chronographe Rattrapante
Case and bracelet in platinum or 18K 6N gold
with rubber inserts.*



*Centigraphe
Case and bracelet in titanium,
platinum or 18K 6N gold.*

**THE EVOLUTION OF THE
LINESPORT COLLECTION**

The introduction of these precious metal configurations underlines François-Paul Journe's ambition to develop the lineSport into one of the pillars of the F.P. Journe universe.

In 2018, after a decade of production, F.P. Journe stopped producing the Centigraphe Souverain. Simultaneously, the first generation of the Centigraphe Sport Titane was also discontinued. François-Paul Journe's initial idea seemed to be to replace the Centigraphe with the Chronographe Rattrapante, just as he had previously substituted the Quantième Perpétuel for the Octa Calendrier.

Given the exclusivity of the annual production - around 1,000 mechanical timepieces - such decisions seem logical. Continuing to produce such a diverse range with a small team of watchmakers is a real challenge. Each

F.P. Journe model, with its limited production run, is already a collector's piece. The decision to discontinue or replace certain models only makes them more desirable, and François-Paul Journe is perfectly aware of this.

However, moved by the success of the Chronographe Rattrapante and the gap left by the Centigraphe Souverain, François-Paul Journe made another choice. In 2019, he reintroduced the Centigraphe to the lineSport collection, presenting it in titanium (CTS2), 18K 6N gold, and platinum (CT2), still with a matching bracelet.

The redesigned model has a larger case - 44 mm in diameter - with a bezel featuring ceramic inserts similar to those on the Chronographe Rattrapante. An unexpected innovation, the titanium model is launched with a bright yellow dial, a colour not previously seen in the collection. Although François-Paul Journe had considered a yellow dial for

the previous generation of the Centigraphe Sport, it was with this new version that he chose to unveil it. As with the Chronographe Rattrapante, the movement materials are carefully matched to the cases, with an aluminium movement for the titanium case, resulting in a piece weighing just 81 grams.



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

2019 also sees the reintroduction of the Octa Sport, now called Automatique Réserve, in platinum or 18K 6N gold (AR2), and ti-

tanium (ARS2). François-Paul Journe also took the decision to remove the rubber inserts from the cases and straps of the models in the lineSport collection in order to renew the visual appearance of the watches.

The genesis of the lineSport collection is a captivating story. It all began with an ordinary conversation, when François-Paul Journe became interested in a collector's passion for marathon running. What began as a simple idea turned into the creation of a remarkably light masterpiece of Haute Horlogerie, and then into a vast collection. Over the years, the lineSport collection has established itself as a benchmark within F.P. Journe.



*Automatique Réserve
Case and bracelet in titanium,
platinum or 18K 6N gold.*

François-Paul Journe and the genesis of the J.-C. Sabrier library

BY HUBERT DE HARO

Having acquired the vast library of his historian friend Jean-Claude Sabrier, watchmaker François-Paul Journe looks back at the friendship between the two men and pays tribute to his memory, now preserved.

GUIDED BY THE INSTINCT TO PRESERVE A WATCHMAKING HERITAGE

The sale of historian Jean-Claude Sabrier's library, organised by Chayette & Cheval on June 15th 2015, was probably a turning point in the history of the universal heritage of watchmaking. In buying back, lot by lot, more than a thousand books, correspondence, manuscripts and other technical drawings, watchmaker François-Paul Journe initially followed his instincts.

“We couldn't separate what
took him a lifetime to bring together”

he told us. It was a bold move with considerable financial implications (editor's note: the whole project was estimated at nearly CHF 1,000,000), but it also turned out to be an opportunity to safeguard a priceless asset: the original archives, written by the very hand of Ferdinand Berthoud, Antide Janvier, Pierre Le Roy and many other watchmakers.

Even before the final hammering, François-Paul Journe was already dreaming up a library in fine wood, specifically designed to cover the wall facing the entrance to his Manufacture on rue de la Synagogue in Geneva. Today, this unique cultural asset stands alongside an equally exceptional monumental astronomical clock by Constantin-Louis Detouche, beneath a magnificent ceiling decorated with a masterly fresco of several “*volvelles*” - maps used for astronomy and navigation - taken from the book “*Astronomicum Caesareum*” published by the astronomer Petrus Apianus around 1540.

AN UNFAILING FRIENDSHIP

The inauguration of the library in 2016, this sumptuous showcase or “mausoleum” in the words of the watchmaker, was a pretext to remind everyone of the memory of his friend and historian, and a very moving moment, particularly for the relatives who came especially from Brittany and Normandy. Indeed, the family had not wanted to hold a ceremony when Jean-Claude Sabrier passed away.

As François-Paul Journe's friends and family know, the watchmaker has a strong character

that could sometimes be disconcerting, but he remained true to his friendships, through thick and thin. “*I was 17 when I first met Jean-Claude. He was 36.*” explains François-Paul. “*At the time (1974), Jean-Claude belonged to a Masonic lodge and went to Paris every Tuesday. My uncle Michel and I got into the habit of having lunch with him. He later left the lodge, but continued these lunches, which we called ‘Clockwork Tuesdays’. It became a ritual.*”

These lunches became a meeting place for many of the leading figures in the watchmaking ecosystem, enabling François-Paul and Jean-Claude to make the acquaintance of Claude Breguet and David Landes*, a collector and professor of economics at Harvard University, among others.

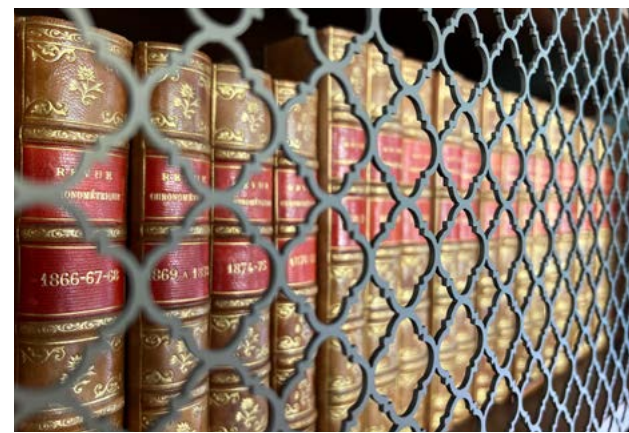
“*Jean-Claude was an easy person to get on with*”, he explains with some emotion, “*always very polite, always available, always ready to listen to people.*” Few know how this native of Normandy, well versed in gemology, became interested in watchmaking. “*He sometimes helped his wife, who ran a second-hand shop in Normandy. One day, while browsing, he bought a box full of movements. Curiosity got the better of him, the virus had reached him.*”



The Jean-Claude Sabrier library in the heart of the F.P. Journe Manufacture showroom contains a total of a thousand books.



These printed manuscripts contain veritable treasure, written by great Masters from the history of horology such as Ferdinand Berthoud, Pierre Le Roy, Antide Janvier, Abraham-Louis Breguet, Thomas Mudge...



The library has a vast collection of written watchmaking masterpieces.

IN SEARCH OF LOST TIME

In 1976, Jean-Claude Sabrier wrote his first text, the preface to the republication of Ferdinand Berthoud's reference work - "**Histoire de la mesure du temps par les horloges**" (History of the measurement of time by clocks). An enthusiast of old books, he instilled in the young François-Paul a taste for the history of watchmaking, an attraction that would never leave him. François-Paul Journe would later tell us: "*No one imagines that a musician who wants to create his own music is not interested in Mozart or Beethoven. If a person is passionate about a particular subject, he looks for the origins, the sources*". The years went by and the exchanges between the two men multiplied.

At the turn of the 1990s, Jean-Claude Sabrier changed scenery. He moved to Geneva to take on the role of expert for Osvaldo Patrizzi's Antiquorum auction house. His first book, the fruit of years of research - "**La longitude en mer à l'heure de Louis Berthoud et Henri Motel**" (Longitude at sea in the time of Louis Berthoud and Henri Motel) - earned him praise from David Landes: "*It is to Jean-Claude Sabrier's credit that he has taken stock*

of Berthoud's achievements, and in so doing, has put the history of French watchmaking back on track." In 1997, the Musée International de l'Horlogerie awarded him the Gaïa prize for his contributions to historical research. He already has a vast collection of books, essays, treatises and other manuscripts, some of which come directly from the personal library of the watchmaker Antide Janvier.

Of the eight books written by Jean-Claude Sabrier, or to which he contributed (see bibliography below), two in particular crystallise the long friendship that united him with François-Paul Journe. These are "**Steel Time**" (2006) and "**Sonnerie Souveraine - Grande Sonnerie**" (2014). The former draws its inspiration from an exceptional collection of 220 steel watches, of which Montres Journe SA is the custodian. As for the second book, Jean-Claude Sabrier has written a historical introduction that positions his friend's marvellous acoustic opus magnum in a long watchmaking tradition.

HERITAGE AND MEMORY

In 2014, the untimely loss of Jean-Claude Sabrier deprived the watchmaking communi-

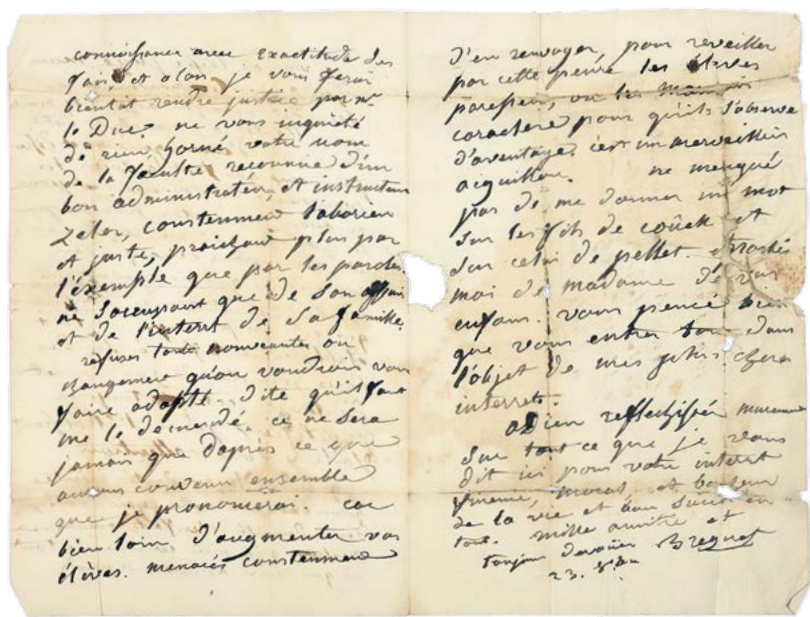
ty of a formidable scholar, and François-Paul Journe of a friend. Today, watchmaking books - old and new - have extended their power of seduction to a vast public. Motivations vary according to interest - collector, manufacturer, watchmaker, student or the simply curious. Once reserved for an elite few, watchmaking books have acquired the status of cult collectors' items, mirroring the remarkable contemporary boom in mechanical watches.

For watchmaker François-Paul Journe, safeguarding the heritage collected by his friend Jean-Claude Sabrier over a lifetime of intense research takes on a very special meaning, as he soberly told us: "*Having taken over this library means that he is still alive, and I am humbly trying to continue his work.*" Three exceptional works, signed by Ferdinand and Louis Berthoud, were added to this magnificent watchmaking heritage in 2017.



Memoires de l'Académie Royale des Sciences, Joseph-Bernard de Chabert-Cogolin.

* David Landes, author of the book "*Revolution in Time: Clocks and the Making of the Modern World*", published by Belknap & Harvard University, 1983.



Autograph letter from Breguet.

Independent editor and author. specialist in the watchmaking industry

Books published_

- 1976** Introduction to the republication of Ferdinand Berthoud's book **Histoire de la mesure du temps par les horloges**, Berger-Levrault publishing, Paris, 830 p.
- 1983** **Le Guidargus de l'horlogerie de collection**, De l'Amateur publishing, Paris, 445 p.
- 1994** **La longitude en mer à l'heure de Louis Berthoud et Henri Motel**, Antiquorum publishing, Geneva, bilingual, 720 p.
- 2006** **Frederic Houriet, The Father of Swiss Chronometry**, Simonin and De la Chatière publishings, bilingual, 228 p.
- 2006** **Steel Time**, with Georges Rigot, De l'Amateur publishing, Paris, 312 p.
- 2009** **Van Cleef & Arpels, The Poetry of Time** with Michel Serres and Franco Cologni, Cercle d'Art publishing, Paris, 218 p.
- 2012** **The Self-Winding Watch, 18th - 21th century**, Cercle d'Art publishing, Paris, 310 p.
- 2014** Historical introduction of the book **Sonnerie Souveraine - Grande Sonnerie**, Montres Journe S.A. publishing, Geneva, 90 p.

The secrets of the hand that tells the time

BY ISABELLE CERBONESOHI



In 2021, the FFC Blue prototype watch, designed by the watchmaker François-Paul Journe, fetched USD 5,000,000 million at the Only Watch charity auction. Two years later, the FFC timepiece, in which the time is indicated instantaneously by the animated fingers of a Titanium hand, entered in the Classique collection. But what secrets does this animated hand, engraved in trompe-l'œil, conceal? Let's visit the workshops where the material comes to life.



Jeanne Valentine Ulrich at her workbench.

The first time I discovered the FFC Blue watch, or rather the prototype created for the 2021 edition of the Only Watch charity auction, I felt I had to solve a riddle. How do you tell the time on a dial that features both a rotating peripheral disc indicating the minutes and a blue titanium-gloved hand indicating the hours? Never before have the words

“digital time reading” been so appropriate, because it is the fingers -“digit” in Latin- that tell the time instantly. Two years later, this mind-boggling model finally entered the F.P.Journe collections.

But let's return to the *raison d'être* of this watch. The idea came from the fertile mind of the American director, producer and screenwriter Francis Ford Coppola. It was during a relaxed dinner at his winery “Inglenook” in Napa Valley, back in 2012. Because he is of Italian origin, and counting with the hands dates back to Roman times, the filmmaker asked François-Paul Journe if he could make a watch whose hours would be indicated by the fingers of one hand.

Counting with the fingers is not child's play: it is a cultural and historical gesture. There is evidence of an accounting system using fingers as far back as the 3rd century BC. This method of calculation was theoretically explained by the Anglo-Saxon monk Bede the Venerable in the 8th century in his work *Tractatus de computo, vel Loquela per gestum digitorum* (Treatise on calculation or speech by finger gesture). Traces of this can be found on the sarcophagus of the Nine Muses, in the Louvre Museum in Paris, where a male figure gestures with his right hand towards a woman who is handing him a book. This hand is shown with the index and middle fingers extended, the ring, the little fingers and the thumb bent, turned to the inside of the palm. Without speaking or writing, the Romans were able to represent whole numbers, from units to millions. But the use of this ‘Comput digital’ has been lost, and so François-Paul Journe has not chosen this ancestral system to tell the time on his FFC Blue model.

After two years of reflection, the master watchmaker figured out how to solve the problem of a hand with only five fingers to indicate 12 hours and invented his own calculation system.

For the first time in the brand's history, there are three names engraved on the watch's balance wheel: F.F.Coppola, F.P.Journe, and Ambroise Paré, the famous sixteenth-century surgeon whose artificial iron hand inspired

“With two hands, you get to ten o'clock, not twelve. One morning, I woke up and discovered that the thumb was binary: closed, it represents zero, open, it represents 1”

explained François-Paul Journe when he presented his prototype to me some time before the sale.

Technically speaking, the FFC Blue, powered by the Octa 1300.3 calibre invented by the watchmaker in 2001, works with a system of cams activating levers: one per finger. The complexity of this timepiece lies in the fact that sufficient power has to be applied to the cams to obtain a finger movement that indicates the time instantaneously. The secret? An auxiliary spring that winds up in 45 minutes thanks to the main barrel and delivers all the energy every hour. “*The Octa movement arms an auxiliary spring that relaxes every hour to make the fingers move instantly. But it's impossible to add return springs because we wouldn't make any progress: there wouldn't be enough force*”, explains François-Paul Journe.

the automaton that indicates the hours. The FFC Blue prototype, which had been estimated at between USD 333,000 and 444,000, saw its estimate more than tenfold: on 6 November 2021, it was sold for USD 5,000,000 at the Only Watch sale, more than twice the price of the Astronomic Souveraine prototype sold in 2019. An all-time record for an F.P.Journe watch. Two years later, in response to pressing demand from collectors and enthusiasts of the brand, François-Paul Journe is bringing this model into the collections. It's the perfect opportunity to go behind the scenes of this animated hand and discover its secrets.



Engraving the volume of a titanium hand using an onglette.



It is born in Meyrin, in the engraving workshop of Jeanne Valentine Ulrich, attached to the Cadraniers de Genève, owned by F.P. Journe. A few words about the artist first, before moving on to her work... Jeanne Valentine Ulrich did not come into the world of watchmaking by chance: her ancestors, the Alfred Lugin's family, were the founders of Lémania in 1884. But her love of this art cannot be explained solely by her lineage in the watchmaking industry: it is above all her passion for drawing and engraving that has led her in this direction.

In 2002, after completing her diploma in engraving at the École d'Arts Appliqués in La Chaux-de-Fonds, Jeanne Valentine Ulrich learned the intricacies of engraving - high reliefs, low reliefs, intaglio, patinas, textures, lettering, etc. - in a company thanks to the support of independent engraver Jean-Bernard Michel from La Chaux-de-Fonds. "I stayed there for 7 and a half years, but then I felt the need to take on a new challenge, so I joined a small subcontracting company through which I had the pleasure of working for a number of prestigious manufacturers and brands. This diversity was an asset", she points out. And among her customers was François-Paul Journe. Armed with a solid network and, above all, marvelous expertise, she chose to become independent in 2019.

It was to her that François-Paul Journe entrusted the task of creating the hand for the blue titanium prototype. He has now done the same for the collection's model, with a hand in matt titanium. A real challenge. "It took me a long time to understand the project", she says. "François-Paul gives a lot of freedom to the craftsmen he chooses to work with. He sent me a plan of the rough parts of the hand as well as drawings of Ambroise Paré's hand, which I used as inspiration for the sketch. Once the sketch had been validated, the project had to be transposed into an en-

graving. As the piece is very thin - the curved hand is hollowed out so that the five fingers can slide underneath - the difficulty lies in giving the illusion of thickness, when in fact it's a trompe-l'œil."

At this point in the conversation, the craftswoman reveals some very small pieces, like tiny pancake spatulas measuring between 0.2 and 0.4 mm thick. These mini palettes are the supports for her imagination, which she engraves with highly contrasting shapes. The result looks like articulated fingers. When you look at this hand (which is only 2 mm thick) and its five articulated fingers, you get the impression that it has been engraved in bas-relief. Achieving the illusion of a third dimension is an art that Jeanne Valentine Ulrich has mastered to perfection. "I gave the gloved hand a crumpled fabric effect to dress up the space and bring it to life," she explains. "I did a lot of research before achieving this result". Because all the elements are made by hand, each watch is a unique piece, because it is impossible to reproduce the same gesture twice. To make a hand, Jeanne Valentine Ulrich spends many hours engraving the small elements that make it up.

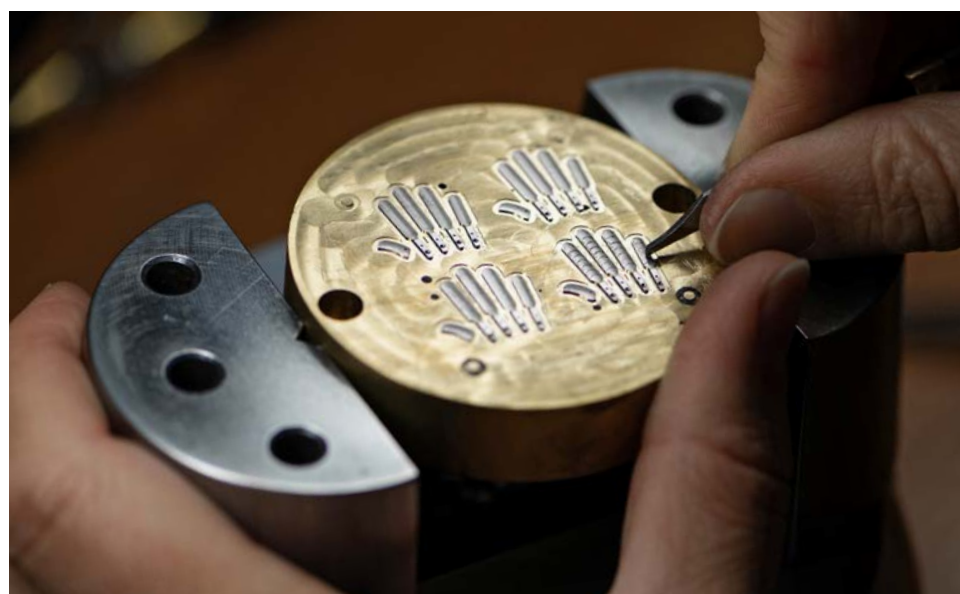
When asked what she liked about this project, the craftswoman replied: "François-Paul makes projects that are like no other. It takes us into a new and surprising universe. He gives us his idea and leaves us a lot of freedom to interpret it. And I love watching the time change on the watch he wears on his wrist: when your fingers move, it's magic!"

This timepiece is a concentration of what François-Paul Journe has mastered so well since the beginning: the expression of unrivalled watchmaking expertise combined with the culture and history of mechanical engineering. Not forgetting the surprise effect: the master watchmaker never creates what you might expect of him. He is content to let his mind guide him into unexplored territory.

"
The first model I worked on for him was the Tourbillon Souverain Régence Circulaire, 8 years ago
"



Finishing work with different types of rubber on a micromotor.



Fine engraving of small "scales" on the titanium fingers using an onglette.

F.P.Journe Le Restaurant

When Haute Gastronomy meets Haute Horology

Geneva, Switzerland - November 1st, 2023 - At 49 Rue du Rhône, a new chapter begins in the (hi)story of a real Geneva bistro gem, with the opening of “F.P.Journe Le Restaurant”, the fruit of an encounter between two epicureans: chef Dominique Gauthier and François-Paul Journe. With their partnership, anchored in mutual trust and a shared vision, a new page is being written for this establishment that has seen some of the greatest local and international names pass through its doors. An institution for good food and good drink, the address made its debut in 1912 with the famous “La Bavaria” brasserie, frequented by the elite of the League of Nations. Ministers, heads of state and journalists from all over the world gathered at its tables. The decor has remained unchanged since 1942. In 2012, it was listed, from the woodwork to the furniture, becoming the heritage of all Genevans.

The cornerstone of this union finds its resonance in the respective careers of these two men with strong personalities, forged by hard work and a love of their profession. The restaurant will be a place of conviviality, where each guest becomes a host, immersed in an atmosphere that is both elegant and relaxed.

In charge of decoration is François-Paul Journe, who wanted to give the establishment a strong horological identity. The walls are adorned with posters that represent technical drawings of movements, the tables are named after famous watchmakers such as Jost Bürgi or Christiaan Huygens, and the menus make reference to models of the brand. Even the cutlery is inspired by this universe. In pride of place in the centre of the restaurant, an 17th century astronomical clock, signed “Giovanni Brugell Venetia”, completes the details of these carefully chosen embellishments.



François-Paul Journe and Dominique Gauthier.



One of the signature dishes, roasted scampi with kadaïf, citrus and basil.

In the kitchen is Dominique Gauthier, a highly skilled and experienced chef. He began his apprenticeship at the age of 14, and rose through the ranks of France’s top restaurants. He reached the highest level of Swiss gastronomy, unpretentiously, reaping praise and loyalty from his clientele. After three decades at Chat-Botté, restaurant of the Hôtel Beau-Rivage in Geneva, he made the bold decision to start anew.

His cuisine is defined as Mediterranean, with bursts of spice and citrus reminiscent of his travels in Thailand. Gourmet and generous, his dishes bring new nuances to the classic codes of culinary art. Over the years, he has developed privileged relationships with the best local producers, shining the spotlight on exceptional foods from the region: vegetables from Pierre Gallay, poultry from Nant d’Avril, beef from Pascal and Philippe Desbiolles in Meinier, and citrus fruits from Niels Rodin.

The menu features the chef’s signature dishes - scampis in kadaïf, hare ravioli with truffles, a tasting menu, as well as a selection of fine wines for a unique gastronomic experience.

Another pillar of this adventure is the staff of “F.P.Journe Le Restaurant”. With Morgane Quétineau-Demay, Dominique Gauthier’s assistant, and under the benevolent supervision of restaurant manager Pascal Brault, each person contributes to the magic in motion. Chefs Maxime Mühlemann and Théo Cesarini, along with head sommelier Bogdan Tand, complete the passionate team of fifteen.

F.P.Journe Le Restaurant
Rue du Rhône 49, 1204 Genève
Tel. +41 22 320 49 49
fpjourne-le-restaurant.ch

The history of the Bavaria

A historic monument of food and drink has just been taken over by Dominique Gauthier and François-Paul Journe.

GENEVA - 1912



Banque L. Baezner & Cie., entrances Rue du Rhône 49 and Grand Quai 30.
© Imprimerie Atar.



Geneva, the Grand Quai, Restaurant Bavaria and Hôtel Métropole.
Press photograph © Agence Rol - Bibliothèque nationale de France.

A legendary bistro, a classified gem of the canton of Geneva's bistro heritage and the last remaining witness to the great cafés and restaurants that lined the Rue du Rhône at the end of the 19th century, the birthplace of international Geneva.

Located at 49 Rue du Rhône, the building, aligned with the Métropole hotel, was erected between 1852 and 1860, following the demolition of the fortifications on the Grand Quai, now the Quai Général-Guisan. In 1912, a former druggist, Adolphe Neiger, opened a brasserie on the ground floor of a former Baezner bank branch overlooking both the Jardin Anglais and the Rue du Rhône. Specialised in German beers, it was naturally named the Bavaria. As recounted by Jean-Claude Mayor in his book *"La bouteille, la table et le lit à Genève à la Belle Époque"*¹, Madame Neiger, a woman of character who helped her husband in the brasserie also made "excellent jams of Mirabelle plums picked from her orchard in Belotte".

The Bavaria could have remained just another beer house if the fledgling League of Nations, founded in 1919 at the end of the First World War, hadn't held its regular assemblies at the Salle de la Réformation, just one block away. It's proverbial: at the end of lengthy palavers, the international delegate is thirsty. And the Salle de la Réformation had no refreshment bar. So the brasserie became the "stamm"² for the gentlemen of the League of Nations. Ministers, heads of state and journalists from all over the world sat there. Neville Chamberlain, England's Chancellor and Minister of Health, forgot his umbrella one evening. Aristide Briand, several times President of the Council in France, had his napkin ring there.

Derso and Kelen, two Hungarian refugees in Geneva, were caricaturists who liked to sketch all the members of this high society. Their drawings included the brasserie's loyal customers: Briand, Chamberlain and Gustav Stresemann, the German Minister of Foreign Affairs. Over the years, the walls of the establishment became studded with nearly two hundred sketches representing the phoenixes of diplomacy at the time. They remained there until the company changed its name in the early 1980s. The caricatures that decorated the brasserie, much to the pride of the Neiger couple, are now part of the private collection of banker Ivan Pictet.



© Derso and Kelen.

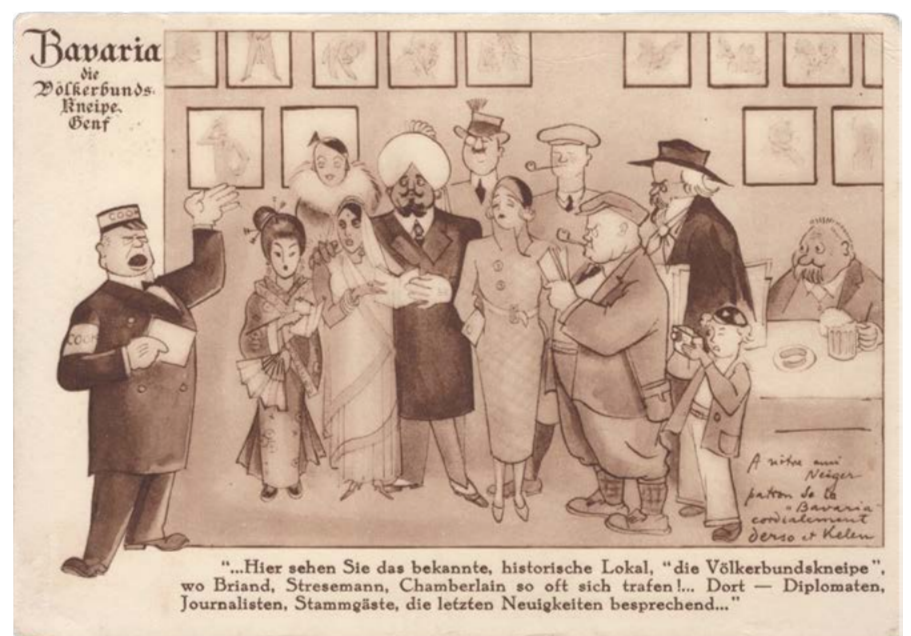
The first décor of the Bavaria was not refined. It evoked Germanic folklore and the atmosphere of the Bierstuben. The lower walls were covered with wainscoting, while the upper sections were adorned with large mirrors and decorative panels with motifs drawn from folk art: small birds and drinking scenes, medieval or country.

Today's beautiful décor dates back to 1942, when the brasserie underwent a complete renovation by architect Jean Falciola and designer Louis Amiguet. Tall, dark oak panelling and large mirrors adorn the walls. As before, the ceilings were fitted with geometrically patterned formwork. The rounded angles of some of the woodwork, found on the entrance revolving door or the counter, feature discreet incised rosettes, lending a rustic touch to the overall atmosphere.

And when, in 1982, the beer palace became "Le Relais de l'Entrecôte", this sumptuous setting hardly changed. In 2006, after twenty-five years of good, loyal grilling, the address became the scene of several legal battles. In 2012, the Geneva authorities, in a bid to save its name and atmosphere, classified the bistro's décor, from the woodwork to the ceiling, including the tables, chairs and mirrors.

In 2014, Le Relais had to move to rue Pierre-Fatio, just next door. The ex-Bavaria became "Le 49 Rhône" in 2015. Then "Marjolaine" when, in 2018, Philippe Chevrier was called to the rescue by the owners and transformed the heritage arcade into an upscale trattoria. The restaurant was closed in March 2019 to allow for a lengthy renovation of the structure and upgrades to standards, before being reborn as "F.P. Journe Le Restaurant", all the while maintaining its charming décor. In command, Michelin-starred chef Dominique Gauthier and artist watchmaker François-Paul Journe, epicurean and connoisseur of fine wines. And so begins a new chapter in a saga spanning more than a century.

- 1 Drink, food and lodging in Geneva during the Belle Époque.
- 2 In Switzerland, a place where a group of friends or members of a society meet regularly.



© Derso and Kelen - Centre d'Iconographie de la Bibliothèque de Genève.

Serge Cukrowicz

a man of passion and character

GINO

“
*What is your dream
 for F.P. Journe?
 It is to be able to participate
 in the realisation of
 François-Paul Journe's one!*
 ”

In the world of watchmaking, certain names resonate with particular intensity. Serge Cukrowicz, known to all as Gino, was one such figure.

Born on June 20th 1959 in Antwerp (Belgium), he was the son of Sammy Cukrowicz, a renowned diamond dealer. From an early age, he developed a fascination for watchmaking thanks to the Flik Flak watches his father gave him. In 1987, he co-founded the Ginotti Jewelers boutique, derisively calling himself “CET” (Chief Executive Timekeeper).

With his flamboyant dressing style, Gino never went unnoticed. He favoured bright colours and out-of-the-ordinary outfits. He always wore the *élégante* on a yellow bracelet, as well as a host of accessories, including his famous diamond earrings. These choices reflected his approach to life, colourful, lively and full of passion.

Known for his frankness and humour, he had a gift for building genuine relationships with people - collectors, colleagues or friends. He was not afraid to share his opinions, valuing independent watchmakers in particular for their ability to innovate, their authenticity and their creativity. He respected the singular contributions of those craftsmen who went off the beaten track.

At the turn of the 1990s, at the Basel Fair, he came across François-Paul Journe wearing his first tourbillon and remontoire wristwatch and tried to buy it from him, but to no avail... Gino immediately recognised the genius behind the work. This meeting marked the beginning of a friendship, but also of a future collaboration.

After the presentation of the Tourbillon Souverain in 1999, he joined forces with François-Paul Journe and Philippe Rabin to found



Montres Journe SA. His role as a partner was significant in the development and expansion of the brand, which has benefited from his experience, his network and his ardour. The management strategy of the trio of partners was based on the systematic reinvestment of profits into the company and on collegial decision-making.

What journeys and adventures they had together! Travelling the world for the inauguration of Boutiques in Tokyo and Hong Kong,

press conferences in the Middle East and roadshows in the United States. His relationship with François-Paul Journe was based on mutual trust and unfailing friendship. His unwavering commitment helped to shape an environment in which the watchmaker was free to express his vision of contemporary watchmaking, closely linked to the golden age of horological science. When asked “*What is your dream for F.P. Journe?*”, he replied: “*It is to be able to participate in the realisation of François-Paul Journe's one.*”



François-Paul Journe and Gino at the Tokyo F.P. Journe Boutique during the opening in September 2003.

“
 Surrounded by his spouse Radhi,
 his children Gina and Dylan and
 his step-children Shawn and Zane,
 Gino passed away on 6 May 2021
 in Singapore. But even if we are
 sad, we are happy to have known
 this fantastic and joyful man.
 I'm sad for all those who didn't
 know him!
 ”

For the 10th anniversary of the *élégante*, François-Paul Journe pays tribute to his friend and introduces the Gino's Dream



Named in his memory, François-Paul Journe dedicates the *élégante* Gino's Dream to him, a model directly inspired by Gino's vibrant temperament. The bezel is adorned with a gradation of 52 baguette-cut stones in rainbow hues, and the strap, in yellow, echoes his colourful style.

The creation of the bezel reflects the expertise of Boîtiers de Genève, a Manufacture belonging to F.P. Journe. The colours of the ceramic glass stones have been rigorously selected by François-Paul Journe to achieve a perfect balance. They are then set with a precision of one hundredth of a millimetre. The result is a harmonious composition that captures and reflects the light.

The fully luminescent dial, originally developed in white and then in black by the Cadraniers de Genève workshops, ensures remarkable legibility in the dark. The 48 mm case in Titanium, a material chosen for its lightness and resistance, has a Flat Tortue® shape. The Titalyt® version, recognisable by its anthracite colour, has undergone an electro-plasma oxidation treatment to assert its distinctiveness within the *élégante* by F.P. Journe col-

lection. The versatility of this watch makes it suitable for all styles, from casual to formal.

The *élégante* Gino's Dream is powered by a watchmaking concept that is celebrating its 10th anniversary. In 2014, after 8 years of research and development, F.P. Journe unveiled an innovative electromechanical movement, the calibre 1210, which has the power to suspend time and restart it; the absolute dream of every watchmaker. After 35 minutes of immobility, the watch goes into sleep mode to save energy. As soon as it is worn again, thanks to the motion detector at 4:30, it resets to the exact time by the shortest path, clockwise or anti-clockwise, providing an autonomy of 8 to 10 years in normal use and up to 18 years in standby mode.

All the mechanical components are produced within the Manufacture F.P. Journe, in compliance with its strict quality and finishing criteria. As for the electronic part, it is designed in Switzerland and incorporates a microprocessor invented following unique specifications. As an added touch of refinement, the printed circuit tracks are gilded with rose gold, a subtle reminder of the 18K rose gold

mechanical movements of the *Classique* collection. The philosophy underlying the concept of the *élégante* is in line with the values of F.P. Journe: a balance between tradition and innovation. If the master watchmakers of the 18th century had had access to electronics, they would undoubtedly have used it to improve the precision of their instruments. In this spirit, François-Paul Journe has chosen to use modern technologies while respecting the codes of Haute Horlogerie. The movement of the *élégante*, with its cutting-edge components, symbolises this bridge between past and future.

The *élégante* Gino's Dream is more than a watch; it is a tribute to a man whose fervour left its mark on F.P. Journe

François-Paul Journe not only celebrates his memory, but also bears witness to their friendship, their collaboration and their shared quest for excellence. Through this new creation, Gino continues to shine.

***élégante* Gino's Dream**
Case: titanium or Titalyt®
Dial: luminescent white or black centre
with outer dial screwed steel elements
Hands: blued steel or rhodium plated steel

Dimensions:
height 48 x width 40 mm
total thickness: 7.95 mm

Movement:
electro-mechanical with sensor
visible on the dial at 4:30.

Young Talent Competition 2023

Alexandre Hazemann AH.02 Signature

Age 23 - Pontarlier - France - Graduated from Lycée Edgar Faure, Morteau, France, July 2022

History_

This project was realised in collaboration with my long-time friend Victor Monnin. Over the years of studying together, we have come to understand the importance of teamwork. We share a philosophy, a "mindset" similar to that of two brothers. Moreover, our skills complemented each other perfectly. Victor is more involved in project management and organisation, as well as in the machining of components. As for me, I have more facility for the watchmaking construction, the watchmaking calculations which ensue from it as well as the prototyping.

Realisation of the project_

This adventure took place from October 4, 2021 to June 10, 2022. Chronologically, we started by making sketches including the design of the watches from October to November. We then moved on to computer design and watchmaking calculations from December to January. Then, we manufactured all the components during 2 months, from February to the end of March. I should specify that we made all the parts except for the glass, the bracelet and the basic movement. The components were manufactured with traditional machines (milling machines, pointing machines...) but also with CNC. The movement LJP6900 was delivered in trays, with only the various pointings and millings carried out. We then had to finish cutting the bridges and the plate. The following month was reserved for prototyping and reliability. This stage was for me the most complex. The goal was to find and solve the problems one by one in order to obtain a functional watch, capable of keeping time with impeccable precision. We then made the entire stainless steel case on a traditional machine to accommodate the double complication movement. May was reserved for the finishing. I made the satin finishing of the bridge and of the faces with a cabron, the sandblasting of the plate... Finally, I had to find the suppliers to make the electroplating (Ruthenium anthracite). To end, I made the final assembly to have the watch finished and functional for the beginning of June. It took us almost 8 months and more than 1,200 hours of work to complete our project in its entirety. The pace was very fast (about 15 hours per day) without any break.

How it works_

A striking hour function differs significantly from a quarter repeater. Moreover, considering the synchronisation of the mechanisms, it is necessary to explain the principle of the instantaneous jumping hour. A striking hour emits one sound per hour. We have chosen to link the jump of the hammer to the jump of the hour. To do this, we used a lever that performs 3 actions for the same cycle. The first action is to constantly stay in contact with the hour cam in the center of the movement. Then, for the jump of the hours, a finger fixed on the lever drives the star wheel when the lever falls on the cam. Finally, for the third action, the lever arms the hammer in its ascending arc and then releases it when the cam jumps to let it strike with all its inertia against the gong. We have also developed a unidirectional time setting system which allows the rotation of the cam in one direction only, which makes it impossible to break it. A retractable pinion is installed between the timer and the first time setting gear. In the event that the user corrects the time in the wrong direction, the pinion will retract and rotate freely.

Technical specifications_

Diameter: 42 mm / **Height:** 12.8 mm / **Weight:** 120 g / **Caliber:** LJP6900 re-worked / Automatic movement / Unidirectional time setting / Fully manufactured complications / Striking hour - Instantaneous jumping hour / Power reserve: 50 hours / 14.8 lines - 34 jewels - Frequency: 28,800 V/h / **Case:** Stainless steel - Water-resistant to 3 ATM / Custom made sapphire crystal - Swiss made / Bespoke strap made in France: Blue alligator / **Finishing:** All parts are decorated by hand, hand beveled, additional plate in nickel silver, grained and laser engraved, laser engraved and hand varnished dials, brushed case, polished bezel, laser engraved and sandblasted back.



WITH THE SUPPORT OF:


THE HOUR GLASS

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 organises the Young Talent Competition with the support of The Hour Glass Singapore, luxury watch retailer in the Asia Pacific region. Both Maisons 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*

Alexandre Hazemann, 2023 winner and creator of the AH.02 Signature watch.

authentic horological knowledge, my passion and my determination on a daily basis. And also to support them as I received support at their age."

The 2023 winner, Alexandre Hazemann, received his award on March 30th at the F.P. Journe Manufacture. 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.

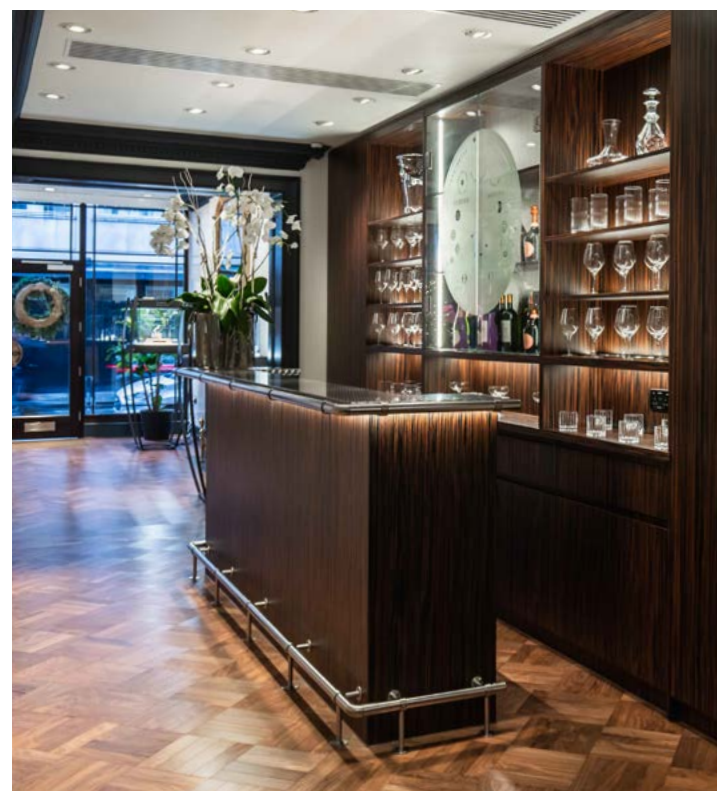
Their selection criteria are based on the originality of the concept, the technical complexity, the elegance of the design as well as the quality of the finishing and of the craftsmanship.

New F.P.Journe Boutique in London

OPENING



The main lounge decorated with traditional watchmaking walls, that can be found in all F.P.Journe Boutiques.



In the center of the Boutique, the bar in Macassar ebony.

London, December 15, 2023 - Mayfair, a historic district close to some of London's finest parks, is renowned for its Georgian-style homes, refinement and charm. It is also a prime destination for art galleries, antique shops and other exclusive and prestigious establishments. In this quintessentially British setting, F.P.Journe has established its eleventh Boutique at 33 Bruton Street, in an elegant eighteenth-century building located between Berkeley Square and New Bond Street.

Inaugurating his first door in Tokyo in 2003, François-Paul Journe has envisioned all his Boutiques as places where people can meet and exchange ideas.



Once you've taken the steps up to the porch, you'll immediately recognise the identity-codes of F.P.Journe Boutiques, blending modernity, classicism and conviviality. Firstly, the timeless Archange showcases highlight the brand's creations.

Then, the bar, the nerve centre where discussions spark over a shared passion: the love of fine watchmaking, which can be appreciated in a dedicated space adorned with a large fresco

honouring the work of the watchmakers and craftsmen who work alongside François-Paul Journe in his quest for excellence.

The library, meanwhile, features a collection of carefully selected books providing visitors with a fascinating immersion into the world of time measurement. To mark the opening, an intimate event was organised by the London team, who will undoubtedly repeat the experience to unite enthusiasts around

subjects that resonate with the values of the Geneva-based Manufacture. These occasions will allow to create privileged moments with an ever-growing community of connoisseurs.

*F.P.Journe Boutique London
33 Bruton Street, W1J 6HH, London
United Kingdom.*

A remarkable 2023 vintage



Christie's – Geneva 12 May 2023
Centigraphe Sport, 42 mm in aluminium. N°062 - CTS, 2012
Sold 170'100 CHF

< **Christie's – Geneva 12 May 2023**
Tourbillon Souverain Souscription, 38 mm in platinum with
yellow gold and whitenated silver dial. N°02, 1999
Sold 2'707'000 CHF



Phillips – Hong Kong
20 January 2023
Sonnerie Souveraine Black Label,
42 mm in steel with blackened gold and
whitenated silver dial. 2018
Sold 8'720'000 HKD



Christie's – Geneva
12 May 2023
Chronometre à Résonance, 38 mm in platinum
with rose gold and whitenated silver dial.
N°040/00R, 2000
Sold 1'376'000 CHF



Christie's – Geneva
12 May 2023
Centigraphe Anniversaire Tokyo, 40 mm in titanium and
6N gold with ruthenium-finished white gold dial.
N°03/10 - CTT Tokyo, 2018, limited series of 10 pieces.
Sold 252'000 CHF



Christie's – Geneva
12 May 2023
Octa Sport,
42 mm in aluminium.
N°203 - ARS, 2013
Sold 69'300 CHF



Christie's – Hong Kong
26 May 2023
Tourbillon Souverain Cœur de Rubis, 40 mm
in platinum with ruby and blackened silver dial.
N°758 - TN, 2019, limited series of 20 pieces.
Sold 8'820'000 HKD



Phillips – New York
10 June 2023
Quantième Perpétuel, 40 mm in platinum
with white gold and whitenated silver dial.
N°411 - QP, 2021
Sold 139'700 CHF



Sotheby's – Hong Kong
7 October 2023
Tourbillon Souverain, 42 mm in 6N gold with rose gold
and Grand Feu enamel on white gold dial.
N°088 - TV, 2022
Sold 3'429'000 HKD



Phillips – New York
10 December 2023
Vagabondage I in platinum with
slate grey dial.
N°44/69V, 2005, limited series of 69 pieces
Sold 209'550 USD

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

LAST PART

October 18, 2013
Aoyama, Tokyo, F.P. Journe
Tokyo Boutique.

hubbub

Thank you all for coming to my Tokyo boutique's 10 year anniversary celebration.

clap clap

After graduating from watchmaking school, my life as a watchmaker began. At that time, I had never bought a watch for myself...

And so I decided to make one myself. During my weekends and Sundays, I made a watch over the course of 5 years. This was approximately 30 years ago.

Whoopee!

rustle

What is this?

Turning the first tourbillon you made 30 years ago into a wristwatch is quite the surprise.

I had great difficulty with it. The only reference I had to work with was Mr. Daniels' book, after all.

T30
To commemorate his first pocket-watch piece from 30 years ago, he has scaled it down into a wristwatch. The time and minute dial are in the center and a delicate railway pattern follows. The case is in guilloché silver and is enhanced with two gold bezels in 18k rose gold and a superbly decorated half-hunter case back. The movement has gold-coated brass double barrels, just as Journe's original pocket-watch had.

clap clap

So this is the piece commemorating the 10th anniversary of the Tokyo Boutique.

It is very stylish.

T10
A model made to commemorate the 10 year anniversary of the establishment of the F.P. Journe Tokyo Boutique. Only 10 pieces limited for F.P. Journe owners «BLACK LABEL». A reconstruction of Journe's first tourbillon pocket-watch made 30 years ago, in wristwatch form. The case is made of platinum and with black dial, with the movement using 18k rose gold.

But, truly...

That's so like you.

Invenit et Fecit (Latin)
'Invented and developed'...

Invenit. Fecit.

Mr. Daniels?!

I learned from the watchmakers of the past to invent and to develop... It is a great heritage they have left.

Le Roy?!

Robin?!

Lepine

Janvier

Berthoud

tick tick tick tick

As long as time continues.

References/The Art of Breguet

THE END

2023

F.P.Journe around the world in 365 days

Late Afternoon Aperitifs at F.P.Journe Boutiques F.P.Journe

The late afternoon aperitifs, a key event for many watch lovers, are organised every first Tuesday of the month by teams from F.P. Journe Boutiques around the world. These get-togethers provide an opportunity to discuss the latest brand news in a friendly atmosphere.



The Collectors' Journey Geneva

Initiated in 2022, the "Collectors' Journey" offers our collectors the opportunity to discover our expertise, as well as the Geneva region and its surroundings. This year, 9 groups were welcomed to enjoy this experience, like these collectors from Los Angeles who enjoyed a visit of the Manufactures and the old town of Geneva. They also sampled traditional perch fillets in Yvoire (France), a Franco-Swiss speciality, and took a cruise on Lake Geneva.



Prix Solo artgenève - F.P.Journe Geneva / 25 January

The Prix Solo artgenève - F.P.Journe, celebrating its 10th anniversary, was awarded for the best monographic exhibition. It was given to the Mezzanin Gallery for Isabella Ducrot's Solo Show. The works, acquired by F.P.Journe, were donated to MAMCO Geneva.



Action Innocence charity gala Gstaad / 16 February

Action Innocence organised its charity gala during which F.P.Journe renewed its commitment to the Foundation by donating a unique version of the Automatique. This watch aroused keen interest and was sold for CHF 1,000,000. This amount will be used to help preserve the dignity and integrity of children on the Internet.



Watchmaking Class New York / 25 February

The F.P. Journe New York Boutique organised a watchmaking class for its collectors, introducing them to the disassembly and reassembly of a movement. The course allowed them to deepen their understanding of this complex mechanism, combining theory and practice.



Aladdin's Nights Miami / 25 - 27 February

The team at Maison F.P.Journe Miami organised its traditional annual party, inviting collectors and watch enthusiasts to a memorable weekend. The festivities kicked off on Friday evening with an aperitif followed by an intimate dinner, providing a perfect opportunity for guests to meet and mingle. However, the highlight was the Aladdin evening on Saturday night. Guests were able to enjoy dishes with an oriental flavour, as well as performances by a group of belly dancers.



Casas del Bosque Chile / 23 March

Collectors from Latin America were invited to a private event at the Casas del Bosque winery in Chile. As an introduction, they were given a guided tour of the domain, giving them a better understanding of the winemaking process and the unique characteristics of these wines. The day continued in a festive atmosphere with a Parrilla Chilena, a typical Chilean barbecue, accompanied by some Casas del Bosque vintages.



Opening of the Maison F.P.Journe New York New York / 16 April

Established in New York since 2009, F.P. Journe has left Manhattan's elegant Upper East Side to set up its new Maison at 53 Mercer Street, in the famous SoHo district. Friends and collectors of the brand were invited to the inauguration, the perfect opportunity to preview this new showcase. Particular attention was paid to the layout of the premises, especially on the first floor, where a large kitchen and a number of small lounges provide a magnificent setting for receptions.



Cinco de mayo Miami / 4 May

For one day, the team at the Maison F.P.Journe Miami transformed its terrace into a charming Mexican village to celebrate Mexico's National holiday, a not-to-be-missed event for learning about local culture and gastronomy. The 120 participants enjoyed typical dishes such as quesadillas accompanied by tequila, all in a relaxed and friendly atmosphere.



F.P.Journe Los Angeles Boutique 10th anniversary Los Angeles / 2 – 4 June

In 2013, the Los Angeles Boutique opened its doors on Sunset Boulevard, providing F.P.Journe with a prime position on the West Coast of the United States. To celebrate this 10th anniversary, many collectors turned out to take part in three days of festivities. The event was also marked by the presentation of a limited edition of 10 pieces of the Centigraphe Anniversaire, a model created especially for the first decade of the F.P.Journe Boutiques, each piece being numbered and engraved with the name of the city.



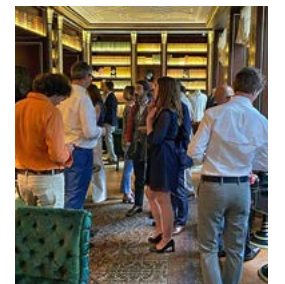
F.P.Journe Golf Cup Geneva / 4 June

For the 10th edition of the F.P.Journe Golf Cup, 140 players took part for a day of competition played in Greensome, Stabelford formula. Among the participants was a group of New York collectors who had come specially to compete against the Geneva golfers! The tournament ended with a cocktail reception hosted by Laurent-Perrier and the presentation of prizes by Tony Tankov, Director of the F.P.Journe Geneva Boutique.



Grande Réserve Evening Paris / 8 June

The F.P.Journe Paris team organised another edition of the Grande Réserve evening, an event that showcases the expertise of independent artisans. These included Philippe Atienza (bootmaker), Daniel Levy (tailor), Daniel Bernard (eyewear designer), Michel Audiard (pen sculptor) and Domaine Henri Boillot, renowned for its fine Burgundy wines. This invitation was a unique opportunity to celebrate exceptional craftsmanship and share precious moments with loyal collectors.



Inauguration of Les Cadraniers and Boîtiers de Genève Geneva / 26 June

Based in Meyrin since 2012, the Cadraniers de Genève and Boîtiers de Genève are moving, after 3 years of renovation work, to a brand new building acquired in 2020 by Montres Journe SA. Designed to provide an even better response to the demanding requirements of F.P.Journe watch dial and case production, these new workshops reflect the desire to control these elements essential in the creation of a watch and to preserve the expertise associated with traditional watchmaking.



F.P.Journe Summer Party Geneva / 30 June

The annual summer party brought together employees of the F.P.Journe Manufacture, the Cadraniers and Boîtiers de Genève and the Geneva Boutique at the prestigious Geneva Golf Club. Sarah Höflin, Olympic freestyle skiing gold medalist and *élégante* ambassador, was once again on hand to celebrate the arrival of the summer holidays.



Prix artmonte-carlo - F.P.Journe Monaco / 7 – 9 July

artmonte-carlo, one of the leading events for modern and contemporary art on the international scene, once again took over the Grimaldi Forum Monaco, under the High Patronage of H.S.H. Prince Albert II of Monaco. The Prix artmonte-carlo - F.P.Journe, that awards the best exhibition at the fair, went to Bertille Bak, represented by Galerie Xippas, for "Le berceau du chaos". The work was donated by F.P.Journe to the NMNM, the New National Museum of Monaco.



International Fine Watchmaking Salon - SIAR Mexico / 17 – 19 October

During SIAR (Salón Internacional Alta Relojería), more than 90 collectors and guests visited the F.P.Journe lounge in the prestigious Club 51. They had the opportunity to discover the collections while sampling tequila from Casa Dragones, as well as Oaxacan cuisine, a fusion of indigenous and Spanish cultures.



Presentation of the new Divine Hong Kong / 1 – 2 and 6 – 7 November

Around sixty collectors came to discover the new version of the Divine, during private meetings at the F.P.Journe Hong Kong Boutique. Presented in April 2023, this model with a guilloché silver dial as well as 18K white or 5N gold numerals and apertures, is an iteration that completes the first version introduced in 2016.



Musée Barbier-Mueller Cultural Foundation Geneva / 21 November

In 2023, the Musée Barbier-Mueller Cultural Foundation highlighted the Chepang community of Nepal, with the aim of preserving their cultural heritage. During the evening, almost 180 people attended a lecture by the anthropologist Adrien Viel and an exceptional meeting with Biswash Praja, representative of the Chepang community. A demonstration of traditional dances and a Rachmaninov piano concerto, followed by an Allegro molto, brilliantly performed by Palma Manfugas, brought the event to a close.



Opening of the F.P.Journe London Boutique London / 15 December

Mayfair, a historic district close to some of London's most beautiful parks, is renowned for its Georgian-style homes, refinement and charm. F.P.Journe has established its new Boutique at 33 Bruton Street, in an elegant eighteenth-century building. To mark the opening, an intimate event was organised by the London team, first in this new setting, followed by a dinner at Mark's Club.



F.P. JOURNE

Invenit et Fecit

"I invented and made it"



Ref. FFC

Instantaneous digital hours indicated by the animated fingers
of a Titanium hand, rotating minutes dial
Automatic movement in 18K rose Gold, case in Platinum
Geneva made

The Boutiques

Tokyo +81 3 5468 0931	Hong Kong +852 2522 1868	Geneva +41 22 810 33 33	Paris +33 1 42 68 08 00	New York +1 212 644 5918	Miami +1 305 993 4747
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