



RESSENCE TYPE 02B by Ressence

he received and was delighted by the solidarity that he encountered with his new colleagues (he took a small stand at the Palace). Concerned however by the enormous attention paid to his pieces by the Chinese (a horde of 'journalists' and photographers invaded his stand and photographed his timepieces from all angles, without his permission), Mintiens took the time to go see Harry Winston in order to verify that no patent had been infringed by either party. He said that he was very well received. Isn't the planetary gear train as old as the study of mechanics? We wish Benoît Mintiens only great success.

### At the chamfered forefront of classicism

The presence at BaselWorld of this passionate young man, who was far from being the only one, demonstrates that above and beyond the economic risks, watchmaking exercises a strong power of attraction that shows no signs of abating. What was different this year, however, was that the most remarkable new arrivals were not so much those who presented the most outrageous propositions, but rather those who took a more intrinsically traditional—nearly 'puritanical'—approach to their creations. One example was Laurent Ferrier, whose ultra-classic timepiece incited a great many comments. After having spent more than 37

years at one of Patek Philippe's workbenches, this new arrival is, in fact, not so young—he was born in 1946. Nevertheless, he decided to launch his own brand, in collaboration with his son Christian, a former constructor at Roger Dubuis. To reach their goals, Laurent Ferrier also joined forces with Michel Navas and Enrico Barberini (the 'N' and 'B' in BNB,

which they left in 2007 to open La Fabrique du Temps in Geneva), in order to create a watch that could be described as 'hyper classic', inspired directly by the grand timekeepers of the late 19th and early 20th centuries.

Faithful to the same philosophy as Patek Philippe, Laurent Ferrier decided to focus on the tourbillon, not to improve its decorative qualities like most other brands on the market today, but rather to improve its regulating power. For this reason, it was placed at the back of the watch.

In its design, Laurent Ferrier opted for a Straumann double balance spring, composed of two opposing springs that allow for the maintenance of the centre of gravity of the balance on its axis. The result is a working precision of the order of plus or minus two seconds per day. This tourbillon works with a 31.60-mm manual-winding movement at a frequency of 3Hz (21,600 vibrations per hour) and has a working reserve of 80 hours. Admirably finished

REF. LCF001-J by Laurent Ferrier

