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Fédération de l'industrie horlogère suisse FH
Verband der Schweizerischen Uhrenindustrie FH
Federation of the Swiss Watch Industry FH

Beauregard: timepieces made for women



Dazzling, poetic works of art combining mastery of stones with technical prowess and undisputed aesthetic elegance, the watchmaking house offers a unique vision of women's horology. Created in 2018, the Geneva-based brand offers a true high-end watch and jewellery universe, grounded in the mastery of lapidary art along with Swiss watchmaking excellence. It presents a floral, enchanted and poetic composition.

Its aesthetic language draws on the realms of art, design and fashion, culminating in a mere few millimetres of graphite. There, at the pencil's tip, across hundreds of pages, the watch designs come to life.

These precious and precise jewellery and timepieces are as generous in terms of colours and shapes as the vibrant designs enlivening their dials. Each watch speaks first and foremost to the heart. In that moment, the essence of the stone awakens the senses: sight, touch almost the taste of a sweet treat whimsically named Candy.

While each timepiece piece is as unique as the person who chooses it, you don't actually choose a Beauregard – it chooses you, driven by the passion of its creator.

The man, the gems and his pencil

Alexandre Beauregard was born in... never mind. Age is just a number on an ID card and Alexandre soon found his identity. Traditional schooling wasn't for him, or rather he wasn't cut out for it, so the young man enrolled in an alternative curriculum in Montreal, where he was able to fully express himself by combining two dimensions: technique and aesthetics.

And what better playing field for experimenting with both than a watch? Young and romantic, Alexandre fell deeply in love with this object, sketching hundreds of designs. Transitioning from style to styling, he enrolled in a school for fashion and graphic design. While he thrived there, he shortly afterwards met the woman who would become his wife, sparking an instant (and abiding) passion! The dynamics of family life began to whirl into motion: a business, a child and then another. Watchmaking would have to wait... but not for long.

While the business flourished, his passion for watches burned brighter than ever, fuelled by an absolute obsession with watches. Eager to give true depth to his designs, which already hinted at a jeweller's soul, he enrolled in a gemmology programme, forgetting the lessons of his youth: even though the boy was now a man, he simply could not fit into an academic mould.

After just a few weeks, seeking a broader perspective, he went to see his teacher after class with a proposal: how about five years as an apprentice in his workshop rather than three as a student poring over textbooks? The two men shook hands on it.

Getting the ball rolling

It was at this point that Alexandre crossed paths with Yves Saint-Pierre. A legend in America, Saint-Pierre creates sculptures from stones he cuts in an unprecedented way. He is one of the rare lapidary artists on the American continent. Teaching at the Montreal School of Jewellery, he became Alexandre's mentor.

Next came a series of encounters that would be landmarks on his journey. First there was the Tucson Gem Show, the world's largest gem fair, followed by a foray into watchmaking subcontracting at the EPHJ fair in Geneva, as well as initial contacts with movement makers, horologists, machining specialists and indeed with the entire industrial fabric of the trade. His visits to Switzerland became more frequent, each helping him to accumulate skills and hone his craft. A quick study, Alexandre gradually built up the indispensable Swiss network that would give substance to his savoir-faire and ignite his creativity.

The rest is history. His first collection, unveiled in 2018, presented a horological bouquet, a jeweller's garden, each detail meticulously crafted by the artisan-craftsman's hand.

Eighteen months later, a model of this collection was nominated for the Grand Prix d'Horlogerie de Genève (GPHG), alongside some of the greats. SIHH and Baselworld followed close behind, as did Dubai Watch Week and Geneva Watch Days. To date, over a hundred press articles have profiled the art and craftsmanship of Alexandre Beaugard, the most Canadian of Swiss watchmakers. Or is it the other way around?

Dahlia, an introduction to floral horology

Beaugard's debut collection, introduced in 2018, immediately established the brand's signature ethos: both aesthetic and technical excellence held to the highest standard, a distinctly floral inspiration and the use of rare stones rich in colour and crafted into unique shapes. Here, artisanship reigns supreme, underpinned by a mastery of horology that leans on Swiss expertise. At the heart of it all, the human hand emerges as the quintessential creative tool.

The collection was both a surprise and a success. The Swiss movement, crafted in La Chaux-de-Fonds, features a central flying tourbillon with an upper bridge and petal-shaped hands, framed by a white gold case adorned with 600 diamonds. Horological experts applauded the precision mechanics. Their Haute Joaillerie counterparts are still figuring out how to categorise what will, ultimately, defy all classification.

Incorporating 600 VVS River diamonds, the Dahlia expresses an exceptional standard of excellence. The sizing of the petals, so generously proportioned and of such outstanding lapidary quality, is unprecedented. Turquoise, opal and mother-of-pearl breathe life into the Dahlia, meticulously handcrafted to order. It is a creation of a kind rarely made anymore.

From garden to candy shop

The second collection, named Lili, was unveiled in 2020. Right after its launch, a model of this collection was nominated for an GPHG award. The floral spirit shines through the rectangular gold case, while the dial is distilled to its essence with two hands sweeping over a precious stone flower, freshly unfurled on its bed of diamonds. Thirty-three petals, handcrafted to within infinitely small tolerances (0.02mm) enabling mysterious, invisible setting.

A few months later, Lili Bouton blossomed in a round case with a 36-petalled dial. As precious and rare as ever, it joined the Beauregard garden. The latest version is the tangy Lili Candy. With this creation, Beauregard temporarily departs from the floral field for a sweet and colourful pause, where petals give way to a swirl of amethysts and topazes coiled in a circle of diamonds, creating an intriguingly realistic sweet treat.

Switzerland and Canada: an unexpected alchemy

An Haute Joaillerie workshop in the heart of Montreal and exceptional partners in the Swiss Jura: these are the unexpected origins of Beauregard.

While the Maison's journey into the realm of Haute Horlogerie took flight in 2018, the brand truly gained altitude in 2023 with its first participation in the Watches and Wonders trade show in Geneva, an event that acted as both an international launch pad and a media sounding board.

From Tokyo, where the brand enjoys great success, to New York, the Middle East (currently its most important market), America, India and Asia, Beauregard has carved a niche for itself among a select community of refined watch lovers, stone connoisseurs and enlightened aesthetes, as well as with the most prestigious retailers in each country.

One reason is that each jewellery element of a Beauregard is made in-house. The brand maintains complete control of every production phase, from sourcing and purchasing the rough stones to completing the dial finishing and the case ready to house the movement.

Stone-cutting, sculpting, polishing, assembling, inspecting – something magical happens at every stage. Each Beauregard watch emerges from the atelier as if it were Haute Couture fashion, transforming metres of fabric into a garment that stirs the soul. It is a journey, a relentless pursuit of absolute aesthetic perfection, emblematic of an artistry that is increasingly rare in today's world.

Inspired by architecture

For as long as he can remember, Alexandre has drawn inspiration from his surroundings, whether that involves standing in front of the graceful façade of a townhouse or intricate wrought iron patterns in the narrow alleys of Paris. In New York, his eye might catch a relief carved in stone, sparking his imagination. Nonetheless, it is the old quarters of Geneva that hold a distinctive allure, with their ancient ironwork gates and cobblestone streets, spurring him to mentally redraw and rework every detail.

Alexandre is especially fascinated by the 1950s. The forms and curves of that era bewitch him, transporting him to a world where beauty resides in every contour. Vintage furniture, industrial design, lamps, and pencils – each object stands as a piece of art in its own right, its splendid form capturing his attention.

It is Europe he loves most of all, avowing a special fondness for Rome that is a world away from regimentally straight lines or austere black and white contrasts. Beauregard yearns for the happy years (the 1950s and 60s), the bright colours, generous volumes and sensuous curves. The charm of round shapes captivates him, suggesting a sense of freedom and unrestrained creativity.

His atelier is a wondrous space where materials spring to life, transformed by his deft hands. Every stone is a challenge, every sketch another step towards perfection. He creates his own tools, his machines, in an unceasing quest for artistic expression. It is here that he finds absolute freedom. Time and again he was told his dreams would be impossible to achieve, yet here he is, as perseverant as ever.

Alexandre's atypical path into the horological realm is an invaluable asset. He is unfettered by its constraints, thus allowing his imagination to meander through undiscovered landscapes. His parents instilled in him the significance of hard work, relentlessly asserting that talent accounts for merely one percent, the remainder being sheer perspiration.