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|||| SPECIAL SECTION: TIME AND TIMEPIECES ||||



PROART: THE INNER SANCTUM OF RICHARD MILLE |||||
LES VOILES DE SAINT BARTH WRAPS ITS SIXTH REGATTA |||||

DE SHANTILLY |||||
MULA-E HITS THE BIG TIME IN MONACO |||||

RICHARD MILLE

M A G A Z I N E

JULES BIANCHI

Farewell my hero

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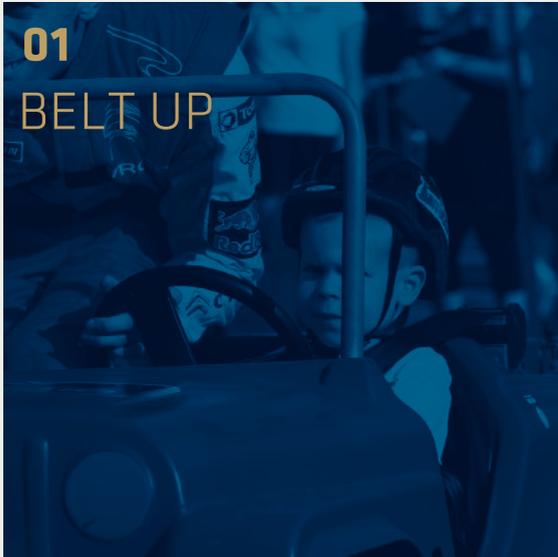
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My dream, like that of my friend, Nicolas Todt, Jules Bianchi's manager, was to support Jules on his way to the summit of his career, and assist him in his personal dream of becoming a world champion; he was widely acknowledged by the racing world as possessing the ambition, talent and vision to achieve this goal, almost unanimously, in fact. Like all great champions, his dream shaped his life and every waking moment. For us—his family, friends and followers—his passing is felt as an injustice, because Jules has left us, and we are now unable to accompany him in the realization of his dream. It is true of all the athletes we support that we live not only in solidarity with their triumphs, but also their failures and battles—nonetheless, it was impossible for us to even imagine living through such a tragedy as this. We had momentarily forgotten how dangerous motor racing could be, because we were obsessed, as was Jules, by achieving performance and by an ambition to surpass the ultimate in results. Our family circle is now missing an essential link, and lies shattered and broken, even though we knew that the state of our friend was irreversible. Now, all that we have left is to devote ourselves to the memory of this loyal, intelligent, gentle, humble, unselfish, and in every way endearing friend, whom we miss terribly and loved as a son, as a brother.

RICHARD MILLE



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01
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02
RESPECT THE
HIGHWAY CODE



03
OBEY THE SPEED
LIMIT



LEWIS HAMILTON

2014 FORMULA ONE
WORLD CHAMPION

SIGNATORY #002



04
CHECK
MY
TYRES



05
DRIVE
SOBER



06
PROTECT
MY CHILDREN



07
PAY
ATTEN-
TION



08
STOP
WHEN I'M
TIRED



09
WEAR
A HELMET



10
BE COURTEOUS AND
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issue #2 —★— MASTHEAD

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Bianchi in 2012

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**JEREMY
ZAESINGER**
PHOTOGRAPHER



★
Jeremy Zaessinger is a French photographer based between Paris and elsewhere...

After studying literature, he started his career as a reporter, which then, in turn, fostered a passion for photography. He relocated to Paris, developing his admiration for the fashion industry over the course of five years of assistantships with famous photographers before venturing out on his own.

**BENOIST
SIMMAT**
WRITER



★
Born in 1973, Simmat was originally a financial journalist. A former reporter for the *Nouvel Économiste* and *Journal du Dimanche*, he has bylines with most of the major players in the French press. As a screenwriter and author of over 20 books, his credits include co-writing *In Vino Satanas* (Albin Michel, 2008) and *La Guerre des Vins* (Flammarion, 2012), and launching a successful series of investigative comic-books about wine, including one about Robert Parker (*Robert Parker, the Seven Heady Sins*).

**LUC
MANAGO**
PHOTOGRAPHER



★
While originally from Cannes, the 37-year-old now lives in Paris. Fascinated since childhood by images, and passionate about documentary photography and old-school techniques, Manago won his spurs in the business working with some of the greatest names in photography. Since launching his career as both a portraitist and a photo reporter, he has come to collaborate regularly with the press in France and abroad, specializing in sports coverage, meanwhile developing projects that are grounded in his passion for photojournalism and analogue printing.

**MATTHEW
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★
Matthew is racing and technical editor for *Yachting World* magazine. A keen competitor himself, he has reported on many of the world's top regattas since joining the magazine 23 years ago. Having raced dinghies and yachts since childhood, he studied yacht design at Southampton before working for a leading manufacturer of masts. He has served as a member of the Royal Ocean Racing Club's Main Committee as well being on the Technical and Special Regulations Committees.



Friendly and willing, Michelle Yeoh was guided for several hours by the Richard Mille Magazine team to produce this menswear-inspired series.

Michelle Yeoh was photographed at a studio in Paris. The actress, who is used to production sets, has her own hair and makeup team.



JUN 15

We convinced the first lady of action to hold still for a shoot



The actress, who played Aung San Suu Kyi in a recent biopic, immediately agreed to pose in masculine clothing.



Totally at ease, Michelle played along, changing outfits for each pose. She was smiling and relaxed with the entire team.



OILGA TRUBCHANINOVA

From a background in the arts, the director of the new boutique in Paris has been with Richard Mille for eight years, and welcomes friends of the brand with open arms.

INTERVIEW BY THIBAUT MORTIER
PHOTOGRAPHY PHILIP NEUFELDT

“Chance is what brought me to Richard Mille. At the time, I was working in ready-to-wear. But like most girls, I was attracted to gemstones, and wanted to transition into jewelry. One day, I was passing through the Place Vendôme in Paris [home of the previous boutique] with my father, and we saw the titanium RM 011 reproduced on a construction tarp. My father—who is an artist—and I both thought it was incredible; we looked at the outline of the piece as if it were some sort of sculpture. It was a sign. Later, I was introduced to the director who was opening the boutique. I was quite spontaneous, and he must have liked my bold attitude! I have come to appreciate that there’s always room to express yourself at this highly creative brand. Having studied applied arts in Lille, and worked as a stylist and textile designer, I am receptive to creativity. I also loved crossing over into sales, and I quickly felt at home in the Richard Mille universe. The brand has a strong identity, but there’s room for each of us because it expresses itself on multiple levels: technically, artistically, emotionally, and spontaneously. You never get bored! There’s no routine. It’s an incredible adventure. Behind the brand, there’s a solid foundation based on technical expertise. Richard Mille works like a fashion designer, forming the watches on the wrist for a perfect fit. So much is expressed through his crazy yet comprehensive approach—look at the women’s watches—you can’t be indifferent. The road we’ve traveled can’t be put into words. It’s like surfing; you have to learn to ride the waves without going under. And our customers are attracted by the brand’s way of seeing, thinking and doing things. They are the Richard Milles of their fields. Some of these very special people have practically become my friends. We’re a family.”

Olga is wearing an RM 016 Automatic Extraflat in red gold.



Despite its orthodox appearance, the piece is the result of a determined desire to create the most accurate mechanical wristwatch in existence. This is a highly ambitious goal, making it necessary for the RM031 to exhibit a variation of less than 20 seconds per month, which is far more difficult to achieve than more traditional daily accuracy rates. The AP escapement, the gear trains with unique teeth profiles, the architecture of the movement and dual winding barrels all enable perfect chronometric results, irrespective of whether the watch is operating at full torque or within minutes of stopping. The movement operates in an environment suffused with argon, a chemically inert gas with a high thermal insulation coefficient comparable to a vacuum atmosphere. The RM 031 epitomizes mechanical performance pushed to the extreme.

REF:

RM 031



RM 022 White gold - profile and back view



The first **RICHARD MILLE MONOGRAPHY**, 2000-2012, published in a luxury edition by Editions Cercle d'Art, 488 pp., €149. Format: 360 x 405 x 83 mm. With 285 color plates, 222 black & white designs. Hardcover bound in Skivertex. A must. ★ Whether you are a gentleman driver or not, the passion for car racing will catch up with you when you see this **PORSCHE 911 GT3 RSR (1997)**, n° 67, Le Mans 2015, 1/18th scale, at www.sparkmodel.com, €149.95. ★ This **AMAZING PINK LEFT-HANDED DRIVER** is the one Bubba Watson uses for his outstanding golf performances. Engraved and signed by Bubba himself, it comes with the purchase of an RM 38-01. The replica, model G30, in 9° or 10.5° loft (€550), is available on ping.com, with €60 from each sale in this limited edition of 5,000 going to The Bubba Watson Foundation.



RM 002 from 2004 in Titanium, serial n° 107. Lot 2265
Sotheby's Hong Kong,
April 7th 2015
Gavel price HKD 300,000

RICHARD MILLE SECOND HAND

As the French say, *ce qui est rare est cher* (“that which is rare is expensive”). So it’s little surprise that pieces up for public auction consistently go for very tidy sums—a comforting fact for both collectors and buyers.

Acquiring quality used Richard Mille watches is becoming increasingly challenging. Indeed, the brand is fortunate to have clients who are very loyal and find it hard to imagine parting with their precious treasures. Despite 23,000 watches produced to date, used Richard Mille timepieces are hard to source. This is reflected in strong valuations for pre-owned pieces, as more and more collectors are attracted to the brand, whose editions are often produced in extremely limited runs.

Over the course of the last year, several auction houses have offered Richard Mille watches in their high profile catalogues. The trend observed so far is that these timepieces are very much sought after, resulting in high hammer prices, whether it be for an automatic RM 005 or a rare Tourbillon RM 027 Rafael Nadal. Another reassuring sign is how auction houses have been positioning Richard Mille timepieces as a sound investment, despite the company’s mere fourteen years of existence.



RM 011 from 2010 in White Gold
serial n° 566. Lot 21, Sotheby's New York,
June 11th 2015 Gavel price USD 75,000



RM 002 from 2005 in Red Gold,
serial n° 145. Lot 80, Christie's Geneva,
May 11th 2015 Gavel price CHF 112,500



RM 027 from 2011 in Carbon Composite,
serial n° 27/50. Lot 2266, Sotheby's Hong Kong,
April 7th 2015 Gavel price HKD 3,920,000



RM 59-01 from 2013 in Carbon Nanotube composite
serial n° 44/50. Lot 187, Sotheby's New York,
June 11th 2015 Gavel price USD 478,000



RM 010 from 2007 in White Gold
serial n° 395. Lot 70, Sotheby's New York,
June 11th 2015 Gavel price USD 56,250



RM 028 Argentina Edition from 2012 in DLC Titanium,
serial n° 701-11/20. Lot 406, Antiquorum Geneva,
May 10th 2015 Gavel price CHF 52,500



SÉBASTIEN LOEB RACING SURGES AHEAD

Nine-time world rally champion Sébastien Loeb knows what timekeeping and timepieces are all about. With Richard Mille by his side since 2013, it was really quite logical that this partnership would extend to developing the driver's own team, Sébastien Loeb Racing.

It seems that 76 wins and 116 podium appearances in world rally championships, together with a new world record at the Pike's Peak Hill Climb are not enough for this extraordinary motorsports champion. While he could have gone peacefully into retirement, Sébastien Loeb has chosen, as always, to look for new challenges. In 2011, he founded Sébastien Loeb Racing whose ethos reflects that of the Richard Mille family. So it's no surprise to find a RM 36-01 on Sébastien Loeb's wrist, and the manufacture's name on the sides and spoilers of the team's racing cars. The team quickly made a name for itself on the GT Tour, at the FFSA Circuits French Championships, the Porsche Carrera Cup France, and the France GT Championships. On the international stage, the team performed beautifully in 2013, with an additional Porsche Carrera Cup France title, as well as a runner-up position at France GT. At the FIA GT Series, the team finished second in the "Teams"

ranking, taking four victories with Sébastien Loeb at the wheel. During the 2014 season, the team—which made its debut at ELMS and the Le Mans 24 Hours—played a starring role, including a victory at the Estoril 4 Hours, fourth place at Le Mans in LMP2 in an ORECA 03R, second place at the Imola 4 Hours, second place at the France GT Championships in the "Drivers" and "Teams" categories, and second place at the Porsche Carrera Cup France in the "Drivers," "Gentlemen," "Youth" and "Teams" categories. This year, Sébastien Loeb Racing will have two teams in the France GT Championships and four in the Porsche Carrera Cup France. The team is confirming its move to the next level by participating in the FIA World Touring Cars Championships (WTCC) for the first time, entrusting the wheel of a Citroën C-Elysée to Medhi Bennani, and by lending its operational support to Ma Qing Hua, a member of Citroën Racing for whom Sébastien himself also drives.

*Sébastien Loeb Racing's
Audi R8 LMS Ultra during the
France GT Tour Championship.
Photo: Fabre/V-Images.com*

OPEN MINDED

To complement the broad range of straps offered in all kinds of leather, silk, rubber, alligator... Richard Mille presented its very first gold bracelet for two ladies models last year, the RM 07-01 and the RM 037. This year, the brand launched yet another precious metal bracelet, the “Open Link.”

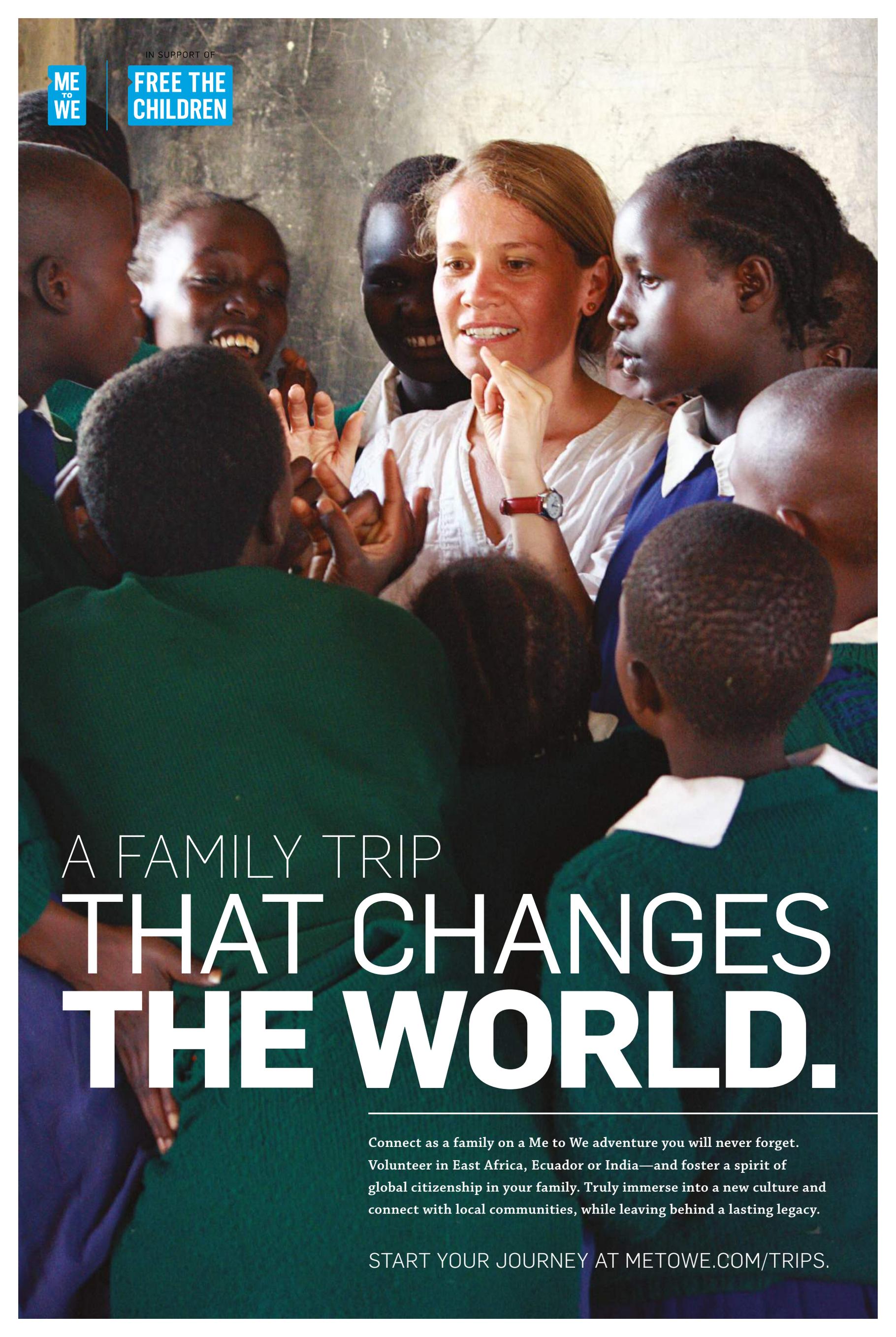


Each piece of this new bracelet is micro-blasted, satin-brushed and polished by hand, one link at a time. Because comfort has always been one of the brand's top priorities, the development and testing of this strap have resulted in a remarkably ergonomic piece that is a pleasure to wear. Combining aesthetic appeal with perfect integration, the Open Link strap offers women a light, airy and flexible type of bracelet with a more casual appearance. Designed exclusively to fit models RM 07-01 and RM 037, it entirely fulfills the goal of offering customers an exceptional variety of watches and accessories—crafted to set the world's highest quality standards, in every possible way.

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In celebration of Richard Mille's 3rd year participating in the Hong Kong Watches & Wonders event this fall, 2 world premiere timepieces will be unveiled that will resonate with the sexual and mystical sides of the human spirit

TEXT BY THEODORE DIEHL



RM 26-02 TOURBILLON EVIL EYE

Texts about the Evil Eye can be traced to cuneiform tablets from Mesopotamia more than 5,000 years old, and the concept, found in nearly every imaginable culture and religion, may actually have originated much earlier. The original source of protection against the Evil Eye seems to have been the Egyptian god Horus. It was believed that his eye alone could see and remove all wickedness in the world, as well as poverty and ignorance. The talismanic properties of 'an eye staring outwards' as protection against evil influences radiated throughout the Mediterranean, the Middle East, Europe and beyond. Nonconformist by nature, Richard Mille seized on this imagery as inspiration for the new RM 26-02 Tourbillon Evil Eye, much as he did in creating his RM 052 Skull timepiece, which recalled the tradition of *Memento Mori*.

The stunning visuals of the RM 26-02 were designed and brought to life by Olivier Vaucher, a renowned goldsmith, engraver and enameler from Geneva, who carves the protective eye and its flaming background by hand from 3N red gold. The art of grand feu enameling, practiced in Geneva for centuries, is what gives the eye its striking depth and detail. The motif is painted onto the gold using rare oxides and fired several

times at 800°C to 900°C in a process that leaves no room for mistakes, then finished with several layers of transparent lacquer fired in an identical manner, for unmatched and exquisite visual depth.

The Evil Eye is nestled at the heart of the tourbillon RM26-02 caliber, a manual winding movement with a 50-hour power reserve indicated on a differential-driven, rotating disk located between 10 and 11 o'clock. Assembled using a plate and bridges in PVD-coated grade 5 titanium, the tourbillon caliber movement, beating at 3Hz, is insured a stable environment. At the back of the watch, a second Evil Eye turns continuously, together with the tourbillon cage, while the extensive skeletonization reveals the reverse of the evil eye at the heart of the movement.

The RM26-02 caliber is protected by black TZP ceramic bezels and a caseband of 5N red gold. The deep mat black of this high-tech ceramic is perfectly accented by hand-polished chamfers highlighting the curves of the case and contrasting with the rich enameled colors of the flaming eye. The movement also features a torque-limiting crown to prevent accidental overwinding. The RM 26-02 Tourbillon Evil Eye will be produced in a limited edition of 25 timepieces, exclusively available at Richard Mille boutiques, and is guaranteed to charm and protect its owner.

“Inspired by haute horlogerie’s memorable erotic past”



RM 69 TOURBILLON EROTIQUE

Sex is hot, sex is cool, and everybody likes booty, right? But it's not considered seemly to just blurt it out. Perhaps it would be more delicate, refined, aristocratic even, if we were to say that sharing intimacy is an exhilarating human experience we enjoy partaking in regularly? Watchmakers, however, are little preoccupied by semantic delicacies involving turns of phrase... In historic Geneva - first Catholic and later a strict Calvinist theocracy that even dictated the conditions of bedroom activities - they reveled in creating, rather, shall we say, 'piquant' erotic watch and clock mechanisms featuring automata for private clients. Such mechanisms left little or nothing to the imagination, with golden bits, fastidiously incised, portraying outsized anatomical parts rather indelicately and repetitiously conjugating under the eye of the beholder—not just each day, but every hour on the hour as well as in between. Needless to say, these horological activities were soon quashed—only to be resurrected in later centuries.

Inspired by haute horlogerie's memorable erotic past, Richard Mille's novel creation, the RM 69 Tourbillon Erotique, defines a new area of engagement between individuals who want to share and enjoy the

above-mentioned exhilarating human pastime. Rather than the show and tell of those early erotic timekeepers, the RM 69 relies on highly refined mechanical developments to engage the passions, and whether it spells intrigue or heralds pleasant moments, it represents tremendous mechanical ingenuity.

The RM 69 Tourbillon Erotique can display 216 different pronouncements, visible in the upper half of the watch and activated via a faceted pusher placed between 10 and 11 o'clock. Because this complex mechanism, with its three movable elements, takes up considerable space on the watch face, an entirely new 'Duoplan' tourbillon movement had to be developed to fit strictly within the lower half by placing the tourbillon and winding barrel on the same axis—without compromising timekeeping or autonomy. An additional feature was developed in order to allow a free view of the watch's asseverations: a second pusher between 7 and 8 o'clock can be engaged to prevent the hour and minute hands from blocking the user's view. The technical mastery required to devise these functions for the RM 69 Tourbillon Erotique took some 4 years and more than 470 parts to achieve, and the watch will be available in a limited edition of only 30 titanium pieces worldwide.

17 AVENUE MATIGNON PARIS

Richard Mille pays tribute to his female clientele by opening a new boutique along one of the most prestigious avenues in the heart of Paris, renowned for its many art galleries and luxury boutiques

PHOTO BY JÉRÔME BRYON

In this gallery of fine watchmaking designed by Mélanie Monceyron, the power, resilience and technical performance associated with watches spills over into the very design of the boutique. Yet, the space at 17 avenue Matignon, set to become the home of a new 200 m² Richard Mille flagship will be imbued with cosy, voluptuous refinement. Peter Harrison, CEO of Richard Mille Europe Middle East and Africa, comments: "We are delighted to be opening our new boutique on the Avenue Matignon, a location internationally renowned for luxury, creativity and architectural refinement. The brand continues to grow, and now is the perfect time to enlarge our Paris premises. This boutique is the biggest to date in Europe, and will offer our clients a space where they can fully experience the brand in a relaxed environment." Here, every detail conspires to create an atmosphere reconciling mellow reverie and passion. The curved lines of the ceilings and walls contrast with the cool touch of metal. The display cases crafted of Macassar ebony are suspended over sparkling glass sheets. The cool lighting of the watch area offers a harmonious counterpoint to the soft, oblique illumination of frosted glass and warm wood. This subtle interplay culminates in the private salon, where the silky softness of Sophie Mallebranche's cream metal perfectly complements the walls of a magnificent

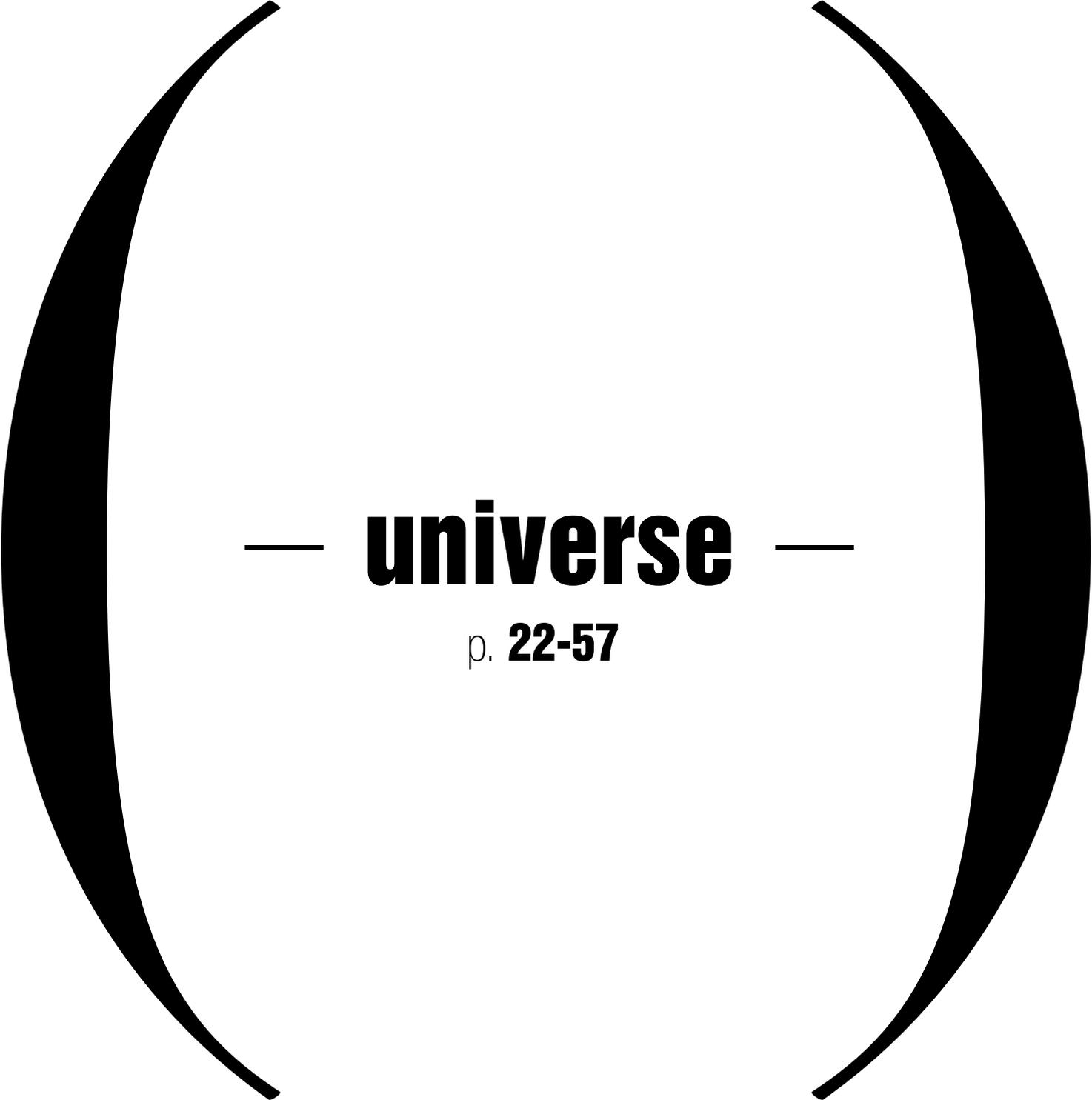
“Every detail
conveys
mellow
reverie and
passion”

*Richard Mille, 17 avenue Matignon,
75008 Paris. Telephone: +33 (0)1 40 15
10 00. The new Richard Mille boutique
is open from Monday to Saturday, from
10:30 a.m. to 7:00 p.m.*

cellar, which is stocked with 60 prestigious grands crus and a rare cigar collection, immediately giving each visitor the exquisite feeling of being utterly at home. This rich array of contrasts enhances the presentation of 44 men's and women's models, from sports watches and high-performance timepieces to the new women's collection and limited editions. It is here, in the 8th arrondissement of Paris, mere steps away from the Champs Elysées, that the magic of Richard Mille's watches truly unfolds.

“Time is a created
thing. To say
‘I don’t have time,’
is like saying,
‘I don’t want to’.”

BY LAO TZU



— **universe** —
p. **22-57**





ALEXIS PINTURAUULT

The venue—a spacious room looking out over the Lauberhorn in Wengen, a key stop on the skiing World Cup circuit. Alexis Pinturault joins us by a crackling wood fire to talk about his career so far, his thirst for victory, his aversion to defeat, and his ambition to become an all-around champion.

TEXT BY LIONEL FROISSART
PHOTOGRAPHY ARNO LAM



*Alexis wears a jacket by
J. Lindeberg from the
Autumn/Winter 2015 collection.
Watch: RM 035 Rafael Nadal,
chronofiable certified*

DATES AND FIGURES



Born March 20, 1991 in Moutiers (France)

*28 World Cup medals including 9 golds
(Details: 2 giant, 2 slalom, 3 super
combined, 1 super-G, 1 City Event)*

*Ranked 3rd overall in the 2014 and 2015
World Cups*

*1 Olympic medal (bronze) in giant
1 World Championship medal (bronze)
in giant*

It's not easy to catch Alexis Pinturault off balance. The cool, collected youth, one of France's most promising skiers, is not one to waste time looking back or savoring past achievements. He's too busy measuring how much further he has to go to reach his goals. And Pinturault's goals are lofty, though achieving them paradoxically involves downward mobility. An extremely versatile skier, still categorized for now as a technician best at zigzagging down the slopes and weaving between poles, the Frenchman makes no secret of his dream to shine in both downhill and slalom. It's just a matter of time for the 24-year-old athlete, a strapping young man with an air of steely determination standing 5'10" and weighing 176 pounds. "To leave your mark on a sport, you need to win everything. And to win, you have to ski fast!" Seen that way, of course, it's all quite simple, really.

Although it was his Norwegian mother who first put him on skis at the age of two,

Alexis owes his competitive spirit to his father, a former volleyball player. Often challenging his boy to a friendly game of soccer, he was not one to let the adversary win, even his son. Whenever Alexis took up a new sport, he would say: "If you decide to compete someday, remember, you have to be all in!" Given that Pinturault was born and raised in Moutiers to parents who run a large hotel in Courchevel, the taste for victory his father encouraged combined with a childhood spent in the Savoie region of France made his destiny as a competitive skier almost inevitable.

After enrolling at a high school with summer sessions in Albertville for tenth grade, he began devoting the months of April through October to school, spending the rest of his time on the slopes. His potential soon caught the attention of the French skiing federation, which accepted him into its program for budding talent. The youngster quickly demonstrated his promise, starting out strong with a junior world champion title (in giant slalom) in

2009 at the age of 18, and another in 2011. Meanwhile, the "white circus," as insiders call the skiing circuit, welcomed him aboard.

And the "Kid from Courchevel" is living up to the high expectations, although one-day competitions have yet bring him untrammelled glory. At the Sochi Olympics, he garnered a single (bronze) medal in giant slalom, his specialty, when he was expected to do better. The same is true of the recent World Championships in Vail (February 2015). The Frenchman headed to the Rockies in search of gold, but returned with the more modest bronze medal, again in giant, a specialty that remains the closest competition to what passes for alpine skiing amongst the general public.

Despite not always being fortune's favorite, Alexis Pinturault finished third overall in the 2015 World Cup, behind the Austrian Marcel Hirscher, who is practically untouchable technically, and his almost-countryman, the Norwegian Kjetil Jansrud, unmatched in terms of speed. His showing is proof that versatility is one of the keys to success in skiing. While Pinturault sometimes looks annoyed after finishing a race

**"TO LEAVE YOUR MARK
ON A SPORT YOU NEED
TO WIN EVERYTHING.
AND TO WIN, YOU HAVE
TO SKI FAST!"**



RM 035
Both light and slender, this watch can be worn under gloves without discomfort, a big plus for the skiing champion.

and talks of wanting to “win everything,” he makes a point of trying to explain his attitude: “If my remarks are sometimes interpreted as arrogance, they’ve been misconstrued. I do have ambitions, yes, and these can only be realized through self-confidence.” While there’s still a way to go before he is hailed the new Jean-Claude Killy or Luc Alphand, Pinturault’s future is undeniably bright, so long as he is spared injuries. Unfortunately, these all too often befall ski professionals at some point in their career, and the young pride of French skiing has already made an impressive comeback after damaging his ankle in 2012.

Sitting by a fire with Alexis, far from the finish line, dispels any doubts about the young man’s character. He is charming, smiling, open and perfectly professional. He doesn’t even compulsively check his watch to signal that he finds interviews boring, although, as a partner of the Richard Mille brand since 2014, we’d be quick to forgive him if he did. His impeccable manners speak to his upbringing, and show he has understood and accepted the obligations that go along with stardom in high-level sports.

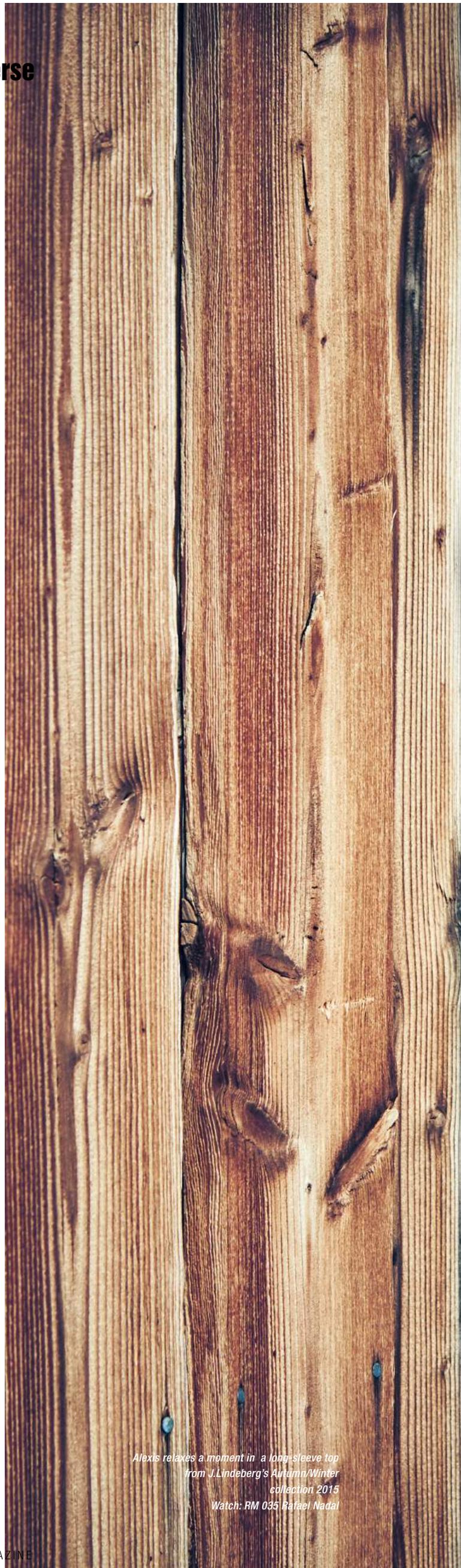
As far as his burgeoning fame is concerned, Pinturault has kept his feet firmly on the ground and harbors no illusions. “If people are talking about me, it’s a good sign,” says the earnest-faced Alexis, “it means I’m doing well. But from there to being recognized on the street is quite a distance. We’re not soccer players. Only die-hard ski fans recognize skiers. Even Jean-Baptiste [Grange] or Luc [Alphand] don’t have that problem.” Surprisingly perhaps, he seems to find this almost comforting.

But, whether or not he is mobbed in the street, a winning athlete is a “target” of choice for sponsors. In addition to Richard Mille watches, Pinturault represents Head skis and the Courchevel ski resort. The skier, who receives a salary as a member of the French Customs ski team, says he doesn’t get too involved in that aspect. His father, Claude, has taken on the role of agent and oversees the business side of his son’s career, which also includes sponsorship from Red Bull.

If and when the athlete decides to retire from skiing, he can always take the reins of the family’s hotel, though for now he is content to consider it a display case for his many trophies. If he does find himself at the helm of the five-star establishment one day, his elder sister, who works in finance, will surely be on hand to advise. But Alexis Pinturault is determined for none of that to happen any time soon.

For now, he is immersed in the world of sports. He binges on rugby, soccer, judo, yachting races like the Vendée Globe, fencing and Nordic skiing on TV and Online. Slogging from one mountain to another, (over 62,000 miles traveled each season including air travel), he loses himself in detective novels or science-fiction. Current events outside of sports don’t interest him much, but he is aware of having certain obligations that go with his role: “don’t get me wrong, I do vote. I’m a model citizen!” In his rare moments off the slopes, Pinturault enjoys spending time with his girlfriend, Romane, and his family, including his little brother, a younger version of himself and, together with their father, the champion’s number one fan.

But for now, Alexis is the star of the family. Despite a season where the mantle of victory settled on his teammate Jean-Baptiste Grange at the World Championships slalom event in Colorado, Pinturault still ended on a high note, prevailing in giant slalom at Kranjska Gora and fending off the formidable Marcel Hirscher, long considered invincible. After this striking performance, those pinning their hopes on the new jewel of French skiing can rest assured that the consummate competitor will be back to fulfill his ambitions next season.



*Alexis relaxes a moment in a long-sleeve top from J.Lindeberg’s Autumn/Winter collection 2015
Watch: RM 035 Rafael Nadal*



PRAXIS MAKES PERFECT

The making of Richard Mille timepieces is an extraordinarily delicate operation that brings together multiple experts who have to work in concert and get along.

Thankfully, these hand-picked specialists are united in their quest to constantly innovate the very concept of wearable timepieces, and in their loyalty to the Richard Mille “family.”

BY ALEX MOORE
PHOTOS ARTHUR DELOYE
ILLUSTRATION S.Y.L.

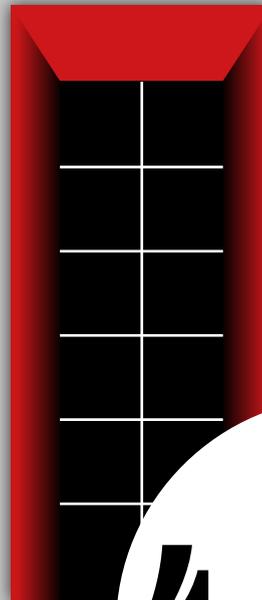
COMPANIES
LOCATED IN
LES BREULEUX

3

NUMBER OF
ARTISANAL
TRADES

10

**RICHARD
MILLE
FACTORY**



107

NUMBER OF
EMPLOYEES

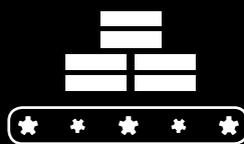
4,582^{M²}
SURFACE AREA
OF PREMISES

NUMBER OF WATCHES
PRODUCED IN 2014



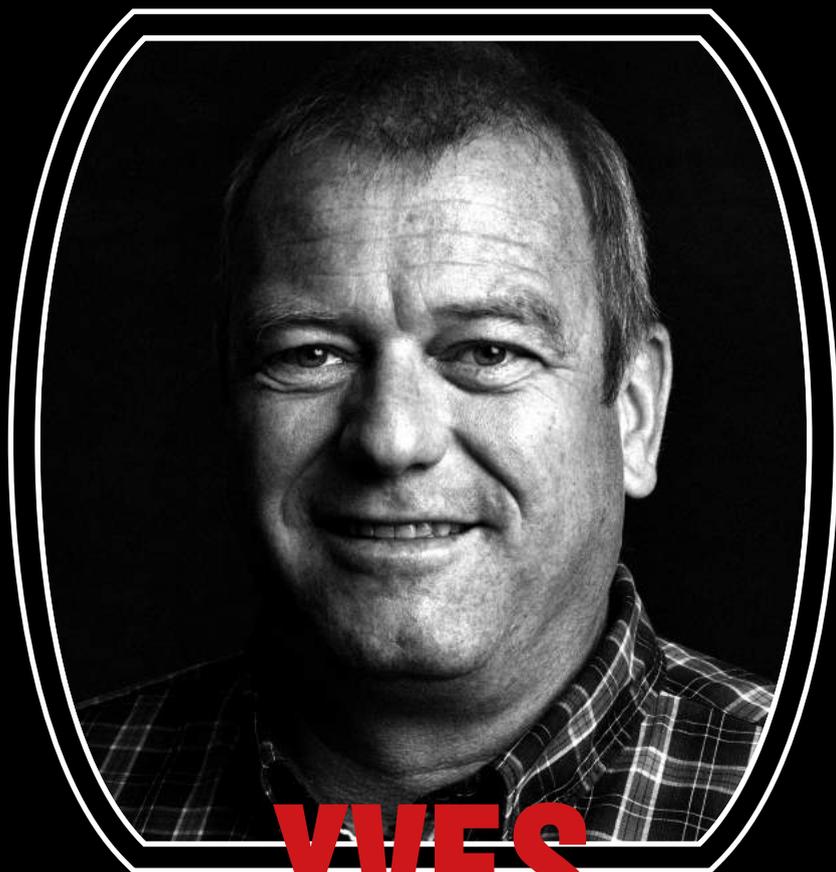
2,850

TOTAL NUMBER
OF WATCHES PRODUCED



23,668

OVER 900,000
NUMBER OF PARTS USED EACH YEAR



YVES MATHYS

MANAGING DIRECTOR RICHARD MILLE PRODUCTION

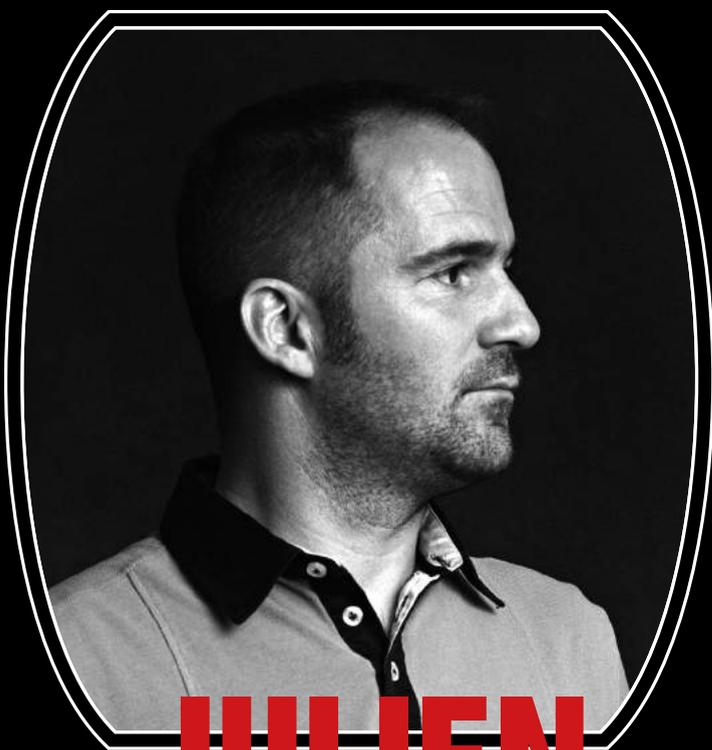
The Richard Mille production facilities are located in the Franches-Montagnes, at Les Breuleux, ideally positioned in the Swiss Jura, close to the heart of watchmaking activity.

The Richard Mille Group has 3 production units. The first, Montres Valgine, founded by the Guenat family, is involved in development and production. The second, ProArt, produces RM cases, as well as certain movement components, including baseplates and bridges. Finally, Horometrie deals with global distribution. Together, the 3 units employ 107 people working exclusively for the brand. Between us, we handle everything from the design of a watch to development, technical conception of the movement, casing, prototyping and assembly.

Dominique Guenat and Richard Mille adopted this approach from the very beginning. They had a genuine friendship, and an attachment to the brand that they have instilled in all of us. We make all our realizations in-house with a very strong team of developers and engineers. Together, we try things, and experiment with solutions in order to do what needs to be done.

Risk-taking is in our DNA. Applied to fine watches, this means a capacity to set ourselves high technical challenges and to always try new materials—we are always working outside of our comfort zone. For instance, on the Rafael Nadal watch, we worked night and day for 3 months before Roland Garros. We weren't sure of anything. One day we managed to get the weight down to 19 grams. It was nothing short of miraculous to achieve such a technological feat for a watch and strap. When Rafael won the tournament, it was such a relief for my nerves. I was so worried about our watch falling to pieces in front of millions of fans. The moment Nadal received The Mousquetaires's Cup, I got a text message from Richard saying "Well done Yvo!" I was so happy. I'm still moved when I remember that day. I have been working with watches for 30 years, and I think this is the watch that has given me the most excitement and satisfaction of any; I think that's true for consumers too. Even when we have a little problem here and there, our customers always understand. Most owners of a Richard Mille watch become part of the family, it's like a club. We are not selling watches, but a way of life. The guts of life. Any time you attend an event—take the *Le Mans Classic*—the person wearing a Richard Mille always gets all the attention.

**“It’s the
concept that
defines the
components,
not the
components
that define
the watch.”**



JULIEN BOILLAT

TECHNICAL DIRECTOR

One day Richard turned up at the factory and said he wanted to create a super-light tourbillon timepiece. This was to become the Rafael Nadal watch. He came up with a sketch and announced that the whole piece couldn't weigh more than 20 grams. We then had to find technical solutions to fit. The exciting thing about this process is that we are free to work with expensive and extreme materials. As we say at Richard Mille, "the concept defines the components, the components do not define the watch." Cost is not an issue. The real challenge is to achieve an exceptional product.

For Nadal's RM 027 we managed to use carbon nanotubes, which have a density of 1.1g/cm³, almost as light as water! The titanium buckle was considered too heavy, so we had to develop a Velcro strap. To complete the work on Nadal's watch, we had to resolve the problem of the glass. Traditionally in fine watchmaking, the glass is made of sapphire crystal, but sapphire is heavy, so we decided on the polycarbonate used for the windshields of racing cars. It is hard and light and after several layers of treatment, we managed to make it almost scratch-proof.

I'm obsessed with finding ways to stay ahead, to maintain our innovative edge over other brands. For years, we were the first in high-end watchmaking to be so radical in the transparent view of a watch's movement and interior. The brand is now mature and well-ensconced in the elite world of fine watchmaking. But we keep working harder to stay at the highest level and offering unique and extreme timepieces.



SALVADOR ARBONA

TECHNICAL DIRECTOR, MOVEMENTS

I was lucky enough to start working with Giulio Papi at APR & P. He develops some of Richard Mille's most amazing pieces. I learned a tremendous amount with Mr. Papi, and happened to work on the first tourbillon movement they produced for Richard Mille. A few years later, when the opportunity at Richard Mille was offered, I didn't experience a moment's hesitation.

I'm the Technical Director for movements. At Richard Mille, we have different types: movements with "complications" involve a very large number of components that are very high-end and crafted of extraordinary materials. These calibers are usually released in very limited editions, sometimes even unique pieces. Other movements, such as our automatic calibers, are produced in larger quantities, but they nonetheless require full attention since there is no such thing as a 'simple' wristwatch in our production philosophy. And, of course, a larger production run at Richard Mille doesn't mean thousands of watches.

Every Richard Mille caliber is challenging to produce. The baseplate and bridge are made of titanium and extremely difficult to manufacture. Also, you have to add treatments like PVD or electro plasma, which require top-level watchmakers with expertise in these areas. Deeply anchored in a centuries-old watchmaking tradition, hand finishing makes each Richard Mille watch a unique piece with personal and individual care devoted to the slightest detail. Each Richard Mille timepiece is also subjected to the most rigorous quality controls. All these things take time and limit our production. But it's the only way we can be certain every watch matches our uncompromising philosophy!

Richard Mille is a brand that has revolutionized watchmaking in terms of aesthetics, and how we think about the functionality and ergonomics of watches, and in terms of how clients perceive watchmaking. You have to remember that before Richard Mille, a watch had to be made of gold and encrusted with gems to be expensive. If you look at the Richard Mille range, almost the opposite is true. There is no doubt but that Richard Mille has redefined our idea of a watch and its value. Today, it is no longer true that just because your watch is heavy, it's a good one!



JULES

Jules Bianchi, who dedicated his life to motorsports, will be forever remembered as a terrible loss in Formula 1. For Richard Mille, the pain is that of losing a friend. Forever will we be condemned to wonder what he might have achieved. In this moment of grief we take a moment to look back on some of our more joyous moments with this extraordinarily vibrant and gifted young man.

BY THIBAUT MORTIER

The first time we saw him race was in Angerville, France, where he was competing in the finale of the 2006 karting world cup. That same year, Nicolas Todt took the youth's career in hand. From that moment forward, we witnessed a teenager maturing and growing into his early promise, thanks to his own hard work and the help of his partners, without whom his spectacular rise would not have been possible.

In the course of 10 years, Jules built a professional career in one of the most competitive categories there is, motorsports. His trajectory had all the hallmarks of destiny, and his success was all we could have hoped for. He won every single-seater category he competed in. Very early, his aim was to participate in Formula 1, and above all to do so under the best possible circumstances, somewhere with the assets to let his talent flourish at the pinnacle of motorsport. In 2008, Jules made his debut in the F3 Euro series as a member of the ART Grand Prix team. He was named Rookie of the Year and finished the season 3rd. A year later, he was accepted into the Ferrari Driver Academy and had his first trials in a Formula 1. At just 20 years old, he had already done a great deal to fulfil his goals, but the road to Formula 1 is long. He had to work even harder and keep his feet firmly on the ground to succeed in this highly competitive field. In his second F3 Euro season, Jules was crowned champion, with nine victories out of 20 races. In 2010, he competed in the GP2 Series with ART Grand Prix, a team he had come to know well. GP2 is the Formula 1 feeder, an extremely tough and competitive championship. Some of the best drivers in the world have honed their skills here before entering Formula 1. Intrinsically talented, Jules also had the work ethic to fulfil his potential and secure extrinsic factors. Both on and off the track, Jules was gifted. No one who saw him doubted he had the qualities needed to succeed in motorsport at the highest levels.

In 2011, Jules became 3rd driver for the Ferrari team. He quickly made friends with Fernando Alonso. He also learned a great deal from Luca Colajanni, lead engineer at the Scuderia. That same year, he continued his career in GP2, appearing on several podiums. Meanwhile, he continued to test cars for Ferrari. The Scuderia made no secret of their esteem for the French driver. In 2012, Jules Bianchi became third driver for the Force India team, running trial after trial for them on Friday mornings before the GP. Meanwhile, he took part in the Formula Renault 3.5 series and finished the season vice-champion behind the Dutch driver, Robin Frijns. A year later, he signed with Marussia for the pre-season 2013 trials in Formula 1. This was his first real contract in F1, where he joined three other French drivers: Romain Grosjean, Charles Pic and Jean-Eric Vergne. At the 2013 Australian Grand Prix, Jules finally fulfilled his goal of being an F1 official driver. From his very debut he was close to the public and willing to chat with the press, becoming a fan sensation his first season out! At the end of the season, he was named Rookie of the year at the Autosport awards in London. For his second year in Formula 1, Jules scored points for Marussia in Monaco with a very honourable 9th place, all the while continuing as a training pilot for Ferrari, which hadn't taken their eyes off of him for an instant, and neither had we.

Here is what our young friend had to say when we spoke to him in 2009.

— When did you have your first experience on four wheels?
I was three and a half and obviously it was with a go-kart. My father still had a kart track near Antibes, in France. Obviously, I don't remember anything about it, but later I was told it was not my father who was pushing me, but that I was the one who wanted to go again and again...

— Did your family know motorsport?
Yes, my grandfather and my granduncle had careers in motorsport. Both were successful. My granduncle Lucien had a victory in the Le Mans 24 Hours. Car racing skipped a generation because it was difficult for my father to consider such a career after the dramas my family went through. My grandfather has followed my progress on the race track from time to time. He was in Dijon when I clinched the F3 Euro Series title. He's very proud of his grandson!

— What have been the key steps of your learning phase so far?
The first was to go straight from the Juniors category to Formula A in karting without competing in an intermediary category, which is generally considered mandatory. The second was meeting with Nicolas Todt. Having him by my side was priceless when I started racing, and it is still very valuable.

— What surprised you the most in motorsport?
In comparison to karting, where everybody hangs out when not on the track, it is less good-natured. The competitive spirit is sharper. There is more money involved, and also more responsibilities.

— What are you most proud of so far?
This year, and this first international title in such a very competitive championship.

— What are your hobbies?
Karting of course and sport, generally speaking, like cycling and jogging. I don't have a lot of time for hobbies outside of sports.

— Is it difficult to be so far away from your family?
It's not always nice, but I'm used to it because I would often spend two or three weeks in Italy when I was karting. It's part of the learning process if you want to be a professional racing driver.

— How many languages do you speak?
Three: French, Italian, English.

— What is your professional goal?
Together with Nicolas we have set our goal: to enter Formula 1. We know it won't be easy but we are working hard to have the best assets to fulfill this goal, which means both on the track and outside of work.





In 2009, Jules celebrated his Formula 3 Euroseries title in Dijon-prenois, France.

Jules Bianchi's star began to rise in earnest when he won the Euroseries title for ART Grand Prix at merely 20 years of age.



ART
GRAND PRIX

auto motor und sport

FFSA
EQUIPE DE FRANCE
2009 CIRCUIT

KUMHO TYRES

PUMA

KUMHO TYRES

ATTS
LEICHTMETALLRÄDER

SA

POLIFORM

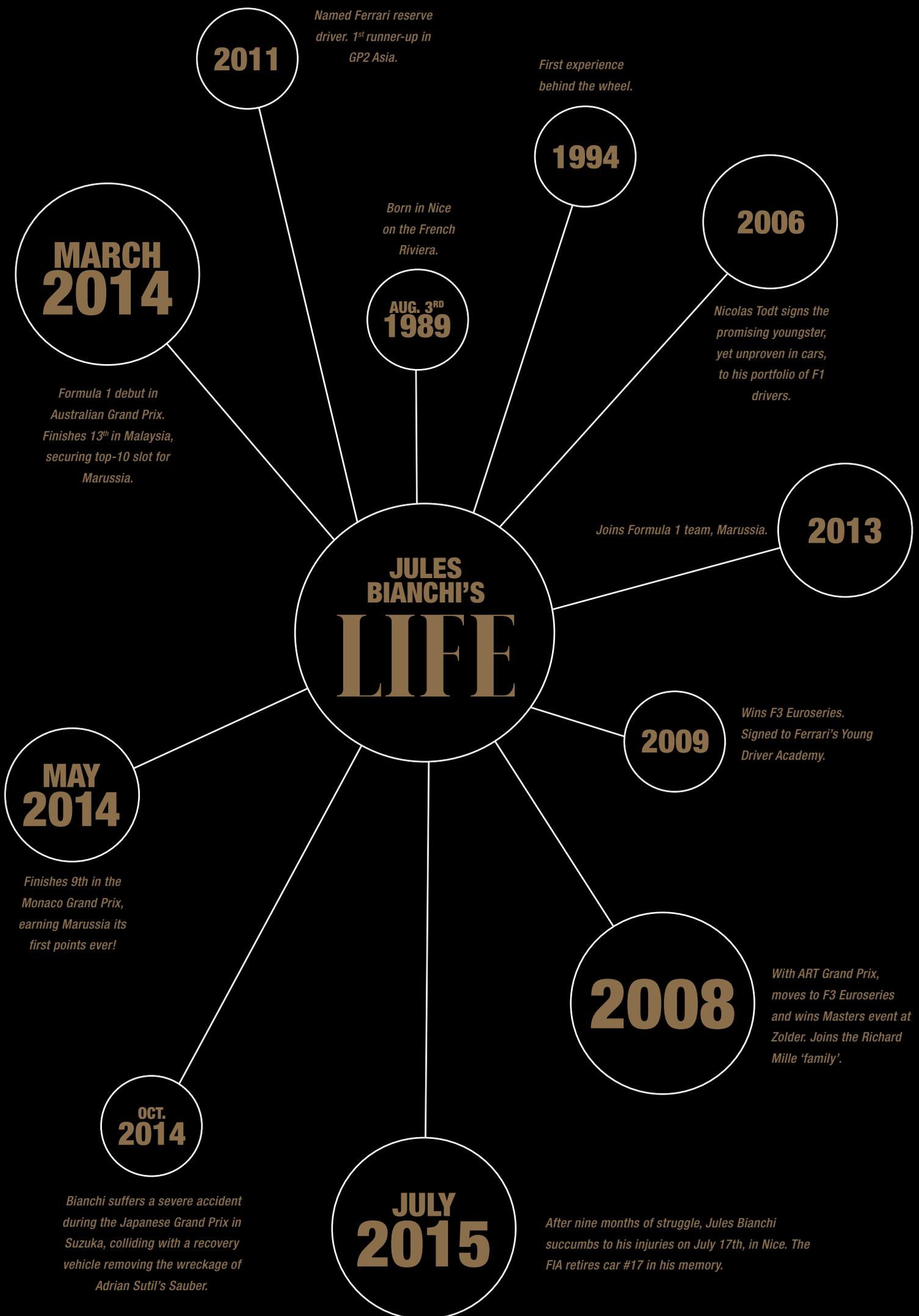
RICHARD MILLE

ALL ROAD MANAGEMENT

ALL ROAD

PUMA

Jules Bianchi 0+ 



“TIME FLIES ... ESPECIALLY THE PAST THREE YEARS! BUT, WHEN I STOP AND LOOK BACK, IT STRIKES ME HOW MUCH HEADWAY WE’VE MADE BETWEEN MY FIRST TURN OF THE WHEEL IN A KARTING CHAMPIONSHIP AND NOW, AS I ENTER THE WORLD OF FORMULA 1.”

“I OWE MY INITIAL DESIRE TO MY FAMILY, WHO PASSED ON THE MOTOR RACING GENE AND HELPED ME WITHOUT RESERVE WHEN THEY REALIZED THAT I INTENDED TO MAKE A CAREER ON FOUR WHEELS, AND MIGHT HAVE THE NECESSARY TALENT TO DO SO.”

“INDEPENDENTLY OF MY APTITUDE FOR RACING, THE FIRST STEPS IN THE WORLD OF MOTORSPORT ARE ALWAYS A TOTAL DISCOVERY THAT CAN TRIP A YOUNGSTER UP! I AM ONLY TOO AWARE OF THE GOOD FORTUNE I OWE TO ALL MY PARTNERS AND MY MANAGER. THE PATH WAS SO WELL-MARKED, I COULD REALLY FOCUS ON DRIVING AND TRAINING TO UNDERSTAND THE SINGLE-SEATER.”

“I STILL HAVE AN ENORMOUS AMOUNT TO LEARN, BUT I KNOW THAT WHILE I AM SURROUNDED AND SUPPORTED BY YOU, I WILL BE IN THE BEST POSSIBLE PROFESSIONAL ENVIRONMENT.”

“YOU CAN’T MEASURE SELF-CONFIDENCE AND MORALE IN A TIMED LAP, BUT I CAN GUARANTEE YOU THAT THEY MAKE ALL THE DIFFERENCE BETWEEN A POLE POSITION AND THE RUNNER UP.”

“I WANT TO MAKE A POINT OF THANKING YOU FOR HAVING ACCOMPANIED ME ALONG THE WAY AND FOR PROVIDING ME WITH THE SUPPORT I NEEDED TO REACH THIS KEY STAGE OF MY RACING CAREER. THERE ARE STILL A LOT OF MILESTONES ON THE ROAD TO THE TOP, AND I HOPE WE WILL MEET THEM TOGETHER, WITH AS MUCH SERENITY AND SUCCESS AS WE HAVE THUS FAR.”

— JULES BIANCHI —



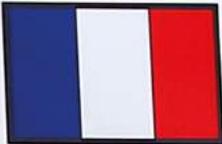


Richard Mille was always unwavering in his support for Jules, on and off the track.



17 | JULES



BIANCHI 



Jules' F1 dream became a reality, thanks to the Marussia F1 team when they gave him the wheel of the Marussia MR02.

© PAUL GILHAM/GETTY IMAGES

10 YEARS DOWN THE ROAD

Hot-blooded and quick at the wheel, Felipe Massa is indefatigable in his quest for speed. A portrait celebrating Richard Mille's longest sporting friendship.

BY LIONEL FROISSART

PHOTOS: PHILIP NEUFELDT

The day Felipe Massa puts an end to his Formula 1 career, fans will likely remember a single image: that of a winner paradoxically crushed by a moment of victory. At the wheel of his Ferrari, Massa had just triumphed in the last race of the 2008 season, the Brazilian Grand Prix. For a handful of seconds, he was world champion. Just the time it took for British rival Lewis Hamilton to steal fifth place in the final turn. With tears in his eyes, he appeared on the podium beating his chest in thanks to his fervent fans, who had cheered him on all day. Moments later, he was seeking comfort amidst his family.

Felipe Massa is managed by Nicolas Todt, son of FIA president Jean Todt, who has been handling the Brazilian's career since Massa's Formula 1 debut. And it was via the Todt family, close friends of Richard Mille, that Felipe Massa became the first of what would develop into an exclusive club of sports personalities who are partners of the brand. That was now 10 years ago.

Massa had a rough start, despite having been scouted by Ferrari in the early 2000s, during the glory days, when Jean Todt was head of the Scuderia. His spectacular performance in the F1 feeder categories convinced the Italian team's powers-that-be to let him try a Grand Prix single-seater. Peter Sauber was so impressed by the young Massa's test runs that his Swiss team hired the 20-year old for the 2002 season. In his Grand Prix debut, Massa certainly proved himself fast, but his wild behavior was deemed dangerous, and discouraged Sauber, who chose not to renew the partnership for 2003.

It was a blessing in disguise. A complicity sprang up between Massa and Nicolas Todt. "He was 22, I was 26. We became friends. He didn't feel represented in the

FELIPE MASSA VITAL STATISTICS

★

*Born April 25, 1981 in Sao Paulo,
Brazil (34 years old)*

—

F1 debut in 2002

—

*16 pole positions and 11 F1
victories*

—

*Has driven for Sauber, Ferrari and
Williams.*

universe * ANNIVERSARY





*Felipe off the coast of Monaco, aboard a gorgeously appointed 33' Aquariva Super by Riva that matches his equally timeless RM 30 Le Mans Classic
Photo: Philip Neufeldt
boat courtesy of Monaco Boat Service - Lia Riva*



paddock and suggested I become his manager—a role I then knew nothing about,” recalls Nicolas. The pint-sized man with big potential preferred to stay at Ferrari, even as a test driver, until a spot freed up, but his career took off once he was tenured with the Italian team. In his very first season wearing red, he took home his first Grand Prix win (Turkey). He would go on to add ten more victories. Respected on the racetrack, he was also known as one of the most likable guys in the paddock. Then, in 2009, Massa almost lost it all at the Hungarian Grand Prix qualifying session. Traveling at over 200 km/hour, he was hit by a piece of flying metal and fell into a coma that would take him to the brink of death. Miraculously, he suffered no lasting damage, and returned to F1 for the 2010 season. Nonetheless, at the end of his contract with Ferrari in 2013, observers expected a well-deserved retirement. Massa, however, had no intention of forfeiting his adrenaline habit. Despite the trend toward drivers barely out of diapers and astronomically expensive superstars, Massa had one asset that could not be bought: experience. For the 2014 season, he left his adopted family at Ferrari for Williams, where he settled into Pastor Maldonado’s bucket seat, its occupant having left to defend the colors of Lotus. Felipe Massa has made loyalty a way of life. His collaboration with Richard Mille, which has become a deep friendship, celebrates its 10th anniversary this year. To mark the occasion, Richard Mille dedicated a special “10th anniversary collection” to his friend, who, over his 13-year career, has competed in 218 races, 16 of these in pole position, and climbed the podium 40 times, including 11 as race winner for a total of 1012 points. The honor is one Massa has indisputably earned for his perseverance as a mainstay of the Formula 1 pack and for his work with Richard Mille, which enabled the brand to accomplish astonishing feats in watchmaking development.

The pieces from the ‘10th Anniversary’ collection are inspired by the driver’s racing colors, and subtly incorporate Felipe’s logo. On the RM 011, Felipe’s racing number, 19, has been reworked to suggest a 12 on the sapphire dial. The final flourish on these commemorative models is Felipe’s signature, engraved on the reverse.



RM 011 Le Mans Classic
Skeletonized. 60-min. chrono-
register at 9, 24-hr. chrono-
register at 6 and running seconds
at 3 o'clock. Plus a zing of color!

SCOUTED BY FERRARI IN THE GLORY DAYS OF THE EARLY 2000s, WHEN JEAN TODT WAS IN CHARGE



*Felipe Massa, a portrait of courage on the podium after his bittersweet victory in Sao Paulo, Brazil, 2008.
photo: R. Schlegelmilch*



*Massa, driving for Williams, during practice for the Monaco Formula 1 Grand Prix.
Circuit de Monaco, May 21st 2015
Photo: M. Thompson/Getty images/Afp*



**AUTOMATIC FLYBACK CHRONOGRAPH
RM 011 10TH ANNIVERSARY**

The RM 011 is an emblematic model, dedicated to Felipe Massa from its very conception. The RMAC1, an automatic winding movement, marks the brand's first flyback chronograph. Crafted entirely of grade 5 titanium and finished by hand, the caliber features an annual calendar, a 60-minute flyback chronograph and a countdown function, assembled for this anniversary edition inside an NTPT Carbon case offering remarkable resistance and a unique appearance.

Limited edition of 100 pieces

**TOURBILLON SPLIT-SECONDS CHRONOGRAPH
RM 056 SAPPHIRE 10TH ANNIVERSARY**

Comprised of more than 500 individual components, the grade 5 titanium RMCC1 caliber plays host to one of horology's most exquisite complications: a split-seconds chronograph. This tourbillon movement also boasts indicators for the power reserve and torque, as well as a function selector. As meticulous in their craft as Felipe Massa in his own sphere, the engineers at Richard Mille have optimized the movement, fine tuning its time-keeping precision, improving the operation of its split-seconds by reducing friction, and ensuring the long-term reliability of the caliber. This mechanical miracle is presented to perfection by its case made of sapphire, a tour de force of style and engineering requiring no less than 1,000 hours of work for each case, including 430 hours of filing and 350 hours of polishing for the bezel, case middle and caseback.

Limited edition of 10 pieces



7 YEARS OF SHARED HISTORY

In 2008, Richard Mille met Rafael Nadal through a tennis player acquaintance. The two technology fanatics hit it off immediately.

Since then, they have lived an amazing adventure, both in watches and in friendship.

An ever-lasting story.

BY THIBAUT MORTIER
PHOTOGRAPHY STEFANO GALUZZI



Even when it's raining,
the event attracts a crowd
of more than 100,000 amateurs



Deeply ritual-oriented, Rafael Nadal used to always refuse to wear a watch during matches. And indeed, for him, every gram is critical. But a few months after getting to know Richard Mille, he changed his mind entirely. This was no coincidence; the two men were destined to get along and work together. In 2009, Richard Mille stepped up to the challenge and offered to make the champion a light, comfortable and suitably rugged timepiece. This was a godsend for Rafa, who complained, after his defeat in the fourth round of the French Open at Roland Garros, that he could not tell by the duration of the match alone when it would start to get dark. In 2010, there it was, if you can call it being there: a 3.83 gram movement with a case and strap weighing in at under 20 grams, but capable of resisting

shocks of up to 800g's. Thus was born the RM 027. Rafael wore it continuously, winning the French Open, Wimbledon and US Open tournaments sporting the timepiece on his wrist. Come 2011, Nadal was thrilled with his RM 027, of which the watchmaker said "every gram was hard won." To support his friend and partner's work on behalf of disadvantaged Spanish children and teenagers, Richard Mille created the RM 010 Rafa Nadal Foundation watch. This unique timepiece was sold at a charity auction with all profits going to the foundation. In 2013, the Spanish left-hander wore the new RM 27-01 on his right wrist to victories at the French Open and US Open. The timepiece can withstand shocks of 5,000 g. Rafael Nadal won a ninth French Open title in 2014, still wearing his RM 27-01. This year, the Majorcan's bespoke timepiece of choice is the brand's latest iteration, an all-new new RM 27-02, the latest addition to a collection which has expanded steadily since

Rafael Nadal and Richard Mille first started working together.

A new generation of materials, such as NTPT carbon or the TPT quartz utilized for the new RM 27-02, are issued from the need for lightweight, strong materials in the aerospace, aeronautics and automobile industries, as well as Formula 1 racing teams and super-yacht builders.

These materials, which incorporate parallel layers of carbon and silica filaments measuring just mere microns in thickness, are impregnated with resin and woven on a special machine that modifies the direction of the weft by 45° between layers, making it possible to accurately calculate the stress points and torsion demands for a given purpose, and to create components whose resistance defies belief for the functions required. Given the extraordinary lightness of parts created from these remarkable materials, they offer an ideal solution for the construction of racing yacht sails, F1 car suspension systems or chassis, helicopter blades, wing and fuselage parts, and, at Richard Mille, watches.

However, the mere use of a special material does not make a watch remarkable in and of itself, unless the material selected has a function and purpose. The performance ambitions of the new RM 27-02 demand these high-tech materials, and offers a totally new and innovative watch design in keeping with Richard Mille's very pragmatic philosophy.

Absolutely unique in the world of horology, the Swiss Jura-based company is unveiling the very first skeletonized baseplate, a "unibody" design in which the caseband and baseplate have been fused into a single piece, removing the need to attach the two components. This structure, inspired by the chassis of racing cars, enhances rigidity and resistance to impacts when applied to watchmaking.

A major watchmaking and technological breakthrough machined at ProArt, the unibody baseplate is a technical feat that requires in-depth knowledge and a mastery of micro-machining new materials—con-

cepts Richard Mille has nurtured since the very beginning.

Two key parts of the movement, the winding barrel near 12 o'clock and the tourbillon near 6 o'clock, are mounted with grade 5 titanium bridges, highly original in terms of their three-dimensional construction, their finishes (beveled, shot-blasted and satin-brushed by hand), and the complexity of their titanium and carbon composition. These structures allow the tourbillon to visually hang in the air, viewable from all sides during its rotation, providing a dramatic view of the rapid rotation watch barrel offering 70 hours of power reserve, infallible in its regularity from the beginning to the end of operation.

Most striking, however, is the visual impact of the front and back bezels, crafted of TPT quartz, developed in association with North Thin Ply Technology, a premiere in horology and in the Richard Mille collection. The closed back bezel provides overall torsional resistance as well as visual contrast outlining the exceptional movement. The machining of the layered TPT quartz and NTPT carbon constituting these components creates an infinite variety of patterns, reminiscent of tree rings, which are therefore unique to every individual RM 27-02 in this limited edition of 50 timepieces.



RM 27-02 tourbillon Rafael Nadal
Revolutionary performance: unibody baseplate, titanium bridges. Beveled, shot-blasted and satin-finished.
Limited to 50 pieces.

"The unibody baseplate is a technical feat requiring tremendous knowledge and mastery of micro-machining"

**THE STUFF OF LEGEND:
NADAL'S WATCHES BY RM**



2010

RM 027 TOURBILLON - RAFAEL NADAL

Limited to 50 pieces, the first watch created for Nadal was a study in stealth, with its deep black carbon composite case and highly skeletonized movement in titanium and LITAL® alloy weighing a mere 3.83 grams. Ever present on Nadal's wrist, this tourbillon epitomized the luxury of lightness in service to a tennis legend.



2011

RM 035 RAFAEL NADAL CHRONOFIABLE® CERTIFIED

The 3D effect of the tiered and skeletonized titanium movement weighing 4.3 grams hangs within the architecture of a tough magnesium-aluminum case. Virtually indestructible, Chronofiable certified, and capable of resisting acceleration of more than 5,000 gs, this ultra-streamlined timepiece is equally at home on or off the world's greatest tennis courts.



2013

RM 27-01 TOURBILLON RAFAEL NADAL

Suspended from 4 braided microcables 0.35 mm in diameter within a novel, stepped-edge carbon nanotube case design, the extreme, skeletonized tourbillon movement of the RM 27-01 is capable of withstanding accelerations in excess of 5,000 gs. Limited to 50 pieces, this series is totally unique in the watchmaking world.



2014

RM 35-01 RAFAEL NADAL

A world premiere with its NTPT carbon case, this watch epitomizes Richard Mille's determination to push back conventional boundaries. The NTPT case, with its unusual and distinctive damascus steel design unique to each watch, is tough, ultra-light and extremely comfortable to wear.

SKELETONIZED MOVEMENT

The movement and bridges are made of grade 5 titanium, which is highly resistant to corrosion, remarkably rigid and has excellent mechanical properties, allowing the wheel train to function as smoothly as possible.

BEZEL

Silica layers are inserted between layers of NTPT carbon by an automatic positioning system that changes the orientation of the fibers between each layer by 45°. When they are processed at ProArt, they appear at random, making each bezel unique.



TOURBILLON

The tourbillon is fixed in a hand-polished arcing, v-shaped bridge, with struts of carbon that, together, ensure the watch can withstand exposure to more than 5,000 gs during championship matches.

TORQUE LIMITING CROWN

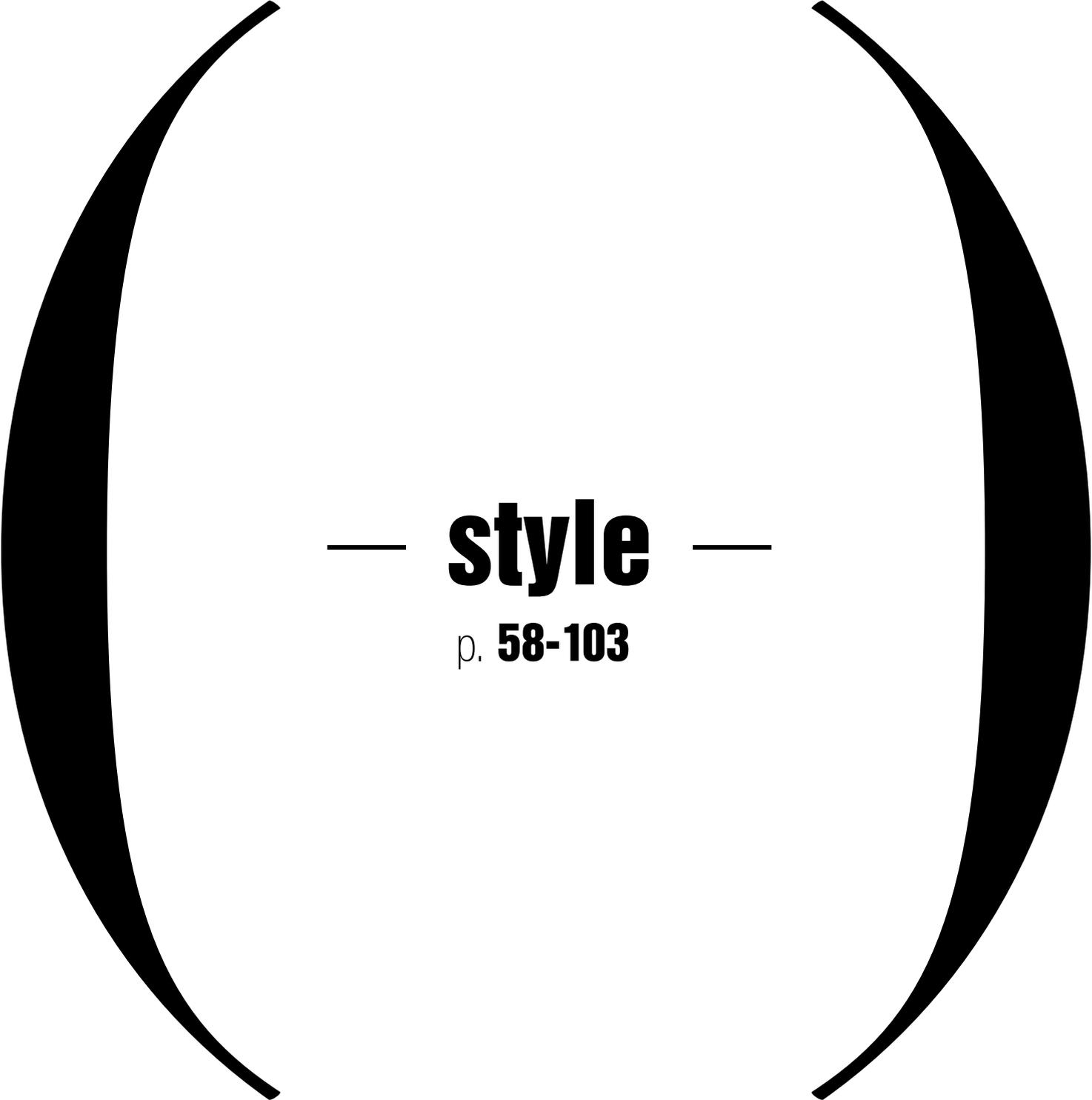
This safety feature prevents overwinding, which can cause problems such as overtensioning of the mainspring or damage to parts of the movement.

UNIBODY BASEPLATE

Front and back bezels are mounted directly onto the unibody baseplate, an architecture providing maximum rigidity and greater shock resistance.

“It’s always about
timing. If it’s
too soon, no one
understands. If it’s
too late everyone’s
forgotten.”

BY ANNA WINTOUR



— **style** —
p. **58-103**

well suited

MICHELLE YEOH,
FAMED ACTRESS
AND RICHARD
MILLE PARTNER,
SHOWS OFF HOW
LADYLIKE A MANLY
LOOK CAN BE

PHOTOGRAPHER JEREMY ZAESSINGER
STYLIST LYDIA LOBE



Three-piece wool suit and
poplin shirt **PALLAS**. Silk pocket
CHARVET. Watch, automatic RM
63-01 Dizzy Hands in red gold.
RICHARD MILLE. Heeled loafers
APERLAI.



*Cotton jacket, **GUCCI**. Cotton shirt,
CHARVET. Bow tie, pocket square
and cummerbund, **CHARVET**.
Cufflinks and watch, RM 016
Automatic Extraflat in titaniaum,
RICHARD MILLE.*



*Cotton zippered jacket and trousers, **ROCHAS**. Cotton shirt, **UNIQLO**. Tie, **CHARVET**. Watch, RM 023 Automatic in titanium, **RICHARD MILLE**. Heeled loafers, **APERLAI**.*





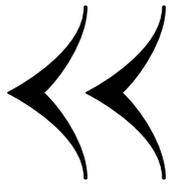
*Suit in viscose crepe,
THEORY. Silk shirt, **HOTEL
PARTICULIER.**
Watch, RM 63-01 Dizzy
Hands Automatic in red gold,
RICHARD MILLE. Heeled
loafers, **APERLAI.***

HAIR PHILIPPINE CORDON
MAKE-UP ALEXANDRA FORESTIER

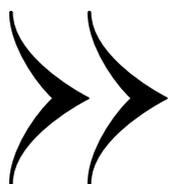


*Suit in embroidered cady,
VERSACE. Watch, RM 023
Automatic in titanium,
RICHARD MILLE.*

Silk crepe and viscose suit,
SALVATORE FERRAGAMO.
Poplin shirt, CHARVET. Bow
tie, CHARVET. Watch, RM 017
Tourbillon Extraflat in red gold,
RICHARD MILLE.



IF YOU READ
CHINESE
LITERATURE,
THERE HAVE
ALWAYS BEEN
VERY STRONG
WOMEN
FIGURES



DRIVER

The Richard Mille creations inspired by the nautical world bear witness to an inherent passion for sports and technology. Whether regatta timepieces or diving watches, they are born to brave the sea and the elements with the utmost elegance.

PHOTOGRAPHY CHRISTOPHE BOUQUET



RM 60-01 REGATTA

Titanium

automatic winding movement with hours, minutes, running seconds at 3 o'clock, annual calendar, flyback chronograph, UTC function and compass. Locking crown, water resistant to 300 meters.



RM 60-01 REGATTA LES VOILES DE ST BARTH EDITION

Titanium

Automatic winding movement with hours, minutes, running seconds at 3 o'clock, annual calendar, flyback chronograph, UTC function and compass. Locking crown, water resistant to 300 meters.

Limited edition of 50 pieces



RM 032 DIVER'S WATCH

Titanium

Automatic winding movement with hours, minutes, oversize date, month, flyback chronograph and running indicator. Anti-clockwise rotating bezel with security system. Locking crown, water resistant to 300 meters.

Watch meets norm ISO 6425 for diver's watches



RM 028 DIVER'S WATCH

Titanium

automatic winding movement with hours, minutes, seconds and date at 7 o'clock. Anti-clockwise rotating bezel with security system

watch meets norm ISO 6425 for diver's watches



RM 025 DIVER'S WATCH

Carbon nanotube manual winding tourbillon movement with hours, minutes, chronograph, Anti-clockwise rotating bezel with security system. Power reserve, torque indicator and function indicator.

Watches

This year, Richard Mille has expanded its women's collections, giving us the perfect excuse to revisit these exceptional timepieces that blend the *nec plus ultra* of watchmaking and fine jewelry design.

PHOTOGRAPHY CHRISTOPHE BOUQUET



RM 07-01 LADIES

*White gold set with diamonds
Dial in white gold set with
diamonds and jasper. In-house
designed CRMA2 caliber.
Automatic winding movement
with hours and minutes*



RM 07-01 LADIES

*Red gold set with diamonds
Dial in white gold set with
diamonds and jasper. In-house
designed CRMA2 caliber
Automatic winding movement
with hours and minutes
Open Link diamond-set bracelet*



RM 023 AUTOMATIC

*Titanium
automatic winding movement
with hours, minutes, seconds
and date at 7 o'clock*



RM 07-01 LADIES
TZP brown ceramic
Dial in red gold set with
diamonds and jasper
In-house designed CRMA2 caliber.
Automatic winding movement
with hours and minutes



RM 07-01 LADIES

*Red gold set with black sapphires
Dial in red gold set with onyx and
diamonds. In-house designed
CRMA2 caliber. Automatic winding
movement with hours and minutes*



RM 037

*ATZ white ceramic
Dial in white gold and mother of
pearl with diamonds. In-house
designed CRMA1 caliber
Automatic winding movement
with hours, minutes, oversized
date and function selector
paired with an Open Link bracelet*



RM 19-01 NATALIE PORTMAN
*Red Gold set with diamonds
Dial with white gold and diamond
spider. Manual winding tourbillon
movement with hour and minutes
Baseplate in white gold set with
black sapphires*

AN INSIDE LOOK



AT CASE MANUFACTURING



Nestled in the pristine Swiss Jura, Richard Mille's new ecologically responsible facility combines cutting edge technologies with timeless savoir-faire to bring haute horlogerie to new heights.

BY MICKAËL LE COR
PHOTOGRAPHY JÉRÔME BRYON



Julien Boillat, Richard Mille Technical Director, reviewing a timepiece design executed in NTPT carbon

From a verdant industrial zone outside the Swiss village of Les Breuleux, not far from Montres Valgine, an enormous edifice faces out over the Jura Mountains. Other than a sign that reads *ProArt*, its clean, minimalist architecture offers no clue as to what plays out behind the red facade's imposing and angular entrance. When the door opens, daylight floods in, illuminating a long corridor opening onto vast rooms full of Computer Numerical Control (CNC) systems, each more recent than the last. The smell of oil hangs in the air, which hums with the powerful sounds of milling and polishing machines as men in blue coats busy themselves with quasi-military discipline. The environment in which this technical performance takes place has an air of surgical cleanliness. Having crossed the threshold, we find ourselves in the inner sanctum of the case and components machining facility for the Richard Mille Group.

Richard Mille and Dominique Guenat spent several years puzzling over a solution that would allow them to better integrate the development of their cases and machining processes within the company. Previously, Richard Mille cases, after being designed at Valgine, were machined by a Swiss company renowned for its quality of execution and expertise. However, the commercial success of these visionary timepieces led to ever increasing technical requirements and exponentially growing needs, convincing Richard and Dominique to build their own case manufacturing facility. The result was ProArt, which began operating in 2013, following two years of construction. The ultra-modern building housing these activities was designed by the Swiss architecture firm, Chavanne.

In order to minimize the environmental footprint of the new factory, Richard Mille sought construction features that would balance his demanding technical requirements and ecological considerations re-

garding the choice of materials used in the building's construction and filtration systems, as well as waste recycling optimization to preserve the environment.

Thanks to its resourceful design, the manufacturing operation functions free of fossil fuel dependent energy. Electricity is provided by wind power, while geothermal probes coupled with a heat pump meet all heating requirements. ProArt is also acoustically discrete: its soundproof insulation respects and protects the tranquility of the neighborhood and countryside.

The flagship building occupies close to 3,000 square meters on 2 floors, twice the surface area of the Valgine workshop. In the technical areas on the lower level, several cargo bays make it possible for trucks to back straight up to the facility so the precious materials they transport can be quickly deposited in the safes. The second level, also accessible to trucks making deliveries of machinery and raw materials, houses the workshops and CNC machines, as well as the administrative offices and production management teams. This environment, bathed in the natural light streaming in from its windows and glass exterior walls, is a far cry from the Dickensian image of the dark and dingy factory.

Alain Varrin is the Head of Operations. A true enthusiast, he has spent his entire career working in the prototyping and machining of specialized components. An outstanding technician, Alain manages thirty CNC adjusters, controllers and polishers. In the time-honored tradition of watchmaking, essential roles in the watchmaking process are grouped under the same roof, as per Richard's explicit request. On a display table lie a variety of sample cases, all of them produced at this very factory. Items include a caseband made of titanium, several red gold bezels, baseplates and NTPT carbon casebacks. Each one bears witness to the expertise and skill that ProArt is home to. ProArt team have the

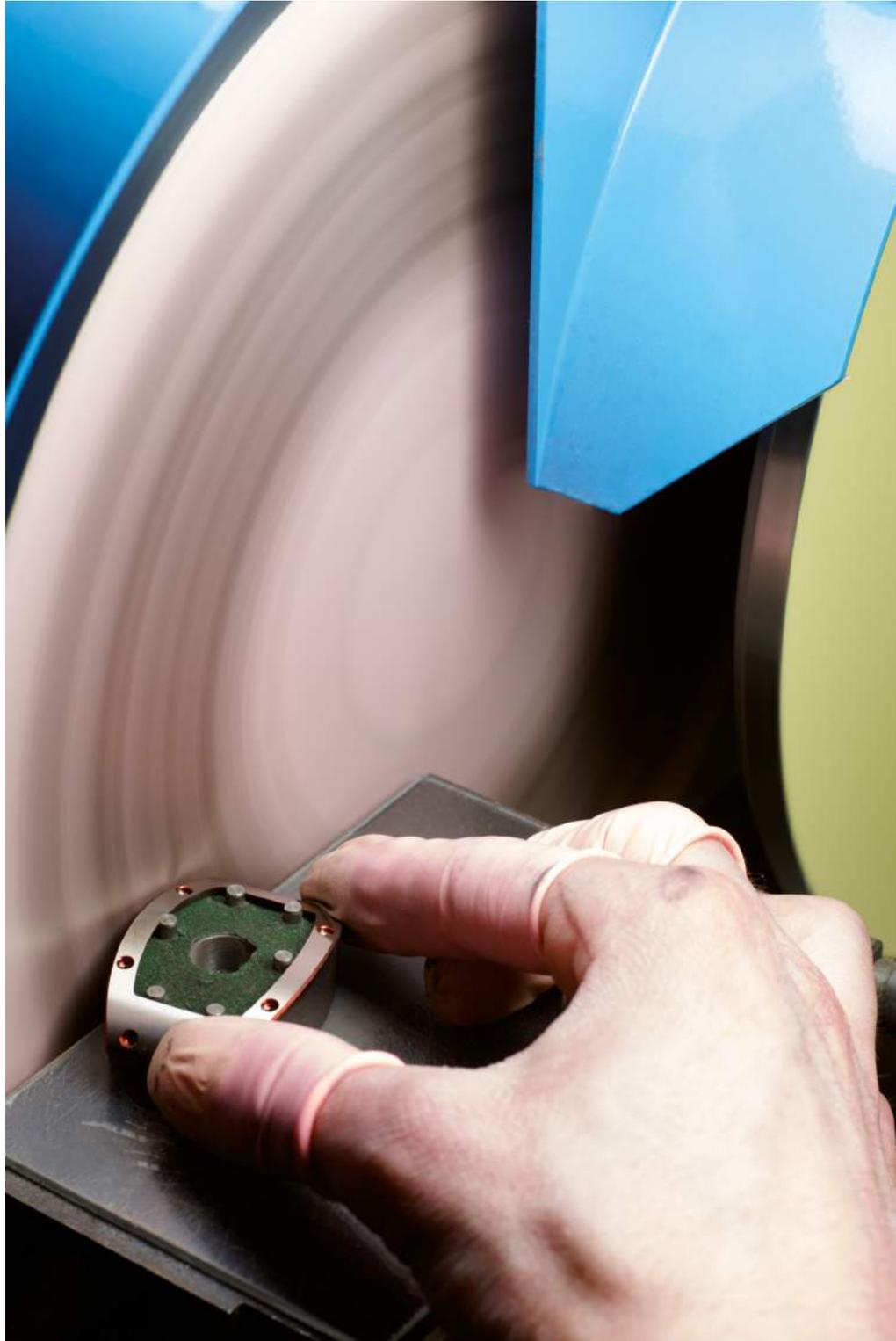
necessary knowledge and equipment to produce extreme components, and to finish them by hand, a tradition that has been largely lost in the industry. ProArt's team works closely with the movement engineers and case designers at Valgine. Working hand in hand is essential, because a case does more than protect a watch's movement, but must additionally provide strength, rigidity and visual enhancement. Since the brand's inception, Richard Mille has always insisted that an RM watch must have exceptional ergonomics and feel easy on the wrist. This intransigent pursuit of perfection sounds simple, yet it can take years to achieve. The case of the RM 011, an iconic model, for instance, required an entire year of research and development. Production of each case involves 68 distinct stamping operations for the three main components (bezel, caseband, and caseback). Machine adjustments needed by the machine tooling process take 8 days for the bezel, 5 days for the caseband and 5 days for the caseback. Developing the procedures for executing this series of operations itself involved 120 hours of work; the blueprints for the tools took a further 130 hours, and implementation an additional 180 hours. Production of each rough case comprises 202 separate machining operations at ProArt.

The design and execution of this watch exhibit a holistic conceptual approach that encompasses the movement, case and dial. As a result, everything has been designed and constructed to extremely rigorous specifications. Given that the Richard Mille collection involves round, rectangular, extraflat and tonneau case shapes, developed for more than 60 models, it is clear that ProArt plays a significant role at the heart of the Richard Mille Group.

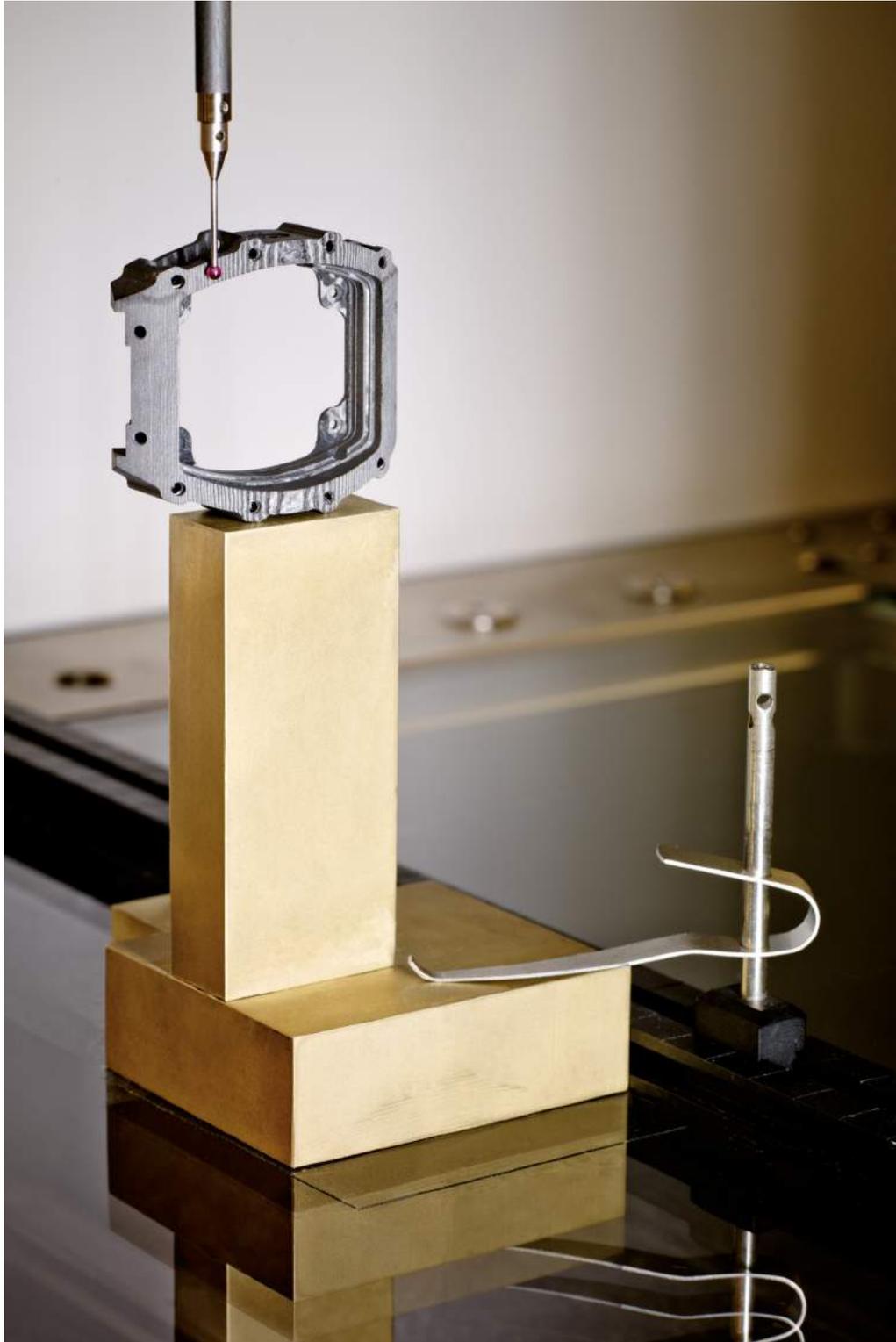
Treated as components in and of themselves, Richard Mille cases are the most complicated watchcases in the world. The brand is now able to develop very intricate

ESSENTIAL ROLES

ARE IN-HOUSE



Hand polishing of the outer bezel edges of an RM 07-01 ladies watch. This provides an elegant counterpoint to the brushed upper surface of the bezel, visible here.



Quality control of curvature on an NTPT carbon caseband intended for an RM 011 Lotus F1 Team Romain Grosjean.



Dimensional control of a titanium bezel.





From raw material to final design: a caseband for the RM 35-01 in NTPT carbon at various stages of completion.

cases that are produced in small runs, such as that used for the RM 039 Aviation E6-B tourbillon flyback chronograph. This is a technically virtuoso piece involving more than 1,000 components; only 30 units were produced. Its water resistant titanium case includes a movable indicator and a bi-directional bezel, both of which posed technical challenges that were overcome thanks to ProArt.

The facility also manufactures components for several movements, including the Caliber CRMA1, used in the RM 037. Its baseplate and bridges are machined in Les Breuleux from oversized grade 5 titanium plates, then PVD treated (Physical Vapor Deposition is a method for dispersing and bonding a coating to a titanium part's outer surface). One of the biggest challenges ProArt is working on right now is machin-

ing the unibody baseplate of the new RM 27-02—an element which simultaneously plays the roles of both baseplate and case-band—made entirely of NTPT carbon.

This factory has expanded the brand's scope to extraordinary proportions by allowing it to satisfy even the most ambitious and fantastic technical desires. In just 15 years, the Richard Mille Group has developed unique expertise in creating exceptional cases that are forever *more*: always lighter materials, always stronger, always more strikingly unique.

In a sphere of watchmaking where the weight of a watch reflected its value and quality, Richard Mille unflinchingly shook things up at the start of the millennium, machining watches entirely in titanium, whose destabilizing lightness established a new value scale for luxury timepieces. Back

in 2005, this concept led to development of the RM 009 in ALUSIC®, a featherweight material that is extremely difficult to machine. A more recent example is the Nadal watch series with injected carbon nanotubes, each piece weighs only 20 grams. A first class postage stamp would cover the cost of shipping!

ProArt fits perfectly into the brand's strategic development, allowing Richard Mille to reinforce its position in a rarified market segment. The specialized know-how of ProArt's teams has enabled exclusive partnerships with companies such as North Thin Ply Technology in 2013, to develop new materials for watchmaking such as NTPT carbon, and has promoted innovation with pieces like the RM 27-02, which marks the world debut of TPT® quartz, an entirely new material.

A FACTORY
AS FINELY
CALIBRATED
AS THE
TIMEPIECES
CREATED WITHIN
ITS WALLS



Richard Mille's watches represent a perfect symbiosis between 21st century technology and manual processes. For this reason, the majority of parts destined for his timepieces are finished and decorated by hand. This skilled work is the defining feature that confers distinction in haute horlogerie today.



WARDVILLE

BEST OF BOTH WORLDS

While a Caribbean setting is a great start for a perfect regatta, the organizers of Les Voiles de Saint Barth have gone the extra mile to create a new and popular event that bridges the amateur/pro division, as Matthew Sheahan, of *Yachting World* discovered this year.

BY MATTHEW SHEAHAN
PHOTOGRAPHY LUC MANAGO

Today, if you were to design the perfect regatta from scratch, you would begin by carefully hand-picking a fleet to provide close, equitable and exciting racing. To make sure the message went home with the sailors to spread the word and encourage others, you would look at ways of attracting a broad mix of boats. To add some spice and glamour, you'd make sure there were some of the latest, largest and liveliest jaw-dropping designs taking part, which would also guarantee the "A-list" sailors would turn up. But you'd also find ways to encourage grassroots sailors from the bedrock of everyday cruiser/racers, through to a fleet of twenty-odd sports boats.

In addition to the perfect fleet, you would need the perfect venue, where breezes, waves and sunshine afloat were matched by smart, friendly and efficient facilities ashore. And to underwrite the event, you'd engage a sponsor who felt closely aligned with the participants, the technology and the spirit of the event.

Spelled out in black and white, these goals don't seem that difficult to identify, but pulling them together is an ambitious task. Yet this is precisely what has happened at Les Voiles de Saint Barth. Having just run its sixth regatta, the event is a young one in the established Caribbean racing calendar, but is fast becoming the key inshore event. With 70 entries, the fleet size might appear modest, but the quality and diversity of the competing boats are two factors that make the regatta stand out.

"We have put a great deal of work into getting the groups of the various fleets together," explained Annelisa Gee, one of the three founding partners of the event. "While we were



keen to build the grand prix fleet with its professional sailors, we didn't want to do this at the expense of amateur teams."

"We also want to make sure that we can offer services for everyone, whether you need to bring a shipping container, or require help in arranging a berth for your boat and accommodations for your crew. I like to think we offer a concierge service."

Sailing legend Loïck Peyron is another of the event's founders and has always been clear about where success would lie for the event.

"You don't need to be a big regatta to be good, but you do need to have the quality," he said. A mere glance at the 2015 entry list made it easy to see his point.

From the giant all-carbon 100-footer *Comanche*, to the dazzling Day-Glo green and silver 70 ft MOD70, the trimaran *Phaedo 3*, through to a fleet of 24 ft sports boats, the Melges 24s, the spectrum was very wide, with further variety between these extremes, including the new *Rambler 88* and the elegant mini-maxi *Bella Mente*.

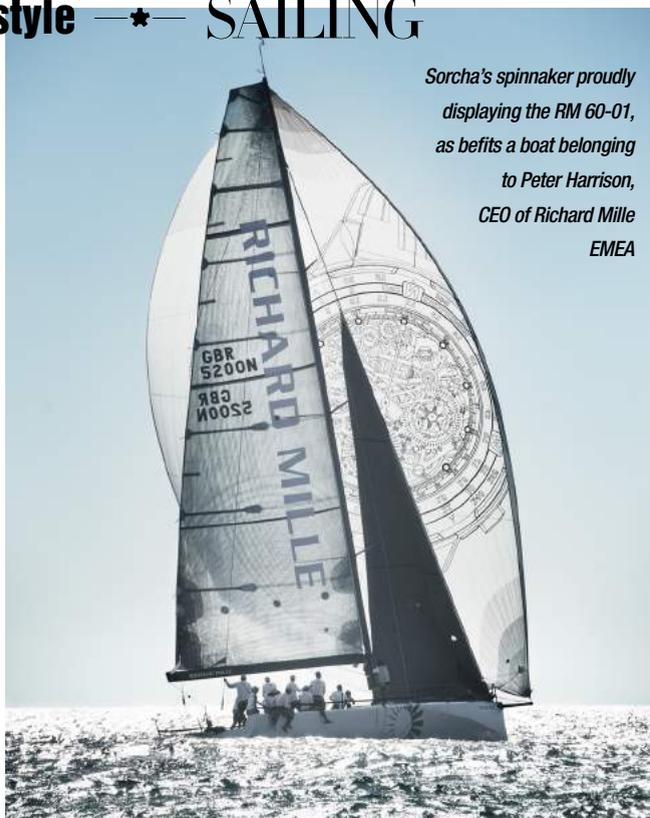
"This event is very clever as it strikes a skillful balance in providing the kind of races that a wide variety of people and their boats can enjoy," said Ken Read, skipper of the largest boat in the fleet, *Comanche*, one of the most talked about new launches worldwide. "Our boat was never designed for around-the-buoy racing, we're here to break records and cross the line first, which is precisely what we've been doing."

But *Rambler 88*'s owner, George David, commissioned a new boat to win on handicap, a strategy that is working out well so far. "Starting at the back and then ripping through the fleet is a huge thrill for us and judging by the waves we get from others it looks they're enjoying the spectacle too. This event is making owners happy, and that's how it should be." The event certainly made David happy: he took home the overall prize for the regatta, a Richard Mille Caliber RM 60-01 Regatta watch.

But not all of the big boats were stripped out grand prix machines; boats like the Swan 90



The sleekest, fastest, most attractive boats in the world are racing to join the Voiles de Saint Barth Regatta.



Sorcha's spinnaker proudly displaying the RM 60-01, as befits a boat belonging to Peter Harrison, CEO of Richard Mille EMEA

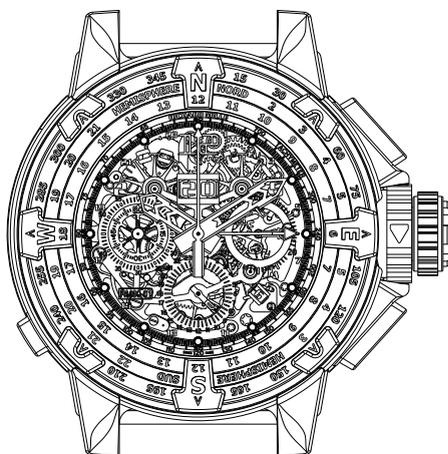
“STARTING AT THE BACK AND THEN RIPPING THROUGH THE FLEET IS A HUGE THRILL”

RICHARD MILLE AND THE SEA



2006

The RM 014: every detail of the case, movement and parts on this tourbillon wristwatch is inspired by the structure and hardware of the Perini Navi Maltese Falcon



2014

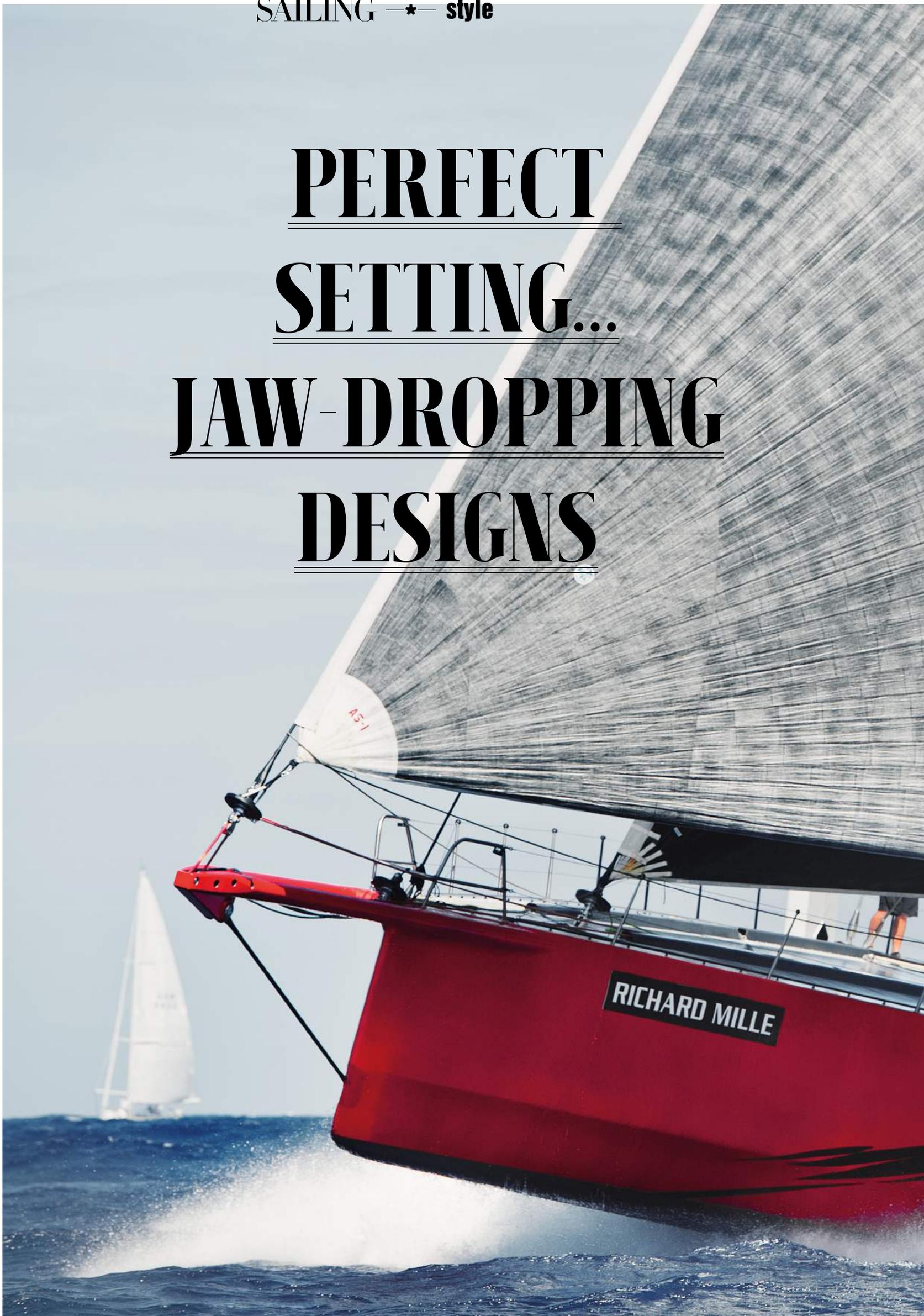
The RM 60-01 St. Barth Regatta watch is not the beginning, but rather the latest in a decade's worth of Richard Mille creations inspired by the seven seas



2007

The RM 015 sports dual time zones accessible via a pusher at 9 o'clock in addition to the torque and power reserve indicators also found on the RM 014

PERFECT
SETTING...
JAW-DROPPING
DESIGNS





Odin, the Baltic 78 *Lupa of London* and the Marten 72 *Aragon* brought a touch of class and refinement to the upper size ranks.

Elsewhere in the overall fleet mix, there were plenty of 40-52 ft carbon racing machines, from the Carkeek 40 *Spookie* and the Ker 43 *Otra Véz* to a group of three TP52s, the ultimate around the buoys racers. The seven boat multihull class showed an equally wide range of boats, including two hydrofoiling entries, the brand new, bright orange Gunboat G4 *Timbalero III* and *Le Carre/Diamond Genesis*, a GC32.

But what makes this all the more impressive is the popularity of more conventional cruiser/racers. Here, there were myriad production racer/cruisers crewed by Corinthian teams. There were charter crews too, each paying their way individually to participate in a regatta that is as much about the racing as it is about the show. This may be a prestigious and glamorous event, but it is also one that is determined to stay inclusive.

With such a broad mix, there is certainly an atmosphere at this event that has been missing from many regattas around the world. The gradual polarization of the sport, as professional and amateur events have separated over the years, is partly to blame. While there are plenty of carbon fiber grand prix racing machines being built and launched, many of them remain on the international grand prix racing circuit, out of sight from the amateur weekend warriors.

Les Voiles de Saint Barth brings the two sides together and is as much a reminder to the big guns as to where the roots of sailing still lie, as it is a spectacle for those who want to see the latest state of the art machines and share a beer with their crews ashore.

With so many judicious choices to admire, it would be easy to pass over the power of the location. But however experienced at top regattas, and as focused as he is on results, the beauty of Saint-Barthélemy wasn't lost on Read, or indeed on anyone who took part.

"The bottom line is that this is a spectacular setting," he said "and to not race around these beautiful islands and the waters that surround them would be blasphemous!"

LES VOILES DE ST BARTH

by Frankie, Ashley and Kaylean



A group of children from the YB Afraid Foundation, an association founded by Jamaican sprinter and friend of the brand Yohan Blake, were given a warm welcome at the 6th edition of Les Voiles de St. Barth.

The association looks after, educates and protects Jamaican children aged between 6 and 18 who have been abandoned, mistreated, abused and sometimes simply left to manage on their own from a very young age.

These children have never had the opportunity to visit their own Jamaican coastline, so to be able to attend Les Voiles de St. Barth was the perfect occasion to learn to swim, to discover the ocean and watersports and to try their hand at journalism.

WITH MISS ANNELISA GEE

Frankie: What role do you play in the organization?

Annelisa: I arranged the regatta. I am responsible for bringing people together and making sure they are taken care of and I look after the boats.

Frankie: What advice would you give others who would want to be in the same position as yours?

Annelisa: Well, just set the goal and aim for it, don't give up. You have to make sure your mind is set to it and that you are certain... Just believe that you can do it.

Ashley: What inspired you to organize an event like this?

Annelisa: I've been sailing all my life and I like to see the team spirit and the teams coming together and talking.

Kaylean: How many years have you been organizing the regattas?

Annelisa: Six years, I started in 2010.

Kaylean: How many boats are in the race?

Annelisa: Seventy this year.

Frankie: Is it a hard job to plan this event?

Annelisa: It is a hard job, an all year work and it becomes very intense the last month before the regatta.

Kaylean: What do you enjoy the most about the regattas?

Annelisa: I like meeting people from all over the Caribbean, such as St. Martin, Trinidad and Jamaica.

Kaylean: Why is Richard Mille a sponsor?

Annelisa: Because he's interested in technology and these boats are at the forefront of yachting.

Ashley: How would I register to compete in this event?

Annelisa: Visit the website or email and sign up with me.





WITH MR RICHARD MILLE

Frankie: How long have you been doing this?

Richard Mille: I have been doing this for six years.

Kaylean: How did you become involved with the St. Barth regatta?

Richard Mille: I became involved because I find the races and the location very beautiful.

Frankie: What inspired you to make the RM 60-01?

Richard Mille: I wanted to do a diving watch with a very strong and tough sapphire glass and case. You can also navigate with this watch's special functions. For St. Barth I created a special and limited edition version.

Ashley: Why is the RM 60-01 made in a circular shape more than the other ones?

Richard Mille: I made the model in a more circular shape because of its stability to water resistance and it is also good for diving.

Frankie: I heard you have a great interest in cars. Can you please tell me about this?

Richard Mille: Well, I have had a great interest in cars since I was young especially the F1 cars.

Kaylean: How many classic cars do you own?

Richard Mille: Quite a few, 50 classic racing cars from the 1970's

Kaylean: Why don't you have any boats?

Richard Mille: Because I get seasick and I like to stay on the ground.

Ashley: What inspired you to start a watch company?

Richard Mille: I have always loved watches since I was a child.

Frankie: What inspired you to do this well?

Richard Mille: I have always been interested in engineering, mechanics and technical design.

Frankie: Was it complicated to create your business?

Richard Mille: It was complicated, but not so complicated. I was passionate and motivated but I had to learn to be patient. It took time to find the right techniques and materials to create my watches.

Frankie: What kind of problems do you have to deal with in your work?

Richard Mille: I have not faced any problems in spite of the technical challenges, because my concept is very revolutionary and people recognized my ideas.

Ashley: How many watches did you design?

Richard Mille: I have made about 60 different models.

Ashley: What was the most memorable time in your life career?

Richard Mille: When I received my first prototype in the year 2001.

Ashley: What words of motivation would you say to young people who would want to start a business like yours?

Richard Mille: First, you must have a good idea and most of all, you have to be passionate about it and that will bring success.

Richard Mille



Was very kind at the interview
but I was really nervous
but he said we did a
great job

Yay!

ARRIVAL IN ST. BARTH

The plane which was my first time for me. He boarded the plane and that was the last time I flew for me because when I came to the beach I said I was



START OF THE RACE



DAY 1

YELLOW SUBMARINE

We headed over to the port to board the yellow submarine which was a great experience for all of us. We saw a lot of turtles, a few sharks, a lot of fish and King rays. Oh some of you to see a real shark for a fish. We also got to see the ship wreck which took place 20 years ago. It was fantastic.



YELLOW SUBMARINE



NIKKI BEACH LUNCH

We went to the Nikki beach where Richard Mille was and we also ate a whole lot of food. We were so stuffed. The beach was beautiful and the women here also looked attractive. Nikki beach was also a very beautiful place.



HIKE

After Nikki beach we went hiking for about (20 mins)



JET SKI

We went jet skiing (I was the best) I did so well at it and we went on very far distant out.



JET SKI



ARRIVAL IN ST. BARTH

AWARDS CEREMONY

DO BRAZIL



I actually learned that I didn't. They were a bit we caught on did well.

SWIMMING IN THE OCEAN



DAY 2

START OF THE RACE

Today we went to see the start of the Les Voiles De St Barth 2015 we sailed in a Lantoran Boat. This is what the start of the race looked like.





FINAL DAY

THANKS TO Richard Mills & Meane.



arent a few new things know at first. it hard to learn but pretty fast and

DAY 3

PADDLE



The lagoon where we did some paddle board things. I enjoyed it very much even though it was short (for me)

AWARDS CEREMONY



At about 3:00 pm we walked over back to the villa and got ready to attend the award ceremony which was fantastic. The winner won and they receive a Richard Mills watch for the grand price and I had to take pictures with them and I was quite nervous.

When it came down to the overall winner (Dumbler) we went up on stage and played a little part in giving the award.

DO BRAZIL

we went to DO Brazil for lunch where we ate a whole lot of food.



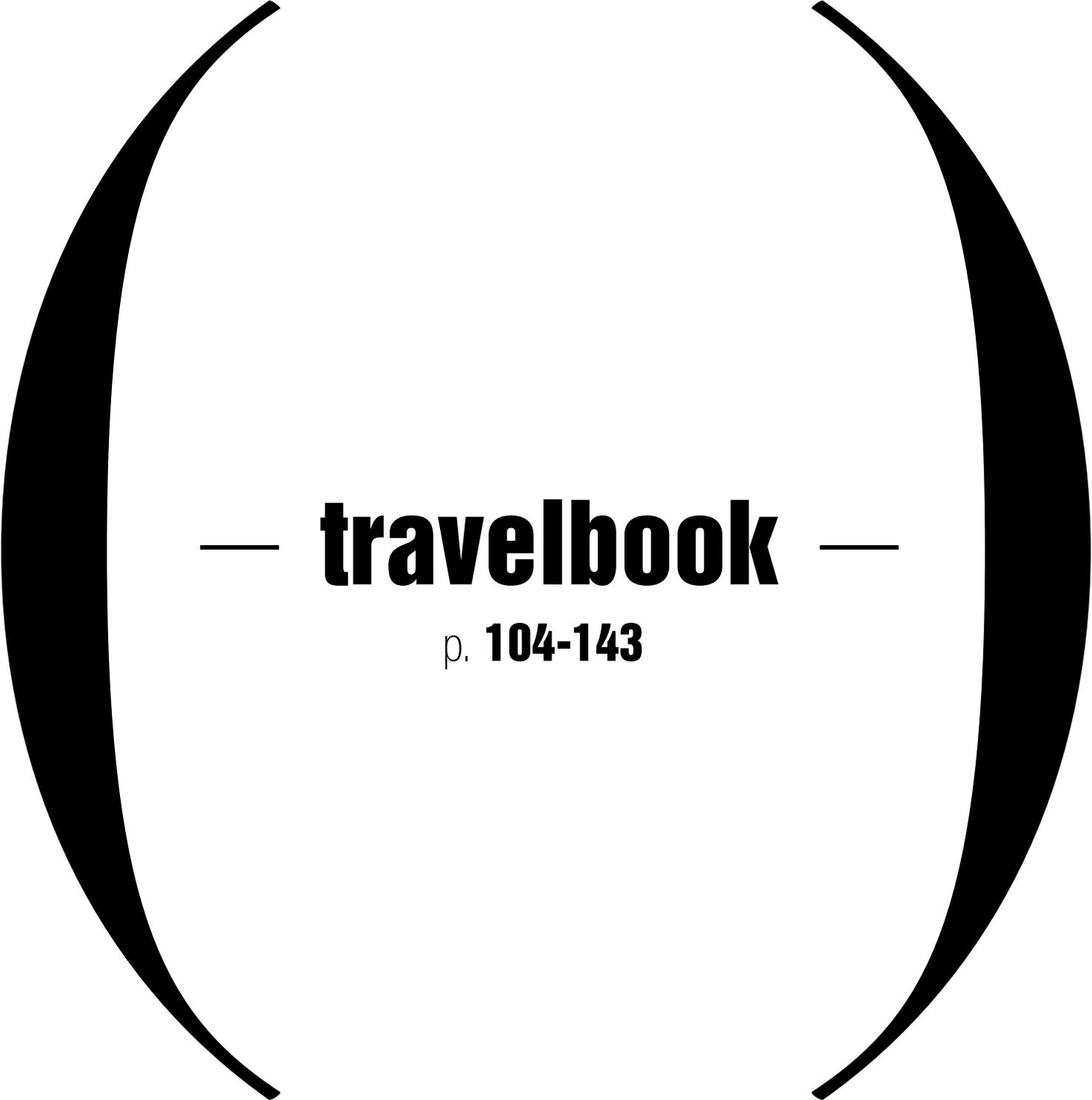
SWIMMING IN THE OCEAN

After lunch we went back to the boat where we chilled out for a few mins and then we went for a swim in the water for a good while.



“The creation
of the world
did not occur at the
beginning of time,
it occurs every day.”

BY MARCEL PROUST
THE CAPTIVE & THE FUGITIVE



— **travelbook** —
p. **104-143**

AN EQUESTRIAN PARADISE



POLO BASICS...



A team consists of four players who each wear a number corresponding to a specific position: number 1 is the attacker, number 2 designates the mid-field offense, number 3 is the pivot and number 4 is the defense or back.

A match is divided into 4 to 8 periods, or chukkas, of 7 minutes 30 seconds, separated by 3-minute breaks to switch horses. After a goal is scored, the teams change ends of the field and play starts up again by throwing the ball into the middle of the field.

Players are ranked and assigned a "handicap" indicative of ability. Beginners start with a handicap of -4; the best players in the world achieve a handicap of 10. A team's handicap is the sum of its players' individual handicaps. The level of a tournament is determined by the range of handicaps from which teams are allowed to participate.

The biggest polo club in continental Europe will celebrate its twentieth anniversary next year at the prestigious Domaine de Chantilly, France's equestrian capital. This year, the club, which hosts such major polo events as the French Open, welcomes Richard Mille as official timekeeper.

BY BERTRAND
WALDBILLIG
PHOTOGRAPHY
GIAMPAOLO
VIMERCATI

Few are aware that with close to 1,500 players, France is the fourth country most involved in polo, after Argentina, the United States and the United Kingdom. Created 19 years ago by lovers of the game, the Polo Club de Chantilly, outside Paris, has quickly become a showcase for the sport in France, and the jewel in its crown is a unique 506-acre property boasting a long history of grandeur.

The site was originally a vast farming complex within the forest belonging to the Château de Chantilly, a property whose history is inextricably linked to that of the Condé princes who established their court there from the 17th century onward, rivaling Versailles itself. Legend has it that Louis II de Bourbon-Condé, known as le Grand Condé, believed he would be reincarnated as a horse and ordered the construction of stables worthy of a palace. The resulting Grandes Ecuries remain the largest in Europe to this day.

In 1897, following the death of Henri d'Orléans, Duke of Aumale, the last heir in this line of blood princes, the land and its art collections passed to the Institut de France (France's institution responsible for tangible and intangible heritage) to be turned into a museum. The Ferme d'Apremont and its hundreds of acres were included in the bequest. Over the next century, Chantilly strengthened its position as a

prestigious equestrian center, thanks to the Grandes Ecuries and its racetrack, hosting the annual Prix du Jockey Club and the Prix de Diane.

In 1995, the Ferme d'Apremont became available for rent, and the Institut de France granted a fifty-year lease to a group of friends who dreamed of creating an internationally renowned polo club. Among them was Patrick Guerrand Hermès, a descendant of the Hermès fashion house founder, who channeled all his energy into turning this dream into a reality. Nearly twenty years later, the gamble seems to have paid off.

While the success of the Polo Club de Chantilly is inseparable from the considerable teamwork that ensures its existence, the exceptional setting has certainly facilitated things greatly. A mere hour from Paris, and less than thirty minutes from the Charles de Gaulle airport, the Ferme d'Apremont enjoys an ideal setting, adjacent to the Château de Chantilly and its magnificent stables. The buildings, dating from the early 18th century, constitute a remarkable structure in and of themselves. Framed by a monumental gate in the neoclassical style, the Ferme d'Apremont is lacking neither for space nor for character. Philippe Perrier, director of the club since its creation, is particularly proud of the quality of its facilities: players have access to 30 paddocks (ranging from 7 to 14 acres), 9 meticulously maintained playing fields and 2 additional sand fields for all-weather

THE DOMAINE DE CHANTILLY POLO CLUB IN FIGURES



First polo season: 1996



506 acres of pasture



Up to 800 horses in high season



9 playing fields



30 paddocks



200 stalls housed in farm buildings



A membership of over 250 riders/players



48 tournaments in 2015



In less than two decades, the Ferme d'Apremont has become a leading venue for polo in Europe, and one that opens its doors to all aficionados of this "sport of kings."

Often defying the laws of gravity, a polo pony needs an extraordinary combination of endurance, speed, and agility. The best players acknowledge that 80% of success in polo lies with the horse.





Benoît Perrier, manager of the Polo Club de Chantilly, works tirelessly to promote the club internationally.

use, 200 stalls with a seasonal extension of up to 400 temporary stalls, a club house, and more. This ambitious infrastructure enabled Apremont to very quickly host large competitions, forging its reputation on the international polo scene. A significant milestone for the club was hosting the World Polo Championships in 2004, when the site welcomed some 25,000 spectators for the event—a first in France. Ten years later, the Ferme d'Apremont remains a cornerstone in the success of polo in France. More popular than ever, the sport boasts four times as many players as it did twenty years ago, a fact very much in evidence at the fourteenth edition of the French Open, which ended in a magnificent finale last September 21st.

The club is also proud to have played a role in the burgeoning popularity of women's polo, notably by organizing the first proper Ladies Open on the international circuit in 2012. The year 2015, which marks the arrival of Richard Mille as official timekeeper for the Polo Club de Chantilly, will see no downtime when it comes to competitions, with more than 48 tournaments scheduled. Highlights include the 12-goal tournament in June, followed by the Charity Cup finals,

the Laversine–Elie de Rothschild Cup; and of course, the season culminates in the French Open, held in September. The refined setting and equally prestigious competitions are complemented by the Polo Club de Chantilly's mission of promoting polo to a wider public, in keeping with the wishes of its founding members. During competitions, matches are open to all and free of charge. The Ferme d'Apremont is also home to France's leading polo school, offering high-quality instruction to both beginners and advanced players on over thirty horses suited to all levels of polo practice (classes or tournaments) and every type of physique.

As a world-class center for training and competition, the Polo Club de Chantilly fits in naturally with other major events punctuating the Domaine de Chantilly's calendar. During the next Arts & Elegance Richard Mille automobile event, coming up on September 5th and 6th, for instance, the club will propose polo initiation sessions and stage a high-level demonstration match starring none other than Pablo Mac Donough, the Argentine player who has been a partner of Richard Mille since 2011. All signs indicate an event not to be missed.



France's star player and member of La Palmeraie, a team belonging to Patrick Guerrand-Hermès, Brieuc Rigaux is a product of the Polo Club de Chantilly.



Pascal Jamet, who oversees the development of Polo instruction at French equestrian facilities nationwide, also coaches the kids teams at the Ferme d'Apremont.



For training purposes, polo ponies are exercised in groups of five or six at a time to socialize them and ensure they're comfortable with other horses.



LATEST THRILLS



On September 5th, the Polo Club was back with a bang for an exhibition match of professionals from 11 a.m. to 3 p.m. Great champion Pablo MacDonough (pictured above) participated, making for a riveting show. Boasting top players (Argentinian, unsurprisingly!), two Richard Mille teams—one white and one black—faced off for 6 chukkas (15-minute matches). All elegantly sponsored by Richard Mille, of course!

2015 HIGHLIGHTS



- May 23 to June 7: Charity Cup (10/12 goals)*
- May 31: Polo Cup – Mentque Trophy (-4/-2 goals)*
- June 6: Science-Po vs. Harvard Cup (-1/1 goals)*
- June 14: Persian Cup (ladies tournament 8/12 goals)*
- June 20 to 21: Scandinavian Cup (-1/1 goals)*
- July 4 to 12: Coquetier d'Or Trophy (8/10 goals)*
- September 5: demonstration match during the Arts & Elegance Richard Mille event*
- September 5 to 20: French Open (14/16 goals)*
- September 16 to 20: Ladies French Open (8/12 goals)*
- September 26 to October 4: FFP French Championships (6/8 goals)*
- October 11 to 19: Autumn Cup (0/4 goals)*



In today's world, space is a true luxury, and with over 500 acres, the Ferme d'Apremont has plenty!

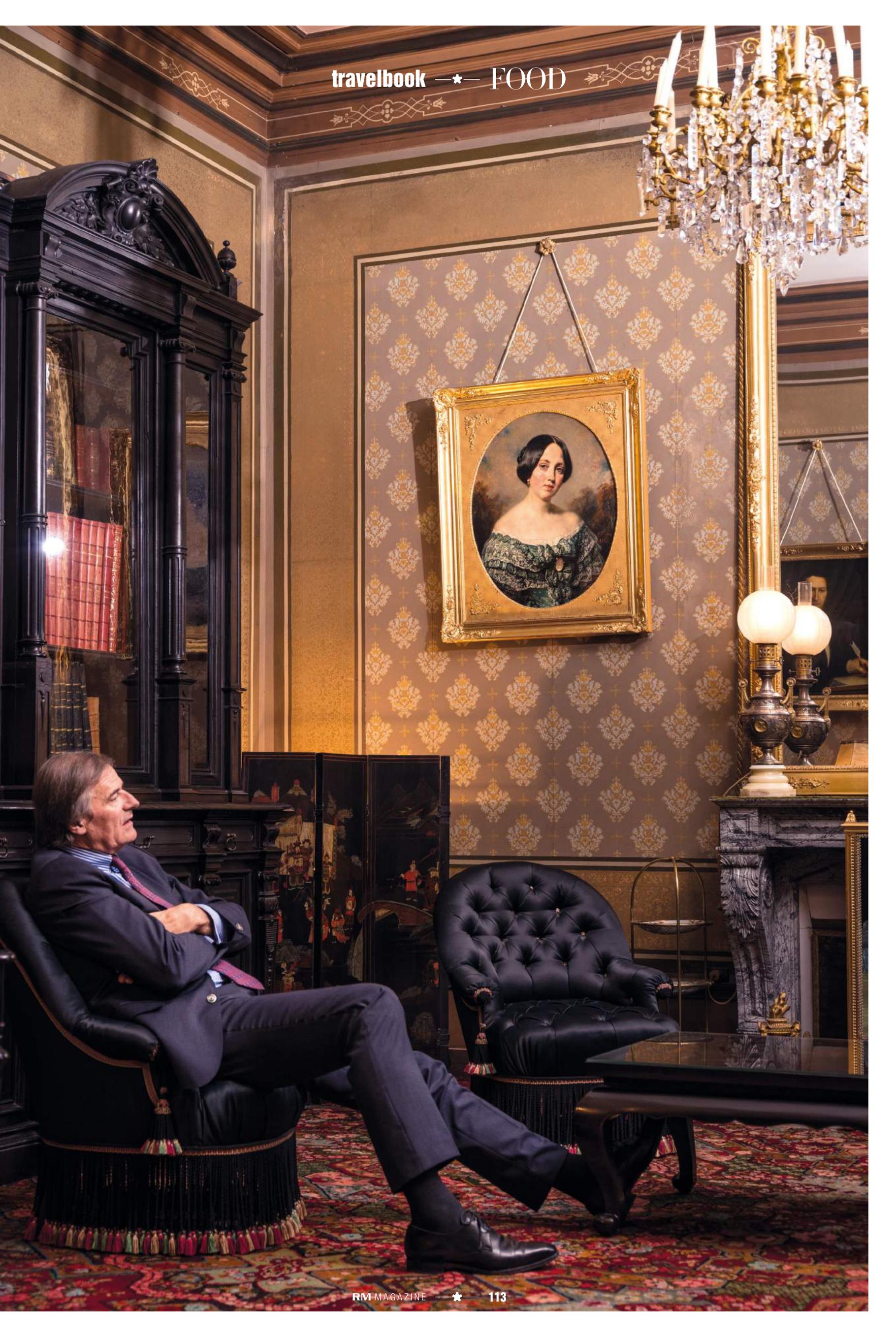
OUR WARM THANKS TO
POLO CLUB DU DOMAINE DE CHANTILLY

LA FERME D'APREMONT - ROUTE DE VERNEUIL
60300 APREMONT - T: +33 (0)3 44 04 47 66
WWW.POLOCLUBCHANTILLY.COM

DEUTZ COMES INTO ITS OWN

The Champagnes created by William Deutz in the 19th century have entered the 21st century with sharp-edged style and economic success. An inside look at the most discrete of the Grandes Maisons.

BY BENOIST SIMMAT
PHOTOGRAPHY MARTIN BRUNO



William Deutz, co-founder of the eponymous Champagne house, loved to travel and explore faraway lands. To tour the company's premises—established in Ay, a town in France's Marne region, in 1838—is to experience firsthand a timeless monument to this passion. Having entered the *cour d'honneur* adorned with a mischievous Cupid, the 21st-century visitor is ushered into a spacious Second Empire salon, brimming with souvenirs from the Orient and sumptuous 19th century furniture. For a century and a half, from Louis-Philippe to François Mitterrand, five generations of the Deutz family lived and conducted business here. The story behind this brand, itself emblematic of Champagne's historic heartland, speaks to the region's economic power.

In the *Salon Rouge*, as the room is often called, William Deutz, sporting a steely blue gaze and thick chinstrap beard in his portrait, appears to be counting, for all eternity, each day that his creation continues to grow. A sparkling wine merchant of the first order, this native of Aix-la-Chapelle (Aachen) founded the "Deutz et Geldermann" wine trading house with his partner, Pierre-Hubert Geldermann. Then, as now, the two German families received their wealthy clients on the first floor of this residence filled with curiosities. On the west wall hangs a portrait of Marie Deutz, the founder's daughter, who became the daughter-in-law of William's associate Geldermann, marrying the latter's son. She is depicted leaning on a marble console table that still stands just a few meters away. Even the colors of the room and its paintings have been spared the ravages of time, thanks to a forgiving northern exposure. Deutz is famous today for both the slender-necked green bottle of its brut Champagne, and for its legendary Amour de Deutz vintage, proof that the company has truly crossed into the 21st century. The man behind this miracle assumes his role elegantly as he enters the tasting room, known as the *Salon des Oiseaux*, which is decorated from floor to ceiling with painted bamboos—further testimony to long-ago travels. His name is Fabrice Rosset and, now 64 years old, he has been managing Deutz for 18 years at the behest of the Rouzaud family

(also the owners of Roederer), which acquired Deutz in 1993.

Under his leadership, the house that peacefully hummed along at half a million bottles has become an international corporation producing well over two million bottles, 40% of which are destined for export. Deutz applies the stringent quality standards of a renowned Champagne, yet boasts ten different cuvées. Rosset himself oversees their annual blends. On the day we met, he was joined by his *chef de cave*, 57-year-old Michel Davesne, to produce some of these magic mixtures, which they complete each year by May.

The pair rely on two sources of grapes to assemble their creations, which must unfailingly honor the house's reputation. First are grapes from their own vineyards, acquired over the years by the Deutz family: 103 acres and counting, essentially in Grand and Premier cru vines, a requirement imposed by William Deutz himself. Next come high-quality grapes purchased from growers in the best terroirs of the Montagne de Reims (pinot noir), the Côte des Blancs (chardonnay) and the Vallée de la Marne (pinot meunier)—accounting for 80% of the volume required.

From the forty or so "crus" available, each exhibiting a specific "terroir," the two men create ten Deutz cuvées each year. To smooth out the taste of the wine, which is the practice in Champagne, each year's grapes are adjusted with complementary "reserve wines" from previous vintages which have been set aside. The signature taste of Deutz stems from the fact that these wines are always very young. "In the 2014, for example, we are going to put a bit of 2013, maybe some 2012, but nothing older," explains Michel Davesne. "It's our trademark not to seek out vinosity or power." In contrast, many houses use older reserve wines. "I believe in staying as close as possible to the grape," adds Rosset.

The newest grande cuvée, Amour de Deutz rosé, is no exception: released as a 2006 vintage, its crisp freshness and slight zest make for a wine worthy of ambitious pairings like scallops with Espelette pepper, as well as a cuvée that can be laid down for twenty years. In fact, the entire Deutz range is calibrated to provide ideal Champagnes for the table: seafood (blanc de blanc), certain meats (William Deutz), most desserts (demi-sec) and even some cheeses (vintage blanc de blanc).

EXPRESS TASTING



Brut non vintage:
timeless flavor of ripe fruit, almond nose; a must.
Around €38



Vintage Rosé (2009):
expressive pinot noir, full-bodied, red berries; time to eat!
Around €60



Blanc de blanc (2008):
nose of white flowers, flavors of citrus, a great year; shellfish.
Around €65



William Deutz (2002):
Vivacious, frank, aromas of hazelnut & spice; a keeper.
Around €125



Amour de Deutz (2006):
Seductive, promising, slightly vinous; the star of the Maison.
Around €145



Today, Deutz owns 103 acres of vineyards, mostly in Grand and Premier cru areas, thanks to the family's selective acquisition of plots over many generations.

This strategy of recognizability has played a role in Deutz's economic revival. One might say the company's priorities are symbolically written in its structure: headquarters at street level, fermentation chambers on the hillside, and the vineyards higher still. On the other hand, its wines are aged over 160 feet underground, spending three to ten years in vast cellars, whose corridors are charmingly known as *berceaux*, or "cradles."

At the beginning of the 1990s, when Jean-Claude Rouzaud looked into buying the company, it was operating at a 20% loss and selling under 600,000 bottles. Today, Deutz moves much larger amounts, due to steady growth as well as an increase in the number

of different Champagnes it creates for world markets, and reaps the double-digit profits worthy of a luxury brand. In the long term, Fabrice Rosset hopes to increase this visibility still further: "We still have room to develop our export market, particularly in England, Switzerland and the United States," explains the former sales director from Roederer.

International markets are also very attractive for growth, as they are keenly interested in the high quality level and variety of Champagnes that Deutz offers. Indeed, Fabrice Rosset won't deny he is considering an eleventh, which would obviously be a very high-end product from a highly distinctive terroir:

"A cuvée from a single plot—I won't say no. In fact, we have an experiment that's been in the cellar for four years now..."

To boost its international presence, Deutz relies on the strategy of exclusive partnerships. For over 15 years, the brand has accompanied Peninsula hotels, and more recently, Aston Martin France. Enthusiasts of these exotic English sports cars who take delivery at a French Aston Martin dealership receive a complimentary bottle of Amour de Deutz, while the Asian-owned chain of upscale hotels boasts its own cuvée "made by Deutz." Though not publicized, these moves are common knowledge among Champagne connoisseurs.

“I BELIEVE IN STAYING
AS CLOSE AS
POSSIBLE TO THE
GRAPE”

— FABRICE ROSSET —

The vibrant style of Deutz Champagnes is a result of the decision to employ “young” reserve wines that come from grapes harvested no more than one or two years prior to the vintage being prepared.



A SEASON IN FORMULA-E

This year ushers in a new era in the history of motor sports—electric Formula 1. Embodying the spirit of our times with zero-emission cars, the sport has generated incredible enthusiasm from Shanghai to Miami and witnessed the victory of a French team, supported from the first by Richard Mille, more passionate than ever about motor racing.

BY LIONEL FROISSART
PHOTOGRAPHY LUC MANAGO





E-RACING —★— travelbook



Nicolas Prost (left) and Sébastien Buemi (right) were a driving force in making this premier world championship of Formula-E racing exciting.

A masterpiece of technology, the beating heart of a Formula-E single-seater with its powerful battery driving an electric engine.



COSTS UNDER CONTROL



For the Formula E Championship's first season, each of the ten teams raised approximately €4 million for four cars and two drivers. Given that promoters invested nearly €100 million in providing cars and commercializing the inaugural season, budgets are set to increase to €5 or €6 million for season two.



Two weeks ahead of the Formula 1 Grand Prix, Monaco welcomed the pack of electric single-seaters for the first time ever.



Monaco: Princely family, glamorous casino, shimmering sea and, of course, Formula 1 Grand Prix. For the past 86 years, one weekend each May has echoed with the thunder of single-seaters reverberating off the Rococo facades of opulent apartments and the tinted windows of ever more modern skyscrapers.

But times change. Noisy and polluting, racecars no longer get good press. While the F1 Championship has finally opened the door to hybrid technology, another category is taking a more radical turn: all-electric cars. This year, two weeks before the “real” Grand Prix, locals were treated to a dress rehearsal of sorts—Monaco’s first ePrix. For spectators in the capacious grandstands, the only thing lacking was the roar that usually accompanies motorsports. Instead, a quiet purr and hiss, occasionally punctuated by the screech of brakes, tires or shifting gears. This can perturb fans used to unbridled shrieking. A small price to pay for ensuring the future of the sport.

The survival of motor racing also depends on establishing total interactivity via the myriad possibilities of social media. Before every ePrix, the public votes online to bestow a power charge the winner can use to overtake a competitor during the race. This “fan boost” transforms spectators and TV viewers into

participants. All these parameters were carefully weighed by the Championship’s promoters in launching the inaugural season, which opened in China last September, and will wrap up in London at the end of June.

Former Spanish politician and businessman Alejandro Agag immediately recognized the potential of this new category. But making it a reality required the goodwill and professional backing of motorsport authorities. Luckily, Jean Todt, president of the *Fédération Internationale de L’Automobile* climbed aboard, excited by the work of Frenchmen Eric Barbaroux and Pierre Gosselin, creators of the first 100% electric single-seater racecar.

With Todt’s seal of approval and the added bonus of an FIA-stamped world championship, Alejandro Agag and his associates launched the project, and within a few months, over forty single-seaters were built, bringing together an Italian body (Dallara), a small English engine (McLaren), French technology for the highly complex electronics (Renault Sport technologies) and an imposing British battery (Williams Engineering), assembled in France at Spark, a company created for the occasion by Frédéric Vasseur.

The Chinese government was among the first to express interest in the new championship, soon joined by the mayors of a dozen major cities worldwide. From the get-go, it was agreed that Formula E’s racetracks would be in metropolitan centers and conform to a specific format. Each event takes place over a single day, so as not to overly disrupt traffic. Test laps and qualifiers are held in the morning. On Saturday afternoon, there’s a drivers parade and an autograph signing session, then it’s straight to the starting grid. Races consist of two rounds, twenty minutes each. The change of cars made necessary by limited autonomy only adds to the suspense and action. Further evidence of mounting interest, the series recently inked a deal with the Discovery Channel.

With so much going on, neither Alain Prost nor Jean-Paul Driot was about to miss this



FORMULA E OPENING UP TO COMPETITION



Although Renault led the vanguard, taking part in the first-ever season of International Formula E Championships, the manufacturer will soon be facing serious competition. Citroën, for one, has expressed interest. For Audi, which has developed its hybrid technology on prototypes committed to endurance, all-electric is a logical next step in view of its industrial ambitions. Both the American giant Ford and Indian manufacturer Mahindra will also be joining Alejandro Agag's series. As for the Venturi team, its leaders are seeking to forge partnerships with companies involved in the development and manufacture of new-generation batteries. As so often the case in motorsports, this competitive atmosphere heralds rapid evolution and forward leaps in performance.



The last check on the starting grid at Monaco, a high-tension moment, especially as Monaco's narrow streets make passing practically impossible.



A WORD WITH JEAN-PAUL DRIOT

HOW DID YOU FIRST GET INVOLVED IN FORMULA E?

There were several factors, including friendship. I'm very close to Alejandro Agag, promoter of the series, and Alberto Longo, who has joined him in promoting the championship. I like to think I had a hand in the genesis of the project, having put Agag in touch with Eric Barbaroux, who created the first 100% electric single-seater. That was three years ago. There's also the reality that you need to keep up with the times, with the evolution of social media and the apps that go with them, without forgetting the issue of pollution. An electric single-seater championship seemed like the right move, in terms of both the head and the heart.

★ AND WHAT ABOUT THE SPORT ITSELF?

Purists were skeptical in the beginning, to say the least. Time will tell if we were right. But for someone like me, who loves the challenge of racing, being in on Formula E seemed like an obvious choice. The challenge is always in leading a team of men and drivers to victory.

ISN'T BEING EXCITED ABOUT ELECTRIC ENERGY BIT OF A PARADOX FOR AN OIL BROKER?

On the contrary, I feel very much concerned by anything that can effectively help thwart the rapid depletion of fossil fuels.

FOR ONCE, YOU HAVE FOUND A PARTNER. NOT JUST ANYONE, BUT ALAIN PROST.

I've known Alain forever. We have strong personalities which are different but, in the end, complementary. He has been crowned F1 world champion four times. I've been keeping cars and teams running for over 27 years and have taken home 19 international titles. There is mutual respect. We understand each other. Alain can be very intellectual. He's all about the details. I supervise. He's good with politics and in a unifying role. He's an ambassador who opens doors.

WHO INVESTED IN THIS PROJECT?

We went in 50/50, which makes for maximum transparency. I manage the contracts on a daily basis. Everything technical is subcontracted to DAMS at the factory in Le Mans.

WHAT IS YOUR INITIAL ASSESSMENT OF THIS CHAMPIONSHIP?

Hugely satisfying. The competition is credible, and the racecars are well-matched in terms of performance. For now, there's an audience. But it's still a one-day competition, so for now we can't ask organizers to set up stands for 80,000 people. Spectator capacity is also low by choice; on average, we fill our grandstands with 15 to 20,000 paying spectators.

We are really pleased with the social networks and interactions between the teams, their drivers and the public. Also the enthusiasm we've elicited from potential venues. Today, we have many cities contending, but we want a balanced championship.

The second season will be all about stabilization. A dozen races on the calendar seems reasonable.



Sébastien Buemi fended off the two Brazilian drivers, Lucas di Grassi and Nelson Piquet Jr to take home the Monaco race.

opportunity to make history. The former is a star: a four-time F1 racing champion, he is still a must-see in the paddocks. The latter is less of a public fixture, but the oil broker's teams have propelled some 20 French drivers to F1 glory over three decades. Together, the two created e-Dams-Renault, the only French team on the Formula E circuit, supported by the French manufacturer. Richard Mille was delighted to join this ambitious Formula E endeavor, whose technological approach meshes perfectly with the French watchmaker's own avant-gardist philosophy. In Monaco, the starting grid was the place to be. VIPs rubbed shoulders with celebrities—often unknowingly—as they vied to take selfies with the drivers. Asked about the upcoming race, pole position holder Sébastien Buemi of Switzerland, teamed with Nicolas Prost for e-Dams, noted anxiously, "Since the start of the championship, the pole man hasn't won once." But Monaco is not like other races. Starting in front is a huge advantage. Part of the attraction of Formula E lies in the quality of the champions facing off. Of the participants assembled before Prince Albert, 90% were F1 category title-holders or test

drivers, including famous names, such as the younger Nelson Piquet, Nicolas Prost Jr. and Ayrton Senna's nephew, Bruno. The Italian Jarno Trulli, 2004 F1 Grand Prix winner, was also present, with the Formula E team he put together and drives for.

It was a compelling show. All in all, the cars proved reliable. While their performance is closer to that of small F3s, they are fast enough to ensure exciting races on city streets. In Monaco, the traditional bump right after the start dashed the hopes of three French drivers and Brazilian Bruno Senna. The latter's countrymen, however, made for an exciting finish. Nelson Piquet Jr. and Lucas Di Grassi fought Sébastien Buemi for the lead down to the last turn. Buemi's victory strengthened the e-Dams-Renault team's lead in the championship, confirming that Richard Mille has made yet another a wise choice of partner.

Alain Prost, visibly moved to be occupying Monaco's podium, 27 years after his last F1 success, expressed pleasure at his driver's victory, while quietly noting that his son Nicolas, who finished in sixth place that day, was nonetheless a contender for the category's world title.



“WINNING IN MONACO
IS ALWAYS INTENSE,
BUT...PARIS NEEDS A
FORMULA-E RACE”

—ALAIN PROST—



Standing in triumph on the cockpit of his single-seater from the Driot-Prost stable, Sébastien Buemi savors his success. Victory in Monaco is always sweet, whatever the formula.

SUPER ERRÓ

A collector's book* dedicated to the glory of the 83-year-old Icelandic Neo-Pop artist has just been released, hard on the heels of a solo exhibition in Lyon that set new attendance records. A perfect time to catch him at his Paris studio, between trips to Thailand and Spain, where the living legend resides half the year.

INTERVIEW BY THIBAUT MORTIER
PHOTOGRAPHY NICOLAS GUÉRIN



Before we entered his lair at the back of a small courtyard off a side street in the 15th arrondissement of Paris, we thought we knew all there was to know about Erró. An hour and a half later, we left convinced of the opposite. There's just so much, from American comic book and Japanese manga characters to political collages, like the famed *Mao in Venice*, which continues to make headlines. Then there are the multitudes of canvases teeming with heroines in bikinis, cartoon characters, monsters, armor, robots, bubbles, explosions and bolts of lightning. The artist who has seen it all and known everybody, made a name for himself in the 1960s with a series of carscapes and foodscapes, vast collages covering every inch of available space with photos of food, automobiles and more... Anything and everything. His paintings, revered today as veritable classics of twentieth-century pop culture, exist at the crossroads of advertising, cinema, consumerism and leisure—clearly political and never devoid of meaning. Religion and money hover nearby too. Who better than the artist himself to explain their significance and describe his artistic process?

— What is it about your images that speaks to people from 7 to 77 years old? The deluge of images depicting events that are forgotten immediately is extraordinary. *That's why I'm so excited when I'm asked to allow my paintings—most often Mao Zedong—to be reproduced in schoolbooks. I like the idea of introducing art into these texts and that young people might be interested in my work. They are actually more affected by it than older people. Perhaps the comic strip style is easier for them to read. I remember Topor telling me that they weren't really comic strips, but "stripped comics"!*

— Looking at your paintings, many people wonder if the images you borrow are always a conscious, thought-out choice? *No, not always, sometimes they choose me. But I find it normal to work after others, I've borrowed a lot. Everyone does. Picasso even had an exhibition at the Grand Palais entitled "Picasso and his masters," with Giorgione and all the classics he'd fed off of. It wasn't always very positive for Picasso, but the fact remains.*

— Do we maybe no longer realize what a bold move it was when you first began using images from pop culture? *What interests me is putting them together to make a complete painting, because composition is*

important to me. The paintings I studied were those by great classical artists like Rubens. When I copied their drawings and paintings, it was the composition that interested me most. Perhaps it's more a part of who I am. I really like Dada and punk for their madness. I like all of that. But when I make something, I get very attached to composition, sometimes almost classically so.

— The younger generation appreciates your work. Could you imagine an exhibition on the theme of Erró and his masters, or Erró and his students? *I'd prefer to die first! Though I do think a big retrospective is a great recognition, not only from the public, but also other artists, gallery owners and collectors. I think it's lovely that young artists appreciate me, even though, deep down, I believe that's the natural order of things. I too see a lot of talent and energy in many artists. It's these exchanges that keep us from reproducing the same painting our whole lives.*

— You haven't collaborated much with others in painting. *It does happen from time to time, I work in series. In mutual respect. Like when I create big mural frescoes or work with a ceramics artist. With a friend in Thailand...at one point, we were making huge billboard posters for new releases at movie theaters. I even produced a book with Gilbert Brownstone on Thai movie posters—the first art book printed in color in Thailand. I remember one day, we had to do a poster for The Ten Commandments with "Ben Hur" parting the Red Sea. I was painting thirty-foot-high waves on the cinema's façade ... When digital technology arrived, the artists ended up in Patayen doing portraits of tourists ... We found a great guy, Thavan, whose work was exhibited just across from our hotel. He was the greatest Thai artist of the time. We went to studios and asked for details of the best posters. We then cut, rolled and exhibited them at the Museum of Modern Art in Paris. So we became friends with these people, and every year I'd go back to visit the studios in Bangkok. Once, someone asked me if I had a catalogue of my work, so I gave him a little book. The next year, I discovered my compositions had been used for American and Japanese films. So funny!*

— And you've never collaborated with your friends from the Narrative Figuration movement? *In Narrative Figuration, we didn't influence one another. Each of us maintained his own style. At the exhibition at the Grand Palais, I couldn't believe that a Fahlström had purposefully been hung*

On Venus, 1975

From the series Space (Homage to Robert McCall). Oil on canvas, 30 x 37.4 in. (78 x 95 cm) © ADAGP



next to a Rancillac, and the curator replied that it was “because they had the same frame!” That exhibition should have been held at the Pompidou Center.

— How would you define your style?

I would call it Baroque Pop. It's an expression coined by Arthur C. Danto, the greatest American critic of recent years.

— How would you respond to those who accuse you of borrowing images or icons from pop culture?

The editor of a comic book I'd used came to see me fuming one time, but I made him see that it was thanks to people like Lichtenstein and myself that comic books made their way into museums. It's a little bit due to us that people have begun to take them seriously, like any other art form, which is truly what they are. It was the same for photography... Lichtenstein himself had problems several times with photographers and comic book artists. But I did meet one who acknowledged that it was owing to me that his work is now at MoMA in New York.

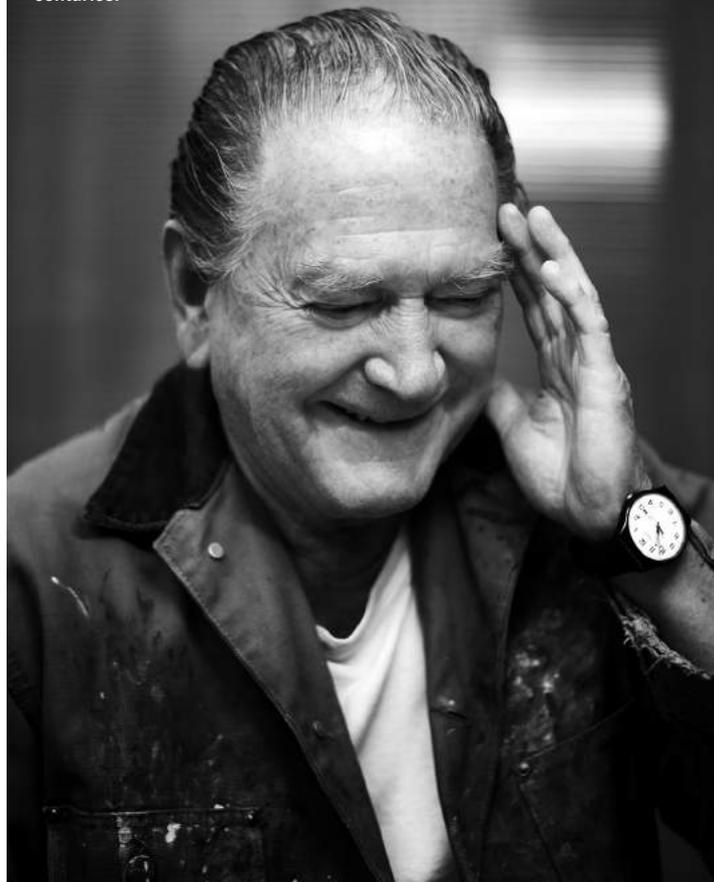
— Who are your artistic heirs today?

At the moment, the painting I'm most interested in is Street Art. They are talented people, generous and unpaid. I still remember when it all began in the Mission neighborhood in Los Angeles. They were creating the most magnificent murals. What I like above all is the diversity of styles. I like their quest for color, for joy. You can see they took real pleasure in creating their work. It's not feigned...I think it's a bit of a shame that they sometimes paint over other people's murals...That's not right. I don't understand ... they'd be better off working on canvas! There are many who do, actually. Like Speedy Graphito — every year, he opens a Street Art gallery in L.A. for a few months, with a place upstairs where artists can come to live and work. It's nice. And Speedy Graphito has a great sense of composition.



Erró, *Panorama*, Éditions Cercle d'Art, 2014, 248 pp. €29.50.

As vivid and intense as his art, Erró brings to life his experience at the vanguard of artistic practice across two centuries.



— Is it because you like the generosity of the Street Art process that you want to make your work accessible?

Exactly. That's why I choose to keep my prices very low, because I don't think it's normal that a painting is worth the same as an apartment. I don't think it's normal at all; in fact I think it's wrong! The market is a joke. I think my colleagues take themselves too seriously when it comes to prices. Speculation annoys me too, actually. Is it nice to see a painting go for fifty times as much as it was sold for forty years earlier? It has even been a problem for me—I've had two or three tax audits. The last one was a young guy just starting out, and he asks: "So why did this painting go for that price? Where is the money?" Then he comes to my studio with photocopies of five paintings that had been put up for sale. I say to him: "I sold that painting for €4,000 40 years ago. Go audit the person who sold it or the guy who bought it! But not me!"

— Do you think you actually have a bit of the anarchist in you?

Deep down, yes, there's maybe something like that. Systems, the established order, taxes... it all makes me nervous.

— Are you very tuned in to what artists are doing today?

Yes, I stay informed, I follow everything I can. I receive a lot of publications, books, and documents, so I think I'm up to date. I see amazing shows all over the world on a regular basis. It's inspiring, and believe me, I'm no stranger to exhibitions!

— Where does your energy come from? You say you prefer to get up two hours earlier to do things yourself rather than have help in your studio.

I think I've done everything I've promised so far. Now I try to promise less, to schedule fewer exhibitions, and I've only kept the two galleries, in Vienna and Paris. When I don't work I'm very tired but when I work, the day passes in ten minutes and the week goes by in a day. It sounds silly, but it's true! You should never think it's over. It's not true, there is always something new to do...!

DEALERS

AFRICA

EGYPT

FELOPATEER, CAIRO

IVORY COAST

A. CONSTANT, ABIDJAN

NIGERIA

JULIAN'S LUXURY, LAGOS

ASIA

JAPAN

FUKUOKA IWATAYA, FUKUOKA
EYE EYE ISUZU, KAGAWA
SOGO YOKOHAMA, KANAGAWA
KAMINE MOTOMACHI, KOBE HYOGO
HIRANO WATCH & JEWELRY, NAGOYA
MATSUZAKAYA, NAGOYA
PISA ROYAL, OSAKA
ISHIDA OMOTESANDO, TOKYO
NIHONBASHI TAKASHIMAYA, TOKYO
SHIBUYA SEIBU, TOKYO
TIME ART TOMIYA, OKAYAMA

CHINA

SPARKLE ROLL, BEIJING
EUROPE WATCH MACAU, MACAU
ELEGANT WATCH, HONG KONG
EUROPE WATCH HONGKONG, HONG KONG
SPARKLE ROLL, TIANJIN

SINGAPORE

THE HOUR GLASS (KNIGHTSBRIDGE), SINGAPORE
THE HOUR GLASS LIMITED (TAKASHIMAYA), SINGAPORE S.C.

THAILAND

THG PRIMA TIME CO LTD (SIAM PARAGON), BANGKOK

AUSTRALIA

THE HOUR GLASS, SYDNEY

EUROPE

FRANCE

KRONOMETRY 1999, CANNES
DUBAIL CHAMPS ÉLYSÉES, PARIS
DUBAIL VENDÔME, PARIS

CHRONOPASSION, PARIS
DOUX JOAILLIER, COURCHEVEL

DOUX JOAILLIER, ST TROPEZ

GREECE

ORA KESSARIS, ATHENS
KESSARIS MYKONOS, MYKONOS

ITALY

F.LLI PISA SPA, MILAN
BARTORELLI, RICCIONE

MALTA

EDWARDS LOWELL CO. LTD, MALTA

NETHERLANDS

GASSAN, AMSTERDAM

PORTUGAL

BOUTIQUE DOS RELÓGIOS PLUS, LISBON
BOUTIQUE DOS RELÓGIOS PLUS, CENTRO COLOMBO, LISBON

RUSSIA

CASSAFORTE, MOSCOW

SPAIN

FLASH RABAT, BARCELONA
RABAT, BARCELONA
ALDAO JOYEROS, MADRID
FLASH RABAT, MADRID
RELOJERIA ALEMANA, PALMA DE MAJORCA
RELOJERIA ALEMANA PORT ADRIANO, CALVIA
RELOJERIA ALEMANA PUERTO PORTALS, MAJORCA

SWEDEN

NYMANS UR 1851, STOCKHOLM

SWITZERLAND

MONTRES PRESTIGE S.A., GENEVA
KIRCHHOFER HAUTE HORLOGERIE, INTERLAKEN
EMBASSY, LUCERN

UKRAINE

CRYSTAL WATCH, KIEV

UNITED KINGDOM

OWEN AND ROBINSON, LEEDS

MIDDLE EAST

SAUDI ARABIA

ALI BIN ALI WATCHES & JEWELRY, RIYADH
ALI BIN ALI, JEDDAH

JORDAN

TIME CENTER - LUXURY VISTA, AMMAN

ISRAEL

JB JEWELERS, JERUSALEM
JB JEWELERS, TEL AVIV

KUWAIT

GHADAH JEWELLERY & GIFTS, SAFAT

LEBANON

CADRANS, BEYROUTH

OMAN

OMAN JEWELLERY CENTRE LLC, OMAN

QATAR

ALI BIN ALI WATCHES & JEWELRY, DOHA

UNITED ARAB EMIRATES

AL MANARA INTERNATIONAL JEWELLERY MARINA MALL, ABU DHABI
AL MANARA INTERNATIONAL JEWELLERY EMIRATES PALACE, ABU DHABI
AHMED SEDDIQI & SONS WAFI CITY, DUBAI
AHMED SEDDIQI & SONS BURJUMAN, DUBAI
AHMED SEDDIQI & SONS BURJ AL ARAB, DUBAI

NORTH AMERICA

CANADA

LOUIS BLACK, TORONTO

USA

WESTIME SUNSET, LOS ANGELES (CA)
HING WA LEE JEWELERS, SAN GABRIEL (CA)
OLIVER SMITH JEWELER, SCOTTSDALE (AZ)
MANFREDI, GREENWICH (CT)
CHATEL CO, CARMEL (CA)

CELLINI, HOTEL WALDORF ASTORIA, NEW YORK CITY (NY)
CELLINI, MADISON AVENUE, NEW YORK CITY (NY)
MATERIAL GOOD, WOOSTER ST., NEW YORK CITY (NY)
HING WA LEE JEWELERS, WALNUT (CA)
LES BIJOUX, BOCA RATON (FL)
STEPHEN SILVER FINE JEWELRY, SAN FRANCISCO (CA)
WESTIME LA JOLLA, SAN DIEGO (CA)
WESTIME BEVERLY HILLS, BEVERLY HILLS (CA)

CARIBBEAN

WEST INDIES

LITTLE EUROPE JEWELS AND TIME, ARUBA
DIAMOND GENESIS, ST. BARTHELEMY
SHIVA'S GOLD & GEMS, ST. MARTIN
HILLSIDE INVESTMENT, PARADISE ISLAND, BAHAMAS

SOUTH AMERICA

ARGENTINA

EVE PUERTO MADERO, BUENOS AIRES
SIMONETTA ORSINI, BUENOS AIRES

BRAZIL

JOALHERIA SARA, RIO DE JANEIRO
FRATTINA, SAO PAULO
FRATTINA, IGUA TEMI SAO PAULO

MEXICO

BERGER, MEXICO CITY
ENRIQUE TORRES JOYAS, MEXICO CITY
EMWA VALLE, NUEVO LEON

PANAMA

LA HORA, PANAMA

PARAGUAY

MONALISA S.R.L., CIUDAD DEL ESTE

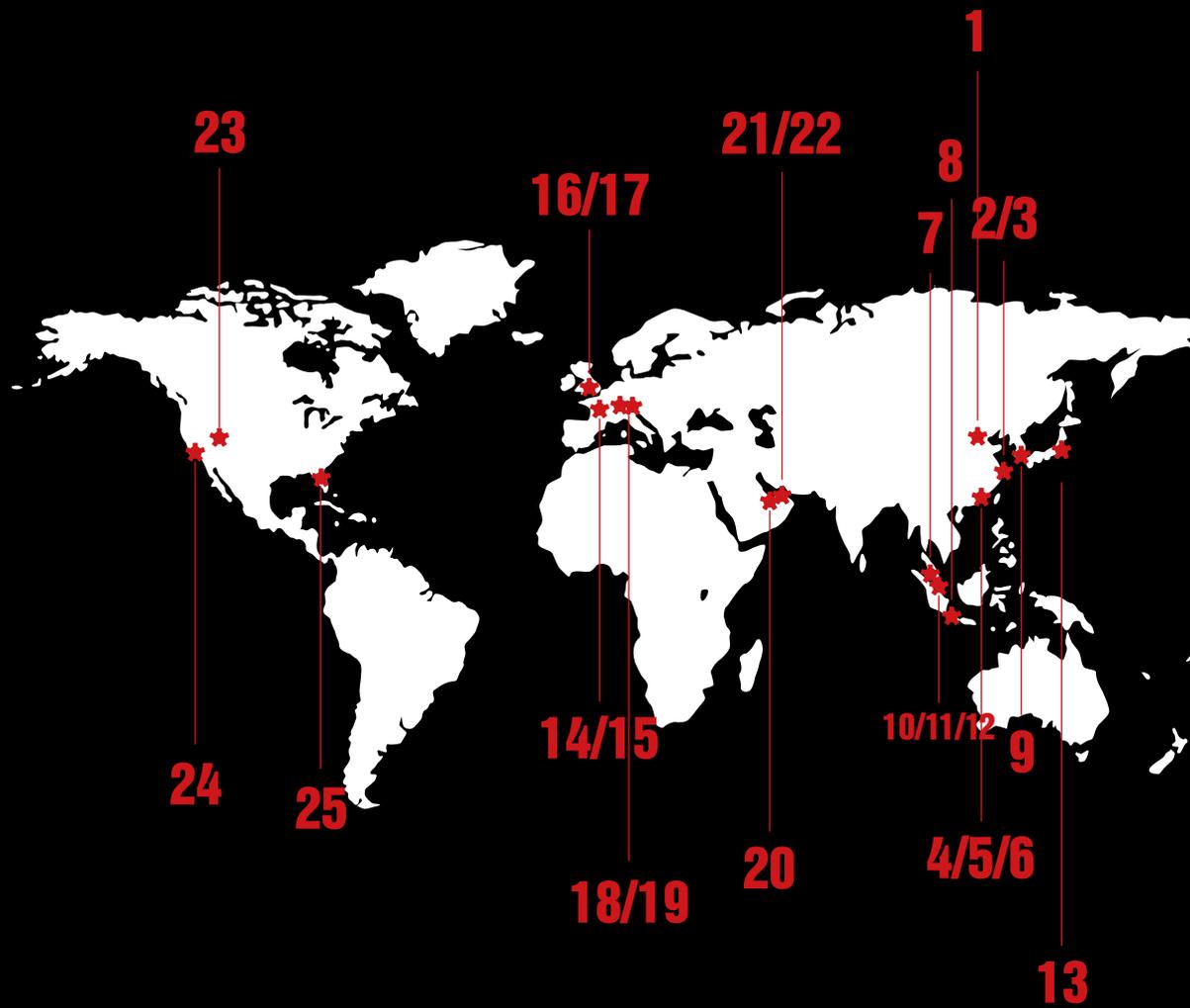
PERU

G&G JOYEROS, LIMA

VENEZUELA

DAORO JOYERIA, CARACAS

FLAGSHIPS



CHINA

- 1/ L02, BUILDING 18, 89 JIANGUO ROAD
CHAORYANG DISTRICT, 100025 BEIJING
- 2/ LIPPO PLAZA, SHOP 101 NO. 222
MIDDLE HUAI HAI ROAD, SHANGHAI
- 3/ RITZ CARLTON L1, SHANGHAI IFC, 8
CENTURY AVENUE, LUJIAZUI, PUDONG,
200120 SHANGHAI
- 4/ PACIFIC PLACE, SHOP 328, 88
QUEENSWAY, ADMIRALTY, HONG KONG
- 5/ ELEMENTS, SHOP 2037B 1 AUSTIN
ROAD WEST, KOWLOON, HONG KONG
- 6/ MACAU BOUTIQUE,
WYNN MACAU CASINO
RUA CIDADE DE CINTRA, MACAU

MALAYSIA

- 7/ STARHILL GALLERY, 15A ADORN FLOOR,
181 JALAN BUKIT BINTANG, 55100
KUALA LUMPUR

INDONESIA

- 8/ GRAND HYATT JAKARTA, 3RD FLOOR
LOBBY LEVEL, J.L.M.H.THAMRIN
KAV.28-30, 10350 JAKARTA

KOREA

- 9/ THE SHILLA SEOUL HOTEL, 202
JANGCHUNGONG, JUNG-GU, SEOUL

SINGAPORE

- 10/ GRAND HYATT SINGAPORE, 10 SCOTTS
ROAD, 228211 SINGAPORE
- 11/ THE SHOPPES, MARINA BAY SANDS,
2 BAYFRONT AVENUE, 01-51/52,
SINGAPORE
- 12/ #02-102 HOTEL MICHAEL, 26
SENTOSA GATEWAY, RESORT WORLD
SENTOSA, 098138 SINGAPORE

JAPAN

- 13/ GINZA BOUTIQUE, 8-4-2 GINZA,
CHUO-KU, 104-0061, TOKYO

FRANCE

- 14/ 17, AVENUE MATHIGNON, 75008 PARIS

MONTE CARLO

- 15/ ALLEE FRANÇOIS BLANC,
98000 MONACO

UNITED KINGDOM

- 16/ FINE WATCH ROOM HARRODS,
KNIGHTSBRIDGE, SW1X 7XL, LONDON
- 17/ LONDON BOUTIQUE, 90 MOUNT
STREET, MAYFAIR, W1K 2ST, LONDON

SWITZERLAND

- 18/ GRAND HOTEL KEMPINSKI, QUAI DU
MONT-BLANC 19, 1201, GENEVA

ITALY

- 19/ MILAN BOUTIQUE, 17 VIA DELLA
SPIGA, 20 121 MILAN

QATAR

- 20/ THE PEARL, DOHA
(OPENING AUGUST 2015)

UNITED ARAB EMIRATES

- 21/ THE GALLERIA AT SOWWAH SQUARE,
UNIT 165 (SU), AL MARYAH ISLAND,
ABU DHABI
- 22/ DUBAI MALL, LEVEL G, SHOP NO 279
GRAND ATRIUM, DUBAI

USA

- 23/ THE SHOPS AT CRYSTALS, LEVEL 2,
3720 S. LAS VEGAS BLVD, NV 89158,
LAS VEGAS
- 24/ 222 RODEO DRIVE, BEVERLY HILLS, CA
90210, LOS ANGELES
- 25/ BAL HARBOUR, 9700 COLLINS
AVENUE, FL 33154, MIAMI

Champion golfer **Cristie Kerr** tells us about what makes New York City the apple of her eye, and shares a few of her favorite spots.



CRISTIE'S NYC

TRUMP NATIONAL BEDMINSTER

900 Lamington Rd, Bedminster
Township, NJ 07921 USA
Photo M. COHEN /Agence AFP



Why did you move from Miami to NY?

I actually still have a place in Miami, but I spend more time in NYC and Scottsdale AZ, where we winter. My husband was born and raised in NY and my father's family is from Long Island, so I was drawn to the area and fell in love with the City. The nature of the golf tour means I travel a lot, and being based out of New York and Phoenix works very well logistically.

What does NY have that Miami doesn't and what do you miss about Miami?

What I like about New York is that you have access to everything you could ever want within a 6 mile radius. I don't have to drive, (I actually take a boat to Liberty National Golf Club, where I practice and play) and can Uber or cab to some of the best restaurants, shopping, entertainment and cultural events. New York also gives me access to corporate events and media opportunities, which is important for my golf

STANDARD HOTEL

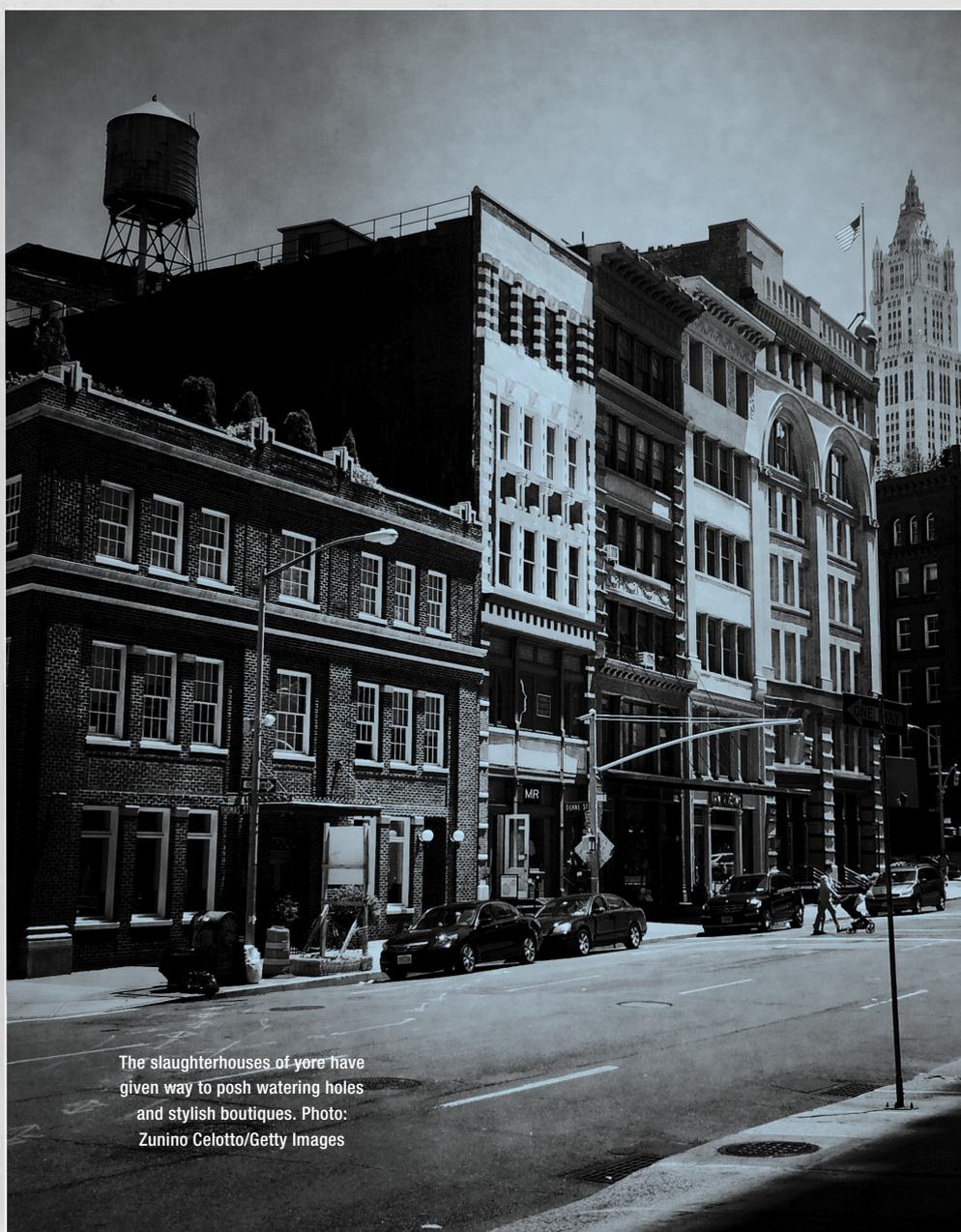


profession, our wine business and our philanthropy. Our women's health center (the Cristie Kerr Womens Health Center) is located in New Jersey, and being close helps my work with the foundation. New York is actually a great golf town that not a lot of people talk about. Within a 50 mile radius of Manhattan there are dozens of world class courses accessible by car or helicopter. As for Miami, I miss my family and friends and I like the laid back, colorful lifestyle. I miss Joe's Stone Crab, the Doral and the Ocean. I love to fish as well and miss access to some of the best ocean fishing.

Where do you train?

Liberty national Golf Club was built by Paul Fireman (Reebok founder) about 10 years ago and is a jewel of a place in Jersey City, NJ. Paul is a visionary and has taught me a lot about business, golf and philanthropy. The club is only a few miles away. A private boat picks me up in the West Village, and I am at the clubhouse in

MEATPACKING DISTRICT



The slaughterhouses of yore have given way to posh watering holes and stylish boutiques. Photo: Zunino Celotto/Getty Images

less than 20 minutes. Best commute to work ever!! The club has a great membership base and a Jim McLean Academy, which is whom I train with. Liberty has hosted 2 Barclays PGA events and is the host of the 2017 Presidents Cup. I also hold my Birdies for Breast Cancer celebrity golf event there every year.

Favorite NY golf course?

Besides Liberty National, I like Trump Bedminster. Donald is a friend and has developed a great reputation in golf in the past decade. Bedminster will host the 2017 Womens US Open. I like Stanwich Club and Deep Dale, as well as all of the Hamptons courses. I played Pine Valley a few times, that's a "bucket list" course.

Where in NY do you live?

We live in the West Village, just south of the Meatpacking District and north of Tribeca.

CRISTIE'S PICKS

TOP 3 BARS **TOP 3 FRESH AIR**

- Four Seasons Hotel 57th•
- Alta Tapas 10th St.•
- City Winery (Tribeca)•
- Central Park
- Chelsea Piers
- Hudson River Park

TOP 3 MEALS **TOP 3 SHOPPING**

- Breakfast: Standard Hotel•
- Lunch: Rue 57 at 6th Ave•
- Dinner: Il Mulino (Village)•
- Barneys (Madison Ave.)
- Jeffery (14th Street)
- Scoop (Meatpacking)

“I HAVE FOUND
RICHARD MILLE
WEARERS TO BE VERY
INTERESTING AND
DIVERSE”

— CRISTIE KERR —

LONG ISLAND



The Montauk Point lighthouse proudly surveys the Atlantic
Photo: fotog/Tetra Images/Getty Images

What do you like about the neighborhood?

The West Village is very quaint and artsy, not too congested. We live on the Hudson and have access to the amazing parks developed there. There are great restaurants within walking distance (the Spotted Pig, Il Mulino, Mr Chow, Standard Hotel) and we're a short cab ride from Broadway, Times Square and Madison Square Garden.

What do you like to do in your spare time?

I like to explore NY. We don't have much time off and the City lets me get away from golf a bit. I work on our foundation and our wine business. Going to Napa is probably my favorite thing to do when I can. Spa retreats are also very important to me, I like the spa at the Peninsula Hotel Italy! My mother is Italian, and I try to spend a week a year in Italy, mostly in Tuscany, Rome and the Amalfi coast.

WOMEN ONLY

Whoever said motor racing was just for men? Evidence to the contrary is the Rallye des Princesses, a time-speed distance (TSD) rally reserved exclusively for women. And that was enough to convince Richard Mille to dive right in!

BY THIBAUT MORTIER
PHOTOGRAPHY DIDIER GOURDON



**2015
HIGHLIGHTS**

- Saturday, May 30: Race check-in, Paris
- Sunday, May 31 – 1st stage: Paris – Saint Aignan
- Monday, June 1 – 2nd stage: Saint Aignan – Magny Cours track – Vichy
- Tuesday, June 2 – 3rd stage: Vichy – Aix les Bains
- Wednesday, June 3 – 4th stage: Aix-les-Bains – Avignon
- Thursday, June 5 – 5th and final stage: Avignon – Saint-Tropez
- Assembly at the Domain Bertaud Bélieu in Gassin
- Arrival podium: Place des Lices at the “Czarina-Tsarine” Champagne bar
- Gala awards evening on Pampelonne beach, Ramatuelle

Valérie Dot seated in a
1956 Triumph TR3

If history is in fact simply an extension of the past in time, then a bright future certainly lies ahead for the Richard Mille Rallye des Princesses. In 1999, when Viviane Zaniroli, wife of famed French driver Patrick Zaniroli, was inspired by the Paris-Saint Raphaël women's rally (which ran from 1929 to 1974), to create a new race linking the Place Vendôme in Paris to the French Riviera, she never imagined the event would elicit such enthusiasm.

The figures speak for themselves. With 90 teams at the starting line for the 16th edition, the number of participants has tripled since the event began! Not to mention the many hopefuls who were—politely—turned away. Why? As for Champagne or perfume, a magic equation is the key to success. First of all, the cars play a tremendous role. They are assigned to one of two categories: historic, for cars built through 1990 and a classic division for luxury sport convertibles or coupés. There are also followers, cars not participating in the competition itself that nonetheless follow the race route once the competing teams have sped off in front. The drivers also add prestige: CEOs and celebrities like Julie Gayet, Adriana Karembeu and Sylvie Tellier participate, as well as actual princesses such

as Hermine de Clermont-Tonnerre and Helen of Serbia. And then, of course, there is the setting. Come nightfall, these ladies, who travel 300 to 350 km per day behind the wheel of their vintage cars, stay in luxury hotels. There they exchange their racing suits and Sparcos for elegant evening gowns and heels, the better to sip Champagne while discussing mechanics. For one week, they star in their very own road-movie, half-Thelma and Louise, half-Grace Kelly of Monaco. The key scenes play out against the backdrop of Paris and unfurl over 1,600 kilometers of country back roads to conclude on the beaches of Saint-Tropez. What better way to recharge before getting back behind the wheel the following year for the next Richard Mille Rallye des Princesses?



RESULTS

HISTORIC CATEGORY PODIUM (VEHICLES FROM 1947 TO 1991):

- 1st place: No. 8 - Carole Gratzmuller and Estelle Gauthier
6th win in a Chevrolet Corvette C2 Sting Ray - 1967
- 2nd place: No. 32 - Delphine Bernard and Sabine Guillien - Peugeot 504 CAB - 1975
- 3rd place: No. 28 - Gisèle Thirionet and Anne Van Damme - Ferrari Dino - 1973

CLASSIC CATEGORY PODIUM (VEHICLES FROM 1991 TO 2013):

- 1st place: No. 94 - Dominique Asperti Bousin and Bérangeère Mey
Mother-daughter team in a Morgan Roadster V8 - 2013
- 2nd place: No. 90 - Valérie Carnet and Sylvie Zanin - Austin Healey Sebring - 1996
- 3rd place: No. 96 - Marine Cortot and Tatiana Laffargue - AC Cobra PVO/39 - 1993

FOR ONE WEEK,
THEY STAR IN THEIR
VERY OWN
ROAD-MOVIE

Driver Sandie Anastasio of New Zealand, in a 1989 Porsche Speedster.



Swiss co-driver Gaëlle Wunderli-de Zorzi in a 1967 Mercedes 250 SL Pagode.



The RM 037 Ladies black ceramic takes to the road.

RECENT

EVENTS

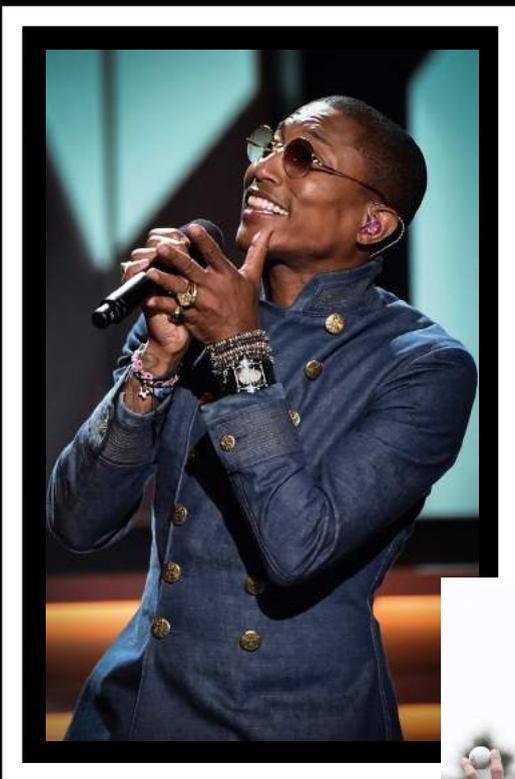
IN THE

RICHARD

MILLE

FAMILY

GRAMMYS



Pharrell Williams onstage at the All-Star GRAMMY Salute Stevie Wonder: Songs In The Key Of Life Feb.10, 2015 Nokia Theatre Los Angeles, CA. Photo: Kevin Winter/ WireImage

AUSTRIAN GP



Martin Brundle presenting the Austrian Grand Prix and highlighting the podium of another Richard Mille partner, Felipe Massa. photo: Sutton Images



Bubba Watson holds up his ball on the 5th green in the 3rd round of the Travelers Championship TPC River Highlands June 27, 2015 in Cromwell, CT. Photo: Jim Rogash/Getty Images

BUBBA WATSON

LE MANS

Team AF Corse placed fourth at the 24H du Mans in the category Gentleman drivers amateur (GTE AM) – Ferrari 458 Italia. Photo: Didier Gourdon



E-DAMS RENAULT

Sunday June 28th 2015, Formula E team e-dams RENAULT won the Constructor's Championship title in London, on the Battersea Park circuit. Photo: Olivier Robinet

We got a glimpse of what makes a Richard Mille dealer tick, speaking with David Lee, who explained a little about what draws him to these rarified timepieces and how they fit with some of his other passions.

BY AMY STERN

DAVID LEE

I became aware of Richard Mille watches five years ago, before I became a Richard Mille dealer. I thought the watches were cool, and because I'm a car guy, I could see Richard's passion for cars inspiring the watch designs. So I became a dealer, and then through greater understanding of the product, plus talking about the collection with my customers here and friends in the Far East, my love for Richard Mille watches grew. My first watch was the RM 011 carbon, which I really like, then came the RM 016 in white gold with diamonds. I just bought the RM 50-01, and to a lot of people it seems crazy, but it is my favorite watch and I love it. I like when people ask about it and want to see its functions. They think it is cool. Then I tell them the price and they fall off their chairs! I'd like to own the sapphire one day.

Richard Mille is like a small club, and I explain to my friends and customers that you have to compare the brand to "hyper cars"—Ferrari, Pagani or Bugatti—Richard Mille is in that range for watchmaking. And the collection is not one that a lot of people would understand and buy, it's not mass luxury. I like very exclusive things! My watches are like that and my cars are like that.

When I bought my favorite watch, the RM 50-01, I knew its red strap, red details and red gold case would really match my Ferrari, which I drive every day. My supercar collection includes a 288 GTO, an Enzo, and an F40, among others, and they are all red, so they match the watch. The watch has a G-force indicator up to 6Gs, so it measures how many Gs you took in a turn. It's really a function for use when driving a car.

I have 11 Ferraris, and I also collect guitars (over 50), and wine (I have over 3,000 bottles of wine in my cellar and all great quality). I collect Ducati motorcycles as well. So, I collect a number of things and I use them all! Very unusual, but that's how I do it: to collect and also to use.



*A few of his favorite things...
David with his Ferraris and
RM 50-01 Tourbillon*

“We like to be
masters of our
own destiny, but
nature is always
stronger than we
are... The news
proves it to us
every day.”

JEANTODT

RICHARD MILLE



CALIBER RM 037

