

CHARLES LECLERC EMBODIES CASUAL GRACE THE SKY IS NO LIMIT FOR AIRBUS & RM

CHATEAU CANON SETS ST. EMILION ABLAZE RM AFTER SALES SERVICE: A WORLD OF EXPERTISE

LACOSTE LADIES OPEN: PRO-AM FOR AN OLYMPIC CAUSE PABLO MAC DONOUGH: TRADITION & TECH

GROSJEAN & WENGER GET COOKING FELIPE MASSA KICKS BACK IN SAO PAULO

CHATEAU CANON SETS ST. EMILION ABLAZE

LACOSTE LADIES OPEN: PRO-AM FOR AN OLYMPIC CAUSE

PABLO MAC DONOUGH: TRADITION & TECH



RICHARD MILLE

MAGAZINE



JEAN
TODT

driven to achieve



Education through sport. A reality.

www.fundacionrafanadal.org

From its very inception, the universe expressed through my timepieces has always been a mirror of my passions, hobbies, friendships and values. You may wonder how watchmaking and a personal philosophy fit together, but I assure you that leading life to the fullest is always a matter of combining vocation and principles. Of course, watchmaking is in its very essence a technical discipline that strives for absolute perfection, yet my approach precludes this from being a quest suspended in time. Wristwatches, like timekeeping itself, will always be experienced as part of the warp and weft of our daily lives. Creating extraordinary timepieces thus requires me to be open to the world, receptive to new inspirational impulses from every source imaginable: racetrack or airfield, art and architecture, stars from the world of theatre, music and film, or exceptional cuisine and wine. Passionate people are always close to my heart, and this newest edition of the Richard Mille Magazine teems with people who are driven to succeed—motorsport super-achiever Jean Todt, who, asked to reveal his secret, confessed: “I’m a perfectionist”; Master chef Georges Wenger, who has catapulted to international fame his modern interpretations of a cuisine and products native to the Swiss Jura; remarkable drivers and athletes such as Romain Grosjean and Charles Leclerc, polo star Pablo Mac Donough and others. The driving force characterising these personalities is at the centre of my brand’s approach to the creation of haute horlogerie timepieces, and I hope they will also be an inspiration and invitation for you to discover more.

RICHARD MILLE



PRESENTS

WITH THE SUPPORT OF THE



SAVE KIDS LIVES

A FILM DIRECTED BY LUC BESSON

SKL.FIA.COM

[#SAVEKIDSLIVES](https://twitter.com/SAVEKIDSLIVES)

EXECUTIVE EDITOR **RICHARD MILLE**
MANAGING EDITOR **TIM MALACHARD**
CREATIVE CONSULTANT **MÉLANIE TRETON-MONCEYRON**
ASSISTED BY **CHARLOTTE RATIÉ**



FEATURES

EDITORIAL OFFICE **ÉDITIONS CERCLE D'ART**
EDITOR **AYMERIC MANTOUX**
COORDINATOR **OLIVIER BONAMY**
COPY EDITORS **RACHEL ZERNER AND CAROLINE DESRIVAS**
FASHION CONSULTANT **MARCO MANNI**

ART

ART DIRECTOR AND ORIGINAL LAYOUT **SYLVAIN VITRAT**
DIRECTOR OF PHOTOGRAPHY **A.F.E (ARGENTIQUE FOREVER)**

PRODUCTION

PRODUCTION MANAGER **A.F.E (ARGENTIQUE FOREVER)**
PRODUCTION EDITOR **BERNARD CHAMPEAU**

ONLINE

PRODUCER **NASKO FEJZA**
TRANSLATORS **IN PUZZLE**

CONTRIBUTORS

WRITERS	PHOTOGRAPHERS/ILLUSTRATORS
DANIEL BERNARD, LISACAREY, MARTIN COULOMB, THÉODORE DIEHL, LIONEL FROISSART, DEBBIE GOURDON, JOHN IVERTON, MOE KASHIWAZAKI, MICKAËL LE COR, PIERRE-OLIVIER MARIE, ALEX MOORE, THIBAUT MORTIER, BENOIST SIMMAT	JÉRÔME BONNET, JÉRÔME BRYON, THOMAS CANTONI, DIDIER GOURDON, CÉLINE HAMELIN, ARNO LAM, M. L., GIAMPAOLO VIMERCATI, THIBAUT STIPAL, KOKI TAKIZAWA, TONY WANG



On the cover: Jean Todt by **JÉRÔME BONNET**
Mr Todt wears a Tourbillon RM 027 Rafael Nadal

Special thanks to **ALEXANDRE MILLE** and **DIMITRI MILLE**
for their active contributions

Richard Mille Magazine is available to clients around the globe,
as well as select readers across a wide range of private events.
To find out more about how your business can benefit from advertising
in RICHARD MILLE MAGAZINE, please call or email.

Printed in the E.E.C. by Castelli-Bolis
RICHARD MILLE MAGAZINE is published by:

ÉDITIONS CERCLE D'ART
S.A.S with capital €150,781.25 – RCS Paris B 552 094 377
10, rue Sainte-Anastase, 75003 Paris FRANCE
Tel : +33 1 48 87 92 12. info@cercledart.com
www.cercledart.com

FOUNDERS **PABLO PICASSO, CHARLES FELD & FERNAND CHENOT**
ADVERTISING AND SPONSORSHIP MANAGER **TIM MALACHARD**
FINANCE **CHRISTIAN EGLI, CHRISTINE BENNOUNA**

SAVE BOTH HEMISPHERES BEFORE IT'S TOO LATE.

NOWADAYS 1 IN 8 PEOPLE IS LIKELY TO DEVELOP
A NEURODEGENERATIVE DISEASE INSIDE
THE BRAIN HEMISPHERES.

BY SUPPORTING THE ICM, YOU'RE HELPING THE RESEARCHERS TO FIND TREATMENTS AND CURE DISEASES.
INSTITUT DU CERVEAU ET DE MOELLE ÉPINIÈRE - HÔPITAL PITIÉ-SALPÊTRIÈRE,
47 BD DE L'HÔPITAL 75013 PARIS, FRANCE – [ICM-INSTITUTE.ORG](https://www.icm-institute.org)





56

24



8.
Contributors

9.
Back in time: RM 006

10.
Partner: Haas F1 Team

12.
Inside RM: a portrait

13.
Blueprint: RM 67-01

14.
Focus: McLaren

20.
Twist: Fountain Pen

21.
Premiere: RM 50-02 ACJ

22. universe

24.
Profile: Pablo Mac Donough

30.
Business: Boutique Managers

118

38.
Historic Auto: Le Mans Classic

44.
Mechanics: Airbus Corporate Jets

56.
Feature Story: Jean Todt

70. style

72.
Fashion: Charles Leclerc

82.
References: The Crowns

92.
Technosphere: After Sales Service

102.
References: Chains of Desire

108.
Sport: The Lacoste Ladies' Open

112. travelbook

114.
Leisure: Lagardère Paris Racing

118.
Close Encounter: Romain Grosjean and Georges Wenger

124.
Food & Wine: Chateau Canon

128.
Couture: Walter Steiger

132.
Addresses: Flagships & retailers

134.
In the City: Sao Paulo by Felipe Massa

140.
People: Alpine skiing, WRC...

142.
Connoisseurs: Susumu Koyama

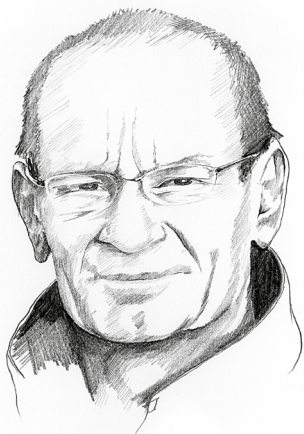
146.
Last Word

**JÉRÔME
BONNET**
PHOTOGRAPHER



Jérôme Bonnet is a French photographer who creates portraits for the press. His “cinematographic” style infuses his images with fiction, lending them a narrative quality. In 2009 and 2010 he won awards at the World Press Photo contest, on whose jury he has sat since 2012. His portraits are featured in *American Photography* and he has exhibited work for three years at the “Paris Cinema International Film Festival.”

**DIDIER
GOURDON**
PHOTOGRAPHER



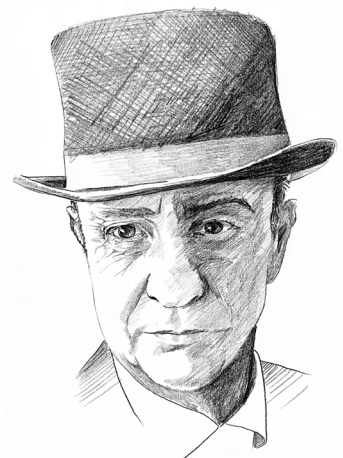
Didier Gourdon
From the age of 12, he has shared his dad’s passion for photography. As a motorsport fanatic, he spent time driving, setting up cars, and generally breathing motorsports, from karting to Formula 1. The two came together in a love for motorsport photography, exploring the artistic side of the mechanical racing world. Then he discovered big cats! Influenced by the BBC’s Big Cats Diary, his camera bag found a second use. Tigers, cheetahs, and leopards became his new subjects. Pressured into entering a couple of photographic contests, Didier was shocked to take first and third place, paving the way for his passion to become his job.

**PIERRE-OLIVIER
MARIE**
WRITER



Pierre-Olivier Marie
Editor-in-chief of Car Life after a long career in the automobile trade press (*Auto Plus*, *Automobiles Classiques*, *Caradisiac*, etc.), Pierre-Olivier has been writing about motorised vehicles for years. The inspired dictionary he has just published after two years of hard work is a prime example. When he’s not flirting with the redline, this surfing enthusiast heads up and down the beaches of the Atlantic coast looking for the best waves. It was from here that Richard Mille Magazine plucked him to request our portrait of Jean Todt, a genuine legend among car and motorsport fans.

**GIAMPAOLO
VIMERCATI**
PHOTOGRAPHER



Milanese photographer Giampaolo Vimercati, based in Paris, specialises in fashion, beauty and advertising, collaborating with French and global publications. A fan of sports and lover of speed, he has built his reputation on capturing moving subjects, often exploring unusual details from unexpected points of view. After acquiring a thoroughbred, he started experimenting with equine photography, leading to much acclaimed work. Exhibitions to his credit include “Les sportifs de l’extrême” (2012), dedicated to horse racing, and “Hippodrome d’Auteuil, le Temple de l’Obstacle” (2013). In the making is a photo book on his perception of man and horse.

RM 006

BACK TO THE FUTURE



At the dawn of the 21st century, Richard Mille entered the field as a conceptual rebel, a revolutionary figure in the world of horology

The spark for the RM 006 was ignited by a friendly challenge from Formula 1 driver Felipe Massa, who asked Richard to create an ultra-light tourbillon wristwatch for him. Felipe actually wears a watch during races, and the centrifugal weight generated by any wristwatch exposed to the g-forces of a typical race event could easily become distracting. After analysis, it was found that lightening the baseplate would result in the largest overall weight reduction, and so the search was on for a new material with the right “credentials”. After long discussions and targeting of possible candidates in materials databases, the choice narrowed down to carbon nanofibre. The material proved solid enough to cut and mill, and was extremely stable as regards expansion and contraction under the stress of thermal variation, important issues not only for car and airplane brakes, but also for wristwatches, which possess a very narrow range

of tolerance: unexpected expansion, contraction or a lack of rigidity in certain areas could easily lead to the teeth on the wheels of the movement not fully engaging with each other, creating timekeeping problems and other irresolvable issues. As a supreme test, it was determined that the baseplate of the watch, upon which everything is mounted (and whose stability is thus critical), would be crafted of this material. Were this not enough, the plan included building a tourbillon on this baseplate, adding to an already ambitious project the difficulties inherent therein. The RM 006 may look completely straightforward, but it constitutes a veritable tour de force. In final analysis, Felipe’s challenge was well answered by Richard Mille, with commensurate financial consequences. In 2004, the RM 006 cost more per gram than any other watch in the world, weighing in at an unbelievable 42 grams for the entire titanium-cased watch, excluding its strap.



OLD FRIENDS, NEW DREAMS: RICHARD MILLE AND HAAS F1 TEAM

Haas F1 Team made its FIA Formula 1 World Championship debut in 2016, becoming the first American-led Formula 1 team in 30 years, with drivers Romain Grosjean and Esteban Gutiérrez, no less!

Founded by industrialist Gene Haas, Haas F1 Team is based in the United States on the same Kannapolis, North Carolina campus as his championship-winning NASCAR Sprint Cup Series team, Stewart-Haas Racing. Haas, chairman of Haas F1 Team, is the founder of Haas Automation, the largest CNC machine builder in North America. The team's VF-16 F1 car is powered by a Ferrari V6 engine with a chassis made of carbon fibre and a honeycomb composite structure, two materials also featured on the long list of Richard Mille's technical innovations in *haute horlogerie*.



Romain Grosjean unwinds next to the Haas VF-16, wearing the RM 011 in Quartz-TPT® Red
Photo: Haas F1 Team

The French Formula 1 driver Romain Grosjean has been an established Richard Mille partner since 2014. Consumed by an intense passion for timepieces, Grosjean has helped develop an outstanding collection of calibres for Richard Mille that combine titanium and NTPT Carbon (by North Thin Ply Technology), originally developed for the sails of racing yachts before rapidly spreading to aeronautics and Formula 1. Outside his coveralls, he sports the brand new RM 011 Quartz-TPT® Red, where it is subjected to knocks, vibrations and weather conditions, a perfect place to test this new material!

“I am very proud to continue wearing Richard Mille both as a partner and as a driver for Haas F1 Team,” announced Grosjean. “There is no watch brand better aligned with the universe of Formula 1. The way Richard always gets a close link between his watches and his partnerships is truly unique.” The partnership with Haas F1 Team is a strategic one for Richard Mille, as America is a key market for the company. The combination of technology and performance associated with each Richard Mille timepiece makes Formula 1 and Haas F1 Team a perfect fit for the luxury brand.

NAN ZHANG

For 7 years, this staunch entrepreneur and truly bicultural aesthete has proved his talents at Richard Mille. Now he's taken on the huge potential of China.

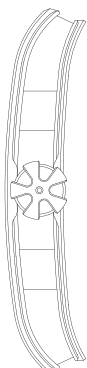
INTERVIEW BY JOHN IVERTON
PHOTOGRAPHY TONY WANG

In 2004, when I co-founded a company in Qingdao specialising in very high end men's clothing after finishing business school, that particular client segment was barely emerging. I started working for Maison Richard Mille in France as part of an internship following my master's in luxury goods. Then, over the course of six years, I moved up within the brand in France, until my current role as country manager for China. I am something of an all-rounder, dealing in marketing, sales and after-sales service. In 2014, when I began in China, it took us a year to get to know the market and to open first the office, then the boutique, on 7 January 2015. I return regularly in order to stay in touch with our factory in Switzerland, talk to headquarters, and strengthen ties between the teams, since each of our markets is different—the Chinese really do have their own particular shopping habits. Meanwhile, the collection has expanded, and we are definitely the only ones present in the very high-end segment, the women's market included, which is an incredible adventure. Every moment with our clients is unique and precious. I consider our clients to be pioneers, groundbreakers who love technical challenges and magnificent watchmaking. The same goes for our partners. I've been lucky enough to meet them all. They come to see us, just like family: Rafael Nadal when he is playing a match, Michelle Yeoh when there is a film premiere, Felipe Massa when he is passing by. And every time, I am delighted to work alongside them—it is impossible to put into words.

FRONT VIEW



SIDE VIEW



BACK VIEW



The RM 67-01 Automatic Extra Flat combines the curved tonneau form with an extra flat form factor for a carefree watch that is never “in the way”. The automatic movement CRMA6 created for the RM 67-01 is a new calibre only 3.6mm in thickness, designed in-house. Although a recent addition, the RM 67-01 represents years of development by our watch engineers in the Swiss Jura, and reflects the integration of new machinery and tooling at our casemaking facility there.







A MARRIAGE OF TECHNOLOGY AND STYLE

DESTINED TO STAND THE TEST OF TIME

Richard Mille has signed a 10-year partnership with one of the most successful and enduring names in Grand Prix racing: McLaren-Honda Formula 1

TEXT BY MICKAËL LE COR



The McLaren brand has existed at the very pinnacle of Formula 1 racing for 50 years, and the carmaker's reputation for continual technical innovation, painstaking attention to detail and race-winning success perfectly matches the philosophy of Richard Mille: the two brands share a passion for modern technology, cutting-edge design and precision engineering.

"For me, the association with McLaren is totally fitting, because I still vividly remember, back in 1981, when McLaren was the first constructor to introduce an all-carbon fibre monocoque to Formula 1. It was a technology that would revolutionise the sport—and still does to this day," shared Richard Mille. "Years later, I was able to adopt the same technical solution—a carbon fibre structure—for the baseplates of our watch movements and cases." The chance to partner with McLaren is particularly timely. The brand has been evaluating Formula 1 on a restricted basis for several years, but the opportunity has enabled Richard Mille to engage in a deeper, more meaningful way, with proper focus and effort directed at a major team.

This partnership with the McLaren F1 team will make it possible to develop a unique and exclusive series of exceptional calibres inspired by the tremendous heritage of the McLaren brand. This collection will continue to push the limits of haute horlogerie, as Richard Mille's engineers come up with increasingly intricate, innovative and elaborate designs.

Ron Dennis, chairman and CEO, McLaren Technology Group explained: "I've watched with quiet admiration as Richard and his team have built up the Richard Mille brand over the past 15 years. To have established himself at the vanguard of the watchmaking world in such a short space of time is an incredible achievement, and a testament to his vision and determination. I'm excited about the great work we can achieve together over the next 10 years."

Celebrating their 50th anniversary on the Formula 1 grid this year, the McLaren-Honda team is taking on the 2016 FIA Formula 1 World Championship with the best driver pairing in the sport: world champions Fernando Alonso and Jenson Button, each with an RM 011 Black Night on his wrist.



*Distinctive branding adorns the new MP4-31
Photo: LAT Photographic/Andrew Hone – McLaren*



*Driver Fernando Alonso and Ron Dennis,
Chairman and Chief Executive Officer
of McLaren Technology Group,
Chairman of McLaren Automotive
Photo: McLaren-Honda 2016*



“At the very pinnacle of Formula 1 racing for 50 years”



RM S05

The fountain pen's true worth is revealed anew by Richard Mille. Revolutionising this quintessential writing instrument, the brand has transformed it into a pure product of watchmaking by virtue of a mechanical movement as complex as any RM calibre.



Developed by Richard Mille's movement creators, the mechanical fountain pen boasting a veritable calibre required almost four years of R&D. The movement is based on a skeletonised baseplate and bridges made of grade 5 titanium. The 12-jewel calibre powers a captivating display of kinematic mechanics that reveal the white gold nib. A push-button triggers the baguette movement fitted with a recoil escapement and barrel. This escapement, traditionally used in striking watches, releases the head of the nib in one harmonious mechanical motion. The microblasted and satin-brushed surfaces, rhodium-plated gears, hand-polished angles, locking sections and sinks are showcased by an anti-glare treated sapphire crystal. Replacing the cap raises the barrel instantly via a complex mechanism causing the nib to delicately retract. The Richard Mille pen is machined in NTPT Carbon, a material whose distinctive finish comes from hundreds of superimposed layers of carbon that are then machined by ProArt, creating random patterns that make each pen a unique piece.

RM 50-02

AIRBUS CORPORATE JETS (ACJ)

Created by ACJ and Richard Mille, the RM 50-02 ACJ is an exceptional timepiece born of a shared desire to create something truly unique with a focus on high performance, precision and technology.



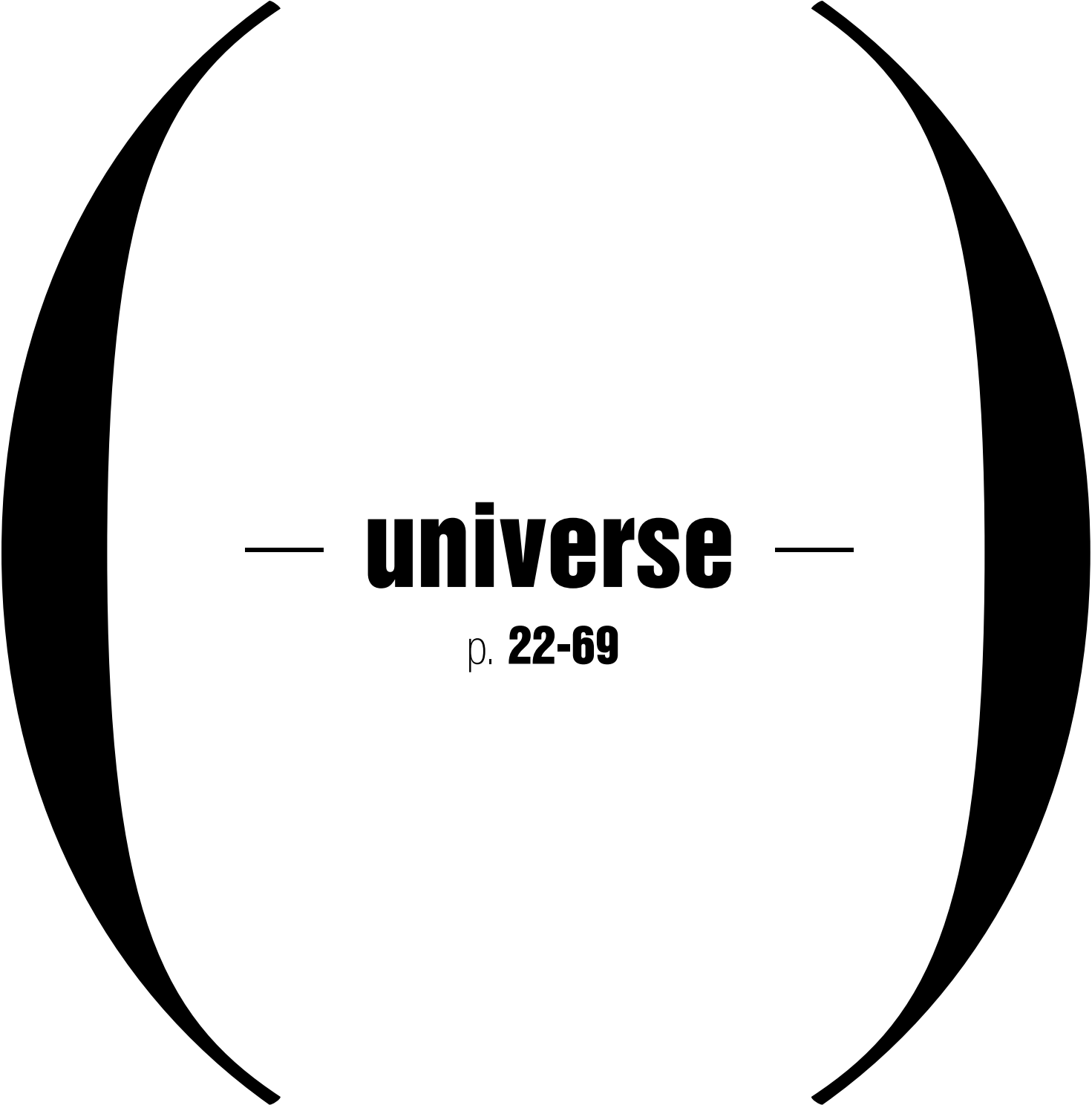
This watch embodies ACJ's commitment to delivering the world's most rewarding flying experiences, and brings to bear the company's expertise, pioneering technology, inspiring design and unparalleled standards of care. Sylvain Mariat, Head of ACJ's Creative Design Studio, drafted the designs for the watch, working closely with Julien Boillat and Salvador Arbona from the RM R&D Office. He describes how the two-year design process began with Richard Mille's visit: "Visiting Airbus, Richard Mille's imagination was immediately captured. Despite the huge difference in scale, both RM's watchmakers and Airbus engineers are unrivalled in experience and skill, applying these to craft their respective products with passion and precision," remarks the designer.

"In creating this watch, we wanted to invent a piece of architecture that struck the balance between solidity and technicity. The robust but beautifully designed titanium-aluminium casing had to perfectly complement the intricacies of the watch mechanism."

"The design of the watch itself stays true to the technical but chic RM style and conveys many of ACJ's most recognisable features. The shape and style of the face match that of ACJ320 family's characteristic cabin windows, the dial mirrors many of the intricate details in an ACJ cockpit, and the pushers on the sides are styled to match structures used in attaching the wing to the engine. This watch is a true combination of the best from both ACJ and RM," adds Sylvain.

“The common man
is not concerned
about the passage
of time, the
man of talent
is driven by it”

SCHOPENHAUER



— **universe** —
p. **22-69**



Leather overcoat **PAL ZILERI**
Cotton trousers **PAL ZILERI**
Calfskin shoes **CARLOS SANTOS**

PABLO MAC DONOUGH



To become one of the world's top sportsmen requires long hours of training, hard work and sacrifice, but above all, natural born talent. And, if having the sport in your blood is a prerequisite, then Pablo Mac Donough's was a path foretold.

TEXT BY MICKAËL LE COR & DEBBIE GOURDON
PHOTOGRAPHY GIAMPAOLO VIMERCATI
STYLIST MARCO MANNI



Suede jacket **IKKS**
White cotton trousers **DIESEL**
BLACKGOLD

Pablo is a fifth-generation Irish Argentine, descending from that happy combination of two countries renowned and respected for their horsemanship and horse-breeding skills. His great-grandfather, originally from County Sligo in Ireland, set up home with his wife Jane in the Argentinian Pampas in 1865, and became a large family of landowners with a strong connection to horses. Pablo's grandfather, Thomas, was the owner of "La Espadana", an *estancia* that played a huge part in the development of polo and polo players. His son Jorge, Pablo's father, unsurprisingly grew up to be a veterinary surgeon and polo player.

It was thus only natural that Pablo spend his childhood in the saddle. As a youth, he started playing polo with Nueva Escocia, a training school in the province of Buenos Aires. He was picked to play on the school team, and it was during his tenure that they won the Potrillos Cup, a highly prestigious worldwide tournament for the under-14 class. This was to be the start of Pablo's extraordinary polo career. His story with the Swiss Maison Richard Mille is closely bound to his passion for the game. One of the world's top players, if not the top player, Pablo was already an acquaintance of Richard Mille's and a member of the Richard Mille Polo Team,

where he played alongside Prince Bahar of Brunei and others. During a dinner with Pablo and Prince Bahar, who are longstanding friends, Richard Mille expressed his desire to become more closely involved with the sport, and a natural affinity led Pablo to work with the brand.

Richard Mille and his team have always revelled in new challenges, and the opportunity to tackle a project involving a sport which they had no familiarity at the time was definitely not to be missed. When Pablo joined the Richard Mille family in 2012, The brand lent him an RM oro for testing; it came back totally smashed after only one game! Richard Mille and Pablo Mac Donough joined forces to collaborate on a watch that would be, first of all, sufficiently robust to endure the pounding an intense polo match would entail, and second, practical for wear on the polo field.



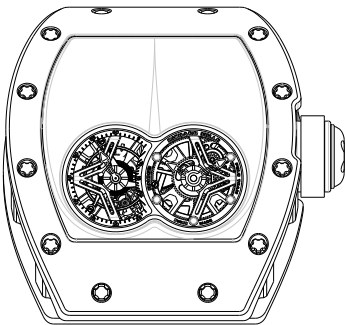
Black gabardine suit and cotton shirt all by **DIOR HOMME**



“SOMETHING NEW, DIFFERENT, AND VERY BOLD”



B&W heathered sweater **IKKS**
Watch: **RM 053 Tourbillon Pablo Mac Donough**
RICHARD MILLE



RM 053
Manual winding tourbillon movement with hours, minutes and seconds. skeletonised baseplate with a 30° tilt and armoured titanium case

Pablo Mac Donough explained to Richard Mille's engineers the shocks, centrifugal force and rough handling a watch worn by a polo player faces. This newfound understanding led them to design a highly compact, totally new tourbillon movement design, utilising a highly skeletonised baseplate and bridges with a compact going train-winding barrel. The RM 053 Tourbillon was conceived with a barrel-shaped microblasted titanium-carbide case to perfectly protect the movement, and raised dials for the wearer to check timings during play without turning the wrist.

"It's rare to see a watch on the polo field. This is an extreme sport. Players don't wear them—too delicate. Normally, I'm the only guy with a watch during

**"I'M USUALLY THE ONLY
GUY WITH A WATCH"**

White cotton dress shirt and cufflinks all by IKKS

Watch: RM 053 Tourbillon Pablo Mac Donough

RICHARD MILLE



INFLUENTIAL BOUTIQUE MANAGERS

The diversity of talents and backgrounds at Maison Richard Mille is staggering, yet boutique managers all agree on this: they are totally committed to sharing the magic of the brand's cutting-edge creations with clients who become members of a very special "family."

BY ALEX MOORE
PHOTOGRAPHY THIS PAGE PETER SVENSON
ALL OTHERS THIBAUT STIPAL



WAE EL SAADI

RICHARD MILLE BEVERLY HILLS (USA)

I graduated as a gemmologist from the Gemological Institute of America in 1995, thus launching a 20-year career in sales and management with the finest watch and jewellery boutiques on Rodeo Drive in Beverly Hills, California. Richard Mille Beverly Hills was the first of the brand's boutiques in the United States in 2010, when it launched in a 1,400-square-foot space at the top of Rodeo Drive. I was working at nearby De Beers, and was impressed with the company right away. Soon after, I was recommended to John Simonian, CEO of Richard Mille Americas. For me, what began as a passion for rare diamonds and precious stones worn on the neck, ears and fingers, has evolved into a passion for the creativity Mr. Mille puts into his fine timepieces. Since I joined the company, I've seen the brand on a phenomenal rise. We've opened additional boutiques both in the US and abroad. Richard Mille's brand partners, especially Rafael Nadal and Bubba Watson, have also triumphed playing with Richard Mille tourbillons on their wrists, and the attention that has garnered from

clients, the press and social media is off the charts. Simply believing in the brand and conveying our genuine passion to clients, consistently and often with humour, helps us grow. And, each year I've seen Richard Mille introduce grand complications, advanced calibres and materials that push all the boundaries of watchmaking. Richard Mille has also combined the jewellery women love with his technical innovations and advanced materials to create completely unique timepieces for ladies. Every RM watch tells a story, but if I had to pick just one, it would be the RM 26-02 Evil Eye, because I can relate to its mythology. If I could pick two, the other would be the RM 032 Automatic Flyback Chronograph Diver on a red strap, which Richard Mille and Sylvester Stallone once discussed at length in our boutique and decided to have the actor's character wear in *Expendables 3*. That's just one example of how our partners are family. There is an authentic and genuine story that each of them tells. It's nothing short of a dream come true to be part of this unbelievable journey.



Born and raised in Hong Kong, I joined Richard Mille in 2005 from the world of luxury leather goods. What happened was this; the shop where

I worked was in the Pacific Place mall. There, a friend of mine was working at the boutique of a new brand, Richard Mille. Going to meet her, I'd study the window. I definitely thought the watches were really attractive. Then she told me all about Richard Mille, and the concept—what really struck me was the affinity with Ferrari—how these watches have so much in common with racecars. I fell in love with the idea, but I never thought I could cross over from leather goods to watches. But one day my friend walked by my boutique with her manager, Dave Tan. I smiled at them, and apparently he decided it was the kind of smile he wanted Richard Mille clients to see. Dave approached me and asked if I would be interested. It was a big challenge to learn about the products, even though I already knew something of watchmaking from

TIFFANY CHAN

RICHARD MILLE HONG KONG (ELEMENTS)

my friend. However, Richard Mille clients are really well-informed, and in the end, it's about genuinely listening to your customers and understand-

ing them. Pacific Place was the first Richard Mille boutique, and it's amazing to look back and realize I have 10 years of experience with the company, I still feel that everything is new. The brand has always been cutting edge. Richard never fails to surprise, so we always have something new to impress clients with and I'm constantly amazed myself. Also, the women's line has expanded tremendously. Ladies like to wear the big watches too—like the RM 055, but sometimes they find them just too big, so it's great to have more options for women. My favourite watch, though, is the RM 012 Tourbillon Architectural, I love the design, it has so much class. What's wonderful is that everyone finds a favourite, and that this keeps evolving. People are already calling about the new tonneau-shaped watches, so I'm excited for the year ahead.







I'm a really, truly lucky guy. I've been working with watches my whole career. In fact, I sold the very first Richard Mille pieces back in 2000. From

the beginning, I felt like here was something completely new, but absolutely linked with history—I'm talking about the tonneau shape, one of the 20th century's very first designs—but with a totally new interpretation. It gave me a good feeling about the brand. I still believe that's what made RM watches such a terrific success at the beginning. Afterwards, of course, comes branding, but later. We are different from other exclusive brands in being very much about people. Richard is ever-present; he's right there at the factory and makes all the ultimate decisions. We're a young brand, writing our own history and sharing it with our customers. We are not about 200 years ago, but about today. My favourite model, the RM 27-01, is a testament to this. For me, it's the watch where technological prowess is most in evidence. Everything about it—the lightness, the cable, and the material—makes you feel like you are

MARCO DRAGONI

RICHARD MILLE ITALY (MILANO)

encountering a timepiece like no other.

This year, I'm looking forward to building our base of local customers, not just the international

jet set. I think we have to look ahead and kindle a love for Richard Mille among young people. Haute horlogerie has gotten a bit dusty, right? And now we have an opportunity to shake things up and reveal the glory of watches to a new generation. My team in Milan is fantastic. There are just three of us, but we're very complementary and work amazingly well together. I've been selling watches for 23 years, with a lot of different experiences. I have a panoramic view of *haute horlogerie*. My co-workers joke that my greatest skills are in my grey hair. And you know? I get more passionate each day. I have two passions, actually: motorcycles and watches. Personally, I own a BMW, a KTM and a Kawasaki motocross. I especially enjoy off-road biking. I'd love to see a top Italian motorcycle partner with Richard Mille. We're trying. It's a sport that perfectly matches our DNA. We definitely need a motorcycle.



I joined Richard Mille eight years ago. At first, the brand was practically unknown, and sales

were restricted to “watch fanatics” but now everyone knows us and it’s gotten much easier. Before working with Richard Mille I was the manager of a Toho Group multi-brand boutique, selling Rolex, Breguet etc. I actually displayed some of the first Richard Mille models ever. Richard Mille was a complete departure from the high-end watches I was familiar with, something absolutely new. For one thing, they’re so light. We were used to thinking that a high-end watch should be heavy, but with Richard Mille, it’s the opposite, and a surprise. Japanese customers know a lot about watches, they’ve been buying high end for a long time. But Richard Mille is new in terms of both looks and strategy; for instance, the partnerships with sports figures. It’s very unusual. Challenge is what defines Richard Mille for me. Take the sports figures we have partnered with, many have achieved great things wearing their Richard Mille timepieces. There’s even emerged this notion among

MITSunORI **MATSUBARA**

RICHARD MILLE TOKYO (JAPAN)

Japanese customers of a Richard Mille watch as being a sort of talisman, or lucky charm.

That is a positive evolution for the brand’s positioning, and I must say, I subscribe to the notion myself. Part of it has to do with the extraordinary warmth of the community Richard Mille himself inspires. The brand takes care of people who have bought an RM watch, whereas most brands lavish attention on customers until they buy, then forget them. One of my cherished memories with the company is bringing a client from Japan to attend Roland Garros in France. No other brand would do that; it’s a really nurturing culture that inspires genuine loyalty. Richard Mille has been around only 15 years, yet collectors are fighting to acquire the early pieces. Personally, my favourite is the RM oro. The titanium model was very popular, but most of all, it was incredibly striking. Today, I’m really looking forward to the way the company is readying new surprises: the ACJ model is a perfect example, offering a new shape that will fascinate and excite customers.



LE MANS CLASSIC

A storm is brewing for the 2016 Le Mans Classic with the return of the legendary Group C cars, whose spectacular appearance and breathtaking performance made such an impression between 1982 and 1992.

BY PIERRE-OLIVIER MARIE



Le Mans 24 Hours (France)
1985.Starting grid from above
Photo: DPPI

In the modern era, the Le Mans 24 Hours race experienced its first golden age in the mid '60s, reaching a climax in 1967 in the unforgettable Ford-Ferrari duel, which was won with panache by the Americans. This first zenith was followed by another, fifteen years later, when the Group C cars arrived on the circuit and reigned supreme from 1982 to 1993.

In motor sports, it all boils down to one simple rule: the more engineers have free rein, the more they are capable of creating machines that deliver stupefying performance. Back in the early 1980s, this liberty gave rise to the Group C category. Although bound by strict constraints in terms of fuel consumption, these cars enjoyed such freedom in other respects that they gave rise to performances little short of those posted by today's LMP1 category. And they did it in style, too! With their bubble windscreens, monumental spoilers and—especially for atmospheric engine cars—a blockbuster mechanical soundtrack, these machines defined their era. "Everyone was pushing the limits," remarks Alain Bienvenu, journalist, car historian and co-author of an annual publications dedicated to the Le Mans 24 Hours. "But the huge resources deployed by the manufacturers combined with the participation of Formula 1 drivers—some of whom were still active—and the close relationship that existed with the public back then meant that the 1980s were a true golden age. I remember that in 1982-83, for example, the Porsche motor home was surrounded by nothing but a rope, which you could hop over for a chat with Jacky Ickx, if he was willing to talk to you..." Different times indeed!



Philippe Alliot of the Team Peugeot 905 in 1991
Photo: Agence Dppi

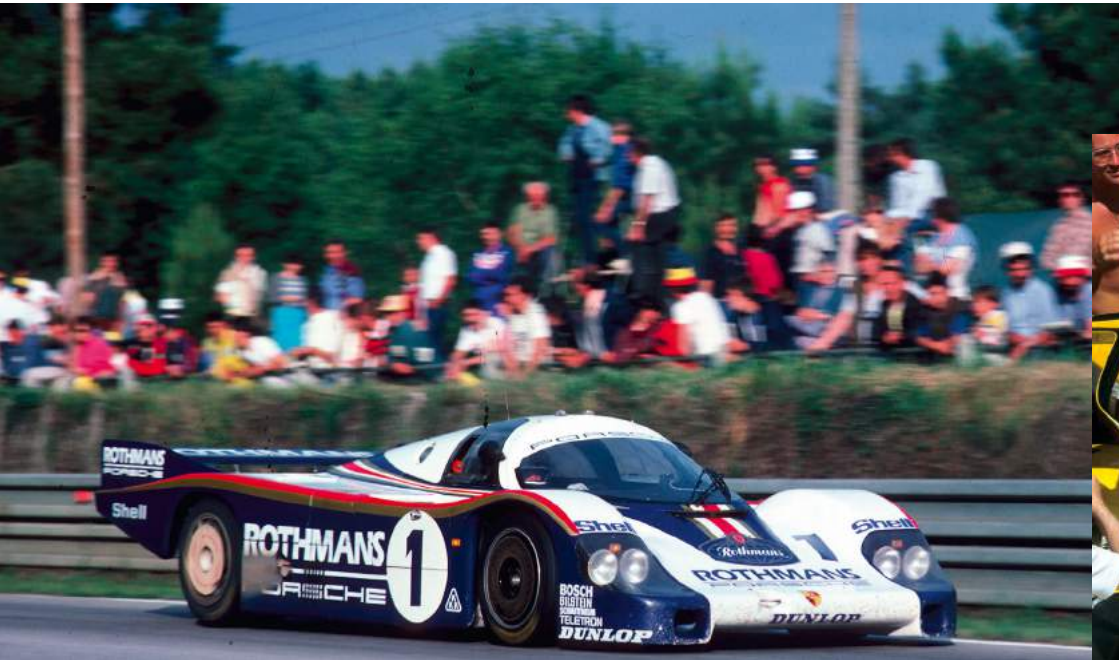
Porsche clearly set the standard at the time, with six consecutive victories between 1981 and 1987 (and trebles between 1982 and 1986, with the 936, 956 and 962 C). But their stranglehold was challenged by various other manufacturers, such as Jaguar, Mercedes (with Sauber), Toyota, Nissan and Mazda, who won in 1991 with a 787 B whose rotary engine is considered

by many to have produced the most beautiful sound ever to roar across the Hunaudières. A bout of genuine "Le Mans 24 Hours mania" struck Japan in the late '80s, with the three carmakers cited above stepping up to the plate. Many of the drivers they employed were Japanese, and the race was broadcast live throughout the archipelago. The Japanese masterstrokes at the time included Nissan's pole position in 1990 with a R90 CK (whose 3.5l V8 could deliver over 1,000 hp once the turbos were adjusted to the "right" pressure), which had been specially prepared for the race and was wheeled out of the truck during trials, only to be returned directly afterwards. "Everyone knew what they were up to, but that's just how it was," comments one specialist, with a smile. But Le Mans is also (and perhaps especially) the story of Britain's Jaguar (winners in

**"the more engineers
have free rein, the
more they are capable
of creating machines
that deliver stupefying
performance"**



1992 Le Mans 24 Hours winner
Peugeot 905,
roars around a curve
Photo: Getty images



1982 Le Mans 24 Hours winner Porsche
956, driven by Ickx/Bell
Photo: Agence Dppi



Henri Pescarolo, driver
of the Porsche 956 that
won the 1984
Le Mans 24 Hours,
Photo: Agence Dppi



1984 Le Mans 24 Hours
winner Porsche 956, driven by
Pescarolo/Ludwig
Photo: Agence Dppi



And they're off! Starting
grid of the 1986
Le Mans 24 Hours
Photo: Agence Dppi

The Nissan R90CP at the 1990
Le Mans 24 Hours. Driven by
Hasemi/Hoshino/Suzuki
Photo: Agence Dppi



The Mazda 787B, winner
of the 1991 Le Mans 24
Hours streaks through
the twilight
Photo: Agence Dppi



Jaguar's XJR driven by
Brundle/Nielsen/Hahne
at the 1987
Le Mans 24 Hours
Photo: Agence Dppi



1988 Le Mans 24 Hours
winner Porsche 962 C
AG, driven by Stuck/
Ludwig/Bell/
Photo: Agence Dppi



1988 and 1990 with the XJR9LM and XJR12 powered by V12 6.0 atmospheric engines) and Aston Martin, not to mention the Spice team, who picked up a slew of category victories in the 1980s. "Group C marked the comeback of the Brits in Le Mans. There were almost 50,000 of them there! The Concorde chartered by Jaguar landed at the airport just 500 metres from the circuit, and the stand on the home straight was packed almost exclusively with Brits. From 1985 onwards, it was an incredible spectacle. The public adored Jaguar and Le Mans—it was little short of a love affair. The manufacturer might enter up to five cars, and developed genuine race strategies, with a hare setting an extremely high pace in an attempt to push other competitors to their breaking point.

These were, in fact, 24-hour Grand Prix races, with the huge advantage offered by particularly fine weather each year. All the ingredients were in place," summarises Alain Bienvenu.

Conditions were thus ideal, and even French manufacturers, like the Courage teams (Cougar, third place in 1987 behind two Porsches) and Rondeau turned out in force. As Bienvenu points out, "Jean Rondeau was a poster boy for the plucky little Frenchman who, on home turf in Le Mans, could fend off the German Armada. Supported by Ford, he fielded small but well-built cars capable of challenging the supremacy of Porsche," (earning a victory in 1980, followed by second and third places in 1981). Of course, Group C also included Peugeot, who raced the 905

in 1991 to assess its performance levels. "We've come to run in 6 Hours of Le Mans," announced Jean Todt that year. And, indeed, they went on to win it in 1992 (with drivers Derek Warwick, Yannick Dalmas and Mark Blundell).

"The Peugeots are beautiful and fast winners. And their V10 3.5 litre engines make a magnificent sound that's easily recognisable. You could say they put the spark back into Group C."

Around 40 of the wondercars described here returned to the Sarthe in early July to raise the curtain on the 2016 edition of Le Mans Classic: qualifiers were held on Friday, July 8th at noon and 8.05 pm (2x45'), while the 45-minute race kicked off on Saturday at 11.45 am. It was a show to remember!

"These were, in fact, 24-hour Grand Prix races"



*The record-breaking WM P88 powerhouse at the 1988 Le Mans 24 Hours
Photo: Agence Dppi*

MECHANICS —★— universe

**WHEN
THE SKY**

IS NO

LONGER

THE LIMIT



A Rolls-Royce reactor freshly assembled on an A 320 wing and ready for testing

Mickaël Le Cor invites readers for a truly exclusive glimpse inside the well-guarded production facilities where Airbus corporate jets are born, tracing the genesis of the Richard Mille RM 50-02 ACJ along the way.

BY MICKAËL LE COR

PHOTOGRAPHY DIDIER GOURDON

Very few people have had the privilege of entering the Airbus and ACJ workshops, pride of the French and European aeronautics industry and repository of an enviable expertise and know-how. Unsurprisingly, Airbus closely guards its industrial prowess, thus the gates at Blagnac, outside Toulouse, are rarely opened for visitors. But thanks to Benoit Defforge, CEO of ACJ, we were granted access to this Occitan fortress. Defforge is as passionate about mechanics and technique as Richard Mille, and offered us this unique opportunity to leave the incredibly small world of watchmaking for the incredibly large world of Airbus.

What better way to visit the Airbus workshops than departing from Orly airport in the renowned A320, the world's best selling plane, whose popularity has made Airbus the world leader in aeronautics. An hour later we've landed at Toulouse Blagnac and meet our dedicated guides: Sylvain Mariat, Head of Creative Design at ACJ, who, in collaboration with the RM team, designed the RM 50-02 ACJ, and Stefanie von Linstow, Communications Leader for ACJ. We then proceed to drive toward the centre of Toulouse to visit St Eloi, the plant where Sylvain Mariat found his inspiration for Richard Mille.

The plant was founded in 1928 by Émile Dewoitine, an industrialist and aircraft

manufacturer, and it is here, in the heart of Toulouse, that all the pylons for ACJ and Airbus are manufactured. There are 1,100 *compagnons* (as blue-collar workers at Airbus are known) who work in this factory, which covers over 117,000 square metres, the equivalent of 16 football stadia. We are accompanied by Pascal Saccona, Head of the Boilermaker team and recipient of the Meilleur Ouvrier de France 2007 award. We proceed to discover St. Eloi and the process for producing pylons, structures whose function is to ensure a mechanical connection between the wings, reactor and engines—the spinal cord of an ACJ aircraft, if you will. A jet's engine and all vital components—fuel, electronics and hydraulics—are affixed to this pylon. Titanium is the material of choice, not only due to its strength and resistance to extreme temperatures, but also its weight: the lighter the aircraft, the less it consumes and, accordingly, costs to run. Pylons made at St. Eloi can weigh 1.6 tons and measure up to 6.2 metres long, like those used on the A380.

In this vast building, the ringing music of hammers striking metal harmonises with the sound of the rolling planing wheels and the whirr of grinders busy polishing titanium components. The one aim of this entire symphony is the pursuit of perfection. From sandblasting to grinding, from planing to shaping, the pylon components are hand finished. St Eloi harbours exceptional expertise and skill in the manipulation of titanium. Machining, finishing, plasma welding and laser drilling all take place on the premises with surgical precision.

Beyond the machinery itself, the operators' workspace has also been meticulously studied: each tool has its own storage space, and work processes are scrupulously described in best-practice notices provided to every operator, minimising gestures, manipulation and movement—this is the ballet of heavy industry.

After a few hours of discussion with Pascal Saccona, we finally discover the baseline that sets the tempo: the pylon chassis. Torx screws and rivets are used for securing titanium spare parts.

These Torx screws are, in

fact, the same ones chosen by Sylvain Mariat to secure the ceramic bezel of the ACJ watch and guarantee a perfect fit with a screwdriver to enable rapid unscrewing, even if the screw is rusted, seized or frozen. The hexalobular screwhead is undeniably an emblem of aircraft construction visible everywhere, along with the pale green treatment also employed on the RM 50-02 ACJ baseplate, which we now see covering the pylon. This anti-corrosive coating is of the utmost importance in aviation, providing fire-resistant qualities to ensure safety in case of incident and ensuring a long life of service.

Further down the line, we encounter one of the most majestic parts to be machined here, the pyramid. This is located at the front of the pylon, and the piece before us has just been produced by a huge CNC machine. Weighing in at around 100 kg and made of titanium, it required 48 hours of machining from a single block of metal, provided by a French supplier. This amount of time is necessary in order to achieve a 1/10 tolerance, and makes it one of the most expensive parts of a plane. The ribbed pattern of the pyramid speaks volumes to us: there can be no doubt as to where Sylvain Mariat found his inspiration for the RM 50-02 ACJ caseband. The designer confirms our deduction with a wry smile. Sylvain has always been fascinated by the lines of this fundamental piece, and by the difficulty and complexity of producing it. We are reminded of the split-seconds chronograph pusher when, nearby, our eyes alight on a wooden box filled with rods. It's as though the ACJ watch emerged from Toulouse, in France, and not Les Breuleux, Switzerland.

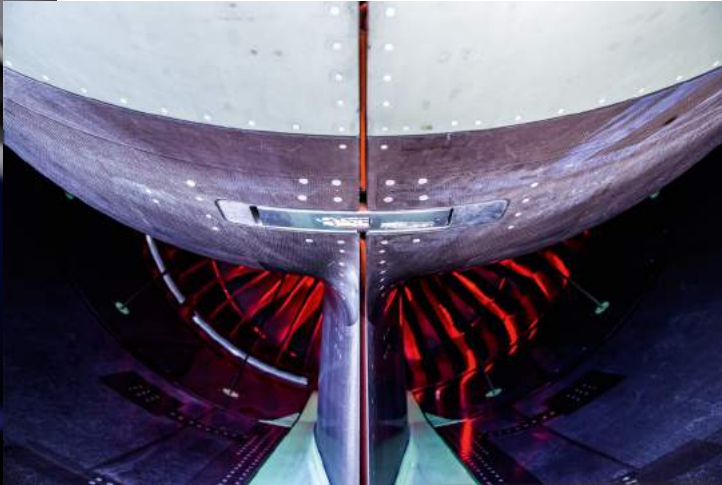


The A350 reactor and its carbon components with their pale green anti-corrosive treatment

St Eloi harbours exceptional expertise and skill in the manipulation of titanium



Several titanium components are machined internally at the Airbus St. Eloi facility

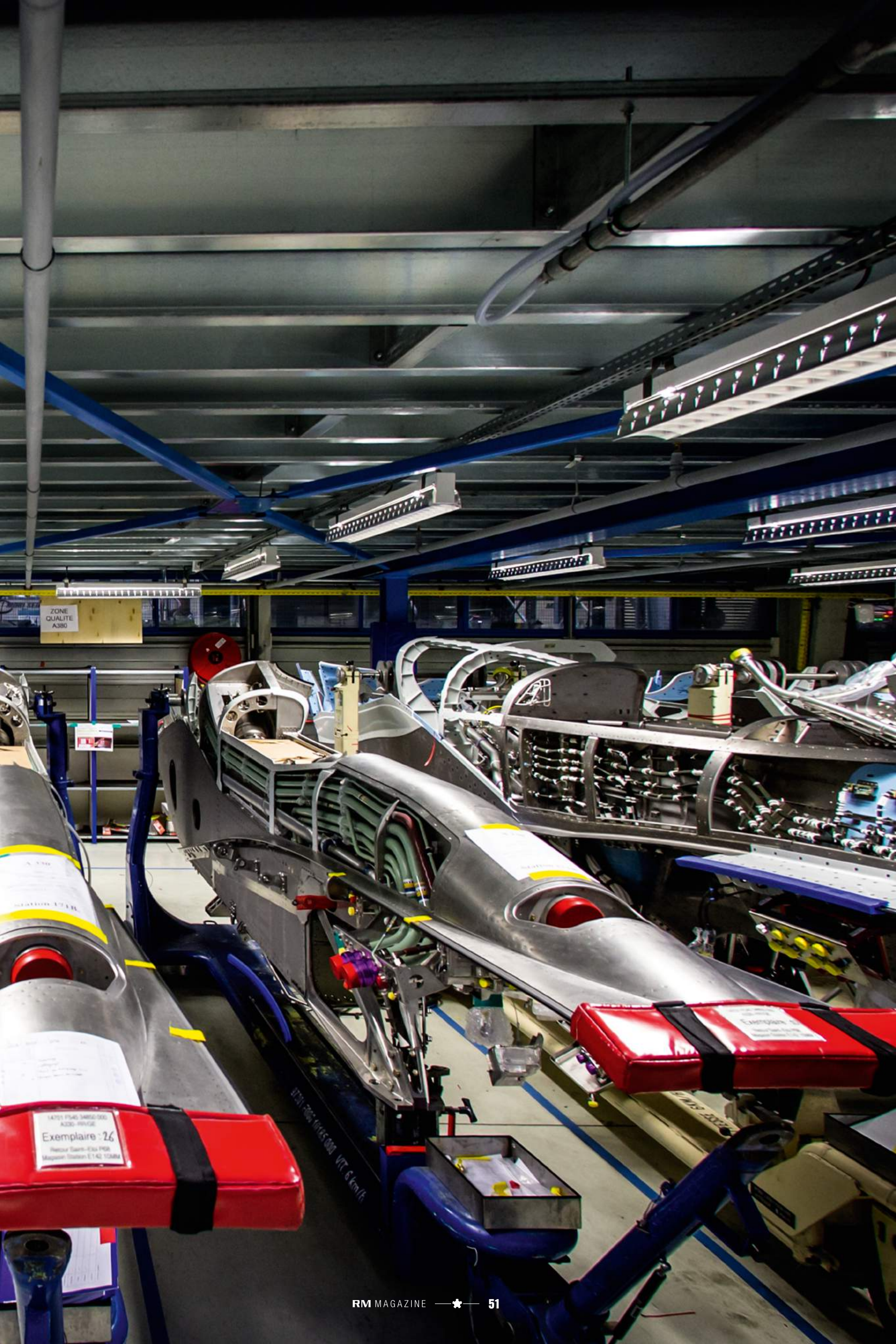


The Rolls-Royce Trent XWB, exclusive to the Airbus A350 XWB. Maximum thrust: 318 kN









ZONE
QUALITE
A380

14701 P546 34850-000
A380-800GE
Exemplaire : 26
Rectori Dactyl-Plus P50
Magasin Dactyl-Plus E 142 10000



The A350 Cockpit control screens feature the colours used on the dial of the RM 50-02

The St. Martin assembly lines are a model of modern and environmentally responsible production



Special Michelin tyres on the A350-900 are lighter and resistant to damage, reducing unscheduled maintenance



A key piece: the pyramid involves 48 hours of machining from a single block of titanium

It is only towards the end of our visit that we finally see the finished product, coming head to head with a line of pylons belonging to the A350. It is eerily like seeing a Formula 1 grid made up of aircraft cockpits. A riveted white exterior completes this contemporary masterpiece, a white also used by Richard Mille for the ceramic bezel of the ACJ watch. The pylons exude complexity and advanced technology as they await assembly at the St Martin site, which happens to be our next destination.

We take leave of Sylvain and thank him for his time; a new project concerning a special cabin requires his attention. We are now more knowledgeable about his concept and can grasp the myriad associations between aircraft and watch design in terms of complexity of machining, the use of titanium and meticulous finishing. The design of parts for ACJ does not make beauty an end in itself: instead, as in Richard Mille watches, function determines design, not the reverse. The ribbing components and surface treatments bear witness to this philosophy, much as in the Richard Mille workshops.

A few minutes in the car, and the gates of St Martin open before us. With our badges in hand, we enter the Airbus assembly plant, birthplace of the Concorde and A380, among other celebrated planes. This is also where the Airbus flight test department is based: on top of performing specific tests with their own test planes (for maturity and continuous improvement), each and every Airbus aircraft is tested before delivery. Our meeting place is known as "the trough" and indeed, the building is surrounded by aircraft, lined up like cows at a watering station. Engineers are busy working on the various controls of cockpit pressurisation. They are also testing the engines, electrical functions and cabin equipment. These are, of course, neither the first nor the last tests each component undergoes; the parts have already been examined several times at their suppliers' premises and will undergo further scrutiny once assembled on the aircraft.

A shuttle takes us along the A350XWB's assembly line, which is the European manufacturer's technical and environmental showpiece. It incorporates natural light wherever possible to improve working conditions, and has a photovoltaic roof producing 55% of the power needed for the building to function. We are looking at 74,000 square metres of Airbus's latest innovation. Ultra-modern and revolutionary, assembly no longer involves a dozen or so separate workshops but a streamlined assembly process for the A350 XWB which allows teams

to work in parallel to reduce the overall production lead time. For example, Airbus can install the landing gear and systems in conjunction with the assembly of the fuselage, wings and tailplanes, while simultaneously launching the preliminary cabin installation. This allows Airbus to start functional testing much earlier.

On this line, there are four A350s being assembled. Over 70 per cent of the A350 XWB's weight-efficient airframe is crafted of advanced materials combining composites (53%), titanium and advanced aluminium alloys. The aircraft's all-new Carbon Fibre Reinforced Plastic (CFRP) fuselage and wings result in lower fuel burn as well as easier maintenance. The various segments of the aircraft arrive from across Europe, where Airbus and ACJ employ some 55,000 people across sites located in France, Germany, the UK, Belgium and Spain.

Departing from the assembly line, we board a completed A350 XWB and meet the man who will deliver it: pilot Jean-Michel Roy. Jean-Michel has 35 years of career experience and has tested all Airbus aircraft as well as collaborating in the development of the A350 XWB. He has an enormous soft spot in his heart for this particular plane. "It is the most modern on the market with its carbon fibre body and wings. The cockpit is extremely high tech: retractable keyboards, TV monitors linked to multiple cameras, screens capable of displaying the entire database of the aircraft, traffic instructions from the airport, flight plans and more," he points out. This is a revolution for pilots, eliminating the need to bring aboard those famous flight cases containing 30 kg of aircraft manuals. "This aircraft is certainly the most successful and technical fruit of the Airbus family's genetic heritage," adds Roy. Back in 1985, Airbus was the first to use carbon fibre for aircraft, on the A310-300, or to install wireless flight controls and a full carbon tail on the A320 in 1988. The cockpits of Airbus planes are similar in terms of colour codes and layout, enabling pilots to adapt quickly when training on a new aircraft. The famous "fly by wire", common to all Airbus aircraft, also ensures faster response and reaction times should an incident occur. The cockpit colours used for ACJ aircraft were adopted by Richard Mille's designers for the green dial and orange and yellow markers, in homage to the aeronautical world.

Just as we test our products at Richard Mille, test pilots play an important role at Airbus. Their contributions are made at three key stages; first in the technical development phase, to guarantee a technically perfect

product. The second phase consists of test flights under both real and difficult conditions to make certain that technical choices are optimised and perform well in situ. Finally, pilots are central to showcasing the plane's capacities during the demonstration phase, where the aircraft is presented to potential buyers. Test pilots are also the best publicity Airbus has for its product, just as Rafael Nadal or Felipe Massa are for the collections bearing their names.

Next we visit an ACJ319 on the tarmac. This is a luxurious version of the A319, entirely personalized by Sylvain Mariat and his team of designers, and ready for delivery to its future owner. We have the rare privilege of peeking inside. After the commercial A350 XWB, our mouths gape at the interior—sitting on the kerosene-imbued tarmac is a 5-star hotel smelling of jasmine. The difference is shocking—but in a good way!

An ACJ aircraft is different from a classic Airbus aircraft, featuring extra fuel tanks for intercontinental range and other special features. To illustrate this, David Velupillai, Marketing Director at ACJ, hands us the ACJ brochure showing an A320 on an ice runway, under the caption "Airbus Corporate Jets are flying to every continent, including Antarctica." This sets the tone for customers seeking even greater opportunities for non-stop world travel. An ACJ cabin is wider and taller than traditional bizjets, permitting more comfort, space and passengers; a wide choice of materials, fabrics and furniture are available to create unique spaces optimised for comfort and functionality. Customers who choose ACJ are buying more than a product; they are making an investment for the future. They join a dedicated and exclusive community united in its quest for an unparalleled flying experience. The success of Airbus is easily understandable in light of its commitment to technical prowess. Perfectionism pays, as witness production that has increased from around 30 aircraft initially, to 635 units in 2015. Likewise, the ACJ department transcends the boundaries of aeronautics, delivering works of art capable of flying all over the world with an unmatched reliability record, and unrivalled comfort for passengers. An Airbus corporate jet is to air travel what Richard Mille is to watchmaking. A concatenation of development, technique and technology entrusted to the best experts of their sector, and careful attention to providing the ultimate customer experience. ACJ and Richard Mille have imagination as boundless as the sea, and the technical expertise for the skies to be no limit.





JEAN TODT

The President of the FIA and United Nations Special Envoy for Road Safety is understandably a busy man who is always on the go. Despite his hectic schedule, he made time to meet with us in Paris to talk about his various commitments and the subjects dear to his heart. A real race against time.

BY PIERRE-OLIVIER MARIE
PHOTOGRAPHER JÉRÔME BONNET





If there is one thing strikingly clear in the character of the fiercely determined president of the *Fédération Internationale de l'Automobile*, it's that he is all about moving things forward, as fast as possible. While he won't take action at the expense of carefully calculating the goals, the stakes, or the time needed to realise his sweeping vision for how motorsports can promote safer, more competent driving, he is acutely aware that every minute counts, as behoves a Richard Mille partner.

—Your career has made you one of the best-known Frenchmen in the world. You are the incarnation of French success. Would you say that France is a country that underestimates itself?

France is clearly going through a difficult period, but it doesn't underestimate itself. The situation is complex, at times tense, and comes just as things are moving more quickly in other countries. Just ask Richard Mille where its sales are, and you'll get an idea of which zones represent the biggest engines for growth. I'm thinking of China, for example, or Singapore—places where things are happening, where a portion of the population is seeing its income skyrocket. And then there are more traditional countries, like France, which are going through a more complicated phase, even though certain companies based there have men and women who apply their talent in extremely difficult sectors. But I'm not one to shoot the piano player. It's so easy to pick something apart, to criticise without highlighting the positive things that are happening. You have to be rational. Governing a country is a huge task. Huge. And there are no miracle workers in the real world. The reality is that there are two kinds of economic situations: favourable and unfavourable. Sometimes, measures are taken that have negative social consequences. If you ask my opinion, I'd say that the 35-hour working week is not a good thing. If you want to succeed, you need to be demanding of yourself, and also of others. It's going to sound controversial, but for me personally, 60 hours is a good week's work.

In general, those who succeed, who stand out from the crowd, are the ones doing more, and they should be encouraged. You shouldn't dissuade people who are already going above and beyond from surpassing themselves.

—And doing more is the only way to get tangible results?

For me personally, I've always had the ambition to move things forward and to get results. I found it gratifying, but at some point I decided I needed to do something for others, to pay it forward, so to speak, which led me to contribute to founding the Institut du Cerveau et de la Moelle Épineuse (Brain and Spine Institute), and the Suu Foundation, which is headed by my wife, Michelle Yeoh, also a Richard Mille partner. Likewise, I decided to run for president of the FIA for the opportunity to participate in the development of motorsports, which have been my whole life, and to take an interest in the security of road users around the world. My actions are rooted in both charity and passion. I have other passions of course, such as cars, watches, modern art and architecture. Sometimes I lose patience because I'm a perfectionist and have so many commitments, and this perfectionist side can make me intolerant. Actually, it's that I like things to keep up with me. I'm very demanding of others, but above all of myself, which makes things easier.

—Is that a way of trying to control everything?

We like to be masters of our own destiny, but nature is always stronger than we are. You can experience an earthquake—I was in Kathmandu on April 25th 2015, the day of the earthquake—weather a storm on the ocean, or find yourself in the desert during a sandstorm. Nature is stronger than man, so you must remain extremely humble. Just look at the news. Take Michael Schumacher's accident, which affected me deeply. He goes skiing with friends, falls and hits his head on a stone, and ends up in his current situation. It's important for us to open our eyes to the distress in the world. In addition to all the things we may like—watches, architecture,



**“I SOMETIMES LOSE
PATIENCE BECAUSE
I’M A PERFECTIONIST
AND I HAVE
SO MANY DIFFERENT
COMMITMENTS,
AND THIS PERFECTIONISM
CAN MAKE ME INTOLERANT.
BUT ACTUALLY, IT’S JUST
THAT I LIKE THINGS
TO KEEP UP WITH ME”**

modern art, etc.—there are 1,300,000 deaths on the roads every year, 50 million injured, and 90% of these figures come from developing countries. In China, there is a tremendously worrying trend of motorcyclists riding without a helmet. And people don't wear seat belts. There is a lot of work to do on these points.

— Do you consider yourself to have a political role?

Within the FIA my role is somewhat political in that I have been given a mandate by the federation's motoring clubs to act in their best interest and that of their members on the global stage, not only as concerns road safety, but across the spectrum of motoring activities. In sport, the role is less political, though of course, in Formula 1 there's almost as much politicking as there is racing! However, I would say that my role as the UN Sec Gen's SE does have a political component, though I prefer to call it a diplomatic dimension. There are areas I work in, like road safety, that are political in nature. Persuading people—I love persuading—that road safety should be a priority for a country is a fight I'm genuinely passionate about. I see this role as that of a facilitator, bringing together agents of positive change, be they governmental, non-governmental or financial, to work in harmony toward reducing the carnage on the world's roads. That's where politics, or rather, diplomacy enters the equation.

— In the field of road safety, we almost always attribute progress to an arsenal of strict regulations. Isn't it unfair not to mention about the extraordinary improvements made in the cars themselves?

France has made remarkable efforts in this area, as far as training, education and reinforcing respect for the law are concerned. This can be unpopular but it's essential. That said, progress still needs to be made on minor roads, which is where most accidents happen. As far as vehicles go, ESP-type anti-skid systems, roadside accident and breakdown assistance services that arrive within 15 minutes, and drowsiness detectors, recent progress has been impressive. I was talking about this recently with my driver.

— You mentioned your driver... Does that mean you no longer drive?

I need to be practical and efficient. I still love driving, but my responsibilities require me to read and work on a lot of things. I try to make all the time I spend in a car productive. I still love to get behind the wheel though.

— Do you collect cars?

To say I collect would be pretentious overstatement on my part. But I'm passionate about motorsports. Over the years my position has afforded me the privilege of being able to buy myself the cars I dreamt about when I was a boy and could only own in miniature ... Today I have a number of real cars.

— Could you name a few of them?

No... They're my little secret.

— Any Ferraris?

There could be a Ferrari.

— And a Cobra?

I love the Cobra.

— And watches in all this?

I love watches. Especially Richard Mille watches, which I discovered thanks to my son, Nicolas. Richard has become a friend, he's part of the family. He's a creative genius who has succeeded in doing something with technology that no one had mastered until now. Take the Nadal: you have a tourbillon weighing 18.83 grams. It's absolutely incredible! He's also a marketing superstar. He makes his watches come alive. You have Nadal playing in his watches, Massa driving an F1 with his watch, Yohan Blake running with his watch, Bubba Watson playing golf with his watch. I like this passionate, extremist side to Richard Mille, who in some ways is even more passionate about cars. His success in watchmaking allows him to indulge his passion for cars.

— Do today's cars excite you?

Probably less, as they are often much too complicated for my taste. Sometimes I ask myself, given all the electronics involved, if they will still be usable in 30 or 40 years. Basically, I'm not very good with new technology, although the developments impress me. In Nepal, I was on the phone immediately after the earthquake. Thirty years ago, having a huge antenna on the trunk of a car was for the privileged few who had a car phone that cost 10 euros a minute to use! Today with a tiny screen you have access to a spectacular amount of information. The advances are fascinating, but as I said before, the cars I get excited about are the ones I dreamt of when I was 10. And given the restrictions of the road, these cars can be used today quite efficiently.

— Can you imagine what cars will be like in 50 years? Will they still have a driver?

That's a good question, and one that is very difficult to answer. In poorer countries, people often have cars that are 40 years old, which is catastrophic when it comes to safety. But they have no choice, especially since public transportation doesn't exist. I'm thinking about those images you see of entire families perched on little motorcycles. Tackling this, promoting safe, sustainable transport systems for all, is one of the FIA's guiding missions. In developed countries, it's difficult to imagine how things will be 30 years from now. I would like to see a lot of electric cars in cities, of course. That's why as FIA president I wanted to set up an elec-

**“AT SOME POINT I DECIDED I NEEDED TO
DO SOMETHING FOR OTHERS,
TO PAY IT FORWARD, SO TO SPEAK”**

tric car championship with racetracks within cities. As a matter of fact, Richard Mille is a partner of a team that's done quite well [the e.dams team]. But do I believe in 100% self-propelled cars? Not any time soon. Cars with augmented features that drive for you in traffic jams, yes, that is going to develop further and become more accessible. It already exists in luxury cars, and is going to become more generalised at relatively affordable cost. But self-driving cars, I think that will take quite some time.

— Is Formula E the future of Formula 1?

No, they have nothing to do with each other. That would be a bit like saying the Swatch is the future of watches. Formula E is an innovative, creative discipline with races that take place in cities. But Formula 1 remains one of the leading lights of motor racing, along with the World Endurance Championship, which includes legendary circuits like Le Mans, the World Rally Championship or the World Touring Car Championship. We are now in the process of rebuilding the racing ladder from Karting through the junior single-seater series, Formula 4 and Formula 3, to the pinnacle, Formula 1. The FIA is also constantly innovating, as with Formula E and the recently launched World Rallycross Championship, in order to reach new participants and fans. What we want is to popularise motorsport by making it accessible to more people. We want people on every continent to be able to participate in motor racing, and karting in particular. This also contributes to improving driver training more generally. The goal is for eight-year old race drivers to become conscientious, reliable, law-abiding drivers on the road.

— Formula E came to Paris earlier this year. Is this a development that particularly pleases you?

It was certainly exciting to welcome electric racing to the streets of Paris. If you look back to the very earliest days of motorsport competition, when it was based on the pursuit of land speed records, it was very often led by electric vehicles such as the Jamais Contente, the first vehicle to break the 100km/h barrier, near Paris in fact. The first real races, the great city to city events of the early 1900s, began here in Paris, so it is in some ways fitting that Formula E, one of the most forward thinking disciplines, has brought racing back to where it all began.

— Are you constantly traveling?

I travel 45% of the time, spend close to 35% of my time at my office in Geneva where the FIA's entire administrative team is, and about 20% of my time in Paris.

— Do you attend all the Grand Prix?

No. But I make an appearance at all the disciplines. Since the start of the year, I have attended a rally in Monte Carlo, a Formula E race in Mexico, Formula 1 races in Bahrain and China, and of course, I was present for the Paris E-Prix. I'm still passionate about it. I follow all the special rally events remotely. I love it as much as ever; the years have definitely not dulled my passion.

— Will you run for a third term as head of the FIA?

The rules allow for three terms of four years. I have several months left before the second mandate ends, with the option of running for a third. We shall see.

— Talk to us about the Brain and Spine Institute.

It all started from a discussion with one of my closest friends, Professor Gérard Saillant, an orthopaedic surgeon at the La Pitié-Salpêtrière Hospital in Paris and President of the FIA medical commission. I've known him for over 30 years. He is someone who

has always impressed me by the strength of his commitment to others. Unfortunately, in motorsport we often deal with accidents; he was always my point of reference, my medical advisor. One day, I asked him what he thought about creating an orthopaedic institute, because I saw that he and his teams were often faced with difficult conditions. He asked me to let him think about it, and about two weeks later—it must have been in 2002—he got back to me and, seeking to speak in words I would understand, explained that orthopaedics is the body of the car; basically, we know how it works. What we don't know is how the electronics work, which is the brain. I replied simply that I would like to do something to help, and that he needed to guide me in the right direction. He introduced me to two of his friends, specialists in neuroscience: Professor Olivier Lyon-Caen and Professor Yves Agid, who told me what we could do. Whatever they had told me, I would have been easy to convince. And I'm someone who is quite cautious, who doesn't trust easily. But there are certain people, like Gérard, whom I trust completely. Next, my mission was to build a dream team. We needed a good financial backer and I found one of my friends, Serge Weinberg. We needed someone who was going to donate money right away, believe in the project and be its ambassador, so I spoke to Michael Schumacher about it. We needed a good lawyer, so I asked Jean-Pierre Martel. We needed someone to make a film, so I asked Luc Besson. We needed someone to help us with the marketing, so I asked Maurice Lévy. That is how, by involving people considered to be leaders in their fields, we created the ICM.

— Bringing together talent is something you love...

It's one of my favourite things. Being a team leader began at Peugeot for me and continued at Ferrari. Now I'm trying to do the same thing at the FIA and the Suu Foundation. Yes, it's something I love to do.

— What would you have done without automobiles?

I had decided I would wrap up my career as a co-driver between 30 and 35 years old. I saw that phase as a way to study automobiles, with the goal of running a team. I had set 35 as my limit. I was determined that at 36 I would no longer be a co-driver. And it just so happens that I got the chance to take the reins at Peugeot. Without this opening, frankly, I don't know what I would have done. Would I have asked my friend Jean Guichet to give me a job at his paint factory or his naval repair yard? Would I have become a sales rep? I have no idea. I was fortunate that Peugeot accepted my proposition and hired me.

When I arrived at Ferrari in 1993, I was quite anxious. I was told I wouldn't last two years. I remember Alain Prost saying to me, "You've succeeded in a lot of fields, but you won't make it at Ferrari because the politics are so intense that you'll be in an ejector seat the whole time." For several years, before I got the results I'd hoped for, I would go home some nights telling myself "This week it is all going to be over." And that's where Michael [Schumacher] played a really important role, because he was convinced that we were on the right track. He raised his voice unequivocally to protect me. He would say: "If Todt goes, I go too." It turned out I was mentioned in his contract: if I left, he could leave. But he was so well-known and respected as a driver, they obviously didn't want him to go. And that is probably how I was able to make it through difficult periods and decide 16 years later that my time was up and I needed to move on. In 2008, I told them I wanted to leave and they asked me to stay on part-time for a year to prepare my successor, which I accepted.

— We won't ask you for news about Schumi...

The fight continues.

**“I LIKE THE PASSIONATE, EXTREMIST
SIDE OF RICHARD MILLE, WHO
IN SOME WAYS IS EVEN MORE
PASSIONATE ABOUT CARS.
HIS SUCCESS IN WATCHMAKING
IS WHAT ALLOWS HIM TO
INDULGE HIS PASSION FOR CARS.”**

**“WHAT WE WANT IS TO POPULARISE
MOTORSPORT BY MAKING IT
ACCESSIBLE TO MORE PEOPLE. WE
WANT PEOPLE ON EVERY CONTINENT
TO BE ABLE TO PARTICIPATE IN MOTOR
RACING”**

— In the course of your career, have you ever been satisfied with your work?

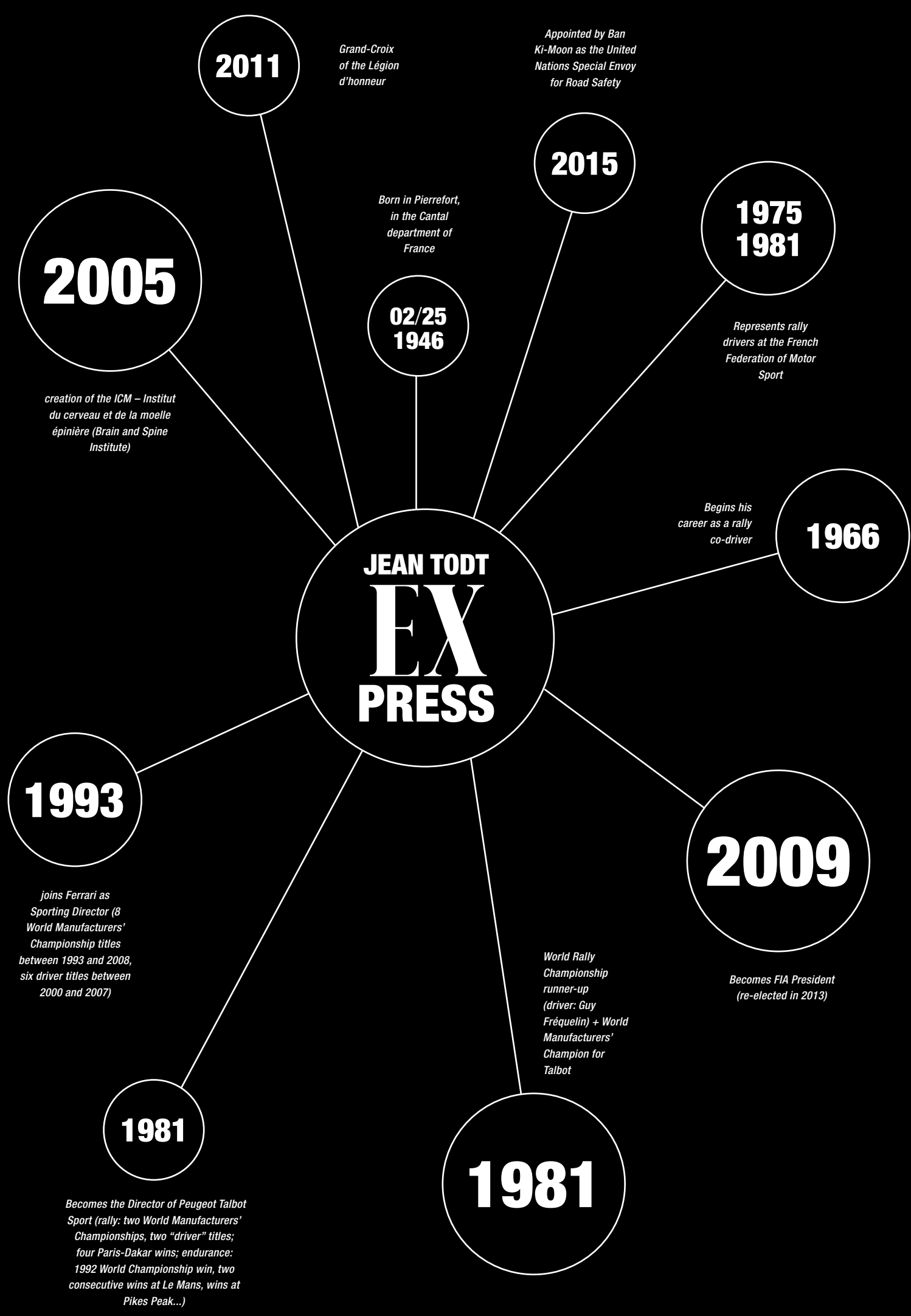
No, never. Well, maybe sometimes between the end of a race on Sunday evening and the following Monday morning. But not longer than that. I have always been the type who insists on doing things to a certain level of excellence. I consider myself eternally unsatisfied, which is sometimes difficult for those I work with. I tend to see what is not right rather than what is. It's my way of staying motivated and moving forward.

— Is anxiety what drives you?

Probably. In some ways, yes.

— Do you feel like you're being heard in developing countries?

What I want is to be heard. When we set objectives, they need to be realistic. If I say that in Vietnam or Africa all roads have to meet certain standards, that's impossible. On the other hand, if I tell you that we need to educate people about wearing a seatbelt or helmet, and to make it possible for children—and humans in general—to cross the street safely, that's a message that can save a huge amount of money and countless lives. Then there is enforcing the law. We need to make progress on these points in a lot of countries, places where corruption is rife, where you buy your driver's license. These countries are way behind, and there are decades of catching up to do. It's one of the most exhilarating fights you can engage in.







Each photo represents a stage in my career. The first is of Jim Clark [World F1 champion in 1963 and 1965]. He was my hero, he represents my childhood passion. I wanted to follow in his footsteps. The second and third are of rallying. Being a rally co-driver filled 15 years of my life. The dented Mercedes is from the most demanding trial I ever went through. A circuit in South America, over 18,000 miles in 30 days, in 1978. I was with a Finnish driver, a hero, a rallying legend named Timo Mäkinen. We had just flipped over at 110 miles per hour and, despite that, did 1,800 miles in the Amazon, with the car half destroyed. That was one of the hardest and most intense moments of my career. The next photo is with Talbot in 1981, the year the manufacturer was world rally champion. Photos 4 through 6 are of when I was running the Peugeot rally team, with the success of the 205, the rally raids and then the World Sportscar Championship, including Le Mans with the 905 (wins in 1992 and 1993). Then Ferrari in Formula 1, and the FIA.

First victory for the Peugeot 905 at the 1992 Le Mans 24 Hours. Yannick Dalmas, Derek Warwick and Mark Blundell with Jean Todt



Above (B&W): Hannu Mikkola and Jean Todt with their Peugeot 504 after winning the 1975 Rallye du Maroc.

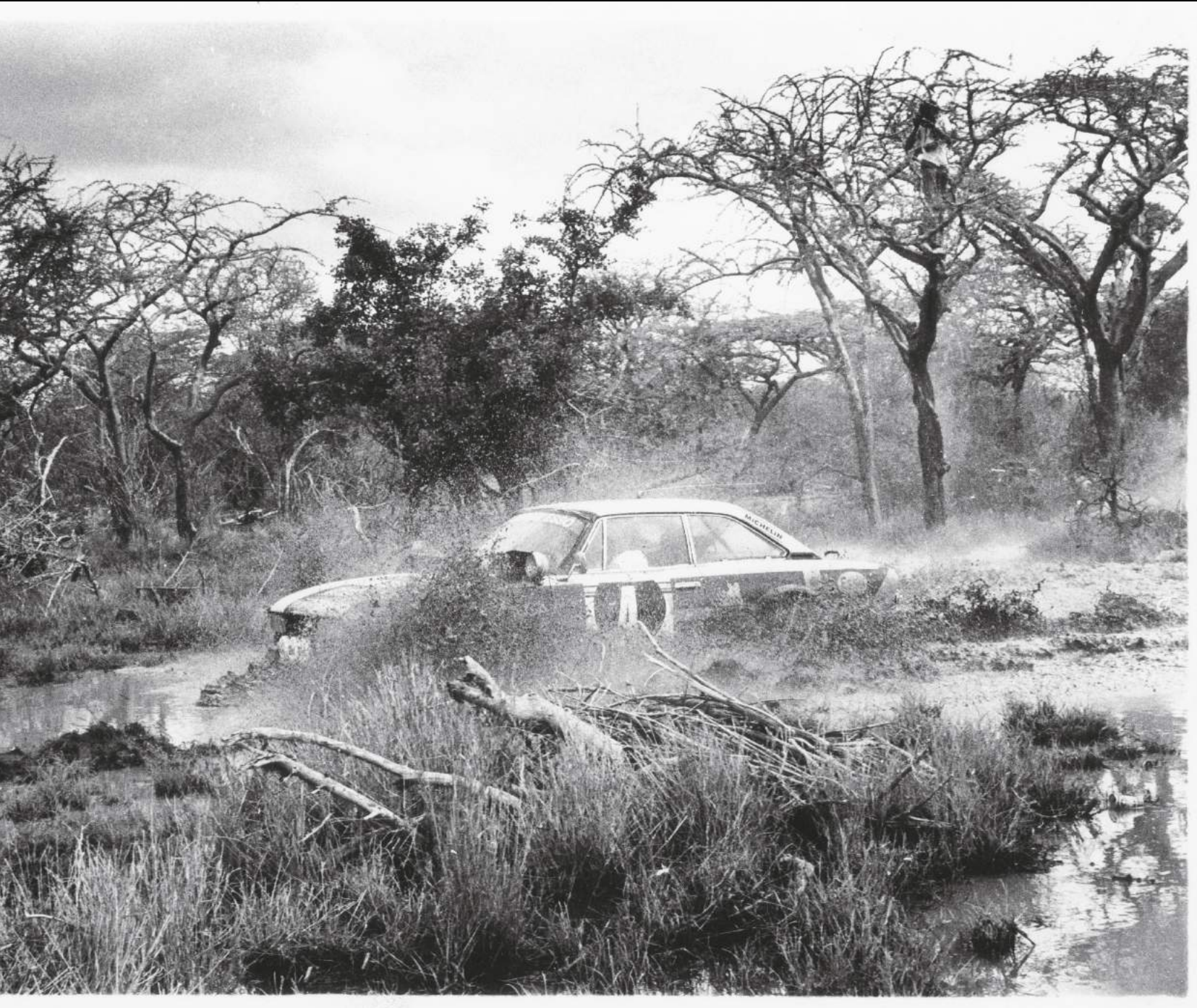
Above (Colour): A fourth consecutive victory for Peugeot in the 1990 Paris Dakar. With team members Ari Vatanen, Alain Ambrosino & Björn Waldegård



One of the Peugeot 504's many victories at rallies in Africa, in this case, the 504 Coupe



Ari Vatanen's 1988 victory at Pikes Peak, Colorado, in the Peugeot 405. All photos except as noted are from the personal collection of Jean Todt





Like father, like son. Jean and Nicolas Todt share more than a family resemblance. Both are passionate contributors to the world of motorsport

Jean Todt, Michael Schumacher and members of the Scuderia celebrate the driver's 7th World Championship
Photo: courtesy of the FIA



Jean Todt and Michael Schumacher embrace after the 2004 Grand Prix de France. This win earned Schumacher his 7th World Champion title. Photo: A. Rentz/Bongarts



Top: Peugeot's war room at the Chateau du Lude on the eve of the 1992 Le Mans 24 Hours



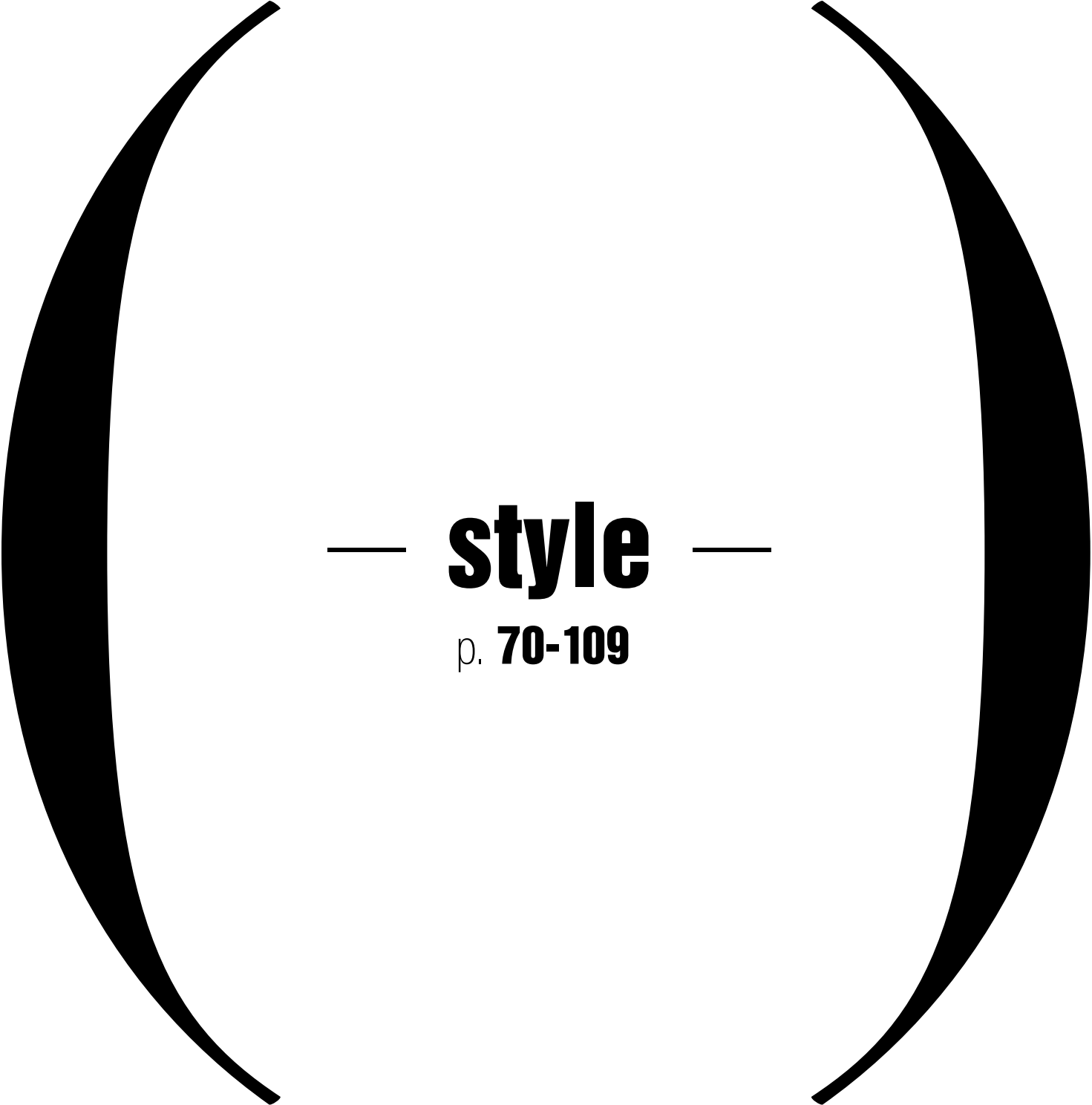
Bottom: Ari Vatanen and Jean Todt conferring during the Paris Dakar in 1988



Jean Todt and his spouse, world renowned actress Michelle Yeoh

“Time is the father
of truth,
its mother is our
mind”

GIORDANO BRUNO



— **style** —
p. **70-109**



Charles Leclerc is wearing
Leather jacket **TRUSSARDI**
white cotton sweater **TRUSSARDI**
cotton trousers **HUGO BOSS**
black sneakers **CONVERSE**
watch: RM 016 Automatic Extra Flat
RICHARD MILLE

big time

AT ONLY 18, THE GP₃ DRIVER
FOR ART GRAND PRIX HAS
HIS GAME ON. NOT ONE TO
CONFUSE SPEED AND HASTE,
RICHARD MILLE FAMILY
MEMBER CHARLES LECLERC
FULLY EMBODIES TODAY'S
CASUAL ELEGANCE.

PHOTOGRAPHER DIDIER GOURDON
STYLIST MARCO MANNI



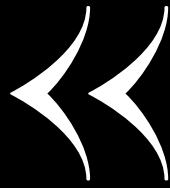
Buttndown shirt in blue jersey

MAJESTIC FILATURES

Watch: RM 63-01 Dizzy Hands

RICHARD MILLE





I HOPE
TO MAKE IT
TO F1 SOMEDAY,
BUT FOR NOW,
IT'S QUITE
HARD
TO MAKE
PLANS





Denim shirt **BRUNELLO CUCINELLI**
T-shirt **MAJESTIC FILATURES**
Watch: RM 016 Automatic Extra Flat
RICHARD MILLE



Cotton shirt **IKKS**
washed denim pants **BRUNELLO CUCINELLI**
Watch: RM 63-01 Dizzy Hands **RICHARD MILLE**

Suede jacket **IKKS**

Cotton trousers **DIOR HOMME**

watch: RM 016 Automatic Extra Flat **RICHARD MILLE**



Denim shirt **BRUNELLO
CUCINELLI**
T-shirt **MAJESTIC
FILATURE**
Watch: RM 67-01 Automatic
Extra Flat **RICHARD MILLE**

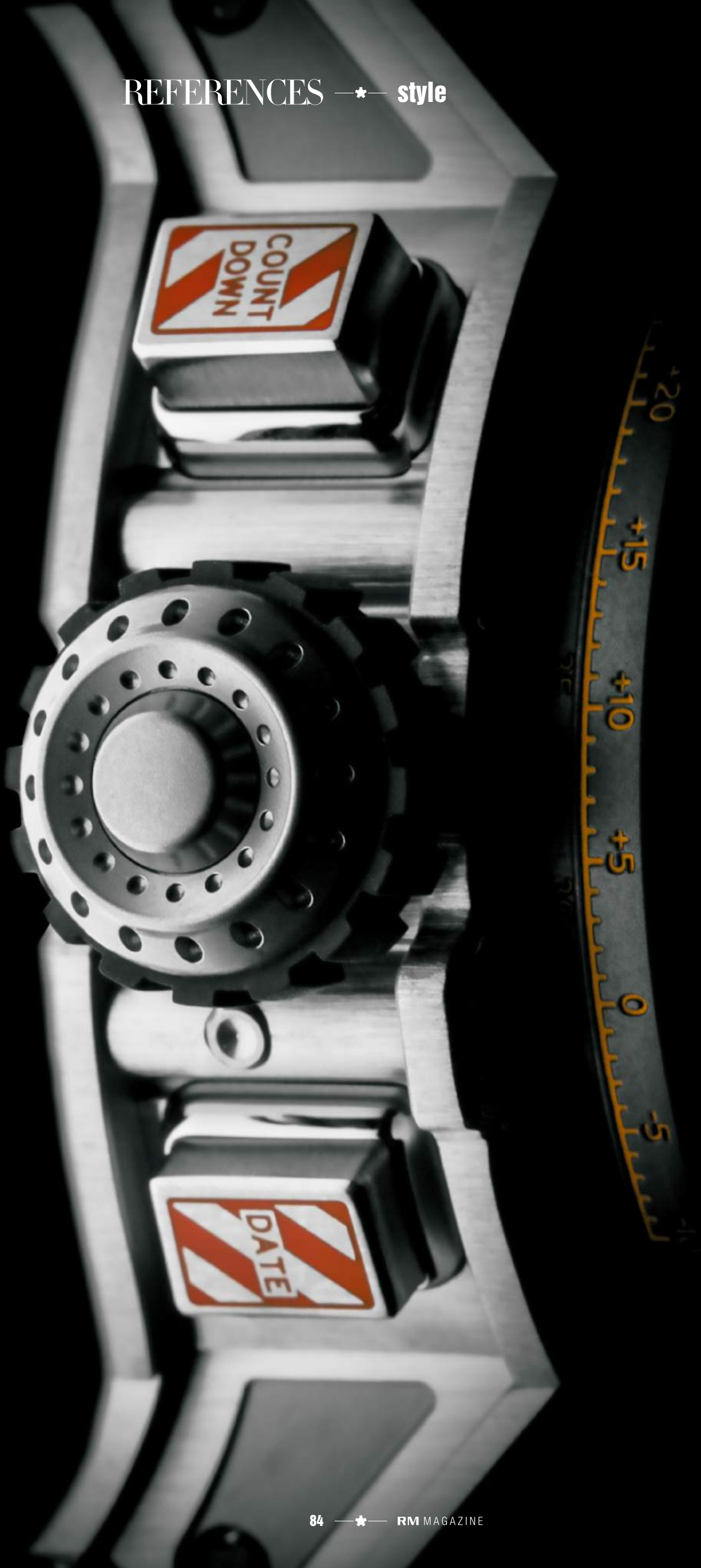
WE WISH TO THANK MOLITOR FOR
PERMISSION TO CONDUCT THIS PHOTO
SHOOT AND FOR THEIR WARM WELCOME
HOTEL MOLITOR
WWW.MLTR.FR/EN



THE crowns

EVERY DETAIL OF A RICHARD MILLE WATCH IS STUDIED TO COMBINE A TECHNICAL SOLUTION WITH SUPERLATIVE DESIGN, AS EVIDENCED BY OUR ERGONOMIC PUSHERS AND COMFORTABLE CROWNS

PHOTOGRAPHY DIDIER GOURDON



RM 039 Aviation E6-B Tourbillon
Pushers and crown with function
selector in grade 5 titanium



RM 033 Extra Flat Automatic
Crown in ceramic with titanium
detailing

RM 017 Extra Flat Tourbillon
Torque-limiting crown in red gold
and Alcryn® collar

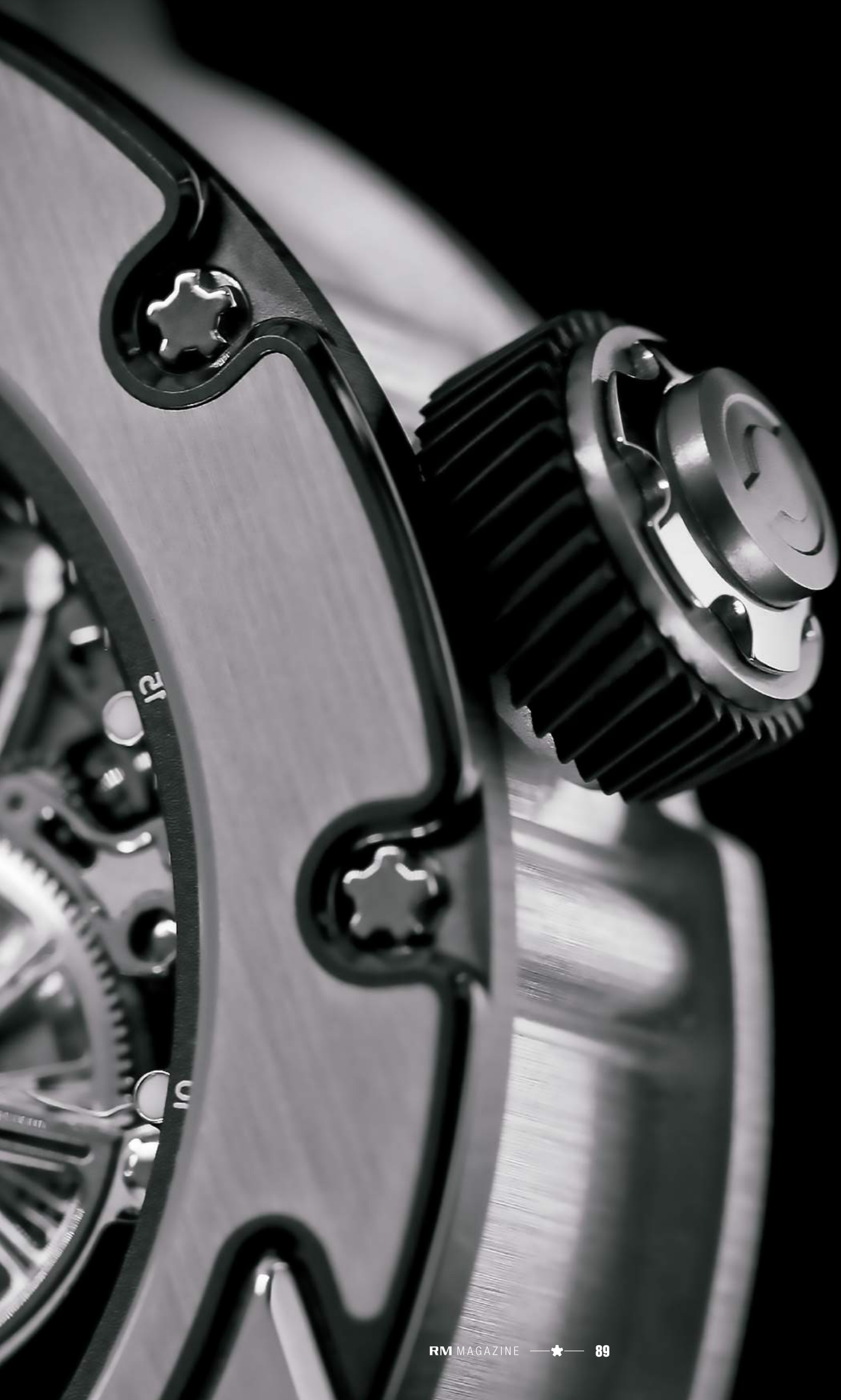




REFERENCES —★— style

RM 69 Erotic Tourbillon
Torque limiting crown in titanium
with black rubber collar





*RM 031 High Performance
Chronometer
Titanium crown with function
selector mechanism
and black Alcryn® collar*



*RM 61-01 Yohan Blake
Crown in NTPT Carbon
with yellow rubber collar*



*RM 022 Aerodyne Tourbillon
Titanium crown with function
selector mechanism and white
Alcryn® collar*



RICHARD MILLE CUSTOMER SERVICE: A MULTI- DIMENSIONAL EXPERIENCE

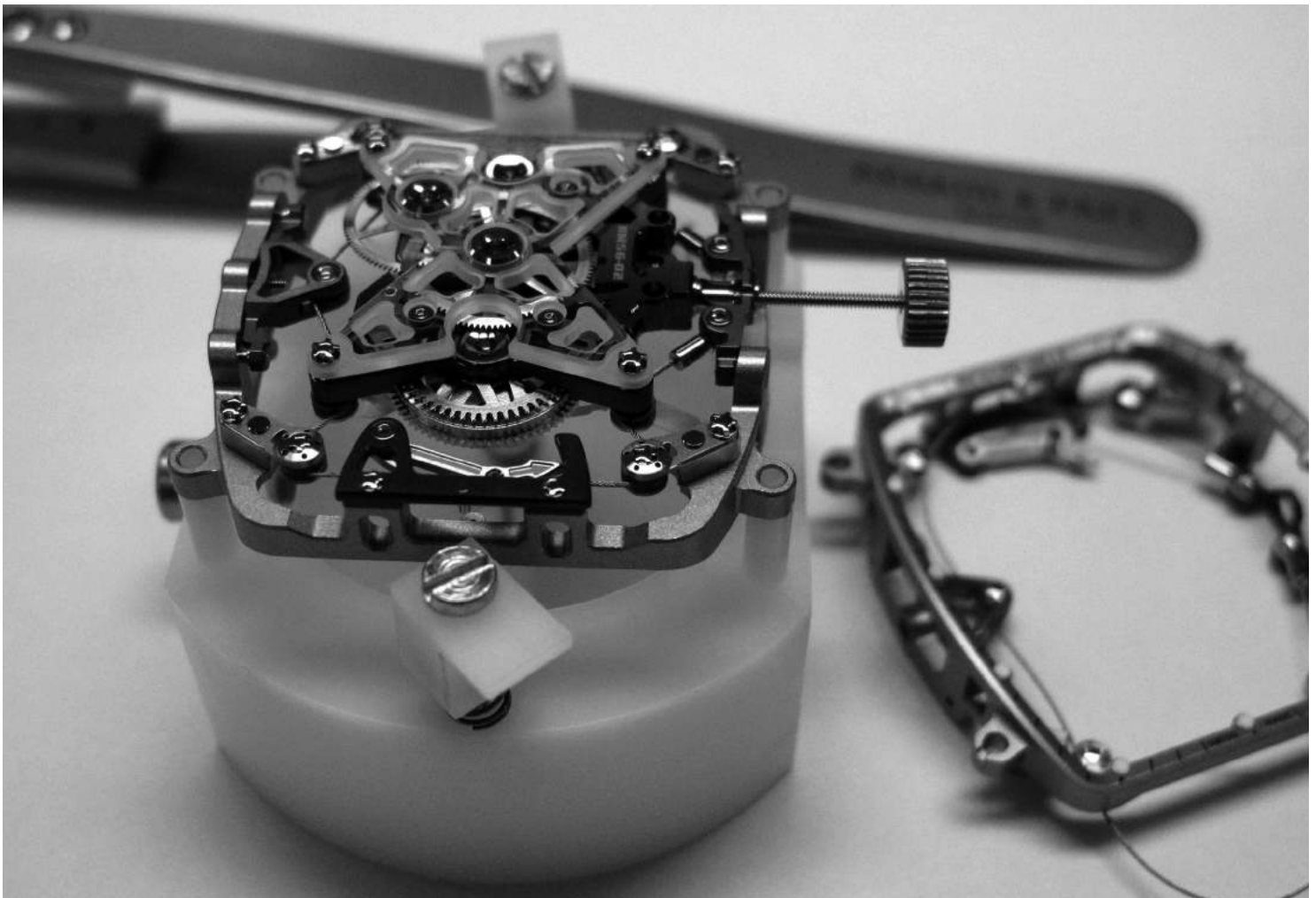
Since the birth of the brand in 2001, Richard Mille has produced over 24,000 watches. While each of these micro-mechanical marvels leaves the Jura village of its creation, servicing is ensured worldwide to exacting Swiss standards. And, if ever a watch needs critical care, it comes home to Les Breuleux.

BY MICKAËL LE COR
PHOTOGRAPHY JÉRÔME BRYON

Paris, London, Singapore, Los Angeles... at any given moment, in our boutiques throughout the world, a Richard Mille watchmaker sits behind his workbench, ready to welcome our clients. Richard Mille watch owners need simply drop their watches off at one of our boutiques; the local After Sales Service workshop will be able to quickly address the little knocks and bumps of daily life. Watches, exactly like automobiles and other mechanical devices, require regular care and upkeep. Because Richard Mille's philosophy has always been to create watches that can be worn daily and without restriction, so that clients can enjoy their watches and an extreme sporting lifestyle in perfect harmony, we have created an after sales service location for every distribution region, sparing customers long weeks of waiting. These after sales service workshops are keystones of the relationship between the Jura-based brand and its clients.

It is with them that the support experience begins. Together with our website and social media, they are one of the primary points of approach for any question regarding our timepieces. The watchmakers dedicated to staffing Richard Mille after sales centres have all been trained at Montres Valgine to provide the same level of expertise, service and perfectionism that we require at the factory, but in their home market. Luc Jeannotat, formerly a watchmaker in Singapore and currently After Sales Service Manager at Montres Valgine says: "I worked in Singapore for 2 years at the local after sales service centre, and I feel very lucky to have had that experience. The relationship I developed with Richard Mille clients was very strong. I listened attentively to their concerns, and provided answers to very technical questions, reassuring them when they experienced problems with their watches. We share the same passion, and I felt like

a public relations person, with a Swiss touch!" Location-based watchmakers regularly attend additional training on repairs to complicated and technical watches, constantly honing their knowledge and skillset. In fact, they are able to manage more than 90% of all problems our clients might conceivably face with their timepieces. Many watches come back for a damaged crown, or a hand out of place consequent to a violent shock. These trifles don't always necessitate that the watch be sent back to the Richard Mille workshops in Switzerland. Only one in ten will need such attention, most often for issues related to a tourbillon or special complications. The Richard Mille After Sales service departments around the world also assist clients in other ways, from acquiring a new strap or obtaining information on discontinued or newly released models, to coordinating the servicing of timepieces locally or in Switzerland.



THE ARCHITECTURE OF AN RM WATCH IS DESIGNED WITH ITS REPAIR WELL IN MIND

That being said, it is important to insist on how Richard Mille watches have been uniquely conceived since day one to be serviced in a surgically precise and highly efficient manner. In fact, the architecture of an RM watch has been designed with the possibility of repairs well in mind. For instance, Richard Mille has always developed calibres that eschew the need for complete dismounting of the movement to gain access to a part. In a tourbillon calibre for instance, it is possible to remove the modular time setting without affecting the integrity of the baseplate.

The mounting and dismounting of this module, fitted on the back, doesn't require removal of the hands or dial. This quick-access principle is directly inspired by the universe of racing cars, where a complete gearbox can be extracted in a matter of minutes without having to dismantle the entire engine. The function selector is a similar case. Based on a car's gearbox, this technical innovation protects the movement if the crown suffers a shock. Thanks to this special gear, stressful forces exerted on the crown are minimised, and interference

with the movement by the crown's functions is rendered impossible.

While a watch visits the After Sales department for repairs or inspection, the local watchmaker can also check if any calibre updates need to be carried out. This principle of constant updating, a high priority for Richard Mille, enables each customer to always possess a technically optimised watch, complete with the latest developments in crowns, barrels, bridges or balance.

Despite the best movement design, top flight materials and numerous and de-





An RM 35-01 under the loupe. This final control step is required for the watch to be cleared to leave the After Sales department.





Here, the watchmaker reassembles an RM 63-01 Dizzy Hands before it undergoes its first battery of tests



Visual control of a
RM 003 Tourbillon

manding controls at every level, and even regular servicing, sometimes a watch requires another level of attention. This process, which concerns only 10% of all our watches, takes place in Les Breuleux, at the factory from whence all Richard Mille watches first proceed. There, the Richard Mille workshop houses the After Sales Service department. Says Luc Jeannotat, reflecting on his move from Singapore to Les Breuleux: “I’m now working in les Breuleux as After Sales workshop manager, and I understand what happens in the regional markets. Deadlines and precision are extremely important, and I do my very best to respect both here in Switzerland for my colleagues all over the world.”

In front of us lies an RM 028 Diver’s watch that is here because its owner noticed it slowing, and, eventually stopping altogether. As soon as any watch enters the department for an initial visit, it is immediately registered in the customer service database, where its serial number is associated with an ID card on which its entire service history and a description of any notable issues will be recorded. This is the first time the RM 028 before us has returned to its birthplace. As it happens, in a month’s

time, it would have been sent to After Sales for its initial 3-year servicing, having ticked away no less than 94,608,000 seconds. So our watchmakers will use this opportunity to service and revise the watch as part of its periodic maintenance.

Stéphane Recoquillé, the watchmaker handling this particular RM 028, belongs to a watchmaking team dedicated to after sales service. As we look on, he wastes no time, but gently divests the movement of its case, after which he sends the now empty watchcase directly to the polisher, who will set about restoring it to as-new condition. In the centre of the workbench, the movement is prepared and secured. It lies surrounded by torque-limiting screwdrivers for tightening and is subjected to a force test—rare in watchmaking—to ensure that the hands hold firmly in place at their exact setting. Stéphane can now get to work, placing the calibre under a microscope to analyse the situation. The experience of our watchmaker is evident in his approach: after only a few minutes, he can clearly see that the oils are oxidising, an entirely normal process. These fluids play an essential role—exactly like the oil in an engine—in the correct functioning

of the mechanical movement and must be periodically checked and replaced in order to ensure perfect lubrication of the moving parts. After several hours of work, Stéphane has completely dismantled the movement and is ready to remove any trace of the existing oil. He also checks to ensure there is no damage to the many constitutive parts. After this painstaking process, he then re-oils and lubricates the calibre while assembling the hundreds of components. Around 7 different oils are required in this RM 028 model! Reassembly is a very delicate phase. Richard Mille watches have both a dial-side and a rear sapphire crystal, exposing the entire mechanism. For this reason, even a tiny scratch on a bridge or the baseplate is highly problematic, requiring that the watchmaker re-dismantle the calibre to access the scratched part and replace it with a new one, as the titanium parts in a Richard Mille watch are hand finished and given surface treatment, making them challenging to refurbish. Reassembled under Stéphane’s sharp eyes and deft hand, the balance starts to beat once again. This first victory of the watchmaker, however, is only the beginning of a series of tests and

DIAGNOSIS, ASSESSMENT, REFURBISHING, REPAIR AND TESTING ARE RM WATCHWORDS

validation procedures, starting with what is known as a “zero-hour test”.

At the heart of this examination is a Cyclotest machine, which simulates the natural winding movement of the wrist for automatic movements. The RMA57 calibre driving the RM 028 will require two hours to fully rewind on this machine and reach its maximum power reserve of 50 hours. This is followed by a 24-hour test, which allows the barrel to discharge gradually, following the watch uninterruptedly as it unwinds, until it has completely stopped. As the balance reaches ever lower amplitudes, it will reveal any hidden malfunctions in the timepiece. The RM 028 under consideration passes with flying colours, and the watch movement can finally be reunited with its titanium case. The case has returned from the trained hands of the polisher and is ready for the calibre

to be mounted. Thanks to this makeover, the case is unrecognisable: all its battle scars have disappeared and it has been tested to ensure its water resistance to 300 metres. Stéphane proceeds to reattach the movement. Our RM 028 now looks as beautiful as the day it first left the factory. The watchmaker carries out a further water resistance test once the watch has been completely reassembled to verify that all the seals are doing their job. Then the watch returns to the Cyclotest machine for a new battery of tests, exactly like those performed on the movement alone. By the end of the zero-hour and 24-hour tests, the watch has undergone over 100 hours of power reserve controls. It is now time for the watchmaker to check the time and date jump before the ultimate review: its aesthetics. With his microscope, Stéphane gazes right into the heart of the

RM 028 in search of imperfections or dust. If the watchmaker finds any defect in this last examination before affixing the strap, he will simply have to begin the whole process anew.

The work undertaken by the watchmakers who repair and restore all Richard Mille watches is nothing short of extraordinary. Diagnosis, assessment, refurbishing, repair and testing are the watchwords of this department, where mistakes are banished. These skilled workers stand behind each timepiece we create, a central pillar of the uncompromising commitment we make to our clients that they can enjoy their Richard Mille timepieces, now and in years to come, secure in the knowledge that our watchmakers in Switzerland and around the world are there to remedy any issue and provide perfect customer satisfaction.

CHALLENGES

RICHARD MILLE IS UNCOMPROMISING
WHEN IT COMES TO WATCH STRAPS,
AND THESE METAL VERSIONS ARE AS
COMFORTABLE TO WEAR AS THEY ARE
PLEASING TO THE EYE

PHOTOGRAPHY DIDIER GOURDON





RM 037 LADIES' AUTOMATIC
*Case in TZP black ceramic and
18K red gold, metal strap
in 18K red gold*





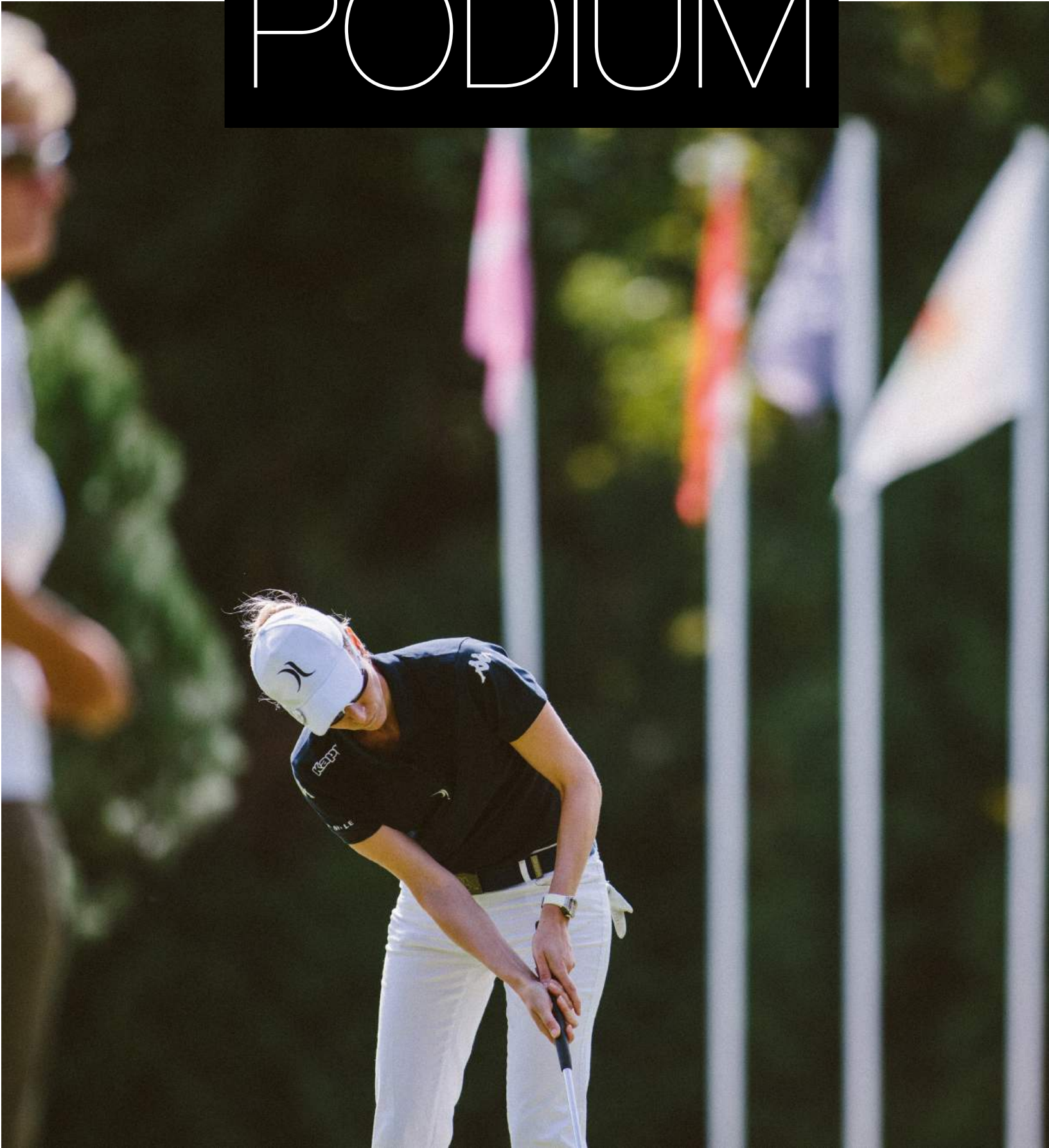
RM 07-01 LADIES' AUTOMATIC
*Case and open link bracelet in
white gold. Central dial in black
onyx set with diamonds*





RM 07-01 LADIES' AUTOMATIC
*Case and open link bracelet in
18K red gold. Central dial in black
onyx set with diamonds*

WOMEN TAKE THE PODIUM



One of the major stops on the European circuit, this event has nothing to envy its masculine counterpart. This year, the traditional pre-tournament Richard Mille pro-am match brings together athletes from various Olympic disciplines who have come to support the return of golf for the 2016 Olympic games in Rio.

TEXT BY-MARTIN COULOMB
PHOTOGRAPHY: CÉLINE HAMELIN

Playing a pro-am event like the one organised by Richard Mille for the Lacoste Ladies Open de France is a unique experience. Here, we give you the inside scoop on what it's like to join the best European players at the Chantaco golf club. It's a strange feeling; a mixture of pleasure and fear. Arriving at the golf course on the morning of a pro-am event is always a special moment, like climbing onto a gigantic stage alongside the artists, just a few hours before the start of a show. The sheer slopes of the Rhune foothills rise up on

the horizon. The warm sun of the Basque country shines over the Chantaco golf course, the venue for the Ladies Open de France for the fourth year in a row. As usual, the celebrations kick off a day before the official start of the tournament with the Richard Mille Pro-Am. Three amateur golfers play 18 holes with one of Europe's top women golfers. In theory, it's a

great opportunity to rub shoulders with these artists. In reality, you need to get into the right frame of mind to manage the pressure of the event. New balls. You arrive at the practice range to warm up and try to calm your nerves and control the tension that has insidiously built up. Because, playing with the best, as an amateur with your own clubs, is no mean feat... You receive a bucket of brand new balls; the practice range is not what you're used to, worn mats and tired balls; indeed, the world of pro golf has its advantages.

The half-amused, half-bemused expressions of the players gathered in the area reserved for these "stars for a day" speak as eloquently as the rather random trajectories of their first shots. It's not easy to concentrate on yourself and your swing (full of little defects) when Cristie Kerr and Diana Luna, Richard Mille's partners, walk by, just a few metres away. You make a quick visit to the putting green to do like the pros, who always get a feel for the speed of the surfaces before each round.

The training green is packed just before the start of the competition, and claiming a little spot between a tall Danish player who is finishing her warm-up and David Ginola is an adventure in itself. Making a few putts on these greens, which are as fast as a marble



Diana Luna (above) and Cristie Kerr (left), Richard Mille partners both, are particularly fond of this event, which takes place in the heart of France's picturesque Basque country.



Designed by the renowned Harry Colt, the course was established in 1928 by Henri Thion de la Chaume, whose daughter married René Lacoste. In the distance rises the Massif de la Rhune, part of the Pyrenees mountains.

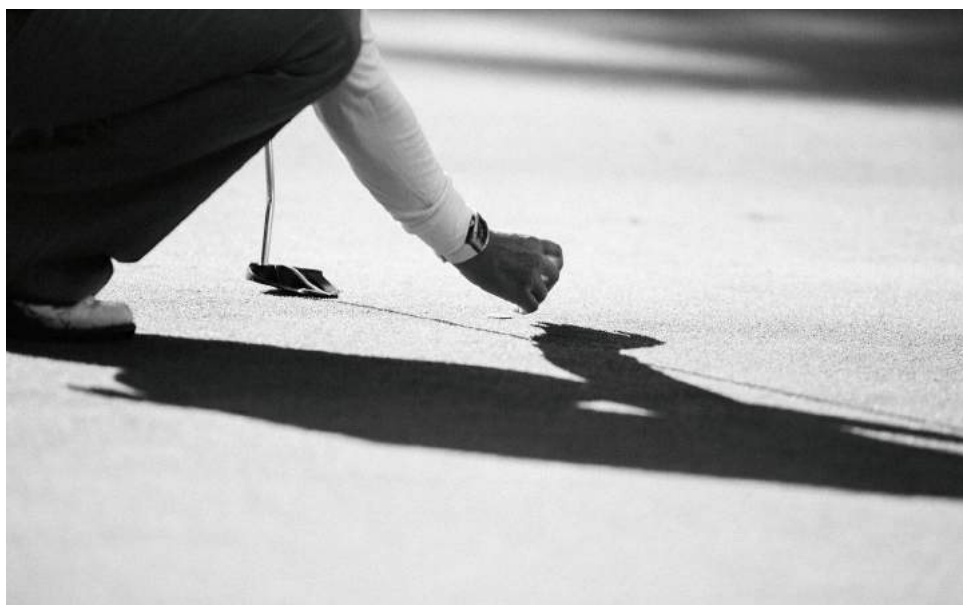
slab, quickly seems easier than you first imagined—at least when the ball is less than a metre from the hole. First contact. She is already at the tee of the first hole, leaning against her enormous bag. Amy is Welsh, and has a weapon of mass destruction: her broad smile. Amy Boulden will have the dubious pleasure of accompanying three players with slightly less perfect swings than hers. We exchange handshakes with the young lady and her caddie, Neil Carter. Amy kicks off the proceedings. A few spectators observe the tee shot of last season's Rookie of the Year on the Ladies European Tour. With her athletic, simple, yet powerful swing and straight shot, it's hard not to admire this 22 year-old golfer.

Over to the amateurs... You have to look people in the eyes. Club choice, OK. Routine, OK. Last look at the target, OK. One last breath before taking the shot. Relief, the ball left the club without hitting a spectator. It even looks like it's heading for the AG on this first par 3. The partners cheer the quality of this first shot. "Great shot!" smiles Amy. A quick sign with the hand, "like on TV", to acknowledge the applause. And off we go for a few hours with our heads in the stars.

Birdies, smiles and rapt pleasure. At first, we hardly dare speak to the young pro. However, unlike a men's pro-am tournament, which is often a silent walk around 18 holes, the atmosphere is relatively light and friendly on the LET. Soon, the Welsh player comes over and makes a teasingbut

friendly comment to a player about her missed shot, then gives her a little tip on how to manage bunker shots. The player and her caddie Neil keep encouraging the three amateur players, in English and charmingly accented French, and everyone enjoys a shared passion for golf. The birdies start to fall one after the other, with high-fives celebrating each one. It's hot and the skies are blue; the scores start to drop below par. At a LET pro-am, amateurs and professionals start from the same tees. The length of the Chantaco course is perfectly suited to the less powerful game of women and amateurs. The layout requires perfect control of the distances, but is very playable. In short, even in a tournament, you do not have to hit

The extreme precision of golf makes it easy to forget that the sport is also very physically demanding.





On the Ladies European Tour, Diana Luna attracts attention for her dazzling smile, and also for her RM 007 in titanium.



Psychology and concentration, like precision, are values that golf and watchmaking share. Being focused and aware is already a stride toward victory.

huge drives, and the average amateur quickly feels at ease. Ultimately, it is an opportunity to enjoy playing on a course generally reserved for elite players. That is the key point. Whatever your level, form or luck that day, taking part in a pro-am event is above all about simple pleasure. Playing against the best European players is a privilege. It offers amateurs a unique experience, helps them improve their game, and they often leave with an armful of gifts.



“This time,
like all times,
is a very good one,
if we but know
what to do with it”

RALPH WALDO EMERSON

— **travelbook** —
p. **110-146**

LAGARDÈRE PARIS RACING

A PLACE TO CALL HOME

Heir to a long sporting tradition, and occupying an exceptional site in the middle of the Paris Bois de Boulogne, this capital of the 1900 Olympic Games has recently undergone a complete overhaul. By the same occasion, Richard Mille has become a partner of the institution, which is now flourishing afresh.

BY DANIEL BERNARD
PHOTOGRAPHY DIDIER GOURDON

Before diving into the rush of city life, several dozen lucky individuals savour the sensuous pleasure of a far more bracing swim each morning. In summer, the Lagardère Racing Club pool is a delight: ten outdoor

50-metre lanes, reserved for members to train at their own pace. Each blade of grass is combed for the express pleasure of bare feet, and the trees stand at attention, ready to lend a spot of shade. But summertime is almost austere next to the same experience in winter. Whilst Paris is beset by drizzle, ice

or snow, the water remains at a constant 29°C. Miraculously, even seemingly trivial phenomena, like condensation, become anything but when admired against the backdrop of the Eiffel Tower here at the former Parc aux Biches, landscaped in 1886 by the students of the Lycée Condorcet.



"PERMANENCE, LEGACY AND TRADITION"

At the Croix Catelan, members of the Lagardère Racing Club don't seek the exaggerated luxury of posh hotels, nor the closed ranks of the nobility or professional cliques. Their loyalty can be explained by another need, one transcending social class: the need to enjoy a haven of peace, tasting life's simple pleasures together with their children, their friends, their friends' children and children's friends. Nestled behind the broad lakes of the Bois de Boulogne, far from public transport and worlds away from crosstown traffic, the enclave whispers of eternity.

Permanence, legacy, tradition: to hear its discourse, these are the only words known to the entity that fought so hard to win the franchise agreement granted by the City of Paris. And yet, since 2006, the Lagardère group has deployed every ounce of its know-how and diplomacy to modernise the site without sacrificing the history of the club or scaring away a clientele that reveres the past as sacred. The aim: to simultaneously please lawyer-cum-swimmer Arno Klarsfeld, former prime minister-cum-runner Dominique de Villepin, Vincent Bolloré and the family of Bernard Arnaud, lyricist and member of the Académie Française Jean-Loup Dabadie, and popular novelist Colette Piat, all without unset-

tlung the bridge-playing ladies who never set foot outside without a visor.

No mean feat this, as witness the great locker saga, which mobilised the brightest minds in Paris and major diplomatic efforts. For more than a century, ownership of the club's wooden lockers, polished by the sands of time, constituted a secret hierarchy among members. For those with "Pullman" status, possessing lockers tall enough to hang a suit without creasing, or demi-pullman lockers, it was all the rage to personalise one's locker with a polka dot or floral tapestry interior—but doing so in an ordinary locker would have been absurd. Some members would have more gladly sacrificed their cufflink collection or their first Kelly bag than lose a privileged spot. However, these 9,000 venerable lockers occupied too much space for the new franchise holders. An instant and unanimous cry was heard when the topic of their removal was raised: "dispossession!" Lagardère finally quelled the revolt by allowing each locker owner to take their treasured box home, and the clubhouse renovation moved forward. Even so, on the eve of the club's reopening, the franchise feared lest the reception area, the bronze lamps over the new bar, or the sauna and steam room be deemed not in keeping with the tenets of the institution.

Little by little, the club is leaving behind its old shorts and float suits. For tennis, the flagship sport of a club boasting Arnaud Gasquet as its leading figure, three natural grass courts and three GreenSet courts have been added to the traditional clay—for a total of 45 year-round courts offering club members a chance to experience all the grand slam tournament surfaces. Covered courts are also under consideration, awaiting only zoning permission. As for lighting, still prohibited in the Bois de

Boulogne, its time will definitely come.

By gradually re-purposing old, dusty areas, the new management is channelling its resources into the sports currently in vogue. The weights area, situated on the garden level of the new clubhouse, is expansive (540 m²) and bathed in light. The latest Technogym machines encourage members to personalise their training. Every week, nearly a hundred fitness classes are held in an adjoining room, whose steel and concrete décor is reminiscent of Flashdance, version 2.0. Yoga, stretching and cycling classes are now available in white and sky blue—the Racing's historic colours. "Bums and tums" may be less sightly than fencing, badminton and boxing, but sports, like any human activity, are driven by demand, not nostalgia. Following a transition period and investment reaching several tens of millions of euros, the Lagardère group hopes to achieve a stable headcount of 13,000 members paying an annual leisure subscription (2,000 or 2,200 euros) and initial membership fee (6,700 euros)—exclusive of locker rental!

To ensure that the passage from one century to the next runs smoothly, the Lagardère Racing Club has found an ambassador. Yannick Noah, who has been a club member for more than 30 years, rubbing shoulders with René Lacoste, is not just the unforgettable tennis player who ate lunch in a self-serve cafeteria and brought coffee to all his friends just two hours before winning the French Open in 1983. Now a singer, marathon runner and doting father to a family of globe trotters, he embodies the bourgeois jet set, select but not snobbish, that has made the Croix Catelan its stamping ground.

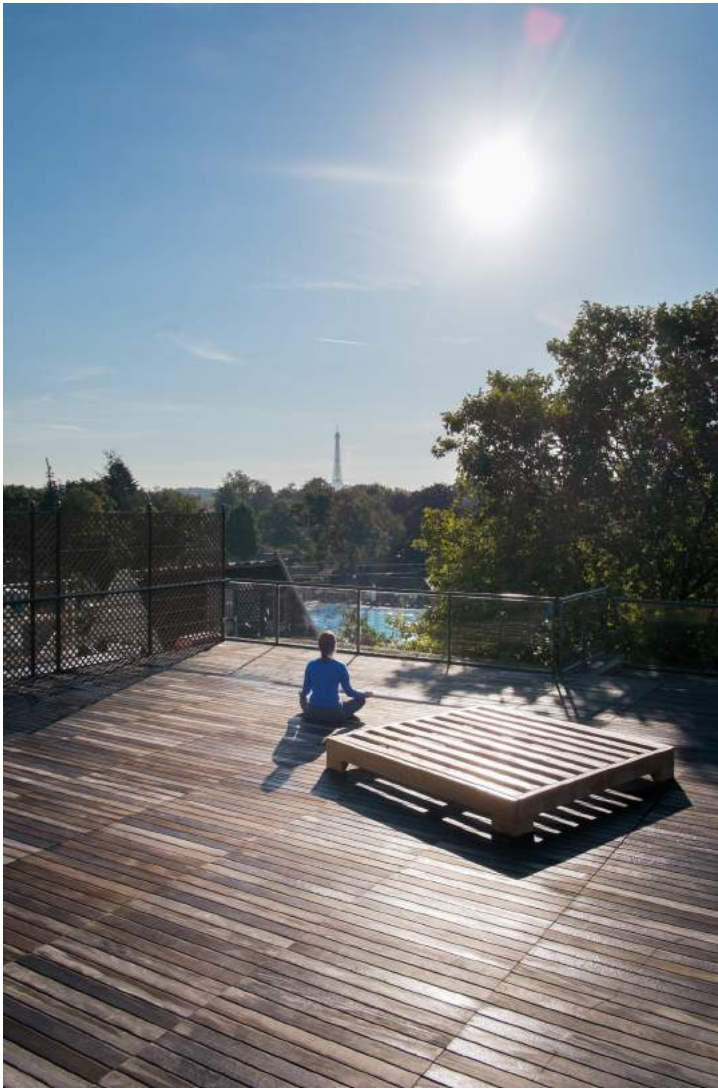
(Clockwise from top left)

The club's 45 courts offer all the Grand Slam playing surfaces.

A corridor leads from the locker rooms to the outdoor pool.

The remodeled clubhouse now offers every comfort.

Most of all, members appreciate the opportunity to immerse themselves in the timelessness of this remarkable spot



ROMAIN GROSJEAN
& GEORGES WENGER
OR: THE ART
OF COMBINING
YOUR PASSIONS

Three adorable but unlucky crayfish paid the price of an encounter between Michelin-starred chef Georges Wenger and Formula 1 driver Romain Grosjean, who now represents the star-spangled banner, after joining American F1 racing team Haas. In the blink of an eye, the crustaceans were dispatched under the attentive gaze of the driver, victims of the chef's swift and precise movements.

BY LIONEL FROISSART
PHOTOGRAPHY ARNO LAM



At home on the range! Georges Wenger and Romain Grosjean perform a culinary duet

WENGER'S RESTAURANT



"Cuisine of an inimitable honesty, unlike any other" Georges Wenger selects products from amongst the region's best vegetable growers, orchards, livestock producers, butchers, fisheries and gatherers...a close-knit brotherhood of producers, many of them friends, dedicated to the excellence of their foodstuffs and their terroir

*Restaurant & Hôtel Georges Wenger
Rue de la Gare 2 – CH-2340 Le Noirmont
Tel. +41 (0) 32 957 66 33
info@georges-wenger.ch
Restaurant closed Monday & Tuesday. Hotel open 7/7*



Far from being a novice in the kitchen, his favourite place after the racetrack, Romain has a sure handle on the tools, and the tricks, of the trade



The menu: crayfish painstakingly laid atop a bed of flat beans by Romain, who is careful to guard the secret he now shares



A visit to the Richard Mille factory in Les Breuleux proved the perfect opportunity—or an excellent pretext—to introduce the two men, who discovered that they had more in common than they imagined. Of course, Romain Grosjean travels the world to satisfy his passion for speed and competition, whilst Georges Wenger, who has lived since 1981 in Le Noirmont, a peaceful village of the Swiss Jura, really only ever leaves his kitchen to greet his guests at the door of his restaurant. Yet he is not a complete stranger to the world of motorsports. As he explains in his soft voice, “some of my clients are enthusiasts of fine engineering and bodywork. Car racing is very tightly regulated in Switzerland (1) but that doesn’t mean one can’t be interested... even though Formula 1 races tend to coincide with the Sunday lunch service.”

One such diner-aficionado is, in fact, Richard Mille, the archetypal mechanics and car enthusiast. As his factory and design office are located less than 500 seconds—to be precise—from chef Georges Wenger’s eponymous two-star restaurant, it has become something of a canteen for Richard Mille when he visits his watchmakers. Given that the Franco-Swiss Romain Grosjean, an enthusiastic cook and foodie when he is not behind the wheel of his Formula 1 car is one of Richard’s sports ambassadors, it was only natural that the two men should meet. For a Grand Prix driver, the off-season is ideal for devoting some extreme-

ly precious time to meeting the partners and friends who support him year round.

So it is that our poor crayfish, overcome by the heat of the induction hob in a matter of seconds, bloom from grey to orange in the time it takes the master of the house to share the secrets of a refined yet simple dish, garnished with a few flat beans, a delicate leaf of tarragon, and a creamy morel sauce. But the driver isn’t just there to watch. A perfect apprentice, Romain Grosjean joins in, carefully adjusting ingredients with a hint of hesitation to ensure a plate worthy of being served. The customer is always assumed to be a highly exacting connoisseur, but the aim is to surprise and delight without intimidating even a neophyte.

Bent over the crayfish with the determination he exhibits on the starting line of a qualifying session, Grosjean sets to work—a joint creative exercise jokes the chef—while absorbing tips for progressing in a field that is his second passion, and almost became his vocation. Today, the driver can speak easily about the difficult moment in his career when, fearing he had taken a wrong turn, he envisaged switching to the restaurant industry from banking, towards which his studies were leading him. “Banking is boring. So, when I was dropped from Formula 1 in late 2009, I wanted to study with Grégoire Ferrandi.” But he was foiled again, as the renowned but slightly snooty French school of gastronomy passed over the apprentice chef. “They too turned me away. I was apparently too old, at 24!” cracks the driver, with a hint of both humour and annoyance, though he was by no means so self-confident at the time. “Ferrandi insisted I gain some

Cooking, like motorsports, is a practice that hones both the senses and the virtue of patience

knowledge of English and the world of luxury before starting on cooking. I tried to explain to them that motorsport and F1 had given me a head start in that respect.”

But Grosjean wasn’t discouraged. Keeping in touch with the world of motorsport—still the area where he is the most gifted—in order to put his career back on track, offered opportunities to forge new ties in the world of haute cuisine. During the Monaco Grand Prix in 2014, for instance, he met Akrame Benallal, who has two Michelin stars to his credit at merely 33 years old, and with whom Grosjean has since learnt the nuts and bolts of the trade. One could do worse as a private tutor!

Ironically, it was thanks to motorsport that Romain Grosjean discovered the culinary arts. “All sportsmen and women are obliged to follow diets. As weight is something of an obsession for Formula 1 engineers, it becomes an enemy for drivers. You have to keep in shape while staying as light as possible. As I personally shouldn’t really go over 70 kg for my

Romain listens attentively to the master chef in the pristine and peaceful kitchen vacated moments before by Wenger's team



1.80 metre frame, I said to myself that rather than making do with a classic pasta-based diet on the circuit, I was going to cook healthy meals myself with the advice of a nutritionist, as diet plays a part in energy recovery.”

However, in Romain Grosjean's mind, a dish isn't just about its ingredients; its flavour and aesthetics are equally essential, a philosophy shared by Georges Wenger. As they prepare the much-vaunted dish starring our poor crayfish, chef Wenger and the king of speed discuss similarities between their respective fields. The two men very quickly recognise that a good race result and the success of a dish are an outcome of the combined efforts and cooperation of an entire team. At each one of his ten podium finishes—two of these in second place—the driver, who was with Lotus until he signed onto the American team belonging to Gene Haas, has never failed to point out the merits of his team, all too aware that in Formula 1, between 250 and 500 people (for the influential teams of major manufacturers) contribute to the success of a single individual. “The driver is at the head of a project often led by a major manufacturer, with all the investment that implies. In a kitchen, the chef has very similar responsibilities. He plays an essential role in the unity of the group,” adds Georges Wenger, who himself leads an army of 25 employees, managed with the help of his wife Andrea, whose presence he makes sure to mention. What is surprising about his kitchens—or perhaps more aptly his workshops—is the pervading sense of calm. Long before he earned his two Michelin stars in 1997, Wenger began to apply methods very different from what is imagined by the general public, namely a chef shouting at his employees and apprentices, a bad-tempered dictator bent on humiliating his troops. Of course, such extreme ideas are promoted by

the cookery shows currently in vogue. “I never raise my voice. I suffered under that approach all too much during my apprenticeship from the age of 16. So I avoid pressuring my team. A successful dish is also a matter of unity. I tend to appeal to intelligence rather than obedience.” This memorable expression seems to have borne fruit, when you consider all the distinctions earned by the Swiss chef over the past quarter of a century. (2)

As is all too common in the motorsport world also, the winnowing process of selection is ruthless. Without naming names, Georges Wenger points out: “Pick up a gastronomic guide from ten years ago and look how many future culinary ‘geniuses’ haven't lived up to their promise. Too young, too much pressure.” Romain Grosjean—who, in wanting to do too much too young, was almost a victim of the same phenomenon in Formula 1, couldn't agree more. However, the driver was able to re-evaluate himself. Previously impulsive, he has since matured, become a father, and grown wiser behind the wheel while continuing to pick up speed. He has now become one of the key drivers in the Grand Prix arena.

The service ended less than half an hour ago, but it is almost as if nothing had ever happened in the kitchen. Just one last wipe down of the stainless-steel worktop, a piece of lamb to be put back into the fridge—Georges Wenger, who has made lamb his speciality could dis-course for hours on the 200 species recorded in his region—a quick taste of a leftover dessert, and everything is ready for the evening shift. Romain Grosjean and Georges Wenger are still exchanging views on their respective worlds. The chef talks at great length about culinary history, and about produce in particular, which is a determining factor in his eyes, more important than the expertise and experience

of the cook. So much so that during his few rare moments of leisure time, he delves into the archives of his art. “I often take this illustration from a late 1700s cookery book as an example. A dish is served, and a man seated at the table cries ‘truffles yet again!’ At the time, it was a poor person's food, proof that some dishes have to be socialised. You also have to learn to make use of the produce available within a limited area. France has an undeniable advantage thanks to the diversity of its terrain and climate. In Switzerland, we are more restricted (by the climate and topography). 50% of the food cooked in my restaurant is produced in Switzerland, because I am committed to cuisine with an identity.”

In the same way that a racing team and driver prepare for specific circuits, Georges Wenger, who changes his menu every five or six weeks, plans his crops and menus according to the seasons by thinking a year ahead. Likewise, Romain Grosjean will only know whether he has made the right decision in joining the Haas F1 team in the months to come. And yet, despite being very much in demand due to his Formula 1 star status, the driver has not lost sight of his plans for a restaurant with his friend Akrame Benallal. Between now and then, Romain Grosjean will have the opportunity during the Azerbaijan Grand Prix, a new fixture on the Formula 1 calendar, to sample the fare at Atelier Vivanda, recently opened by his friend in Baku.

(1). SINCE THE 24 HOURS OF LE MANS ACCIDENT IN 1955, WHICH KILLED OVER 80 SPECTATORS, CIRCUIT RACES HAVE BEEN BANNED IN SWITZERLAND.

(2) 1981, PURCHASED THE LE NOIRMONT STATION RESTAURANT, 1985; JACQUES LACOMBE TROPHY, 1987; LES GRANDES TABLES DE SUISSE, 1991; GAULT & MILLAU CLÉ D'OR, 1997; GAULT & MILLAU CHEF OF THE YEAR, THREE TOQUES ROUGES RATING, TWO STARS IN THE MICHELIN GUIDE AND PUBLICATION OF LES SAISONS DE LA TERRE JURASSIENNE.

"IN OVER 15 YEARS,
I DON'T RECALL EVER
HAVING EATEN THE
SAME THING TWICE AT
GEORGES', THAT'S HOW
CREATIVE HE IS. I CAN
SAFELY SAY THAT I HOLD
HIM TO BE ONE OF THE
WORLD'S GREATEST
COOKS"

CHÂTEAU CANON IS BACK WITH A BANG



This unassuming premier cru from the Saint-Émilion plateau is undergoing a renaissance under the leadership of a young and ambitious director flown in from Mendoza. We take a driving tour of the estate with the dynamic Nicolas Audebert at the wheel.

BY BENOIST SIMMAT

Our SUV hurtles down back streets on the east side of the town of Saint-Émilion, plunging through the rarely used Porte Brunet and pulling up in a flash before a surprisingly little-known jewel in these highly touristic parts: the Clos du Bourg, a fifth of a hectare of merlot vines nestled among old stones that looks out onto the Rue des Fossés. "This is the only vineyard in the town centre, and it is simply exceptional. We have plans for this magical place," enthuses Nicolas Audebert, 40, who became head of Château Canon, a Saint-Émilion premier cru classé, in the summer of 2015. This truly one-of-a-kind parcel belongs to the estate, just like the 22 other hectares with ideal south/south-west exposures located on the other side of town.

Born in Toulon and educated in Montpellier, Nicolas Audebert spent time working in Champagne (Krug, Veuve Clicquot) before embarking on an Argentinean adventure as director of Cheval des Andes (an offshoot of Cheval Blanc from the LVMH group). Today he harbours grand ambitions for his new HQ. His aim is to restore to its former glory the sleeping beauty that is this estate on the Saint-Émilion plateau, owned since 1996 by the family shareholders of the Chanel group (Alain and Gérard Wertheimer). So why not create a miniature Clos du Bourg version of Château Canon in the town centre, with tours of the

vines and tasting sessions in the adjoining disused cellar, followed by a trip down the underground passages running beneath the Clos? Like its neighbours on the prestigious plateau, Canon possesses both a wide stretch of high-quality vines and an interlinking system of limestone passages connecting the estate's various properties across several kilometres.

Back in the SUV, our Argentinian Adventurer Nicolas takes his visitors to the west side of town, which looks out over the Dordogne region, visible in the distance. Arriving at the five hectares of Curé-Bon, a terroir that underground collapse has left steeply banked, the wine-grower gets out to pick up a fragment of rock and explain the highly intricate geology of the area: "beneath the forty centimetres of clay, there are several metres of a type of limestone known as Calcaire à Astéries. Just look at these cuttlefish bones and sea shells," he points out, crumbling the porous rock, which is just one of the secrets behind the renowned velvety mouthfeel of the great local merlots. Here too, his desire to one day give "alternative" tours of the property is palpable—tours that plunge visitors into the Curé-Bon passages, leading them underground for a full kilometre to the cellars of the 18th century château.

A while ago, the young director donned his boots and headlamp to explore this deserted labyrinth with a speleologist. There, underground, he came upon veritable streets, with names: "just like in the Catacombs in Paris," he explains, showing us photos.



CROIX CANON, CANON'S LITTLE SIBLING

Returning from Hong Kong just before jetting off to San Francisco, Nicolas Audebert spends 15 minutes in the château's new kitchen to attend to a project dear to his heart: the new labels for Croix Canon, previously Clos Canon (until 2010), the property's second wine. "I don't think it is merely a second wine—it's another wine," he says, pensively, surveying his chosen version: a stylised blue cross, more ethereal and arty than the current vintage photograph of the vineyards.

Croix Canon, grown in 14 sandy hectares on the lower western flank of the limestone plateau, was replanted just like Canon, and is now blessed with its own wine-making facility: a charming 12th-century church, the Mazerat chapel, used as a wine storehouse for time immemorial. The building once belonged to Château Matras, which became part of Canon in April 2011. Just like the grand vin, the blend is merlot-based, at around 70% (with 30% cabernet franc). And, like the grand vin, 100% of 2015's grapes were good enough to be used.

Wines tasted:

- Clos Canon 2010: velvety, tense, full-bodied yet tempered. Unrecognisable as a second wine in blind tasting. Echoes Canon's success in one of the greatest vintages in recent years.



Indeed, the ground beneath our feet is key to understanding the value of this estate, whose reputation peaked before WWII, and whose last exceptional vintage, 1955, lives on in the memories of a few initiates. This is why fifteen years of work among the vines were undertaken under the iron rule of John Kolasa, Nicolas Audebert's predecessor, who retired in the summer of 2015, in order to restore their full potential. "It was only after this was completed that the owners began renovating the château and buildings, which goes to show that they are true wine lovers," summarises the new director, who is also responsible for the Wertheimers' other Bordeaux property, a second cru classé in Margaux, Rauzan-Ségla, which they acquired in 1994. In 2016, Château Canon is once again

opening its doors, after a full makeover by New York designer and Chanel boutique favourite, Peter Marino. With its warm indigo tones and vintage-feeling furniture, the "blue room", which offers three different views over the plateau and town, promises to delight clients and wine-tasters alike. The privateer Jacques Canon, who acquired the property 256 years ago and built the château, would undoubtedly find it difficult to recognise these colourful rooms, to say nothing of the library, which now opens onto the wine storerooms. And yet the 3.45 kilometres of walls surrounding the plateau's vines still stand vigil, completely unchanged. Several weeks ago, Nicolas Audebert girded himself for his first *en primeur* sales, the utterly unique Bordeaux practice of sell-

ing grand crus before they are bottled. Thankfully, the vintage he was planning to offer his professional clients (wine merchants) a year and a half prior to bottling proved to be exceptional: "it's actually almost problematic. It's the first time in fifteen years that we've seen this. In 2015, 100% of the vines yielded grapes worthy of a grand vin," explains the loquacious and passionate Thomas Duclos, who has been the château's consulting wine expert for years, declaring himself at a loss as to how to assemble his wine samples.

Often, even in very good years, wine producers "downgrade" part of the grape harvest judged to be slightly less excellent than the rest, and incorporate it into less prestigious cuvees—such as second wines. This year, to avoid derogatory remarks and ensure complete transparency, Nicolas Audebert employed a radical method: "from the first day of the *en primeur* sales, I threw the doors to the wine storerooms wide open and gave tasters the opportunity to try any cask they wanted to."

And a most daring decision it was; Bordeaux grand cru vintners generally present bottled samples of, unsurprisingly, the very best specimens, if only because they haven't yet decided on a definitive assemblage—the sacrosanct blend characteristic of right bank Bordeaux, featuring mainly merlot grapes, plus cabernet sauvignon or cabernet franc.

IN SAINT-ÉMILION BENOIST SIMMAT TASTED:



—
Canon 2015: velvety mouthfeel, already somewhat dissolved, with notes of liquorice and raspberry, indicative of an impressive standard. Despite not yet having been bottled, seems headed for half a century.

—
Canon 2014: already supple, very lively with quite noticeable blackberry notes. A wine reminiscent of the (already) delicious 2009 vintages with highly extended potential.

—
Canon 2005: a great classic style with flawless freshness, mature yet still powerful. Could wait a few more years before revealing its full character.

—
Canon 2004: silky and expressive without being overpowering, in a vintage that proved difficult for many wine producers. To be enjoyed in the coming years.



“WE HAVE PLANS FOR THIS MAGICAL PLACE”

— NICOLAS AUDEBERT —

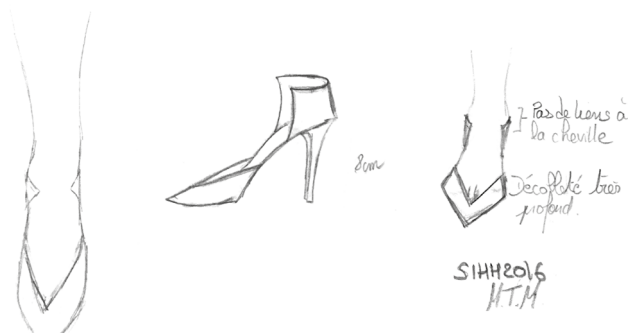
Nicolas Audebert is a militant supporter of making definitive assemblages early. Canon 2015, for instance, had already assumed the form that should ensure it stands the test of time by mid-February. “The earlier you blend the batches, the better they will combine. It’s like the Argentine way of cooking meat—it should be full and juicy. The juices have to be ripe

and mature,” he explains, remembering—with a pang of emotion—those lunches in the Mendoza countryside, where he loved to play polo.

And when a wine-maker has worked at the Clos du Mesnil—the holy grail of great champagne lovers—you should probably take his word for it. Audebert’s food-based metaphors also hold for the last stage of

work in the vineyard. As the château’s technical teams remember with a hint of glee, the 2015 harvest was declared on 14 September—one whole month before some of the château’s very prestigious neighbours. Is this a sign that the very early qualities manifested by of the 2015 harvest could give rise to another “55”? It is, of course, too soon to say.





THE STORY OF A BESPOKE SHOE

Walter Steiger is to bootmaking what Richard Mille is to watchmaking: a Maison whose excellence is manifest in every minute gesture painstakingly carried out by hand.

This collaboration was initiated by the watchmaker's artistic director, Mélanie Treton-Monceyron, working with the Maison Steiger's bespoke workshop in Paris.

TEXT BY LISA CAREY
PHOTOGRAPHY BY M.L.

Design: To celebrate the partnership with Airbus Corporate Jets, Mélanie Treton-Monceyron designed a Richard Mille hostess uniform featuring a pencil skirt, defined shoulders and a nipped waist for the Salon International de la Haute Horlogerie. The V-shape of the dresses created an attractive neckline, which was combined with a very distinctive mandarin collar to playfully channel 1980s elegance. The final touch was a pair of court shoes sporting clean lines from the upper's pointed tip, around the arch, and down to a square-section stiletto heel. Four pairs were made by the three artisan shoemakers who preside at Steiger Paris, in the city's 8th arrondissement.

Shape and pattern:

Once the design of the shoe is decided, a last is carved from beechwood or elm to match the measurements of the intended foot: this determines the shoe's final dimensions. A pattern is then made whose contours will serve to prepare the various pieces of leather to be cut. These stages take between ten and fifteen hours and are followed by a minutious verification of both the dimensions and the model design, known as "fitting".

Fitting: The wooden last and paper pattern serve as the basis for a preliminary version of the final piece, a dummy made of lambskin with a cork sole. Now the first fitting can take place. "Since this design only holds the foot at the front and at the heel, the difficulty lay in adjusting it so that it stayed on, but didn't hurt," explained Antoine de Bridiers, Studio Head at Steiger Paris.

Stitching: Once the dimensions and design have been finalised, it is time to choose the materials. In this case, a sky blue kidskin was selected, "a supple and hardwearing skin, often used for women's shoes," says Antoine de Bridiers. The choice is consistent with the aesthetics of the hostess uniforms. After a definitive fitting, the materials can be cut and the shoe's upper sewn. The leather pieces are thinned along the edges to avoid any excessive thickness, after which these edges are dyed and slightly hardened with a flame to prevent pilling.

Assembly: This stage consists of assembling the upper on the last. The midsole, which can be considered the shoe's "frame" because it cradles the foot, is encased on one side with the upper, which is glued or stitched, depending on the manufacturing technique, and, on the other, with the sole. If the assembly is stitched, this will be done by hand using a waxed thread made of linen fibres held together with pitch, a mixture of pine resin, beeswax and linseed oil.

Finishing: Lastly, the leather is smoothed, the fibres of the sole are tightened and wax is applied to the leather, which was first worked damp for greater suppleness. In total, each pair of shoes represents fifty hours of work.

1 2 3 4 5



DEALERS

AFRICA

NIGERIA

JULIAN'S LUXURY, LAGOS

ASIA-PACIFIC

JAPAN

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

CHINA

SPARKLE ROLL, TIANJIN
EUROPE WATCH COMPANY, MACAU
ELEGANT WATCH & JEWELLERY,
HONG KONG
HONG KONG EUROPE WATCH COMPANY,
HONG KONG

SINGAPORE

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

THAILAND

THG PRIMA TIME CO. LTD (SIAM PARAGON),
BANGKOK

AUSTRALIA

THE HOUR GLASS, SYDNEY

EUROPE

FRANCE

KRONOMETRY 1999, CANNES
DOUX COURCHEVEL, COURCHEVEL
DUBAIL CHAMPS ÉLYSÉES, PARIS
DUBAIL FRANÇOIS 1ER, PARIS
DUBAIL VENDÔME, PARIS
CHRONOPASSION, PARIS
DOUX ST TROPEZ, SAINT-TROPEZ

GREECE

ORA KESSARIS, ATHENS
KESSARIS MYKONOS, MYKONOS

ITALY

BARTORELLI, RICCIONE

NETHERLANDS

GASSAN, AMSTERDAM

PORTUGAL

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

SPAIN

RABAT BARCELONA, BARCELONA
RABAT FLASH BARCELONA, BARCELONA
FLASH RABAT MADRID, MADRID

SWEDEN

NYMANS UR, STOCKHOLM

SWITZERLAND

MONTRES PRESTIGE S.A., GENEVA

UKRAINE

CRYSTAL WATCH, KIEV

UNITED KINGDOM

OWEN AND ROBINSON, LEEDS

UKRAINE

CRYSTAL WATCH, KIEV

MIDDLE EAST

SAUDI ARABIA

ALI BIN ALI RIYADH, RIYADH
ALI BIN ALI JEDDAH, JEDDAH

ISRAEL

JB JEWELERS, TEL AVIV

UNITED ARAB EMIRATES

AL MANARA INTERNATIONAL JEWELLERY
EMIRATES PALACE, ABU DHABI
AHMED SEDDIQI & SONS WAFI CITY, DUBAI

NORTH AMERICA

CANADA

LOUIS BLACK, TORONTO

USA

WESTIME BEVERLY HILLS, BEVERLY HILLS
(CA)
LES BIJOUX, BOCA RATON (FL)
CHATEL CO., CARMEL (CA)
MANFREDI, GREENWICH (CT)
WESTIME SUNSET, LOS ANGELES (CA)
CELLINI, MADISON AVENUE, NEW YORK
CITY (NY)
CELLINI, WALDORF ASTORIA HOTEL, NEW
YORK CITY (NY)
MATERIAL GOOD, WOOSTER ST, NEW YORK
CITY (NY)
WESTIME LA JOLLA, SAN DIEGO (CA)
STEPHEN SILVER FINE JEWELRY, SAN
FRANCISCO (CA)
HING WA LEE JEWELERS, SAN GABRIEL
(CA)
OLIVER SMITH JEWELER, SCOTTSDALE (AZ)
HING WA LEE JEWELERS, WALNUT (CA)
GENEVA SEAL, CHICAGO (IL)

MEXICO

BERGER, MEXICO CITY
ENRIQUE TORRES JOYAS, PUEBLA
EMWA MONTERREY, NUEVO LEON
EMWA GUADALAJARA, GUADALAJARA

CENTRAL AMERICA/ CARIBBEAN

WEST INDIES

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

SOUTH AMERICA

ARGENTINA

EVE PUERTO MADERO, BUENOS AIRES

BRAZIL

JOALHERIA SARA, RIO DE JANEIRO
FRATTINA, SAO PAULO
FRATTINA, IGUAUATEMI, SAO PAULO

PANAMA

LA HORA, PANAMA

PARAGUAY

MONALISA S.R.L., CIUDAD DEL ESTE

PERU

G&G JOYEROS, LIMA

VENEZUELA

DAORO JOYERIA, CARACAS

FLAGSHIPS

CHINA

1/ SPARKLE ROLL LUXURY WORLD A, SANLITUN BOUTIQUE L2, 40 XING FU ER CUN, SAN LI TUN, CHAOYANG DISTRICT, 100025 BEIJING

2/ LIPPO PLAZA SPARKLE ROLL, SHOP 101 NO. 222 HUAI HAI MIDDLE ROAD, HUANGPU DISTRICT, 200021 SHANGHAI

3/ RITZ CARLTON L1, 8 CENTURY AVENUE, LUJIAZUI, PUDONG DISTRICT, 200120 SHANGHAI

4/ PACIFIC PLACE, SHOP 328 L3, 88 QUEENSWAY, ADMIRALTY, HONG KONG

5/ ELEMENTS, SHOP 2037B L2, 1 AUSTIN ROAD WEST, KOWLOON, HONG KONG

6/ MACAU WYNN PALACE, AVENIDA DA NAVE DESPORTIVA, COTAI, MACAU

VIETNAM

9/ METROPOLE HOTEL, 56 LY THAI TO STREET, 10000 HANOI

TAIWAN

10/ MANDARIN ORIENTAL, MANDARIN ORIENTAL TAIPEI, NO. 158 DUNHUA NORTH ROAD, TAIPEI CITY

KOREA

11/ THE SHILLA HOTEL, 249 DONGHO-RO, JUNG-GU, 100-856 SEOUL

SINGAPORE

12/ GRAND HYATT SINGAPORE, 10 SCOTTS ROAD, 228211 SINGAPORE

13/ THE MARINA BAY SANDS HOTEL, TOWER, 2 BAYFRONT AVENUE, 018971 SINGAPORE

14/ HOTEL MICHAEL RESORT, 26 SENTOSA GATEWAY #02-102, 098138 SINGAPORE

JAPAN

15/ 8-4-2 GINZA, CHUO-KU, 104-0061, TOKYO

16/ 3-1. SANNOMIYA, CHO-KU, 650-0011 KOBE

FRANCE

17/ 17 AVENUE MATIGNON, 75008, PARIS

MONACO

18/ ALLEE FRANCOIS BLANC, 98000, MONTE CARLO

UNITED KINGDOM

19/ RICHARD MILLE HARRODS, KNIGHTSBRIDGE, SW1X 7XL, LONDON

20/ 90 MOUNT STREET, MAYFAIR, W1K 2ST, LONDON

SWITZERLAND

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

22/ 78 RUE DU RHONE, 1204, GENEVA

ITALY

23/ VIA DELLA SPIGA 17, 20121 MILAN

GERMANY

24/ MAXIMILLIANSTRASSE 34, 80539, MUNICH

QATAR

25/ LA CROISSETTE 6, THE PEARL, DOHA

UNITED ARAB EMIRATES

26/ THE GALLERIA AT SOWWAH SQUARE, UNIT 165 (SU), AL MARYAH ISLAND, ABU DHABI

27/ DUBAI MALL, LEVEL G, SHOP NO 279 GRAND ATRIUM, DUBAI

LEBANON

28/ 152 FOCH STREET, CENTRAL DISTRICT BEIRUT

USA

29/ THE SHOPS AT CRYSTALS, LEVEL 2, 3720 S. LAS VEGAS BLVD, 89158, LAS VEGAS NV

30/ 222 RODEO DRIVE, BEVERLY HILLS, 90210, LOS ANGELES CA

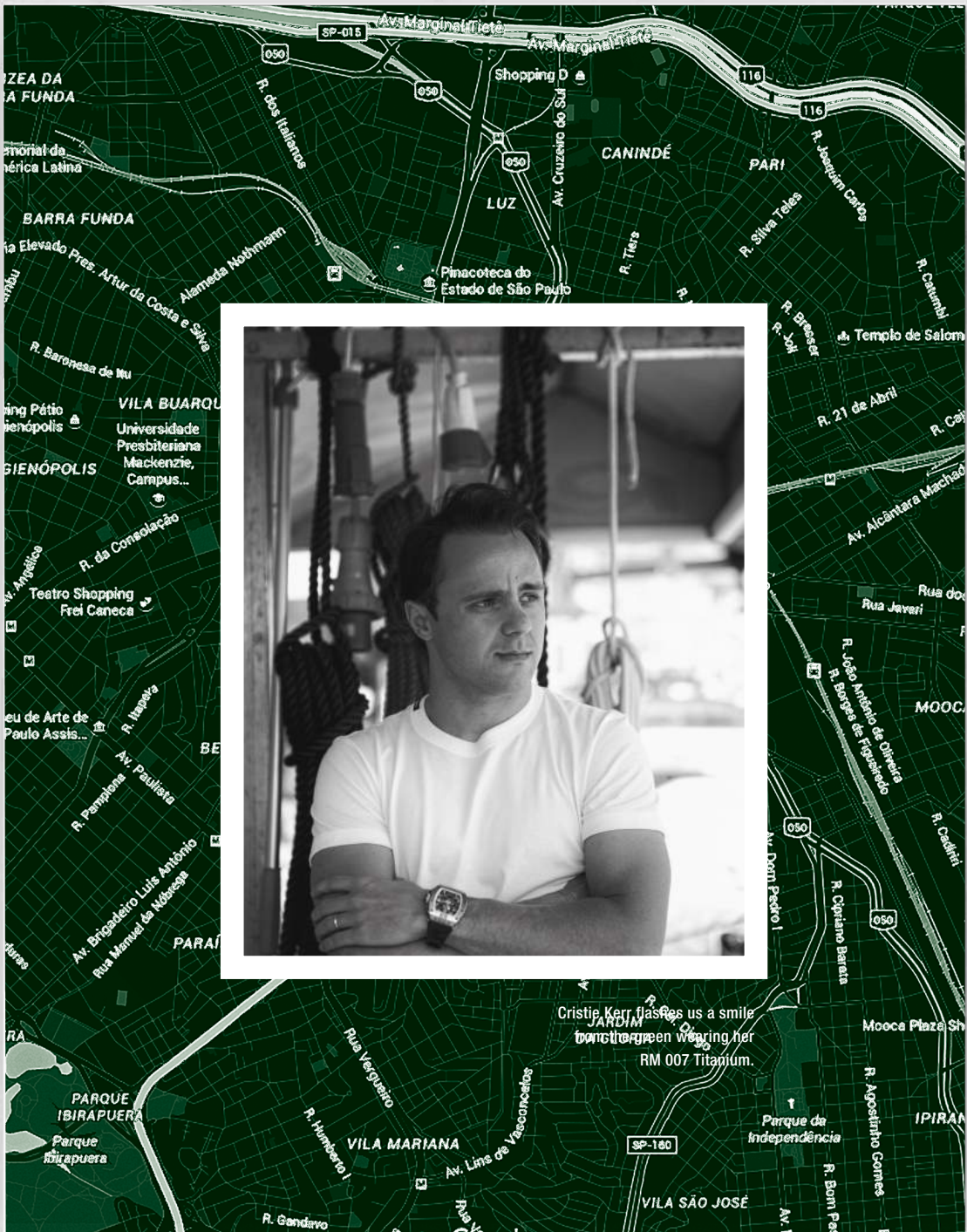
31/ BAL HARBOUR, 9700 COLLINS AVENUE, 33154, MIAMI FL

32/ MIAMI [COMING IN 2016]

33/ THE ST REGI S ASPEN, 315 E DEAN STREET, 81611, ASPEN, CO

34/ 432 PARK AVENUE, 10022, NEW YORK, NY [COMING IN 2017]

Formula 1 champion and longtime Richard Mille partner Felipe Massa shares his love for his native São Paulo and highlights some of the city's compelling attractions



FELIPE'S
SÃO PAULO

BANANA CAFÉ



R. Jerônimo da Veiga, 198, Itaim Bibi,
São Paulo - SP, 04536-060, Brazil
Photo courtesy of Banana Café

What does Monaco have that São Paulo doesn't?

To begin with, you can hardly compare São Paulo and Monaco—they are two very different cities. Monaco is much more calm and quiet. It's a place where I can work out with a view of the sea and go have fun with Felipinho at the park, which wouldn't be possible in São Paulo.

What do you miss about São Paulo?

Being a Formula 1 driver means a lot of travelling and a lot of time spent in Europe. Even if I'm used to that now, it hasn't been always easy, especially at the beginning of my career. But you have to make sacrifices to succeed. When I'm far from São Paulo,

FASANO HOTEL



R. Vitório Fasano, 88 - Jardins,
São Paulo - SP, 01414-020,
Photo courtesy of Fasano Hotel

I miss my family, my friends and the Brazilian people in general! I miss the charge of energy I get from my homeland. But as I said, I'm used to that, and I've learned to handle it. Being away from something is also a good way to realise how much you love it!

Where do you train when you're in São Paulo?

Daily training is essential when you are a racing driver. When I'm in São Paulo, I usually train in my apartment, where I have some gym equipment, otherwise I go to the Reebok Sports Club, where I have access to all sorts of tools to torture myself! When it's not too hot, I also like to head outside for a run in one of the city's parks.

“BEING AWAY FROM
SOMETHING IS ALSO
A GOOD WAY TO
REALISE HOW MUCH
YOU LOVE IT!”

— FELIPE MASSA —

FELIPE’S PICKS

FOOD AND DRINK	AROUND TOWN
Breakfast: home	Shopping: JK Iguatemi,
Lunch: Rodeo	Cidade Jardim
Dinner: Gero	Fresh Air: Ibirapuera Park
Drinks: Banana Café	Mostly likely to run into
	Richard Mille wearers:
	Fasano Hotel

IBIRAPUERA PARK



Ibirapuera Park is an oasis of green
Photo: Agence Réa

Where in São Paulo do you (or your family) live?
Our home is located in the southern area of São Paulo.

What are your favourite local spots?
Well, it's no surprise that my favourite place is the Interlagos race track, of course.
Besides that, São Paulo is full of great restaurants where I like to have a good time with my family and friends. And I always have breakfast at home. That is such a great moment, waking up and being with your loved ones.

JK IGUATEMI



Av. Pres. Juscelino Kubitschek,
2041 - Itaim Bibi, São Paulo - SP,
04543-011, Brazil
Photo: Agence Réa

What do you like to do in your spare time in São Paulo?

When I'm back in Brazil, especially São Paulo, it means that there are no racing activities or sponsor events I need to attend... So, I focus on relaxing, and enjoy life. This includes spending time at my house in the countryside southeast of São Paulo in a city called Botucatu. It's the perfect place for me to recharge my batteries.

Can you summarise what you like about São Paulo?

São Paulo is a city that never sleeps, and that is why I like it. You can do whatever you want, 24 hours a day, and this every day of the week! It's an amazing place with truly great people. I'm very proud to be from São Paulo.

Favourite one place in São Paulo?

My home.

RECENT
EVENTS
IN THE
RICHARD
MILLE
FAMILY



SIHH

Sylvain Mariat, head of design at Airbus Corporate Jets (ACJ) on the Richard Mille stand with hostesses at the Salon International de la Haute Horlogerie



WRC

Sébastien Ogier celebrates a 3rd victory in the Swedish leg of the FIA World Rally Championship 2016 in Karlstad on 14 February, 2016
Photo: Jaanus Ree/Red Bull

ALPINE SKIING

HINTERSTODER, AUSTRIA: Alexis Pinturault of France takes 1st place in the Audi FIS Alpine Ski World Cup Men's Giant Slalom on February 28, 2016. Photo: Stanko Gruden/Agence Zoom



TRIPLE CROWN

Pablo Mac Donough's team, La Dolfina, made polo history on 12 December 2015, winning their 3rd Triple Crown. Photo: Evelina Jakovlevskaja



MCLAREN-HONDA

McLaren Honda and the Maison Richard Mille signed a 10-year partnership at Woking, UK: Ron Dennis, Richard Mille and Jenson Button attended. Photo by McLaren

Pastry chef Susumu Koyama has dedicated his life to chocolate. Realising that flawless technique, sensitivity and an ability to forge great relationships with people involved in cocoa, including couventuriers in France and Colombia. His ideal chocolatier is someone who can really understand the people producing Cocoa. Here, he recalls, from childhood, the path that led to his current standing, and his encounter with Richard Mille.

TEXT BY MOE KASHIWAZAKI
PHOTOGRAPHY: KOKI TAKIZAWA

SUSUMU KOYAMA

Born in 1964 in Kyoto, Japan, chef Koyama opened Patissier es koyama in Sanda City, Hyogo Prefecture in 2003, celebrating “familiar flavours with a premium feel”. The most prestigious chocolate enthusiasts’ club in France, the Club des Croqueurs de Chocolat (CCC), recently awarded Koyama top honours for a fifth consecutive year. In 2014, he received the “Excellence Chocolatier Etranger” bestowed only on chocolatiers who obtain full marks for all their work from each of the CCC judges, earning him the nickname “alchemist of taste”. He has also participated in the International Chocolate Awards since 2013, earning a truly impressive number of gold and silver prizes in several categories.



*Koyama sports his
RM 010 with a grey
strap & custom jacket*

“My father worked in a cake factory. It was not a glamorous career at the time, and terms such as “pâtissier” and “chocolatier” were still unknown to the Japanese. I started out in Dad’s kitchen at the factory, helping out by looking for pores in the custard pudding. Creation is as essential for my dad as it is for me. Although he also tried his hand at running a grocery store and a kimono fabric shop, they didn’t last. He barely graduated junior high and was a poor student. Working in a cake factory was just a way of earning a living. When he confessed to me that he had never known his own dad and felt ignorant about fatherhood, I admired him all the more, and wanted to follow in his footsteps as a pâtissier to get to know him properly, although my mother was strongly opposed to this dream. I was a clever and talented student, so she wanted me to study hard, go to a good university and get a corporate job.

I designed everything around me, including the boxes we use for sweets, as well as the boutique space, which features an impressive underfloor clock. We’ve now earned quite a reputation, not only in France, but worldwide. Indeed, Mr Franck Kestener, a chocolatier and French craftsmanship awardee (MOF), came to see me today. We used to be the ones who travelled to France from Japan, now they come to us.

Richard Mille’s creations are consistent with my personal mantra that light things are good. I first saw a Richard Mille worn by Mr Kundo Koyama in GOETHE Magazine. When Mr Koyama let me wear his Rafael Nadal RM 035, I was shocked at how light it was. Today, my RM 010 Titanium is the finest item I can now afford. Not to say other models would be a waste, but this is the finest and simplest watch I can treat myself to at the moment. The surface finish of the titanium case is reminiscent of the extraordinary curves on a stag beetle—it’s hard to believe it was made by human hand. I actually think the lightness and texture of my Koyama Roll [his original cake, a fluffy roll-cake

**BEING NORMAL DOESN'T
CUT IT. YOU HAVE TO THINK
THINGS THROUGH**

**RICHARD MILLE
CHANGED
MY PERCEPTION.
THERE WAS A SENSE
OF LEAVING THE PAST
FOREVER BEHIND, WHICH
IS, OF COURSE,
HOW IT SHOULD BE**

with whipped cream inside] and the RM 010 have something in common. Being normal doesn't cut it; you need to think things through. Nothing beats the encounter with something that gives a true sense of value. What really made me like Richard Mille is the lightness of many watches in the collection. I barely feel mine on my wrist, and no longer have the ache I had never noticed until Richard Mille changed my perception. There was a sense of leaving the past forever behind, which is, of course, how it should be. Just as someone who eats my chocolate, or Koyama Roll, can never go back to others. When I think about a new watch, I don't want just any model; I want one I have earned by working hard and saving money. Soon, new Richard Mille watches will appear. When one makes me stop and say "What?!" I will know. The time to decide is when a key encounter occurs.

But I am currently fascinated by the chocolaty qualities of the ladies RM 07-01 Brown Ceramic. I think it would be interesting if Richard Mille were to make a watch with chocolate imagery and a cocoa feel."

“I have a good
team around me.
I have people I trust
around me. If I go
the wrong way, they
will yell at me. Just
as they have
in the past”

BUBBA WATSON

RICHARD MILLE

A RACING MACHINE ON THE WRIST



CALIBER RM 63-01
DIZZY HANDS

www.richardmille.com



ASTON MARTIN

ULTIMATE EVOLUTION

THE 2016

Vanquish



PLEASE CONTACT US TO EXPERIENCE
VANQUISH FOR YOURSELF:

www.astonmartin.com

Official government fuel consumption figures in mpg (litres per 100km) for the Aston Martin Vanquish: urban 14.6 (19.3); extra-urban 31.0 (9.1); combined 22.1 (12.8). CO₂ emissions 298 g/km. The mpg/fuel economy figures quoted are sourced from official regulated test results obtained through laboratory testing. They are for comparability purposes only and may not reflect your real driving experience, which may vary depending on factors including road conditions, weather, vehicle load, and driving style.