ISSUE 9

F.P.JOURNAL

2025 EDITION

The art of stealthy time

CHRONOMÈTRE FURTIF
AN ODE TO UNDERSTATEMENT

Born from a unique piece designed to help the fight against muscular dystrophy, the new Chronomètre Furtif is now available as a series piece. It represents the very essence of the most accomplished mechanical watchmaking reduced to its simplest expression, a pleasing return to basics: having the time for you and you alone!

While the unique "Chronomètre Furtif Bleu" piece was the first in the world to feature a tantalum case and bracelet, the small production run of the Chronomètre Furtif has been designed by François-Paul Journe to have a case and bracelet made from tungsten carbide. It is an extremely hard material (approximately 1350 Vickers and 9 on the Mohs scale, which is close to the hardness of corundums such as sapphire), obtained by combining carbon and tungsten at high temperatures; it is double...

Continue page 2

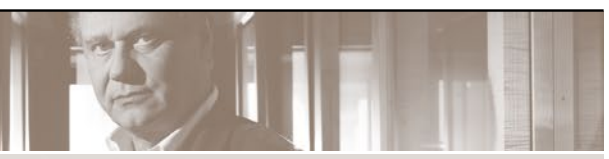
20 YEARS WITH THE
CHRONOMÈTRE SOUVERAIN

In the world of horology, simplicity is often the ultimate complexity. Few watchmakers embody this philosophy as profoundly as François-Paul Journe. While modern trends celebrate intricate complications and the pursuit of ever-increasing movement components, François-Paul Journe takes a different approach - working with a light touch to develop ingenious solutions to complex challenges.

This philosophy is evident across his entire body of work, from his most mechanically intricate creations to his purest expression of timekeeping: the Chronomètre Souverain. Introduced in 2005, this timepiece not only exemplifies the brand's technical mastery but also serves as a testament to the core principles that define F.P.Journe's watchmaking. The Chronomètre Souverain is a time-only watch with a power reserve indicator, seemingly...

Continue page 5

Editorial
François-Paul Journe



2025 marks the 20th anniversary of the Chronomètre Souverain!

After the Tourbillon Souverain, the Chronomètre à Résonance and the Octa, now it's the turn of the Chronomètre Souverain (Ref. CS).

In 2005, when I presented it to my friend, the great Italian journalist Eugenio Zigliotto (†2010), he remarked: "You've just created a watch for the next 50 years!" This filled me with pride, but I think he had an eye for it. It is difficult to change anything in such a perfect architecture, which is why we're simply offering two new blue dials. It is worth remembering that the CS remains the most popular watch in our collection.

2025 finally saw the appearance of the Chronomètre Furtif (CF), after the Tantalum version which sold at the Only Watch charity auction for a record 2 million CHF. I had planned to release it in 2024, but the task proved more difficult than I had anticipated. It's true that this was because I raised the bar quite high, with an anthracite grey mirror-polished Grand Feu enamel dial and a Tungsten Carbide exterior interspersed with Tantalum parts. I really am very grateful to our teams for their support in completing the many modifications required. As a result, I'm not sure we'll reach our 2025 target to produce 100 pieces. But we hope it will enjoy the same perennial appeal as the Chronomètre Souverain.

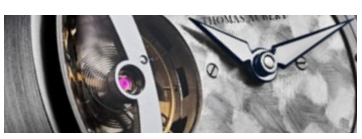
Contrary to the industry trend, demand for our watches remains buoyant. The latest of our Boutiques, in London, has flourished under the direction of Shawn Mehta, who has done a remarkable job. I had no idea how much we had missed this place!

The Tokyo Boutique anniversary was magnificent. Many of our friends made the trip, some of them discovering Japan for the first time. The dedicated watch, the Chronographe Flyback, was literally snapped up.

F.P.Journe Le Restaurant, headed by Chef Dominique Gauthier, was awarded a Michelin star and a Gault & Millau rating of 16 just 11 months after opening. And the prodigious Dominique continues to impress with his incredible creations. So much so that a book of his recipes has been published!

Here I will finish with a phrase I am particularly fond of: As you know, and because I know you appreciate us for who we are, the limited production of F.P.Journe watches will never change - because the excellence of our work requires it.

François-Paul Journe



Contributors Audrey Humbert, Isabelle Cerboneschi, Angus Davies, Vincent Daveau, Osama Sendi, Gérard Wijnen **Graphic Design** Roberto Muniz Printed in Switzerland

Chronomètre Furtif An Ode to Understatement

BY VINCENT DAVEAU

Born from a unique piece designed to help the fight against muscular dystrophy, the new Chronomètre Furtif is now available as a series piece. It represents the very essence of the most accomplished mechanical watchmaking reduced to its simplest expression, a pleasing return to basics: having the time for you and you alone!

While the unique "Chronomètre Furtif Bleu" piece was the first in the world to feature a tantalum case and bracelet, the small production run of the Chronomètre Furtif has been designed by François-Paul Journe to have a case and bracelet made from tungsten carbide. It is an extremely hard material (approximately 1350 Vickers and 9 on the Mohs scale, which is close to the hardness of corundums such as sapphire), obtained by combining carbon and tungsten at high temperatures; it is double the density of steel, and almost as dense as gold. Usually used for highly technical applications, it is the perfect solution as, in addition to its biocompatibility and low chemical reactivity, it is practically indestructible and highly shock-resistant.

Chronomètre Furtif - Ref. CF
Indication of hours, minutes and direct central seconds. Moon phase and power reserve indications on the back.

A DENSE, TIME-RESISTANT CASE

For the design of each of the elements which make up the exterior of this 42 mm timepiece, which is just 9.5 mm thick, the Manufacture was able to rely on the expertise of Les Boîtiers de Genève, a specialist entity owned by F.P.Journe, integrated since 2012, and with workshops located in Meyrin on the outskirts of Geneva.

Perfect mastery of the machining process was essential for tackling a project as audacious as this, as the work is wholly unlike turning components made from steel, titanium or even tantalum, which itself is highly complex to work due to its inherent properties. This is the metal the Manufacture employed for the one-off "Chronomètre Furtif Bleu" piece.

Creating the entire exterior from tungsten carbide required access to the latest generation of tooling. Les Boîtiers de Genève boasts an inventory of machines that many competitors would love to have. To make best use of their capacities, the company developed complex, innovative processes which allowed them to push the limits of engineering in terms of machining and finishes, always striving for excellence. As François-Paul Journe explained when speaking about this new timepiece:

> "I designed the case and we worked with the Manufacture's design office on its general internal and external dimensions with a view to integrating the calibre."

Then, the engineers and machinists working for Les Boîtiers de Genève, to whom F.P. Journe gives great latitude, were responsible for reworking the entire case middle. They were in charge of the sand-blasted and polished finishes. The same process obviously applied to the bracelet that these specialists developed from the model designed by the F.P.Journe Manufacture's founder. Thanks to their mastery in working demanding metals, these ultra-specialist craftsmen have successfully overcome the challenge of designing a flat three-row link, also made entirely from tungsten carbide.

A DIAL RISING FROM THE FLAMES

To do justice to this unique and incredible exterior, F.P.Journe opted to bestow this new watch with an anthracite grey Grand Feu enamel dial, designed in the same spirit as the one adorning the unique piece sold at the Only Watch 2024 auction. This fired disc reflects the expertise and creativity possessed by the artists working within Les Cadraniers de Genève, a renowned hub of expert craftsmen owned by F.P.Journe, which shares its building and cutting-edge technology with Les Boîtiers de Genève.

In the workshops, the combined technical and artistic skills allow the level of aesthetic perfection required for such a timekeeping instrument to be achieved. It can be found in all stages of production, from the different layers of powdered enamel to the polishing, separated by numerous firing stages in a kiln heated to over 800°C (1472°F).

These high-risk operations are managed perfectly, but this does not prevent accidents from occasionally happening during production. The colour may not be strictly uniform due to unwanted movements of air in the kiln.

The disc may suffer a tiny deformation if the counter enamel is not applied uniformly or is not thick enough. The vitrified surface may crack during the final polishing, or shatter if cooled too quickly once the dial is removed from the kiln, or because of an impurity in the material. Once the inspection of the discs which have passed through these complex trials is complete, their numerals and discreet minute tracks are engraved with a laser. These are elements that only the owners of these watch will be able to see by altering the angle of the light on the dial of the timepiece that they have had the pleasure of acquiring.

Then, the understated elongated teardrop hands are attached; these are tinted in a very similar colour to the dial so that they appear to melt into its anthracite grey enamel surface. Lastly, running over the top of these two indicators, a long and lightweight second hand is meticulously driven in, here tinted white so that it forms an ultra-graphic point that draws the eye.

A CALIBRE WHICH GOES STRAIGHT TO THE ESSENTIAL

This coherent whole, with its retro yet contemporary design, houses the calibre 1522. It is a new hand-wound mechanical movement in 18K rose gold measuring 33.50 mm in diameter and 5.9 mm thick. Developed in-house by F.P.Journe, it displays the hours and minutes but also the central seconds thanks to a central second hand driven directly into the axis of the dedicated wheel.

This movement has a geartrain which is practically in-line: a real first for F.P.Journe. With its 197 components, the Calibre 1522 has a regulating organ equipped with a 15-tooth escapement wheel, a straight-line anchor and a balance with four inertia blocks and a micro-flamed flat Anachron balance spring oscillating at 3 Hertz, or 21'600 vibrations per hour.

Placed horizontally on the 3-9 o'clock axis, in the centre of the round 18K rose gold main plate finished in line with the highest standards of Haute Horology, it is framed by two useful indicators which complete the free space here. At 12 o'clock sits the power reserve indicator with two barrels mounted in parallel and which, once wound, guarantee 56 hours of operation with chronometric tolerances. The crown used to wind them also allows the time to be set, and, when pulled out to the second position, it is also used to set our natural satellite which is realistically depicted in the moon phase window at 6 o'clock.

Understated, accurate, and time-resistant, the Chronomètre Furtif is designed for the slightly hedonistic watch lover. Going straight to the essential, it is a timekeeping instrument designed and realised with strict respect for tradition, but with one eye firmly on the future.

Calibre 1522
in 18K rose Gold, manual winding.

Chronomètre Furtif Bleu
Calibre 1522 in 18K rose Gold
with direct central seconds

The intricate details of the Chronomètre Furtif Bleu

BY OSAMA SENDI

Since F.P.Journe's first participation in the Only Watch charity auction in 2015, François-Paul Journe has used this biennial event to showcase his exceptional mechanical ingenuity and aesthetic artistry, alongside the Manufacture's expertise. Founded in 2005 by Luc Pettavino, Only Watch has become a celebrated event uniting prestigious brands and collectors to raise funds for Duchenne Muscular Dystrophy (DMD).

Renowned for offering one-of-a-kind timepieces, the auction has raised significant funds whilst allowing collectors a chance to own invaluable creations. Beyond his contributions to Only Watch, François-Paul Journe actively supports philanthropy, collaborating with the Breast Cancer Research Foundation, the Paris Brain Institute, and the Monaco Ball hosted by Prince Albert II Foundation. His involvement underscores his dedication to advancing research through his art and influence.

His contributions to Only Watch hold special significance, as they are not merely unique variations of existing models but truly one-of-a-kind timepieces. These exceptional creations often pave the way for new and innovative models from the brand, reflecting François-Paul Journe's commitment to pushing the boundaries of watchmaking and supporting a cause close to his heart.

On the occasion of the 10th Only Watch Charity Auction, F.P.Journe unveiled the Chronomètre Furtif Bleu, a unique timepiece cased in tantalum that introduced two significant firsts for the brand: a centre seconds hand on the dial and an integrated, world-first, full tantalum bracelet.

At first glance, it might not appear as anything more than a simple time-only watch on a bracelet, but as with all of Francois-Paul Journe's creations and designs, there is tremendous complexity behind the simplicity.

THE DIAL

The aesthetic theme of the Chronomètre Furtif Bleu revolves around 'stealth' and discretion, crafting a timepiece designed to be read exclusively by its wearer, thanks to a blue enamel dial that reveals the frosted numerals only in the reflection of the light.

The Chronomètre Furtif Bleu's frosted numerals and rich enamel finish were perfected after numerous trials to achieve François-Paul Journe's precise vision. Grand Feu enamelling involves multiple layers fired at over 800°C (1472°F), with any imperfection risking cracks or colour variations. The final result demonstrates exceptional craftsmanship.

Beyond its striking blue enamel dial, the standout feature of the Chronomètre Furtif Bleu is the central seconds hand – a first in François-Paul Journe's creations. While collectors had often requested this feature in the past, François-Paul Journe consistently declined, citing its incompatibility with the principles of chronometry.

THE MOVEMENT

In traditional mechanical movements, the seconds hand is typically mounted directly onto the fourth gear, which naturally completes one revolution every 60 seconds. By contrast, a central seconds display requires additional gearing, which increases friction and compromises chronometric performance. For François-Paul Journe, this made central seconds fundamentally unsuitable for his timepieces – until the development of the Chronomètre Furtif Bleu's innovative calibre.

This groundbreaking design achieves a direct central seconds display without added friction, finally meeting François-Paul Journe's uncompromising standards of precision and craftsmanship.

The Chronomètre Furtif Bleu introduces Calibre 1522, a hand-wound movement with F.P.Journe's signature 18K rose gold bridges and mainplates. Inspired by the Calibre 1304 from the Chronomètre Souverain, it features twin barrels mounted in parallel. Rather than extending the 56-hour power reserve, these barrels provide a stable energy source, ensuring consistent performance.

True to its theme of discretion, the power reserve and moonphase indicators are placed on the movement's back, visible only to the owner. The caseback also reveals the innovative placement of the fourth wheel at the movement's centre, allowing for a direct central seconds display. This design preserves F.P.Journe's uncompromising standards of chronometry and precision.

THE TANTALUM BRACELET

Tantalum is rarely used in watchmaking due to its challenging properties. Its high density and extreme melting point of 3016°C (5461°F) make it about five times harder to machine than platinum. These difficulties require specialised tools and techniques, limiting its use in regular production. Aside from the Chronomètre Bleu, tantalum has appeared only in limited series. François-Paul Journe has been incorporating it into a regular production timepiece for almost 16 years thanks to F.P.Journe's in-house case-making atelier, Les Boîtiers de Genève. This in-house capability allowed mastery over tantalum's demanding properties.

For years, collectors had been requesting a tantalum bracelet for the Chronomètre Bleu, but François-Paul Journe declined, citing its manufacturing challenges. However, with the Chronomètre Furtif Bleu, François-Paul Journe seized the opportunity to demonstrate his case-makers' craftsmanship, having designed a three-row flat-link bracelet entirely from tantalum, featuring polished and sandblasted finishes that highlight its distinctive grey-blue hue. This achievement required intricate processes and numerous hand-executed steps, underscoring F.P.Journe's relentless pursuit of innovation and excellence in watchmaking.

20 Years with the Chronomètre Souverain

Blending Simplicity & Precision

BY OSAMA SENDI

Chronomètre Souverain
Boutique Collection
Ref: CS

In the world of horology, simplicity is often the ultimate complexity. Few watchmakers embody this philosophy as profoundly as François-Paul Journe. While modern trends celebrate intricate complications and the pursuit of ever-increasing movement components, François-Paul Journe takes a different approach - working with a light touch to develop ingenious solutions to complex challenges. This philosophy is evident across his entire body of work, from his most mechanically intricate creations to his purest expression of timekeeping: the Chronomètre Souverain. Introduced in 2005, this timepiece not only exemplifies the brand's technical mastery but also serves as a testament to the core principles that define F.P.Journe's watchmaking.

THE CHALLENGE OF A SIMPLE DIAL

The Chronomètre Souverain is a time-only watch with a power reserve indicator, seemingly simple in concept yet rich in nuanced design. François-Paul Journe never settles for the conventional, and a closer examination of the dial reveals unique aesthetic elements that set this timepiece apart.

One of its most distinctive features is the placement of the power reserve indicator at 3 o'clock, a rarity in watchmaking due to the technical challenges it presents. This position interferes with the time-setting mechanism operated by the crown, making it an uncommon choice. However, for François-Paul Journe, design begins with the dial. It must embody the philosophy of the timepiece before a movement is developed to accommodate it. While logical in theory, this approach is incredibly demanding in practice due to the constraints it imposes on movement construction.

To maintain his vision of a slim, elegant timepiece, François-Paul Journe had to rethink the conventional power reserve mechanism. A standard construction would have made the movement too thick, so he re-engineered it entirely, reducing its thickness by more than 50% to just 0.5 mm using ceramic ball bearings. This development not only preserved the watch's sleek profile but also introduced a patented solution that would later be integrated across the F.P.Journe collection.

PRECISION THROUGH PARALLELISM

The Chronomètre Souverain's movement is powered by twin barrels, a feature often associated with extended power reserves. However, the 56-hour autonomy of this model may surprise some. That is because the barrels are not mounted in series, as is typically the case when aiming for longer reserves. Instead, they are mounted in parallel.

Parallel-mounted barrels split the torque from the mainsprings onto the centre wheel, significantly reducing friction and improving energy stability. This approach ensures that the escapement receives a stable and reliable flow of energy, without extreme fluctuations throughout the movement's autonomy, which is critical for maintaining precise timekeeping.

The stability and reliable energy flow of this setup are so significant that the twin-barrel architecture later went on to be used in other high-precision calibres, such as those of the Chronomètre Optimum and Astronomic Souveraine.

THE ESSENCE OF THE 18th CENTURY

While the Chronomètre Souverain boasts modern technical achievements, its roots trace back to the 18th century, the golden age of scientific timekeeping. During this era, watchmakers prioritised precision and reliability, perfecting marine chronometers that were crucial for navigation. François-Paul Journe's deep research into this period ultimately shaped the design and philosophy of the Chronomètre Souverain.

A telling detail of this heritage is the power reserve hand. Unlike conventional displays indicating remaining energy, here the scale is reversed: it shows "0" when the springs are fully wound, and progresses as they unwind. This choice was inspired by marine chronometers, which measured the time elapsed since the last winding rather than the remaining energy reserve.

The result is a watch that seamlessly bridges past and present, merging the elegance of 18th century chronometers with the technical sophistication of modern horology. Its minimalist design, slim profile, and impeccable chronometric performance pay tribute to an era when timekeeping was not just an art, but a necessity.

20 YEARS AND COUNTING

F.P.Journe timepieces are known for their longevity, with models remaining in production for years, evolving only through deliberate and meaningful refinements. Every model is first entirely developed by François-Paul Journe himself before entering production, where each watch is then assembled from start to finish by its own single watchmaker. With the Manufacture producing only around 1000 mechanical timepieces per year, changes to the collection are introduced gradually, and often over the span of many years. However, as both a watchmaker and an artist, François-Paul Journe never lets significant milestones go unnoticed. As a pillar of the brand's lineup, the Chronomètre Souverain has been celebrated throughout the years with subtle variants marking its anniversaries.

For its 10-year anniversary in 2015, F.P.Journe introduced embossed gold dials, which later transitioned to silver dials with applied 18K gold numerals. Though a subtle transition, it sparked intrigue among collectors, who continue to debate their aesthetic preferences between the two variations.

Now, in 2025, the Chronomètre Souverain follows in the footsteps of the Quantième Perpétuel and the Divine, joining the Boutique Collection. It features the signature blue guilloché silver dial, complemented by 18K white or 5N gold numerals and rhodium-plated or 5N gilt steel hands.

The Chronomètre Souverain may be the simplest model in the F.P.Journe collection, but it is also one of the most profound. It exemplifies François-Paul Journe's ability to find elegance in efficiency and complexity in simplicity. By focusing on the essentials of precision, stability, and timeless design, he has created a timepiece that is as technically remarkable as it is beautiful.

Celebrating 20 Years of the Tokyo Boutique Chronographe FB

BY OSAMA SENDI

Chronographe FB - Ref. FB
Calibre 1518.2
Year: 2024
Production: Limited to 200 pieces

In 2003, with F.P.Journe only in its fourth year, François-Paul Journe embarked on a groundbreaking venture: to launch the brand's first self-owned boutique.

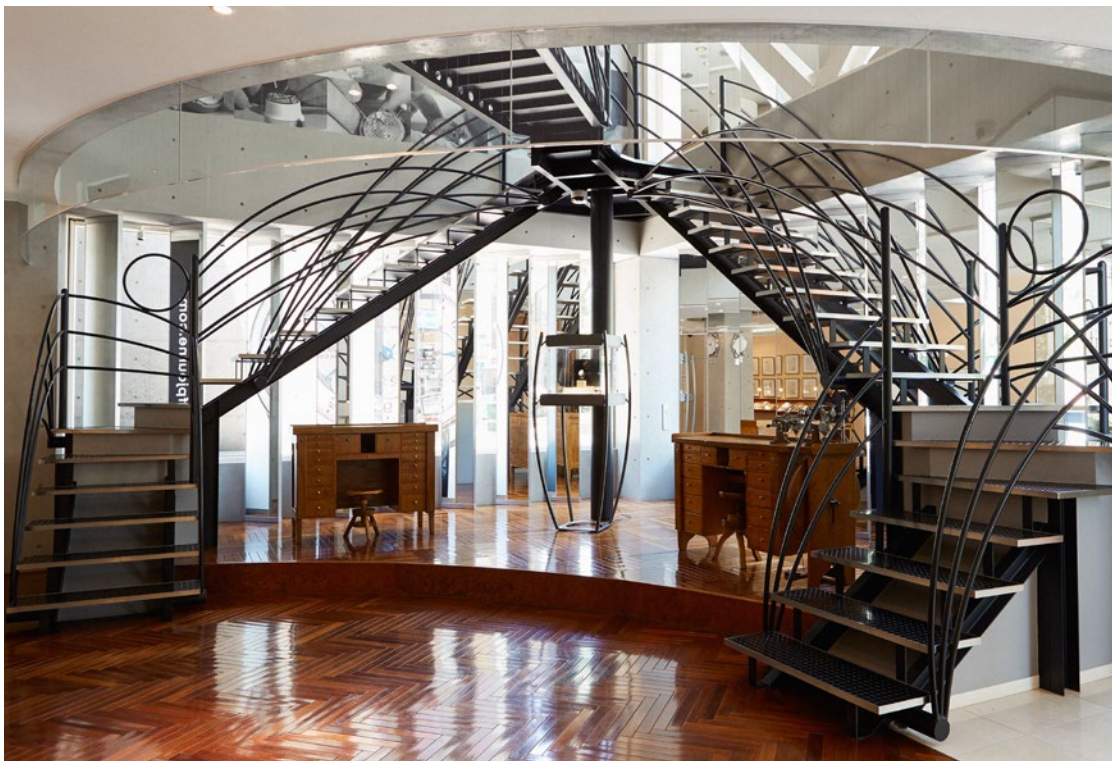
At a time when most luxury watch brands relied heavily on distributors and authorised retailers, François-Paul Journe pursued a more ambitious vision: establishing a fully vertical manufacture. His goal was to control every aspect of his creations, from production to direct distribution through an exclusive network of boutiques worldwide.

François-Paul Journe's choice of Tokyo for this milestone was deeply influenced by his admiration for Japanese culture and its values of precision, craftsmanship, and simplicity – ideals that closely align with his philosophy of watchmaking. Equally inspiring was the enthusiasm and deep appreciation his Japanese collectors had for his work. The Boutique, which opened in Tokyo's vibrant Omotesando district in September 2003, is located inside 'La Collezione,' a building designed by renowned architect Tadao Ando, celebrated for his minimalist approach and masterful use of natural light. Within this architectural masterpiece, François-Paul Journe meticulously designed the layout and decoration to reflect his artistry and uncompromising attention to detail. Its interior celebrates the history of watchmaking, featuring portraits of legendary horologists from the 17th and 18th centuries, antique horological tools, and a curated library dedicated to the study of time measurement. The Boutique also introduced an innovative concept: the world's first watchmaking bar. A space for collectors and enthusiasts to gather and share their passion for fine horology.

Today, François-Paul Journe's vision of a vertical retail network has expanded to 12 Boutiques and Maisons in some of the world's most prestigious locations, with London and Bangkok recently added in 2023, and Los Angeles, which transitioned from a Boutique to a Maison, doubling its size in 2024. Yet, Tokyo, as the starting point of this journey, holds a uniquely special place in the brand's history.

To honour this significance, François-Paul Journe has dedicated a series of limited-edition timepieces to commemorate the Tokyo Boutique's anniversaries. The Tokyo Boutique Anniversaire Series is distinguished by a polished 40 mm titanium case, 18K 6N gold crowns and pushers, and a ruthenium-coated dial with contrasting gold accents. From 2005 to 2024, F.P.Journe has celebrated five Tokyo anniversaries with these special models.

For the 20th anniversary of the Tokyo Boutique, François-Paul Journe has unveiled the Chronographe FB (Ref. FB), limited to 200 pieces. This milestone timepiece not only celebrates the success of the Tokyo Boutique but also pays tribute to François-Paul Journe's enduring admiration for Japanese culture.



Main room on the first floor, with the double staircase leading to the salon and the historic watchmaking workbenches.

CHRONOGRAPHE FB
REF. FB

At first glance, the Chronographe FB may seem familiar to those acquainted with F.P. Journe's current offerings. Its dial closely resembles that of the Chronographe Rattrapante (Ref. CM), blending elements from the precious metal versions with the sportier titanium variant (Ref. CMS), including sapphire counters and a chronograph layout with a large date at 6 o'clock. This resemblance might suggest it is merely a more refined, dressier version of its sporty lineSport counterpart. However, upon closer inspection, the Chronographe FB is an entirely different watch, featuring a unique calibre with a flyback chronograph function instead of the split-second complication found in the Chronographe Rattrapante.

While a split-second chronograph allows the timing of two simultaneous events by "splitting" the chronograph hand, the flyback chronograph functions differently. It is a straightforward chronograph that allows the user to reset and restart the hands instantly, without first stopping them. This ensures a seamless continuation of motion, achieved with a single push of a button rather than the two-step process of stopping and resetting.

The dial, housed in a polished 40 mm titanium case, is crafted from ruthenium-coated silver and features an unusual tachymeter scale that sets it apart from other chronographs. The scale indicates two minutes per revolution of the chronograph hand, allowing it to measure speeds twice as slow as a traditional tachymeter. This unconventional design gives the Chronographe FB a distinct character, though it serves no specific mechanical purpose, aside from showcasing François-Paul Journe's preference for breaking away from tradition.

His choice to include this eccentric feature reflects his creative philosophy. He was never interested in producing a conventional chronograph, having already explored the genre with the Octa Chronograph in 2001, which also featured a flyback function. Instead, he finds joy in reinterpreting watchmaking standards, creating pieces that embody his originality and ingenuity. The Chronographe

Chronographe FB - Ref. FB
FlyBack Chronograph
Dial: ruthenium-coated guilloché Silver, counters in sapphire.
Hands: 5N gilt, red lacquered and ivory color Steel.
Polished Titanium Anniversary case, crown and pushers in 18K 6N Gold.

FB is no exception, standing as a testament to his talent and unwavering commitment to innovation.

Visible through the case back, Calibre 1518.2 is a revisited version of the split-second Calibre 1518, which debuted in 2018. The Calibre 1518 itself was a modern evolution of the unique Calibre 1517, originally created for the Chronographe Monopoussoir Bleu, a one-of-a-kind piece donated to the 2017 Only Watch charity auction.

Calibre 1518.2
in 18K rose Gold with manual winding, overall height: 5.90 mm

Both Calibre 1518 and 1518.2 are powered by a single barrel, offering an impressive 80-hour power reserve. This ensures that the chronograph remains fully functional for over two days after the watch's last winding. Additionally, the movement features direct chronograph gearing with a rocking pinion, eliminating the "stutter" often seen with traditional gearing systems. This design ensures smoother operation and enhances the precision of the chronograph hand.

Throughout the Tokyo Anniversaire Series, most models were limited-edition variations of existing production references, with two major exceptions. The first was the Octa Perpétuelle (2009, Ref. OP), an exclusive perpetual calendar limited to just 99 pieces. The second is the recently unveiled Chronographe FB, which, while inspired by the Chronographe Rattrapante, features a unique movement and reference, establishing it as a distinct creation.

Two additional notable variations include the Tourbillon Souverain (2007, Ref. TT), which highlighted the defining traits of the limited series and introduced a titanium tourbillon cage – a feature unique to this reference – and the Centigraphe Anniversaire (2016, Ref. CTT), which, like the Chronographe FB, skilfully blended the refined design of the Centigraphe Souverain with the sportier dial of the Centigraphe Sport.

Tokyo Boutique
Anniversaire Series Retrospective

Chronomètre Souverain Anniversaire Tokyo
Ref. CS
Calibre: 1304 – Year: 2005
Production: Limited to 20 pieces

Chronomètre à Résonance Anniversaire Tokyo
Ref. RN
Calibre: 1499.2 – Year: 2006
Production: Limited to 12 pieces

Tourbillon Souverain Anniversaire Tokyo
Ref. TT
Calibre: 1403 – Years: 2007 / 2008
Production: Limited to 20 pieces

Octa Perpétuelle Anniversaire Tokyo
Ref. OP
Calibre: 1300 – Years: 2009 / 2010
Production: Limited to 99 pieces

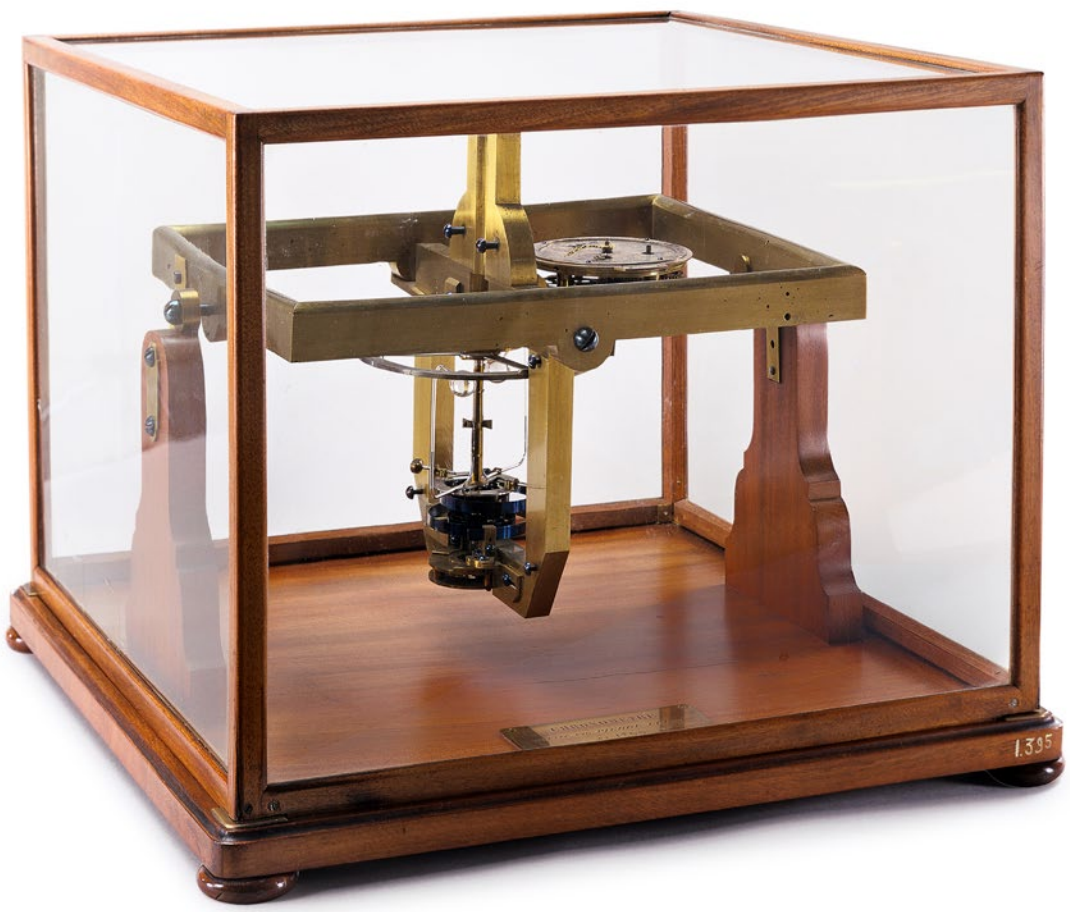
Centigraphe Souverain Anniversaire Tokyo
Ref. CTT
Calibre: 1506 – Years: 2016 to 2023
Production: Limited to 80 pieces

From weight to spring

3RD EPISODE

The Pioneers of Modern Watchmaking

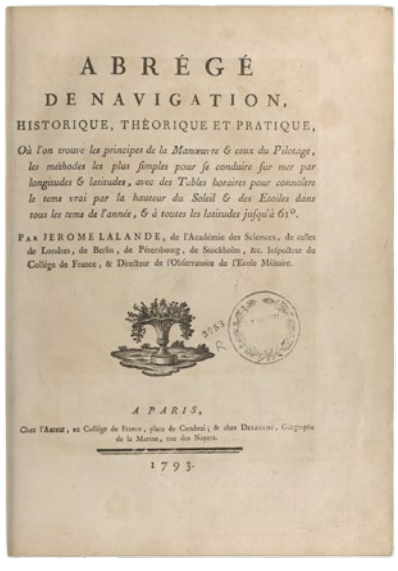
BY AUDREY HUMBERT



Chronomètre de marine by Pierre Le Roy
Paris, 1766

Materials:
The movement uses various materials, including steel and brass, and incorporates a thermal compensation system using glass tubes containing mercury and alcohol.
The box feature elements made of wood and glass.

Dimensions:
height 32.5 cm x width 41.5 cm x depth 41.5 cm
Weight: *11.29 kg*


ABRÉGÉ
DE NAVIGATION,
HISTORIQUE, THÉORIQUE ET PRATIQUE,
Où l'on trouve les principes de la Manœuvre & ceux du Pilotage, les méthodes les plus simples pour se conduire sur mer par longitudes & latitudes, avec des Tables horaires pour connoître le tems vrai par la hauteur du Soleil & des Etoiles dans tous les tems de l'année, & à toutes les latitudes jusqu'à 61°.
PAR JEROME LALANDE, de l'Académie des Sciences, de celles de Londres, de Berlin, de Pétersbourg, de Stockholm, &c. Inspecteur du Collége de France, & Directeur de l'Observatoire de l'École Militaire.
A PARIS,
1793.

Jérôme Lalande,
Abrégé de Navigation, Historique, Théorique et Pratique, à Paris, 1793.

The "From weight to spring" series draws to a close with this third episode. After the significant progress made in the 18th century, and in particular the inventions of Pierre Le Roy, whose avant-garde principles were taken up by his successors, watchmakers continued to face many challenges which sparked their creativity and ingenuity. As traditional production methods were no longer able to satisfy the growing demand, watchmakers had to organise themselves to ramp up production. At the same time, their timepieces had to guarantee greater reliability. After a brief review of the state of chronometry towards the end of the 18th century, we will go on to look at the pioneers of modern watchmaking who definitively changed the face of watchmaking, culminating in contemporary designs.

A REVIEW OF THE STATE OF CHRONOMETRY IN THE 18TH CENTURY AND ITS USE IN NAVIGATION

Some encouraging initial results led to a gradual rise in the demand for precision watches designed to meet the requirements of navigation. Thus the quest to resolve the problem of longitude continued to drive the most arduous efforts of watchmakers, who were required to keep perfecting the chronometry while miniaturising timepieces and increasing production capacity.

Precision watches were still not widely available, and the demands imposed on these pieces were very high. Bouguer (1698 - 1758) had already expressed reservations about the use of clocks in navigation. In his book *Nouveau Traité de Navigation* (A New Treatise on Navigation), first published in 1753, he recommended a great many precautions for reading the time at sea.

These reservations were maintained right up to the last edition of the work, published in 1781. That same year, Le Gaigneur, a professor at the *École Royale de Marine* (Royal Naval School), wrote in *Le Pilote instruit*, p. 459: *"We have reason to hope that watches will solve the problem of longitude, but they are not yet widespread enough and, in all probability, it will be a long time before they are in general use, and we will not concern ourselves with them."* In 1790, when Captain Étienne Marchand (1755 - 1793?) set sail from Marseille on his expedition around the world, he was unable to obtain a longitude clock. And yet Lalande (1732 - 1807), an astronomer and member of the Academy of Sciences, who took on the editorship of the astronomical almanac *Connaissance des temps* from 1760 to 1775, and again from 1794 to 1807, made little mention of it in his *Abrégé de Navigation* published in 1793. He had, however, been sent to London in 1763, with the aim of examining and, if possible, bringing back to France a model of the marine chronometer incorporating a compensating pendulum invented by John Harrison a few years earlier. His comments were recorded in writing.[1]

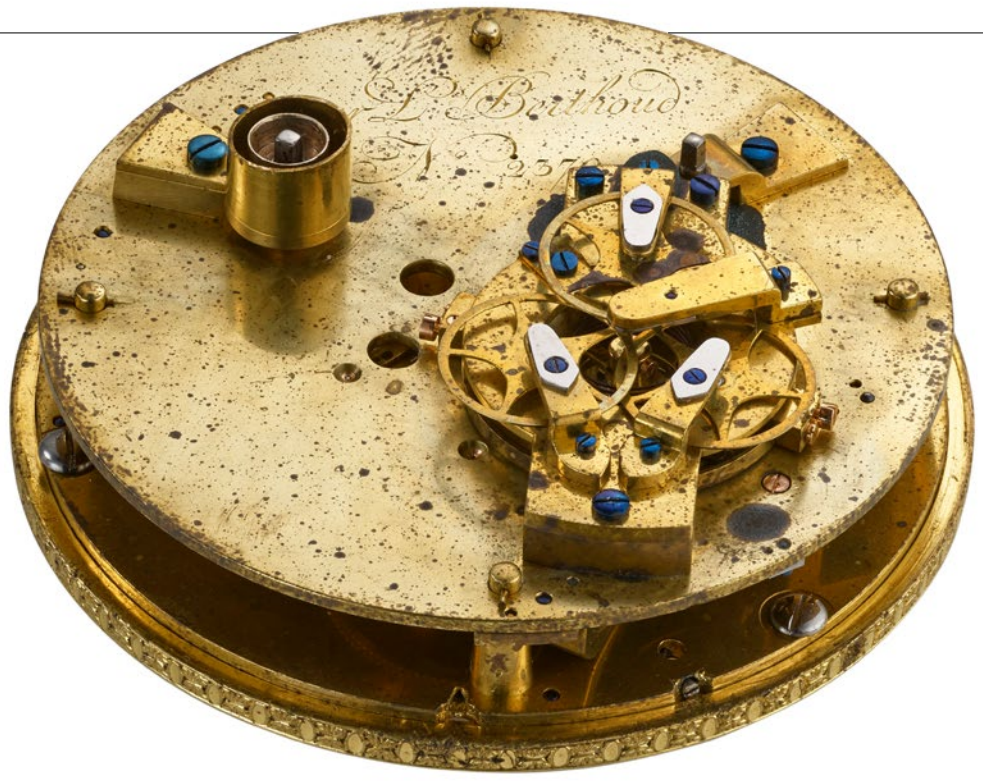
The precursors of modern watchmaking, such as Louis Berthoud and Abraham-Louis Breguet, faced a growing demand for marine chronometers that artisanal production methods were struggling to satisfy. Aware of these limitations, they set out not only to perfect these essential instruments, but also to simplify their manufacturing principles, paving the way for more efficient production and wider distribution of these invaluable navigational tools.

THE CONTRIBUTION OF LOUIS BERTHOUD: A PIONEER OF MODERN WATCHMAKING

Louis Berthoud (1754 - 1813), recognised as one of the precursors of modern watchmaking, differed from his uncle Ferdinand Berthoud in several respects. Extremely methodical and conscientious, he paid meticulous attention to the design of his timepieces, delivering them only after they had been adjusted with the utmost rigour. Unlike some of his contemporaries, Louis Berthoud did not hesitate to draw openly on the work of his peers. For example, he borrowed the principles of isochronism from Pierre Le Roy to adjust his balance springs which were pinned up to the stud. Following Le Roy's principle of balance compensation using an ingenious, albeit fragile, system of glass tubes containing mercury, he made balance wheels with two or four bi-metallic arches, fitted with brass weights. This ensured compensation solely via the balance wheel, avoiding the need for active compensation on the balance spring.

To improve his timepieces, he brought in an artist who specialised in working precious stones, a skill used by watchmakers in England long before it was adopted by those in France. The purpose of incorporating jewels into the mechanisms was to minimise fric-

1 Jérôme Lalande, *Journal d'un voyage en Angleterre 1763* (Diary of a Trip to England), The Voltaire Foundation, 1980, 116 p.

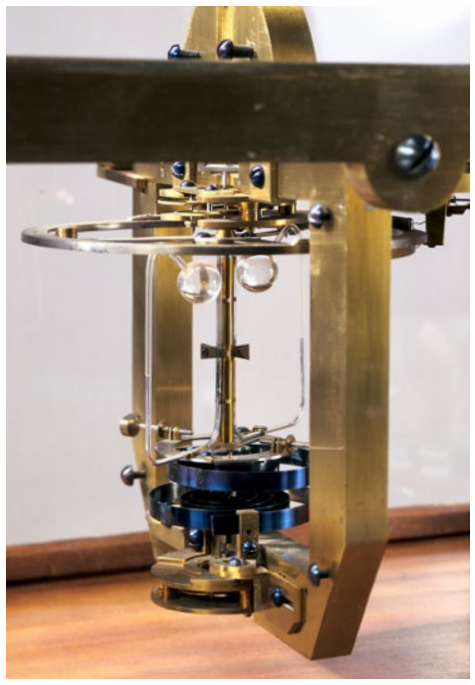


Louis Berthoud
Movement of chronometer No. 2370 by Louis Berthoud, equipped with a pivoted detent escapement - 1789.

© Christie's.

tion and, consequently, wear on the parts. In England, the works of Josiah Emery (1725 - 1794) and John Arnold (1736 - 1799) bear witness to the use of jewels in pivots and research into balance wheel compensation.

Very early on, Louis Berthoud adopted a pivoted detent escapement of his own design in the construction of marine chronometers. This free escapement is renowned for its steady rate, stability and energy efficiency. From 1769, he assisted his uncle in the workshop and devoted himself to supplying clocks for the navy. This is how Ferdinand Berthoud's Marine Clock No. 9 came to be fitted with its own escapement, replacing the double virgule escapement previously used. To reduce friction, Louis Berthoud designed a balance wheel with slow oscillations (at 2-second intervals). However, this feature made it more difficult to read the time, as the hand only made one jump every two seconds, increasing the risk of interpolation errors.



Mercury compensation system
Marine chronometer** by **Pierre Le Roy
Paris, 1766.
© Musée des arts et métiers, Cnam. Photo by Sylvain Pelly.

Although made up of many parts, its escapement was not particularly difficult to produce. It did, however, require an additional moving part, which increased friction losses.

Louis Berthoud died prematurely in 1813, and was succeeded by Abraham-Louis Breguet as Watchmaker to the French Royal Navy. However, from 1822 onwards, the Navy began to turn to watches by Motel, a former pupil of Louis Berthoud. Motel received the same title as Breguet and, by 1832, the Navy had 44 chronometers by Berthoud, 29 by Breguet and 70 by Motel, bringing its total stock to 143 high-precision chronometers.

Marine chronometer No. 52 by Henri Motel
© Musée des arts et métiers, Cnam. Photo by Sylvain Pelly.

This exemplary contribution by Louis Berthoud, who not only made timepieces more reliable but also worked to miniaturise them, marked an essential stage in the development of chronometry and the application of watchmaking to maritime navigation.

ABRAHAM-LOUIS BREGUET: HIS TECHNICAL INNOVATIONS

A talented artist and true pioneer, Abraham-Louis Breguet (1747 - 1823) had an exceptional appetite for technical challenges, as evidenced by a chronometer equipped with a cylindrical glass balance-spring, now held by the National Conservatory of Arts and Crafts (CNAM) in Paris.

A.-L. Breguet developed his inventions in quick succession, following the natural evolution of watchmaking – which shifted from energy driven by the weight to energy supplied by the spring, with all the technical implications that this entailed. His methodical approach consisted of successively tackling the sources of the errors he encountered and, in this way, he made major contributions to improving chronometry.

Although his career began in civilian watchmaking, his excellent work led to him being appointed Watchmaker to the French Royal Navy in 1813, a belated but well-deserved honour. The following year, 1814, he was appointed a member of the *Bureau des Longitudes* and undertook a trip to England. In 1816, Breguet was named a member of the *Académie des Sciences* by a royal decree of Louis XVIII, thus establishing his role as a central figure in the watchmaking world of his time.

Among his many inventions, two mechanisms reflect his obsession with lubrication, a central issue in watchmaking at the time:

- **The tourbillon:** Designed to counteract the harmful effects of oils whose composition was less than perfect, the tourbillon was intended to eliminate any rate variations caused by temperature-dependent changes in the oils and their coagulation over time. In the memoir he wrote to obtain the patent for this invention, Breguet described how these phenomena could alter the centre of gravity of watches, thereby disrupting their accuracy.

- **The natural escapement:** This mechanism, which minimised friction, was designed to operate without lubricant, thereby reducing the risk of wear and tear and of impaired watch performance.

Marine chronometer No. 159, by Louis Berthoud
© Musée des arts et métiers, Cnam. Photo by Sylvain Pelly.

Complicated watch made by
Abraham-Louis Breguet
for Charles de Choiseul, Duke of Praslin

© Musée des arts et métiers, Cnam. Photo by Sylvain Pelly.

Another area of concern for Breguet was temperature compensation. At the time, the elasticity of the balance-springs varied with changes in temperature, affecting the accuracy of timepieces and chronometers. To resolve this issue, Breguet used compensating balances. These balances – whose rims were made of strips composed of two metals, such as steel and brass – adjusted their length in opposite directions depending on the temperature, thus maintaining the accuracy of the mechanism. Breguet's compensating balances were often distinguished by their original and ingenious shapes, designed to minimise air friction.

To resolve the issue of balance pivots frequently breaking on impact, Breguet invented the "parachute" shock protection system. This mechanism consisted of a piece of metal connected to the cock of the balance wheel, surrounding the stone which acted as a spring in the event of a shock, offering effective shock protection.

"Parachute" system
Invention of ***Abraham-Louis Breguet*** *in 1790, featured on a subscription watch.*
© The Naked Watchmaker.

Thanks to these innovations, Abraham-Louis Breguet not only left an indelible mark on the history of watchmaking, but also paved the way for new technical advances that have improved the accuracy and reliability of watches over the long term.

THE USE OF STEEL IN WATCHMAKING

In previous episodes in this series, we have not explored the importance of the materials used in watchmaking, even though they play a crucial role in the accuracy of chronometers. The composition of the steel used in particular influences its properties and therefore the results obtained.

Iron has been used in metallurgy since the Iron Age. However, its properties and alloys took many centuries to master scientifically. In 1722, René-Antoine Ferchault de Réaumur (1683 – 1757) published *L'Art de convertir le fer forgé en acier* (The Art of converting wrought iron into steel). The work, printed at the request of the King of France, brings together several memoirs that Réaumur had previously presented. This work is an exhaustive study of the art of converting iron into steel, an essential skill at the time.

He was the first to demonstrate that steel contains carbon, and that the higher the carbon content, the greater the mechanical strength of the steel can be increased by heat treatment, albeit at the expense of its ductility. Thanks to these discoveries, Réaumur is considered to be the founder of scientific steelmaking in France, contributing to the country's independence in terms of the production of steel, a material that had until then been imported.

The essential elements of steel are iron and carbon. Generally, steels with a higher carbon content are more rigid and brittle, while steels with a lower carbon content are more malleable and resistant. However, the composition of the steel can be adjusted by adding other elements – such as chromium, molybdenum, nickel, manganese and silicon – to improve its corrosion resistance or achieve a better balance between strength and resistance.

One example of a steel used predominantly in watchmaking for producing watch cases is 316L stainless steel. This AISI 316 austenitic steel is renowned for its exceptional resistance to corrosion, thanks to its high chromium and molybdenum content, combined with a low carbon content. In the hardened state, its strength reaches around 600 MPa for large sections, but can be increased by work hardening for small sections, making it particularly suitable for applications where greater resistance and hardness are required.

CHARLES-ÉDOUARD GUILLAUME AND ELINVAR

Swiss physicist Charles-Édouard Guillaume (1861 – 1938) left his mark on the history of science and chronometry thanks to his research into nickel alloys. Elected to the Academy of Sciences in 1910, he spent 27 years at the *Bureau International des Poids et Mesures* (International Bureau of Weights and Measures), where he played a key role. His *Traité de thermométrie* (Treatise on Thermometry) (1889) and his work to determine the volume of one kilogram of water are notable contributions, but he is particularly renowned for his discovery of invar and elinvar alloys.

In particular, the discovery of invar – an alloy with extremely low thermal expansion – revolutionised geodetic methods, enabling more accurate and reliable measurements. Circa 1920, the discovery of elinvar – an alloy of iron, nickel and chromium – marked a decisive turning point in watchmaking. The Young's modulus of elinvar varies very little with temperature, making it the ideal material for producing balance-springs for precision chronometers. Before this discovery, temperature variations caused fluctuations in the balance-springs, compromising their accuracy.

Elinvar solved this problem, offering watchmakers a stable steel that is not sensitive to temperature changes, and paving the way for more reliable and precise watches. From the time of this invention, the majority of watch movements were built without a compensation device (with the exception of marine chronometers).

Charles-Édouard Guillaume's contribution to chronometry, through his work on invar and elinvar, was therefore crucial, and his discoveries continue to shape modern watchmaking.

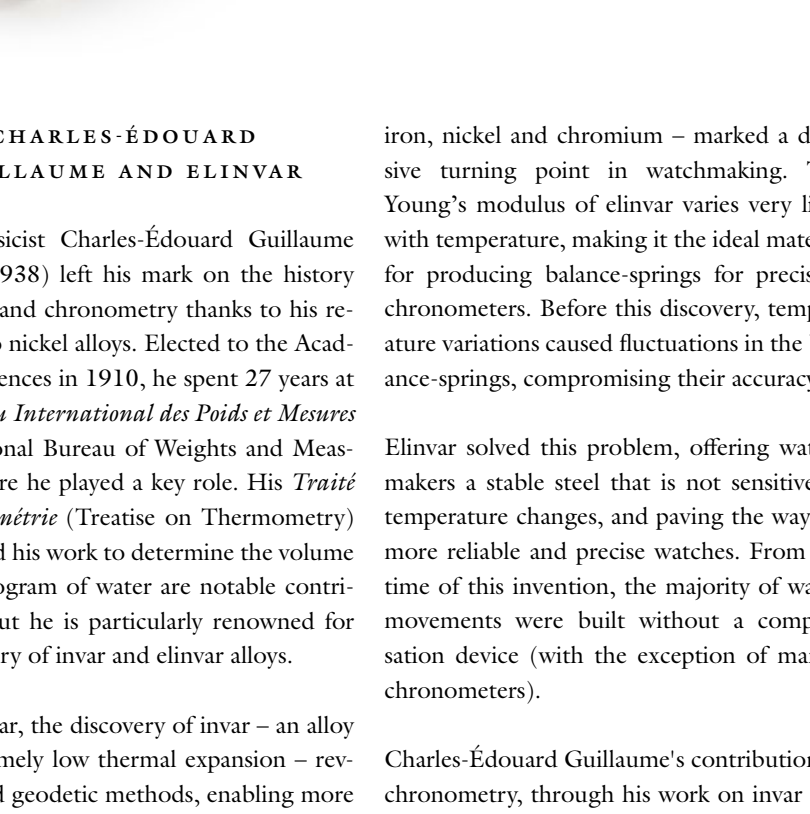


Fig. 4 Haut: Valeurs du coefficient thermoélastique des alliages de fer et de nickel types et des alliages additionnés de 12 p. 100 de chrome.
4bis, 4ter Bas: Changements du module d'élasticité d'un alliage irréversible et d'un alliage réversible. Les lettres de ce dernier diagramme correspondent à celles des diagrammes fig. 1, 2 et 3.

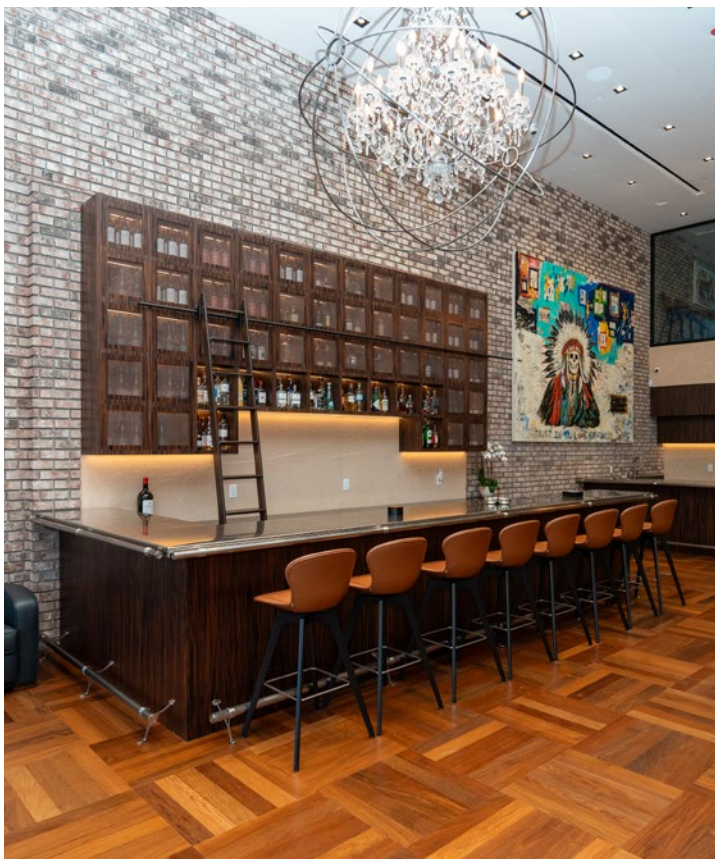
Thermoelastic coefficient of iron-nickel alloys and influence of chromium (top); variations in elastic modulus for reversible and irreversible alloys (bottom).
L'Invar et l'Élinvar, Charles-Édouard Guillaume, 1920.

Maison F.P.Journe Los Angeles

OPENING

© Makar Kirikov

Entrance of the Maison featuring the Archange showcases, leading to the salons, the bar, and the mezzanine.



Macassar wood bar, a signature element of F.P.Journe Boutiques, alongside a work by Wes Lang.

Based on Sunset Plaza, the iconic West Hollywood address, the F.P.Journe opened in 2013, and has been reinvented as a Maison. With its surface area now doubled, to 325 m² (3,500 sq ft), it offers a new perspective on the world of François-Paul Journe. The Maison F.P.Journe Los Angeles is now a place for collectors and lovers of Haute Horology to meet and connect.

The Maison F.P.Journe Los Angeles is now a place for collectors and lovers of Haute Horology to meet and connect.

AN ENVIRONMENT DEDICATED TO ENHANCING THE EXPERIENCE

The Maison F.P.Journe Los Angeles is organised into different zones, each designed to meet the expectations of its visitors. Upon entering, they immediately discover the Archange display cases which showcase the Manufacture's iconic watches. A friendly salon and bar provide the ideal spot for conversation, while upstairs, a mezzanine level with a pool table and a second bar is perfect for private receptions.

The expansion of the Maison also opens up new prospects. An outdoor patio, screened with greenery to ensure privacy, extends the living space outwards. Inside, a second mezzanine with variable opacity glass, set up as a private lounge, provides the ideal ambience for discussions or small meetings.

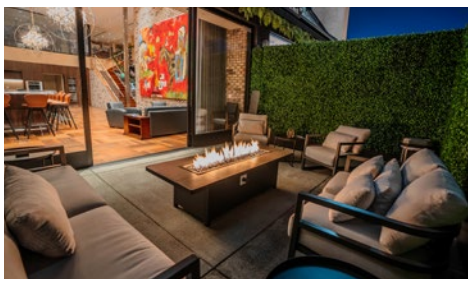
AN AESTHETIC FAITHFUL TO F.P.JOURNE

Every detail of the Maison reflects the signature codes of F.P.Journe, whilst incorporating the local heritage. The materials selected - macassar wood, Venetian plaster, parquet – blend perfectly with the original elements of the building, such as the exposed brick walls.

One of the most remarkable features is a spectacular chandelier made from recycled bicycle chains by the artist Carolina Fontoura Alzaga. Alongside these, watch lovers will recognise objects which pay tribute to horological history: antique tools, a traditional workbench, and portraits of master watchmakers punctuate the different rooms, in a subtle nod to 18th century watchmaking.

A STRONG ARTISTIC SIGNATURE : WES LANG

François-Paul Journe wanted to incorporate works by artist Wes Lang into the Maison F.P.Journe Los Angeles. A passionate collector and close friend, Wes Lang is often compared to Jean-Michel Basquiat for his raw and instinctive approach to art. Three of his spectacular paintings are on display. Through his creations, Wes Lang reinterprets American history with a unique energy, blending spontaneous brushstroke, dynamic compositions, and influences from tattoo culture and alternative rock.



© Makar Kirikov

A SPACE FOR SHARING KNOWLEDGE

Throughout the year, it plays host to events, with the emphasis on meetings to explore the history of the brand and the expertise which sets it apart. These moments allow watch lovers to deepen their knowledge of F.P.Journe and discuss their passion with experts. Once again, this space is François-Paul Journe's vision made real: creating spaces where a passion for Haute Horology can be freely shared.

Maison F.P.Journe Los Angeles

8608 W. Sunset Boulevard,
West Hollywood,
CA 90069 Los Angeles.

Astronomical Clock signed Giovanni Brugell Venetia

Late 17th century

BY GERARD WIJNEN

MEASUREMENT OF TIME

Upper dials:
Top left - Days of the week
Top center - Hours
Top right - Months of the year

Large central dial:
Silver-colored dial - Ascending and descending trajectories of the sun
Central hand - True time

Lower dials:
Left dial - Lunar cycle
Center dial - Quarter-hours and minutes
Right dial - Months

Silver globes:
Left globe - Moon phase
Right globe - Zodiac

DECORATIONS

Pediment:
Left in gilded bronze - Neptune, accompanied by a dolphin.
Center in gilded bronze - Atlas carrying the universe on his back.
Right in gilded bronze - Fortuna, holding a cornucopia.
Badoaro family coat of arms surrounded by a galero (cardinal's hat) and two lions of Saint Mark.

Dials:
Top left - Saint Francis preaching to the animals.
Top right - Convincing the Wolf of Gubbio to stop attacking the villagers.
Center left - Franciscan emblem of "Conformity".
Center right - Representation of the five wounds of Christ.

Dimensions:
height 76 cm x width 43 cm x depth 22 cm.

While traditional clockmaking is centred on the quest for accuracy, some creations go beyond their original function and tell a story. At the heart of F.P.Journe Le Restaurant, an astronomical clock presides as a silent witness to an age-old expertise. In a world we look out over, rather than truly observe, it suggests another way, inviting us to decipher its signs, and understand its language where mechanical engineering meets art and spirituality.

The creation of this astronomical clock, signed by Giovanni Brugell Venetia, dates back to the late 17th century. It represents an era when the measurement of time was as much an affirmation of power and belief as it was a scientific quest for answers. Chosen by François-Paul Journe to enhance the restaurant's ambiance, it blends seamlessly into this space, surrounded by framed illustrations showcasing the Manufacture's calibres.

A TECHNICAL, AESTHETIC AND SPIRITUAL CREATION

Its case made from moulded exotic wood rests on four gilded bronze feet. Two finely sculpted twisted columns frame the structure and support a pediment adorned with a galero, a cardinal's hat surrounded by its knotted silk cords with thirty tassels, symbol of the ecclesiastical hierarchy. On either side, the coat of arms of the Badoaro family are flanked by two lions of Saint Mark, honouring the power of the Venetian Republic. At its summit sit three gilded bronze statuettes: Neptune, accompanied by a dolphin, representing the maritime dominance of Venice; Fortuna, hand resting on her horn of plenty, symbolising the city's prosperity; Atlas, in the centre, carrying the world on his shoulders, an allegory referencing the city's importance in intellectual and commercial exchanges.

The main dial is designed to follow the cycle of the sun. Its centre hand makes one complete rotation every 24 hours. Three small dials in windows in the upper section display the day of the week, the hour in Roman numerals, and the month of the year. In the lower section, three gilded dials and two silver globes detail the astronomical phenomena: the first indicates the 29 days of the lunar month, the third tracks the months of the year with a hand which completes one rotation every twelve months. The central dial displays the minutes and quarter-hours, while the two meticulously engraved silver globes illustrate the moon phases and the zodiac respectively.

The assembly is designed with the utmost precision. Nothing is there by chance, either in the mechanism, or the symbolism.

The embossed silver adornments tell the legend of Saint Francis of Assisi: at the top left, he preaches to the animals, recognising their place in divine creation; on the right, he calms the wolf of Gubbio, persuading it to stop its attacks on the population. At the bottom, a Franciscan emblem represents Conformity: the cross in the background and two arms crossing one another, one bare, the other dressed in Saint Francis's habit, evoke the stigmata that he received in 1224. On the right, the ornament depicts the five wounds of Christ, emblematic elements of the Franciscan faith.

The dials are finely engraved, and the case demonstrates exceptional craftsmanship. The piece is a stunningly coherent whole: the balanced volumes, rich details, technical complexity... everything is working towards a single goal. Here, time is not simply being measured, it is part of a wider story.

DATING AND HISTORICAL CONTEXT

The clock does not feature an engraved date, but several indications point to it being made in the late 17th century. The execution of the case, the composition of the dial and the complexity of the movement match the standards of the time. The signature of Giovanni Brugell (1653-1711) confirms this dating.

A key element is the presence of the coats of arms of Cardinal Gianalberto Badoaro (1649-1714). An influential figure in the Venetian Republic, he was appointed the first canon of the chapter of St Mark's Basilica in 1681, before being named Patriarchate of Venice in 1688 by the Venetian Senate, a title then consecrated by the Pope. He was finally made a cardinal in 1706. His rapid ascension probably coincided with the commissioning of the clock, whose coat of arms bear witness to the prestige of its owner.

The year 1681 also marked the 500th anniversary of the birth of Saint Francis of Assisi. In 1209, he founded the Order of Friars Minor, establishing a strong relationship with Venice, staying on the "island of the two vineyards" in 1220, which was later named San Francesco del Deserto. This historic connection strengthens the theory that the clock was created at this time, in homage to this major spiritual event. Franciscan references are omnipresent in the decorative motifs, confirming its link with this religious celebration.

At this time, Venice was a nerve centre of commerce and European craftsmanship, a power that fiercely guarded its independence, both against the papacy and the major monarchies. The city was seeking to affirm its spiritual and political influence. This astronomical clock, commissioned by a religious figure, symbolises this ambition. It reflects the authority of its patron and bears witness to Venetian clockmaking expertise at a time when the city was a shining star in the cultural firmament.

A VIBRANT HERITAGE

During the early years of his apprenticeship, François-Paul Journe joined his uncle Michel Journe, then a restorer of antique timepieces. Through this contact, he was able to explore the richness and diversity of the Golden Age of clockmaking, familiarising himself with the masterpieces of the past. This immersion fostered his interest in and admiration for exceptional creations, a heritage which is today reflected in each of his watches.

The presence of this astronomical clock at the heart of F.P.Journe Le Restaurant is a direct echo of this. Like Constantin-Louis Detouche's astronomical regulator (1855) or Antide Janvier's resonance regulator (1780), both on display at the F.P.Journe Manufacture in Geneva, it forms part of the continuum of iconic pieces that have marked the brand's journey.

Today, this astronomical clock by Giovanni Brugell continues on its path. It reminds us that watchmakers and craftsmen have always used their ingenuity to combine accuracy and aesthetics. Here, it takes its place in a tradition of horology which does not content itself with merely telling the time, but illustrates a story.

François-Paul Journe
Inspired by the greats of 18th century watchmaking

BY ANGUS DAVIES

Often when prominent figures from the worlds of music or film are interviewed, they will cite artistic influences. These artists may have inspired an individual to enter their chosen profession or even led them to embrace a particular method, style or technique.

François-Paul Journe has been inspired by many figures from the past. Indeed, the list of horological luminaries which have stirred François-Paul Journe's soul includes the likes of Christiaan Huygens, Thomas Mudge, Pierre Le Roy and, in more recent times, George Daniels.

But most notably, there are three gentlemen who have not only inspired François-Paul Journe in his quest for watchmaking perfection but have also motivated him to reimagine mechanisms originally designed to be used in a clock or pocket watch. The identity of two of these gentlemen is revealed in a picture adorning a wall at the F.P.Journe Manufacture, located on 40 rue de la Synagogue, Geneva. The oil painting, a gift from a loyal collector, depicts François-Paul Journe in the company of Abraham-Louis Breguet (1747 - 1823) and Antide Janvier (1751 - 1835). The third figure, absent from this picture, is Ferdinand Berthoud (1727 - 1807).

Painting offered by a collector, representing François-Paul Journe with Abraham-Louis Breguet and Antide Janvier.

The inscription below the painting reads: "If I was lucky enough to meet some very important watchmakers from the 18th century, if they came back, and were having dinner together, they'd say to me: 'François-Paul, come and eat with us!' That's it. We're all part of the same family. That is my profession."

Some of you may already know these legendary figures who came to prominence during the 18th century, but for those unfamiliar with these men and their many achievements, allow me to enlighten you.

FERDINAND BERTHOUD
1727 — 1807

Born in Plancemont in the canton of Neuchâtel, Berthoud's professional journey began at the tender age of 14 when he embarked on a career as an apprentice clockmaker. Later, aged 18 years of age, Berthoud relocated to Paris where he continued to perfect his skills, working for a number of master clockmakers. Living through the 'Age of Enlightenment', when much importance was placed on the study of intellectual and cultural subjects, Berthoud became fascinated with science. With the knowledge amassed through research and his skilled dexterity, Berthoud conceived exceptional horological mechanisms. An example of his skill and ingenuity was an equation clock that he crafted in 1752 which accounted for leap years.

JOHN HARRISON AND THE LONGITUDE PROBLEM

On the opposite side of the Channel, John Harrison (1693 - 1776) was busily trying to solve the longitude problem, an overriding concern of the maritime world after the Isles of Scilly Disaster of 1707. Harrison produced a series of marine chronometers, starting with H1 (1735), H2 (1737/1739), H3 (1740/1759) and H4 (1759, made with the assistance of John Jefferys). Similar to the post-war Space Race (1955 - 1975), the pursuit of increasingly precise marine chronometers was of great import at the time.

FERDINAND BERTHOUD AND THE LONGITUDE PROBLEM

From 1760, Berthoud chose to focus his efforts on solving the longitude problem. He completed his Marine Clock no.1 in 1761 and went on to publish his now famous *Essai sur l'horlogerie* (Essay on watchmaking), a two-volume treatise, in 1763. Later, Berthoud created the Marine Clock no.8 (1768) able to calculate the longitude at sea within a tolerance of 0.5°.

Berthoud's achievements were many. For example, he was named Foreign Associate Member of the Royal Society of London, in 1764 and later appointed Horologist-Mechanic to the King and Navy of France in 1770. In 1795, he was honoured by the National Institute during what might be called The Time of Recognition, before being awarded the Legion of Honor in 1804.

Tourbillon with remontoire - 3/84
Engraved FAIT POUR LE Dr E. GSCHWIND.
Completed in 1984.

Perhaps most relevant when talking about Ferdinand Berthoud and his influence on François-Paul Journe is the matter of constant force. Berthoud famously wrote, "The fundamental principle of a machine that 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 it".

Returning to François-Paul Journe, the principle of constant force has proved a lifelong obsession. Indeed, he famously mastered the force serving the escapement with his interpretation of the *Remontoir d'Égalité*. This ingenious mechanism ensures that, irrespective of the energy held within the spring barrel(s), the escapement is served with a uniform/linear supply of energy, conferring rate stability.

François-Paul Journe began work on his third pocket watch in 1983, a commission from Doctor Eugène Gschwind, an avid collector. Completed the following year, the watch, the 3/84, was equipped with a tourbillon and *Remontoir d'Égalité*. It was the first watch created by François-Paul Journe to feature the constant force device.

In 1991, François-Paul Journe created a wristwatch version of his Tourbillon pocket watch, the 11/91, a world first with a *Remontoir d'Égalité*. The composition of this watch referenced the work of François-Paul Journe's heroes. For example, the screwed dial elements were inspired by Berthoud, while Breguet's work influenced the design of the hands and the tourbillon. After François-Paul Journe established his eponymous Maison in

Tourbillon 11/91
First Tourbillon wristwatch and remontoire with deadbeat second, power reserve.
Watch entirely handcrafted,
signed F.P.JOURNE 11/91 on the dial.
Completed in 1991.

1999, he produced several more iterations of the Tourbillon Souverain, each equipped with the constant force mechanism.

Later, in 2012, François-Paul Journe presented the Chronomètre Optimum, a hand-wound timepiece that unites the Remontoir d'Égalité with his patented escapement, known as the High Performance Bi-axial Escapement or EBHP. This latter mechanism is an ingenious means of controlling the measurement of time that is a hybrid of Breguet's natural escapement and the Swiss lever escapement. Most notably, François-Paul Journe's EBHP system is lubrication-free, overcoming an inherent weakness found with most mechanical movements. Lubricants have a tendency to deteriorate over time, affecting the operation of a watch. Indeed, Breguet allegedly said to Louis XVI, "Find me the perfect oil, your Majesty, and I will make you the perfect watch!"

ABRAHAM-LOUIS BREGUET
1747 — 1823

Abraham-Louis Breguet was born in Neuchâtel in 1747 and, like his compatriot Berthoud, he left his native Switzerland and moved to the French capital (Breguet was a mere 15 years of age at the time). Breguet was said to have been a distant relative of Berthoud and having witnessed him successfully establish a career in Paris, it is thought that this inspired him to follow the same path as his countryman. Known to have an overriding thirst for knowledge, Breguet was clearly motivated to travel in the pursuit of learning.

There are several reports that state that Breguet worked in Berthoud's workshop. Certainly, the two men spent time with one another. Breguet was 20 years younger than Berthoud and benefited from the older man's knowledge, especially in the field of marine chronometers.

Breguet established his business on Quai de l'Horloge in 1775 when he was 28 years of age. During his time in Paris, he came to prominence and ultimately attracted the patronage of aristocrats, royalty and other celebrated clients. Indeed, his famous patrons included Queen Marie-Antoinette, Napoléon Bonaparte and his wife Joséphine, as well as Alexander I, Tsar of Russia.

Abraham-Louis Breguet was a multi-talented individual. He was an inventor, an aesthete, a highly accomplished watchmaker, a communication genius and a consummate businessman. His many ideas and inventions have influenced François-Paul Journe's work. For example, the first examples of the Tourbillon Souverain, produced pre-1999, were, as previously mentioned, sold on a subscription basis, an idea conceived by Breguet in the 18th century. Later in 2000, F.P.Journe would do this again when it released the inaugural version of the Chronomètre à Résonance.

Indeed, in 1796, Breguet produced a simpler, more accessible watch, the souscription (subscription) watch. Measuring 61 mm in diameter, endowed with an enamel dial and imparting the hours and minutes with one hand, the watch was comparatively simple when contrasted with Breguet's previous horological creations. He created a simple brochure and invited prospective clients to make a down payment of 50% at the time of ordering. This type of financing would have certainly helped Breguet's cashflow, funded his expansion plans and mitigated the scourge of customers not paying their bills.

Another landmark invention by Breguet was the sympathique clock, which featured a cradle that accommodated a pocket watch. When the pocket watch was placed in the cradle, its hands would synchronise with those on the clock. Breguet unveiled his inaugural sympathique clock in 1798, but made only five examples due to their complexity. Interestingly, in 1987, before François-Paul Journe established his brand, he was commissioned to make two sympathique clocks for John Asprey, a gentleman who later became a close friend.

Pendule Sympathique in Gold - n° 1
Minute-repeater pocket watch, marquetery with over 3000 coral and onyx parts of 10 different colors, rock-crystal glass and diamonds, case in 18K Gold.

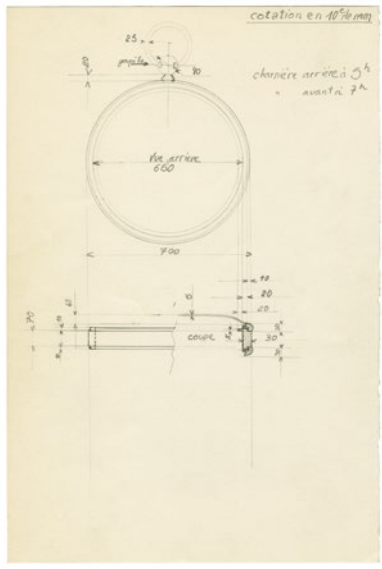
BREGUET
THE INVENTOR OF THE TOURBILLON
(PATENTED IN 1801)

It is clear that Breguet was blessed with a remarkable intellect. He recognised that gravity would adversely affect the behaviour of the regulating organ within a pocket watch. His inspired idea was to place the escapement and regulating organ within a revolving cage, rotating 360° every 60, 240 or 360 seconds. The mechanism's circular route not only reduced gravity's impact on movement regularity but also improved pivot lubrication by evenly distributing oils through the escapement's rotation in all positions, compensating for the limitations of the horological oils of that time. Breguet patented the tourbillon in 1801.

FRANÇOIS-PAUL JOURNE
TOURBILLON SOUVERAIN

Fascinated by the tourbillon from a young age, François-Paul Journe dreamt of making his very own gravity-defying mechanism one day. At the time, there were only two books available to him, both written by the British watchmaker, George Daniels: 'Watchmaking' and 'The Art of Breguet'.

In 1978, while working in Paris for his uncle, François-Paul Journe began creating his first pocket watch. It was an ambitious undertaking; however, undeterred, and after five years of hard toil, he completed said watch. It not only featured a tourbillon, but also twin barrels, a detent escapement, and a guilloché dial, and was housed in a gold case.



Case drawing designed by François-Paul Journe. 1982, Paris.

Over the years, François-Paul Journe has repeatedly reimagined Breguet's invention, often adding his constant force device *(Remontoir d'Égalité)*. On some occasions he has added a deadbeat seconds and, more recently, with the advent of the Tourbillon Souverain (Ref. TV), positioned the tourbillon cage perpendicular to the mainplate.

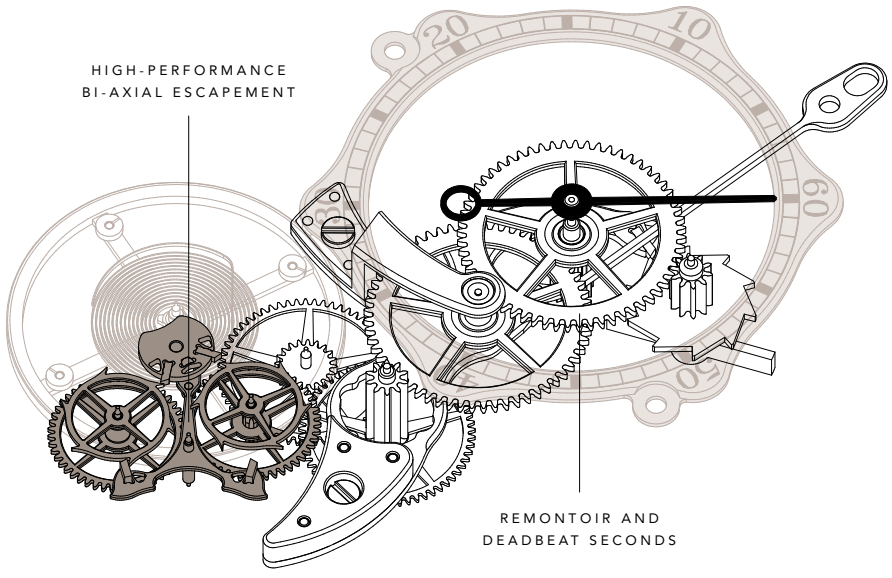


Fig. 1
Chronomètre Optimum - Ref. CO
Calibre 1510 in 18K rose Gold, manual winding.

High-precision chronometer with double barrel, one-second constant force remontoire, natural dead-beat second, High Performance Bi-axial Escapement "EBHP" functioning without oil.

Fig. 2
1st F.P.Journe watch
Tourbillon pocket watch, double barrel with a spring detent escapement. Case in Gold and guilloché Silver with Silver dial, Brass movement. Entirely handcrafted, 5 years of hard work have been necessary. Signed F.P. JOURNE A PARIS on the dial. Completed in 1983.

Fig. 3
Resonance regulator by Antide Janvier
Acquired and displayed since 2001 in the F.P.Journe Manufacture. Produced between 1780 - 1789.

Dimensions:
height 171.5 x width 37 x depth 20 cm.

ANTIDE JANVIER
1751 — 1835

Antide Janvier was born in Lavans-lès-Saint-Claude in the French Jura. His name is synonymous with resonance, a phenomenon in physics where a stationary object vibrates in sympathy with another object sharing the same natural frequency. For example, when a musical note is sung or played on an instrument, it can cause a piano string of the same pitch to vibrate.

CHRISTIAAN HUYGENS OBSERVES RESONANCE IN ACTION

The story of resonance begins with Christiaan Huygens (1629 - 1695). He noticed that as he regulated a clock in a room, it caused a second clock to burst into life and begin moving in phase. Huygens wondered if they communicated via the wooden floor on which they stood, although there remains no evidence of him capitalising on his observation.

JANVIER RESONANCE CLOCK

Antide Janvier was the first individual to exploit the phenomenon of resonance by placing two oscillators in close proximity. When two regulators are sufficiently close to one another, each adopts the rhythm of the other. This effectively averages their rate of oscillation, conferring superior precision.

Janvier made three resonance clocks, one of which François-Paul Journe acquired in 2001. Today, this regulator resides in "Salle Janvier", a large meeting room within the Manufacture, named in honour of the great watchmaker and a source of inspiration to those who work within its four walls.

BREGUET RESONANCE POCKET WATCH

Ultimately, Janvier experienced commercial woes and sold part of his workshop to Breguet. Thankfully, Breguet also recognised the potential of resonance and at some point between 1810 and 1815, he miniaturised Janvier's resonance regulator, adapting it for use in a pocket watch.

The Breguet & Fils No. 2667 "Montre plate à deux mouvements, sur le principe des chronomètres" (flat watch with two movements, on the principle of chronometers), again employing two resonance regulators, fetched CHF 4,339,000 at Christie's, Geneva, in 2012.

F.P. JOURNE CHRONOMÈTRE À RÉSONANCE

The story begins with Raymond Vogel, aka "Bill", a highly knowledgeable watch collector who commissioned François-Paul Journe to make a pocket watch in 1983. The native son of Marseille was fascinated by the idea of resonance and tried to incorporate it within a pocket watch. Today, state of the art wire erosion machines are capable of making parts to infinitesimal tolerances; however, back in 1983, the absence of technology thwarted François-Paul Journe's ambitions.

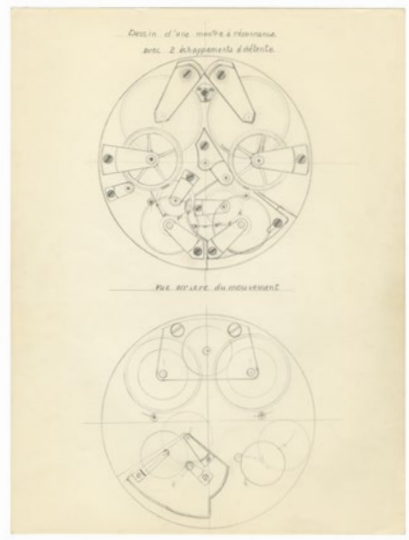
Roughing of the first resonance watch entirely handmade. Made circa 1983.

Nevertheless, as history has shown, François-Paul Journe is never a man to give up, eventually taking miniaturisation to a new level with the advent of a wristwatch incorporating acoustic resonance.

Chronomètre à Résonance - Ref. R
Calibre 1499
Wristwatch with double display, power reserve, manual winding movement in rhodium-plated Brass, case in Platinum, 38 mm diameter.

Christened the Chronomètre à Résonance, the inaugural model, featuring the Calibre 1499, was unveiled in 2000. Housed in a platinum case, measuring just 38 mm in diameter, the watch featured two free-sprung balance wheels that almost touched one another.

While a shock would adversely affect the running of a "normal" watch, the Calibre 1499 with its two balance wheels would negate such disturbances. Put simply, when one of the balances is subject to a disturbance, the second, by resonance, compensates for this fluctuation. Eventually both balance wheels will return to a common rate and operate in synchronicity. The Maison has since produced various iterations of the watch, executed in different metals, sizes and dial hues.



Drawing of a resonance watch by François-Paul Journe, 1983.

FRANÇOIS-PAUL JOURNE'S INFLUENCES, CLOSING REMARKS

Throughout his career, François-Paul Journe has been inspired by several prominent names from the world of horology. However, as I hope I have demonstrated, the horological triumvirate of Berthoud, Breguet and Janvier has proved a rich source of inspiration.

François-Paul Journe has not only been inspired by the work of others but reimagined it through a prism of inventiveness and creativity. For example, the EBHP system enjoys some of the benefits of a natural escapement, without the issues associated with Breguet's mechanism. It must be remembered that technology, both in terms of materials and production methods, has continued to evolve, a situation that has granted François-Paul Journe incredible opportunities for advancement that were unavailable to his 18th century counterparts.

Likewise, just as Breguet miniaturised Janvier's resonance regulator, François-Paul Journe has been able to push the performance envelope further by shrinking the double balance system. Few watchmakers have been able to exploit acoustic resonance within a wristwatch, but then again history has already shown François-Paul Journe to be an individual blessed with rare talents.

Unlike the aforementioned greats of the 18th century, François-Paul Journe has been able to embrace modern-day materials and production techniques such as CNC, bar turning and wire erosion machines to make parts to infinitesimal tolerances. This modern-day know-how serves to complement François-Paul Journe's ideas. Moreover, he has not merely theorised over concepts, he has invented and made extraordinary mechanisms. Like those men who have inspired him, I am sure his legacy will be remembered for centuries to come. Invenit et Fecit.

20 years of partnership with the Paris Brain Institute

PARIS

F.P.Journe celebrated 20 years of partnership with the Paris Brain Institute at the Paris Boutique. The event brought together François-Paul Journe, the Institute's founding members and collectors, marking two decades of support for neuroscience research.

In 2004, Professor Gérard Saillant and Jean Todt decided to create a structure bringing together experts from all over the world to study all aspects of the brain, from fundamental to clinical research. Inspired by their vision, François-Paul Journe chose to support this initiative without the slightest hesitation, making F.P.Journe the longest-standing private partner.

Founded in 2008, the Paris Brain Institute is an innovative research centre in both concept and organisation. Bringing together patients, doctors, researchers and entrepreneurs in a single location, its aim is to enable the rapid development of treatments for nervous system pathologies, so that they can be offered to patients in the best possible time frame.

Located at the heart of the Pitié-Salpêtrière Hospital, one of Europe's leading neurology centres, the Paris Brain Institute has become a world reference in just 15 years. It is home to over 900 international specialists and includes 11 cutting-edge technological platforms, a clinical investigation centre, a training centre and a start-up incubator.

In addition to existing initiatives, F.P.Journe and the Paris Brain Institute are announcing a new partnership to support the Research and Development Unit (now called RnD Unit F.P.Journe), in order to enhance its capabilities in 2024-2026 through the recruitment of engineers and the acquisition of cutting-edge equipment.

With an ageing population, brain disorders will soon affect more than 1 in 8 people worldwide. F.P.Journe and the Paris Brain Institute look forward to continuing their collaboration in this common quest to understand, treat and cure these diseases.

Centigraphe Souverain ICM 2016
Platinum case, blue mother-of-pearl and whitened guilloché Silver dial with blued and red lacquered Steel hands.

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

SOTOGRANDE - SPAIN

From left to right, Amélie Lefévère, François-Paul Journe, HRH Prince Mateen Bolkiah, Rufino Laulhe, Poroto Cambiaso, Pablo Mac Donough, Shawn Mehta.

The MB Polo Brunei team, led by HRH Prince Mateen Bolkiah, was one of the most prominent formations during the 53rd High Goal tournament, an unmissable tournament in the international polo calendar. This competition, which took place under sunny Andalusian skies, coincided with the Prince's 33rd birthday, which he celebrated with his family, friends and teammates. A true lover of Haute Horology, and an avid collector of F.P.Journe watches, he wore one of the Manufacture's pieces on his wrist.

The High Goal tournament, famed for bringing together the greatest players in the sport, provided the perfect setting for MB Polo Brunei to show off its characteristic style of play: a combination of speed, accuracy and collective strategy. The team took second place at the Copa de Plata and reached the semi-finals of the Copa de Oro.

Throughout this battle for the title, MB Polo Brunei was able to put on an impressively dominant display, thanks to its elite players. Alongside the Prince was the young polo prodigy, Poroto Cambiaso, alongside Pablo Mac Donough, a veteran player prized for his experience and many victories, currently ninth in the World Polo Tour rankings, and Rufino Laulhe, the talented young player who tragically passed away in early 2025.

With ever more ambitious goals in mind, the players have now set their sights on the next big meets, determined to continue their rise to the top, with Rufino Laulhe always in their hearts and thoughts. In the words of the team: *"A true talent and an exceptional young man, overflowing with energy and positivity. We were privileged to have him as a teammate."*

The Enamelled Dial of the Chronomètre Furtif: Born of a Trial by Fire

BY ISABELLE CERBONESCHI

In the Métiers d'Art workshop of Les Cadraniers de Genève, a team of five experts hone their exceptional skills in the different disciplines used to decorate the dials of the company's clients: engraving, setting, miniature painting and enamelling. It is the last skill that François-Paul Journe is employing for his latest model: the Chronomètre Furtif. With its anthracite grey mirror-polished enamel dial, and its case and bracelet in tungsten carbide, this model will quickly become a Holy Grail for connoisseurs of the master watchmaker.

The art of enamelling can be considered a kind of modern alchemy: the enameller does not turn lead into gold, but does succeed in transmuting a fine powder into a vitrified coloured material, penetrated by the light, after subjecting it to a trial by fire.

To find out more about this ancient art, and discover the secrets which lie behind the dial of the Chronomètre Furtif - a new piece hotly anticipated by fans of the F.P.Journe Manufacture - we simply had to visit to the Métiers d'Art workshops of Les Cadraniers de Genève. Set up in their new building in Meyrin since June 2023, the dial-makers share these premises with Les Boîtiers de Genève, the two areas of expertise integrated into F.P.Journe.

This workshop, dedicated to the artistic disciplines, opened in 2020 and is principally devoted to enamelling, although setting and engraving are also practised there under the direction of Dario Oliveira, who set it up. His relationship with François-Paul Journe dates back to the creation of the Tourbillon Vertical, which he created the enamelled dial colour for while he was still heading up his own company. The trust between the men then grew, and when he decided to shut down his activity, François-Paul Journe sought him out and gave him *carte blanche* to set up the Les Cadraniers de Genève workshop. This was five years ago.

Enamelling is an ancient art form which has been used by watchmakers to bring a sublime decorative touch to their timepieces since the 17th century. To create a surface which looks like opaque or translucent coloured glass, the enameller uses enamel, a transparent material which has been coloured with different metal oxides (cobalt gives a deep blue or green hue, manganese is purple, and selenium, yellow, for example). This material is then ground to a powder and mixed with water. The master craftsman then applies the enamel powder using minuscule brushes and fires the piece at a high temperature - at least 800°C (1472°F) - so it can vitrify; this temperature is why it is known as "Grand Feu" enamelling. To achieve the desired result, the enameller applies several layers which are fired in turn. Each firing can create irreversible damage, and negate all the hours and days of work put in thus far. But this risk is part of the beauty of this art.

AN ALCHEMICAL PROCESS

Behind the workbenches, a large library filled with vials of glass in every imaginable colour spans one wall of the workshop. This is the enamellers' treasure trove. Obtaining the desired colour is a challenge: you need to know how to balance the different ingredients and invent techniques so that the texture is unlike any other.

Some enamels come in the form of crystals and others are already crushed to a powder, but all enamels are crushed again in the workshop to achieve the required result. *"It is very time-consuming work"* explains the head of the workshop. *"Firstly, we clean all of the enamels that we purchase with demineralised water: the silt rises to the surface with the impurities. Then, we need to crush it again by hand in a mortar to obtain the kind of homogenous powder we like to work with. We prepare the enamel in small quantities, as needed, just before we use it, and this preparatory stage takes us one to two hours. The less homogenous the enamel, the more complicated its application and firing, and the more air bubbles will be created. In this art form, the material reacts with the heat, with unpredictable results, but we ensure we give ourselves the best possible chance by using a clean, uniform enamel for a perfect result."*

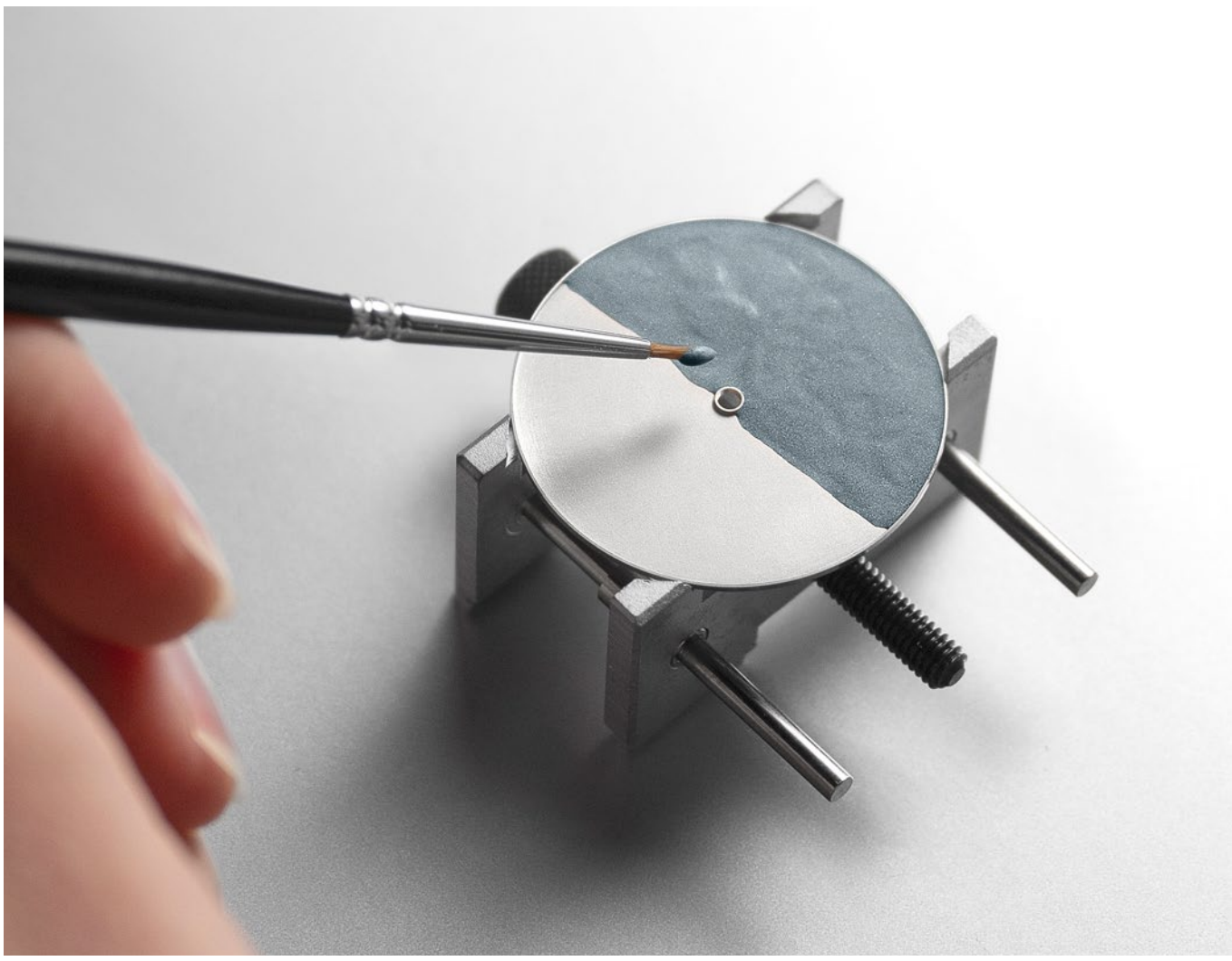
A LIBRARY OF 800 SHADES OF ENAMEL

At Les Cadraniers de Genève, we work with a palette of around 800 colours, only 300 of which have the quality required for watch dials. These enamels come from manufactures such as Milton Bridge (Blythe, Shauer), Thomson, Cristallerie de Saint Paul, and from Japan. The vials have poetic names: Mazarine, Sapphire... But there is no way of knowing the name of the anthracite grey used for F.P. Journe's Chronomètre Furtif. "We won't be disclosing that", replies Dario Oliveira with a smile.

"We have some really old enamels, which have magnificent colours and have become quite rare, but these days all the watch firms are insisting on the use of lead-free enamel. Despite the fact that, without lead, the enamels are of lesser quality, with less brilliance. For example, it has become increasingly difficult to find a white or a black which reacts well, does not form bubbles, or contain impurities, and gives a good surface finish. But we have to adapt. Working without lead is a good thing, but in terms of quality, we can see the difference".

Grand Feu champlevé enamel hour dial of the Tourbillon Souverain.

Preparation of the enamel: *The enamel is finely ground in a mortar with water to create a homogeneous paste, ready for application.*



Application of the enamel: *The artisan applies the first layer of enamel onto the dial using a brush, ensuring even distribution.*

The complexity of the watch dial on the Tourbillon Vertical is not evident at first glance, however, the process is very specific. "It is champlevé Grand Feu enamel with an enamel decal which gives it a retro look"

"It is a complex process as we are adding an enamel decal to a dial which has already been enamelled. This means the piece has to be re-fired, with the risk of this creating defects that were not there previously or sparking unexpected reactions, which could mean that the piece has to be recreated from scratch. Furthermore, as this dial is a figure-of-eight, we had to find a solution for the deformation point at the juncture between the dial at 3 o'clock and the sub-dial at 6 o'clock. This work has to be done in-house if we want to be sure of the result".

The five master craftsmen working here are devoted to creating dials for the F.P.Journe Maison, but not only for them: many major manufactures make use of their expertise. Each of them specialises in several disciplines, but most specifically enamelling. A fascinating yet demanding form of art. It takes at least five years of training to learn the basic techniques, and a lifetime to master all of its intricacies. For over 15 years, Dario Oliveira has been pointing his brushes, refining his sense of colour, and deepening his love for discovering materials. And it is a vocation that feeds his passion, despite the challenges, and surprises, it sometimes sends his way, both good and bad.

MIRROR-POLISHED ENAMEL

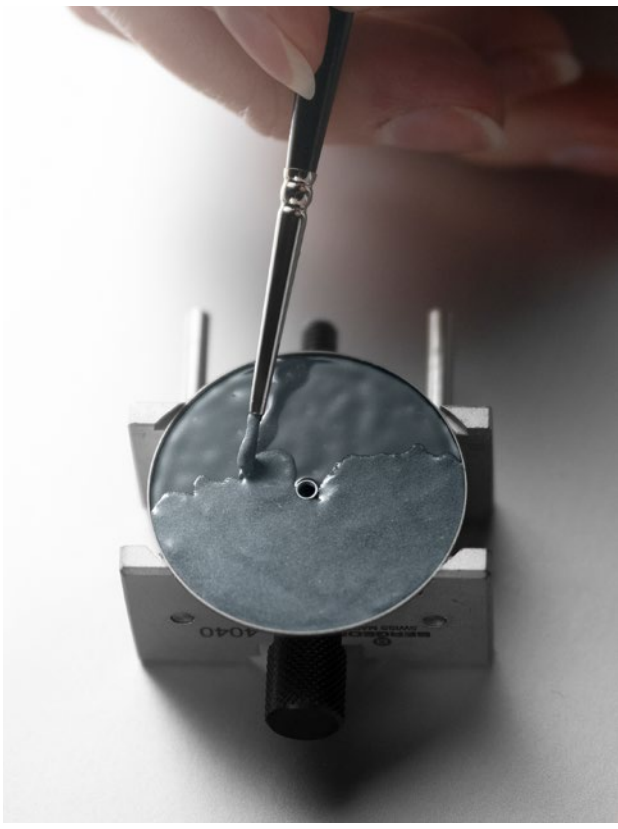
Let's get back to the purpose of this visit: discovering the dial of the Chronomètre Furtif. It is in this space, bathed in daylight, that the enamel dial of the Chronomètre Furtif Bleu Only Watch 2024 was designed, with its tantalum case and bracelet. When François-Paul Journe decided to make this timepiece part of the collections, he opted to ornament it with an anthracite dial to distinguish the series model from the prototype. When we know how demanding the master watchmaker was, we can see that the apparent simplicity of the model is actually the result of a long and complex process.

While the dial of the Chronomètre Furtif Bleu was, as its name suggests, blue, the new model features a dial in a shade of anthracite that is difficult to define. The colour is both deep yet radiant, polished and yet matte, if indeed we can attribute to it all these seemingly contradictory adjectives. It is only in observing this striking result that we can fully grasp the complexity of the work undertaken in this workshop. They had to solve an equation with several unknowns to fulfil the wishes of the master watchmaker who wanted a colour that was almost impossible to obtain. How did they successfully achieve this?

EIGHTEEN MONTHS TO CREATE THE CHRONOMÈTRE FURTIF DIAL!

"François-Paul had an idea: he asked us for 'a colour a bit like that one', and left it to us to decipher exactly what he wanted and find the solution. We performed several tests. He chose one of the results. However, we were not satisfied with the aspect of the enamel. We had to look for other solutions of a high quality which were still close to his original choice: this was the start of period of endless testing. We couldn't find anything satisfactory. It is a dial that seems quite simple, but in reality, this was not at all the case: if we add together all the months of work that it took to reach the final result, it took us about a year to master the colour, and eighteen months in total, including the mirror-polishing".

The first difficulty was the finish of the dial. *"It is very specific. In general, when a dial comes out of the kiln, the enamel is vitrified. It appears smooth but with a slightly dimpled textured 'orange peel' effect. But François-Paul wanted a Grand Feu enamel dial which was completely smooth, with a mirror-polished finish".* When we asked him how he managed to achieve this, he smiled and replied: *"It's a secret! It took us a lot of time to find the solution. It was hard work, because none of us is trained in polishing".* The fact that Les Cadraniers de Genève and Les Boîtiers de Genève, which employs a number of polishers, work under the same roof was key to finding the solution to the problem of polishing the enamel. *"We all sat around the table to think about this problem, we started to perform tests, and together we found the right technique".* And what is the best way to polish enamel, a vitrified material containing bubbles and impurities? That question will remain unanswered…



The enamel is applied in multiple layers, with each firing at high temperatures (800°C / 1472°F) vitrifying the material and gradually revealing the dial's final hue.

1. ***Preparation*** *– White Gold dial with a hand-finished surface before enamel application.*
2. ***Enamelling*** *– Successive applications and firings of vitrified enamel at high temperatures (800°C / 1472°F).*
3. ***Polishing*** *– Mirror-polishing for a smooth and deep surface.*
4. ***Matte finishing*** *– Laser frosted numbers, logo and track for a stealth effect.*

TIME IS INVISIBLE TO THE EYES

The second difficulty? Finding the right colour and the right rendering. When you look at the dial, the thing that surprises most is its opacity. In fact, the unpolished numerals only appear when the watch is facing the person wearing it, thanks to the reflections of light; this is the special feature of the Chronomètre Furtif. *"François-Paul had already been nurturing this idea. He just wasn't sure if the numerals should be unpolished or if they should remain polished with the rest of the dial unpolished. We obtained a colour that we liked, but it was not dark enough. We then had the idea of adding texture to the base of the dial by trialling different surface treatments - spraying an opaline lacquer, sand-blasting, using pumice, for example - but each time, the enamel reacted poorly: bubbles would appear and the result was not aesthetically pleasing. Even though we cleaned the dial thoroughly, the result was not satisfactory. We then started thinking outside the box and tried working manually under a binocular magnifier, applying a subtle grained effect by hand which resembled sand-blasting. With this treatment, the dial darkened slightly in colour, and when we added the required layers of enamel, we had finally achieved the colour we wanted! It was like finally finding the chest in a treasure hunt!".*

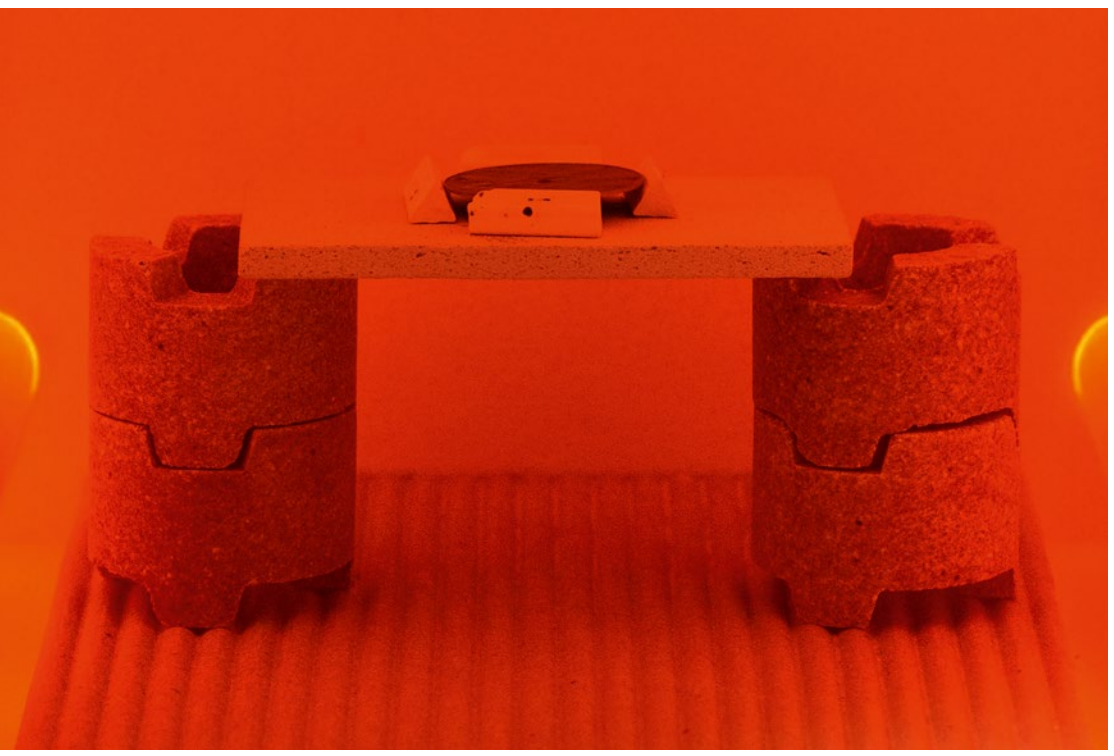
The enamelled dials were then sent to Les Boîtiers de Genève to be polished. Once the result was agreed, the laser marking was carried out, allowing the unpolished finish of the numerals to be obtained. The dials, having passed all the inspections, all the verifications, are then numbered, photographed, inventoried and delivered.

"We do everything by hand, from preparing the enamels to the enamelling itself, soldering the feet, polishing, and laser treatment. It is therefore impossible to create ten identical dials. Our aim is for them to be as similar as possible. We have a reference piece that we use as a benchmark, and we have to decide what is acceptable or unacceptable based on this. We keep around 60% of production, which means that if we manufacture ten dials a month, all of which we have spent time on, we have to accept that four of these will not be used and will be smelted back down".

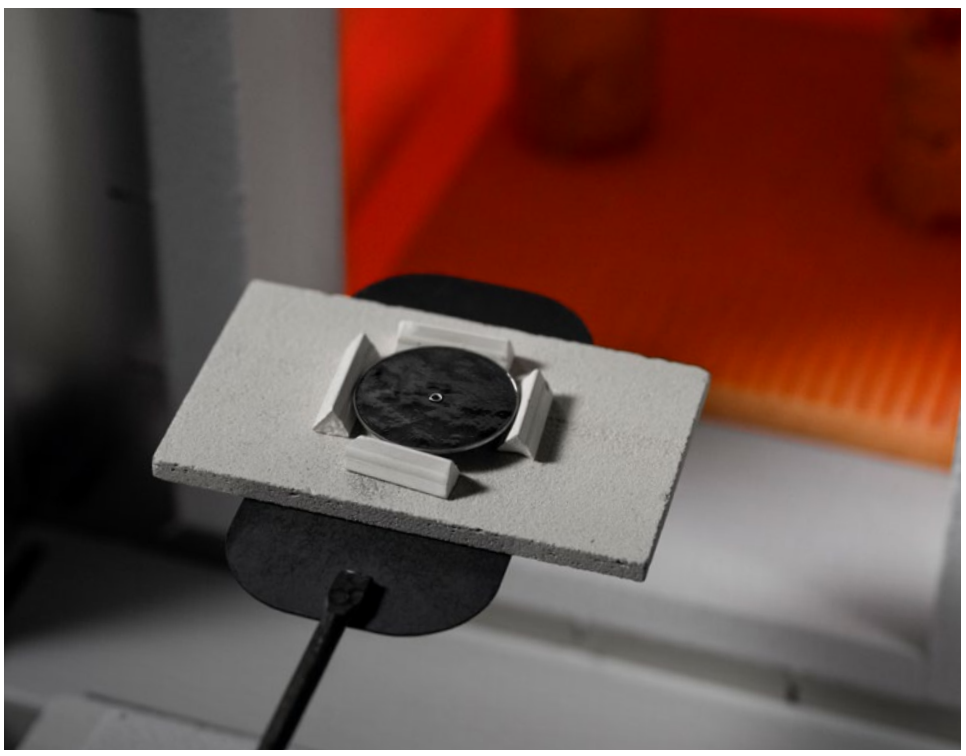
A COMPLETELY MONOCHROME TIMEPIECE

With its tungsten carbide case and bracelet and anthracite grey Grand Feu enamel dial on white gold, the Chronomètre Furtif takes certain liberties with the iconography of F.P. Journe watches. The master watchmaker has a highly recognisable aesthetic signature, with colour codes that have been clearly defined right from his first timepieces: platinum, gold, steel and tantalum. With this new model, we get the feeling that what we are holding is not a watch, but a work of art. This feeling is only strengthened by the fact that a Chronomètre Furtif, by definition, only reveals the time to its wearer. The master watchmaker has created a watch that is completely monochrome. Is this new model starting a new chapter in the master watchmaker's history: a period of artistic exploration?

> "Even though Les Cadraniers de Genève does not actually sign their work, their attributes and their expertise are recognised by professionals and respected by customers. Quality reigns supreme in everything they do, and it is this which acts as their secret signature."



High-temperature firing: *The dial is placed in a kiln heated to approximately 800°C (1472°F) to vitrify the enamel and enhance its brilliance.*



Cooling process: *After firing, the dial is removed from the kiln and left to cool, revealing the depth and radiance of the Grand Feu enamel.*

Young Talent Competition 2024

Thomas Aubert

Séléné

23 years old - **Le Russey** - **France** - Graduated from Edgar Faure High School in Morteau, France - July 2023

Introduction_
During my final year at Edgar Faure High School, I was fortunate enough to be able to make a timepiece I called Séléné. The project required us to think creatively in order to design, produce, and assemble our watch. That year my class was lucky enough to be assisted by John-Mikaël Flaux, a French horological designer who specialises in automata. Mr. Flaux gave us a great deal of freedom. The only constraints were that we choose a base movement and that we create a non-dragging animation. One of the requirements imposed by the training program was that our creative process had to be centred on a specific theme. I decided to concentrate on curiosity, a feeling that the mechanical arts have always aroused in me.

Functioning principle and technical choices_
One of our requirements was to base our work on an existing movement. I chose to modify the entire system, including a key winding movement as a way of paying homage to automata. So I based my work on the gear train of a calibre 6497 and completely redesigned all the other components: bridges, plate, balance, time adjustment and winding, in order to achieve the design I wanted without making any compromises. To give meaning to the concepts of curiosity and shooting stars, I wanted the animation to be rapid, located on the back of the watch, and to be active during winding, so as to maintain the viewer's interest while the key winding is taking place. To furnish the driving force for the stars, I didn't want to use a second barrel, as one sees in certain animations, for that would require more space and would also involve other constraints. To avoid this, I developed a system that makes use of the "lost" energy of the click. Normally, the click has a recoil to avoid over-winding of the barrel. However the energy from that recoil is dispersed and lost. If it is augmented, it can be recovered and redistributed elsewhere. My system is based on the principle of re-using that force in a multiplying gear train. Thus, the shooting stars move due to the principle of cams and feelers at the gear train's extremity. Concerning time adjustment and winding, these are fairly traditional technical choices with a set-hands arbor that allows uncoupling for time adjustment and is fitted on the barrel arbor for winding.

Presentation and description of the watch_
Séléné is a mechanical watch with two hands and a 46-hour power reserve. Its 316L stainless steel case is 43 mm in diameter, 13 mm high (with glass) and weighs 110 g. Its integral strap is unusual in that it has no lugs, which gives it an elongated look and an aerodynamic style that is reminiscent of a rocket ship. A rubber strap was chosen to give a sporty look, and because it is a material that offers many options in terms of both colour and style. The shooting stars on the watch back move during winding, as the key is turned. Made of steel, they are block-polished and chamfered to give them "shine". The dial they are placed on is made of sand-blasted blued steel. The constellation of Pisces is engraved on the watch; however, this may be adapted to suit the client's wishes. On the front, the dial is made up of two parts: the interior, in silver, has a scratched finish and a circular-grained outer portion. The indexes are steel balls, echoing the stars. The hands are made of steel. They are chamfered, blued, and polished, and their surface is block-polished to create contrast. The three-quarter bridge and the plate are made of nickel silver with a sand-blasted and scratched finish. The pallet bridge is made of sand-blasted and chamfered steel. The entire surface of the balance cock is block-polished, and it is chamfered.

Technical specifications_
Name: Séléné / **Diameter:** 43 mm / **Thickness:** 13 mm / **Weight:** 110 g / **Calibre:** 6497 modified (creation of bridges, plate, balance, time-setting and winding systems) / **Case:** 316L stainless steel / **Finishing:** traditional, hand-decorated.

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

Thomas Aubert, 2024 winner and creator of the **Séléné** watch.

The 2024 winner, Thomas Aubert, received his award on April 9th at the F.P. Journe Manufacture. He received a diploma and a 50,000 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.

The story of the 15/93

From François-Paul Journe's workshop to a record auction 30 years later

BY ISABELLE CERBONESCHI

Tourbillon 15/93
Indications: off-centre hours and minutes, seconds, power reserve.
Case: 38 mm diameter in Platinum.
Dial: Gold and whitened guilloché Silver held by a screwed polished Steel ring.
Hands: Breguet in blued Steel.
Movement and gears: 18K Gold.
Finished in 1993.

On 9 November 2024, the Tourbillon à Remontoir d'Égalité "15/93", the first wristwatch ever retailed by François-Paul Journe, was sold for 7.32 million Swiss francs at an auction organised by Phillips. Made entirely by hand in 1993, this timepiece represents a fundamental step in the history of F.P.Journe and occupies an essential place in contemporary watchmaking.

François-Paul Journe's aficionados know that there are very few wristwatches made entirely by his hand: the prototype of his Tourbillon à Remontoir d'Égalité, which he keeps preciously in a safe, and the two models that followed which he then sold, the 15/93 and the 16/93. The master watchmaker had planned to create a dozen of them, but stopped at two: repetitive work was never his passion.

The first was sold to an industrialist and the second to the latter's brother-in-law, both of whom are now deceased. Wishing to ensure it went to the right home, his son contacted François-Paul Journe, who advised him to approach Phillips. And so, on 8 November, the auction house had the privilege of selling a timepiece that is the cornerstone of the F.P. Journe brand. Following the launch of these two models, François-Paul Journe decided to produce 20 tourbillons in series, which he sold by subscription. This enabled him to set up his own company.

We interviewed the master watchmaker a few weeks before the auction in order to retrace the history of this model and understand how it is fundamental not only to the history of F.P.Journe, but also marks a turning point in the history of watchmaking.

How did the 15/93, the first Tourbillon à Remontoir d'Égalité that you sold, come about?
I had created a prototype in 1990, which I exhibited on the AHCI stand (editor's note: l'Académie Horlogère des Créateurs Indépendants) during the Basel Fair in 1991. I usually exhibited pocket watches and this was my first wristwatch: I had put into it everything I knew how to do in a pocket watch in a reduced format. But it was too early: the market wasn't ready. I put it back on my wrist and went back to Paris, telling myself that I was going to build 12 of this same model. I did everything by hand in those days. It was an haute couture watch. One day, a Parisian collector asked me to make a model for him. His brother-in-law also commissioned one. At the time, I made each component by hand: one a day. I hate doing the same thing twice. But I'd already built the prototype once, so I had to start all over again for the second and third watches. After those two, I stopped. There was no way I was going to make ten more. That's the story of this watch.

How long did it take you to finish them?
They ordered it from me in 1991 and it took me two and a half years to make the two watches.

You say that the market wasn't ready: what did people expect from watchmaking at the time?
There are several different periods. At the end of the 80s, the quartz craze began to fade. People were fed up with having to change the batteries in their watches, and they slowly returned to mechanical timepieces. At that time, for example, the Patek Philippe stand at Basel, like that of Audemars Piguet, was tiny. From 1987 onwards, all the watchmaking bosses came to scrutinise our creations on the AHCI stand. In fact, many of the watchmakers who were members of the Academy went to work for brands that no longer knew how to make movements. After 1989, customers buying mechanical watches began to set their sights on Patek Philippe, which had created a minute repeater and the calibre 89 (editor's note: the pocket watch created for the 150th anniversary of the manu-

François-Paul Journe and the AHCI members at the Basel Fair.

facture and featuring 33 complications), but was not making their own basic movements. At the time, everyone knew that the mechanism inside a brand's watches was not always made by the brand itself. At the time, there were four major players making movements: Frédéric Piguet, Jaeger-LeCoultre, Lémania and Eta, which made robust calibres that worked well. When I arrived on the market in 1999-2000, I was making my own movements and had already created the Tourbillon Souverain and the Chronomètre à Résonance.

Was there no one in the watchmaking world who understood the magnitude of your creations?

Only one understood what I was doing: it was Günter Blümlein (editor's note: head of IWC, Jaeger-LeCoultre and A. Lange & Söhne - LMH - who helped bring mechanical watchmaking back to prominence). He came to see my Tourbillon à Remontoir d'Égalité every day on the AHCI stand. That's how I met him. He had given me his two business cards: one from IWC and one from Jaeger-LeCoultre. Following this meeting, I had an appointment with Franck Muller for lunch and arrived late. Franck asked me what had happened to me and I replied: 'I've just met God' (laughs). For me, it was an exceptional encounter. I was just starting out. It was 1991. This man was a visionary. He was one of the first in the industry to want to revive mechanical movements.

Why did Günter Blümlein want to buy your Tourbillon à Remontoir d'Égalité?

To make a series for IWC's 125th anniversary. He wanted me to make it for them. At the time, I had a production firm, THA, which I had set up in 1989 in Sainte-Croix to make movements for other brands. Günter Blümlein asked me what my production capacity was. I told him 50 pieces a year, but that wasn't even enough for his Hong Kong market! So I had to refuse. If I had accepted, I wouldn't have made the watches we're talking about today, and there wouldn't have been the surprise effect when I launched into 'ready-to-wear' watches in 1999. The last time I saw Günter Blümlein was in 2000, when he was appointed to oversee all the brands in the Richemont group after the sale of LMH. He passed away six months later.

When did you realise that the public was ready to appreciate your work?

In 1994, I was in Paris wearing my Tourbillon à Remontoir d'Égalité on my wrist. I had an appointment at the Hippopotamus restaurant in Montparnasse. The girl at the reception looked at my watch and asked me: 'What's that thing? It's wonderful!' That's when I said to myself that the world was changing. And that's when I started the subscription watches. There were three stages: the prototype that I launched too early in 1991, the creation of the two watches 15 and 16 in 1993, and then the subscriptions.

What are the special features of the 15/93?

In 1991 I decided that one of my signatures would be to make all the movements of my watches from gold, and so the mechanism of the 15/93 is made entirely from gold. When I started having my movements produced in 1999, there weren't many manufacturers who wanted to work with gold to make the mainplates. So I kept the face of this watch with a gold dial but with a rhodium-plated brass movement.

How did you come up with the idea of adding a Remontoir d'Égalité to the Breguet tourbillon?

For a watch, a tourbillon is as heavy as a rucksack full of gravel, so it generates friction. This friction will become increasingly troublesome as the spring becomes weaker. The weight and friction of a tourbillon can only be controlled if the force is constant, because with a constant force, the friction remains the same.

Had other watchmakers thought of this solution?

In the 1970s, George Daniels made a tourbillon with an extremely complicated Remontoir d'Égalité. But in 1984, to annoy George Daniels, the collector Eugène Gschwind commissioned me to make a pocket watch with a tourbillon and Remontoir d'Égalité. So I had to work on this function. Thanks to my technical knowledge and observations, I managed to make one that was much simpler than George's and much more functional. Indeed, when the watch stops, the intermediate spring of the Remontoir d'Égalité has to be taut, otherwise the watch will not start again, whereas with mine, you can let the watch die. As soon as you wind it up, it starts again straight away. I found the result so attractive that I've added it to all my watches: there are even two of these mechanisms in the Chronomètre à Résonance.

Rear view of the movement, with a large Gold bridge with Côtes de Genève finishing, and a clearly visible égalité spring.

How did you meet this collector?

He was a collector of historic 18th century pocket watches, and when I was working at my uncle's (editor's note: Michel Journe - a renowned restorer of antique clocks with exceptional mechanical knowledge), he used to bring us his watches for maintenance. So I got to know him in the 1980s. We remained friends until his death. Now I'm friends with his son, whom I met in the 1990s. His father brought him to my little workshop in the rue de Verneuil in Paris.

Can we consider this watch to be the cornerstone, the founding act of F.P.Journe?

Yes, it's like a theatre premiere. It was the first wristwatch I ever charged for. I was astonished that two people wanted to buy these watches because they weren't fashionable at the time.

These two watches were haute couture, and you made everything by hand. When did you decide to go into ready-to-wear?

Later, at the end of 1994. But I had to find the financial resources to do it. I needed 500,000 francs. So I launched a subscription. The calculation was simple: 500,000 francs divided by 20 people was 25,000 francs per watch. I also offered a platinum option at 27,500, and then we were in business.

The 15/93 is full of references to the history of watchmaking. What are they?

The guilloché dial is reminiscent of Breguet, with Breguet hands, and the dial is screwed directly onto the plate in the same way that scientific instruments were made in Ferdinand Berthoud's day. In the 18th century, there was no commitment to embellishment: things needed to look effective. In fact, after I launched the series in 1999, Francis Gouten, Piaget's CEO at the time, asked me over lunch, 'Is this a deliberate move, the screws on the dial? At the time, this was not done, but now it has become commonplace. Then there's the Remontoir d'Égalité, which is the Holy Grail of watchmaking. The tourbillon is a tribute to Breguet, and the lyre-shaped tourbillon cage is a reference to Ernest Guinand, the watchmaker who remade the first tourbillons at the end of the 19th century.

Your current models do not have a Breguet hand.

If you take these three watches, the prototype, the 15/93 and the 16/93, they all have Breguet hands. But I've never made another one since. The only exception is the 30 Years Anniversary Tourbillon, the T30 (editor's note: presented in Tokyo on 18 October 2013), because it was a tribute to my first pocket-watch from 1983. The T30 is an important watch that is not yet appreciated at its fair value. It will be, just like the 15/93, because only these models have Breguet hands.

Is the fact that this timepiece has remained in the hands of the same family important to you?

When I saw the collector who owned the 15/93, when we went to a restaurant, he naturally wore his watch. Later, he bought others from the Boutique in Geneva for his family. He was a loyal customer. He would always say to me: 'How is it possible that a Frenchman like you, who comes to live in Switzerland, the home of watchmaking, is so successful? He couldn't believe it, but he was proud of it, because he had discovered me 20 years before anyone else.

How did it feel to hold it in your hands?

Not only did I hold it in my hands, I took it apart to redo the oils. And when I took it apart, I realised just how much I'd put myself through in making it entirely by hand (laughs)! These days, all the new designers over-polish. I've never done that and this watch, which is very rustic, has more charm than the kinds of things being made today. And that's what's going to make the difference at the auction: it's like finding an antique.

Tourbillon with remontoire - 3/84

Detent tourbillon with remontoir d'égalité, power reserve and thermometer. Case in Gold, double caseback, diameter 70 mm. Engraved sapphire dial and Breguet blued Steel hands. Engraved FAIT POUR LE Dr E. GSCHWIND. Completed in 1984.

A remarkable 2024 vintage

Sotheby's – Geneva *12 May 2024*
Set of three Vagabondage watches, N°09/69V, 09/69VII, 09/69VIII, 2004, 2010, 2017.
Sold 762'000 CHF

< ***Phillips – Geneva*** *8 November 2024*
Tourbillon à Remontoir d'Égalité 15/93, 38 mm in platinum with gold movement.
N°15/93, 1993, handcrafted by François-Paul Journe
Sold 7'320'000 CHF

Phillips – Geneva
11-12 May 2024
Chronomètre à Résonance, 38 mm
in platinum with yellow gold and whitened silver dial.
N°057/00R, 2000

Sold 571'500 CHF

Christie's – Geneva
14 May 2024
Vagabondage I "Michael Schumacher", red dial with
Ferrari symbol and Schumacher's victories.
Unique piece, 2004

Sold 1'497'000 CHF

Phillips – New York
8-9 June 2024
Chronomètre Optimum, 40 mm in platinum
with white gold and whitened silver dial.
N°072-CO, 2014

Sold 152'400 USD

Phillips – New York
8-9 June 2024
Centigraphe Souverain F, 40 mm in platinum with
chrome red and blackened guilloché silver dial.
N°223-CT, 2014

Sold 482'600 USD

Christie's – Hong Kong
27 October 2024
Octa Chronographe, 40 mm in platinum with black
and silvered dial. N°247-C, 2008,
limited series of 8 pieces for Swiss Fine Timing.

Sold 4'410'000 HKD

Christie's – Hong Kong
27 October 2024
30 Years Anniversary Tourbillon, 40 mm in guilloché
silver and rose gold with grained silver dial.
N°20/99-T30, 2014

Sold 2'646'000 HKD

Antiquorum – Geneva
9-10 November 2024
Tourbillon Souverain, 38 mm in platinum with
yellow gold and whitened silver dial.
N°24, 1999

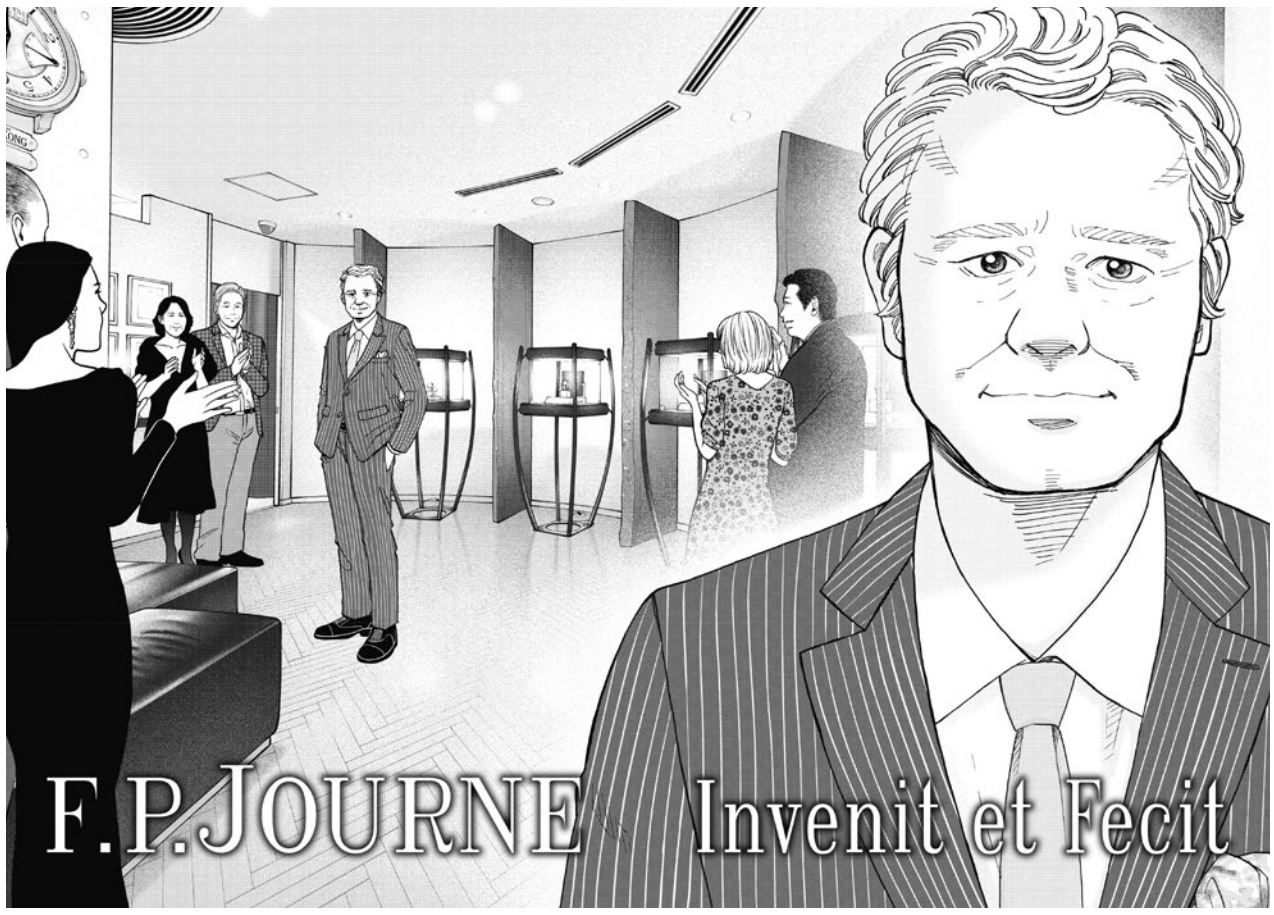
Sold 2'930'000 CHF

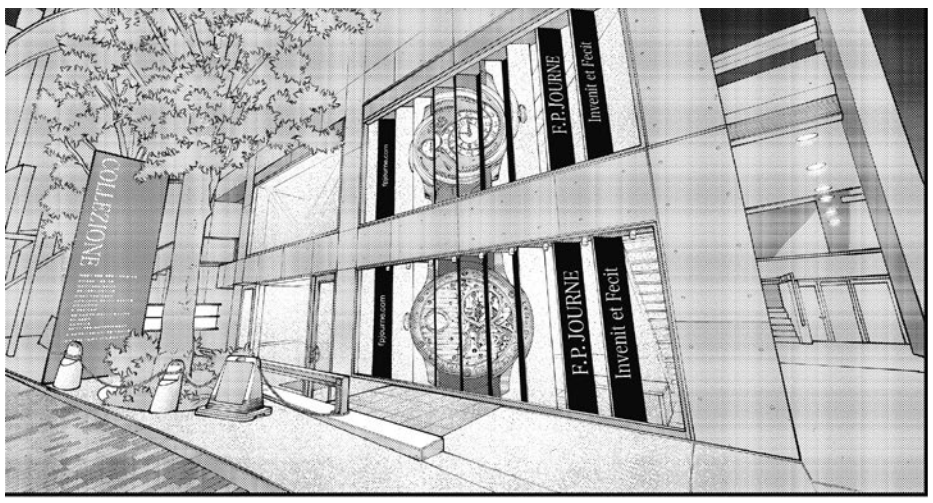
Phillips – Hong Kong
23-24 November 2024
Centigraphe Sport,
42 mm in aluminium.
N°079-CTS, 2012

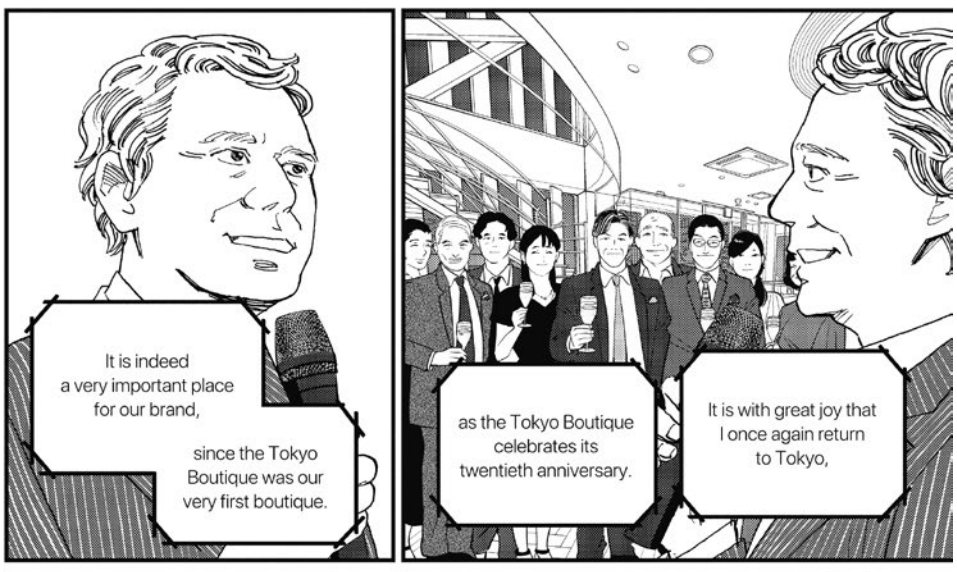
Sold 1'524'000 HKD

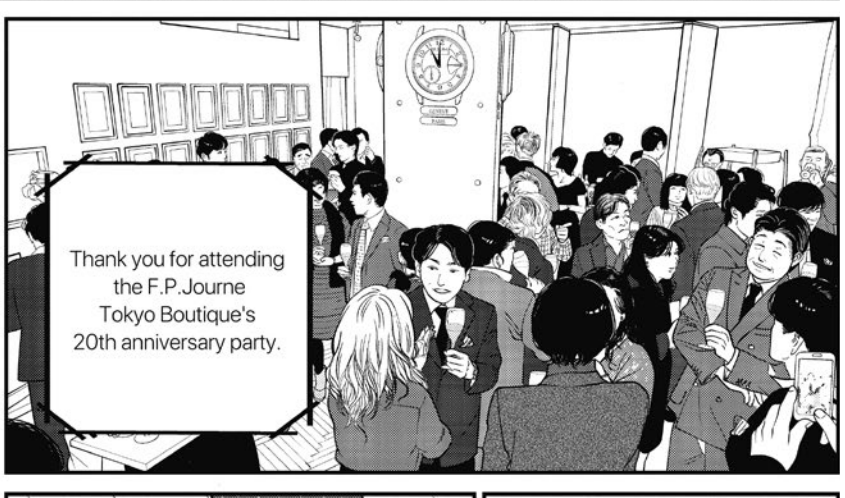
F.P.Journe Invenit et Fecit
Tokyo 2004-2024

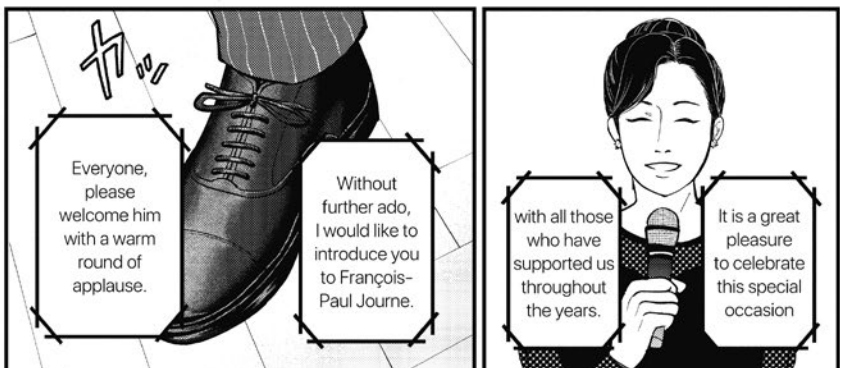
PART ONE











TO BE CONTINUED

2024
F.P.Journe around the world in 365 days

F.P.Journe Monthly Aperitifs
Boutiques and Maisons F.P.Journe

On the first Tuesday of each month, the F.P. Journe Boutiques and Maisons invite watch lovers and collectors to join them for an early evening aperitif. These events provide an opportunity to discover the latest creations, find out the latest news and enjoy anecdotes behind each watch over a relaxed drink.

Gstaad Art Fair
Gstaad / 16 – 18 February

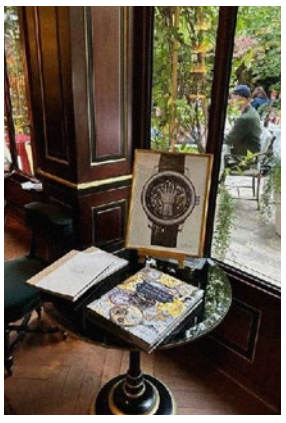
F.P.Journe was delighted to be supporting the first Gstaad Art Fair, a new Swiss art fair dedicated to modern and contemporary art and design. Taking place under the grand canopy of the Festival-Zelt site, this event brings together 20 renowned international galleries, alongside key industry players such as Hauser & Wirth and Gagosian. This partnership underscores F.P.Journe's affinity with the world of art, echoing the values of Authenticity, Rarity and Talent which drive the Manufacture.

F.P.Journe visits Brazil
São Paulo & Rio de Janeiro / 20 – 24 March

F.P.Journe invited its Latin and North American collectors to join them in Brazil, splitting the trip between São Paulo and Rio de Janeiro. The visit started with dinner at HDH Wines in São Paulo. Then, in Rio, the guests enjoyed a private tour of the aquarium, discovered Corcovado and Sugar Loaf mountains, and then travelled by helicopter to Fazenda Tres Saltos, a historic farm, for a traditional churrasco.

Grande Réserve Evening
Paris / 13 June

The F.P.Journe Paris Boutique once again brought together craftsmen for a new edition of the Grande Réserve evening, honouring the talent and expertise of independents. This year, five exceptional Maisons were present: Bodenhorst (leather craftsman), 44°N (gin distillery), Daniel Lévy (tailor), Daniel Bernard (tortoiseshell artisan) and Alexandre Duboc (laquer pen designer).



Prix Solo artgenève - F.P.Journe
Geneva / 24 January

The 12th edition of artgenève took place in Palexpo and brought together more than 80 international galleries, renowned institutions and foundations. As with each year, the Prix Solo artgenève - F.P. Journe was awarded to the best personal exhibit from the participating galleries. This year, the Lovay Fine Arts gallery received this recognition for the Solo Show by Pascal Vonlanthen. The winning works, acquired by F.P.Journe, are now on display at MAMCO Genève.

BCRF Auction
Miami / 2 March

As part of a charity auction organised by Phillips at the Maison F.P.Journe Miami, a unique élégante 48 mm Titalyt® managed to raise 420,000 USD. Featuring a luminescent white dial with a unique pink numeral "1" and light pink rubber strap, this piece provoked lively competition from the bidders. All of the funds raised will be donated to the Breast Cancer Research Foundation (BCRF), a nonprofit organisation committed to preventing and curing for breast cancer.

20th Anniversary of the F.P.Journe Tokyo Boutique
Tokyo / 23 – 24 May

The first eponymous F.P.Journe Boutique, which opened in Tokyo in 2003, marked a turning point for the Brand and the start of its expansion across the world. An event took place to celebrate the twentieth anniversary of the Brand in Japan, bringing together collectors and watch lovers from all over the globe. The highlight of the evening was the unveiling of the Chronographe FB, the latest edition in the Tokyo Anniversary series, equipped with the new calibre 1518.2 with flyback function. This watch is also the last limited edition series to ever be produced by F.P.Journe.

F.P.Journe Golf Cup
Geneva / 16 June

The 11th F.P.Journe Golf Cup took place at the Golf Club de Genève, bringing together members of the club for a Greensomes Stableford format competition. Michelin starred chef Dominique Gauthier, who heads up F.P.Journe Le Restaurant, was on hand at the turn with one of his culinary creations. The day concluded with a Laurent-Perrier cocktail, followed by the prizes awarded by François-Paul Journe.

F.P.Journe Summer Party
Geneva / 21 June

To celebrate the arrival of summer, colleagues from the F.P.Journe Manufacture, Les Cadraniers de Genève and Les Boîtiers de Genève joined staff from the Geneva Boutique at the Hôtel InterContinental. The highlights of this event included dinner and a show. To conclude the evening, François-Paul Journe rewarded colleagues celebrating 10 and 20 years of service at the Maison with diplomas.

Riva Trophy
Monaco / 29 – 30 June

The 15th edition of the Riva Trophy, organised by Lia Riva in collaboration with the Yacht Club de Monaco, brought watch enthusiasts together for a weekend of competition and celebration on the Côte d'Azur. Around twenty yachts, including iconic boats such as the Aquarama and the 90' Argo, took part in the regatta. During the closing ceremony, the winning pair were rewarded with two élégante by F.P.Journe watches.

Prix artmonte-carlo - F.P.Journe
Monaco / 5 July

The 8th edition of artmonte-carlo took place at the Grimaldi Forum, bringing together 27 international galleries and showcasing more than 200 modern artists under the High Patronage of HSH Prince Albert II of Monaco. During the vernissage, the Prix artmonte-carlo - F.P.Journe was awarded to Anna Boghiguian, represented by the Galleria Franco Noero, for Untitled 2023. Selected by a panel of experts, her work was donated by F.P.Journe to the Nouveau Musée National de Monaco.

Annual Party - Enchanted
Los Angeles / 7 – 8 September

Almost 11 years after it was founded, the F.P. Journe Los Angeles Boutique has been transformed into a Maison, marking a new era for the Brand in the United States. To celebrate this transition, a weekend of events took place, with 200 guests joining the Brand for relaxed moments of discovery and connection. There was a festive atmosphere for the official opening, followed by the third pétanque tournament, which has become an unmissable event at the Los Angeles Maison.

MAMCO Gala Dinner
Geneva / 18 September

At a charity dinner in Geneva, a unique élégante 48 mm Titalyt® piece was sold for 470,000 CHF by Aurel Bacs (Phillips), setting a new world record for a non-gem-set quartz watch. Designed to celebrate the 30th anniversary of MAMCO, it features a luminescent dial inspired by the art of Maurizio Nannucci. All of the funds raised have been donated to the museum for its renovation.

Annual Party - Masquerade
New York / 5 October

The Maison F.P.Journe New York opened its doors to its collectors for an evening of mystery and elegance. Behind their masks, the guests enjoyed a relaxed atmosphere, soundtracked by a jazz concert. Buzzing with conversations and connections, this annual soirée provided a new and different approach to discovering and celebrating horology.

The Collectors' Journey
Geneva / 17 October

Miami collectors took a trip to Switzerland to immerse themselves in the universe of F.P.Journe. Their schedule started at the Manufactures before travelling across Lake Geneva as they cruised to Yvoire. In Geneva, they explored the city's watchmaking history, discovering its iconic sites and horological heritage.

F.P.Journe Le Restaurant Awarded a Michelin Star
Geneva / 21 October

Less than a year after it opened, F.P.Journe Le Restaurant has been awarded its first star in the Michelin Guide. This distinction recognises the hard work of Dominique Gauthier and of his team. Designed with François-Paul Journe, the restaurant offers a menu featuring exceptional local products, within a historic setting. This rigorous approach has assured its inclusion alongside the great dining institutions of Geneva.

Fondation Culturelle Musée Barbier-Mueller
Paris / 7 November

To mark its 15th anniversary, the Fondation Culturelle Musée Barbier-Mueller has organised a conference at the Musée du Quai Branly – Jacques Chirac, with the support of F.P.Journe. Joined by an audience of 400 attendees, speakers explored the theme "The Sacred and Shamanism: a look at unique traditions". The teams from the F.P.Journe Paris Boutique attended this event, which concluded with a recital by the pianist Paloma Manfugas.

Ball in Monaco - Fondation Prince Albert II de Monaco - Chronomètre à Résonance
Singapore / 27 November

During the "Ball in Monaco - Glacier Edition", organised in Singapore to benefit the Fondation Prince Albert II de Monaco, a unique Chronomètre à Résonance was sold, raising 2,980,000 USD. This piece, unveiled for the ninth edition of this event, features Silver guilloché and a bordeaux coloured dial. The right-hand dial features modern Chinese numerals, while the dial on the left has numerals inspired by oracle bones, the most ancient form of Chinese writing. The funds raised will support projects dedicated to protecting the environment and safeguarding the health of our planet.

End-of-year celebrations
Hong Kong / 3 December

To end the year on a high note, the Hong Kong Boutique team invited several groups of collectors to exclusive dinners in carefully selected restaurants. A bespoke approach where the passion for watchmaking meets the pleasures of fine dining.

First Anniversary of the F.P.Journe London Boutique
London / 5 December

To celebrate the first anniversary of the Boutique F.P. Journe London, a dinner was organised at heart of the Wallace Collection, the iconic 18th century museum. Surrounded by works of art from the 17th and 18th centuries, 60 guests shared a very special moment within this historic setting. At the centre of the table, F.P.Journe watches, displayed under a glass cloche, created a point of dialogue between Haute Horology and artistic heritage.

F.P.Journe
Invenit et Fecit

"I invented and made it"

Ref. AST - Astronomic Souveraine
Astronomical watch with 18 functions and complications
Manual winding movement in 18K rose Gold
Geneva made

The Boutiques

Tokyo	**Hong Kong**	**Geneva**	**Paris**	**New York**	**Miami**
+81 3 5468 0931	+852 2522 1868	+41 22 810 33 33	+33 1 42 68 08 00	+1 212 644 5918	+1 305 993 4747
Los Angeles	**London**	**Beirut**	**Kyiv**	**Dubai**	**Bangkok**
+1 310 294 8585	+44 20 3771 7383	+961 1 325 523	+38 044 278 88 78	+971 4 330 1034	+662 664 8288

fpjourne.com