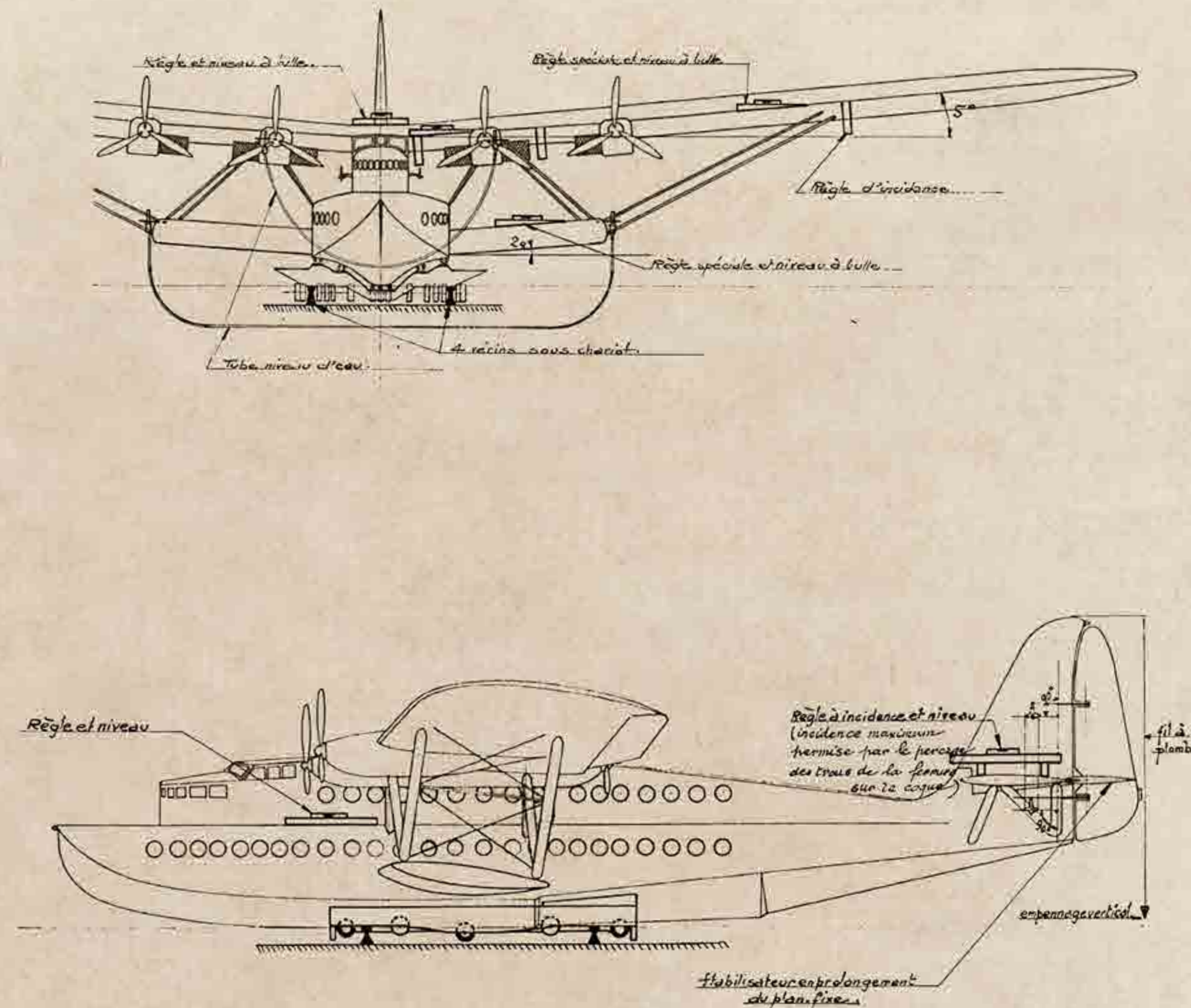
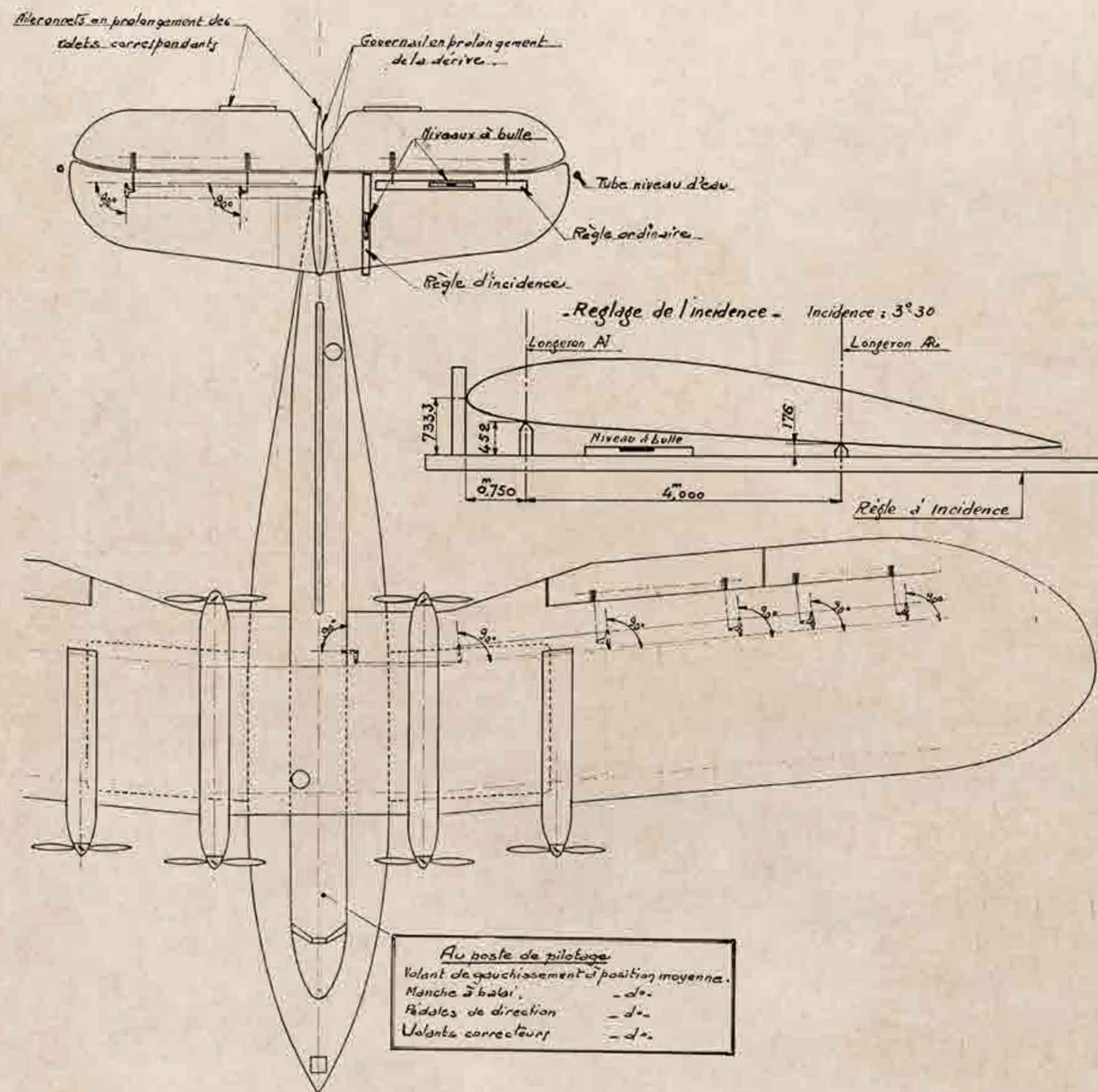


ANTOINE DE SAINT EXUPÉRY

80 YEARS FLIGHT TO NEW YORK

1939 · 2019



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IWC
SCHAFFHAUSEN

 FONDATION
ANTOINE DE
SAINT EXUPÉRY



New York, 1939

A VISIONARY JOURNEY

AFTER HE CROSSED THE ATLANTIC ON BOARD A GIGANTIC FLYING BOAT,
ANTOINE DE SAINT EXUPÉRY ALREADY RECOGNISED
THE CORE OF A PHENONEMON WHICH WOULD ULTIMATELY LEAD TO GLOBALISATION.

In July 1939, Antoine de Saint Exupéry crossed the Atlantic Ocean on board the flying boat Latécoère 521 "Lieutenant de Vaisseau Paris". It was the first non-stop crossing of the North-Atlantic with this French aircraft, the largest ever built at the time. With a flight time of 28 hours and 27 minutes, it was a great success, bringing prestige to France. This milestone also marked the introduction of the first regular passenger service between France and the United States.

Even the experienced pilot Saint Exupéry was deeply impressed by the immense dimensions, the technical prowess and the luxurious comfort aboard the gigantic flying boat. In a radio interview, he later said that humanity was moving towards a kind of simultaneity and that modern technology would make distances – more

than time itself – increasingly disappear. In doing so, he already recognised the core of a phenomenon which would ultimately lead to globalisation in the following 80 years. Not least thanks to the achievements and spirit of discovery of aviation pioneers like Saint Exupéry, the world has literally turned into a village.

With the Pilot's Watch Timezoner Chronograph Edition "80 Years Flight to New York" we pay tribute to this defining event in the life of the French pilot, author and visionary. The patented Timezoner function allows the wearer to effortlessly switch from one time zone to another, making it a perfect fit for the theme of the Atlantic crossing. But there is more to this watch than that. It also acts as a reminder of the exciting and inspiring time Saint Exupéry spent

in New York. Staying at the Ritz-Carlton Hotel, and later at the apartment of his friend, Colonel William Donovan, he met with his American editors and worked on "Terre des Hommes" ("Wind, Sand and Stars"). A regular guest at events in the workshop of Bernard Lamotte, he was closely involved with the city's intellectuals and artists. In the metropolis on the Hudson River, Saint Exupéry also created his most famous literary work, "Le Petit Prince" ("The Little Prince").

It is also in New York that the life story of the Frenchman meets the American heritage of IWC Schaffhausen.

Both Antoine de Saint Exupéry and the American IWC founder Florentine Ariosto Jones worked with passion and tenacity to make their dreams come

true. Ever since a pilot took him on a test flight from the Ambérieu-en-Bugey airfield in southeastern France at the age of 12, the young Antoine knew that he would one day sit in the cockpit himself. While the Frenchman still had to fulfil his great dream, Jones had already lived his. In 1868, he had travelled from America to Switzerland and founded the "International Watch Company" in Schaffhausen. With his innovative engineering approach, he established the industrialised production of mechanical watches in Switzerland.

Both men crossed the Atlantic several times during their lives. However, they did so in different eras and in different ways. While Jones travelled to Europe on a ship, Saint Exupéry crossed the Atlantic by aeroplane without a stopover.



Portrait of Antoine de Saint Exupéry



The Lieutenant de Vaisseau Paris in Port Washington, USA, July 1939



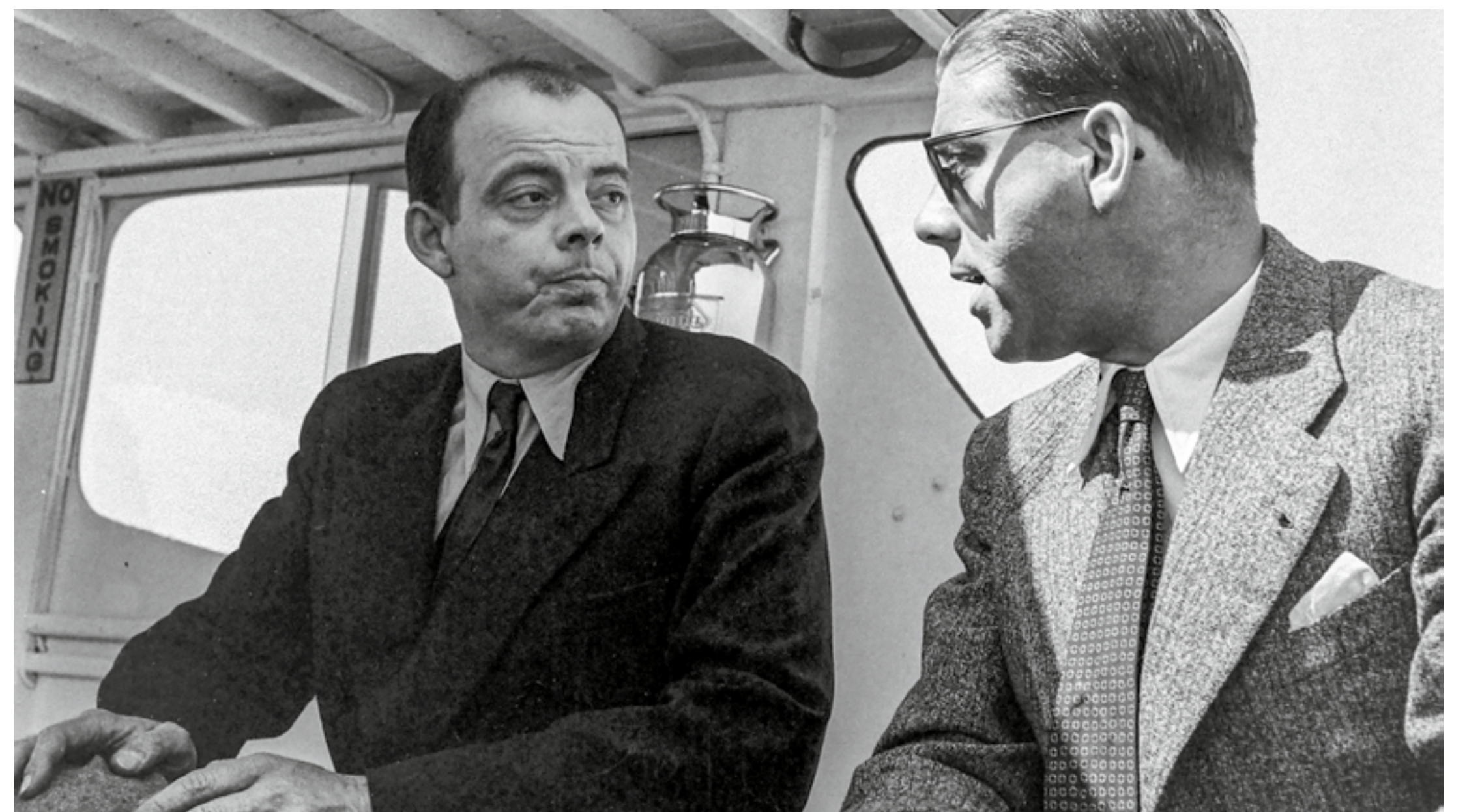
The Latécoère 521 in Port Washington, USA, July 1939



*Antoine de Saint Exupéry and Henri Guillaumet
in the cockpit of the Latécoère 521*



This page and bottom right:
Antoine de Saint-Exupéry and his friend
Henri Guillaumet, the pilot of the Latécoère 521



Top: Antoine de Saint-Exupéry and Henri Guillaumet
leaving their seaplane on board a
boat with a journalist and a crewman



Antoine de Saint Exupéry and Henri Guillaumet reach the coast on a boat with a journalist and a crewman



Henri Guillaumet, Antoine de Saint Exupéry
and their guide disembark in the USA after successfully crossing
the North Atlantic on board the Latécoère 521, July 1939



The Rockefeller Center, New York



*Antoine de Saint Exupéry
The Rockefeller Center, New York, 13 July 1939*

NBC INTERVIEW

TRANSCRIPTION OF THE INTERVIEW RECORDED IN THE STUDIOS OF THENBC, ROCKEFELLER PLAZA OF NEW YORK.

This next disc is an interview in French dated August 3rd 1939. This aired between 11.05 and 11.20 AM on or out of studio 3E. There is only one part to this, it is on a single-sided aluminium-based disc.

This is the Antoine de Saint Exupéry – Thomas interview – spelt SAINT EXUPERY - recorded today in studio 3E, August 3rd 1939.

"Ladies and gentlemen, we are delighted to introduce to you now a major French figure who has kindly agreed to speak to us here, at Radio City, New York.

We are pleased to introduce Monsieur Antoine de Saint Exupéry, the great French writer and pioneering aviator. As we all know, Monsieur Antoine de Saint Exupéry worked as a pilot for eight years in the airmail service at the time of the creation of the first French airlines. After having worked as a pilot for two years on the various sectors of the Toulouse - Dakar line, he left for South America in 1928; there, he became Director of the Argentine domestic network, which used to be a subsidiary of the French company, Aéropostale, which ran the service between Toulouse and Santiago de Chile. In particular, Monsieur de Saint Exupéry carried out surveys there and created the line from Buenos Aires to the Strait of Magellan.

As we well know, this eminent French figure is also the author of three books – Courrier Sud, Vol de nuit, and Terre des hommes – translated into English and published in the United States as Southern Mail, Night Flight, and Wind, Sand and Stars. Vol de nuit won the Prix Femina in France and was made a Book of the Month Club choice in the United States, and was later made into a film, Night Flight, distributed by Metro Goldwyn Mayer. Terre des hommes won the French Academy's Grand Prix du Roman literary award, and its American translation, Wind, Sand and Stars, won the Book of the Month Club award in the United States.

And now, dear listeners, without further delay, I will proceed to ask Monsieur de Saint Exupéry a few questions so that he may tell us about his travels and his plans in the United States.

Monsieur, may I enquire if this is your first visit to the United States?

- No, it's not my first visit. In fact, this is the fifth time I have travelled to the United States.

- Well, well!

- The first time, it was last year, in January. I flew here in a plane that embarked from Île-de-France - I set off from Île-de-France aiming to break the speed

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This is the Antoine de Saint Exupéry – Thomas interview – spelt SAINT EXUPERY - recorded today in studio 3E, August 3rd 1939.

"Mesdames, Mesdemoiselles, Messieurs, nous avons le plaisir de vous présenter maintenant une grande personnalité française que nous avons eu le succès d'amener devant notre micro, à Radio Cité New York.

Il s'agit de Monsieur Antoine de St Exupéry, grand aviateur français et grand écrivain français. Comme nous le savons tous, Monsieur Antoine de Saint Exupéry a fait huit années dans l'aviation postale à l'époque de la création des lignes françaises. Après avoir piloté deux années sur les différents secteurs de la ligne Toulouse - Dakar, il est parti en Amérique du Sud en 1928, comme directeur du réseau intérieur argentin qui constituait une filiale de la compagnie française aéropostale qui faisait le service Toulouse - Santiago de Chili. En particulier, Monsieur de Saint Exupéry y étudia et créa la ligne de Buenos Aires au détroit de Magellan.

Comme nous le savons bien, cette éminente personnalité française est également auteur de trois livres – Courrier Sud, Vol de nuit et Terre des hommes – tous trois traduits en anglais et aux États-Unis. Vol de nuit fut couronné en France par le prix Femina et désigné en Amérique par la sélection du Book of the Month Club, puis par un film, Night Flight, de la Metro Goldwyn Mayer. Terre des hommes, dont la traduction américaine porte le titre Wind, Sand and Stars, fut couronné en France par le Grand prix du roman de l'Académie française et fut également désigné en Amérique par la sélection du Book of the Month Club.

Et bien chers auditeurs, chères auditrices, sans plus tarder, je vais me permettre maintenant de poser quelques questions à Monsieur de Saint Exupéry de sorte qu'il vous parle de son voyage et de ce qu'il va faire aux États-Unis.

Cher Monsieur, permettez-moi de vous demander si c'est votre premier voyage aux États-Unis ?

- Non, ce n'est pas le premier, c'est la cinquième fois que je viens aux États-Unis.

- Tiens !

- La première fois, ça a été l'année dernière, au mois de janvier, j'étais venu

record between New York and Tierra del Fuego, a record that was unfortunately interrupted by an accident in Guatemala where I spent two months in the military hospital in Guatemala City. I came back to New York after this accident to complete my treatment - and I was very well cared for there - then I returned to France. I returned to the United States this January in support of the publication of this book, Wind, Sand and Stars, and I also had the opportunity, a little later, to make a return journey on the French flying boat - the Lieutenant de Vaisseau Paris piloted by Captain Guillaumet - which is preparing to operate a future airmail line between the United States and France.

- That's right. And, Monsieur, as you recently made two crossings, a round-trip between these two destinations, on the Lieutenant de Vaisseau Paris flying boat with Captain Guillaumet, may I ask what were your impressions of this marvellous journey?

- Well, I was fortunate in that this journey was an opportunity for this craft - which, after seven years' service, is already rather old - a record opportunity you might say, as it enabled us to successfully complete the first direct intercontinental crossing by flying boat. We left New York at five in the morning, and the next day, around lunchtime, we arrived at Biscarrosse, which is a lake near Bordeaux. Other than the impression one gets from having breakfast in New York one day and having lunch in France the next, this journey - which, like all the best journeys, was uneventful enough - nevertheless left me with an impression, which is what has often struck me about aviation: thanks to the technology currently available to us, it seems to me that humanity is moving towards a kind of simultaneity, our ability as human beings to be almost everywhere at the same time, because transport is extremely fast and everyone can speak to their most distant friends, and the distances between us are gradually shrinking, more so than time itself - it seems to me that it is the distance which is disappearing. And during our journey, this was illustrated in a rather curious way as we - well, our wireless operator - picked up a message, during a quiet moment when he was unoccupied, he was passing the time listening to the air waves during the flight, and he picked up a message that had been sent by a pilot flying for a French airline, a local airline. This was a message which he had sent to the next stopover where he should have landed. And there we were, in the middle of the Atlantic, one thousand or fifteen hundred kilometres from New York, and, suddenly, we heard this message informing us that this pilot had just suffered a failure in his core engine and that he feared a fire might break out at any moment. We later learned

avec un avion qui était embarqué à bord de l'Île-de-France - c'est par l'Île-de-France que j'étais venu - dans le but de faire un record de vitesse entre New York et la Terre de Feu, record qui a été malheureusement interrompu par un accident au Guatemala où j'ai passé deux mois à l'hôpital militaire de Guatemala Cité. Je suis revenu à New York après cet accident pour achever de me faire soigner - j'y ai été d'ailleurs très bien soigné - puis rentré en France. Je suis revenu cette année-ci au mois de janvier à propos de la parution de ce livre, Wind, Sand and Stars, et j'ai eu la chance, également, un peu plus tard, de faire l'aller-retour sur l'hydravion français qui prépare l'exploitation future d'une ligne aérienne postale entre les États-Unis et la France sur le Lieutenant de Vaisseau Paris avec le Capitaine Guillaumet.

- C'est ça. Et bien cher Monsieur, je sais que vous venez de faire une double traversée aller-retour sur l'hydravion Lieutenant de Vaisseau Paris avec le Capitaine Guillaumet. Je me demande quelles ont été vos impressions de ce merveilleux voyage.

- Et bien j'ai eu de la chance que ce voyage ait été l'occasion pour cet appareil qui est déjà assez ancien puisqu'il date de sept années d'une sorte de record puisque nous avons pour la première fois assuré par hydravion la traversée directe de continent à continent. Nous sommes partis de New York à cinq heures du matin et nous étions le lendemain, presque pour déjeuner, à Biscarrosse qui est un plan d'eau proche de Bordeaux. En dehors de l'impression que cela peut donner d'avoir pris son petit-déjeuner à New York et de déjeuner le lendemain en France, ce voyage, qui, comme les voyages heureux, n'a pas eu d'histoire, m'a laissé cependant une impression qui est une impression que j'ai souvent rencontrée dans l'aviation et qui est celle que la technique actuelle offre aux hommes - il me semble que l'humanité marche vers une sorte de simultanéité, la présence de l'être humain étant réalisée presque partout à la fois, le transport étant extrêmement rapide, chacun pouvant parler aux amis les plus éloignés, et la distance s'efface peu à peu plus que le temps - je crois que c'est la distance qui s'efface. Et au cours de notre voyage, cela a été illustré d'une façon assez curieuse car nous avons capté - notre radiotélégraphiste, pendant un moment où il n'avait rien à faire, où il s'amusait à écouter les ondes en promenade, a capté un message qui a été envoyé par un pilote pilotant sur une ligne française, une ligne locale. Le message qu'il envoyait à l'escale où il aurait dû arriver. Et nous qui nous trouvions au centre de l'Atlantique, à mille kilomètre ou quinze-cents kilomètres de New York, nous avons appris, brusquement, par ce message que ce pilote venait de subir une rupture au moteur central et



Antoine de Saint Exupéry sitting inside the Rockefeller Center

that no such calamity occurred, but the curious thing about this adventure was that we discovered that this pilot had just suffered this loss of an engine and feared a fire might break out, certainly before the passengers travelling on his plane were made aware of this fact!

- That's astounding! It is astounding indeed! Well, Monsieur, I wonder if you might let us know what you think of New York? You are already very familiar with the "Big Apple", is that right?

- Yes, but I only really know the United States as New York, so there is a big gap in my experience that I intend to bridge by travelling a little around America on this visit. I like New York immensely. When I disembarked for the first time, I was expecting to find something clearly spectacular, a magnificent feat of human engineering... but what I really did not expect to find was a kind of aesthetic perfection here and, in particular, the building to which I am referring - the Rockefeller Center - is one of the places in the world that has left the greatest impression on me. I've travelled somewhat worldwide and, I must say, I was stunned at the scale of this enormous construction and the perfection of its lines. It seemed to me that the Rockefeller Center gave this impression of Mediterranean lightness and that this had nothing to do with the city of the future as it is promoted in popular culture... it's not gigantic, shocking or overwhelming at all... it has this lightness.

- I'm delighted that you loved it so much. And you say you are planning to travel a little elsewhere in the United States, perhaps to Washington or Chicago?

- Ah, I know Washington. Yes, I'm planning to see something of the Pacific, the Pacific Coast...

- The Pacific! San Francisco?

- San Francisco, Los Angeles...

- And the World's Fair in San Francisco perhaps?

- Oh, yes. I imagine I will, for sure.

- I hear there is also a beautiful pavilion in San Francisco, a fine French pavilion. It's not only New York which has a fine one.

- Yes, I look forward to seeing that.

- Whilst we are on the subject, we should talk about the French pavilion at the World's Fair in New York, as it really does merit further discussion. I'm sure if you haven't yet visited it, you will surely do so one of these days.

- I've not visited it because... I had lunch there. But I was busy afterwards. I have not yet had the time to return there to see it properly, but one thing did strike me, and that was that America had reserved an admirable location for France. Indeed, this pavilion is surely one of the finest sites I know of...

qu'il craignait le feu pour les secondes qui suivaient. Nous avons appris ensuite qu'aucun drame ne s'était produit mais ce qui est curieux dans cette aventure, c'est que nous avons su que ce pilote venait de subir cette rupture de moteur et qu'il craignait le feu certainement avant les passagers qui étaient transportés par lui dans son avion.

- Mais c'est formidable ! C'est le cas de le dire, c'est formidable !

Et bien cher Monsieur, je me demande si vous voulez m'indiquer vos impressions de New York. Vous connaissez déjà bien la grande métropole ?

- Oui, je ne connais d'ailleurs guère que New York de l'Amérique, ce qui est une grosse lacune et que je compte corriger en allant un peu visiter les États-Unis cette fois-ci. New York m'a infiniment plu. Quand j'ai débarqué pour la première fois, je me suis attendu à trouver quelque chose d'évidemment grandiose, une magnifique réalisation de l'énergie humaine... mais je ne m'attendais pas du tout à trouver là une sorte de perfection esthétique et, en particulier, l'immeuble dans lequel je suis en train de parler, le Rockefeller Center, est une des choses qui me fait de l'impression sur cette planète, j'ai voyagé un peu partout et je dois dire que j'ai subi un choc devant la perfection des lignes, la mesure de cette énorme construction. Il me semblait que le Rockefeller Center donnait une impression de légèreté méditerranéenne et que ça n'avait rien du tout de la ville future telle qu'on la voit dans les vulgarisations un peu... ce n'est pas du tout énorme, choquant, écrasant, c'est léger.

- Mais je suis très très content que vous l'aimiez tellement. Et vous dites que vous comptez voyager un peu autre part aux États-Unis, peut-être à Washington ? Chicago ?

- Ah Washington je connais. Je compte aller, oui, voir un peu le Pacifique, la côte Pacifique...

- Le Pacifique ! San Francisco ?

- San Francisco, Los Angeles...

- La World's Fair de San Francisco également peut-être ?

- Oh probablement oui, certainement.

- On me dit qu'il y a également un beau pavillon à San Francisco, un beau pavillon français. Il n'y a pas qu'à New York qu'il y en a un beau.

- Oui, je le verrai avec intérêt.

- Et également, nous parlons toujours du pavillon français à la World's Fair de New York mais c'est une chose qui mérite qu'on en parle. Et je suis certain que si vous ne l'avez pas encore visité, vous n'allez pas manquer de le visiter un de ces jours.

- Je ne l'ai pas visité parce que... J'y ai déjeuné. Et puis j'étais pris, je n'ai pas



Antoine de Saint Exupéry at the NBC Studios
The Rockefeller Center, New York

- Oh yes, the setting is magnificent!

- Magnificent! I think that it's very moving, that this is the sign of a very deep friendship.

- Yes, but did you know that, at night, a police cordon must be put in place around the France building to prevent the crowds going there from becoming too large.

It's true: from 9.30 p.m., these measures must be taken to prevent too many people from crowding in there. It's really quite impressive, it's truly a clear indication of the popularity and the great merit of the French Pavilion.

Well now, Monsieur, would you tell us a little about your latest literary work, it's a subject that will be of great interest, I'm sure, to our French-speaking listeners.

- OK, here goes. I'm very happy to be able to tell you about it...

- Yes?

- The day before I left on the Lieutenant de Vaisseau Paris with Guillaumet for New York, two or three weeks ago now, a French publisher called Corrêa asked me if I would be interested in writing a preface for the French edition of a book by Mrs Lindbergh.

- Ah?

- So I agreed - he wanted me to write a one-page introduction for French readers. I had very little time, but I told him "okay". I left and I took with me the proofs of this book - as yet unpublished - that he had lent to me so that I could look at them. And I enjoyed this book so much, this book - which tells the tale of a journey by plane and transatlantic crossings (that, by happy coincidence, I happened to be reading on one such transatlantic crossing) - I enjoyed this book so much that I wired this publisher to tell them that I would not be sending them one introductory page, but a whole preface to express how much I had enjoyed this book.

- That's fascinating! I'm sure, Monsieur, that I speak for all our French listeners when I say that we are delighted to have had you here in our studios at Radio City New York and that we look forward to the pleasure of welcoming you back here again in future. Let me shake your hand, and wish you "bon voyage" in the United States. I hope you enjoy a pleasant stay on our West Coast in California, and I also hope that you will have the time and opportunity to come back and see us in New York before you leave America. And I'm sure that the Americans will be very sad to see you go and we hope you will return as soon as possible. Isn't that right?

- I thank you for your kind wishes and I'm sure I will really enjoy seeing more of America.

- Perfect. Well, Monsieur, I'll say goodbye, and wish you a good trip and a pleasant stay in the United States.

encore eu le temps d'y retourner pour le voir plus longuement mais il y a une chose qui m'a touché, c'est l'admirable situation que l'Amérique a réservée à la France. Car ce pavillon est certainement un des mieux situés et je trouve...

- Oh oui, la situation est magnifique !

- Magnifique ! Je trouve que c'est très émouvant, que c'est un signe d'amitié très sensible.

- Oui, mais savez-vous que le soir, on est obligé de jeter un cordon de police autour de l'immeuble de France pour empêcher que la foule y rentre trop nombreuse.

Mais c'est vrai : à partir de 9h30, on est obligé de prendre ces dispositions pour empêcher qu'une trop grande foule s'y presse. C'est vraiment très impressionnant, c'est vraiment une très bonne indication de la popularité, du grand mérite du pavillon de France.

Et bien cher Monsieur, voulez-vous nous parler un peu de votre dernière activité littéraire, c'est une chose qui intéressera beaucoup, j'en suis certain, les auditeurs de langue française.

- Et bien voici. Je suis assez content même de le dire ici...

- Oui ?

- La veille du jour où je parlais sur le Lieutenant de Vaisseau Paris avec Guillaumet pour New York, il y a quinze jours - trois semaines, un éditeur français qui s'appelle Corrêa m'a demandé si je voulais écrire la préface de l'édition française du livre de Madame Lindbergh.

- Ah ?

- Alors j'ai accepté - il me demandait une page d'introduction pour les lecteurs français. J'avais très peu de temps, je lui ai dit « c'est entendu ». Je suis parti et j'ai emporté en voyage les épreuves de ce livre - qui n'avait pas encore paru - qu'il m'avait prêtées pour que j'en prenne connaissance. Et ce livre m'a tellement plu, ce livre qui raconte un voyage aérien et des traversées transatlantiques - que j'ai lu par hasard pendant une traversée transatlantique -, ce livre m'a tellement plu que j'ai câblé à cet éditeur que je ne lui donnerai non pas une page de présentation mais une préface pour dire combien j'avais aimé ce livre.

- C'est très intéressant, je suis certain, cher Monsieur, que je parle pour tous les auditeurs de langue française lorsque je vous dis que nous sommes enchantés d'avoir pu vous recevoir dans nos studios à Radio Cité New York et que nous escomptons dès maintenant le plaisir de vous recevoir à nouveau dans nos studios. Je me permets de vous serrer la main, de vous souhaiter bon voyage aux États-Unis, j'espère que vous passerez un agréable séjour à notre « West Coast » comme nous le disons en Californie et j'espère également que vous aurez le temps, le moyen de repasser nous voir à New York avant de quitter les États-Unis. Et je suis certain que les Américains vous

Ladies and gentlemen, I have just had the great pleasure of introducing to you Monsieur Antoine de Saint Exupéry, the great French writer and pioneering aviator. We have spoken of the adventures of Monsieur de Saint Exupéry who, it appears, has travelled all over the world by plane, who has described to us his magnificent journey on the Lieutenant de Vaisseau Paris with Captain Guillaumet - whom I happen to know; we have also talked about the great books which Monsieur de Saint Exupéry has written, three books in particular which have been translated into English - Southern Mail, Night Flight, and Wind, Sand and Stars - and are well known in America.

And, dear listeners, this marks the end of this programme.

I have been Richard Thomas.
Do stay tuned."

laisseront partir avec grand regret et que vous reviendrez aussi tôt que possible. N'est-ce pas que j'ai raison ?

- Je vous remercie de ces vœux et je suis sûr que je prendrai le plus grand plaisir à voir l'Amérique un peu plus profondément.

- C'est parfait. Eh bien, cher Monsieur je vous dis aurevoir, je vous souhaite bon voyage, agréable séjour aux États-Unis.

Mesdames, Mesdemoiselles, Messieurs, je viens d'avoir le grand plaisir de vous présenter Monsieur Antoine de Saint Exupéry, grand aviateur français et grand écrivain français. Nous avons parlé des exploits de Monsieur de Saint Exupéry qui a voyagé partout paraît-il en avion, qui vous a décrit son magnifique voyage sur le Lieutenant de Vaisseau Paris avec le Capitaine Guillaumet - que je connais d'ailleurs -, nous avons parlé des grands livres de Monsieur de Saint Exupéry, trois livres Courrier Sud, Vol de nuit et Terre des hommes surtout, tous trois traduits en anglais et qui sont bien connus aux Américains.

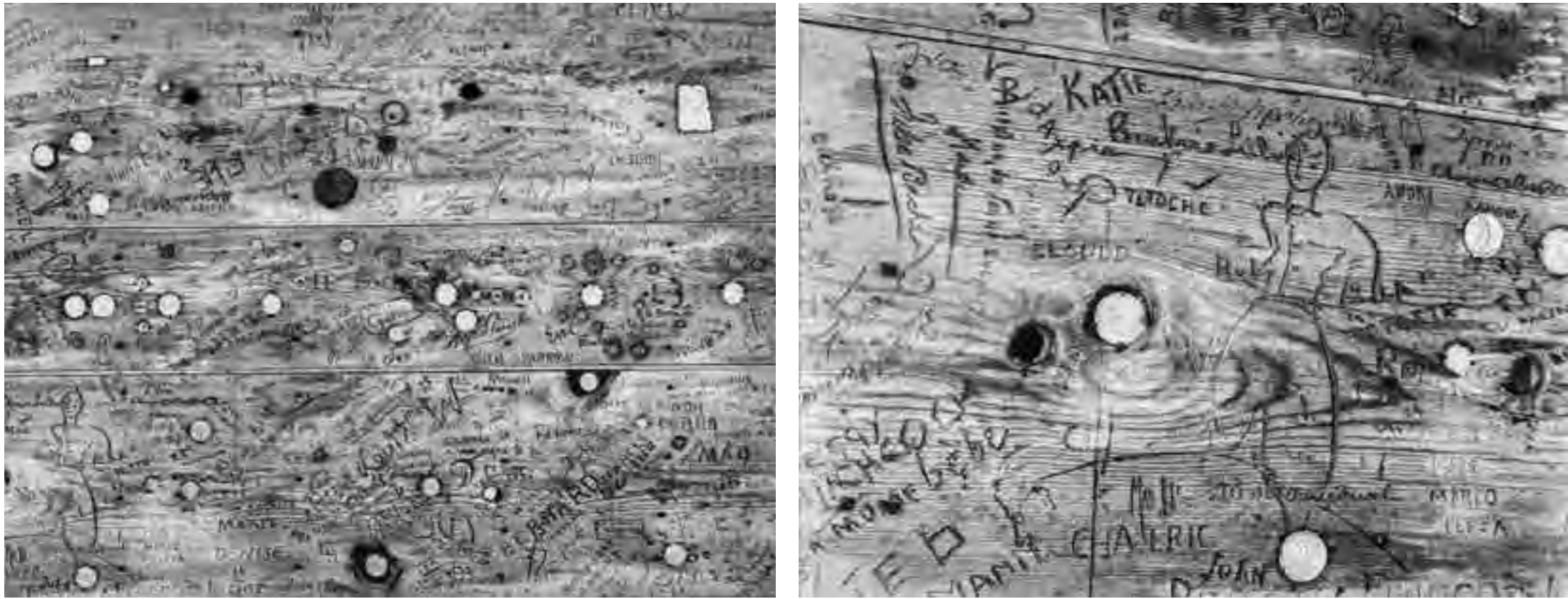
Là-dessus, chers amis, nous terminons ce programme, nous vous prions de ne pas quitter l'écoute.
Votre speaker Richard Thomas."

"IT SEEMS TO ME THAT
HUMANITY IS MOVING
TOWARDS A KIND OF
SIMULTANEITY, OUR ABILITY
AS HUMAN BEINGS TO BE
ALMOST EVERYWHERE
AT THE SAME TIME..."

Antoine de Saint Exupéry, 1939



The offices of publishing company Reynal & Hitchcock, 486 Park Avenue, New York. From left to right: Eugene Reynal, Curtice Hitchcock, Antoine de Saint Exupéry and Maximilian Becker. "Reynal & Hitchcock (his publishers) and Maximilian Becker (his agent) would try to keep him in New York, since experience had proven that to make Saint Exupéry write, he had better be locked in a room"



The tabletop of artist Bernard Lamotte
Engraved into the wood, among others, the autographs of: Charles Chaplin, Charles Boyer, Jean Gabin, Marlene Dietrich, Ingrid Bergman, Jean Sablon, Dali, Jean-Pierre Aumont, Grace Moore, Paulette Goddard, Tyrone (Power), Annabella, Saint Exupéry and the first draft of The Little Prince, Jean Renoir ...



The artist Bernard Lamotte in New York on the terrace of his studio with Antoine de Saint Exupéry, circa 1941/1942
It became La Grenouille restaurant in 1962

LIFE IN NEW YORK

UNTIL 1943 ANTOINE DE SAINT EXUPÉRY
LIVED AND WORKED IN NEW YORK CITY.



1



When, on 31 December 1940, Antoine de Saint Exupéry admired the Statue of Liberty from the port of the USS Siboney – a small ship operated by American Export lines – on arrival from Lisbon.

2



On 15th January 1941, Antoine de Saint Exupéry received a National Book Award in front of 1500 leading figures at the Hotel Astor, 44 Broadway.

3



On his arrival in New York, Antoine de Saint Exupéry was welcomed by Hélène and Pierre Lazareff who accompanied him to his hotel, the Ritz Carlton.

4



A base for writing and rallying!
Antoine de Saint Exupéry's Apartment
240th Central Park South.

5



NBC Studios, The Rockefeller Center.
Antoine de Saint Exupéry made a rallying call in French via the radio at the end of November 1942.

6



Bernard Lamotte and his "fishbowl".
Bernard Lamotte's studio at 3 East 52nd Street became La Grenouille restaurant in 1962. Bernard Lamotte was a renowned painter in New York in 1941. He lived on 52nd Street. His house, which also served as his studio, featured a terrace with a glass roof, and so was coined "the fishbowl". P25.

7



10



More than just publishers... friends!
The apartment of Eugene and Elizabeth Reynal.

11



Meeting with Silvia Hamilton.
The Pulitzer House, 11 East 73rd Street, Madison. The Pulitzer House is where journalist Silvia Hamilton and Antoine de Saint Exupéry began their relationship.

12



The Empire State Building, illustration from an article in the New York Herald Tribune, 1950s. When Antoine got up high with his friends he liked to throw down unusual paper objects and watch them glide!

13

The home of Greta Garbo, 35th Beekman Place. In September 1942, on his return from The Bevin House, Antoine de Saint Exupéry stayed at 35th Beekman Place to finish writing The Little Prince.

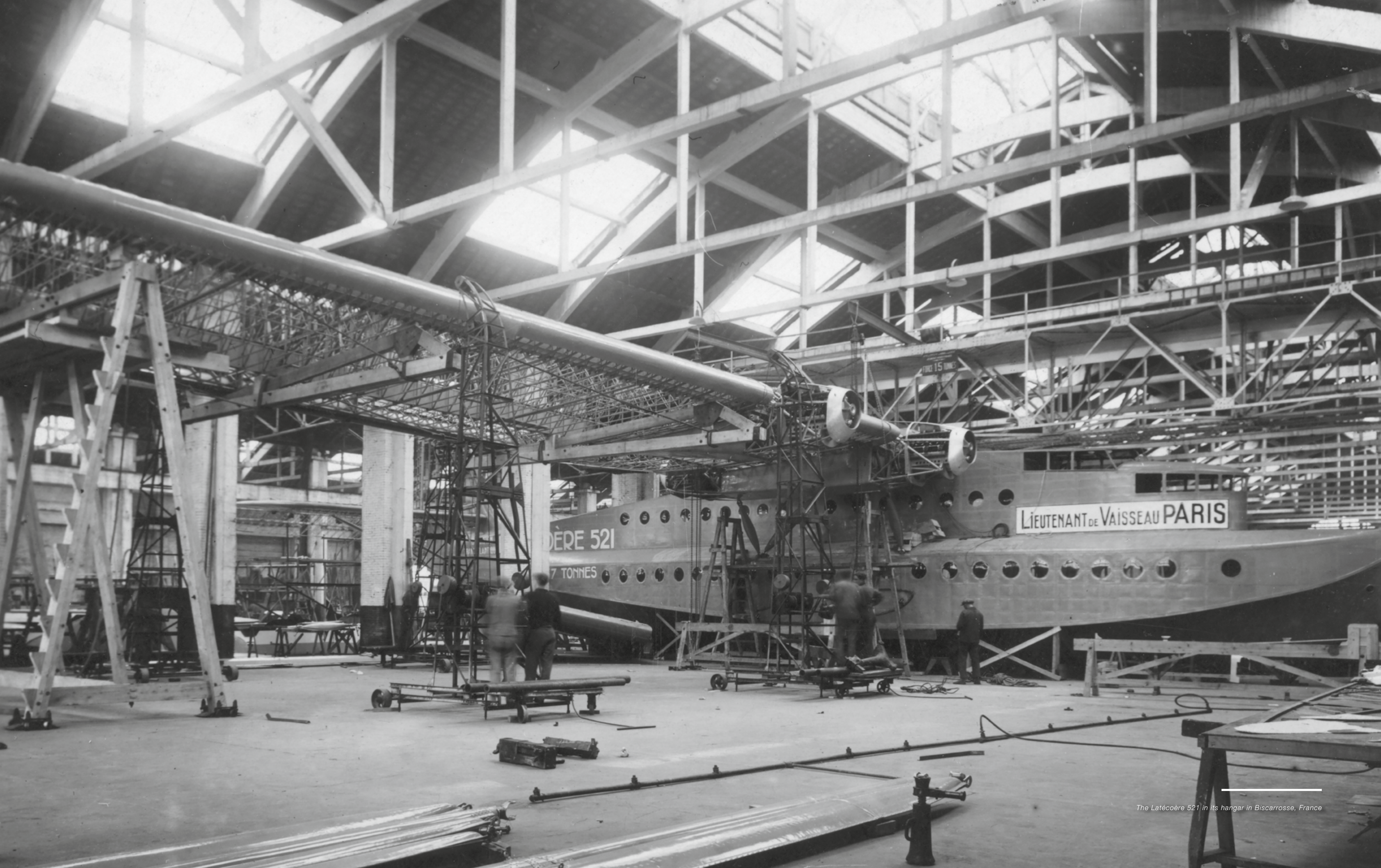
Offices of Reynal & Hitchcock, 486 Park Avenue. The role of the publishers. Getting Antoine de Saint Exupéry to deliver his manuscript was quite a feat! Constantly dissatisfied, he would revise his work, re-editing it with every pass. He would still be making corrections at the printer's bench!



The huge seaplane, the Latécoère 521 Lieutenant de Vaisseau Paris in its hangar in Biscarrosse, France

THE LATÉCOÈRE

521

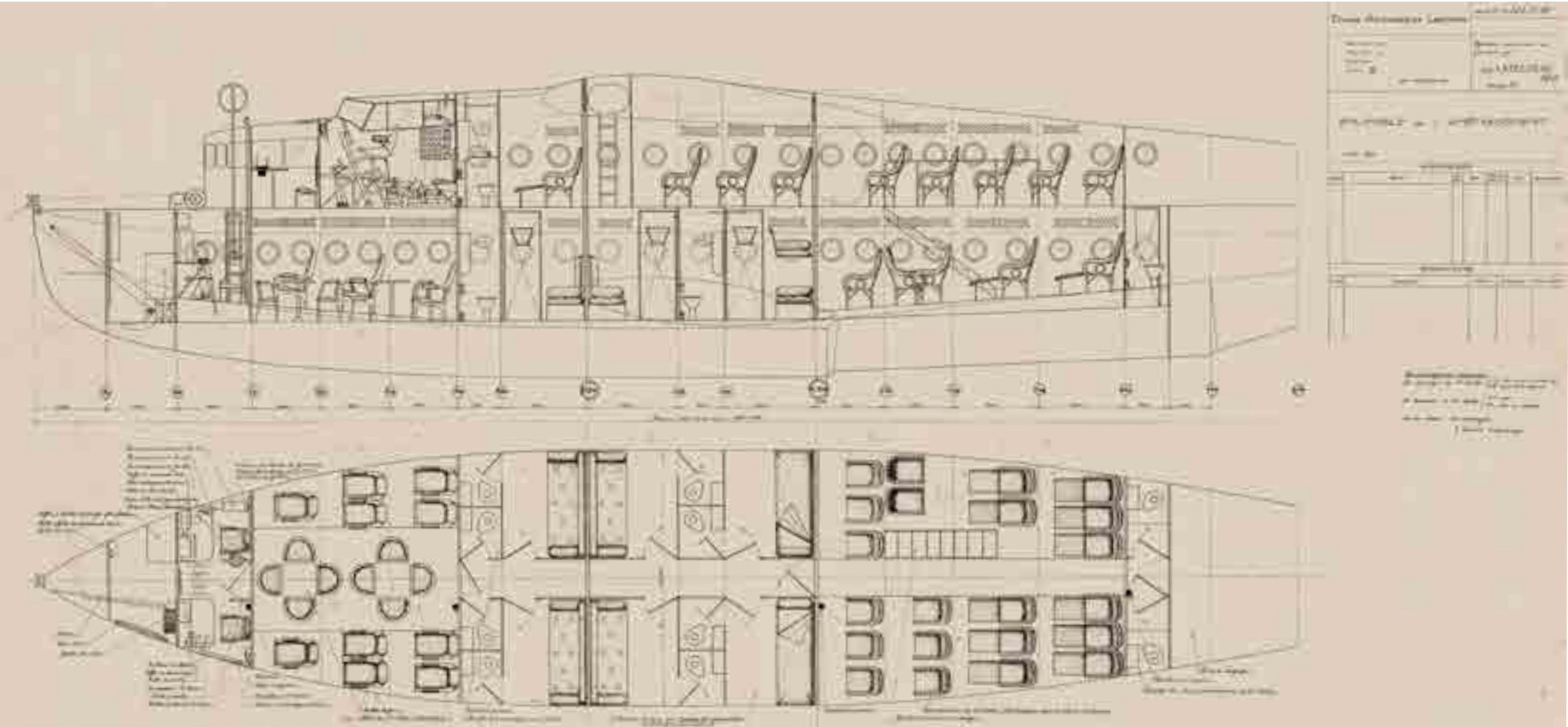


The Latécoère 521 in its hangar in Biscarrosse, France



THE FLYING GIANT

DURING THE THIRTIES, THE WORLD POWER FRANCE DEMONSTRATED ITS ENGINEERING PROWESS WITH ENORMOUS FLYING BOATS SUCH AS THE LATÉCOÈRE 521.



YEAR COMMISSIONED: 1935

DESIGNATION: "Lieutenant de Vaisseau Paris".

TYPE: Flying boat with central hull and stabiliser fins.

STREAMLINED AIRFOIL: Full-metal hull and stablisers.
Wings and tailplane with metal structure and fabric-covered sections.

ENGINE: 6 Hispano-Suiza 12 Nbr then 12 Ybrs 1 engines.
Nominal output 5160 hp at 3300 m, 5100 hp at take-off.
4 Ratier traction propellers and 2 propulsion propellers
(all variable-pitch propellers).

DIMENSIONS: Span 49.31 m
Length 31.62 m
Surface area 330 sq.m.

WEIGHT: Total weight, fully laden 37409 kg
Fuel 14500 kg
Commercial payload and luggage 4027 kg

PERFORMANCE: Maximum speed of 256 km/h at 3000 m
Cruising speed 213 km/h
Operating range 5878 km

USE: Transporting passengers/freight over the Atlantic.

31.62 metres long, 9.07 metres high and a wingspan of 49.31 metres: even from today's point of view, it is not difficult to imagine what an impression the Latécoère 521 "Lieutenant de Vaisseau Paris" must have made on people during the 1930s. The enormous flying boat was designed in Toulouse in 1929 under the supervision of French aeronautical engineer, Marcel Moine, at the technical department of pioneering aviation company Société des lignes Latécoère, which was founded in 1918 by Pierre-Georges Latécoère. At the time of its completion in 1935, the Latécoère 521 was the largest aircraft ever built in France.

The development of the flying colossus coincides with a time of progress when the world powers were confidently celebrating their technological achievements, as they did at the legendary New York World's Fair in 1939. Similar to today's ability to launch satellites into space, the operation of a transatlantic air link guaranteed international prestige and recognition. Rigid airships had been in service on the North Atlantic route since the 1920s.

However, the Hindenburg disaster of 1937 brought an abrupt end to their use for passenger transport. Flying boats such as the Latécoère filled the gap. The American aircraft manufacturer Boeing

produced a similarly impressive model, the "341 Clipper".

The Latécoère 521 was designed as a one-and-a-half-decker, a variant of a double-decker which combines a large upper wing and a pair of lower wings with a much smaller area and wingspan. This construction not only allows high stability and thinner wing profiles, but the passengers also have a better view of the ground. Six powerful Hispano-Suiza 12Ydrs piston engines with an output of 890 hp per unit provided the necessary lift. The hull of the flying boat was made of Duralumin, a specially hardened aluminium alloy. It comprised a generous lower deck and a more compact, narrower upper deck. On the lower level, there was a saloon with 20 armchairs and tables, a bar, a kitchen, as well as six luxurious cabins with private bathrooms. The salon was furnished with light and elegantly designed furniture.

In addition to comfortable armchairs near the windows, salon tables in the carpet-covered aisle invited the passengers to linger and relax. Food was freshly prepared in the on-board kitchens and served on tableware specially made for the Latécoère 521.

On the transatlantic route, passengers enjoyed a level of luxury that easily

surpasses that of a first-class flight on one of today's modern airliners.

On 14 July 1939, the national day of France, the Latécoère 521 set off for the first non-stop crossing of the North Atlantic by flying boat, thereby accomplishing a major feat in the conquest of the North Atlantic. Captain Henri Guillaumet piloted the "Lieutenant de Vaisseau Paris" on this flight. The flying boat covered the 5875 kilometres from New York (Port Washington) to the Lac de Biscarrosse in France in 28 hours and 27 minutes, with an average cruising speed of 206 km/h. An airship would have taken two to three times as long to cover the same distance. Also on board was Antoine de Saint Exupéry. At his heartfelt request, the French Minister of Aviation, Guy La Chambre, had nominated him as an "additional pilot" for this test flight. The famous passenger was not only interested in the technical features of the Latécoère 521, he also kept the crew entertained with funny stories, illusionist displays and card tricks. Shortly afterwards, Saint Exupéry returned to New York as a passenger aboard the "Lieutenant de Vaisseau Paris".

The Atlantic crossing left a powerful impression even on such an experienced pilot as Antoine de Saint Exupéry. During

a radio interview with NBC, he said that it was not just the feeling of having breakfast one day in New York and lunch the next in France that struck him. The journey also illustrated something to him that he said he had often considered in connection with aviation. Thanks to modern technology, it seemed to him that humankind was moving towards a kind of simultaneity. And, more so than time itself, it was the distances that were gradually disappearing, noted the author of "Vol de Nuit" ("Night Flight").

With the outbreak of the Second World War, the Latécoère 521's use as a passenger aircraft came to an abrupt end. It had carried passengers on the transatlantic route a mere twelve times. The era of giant flying boats is all the more fascinating today because not a single one survived the destructive force of the war. Just like its four successors, the Latécoère 521 was irreparably destroyed.

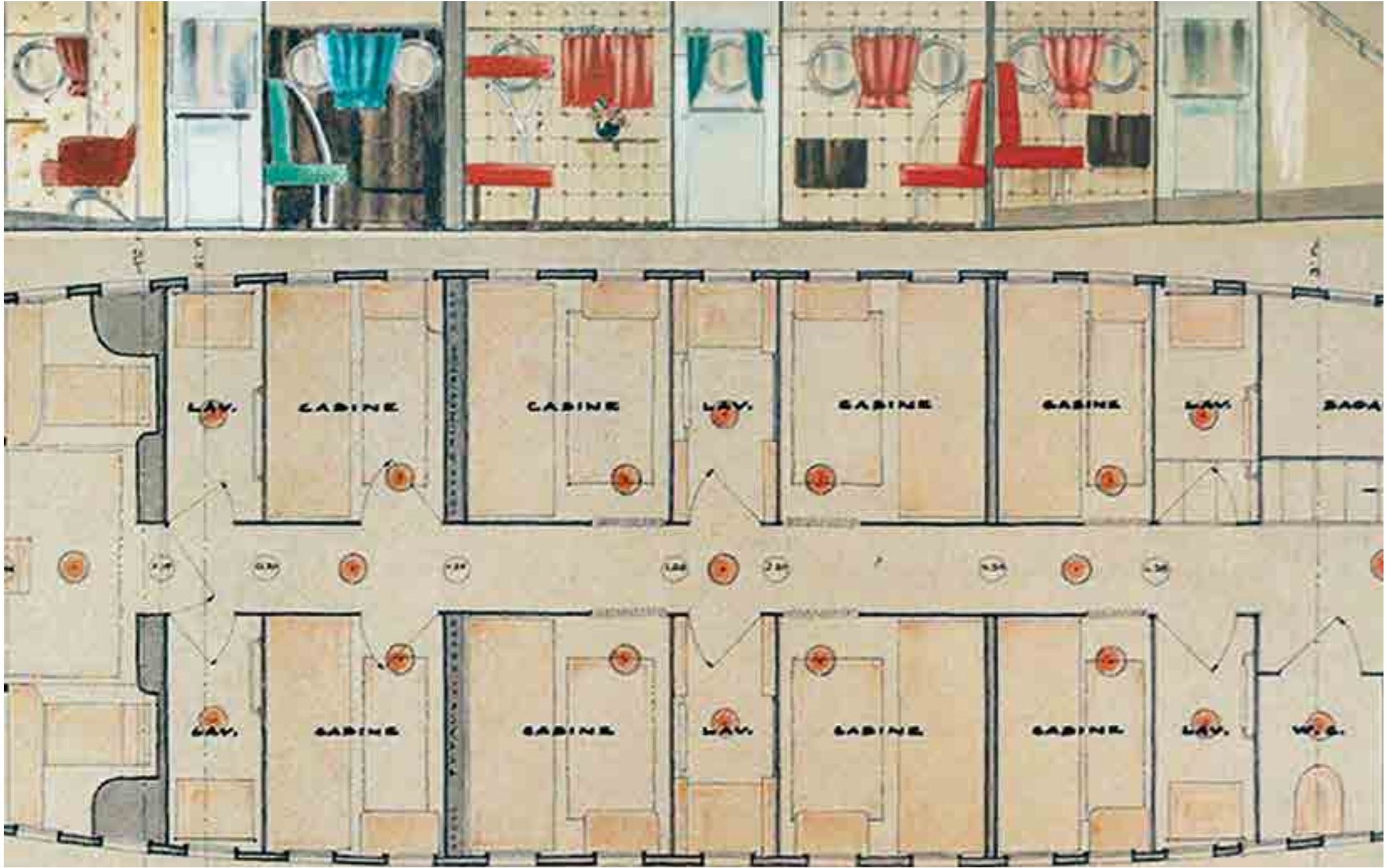
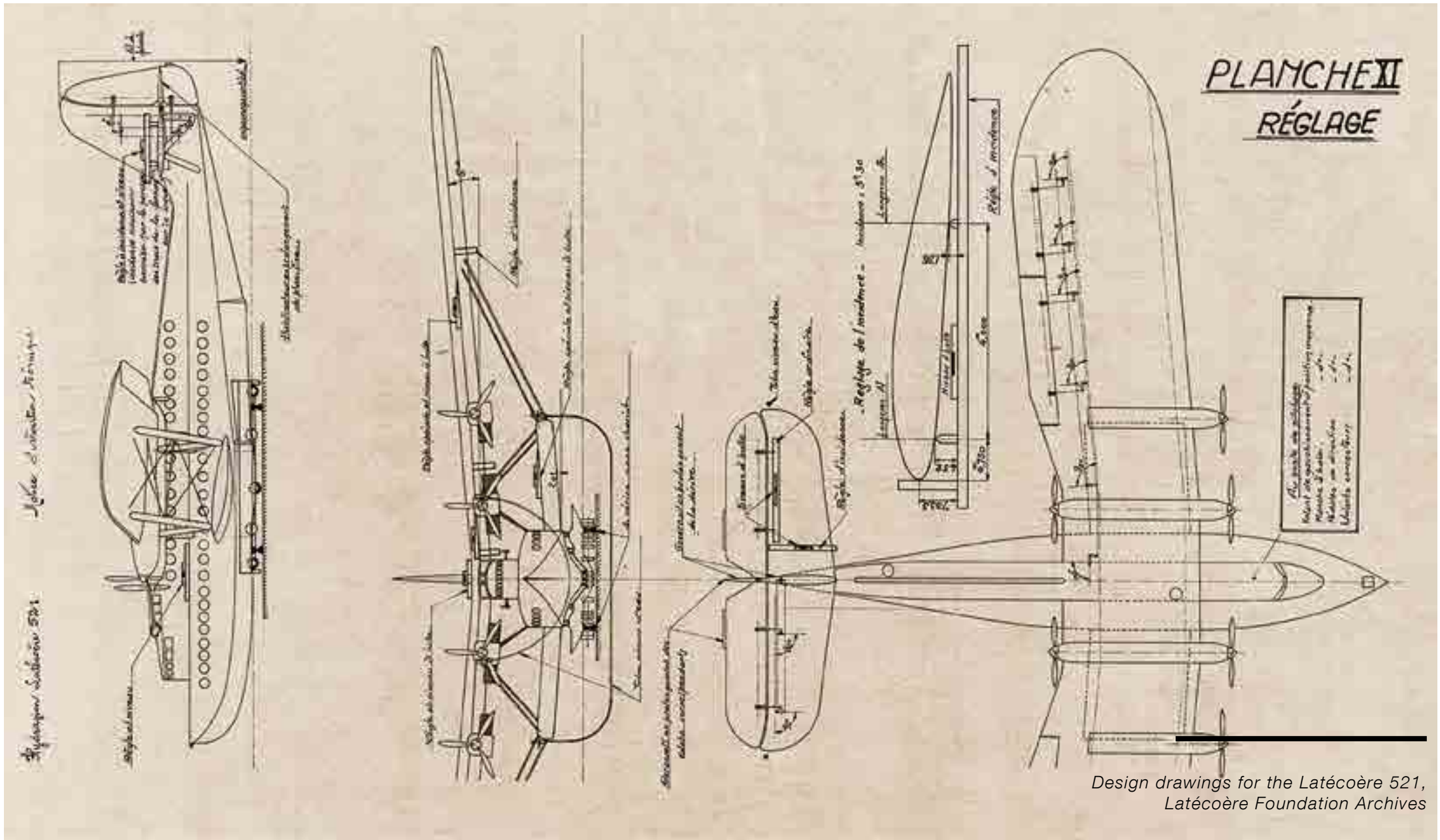
The Latécoère Foundation now works to preserve the legacy of these fascinating flying boats. Alongside this, the photographs of Antoine de Saint Exupéry's journey, as well as his invaluable accounts as a time witness, make sure that this thrilling chapter of aviation history remains alive to this day.



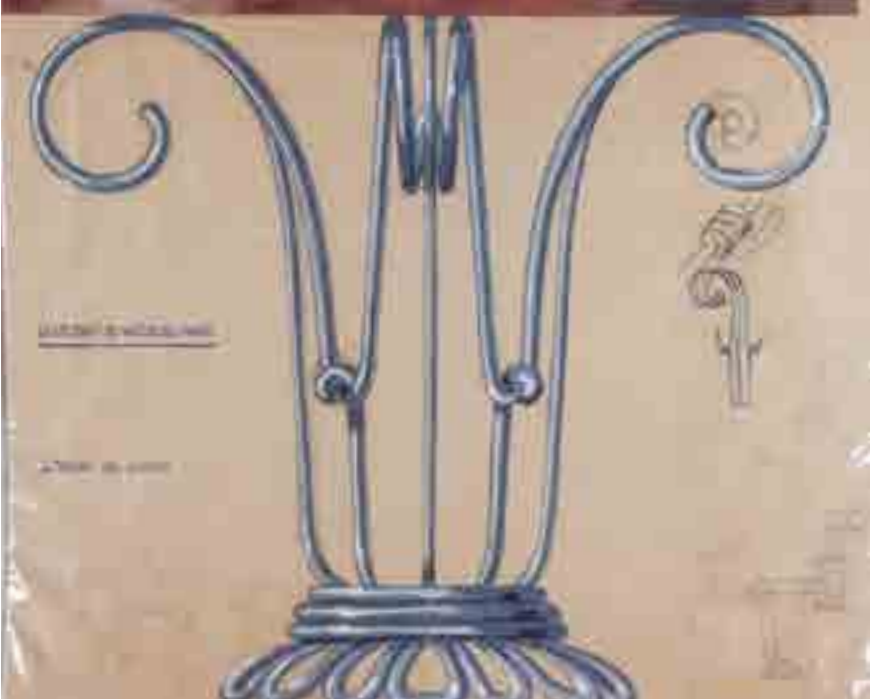
The Latécoère 521 leaving the Biscarosse hangar



Antoine de Saint Exupéry and Guillaumet in the cockpit
of the Latécoère 521, in Biscarosse, 1939



An original plan of the pilot's instrument panel on the Latécoère 521, Latécoère Foundation Archives



Original designs by the interior designers of the Latécoère 521, Latécoère Foundation Archives

The salon furniture (designed by interior designer André Mauny) was made from an ultra-lightweight metal called alclad

Decorated like a luxury liner, the back of the bar on the Lieutenant de Vaisseau Paris was adorned with precious wood marquetry, surrounding a bas-relief depicting Paris crowned with Glory! It was sculpted by Georges Muguet



Planing: The huge seaplane, the Latécoère 521
Lieutenant de Vaisseau Paris taking off from the port of Le Havre,
France, June 1935, Latécoère Foundation Archives



On the left, Antoine de Saint Exupéry in his pilot's uniform at the Pacheco Air base in Buenos Aires, Argentina, 1929/1931

THE WORLD NEEDS RESPONSIBLE YOUNG CITIZENS

“AS FOR THE FUTURE,
YOUR TASK IS NOT TO
FORESEE IT, BUT TO
ENABLE IT”

- Antoine de Saint Exupéry

Pioneering Spirit
Creating Bonds
Sharing
Commitment
Sense of Effort
Responsibility



Many children and young people do not have access to a proper education. Their chances of success on the job market are therefore low and they cannot properly integrate in society. The Antoine de Saint Exupéry Youth Foundation is dedicated to helping them. The charitable organization was founded in 2008 by the descendants of Antoine de Saint Exupéry to uphold his humanist legacy.

IWC Schaffhausen has been a partner of the foundation since 2006 and regularly releases special edition Pilot's Watches in honour of Saint Exupéry. Part of the proceeds from the sale of these watches goes to support a number of different school and education projects. The watches feature a signature tobacco brown dial and a brown calfskin strap with cream-coloured quilted stitching. The unmistakable design is reminiscent of the flight suit worn by Saint Exupéry during his reconnaissance missions.

The Antoine de Saint Exupéry Youth Foundation was created in 2009, under the aegis of the Fondation de France, by the family of the author of Le Petit Prince ("The Little Prince") and his admirers from the worlds of aeronautics and literature.

True to the spirit of the French author and aviator who defended a society based on respect for humankind, cultural diversity, cooperation, commitment and individual responsibility, the Antoine de Saint Exupéry Youth Foundation carries out various philanthropic projects that aim to improve the lives of youth and help them attain better futures.

The Foundation collaborates with local non-profit organisations in France and throughout the world on generous, long-term initiatives to support concrete action in the fields of education, culture, handicap and literacy, with the support of its partners and goodwill ambassadors.



ENGINEERING DREAMS. SINCE 1868.

THE QUEST FOR TECHNICAL PERFECTION IS PART OF THE COMPANY'S PHILOSOPHY

*American pioneering spirit
meets Swiss tradition*

Just as Antoine de Saint Exupéry made his childhood dream come true by becoming a pilot, the history of IWC Schaffhausen also begins with a man who dared to dream big. Florentine Ariosto Jones was born in 1814 in Rumney, New Hampshire. He later became a watchmaker and worked for the E. Howard Watch & Clock Company in Boston, one of the most renowned American watchmakers at the time. Jones worked his way up to the position of superintendent, gaining extensive knowledge of the advanced production methods used in the American watch industry. However, the desire to found his own watchmaking business continued to grow.

To realise his dream, Jones travelled across the Atlantic to Switzerland in 1868. His visionary entrepreneurial idea was to combine the "American System of Watchmaking" with the craftsmanship of Swiss watchmakers to produce the best pocket watches of his time. Politicians and investors in Schaffhausen welcomed the pioneer with open arms. Jones founded the "International Watch Company" in the small town in north-eastern Switzerland, where he could also use hydropower from the river Rhine to power his machines. Within just a few years, he built up a modern infrastructure for producing several thousand high-quality pocket watch movements per year. In doing so, the American not only laid the foundation for IWC's unique engineering approach but also established the centralised, industrialised production of mechanical watches in Switzerland.

The first Pilot's Watch was manufactured in Schaffhausen in 1936. Since the early days of aviation, time had played a

pivotal role. To keep track of flight time and engine hours, and to determine their position using celestial navigation, for example, pilots and navigators needed precise watches that functioned reliably even under the challenging circumstances in the cockpit.

IWC Pilot's Watches are not only distinguished by their iconic design in the style of an easy-to-read cockpit instrument, they also possess specific technical features such as an inner cage made of soft iron, which effectively shields the movement from the effects of magnetic fields. Their front glass is specially secured so it does not become detached even in the event of a sudden drop in air pressure.

IWC Schaffhausen's collaboration with the heirs of Antoine de Saint Exupéry began in 2006. Since then, the watch manufacture has released several spectacular special editions inspired by the life and work of the famous French aviator and author. Just as Saint Exupéry united two seemingly different worlds, these watches combine the technical world of flying with his iconic and poetic stories. With their sepia-brown dial, reminiscent of the pilots' suits of the Saint Exupéry era, as well as the original initial "A", these special editions have established themselves as an independent brand within the Pilot's Watches family. Elaborately designed engravings tell the moving stories behind the watches. On the case back of the Pilot's Watch Chronograph Timezoner Edition "80 Years Flight to New York", the engraving of the Latécoère 521 recalls the memorable crossings of the North Atlantic by Antoine de Saint Exupéry in 1939.



*Crafting fine timepieces in Schaffhausen
Assembly of the hand-wound caliber 59360*

IWC Schaffhausen Manufacture in the 19th century



Pilot's Watch Timezoner Chronograph Edition
"80 Years Flight to New York" Ref. IW395003
in stainless steel with brown dial and brown calfskin strap

CREDITS

IMAGES

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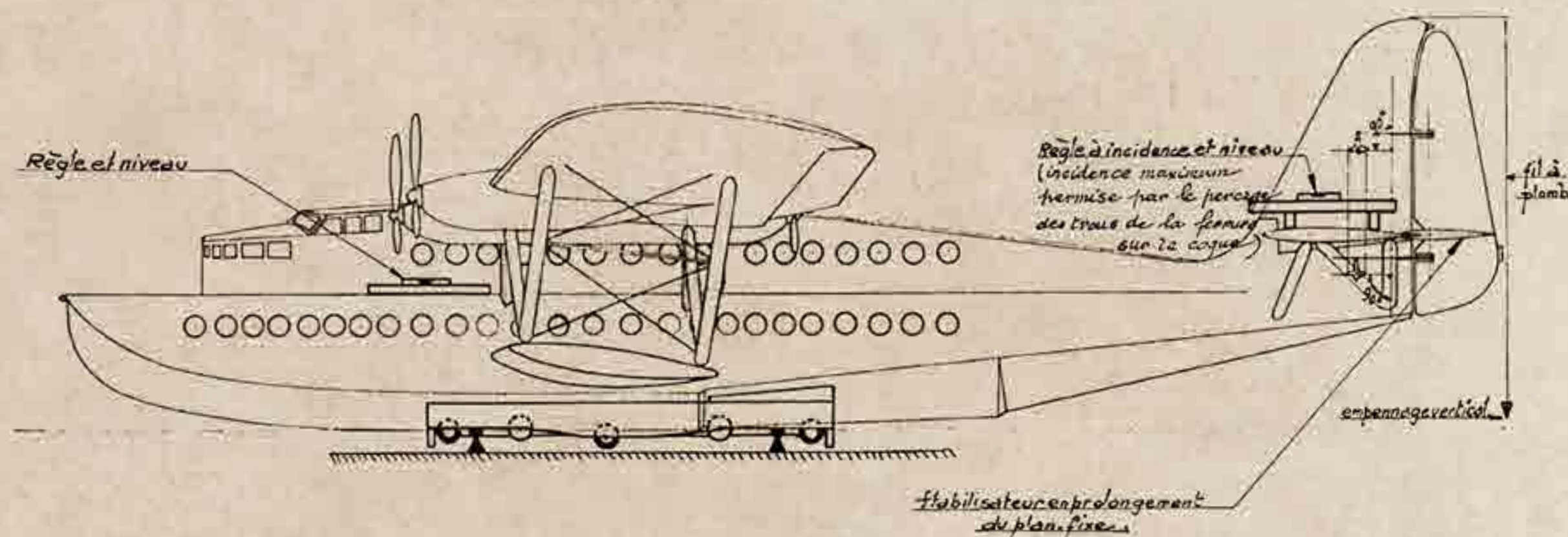
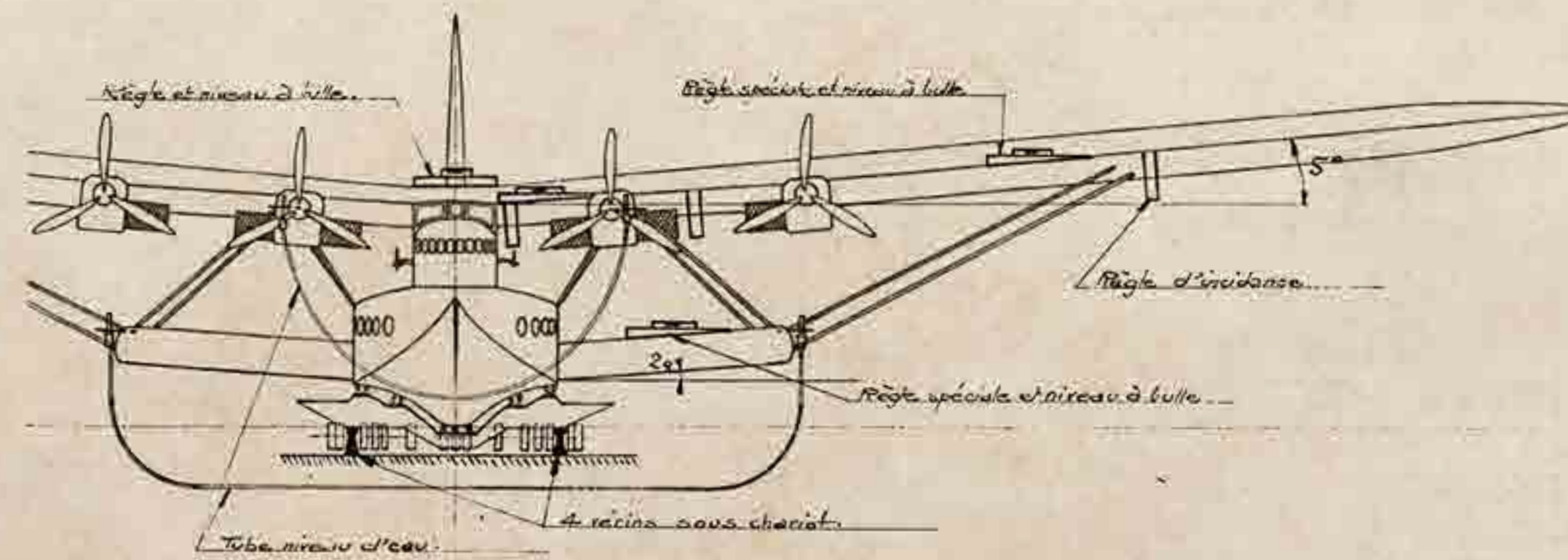
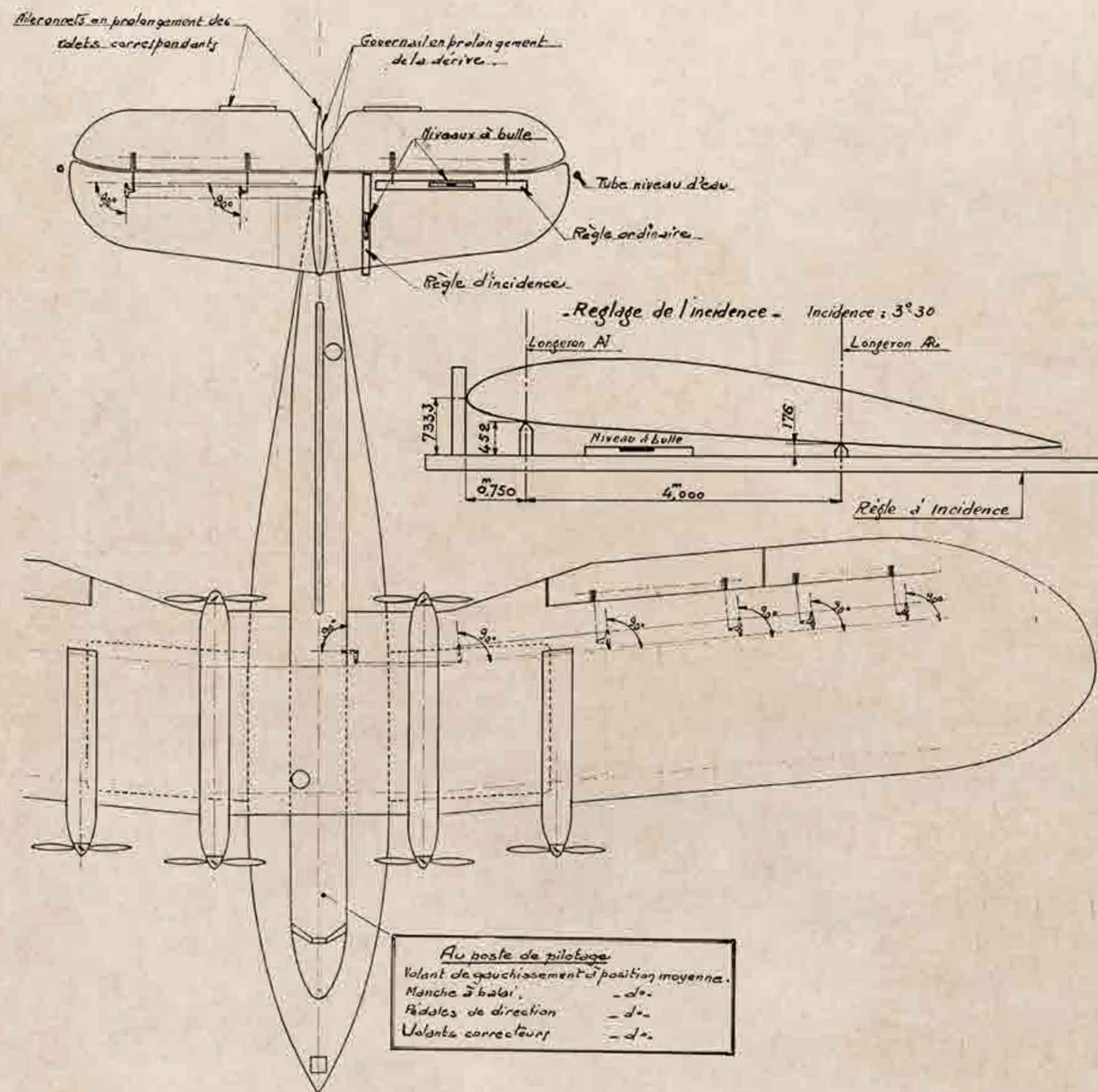
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