PATEK PHILIPPE

E INTERNATIONAL MAGAZINE

VOLUME IV NUMBER 7

PATEK PHILIPPE

GENEVE

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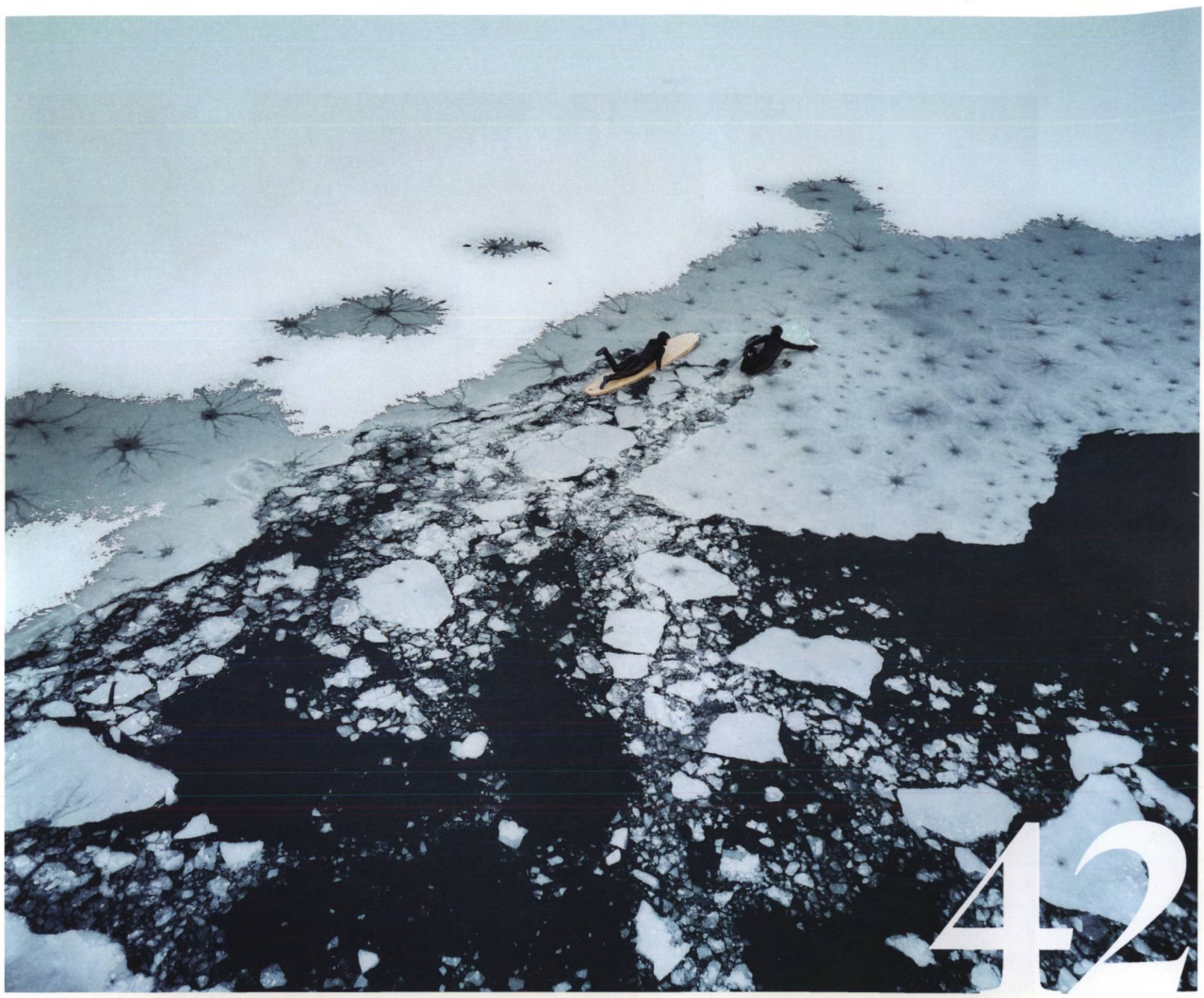
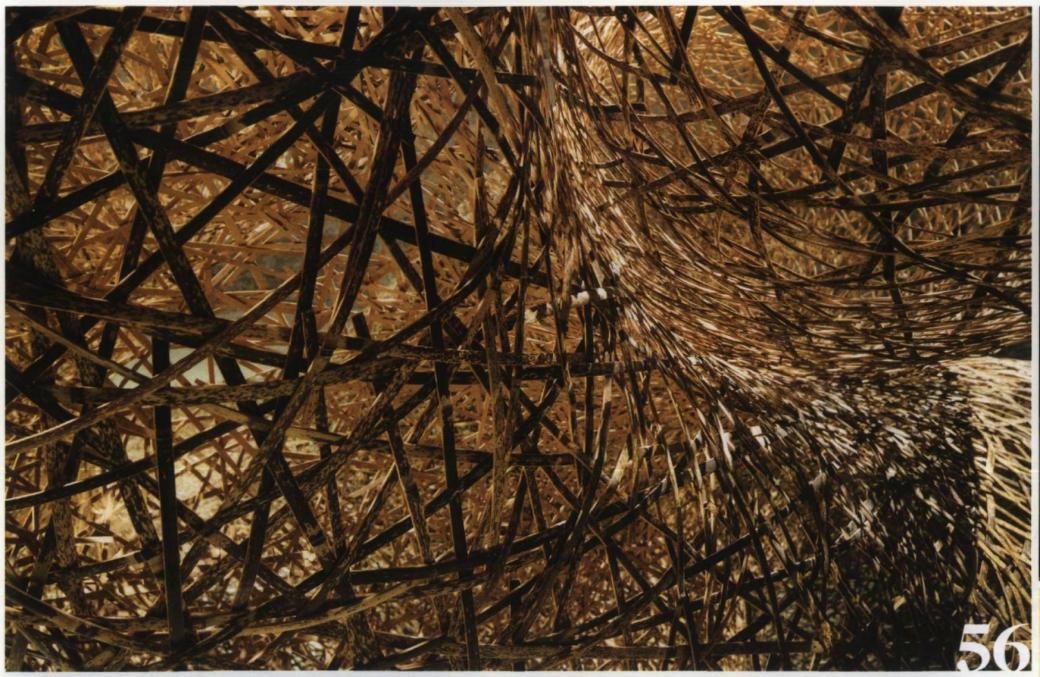
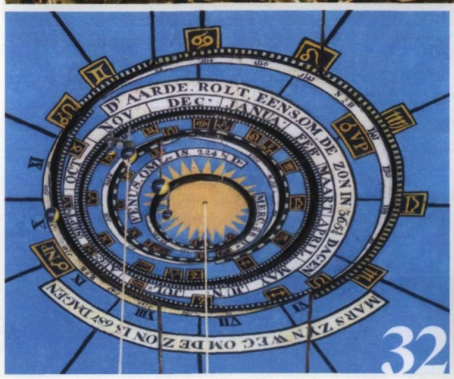






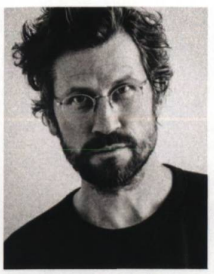
Volume IV No.7 2019

Cover: At the 2018 Nomad Games in Kyrgyzstan, Eliza Tynalieva competed in the women's traditional archery tournament for the host country's national team. "In their distinct regional costumes, the archery and hunting competitors were some of the visual icons of the Nomad Games," says the photographer Ben Roberts, "and they encapsulated the participants' efforts to maintain and pay tribute to traditional ways of life"

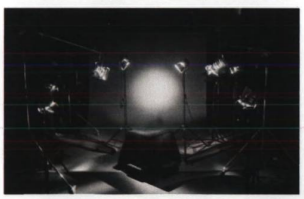
Contributors

The award-winning Italian photographer **Andrea Frazzetta** likes to use his art as a means for discovery and story telling; on page 42 he captures surfers Aline Bock and Lena Stoffel (pictured) braving the bitter waters of a Scandinavian archipelago. He is a regular contributor to the *New York Times Magazine* and has exhibited at many events including Arles's international photographic festival.

After 13 years as editor in chief of the German women's magazine *Madame*, **Katrin Riebartsch** now writes for titles including *Myself* and *Traveller's World*. Her passion is travel – the more exotic, the better. On page 42, she follows two women surfers to the Lofoten Islands in the Norwegian Arctic Circle as they search for the perfect wave in freezing conditions.

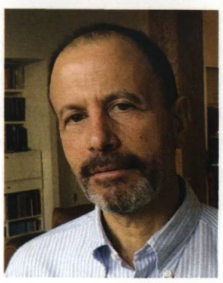


The photographer **Frederik Vercruysse**'s shots of the grand woven bamboo sculpture on page 56 demonstrate his love for the way that shadow and light can change an image. He has also contributed to publications such as the *New York Times T Magazine*, *Elle Decoration*, and the *Financial Times How to Spend It*.



On page 36, the new ladies' Twenty-4 Automatic is given the **Studio Harcourt** treatment. Famous for its dark, smoky, glamorous photography, the studio was first established in 1934 by the industrial photographer Cosette Harcourt, Robert Ricci (the son of Nina), and the newspaper proprietors the Lacroix brothers. In the early years, it shot portraits of Salvador Dalí, Marlene Dietrich, and Ingrid Bergman, and more recently, the studio has captured Spike Lee and John Malkovich on film.

Arthur Lubow has written about culture for the *New Yorker*, *Vanity Fair*, and the *New York Times Magazine*, as well as authoring the 2016 biography *Diane Arbus: Portrait of a Photographer*. On page 66, he assesses the collectibility of bookplates made for well-known figures such as Greta Garbo and H.G. Wells, and recounts the stories behind them.



Ben Roberts has documented subjects from biodynamic winemakers in Argentina to wild horses in Iceland, and has worked for many titles including *Monocle* and the *Wall Street Journal*. He says of the 2018 Nomad Games (page 22): "The dramatic landscapes became a feature of our stay in Kyrgyzstan – tumbling rivers, yellow plains, and green forests."

Now working as an editor for the watch website *Hodinkee*, **Cara Barrett** initially cut her teeth in the watch industry at Sotheby's, working first as a cataloger, then an associate specialist. She was involved in a number of record-breaking sales, including that of the Graves Supercomplication. On page 36, she welcomes the ladies' Twenty-4 Automatic.

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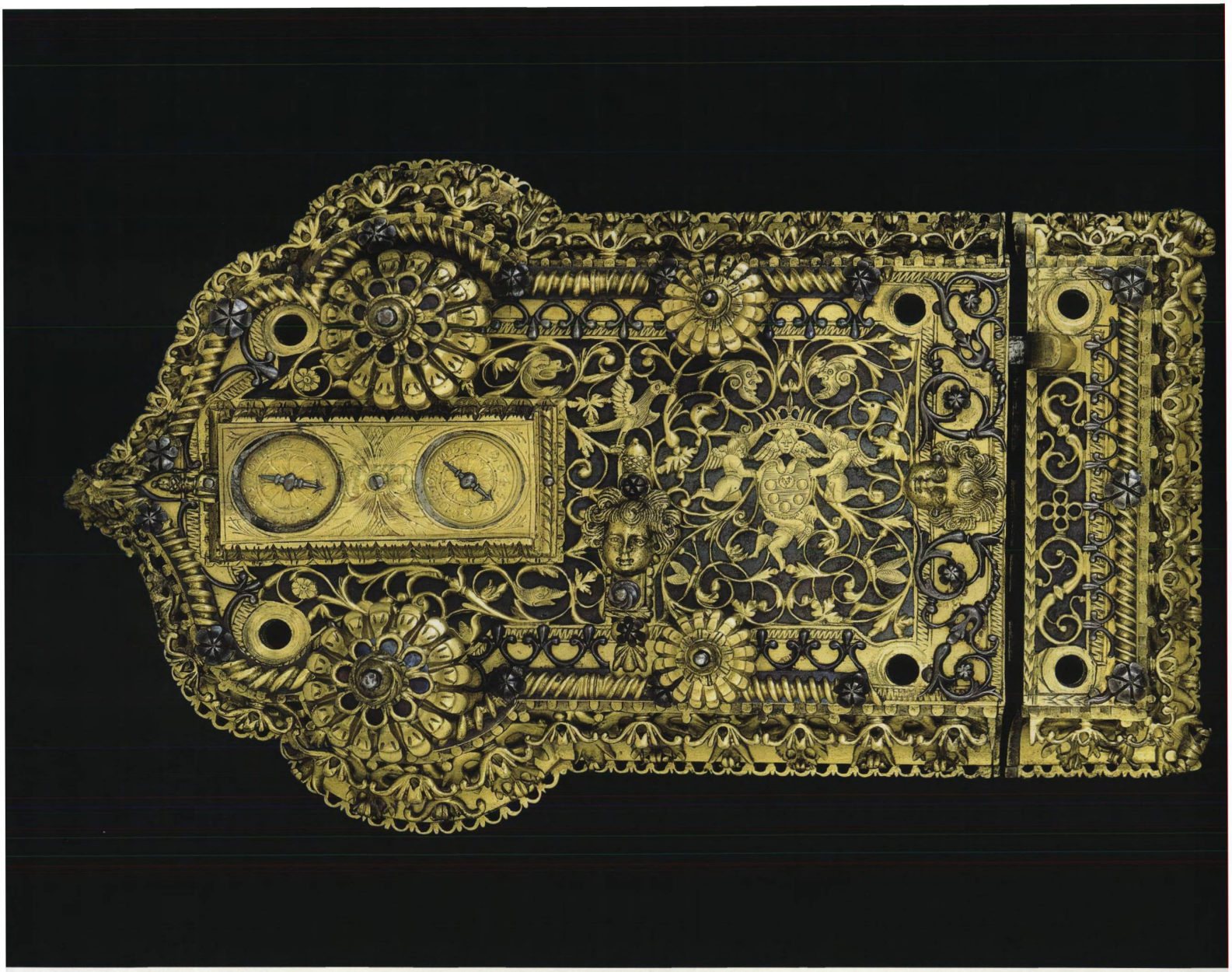
STORY *David Rooney*

Through the keyhole

Symbolic of power and status, bespoke locks also gave their makers an opportunity to show off their skills through whimsical decoration and cunning mechanical features. But when lock pickers appeared, the ingenuity of locksmiths was put to the test



In the small English country parish of Broad Hinton, set in the rolling fields of rural Wiltshire, there once stood a fine manor house owned by the lawyer and former Speaker of the House of Commons, Sir John Glanville. During the English Civil War in the mid-seventeenth century, fearing the property might fall into the hands of Roundhead soldiers for use as a garrison, Glanville, a staunch royalist, set it alight and burned it to the ground. Security was at the forefront of his mind as he moved into the manor's gatehouse, installing the latest technology – a complex and exquisitely made door lock – to protect his family and belongings.

When the diarist John Evelyn visited Glanville in July 1654, he was shown this technical marvel and later wrote, "For its filing, and rare contrivances, [the lock] was a masterpiece." British locks in the seventeenth century were sought after the world over. They were considered the best that money could buy.

One of the most celebrated British locksmiths at that time was John Wilkes, whose Birmingham firm specialized in compact locks with advanced security features, made bespoke for the most discerning customers and often inscribed with personalized rhymes and whimsical mechanical figures, providing opportunity to show off their owner's status and taste. One product, Wilkes's so-called detector lock, was particularly popular; examples of it still survive in several collections today.

One, made around 1680 (shown on page 5), incorporates the figure of a soldier, whose left leg protects the keyhole. When a button under his left foot is pressed, the leg swings aside to allow the key to be inserted. As the device is unlocked, a dial rotates, with the soldier's staff pointing to a scale showing the number of times the lock has been operated, alerting the owner if the door has been opened in her or his absence. The door knob can only be turned when the soldier's hat is pressed down, and cocking the hat shoots the bolt securely home. In an additional security feature, after a hundred operations a secret button is needed to reset the mechanism. A verse engraved on the lock reads, "If I had ye gift of tongue / I would declare & do no wrong / who ye are ye com by stealth / to impare my Masters welth."

Locks and keys have always had strong symbolic significance. As well as protecting property, they represent power, security, and

The lock made for Cosimo III de' Medici is a technical and decorative tour de force – it has a detector mechanism to record the number of operations as well as a dummy dial

stability of office. In the past, keys were a symbol of high official status, often worn as part of court dress, and the formal ceremony of surrender of a castle or city always included giving up the keys. It is no surprise, therefore, that the most powerful people in society would commission the finest and most ostentatious locks, which they could carry with them on their travels, protecting each residence they visited and sending a clear signal of status and power.

When Cosimo III de' Medici visited London in 1669 as part of his European tour, a year before becoming the Grand Duke of Tuscany, his itinerary must have included a visit to the city's most famous locksmith, Richard Bickford, whose premises attracted wealthy clients from around the world. The lock that Bickford made for Cosimo III is a technical and decorative tour de force.

Like the Wilkes lock, it has a detector mechanism to record the number of times it is operated, but Bickford's version also includes a dummy dial, further enhancing security. The finely pierced and chiseled gilt brass casing is set above blued steel panels, offering a striking contrast between colors. There was no whimsy on this lock, only piety: a cherub's head, rather than a soldier's leg, covered the keyhole. Armed with this exquisite lock and the power and stability it represented, the pious Grand Duke Cosimo settled into a 53-year reign, although his treasury was empty and his power all but lost by the end of it.

As the seventeenth-century spirit of enquiry was joined in the eighteenth century by new forms of manufacture, a rapidly growing network of trade, and the growth of a more prosperous merchant class, the demand for secure locks began to climb rapidly alongside the development of new techniques to make them in quantity. A large influx of workers from rural areas swelled the population of major cities (London's grew nearly three times in size between 1774 and 1845), leading to a period of rising crime and unrest among the working population of Britain. Growing, too, at this time was the practice of lock picking, and locksmiths vied with each other to introduce new security features.

In 1818, the locksmith Jeremiah Chubb patented a new form of detector lock, which jammed the mechanism if attempts were made to pick it rather than merely recording the number of operations. A few decades earlier, in 1784, the English inventor and locksmith Joseph Bramah had patented one of the first high-security locks to be mass-produced, designed to prevent picking in the first place. So convinced was Bramah of his mechanism's security that, in 1801, he placed a padlock version in the window of his shop at 124 Piccadilly, London, stating that, "The artist who can make an instrument that will pick or open this lock shall receive two hundred guineas the moment it is produced."

It took 50 years for the Bramah challenge to be met. In 1851, while visiting the UK for the Great Exhibition in Hyde Park, the American locksmith and champion lockpicker Alfred Hobbs spent 16 days in Bramah's shop, working on the sealed lock with specialist tools. (He had been able to pick a Chubb detector lock within minutes.) Finally, he succeeded in opening it and, after demonstrating his feat to a jury of scientific experts, he received the prize money, which had been waiting half a century to be claimed.

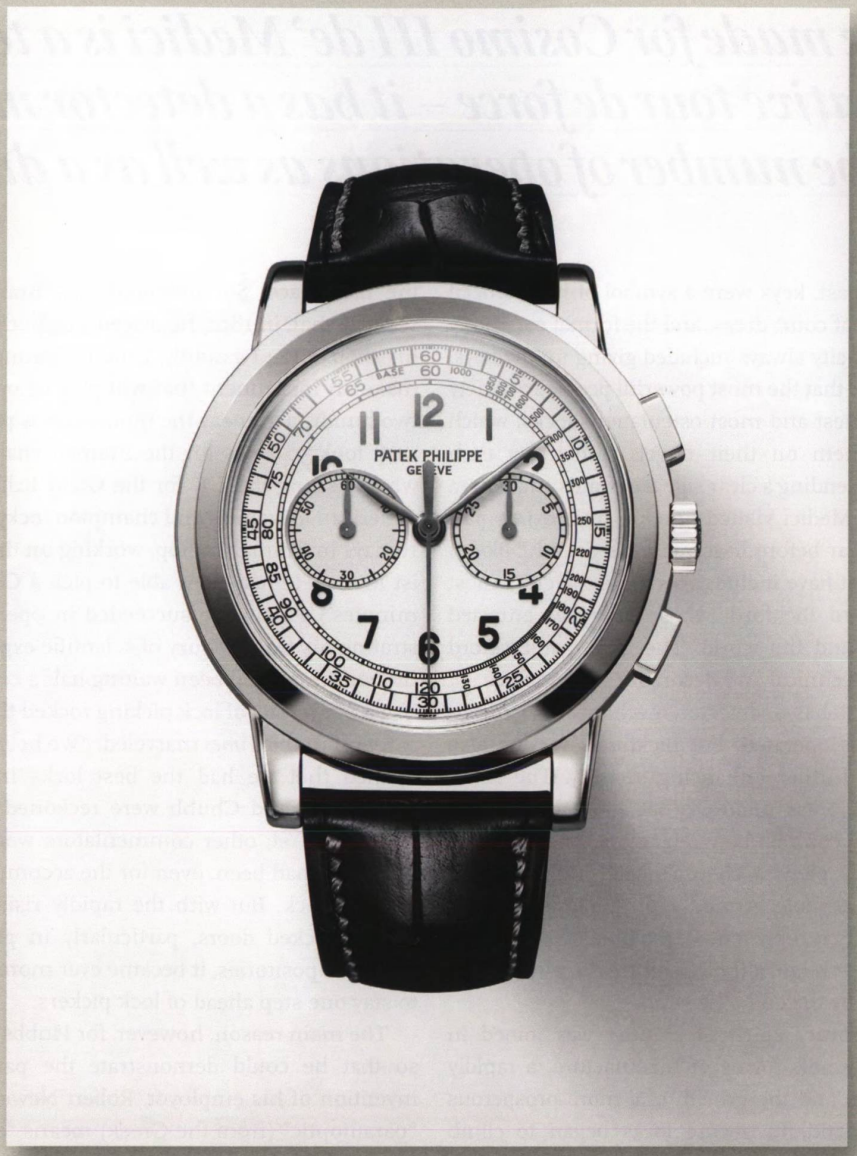
Hobbs's feats of lock picking rocked the British locksmith trade. A report in the *Times* marveled, "We believed before the Exhibition opened that we had the best locks in the world, and among us Bramah and Chubb were reckoned quite as impregnable as Gibraltar." Yet, other commentators were quick to point out how difficult it had been, even for the accomplished Hobbs, to pick the Bramah lock. But with the rapidly rising value of property kept behind locked doors, particularly in places such as banks and bullion repositories, it became ever more important for locksmiths to stay one step ahead of lock pickers.

The main reason, however, for Hobbs's 1851 visit to London was so that he could demonstrate the parautoptic lock, the latest invention of his employer, Robert Newell of New York. The word "parautoptic" (from the Greek) means "concealed from view," and it was almost impossible to reach the working parts of Newell's lock from the keyhole. The 15-bitted key it used offered more than 1.3 trillion different combinations, and the lock could easily be adjusted if any of its keys fell into the wrong hands.

The parautoptic lock displayed at the Great Exhibition was oversized, reflecting the solidity of the vaults it was designed to protect. It was also symbolic, like the seventeenth-century locks owned by clients such as Cosimo III de' Medici. In its impregnability, Newell's device represented the strength of the British and American states in the Victorian era.

Almost two centuries after John Evelyn had inspected Glanville's lock, which he described as full of "rare contrivances," locksmiths were still making devices worthy of his term, "masterpiece." ✦

Page 5: John Wilkes's detector lock. For added security, after 100 operations the key will not open the lock; instead there is a secret button to reset the mechanism. Opposite: Richard Bickford made this lock for Cosimo III de' Medici. The skills needed to make such virtuoso mechanisms can be seen in details such as an extra dummy dial. Both locks are in the collection of the Victoria and Albert Museum, London



ANATOMY OF A CLASSIC

REF. 5070

Released in 1998, Patek Philippe's first contemporary "simple" chronograph was based on a piece from the distant past. But was it a thoroughly modern trait that made this model a classic? Nicholas Foulkes investigates

Twenty-one is generally accepted as the age at which maturity is reached, but there are early developers and among them is the Ref. 5070 chronograph, which celebrates its twenty-first birthday this year and yet came of age as a classic many years ago.

When it appeared, this two sub-dial hand-wound chrono was something of a *succès de scandale*. For serious students of the marque, it was a startling launch, a case of "back to the future." Until the Basel fair of 1998, modern-era Patek Philippe was famous for its chronographs with perpetual calendar and moon-phase functions, which created one of horology's most important bloodlines, from the Ref. 1518 via the 2499, the 3970, and the 5970 right up to today's 5270. Many might have been forgiven for thinking that the house had abandoned "simple" chronographs a generation earlier.

The first Patek Philippe wrist chronograph, Movement No. 197 876 with a Victorin Piguet *ébauche*, appeared in 1924 with sub-dials at twelve and six o'clock. This vertical configuration of registers was a legacy from the days of pocket watch chronographs. As well as plain round cases, some of these single-pusher wrist chronographs appeared with Officer's-style casebacks, others in cushion-shaped cases. In a series of just three watches, the Ref. 97 of 1934 evinced the now familiar horizontal three and nine o'clock sub-dial configurations. The Ref. 130 chronograph was one of the defining Pateks of the 1930s; in 1938, it was followed by the Ref. 591, and then, two years later, by the Ref. 1463 (not, of course, to be confused with the split-seconds Ref. 1436 introduced in 1939).

Though these were the main references, a survey of past chronographs from the 1930s and 1940s throws up a forest of idiosyncratic models. Among them are the Ref. 530, Ref. 533, Ref. 538, Ref. 1506, Ref. 1554, the Ref. 591 with articulated lugs, and the water-resistant split-seconds Ref. 1563 (a yellow gold example was sold to the bandleader Duke Ellington in 1948).

Over time, the various Victorin Piguet calibers were superseded by the famous caliber 13-130 on a Valjoux *ébauche*, which appeared in chronograph-only models right up until the mid-1960s (viz the Ref. 1579). But even though limited numbers of these and the split-seconds Ref. 1436 (using the caliber 13-130 R rattrapante movement) continued to be made and sold during the 1950s and 1960s, they maintained the aesthetic of the 1940s, most usually having a pale dial with an outer tachymetric scale.

However, the Ref. 5070 chronograph that made its debut 21 years ago owed little in terms of its appearance to these illustrious and well-known forebears. Instead, Patek Philippe followed a distant branch of its chronographic family tree and presented a watch that was inspired by the Ref. 2512. It is, perhaps, a stretch to describe the 2512 as a branch of the family tree, however, considering that the reference was not a range of watches, nor even a limited run. It was one of a kind. And it was huge. At 46.2 mm in diameter, there was plenty of room for a statement dial with black lacquer and upright luminous Arabic numerals. Placed alongside the Ref. 5070 of 1998, the family resemblance was unmistakable. Although not quite as large, at 42 mm the diameter of the Ref. 5070 was still generous by 1998 standards and downright daring by the famously conservative standards of the storied Geneva maison.

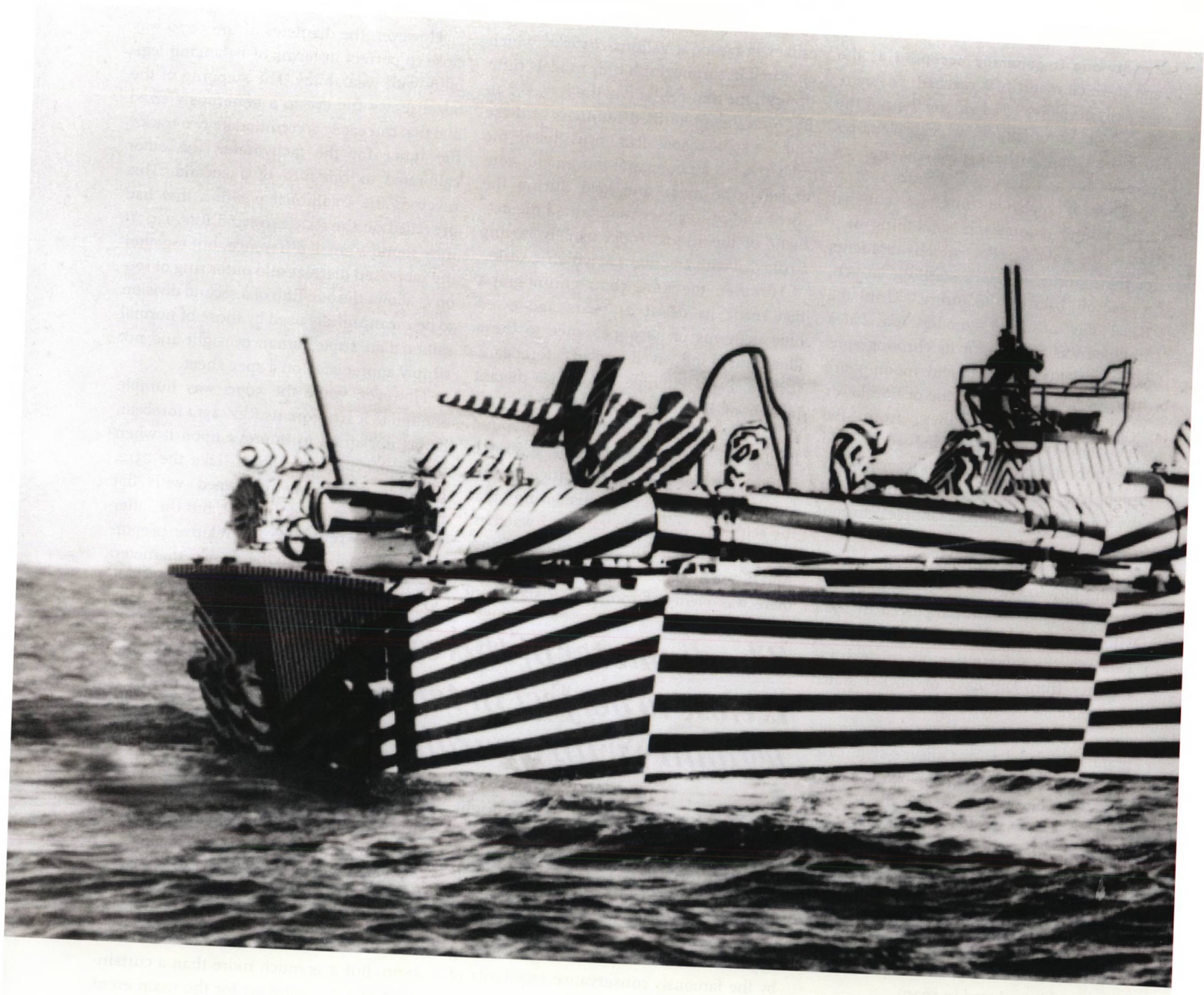
The diameter of this watch reference is close to perfect in terms of balancing legibility with wearability

At the time of its launch Thierry Stern, now president of Patek Philippe, recalls that there were concerns that the reference would not sell well because of its large case diameter. These concerns were understandable in the context of the dimensions of the quintessential Patek Philippe model of the day, the Ref. 3970: that reference housed a perpetual calendar and a chronograph within a diameter of a mere 36 mm.

However, the diameter of the 5070 was close to perfect in terms of balancing legibility with wearability. The stepping of the bezel draws the eye to a generously sized dial that can easily accommodate two tracks: the inner for the tachymeter, the outer calibrated to one-fifth of a second. This reversed the traditional position that had prevailed on the Ref. 1463 and Ref. 130. It may sound a small difference, but together the increased dial size and outer ring of seconds allows the one-fifth of a second division to be meaningfully used by those of normal rather than superhuman eyesight and not simply appreciated on a spec sheet.

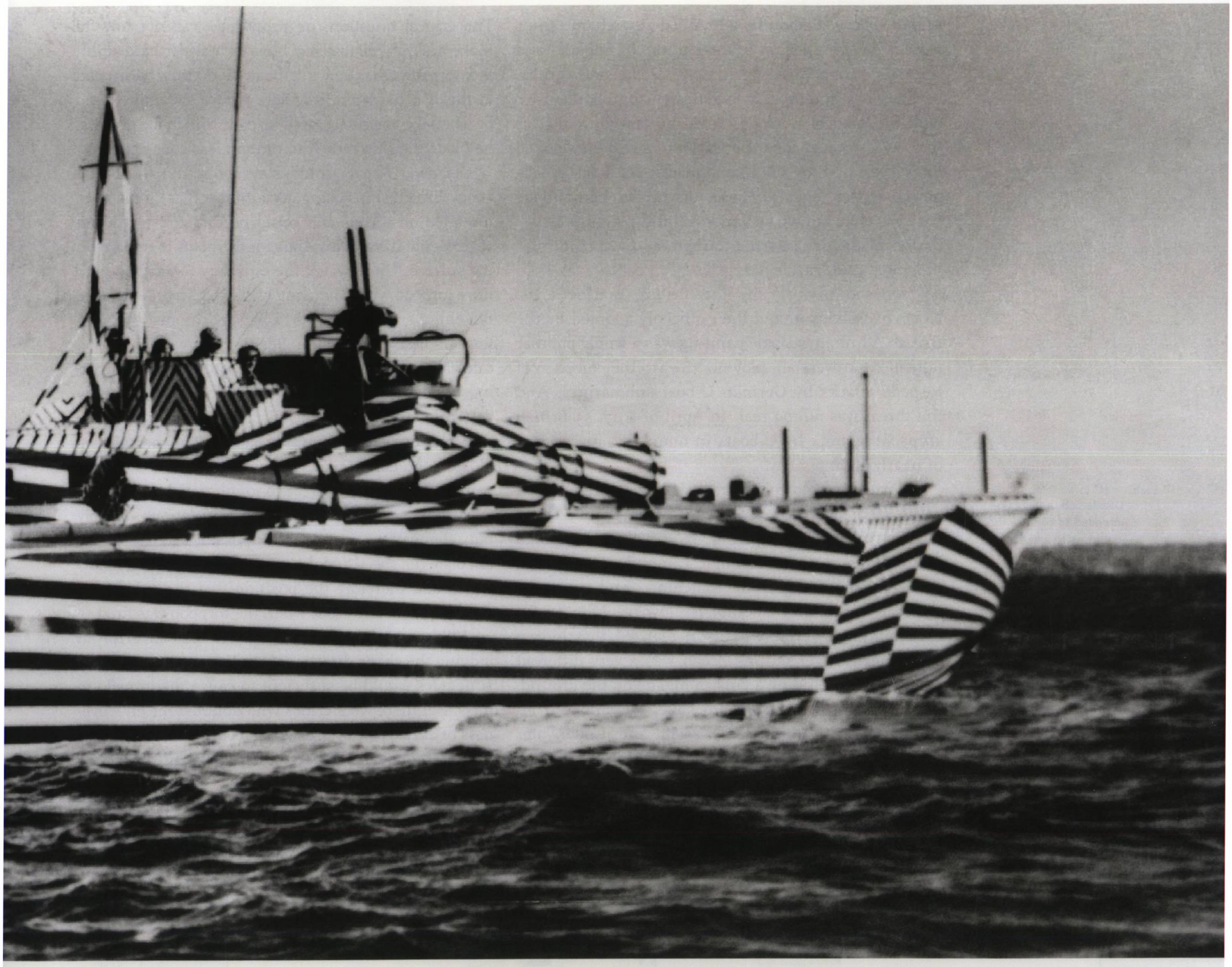
However, while the 5070 was humble enough to learn from its Ref. 2512 forebear, it was not afraid to improve upon it when the chance presented itself. Like the 2512, the Ref. 5070 was equipped with flat pushers that evoked the past, but the latter was able to rebalance the relative proportions of pushers to the case's diameter; on the earlier watch, the pushers look almost apologetic and would have appeared quite puny had the crown not been recessed and countersunk into the caseband.

The Ref. 5070 was a spectacular way to revive the hand-wound chronograph at Patek Philippe and was historic inasmuch as it used the Nouvelle Lemania-based caliber 27-70. But it is much more than a curtain-raiser or a warm-up act for the main event of the exquisite in-house manually wound caliber found in the Ref. 5170; it stands alone as a bravura example of the *sui generis* Patek Philippe. It first launched in yellow gold with a limited annual production of 250, followed by white and rose gold versions, and platinum at the end of production in 2009. So rather than being hard to sell, the reference's relative scarcity ensured that it became an instant classic. ✥



STORY *Roy R. Behrens*

Ship shapes



The threat of U-boat torpedo attacks to Allied merchant ships was substantial at the beginning of the First World War. One man devised a genius way to throw the gunners off target in an attempt to solve the problem

Flamboyantly camouflaged Allied merchant ships were a surprising sight in the harbors of England and America during World War I. Compared to crazy quilts, barber poles, and the diamond designs on a harlequin's suit, these boats were described by one journalist as "crazily festooned apparitions." Others said they looked like "a Russian toy shop gone mad" or "a flock of sea-going Easter eggs." These disruptive camouflage patterns were known as dazzle painting, though newspapers of the day referred to them as "jazz painting," "*zébrage*," and "razzle dazzle."

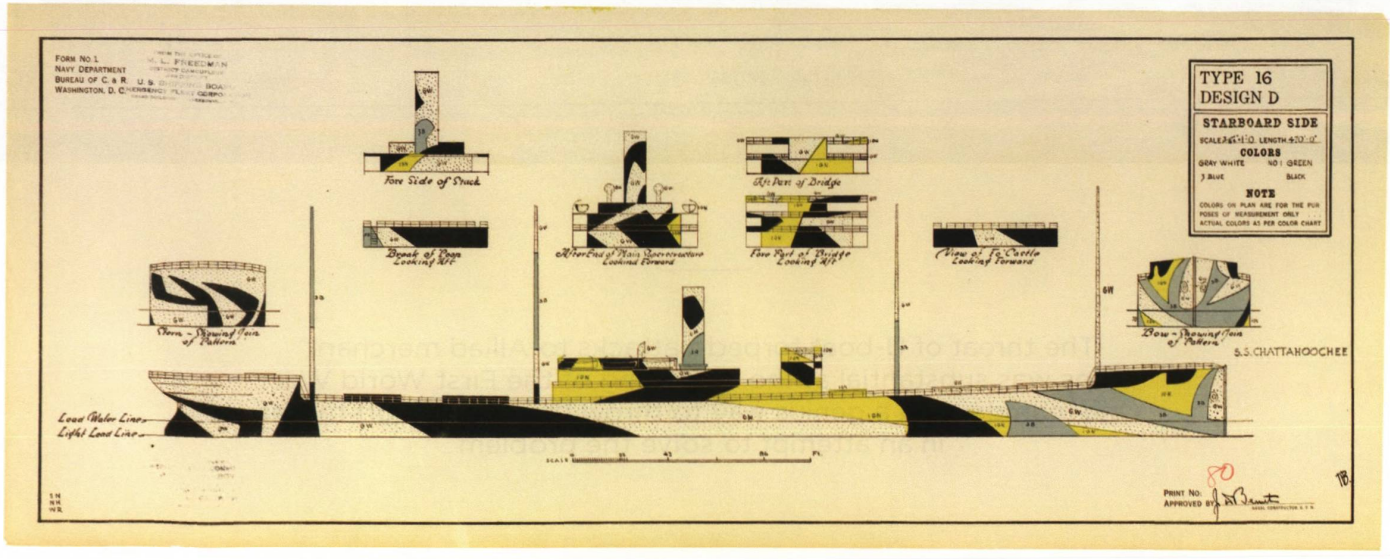
Proposed in 1917 by the British marine artist Norman Wilkinson and then officially adopted by the British Admiralty, dazzle painting was a wildly popular (albeit controversial) ploy to thwart the success of torpedo attacks by German U-boat submarines. And the threat was all too real. In April of 1917, 55 British ships were sunk by U-boats in one week, an average of nearly eight per day.

Adorned in colorful abstract shapes, dazzle-painted ships seemed on first encounter to be an ill-advised attempt to conceal anything. It was the widespread assumption at the time that camouflage was best achieved by background matching, and that the optimal end result should be low visibility, even invisibility. However, Wilkinson realized that hiding a ship in the ever-shifting ocean was a very different challenge from hiding a tank in foliage on the ground. Even if a ship was all but invisible, the smoke from its stacks could be readily seen, and underwater microphones could detect its motors from miles away. The critical question, he proposed, was not how to make a ship invisible but how to make it hard to hit in a torpedo assault by a U-boat. To do this, he needed to make it harder to calculate where the ship would be when the torpedo crossed its path, and in the process, he made the ship more rather than less conspicuous.

German U-boats could stay above the water and attack British ships using deck guns – these guns were mounted on turrets and could be easily revolved and aimed – but it was hazardous for the boats to remain on the surface. Underwater, the only way to attack was to fire a torpedo whose housing was fixed. In order to aim, the entire submarine had to be repositioned by traveling in arcs underwater. Positioning was based on calculations made through quick and imperfect sightings through a periscope. It was critical to precisely determine the target ship's distance, its speed, and the direction in which it was headed. The perspective illusion and conspicuous shape disruption that dazzle painting caused could create enough visual uncertainty to subvert the U-boat gunner's calculations. Simply put, the patterns made it impossible to accurately calculate the speed and direction that the ship was moving in and therefore the position that the submarine would need to aim from when the torpedo was fired.

Wilkinson and others predicted that an error in judging the ship's directional angle by as little as 10 or 11 degrees would be sufficient to cause the torpedo to miss. But there were critics who doubted the effectiveness of dazzle painting, especially because of its riotous look. Seasoned naval personnel complained that the

Dazzle camouflage was intended to confuse the enemy as to a vessel's course in order to avoid underwater torpedo strikes. The abstract paint schemes were popular in WWI and, to a lesser degree, in WWII. The US Navy gave plans such as the one below to Shipping Board districts so they could paint their fleets. The photograph on the previous pages shows a dazzle-painted US Navy patrol torpedo boat in 1944



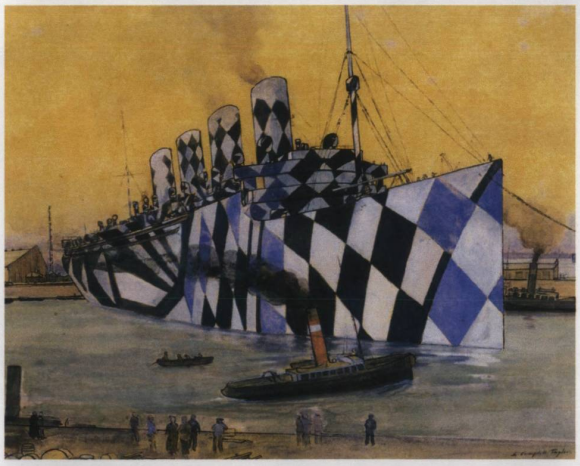
Dazzle patterns made it impossible to calculate the speed and direction of a ship, and thereby subverted the U-boat gunner's calculations

erratic appearance of dazzle might threaten long-held traditions of military discipline, orderliness, and the sacrosanct standard of "shipshape." "Every school of camouflage had evidently had a chance at her," one US-Navy journalist wrote of a dazzle-painted boat that he had observed in mid-ocean. "She was striped, she was blotched; she was painted in curves; she was slashed with jagged angles; she was bone gray; she was pink; she was purple; she was green; she was blue; she was egg yellow. To see her was to gasp and turn aside."

Others objected to dazzle painting because of its similarity to schools of modern art that were still controversial at the time. Fresh in the public's mind were impassioned arguments about cubism, futurism, vorticism, and other bewildering new styles of art that had only recently been introduced to America at the Armory Show in New York in 1913. Disruptive camouflage, both at land and sea, was said to resemble the "break-up" that the art historian Katharine Kuh would later note is a "curiously insistent" trait of modern-era artworks: "Shattered surfaces, broken color, segmented compositions, dissolving forms, and shredded images."

There were many admirers of modernism who found disruptive camouflage appealing, and, even today, it is all but sacrilege to doubt that cubism, futurism, and vorticism, and Picasso in particular, were somehow directly responsible for the development of dazzle painting. Long past the end of WWI, camouflaged ships were called "cubist painting[s] on a colossal scale" or the work of "a lunatic cubist." By 1919, the effect had become so *à la mode* that women's outfits adapted the look and dazzle-patterned bathing suits became the hottest fashion in swimwear.

Despite prevailing public beliefs, the artists who were responsible for the design of WWI ship camouflage appear to have had little interest in experimental art. Wilkinson and the artists with whom he worked



John Everett's 1918 watercolor of the SS *Sardinian* (above) and Leonard Campbell Taylor's 1919 study (left) of the RMS *Mauretania* (which is also shown in a photograph on page 15) capture the vividness of dazzle camouflage. Below: in 1918, the US Women's Reserve Camouflage Corps repainted the USS *Recruit* (a wooden replica boat used as a recruiting station in Union Square, NYC) with a camouflage design by the American artist William Andrew Mackay

Left: the vorticist Edward Wadsworth supervised the task of painting ships in dazzle during WWI. His 1919 oil on canvas *Dazzle-ships in Drydock at Liverpool* measures nearly 10 feet tall and more than 7 feet wide. The angular design of the camouflage lends itself perfectly to the vorticist aesthetic of dynamism and hard-edged imagery. Above: the troopship RMS *Mauretania* in New York harbor, 1918

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closely were seascape painters and poster designers – the converse of the avant-garde. A rare (and much touted) exception was Edward Wadsworth, a British vorticist and wartime dock officer who supervised the task of painting these ships. At the end of the war, Wadsworth produced artworks that forcefully depicted the literally "dazzling" appearance of camouflaged ships in the harbor, but he was a painting supervisor, and it is not known if he designed camouflage schemes.

In early 1918, by which time the US had entered the war, Wilkinson spent a month at American shipyards on the Atlantic seaboard, instructing US camoufleurs in designing dazzle patterns. Wilkinson's escort on that visit was an artist named Everett Longley Warner, who was soon after placed in charge of the US Navy's team of camouflage artists. Warner was an American impressionist, with little or no interest in avant-garde art. He was distressed by the common assertion that wartime naval camouflage had been influenced by cubism. Nothing could be further from the truth, Warner wrote, and indeed, "It was precisely when our work was most firmly grounded on the book of Euclid that the uninitiated were the most positive that the ships were being painted haphazard by a group of crazy cubists." Nevertheless, his camouflaged ships were revered (and still are) for their resemblance to avant-garde paintings.

Did dazzle painting actually work? It may very well have, but it's hard to judge its effectiveness today because technology and the craft of warfare have changed so significantly since the early years of the twentieth century, and disruptive camouflage is used with far less frequency. Back in the chaotic days of the war, there was little time and opportunity to assess its result, but it was undoubtedly a bold and creative response to a pressing problem in the perilous waters of WWI. And the "razzle dazzle" on the docksides and at sea...well, such a glorious sight would likely have raised the spirits of sailors and civilians alike. ✦

STORY *Nicholas Foulkes*

Welcome to the week

The new Calatrava Weekly Calendar is serene and practical. However, the simplicity that it radiates outwardly belies the complex task that the development team faced when adding a new complication to the collection

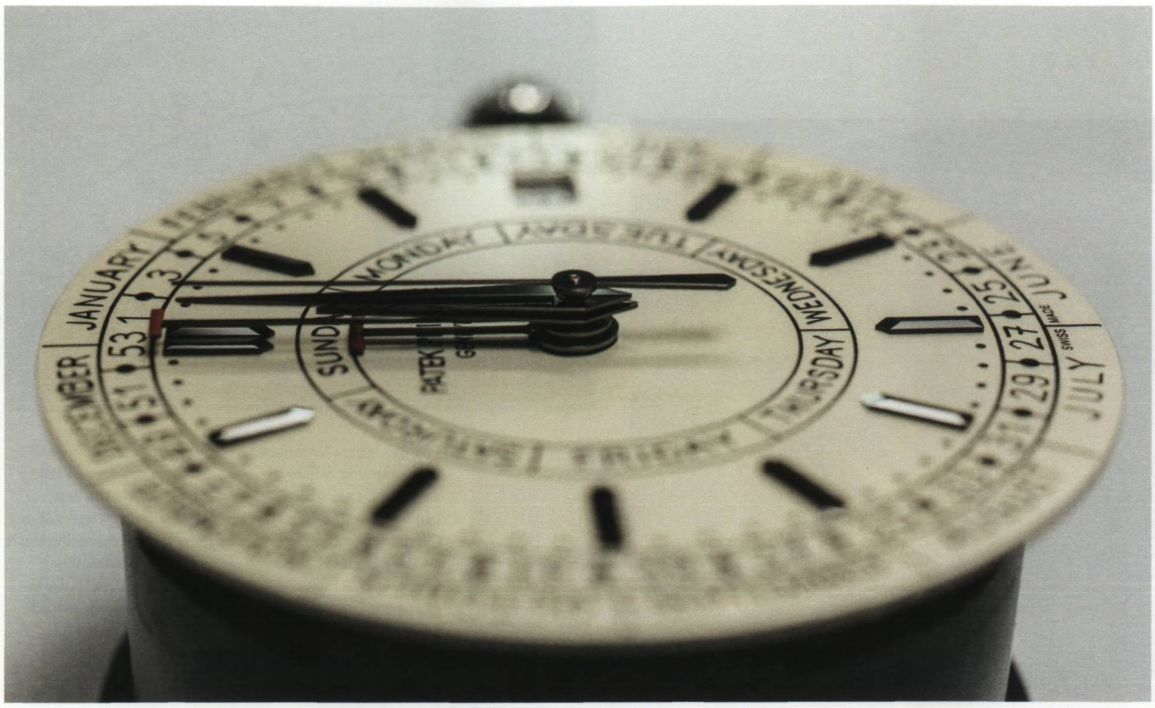
A month is determined by the phases of the moon, a celestial pageant of waxing and waning, crescent and gibbous, that takes an average of 29.5 days to complete. If nothing else, it gives Patek Philippe's watchmakers the opportunity to include a visual indication of the progress of the lunar cycle on the dials of classics such as the Ref. 5270 and Ref. 5940. But while months are governed by the moon, the year and seasons follow the sun's system of equinoxes and solstices that give us spring, summer, fall, and winter every 365.2422 days.

By now, even those of us with limited mental arithmetic can see the rather glaring inconvenience that 12 lunar months do not make one solar year. This calendrical untidiness has dogged mankind for as long as he has been telling the time; the Julian calendar was Caesar's shot at reconciling the influence of both astronomical bodies. By his time, the civil calendar and the seasons were out of sync by about three months. As an empire builder, Caesar needed a tool with which to regulate a growing realm. The Julian year of 365-and-a-quarter days was divided up into 12 months that had nothing to do with the moon but enabled the beginnings and ends of seasons to be fixed. Mathematically inexact, this scheme needed tweaking by Pope Gregory XIII in 1582. He bequeathed us today's Gregorian calendar, with its months of uneven length, its leap years, and its century leap years, which were the mathematical gymnastics necessary in

The new Calatrava Weekly Calendar Ref. 5212 in steel exudes sophisticated simplicity. As well as indicating the day and date, this timepiece is the first Patek Philippe watch to indicate the week number – a useful function, even in the age of smartphones


AUGUST
week 33
18
19
PATEK PHILIPPE
GENEVE
SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
SWISS MADE
18

This timepiece showcases the calendrical unit to which almost everyone can relate: the seven days of the week



Unusually, there are 5 central hands on the dial of the Ref. 5212A. They indicate hours, minutes, seconds, the week number, and day of the week. There is also a date in an aperture at three o'clock. Correction of the day and number of the week is via pushers at eight and ten o'clock respectively, while the date is adjusted via the crown

order to cling to the old notion that 12 units of time based on the movement of the moon should fit into the single perceived cycle of movement of the sun.

If Caesar were building an empire today, I reckon that as a pragmatic man he would probably welcome the simplicity and practicality of the new Patek Philippe Calatrava Weekly Calendar Ref. 5212A. This timepiece showcases the calendrical unit to which almost everyone can relate: the seven days of the week. Counting the year in weeks, with a new week beginning every Monday (rather than Sunday), is a system used by industry and one that makes sense for the rest of us. After all, we do not say TGIAWGM (thank God it's a waning gibbous moon); the end of the working week is more commonly welcomed with the well-known acronym TGIF.

The Ref. 5212A is the latest addition to Patek Philippe's family of so-called "small" or "useful" complications, which includes such famous modern-era Pateks as the Annual Calendar Ref. 5035 and the Calatrava Travel Time Ref. 5134.

"The number of the week is a new complication, one we didn't have in the collection," explains Philip Barat, the head of watch development at Patek Philippe. First mentioned almost 10 years ago, the watch is now finally revealed. "For a long time, we didn't launch small complications – a useful complication such as an Annual Calendar or a Travel Time – so we are adding to an important category of watches that are popular with clients."

This steel watch bears the characteristic hallmarks of Thierry Stern-era design: the double-stepped lugs and bezel reminiscent of the Ref. 5320 and highly legible indicators that make full use of the dial to provide maximum clarity. In addition to the date window, this dial has four concentric rings of information: month, week number, time, and day. There are five hands: hours, minutes, and seconds, and two red-topped hammerhead hands that guide the eye instantly to the crucial information of the week number (above which is the corresponding month) and day of the week.

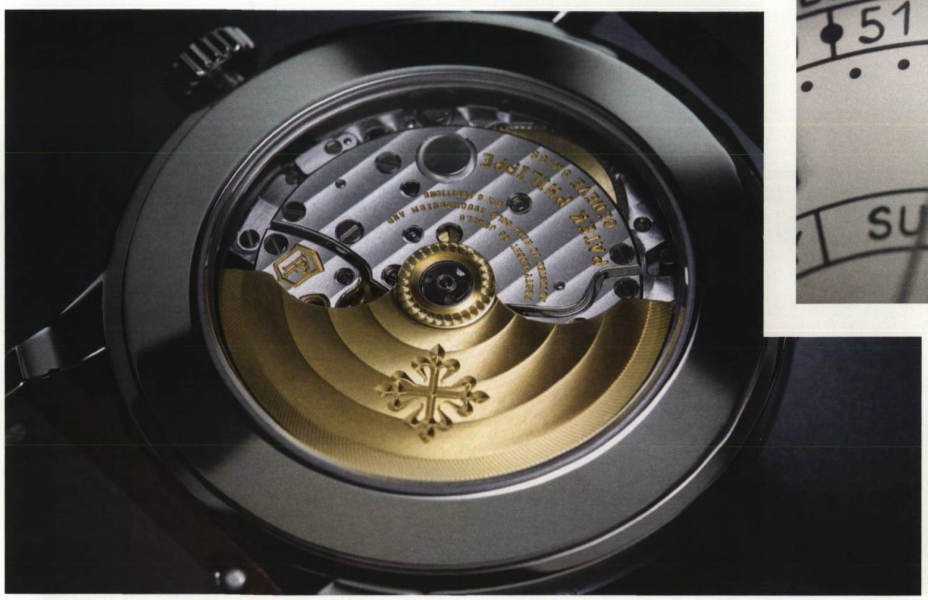
It sounds like the dial should be busy and crowded, but there is an almost restful harmony about it, due, in part, to the fact that the font used for the letters and numbers is not a font at all but the handwriting of one of Patek Philippe's designers. Although it is as clear and as neat as a printed font, it has a human quality reminiscent of the past, according to Thierry Stern.

"During the creation process, looking at the drawings of the new model I loved the style that the hand-drawn letters and numerals gave to it," he says. "I asked the designer to draw each one individually, creating a manuscript font. Each letter and each numeral is different and unique. This specially created font gives the dial a vintage and poetic look, and I really like it. For me, this new complication is reminiscent of the not-so-distant past, when only printed weekly calendars were available."

And if the reference number 5212 sounds oddly familiar, that is because the watch's case design was inspired by the Ref. 2512/1, a large unique piece from 1955, which sold at auction in 2012 for almost a million dollars (more than six times its high estimate) and uses the same reference numbers as the new model but in a different order.

However, while there are echoes of Patek Philippe's past in the styling of this timepiece's case, its movement offers a taste of things to come. The Ref. 2512/1 was a time-only watch, and the Weekly Calendar Ref. 5212 is an entirely new complication chez Patek. The latter required the development of a new module with asymmetric wheels that have differing tooth lengths, calibrated for the weekly cycle. But in addition to the development of a new assembly for the new function, the watchmakers

PHOTOGRAPHS: MICHAEL BODIAM JAMES BORT SOTHEBY'S



The Ref. 5212A introduces the automatic caliber 26-330 S C J SE, which can be seen through the model's sapphire crystal caseback. This new caliber, which consists of 303 components and measures 27 mm in diameter with a height of 4.82 mm, offers a number of improvements in overall performance and reliability, such as enhanced setting precision via the new stop balance wheel and a new patented anti-backlash wheel. The automatic winding system has also been completely revised and refined by the company's engineers

have taken the opportunity to redesign the entire base caliber as well.

It is the caliber 26-330 S C J SE that makes its debut in the Ref. 5212. The new base caliber is vintage Patek in that while it is new, it is also familiar. For a start, it is interchangeable with the company's self-winding caliber 324 base movement – used in a large number of current collection models, including simple and complicated timepieces – but while the new caliber fits perfectly within the references that house the caliber 324, it offers significant gains in performance.

The progress embodied in this movement is composed of numerous careful improvements, some so small that they barely register as changes and yet they all combine to create a substantial overall benefit while remaining true to the spirit and style of Patek Philippe movements. For instance, the engineering team spent months working on a new profile for screw threads to address one of the oldest problems that the watch industry faces – screws working themselves loose. The result is an improvement of 20 percent in terms of performance. It may not be the sexiest of claims, and it is hardly the stuff of headlines, award ceremonies, and red carpets, but it is the essence of careful, considered, quality watchmaking.

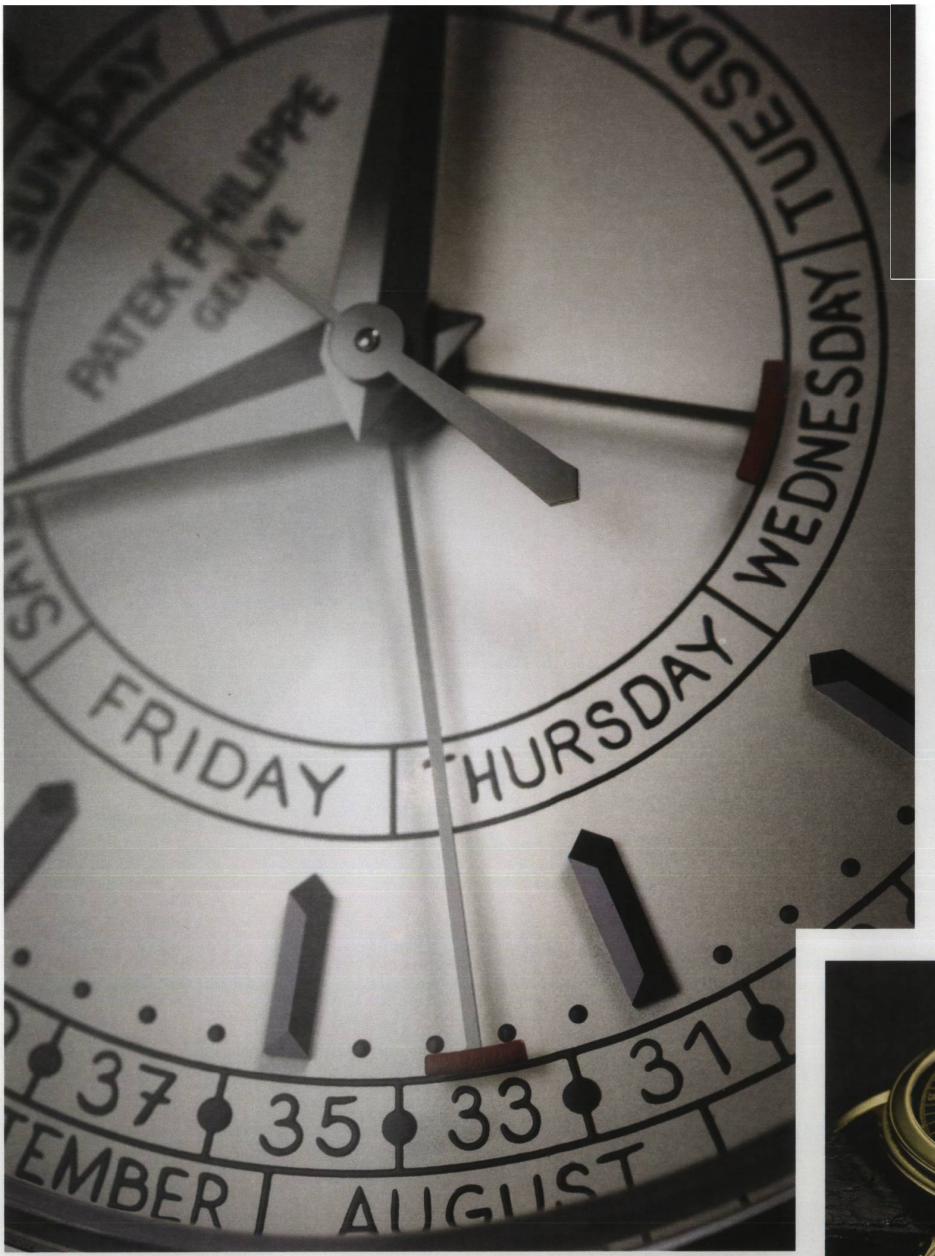
This is a movement that reveals its benefits subtly, the wearer encountering such little refinements as, for example, the stop seconds – actually a stop balance wheel – for setting the hands with enhanced precision.

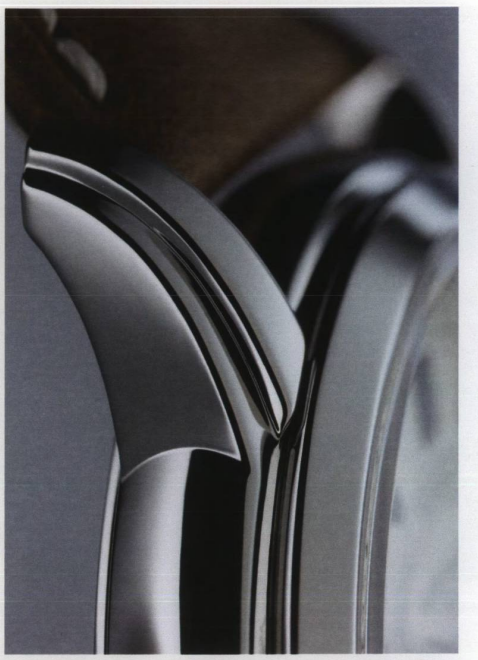
A further incremental improvement has been achieved through refinement of the self-winding system. The rotor has been redesigned, and the central screw has been replaced by a locking nut that secures the oscillating mass in position without exposing the movement to the hazards of last-minute slippage of the screwdriver.

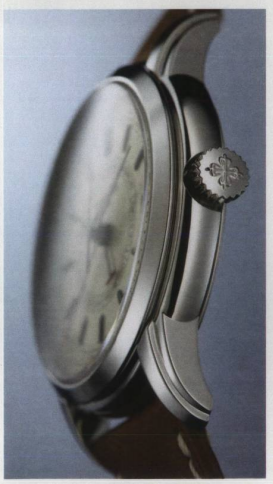
The new movement is a perfect metaphor for the calendar system that it calibrates

Historically, tooth wear on the wheel train and a certain amount of backlash were accepted as part of the price to pay for self-winding movements with central seconds. However, this caliber uses LIGA technology to create a patented anti-backlash wheel that replaces the standard third wheel. Instead of the traditional toothed profile, each "tooth" on this new component is divided into three parts: the leading flank of the tooth, a strip-spring that looks like a tiny hook, and the back flank, which limits the play in case of shocks. This has enabled the inertia of the balance wheel to be increased to that of the hand-wound caliber 215, resulting in greater stability of performance.

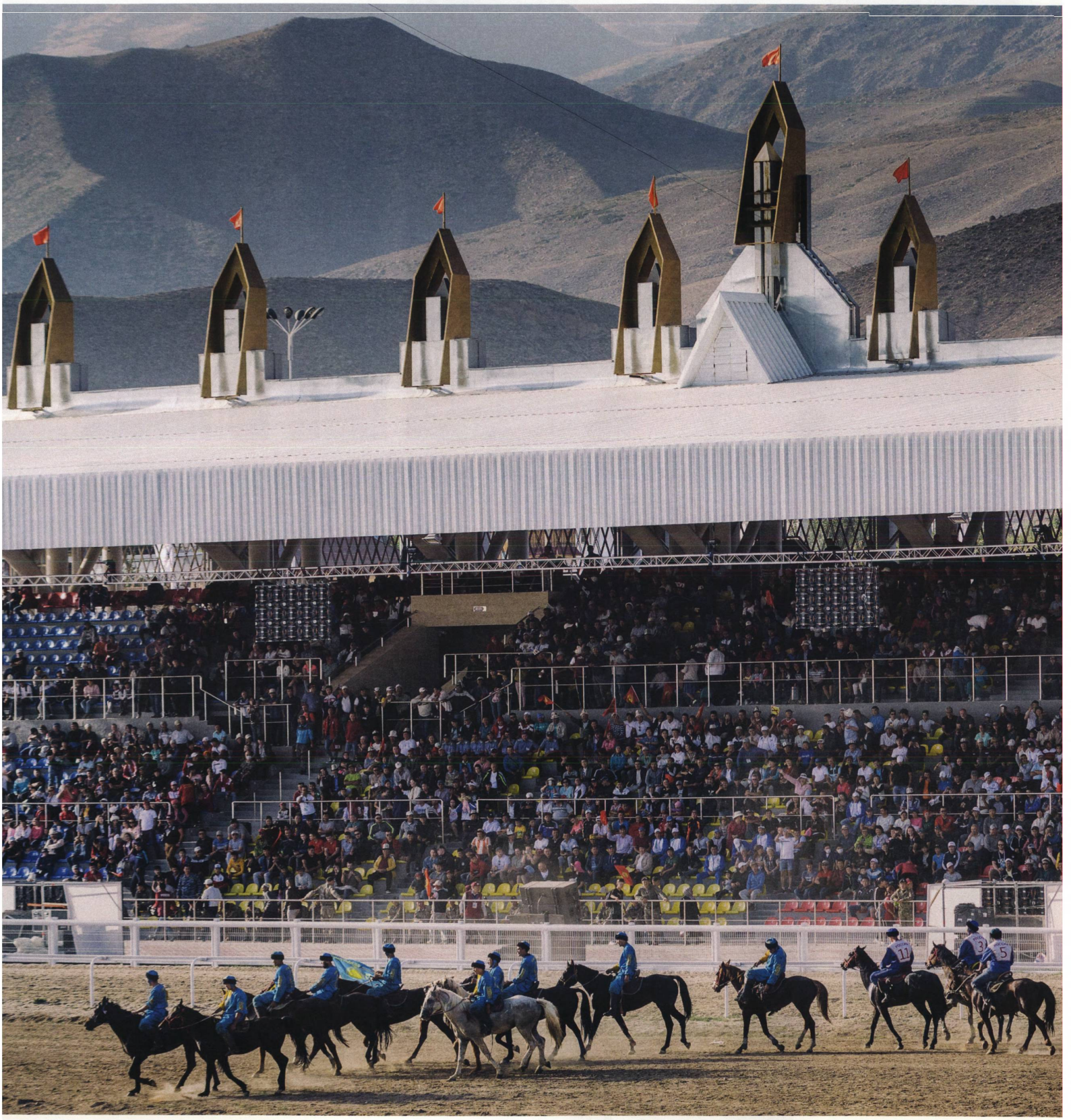
It is such a level of detail and care that makes this a beautiful movement; the benefits derive from the logical progression of cumulative improvements, and that makes it a perfect metaphor for the calendar system that it celebrates and calibrates. If you see beauty in logic, you probably already use the weekly calendar. Week one begins in the week that includes January 4 (in 2019, this was Monday December 31, 2018). However, with that little quirk aside, each new week reliably begins every Monday; there is no waxing, no waning, no leaping, nor any uneven months, just the simplicity of the seven-day rhythm and the simple elegance of the Ref. 5212A. ✥

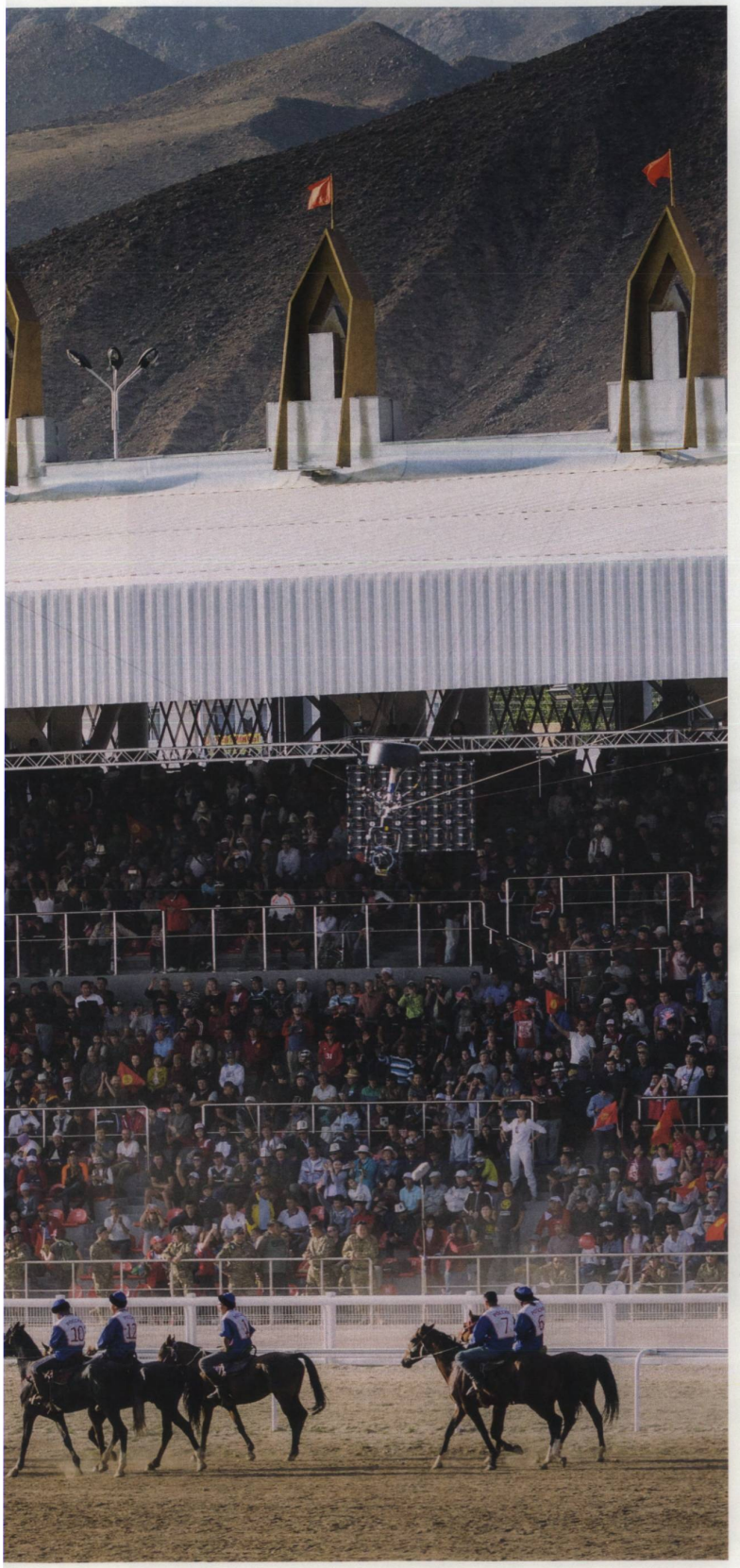






The Ref. 5212A has a vintage-style "box" sapphire crystal on the dial side, and its case, in steel, measures 40 mm. The model's design was influenced by a piece from 1955, the Ref. 2512 (shown above). The specially created typography on the dial of the new model was inspired by the hand-drawn letters and numerals in the illustrations created during the design process (shown left); this human touch calls to mind the handwritten notes in a paper diary. In one of the dial's concentric rings, a graduated scale measures 53 weeks, taking into account years that have one more week than usual. This phenomenon occurs every 5-6 years and is due next in 2020



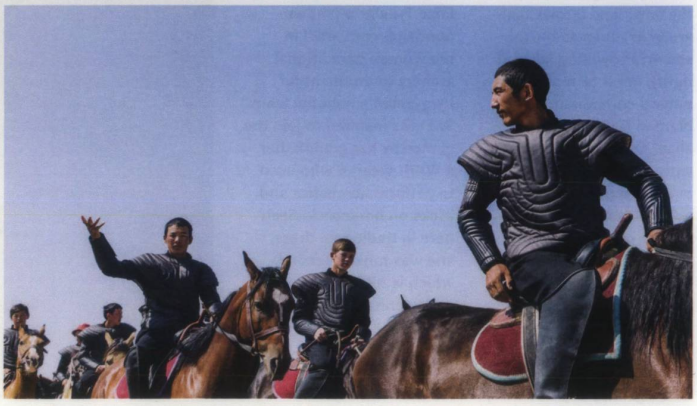


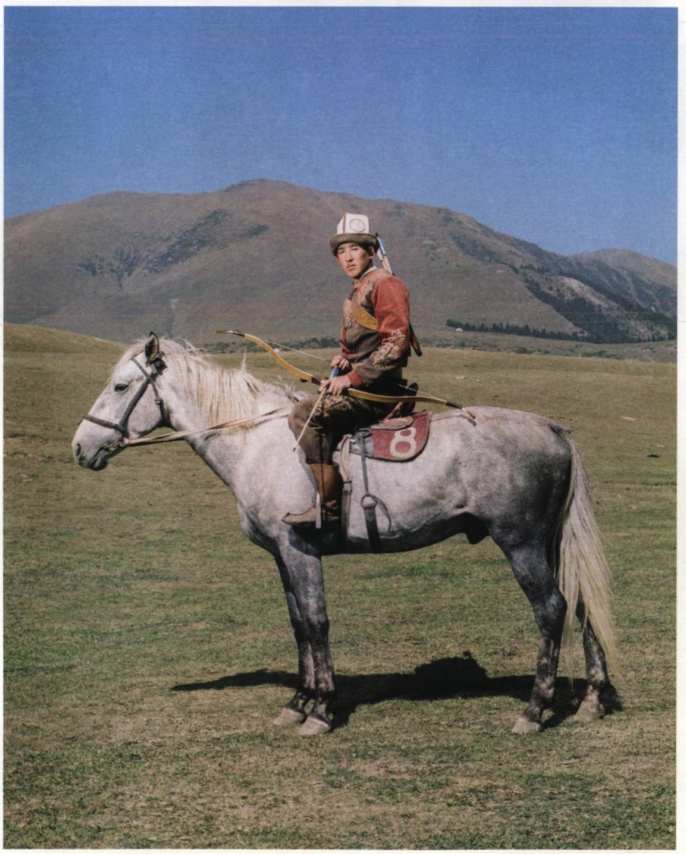
PHOTOGRAPHS *Ben Roberts*

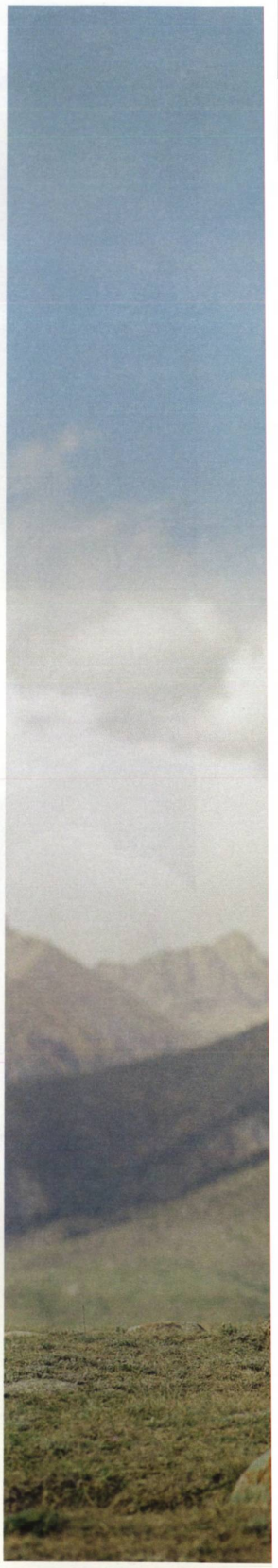
LET THE GAMES BEGIN

Kyrgyzstan is a mountainous country of lakes and steppes that is as beautiful as its name is hard to spell on first attempt. Herds of wild horses wander through thick forests that flourish on the sheer slopes while at the bottom of its deep valleys, rapids formed from glacial meltwater churn dark blue. Here in the Central Asian former Soviet republic, the town of Cholpon-Ata plays host to the World Nomad Games. In a photographic essay, we follow the competitors as they gather to celebrate the sports and pastimes of their ancestral nomadic cultures on the shores of Lake Issyk-Kul, some four hours' drive east of the capital Bishkek. Fur-clad archers jostle with wrestlers draped in silk; horses paw the ground, impatient to enter the arena

Previous spread: the hippodrome is a wide horse-racing track with a single stand on one side where fans and dignitaries can observe the games. Left: the ethno-village, called Kyrchyn, is built on the Kyrchyn Gorge. In 2018, participating countries installed more than 1,000 yurts here. A Kyrgyz team from the Chui region won the competition for the high-speed erection of a yurt, assembling theirs in a mere 10 minutes. The village, where these Kyrgyzstani women in ethnic dress (above) are gathered, showcases traditional ceremonies. Top: performers prepare for the opening ceremony – a spectacle in which 1,500 people enact heart-stopping routines of skill, strength, and bravery, many of which involve high-speed horsemanship. The 2018 show introduces the games, which are intended to revive and preserve the culture of nomadic civilizations. During the ceremony, which is introduced by the president of the Kyrgyz Republic, Sooronbai Zheenbekov, hundreds of dancers recreate scenes from nomadic life and culture in a colorful theatrical event that is accompanied by a dramatic laser show. Right: local boys gather to rehearse for the opening ceremony. Above right: volunteers wearing traditional outfits







For traditional Kyrgyz archery competitions, all the bows and arrows that are used, such as those shown above (top left and right), must be made from natural components. The Nomad Games do not allow Olympic bows, bows with a sight, crossbows, or arrows made of carbonic and synthetic materials. The 22-year-old Salavat Aibekov (right) competed in the horseback archery competition, where contestants (another is shown above) must fire their arrows, while at full gallop, at 3 stationary targets that are positioned around 20 yd away. Eliza Tynalieva (shown opposite) competed in the women's traditional archery tournament for Kyrgyzstan's national team. She was inspired to join the games by her grandfather, a WWII veteran who used to perform acrobatics and tricks on horseback. Seen here in traditional dress, she was ranked second, which is highly impressive considering she's only been competing professionally for 2 years

Opposite: Robert Morton is an American archer who has ancestral roots in Hungary, where the nomadic Magyar tribes were a dominant warrior force from the 8th century BC. He designs and constructs all of his own traditional-style clothing, bows, and arrows. This was his first time competing at the World Nomad Games. Above left: Bazarbai Matei, one of the top players on Mongolia's *kok boru* team, has been riding horses since the age of 4. Top: his team (in maroon shirts) and Kyrgyzstan (red) steer and charge with their mounts during a game of kok boru, a type of horseback polo that has been played for thousands of years among the Turkic tribes of the region. Its roots lie in the distant past, when men would chase after a wolf pack that had tried to attack their community's livestock while they had been away hunting. The matches can be vicious and the stakes high. "The trick," one player says, "is to use your horse as a weapon." Above: the Kazakh hunter Kadirbarj Abylajkhan and his *Taigan* dogs take part in a game called *Taigan zharysh*, where the dogs chase a fox or hare skin. Left: Bazarbai Matei also competes in the sport *er enish*, a traditional form of Kyrgyz horseback wrestling in which the player must pull his opponent from a horse

TIMEKEEPING TREASURES

Patek Philippe's Geneva museum holds what is believed to be the first ever pocket watch fitted with a perpetual calendar. Philippe Stern, the company's honorary president, recounts its story

Whenever I am asked to name my favorite complication, I struggle to choose. Each has its own beauty, character, and heritage, and all have played a role in Patek Philippe's history. However, the perpetual calendar is particularly dear to me. Connoisseurs have deep affection for the perpetual calendar watches made by our manufacture, such as the Ref. 3940. That model has shared my life, on my wrist, for more than 30 years.

PHOTOGRAPHS: SOTHEBY'S THE BRIDGEMAN ART LIBRARY

The cases in the Patek Philippe Museum in Geneva house a vast selection of these timepieces. One model of great interest can be found on the second floor in the antique collection, which spans the sixteenth to the nineteenth century. Signed by Thomas Mudge and dated 1762, it is believed to be the earliest perpetual calendar pocket watch.

Thomas Mudge (1715–1794) was one of the masters who made the reputation of English horology in the eighteenth century. He was apprenticed to George Graham, another eminent watchmaker, and he went on to achieve fame with several inventions and technical improvements. It was Mudge who invented the lever escapement, which is found in most mechanical wristwatches. He also helped develop marine chronometers to accurately determine a ship's longitude at sea – a major preoccupation at the time.

By 1762, the perpetual calendar had already been incorporated in several clocks – notably by Thomas Tompion and George Graham in England – but not to the more confined space of a pocket watch. After all, the complete calendar requires a complex mechanism capable of adapting to months of 28, 30, or 31 days, as well as February 29 in each leap year. Mudge met this challenge with consummate knowledge and skill, as we can now see. At our museum, we display the movement outside of the 50 mm silver case in which it came to us (this case is dated later than the original).

The timepiece's exceptional movement, bearing the number 525, has a gilded plate covering it, a ruby cylinder escapement (Mudge was one of the first to use ruby in this context to reduce friction), and a fusee-and-chain mechanism that equalizes the driving power transmitted to the train. Similar care has been lavished on the movement's appearance, which includes baluster pillars as well as a pierced and engraved floral decoration on the balance cock, as is often seen in antique pieces. Another feature of note is the gilt-metal dust cap, characteristic of English watches of the period. The movement and dust cap are both signed "Tho. Mudge, London."

This is a model of harmony and legibility. The dial is in white enamel and has Roman numerals for the hours, Arabic numerals for the minutes, and finely worked gold hour and minute hands. A sector-shaped aperture at four o'clock displays the day of the week and the astrological symbol of the corresponding celestial body (the sun for Sunday, Saturn for Saturday, and so on).

Built in 1762 by the English watchmaker Thomas Mudge (above), who is known for his invention of the lever escapement in 1757, this is believed to be the earliest perpetual calendar pocket watch. Its white enamel dial displays the day of the week in a sector-shaped aperture at four o'clock and the month, with the corresponding length (30 or 31 days), in an aperture at eight o'clock. For February, an auxiliary aperture signals whether there are 28 or 29 days in the month for the current year. The rotating outer ring automatically shows the date at twelve o'clock, taking into account months of 28, 30, or 31 days and February 29 in a leap year

A similar sector at eight o'clock displays the month and the number of days it contains (30 or 31); for February, an auxiliary aperture below the month name signals whether there are 28 or 29 days in the month for that year. A gold marker at twelve o'clock points to the date on a silver rotating outer disk inscribed with 31 Arabic numerals. This disk automatically jumps from the 28th, 29th, 30th, or 31st to the 1st of the following month, as required, and needs no manual correction, even in leap years. The central area of the dial presents a round aperture for moon phases, surmounted by a small square for setting the time.

In 1764, Mudge made a second perpetual calendar pocket watch (Movement No. 574), which is now displayed in its original gold case in London's British Museum. The perpetual calendar function would long remain rare, however. Only a few examples are known before the early nineteenth century, testifying to the function's complexity.

Patek Philippe achieved renown for its mastery of this great complication as early as 1864, and in 1889 it obtained the patent for a perpetual calendar mechanism designed for pocket watches. In 1925, our manufacture created the first wristwatch with a perpetual calendar. I like to think that with the Mudge pocket watch on the second floor and this Patek Philippe perpetual calendar wristwatch on the floor below it, visitors to the museum can enjoy two trailblazers in the history of the perpetual calendar under the same roof. ✦

Translated by Barbara Caffin


DE MAAN KOOMT OP
AFSTAND DER MAAN
VAN 'T ZUIDEN TOT HET PUNT
ZONS OP GANG
ZONS ONDERGANG
AFSTAND DER MAAN
VAN DE NOORD DER KNOOP
DE MAAN GAAT ONDER

STORY *Christopher Stocks*
PHOTOGRAPHS *Alastair Philip Wiper*

IN THE SPACE ABOVE

The world's oldest known working planetarium is suspended from the living room ceiling of a tiny house in the Netherlands, and the individual who made it was an unlikely candidate

Eise Eisinga (above) built this working model of the solar system (left) in the living room of his house (top right) on a scale of 1:1 trillion (1 mm is equal to 1 million km). The planets move around the sun in real time, with just a slight resetting required every 4 years, to account for February 29 in a leap year

The small city of Franeker in the north of the Netherlands could hardly look more quintessentially Dutch. Its historic center, enclosed by a defensive loop of the Van Harinxmakanaal, is a low-rise mix of little redbrick houses, whose oversized windows and hipped gables make them look like doll-sized versions of their grander cousins in Amsterdam, which is situated around 75 miles to the south. They cluster around the barn-like medieval Martinus Church and, a little farther on, a large and exuberant city hall. The hall's size and self-confidence come as something of a surprise, given the relatively humble character of the city, but they're a clue to Franeker's unusual history and they go some way to explaining the rather mysterious origins of the city's most famous landmark.

Just across the canal from the city hall is a small house, once owned by a wool comber called Eise Eisinga who, for reasons that are still not entirely clear, spent seven years between 1774 and 1781 building a working planetarium on the ceiling of his living room. Powered by a clockwork mechanism constructed from thousands of handmade parts, Eisinga's planetarium still works perfectly today. It shows the relative positions of the planets as they move around the sun, as well as the phases of the moon, the days of the week, and a map of the stars as they appear above Franeker. This working model was an astonishing achievement for a humble wool merchant whose only education had been at elementary school. Yet Eisinga was more widely read than his background might suggest, and during his time Franeker was far from being the provincial backwater it appears to be today.

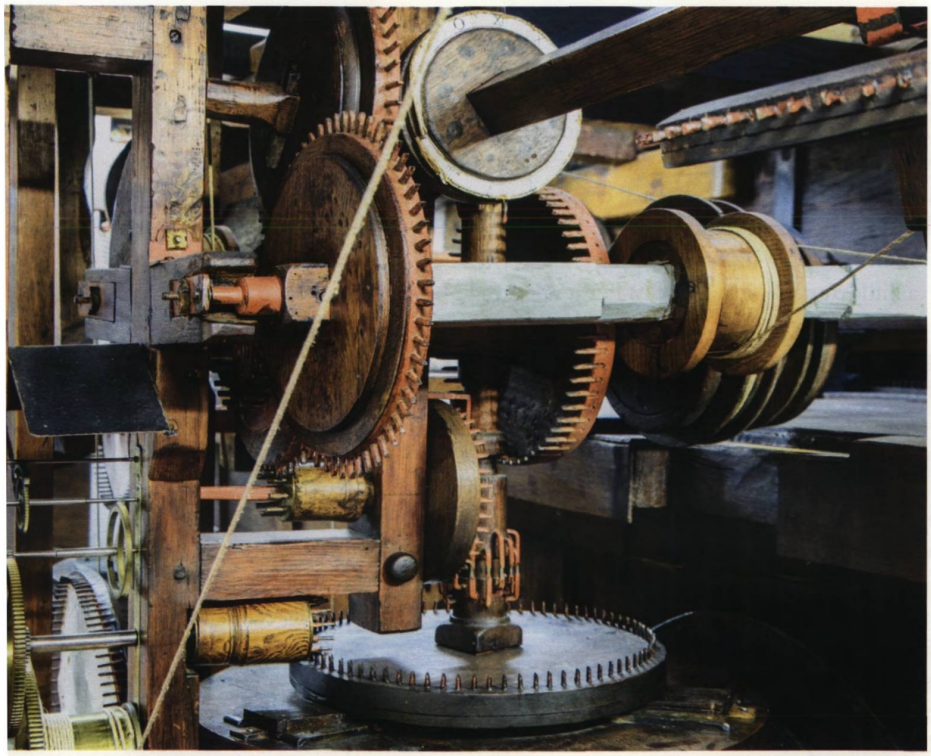
Eise Eisinga was born in February 1744 in a little town called Dronryp, just a few miles east of Franeker. His father was a wool comber, preparing raw wool for weaving by brushing it with wooden combs embedded with rows of long nails; he was also interested in astronomy and mathematics. And while the young Eise Eisinga had little choice but to follow his father's trade, he also inherited his father's interest in numbers and the stars. In fact, it appears that Eisinga was one of those child prodigies who excelled at mathematics from a remarkably young age, despite the limitations of his formal education. His enthusiasm for the subject was such that, even as a young child, he would walk into Franeker each week to study the works

of Euclid with a man named Willem Wijtses. At the age of 16 Eisinga had learned enough to write an entire 665-page treatise on mathematics, the manuscript of which still survives.

All the same, it seems remarkable that a boy of his background should be able to acquire sufficient theoretical and practical knowledge by the time he was an adult to create the incredibly complex machinery of the planetarium. Yet Eisinga did have several advantages to add to his natural facility. Franeker, as its grand city hall suggests, was then a far richer and more important city than it is today, and it could boast of the second oldest university in the Netherlands. Founded in 1585, the university was of such renown that the great French philosopher René Descartes went to study there in the late 1620s. (It was later shut down by Napoleon in 1811.)

However, Franeker was not only a center of academic enquiry. Like many cities during the Enlightenment, it supported a thriving network of amateur enthusiasts, keen to exchange ideas and focused on intellectual self-improvement. As for the practical skills required to build the planetarium, an examination of its inner workings reveals that, while its various dials keep remarkably accurate time, the cogwheels that drive the mechanism are surprisingly crude in their construction. They consist of a series of oak disks that engage with each other using teeth made from hand-wrought iron nails. Eisinga made around 10,000 of these nails in all, and while they're smaller in size, they bear a close relation to the nails used in the wool-carding combs that he used every day at work.

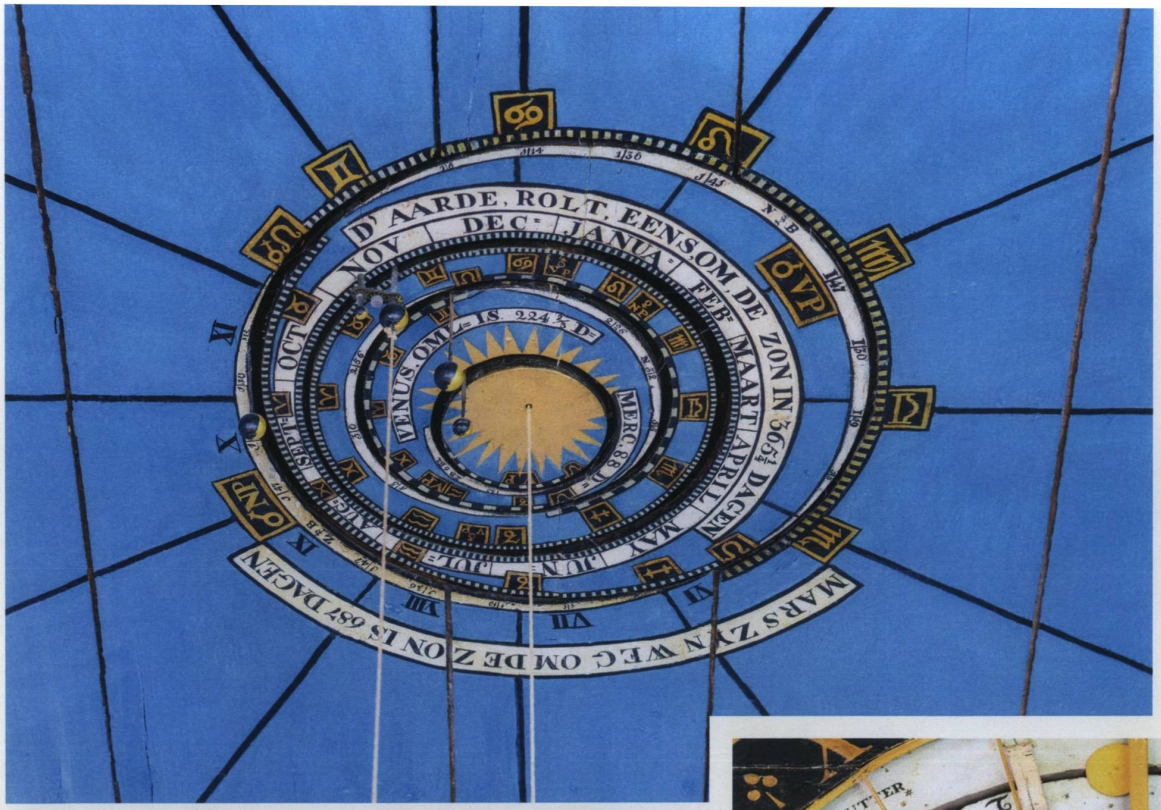
The mechanism is driven by a pendulum clock connected to oak disks and elliptical gears

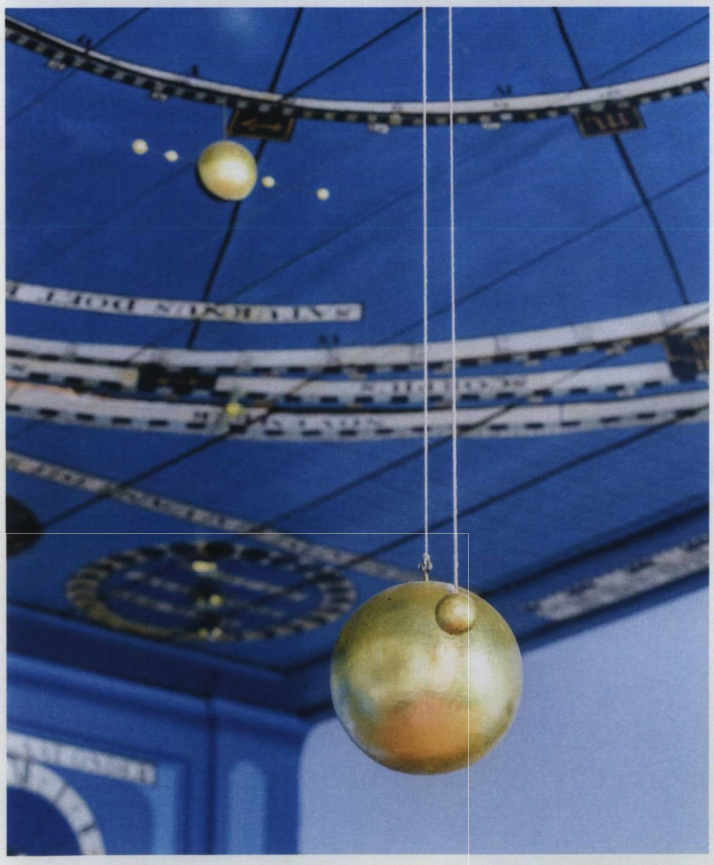


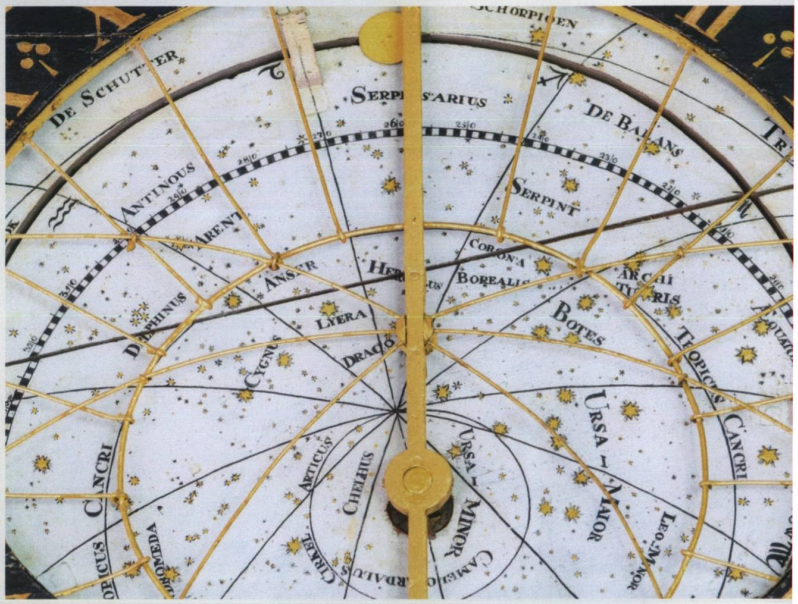
The entire mechanism is driven by a single pendulum clock, which is connected to various oak disks and elliptical gears that allow the model to mimic the planets' irregular orbits around the sun. The outer disk rotates exactly once a year and functions as a date indicator. The next disk in represents the orbit of Saturn (then the most distant known planet in the solar system), and takes an astonishing 29 years to make a single circuit around the room. Other disks track the orbits of Jupiter, Mars, Venus, Mercury, and Earth, each complete with its attendant moons.

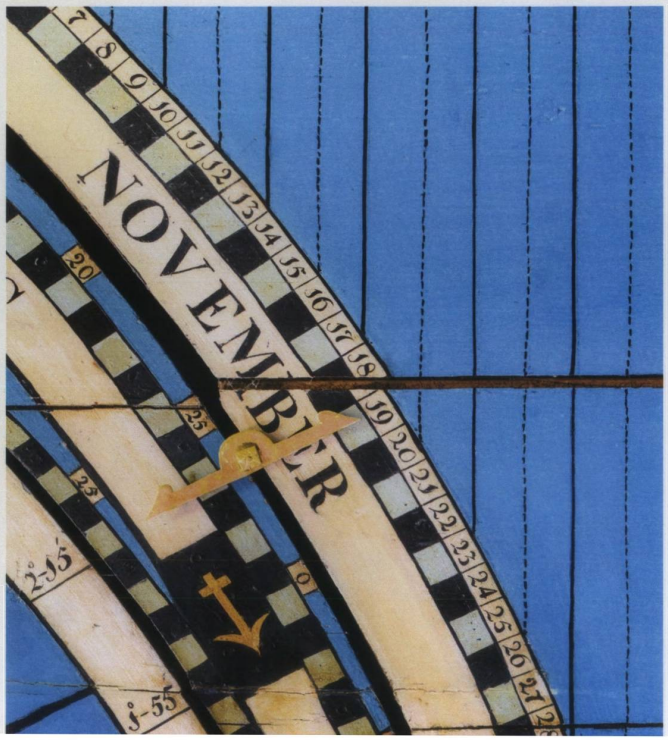
As to why Eisinga decided to build a planetarium in his living room – which also functioned as the family bedroom – no first-hand evidence survives, but it seems likely that the original impetus came in response to an article in the local newspaper reporting on a forthcoming conjunction of the planets, which astronomers had predicted for May 8, 1774. A local clergyman, Eelco Alta, alleged that the event would result in the earth being pushed from its orbit and burned by the sun. Unsurprisingly, this prediction caused much consternation, and it's thought that Eisinga decided to demonstrate the fatuity of Alta's claims in a practical, public way. The irony is that it took Eisinga seven years to finish his work, by which time the conjunction had long come and gone, but the fact remained that his planetarium was a powerful assertion of Enlightenment rationality in the face of blind superstition.

Eisinga lived in the house until his death in 1828 at the age of 84. By that time, the fame of his magnificent planetarium had spread throughout the Netherlands, and in 1825 the house was bought by the state, with Eisinga himself being given an annual stipend for the last few years of his life. The house has been carefully preserved ever since, and today – though Franeker remains well off the beaten track – it is a popular small museum, where visitors can marvel at the ingenuity of a remarkable man. ✦









Opposite: the mechanism's cogwheels and hoops are controlled by a pendulum clock and driven by a series of weights. Above and top: the sky on the ceiling is divided into segments with signs of the zodiac. Above right: a star map represents the sky over Franeker and has hands indicating the times for sunrise and sunset. Far right: the clock's pendulum is also a pacemaker for dials on the walls and ceiling, showing the date, month, day, hour, year, and moon phases. Right: the year plank has to be replaced every 22 years


Harcourt
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PHOTOGRAPHS *Studio Harcourt*

EMPOWERING A NEW GENERATION

When it was first launched, the Twenty~4® collection was perfect for the busy and style-conscious woman. Now power is just as important as looks, says Cara Barrett. A new self-winding model puts a mechanical heart in the coolest of cases

The Twenty~4 Automatic was created with the modern woman's eclectic and vibrant lifestyle in mind. Suitable to wear at any time of the day or night, it is sleek, elegant, and artistically crafted, but also a gem of precision and dependability. There are five versions available, including three in rose gold and two in stainless steel. The REF. 7300/1200R-001 (previous page), has a dial with a sunburst and gradated finish in chocolate brown. The REF. 7300/1200R-010 (below left) has a silvery gray dial with a double horizontal and vertical satin finish inspired by shantung, a type of silk fabric. And the REF. 7300/1201R-001 (below right) has a dial with a silvery Shantung finish. This version incorporates 469 diamonds that are set in the crown, bezel, lugs, and outer links of the bracelet. The Dentelle (lacework style) gemsetting used on the bezel places 2 rows of offset diamonds together for increased radiance

Harcourt
PARIS

Among the great icons of twentieth-century watchmaking are several that carry the name "Patek Philippe" on their dial; the Ref. 1518 with its perpetual calendar chronograph mechanism and the Ref. 2526 fitted with the first Patek Philippe self-winding caliber come to mind. But there is one modern icon that rose to prominence for its sense of design and comfort over its technical prowess: the Twenty~4®. Launched in 1999, it was the first collection created exclusively for women by the Geneva manufacture.

The Twenty~4® has become one of Patek Philippe's most recognizable watches. It is known for its elegant aesthetic and for its rectangular case, silky linked bracelet, and quartz movement. Or that was the case until now. Last fall, during a joyful celebration in a secret garden in Milan, Patek Philippe introduced a new addition to the family. Named the Twenty~4 Automatic, this new model shakes many of the tenets we think of when referencing the great ladies' collection, but it remains true to the collection's spirit in all the important ways.

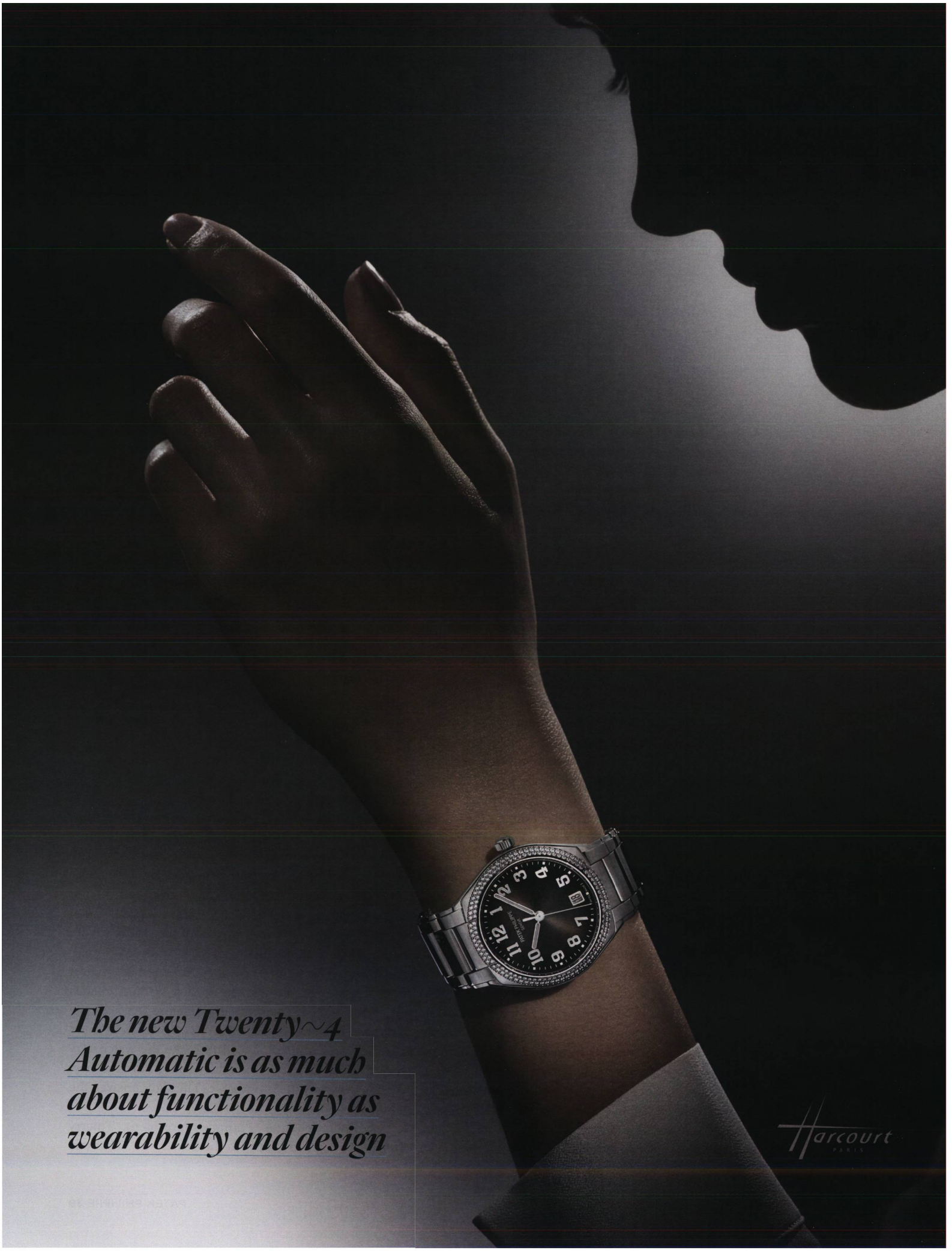
The 1990s were a transformative time for the watch industry, during which the dust was shaken off after the quartz crisis and a platform for the revival of creativity emerged. The decade prior had led to a surge in quartz-powered wristwatches, and no manufacture managed to stay above the fray. In fact, Patek Philippe, in collaboration with the Centre Electronique Horloger (a consortium of Swiss watchmakers), created what many believe to be the ultimate quartz wristwatch movement: the caliber Beta 21. This movement was large and ran out of power quickly, so it did not catch on. Still, quartz watches had become the norm in the early 1990s, even though most of Patek Philippe's ever elegant men's watches remained mechanical, so it made sense that the Twenty~4®, a collection aimed at modern women, should be quartz powered. Not only were these watches more affordable, they were quick and easy to use as there was no need to wind them.

When the Twenty~4® launched in June 1999, the watch website *Hodinkee*'s editor-at-large, Joe Thompson, recalls "one woman telling me that she bought one because she considered it the epitome of chic. The strong response of women to the watch was a surprise to a lot of people, because Patek was a 'guy' brand. Every 'guy' brand dreams of expanding its audience by being a hit with the ladies, but it's extremely hard to do and examples are rare. With the Twenty~4®, though, Patek did it."

The company had successful women's models in its other collections such as the Calatrava and the Golden Ellipse. However, all the ladies' timepieces, except jewelry watches including La Flamme, were from collections that were initially made for men. The first Twenty~4®, a rectangular stainless-steel bracelet watch, was designed especially for women, and it was a commercial success. In fact, the original Twenty~4® is thought to be the best-selling Patek Philippe model ever made.

Fast forward to 2018 and much has changed in the world, including the Twenty~4®. Forgoing the traditional rectangular case and quartz movement, the new Twenty~4 Automatic Ref. 7300/1200 features a 36 mm round case with a diamond-set bezel. The watch is available in stainless steel or rose gold. The steel version has a vibrant blue or gray sunburst dial while the rose gold has a brown sunburst dial or one with a silvery gray Shantung satin finish. Another version, the Ref. 7300/1201 in rose gold, has a gray Shantung dial and features a diamond-set bezel, bracelet, and crown. The applied Arabic numerals on each model are reminiscent of those used for the Calatrava Pilot Travel Time Ref. 7234R, which debuted at Baselworld in 2018, and they make the watch very easy to read. My first thought when I saw the new version was, why the round case? The short answer: the automatic movement.

According to Patek Philippe's president, Thierry Stern, "We worked a lot with the Twenty~4®. That was


The new Twenty~4
Automatic is as much
about functionality as
wearability and design
Harcourt
PARIS

Fitted with the self-winding caliber 324 S C movement, the Twenty~4 Automatic has Arabic numerals in gold and baton hands with luminous coatings. As well as the hour, the dial shows minutes and seconds, and the date in an aperture at six o'clock. The beveled diamond-set bezel echoes the profile of the central bracelet links, and the slightly domed sapphire crystal glass underscores the sculpted profile of the case, which measures 36 mm in diameter. Like the rose gold versions, the steel REF. 7300/1200 – shown left with a sunburst blue dial and opposite page with a sunburst gray dial – features a bracelet with a patented new fold-over clasp with four catches to optimize functionality and prevent the accidental release of its two latches

20 years ago. It was a fantastic design, but now women want to be more up-to-date. They like fashion, they like the design, but they also like performance. I believe the automatic movement is the future – our challenge was to find the right design to fit one of the best models that we had. The round Twenty~4 was the result of five years' research and five years' listening to customers."

Despite the new round case and the automatic movement, I was pleasantly surprised to find that one element of the old design had stayed the same – the linked bracelet that helped define the previous iteration. And it seems that this was a crucial part of Thierry Stern's design approach. "The bracelet is so beautiful. To me, it's even more powerful than the Nautilus's bracelet," he says. "Since the beginning, I said, 'No, let's keep the bracelet.' It takes its DNA from the beautiful and strong ladies' Twenty~4®. Rather than change everything, sometimes you just need to adapt it."

Inside the new REF. 7300/1200 is the tried and true automatic caliber 324 S C, which has been used in men's references such as the highly coveted REF. 5296. The aspiration for the Twenty~4 Automatic, according to the company's head of creation, Sandrine Stern, was that it should be as much about functionality as wearability and design.

The shift toward mechanical and complicated ladies' wristwatches is not an uncommon theme in today's market. Many watch manufacturers have been focusing on creating more interesting and wearable timepieces for women, and women are buying luxury watches in record numbers. According to a study by the luxury analysts the NPD Group, sales in high-end ladies' watches were up significantly in the first half of 2018. This uptick in demand can be seen across Patek Philippe's offerings, which include complications such as the Calatrava Pilot Travel Time REF. 7234R (a 37.5 mm interpretation of the REF. 5524 released in 2015) and the elegant REF. 7140 Ladies First Perpetual Calendar.

The Twenty~4 Automatic tells the ultimate modern woman's watch story, and we all know that Patek Philippe is as much about storytelling as it is watchmaking. You are likely familiar with the slogan, "You never actually own a Patek Philippe. You merely look after it for the next generation." But the advertisements for the original Twenty~4® from 2006 and 2008 have a more romantic tagline: "You don't just wear a Patek Philippe. You begin an enduring love affair."

The new mechanical model signals a change of mood however; the advertising features a strong and chic woman confidently striding through life. Some might say she represents a female in control, and she is certainly the personification of the new Twenty~4 Automatic: strong, powerful, and successful.

It's clear that women are buying watches, serious watches, ones that can be feminine at a black-tie charity gala and respected in the boardroom. The Twenty~4 Automatic is the perfect watch for the multifaceted life of a modern woman. The question is, how will you wear yours? ✦

STORY *Katrin Riebartsch*
PHOTOGRAPHS *Andrea Frazzetta*

Northern exposure

What draws two young women to ride the waves in the icy extremes of Arctic Norway? This is certainly not a sport for the faint-hearted, but the awesome landscape and elemental magic of sea and snow beneath the northern lights make for a magnificent adventure

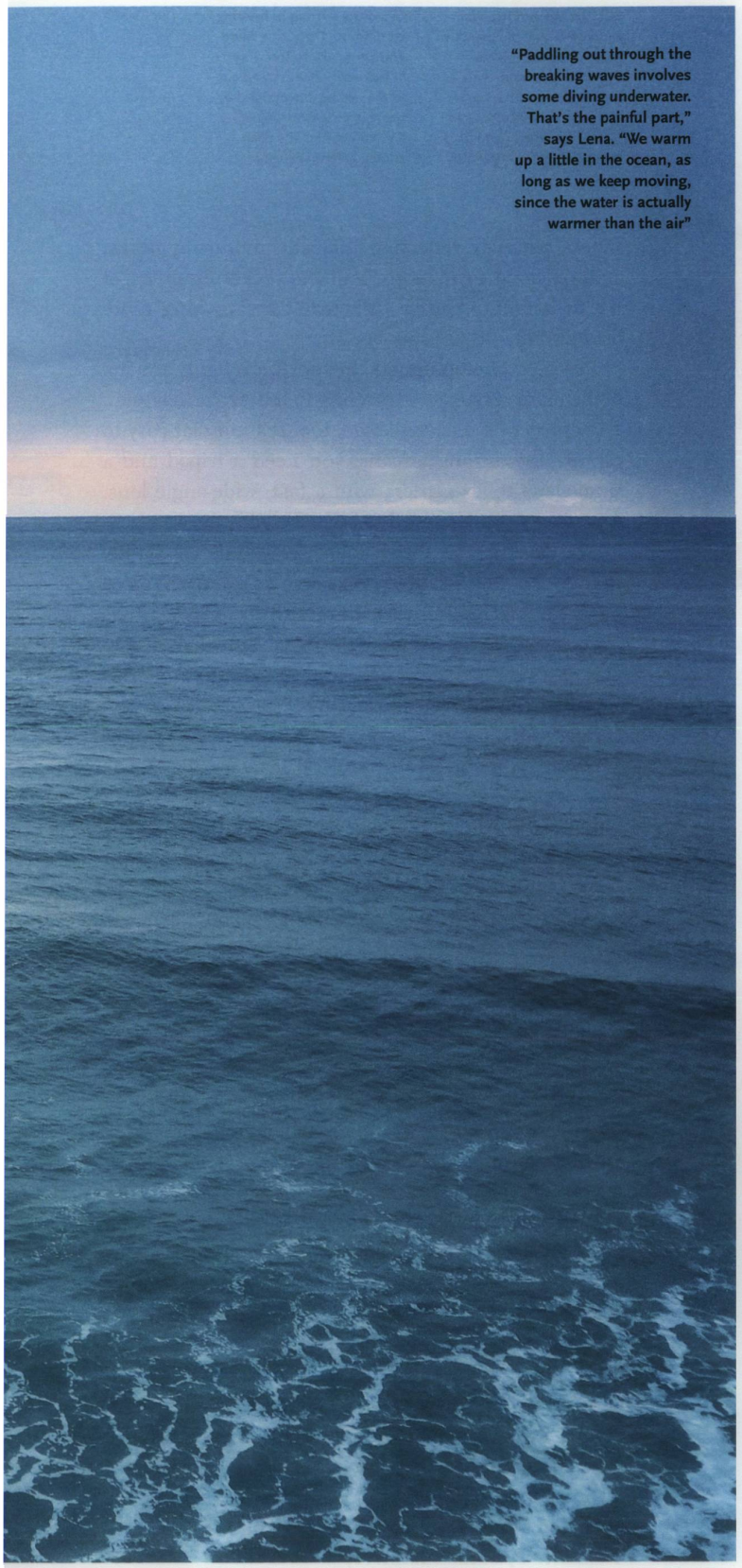
It snows like crazy all through the three-hour journey from Narvik Airport, and keeps snowing all night. But as dawn's first light slowly colors the sky from deepest black to intense blue, there's no staying indoors. It's 9.30 A.M. Days are short in Lofoten. Now, in January, it's only properly light between 11 A.M. and 1.30 P.M., and by 3.30 P.M. the daylight is disappearing. So it's time to get out there; on with parkas, thick boots, caps, and gloves, and out into the air, which, at around 28°F, doesn't seem all that cold to Lena Stoffel and Aline Bock, who've traveled here for one thing above all: to surf.

For most people, surfing conjures up images of sunshine and the south, of the shorelines of Portugal or Hawaii, where cool young men in swim shorts and athletic women in bikinis sit on their boards, waiting for the perfect wave. Yet, truly dedicated riders also head north, and the Lofoten Islands in Norway have some of the world's best conditions for cold-water surfing, near the white, sandy bay of Unstad, in the northwest. Off the shore, the sea is some 1,500 feet deep: waves can travel all the way from Greenland, uninterrupted, building up as they approach the shore and towering impressively high. Unstad waves are long and regular, just the way professionals such as Aline and Lena like them. "But the really special thing is that we're utterly alone in the water here. It's just us, our boards, and the vastness of nature all around us."

Aline and Lena both come from the region around Lake Constance in southern Germany. They met while they were studying in Innsbruck – sports management and sport therapy respectively – and both still live there. They started off as Alpine snowsport fanatics. Lena was the German Junior Slalom champion in 2003 and then embarked on an international career as a freeskier. Aline was the Freeride World Tour snowboard champion in 2010 and now favors splitboarding (using a snowboard that can be split into touring skis). At some point both women added surfing to the mix. Now in their mid-thirties, they travel the world, producing stunning, thoughtful films such as *Way North*, shot in Norway, and *Way East*, made in Japan, driven always by their fascination for sport, for mountains or the sea, and for unspoilt nature, its beauty, its harshness, and its unpredictability.

As the pair don their wetsuits in preparation, they reflect that although they don't train specially for cold-water surfing, their backgrounds in snow sports help them to deal with the cold conditions. Thick wetsuits with hoods, booties, and gloves help them stay in the water, where the temperature is only around 37.5°F, for between one and two hours. For Lena, the payoff is the

Previous pages: Aline Bock and Lena Stoffel carry their boards across the snowy beach. This page, top: the women wear extra-thick 1/4 inch wetsuits to cope with extreme temperatures. Above: "It's actually not so hard to deal with cold," says Aline, "but you have to like it. I really embrace remote places and I love the cold water." Opposite, top: the northern lights illuminate the evening sky. Below that: a ride only lasts 5 to 10 seconds, even for professional surfers



"Paddling out through the breaking waves involves some diving underwater. That's the painful part," says Lena. "We warm up a little in the ocean, as long as we keep moving, since the water is actually warmer than the air"

intensity of the experience and the "deep connection with nature and all the rough elements around you."

The Lofoten archipelago, around 110 miles long, lies 100 miles north of the Arctic Circle, in the Atlantic, divided from the Norwegian mainland by the Vestfjord. Some 24,000 people live here, across some 80 islands, the larger ones connected with each other by bridges and tunnels. Even its largest settlement, Svolvær, with a population of 4,000, is an utterly idyllic fjordside harbor town, with a jetty for fishing and pleasure boats; low buildings painted dark red, orange, or pale gray, and with dark gray roofs and white window frames. Sea eagles swoop in elegant arcs over the water. All around, jagged rocks and steep mountains rise up out of the sea, protecting the town and its people from icy storms.

The town center has a few shops, a cinema, and a war museum focused on Germany's inglorious role in Lofoten in World War Two. A few streets away, the North Norwegian Art Center exhibits contemporary art. There's a handful of hotels and restaurants, too,

"We're utterly alone in the water. It's just us, our boards, and nature"

many of them closed now for the winter. Yet from mid-January through April, fishing boats converge on Lofoten from all over the country, in order to catch the cod that migrates south from the Barents Sea to spawn in these shallower waters. This cod is the Lofoten Islands's gold; it has been so ever since the Middle Ages and especially since the late nineteenth century when the Vesterålen coastal steamer service was established, connecting north Norway with the rest of the world. To this day, the fish is still tied by the tail and hung up to dry for three months, neatly arranged on wooden racks that are typical of the islands. The distinctive smell fills the air all around.

•••

Late evening, the weather forecast has promised auroras, that magical phenomenon that conjures shimmering, dancing green swathes and emerald ribbons in clear Arctic skies. To see them you have to travel out of town, away from the artificial light. Later, the two women are standing on the edge of a bay, its smooth

Left: the Lofoten Islands are dotted with picturesque fjordside harbor towns. Below: this outdoor sauna in a concrete cylinder was designed by the cold-water surfer Erik Botner, and it offers the perfect antidote to a day's surfing in freezing conditions. Opposite: Aline and Lena take to the water. "I feel really alive sitting out in the ocean, surrounded by these insane landscapes, and sometimes it's even snowing," muses Lena

waters perfectly reflecting majestic mountain peaks, strange cloud formations, and the flickering green of the firmament. "Surely there can't be anything more beautiful than this," says Lena.

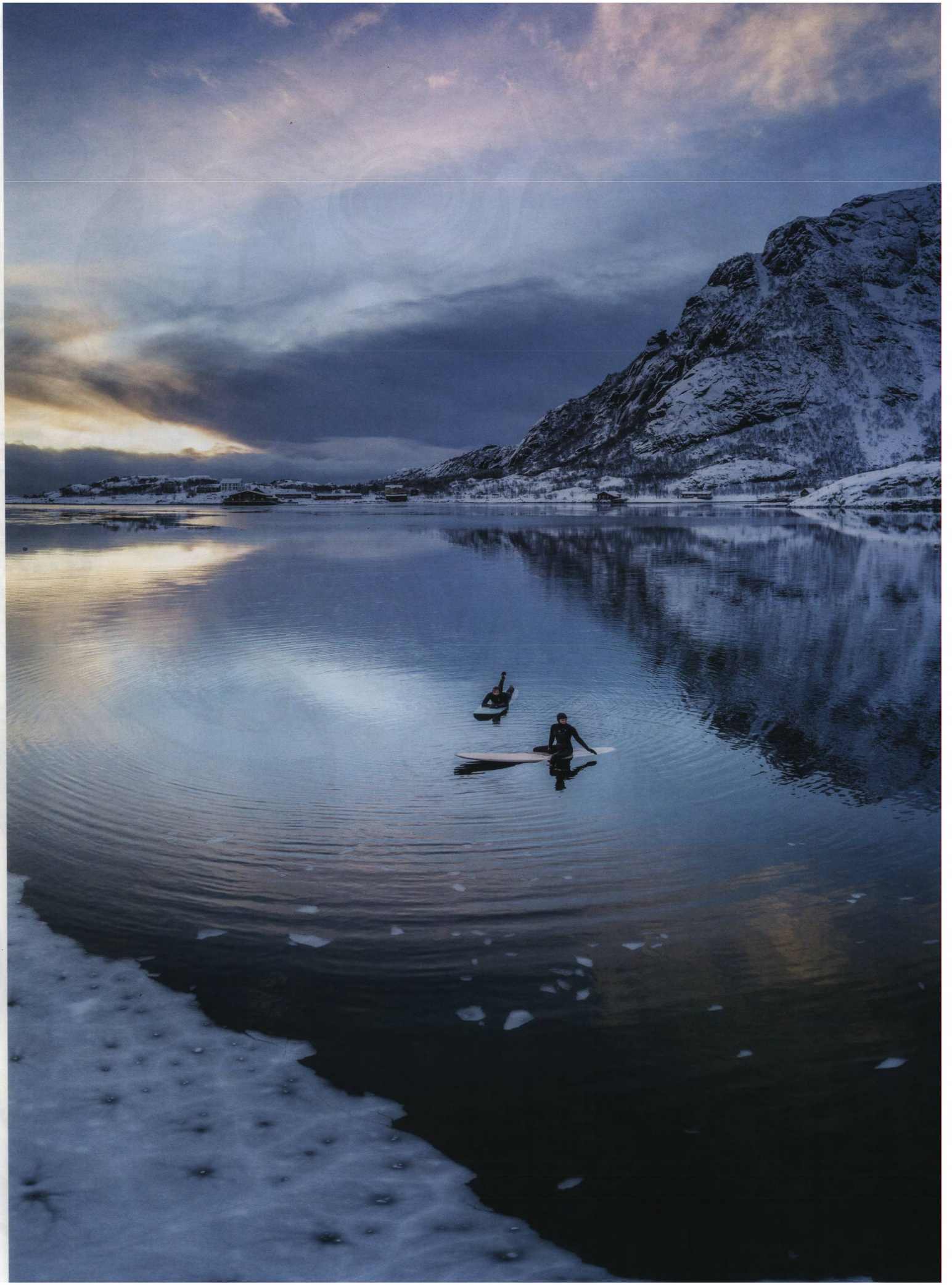
For keen photographers, the northern lights are one of the main reasons for traveling to the Arctic in winter. They present a real challenge, too. It's not that easy to capture the aurora borealis; you need a tripod and a single-lens reflex camera with a fast, wide-angle lens. And, of course, you need to be lucky with the weather.

The weather on the Lofoten Islands is constantly changing. "Bad weather? Give it five minutes," goes the local saying. And it's a comforting one at times like this when the wind can drive snowflakes into your face like tiny pinpricks, and fog and thick clouds shroud the mountains, obscuring them from view. The Lofoten weather rule applies equally to the sunny, windless moments. But Aline and Lena are lucky. The next day, they've arranged to meet fellow surfers Erik Botner and Shannon Ainslie in the bay. The wind is gently blowing, and clouds are painting magnificent shapes in the sky.

The two men are passionate about surfing, which is why they moved to Lofoten. Erik, from Oslo, rents out apartments, while Shannon, from South Africa, works as a surf instructor and guide. At the car, the group put on their neoprene wetsuits and grab their boards. Ice crackles as it breaks underfoot. The wide white sandy beach is rock hard, the sea a shimmering turquoise in the sun. It's like a piece of the Caribbean in the Arctic. So what is it that makes surfing so fascinating? Aline puts it this way: "In normal life you're always thinking about something, but when you're surfing you don't think about anything. You're reading the water, totally in the here and now. And when the perfect wave comes and you catch it really well, it's absolute happiness."

Later, in the sauna, the women look out on a luminous snowscape. "Slow living must have been invented here," concludes Lena, "in the sublime, magical calm of this unique world." But it seems there's only so much peace, grandeur, nature, and beauty you can take in, and suddenly Aline disappears, dashing out into the open and dive bombing into the dark blue sea. ✦

Translated by Susan Mackervoy




THIRTY-ONE 31 JEWELS

Nestled among the Swiss mountains lies a facility specializing in the production of tiny artificial gemstones, destined for use inside watch movements. Nicholas Foulkes tours the workshops to learn about these minute jewels, which are hidden heroes in the world of horology

Sparkling with hidden talent

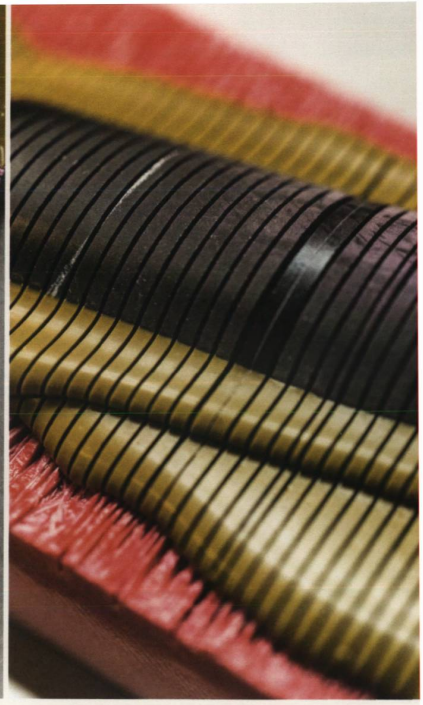
William Blake is not always an easy poet to follow – he talks in riddles and deals in symbols and visions – but toward the end of last year I had an experience that vouchsafed me a greater understanding of one of his most famous lines from *Auguries of Innocence*. I came close to knowing what it is to "hold infinity in the palm of your hand."

It was a bright, sunny winter's day in the Vallée de Joux in Switzerland, and I was in the light-flooded workshops of La Pierrette, just outside the small village of Le Brassus. Owned by Patek Philippe, Rolex, and the Richemont group, La Pierrette's facility makes rubies for watch movements. On a tour of the manufacturing headquarters, I saw what looked like a jam jar of the sort to be found on countless breakfast tables; it was half filled with a pinkish sand of a shade that, it seemed, could not quite decide whether to be fuchsia or vermilion. I held the jar up to the light and examined it. Inside, there was not sand but rubies, which had been rejected for their imperfections – imperfections that, given the already microscopic scale of the scintilla in the jar, were effectively invisible. "How many pieces are in there?" I asked. "About a million," came back the answer.

A million. Think about it. If not exactly holding infinity in my hand, I was getting close. Linguistic inflation has us throwing the word "million" around with heedless conversational abandon. And yet, when we stop to ponder it, a million is an almost unimaginably huge number: to see a million dawns a man would have to live for around 2,740 years; even to clock up a million hours would take a span of more than

Jewels are used inside watch movements to reduce friction, thereby increasing the life span of the bearings and contributing to long-term timekeeping accuracy. The ultra-thin split-seconds chronograph caliber CHR 27-525 PS (left) uses a grand total of 31 jewels to help it achieve the exacting standards required by the Patek Philippe Seal. This highly complex movement can be found inside the Grand Complication REF. 5950





114 years. And here I was in the Swiss mountains holding a million Lilliputian horological components in my hand.

La Pierrette's annual output of some 40 to 50 million painstakingly shaped, drilled, and polished horological gemstones can be contained in two or three 1.5 liter jars (that's around 9.5 US pints), yet to make them requires a modern facility of some 88,700 square feet. It is staffed by a highly skilled workforce of 120 experts working to within tolerances of as little as two microns and with equipment ranging from small belt- and chain-driven tabletop devices, which first entered service in the middle of the last century, to advanced computer-controlled machines the size of a small family car. All this is set in a tourist-brochure-ready Swiss valley, where precision of an Olympic level is brought to bear on the manufacture of an item with the dimensions of a grain of salt.

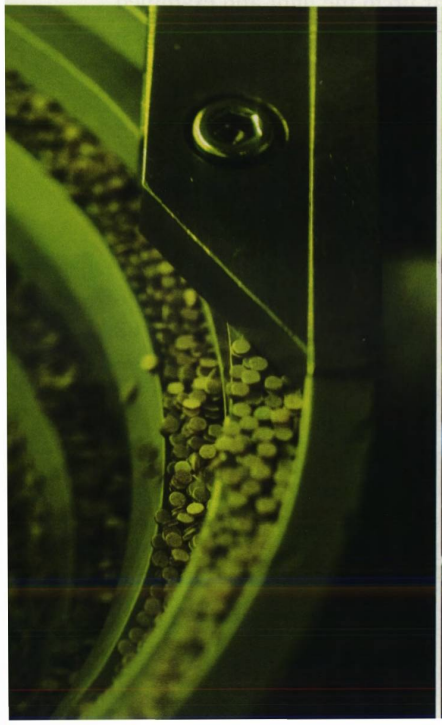
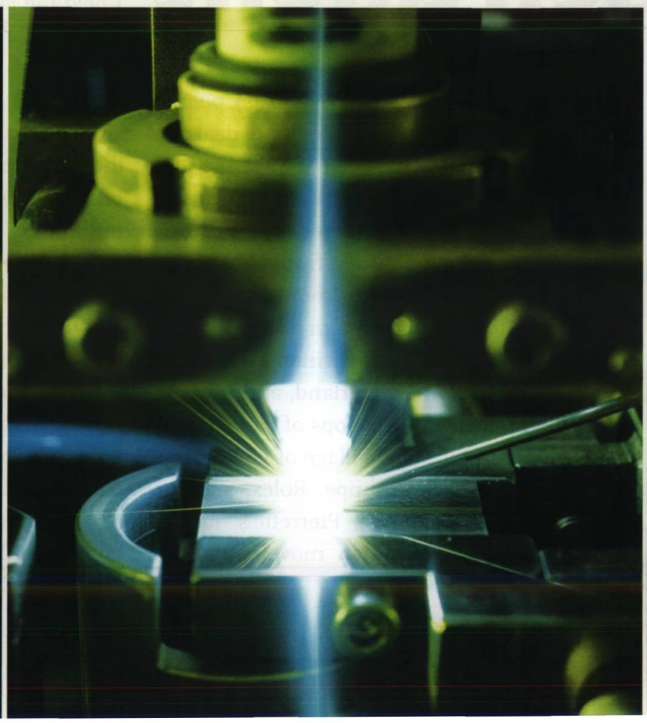
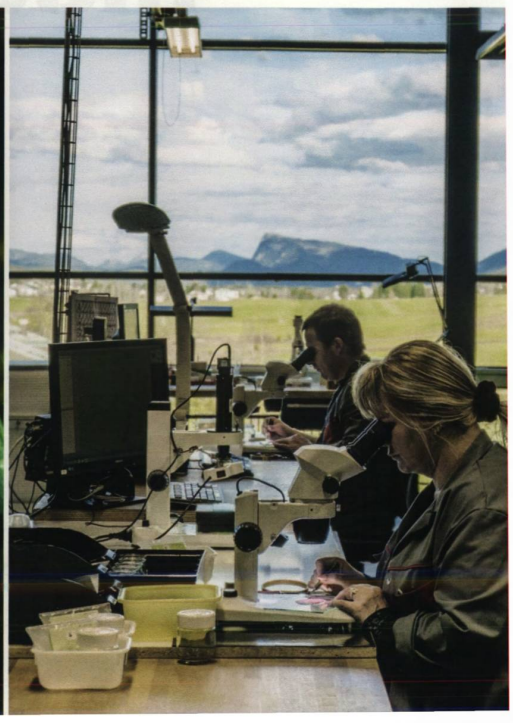
Rubies belong to a hard-wearing family of gemstones known as corundum. They can be used to make bearings for various moving watch parts, drastically reducing friction and wear. Watchmakers began using drilled natural rubies in the early eighteenth century, and ruby cylinder escapements are to be found in early timepieces from the Patek and Czapek era.

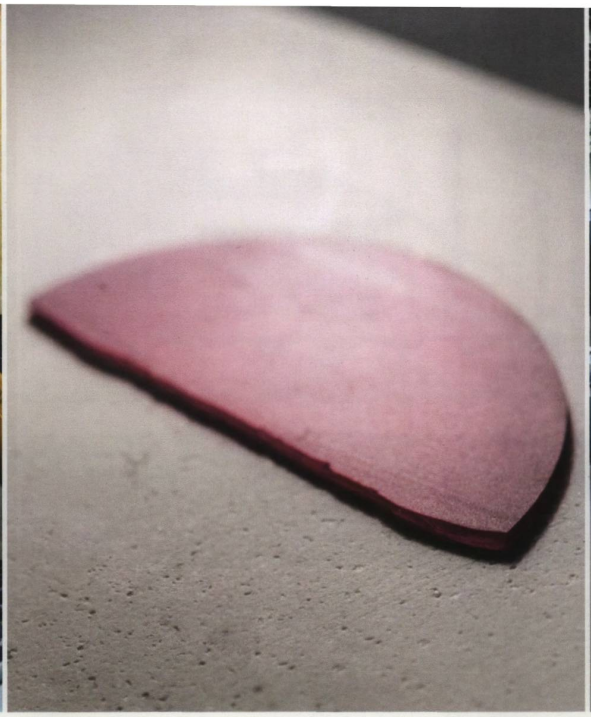
Then in the early 1890s the French chemist Auguste Verneuil – incidentally, he was the son of a watchmaker – perfected the manufacture of synthetic gemstones with properties identical to naturally occurring rubies. Once the development was made public in 1902, it was seized upon by the watch industry, and in 1914, the year after Verneuil's death, La Pierrette was founded.

Making rubies for the watch industry became an undertaking on a large scale. Before the arrival of precision machinery and

Above, L-R: a rough piece of synthetic ruby, made from an aluminum oxide starting material and created using Auguste Verneuil's flame fusion process. This semicylindrical raw ruby "ball" is used to make watch movement jewels; the "ball" is secured in a bed of glue; then sliced into half-moon-shaped disks. The slicing is known as *sciage*. Opposite, top row, L-R: once sliced, the ruby is removed from the glue and cleaned; the half-moon disk is cut into squares; and then laser machines create washers

PHOTOGRAPHS: JAMES BORT



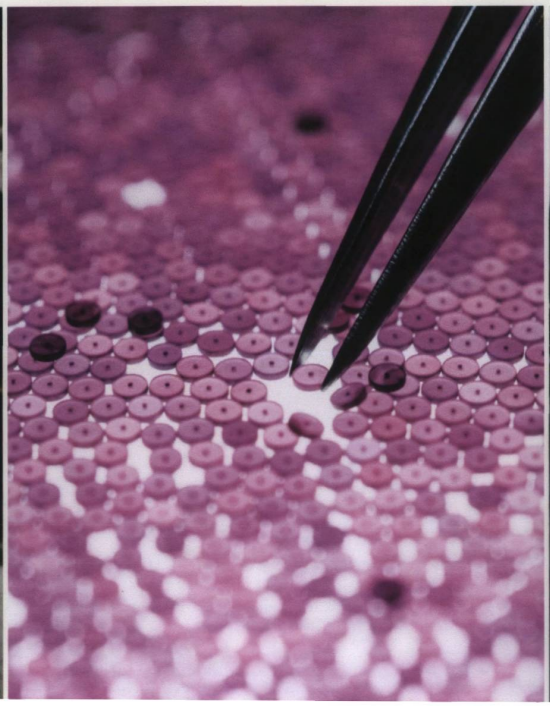
The hardness that makes the ruby a watchmaker's friend is the enemy of its maker, who must be ceaselessly vigilant

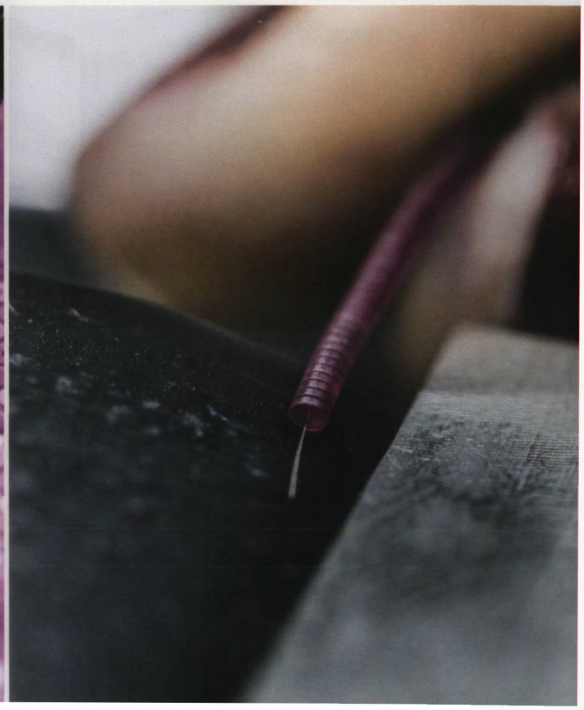
Opposite, bottom row, L-R: this device feeds rubies under a laser; the laser creates a hole in the center of the ruby (in the past, these were drilled by hand), creating a washer shape; you can glimpse La Pierrette's original factory through the laser-boring department's windows. Below, L-R: quality checks; any rubies found with a defect will not pass to the next stage, *l'enfilage*; first, during l'enfilage, washers are threaded onto a fine wire, ready to be fixed together with liquid metal during the next stage

lasers, the Swiss watch industry employed thousands of people to drill holes in rubies by hand. Today, production is concentrated in a handful of manufacturers with a combined workforce of just a few hundred.

The progress, from the rods of raw material that arrive at La Pierrette to the tiny iridescent specks of a carmine color that wink seductively through a sapphire crystal, is less of a straightforward journey and more of a maze that would have taxed even Theseus with its complexity. The semi-cylindrical rod or "ball" of ruby is first sliced into translucent half-moon-shaped wafers and then cut into small shards and roundels that submit to the arcane rituals known as *sciage*, *perçage*, *grandissage*, *tournage*, *creusage*, *olivage*, and many other procedures through which the transformative magic of La Pierrette does its work.

Different stones follow different paths. Some become *levées* (a pin used in the pallet lever) and *ellipses* (a pin that is used to manage the anchor's movement), destined for the arduous and vital task of ensuring that the escapement – the mechanical heart







of the watch – maintains a regular beat. Others, shaped as washers, are then adapted to their varied functions.

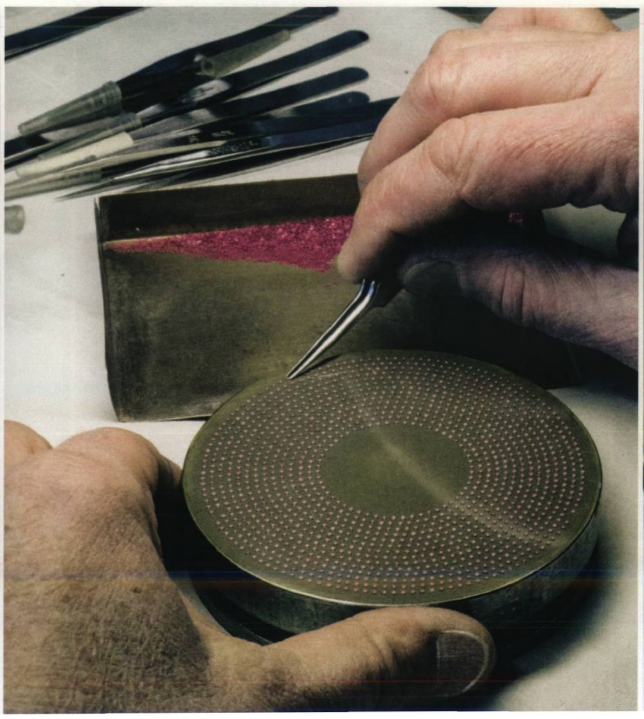
Creusage, for instance, is the name for the process that creates the minute inward sloping of the ruby's upper face by using a diamond drilling tool to form a declivity that holds a tiny drop of oil. The same workshop also specializes in the *bombage* (or bending) of the curved profile of cap stones, which are used for shock absorption, and it is responsible for the ridged stones known as *demi glaces* that are used in timepieces meeting the exacting standards of the Geneva Seal and the Patek Philippe Seal.

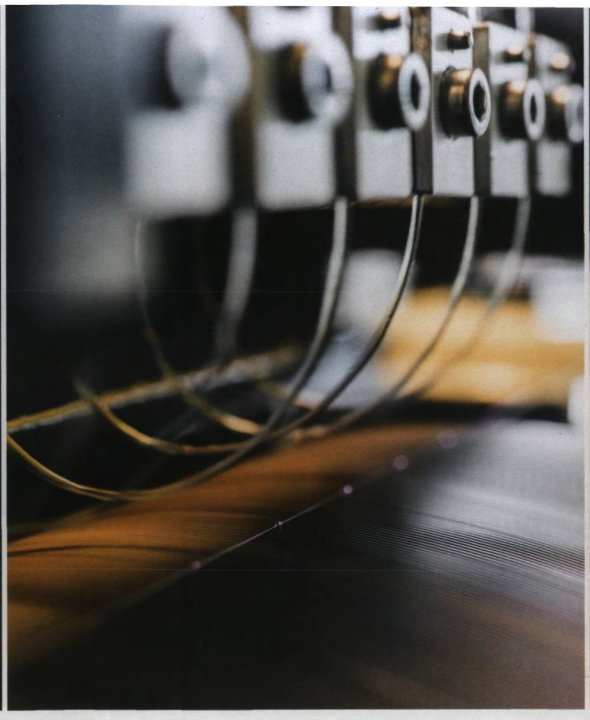
Some procedures are simply baffling in their microscopic scale. Olivage is the name for a machining process that polishes and shapes the interior surfaces of the hole at the center of the washer-shaped ruby to create a gently hyperboloid internal surface that is wider at both ends than in the middle. The difference between the broadest and narrowest point is minuscule.

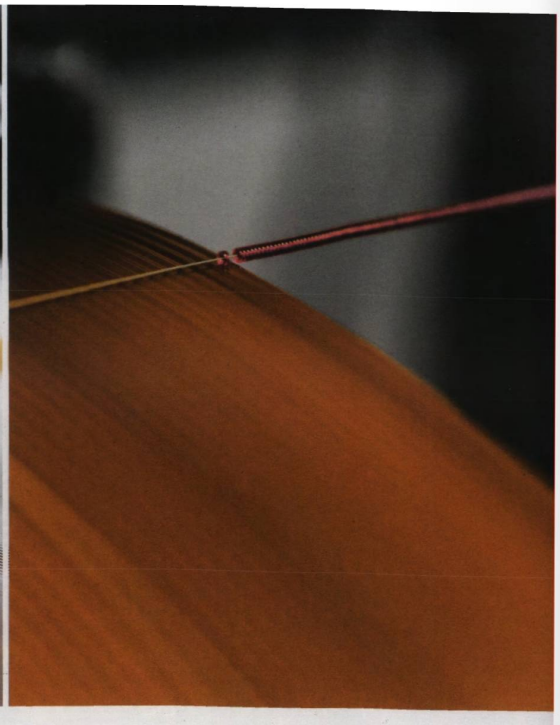
The purpose of olivage is to reduce the level of contact of pivot and stone and thus minimize friction, but it also creates a beautiful effect: as the polishing and shaping of the interior surface is carried out, the play of light on this surface changes from a straight-sided band to a lambent ogive of light. Of course, this work is concealed from the watch's owner by the nature of its function, but each ruby is seen and checked by those in this workshop, who inspect every stone under a microscope and reject the pieces in which the inner flame does not blaze sufficiently brightly.

Working at the very limits of human perception there are occasional surreal moments, such as during olivage when stones with an aperture of no more than 60

Above, L-R: in this tool, the thread of washers is fixed together with liquid metal that hardens when cool; once secure, the washer's holes are enlarged (known as *grandissage*); then this machine feeds the washers onto the diamond drill. Opposite, top, L-R: the diamond drill makes a *demi glace* recess in the washer; the *olivage* machine creates a hyperboloid shape inside the washer's hole, used to reduce friction between the stone and the component when the stone is fitted in a movement; another view of the olivage machine



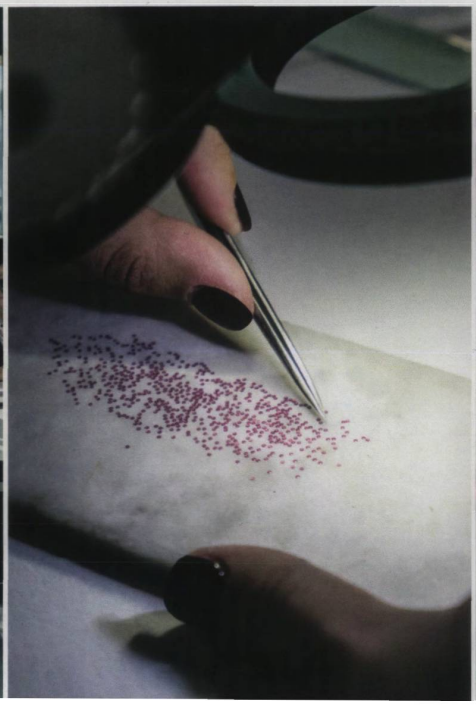
microns are threaded onto a length of wire far finer than a human hair. The wire is so fine, in fact, that it is difficult to detect with the human eye, making it seem to the ocularly unacclimatized visitor that an artisan is holding an invisible string that allows the pieces to hang in the air as if by sorcery. Only when this delicate necklace is strung over a rotating grooved wheel, across which stones proceed like fleas crossing a miniature Niagara, does the wire reveal itself.

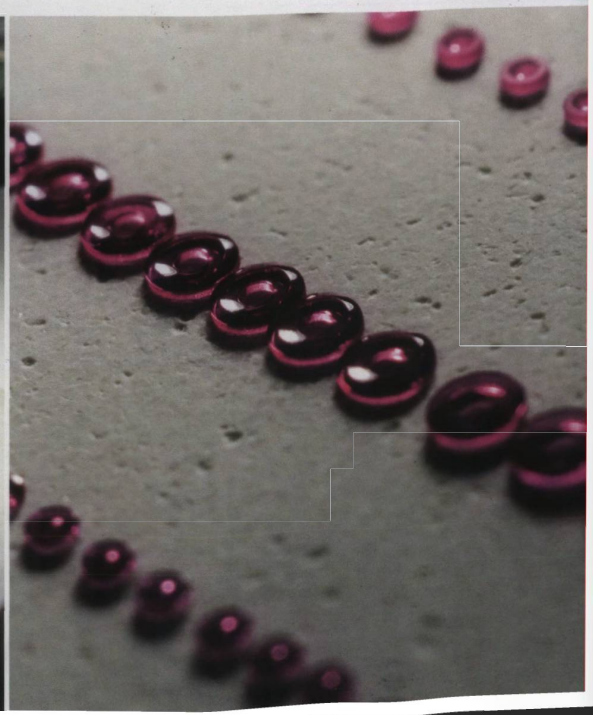
And all the time the very property that makes the ruby a watchmaker's friend is the enemy of its maker, who must remain ceaselessly vigilant. Such is the adamantine hardness of the ruby that diamond tools need to be readjusted after working on just 10 or 20 pieces. Similarly, the metal disks on which rubies are placed for brushing become deformed by the brushes during the polishing phase, so they have to undergo what is known as *lapping* (or wearing down by friction) after each of the brushing cycles, and each disk requires re-matching.

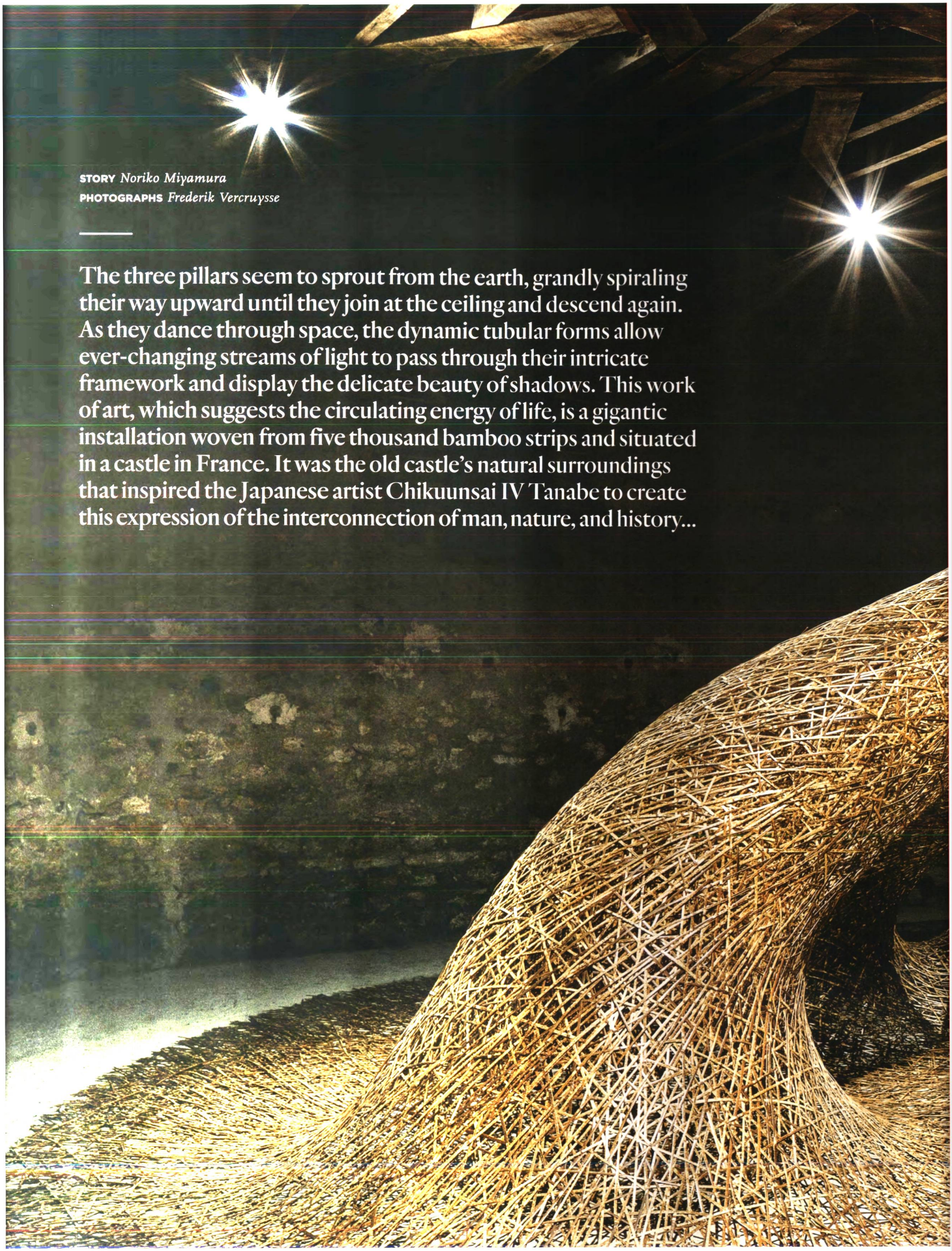
Throughout the entire manufacturing maze, each stone is stringently checked, measured, monitored, and rechecked. This quality control regime results in a rejection rate that can rise to 30 percent.

Amazingly, after all this, each ruby costs just a few Swiss francs. And yet its value as a symbol of an activity that is cultural as well as industrial is in some manner incalculable. One recalls the opening line from Blake's *Auguries of Innocence*: "To see a world in a grain of sand..." I may not have been able to descry a world within each of the brightly colored granular gemstones that I saw, but I certainly marveled that these tiny objects were the product of an entire manufacturing culture. ✦

Opposite, bottom row, L-R: a stack of plates; rubies are positioned on these plates in order to be polished on both sides; the plates are covered in a sticky glue-like substance to hold the stones secure. Below, L-R: final checking and sorting; the rubies go through several stages of quality checks during and after each operation to ensure that their dimensions and appearance are in line with strict specifications (set to within 2 to 3 microns, depending on the element in question); the rubies at the top are ready to be polished. Below them are two rows of polished gems







STORY *Noriko Miyamura*
PHOTOGRAPHS *Frederik Vercruysse*

The three pillars seem to sprout from the earth, grandly spiraling their way upward until they join at the ceiling and descend again. As they dance through space, the dynamic tubular forms allow ever-changing streams of light to pass through their intricate framework and display the delicate beauty of shadows. This work of art, which suggests the circulating energy of life, is a gigantic installation woven from five thousand bamboo strips and situated in a castle in France. It was the old castle's natural surroundings that inspired the Japanese artist Chikuunsai IV Tanabe to create this expression of the interconnection of man, nature, and history...

Connexion / La source (shown throughout), which was installed at the Domaine de Chaumont-sur-Loire castle in 2018, measures 13 ft x 13 ft x 16 ft and took 2 weeks to weave. The artist Chikuunsai IV Tanabe (above right) says, "Feeling the might of the royal river [the Loire River] as it flows past the château's feet, I wanted to express the source of humankind's existence, its connection with nature, by creating this work in a building steeped in history"

Bamboo is lightweight, and when woven it expands as if by magic to fill an impressive space. These special qualities mean that Chikuunsai and his four assistants were able to weave the entire piece, *Connexion / La source*, on-site at the Domaine de Chaumont-sur-Loire castle, using neither framework nor adhesives.

The artist is from the fourth generation of a family that has been practicing the craft of bamboo weaving for more than a hundred years. In 2017, he inherited the head of the family's traditional name, Chikuunsai.

The Japanese art of weaving narrow strips of split bamboo took root in the Osaka city of Sakai in the middle of the Edo period (1603-1868). The culture of the Chinese literati and its tea ceremony had become fashionable in Osaka, and, as a result, flower baskets and other such artistic tea utensils, woven from bamboo in the Chinese style, were made in great numbers. From the Meiji period (1868-1912) onward, however, the tea ceremony declined in popularity, and the decorative Chinese style fell out of fashion. In its place, a distinctively Japanese style of bamboo art developed. It was the second-generation Chikuunsai, grandfather of the current Chikuunsai, who established a lighter, more delicate style. "My grandfather wove his flower baskets and other pieces in a way that eliminated superfluous artifice and used only narrow bamboo strips to maximize the beauty of light and shadow. As we see in the Japanese concept of *wabi-sabi*, which favors the simple and weathered, Japanese modes of expression prefer subtraction to addition."

Japan's traditional crafts are borne of high-level technique and spirituality. In the case of bamboo art, it takes 10 years of disciplined training to internalize the techniques, from splitting the bamboo materials to mastering the most important skills. There are no manuals, you just have to enter the studio as an apprentice and study with a master until you have been initiated into the secrets of the art and can work independently.

As the son of the third-generation head of the family, Chikuunsai had a close relationship with bamboo from his earliest years. Along with his elder brother, he was trained in proper etiquette and in such cultural accomplishments as calligraphy and flower arranging, and he naturally had an interest in traditional bamboo art. "I remember having trouble weaving a basket when I was in elementary school, so my grandfather stepped in and made it beautiful right before my eyes. Seeing the beauty created by a trained craftsman, I had a strong visceral sense that weaving bamboo was a genuine art."

Nevertheless, growing up in a distinguished and demanding family could be hard. Discovering sculpture in his arts high school, Chikuunsai went on to enroll in a Tokyo art college as a way to escape the oppressiveness of tradition, but he came back to bamboo after his brother's decision not to carry on the family business. "It would have come to an end if I didn't take over.

Chikuunsai uses the rough weave technique that originated 8,000 years ago, during the Jomon period

Besides, I had grown up with bamboo. I would probably regret it if I went into some other line of work."

After graduating from art college, Chikuunsai trained under his father and took the name Shochiku (Little Bamboo) when he started out alone, turning his hand to traditional bamboo craft and the sculpture he had studied at college. One might assume that there would be a conflict between a craft in which technical skill predominates and the innovative quality of a Western-derived art, but the two coexist within him, he says. "'Tradition' is different from 'transmission.' With 'transmission,' you continue to make the same thing regardless of the era, but 'tradition' always takes up the challenge of the new, and its innovations in turn become tradition to be linked with what follows."

His work was in the experimental stage when he went to an exhibition by the Indian-born British sculptor Sir Anish Kapoor. Chikuunsai was struck by a work consisting of red wax hurled against a wall by a cannon; it made him realize the huge impact contemporary art could have on people. "I knew then that I wanted to bring my craft to the level of world-class contemporary art. Bamboo is a Japanese medium, and I decided that I would use it to make shockingly huge pieces that would cause people to feel the impact of Japanese culture."

The first work he made by weaving bamboo strips into a towering sculpture was the 2012 installation *Heaven and Earth*, which also introduced his concept of "Connection." "The connection between nature and man, between generations, and wanting to connect with people of the world through bamboo – that is the basis of everything I do," he explains. "From the very first installation, we would take apart the bamboo strips and reuse them in the next one. Just as people exist in the cycle of life, if you reuse bamboo while adding new material every year, you keep a connection from one to the next while adding different textures to the work."

Chikuunsai prides himself on using Japanese-grown bamboo and makes his installations from dappled "tiger

The artist's children, Sarara (10), Kaguya (8), and Mahito (6), shown right, are already following in their father's footsteps. They have begun learning to distinguish between the different types of bamboo and how to weave baskets out of the material. As can be seen, they are often on hand to assist when the artist dismantles his works

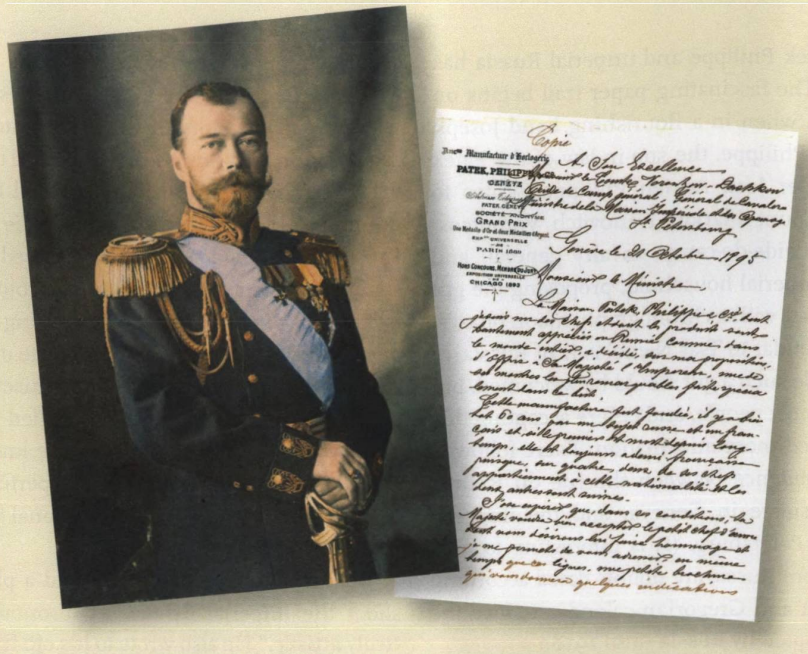
bamboo," which grows in a mountainous area of Kochi Prefecture on the island of Shikoku. He uses the rough weave technique that originated eight thousand years ago in the Jomon period. He and his assistants start with a sketch and make a base of interlocking hexagonal shapes known as tortoiseshell weave; they continue weaving in a spontaneous way while "breaking down" the forms that take shape by introducing irregularities and asymmetry. The "breaking down" process produces movement of the kind seen in cursive calligraphy, which eliminates certain strokes from Chinese characters and produces a more flowing style. This allows for a freer, more organic mode of expression. "In trying to make the most of the bamboo's beauty, I naturally moved toward a more primitive style of weaving. I always liked the process of molding clay by hand to make sculptures, so this approach is probably best suited to me. But without technique, you can't play with the forms, so this is the part where my ability is tested," says Chikuunsai.

He has pursued his art with a series of exhibitions throughout Europe and the United States, including one in 2017 at the Metropolitan Museum of Art. This year he will take his solo show to San Francisco's Asian Art Museum and other venues, and he will create his first permanent installation at the Modern Art Museum in Eskişehir, Turkey. His next challenge is an unusual collaboration with Assistant Professor Sawako Kaijima of the Harvard University Graduate School of Design. At her invitation, he has begun a new series fusing the latest technology with traditional bamboo art. Together, they design a structure using a computer graphics program, and create the final work using bamboo sections and connecting parts made with a 3D printer. This is a truly innovative approach to the creation of beauty.

At the same time, Chikuunsai devotes much energy to the dissemination of traditional bamboo art; the Tanabes are the only family carrying on the tradition. Chikuunsai sees it as his mission to link bamboo art to the future to save it from dying out. Taking the time and effort to nurture traditional crafts that use natural materials, he says, is the essence of culture. "When I was little and something unpleasant happened, it used to calm me down to look at bamboo. Bamboo has great dignity but is also pliant, and when it swayed in the breeze, its shadows on the shoji [a door made from panels of wood and translucent paper] would also sway. That was the highest beauty to me, and even now it is there at the root of my sense of beauty. I want to go on conveying in my works this special allure of bamboo." ✦

Translated by Jay Rubin

In 1904, Tsar Nicholas II of Russia (opposite, inset) reciprocated the gift of a minute repeater pocket watch from Patek Philippe with the silver gilt and enamel drinks set shown above, which is decorated in the traditional Russian style of the time



From Russia with love

Now on display in the Patek Philippe Museum, a gilt and enamel drinks set that was gifted to the company by Tsar Nicholas II of Russia has an intriguing story behind it. Nicholas Foulkes unravels the details, as he pieces together an array of letters that have been preserved in the company's archives

"Until the nineteenth century, good taste was often the prerogative of kings. It is therefore not surprising that royal timepieces had a considerable impact on their period. This orientation having affected Patek Philippe as well, we found it of interest to gather several of our most eloquent specimens in this temporary exhibition."

So wrote Philippe Stern in 2005 as part of the preface to the catalog accompanying *Timepieces for Royalty*, the first thematic exhibition to take place at the Patek Philippe Museum. It was an exhibition that shone the torch of scholarship into a long-neglected corner of a half-forgotten world. Along with timepieces once owned by such well-known monarchs as Queen Victoria, there were Patek Philippes that had belonged to less familiar ruling houses, including those of Moldavia and Muntenia (also known as Great Walachia).

Of course, no survey of the royal and imperial houses of nineteenth- and early twentieth-century Europe would be complete without a mention of Russia's doomed Romanov dynasty. The exhibition showed two minute repeaters that once belonged to Tsar Alexander II's morganatic wife, Katia. However, the most arresting exhibit was not a timepiece but an extraordinary oak casket emblazoned with the double-headed eagle of the Russian imperial family, lined in silk and velvet and containing a large silver gilt and enamel bowl-like ladle set with turquoise and accompanied by a dozen vessels of a similar design but smaller scale.

The set is part of the Patek Philippe Museum's permanent collection, and it can be admired there today; its story is told in the company's archives, where the detailed correspondence of almost a decade between

the houses of Patek Philippe and imperial Russia has been preserved. The fascinating paper trail begins on October 21, 1895, when in a flourishing hand Joseph Antoine Bénassy-Philippe, the son-in-law of the Patek Philippe co-founder Jean Adrien Philippe, writes to His Excellency Count Illarion Ivanovitch Vorontsov-Dashkov, general aide-de-camp, cavalry general, and minister of the imperial household, proposing the gift of a minute repeater with a chronograph, moon phases, and perpetual calendar to Tsar Nicholas II of Russia.

For most people such a gift would be welcomed, but the tsar was not most people, and before accepting this present he required more information. There followed detailed correspondence between the rue du Rhône, the Russian consulate in Geneva, and the imperial household in St. Petersburg. (It is interesting to note that the letters from Russia are double dated according to both the Julian and Gregorian calendars, since the latter was not adopted by Russia until 1918.)

It was, explained Bénassy-Philippe, not in diamonds or precious stones that the value of this watch resided "but in the combination of complications, the perfection of the work, and the artistic skill of the decoration" – a statement that still rings true today. When asked to express that value in monetary terms, the maison replied that this type of watch retailed for 3,250 Swiss francs.

As well as enumerating the functions of the timepiece, Bénassy-Philippe expounded on the case, which was decorated with the imperial crown surmounting entwined letters N and A, executed in enamel.

It was not until December 13, 1895, that the watch, along with detailed instructions and a certificate of origin, was sent to the tsar, and in due course, Monsieur Troïansky at the Russian consul in Geneva, wrote back reporting that the emperor was delighted with his watch.

Fading memories of the tsar's watch were revived in October 1903 when a Mr. Nicolas Novosselsky from the treasury section of the imperial household visited Patek Philippe in Geneva and asked whether the firm would be interested in supplying the watches that were given as gifts by the court. Regretfully, the firm had to decline "this very flattering proposal," because at that point it was barely able to satisfy the demands of its existing clients, among them the court of the king of Siam, which presented Patek Philippe watches as gifts.

Naturally, the story of the tsar's watch came up in conversation, and Novosselsky appeared to be astounded that, contrary to custom, the imperial household had not sent a gift from the tsar in response to the one that Patek Philippe had sent him. Surprised and doubtless slightly embarrassed, the Russian courtier promised to look into the matter, and in the spring of 1904 the set of cups for serving and drinking wine or mead arrived at the company's rue du Rhône premises. The set comprised a single large vessel called a *kovsh* and 12 *charka*, as the little goblets were known. The set's lavish and exotic appearance is a perfect snapshot of the trend of the time toward traditional folkloric motifs in the decorative arts in Russia.

Bénassy-Philippe commissioned a photographer to shoot the imperial drinks set, pronouncing the gift "truly artistic." He also wrote to his old friend Troïansky, who was by now stationed in Athens, to tell him about this "happy conclusion to an old business."

In the background of this correspondence, one sees the strands of history knitting themselves together

As well as the insight it offers into the day-to-day business of Patek Philippe, this cache of correspondence is engrossing in that in the background one sees the strands of history slowly knitting themselves together. No detail is left unmentioned. For instance, Bénassy-Philippe is keen to point out that even the enamelist who had carried out the work on the watch had been selected with the emperor in mind. "This decoration is executed by a Slav artist, originally from Simbirsk, who has worked for the house for twenty-five years." It was a thoughtful gesture but one also pregnant with the irony of history.

Today it is impossible to find Simbirsk on a map for the simple reason that it no longer exists. In 1924, the city on the Volga river was renamed Ulyanovsk. By this time, the tsar and his family had been murdered in a basement in Yekaterinburg, the Red Army had won the Russian Civil War, and the shadow of Stalin was about to fall over the country. In keeping with the spirit of the revolution, the city had been named in honor of its most famous son, Vladimir Ilyich Ulyanov, better known to history by his sobriquet, Lenin. ✦

CONSULAT IMPÉRIAL
DE RUSSIE
A
GENÈVE

No 273.

Genève, le 29 Décembre 1895
10 Janvier 96

Messieurs Patek, Philippe et Cie à Genève.

Messieurs,

La Légation Impériale près la Confédération Suisse, par sa lettre du 4 courant, m'informe que la montre exécutée par votre maison pour être présentée à Sa Majesté l'Empereur de Russie a été soumise à l'Auguste Destinataire et que Sa Majesté a daigné exprimer Sa haute satisfaction à l'acceptation de cette montre.

En vous communiquant ce qui précède pour votre gouverne, je saisis la présente occasion pour vous prier, Messieurs, de bien vouloir agréer l'expression de mes sentiments les plus distingués.

Le Consul Général de Russie: A. Troïanovsky

Left: this letter, along with a trail of correspondence that includes the first note from Joseph Antoine Bénassy-Philippe to the Russian imperial house (previous page), is held in Patek Philippe's archives. The letters relate to the perpetual calendar minute repeater chronograph (left) that Patek Philippe gifted to Tsar Nicholas II and his subsequent gift of a drinks set to the company almost a decade later. Above: this pendant watch, Movement No. 97 036, was shown at the company's *Timepieces for Royalty* exhibition. It belonged to the tsar's grandfather Alexander II's morganatic wife, Katia. The cuvette bears a portrait of Tsar Alexander II painted on enamel (middle)

Desideratum

Though the books on our shelves may speak volumes about us, the bookplates – those personalized labels inside – tell us even more. But is it the artist or owner that dictates collectibility?

STORY *Arthur Lubow*

Far left: an early 16th-century bookplate made by Albrecht Dürer for his friend Willibald Pirckheimer. Middle: a wonderfully pared-down woodcut image of Greta Garbo designed by the illustrator A. Henry. Left: a fantastical bookplate created for the writer H.G. Wells by the well-known French wood engraver Robert Saldo

What are bookplates?

A bookplate – also known as an *ex libris*, meaning "from the library of"– is a marker in a book that bears the owner's name or a motif such as a coat of arms. "A bookplate is to the book what a collar is to the dog," quipped the British theater director and stage designer Edward Gordon Craig (1872-1966), who crafted bookplates as a sideline. That's true enough, as long as the canine neckpiece in question is resplendent with rhinestones. A bookplate should be decorative. A small strip of paper that merely records a name on it is called a book label.

When and where did they first appear?

The earliest known example dates from the mid-fifteenth century (around the same time as Gutenberg's invention of movable type). The putative owner of it, Johannes Knabensberg, also went by Igler, which derives from the German word for "hedgehog," and it was this name that inspired a bookplate featuring the bristly creature. Germany continued in the forefront of bookplate design. In the early sixteenth century, Albrecht Dürer crafted at least 20, mostly for friends. His woodcuts

Far left: a bright specimen, of unknown authorship, that was originally held in the filmmaker Cecil B. DeMille's huge library. Left: the illustrator John Lockwood Kipling created this elaborate piece for his son, the author Rudyard Kipling, in 1909

Bookplates were often commissioned by luminaries of the theater and movies, who were accustomed to star billing

featured garlands, allegorical figures, and heraldic crests, establishing a style that prevailed for hundreds of years.

When did bookplates become collectible?

Although bookplate collecting began as early as the 1820s, it really took off at the end of the nineteenth century. In Britain, the Ex Libris Society was founded in 1891. The first American club, the Washington Ex Libris Society, came into being five years later. The heyday of bookplate collecting, and arguably of bookplate design, lasted from 1890 to 1920.

What are collectors seeking?

Originally, much of the appeal was the artist. For a fraction of the cost of an etching, a bookplate collector might acquire a Dürer, Cranach, or Holbein. (Even so, such relative bargains are not giveaways: the engraved bookplate that Dürer designed for his best friend, Willibald Pirckheimer, is a museum-worthy treasure that might cost you from US$8,000 to US$10,000.)

By the turn of the twentieth century, the fame of the owner tended to overshadow the distinction of the artist. No one knows for sure who engraved George Washington's bookplate – a tasteful but not extraordinary example of armorial design. However, the historical importance of the owner and the relative rarity of an authentic Washington bookplate means that examples are highly coveted by collectors and will fetch upward of US$6,000 at auction. An artistically distinguished design for a person of note is the collector's quintessential prize.

Bookplates are usually glued onto a book's first endpaper, but how are they extracted?

Through a laborious process. One method is to apply a paper towel soaked in boiling water to the bookplate (which was usually fixed in with water-soluble glue). Once it has loosened, it can be peeled off gently with a sharp knife and dried flat beneath a weight to prevent rips. Sometimes, though, bookplates are located unattached. During the height of their popularity, the owner of a library would order a printing of more bookplates than needed, to be able to trade with other collectors.

And in rare instances, bookplates may not have been intended to be glued into a book. A magnificent plate that depicts a man on top of a hot-air balloon raising a telescope to the heavens is marked "Ex-Libris H.G. Wells." The longtime bookplate collector Lewis Jaffe was told by a bibliophile familiar with Wells's library that this plate doesn't actually appear in his books. Its artist, Robert Saldo, may have designed it as a calling card to attract business.

Are bookplates always made of paper?

Along with some other wealthy book collectors, the financier J.P. Morgan used leather bookplates. After his death, conservators at the library he endowed in New York had to remove them, because leather stains the facing page. Tom Mix, who in the 1920s became Hollywood's first Western movie star, had bookplates embossed on simulated rawhide. And the art nouveau illustrator and amateur angler Louis John Rhead designed his own bookplate, of a fisherman, and had it printed on birchbark. Still, the vast majority are paper or parchment.

Were bookplates really intended to safeguard an owner's collection?

At first they were, but over time they became less like a dog collar, more like a vanity plate. Bookplates were frequently commissioned by luminaries of the theater and movies, who were accustomed to star billing. Charlie Chaplin used a bookplate that depicted him in his poverty-stricken childhood, gazing at London's skyline from across the Thames and with his trademark cane, shoes, and dog waiting for him at the bottom of a medallion that is topped by a smiling mask of the old Greek comedy. The dashing heartthrob Rudolph Valentino was drawn by William Cameron Menzies, who designed many of the sets for Valentino's films, as a knight brandishing a lance on a caparisoned stallion. Anita Loos, the author of *Gentlemen Prefer Blondes*, had the illustrator Frank Walts portray her in profile with a charmingly upturned nose. Likewise, a Greta Garbo plate depicted the actress from the side (although Jaffe suspects that the illustrator, who signed the piece "A. Henry," may have made this highly stylized woodcut without a commission).

Have there been any recent developments among devotees of bookplate collecting?

European collectors are passionate about newly minted, artistic bookplates that are designed only to be traded. (By and large, American and British collectors scorn this fad.) More unexpectedly, many of the most ardent bookplate collectors these days come from China, a country that, unlike its neighbor Japan, lacks a bookplate tradition.

What can you expect to pay for a bookplate from a well-known owner or artist?

The prices for Dürers and Washingtons are outliers. If the original owner had a large library that is now dispersed, the ample supply keeps prices relatively low. Indeed, a book with the plate of Anita Loos or Cecil B. DeMille can be found for as little as US$30 or US$40. Books are priced according to the desirability of the title and the condition of the binding. To the collector's benefit, the bookplate is often overlooked. ✥

Arthur Lubow was in conversation with the bookplate collector Lewis Jaffe

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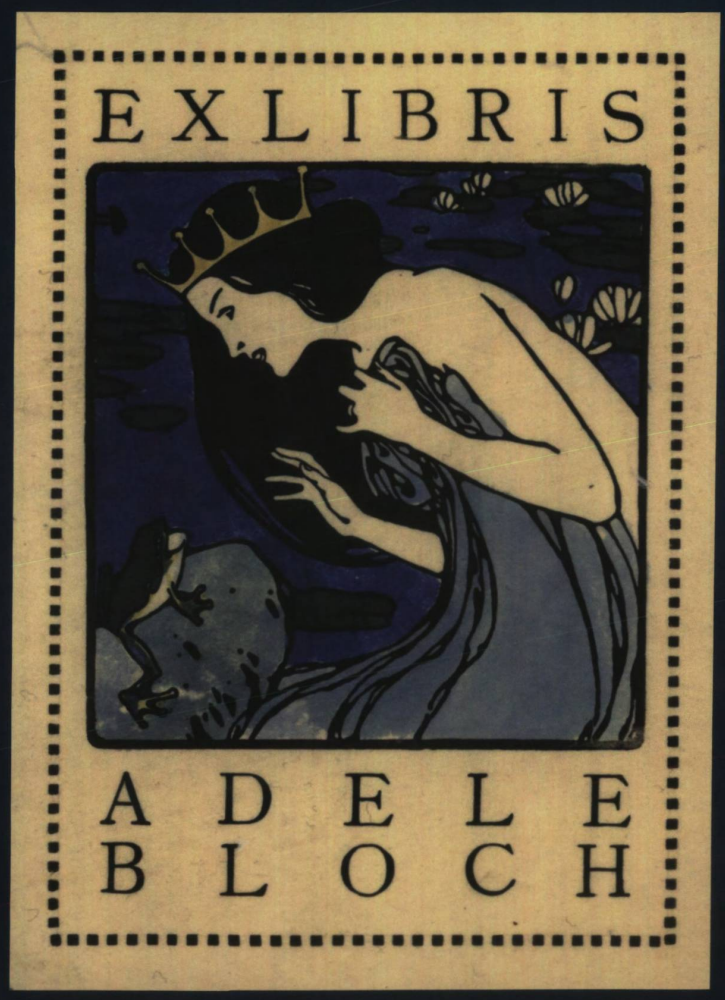
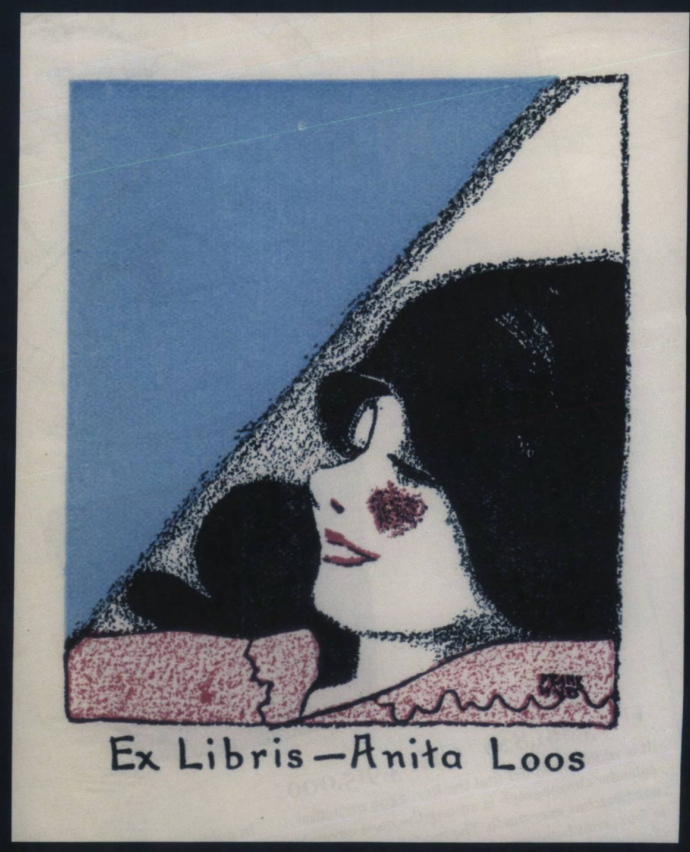
Right: Erich Büttner, the German Expressionist, created this 1917 image of a man on a mountaintop embracing the cosmos for the physicist Albert Einstein. Far right: the comedian Charlie Chaplin beside the River Thames, drawn by the editor and artist Rob Wagner





Left: the American film production designer and art director William Cameron Menzies designed this dramatic scene befitting the actor Rudolph Valentino. Above: Adele Bloch-Bauer, the subject of a famous Klimt portrait, owned this whimsical design by the Vienna Secession artist Koloman Moser (left); a profile of the American screenwriter Anita Loos by the artist Frank Walts (right)

Auctions

A record-breaking wristwatch, "The Asprey," achieved the highest price in last season's Geneva sales, followed closely by a second Ref. 2499. Simon de Burton explains their special features and notes other models of interest, including a rare Nautilus and a unique enameled pocket watch

US$3,881,820 | CHF3,915,000

It is widely accepted that the Ref. 2499 perpetual calendar chronograph is among the most covetable wristwatches ever made. The model was available in four series between 1950 and 1985, with fewer than 380 pieces ever produced, and this 1952 yellow gold first series version is thought to be the only example with a dial signed by the London retailer Asprey. Although well known among aficionados, having sold for a record-breaking CHF2.2 million at auction in 2006, the watch had not been seen in public until it appeared here, still in immaculate condition and proving an impressive investment. Coming a close second in the race for highest price achieved during the flagship Geneva sales was another yellow gold first series Ref. 2499 from 1952 that sold for CHF3,252,500/US$3,225,817 at Christie's on November 12. This model also carried an ultra-rare signature – that of the Venezuelan Patek Philippe retailer Serpico y Laino. "The Asprey" sold at Sotheby's, Geneva, November 13, 2018

US$1,027,210 | CHF1,032,500

It is always dangerous to predict that anything will become a cast-iron investment. Historically, however, Patek Philippe's timepieces that were produced to mark significant milestones in the company's history have proved better than money in the bank. The Ref. 3974 minute-repeating perpetual calendar made in 1989 to honor the manufacture's 150th anniversary has become one of the most covetable of all late-twentieth-century watches. This is one of around 20 known examples of the reference to feature a platinum case. Sold at Phillips, Geneva, November 10, 2018

US$514,600 | CHF519,000

The simple appearance of the Ref. 3448, produced between 1962 and 1980, belies the fact that it was the first automatic perpetual calendar wristwatch to have been created in series by any manufacturer. Its highly complex movement accounts for leap years and short months, enabling the watch to display the correct date for many decades. Of the approximately 600 examples made, this 1977 version was one of around 150 in white gold, and was fresh to the market in pristine condition. Sold at Sotheby's, Geneva, November 13, 2018

US$579,510 | CHF582,500

With its large pushpieces and imposing 35 mm stainless steel case, this REF. 1463 chronograph with a tachymetric scale is as functional and as wearable today as when it was manufactured almost 70 years ago. Patek Philippe scholars will appreciate this particular example of the "Tasti Tondi" for the fact that it is one of only 40 known to have been fitted with applied steel Breguet numerals during the model's nearly three-decade production run. Sold at Phillips, Geneva, November 10, 2018

US$345,640 | CHF348,500

Art and horology combine seamlessly in the enameled pocket watches decorated by G. Menni. This example, showing the mythical figures of Apollo and Isse, belonged to the Montreux Jazz Festival founder Claude Nobs, but it recently came to light that the lion stand it is paired with originally belonged with a different Patek Philippe timepiece featuring an image based on a work by Veronese. A previous owner had given the Veronese watch to his son, who asked to swap the stand for the one that belonged to the Nobs watch. Sold at Christie's, Geneva, November 12, 2018

US$489,950 | CHF492,500

Those who believe that beauty lies within would be in for a treat if they were able to open the double-hinged Officer's case of this yellow gold single-button chronograph. Made 95 years ago, in 1924, it contains an exquisitely finished movement by Victorin Piguet, which was celebrated for creating mechanisms for some of the highly complicated timepieces owned by the collector extraordinaire Henry Graves Jr. It is one of only 30 single-button Patek Philippe chronographs to feature the Officer's case. Sold at Phillips, Geneva, November 11, 2018

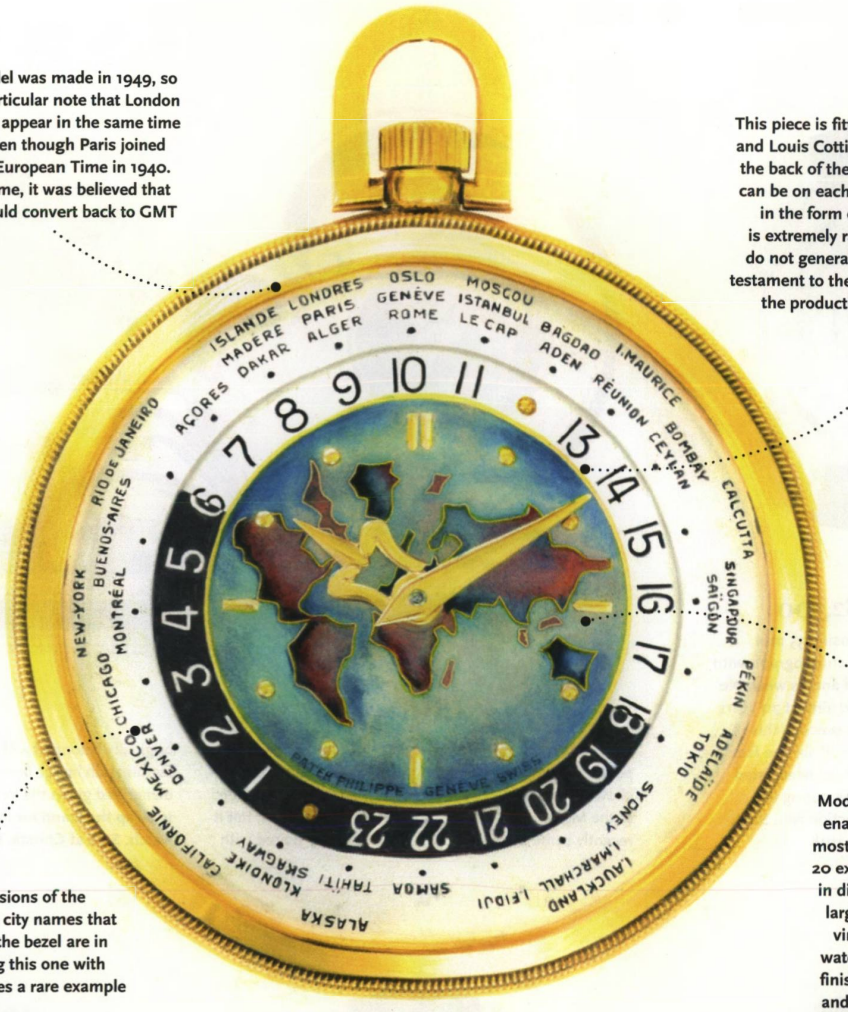
US$669,020 | CHF672,500

Few wristwatches demonstrate the art of form and function as beautifully as Patek Philippe's oversized REF. 530 chronograph launched in 1937. In order to ensure superb legibility, the model was endowed with a large-for-the-era 36.5 mm diameter case, and this example is one of around 40 made in rose gold. It is in superb condition, and its rare ivory dial has developed an attractive patina and is very special since it is the only one known to have been signed by the Turin-based retailer Astrua Torino. Sold at Phillips, Geneva, November 11, 2018

US$211,410 | CHF212,500

Perhaps the best-known version of the avant-garde Nautilus sports watch is the original from 1976, which attracted the sobriquet "Jumbo" due to its generous 42 mm case size. A few years later, however, the smaller 37.5 mm REF. 3800 became available, usually in steel and occasionally in gold or steel and gold. This particular example is from a small number made from platinum and is possibly the sole example of that rare breed to also feature a sunburst dial. As a result, the watch more than doubled its mid-pre-sale estimate. Sold at Phillips, Geneva, November 10, 2018

Collector's guide



This model was made in 1949, so it is of particular note that London and Paris appear in the same time zone even though Paris joined Central European Time in 1940. At the time, it was believed that Paris would convert back to GMT

This piece is fitted with the caliber 17'''170, and Louis Cottier's stamp can be found on the back of the model's enamel disk, as it can be on each Ref. 605 HU. This feature, in the form of an interlaced L and C, is extremely rare because watchmakers do not generally sign a dial. The mark is testament to the fact that Cottier supervised the production of every single piece

Models with an original cloisonné enamel design, like this one, are most covetable because fewer than 20 exist. Measuring around 22 mm in diameter, this world map is the largest cloisonné design on any vintage Patek Philippe pocket watch dial. Versions with a satin-finished dial are more affordable, and some originally with a metal dial were upgraded to enamel

On most versions of the Ref. 605 HU, the city names that appear around the bezel are in English, making this one with French place names a rare example

STORY *John Reardon* | ILLUSTRATION *Nabil Nezzar*

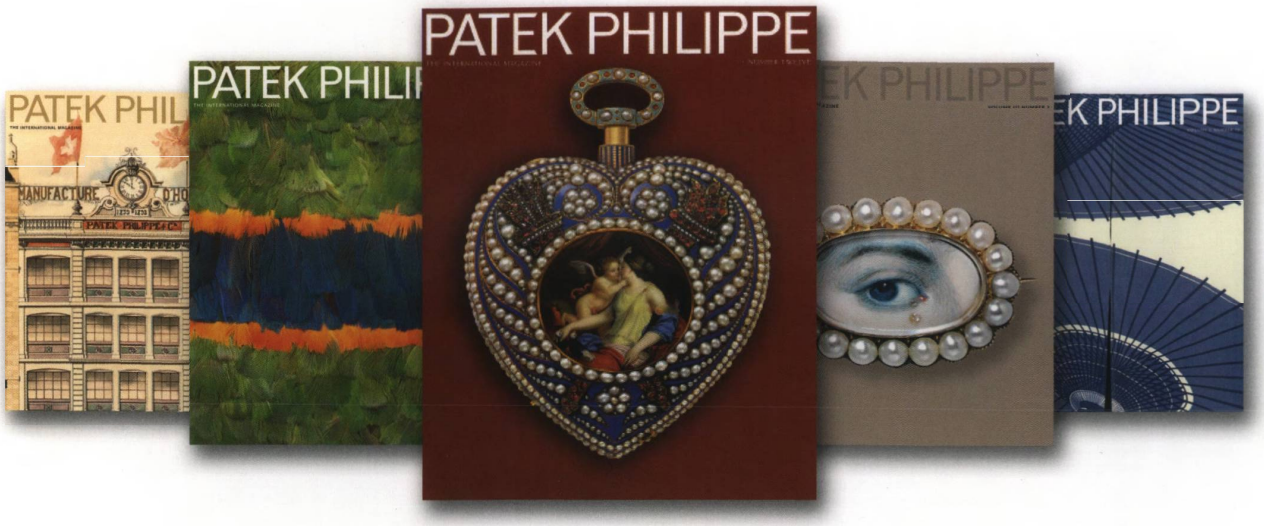
While some watches have come to be seen as fine works of art and not simply luxury mechanical objects, pocket watches are regarded as the old masters of the horological world. And no model better exemplifies this than Patek Philippe's World Time pocket watch, the Ref. 605 HU, produced from 1937 until the early 1950s.

The mechanism used in this model was invented by the watchmaking genius Louis Cottier, and it allowed watches to display the time anywhere in the world by means of a rotating 24-hour ring and an outer ring that displayed the names of cities in 24 time zones.

Over the years Cottier, who made his first World Time pocket watch movement for Patek Philippe in 1937, delivered 82 pieces of the Ref. 605 HU. The model's case was integrated into the mechanism to allow for the adjustment of "home" time (which could be set at twelve o'clock via the ridged, rotating bezel), and Cottier oversaw the finishing of each of these timepieces after it was cased to ensure the mechanism worked flawlessly. He also made the hands for these watches himself, in a variety of designs such as circles, bisected circles, and a fleur-de-lys motif (as seen in the example illustrated above, dating from 1949), so each timepiece was unique.

Designated the "World Time Dress Watch" by Patek Philippe, the Ref. 605 HU featured a number of different dials including a silver guilloche version and others in black, champagne, or pink. But the rarest examples – fewer than 20 – have a cloisonné enamel dial with an intricate decorative design such as a map, sign of the zodiac, or mythical creature.

Among the rarest and most prized of these is the world map version, of which only two are known to exist. And though the enamelist's expression of his craft makes this particular model a covetable artwork, the hands-on involvement of Cottier in every Ref. 605 HU ensures that each one is a unique mechanical treasure. ✦



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