

||||||| PHARRELL WILLIAMS, ON STYLE & MORE ||||| * |||| SPECIAL SECTION: TIME AND TIMEPIECES |||| *
||||||| DISTRIBUTORS ON HOW THEY MAKE THE BUSINESS RUN ||||| *
* ||||| WATCHES: HOW IT HAS (ALSO) BECOME A WOMEN'S WORLD ||||| *
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||||||| GOLF CHIC WITH DIANA LUNA: HER FIRST FASHION SHOOT ||||| *
* ||||| THE ELEGANT ELAN OF LE MANS CLASSIC CARS ||||| *
* ||||| SAINT BARTH'S SAILING AND SPORTING REGATTAS ||||| *
* ||||| PABLO MACDONOUGH'S BEST SPOTS IN LONDON ||||| *

RICHARD MILLE

M A G A Z I N E

RAFAEL
NADAL'S

historic tennis
longevity



GOLDEN RULES I WANT TO BE SAFE I PROMISE TO:

BELT UP

all passengers are my responsibility

RESPECT THE HIGHWAY CODE

rules are there to protect us all

OBEY THE SPEED LIMIT

my car is made of metal, pedestrians and children are not

CHECK MY TYRES

both for wear and for correct inflation, including the spare

DRIVE SOBER

when I am drunk or on drugs, I am a danger on the road

PROTECT MY CHILDREN

keep them safe in car seats

PAY ATTENTION

calling and texting make me dangerous

STOP WHEN I'M TIRED

getting there late is better than not at all

WEAR A HELMET

motorbikes and bicycles don't protect my head

BE COURTEOUS AND CONSIDERATE

respect other drivers

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facebook.com/fiaactionforroadsafety
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Richard Mille magazine is finally off the press! After an eventful year launching new collections, this new magazine wishes to express the perfect alchemy that combines the technique and elegance of our watches with the “art of living” with them. For this first edition, we travelled to many different places and met Rafael Nadal on his yacht in Majorca, Pharrell Williams in New York, Pablo MacDonough in London, Diana Luna at her home golf club; our writers have also taken a look at the art of strap making and the creation of these unique hand made pieces. We also wanted to share with you a few unforgettable moments from Le Mans Classic and Chantilly. We have had some memorable times with mad drivers and passionate RM collectors! This magazine is dedicated to them. 2014 has also been our biggest year ever so far and a new concept hits our boutiques. We unveil in this magazine a selection of new models including the RM 35-01 and RM 011 Lotus F1 Team Romain Grosjean, expected in the line up this year. Because we are never where you expect us to be. Through this magazine, my goal is to reach out to our clients all over the world in the best way possible and promote a whole new lifestyle in its wake. Enjoy the read!

BY RICHARD MILLE



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issue #1 —★— OURS

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On the cover : Rafael Nadal by **JONAS BIE**
On the wrist a Tourbillon RM 021 Aerodyne in white gold

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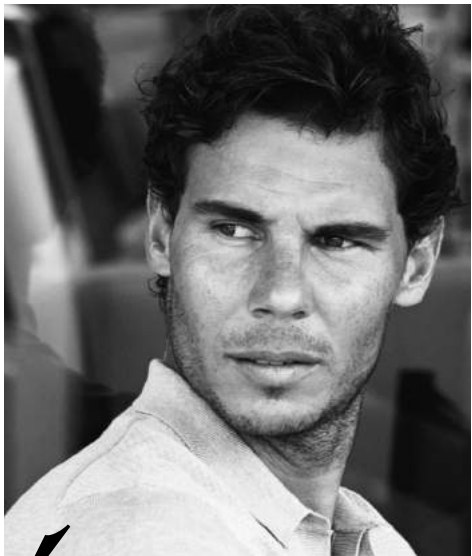
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34



122



110

8.	Contributors
9.	Making of
10.	Inside RM, a portrait
11.	High tech: RM 38-01
12.	The time is now!
13.	Charity FIA
15.	News: Cristie Kerr
16.	Product news
17.	News: Technology

18.	New boutiques
20. universe	
22.	Pharrell Williams
28.	All eyes on our distributors
34.	Rafael Nadal
44.	Chantilly Art & Elégance
50.	Le Mans Classic
62. style	
64.	References

88.	Les Breuleux
100.	Straps
106.	Women and time
110.	So Golf: Diana Luna
120. travelbook	
122.	Saint-Barth
130.	Stores directory
132.	Pablo's London
138.	People: SIHH, Le Mans Classic
142.	Collectors
146.	Last word



1

JONAS BIE
PHOTOGRAPHER

Born in 1982 in a small town in Denmark. Very soon, even as a young kid, he was interested in photography and at the age of 21 he began his studies at a photography school, from which he graduated 4 years later.

He moved to Copenhagen and as a direct result of that found his career picking up pace. Jonas' style is experimental, and he's always searching — and finding — that little odd twist in the perfect world of fashion.

2

MIGUEL SEABRA
WRITER

Miguel Seabra has covered tennis for 25 years and watches for 19. He graduated at the University of Coimbra, was a college tennis champion, a coach and a professional umpire before embracing journalism.

An editor of several tennis publications in Portugal and commentator for Eurosport and RFM, he is also editor of *Espiral do Tempo* magazine and a feature writer for watch websites. You can find his story on Rafael Nadal on page 34.

3

AUGUSTO CAPITANUCCI
WRITER

Born in 1972 in Rieti, near Rome, he divides his time between Switzerland and the United States. Passionate about cars and watches, classic and modern — after all, gears and transmissions are common to all four wheels as well as timepieces.

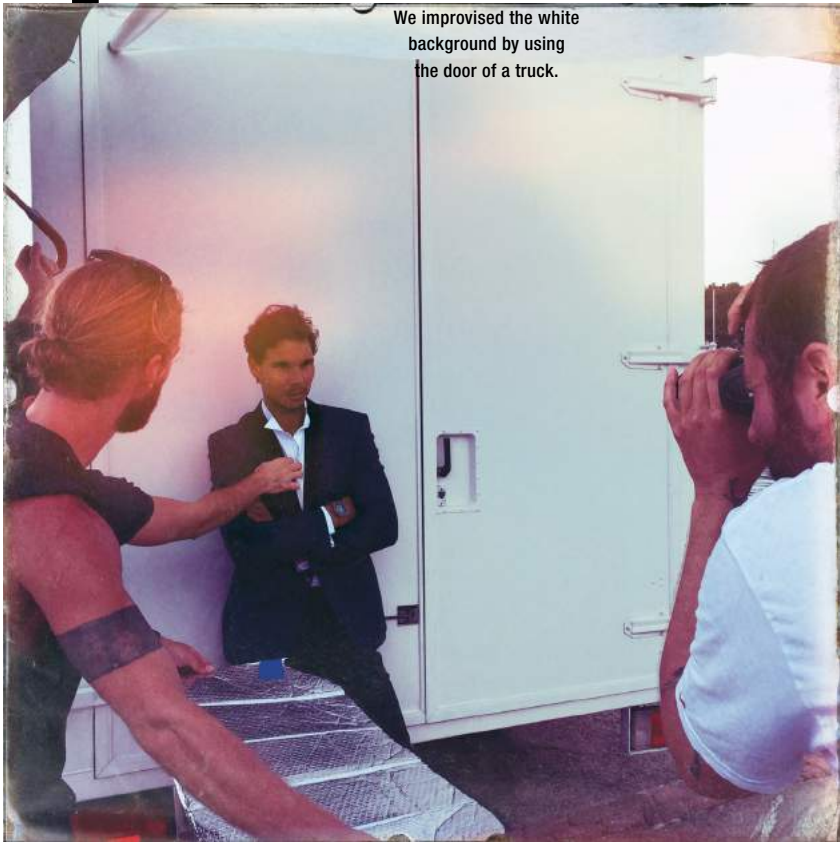
After studying law, he chose to devote himself to these mechanisms. He directs the magazine *24 HOURS* (gruppo 24 ORE). In this first issue of *Richard Mille Magazine*, he uncovers for us the secrets of watchmaking.

4

ALEX MOORE
WRITER

Taking a well earned rest from his usual occupation as impecunious globetrotter, would-be surfer and soirée enthusiast, Alex Moore has settled to give his cultural two cents for a number of London's leading print publications. For *Richard Mille magazine*, this young fellow jumped head first in the universe of Le Mans classic, where he met a huge number of RM fans. A few weeks later, back in a cold and misty London, he went in search of the city's hotspots, guided by Pablo MacDonough.

Our cover was shot
at the Porto Cristo Marina.
We improvised the white
background by using
the door of a truck.



Quite naturally, as a friend
of Richard Mille, Rafael invited us
on his boat.



Rafael and Miguel, have known
each other for years.
Both passionate about tennis and
watches, they always
have animated discussions.



In the expert hands of our stylists,
Rafael always seemed at ease.
With such a beautiful scenery,
it was difficult not to feel relaxed.

Between two training sessions, Rafael strikes the pose for us in Majorca

TIM MALACHARD

Very dedicated, the Head of Marketing at Richard Mille is a passionate driver.

INTERVIEW BY ALEX MOORE
PHOTOGRAPHY ARTHUR DELOYE

"I'm the marketing and sales director and have been for the last four years. We're a very close-knit team, Richard Mille is a bit like a family business, the way we work with our distributors and partners – for example Yohan Blake, Rafael Nadal, Sebastien Loeb – makes a very dynamic atmosphere for sure.

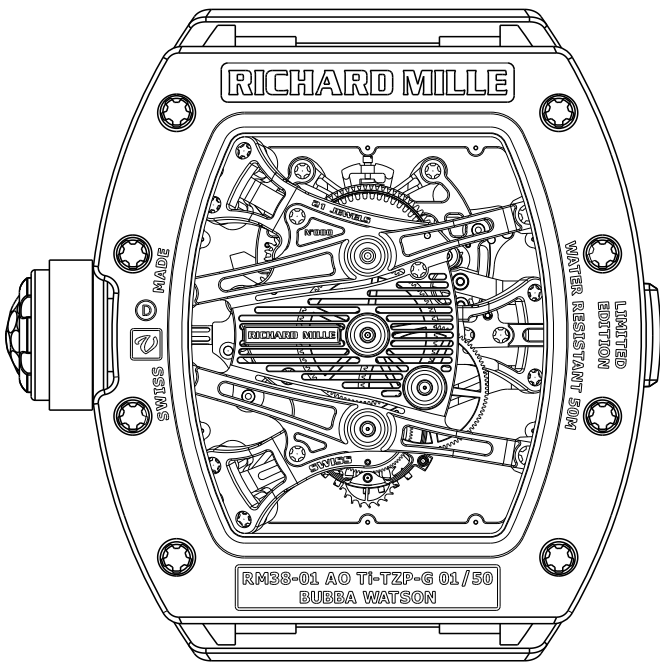
The products are obviously key to everything we do, in terms of technology, and pushing the limits. There are no other companies where the ambassadors are given this role: they test the products, sometimes to destruction, whether he be a golf player, a tennis player or a polo player. The big focus is on developing boutiques around the world, this year we now have 20 boutiques, by the end of the year we'll have 25. When you have boutiques, you can really control the quality of what you do, the distribution, the after sales platforms, you can have a watchmaker on site and really showcase the whole collection.

The brand ethos is to try and achieve perfection in everything we do, whether it be in marketing and communication or sales, we strive for perfection. How can we improve things all the time? What we were doing two years ago, we've improved on now. We always try and stay very down to earth, listen to what the markets are saying, listen to what our clients are saying and keep in very close contact with them.

The collectors and clients we have are real Richard Mille fans who own many models now. Many are totally crazy about the brand and like this one-to-one interaction with us, they like the fact that Richard Mille as a CEO is very easy to talk to, they like to have that human and direct contact with him. It's quite unique for a brand in the watch-making and luxury business. The proof is with the guests who are here today for *Le Mans Classic*; all the people we know, from all corners of the globe are here on an adventure with Richard Mille. The brand has grown alongside *Le Mans* and now the two are quite synonymous. We're not afraid to take risks and also not shamed to say ok we might have had some small issues in developing a watch, it's taken two years to get it right, but I think the transparency is what makes the difference".

On the wrist, extraflat
automatic RM 033 in titanium

FRONT VIEW

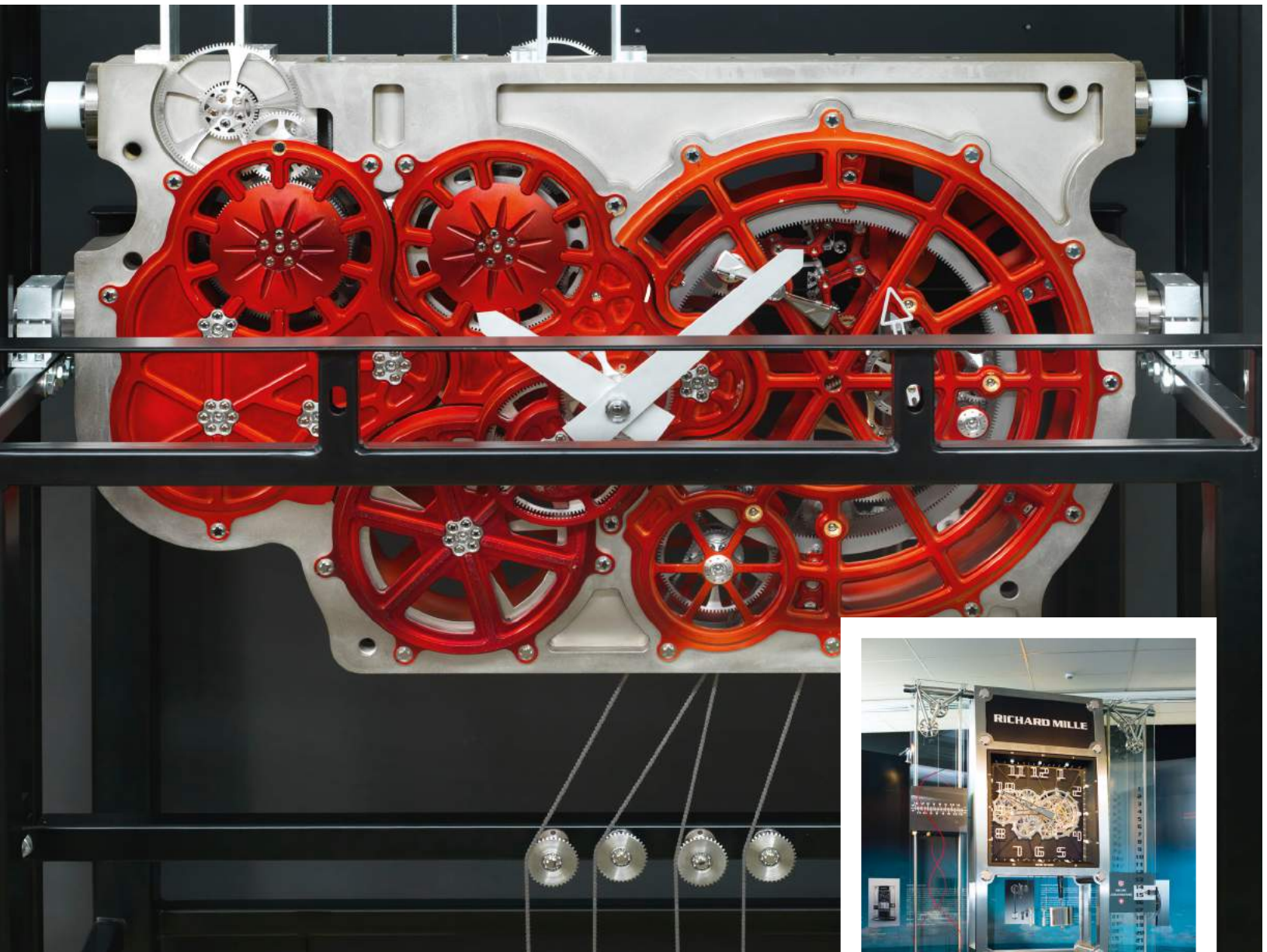


BACK VIEW

The highly skeletonized movement of this limited edition new tourbillon watch for the golfer Bubba Watson is a marvel, a real gem. Quite architectural, the RM 38-01 Tourbillon G-Sensor took more than two years to develop. On these preparatory drawings, we can see how the G-sensor mechanism is perfectly integrated in the heart of the caliber. The display case back allows full view of the asymmetrical flying bridges, and of the titanium baseplate. We also love the crown cap and the details, evidence that this piece of haute horlogerie is a synthesis of high tradition and 21st century innovation.

REF:

RM 38-01



THE TIME IS NOW!

To mark the 400th anniversary of Quebec in 2008, the Swiss Republic and Canton of Jura joined forces with Richard Mille to offer the city a “good luck clock”. This unique, incredibly complex creation has just been installed.

In Greek mythology, you’d say it was a job fit for the Titans. With its stainless steel case that echoes the racy curves of RM watches, it is the fruit of 6,571 hours of R&D, 5,451 different components and 3,952 hours of assembly and adjustments. This Richard Mille timepiece ranks as one of the most extreme products ever offered by the brand, boasting components 300 to 500 times larger than a regular watch, and weighing in at 100,000 times heavier than the RM 27-01 Rafael Nadal. With that in mind, it’s easier to appreciate the prowess that went into this unique timepiece, which captures the spirit and expertise of the Canton of Jura.

For six years Richard Mille engineers worked alongside the Porrentruy Technical School and HE-Arc in Neuchâtel to develop, machine and assemble the monumental two-face timepiece, with its distinctive duel displays. Now in its permanent home in the gardens of the Quebec city hall, it seals the strong bond between Quebec and the Republic and Canton of Jura for all of time.

THE CLOCK

6 YEARS OF WORK

3,600 BRASS, STAINLESS STEEL, TITANIUM, ALUMINUM, CERAMIC AND RUBY PARTS 16 SPLINE SCREWS

MEASUREMENTS:
11’6” X 8’2” X 4’3”

WEIGHT: 4,217LB.

FEET ON THE BRAKES



Living motorsport legend Jean Todt, now FIA President, dedicates a lot of time to its “Action for Road Safety” Campaign. His action has been honoured by amazing timepieces.

Richard Mille and the former Ferrari Formula 1 team principal are long-time friends. Let’s not forget Todt’s impressive track record in motorsport. Under the Frenchman’s direction, Peugeot secured two victories at the Le Mans 24 hours, four wins on the Dakar rally. He then managed Scuderia Ferrari who won a combined 14 world championship titles in Formula 1, both for driver and team, a record. Such an incredible career could not leave someone like Richard Mille unaffected.

Hence, both Jean Todt and Richard Mille have a say when it comes to speed, racing or time. Therefore, nobody was really surprised when, last year, they both presented a tributary watch baptized “RM 036 Jean Todt Limited Edition” of which only 15 examples would be produced. The timepiece honored the FIA’s “Action for Road Safety” campaign, to which the profits will go. This watch is an impressive mechanical build that contains a mechanical G-force sensor. Because it enables the wearer to measure

the influence of G-force, this watch has been designed with a focus on road safety. The mechanism is able to interpret the physical constraints felt by the body during rapid accelerations, making drivers aware of dangers linked to the road. “I therefore decided to offer my support to a long-time friend, Jean Todt, explains Richard Mille, and to the global organization FIA Action for Road Safety by developing a watch capable of offering a tangible solution to road safety problems”. Who said watches were useless?



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On the wrist,
Automatic RM 007
in titanium

CRISTIE KERR

**NOT ONLY IS THIS AMERICAN
ONE OF THE WORLD'S TOP
GOLFERS, SHE'S ALSO GIFTED
WITH AN INCREDIBLE
PERSONALITY
— JUST TWO REASONS
WHY SHE'S PARTNERED UP
WITH RICHARD MILLE.**

This is a story about a meeting of minds, not a signing of checks. “One day I asked Bubba Watson what that incredible watch was he always wore when he played,” Cristie Kerr told Tim Malachard, Richard Mille Marketing Director, when they first met. “Straight away I wanted to get to know the brand behind it.” Richard Mille knows a thing or two about women’s golf. With a team of female pro golfers that also includes the Italian Diana Luna (check out her fashion spread on page 110), and a sponsorship deal for the Lacoste Ladies Open in Chantaco in late September every year, the brand is a highly committed player on and off the course. And that’s just another reason it was drawn to the stunning Florida-born champion. After going pro at just 18, Kerr scored her first victory in 2002, before winning her first major championship, the US Women’s Open, in 2007. Now, after 16 LPGA victories, 140 top tens and 3 wins at the Wendy’s 3-Tour Challenge, Cristie Kerr has a long list of records under her belt. Named sportsperson of the year in 2011, and with the distinction of being the first American player to make it to the top of the Women’s World Golf Ranking, she is also the most decorated female golfer at this stage of her career.

But the accomplished Kerr is highly involved in several charities too. In 2003, the year her mother was diagnosed with breast cancer, she founded “Birdies for Breast Cancer” to support women battling the disease. Richard Mille has stepped up to help the cause through contributions from its network of friends and partners.

“I am honoured to be
the face of a brand that,
for me, symbolizes
art, expertise
and excellence.”



The **RICHARD MILLE** cufflinks in grade 5 titanium contain 38 components each and feature a patented mechanism which allows the bars to open just by pressing on the top plate. ★ **AMALGAM**'s high end replicas are collected worldwide by amateurs, pilotes and also team owners or designers. Like this Lotus made exclusively for Richard Mille. Amalgamcollection.com ★ Loaded with sensors which measure swing, speed and strenght, this new **BABOLAT** Tennis Racket is the most sought after high tech gadget of the year. Digitally enhanced, the Play pure Drive comes with a built in coach. www.babolat.com

RICHARD MILLE

ELECTRIFIES FORMULA E

Introducing a global innovation – the first ever World Championships for single-seater, electrically-powered racing cars. The watch manufacturer lines up on the grid with French motorsports team DAMS.

On 13th September 2014, on the starting grid of this historic race around Beijing's Olympic stadium, was an electric racing car in the joint livery of the brand and the DAMS team, founded by Jean-Paul Driot in 1988. This event marks the start of an extraordinary new chapter in the history of electric automobiles which began with the pioneering Jamais Contente over a century ago!

It's no surprise to find Richard Mille involved in this venture as E.Dams-Renault's partner. The racing team has been training young drivers for 15 years, during which 27 of them have been propelled into the elite Formula 1 category, including Romain Grosjean, Richard Mille partner and official driver for the Lotus F1 Team. Within the DAMS team, Alain Prost, four times F1 World Champion, joined forces with Jean-Paul Driot to create a specific Formula E department, with a single-seater capable of achieving 0 to 100 km/h in less than 3 seconds, thanks to its 200 kW (270 hp) electric motor and a weight of just 888 kg. The F1 drivers Sébastien Buemi and his team-mate Nicolas Prost drive the E.Dams-Renault – the only car accredited by the FIA for this competition – on the ten urban circuits, all specially designed for these championships, located in some of the world's greatest cities.

This innovative discipline, supported by FIA President Jean Todt, provides a fantastic framework for developing new technologies that will very probably be adapted for the cars of tomorrow. Richard Mille is characterised by the same desire to apply innovation and the pursuit of extreme performance to a field that is already assured of its credentials. This partnership perfectly illustrates the spirit shared by the brand from the Jura and the French racing team: both believe in a revolutionary vision, and can provide the means to make it happen.





A NEW CONCEPT HITS THE WORLD

The brand concept is changing. With new boutiques and major refurbishments, the new boutique space has been designed to resemble a salon where Richard Mille can welcome his friends. The low-down.

Seoul, Macau, Paris, London, Jeddah, Milan, Doha, Abu Dhabi, Dubai, Hong Kong (Pacific Place), Singapore (Sentosa) and Shanghai, to name but a few, will soon have their own completely new and exclusive Richard Mille boutiques. The original boutique design has been completely transformed and, gradually, a new concept will be introduced that moves away from the hitherto essentially masculine world. The tone was set a few months ago at the inauguration of the Richard Mille Orchard Road boutique at the Grand Hyatt in Singapore, one of the brand's largest at 200 sqm. The showroom concept has been given a total makeover, with the introduction of lighter colours, and each element is enhanced by an intricate system of indirect lighting. This has resulted in a graceful space, with new key areas, such as the "watchmakers' workshop" and the particularly convivial "lounge bar", that have clearly inspired the roll-out initiative. The aim is clear – to encourage clients the world over to linger in this space dedicated to luxury timepieces and to feel at home there,

“What’s good for one country must be good for another”

surrounded by familiar, comforting sights. “I have followed the same approach that I use for my watches, which are efficient and uncompromising. No detail of the architecture and layout of this new generation of boutiques has been left to chance,” explains Richard Mille. This was no easy task, but it marked the brand’s desire to appeal to a more feminine client base. Every boutique is different, with different ceiling heights and levels of natural light, and these created a large number of technical, stylistic and aesthetic challenges that had to be overcome. The concept has had to adapt constantly. “In the new boutiques, depending on the space, this means either applying every element of the new concept, or adjusting touches of colour and materials,” says Mélanie Treton-Monceyron, responsible for the design and development of the project around the world (see interview opposite). The use of materials is particularly sophisticated: leather, wood, wire mesh, Toiles de Mayenne fabrics and lots of glass. Glass is both opaque and transparent and is highly malleable. It is a surprising, strong and resistant material that’s very difficult to break once installed. It is extremely reliable if skilfully handled and worked, rather like watch components. And of course at the heart of these new spaces are the display cases designed to present and enhance the collection’s exceptional timepieces. The curved window of one of the all-glass facades echo the tonneau shape of Richard Mille timepieces, and give enthusiasts and collectors the opportunity to admire the watches in their entirety. Sculptures representing watch mechanisms offer another distinctive feature. Nothing short of spectacular.

[INTERVIEW WITH]

MÉLANIE TRETON-MONCEYRON, ARTISTIC DIRECTOR

HOW DID YOU GO ABOUT DESIGNING THE NEW CONCEPT?

It was the result of a very long process. We wanted to move away from the very masculine, angular, black and cold atmosphere which, although intimate, marked us out as a rather macho brand. In 2009, when the brand first took part in the SIHH in Geneva, I designed an open, accessible space because I wanted to encourage every salon visitor to come and discover the brand and its watches. So I naturally drew on my experience as a dancer and choreographer to create a showcase area where all our visitors could be actors, as they moved around, but also spectators viewing the watches in the display cases.

In this way, every visitor appropriates the space and thus becomes an integral part of the history and life of the brand. This first experience firmly established the ideas of curves and open spaces for our boutiques. The boutique in the Hotel Kempinski in Geneva was the first to be designed around this notion of movement. However, this new curved and open layout was still rather dark and overly masculine, so we decided to bring more light into our boutiques. This was first rolled out in our boutiques at the Hotel Hyatt in Singapore, Jakarta and Kuala Lumpur and in the boutique at the Hotel Shilla in Seoul. The use of illuminated walls and new colours allowed us to move away from the use of black. That said, I had to go a step further in developing the Richard Mille world when I designed our new boutique in the Wynn Casino in Macau.

WHERE DOES YOUR INSPIRATION COME FROM?

I am inspired by living spaces, hotels, airports and museums and by technical spaces such as factories, hospitals and theatres, more than by what other watchmakers are doing. To redesign the boutiques without diluting the brand identity, I also used my experience of working with visually impaired children, which led me to explore colourless materials and their different forms. Because people who are still able to distinguish objects, however small, need strong but subtle contrasts. For others, those with severe macular degeneration, who can neither identify nor see the colour black, dark objects have neither volume nor depth and therefore do not exist. To enable these children to understand the volumes of a space, the environment and objects, it is important to work with the way light reflects on materials. The onlooker perceives reflections and therefore volumes to differing degrees, depending on the way the light moves and travels. When accompanied by sophisticated lighting, this is truly magical for sighted people, producing depth and contrast whilst remaining soft and bright. The area will “sparkle” with the visitors’ movements and what they want to see. We were already using these contrasts of materials with glass, which creates perspective, depth and a varying degree of transparency depending of how it is worked and lit. But my team and I wanted to continue this work with metal, particularly wire mesh.

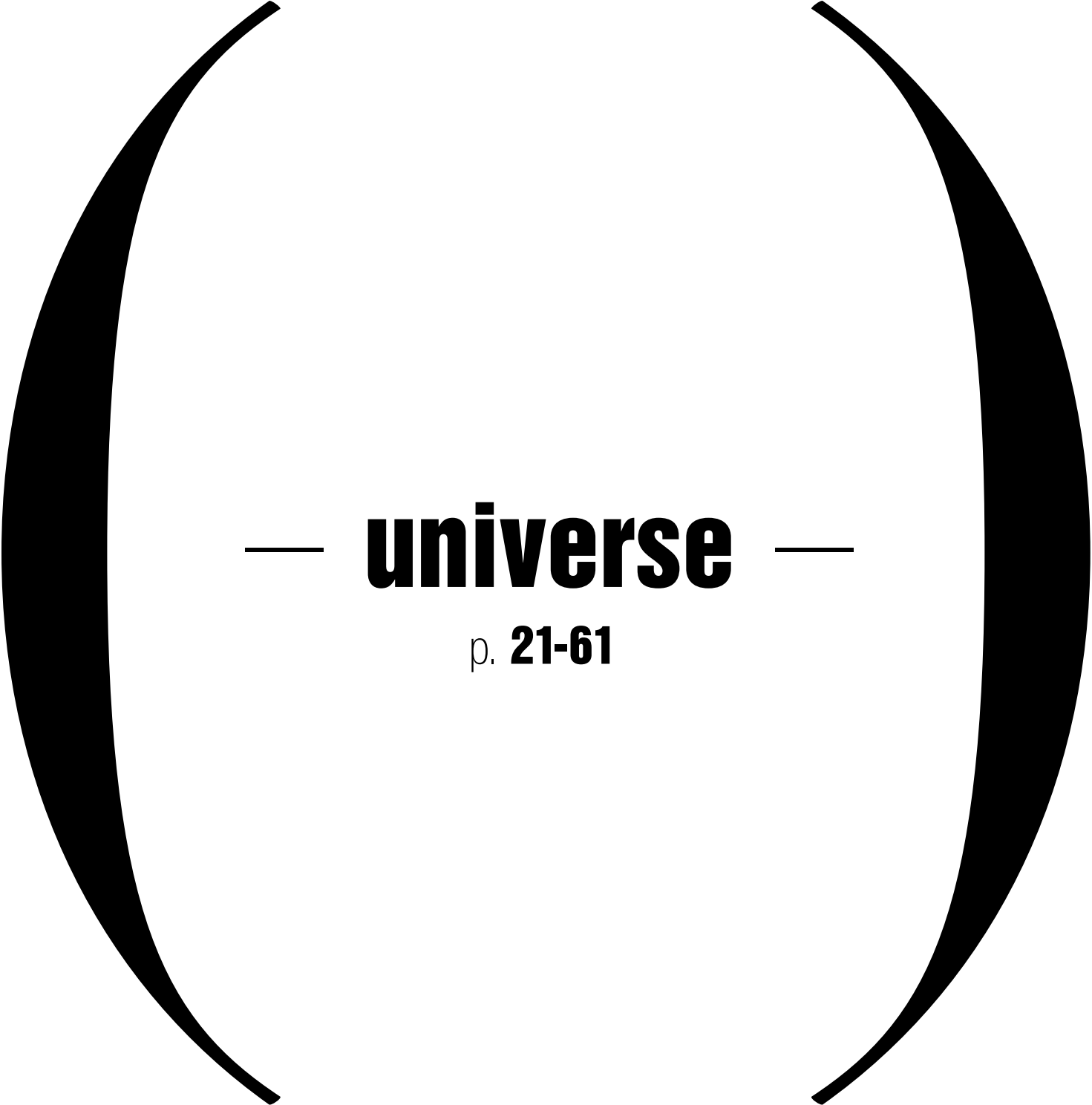
ARE THE CULTURAL CHARACTERISTICS OF EACH COUNTRY REFLECTED IN EACH BOUTIQUE?

The differences are minor. Where the boutiques are different, it’s generally for other reasons. Take the W Tower, a glass display case in the shape of a tower that I designed in collaboration with Gregory Waterlot from the By-D Agency for the technical aspects. It was a very difficult creative process, as the first version we came up with failed to meet the seismological requirements of Japan and the West Coast of America. Its design and proportions had to be adapted to make it comply, but this meant that it lost all its aesthetic interest. After much research and development and with the assistance of our manufacturer and magician from Mecamagic, we managed to create a product that complied with both the regulations and our wishes.

My starting point was the principle that something that works and is positive in one part of the world must be good in another. And beyond the technical considerations, wherever you are in the world, guests of the brand must feel welcome and at home in the salon of their friend Richard Mille.

“Yesterday is gone.
Tomorrow has not
yet come. We have
only today. Let us
begin.”

BY MOTHER TERESA



— **universe** —
p. **21-61**



PHARRELL WILLIAMS

A suite at the Crosby Hotel, Soho,
on a July early afternoon in New York.
A wall of windows looks out onto the Soho
cast iron buildings and the downtown skyline
blurring into threatening skies. Crosby Street
is a pocket of quiet in busy Soho, a narrow
cobblestone street, where a feeling
of the old Soho is tangible, yet woven together
with the pulse of the neighborhood
and the restlessness of the city.

INTERVIEW BY CLÉMENCE BOULOUQUE
PHOTOGRAPHY BRIAN HIGBEE

Richard Mille flew in from Paris the night before for a 48 hour-stay and was live that very morning on CNBC Squawk Box – the popular 6 am business news program. Pharrell Williams is in town for three days and two concerts at the Madison Square Garden, with Bruno Mars – one of the most anticipated and talked about show of the summer. And the two of them have agreed to take a couple of hours from their hectic schedule to discuss their projects, time, and beyond.

–*You look great*, Richard says as the 41 year-old singer-designer-producer enters the room. The man who had the whole planet feel better with his Happy hit wears a hat, Chanel necklaces, Adidas jeans, a grey sweater and his self-customized Adidas sneakers with graffiti-like inscriptions that read Chanel and zen. Pharrell responds by detailing his necklace as if to deflect the compliment: *“I figured – it is fresh water pearls, jade, so good energy. Gemstones have healing properties. I was honored to work with Richard because of his work, the work that he puts into the concept and I have got something to say. One can easily think about the price but what really matters is elsewhere: it’s a perception of life and of what he thinks is time. He mimics time and that’s why he is a genius. It has to mimic time, parallel time and the third dimension. And I bow down to him– what a genius. Nothing short of Isaac Newton or Leonardo da Vinci. He offers you insights on something you take for granted, and it is deeper than the concept and the beauty that go into the watches. Of course these are something you can get caught up with and it feels good to be part of the people who have good taste. But when you realize, he can mimic time, this is a feeling that leaves you speechless and it just hits me: every watch is him mimicking a version of time.”* And turning to Richard, he smiles: *“See, he can’t argue with this –he has to listen.”* Not quite so, Richard now tries out a different way of derailing the singer’s train of thought: *“Nice sweater, Pharrell.”*

When asked about the new collaboration, Richard Mille gives a hint: *“We have two projects – one is a long-term project, very technical. The other one is more short term.”* But in the world of Richard Mille, notoriously more concerned with details than deadlines, what do these words really imply? *“Long term is from today until we’re done, he smiles. It will get ready when it is ready.”* And he explains: *“There is an aviation watch on which we started working six years ago and it was supposed to be delivered by now but it’s not! For these technical ideas and in order to work at this scale, everything is magnified... So: no stress – time makes you a philosopher.”* Pharrell is quick to comment: *“See: it is all based on the respect of time, on the present”.* Only now do they team up for this future project, but their friendship goes back to 2006: *“It all started eight years ago when Richard heard Pharrell’s lyrics for the Gwen Stefani song, Can I have it like that: “She knows the time she sees the Richard Mille/Flat double skeletal tourbillon/It’s just like her body move it turns her on.” “I found this adorable, it’s like a puzzle, things must come and, boy, this man is so talented and has so many gifts-design, music, concept, everything...”*

Throughout the promotion of his latest album and especially since appearing with his now-signature tall Vivienne Westwood hat and rocking the Oscar ceremony with his Happy performance. His most recent collaborations include Adidas, G-Star, Uniqlo, comme des garçons fragrance, not to mention his own brands and his store on West Broadway; the show he curated in Paris drew a whooping 20 000 visitors to the Perrotin Gallery. Yet, Richard notes: *“He is so humble. He is incredibly easy to approach and this is the case with people of talent”* To which Pharrell replies: *“You must have the awareness of who you are, or else you’re lost. And then you don’t understand why you’re not in the favors of the universe. You must do things with a purpose and do things naturally. In the watch, you have to see the personality*

« SHE KNOWS THE TIME SHE SEES A RICHARD MILLE FLAT DOUBLE SKELETAL TOURBILLON »



Pharrell, though he is 40,
easily looks 15 years younger.
Quintessentially stylish, he wears
an automatic Flyback chronograph
Felipe Massa in titanium.



behind the work, be respectful, and it is not about the money. You have to wear one of his pieces and your time is gridded in a specific grid, and the landmark of your life. Time is the honey of happiness. And Richard is a purveyor of time."

From their banter, one can only imagine how they bounce off ideas: playfully respectful, and eager to feed each other. Pressing pause in the jokes about their respective greatness, Richard explains: *"I live a paradox. I am very aware of the fact that what we do is vain, because in the end we will all die. and when someone tells me that I am a genius, it makes me laugh. As to leaving a trace in the history of watchmaking? What's the significance of watchmaking in history, in the first place? Then it is important to relativize everything. I never go to see watches in a museum. Says Pharrell: I like having mentors that I can learn from, and try out different things. It also helps to build my musical vocabulary. Because music is the recording of time – it is an actual recording at a specific moment and the sound of its shows the technology, you feel the grain of time. When you work with someone who understands time enough, learning comes naturally out of it."* Richard acquiesces: *"We have a lot to bring to each other. Most brands use ambassadors. But what is that? They take pictures and that's it? I am not interested in that. What we love is to create."* Pharrell nods: *"And when you love to create, you forget about your ego. There is so much more to the world"* That's why Pharrell has been a vocal advocate of women, too. His album is entitled *Girls* and so was his Paris show. The pay inequality, the way in which most brands market to their insecurities – this has to change. And this is another connecting dot between the two partners – Richard called 2014 the year of woman (*"I can't believe I waited for sixty years to do it!"*) and *"I have a sticker on my back that says: My watches are very technical. But technicality should not sound repulsive for women"*. For both, in music or timepieces, is all about empowering people through the delicate mechanism of happiness. Which both of them seem to master.

When we break for the photo shoot – Richard observes Pharrell striking poses, and comments on a picture after glimpsing at the photographer's camera: *"Cool pix. He has such a nice profile."* On some of the pictures, he takes off his hat, which invites the question:

HOW MANY HATS DO YOU HAVE, PHARRELL?

Two like that. The other, the tall one, I don't have any more.

Williams elegantly glosses over the fact that he gave it away for a charity auction. Richard throws a private joke about Pharrell's influence on him and asks him to tell about an adventure together in a Mille store, which he finds very revealing of Pharrell's integrity: *I went there and I was confused by the music they were playing. It did not make sense to me – he is the Back of watchmaking and the music was just not as fluent. Bad eighties music. You could not hear the genius. And you do need to hear the math – just like when you see and listen to the sound of a wave – a wave is filled with sacred geometry, and the sound of a watch can also be a music.*

Is it a hint of what's to come? Both smile. And postpone responding. Their timepieces will tell.

Pharrell wears an extraflat automatic RM 016 Titallyt® in titanium

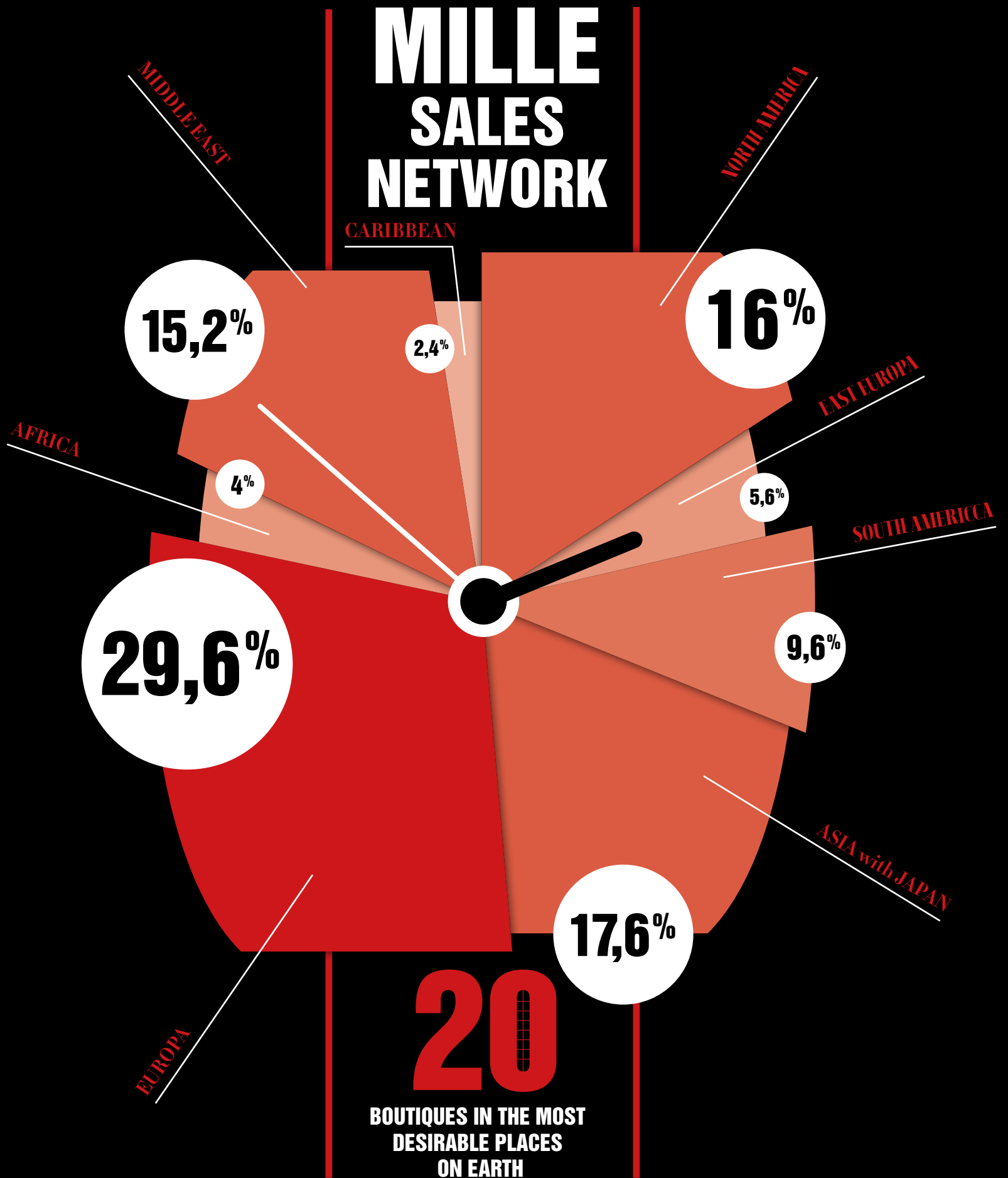
ALL EYES ON DISTRIBUTORS

The cogs in the Richard Mille machine work extremely hard - they have to - there are so few of them. But these elements have been carefully handpicked by Mille himself, from old friendships, hence the business running as smoothly as one of his timepieces.

TEXT BY ALEX MOORE
PHOTOGRAPHY ARTHUR DELOYE

Forget a hierarchy, forget contracts; the RM business model is one based on faith and understanding - a reliance. Mille can count his partners on one hand. Says Peter Harrison, CEO of Richard Mille EMEA: "You're a partner with him and he's a partner with you, and ultimately he's in charge of the ship, but you're helping navigate the waters. I think that enthruses you as a partner." And what can enthuse the designers, the technicians and the team in the factory more than creative license with no bounds; a brief and freedom to create the best piece possible. It is no wonder that the whole staff exude such positivity. And what about the ambassadors, whom Mille prefers to include under the title 'partners', chosen more for their personalities than for their undoubted expertise in their field? The whole outfit from top to bottom is unbelievably slick yet truly personable, a credit to Mille and his unconventional formula.

RICHARD MILLE SALES NETWORK



NUMBER OF TIMEPIECES
MADE EACH YEAR

3000

Back in 2002, I discovered the brand through our dear friend John Simonian who ran *Wristwatch magazine*. I saw an ad in the magazine. I tried to call them and they referred me to Richard Mille, we then met in Basel and that's how we became friends. In the beginning I wasn't convinced that the watch could sell at this price, it was a new brand nobody knew about, but later on I got to know more and more and now I can see the watch actually sells itself. Richard's dream was to create a toy for the rich, that you can use 24 hours a day. You can go for coffee, drive, you can bathe with it, play tennis – despite it being a very, very expensive watch. Not many expensive watches are that industrial, most other brands can't do that job. It was his dream to create a watch like that, and there's a market. It's more of a hobby for him.

DAVE TAN

CEO RICHARD MILLE ASIA



*Tourbillon RM 053
Pablo MacDonough
in titanium carbide*

I have worked with watches for 30 years and I think this is a watch that has given me more excitement and satisfaction than any other, not only to me but to the consumer too. Even when sometimes we have a little problem here and there, the customer always understands. Most of the owners of a Richard Mille watch become part of the family, it's like a club. This brand is not only about a watch, we are not selling a watch, we are selling a lifestyle, a way of life. The guts of life.

Anytime one attends a public event, like this evening at *Le Mans Classic*, the one who wears a Richard Mille always gets all the attention. I only have one retailer in Singapore and two retailers in Hong Kong, I do the rest of the marketing myself because that's the only way I can make sure the brand presentation and positioning is correct. And that's what I enjoy the most because I like to have a direct contact with the client. If you go through a retailer, sometimes you don't know who your customer is, if you do it yourself you know who is buying your watches and you know that these people are right for the brand.

Richard and I have been friends nearly 20 years. He's essentially English. He loves English cars, he loves the English way of life, he's really easy to get on with so we had this in common. We were friends first and then we went into business in 2006 and the rest is history. I think I was able to bring something to him he certainly brought something to me and we've developed together. We're fortunate enough that we're still great friends. You're a partner with him and he's a partner with you and ultimately he's in charge of the ship but your helping navigate the waters and I think that entuses you as a partner.

I'm the distributor for Europe, Africa and the Middle East. It's going well, this year we'll open a store in Italy, we've made the Paris store bigger and we're opening a new store



in London, we're taking the bonuses we find in one place and investing that windfall in another market.

From the beginning, the best thing for me was that it's a product without compromise. You take most brands, they look at their product range and say, "Hey, we haven't got anything between x and y price, let's fill that hole." What Richard Mille understood from the beginning was that if he produced something without compromise, that was able to do a certain job in a certain way, he could charge accordingly. The clever thing was, the clients at that end of the market really understand that, whether it's a boat, a car, a watch, a piece of jewellery, they understand the ingredients add up to something that is worth x to them. It's the difference between prêt-à-porter and couture, and our customers are really couture. They're confident enough of the product, they can be the only person at a table of 20 with that watch on and that gives them enormous satisfaction. Richard Mille clients are different, they're happy in their independence, they understand what they bought is couture, that what they're wearing was made for them.

We started in Japan in 2010, so now it's been nearly four years. Every year our turnover has increased of 20%: this is very good business in Japan. The beginning was difficult, I showed the watches to the Japanese market, and for about 2 years everybody told me I was crazy, why is this the price? In the beginning we sold to dealers and watch shop owners. None of these people liked this new concept so all the shops terminated their contracts. So I spoke with Richard, suggesting we go straight to the consumer. I targeted consumers because they have no preconceptions, just passion. After two years of consumer marketing, all the dealers knew of Richard Mille and admitted, "This is a nice watch, yes please." Richard Mille watches are special products, special products for special people, special

KEITA KAWASAKI

CEO RICHARD MILLE JAPAN

*Automatic Flyback
chronograph RM 011
SPA limited edition in
microblasted titanium*

marketing. That said, we never consider anyone as a VIP, we are family. Someone who's bought a Richard Mille watch is treated like family. Our concept is consideration.

A lot of people in Japan are into new luxury watches, not just Richard Mille, people buy a lot of other brands but are not satisfied because they are over produced. Everybody looks for the next one, the limited one, the special one, the vintage one. Our concept is that all our watches are to become vintage, so in the future, potentially worth double. We support Le Mans Classic because of the vintage cars.

Two years ago we started the second hand watch business. A client owning a watch for three or four years wants a new one. He wants to sell, so I buy it back from him and sell him the latest one. The customer is very satisfied, I then sell his old watch at vintage price. Maybe in the future we will sell vintage for more than the original retail price, just like vintage cars.

I'm the distributor for North and South America and the Caribbean, all the Western Hemisphere. My father was already in the watch business and my grandfather too before him and so I represent the third generation. I've been involved since day one, 13 years and going. My main occupation is the distribution of Richard Mille watches. We're opening a third boutique in Miami. We have one in Las Vegas and one in Beverly Hills. We have plans to open one on Madison Avenue in 2015/16 but we're still trying to find a good location.

I met Richard in October 2001, he gave me a phone call in September, just after 9/11. He showed up in October, and since then it's a love story. Love at first sight! I was building a big store at that time and the day he called me, I was in a very bad mood. He calls and somebody puts a piece of paper in front of me that says, "Richard Mille, Bonaventure, downtown Los Angeles,

JOHN SIMONIAN

CEO RICHARD MILLE AMERICAS

Automatic Flyback
chronograph RM 011

Felipe Massa
in carbon nanotube

please call back." I said, "Ah, another one wants to sell me watches." So I did n't call back. It just so happens that a common friend of ours was in my store and he sees the name on my desk. He says, "If I were you I would call him back!" Richard says the lack of luck is a professional mistake.

So I call him back and say, "Nice to meet over the phone but I'm very busy, if you'd like to come to me, I'd be more than glad to receive you." He comes in, of course I see the watch, it was the RM 001. He was demonstrating it very courageously at that time by throwing it on the floor. I fell in love with the watch. At that time he was looking for a retailer not a distributor, and the rest is history. Of course, I drove him back to his hotel.

We sell the most luxurious, most expensive watches in the world and we're planning to stay there. While I'm healthy, sky's the limit. We've been doing this for the last 13 years, I've never doubted the man. We argue a lot, sometimes, but it's just lover's tiffs.

RA FA EL

He has the reputation of being the most intense and reckless competitor tennis has ever seen. But off court he is a placid islander who loves to chill out in his native Majorca. We met him at the seaside resort of Porto Cristo.

BY MIGUEL SEABRA
PHOTOGRAPHER JONAS BIE
STYLIST MARCO MANNI



Smoking **DE FURSAC**
Shirt **CHARVET**
Shoes in suede **SEBAGO**

“I DON’T KNOW WHETHER IT IS BECAUSE I’M A MAJORCAN. I’M SOMEONE WITH INNER TRANQUILLITY, OUTSIDE SPORTS I AM A QUITE CALM INDIVIDUAL”

Flying down to the Balearic island of Majorca and looking out of the airplane’s window, I couldn’t help but wonder how such a tiny and happy-go-lucky piece of touristic land could have produced the most ferocious competitor seen on a tennis court – or maybe in the history of sports, for that matter. The glorious weather, all those beaches and swimming pools and bikinis and yachts and nightclubs... too many pleasures and distractions plus a lazy Mediterranean pace seem detrimental to being successful in a highly demanding individual sport. Yet, they hadn’t prevented Palma native Carlos Moya from becoming world number one for a brief stint in 1999; moreover, Manacor-born Rafael Nadal turned out to be one of the very best tennis players in history. There must be something special in the water of Majorca; I had to go there and find out – and talk to the boy turned man simply known as Rafa all over the world.

Tennis has been going through a scintillating golden age for more than a decade now, starting when Roger Federer emerged from the chaos that ensued another extraordinary period highlighted by Pete Sampras and Andre Agassi. Then Rafael Nadal showed up as the elegant Swiss maestro’s biggest nemesis. Then came the fierce and extrovert Novak Djokovic, the talented and tormented Andy Murray. The so-called Big 4 have combined to win 40 out of 45 Grand Slams played since June 2003. I’ve seen live or commented on TV every one of those titles, and I’ve attended so many press conferences held by those Fab Four champions that I could say I can pretty much figure out each of them; yet, among the quartet, Rafael still remains somewhat of an enigma due to his unique psychological profile. And there he was, cool and considerate as he could be, always understanding and smiling while following instructions and suggestions during our photo shooting session at the Nautic Club of Porto Cristo, the seaside resort located five kilometres away from his hometown where he loves to spend his time off. For someone known to be a tad shy

and even detached from the limelight, he seemed a natural. The shooting was wrapped-up sooner than expected, leaving us more time to discuss tennis and timepieces. And how Rafael views himself.

“My competitiveness comes from the love for sports, the passion I have for what I do – but outside sports I am a quite calm individual. I’ve practiced with maximum intensity all my life; I suppose my upbringing, how I’ve been educated to always give my very best effort and try to surpass myself, forces me to be intense and focused whenever I step on a court, he confided. I don’t like to lose, but the worst sensation I can have is to lose and sense I didn’t do everything in my power to avoid defeat. If I lose and feel I did everything to avoid defeat but my opponent was just better or I did not play well enough, I have to accept the outcome”.

Intensity and focus are almost euphemistic words when Nadal competes. He’s above that; he is practically ‘out there’, in a trance – yet never losing touch with reality in spite of the high voltage and the fist pumping. And that is another of his apparent incongruities: he’s all fire and passion on the outside, but ice and analytical on the inside. The martial terminology is inevitable, because Rafael is the most impressive predator I have seen on a tennis court. A cold-blooded warrior full of rituals and meticulously prepared to conquer any rival, ready to endure whatever comes his way. A disciplined killer on court but a placid person outside his own war zone. *“I don’t know whether it is because I’m a Majorcan. I’m someone with inner tranquillity. I play with intensity and passion, but usually I don’t get upset with mistakes. I always try to be positive, to find solutions to problems that come my way”.*

That is quite a statement. And sincere; there’s no false humility on it. Here’s someone who has won more Grand Slam titles than anybody but Roger Federer, plus notched a few quite relevant trophies that his Swiss rival hasn’t conquered – such as the Olympic singles title and the Davis Cup. Someone who has a clear advantage of 23-10 versus the one considered the best player ever. And he still never thinks he is the favourite whenever he steps into the arena.

“I PLAY WITH INTENSITY AND PASSION, BUT USUALLY I DON’T GET UPSET WITH MISTAKES. I ALWAYS TRY TO BE POSITIVE, TO FIND SOLUTIONS”

That way of thinking was instilled by his uncle/coach from an early age. Toni Nadal has always been extremely critical and demanding, pushing his nephew/pupil over the edge, constantly stretching his limits almost to the point of the unbearable. And Rafael abides. His family has helped him stay grounded and he never really felt the need to flee Majorca and establish himself on a glamorous tax haven such as Monte-Carlo, like many of his peers. His attachment to the family, homeland and entourage (agent Carlos Costa, physio Rafael ‘Titín’ Maymó, physical trainer Joan Forcades, doctor Ángel Luiz Cotorro, media liaison Benito Pérez-Barbadillo and equipment handler Jordi ‘Tuts’ Robert) is umbilical.

The clan has stayed together through thick and thin, the frequent highs provided by Rafael’s many successes but also the several lows related to various career-threatening injuries. Those setbacks also helped Nadal leave nothing to chance regarding his meticulous preparations for each season, each tournament, each match. Always faithful to the same precise routines, just like any gladiator about to fight for his life. That’s why it came as a surprise when Rafael was seen practicing with a watch on in the Spring of 2010 and then wearing it in competition: there was a strange new element in the warrior’s arsenal, a Richard Mille watch.

At first, Rafael was reluctant about the idea. It also helped that, in a lunch with King Juan Carlos, the subject was vented and the Spanish monarch professed his admiration for the brand. And then there were the good vibrations: “Richard came to Majorca to show me what his idea was. There was a connection straight away, he is a very positive person. And we started working together; the timepiece they provided me is a marvel, it weighs practically nothing, makes me feel extremely comfortable and even forget that I’m wearing it – but at the same time, if I play without it I feel something is definitely missing”. The black RM 027 Tourbillon made quite a stir, and not just because the Spaniard won the next Grand

Slam tournaments he played with it on (Roland Garros, Wimbledon, US Open – the first man ever to win three consecutive Grand Slam titles on three different court surfaces); many fans and members of the press thought Rafa was betraying his down-to-earth persona by wearing an accessory with a stratospheric price tag. I had a hard time explaining to my colleagues in the media room that it wasn’t a diamond-studded ostentatious watch; it was traditional mechanical watchmaking taken to the extreme with NASA-like technology, a 20-gram timepiece featuring the most noble and fragile of complications, the tourbillon, but conceived to endure the brutal physicality of Rafa’s violent game.

“Anything in my hand bothers me. I thought it would be really difficult to accept the challenge and play with a watch on. But when I understood what the watch was all about I didn’t hesitate”, he recalls. He is also aware of the hefty price tag: *“Some buy houses or apartments as an investment and not just for personal use. It’s the same with this watch: a special timepiece, with avant-garde technology. Richard always looks for the best, to go further in the world of watchmaking; he strives to always do better, he is never satisfied even though he’s having great success. And I share with him that philosophy. Developing such an extreme tourbillon was very important to Richard; then we worked a bit on the design, since it was practically impossible to make it lighter than it already is”.* Rafa has been wearing the 19-gram stealth grey RM 27-01 with a unique tension cable system to support the tourbillon since last year, now equipped with a red hi-tech velcro strap; and occasionally the RM 35-01, a new piece in NTPT carbon bearing his name.

SO WHAT IS THE CONCLUSION?

Champions are both born and made; Nadal is a perfect example. He has faith and conviction, he has the game and stamina. And time is on his side: at 28, he still has a few more years to establish himself as the undisputed greatest ever, but that’s not all; next time you see him play, watch him dominate the tempo of a match and grab the momentum in the heat of the battle without taking a look at his timepiece. He just knows when his time is right.





Left page

Polo **MELINDA GLOSS**

Right page

Shirt and trouser **FENDI**

Shoes in suede **SEBAGO**

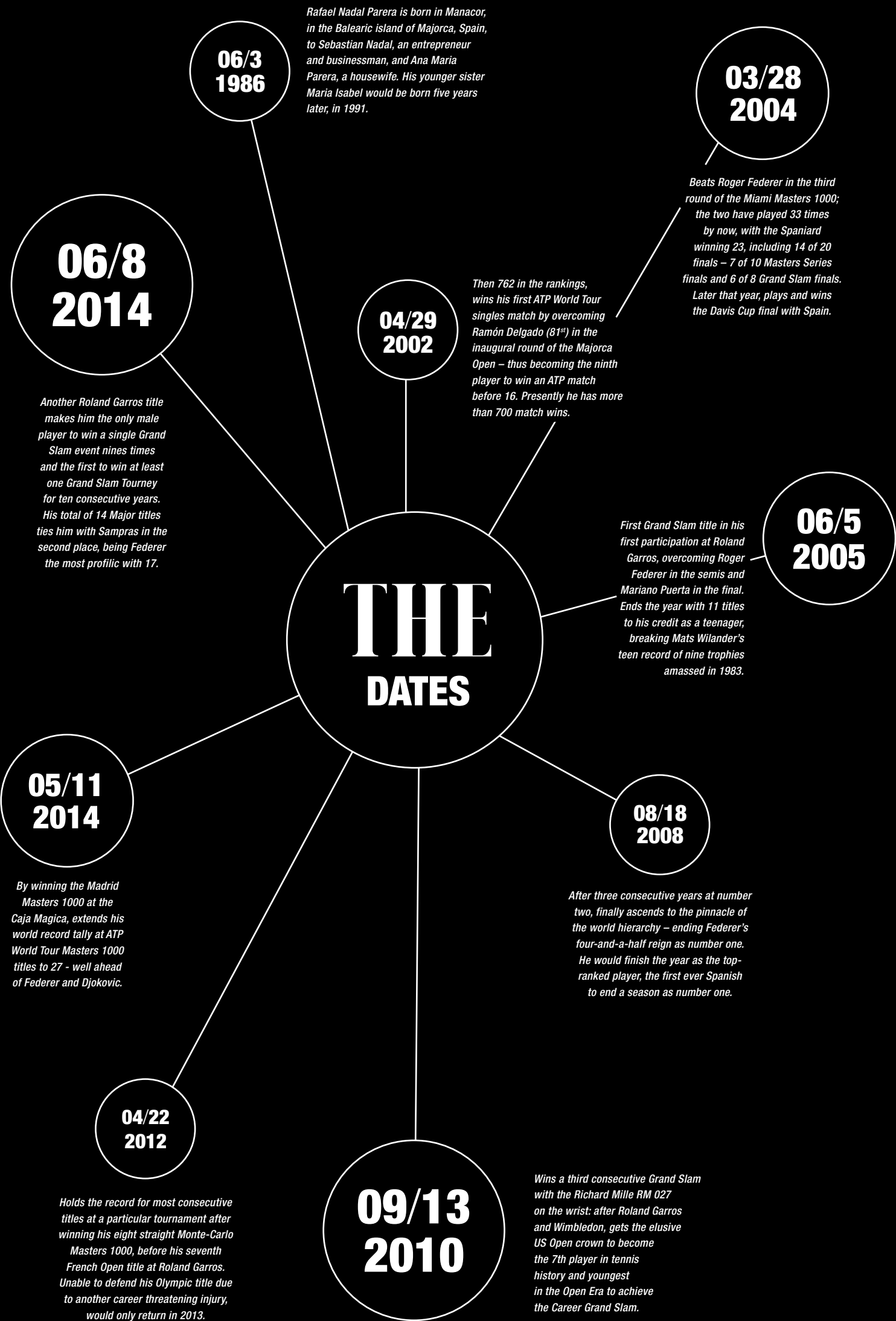
Watch: Tourbillon RM 27-01

Rafael Nadal in carbon nanotube

Cardigan in merinos **DE FURSAC**
Tshirt Ermanno **SCERVINO**
Trousers in denim **DE FURSAC**

Watch: Tourbillon RM 27-01
Rafael Nadal in carbon nanotube





Shirt **MELINDA GLOSS**

Trouser **TRUSSARDI**

Watch: *Richard Mille RM 35-01*

DIGITAL OPERATOR JAKOB STORM MADSEN

LIGHT ASSISTANT PHILIP GERARD

STYLIST ASSISTANT MONICA DYBICZ

GROOMER TERESA ALAMILLO



McLaren 650 S 2014
© Didier Gourdon



LA CRÈME DE LA CRÈME

The magnificent Château de Chantilly, ancestral home of the House of Condé, has just hosted the first ever Arts & Elegance event, which intends to rival the prestigious automobile shows of Pebble Beach and the Villa d'Este, both world-renowned in the genre. The success of the inaugural event certainly bodes well.

TEXT BY LOUIS BUREN
PHOTOGRAPHY WILLIAM DUPUY, DIDIER GOURDON

For once, the weather in the Oise was fine. An essential condition for the success of a Concours d'Élégance worthy of the name, not least an inaugural one. Particularly when it took more than two years to bring the project to fruition and to persuade the authorities in charge of the Chantilly domain to allow the château's esplanade, alleys and garden vistas to be filled by incredibly valuable vintage Bugattis, Ferraris, Maseratis, Bentleys, Porsches, Delahayes, and De Dion-Boutons, some of them over a century old. It took Patrick Peter's team (Peter Auto) a huge amount of energy, commitment and self-sacrifice to assemble over a hundred exceptional automobiles – all in competition condition – and forty highly prestigious jury members. Many other aficionados of beautiful objects, such as master shoemaker J.M. Weston and fine leather goods specialists Goyard, were also gathered at the event as prestigious partners.

The stars of the show, though, were the 400 cars brought along by manufacturers' clubs, by guests, or by interested folk popping in at the wheel of their vintage or prestige cars. Patrick Peter declared: 'This first edition not only revives the tradition of automobile Concours d'Élégance that was lost years ago in France, but is also a festival of all art forms.' If proof were needed, the programme included a major exhibition in the Orangerie devoted to Botticelli and Fra Angelico, and Young Russian concert pianist Irina Lankova gave a recital of Chopin and Schubert on a Pleyel piano designed by the Peugeot design lab – artistic treats that doubtless played their part in eventually convincing the reluctant authorities that it was possible to hold such an event on the prestigious Chantilly estate.

Right from the outset, the organizers were convinced that the expected crowd of 10,000 would not just be geeks obsessed with the finer details of automotive history. Arts & Elegance was therefore devised as a truly spectacular event, with a central stage, celebrating the entire realm of French art de vivre, with luxury, the pleasures of wine, fine food and the expertise of world-famous brands.

There was also plenty on offer to entertain the less car-crazy visitors of all ages. Children clamoured for rides on the ponies and pedal-driven sulkys, skiffs sailed along the grand canal and all the while, corks were popping from bottles of Charles Heidsieck.

With all others activities, this magnificent event, Chantilly once again becomes a centre of French art de vivre at its most contemporary, centuries on from its glory days. We look forward to the next edition with great anticipation.



Even those who knew nothing about beautiful car mechanics quickly got into the spirit of the event, with the Château providing a perfect setting for the many splendid motorcars lined up diagonally in front of it

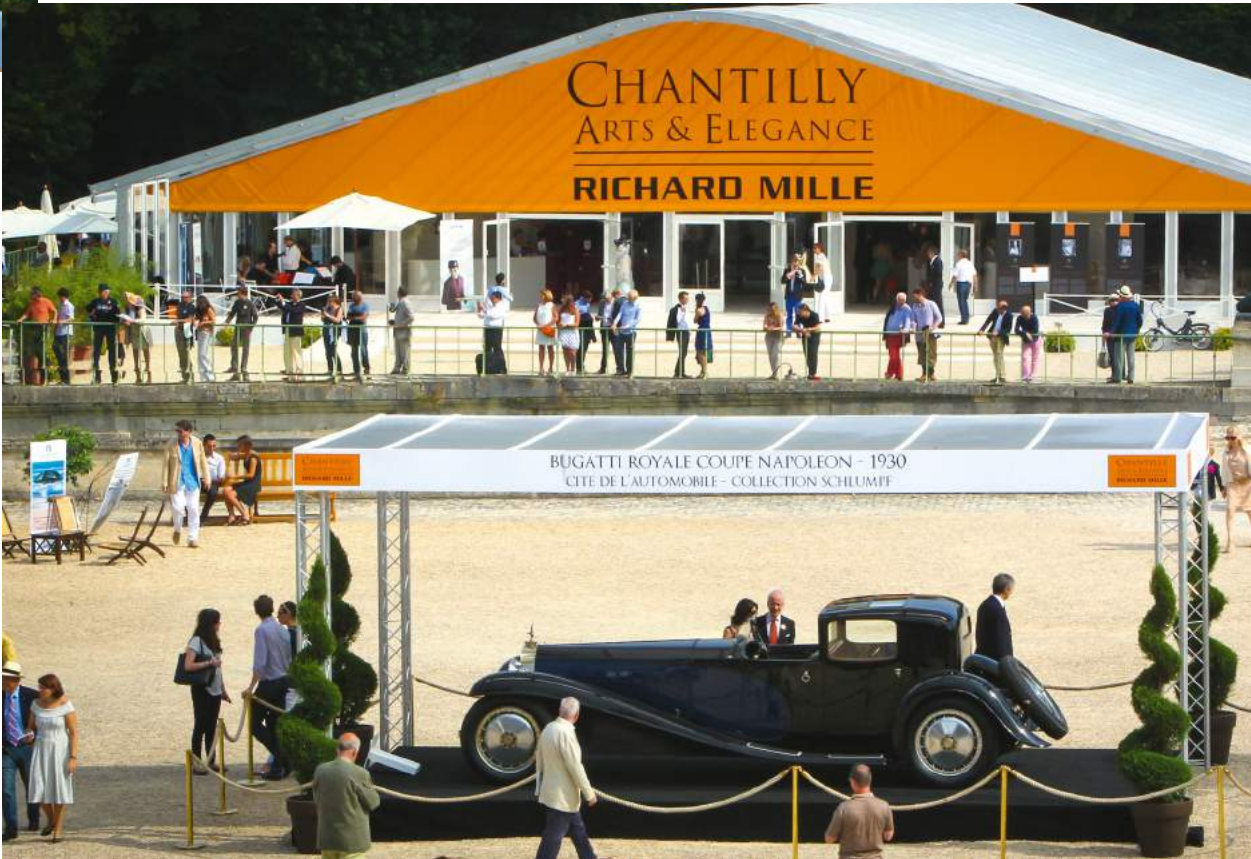
©Fotorissima





From an incredibly rare collection of Maseratis on show to celebrate the brand's anniversary, to a few global premières of brand new concept cars, some of the most beautiful cars in the world were exhibited

© Didier Gourdon



An unexpected convergence between the art of car bodywork and haute couture: model dressed by Mugler Paris with a Porsche 918 Spider 2014

© William Dupuy



Model dressed by Alexandre Vauthier with the Zagato Aston Martin shooting brake 2014

© William Dupuy



Natalie Portman
between
Richard Mille
and Benjamin
Millepied
© PeterAuto



During the equestrian
show by the great
horseman Mario Luracci
© William Dupuy



Guillaume Durand, journalist,
master of the ceremony Chantilly
Arts & Elegance presenting
the Bugatti Atalante C
© Fotorissima

Gala dinner
on saturday
evening, after
the first day
of this weekend
© William Dupuy



Historic boats
on the Grand Canal
© Fotorissima



Garden Party
surrounding
the club's cars
© Fotorissima

The jury notably included
American collector Bruce Meyer,
gallery owner Adrien Maeght,
British expert Philippe Kantor
from Bonham's and His Excellency
Rahim Aga Khan, eldest son
of His Highness Karim Aga Khan
© Didier Gourdon

LE MANS CLASSIC

Ferrari, Ford GT 40, Lola T70, Jaguar type E,
Porsche 917, Shelby Cobra, the Dunlop curve,
as pearls on a necklace, one can spell
these familiar names and waken a sweet part
of our collective memory,
a part of our common history.

BY RAPHAEL BASCOUL-GAUTHIER
PHOTOGRAPHY DIDIER GOURDON



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

From the first year of *Le Mans Classic* till now, Richard Mille has been the main Partner to the event. Here a Ford GT 40 ready to compete on grid n°5.



Cycling has its myth with *The Tour de France*, but also its burning flames on the wet cobblestones of Paris-Roubaix; motorcycling pushes back the limits of what is imaginable during the Tourist Trophy on the Isle of Man; automobile racing has dwelled its most noble arena in the West of France, during the *24 Hours of Le Mans*. *Le Mans* in our hearts and in our memories is for sure a track with a mythical design made of long straights and sharp curves, a track that is half racing circuit, half street-circuit. Over a period of 24 hours, *Le Mans* becomes the largest automobile museum, it has been the place for the fiercest fights between constructors since 1923. It is also, in 1971 the *Le Mans* movie starring Steve McQueen. One also remembers the battles back in the 1970's between the American Ford GT 40 and old Europe's Porsches 917 and Ferrari 512. Today for every one of us, *Le Mans* resonates of Audi's supremacy even though Porsche is never very far from the finishing line.

— Le Mans, land of contrasts

Arriving for the first time in *Le Mans* means being ready to face the violence of contrasts, passing from light to darkness, experiencing in a couple of minutes the shift from sun to rain, from day to night, it means a continuous shift between the everlasting wait to a whirl of agitation, from the ancient to the most arrogant modernity, from a popular meeting to the finest elite of drivers and owners. It is a journey I wish to share with you, my full immersion in a world made of passion, of olden days and of high tech, of noise and silence, where the air is loaded with

the smell of the pines on the Mulsanne straight and the one of the tyres overheating from the acceleration between Indianapolis and Arnage.

Since 2002, *Le Mans Classic* has reinvented *Le Mans* for 3 days as the most important tribute to motor racing over the last millennium. The songs are chanted by the Chevrolet's V8 of 1969 or by the 4.5 L of a Talbot Lago of 1939, the celebrants of this homage are veteran drivers like Jacques Laffite and the temple of this celebration is the complete circuit of the *24 hours of Le Mans*, which is opened exclusively for the 24 hours and for *Le Mans Classic*, and is practically the same since 1923, apart from some minor changes.

The name of the race itself is a figure, we have to look at the figures to try to understand the magic of *Le Mans Classic*: technically the race gathers 450 racing cars from 1923 to 1979, which are divided into 6 grids, each one of them corresponding more or less to a decade of construction. For the final selection, priority is given to the actual cars that actually participated in the *24 Hours of Le Mans* of years past.

The race lasts indeed 24 hours, but each grid will take its turn one after the other for a 43 minute session, and this will go on from 5:00 PM July 5th till 5:00 PM July 6th.

The race will take place on the complete circuit which is 13.629 km long from start to finish line. The rules allow the driver to drive the whole race by himself, or to be part of a team of a maximum of 4 pilots.

At *Le Mans Classic*, there are two types of starting procedures: "Le Mans start" or "Rolling start". The connoisseurs will smile at this detail introduced by the organization of *Le Mans Classic*, but for you readers who are only just discovering *Le Mans* mythology, you need to know that "Le Mans Start" was initially (and for years) the official procedure: the racing cars are parked at an angle on the starting grid between the Grandstands. It is like a staggered start for runners. The engine is switched off and the drivers will wait for the Clerk of the Course's flag on the opposite side of the track. At the starter's order, the drivers will run towards their cars and start the engine in a rush. For safety reasons the night starts as well as the start of the most recent cars of grid 5 and 6 do a rolling start: the cars will start in a grid formation behind a pace car and after a warm up lap on the Bugatti circuit, they will do a rolling start from the starting lights of the Grandstand's cross-beam.

From the moment one browses the list of the competitors, one understands that *Le Mans Classic* is not there just for the anecdote and the folklore, but to stand

« What makes motor racing so popular is the proximity of the public with the cars and tracks »

as the battlefield for fabulous racing machines who have either won *Le Mans* in their time as n°23 Porsche 917 of 1969 for the grid 5 or just valiant competitor as Aston Martin DB2/4 n°27 of 1953 placed on grid 2 and piloted by the dean of *Le Mans Classic*, Hernando da Silva Ramos (88 years old). This veteran pilot, a Frenchman with Brazilian origins, ran *The 24 Hours of Le Mans* in the same Aston Martin model 60 years ago sharing the grid with Juan Manuel Fangio!

We have been over the race that is going to take place, but before Richard Mille's partner, Sebastien Loeb (9x World Rally Champion) lowers the flag to mark the beginning of the race, let me tell you more about what makes *Le Mans Classic* such a special event, sportive and festive at the same time. Contrast, always contrast.

— The village just nearby the track

When one arrives on the Le Mans circuit, one first discovers the central grand stands and the start-finish straight, but during *Le Mans Classic* the second place one discovers is "The Village" alongside the paddocks, where one can walk around and take in the delights between two races. One can actually see the mechanics at work, ask questions, and see the many stages of preparation by the various teams. For the fans this is a unique opportunity in the world of competition, when nowadays in Formula 1 everything is hidden.

The Village is composed of dozens of stands from the sausage-beer stall to leather jackets or prints of Steve McQueen. On our way, we pass by the Ferrari stand, back after several years, with its mythical 250 GTO alongside the 2014 novelties.

Further on, near the Porsche museum, an auction organized under the Artcurial marquee takes place with some of the finest collection carson sale to satisfy amateurs from all over the world. The star will definitely be the AC Cobra 289 of 1964 estimated around 1.5 MD.

The most important thing to remember about *Le Mans Classic* is that it is a retrospective and this is obvious all along our walk in the village where more than 100 clubs and their clubmen gather in a same passion for the automobile. The organization estimates that 8500 cars and their crew are present this very weekend, making *Le Mans Classic* the biggest classic car meeting in the world. The Bugatti circuit is therefore opened up for some car manufacturers and club parades on Saturday afternoon, before the departure of the race.

— In the meantime, on the village side

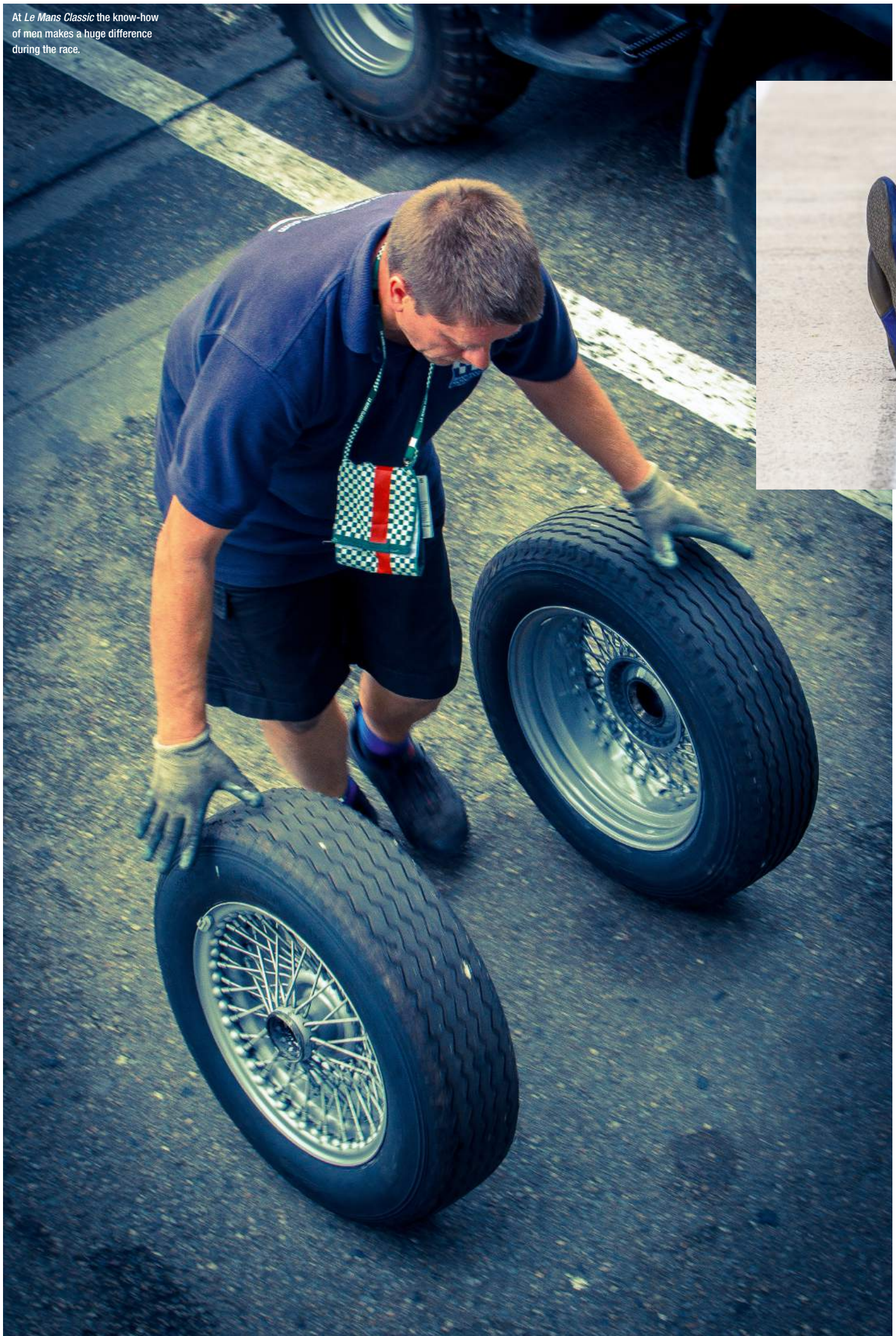
Whilst the anglo-saxon Shelby Cobra 289's take their place on the grid n°4, on the village side, one enjoys the delicate pleasures of nostalgia with a giant drive-in movie theatre, sitting in a Ford Mustang or on a deckchair, with a Coca-Cola in one hand, ready to live

an experience within the experience that only *Le Mans Classic* can provide you.

The sensation is incredible to be on the circuit of *the 24 Hours of Le Mans*, while watching *Le Mans* by Léo Katzin, famous for its actor, pilot, producer, myth, Steve McQueen or for the purists *Weekend of a Champion*, documentary by Roman Polanski shot in Monte Carlo in 1972 around Jackie Stewart, and at the same time hearing the V12 of the Ferraris 275 GTB or the 5.3 L of the Bizzarini 5300GT piloted by former French Prime Minister François Fillon as they pass the Dunlop Chicane before arriving on the curves of the Tertre Rouge.

It is almost 11:00 PM when the departure is given to Grid n°5, the golden age of Ford with its GT40. Following the Ferrari and Porsche era, the car will be 1st of its category 4 times consecutively at *The 24 Hours of Le Mans* from 1966 to 1969. In this category one can't remain unmoved in front of a Lola T70 Mk III, such as Richard Mille's one (n° 33), or the Porsche 917 n° 23 who won *Le Mans* in 1970. Not far from there on the grid stands Jürgen Barth, winner of *Le Mans* in 1977. He will be driving a beautiful Porsche 907 of 1967 tonight.

At *Le Mans Classic* the know-how of men makes a huge difference during the race.





Le Mans Classic recipe,
a unique combination
of cool attitude, performance
and technology.

Still vivid, the Gulf legend.
Here, in the lead, car n°19
from 1973.



As a seal of trust Richard Mille's
engagement for performance
applies for watches
as well as for racing cars.



[LITTLE BIG MANS]



MAKE LIGHT A SERIOUS MATTER

Little Big Mans took very seriously this stoic motto, which consists of making light a heavy matter, and being serious about light subjects. We are talking about the first race of this weekend of passion. The competitors are all between 7 and 13 years old, and drive Ford GT 40, Ferrari 250 GTO replicas on the Bugatti circuit, starting from the same Tribune line as their elders will in a few hours.

It is now 3:00 PM, the big deal is about to begin, the kids are all aligned wearing the same racing suit with the *Little Big Mans* tag or the family team's coat of arms, some have rented their racing car, others came with theirs that has been specifically prepared by the family's mechanic. The atmosphere is a mixture of concentration and excitement for this "Le Mans start" which is emphasized by the presence of the most prestigious Clerk of the Course the children could dream of, Yohan Blake, the famous Olympic champion, racing partner of Usain Bolt and loyal partner of Richard Mille for several years now. Seeing the second fastest man on earth give the start of the junior's race is more than a symbol of what the spirit of *Le Mans Classic* is about: fully live your lifetime passion.

At the end of the race, a real podium is set and the fastest go back home with a first trophy from *Le Mans*!! A joyful brass band enters the arena with their 50's outfits to announce to the Grandstand the departure of the 24 hours of *Le Mans Classic*.

On grid n° 1 aligned on the race track in a "Le Mans Start" position, one can admire the electric pale blue Talbot Lago n° 2 of 1939, piloted by Christian Traber who had already won the previous edition in 2012. On this grid it is not rare to see some cars stay stuck on the line after the start, because of an ignition problem. At *Le Mans Classic*, you will always see track officials or stewards coming to help and push the reluctant car, the members of the team join, encouraged by the applause of the public from the tribunes. Everything is made with success in mind to avoid ruining a year of preparation for the team of these old glories of the day.

In the late afternoon, grid 2 starts, the post-war category, where we discover the first Ferraris, at a time the scuderia was a young brand in racing, it is still the decade of Jaguar's supremacy with the Type C, D and XK.

With grid n° 3, we are situated at the very beginning of the 60's where the racing car industry mark more and more a separation between production cars and prototypes whose streamlining and high performance are clearly exclusively thought for racing. For the first time in *Le Mans* history a Jaguar Type D will average 200 km/h per lap and in 1960, the 250 Testarossa will bring to Ferrari its first *Le Mans* victory.

This very rich period in motor racing history is well represented this year with no less than 14 Lotus, who brought a revolution in racing world with their minimalist concept made of high performance combined with modest engine size.

The sensation is incredible to be on the circuit of *The 24 Hours of Le Mans* while watching the mythical *Le Mans* movie with Steve McQueen.

« RACING...
IS LIFE,
ANYTHING
THAT HAPPENS
BEFORE OR
AFTER IS JUST
WAITING »

— STEVE MCQUEEN —





The GT's are one of the most daring attractions, specially when night is falling.



Passion is a serious game. Security and technology are both present on the track a few minutes before the departure.



All the cars have been racing at *Le Mans*. This makes it a unique occasion to see these prototypes in action.

[RICHARD MILLE AND CAR RACING]

Automatic Flyback chronograph
RM 011 Felipe Massa in carbon
nanotube

**MORE THAN A WATCH,
A PERFORMANCE**

DNA is probably the best way to describe the relationship between Richard Mille and motor racing. Both have the same quest for performance, lightness and high quality components. From Felipe Massa, to Romain Grosjean, Jean Todt and Sébastien Loeb, all RM partners will testify to this genuine link between the watchmaker and the car aficionado.

One will remember the introduction of the turbo technology by Porsche at *Le Mans* at the end of the 70's as one will remember the use of carbon nanotube in watchmaking. Not long ago Audi broke the rules by winning *Le Mans* with a diesel engine, as Richard Mille

broke the rules of gravity with Rafael Nadal's RM 27-01 and its less than 19 grams tourbillon of mechanical perfection. If one goes into details, one will realize that the glass made of polycarbonate is directly inspired by the materials used for Formula 1 windshields: lightness and resistance to shock.

The savoir-faire is unique in both cases. If you can build a watch as complex as the RM 039 with more than 1000 components, then you will probably be able to build the next prototype for the *24 Hours of Le Mans*. They are few fields where human technological achievement can express itself so freely than in watchmaking and car racing.



RM 030 LMC,
LE MANS CLASSIC

— There will be night

What makes motor racing so popular, is the proximity of the public with the cars and the track. This is very true at Le Mans where all along the circuit one will find mobile homes and tents, from Maison Blanche to the Hunaudières, a very regular ballet goes on all night long between the grandstands and the sleeping bags in the middle of the woods. Regardless of the

cold, the rain, you will always find people in the grandstands, held by the same passion as the mechanics that rush around the pit lanes a few meters below. By the way, if you are a novice about racing cars and want to really learn something about it, just wander around the paddocks, it won't be long before you hear two amateurs talking about the exceptional streamlining results of the Porsche 906.

— Un Homme, une Femme

11:30 PM, rain again on the track, a Chevron B8 marks a pit stop and a moment of sport and poetry takes place before my eyes. A young mechanic alone, with a screw gun, takes hold of a jack and lifts the nose of the car. He then unscrews one by one the four bolts of the front right slick tyre. Removes it and grabs a rain tyre and replace the new tyre by screwing it the same way.

« But what is so important about driving faster than anyone else? »

The mechanic then passes on the left hand side of the car with a rain tyre, unscrews the four bolts and removes the front left slick tyre before replacing it by the rain tyre he will then screw back on the car. Once that is finished, he puts down his screw gun, takes hold of the jack, lowers the car and passes behind the car where he lifts now the rear of the car. At that point the wife of the amateur pilot, holding a rain tyre, joins him and they repeat the same operation on the rear tyres. Did you appreciate these few lines up to this point? You might have thought the description was a bit long? Well, it is more or less the sensation I had during this change of tyres. The car on grid n° 5 finishes a lap in approximately 4 minutes, which is the time it took for this mechanic to change the four tyres. Through these scenes you get a bit more of the *Le Mans Classic* spirit, when in Formula 1 nowadays, 2 mechanics are allotted to each wheel at every pit stop.

— Two portraits of women in Le Mans night

11:45 PM, I sit next to Alexandra in a Ford, she is responsible for the 20 cars that drive VIP's and Media through the whole track night and day. She is part of the 3,000 volunteers that make it possible for *Le Mans* to be *Le Mans*. She has been brought up with a passion for motor racing as many families have in this region. Each year she dedicates herself to the event, shares her passion for racing cars and manages 60 drivers, many vehicles, over three days and two nights. She drives me through the shortcuts of the forest right to where she considers the most thrilling place to watch the race from, Indianapolis and Arnage. These two curves have remained unchanged since the first design of the circuit and are a real challenge for pilots.

It is really dark now and the road is lit only by the head lights of the cars. The pilots have to decelerate under the rain from Mulsanne straight where cars reach around 300 km/h, then take the first curve where the rockets drift gently towards the exterior. Then the smell of brakes, the exhaust pipes of the Porsches 911 spitting flames as they accelerate again but also the deafening sound of a Chevrolet Corvette C3. These will be my nursery rhymes for tonight.

Later... during the night from Saturday to Sunday, in the rain and cold, fatigue overcomes you. I humbly decide to catch some sleep so as to be able to last through the second day until 17:00 PM. It is in the black Mercedes van that brings me back to my hotel that I meet the second woman of my first night at *Le Mans*. She is one of Richard Mille's guests too and she is going to bed after having seen her husband racing in Grid n° 5. He is now in his mobile home near Maison-Blanche, waiting for his next race start at 6:40. She seems reassured and tired. I ask her bluntly how she feels about her husband racing at high speed in the middle of the night in an old car. She smiles and answers that she feels it makes him so happy she would like him to go even faster. Suddenly, I have a flash of the movie *Le Mans*. All the movie leads to this beautiful scene in McQueen's mobile home. The character who plays the stunning Elga Andersen asks Michael Delaney: "But what is so important about driving faster than anyone else?" Steve McQueen answers soberly "Lots of people go through life doing badly.

Racing... is life, anything that happens before or after is just waiting."

Indeed, what can this driver be thinking of between two heats at *Le Mans*? Of course he is a passionate and not a professional racing driver, none-

theless in a few hours at the crack of dawn, he will be piloting a Matra 660 or a Chevron B19 prototype, roaring on a wet track, seeing almost nothing. A few hours rest will be just enough for him to think of how to improve the Hunaudières or how to avoid hugging the corners and save his suspension.

— Aston Martin DB4 or Jaguar Type D?

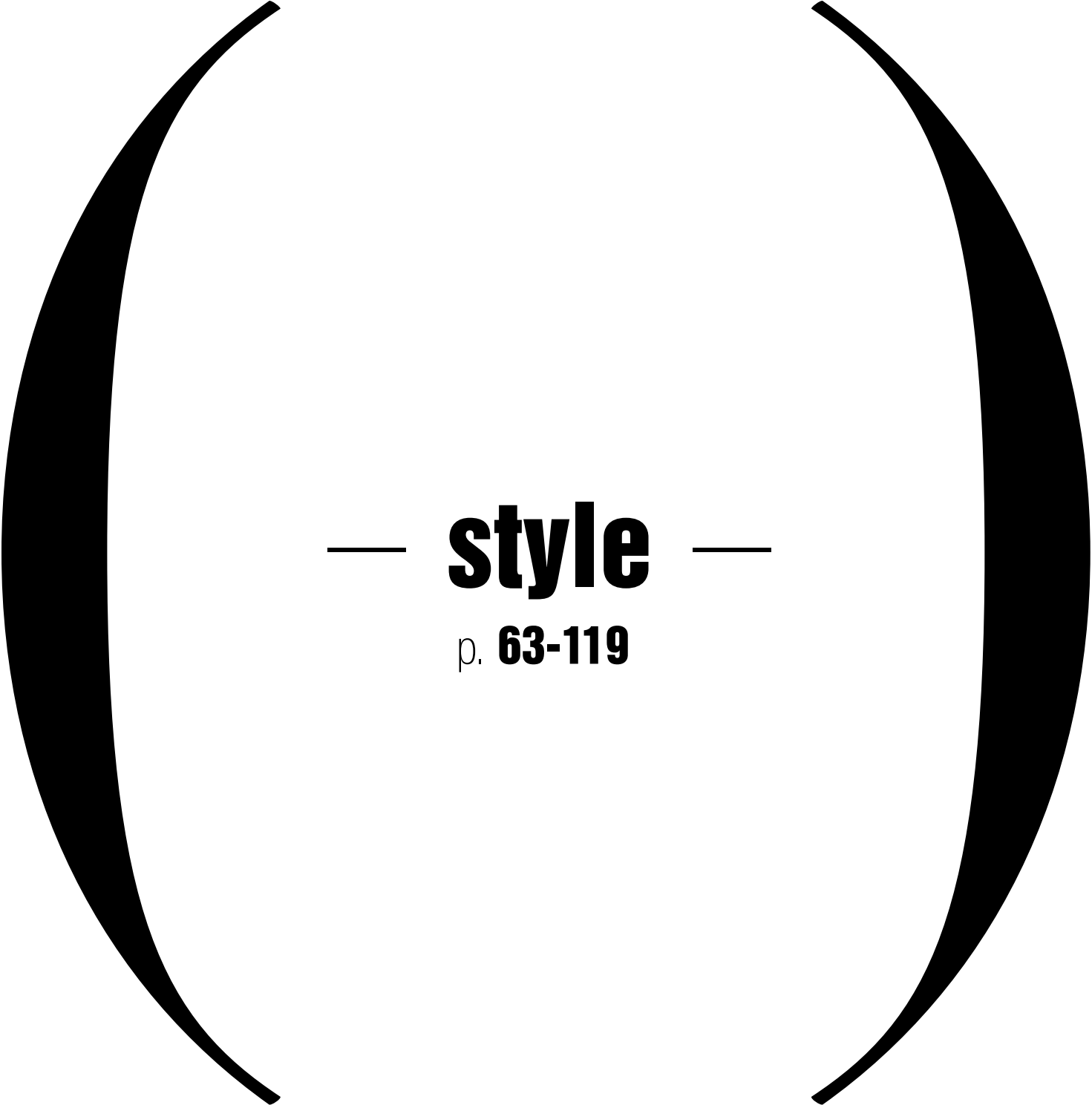
On Sunday morning I reach the paddocks under a pouring rain. There, the contrast is also striking: you have just finished a continental breakfast in a comfortable hotel, and you are walking on a soaking wet track where the cars roar their cylinders in the rain. Yes, for sure *Le Mans* never stops. I hear the voice on the loudspeaker announcing a tough duel between Aston Martin and Jaguar, as in the old days.

Lap after lap, the Type D n° 16 of 1955 catches the back of the DB 4 GT n° 19 of 1960 that leads the race. A few laps after, a mechanical injury stops the Aston Martin in its attempt to win this round.

The duration of the race is such at *Le Mans* that not only are the drivers pushed right to the limits of resistance, but the chassis and the engines too. The challenge for most car makers is to get the car across the finish line. Whatever period we are talking about, *Le Mans* will always remain a technical and human exploit. On the train home, I was thinking of these 24 hours, of these 24 x 60 minutes of intense souvenirs, rain and sun, millionaires and proletarians, a party "of the elite for everybody", as a great man of theatre would say.

“They always say
time changes
things, but you
actually have
to change them
yourself.”

BY ANDY WARHOL, THE PHILOSOPHY OF ANDY WARHOL



— **style** —
p. **63-119**

G.D.V. *mind*

Watchmaking is the alchemy
between technology and elegance.
Wearing those mechanical gems
is also an art of living.

PHOTOGRAPHY ÉRIC DÉGRANGE



REFERENCES —★— style



RM 07-01 LADIES

*Red gold and black sapphire set.
Automatic winding movement*



RM 07-01 LADIES

*Red gold. Automatic winding movement
with the new Richard Mille bracelet in red gold*



TOURBILLON RM 039 AVIATION E6-B

Titanium. Manual winding movement with hours, minutes, seconds at 6 o'clock, UTC function, oversize date, flyback chronograph with central seconds and minutes counter and hours at 9 o'clock, countdown mode, function selector and power reserve indicator. Bidirectional bezel with E6-B slide rule. Limited edition of 30 pieces



RM 010

Red gold. Skeletonised automatic winding movement

RM 35-01 RAFAEL NADAL
NTPT® Carbon.
Skeletonised manual
winding movement



RM 61-01 YOHAN BLAKE
TZP black ceramic.
Skeletonised manual
winding movement





RM 11-02 DUAL TIME ZONE

Titanium. Automatic winding movement with hours, minutes, running seconds at 3 o'clock, oversize date, month, flyback chronograph with central seconds counter and minute countdown timer at 9 o'clock, 24 hour totalizer at 6 o'clock, UTC function and adjustable rotor geometry



TOURBILLON RM 036 JEAN TODT LIMITED EDITION

Titanium. Manual winding movement with function selector and G-sensor indicator. Limited edition of 15 pieces



RM 007

Titanium. Automatic winding movement with a rotor in grade 5 titanium and tungsten carbide



EXTRAFLAT RM 016 TITALYT®

Titanium. Skeletonised automatic winding movement, case in titanium with Electroplasma treatment

REFERENCES —★— style



EXTRAFLAT TOURBILLON RM 017

Red gold. Manual winding movement with hours, minutes, power reserve indicator and function indicator.



TOURBILLON RM 022

Aerodyne Dual Time Zone. Manual winding movement with hours, minutes, second time zone, function selector, power reserve and torque indicators



TOURBILLON DIVER'S WATCH RM 025

Titanium. Manual winding movement with hours, minutes, chronograph, power reserve, torque and function indicators. Water resistant to 30 atmospheres (300 meters) following ISO 6425 diver's watch norms



TOURBILLON RM 26-01 PANDA

White gold. Diamonds full set. Manual winding movement. Limited edition of 20 pieces

EXTRAFLAT RM 016

Red gold.

Skeletonised automatic
winding movement



REFERENCES —★— style

RM 037 LADIES

TZP black ceramic.

Skeletonised automatic movement with hours, minutes, adjustable rotor geometry, oversize date and function selector





TOURBILLON RM 27-01 RAFAEL NADAL
Carbon nanotube. Manual winding movement with a patented cable-suspension mechanism for the baseplate
Weight of the watch: circa 19 g. Limited edition of 50 timepieces



RM 011 WHITE DEMON AMERICAS EDITION
ATZ white ceramic. Automatic winding movement with hours, minutes, running seconds at 3 o'clock, oversize date, month, flyback chronograph with central seconds counter and minute countdown timer at 9 o'clock.
Limited edition of 30 pieces



RM 028 DIVER'S WATCH
Titanium. Skeletonised automatic winding movement. Water resistant to 30 atmospheres (300 meters) following ISO 6425 diver's watch norms



RM 029 YELLOW FLASH EUROPEAN EDITION
Microblasted titanium. Skeletonised automatic movement.
Limited edition of 30 pieces

REFERENCES —★— style



RM 028 DIVER'S WATCH VOILES DE SAINT BARTH

*Titanium. Skeletonised automatic winding movement. Water resistant to 30 atmospheres (300 meters) following ISO 6425 diver's watch norms
Limited edition of 150 pieces*



RM 029

Titanium. Skeletonised automatic movement



RM 030

Titanium. Skeletonised automatic movement with hours, minutes, central second, date, power reserve, winding indicator and declutchable rotor



HIGH PERFORMANCE CALIBER RM 031

Platinum. The most accurate manual-winding mechanical movement of the watchmaking industry. Limited edition of 10 pieces

RM 07-01 LADIES
White gold. Diamonds set.
Automatic winding movement







RM 037 LADIES

TZP black ceramic and red gold. Automatic winding movement with hours, minutes, oversize date, function selector and adjustable rotor geometry

RM 07-01 LADIES
ATZ white ceramic
and red gold. Automatic
winding movement





RM 032 DIVER'S WATCH
*Red gold. Automatic winding movement
with hours, minutes, seconds, oversize date, month, flyback chronograph
with minutes and seconds counter, hour counter, running indicator
and adjustable rotor geometry*



EXTRAFLAT AUTOMATIC RM 033
Titanium. Skeletonised automatic winding movement



RM 035 RAFAEL NADAL
*Alu-magnesium with black Miarox® treatment.
Manual Winding Chronofiable® certified*



RM 037
*Red gold. Automatic winding movement with minutes,
oversize date and function selector*

REFERENCES —★— style



RM 011 KOREA LIMITED EDITION

18K white gold with NTPT® caseband. Skeletonised automatic winding movement with hours, minutes, seconds, month display between 4 and 5 o'clock, oversize date, flyback chronograph, annual calendar, 60-minute countdown timer, 12-hour totalizer and adjustable rotor geometry.

Limited edition of 30 pieces



TOURBILLON RM 038 BUBBA WATSON

Magnesium WE54 with Miarox® treatment.

Manual winding movement. Limited edition of 38 pieces



TOURBILLON RM 38-01 BUBBA WATSON

TZP-G green ceramic and rubberized grade 5 titanium caseband.

Manual winding movement with G-sensor.

Limited edition of 50 pieces



RM 39-01 AVIATION E6-B

Titanium. Automatic winding movement with hours, minutes, seconds at 3 o'clock, oversize date, month, flyback chronograph with seconds counter at the center, minutes and countdown counters at 9 o'clock, hour counter at 6 o'clock, UTC function and adjustable rotor geometry

RM 032 DIVER'S WATCH
Titanium. Automatic
winding movement with
hours, minutes, seconds,
oversize date, month, flyback
chronograph with minutes
and seconds counter,
hour counter, running
indicator and adjustable
rotor geometry.
Water resistant to
30 atmospheres (300 meters)
following ISO 6425
diver's watch norms



EXTRAFLAT TOURBILLON RM 017
Red gold.
Manual winding movement
with hours, minutes,
power reserve
and function indicators





TOURBILLON RM 050 COMPETITION CHRONOGRAPH FELIPE MASSA
Carbon nanotube. Manual winding movement with hours, minutes, split-seconds chronograph and power reserve, torque and function indicators.
Limited edition of 10 pieces



TOURBILLON RM 50-01 G-SENSOR LOTUS F1 TEAM - ROMAIN GROSJEAN
NTPT® Carbon and red gold. Manual winding movement with G-sensor, hours, minutes, seconds and chronograph with central seconds and 30 minute counter at 9 o'clock. Limited edition of 30 pieces



TOURBILLON RM 051 PHOENIX-MICHELLE YEOH
White gold. Diamonds set. Manual winding movement with hours, minutes and power reserve indicator. Limited edition of 18 unique pieces



TOURBILLON RM 51-01 TIGER AND DRAGON-MICHELLE YEOH
White gold. Diamonds set. Manual winding movement with hours, minutes and power reserve indicator. Limited edition of 20 pieces in 18K white gold or red gold



TOURBILLON RM 052 SKULL

Titanium. Manual winding movement. Limited edition of 21 pieces, including 15 pieces in titanium and 6 unique set pieces in 18K red or white gold



TOURBILLON RM 52-01 SKULL

Nano-ceramic. TZP black ceramic and carbon nanotube, manual winding movement. Limited edition of 30 pieces



RM 60-01 CHRONOGRAPH FLYBACK REGATTA

Titanium. Automatic winding movement with hours, minutes, running seconds at 3 o'clock, oversize date, month, annual calendar, flyback chronograph with central seconds counter, and 30 minute countdown timer at 9 o'clock, 24 hour totalizer at 6 o'clock, UTC function and adjustable rotor geometry, bidirectional bezel with compass



RM 63-01 DIZZY HANDS

Red gold. Automatic winding movement with hours, minutes, rotor in 5N gold and Dizzy Hands function

RM 011 LOTUS F1 TEAM-
ROMAIN GROSJEAN
NTPT® Carbon and red gold.
Skeletonised automatic
winding movement with
adjustable rotor geometry
offering hours, minutes,
seconds, flyback chronograph,
60-minute countdown timer,
12-hour totalizer,
oversize date, month



EXTRAFLAT RM 016

White gold.

Black sapphires.

Diamonds set.

*Skeletonised automatic
winding movement*





RM 055 BUBBA WATSON

Manual winding skeletonised movement. Rubberized grade 5 titanium caseband and back with front bezel in ATZ



TOURBILLON RM 057 DRAGON-JACKIE CHAN

Red gold. Manual winding tourbillon movement with hours, minutes and power reserve indicator



TOURBILLON RM 58-01 WORLD TIMER-JEAN TODT

*18K red gold with bezel and caseback in titanium.
Manual winding tourbillon movement with hours, minutes, power reserve indicator, universal 24-hour time display, tourbillon at 9 o'clock.
Limited edition of 35 pieces*



TOURBILLON RM 59-01 YOHAN BLAKE

*Carbon nanotube composite. Manual winding movement.
Limited edition of 50 pieces*

PILGRIMAGE AT THE CENTER OF TIME

In the Swiss Canton of Jura, home of haute horlogerie, Les Breuleux is the source of Richard Mille's horological powerful vision. Journey into its history and architecture.

TEXT BY AUGUSTO CAPITANUCCI
PHOTOGRAPHY JÉRÔME BRYON



*Proart is a contemporary
3,000 m² building
designed by the Chavanne
architects' office*

Watches are instruments we use to tell the time and, of course, to measure the passing of it. Each one has a tiny, powerful motor with its own gears and power control systems quite apart from the visible dial, its hands and windows to indicate the date, chronograph counters and indicators for other complications. During the gap between the time of early pendulum clocks and the modern solar-powered ones, watches have evolved quite radically from their purely practical origins and become status symbols in their own rights, acting now as decoders of the customs and habits of different peoples and different generations. Their history spans Italy, France, Germany with Saxony still one of the protagonists in the industry, and, of course, Switzerland, a nation that has industrialized watch production to an extent and level that none other has managed. The small landlocked country excels too at the manufacture end of the scale where standards really do remain unparalleled. It is against this backdrop that we find Richard Mille, one of the

most aspirational and emotionally impactful watchmakers on the scene today. His watches have achieved the ultimate accolade and become objects of desire amongst all of the great collectors, most particularly because of their stunning complications, sophisticated materials and a level of exclusivity that is more or less unique in the entire sector. To maintain these almost impossibly high standards, Richard Mille has, in the course of his short but illustrious career, built some significant partnerships, not the least being Guenat SA-Montres Valgine at Les Breuleux in the Swiss Canton of Jura, the home of haute horlogerie. The latter family business has a long and very honorable history. Both its reputation and place in the Richard Mille world is guaranteed by its ability to deliver results. The Guenat SA-Montres Valgine's story commenced in 1900, when Mr Ali Guenat began a small watchmaking workshop, which has remained in the family for no less than three generations. Headquartered in Les Breuleux for over 100 years, the company has weathered all the ups and downs, evolutions and revolutions of the

sector from the advent of automatic to even quartz movements. In the early 20th century, there was a sudden and radical development in transportation and communications with travel times suddenly cut by boats and trains, and the telegraph, post office and cheaper printing making communications faster and easier. However, 70% of people in Switzerland continued to live in a rural environment, farming in the summer when the weather was warm and then watch-making during the harsh winters. Initially, the business produced mainly nickel and silver pocket-watches pre-World War I. But in the 1920s, Ali Guenat earned a reputation for the quality of his craftsmanship for the newly-fashionable wrist-watches. The 1929 Depression could have proved disastrous for the company, as it did for so many watch-makers, but Mr Guenat chose to specialize in producing very small movements for big brands. Depression and then World War were a struggle but the company survived. In 1935, his daughter Renée joined the company and specialized in making Breguet movements.

It has taken more than two years to complete this factory, which is at the cutting edge of environmental considerations thanks, in large part, to the materials used in its construction

**70% OF PEOPLE IN
SWITZERLAND STILL
LIVE IN A RURAL
ENVIRONMENT.**



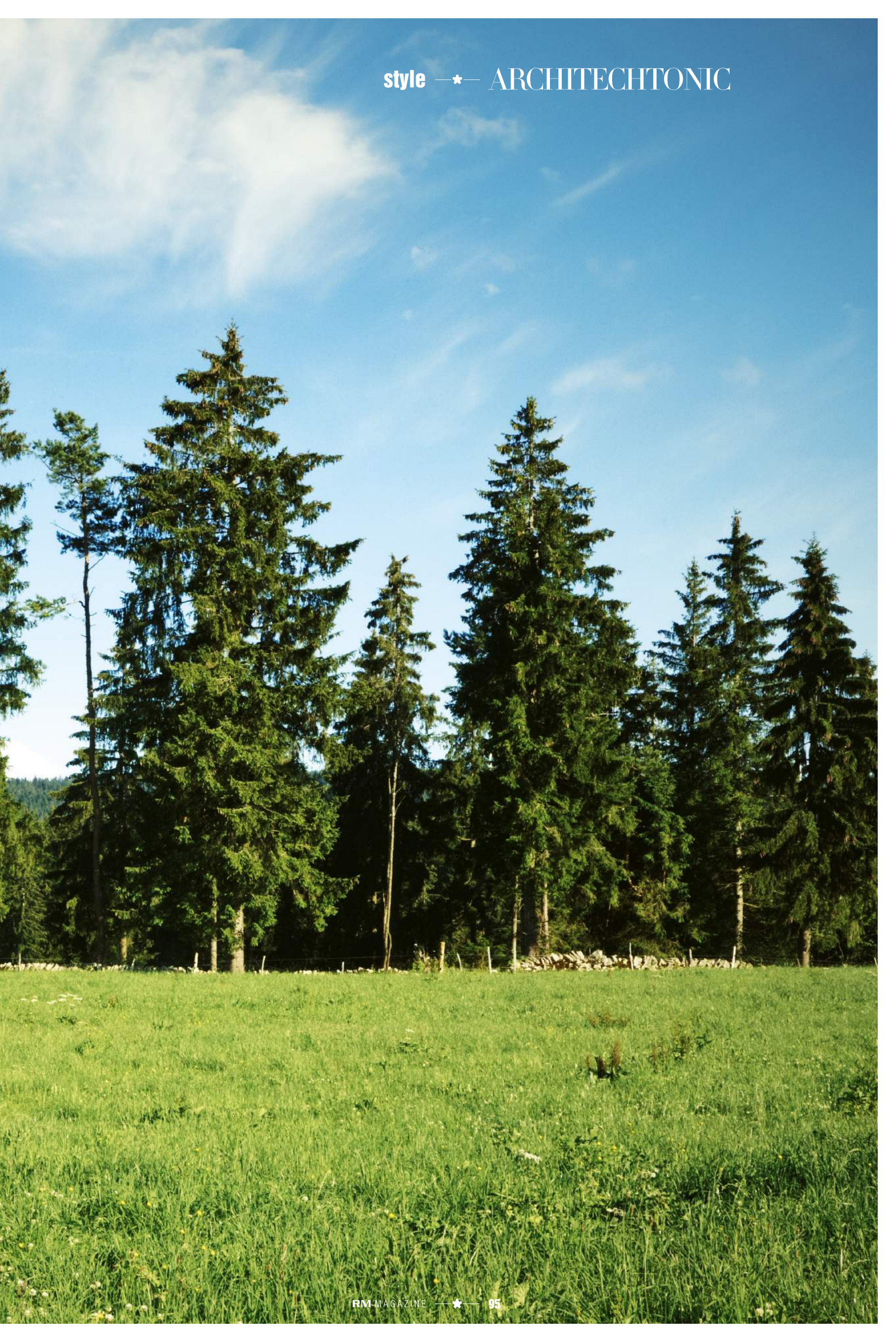


*RM watch cases,
as well as certain movement
components, including baseplates
and bridges, are fashioned on this
site which is a truly exceptional
factory for exceptional products.*

*Right page
Oils for the CNC machines
(machining)*









THE RICHARD MILLE FACTORY SET A WHOLE NEW BENCHMARK FOR QUALITY CRAFTSMANSHIP

*CNC machines are used for cutting and drilling the materials used
by Richard Mille such as titanium, red gold, platinum, alusic, carbon nanotube and NTPT® carbon.*

She was joined two years later by her brother Alphonse who took charge of the technical side of the business. Renée eventually took over managing production and stayed in her job until 1982 while her brother retired in 1986. His son Roger took up the position of sales manager in 1945, a job his own son Dominique took over in 1986.

Until the 1950s, the company had been busily making prestige private label watches with great success but the new generation had broader ambitions for its future and it soon launched its own Valgine brand which proved an immediate success. This new era marked the arrival of highly sought-after ultra-flat watches, automatics and the famous Whim ladies' watch.

This was a turning point for the firm which began to modernize and actively market its products under the Valgine name even

though it continued to produce its private label watches also.

It goes without saying that the Valgine name quickly established itself on the market, setting a whole new benchmark for quality craftsmanship.

When Dominique Guenat joined the business in 1986, he flanked Jean Bourquard who had been a Valgine mainstay since 1976. In fact, the two men ran the company together until 1991 when Dominique took sole charge.

It continued to ride the crest of the wave with its quartz and mechanical movements as well as producing complicated movements for various high-end private-label clients. The story was not quite so rosy for its own brand watches, however. These targeted the middlemarket and struggled, eventually being discontinued. All during this period, however, the company

had been building on its skills at the high-end of the market and now put all that knowledge to good use, flourishing in the process. The partnership with Richard Mille dates back to 1999.

In fact, Dominique Guenat and the revolutionary watch-maker then launched Horométrie SA in 2001 to make and distribute the Richard Mille range of watches which was being manufactured by Guenat SA-Montres Valgine. Horométrie Ltd now accounts for a very significant portion of Guenat SA-Montres Valgine's output. The business employs more than 100 people, 10 of whom work in production with the rest in development and administration. It continues to embrace an increasing production and demands of innovation and it works on the exclusive Richard Mille range in addition to a small, highly-select group of private label clients.





HIGHLY COMPLICATED STRAPS

Research into materials, precision
and tradition are very much the mainstays
of the Richard Mille DNA.

TEXT BY AUGUSTO CAPITANUCCI
PHOTOS BERTRAND BOZON

Significantly, Richard Mille has always placed enormous importance upon the straps he uses for his watches and is now doing the same for his first bracelets. Unsurprisingly, he chose Maison veteran and technical director Julien Boillat to develop the latter, a vital task as the bracelet of a watch will account for at least half of its visual impact. The wrong strap or bracelet can quite simply undermine years of research and development, and effectively hobble the success of a new model. But this is not something likely to happen with Richard Mille. *"I have been with this manufacture since 2004,"* explains Boillat. *"A decade on, I can safely say that it has been absolutely wonderful. My job is to follow Richard Mille's very specific ideas and instructions not just in developing the technical side of the watches. Our philosophy in that regard is very different from the other main players on the market because style-wise, we are unique. But we have to use this uniqueness to guarantee consistency with the rest of the watch, including the strap.*

In fact, we first thought about making a metal bracelet in 2007 but then chose to prioritise other issues and kept that project on hold for a while. Nonetheless, our brief was quite specific: we were looking for something very light in line with our philosophy, but which would also be luxurious and exclusive. The result is, of course, a bracelet with a titanium core while the rest of the components are, for instance, gold or even set with diamonds. In this case, titanium was used for the functional elements to ensure it would be mobile enough and also have excellent torsional rigidity. I have to say the result is perfect. Mr Mille himself made an important contribution because he wanted the links to be perfectly integrated with each other and, most of all, he demanded exceptional ergonomics as, although our watches are purchased by collectors, they don't just sit in their box in a safe. Richard Mille watches can be worn in all kinds of conditions – that's part of their DNA. If you look at the bracelet carefully, you'll see the design of the bracelet itself is an effortless extension of the caseband and the bezel, so that the whole effect is beautifully harmonious. That sense of harmony is there too in the double folding clasps which use invisible screws

that don't interfere in the overall look at all." *"The same applies, of course, to Richard Mille's rubber wrist straps which we consider of huge importance to the manufacture and so we decided to develop them in partnership with Biwi S.A. of Glovelier in the Jura Canton. Once again, the vital issue was for them to be perfectly integrated with the case, not merely technically but also in terms of styling. We worked with our partner on researching both the colours and the rubber mixes, so as to ensure they met Richard Mille's high standards of quality. The very first strap we 'launched' in 2006 was black and we subsequently developed all the variations available today. These straps aren't simply aesthetically pleasing they also have a mechanical resistance to 20 kg. We didn't leave anything to chance: the watches are anallergic, which is quite a big plus too. The most complicated of all the straps we've made was the transparent one which took a whole two years to develop. We very quickly achieved quite a good result regarding the colour, but not in terms of resistance. But then on the fifth attempt and after hundreds of tests, we got the bracelet that now adorns our models: it's 100% reliable and stunningly stylish and comfortable to wear."*



Rubber, alligator or satin: this image is the result of 10 years of research and development in the straps domain signed by Richard Mille.

ACCESSORIES —★— style

Richard Mille's rubber straps were developed in partnership with Biwi S.A. of Glovelier in the Jura Canton. The very first launched in 2006 was the black one. The most complicated of all the straps was the transparent one which took a whole two years to develop.









Richard Mille's alligator straps follow a specific philosophy: perfectly integrated with the case, not merely technically but also in terms of styling.

WOMEN AND TIME

“How long is forever?” Alice asks in Lewis Carroll’s novel. “Sometimes, just one second,” the White Rabbit answers. The quest for capturing the seconds of forever and the forever of seconds has inspired the wildest stories but also the finest timepieces throughout history.

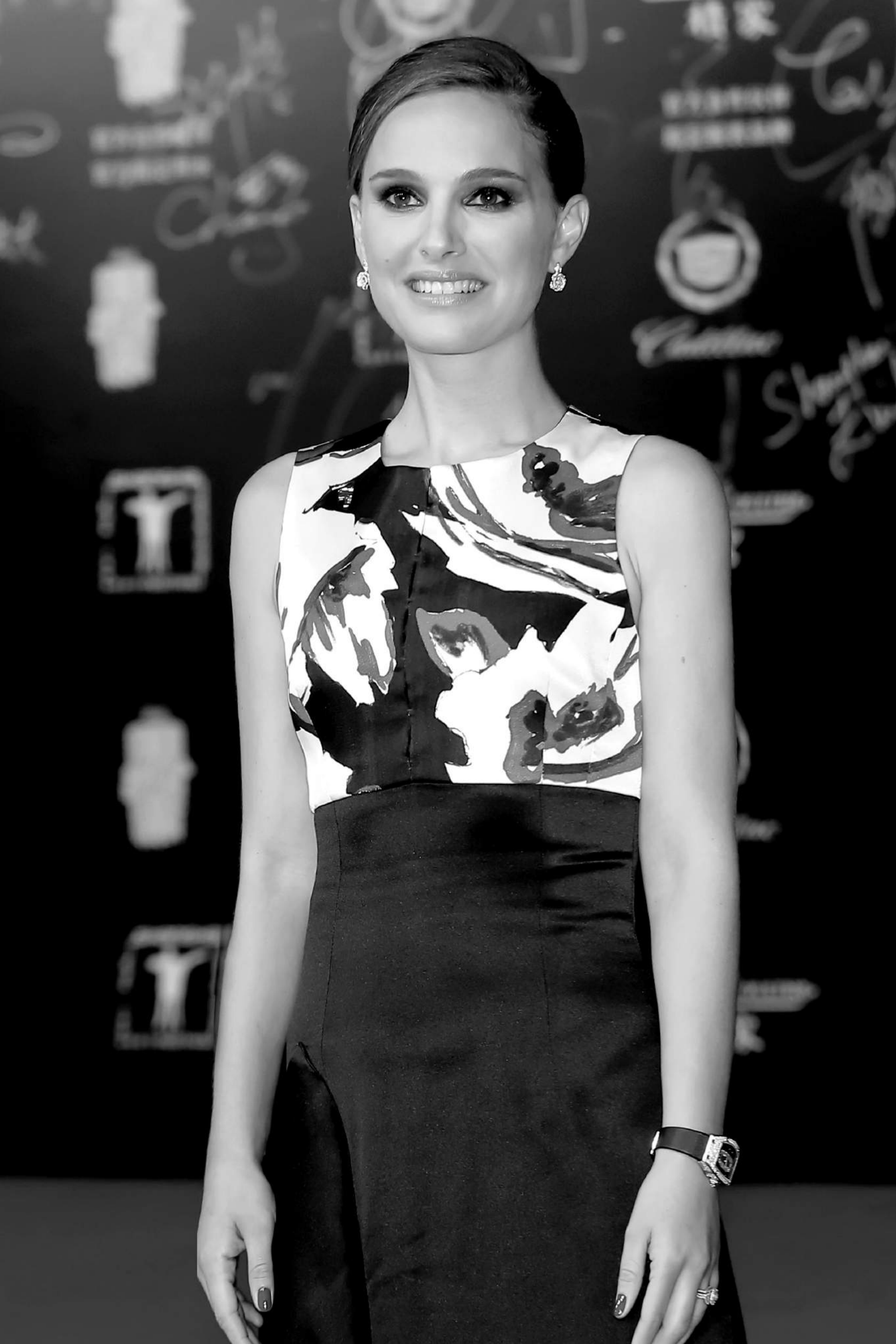
TEXT BY CLÉMENCE BOULOUQUE

Most recently, Richard Mille declared 2014 the year of the woman, in an invitation to explore the contemporary accents of the affinity between women and watches, and further, women and time. For centuries, women seem to have been removed from the constraints of time. In certain religions, like Judaism, women were not obligated to perform the commandments restricted by time. Their relation to time appeared less formal, more natural and quasi intuitive – as expressed, for instance, in the identification

of women with the moon and in their knowledge of moon cycles. But, in the collective unconscious, this did not save them from falling into the traps and cracks of time. If fairy tales were also cautionary tales, one of the dramas within the Cinderella story was a punishment for losing track of the hours. When midnight ticked, the magic wore off – and turned the golden carriage back into the pumpkin it used to be, the magnificent dress into rags. As horology set out to embellish the passage of time, women became a natural dedicatee of this fusion of arts and craftsmanship. We find them at many junctures and in a number of accounts retracing the early chapters in the history of watch, es-

pecially in aristocratic courts. Robert Dudley, first earl of Leicester, gave a watch to Queen Elizabeth I – of whom he was the favorite. In 1806 Empress Josephine on the occasion of her wedding and Queen of Naples Caroline Bonaparte in 1812 were presented with pieces of technical wonder and delicate novelty. Because jewelry is so present in this craft, it is no coincidence that, in French, wristwatches are only called bracelet watches, “*montres bracelet*.” By the middle of the nineteenth century, they became staples in women’s jewelry. Around that time, horologists tried to offer pendant watch necklaces – a clear instance of ornament taking precedence over functionality.





[NATALIE PORTMAN AND MICHELLE YEOH]



RM 19-01
NATALIE PORTMAN

Richard Mille's Tourbillon watches became instantly iconic. Especially in his women's collections, he seems to echo the overtones of the word tourbillon in French. If Tourbillon describes the mechanics of a watch escapement which counters the effects of gravity, Tourbillon also brings to mind the legendary song *Le tourbillon de la vie* ("The Life Swirl") sung by Jeanne Moreau in François Truffaut's movie *Jules et Jim*. Her character casts a spell on men:

*"She was wearing rings on every finger,
Lots of bracelets around her wrists,
And she sang with a voice
Which beguiled me immediately"*

— (Elle avait des bagues à chaque doigt/Des tas de bracelets autour des poignets/Et puis elle chantait avec une voix/Qui, sitôt, m'enjôla.).

And the two lovers, pulled into so many directions, eventually reunite:

*"Alors tous deux on est repartis
Dans le tourbillon de la vie
On a continué à tourner
Tous les deux enlacés
Tous les deux enlacés"*

*— (So we both went back
Into the swirl of life
We went on spinning
Both entwined
Both entwined).*

That might be the definition of grace — a tourbillon that defies gravity,

which finds elevation in the swirl of life. Just like grace does. Natalie Portman's collaboration with Richard Mille thus comes as a little surprise — the actress defines this elegance. With its black sapphire baseplate and a white gold diamond-studded movement, inter woven with the shape of a spider, the watch creates this whirlwind of strong associations, and of apparent tensions that harmoniously blend. Between the ideal and the real, these precision mechanics and jewelry redefine timepieces. And they are a tributes to women whose lives are uncompromising quests for balance between performance and beauty.

Other versions of the history of women's wristwatches insisted on a more democratic origin of the wristband — but equally inspired by women, as recorded — somewhat mockingly in the monumental *The Technique and History of the Swiss Watch*, by well-known horologists Eugène Jaquet and Alfred Chapuis.

"Much has been written on this subject, and we ourselves have heard the following story from an old engraver: A good woman, seated on a bench in a public park, was suckling her child. In order to observe the time, she had attached her watch around her arm. A passer-by was struck by this naive ingenuity. On his return home, he soldered two lugs on to a lady's watch, and added a strap".

Whatever the historic truth, it took longer for men to adopt wristwatches — it was not before the very last years of the nineteenth century that watchmakers managed to craft technical pieces, especially relevant as modern society insisted on the importance of the most accurate time keeping. Women's watches were said to be less accurate and have weaker mechanics. Today, far from a leisurely existence, a sophisticated, technical timepiece also serves as a convenient jewel-having it all. The formerly small feminine watches have expanded into more visible, obviously technical ones. As women left a home-centered existence, they have faced an increasingly fast-paced world, where success must be conquered at the expense of leisure. If the real luxury is time, luxurious timepieces make this relation to time even more pre-

cious. Calling for 2014 as the year of the woman, Richard Mille celebrates women's multi-faceted aspects with models spanning a wide range of style and materials — from pieces of jewelry to more technical watches. Yet, in each case, a variety of gemstones for the dials, onyx, pearl, jasper, straight from the *Thousands And One Nights*, adorn the dial. New materials, such as white or chestnut brown ceramics, are both attractive and cutting-edge while the barrel-shaped displays harmonious curves. The demands of this world on women are thus matched by their own expectations — refusing to trade elegance for excellence and yearning for both — in a fine equilibrium which Richard Mille has deftly captured.

Blending in design and functionality, high end technology and femininity, tradition and innovation could not been more tangible than in actress Michelle Yeoh's Tiger and Dragon watch. An ambassador of the brand since 2011, Michelle Yeoh first collaborated on a Phoenix timepiece, allegory of time as eternal renewal. Her second creation alludes to Ang Lee's movie *Crouching Tiger and Hidden Dragon 2* but also to both animals' symbolic values of courage and prosperity. The sharpness of the martial arts and the elegance in executing the subtly choreographed moves also inspired the piece, where forms and shapes are integrated within the watch's movement.

The unisex racing machine, so particular to Richard Mille, has been interpreted as a feminine timepiece.

Just as contemporary feminism has shifted from erasing differences to finding in each gender and in everyone distinct individuality and singularity. Here lies a search consonant with an artist's journey — striving to express through the most personal echoes of universal values and quest — and thus being in conversation with disciplines and people beyond himself. By collaborating with various artists and leaders in their fields, Richard Mille strives for such total artwork in the twenty-first century. But he also looks back.

Among his inspirations for his creations, Richard Mille acknowledged nineteenth century French poet Gérard de Nerval whose verses in *Time (Le Temps)* offered an appeased version of the tumultuous relationship of humans to time. But the poem has a rare uplifting note, which did not get lost on Richard Mille.

*"Le Temps ne surprend pas le sage;
Mais du Temps le sage se rit.
Car lui seul en connaît l'usage.
Des plaisirs que Dieu nous offre,
Il sait embellir l'existence.
Il sait sourire à l'espérance,
Quand l'espérance lui sourit."*

"Time does not take the wise man by surprise; he laughs at time. For only him knows its use. With the pleasure which God has offered us, he knows how to embellish existence. He knows how to smile at hope. When hope smiles upon him."

He offers heavenly timepieces — where time, especially embellished, has the texture of hope.

FASHION —★— style

golf

AIM RIGHT, WITH
UNEXPECTED LOOKS
FOR THE DISCIPLINE.
CHIC AND LUXE,
THE WHITE TOUCH
IS A MUST
FOR DIANA LUNA.

PHOTOGRAPHER PHILIP NEUFELDT
STYLIST LYDIA LOBE



Wool dress **VALENTINO**,
graphic multicolor "Be Baguette"
calfskin shoulder bag **FENDI**,
watch **RICHARD MILLE**, patent
leather pumps **PIERRE HARDY**.

Bone-black-white classic
silk cady short sleeve
dress with embroidered
inserts **GUCCI**,
"Bamboo" silver thin
bracelets **GUCCI**,
watch **RICHARD MILLE**,
blue suede pumps
GIANVITO ROSSI.

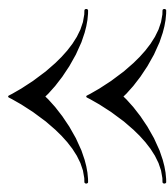




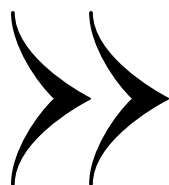




Fox fur coat and silk shirt
ROBERTO CAVALLI, leather belt
and wool pants **AKRIS**, silver
bracelets **POMELLATO 67**.



BEFORE,
I NEVER WORE
A WATCH WHEN
I PLAYED.
NOW I TAKE
MY RM 007
ALL THE WAY
TO THE GREEN





*Cream cashmere jacket,
winter white cashmere sweater
and winter white
cashmere jogging pant
RALPH LAUREN COLLECTION,
watch **RICHARD MILLE**
RM 007 titanium, rose gold
"Diamantissima" ring **GUCCI**,
leather clutch bag **CHARLOTTE**
OLYMPIA, sandals **VALENTINO**.*

*Ivory zipped dress in viscose,
wool, silk, elasthane
and leather collar,
knot belt in black leather
with gold eyelets, leather
booties **LOUIS VUITTON**.*



HAIR & MAKE-UP ÉMILIE PELTIER
ASSISTANT PHOTOS MIKHAEL ONSTEDAL FAKHRI
ASSISTANTE STYLIST ÉMILIE GAUDIN

BEST THANKS TO
LE GOLF OLD COURSE
DE CANNES MANDELIEU
256 ROUTE DU GOLF
06210 MANDELIEU-LA-NAPOULE



“Time is the longest
distance between
two places”

BY TENNESSEE WILLIAMS, THE GLASS MENAGERIE

— **travelbook** —
p. **121-144**

GENTLEMEN SAILORS

Nestled between the Caribbean Sea and the Atlantic Ocean, north of the Caribbean Arc, St Barts sees hundreds of gentlemen sailors flying in from all over the world to compete each spring at *Les Voiles de Saint-Barth*, a friendly but yet hard-fought regatta.

BY SERVANE DORLEANS
PHOTOGRAPHY CHRISTOPHE JOUANY



Luxury yachts and hotels, designer boutiques, rugged shoreline encircled by beautiful sandy beaches, turquoise water, diversified fauna, exciting nightlife, laid-back way of life, St Barts has it all. More than an island, the small tropical volcanic rock of only 8 square miles is not only a real haven of peace and elegance but also a paradise for sailing and water sports during the continental winter. It is no surprise that St Barts, which always had a love affair with the sea, hosts each year a variety of regattas, including the must-attend event *Les Voiles de Saint-Barth*. “St Barts is an ideal place for sailing, with very good weather conditions and trade winds blowing between 10 to 25 knots, says French fashion and advertising photographer Patrick Demarchelier, godfather of the first edition of *Les Voiles de Saint-Barth* and who enters the competition each year with his boat Puffy. My boat is anchored here in Gustavia during the winter and I spend three months here each year. *Les Voiles de Saint-Barth* are an excellent way to showcase the island and I am happy to compete here”.

During the regatta, St Barts becomes the place to be for gentlemen sailors, among which businessmen, lawyers, self-made men and a handful of ladies, who escape the cold continental winter to come and sail in one of the most beautiful and exclusive places in the world. Each morning, the Quai du General de Gaulle gets busy with hundreds of sailors getting ready to head

to the start line. When they are not at sea offering a sumptuous maritime ballet around the island, the boats are anchored in Gustavia's harbor, while the smartly dressed crews enjoy the St Barts dolce vita after the regattas. Boats' owners, crews, and locals all spend a couple of days together in a very laid-back atmosphere.

In St Barts, there is no VIP area, no special treatment for millionaires or billionaires, who trade their fine leather shoes for flip-flops during the competition. After the regattas, those who do not own a house on the island gather in the finest restaurants and luxury hotels of the island and talk about the day regatta. Here, everyone knows each other as they all meet at the best sailing venues throughout the year.

Open to different kind of boats from classic boat to fast multihull and superyachts, *Les Voiles de Saint-Barth* are one of the last regattas in the Caribbean before the kick-off of the Mediterranean yachting season. This year, 70 boats competed in St Barts during a week dedicated to the finest yachting, with nearly a thousand sailors taking part in the five-day regattas. Tropical version of *Les Voiles de Saint-Tropez*, *Les Voiles de Saint-Barth*, launched in 2010, have managed in merely five years to establish a clear identity and attract the world's most skilled sailors, including America's Cup and TP52s sailors such as Terry Hutchinson, Craig Monk, John Cutler, Andrew Henderson or Peter Island, who compete during five days against some top names from the Volvo Ocean Race or ocean racing, including

Mike Sanderson, Cam Lewis, Manu Le Borgne or Bertrand de Broc. The likes of Loïck Peyron, Lionel Péan and Bruno Troublé have also competed in St Barts in a friendly atmosphere, radically different from what they are used to in ocean racing or match racing. Coming from approximately 20 nations, owners of the 70 boats and crews from all over the world have made over the years *Les Voiles de Saint-Barth* a unique event, where people meet and fight it out, bringing along their knowledge and experience before heading back to the U.S. or across the 'pond' to the UK and the Mediterranean sea.

But *Les Voiles de Saint-Barth* are not only about racing. They are also a friendly international gathering of rich people and sailors. A lot of animations are organized each edition in the race Village located on the Quai du General de Gaulle in Gustavia's harbor, during the day off and at night. Concerts, crew party, shoreside events featuring stand up paddle and water games and the traditional picnic on the beach of Colombier, *Les Voiles de Saint-Barth* have selected nice venues for their guests.

With Jean Todt and Professor Gérard Saillant, President of the Bone and Spinal Cord Institute (ICM) as guest sponsors, *Les Voiles de Saint-Barth* added a new charity dimension this year, as the organizers decided to offer an exceptional visibility to the foundation throughout the competition with a gala event, attended by boat owners, racers, event partners but also local bodies and business leaders from the island.





Richard Mille, principal partner of Les Voiles de Saint-Barth

The sea has always been a source of inspiration for Richard Mille, whose philosophy finds its pure expression within the nautical universe, gathering extreme performance combined with cutting-edge technologies and a strong artistic dimension in line with watch-making traditions.

It all started back in 2006, with the introduction of the first maritime piece, the RM 014, followed by the RM 015 Perini Navi in 2007 and the first diving round watch (RM 025 Tourbillon) in 2009. The implication of Richard Mille in the nautical universe has continued to grow over the years,

especially with *Les Voiles de Saint-Barth* as the Swiss haute horlogerie brand decided to become the main partner of the regatta right from the start in 2010. Title-sponsor of the British GC32 Foiling Catamaran at the J.P. Morgan Asset Management Round the Island Race, Richard Mille has never been more involved in the sailing world than this year. The company, which created *Les Voiles de Saint-Barth* limited edition RM 028 diver's watch featuring the regatta's logo on the dial, presented earlier this year its first model dedicated to sailing in high seas, the RM 60-01 Flyback Chronograph Regatta: a new watch that adds to the number of marine and diving watches featured in Richard Mille's collection.

The RM 60-01, Richard Mille's first model dedicated to sailing

The RM 60-01 Flyback Chronograph Regatta is a state of the art navigation timepiece featuring annual calendar, complete flyback chronograph and UTC functions. Powered by the grade 5 titanium RMAC2 caliber with its 55 hours of power reserve, variable inertia balance, the RM 60-01 adds navigational capabilities thanks to its special rotating bezel with indications of the four cardinal points combined with a graduated 360° and a 24-hour scale disk. Its particularity lies in its ability to orientate within the northern as well as southern hemispheres without any additional calculations.

**WINNERS OF
THE VOILES DE SAINT-BARTH 2014**

MAXI:
Carol Illa R,
Alex Schaerer (SUI) – Mills 69

SPINNAKER 0:
Near Miss,
Franck Noël (SUI) – TP 52

SPINNAKER 1:
Stark Raving Mad IV,
Jim Madden (USA) - J 125

SPINNAKER 2:
Affinity,
Jack Desmond (USA) – Swan 48

SPINNAKER 3:
Ramanessin, Eamonn Rohan (GBR) -
Grand Soleil 43

SPINNAKER 4:
Poke Rocket,
David Cullen (IRL) - J 109

NON-SPINNAKER: *L'Esperance,*
Sir Bobby Velasquez (SXM)
- Beneteau 45

RACING MULTIHULL:
SeaCart 26 Team All Stars,
Carl Hennix (SWE) - SeaCart26

MELGES 24:
Lefort Clim,
Thierry Lefort (FRA)





DEALERS

AFRICA

IVORY COAST

A. CONSTANT, ABIDJAN

MOROCCO

MYSTERE MONTRES, CASABLANCA

NIGERIA

JULIAN'S LUXURY, LAGOS

SOUTH AFRICA

BELLAGIO, JOHANNESBURG

ASIA

JAPAN

PISA ROYAL, KITA-KU
EYE EYE ISUZY, KAGAWA
SOGO YOKOHAMA, KANAGAWA
KAMINE MOTOMACHI, KOBE HYOGO
HIRANO WATCH & JEWELRY, NAGOYA
BEST SHINJUKU, TOKYO
NIHONBASHI TAKASHIMAYA, TOKYO
SHIBUYA SEIBU, TOKYO
TIME ART TOMIYA, OKAYAMA

CHINA

EUROPE WATCH MACAU, MACAO
DFS GALLERIA MACAU, MACAO
ELEGANT WATCH, HONG KONG
EUROPE WATCH HONGKONG, HONG KONG

SINGAPORE

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

THAILAND

THG PRIMA TIME CO LTD (SIAM PARAGON), BANGKOK

EUROPE

AUSTRIA

HÜBNER, VIENNE

BELGIUM

LASCAR, BRUXELLES

FRANCE

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

DOUX JOAILLIER, COURCHEVEL
DOUX JOAILLIER, ST TROPEZ

KAZAKHSTAN

PREMIER, ALMATY

GREECE

ORA KESSARIS, ATHENS
KESSARIS MYKONOS, MYKONOS

ITALY

F.LLI PISA SPA, MILAN

MALTA

EDWARDS, LOWELL CO LTD, MALTA

MONACO

KRONOMETRY 1999, MONTE CARLO

NETHERLANDS

GASSAN, AMSTERDAM

PORTUGAL

BOUTIQUE DOS RELÓGIOS PLUS, LISBOA
BOUTIQUE DOS RELÓGIOS PLUS, CENTRO COLOMBO, LISBOA

RUSSIA

CASSAFORTE MARRIOTT HOTEL, MOSCOW
CASSAFORTE STOLESHNIKOV, MOSCOW
RAFF HOUSE, MOSCOW
DIAMANT WATCH & JEWELLERY, ST. PETERSBURG

SPAIN

GR BARCELONA, BARCELONA
FLASH RABAT, BARCELONA
RABAT, BARCELONA
ALDAO JOYEROS, MADRID
RABAT, MADRID
ANIL ARJANDAS, PUERTO BANUS
RABAT, VALENCIA
JOYERIA PAGODA, COSTA ADEJE
RELOJERIA ALEMANA COLON, PALMA DE MAJORCA
RELOJERIA ALEMANA PORT ADRIANO, CALVIA
RELOJERIA ALEMANA PUERTO PORTALS, MAJORCA

SWEDEN

NYMANS UR 1851, STOCKHOLM

SWITZERLAND

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

UKRAINE

CRYSTAL WATCH, DONETSK
CRYSTAL WATCH, KIEV

UNITED KINGDOM

KRONOMETRY 1999, LONDON
MARCUS, LONDON
OWEN AND ROBINSON, LEEDS

MIDDLE EAST

SAUDI ARABIA

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

IRAN

TEHRAN WATCH COMPANY, TEHERAN

JORDAN

TIME CENTER - LUXURY VISTA, AMMAN

ISRAEL

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

TURKEY

ARTE GIOA, ISTANBUL
SAMI MUCEVHERAT, ISTANBUL

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)
JENSEN STERN, KETCHUM (ID)
VENETZIA FINE JEWELRY, LAS VEGAS (NV)
SILVER THREADS, ASPEN (CO)
CHATEL CO., CARMEL (CA)
CELLINI. HOTEL WALDORF ASTORIA, NEW YORK CITY (NY)
CELLINI. MADISON AVENUE, NEW YORK CITY (NY)
HING WA LEE JEWELERS, WALNUT (CA)
LES BIJOUX, BOCA RATON (FL)
VAULT, MIAMI (FL)
RADIANCE, LAS VEGAS (NV)
WESTIME LA JOLLA, LOS ANGELES (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

SOUTH AMERICA

ARGENTINA

EVE PUERTO MADERO, BUENOS AIRES

BRAZIL

SARA JOIAS, RIO DE JANEIRO
FRATTINA, SAO PAULO
FRATTINA, IGUAATEMI SAO PAULO

MEXICO

BERGER, MEXICO CITY
ENRIQUE TORRES JOYAS, MEXICO CITY

PANAMA

LA HORA, PANAMA

PARAGUAY

MONALISA S.R.L., CIUDAD DEL ESTE

PERU

G&G JOYEROS, LIMA

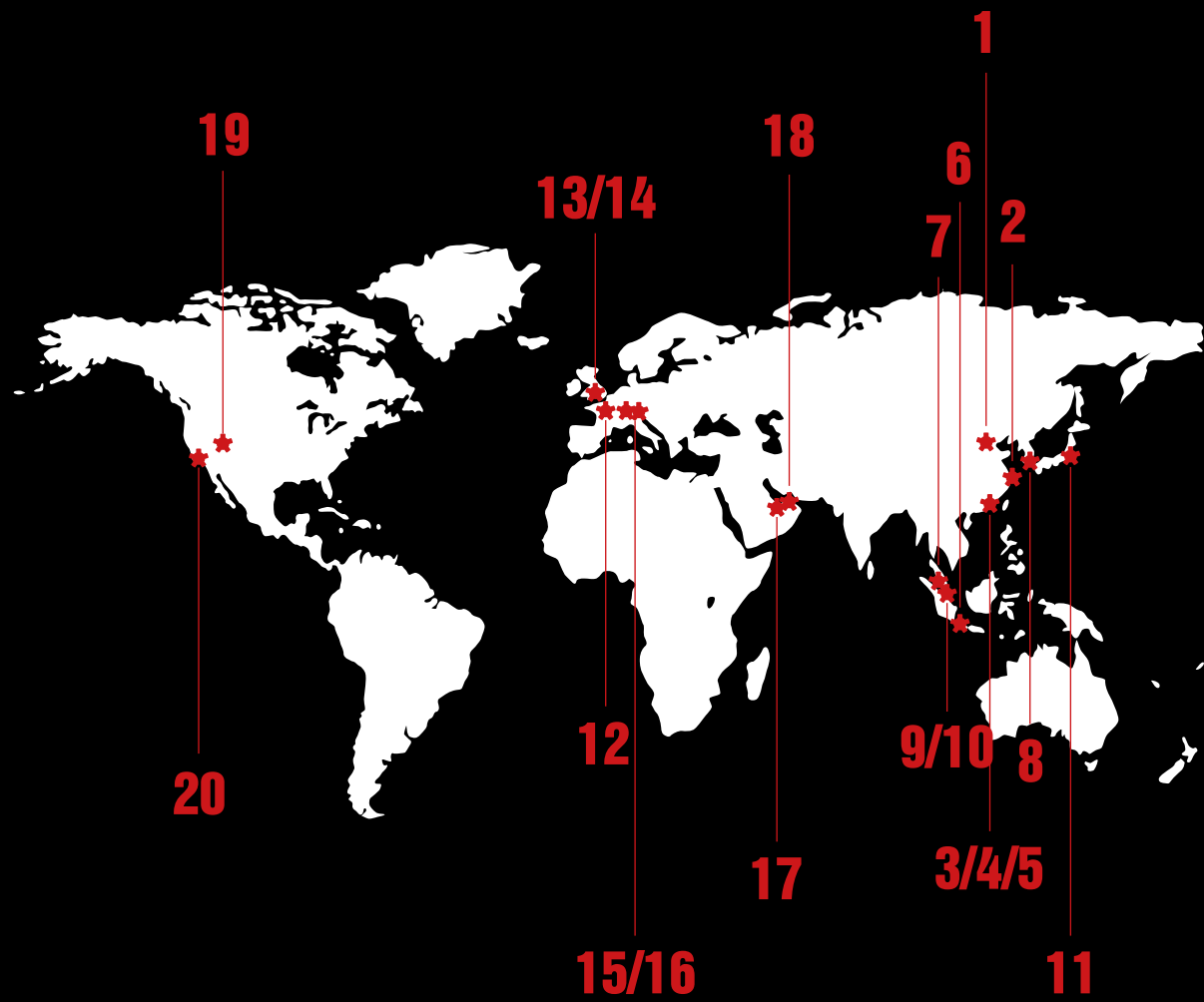
URUGUAY

SIMONETTA ORSINI, PUNTA DEL ESTE

VENEZUELA

DAORO, CARACAS

FLAGSHIPS



CHINA

- 1/ L02, BUILDING 18, 89 JIANGUO ROAD CHAOYANG DISTRICT, 100025 BEIJING
- 2/ LIPPO PLAZA, SHOP 101 NO. 222 MIDDLE HUAI HAI ROAD, SHANGHAI
- 3/ PACIFIC PLACE, SHOP 328, 88 QUEENSWAY, ADMIRALTY, HONG KONG
- 4/ ELEMENTS, SHOP 2037B 1 AUSTIN ROAD WEST, KOWLOON, HONG KONG
- 5/ MACAU BOUTIQUE, WYNN MACAU CASINO RUA CIDADE DE CINTRA, MACAU

MALAYSIA

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

INDONESIA

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

KOREA

- 8/ THE SHILLA SEOUL HOTEL, 202 JANGCHUNGdong, JUNG-GU, SEOUL

SINGAPORE

- 9/ GRAND HYATT SINGAPORE, 10 SCOTTS ROAD, 228211 SINGAPORE
- 10/ THE SHOPPES, MARINA BAY SANDS, 2 BAYFRONT AVENUE, 01-51/52, SINGAPORE

JAPAN

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

FRANCE

- 12/ 17, AVENUE MATIGNON, 75008 PARIS

UNITED KINGDOM

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

SWITZERLAND

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

ITALY

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

UNITED ARAB EMIRATES

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

USA

- 19/ THE SHOPS AT CRYSTALS, LEVEL 2, 3720 S. LAS VEGAS BLVD, CA 89158, LAS VEGAS
- 20/ 222 RODEO DRIVE, BEVERLY HILLS, CA 90210, LOS ANGELES

Pablo MacDonough is in town
for the UK Polo season. Alex Moore
took the chance to find out about
his favorite London haunts.



PABLO'S
LONDON

TEXT BY ALEX MOORE
PHOTOGRAPHY MARTIN BRUNO

WIMBLEDON



The life of a Polo player is one of enviable refine. The sport is dominated by, but not exclusive to landed gentry, it hardly seems necessary to outline the perks of 'the sport of kings'; spending one's year in perpetual motion following the seasonal sunshine is but one of many.

The Polo calendar is as follows: February to April in the US, from May to July in the UK, August sees the polo set move to Spain and then the remaining months of the year are spent in Argentina.

Argentinian polo player Pablo MacDonough is currently enjoying his summer stint on the outskirts of London having just played two of the most important tournaments in the world of Polo; Queens Cup at Guards Polo Club in Ascot and the Gold Cup played in Cowdray Park, in Midhurst, West Sussex. "This is a very nice place and always has a great atmosphere, the fields are the best in England and amongst the best in the world, they're definitely two of my favorite tournaments of the year", said MacDonough.

HARRODS



He and his family have moved to the beautiful Virginia Water in Surrey, the first town outside central London where house prices average more than £1 million. Casa MacDonough is conveniently situated ten minutes from Ottershaw, the home of his comparatively modest stables (MacDonough has 400 worldwide, but only 15 playing horses in the UK), allowing for his wife and children to spend plenty of time as a family in a natural environment.

Ottershaw and the surrounding area is riddled with golf courses, ideal for a sporting man who given a moment's downtime is likely to be on the driving range or in the tennis courts. MacDonough has had long running boisterous rivalry with Argentine tennis player David Nalbandian and would regularly support him play at Wimbledon. Nowadays though, his allegiances are with current world number 10, Juan Martín del Potro.

CARNET DE VOYAGE

WIMBLEDON

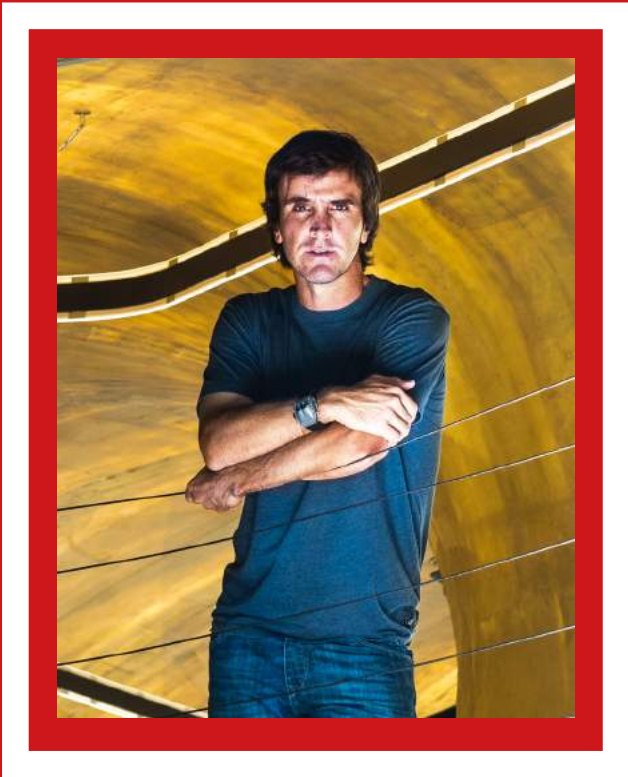
Church Road,
Wimbledon,
London

HARRODS

87-135 Brompton Road,
Knightsbridge,
London

ZUMA

5 Raphael Street,
Knightsbridge,
London



ZSL LONDON ZOO

Regent's Park,
Outer Cir,
London

TOURBILLON
RM 053 PABLO
MACDONOUGH

THIS IS A GREAT PLACE
AND ALWAYS HAS
A GREAT ATMOSPHERE

— PABLO MACDONOUGH —

ZUMA



A love of animals runs in the family. Any opportunity and the children will drag their father down to London Zoo, “the best zoo in the world”, MacDonough reckons. As a child he had a fascination with Zebras.

Spending everyday looking at the same old horses, to see such exotic equines sent the young jockey into a frenzy. These days are no different, once in the zoo, it’s difficult to get him away from the zebras.

“They are majestic creatures”, he muses.

Celebrations have become regular for MacDonough who is considered one of the best players in the world having won many titles including the Argentinean Polo Open (twice), Hurlingham Open (four times), Queen’s Cup (twice) and UK Gold Cup for the British Open (once).

On such occasions, MacDonough with his penchant for sushi will likely make his way to Zuma in Knightsbridge for a sophisticated twist on the traditional Japanese Izakaya style of informal eating.

ZSL LONDON ZOO



Forever the professional MacDonough admits, “I never go to bars and clubs in London. I would if I was on holiday.” It wasn’t long after the Argentine Polo Association awarded him a 10-goal handicap that Richard Mille made him a brand partner, designing for him the signature RM 053, a watch designed to take whatever tribulations a game of polo may throw at it (this includes five tons of impact) by way of a titanium carbide case. When MacDonough makes the half hour trip into London, Harrods will likely be on the agenda. Stocking a collection of Richard Mille watches, Harrods is more his wife’s choice, MacDonough follows her advice on the subject of fashion and the world’s most famous department store should have no problems in dressing him fit for his timepiece. “I mainly follow what my wife says, but I have to admit I like quality over everything else,” says MacDonough who spends the vast majority of his time happily pottering about in jodhpurs.

RECENT
EVENTS
IN THE LIFE
OF RICHARD
MILLE

LE MANS CLASSIC



A pretty unknown driver.



Amongst many pleasurable moments was the meeting of 2 great sporting heroes, Yohan Blake and Jean Todt.

ph. Didier Gourdon

LE MANS 24 HOURS

Peter Harrison, CEO Richard Mille EMEA, Martin Brundle, Alex Brundle.



Sebastien Loeb.



V FESTIVAL



Ed Sheeran performs on Day 1 of the V Festival at Hylands Park on August 16, in Chelmsford, England.

ph. Ian Gavan/Getty Images

VOILES DE ST BARTH

Awards ceremony of the 5th edition, ph. Christophe Jouany



BERLINALE

Jean Todt and Michelle Yeoh attend 'The Monuments Men' premiere during 64th Berlinale International Film Festival at Berlinale Palast on February 8, in Berlin, Germany.

ph. Getty Images



SIHH

The world famous watch fair is to the industry what Cannes is for the cinema. And the Richard Mille booth always one of the most sought after.



Richard Mille and Roberto Mancini.
ph. Augusto Capitanucci



Hostesses at the SIHH.
ph. Didier Gourdon

GOLF MASTERS

Bubba Watson won the Masters at Augusta for the 2nd time in his career. He lead all through the weekend, claiming yet another green jacket.

ph. Getty Images



OSCARS



Pharrell Williams gave a lively performance of his Oscar nominated track from *Despicable me 2*. Pharrell rocked his now signature hat, track jacket, and an RM 016 Titilyt®.

ph. Getty Images

SLALOM IN WENGEN

Alexis Pinturault, the young skier won his 1st victory this season in the 2014 World Cup on January 19, in Wengen, Switzerland.

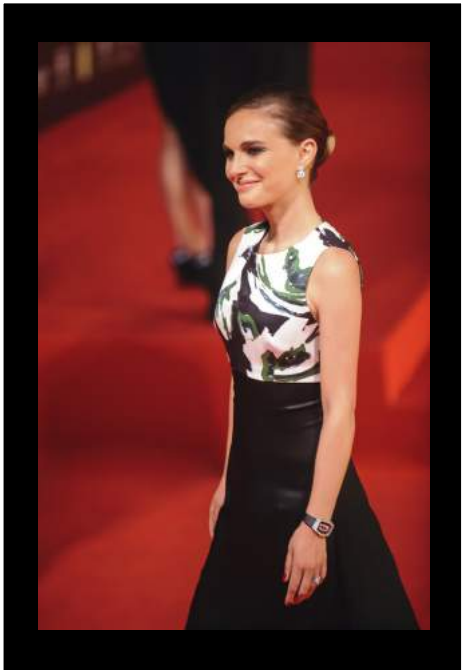
ph. Agence Zoom

CHANTILLY



Natalie Portman and Benjamin Millepied arriving at LAX on September 09, in Los Angeles, California direct from Chantilly.
ph. GVK/Bauer-Griffin/GC Images

SHANGAI FILM FESTIVAL



Natalie Portman and her RM 07-01 White Gold Full Set.
ph. Getty Images



BEVERLY HILLS BOUTIQUE

Richard Mille and Sylvester Stallone.



Sophie Furley, Ramiro Guinazu, Luca Marotta.



Richard Doux, Stéphane Bricco, Denis Chauve, Pablo MacDonough, Mercedes Venancio Scalella, Ramiro Guinazu, Patrick & guests.

Ian Skellern.

ROLAND GARROS

Rafael Nadal has won Roland Garros nine times in ten years.

ph. Getty Images

POLO CLINIC

Last august, like every year, Richard Mille guests were treated to a Polo Clinic at the Polo Club of St Tropez, with the muse of the king of sports.

ph. Patrick Raffin



Pablo MacDonough.

When an auctioneer at Sotheby's was recently asked which watches he predicted would be worth the most in 100 years, very few Richard Mille collectors would have batted an eye lid at the response they considered a given. For those who wear them have every belief in the trajectory of the brand that they have discovered after years of watch collecting, after years of searching for the next best watch. In every issue, we give them (nearly) the last word.

BY ALEX MOORE
PHOTOGRAPHY ARTHUR DELLOYE

KUMAR PRABAKARAN

It's already been 7-8 years since my first Richard Mille. I think in total throughout the family we've had 8 pieces. I started with the RM 005 and my last one was the RM 56-01. The features on this one for example show the gears for the hour and for the winding mechanisms. This for now is a high point for me because it's a fantastic piece. I was introduced to the brand by a friend. That was the very beginning when I bought an entry level watch, the Felipe Massa RM 005. After that there was more interest to get another watch because they have a very good PR campaign. I met Richard 4 or 5 years ago, 2 years after I bought the first watch. We met at a Formula 1 auction and it was on that occasion that I got to meet Felipe Massa and from there it all began. I bought the next watch because I very much like the way the watch fits on my wrist, it's a really comfortable watch, it can be used for business, for special events or sporting events... I consider Richard and I are friends, as close as family. Thanks to all the relationship managers in Malaysia, we are closely informed, we get to know about the new watches and we're kept up to date on the developments, it's really close and unique.



JEAN-LUC DOURSON

I have been wearing a Richard Mille for 3 years. A Richard Mille watch is like a piece of art, a subtle blend between high technology and artistic approach. Both my wife and I have been fond of this combination from the beginning. I must acknowledge that despite wearing Bubba Watson's RM 055 I am not a golfer, yet. My approach was more aesthetic, the immaculate white ceramic, the bracelet and the transparency of the mechanism.

When you wear Richard Mille you feel part of a family. You can genuinely feel the family spirit, a true and cosy relationship with everyone you meet through Richard Mille. It is the exact opposite of the big brands where you can easily feel lost as a client. The type of relationship Richard Mille tries to foster is very close and friendly, it might seem strange to believe but it is how I feel about it. I mean, here we are in Le Mans. I must say that apart from being fond of car racing which I practice for pleasure, I see a very strong link between racing cars and RM watches: technology for performance, the very unique pieces used, the light materials, they share a common passion.

RM 055
Bubba Watson



“Obviously it’s much easier to say that you’re going to follow your passions when you’re financially secure, but at least we can take solace in the fact that we now have the time to pursue the things that we really want to pursue because the option of doing things just for the money isn’t necessarily there.”

BY NATALIE PORTMAN

RICHARD MILLE



CALIBER RM 07-01

