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FREE ARTICLE: Creative Passion with the Beauregard Ulysse

In conversation with the Swiss-Montréalais brand's founder Alexandre



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No sooner has my brain registered the first buzz of an incoming phone call than I get a rush of adrenaline through my body.

Of course, I've been sitting here expecting the call. Headphones on, bluetooth synced up, for at least the last five minutes. After all, at this point I've been a watch journalist for just about two years across a variety of outlets. And yet the interview is still something that gets me a bit anxious. There's an art to it, one that I haven't fully mastered yet. Part of the problem is the fact that, at heart, I am just a tremendous nerd. On the other end of this phone line is, inevitably, a great genius of horology who I have idolized for years. Someone who has dedicated their life to a craft—often founded a brand or pioneered a complication—is now taking a few moments of their very valuable time to chat with a 21-year-old with a startup magazine.

Plus, I'd never met Alexandre Beauregard before, and you could say his reputation preceded him. Beauregard Genève, his eponymous jewelry and watchmaking brand, has created countless pieces that I consider to be among my favorite works of *métiers d'art* in horology. The guy doesn't miss.

Despite my initial trepidation, the contact photo that appears on my now-ringing phone is reassuring: a man with a genuine smile and a photo that has clearly been taken on an iPhone rather than a LinkedIn headshot. So after a moment for a deep breath, I pick up on the second ring.

We're here to talk about one of Alexandre's finest creations: the Ulysse. It's one that I've kept saved on my phone—in that folder of watch images that I turn to for a little inspiration every now and then himself and his work.

This article first appeared in Remontoir Magazine Issue 4. Praised for its accessibility in price and yet quality of content, Remontoir has received support from top-tier writers and creators. Available in print for just \$7/month—less than the average price of a digital-only subscription on Substack—it's a highly entertaining monthly magazine covering the greatest watches ever made. Sign up [here](#) and get your first month free with code STAMPEANS.

Beauregard: The Man

Despite my initial trepidation, I'm quickly put at ease by Alexandre's demeanor. Over the course of our conversation, it would become increasingly clear—as it indeed was apparent even from the get-go—that here lay a true creative and artist. A man of passion, whose eloquence in describing his life's work knew no bounds.

Needless to say, I did not have to ask very many questions.

He begins by telling me about himself: a man driven, nearly consumed, by his work. For him, he says, his creativity in jewelry and watches is not a *want*. It is a *need*.



Alexandre began his career, surprisingly enough, with studies in fashion design. He quickly found he was talented in that area, but was unsatisfied with his work. From there, he moved to graphic design, a subject which he quickly found was much more his speed.

After graduating, Alexandre and his wife—who he met at school and with characteristic passion instantly realized that she was the one—went on to found two companies. During our chat, he described these with a laugh as rather more mundane than the work we were gathered to talk about. One of them is a commercial laundromat that washes sheets and garments for luxury hotels in Montréal.

These two pay the bills, Alexandre tells me, allowing him to focus his energy on his true passion: Beauregard, the brand.

Throughout our conversation, I found Alexandre to be a true kindred spirit. I recognized, as he spoke, a fire of passionate creativity that I myself feel powerfully. Leaving the interview later that day, I was practically ablaze with creative impulse in a way that I have not been for some time. Even so one fire may recognize another.

I won't name any names, but I believe that if you're not bringing something completely new into watchmaking, you shouldn't be making watches.

That was one of the first things Alexandre said to me as we began to talk, and it turns out to be a clear guide to understanding his body of work. Beauregard was founded as an independent brand focusing almost exclusively on ladies' watches, alongside their jewelry work. At the time, Alexandre says, they were the only ones to do so.¹ Each Beauregard watch is likewise a remarkable exhibition of lapidary work,² a craft that is not commonly seen in watchmaking.

As I complete this brief portrait of our hero, allow me to include a final and very important note: Alexandre does not care whether his watches sell out. How much money they make. Whether his latest creation is going to take the market by storm and resell at auctions at double-digit multiples of their retail. His other two businesses make the money. Beauregard satisfies the passion.

There's something truly powerful there that I'd like to touch on further for a moment. Those two key points that I've highlighted—the need to be bringing something new into the market, and the ability to let go of the market's interests—are deeply interlinked. You truly cannot have one without the other. Over and over, the watch market has rewarded the same designs. I love Breguet numerals and hands probably more than the next guy, but when we're seeing the hundredth new “classical watch” this year with the exact same layout and design as the last one, is anything really being added to horology?

Alexandre's creative vision is unrestrained. His work does not have a single concessional element. Not one more “palatable” model that could be an entry point for traditionalist collectors. Each one is remarkable, stunning, eye-catching and unapologetically maximalist—another term Alexandre used to describe himself.

The Ulysse

As delightful as the rest of Alexandre's work may be, I'm not here to talk about his seminal ladies' watches, or even his *Gemmy Bear jewelry cufflinks*—although I do need a pair of those.

No, the watch that has caught my eye today is Beauregard's only men's model: the Ulysse. Named, of course, for Ulysses (Odysseus), it's a timepiece that incorporates the very same beautiful lapidary work as the ladies' models, in a more sober frame.



The gorgeous Ulysse Aqua on the wrist in a rather scenic photograph

Drawing on inspiration from Art Deco and from the marine world, Alexandre has crafted a dial that is nothing short of jaw-dropping: a network of filigreed metal that evokes *doisonné* enamel except that it's not filled with glass, it's set with aquamarines. Broad observatory-style hands emerge from the center under a circle that evokes a highly stylized design of the sun. The whole is wrapped in a restrained 18K rose gold case with little more than a vibrant mirroring to finish it.

Meanwhile, what's under the hood is just as shocking as the face of the watch. Alexandre partnered with a friend who you might have heard of to complete the Ulysse with a best-in-class movement... you might have heard of Vianney Halter?



Alexandre Beaugard and Vianney Halter

The two met at Baselworld in 2019, where the connection was immediate as two equally passionate creatives—although Alexandre often jokingly refers to their close friendship as “the Sun and the Moon” for Alexandre’s bright and outgoing disposition and Vianney’s more reserved approach to his work.

The movement here, Alexandre tells me, is the same as Vianney’s lovely *Anniversary models*, but of course significantly reworked. Bridges, moreover, have been reshaped according to Alexandre’s own creative vision. This of course also means that the movement finishing had to be redone, and Beaugard pulled no punches here either—much of it was outsourced to De Bethune’s workshop.



Straps under the hood from the spectacular movement of the Ulysse Aqua

Plus, what you might miss at first glance is that there actually is a bit of a hidden complication integrated into this movement: reworking the hands, so they appear out from under the central covering disc. Frankly, I don’t have the engineering mind to understand what’s happening here, so I’ll just leave a photo so you can appreciate it. Reportedly, the task of including this briefly challenged even Vianney Halter—yes, the guy who made what I consider *the most insane tourbillon ever*—so it’s worth a second glance.

Even with the base movement already developed going into the Ulysse, its updated version demanded an additional year of development. Nothing was taken for granted. Even the finishing on the gear train was reworked by Kari Voutilainen’s team at Comblémine. “I cannot stand rhodium”, Alexandre told me. The new coating is closer to a platinum finish: what may seem like a tiny detail here is exactly what I love about independent watchmaking.

Note as well the clear design choices that have gone into allowing the dial to shine as the true centerpiece of the watch: a narrow bezel makes it feel larger, while the aforementioned subtlety of the case is a lovely study in restraint. There’s a clear difference between maximalism for its own sake and maximalism for the sake of art. Beaugard knows when to let the viewer breathe and when to overwhelm the senses, like many masters of painting.

“I cannot stand rhodium.”

The union here of Alexandre’s superb *métiers d’art* work and a movement by one of Switzerland’s

great masters has produced a watch that is nothing short of astounding. This is one of the most beautiful timepieces for men ever made, I dare say. And if I sound rather overbearing with my glowing positivity, I hope you'll forgive me, but even the stodgiest critic (which I, admittedly, certainly am not) may be permitted a moment of exalted delight when he sees a beloved craft truly mastered.

The Process

It's one thing to recognize that the dial of the Ulysse is made from carved gems. *Looks rather like doignoné. That's neat.* It's quite another entirely to know the staggering level of effort that goes into each dial, to the point where Beauregard was able to commit to producing just 10 pieces. Such is the difficulty of creating each one that since the watch's introduction in April 2025 the finished pieces still have not been delivered.



Cutting stones to size and working them into the intricate filigree of the Ulysse Aqua dial

The process begins with sourcing the stones. None of that synthetic hullabaloo to be found here: these are real aquamarines, pulled from God's green earth, and yet each one must be *just right*. Every year, Alexandre and his team visit the world's largest gem fair in Tucson, Arizona. There, they must find the very best stones they can get their hands on: what's known as *facet-grade*. Faceting a stone, of course, means making an effort to shape and polish it while retaining as much material as possible. The stone must be of top quality and large enough to be shaped in this manner.

But with the stones in hand and once safely back at the workshop, the Beauregard team doesn't just facet them. Actually, that would be a much easier process. Modern stone faceting is, in large part, automated. Traditionally, stones have been shaped and polished by holding them against a wet, spinning abrasive material, often a disc with applied diamond dust. These days, for standard gem cuts, the process is simple: the same spinning disc is used, but the stone is held against it by a mechanical arm at just the right angle to create the perfect facet on its surface.

For the Ulysse's dial, an entirely different process is used. Stones aren't faceted at all—at least, not in the sense that as much material is saved as possible. Alexandre told me with a laugh that their first step is to cut the rough in half.

After all, each piece in the intricate network of the Ulysse's gold base is incredibly, incredibly small. Each is cut and shaped the same way as a faceted stone—using an arm to hold it against a spinning disc—but the entire process is guided by hand and by the eye and touch of a trained artisan.

Finally: with most modern gem-setting, there's a decent amount of room for error. The stone is held in place by bending metal over it, like how diamonds set into a watch bezel are kept by pushing beads of metal over each corner of the stone. Here, there's nothing to push over. If it doesn't fit perfectly, it doesn't fit at all. That means tolerances here are down to 0.04mm, and Beauregard's studio has a well-stocked reject bin.

If you're not bringing something completely new, you shouldn't be making watches at all.

What's Next?

The Ulysse, fabulous as it is, is a watch that all of us now must sit back and watch from a distance. All 10 pieces were quickly allocated at its release. Thankfully, there is soon to be a sequel. It promises to be even greater than its predecessor.

It's called the St. Petersburg, and is soon to be officially released at Geneva Watch Days 2026, although Beauregard's Instagram has already featured a few photos of it. So I assume it's okay for me to talk about it here.



The incredible St. Petersburg

The base is identical to the Ulysse: same case profile, movement, and dial layout. But its composition is far more striking.

Influenced by the work of Russian masters like Fabergé from an era that Alexandre described as highly inspirational as well as touches of Art Nouveau, it's an even more complex dial featuring a variety of gemstones. The gold work is even more intricate, and the layering of multi-colored stones is indeed highly evocative of Fabergé's early work, at least to my amateur jeweler's eyes.

It'll certainly be worth a stop by Beauregard's booth come Geneva Watch Days at the Hôtel Beau Rivage to handle this one in person. (Send me pictures if you go—I can't make it!)

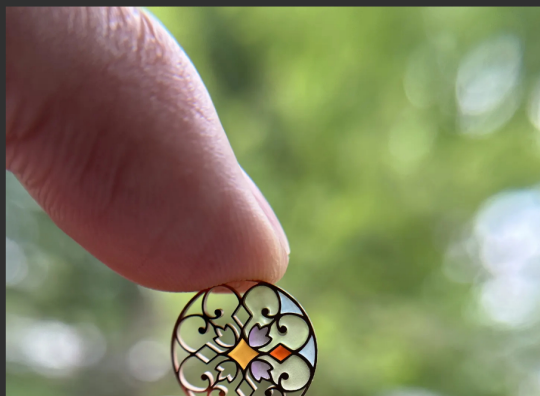
Conclusion

Crafted with the know-how of two masters, the Beauregard Ulysse is a watch that, as much as anything can be said to do so, well merits a place in the collection of a multi-millionaire or a spot in that cherished folder of beautiful watch photos for the rest of us. It's a work of art for its own sake, a piece that cares not for completing allocations.

As I touched on earlier, I find that attitude extremely highly refreshing. Of course, not all watchmakers have the liberty of Alexandre to do whatever they like. For many, it's as much a creative outlet as it is a key source of income. There is, however, a tremendous degree of liberty that comes from letting go of the desire to meet expectations and create what is safe.

If I may be permitted a brief anecdote, I've had a similar experience with this very same platform. Remontoir is small, and it's not my main source of income. Thankfully. Because of that, I don't have to put out the same articles as every other publication. Not every new release or new dial color on an age-old watch is worth a write-up, in my humble opinion. I wouldn't consider any of those things really worth the read.

The freedom I've been given by simply letting go of the safe articles on new releases and big-ticket brands is infinitely refreshing. That's not to say that I've not been guilty of turning to these. The promise of a Substack checkmark is alluring, to say the least. *Perhaps just one quick new release article for the clicks couldn't hurt.*





Those times are, however, where I feel most ill-at-ease with Remontoir, or with other blogs that I'm freelancing similar content for. Writing becomes an obligation, not a delight. I'm forced to put together inspired words on uninspired watches. Not much to be celebrated there. Of course, none of that is to say that new releases don't often have their own merits, because they certainly do. There's just far from the same level of poetry present than you might find in, say, a classic Falcone.

I'm certain that Beauregard's expenses for creating each Ulysse Aqua must have been steep. Allocating each of the ten must have carried with it a certain weight. Alexandre's emphasis on his own financial stability outside of Beauregard's success is certainly an effort to downplay his own work. It takes guts to create art for its own sake. It is to acknowledge and accept that the art may be unaccepted, unappreciated, or certainly at the least relegated to a small group away from the mainstream.

I love Rolex. I love Omega. I'm a fan of Breguet and Lange. But the Ulysse Aqua is everything I love about independents. A genius of horology comes, imposes their great vision on the art, creates something outstanding, and occasionally finds it accepted, embraced, celebrated. Many more are the cases where the work is ignored, rejected, or set to the wayside in the mad scramble to receive a new Daytona allocation.

Alas.

Looking at the Aqua, at the vision of a brilliant jeweler brought to life in living stone and warm metal, I no longer see a watch. I see an Odyssey, worthy of the name that has been bestowed upon it. The pursuit of an art. The creation of something truly new within the world of horology.

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I hope you'll forgive me for these grandiose words. Even as I write, I worry what perhaps may be going through your mind, dear reader. Am I speaking under the influence of a hefty bribe, perhaps, like the writers of major publications churning out cannon fodder articles based on brand dollars alone? No. I am passionate. Fiercely so, about the work that I believe demands it. This is one such piece.



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- 1 Nowadays there are more players in the market, such as the small Swiss brand **VAN'T HOFF** (which will be the subject of a future article!).
- 2 Lapidary work is the process of shaping and carving rough gemstones into shapes and designs. This can be as simple as faceting (such as carving diamonds into sparkly little shapes for rings and such) or as complex as creating sculptural forms out of rough stone.

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