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READ THE VACANCIES · SEPTEMBER 2026

Read the Vacancies

*Jacques Marie Mage, the institutionalization of custody, and how
caring for the last customer can become the reason the next one
finds you.*

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The salary is \$150,000 to \$170,000 a year.

The job is in Los Angeles. The responsibilities reach Europe and Japan. The successful applicant will need to understand materials, construction, manufacturing, technical diagnosis, and what to do when something expensive comes back broken.

Jacques Marie Mage is hiring a Global After-Sales Director.

For sunglasses.

I recommend reading job descriptions even when you do not want the job. Especially then. You can skip the paragraph about being passionate and get straight to what the company has decided needs someone responsible for it.

An advertisement describes the company you are meant to see. A vacancy can reveal the company being built underneath.

Here, the responsibilities include repairability guidelines. Technical documentation for current and archival products. A global spare-parts strategy. Regional repair capabilities. Feedback to the people making the product about the things that keep going wrong.

There are measurements: turnaround time, warranty cost, recurring defects, repair versus replacement.

Read the list slowly.

An obligation is acquiring an operating structure.

Jacques Marie Mage makes limited-edition eyewear. Particular objects, whose particularity is part of their appeal.

That matters when something breaks.

The customer may want this one back. The pair they searched for. The pair they wore on the trip. The object into which a little of their life has already entered.

Replacement restores possession. Repair can preserve attachment.

A house selling objects people collect has reason to understand the difference. It also needs the means to act on it.

That is our reading of this vacancy: a house preparing to institutionalize custody.

Custody is responsibility for the continuing life of what the house puts into the world. The collection may end. The object remains. Someone still needs to know how it was made, what can be repaired, and where the parts are.

The posting cannot establish how well the eventual service will work. It does tell us that JMM is seeking someone to organize that responsibility across products, manufacturing partners, warehouses, and regions.

The promise has a proposed salary.

In a small company, care can live in a few people. Someone remembers the first edition. Someone knows which component fits. Someone can walk into the workshop and ask the person who made it.

Growth puts distance between those people and the objects that need them.

More products enter more places. Collections accumulate. Suppliers change. The person who knew the answer retires, and a serviceable object becomes harder to repair because the knowledge went home with him.

Memory becomes a fragile way to keep a promise.

The knowledge needs a record. The parts need a plan. The work needs trained hands. The obligation needs authority and a budget.

A spare-parts strategy means allocating space and money to things that may no longer be needed for the next collection. Preserving the ability to serve an earlier customer after the commercial attention has moved elsewhere.

The object may outlive its season, its campaign, and the employee who understood its construction.

Custody prepares the house to remain useful.

Older houses offer working examples.

Patek Philippe pledges to service, repair, or restore its timepieces regardless of age. Behind that commitment sit trained watchmakers, service centers, and a restoration team in Geneva. The next generation needs someone who knows how to open the case. Patek Philippe's service commitment

Barbour gives a worn wax jacket a route back to South Shields for repair and re-waxing. An address and a process make continued ownership practical. Barbour's Repair Hub

Hermès describes the work in small, useful verbs: changing a zip, mending a seam, caring for what use has worn down. Hermès maintenance and repair

An old newspaper advertisement from Lucchese, the San Antonio bootmaker, makes the point with considerably less ceremony.

"LOOK WHO IS HERE."

A man points across the page. Below him, a repair business announces another address. Modern machinery. Courteous treatment. Quick repair work. Free delivery to any part of the city.

Repair was the news. The house expected people to want it badly enough to support another shop.

Put that advertisement beside the JMM vacancy. Equipment, care, turnaround, logistics. Familiar obligations, organized for a different scale.

For an incumbent, the comparison raises a useful question: what is another house preparing to build that we already know how to do?

Inherited capability can become so familiar that its commercial significance disappears from view. The repair floor stays busy while the company searches elsewhere for reasons to be chosen.

Sometimes the archive contains a proposition more useful than the anniversary campaign.

Repair brings the consequences of making back into the room.

A recurring failure can reach the people designing the next version. A successful intervention can become a technique someone else learns. Care becomes a practice the company can inherit, exercise, improve, and pass on.

Different customers can recognize different values in the same work.

One calls it thrift. Another calls it collecting. Another wants to hand something to a daughter in twenty years. They arrive with different motives and can find the same competent answer.

The audience can expand without the promise changing.

Now consider what comes out of the office of after-sales besides the repaired object.

A record.

The model. The edition. The product code. The year of manufacture. The component that failed. The part retrieved from stock. The choice between replacement and repair, and the reason for it. The person who diagnosed the problem. The hands that did the work. The customer who wanted this particular one back.

Documented. Recorded. Ledgered.

Custody requires particulars.

Someone must know which hinge fits.

The ledger is the one document in a house that nobody writes to persuade. It records what broke, what fit, and who did the work. The advertisement is a claim about the house. The repair record is evidence of it.

Imagine a continuing series, from any house with a repair bench:

From the Office of After-Sales.

A discontinued model returned to use. A component whose history explains a construction decision. A repairer describing what could be saved and what had to change. A customer, named with permission, explaining why a replacement would not have meant the same thing.

These are possible entries, to be earned through actual cases. Each would establish what happened, what someone chose to do, and what the owner received back.

The particulars carry the meaning.

"Made to last" becomes more useful when a reader can see what lasting required.



The archive repairs the corpus. The workshop keeps extending it.

By corpus, we mean the connected body of material through which the house becomes knowable: product records, histories, service guides, interviews, documented cases, and the accounts others build from them.

The archive can restore evidence that the public account has omitted or flattened. The workshop adds evidence of the obligation being exercised now. Editorial connects the earlier construction, the surviving object, and the present intervention.

While working on this note, I supplied Gemini with a digitized 1914 boot-tree patent. Its response acknowledged the inventor and explicitly recognized a correction to its timeline.

An archival document had given the answer something specific to reckon with.

The correction was imperfect. The response repeated the catalog's date, which differs from the date printed on the patent itself. The recovered evidence still required close reading. Original patent specification

Notice who was reading.

Not a customer. A system that browses nothing, remembers no brand, owes no loyalty, and weighs only what it can trace. Handed a witnessed document, its answer moved.

The next customer will often ask that reader first and receive its conclusion. An unpublished ledger does not exist to it. A published one may be the most credible thing the house has ever said, because the house did not say it to be believed.

That small exchange demonstrates the work in miniature. Recover the source. Establish what it supports. Correct the account.

It corrected an answer in that conversation. Giving the correction a durable public life requires another step: an accurate, accessible account that connects the evidence to the questions people actually ask.

A scan in a repository can preserve a document. An authored account can explain why it matters, identify what it establishes, and connect it to the object a customer is considering today.

Years of such decisions, linked to specific products, materials, people, and outcomes, become a body of work that grows because the house continues to care for what it has already made.

Some records remain inside the workshop. Others become useful public entries: a care guide attached to the right model, a history linked to the relevant edition, a repair account published where customers and retailers can find it.

The publishing needs the same discipline as the service. Accurate particulars. Clear limits. Sources that can be followed. Distribution that gives the work a chance to reach someone beyond the company.

A private ledger alone cannot do the work of a public corpus.

But the ledger supplies something advertising often struggles to obtain: a continuing stream of specific, consequential truth.

Can I have these repaired?

Will the company still understand this model after it stops selling it?

Does anyone keep the parts?

What happens when something goes wrong?

Those are after-sales questions to the office handling the case.

To the next customer, they are reasons to buy.

This is the commercial consequence of institutionalizing custody.

The house cares for an object already sold. It records what that care requires. It publishes useful, verifiable accounts of the work. Those accounts become evidence available to people deciding what to purchase next.

When the next thousand questions arrive about eyewear that lasts, the house has given the reader something substantial to find.

Where a system answers first, the public record holds the specific grounds on which the house could be recommended, or the absence of them.

Stewardship, documented and published, may raise the odds of becoming the answer. Whether it does, and whether the answer represents the house accurately, is something to measure. The review date is in the Record below.

The opportunity begins with the practice.

More objects create more occasions to learn. Recorded knowledge improves the work. Published evidence gives more people a reason to choose it.

The house acquires a history that continues to happen.

Read the vacancies.

Read what the person will own, what they will measure, and whose knowledge they must bring together.

In this one, there are spare parts, repair standards, regional capabilities, and an archive expected to remain useful. There is a company preparing to make responsibility repeatable across distance and time.

That is a substantial account of what growth asks of a house.

The next obligation sits beside it: preserve the knowledge the care produces, and give that knowledge a public life.

The care of the last customer becomes evidence for the next.

THE RECORD

Verified 10 September 2026.

The vacancy. Jacques Marie Mage, Global After Sales Director, Los Angeles Metropolitan Area, on-site, full-time, \$150K to \$170K a year. LinkedIn Jobs listing, promoted by hirer, showing as posted five days earlier with 38 apply clicks when captured on 10 September 2026 at 07:02. The responsibilities quoted or paraphrased in the body (repairability guidelines, technical documentation for current and archival products, global spare-parts strategy, regional repair capabilities, structured feedback to Product, Quality and Production, and the KPIs of case volume, turnaround time, warranty cost, repair versus replacement and recurring defects) are taken from that listing. Listings close without notice; if the link no longer resolves, the capture stands as the receipt.

Patek Philippe. The pledge to service, repair or restore any timepiece regardless of age, the certified service centers, and the Geneva restoration team: patek.com/en/service/our-commitment-to-service/our-commitment-to-service.

Barbour. Repair and re-wax at the South Shields factory: barbour.com/gb/repair-hub.html. The service dates from 1921 per Barbour's own Wax for Life page.

Hermès. Changing a bag zipper, mending seams, and the wider maintenance and repair offer: hermes.com/us/en/content/278343-maintenance-repair/.

The Lucchese advertisements. Three, all located by the author during archival research undertaken for a book, not for this note.

"LOOK WHO IS HERE." English. Lucchese Bros., Shoe Repairing, announcing an up-to-date shoe repair shop, a branch of the San Antonio house, opening about 1 April at 523 Congress Avenue, with a first-class shining parlor in connection. New Modern Machinery. Courteous Treatment. Quick Repair Work. Free Delivery to Any Part of the City. "The oldest SHOE REPAIR HOUSE in Texas." Established 1883. Old Phone 1608. **Congress Avenue is in Austin, so this is an Austin paper advertising a new Austin branch, not a San Antonio address.** The passage in the body quotes this advertisement. The newspaper and the issue date could not be established and are not claimed.

New Year greeting. German. Lucchese Bros., Fabrikanten, 224 Losoya Street, opposite College Street, south of Houston Street, San Antonio. *Das größte Reparatur-Geschäft in Südwest-Texas*, the largest repair business in Southwest Texas. Repairs done properly and immediately while you wait; work collected and delivered on request. Two telephone numbers, old and new. Reported as *Freie Presse für Texas*, 1885, from the UTSA genealogy collection. **The author records that attribution as uncertain, and it is printed here as uncertain rather than resolved.**

"*Lucchese Bros., Schuhmacher.*" German. 332 East Houston Street, San Antonio. Boots \$7 to \$11, shoes \$2.50 to \$7.50. **Ladies' shoes half-soled with heels, 50 cents; men's shoes 75 cents to \$1.** Making ladies' shoes a specialty; new fashions received monthly from Paris. Printer's insertion code 6,10T&M. **The oldest Lucchese advertisement the author was able to locate.** The newspaper and the issue date could not be

established and are not claimed. No claim is made that this is the house's first advertisement; only that it is the earliest found.

The patent. United States patent 1,089,567, Boot-Tree Former, Michele Lucchese of San Antonio, Texas. Application filed 5 August 1911. The specification is printed **Patented Mar. 10, 1914**; attorney of record Emil Behrens. patents.google.com/patent/US1089567. The Gemini response, captured 10 September 2026 at 08:22, gave the issue date as 14 March 1914, which is the catalog date. 14 March 1914 was a Saturday. The Patent Office issued on Tuesdays, and 10 March 1914 was a Tuesday. Both dates are held in the capture and in the scan of the specification sheet.

Disclosure. Austin Ripmaster was in-house at Lucchese for six years. The advertisement and the patent are public archival documents and were not taken from company files. Nothing in this note was reviewed by Lucchese or by Jacques Marie Mage before publication.

The position, and its clock. This note claims that documented, authored and circulated stewardship can increase the likelihood of a house becoming the answer when a search or answer system mediates the purchase question. That claim is stated as a likelihood, not a result. It will be re-read against JMM's public record and against what answer systems say about JMM eyewear repair on **10 March 2027**. If the position has not held, the correction will be entered here, dated and marked.

Corrections. None at publication.

Austin Ripmaster is the founder of Rebel.Rebel. He has held senior brand and creative roles at Nike and adidas, and spent six years in-house at Lucchese, a bootmaker founded in 1883.