

||||| **AURORA STRAUS**: MOTORSPORT'S NEW DAWN ||||| * ||||||| **MANOU ZURINI**: THE SHAPE OF SPEED ||||||| *

RICHARD MILLE

M A G A Z I N E

||||| **INSIDE NTP1™**: MATERIAL PARTNERSHIP |||||||

||||| **RICHARD MILLE NYC**: CLEARLY AMAZING |||||||

||||||||||||| **ANALLERGIC MATERIALS**: FURTHERING SCIENCE FOR ART |||||||||||

||||||||||||| **TIPS FOR THE RALLYE DES PRINCESSES** |||||||||||

BUBBA WATSON

Tee time
with Rafa

* ||||| **TOMOKA TAKEUCHI** TALKS TOKYO ||||||| * ||||| **THE PALAIS DE TOKYO**: PERPETUALLY MODERN |||||



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Name me someone who doesn't know this song, and never sang it in their head on a flight into the Empire City: 'These small town blues are melting away, I'll make a brand new start of it, in old New York'? Those who aren't fans of the jazzy classic by Frank Sinatra may enjoy the more recent version by Lady Gaga, though I personally prefer my friend Pharrell's own hymn to the Big Apple, 'Happy We Are From New York'. But, traditional or contemporary, this song conveys the town's values: energy, vibrancy, positivity, and a commitment to creation, innovation and momentum. That was really my state of mind when my partner, John Simonian, and I decided to open our first Manhattan boutique since the beginning of the Richard Mille brand, nearly twenty years ago. Just like those of us in the mechanical watch industry, the city of New York has one foot in the 19th century and one in the 21st. We have deep roots in the Swiss watchmaking tradition, whilst at the same time remaining focussed on the future of horology. And, as a matter of fact, we are not the only ones... when you look closely at our friends and partners, and they usually have more than one goal. Take Bubba Watson and Rafael Nadal, the cover story for this edition. When it's not tennis it's golf for the latter, and when it's not golf it's tennis for the former. Maybe always being curious, innovative and competitive is the key to their success, as it is to New York's. Anyway, now is the time to enjoy, as they say in the US!

RICHARD MILLE

TODAY 3,500 PEOPLE WILL DIE ON THE ROAD

BUCKLE UP
FERNANDO ALONSO
2010 FIA FORMULA ONE WORLD CHAMPION


USE A CHILD SAFETY SEAT
MICHELLE YEOH
2010 FORMULA ONE AND 2011 COCKPIT AIRCRAFT


NEVER DRINK AND DRIVE
NICO ROSBERG
2016 FIA FORMULA ONE WORLD CHAMPION


SLOW DOWN FOR KIDS
PATRICK DEMPSEY
ACTOR DIRECTOR PRODUCER TRILLIUM DRIVE


CHECK YOUR TYRES
RAFAEL NADAL
PROFESSIONAL TENNIS PLAYER WINNER OF 21 GRAND SLAM TITLES


OBEY THE SPEED LIMIT
YOHAN BLAKE
4x 100M OLYMPIC AND WORLD CHAMPION AND 100M WORLD CHAMPION


DON'T TEXT AND DRIVE
PHARRELL WILLIAMS
TRACK, SONGWRITER AND RECORD PRODUCER


LOOK BEFORE CROSSING
FELIPE MASSA
FORMER FIA FORMULA ONE RACING DRIVER


STOP WHEN YOU'RE TIRED
ANTOINE GRIEZMANN
INTERNATIONAL FOOTBALL PLAYER


MAKE ROAD SAFETY A PRIORITY
ANNE HIDALGO
MAYOR OF PARIS AND OLYMPIC 100M


ALWAYS PAY ATTENTION
VANESSA LOW
LONG JUMP PARALYMPIC CHAMPION


STAY BRIGHT
HAILE GEBRSELASSIE
LONG DISTANCE RUNNING OLYMPIC AND WORLD CHAMPION


CHECK YOUR VISION
MICHAEL FASSBENDER


DON'T LET YOUR FRIENDS DRIVE DRUNK
WAYNE VAN NIEKERK
100M OLYMPIC AND WORLD CHAMPION


WEAR A HELMET
MARC MÁRQUEZ
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On the cover: Bubba Watson by **ROBERT JASO**
Bubba Watson wears an RM 38-01 Tourbillon Bubba Watson (RICHARD MILLE)

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Strokes

Brain tumours

Depression

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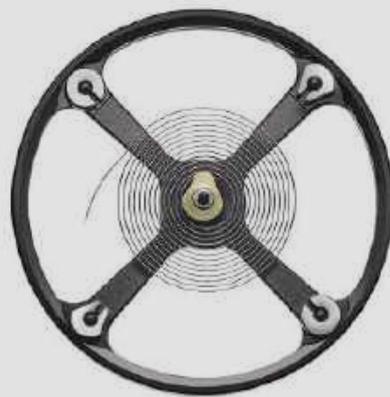
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ROBERT JASO

PHOTOGRAPHER



is a Paris-based fashion & beauty photographer originally from Slovakia who fell into fashion from an early age when he was scouted as a model, a craft he honed for 10 years. He has gained recognition for a strong, polished, modern style that draws on his creative ideas & concepts, and as a master of lighting and technique. Robert has an international career and works for a range of publications in addition to a select clientele of cosmetic, jewellery & fashion labels worldwide.

STEPHAN CIEJKA

WRITER



is a French photojournalist and writer who spent over 15 years as a specialist of military affairs for French and foreign news magazines and television, covering several conflicts from Africa to Bosnia. He began to collect and study military diver's and pilot's watches in the mid '80s, before penning his first article about French Air Force and Navy chronographs. Stephan went on to become editor-in-chief of *La Revue des Montres*. He has written several books and films about watches.

CLÉMENCE BOULOUQUE

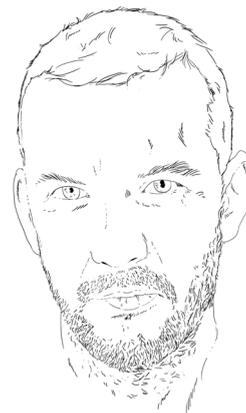
WRITER



is a French writer, journalist, and literary critic. A graduate of the Institut d'études politiques de Paris and the ESSEC, she worked in recruiting before pursuing a master's degree in International Relations at Columbia University in 2001–2002. She then turned to journalism and literary criticism, contributing to such institutions as *Le Figaro littéraire*, *Lire* and *France Culture*. In 2003, she wrote her first story, *Mort d'un silence*, followed by several others, one of which has been adapted for the screen. Clémence returned to the US in 2008 to complete a PhD at New York University. Today, she teaches in the Department of Religion at Columbia University.

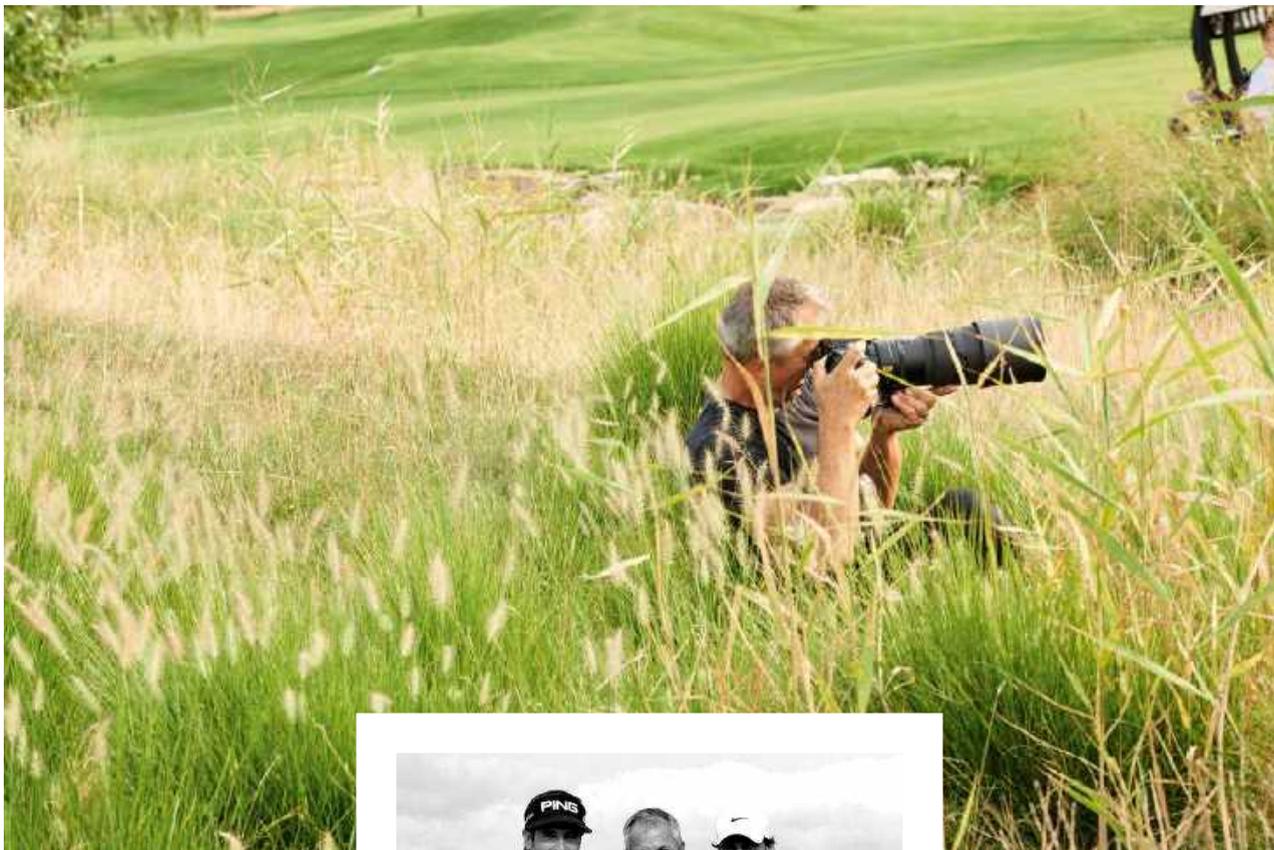
VINCENT FOURNIER

PHOTOGRAPHER

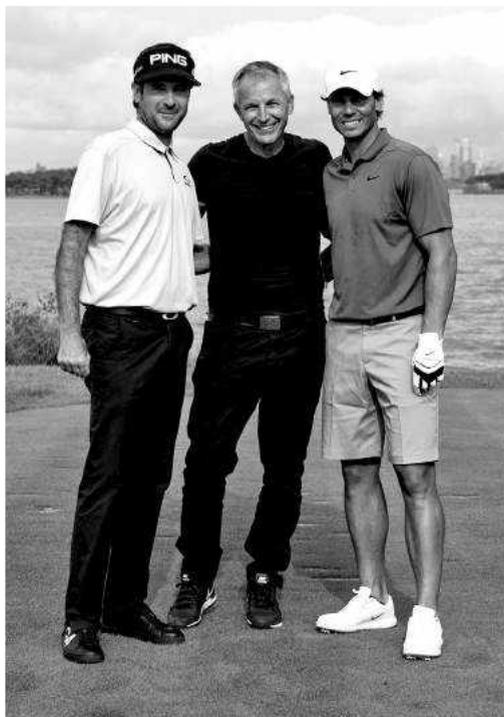


is a French fine art photographer who explores utopian and futuristic stories. His works can be found in the permanent collections of the Metropolitan Museum of Art in New York, the Centre Pompidou Paris, the LVMH contemporary Art collection, to say nothing of being featured in Columbia Pictures' *Spider-Man 2*. His most recent work *Post Natural History*, explores the metamorphosis of living organisms by technology, and in particular biological engineering. While photography is his medium of choice, certain projects also feature 3D printing, video or installations. Vincent recently published a book with Rizzoli and his work is exhibited in galleries throughout the world.

Rafael and Bubba go hunting for birdies



*You might think our
photographer was
in the wilderness
snapping rare
waterfowl, except for
the golf cart*



*Photographer Robert Jaso poses
with Bubba Watson (left) and
Rafael Nadal (right)*

*Rising majestically toward the
massing clouds, Manhattan beckons
from across the Hudson River*



*The well-groomed green
designed by Cupp & Kite
rolls like a verdant ocean*





ESTER LEDECKÁ

The Czech native, whom Richard Mille welcomed into the brand's family of partners in 2018, is the only person ever to combine snowboarding and alpine skiing at the highest level internationally.

Like fellow athletes Nafi Thiam and Jessica von Bredow-Werndl, Ester Ledecká wears an RM 007 Ladies in titanium, the only watch, says Ester, 'that lets me turn back time!'. In 2018, at the PyeongChang Winter Olympic Games in South Korea, Ester shocked the world by winning a gold medal in Super G. A week later, she prevailed in her primary discipline, parallel giant slalom on snowboard, thus rewriting the history of the Olympics. Ester comes from a family of athletes: her grandfather was a World Cup hockey

champion and her mother a figure skater. Born in 1995, she began competing at just 5 years old. She is a two-time Snowboard World Champion (2015 and 2017), and in 2013 was the Junior Snowboard World Champion in two disciplines. In 2016 and 2017, she won two big and one small Crystal Globe in the Overall World Cup standings. She shows real expertise, passion, genius and, above all, the guts to make it work! All these characteristics make Ester an exceptional new partner for the brand.



FRIEZE WITH RICHARD MILLE

Newly a partner of the Frieze Masters and Frieze Art Fair in London, Richard Mille created a 60-square-metre museum-level display showcasing some of the most exceptional, rare, and currently unavailable examples of the brand's timepieces, generously loaned by private collectors.



For five days, visitors could admire many of the rarest pieces from the Richard Mille collection—true pieces of modern art, like the RM 012 and the RM 009. 'It's an amazing event, that genuinely corresponds to the brand's attitude,' says Richard Mille, 'The idea is to really be involved. One of the pillars of our strategy is making

things that embody artistic expression. Our partnership with Frieze illustrates how we continue to strengthen our ties to the art world.' Each of the iconic 21st century creations on display—achievements which clearly redefine the perimeter of the traditional craft as we know it—has been recognised as a horological masterpiece.

NEW CHRONO TOWER AT THE CIRCUIT PAUL RICARD

Already a strong presence in the automotive and motorsport realms, Richard Mille is making his mark on a legendary temple of speed in France, at Le Castellet.



Richard Mille is headed trackside as a partner of the Circuit Paul Ricard in the south of France, home to the French Formula 1 Grand Prix. The brand's livery will be in full view, on the giant screens and in areas accessed by the public, the media

and VIPs. Most importantly, it will also be visible atop the official Chrono Tower, created specifically to celebrate this partnership. Watching over the start of the long straight back to the pits, this commanding edifice will display times and rankings. Stéphane Clair,



The new Chrono Tower flashes brightly over the track at the Circuit Paul Ricard, a testament to Richard Mille's new role as the track's official timekeeper

CEO of the Circuit Paul Ricard, applauds the initiative: 'We are delighted to begin this partnership with Richard Mille, which highlights our shared passions and values: technology, the avant-garde and motorsport.' The track, at Le Castellet, in the Var region,

has contributed to shaping the history of motorsport since its creation in 1970. Formula 1 Grand Prix races, the Bol d'Or and countless race classics have conferred legendary status on this track, more relevant than ever in light of Formula 1's return to France.

NEW RELEASE —★— news



RM 25-01
**TOURBILLON ADVENTURE
SYLVESTER STALLONE**

Extreme in its own right, and designed for extreme conditions, this sophisticated and complex new model is every bit an embodiment of the brand.



It's the ultimate timepiece. The RM 25-01 is like no watch ever before. Developed as a collaboration between Richard Mille and his friend Sylvester Stallone, who is not only an iconic actor, but a painter and sculptor, this chronograph has a competition

movement crafted in grade 5 titanium which required several months to develop. The RM 25-01 is fitted with two interchangeable bezels, a hermetically sealed compartment in Carbon TPT®, and a titanium-cased spirit level, making it 100% 'Ready for action'.



IT'S DTM TIME

A champion of motorsports worldwide, Richard Mille is extending the brand's presence in Germany as Official Timekeeper of the German Touring Car Championship (Deutsche Tourenwagen Masters, aka DTM), associating its name with what is undoubtedly the country's favourite car racing discipline.

In Germany, DTM events are more popular than Formula 1. The series, which features a format of two races per weekend, first sparked public interest in the 1990s, thanks to its spectacular competitions and the aggressive looks of its cars. Reborn in 2000 under the aegis of Opel and Mercedes, it quickly attracted Audi. Recently, BMW has become a new and competitive player since withdrawing from

Formula 1. These formidable cars battle it out on the track in Germany, Hungary, Austria, Italy and at Brands Hatch, England. Rising stars and older drivers, including well-known former champions like Jean Alesi, Mika Häkkinen and David Coulthard enter the series. For instance, rally champion and Richard Mille partner Sébastien Ogier participated at the wheel of a Mercedes, finishing out the 2018 season in the top 10.



LUC JEANNOTAT

From a first apprenticeship at the age of 15 to managing After Sales Service at Richard Mille, this well-travelled polyglot combines passion, respect, trust and good humour.

INTERVIEW BY VICTORIA TOWNSEND

By the 3rd day of my school's watchmaking course I was hooked. I just loved the mechanical aspect. Following my training, I spent years in watchmaking and After Sales that included a three-year stint in Los Angeles. I joined Richard Mille in 2012. They were looking for a watchmaker for Asia, and I replied to the ad. While reading up on the brand before my interview, I was impressed by the level of watchmaking practised. I trained for five months before going to Singapore for two years, after which I came back to Les Breuleux, where I oversee the After Sales Service teams. Most servicing can be performed at local boutiques and specialised

outside workshops; for the 10% that cannot, I check every watch that arrives and evaluate the work it requires. We know how important After Sales Service is for our customers, and organise improvements on every level to satisfy them. For instance, every boutique worldwide now has a strap-changing toolbox that I developed. Currently, we are working on a way to put our spare parts into blisters.

We have also improved communications. I receive a monthly report from everyone, and start my day answering e-mails from distributors. I speak with the team of watchmakers and oversee the After Sales website. I also take the time to service 2 watches each month. As I could never do all of this alone, I have the help of three fantastic ladies in the office to keep everything under control.

Creating a trusting relationship between our watchmakers and the After Sales teams is essential—we are friends. I am very proud to work at this company, and grateful to our customers who make it possible for us to continue creating pieces of art. Besides, where else can you see Richard Mille and Dominique Guenat compete in a pétanque match against Dave Tan (CEO of RM Asia) and Jean Todt, with Michelle Yeoh looking on?

ON THE ROAD AGAIN

For the 3 days of the Rallye des Légendes Richard Mille, 30 cars produced between 1925 and 1975, selected for their historic value and exceptional track records, cruised the roads of France as their drivers celebrated the French *art de vivre*.

Because most of the very rare wonders produced by prestigious car manufactures are too rarely seen outside exhibitions or 'Concours d'Élégance', Richard Mille decided to come aboard for the first edition of the Rallye des Légendes, launched in 2018 by Peter Auto. Every day, drivers completed stages of 250 kilometres maximum, from which all competition is totally absent, or enjoyed runs on local tracks, visits to châteaux and local delights such as gastronomic restaurants and world class hotels. 'We are determined to create the rally with the most exclusive cars in the world,' sums up Richard Mille.



RM 07-03 Automatic Marshmallow:
the cool white ceramic bezel frames a
masterpiece of grand feu enamel work in
mouthwatering pastel colours



BON BON

Daring and colour feature prominently among the highly unusual novelties to be presented at the 2019 SIHH. Richard Mille has brought together the world's most skilled fine arts craftspeople to produce these 10 playful models.

RM 37-01 Automatic Kiwi: striking and playful. Bright colours set off the movement in a fascinating play of layers that draws the eye into the mechanism

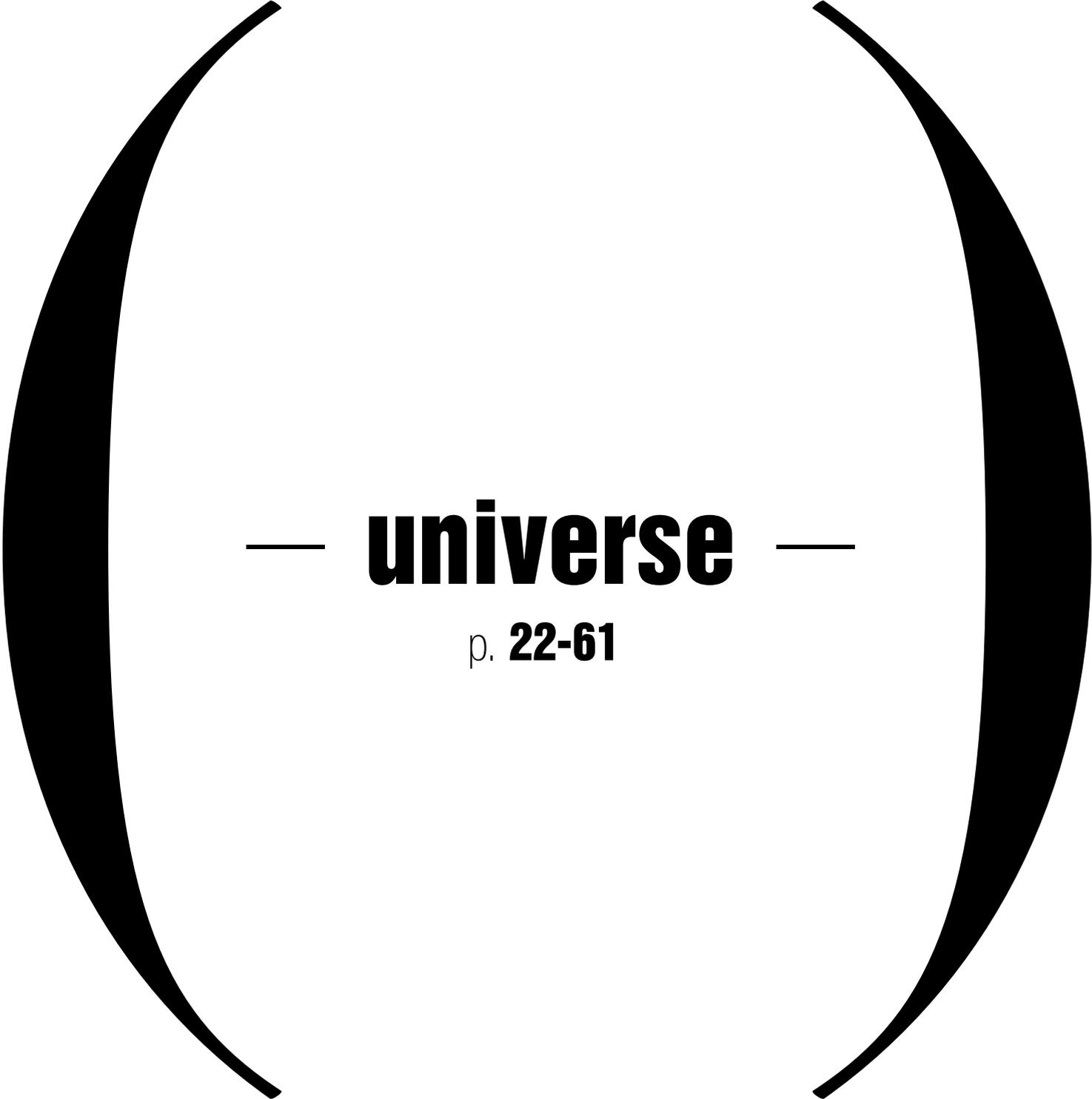


‘Candy doesn’t have to have a point, that’s why it’s candy,’ explains Charlie in a film version of Roald Dahl’s *Charlie and the Chocolate Factory*. With the Bonbon collection, Richard Mille makes it his business to prove the contrary. While Cécile Guenat, the artistic director for this collection, certainly drew on the realm of childhood, this was filtered, as so often at Richard Mille, through the lens of haute horlogerie and art craftsmanship. On the one hand, we have the ‘Sweets’ line,

comprising four models in two-toned ceramic whose dials sport a candy motif in grand feu enamel or black chromed metal. The ‘Fruit’ line, on the other hand, consists of six models in Carbon TPT® and gradated Quartz TPT® (including the world premiere of a new turquoise colour), decorated with tiny hand-painted candies. All of this performed in the very best Swiss workshops. Only 30 pieces of each model in this zingingly colourful collection will be produced.

‘The wisest are the
most annoyed at the
loss of time.’

DANTE ALIGHIERI



— **universe** —

p. **22-61**

RICHARD MILLE NYC, CLEARLY ABOVE AND BEYOND

When Richard Mille sets out to create something new, it's bound to be spectacular, both visually and structurally. So it's no surprise, that the new Global Flagship Boutique at 432 Park Avenue in New York is magnificent in every respect.

BY HYLBAUER
PHOTOGRAPHY PHILIPPE LOUZON



The three-deep etched glass create a mesmerising portal into a realm of luxury



Viewed from across the street, the 30-foot facade of custom-made etched glass can be seen for what it is—an exact rendering of the RM 008 Tourbillon Split Seconds Chronograph movement on an epic scale. Its 18 three-layer glass panels, exquisitely carved, seem to float in space, creating an entrance that is at once ethereal and distinctly modern. Entering the boutique through the glass facade is like entering the DNA of the brand. The boutique, comprising 4,200 square feet distributed across two floors, is lush, elegant and state-of-the-art.

Like the watches themselves, the space was completely custom-built by some of the finest craftsmen in the world. From the stainless-steel elevator, to the fabric on the walls, the lighting and climate control, no detail was overlooked. 'This is our showcase for the entire world,' says Dominique Gerente, VP Retail at Richard Mille Americas, who shepherded the project from inception to fruition. 'Our newest flagship on 57th Street is the world's largest Richard Mille boutique.'

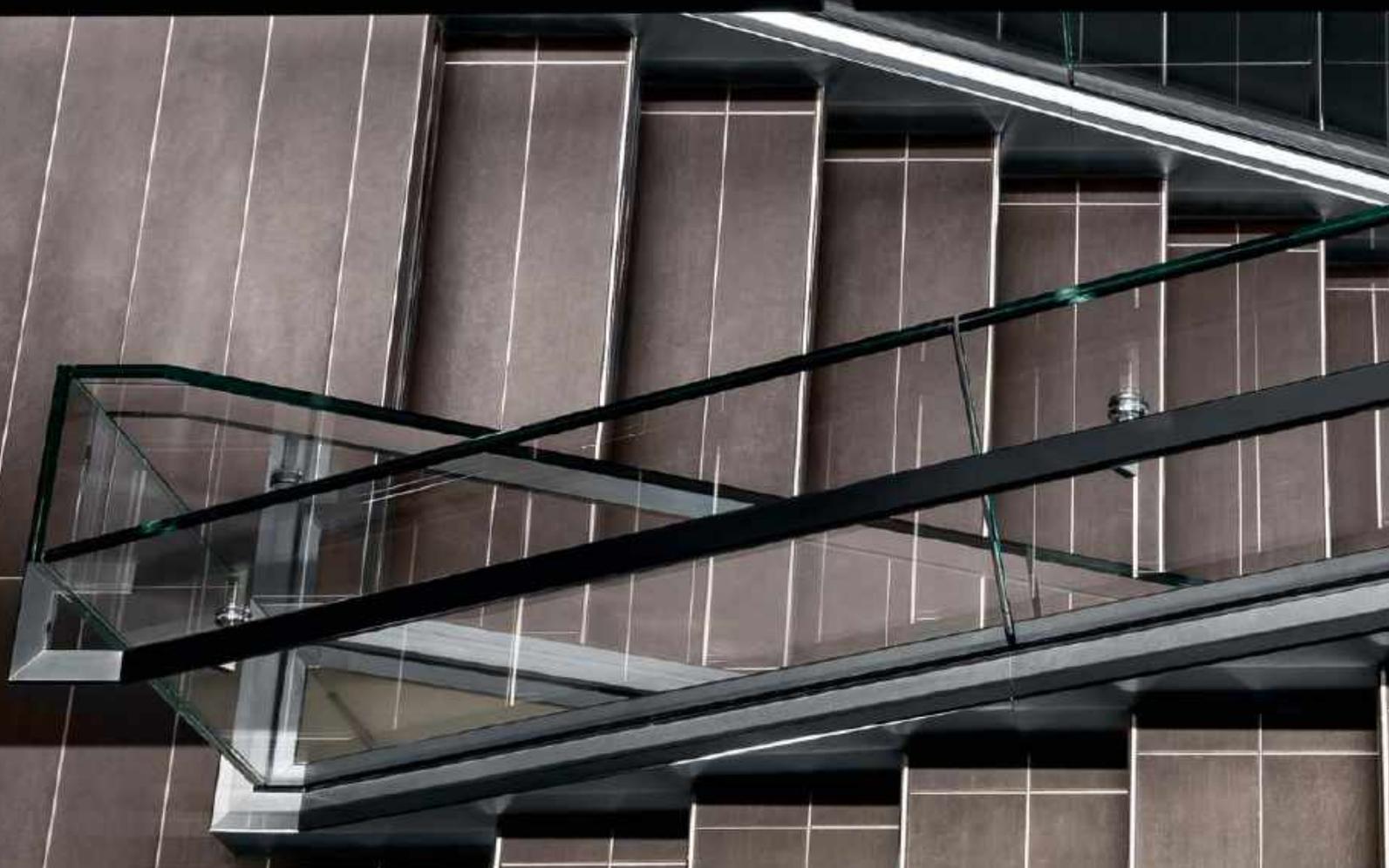
The boutique resides at 46 East 57th Street, nestled at the base of 432 Park Avenue, at press time the tallest residential building in the western hemisphere. 'We had been looking for many years to find a suitable space on Madison Avenue,' Gerente recalls. Then in 2008, 'we were ready to sign a lease just before the crisis hit, but decided to pull out. It just wasn't the right time. In the following years, our mindset changed. We felt that Madison was too long. Fifty-seventh Street is a worldwide destination. Our neighbours are all top luxury brands. It just makes sense to be here.' Finding the location was no easy feat. 'We have the most loyal real estate agent you could ask for,' Gerente says. 'He stuck with us and in 2015 showed us this unique space. We signed the lease in December 2016 and got down to work.'

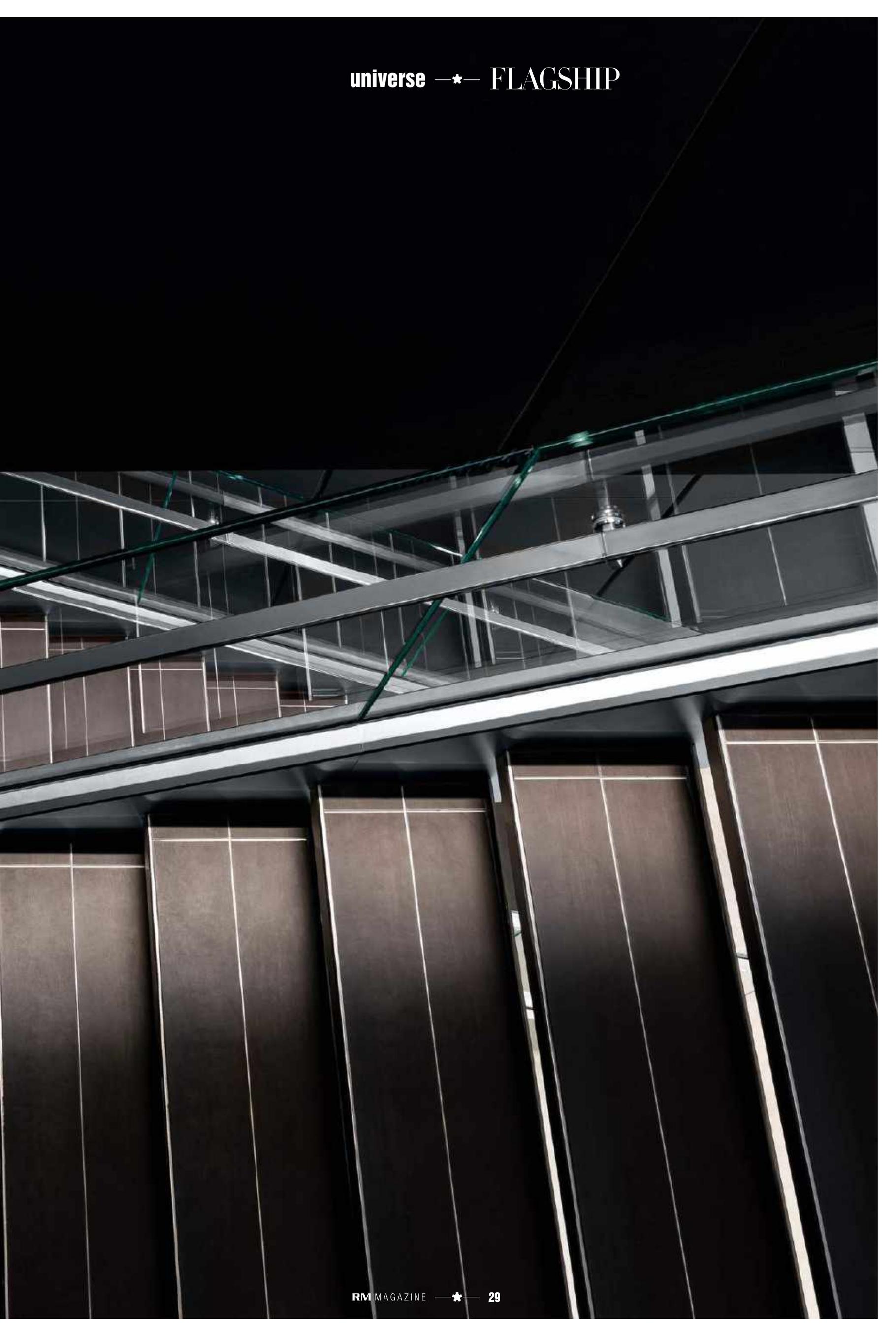
After a thorough search, Richard Mille Americas chose a New York-based architect who is 'watch-obsessed,' passionate, and knows why attention to detail is so important. Joseph Park, retail director of TPG Architecture, LLP, says, 'We were thrilled to have the opportunity to work on this project. Drawing the store plans alone took over six months.' In lockstep with

Viridis, a millworker based in Norwalk, Connecticut that has years of experience working on Richard Mille installations, the teams brought the detailed project to life.

Creating the facade's glass panels required the collaboration of five engineers from three countries. The 18 panels, made of three layers of D-inch glass, weigh a total of over 16 tonnes, 12 tonnes of which are suspended from above. Park and his team sought the most talented craftsmen in the world for the boutique, in keeping with the perfectionism of Richard Mille's watchmaking. 'We used the original RM 008 watch construction documents as our reference to carve the glass accurately,' he affirms. American engineers oversaw the design and detail, the glass was carved in Canada, and an Italian team was responsible for creating the fabrication drawings. Installation took ten painstaking days, and a portion of 57th Street was closed nightly to accommodate the equipment required to secure the glass in place. The panels are illuminated by invisible LED lighting and seem to glow from within. They also have their own climate control system to regulate humidity as well as temperature.

**CHAMFERED, SHAPED AND
POLISHED AS PAINSTAKINGLY
AS THE COMPONENTS OF A
RICHARD MILLE TIMEPIECE**













THE BRAND'S ICONIC TONNEAU SHAPE IS ECHOED THROUGHOUT IN THE DROPPED CEILINGS AND DISPLAYS.

Upon entering the boutique, clients are greeted by a serene colour palette of beige and black. The brand's iconic tonneau shape is echoed throughout in the dropped ceilings and displays. Part of the second floor was cut out, both to make space for the double-height entry and to articulate its tonneau shape. On the ground floor, glass display cases are interspersed with custom-made seating, allowing for a full view of the rare timepieces. The mezzanine level features an espresso bar with a spacious seating area and custom wall coverings of woven metal. Lush private viewing rooms are available for personal consultations.

Even the journey to the second floor is a masterpiece of design. Richard Mille insisted on a fully-accessible elevator: the result is a lift with double-glass walls and a stainless-steel shaft. The spacious elevator design allows a full view from the ground level to the second floor, and 'the glass walls are illuminated to create the illusion of a floating capsule,' says Park. The metal cladding in the elevator, along with the boutique's stairs and railings, is chamfered, shaped and polished as painstakingly as the components of a Richard Mille timepiece, predictable given the perfectionism the brand exhibits. 'The 45-degree chamfer

detailing was quite challenging to execute', acknowledges Park. 'Almost all of it was completed in Italy using special tools.'

With an annual production of around 5,200 watches to supply the entire world anticipated in 2019, keeping the store fully stocked will be a challenge. The 57th Street flagship will carry the most complicated Richard Mille pieces as well as the full range of Richard Mille women's watches. In terms of setting the stage for the brand's ground-breaking timepieces, they've truly outdone themselves in New York, at least until the next project.

A NEW DAY FOR MOTORSPORT

Aurora Straus is a name you should probably get to know if you haven't come across it yet. The recent addition to the Richard Mille roster of drivers is a consummate polymath. The 20-year-old entered her sophomore year at Harvard in Fall 2018, having deferred for a year to compete in the Pirelli World Challenge series. Meanwhile, she's a virtuoso musician, an ardent campaigner and a precocious role model, with even bigger dreams for the future....

BY ALEX MOORE
PHOTOGRAPHY LIONEL HAHN AND RICHARD DOLE

How did you get involved in motorsports?

Anyone who grows up in New England knows the plight of hitting black ice at the wrong time, so my father and I thought it would be a good idea for me to learn some defensive driving skills when I was 13. The idea was never to race cars or turn it into a career—I refer to it as a happy accident. I got into the car for the first time and that was it for me. It's impossible to describe the feelings of adrenaline that goes through you. I fell down this rabbit hole and since then it's been a really long growing process for me. I've learned a lot, and although I've only completed two full seasons of professional racing, both of them have gone extraordinarily well. I finished top rookie in my class in 2017, in a highly competitive field, and then this year, with the help of Richard Mille, I moved into a BMW M4 GT4, which was a big step up. We came very close to winning the Championship in fact. We finished second, with two wins and many more podiums, which I'm fairly sure is the best any woman has done to date in the Pirelli World Challenge series.

Will you continue to race while you study?

I have every intention of racing full-time while I'm in school. They say you'll work as hard as you need to for something you love. I wouldn't give up school for anything in the world, and the same goes for racing. So, I'm in a tough spot—I'm not going to yield any ground, I'll make it work somehow.

What do you particularly love about racing?

I love the competition, and that it is a team sport down to the core. But at the end of the day, you are



Like every Richard Mille motorsport partner, Aurora wears her watch to work, an RM 07-01 Ladies Automatic in white ceramic with a jasper and diamond-set dial



A relaxed demeanor and warm smile notwithstanding, Aurora is a powerhouse of energy with the kind of drive and talent that move mountains

responsible for your own destiny. You're the one out there in the car—you're the one that has to play the cards you've been dealt. Everyone's true colours really come out on the racetrack, and I don't think people would necessarily expect me to be as aggressive as I am, but it works in my favour. I'm surprisingly assertive out there, I really make room for myself, and to be honest, it has taught me a lot of valuable life skills off the track.

The competition in racing is an amazing rush, but that you can find in other sports. What I've slowly fallen in love with is my place in the motorsports world as a woman. That's not to say I'm treated any differently out on the track, but I think I'm in a unique position in the sense that I can reach out to an entire generation of young girls. Knowing that I'm having a positive effect, knowing that I'm a role model, and that if they see me racing, they may think they can too, and that this could translate into other male dominated career paths—that's pretty special. I've had at least 50 girls come up to me over the last three years and tell me that they didn't know girls were allowed to race. They might have heard of Danica Patrick, Michèle Mouton or Susie Wolff, but could never really relate to them.

I'm currently starting my own non-profit called 'Girls with Drive' to help foster awareness and excitement about male-dominated career paths among young girls. Racing is a good example, but there are dozens of other professions where women are heavily under-represented. There are very few women in politics, for example, particularly in the US. The more I can invest my time, money and energy into creating programmes that will help young women want to get involved with those career paths, the better.

And you're a passionate musician...

I refer to racing as my second love because music is my first. I learnt how to play the piano when I was five. I was trained in classical and jazz, but I also taught myself a lot of music composition. I grew up in a tiny town called Cold Spring in up-state New York where there's a really vibrant music scene, and I had a number of local musicians take me under their wing.

I ended up playing guitar and piano and singing my own music with a lot of really accomplished singer-songwriters. Pete Seeger lived about 15 minutes away from me, so I got to sing with him a couple of times.

How have you found wearing the RM 07-01 Ladies Automatic?

As beautiful as Richard Mille watches are, I need mine to be durable above

all else, so one of my favourite things about the timepieces Richard makes is that I know that whatever I do to it, it'll be OK. It's taken part in every one of my races, and is on my wrist every time I'm training, but so far, it hasn't even been slightly compromised.

What are your thoughts on being part of the Richard Mille team?

It was at least as much of a happy accident as getting involved in racing. It has been evident from every interaction I've had with the RM team that I'm a family member, not just an investment, which is really special—especially in an industry as cutthroat as racing. One of the first people to call me on my first day at school was Alex [Mille], who asked me how everything was going, how I was experiencing my transition—and that they couldn't be more excited for me. Small gestures like that have been coming consistently from the company. They're incredibly meaningful and, cumulatively, they add up to a genuine relationship.

What's the end game?

It's with some trepidation that I say this, in case I look back on it one day and wonder what in the world I was thinking, but, I'd like to be president one day. It's indicative of my 'shoot for the moon, land among the stars' mentality, but I'm convinced I can do it, and my general attitude is that if I believe I can be president, even if I never am, I'll end up somewhere close. I think I've set myself up well in the sense that I have my hands in multiple industries. I'm also taking several classes in government, which I wasn't expecting to fall in love with, but have, and that has encouraged me to explore further.

There's a great feminist phrase: 'the personal is political', and regardless of what you think about the feminist movement, it does ring true. It's certainly been true of racing for me. I've grown up in a stereotypically male-dominated sport, grown up in an industry where I'm the other rather than the given, and I've learned a lot from that. There have been moments where I know I wouldn't have experienced certain hardships had I not been a woman, yet, at the same time, perhaps I wouldn't have gotten to where I am were I not a woman. So, in my opinion, it all evens out. I feel that I'm on track; I've set myself up to go into government with expertise in several different fields. When the time comes, I'll apply what I've learned outside the political world to the realm of politics, and see what happens.

RACING ACHIEVEMENTS



Aurora Straus
born 17 September 1998, NY USA

—
1st place finish at Virginia International Raceway, April 2018

—
1st place finish at Circuit of the Americas, March 2018

—
2nd place finish at Circuit of the Americas, March 2018

—
Drove from 21st to the top 10 at Daytona International Speedway, January 2018

—
4th place finish at Daytona International Speedway, January 2017

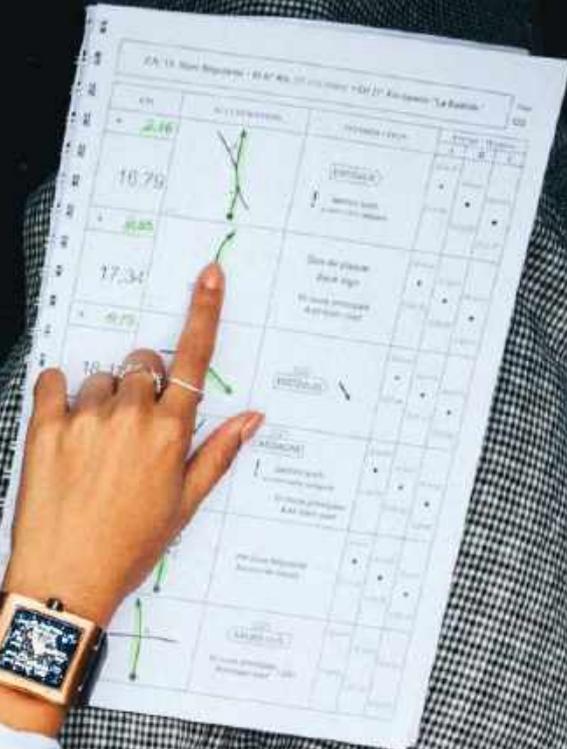
—
5th place finish at Sebring International Raceway, March 2017

—
Drove from 24th to 9th at Watkins Glen, July 2016

7 USEFUL TIPS FOR THE RALLYE DES PRINCESSES RICHARD MILLE

With the 20th anniversary edition on track for June 2019, we wanted to hear from some of the competitors in this women-only regularity rally—the only one of its kind in the world—to learn how they prepare and how they feel about this extraordinary adventure.

BY NICOLAS SALOMON
PHOTOGRAPHY JULES LANGEARD



Both the distinctive square shape of the RM 016 Automatic Extra Flat in red gold and the classic tonneau curves of the RM 037 Automatic Ladies are brilliantly at home in the Jaguar Type EV12

1. How do you prepare for the race?

Sophie* (driver):

During the weekends leading up to the event, I go out for drives of around a hundred kilometres. It allows me to get to grips with the controls again, particularly braking distances, and to get used to the ways in which the car is generally slower to react than a modern car. It's an opportunity to go over how to repair the simplest failures: a fuse problem, a puncture, a clogged-up spark plug, etc.

I check my bulbs, my wipers, liquid levels, the tension of the belts and the temperature of the radiator hoses. As old ones have a natural tendency to heat up, it's important to keep an eye on the temperatures when driving, even though I've had an additional radiator fitted to mitigate it.

Given that the car is a convertible, I have to check that the hood is in good working order in case we get unexpected rain. It often takes two to handle it, as it's heavy and cumbersome to deploy. I also look at the average petrol consumption to plan my pit-stops and I change the brake pads.

Lastly, I ask my mechanic to put it up on the bridge for a quick check on the state of the undercarriage. Even if the car is kept in the dry, when you're 60 years old, you can always do with a check-up!

Caroline* (co-driver):

I take a look at the road books from previous years. For the first stages on the outskirts of Paris, I go over the circuit with my husband. I give him the directions and he follows my lead. It's also an opportunity to get used to a pace that's very different from our usual journeys in a modern car on the motorway. I also spend time practising how to change a wheel, a spark plug, a bulb or a windscreen wiper. The same goes for measuring and adjusting oil, water and tyre-pressure levels. I don't have a pacer, so I'm spared poring over the instructions for it. I just make a point of taking any slowing down into account so I can tell the driver when acceleration needs to be strong to keep the average speed up. It's also an opportunity to find the best position in which to spend over 6 hours on an uncomfortable seat!

2. How do you ensure you get on well while on the road?

Sophie

First, you have to agree on navigation. It's always better to stop and make the right choice, even if that means ruining your average speed, than to go 10 km in the wrong direction. So, when in doubt, we need to decide together, making sure one person's opinion doesn't override the other's. And then, of course, there are the breakdowns. Even though they are no-one's fault, it's never fun waiting for a tow by the side of the road in the rain for two hours. Lastly, be on time! The start times, whether in the morning, after lunch or in regularity zones, mean that we need to arrive a bit early to be fully ready. We both make a real effort not to be late.

Caroline

Any navigation error or mistake calculating average speeds, and my efforts can be reduced to naught. That can cause frustration. Likewise, when the driver doesn't follow my directions and it turns out badly, it's annoying. In terms of the actual driving, even if the race is thrilling, you need to bear speed limits in mind and not attempt any dangerous overtaking to make up time lost due to obstacles. Although the passenger seat is known as the 'dead man's seat' in French, I'd rather we didn't take it literally!

3. How do you keep each other's spirits up?

Sophie:

Every day I praise her ability to read her notes for hours without complaining, or getting car sick! Because what with the smell of petrol, the heat and the winding roads, she'd have good reason to!

Caroline:

Our car has no power braking or steering. The controls are hard, the gear ratios severe, and the mechanical stress is intense. And through it all, she also needs to keep an eye on the gauges: charge, range, temperature... All that is exhausting. And yet she never complains.

**WHEN IN DOUBT, WE NEED TO
DECIDE TOGETHER, MAKING SURE
ONE PERSON'S OPINION DOESN'T
OVERRIDE THE OTHER'S.**

*Out of respect for privacy, the names of the interviewees have been changed.



*Roadbook and Tripy GPS in hand,
Caroline checks the time on an
RM 037 Automatic Ladies
in white gold with a matching
white gold bracelet*



*Verifying the engine and
ensuring that all fluid levels are
optimal is the first rule of
driving a classic car.*

THE PRE-DINNER DRINKS EACH EVENING ARE LOVELY. IT'S AN OPPORTUNITY TO SHARE THE DAY'S ADVENTURES WITH THE OTHER TEAMS.

4. Any secrets tips?

Sophie and Caroline together:

A cushion! We both bring cushions for our lower backs and bottoms! The suspension is hard and the bucket seats aren't very padded. And in the evening, if the hotel has a spa, we always have a massage or do a few lengths in the pool.

Secondly, although we never say no to a glass of champagne before dinner, we try not to hang around at the bar for too long in the evening and risk drinking too much. If you wake up with a headache the next morning, you'll pay a high price on the road. Finally, drink at least 3 litres of water a day, and travel light! Some people bring vast steamer trunks with them!

5. What have you learnt from experience?

Sophie:

Pace yourself! The saying is always proved right in classic rallies, especially on the last day. You just want to get there, you can practically taste the finish, so you tend to drive faster than on previous days. But, by definition, the car has already put up with a lot. So you need to keep to the same pace if you want to avoid crossing the finishing line on a breakdown lorry.

Caroline:

You have to conscientiously tick off every single direction in the road book as you go, with a pencil, to make sure you don't go wrong. If you make the mistake of looking up for ten minutes, skipping three pages in the process, it takes ages to find your place again. That's precisely how navigation mistakes get made. It's fastidious, but essential. So I always have a sharp pencil and a rubber. Both are attached to my road book with string so I don't have to scrabble around on the floor if I drop them!

6. What advice would you give to rookies?

Sophie:

The Rallye des Princesses is quite long. There are lots of small rallies, over two days, for instance, in which to try your hand. It makes sense to start there, getting used to shorter distances before entering a 5-day rally of almost 1,800 kilometres.

Caroline:

Ditto. Co-drivers need to develop reflexes, work up a method and familiarise ourselves with the instruments we are given. Arriving in the morning and taking the wheel of a classic car with a friend without ever having driven one together is a sure-fire way to no longer be on speaking terms by the first evening!

7. What must not be missed?

Sophie:

The day before the start, the organisation offers a fast-track training course that covers the basics. You absolutely must not miss this chance to practice when it's practically handed to you on a platter!

Caroline:

Aside from the start and the finish, which are of course really exciting, to say nothing of seeing our husbands again, the pre-dinner drinks each evening are lovely. It's an opportunity to share the day's adventures with the other teams, listen to the organisation's debrief, and iron out any tension that might have built up over the day with your teammate!



A number of husbands look on as the all-women crews prepare to depart from Place Vendôme



From left to right: Margot Laffite, Diana Luna, Nafi Thiam, Amanda Mille-Bey, Yuliya Levchenko, Nelly Korda, and Jessica von Bredow-Werndl



SPORT SPECTATORS

Six athletes from the Richard Mille family of stellar sportswomen travelled to the village of Les Breuleux to discover what they have in common, and the innermost workings of the watches they wear.

BY ALEX MOORE
PHOTOGRAPHY ROC CHALIAND

From time to time, Richard invites groups of friends, partners, or clients to visit the Richard Mille factory in Les Breuleux, a little village in Switzerland's northwest corner, slightly closer to Basel than to Geneva. The region has been at the forefront of Swiss watchmaking since the 18th century, when local farmers

turned their hands to making watchcases during the snowy winters.

It was not long ago that Richard's daughter, Amanda Mille-Bey, invited six of the world's leading female athletes—all partners of the brand—for a tour of the complex, not only to introduce them to the watchmaking process, but more importantly, to give them a chance to spend time together.

'First of all, I wanted the girls to meet each other and understand what they all do,' explains Amanda. 'We [Richard Mille] are here for the good times and the bad. We work to create a support network as much as anything. We want to help the girls, and all our partners, grow as people as well as in their professional aspirations. Having met each other, hopefully they'll feel even more a part of our family.'

Leading the tour was Factory Manager Christine Orłowsky, born and raised (like the majority of the staff) in Les Breuleux. She kicked off the proceedings with some regional history and a strong declaration of loyalty to the brand. 'If I were to lose my job at Richard Mille, I wouldn't work for another watch company,' she told us. 'I'd go and make goat cheese instead.'

Commitment to the cause assured, she led the group into the ultra-modern ProArt SA, the portion of the vast complex that manufactures cases and components for the brand. Here, some 50 CNC programmers, inspectors and polishers—the latter two easily identified by their watchmaker's loupe (a curious telescopic monocle)—go quietly about their business. Fortunately, they were more than happy to explain precisely what they were doing, as the group peppered them with questions, leaned in to take photos, and stood around shaking their heads in disbelief.

French racing driver and TV personality, Margot Laffite was particularly intrigued. 'I've been to watch and car factories before, and I find it so fascinating to see what goes on behind the scenes,' she says. 'But this place is on a different level—everyone who works here seems so happy and invested in what they're doing. It seems that it's not just a job, but a life for them.'

The technical details, however, are what really made jaws drop, as each worker in turn revealed yet another incredible fact: the titanium casebands, for instance, have

a two-micron tolerance (bearing in mind that a human hair is around 40 microns); the diamond-tipped tools need replacing after 20 outings because the titanium is so hard that it damages them; at 18.83 grams, Rafael Nadal's RM 27-01 is so light it can float on water; a sapphire case takes 1,200 hours of work to produce...

'I feel like I'm becoming a veritable watch expert,' smiled German dressage rider Jessica von Bredow-Werndl, seemingly astounded at the sheer level of expertise. 'You can feel that everyone who works here is so proud of what they're doing. And it must also be cool for these specialists to meet the people who wear the watches they make.'

Over lunch, the group, who by this point were getting on like long-lost friends—comparing watchstraps, parenting tips and schedules—were given a brief history of the brand. Following the presentation, Patricio Apey, founder and CEO of ACE Group International, called a toast: 'I've been on so many sponsored visits over the years, but they're just that. This has really felt like a family visit.' Rather sweetly, Amanda admits to getting a little dewy-eyed at this.

Cheese boards duly devoured, the tour continued, this time on the construction side of the complex. Montres Valgine, the esteemed movement maker, has been in Les Breuleux for 118 years, and now combines its expertise with Horométrie SA to design, develop, and produce all of Richard Mille's watches. This side of the complex is more laboratory than factory, so the group was asked to don lab coats and overshoes before entering the clean rooms.

Inside, the silence bears witness to the concentration required. Apprentices peer through loupes, their chins almost resting on their workbenches, tweezing parts barely visible to the naked eye. This is

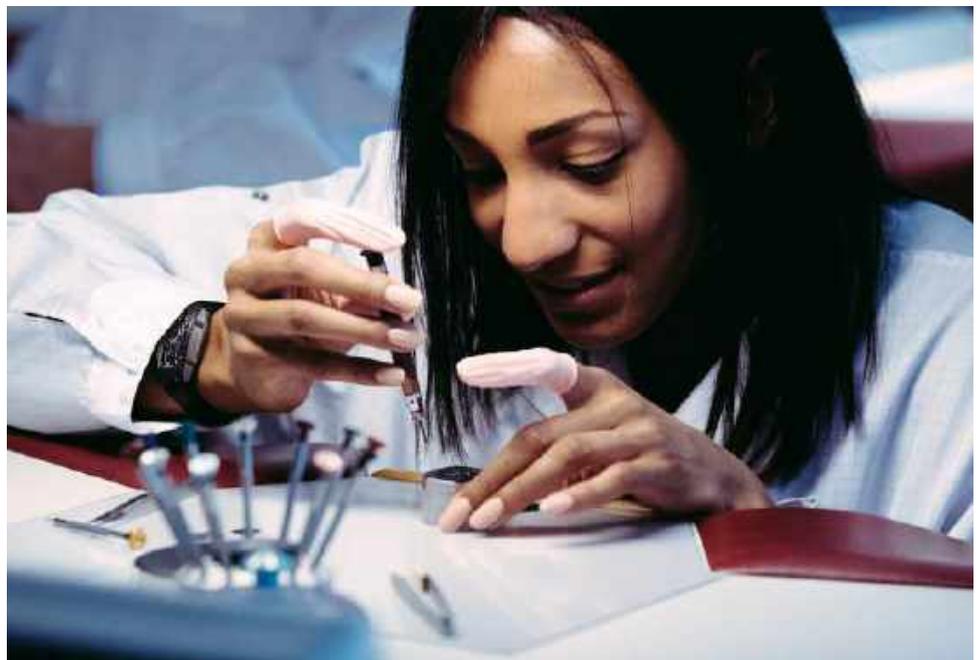
Champion dressage rider Jessica von Bredow-Werndl and golfer Diana Luna pay close attention to their tour leader, Christine Orłowsky



Margot Laffite in rapt attention at the ProArt facility as a technician explains the finishing process



Nelly Korda listens carefully as watchmakers give the athletes advice on how to assemble a calibre



Nafi Thiam tries her hand at the delicate art of assembly, screwing microscopic parts onto a baseplate

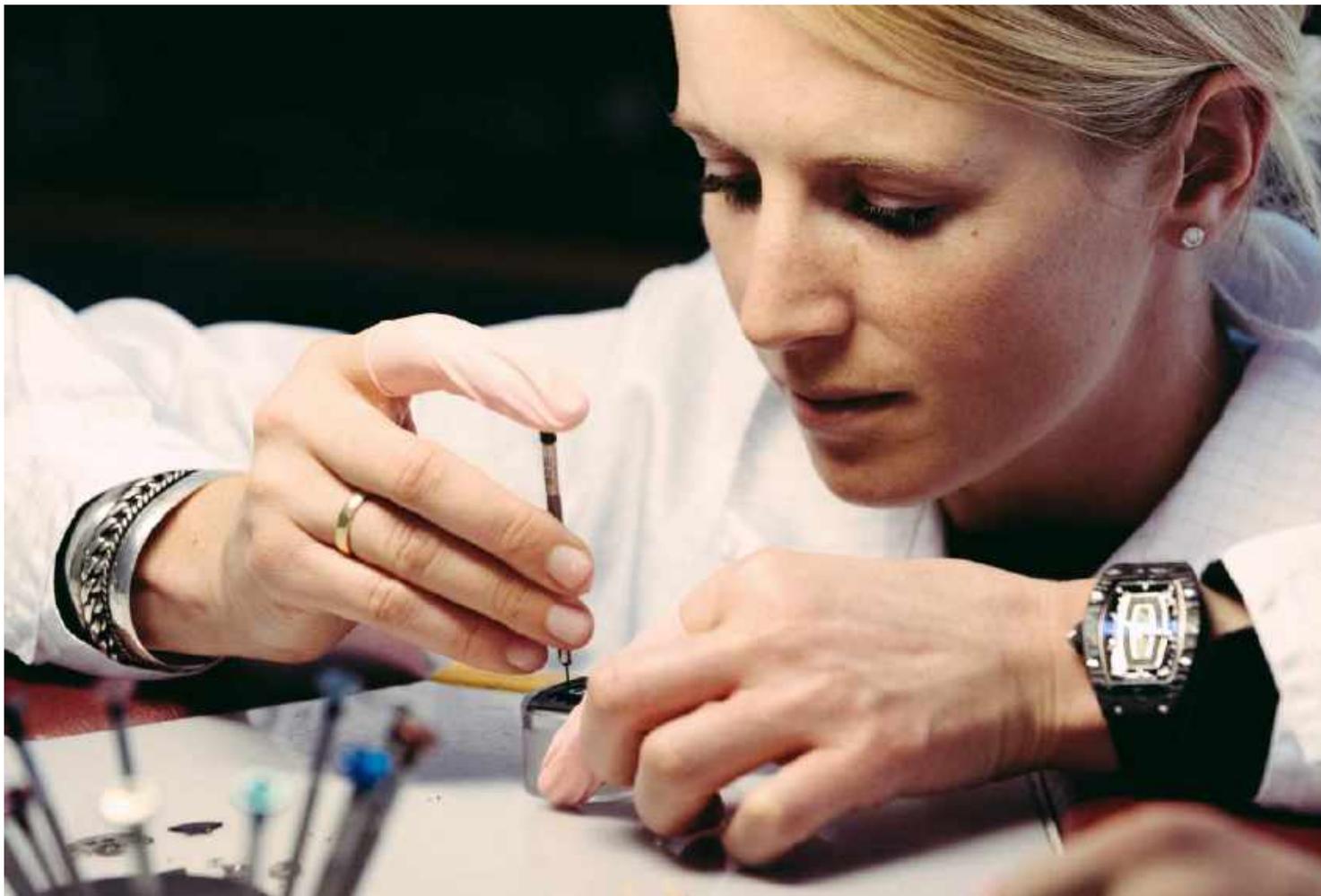
where the movements and tourbillons are painstakingly pieced together. One worker will build an entire movement (which, in the case of the RM 039 is a staggering 850 pieces), producing about 10 in two weeks. 'You never think about how much work goes into a single watch,' says US golfer Nelly Korda, shaking her head. 'It's like surgery. As an athlete, your sport is your art, so we can appreciate how much work these guys put into their art.' Belgian heptathlete Nafi Thiam agrees: 'I'm really surprised

how few people it takes to make one watch [three], and how young so many of them are. It's great that Richard Mille takes apprentices straight out of school. It's really looking after the next generation of watchmakers.'

Meanwhile, across the room, the most experienced workers are busy constructing the tourbillons. It takes six weeks to assemble a single tourbillon, after which it is dismantled, cleaned (using ultrasound to remove any metal dust) and reassembled

(with extensive quality control testing). That entire process takes 12 weeks.

As the group prepares to depart, Italian golfer Diana Luna gathers all the girls together for a selfie. 'Let's get a photo of the dream team,' she says, beaming, as Amanda looks on proudly. Whatever the gathering was meant to be—an educational visit, a team-building exercise, a girls' day out, or a family gathering—the smiles on these athletes' faces are a testament to its success.



Jessica, her RM 07-01 Carbon TPT® strapped to her wrist, gains a new appreciation of watchmaking skills as she learns to wield the tools of the trade

‘AS AN ATHLETE, YOUR SPORT IS YOUR ART, SO WE CAN APPRECIATE HOW MUCH WORK THESE GUYS PUT INTO THEIR ART.’

— NELLY KORDA —

Ukrainian high jumper Yuliya Levchenko sums it up nicely: ‘I’m so impressed by what they’re doing here, I’m going to need a while to take it all in. I feel that this visit, and the hard work that we’ve seen, is going to give me extra motivation in my training, and will hopefully help me compete better too. After this, I certainly don’t want to let any of the family down.’

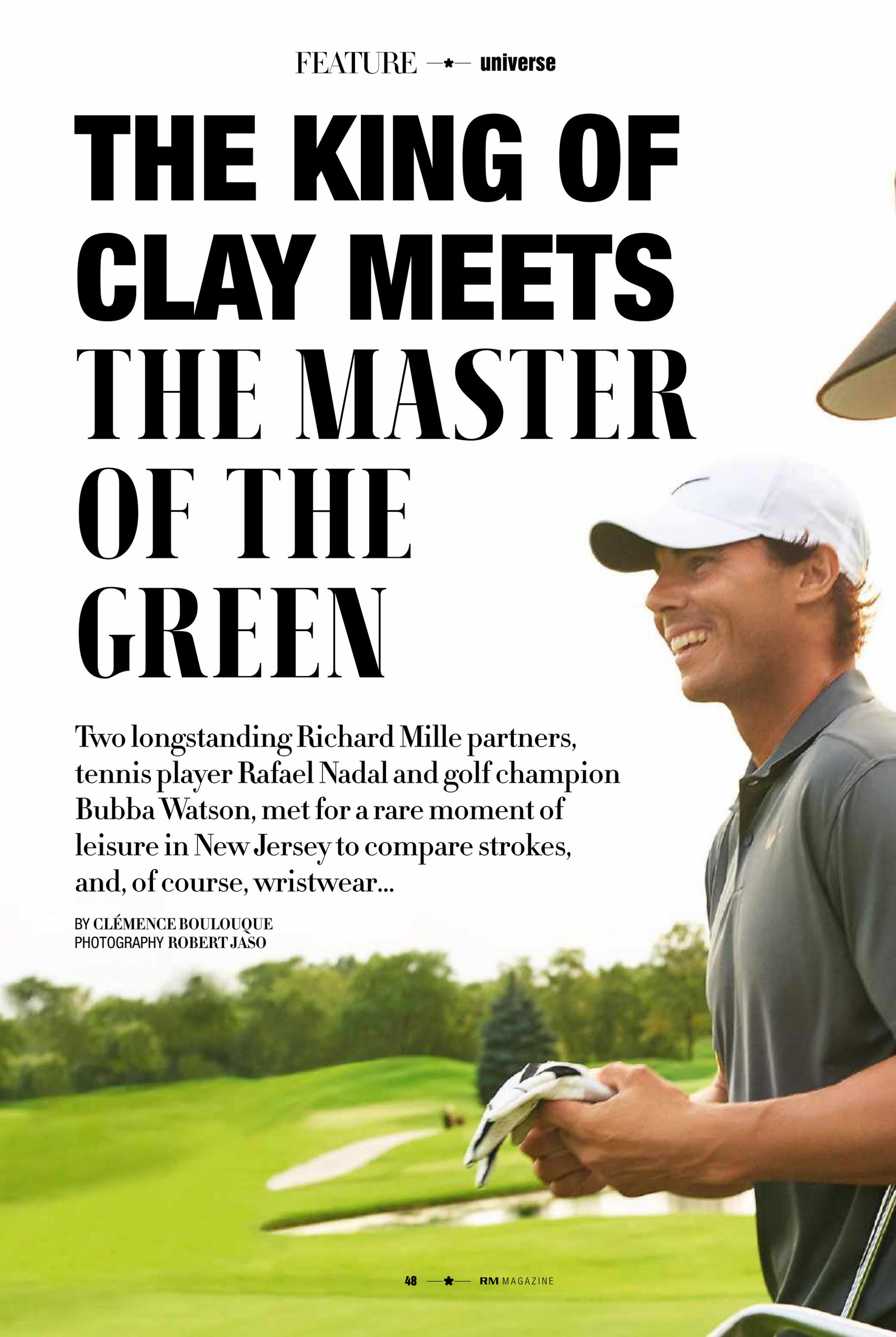
In the After Sales department, Diana Luna discovers the complexity of Richard Mille calibres through the lens of a microscope



THE KING OF CLAY MEETS THE MASTER OF THE GREEN

Two longstanding Richard Mille partners, tennis player Rafael Nadal and golf champion Bubba Watson, met for a rare moment of leisure in New Jersey to compare strokes, and, of course, wristwear...

BY CLÉMENCE BOULOUQUE
PHOTOGRAPHY ROBERT JASO



Bubba, as always, wears his RM 38-01 Tourbillon Bubba Watson, in Quartz TPT® and a case of grade 5 titanium with a protective white rubber casing. The golfer, who likes to stand out, however, has been angling for a pink timepiece to go with his famous driver



**‘RICHARD LIKED THINGS THAT
ARE DIFFERENT ABOUT ME: MY
UPBRINGING AND BACKGROUND,
THE FACT THAT I TAUGHT MYSELF ...
BEING A POWERFUL HITTER.’**

BUBBA WATSON

The setting was as unique as the encounter: Liberty National Golf Course in Jersey City is one of the world’s most exclusive country clubs. The course, hugging the banks of the Hudson River, with breath-taking views of the Manhattan skyline, the Statue of Liberty, and the Verrazzano Bridge, is a fitting site for a meeting between Rafael Nadal and Bubba Watson. The two left-handers are each living legends in their respective sports, and both are longstanding Richard Mille partners. They are also genuinely friendly guys who set aside a few hours despite their hectic schedules and behaved as though they had all the time in the world, stretching the three hours they were supposed to spend together and obviously enjoying each other’s company.

On that afternoon in August, Rafael Nadal arrived by helicopter from Flushing Meadows in Queens, where he had just completed two hours of gruelling practice in preparation for the upcoming US Open, which, we need not remind you, he has won three times. He was accompanied by one of his two coaches, the affable Francisco Roig, a retired professional player who now travels half the time with Rafa; former champion Carlos Moyá coaches Rafa the rest of the time. As for Bubba, he was shortly to head for the Northern Trust PGA tournament, just a few miles away in Paramus, New Jersey, a couple of days later. At his side was Ted Scott, his caddy, who has been working with him since 2006.

Before embarking on their round of golf, all four sat down for a quick drink and a bite as they exchanged anecdotes, trying to establish the similarities and differences of their lives as professional players. How many events a year does

each participate in, how many days are they on the road? Where is their favourite golf course? How often must they train? What sports do they follow?

A self-avowed soccer fan who roots for the Real Madrid team, Rafael Nadal started playing golf at age 18, when he had already turned tennis pro. He has an impressive handicap of 2 and finds time to play some 50 times a year. Tennis, on the other hand, is a daily commitment: ‘You cannot not practice. If I take a week off, my body is a mess.’ Bubba smiles: ‘We walk for a living, but I don’t like working out.’ The tone is playful. Suddenly, the conversation takes an unexpected turn with Bubba’s mention of foosball, also known as table football, and he embarks on a depiction of his caddy’s exploits in that sport, and of the achievements of the reigning foosball world champion, soon to become the day’s running joke.

Both men caught Richard Mille’s attention for their talent and personality, and both were taken aback when he approached them and asked them, as part of their potential contract, to wear his timepieces on the court or the course. It is very unusual for players, and thoroughly unlike any other endorsement. Bubba’s initial reaction was quizzical at best: ‘I didn’t know if I could.’ Then he spoke with Richard Mille. ‘Richard liked things that are different about me: my upbringing and background, the fact that I taught myself to play.... being a powerful hitter, the fact that I had a pink club... Something connected with the brand. It made sense.’ The Florida-born golfer was 32 at the time. The collaboration started in 2011 and Bubba wore his timepiece for the first time in 2012. That year, he won the Masters, and did so again in 2014.

**‘I AM A PASSIONATE PLAYER.
RICHARD LIKES THINGS THAT ARE
PHYSICAL, FIGHTERS. HE LIKES TO SEE
DRIVE. THAT’S WHY THE POSITION OF
THE BRAND IS SO UNIQUE.’**

RAFAEL NADAL

Rafael Nadal’s initial reaction was somewhat more abrupt. Nine years ago, when he first received the phone call from Richard Mille, the player, who had already won multiple grand slams and seemed to have all kind of superstitious tics on the court, remembered saying: ‘To be honest, it just not possible. Everything bothers me a lot.’ Indeed, the player, famous for his routine, for arranging his hair, shirt and his water bottles in a specific order from which he cannot deviate, felt that wearing anything but his sweatband around his wrist would throw him off balance.

After being repeatedly assured that the watch would be light, the tennis player decided to give it a shot. A few months later, Richard Mille flew to Rafa’s home in Majorca to deliver the first prototype, hoping to sway him with the absurdly light RM 027, weighing just 20 grams. A lefty on the court, Nadal wears the watch on his right arm. He practiced with it for six months and suggested a few adjustments in order to make the experience seamless, especially to ensure that the watch would not rub against his wrist when he hit his two-handed backhand. A buckle was out of the question, for instance, which is how Richard Mille came to propose the distinctive Velcro® strap. Nadal then began wearing the watch for tournament play. The rest is history, and year after year, as Nadal rules courts the world over, and most especially the Parisian clay, lifting high the Roland Garros trophy, a Richard Mille watch is a fixture on his wrist. Four models later, all scepticism is gone—the latest iteration of this lasting cooperation, the RM 27-03, can resist up to 10,000 g’s and weighs less than 30 grams, strap included (the RM 27-01 holds the record for lightness at 18.83 grams.) ‘The only problem is that I forget I’m wearing it. It’s become absolutely a part of me.’

Taking the watch to new frontiers of lightness has made the challenge even more appealing to Richard Mille. With ground-breaking, staggeringly lightweight materials, he has turned timepieces into technical masterpieces. It is in pursuit of new breakthroughs that he wants the players to submit these machines of precision to all the extremes that these men endure themselves. Far from engaging in a run-of-the-mill publicity stunt or a celebrity endorsement, both Rafa and Bubba appreciate that these artworks push the boundaries of watchmaking, just as they do in their own disciplines and they feel a connection with Richard’s philosophy. As Nadal says: ‘He likes extreme things. He’s always looking for the impossible. This is why he is looking for powerful players like Bubba. I am a passionate player. Richard likes things that are physical, fighters—he likes to see drive. That’s why the position of the brand is so unique.’

Being a partner of the Richard Mille brand means being involved in the design process and voicing wishes or requests. Says Bubba: ‘I wanted mine with a close-fitting strap because I have to wear it super tight to keep it in position. When I wind up, it’s quite distracting if the band moves up and down. I swing my golf club at about 120 miles an hour. That was the only thing I really insisted on.’ The RM 38-01, which is the brand’s latest creation for Bubba, also displays g-force. ‘When he told me his idea, I thought it was absolutely brilliant. I can’t really use the information during competition but it’s cool to see the power of my swing while I’m training.’ When Nadal reiterates how the question of the strap was crucial for him as well, because he wanted to be sure it wouldn’t rub, Bubba jokes: ‘These tennis players, they have such sensitive skin!’ Their

'IT'S A VERY SPECIAL BRAND. BUT FOR ME, PERSONALLY, IT IS MORE LIKE A FAMILY. BECAUSE MY RELATIONSHIP WITH RICHARD, WITH THE TEAM, IS NOT LIKE A RELATIONSHIP WITH OTHER SPONSORS.'

RAFAEL NADAL

cooperation largely involves fine-tuning ideas Richard Mille has broached. 'He's not going to start telling me how to play golf, right?' Bubba says. 'He's the one with the ideas. He knows what he's doing—and you're free to approve or disapprove of what he suggests. The only time I had an issue is when they told me: "Hey, your watch is a little dirty, can we clean it?" They took it back, took it all apart and brought it back to me. That's why I need a pink one now!' One might ask whether would that be a way to match the colour of his famous driver, or of the sweets in the candy store he owns, Bubba Sweet Spot, in his hometown of Pensacola, Florida?

Bubba waves at Rafa's yellow and orange watch and says: 'Yes, something flashy like that.' Was it Rafa who came up with the hues of the Spanish flag, enquires the golfer. 'No, that was Richard! He has all the ideas. And he likes discussing all the details, at length.' 'It's pretty neat to be part of the brand' adds Bubba, 'It's all about the art: the way Rafa plays tennis, the way I play golf, the way Richard creates watches, true artwork. There has to be tremendous talent and skill to achieve results the way he does, so it's pretty awesome to have your name on the watch and be part of the company. Especially such a cool watch. A group called The Amigos are even rapping about it. People are definitely talking.'

Nadal acquiesces: 'It is a very special brand. But for me, personally, it is more like a family. Because my relationship with Richard, with the team, is not like a relationship with another sponsor. We call each other just to chat.' Adds Bubba: 'Yes. We've raised so much money for the children's hospital that I

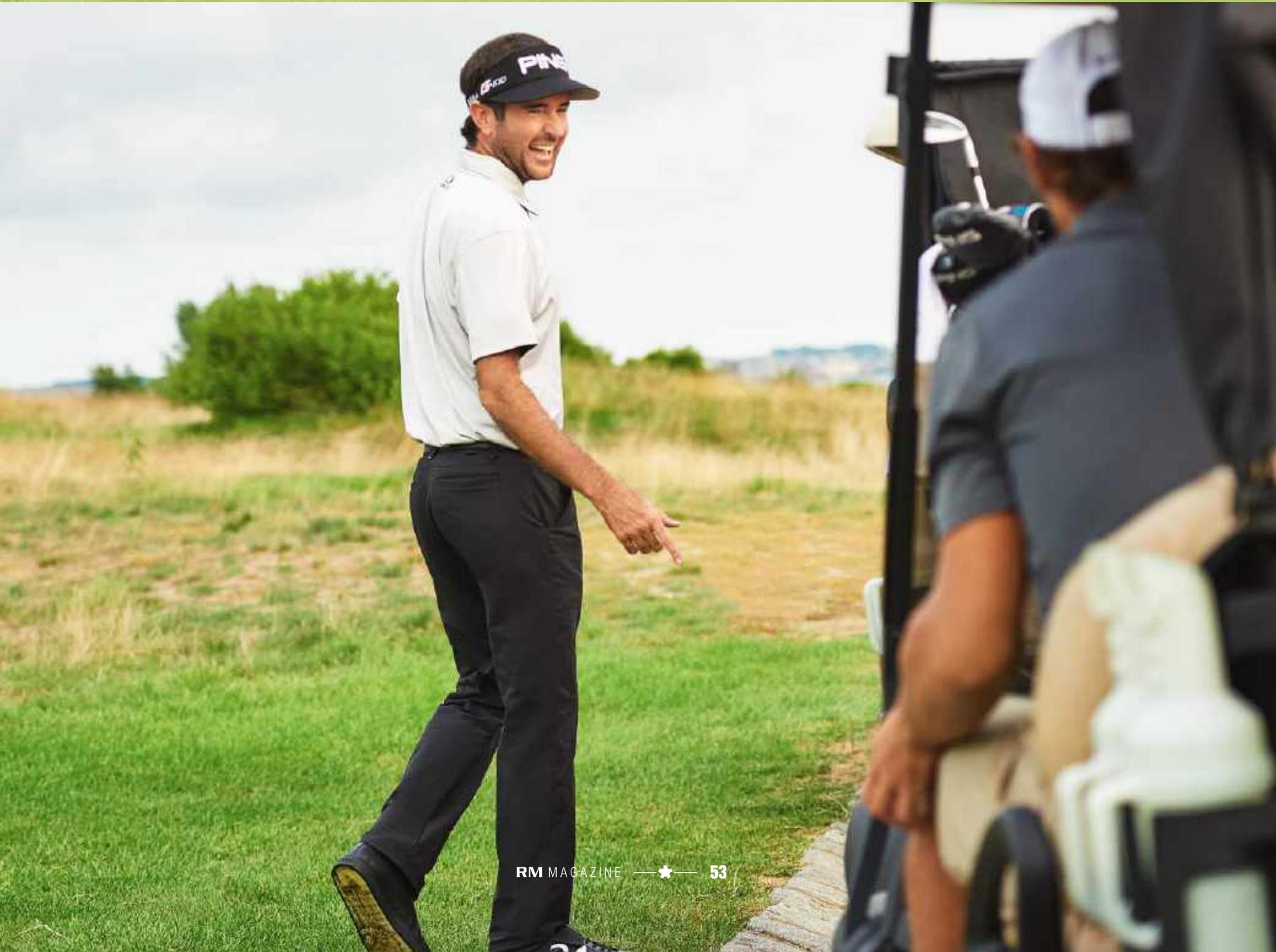
am involved with and that we're building right now in Pensacola. Richard has raised money for them, for junior golf. He doesn't care how I play, really. It's just about being part of that family. I am happy to be part of the company, to see the art come to life and to get to wear it.'

As the two champions get to know each other, they also exchange views about the passing of time and what that means in their respective sports. As Rafael Nadal notes, the longevity of his generation is quite unprecedented. At age 32, with 17 years on the professional circuit that have earned him 80 career titles, including 17 grand slam titles, he is one of the best tennis players in the history of his sport. His storied rival Roger Federer is 37. 'The next generation hasn't kicked us out yet. Maybe they don't have the drive or the focus. Maybe also because sports are changing. So is the medicine. It used to be that injuries or surgery would force you to retire. Now you can come back.' Bubba is less concerned with his anticipated career horizon: 'a career in golf lasts much longer. Some professional golf players thrive well into their 50s.'

Along the course, Rafael Nadal showcases his drive, focus, and idiosyncratic swing. 'It's like his tennis,' notes Francisco Roig with a smile: 'completely unorthodox but it works.' He claims he has been given a rotten club with a bump, and a few inglorious shots cause the players and their partners to tease each other in self-deprecatory mode. They choose an especially scenic spot to strike a pose, flexing their muscles to display their watches as Bubba laments the size of his biceps.



Nadal, as always wears his latest Richard Mille creation, the RM 27-03 Tourbillon Rafael Nadal in Quartz TPT® and Carbon TPT® whose bright citrus colours contrast nicely with the greenery of the course



IT'S
ALL ABOUT
THE ART: THE
WAY RAFA
PLAYS TENNIS,
THE WAY I PLAY
GOLF AND THE
WAY RICHARD
CREATES
WATCHES.





Bubba Watson has carved out a unique position as a self-taught champion in a conservative discipline where strict coaching had hitherto reigned

RICHARD MILLE







Golf is Nadal's mental escape. It is a way for him to carve out time for himself and to spend time with people he likes: 'It's about being in a beautiful place and for four hours, perhaps four and a half, being a little bit away from everything. It's not about competing, even though I love to compete. I play with my family, uncles, friends... It is a very social game. And what's better than tennis about it is that you can have fun playing with people who are much worse than you—in tennis, that simply isn't possible. My handicap is 2, but even if I play with a handicap 25, it's not a problem.'

Bubba has a mirror experience with tennis. 'When I'm back home, I play tennis. It's a way to shut off what I normally do. A little exercise and taking your mind off what you usually concentrate on. In golf, you're constantly focused on yourself. You are intent on being the best you can be. You are always competing with yourself. Your strength doesn't depend on the strength of your opponent. Even when you're out there trying to beat your buddies. In tennis, you need people close to your level. In golf, you're always trying to beat yourself.'

Finally, the champions took leave of each other, exchanging numbers and musing over future golf outings, each headed to his next challenge. The sun had set in the overcast sky. Ironically, nobody kept track of the time that day.

*Above: The Manhattan skyline makes for a dramatic backdrop to Nadal's swing
Facing: Bubba's pink G20 driver is so famous that Ping issued a limited edition for charity*



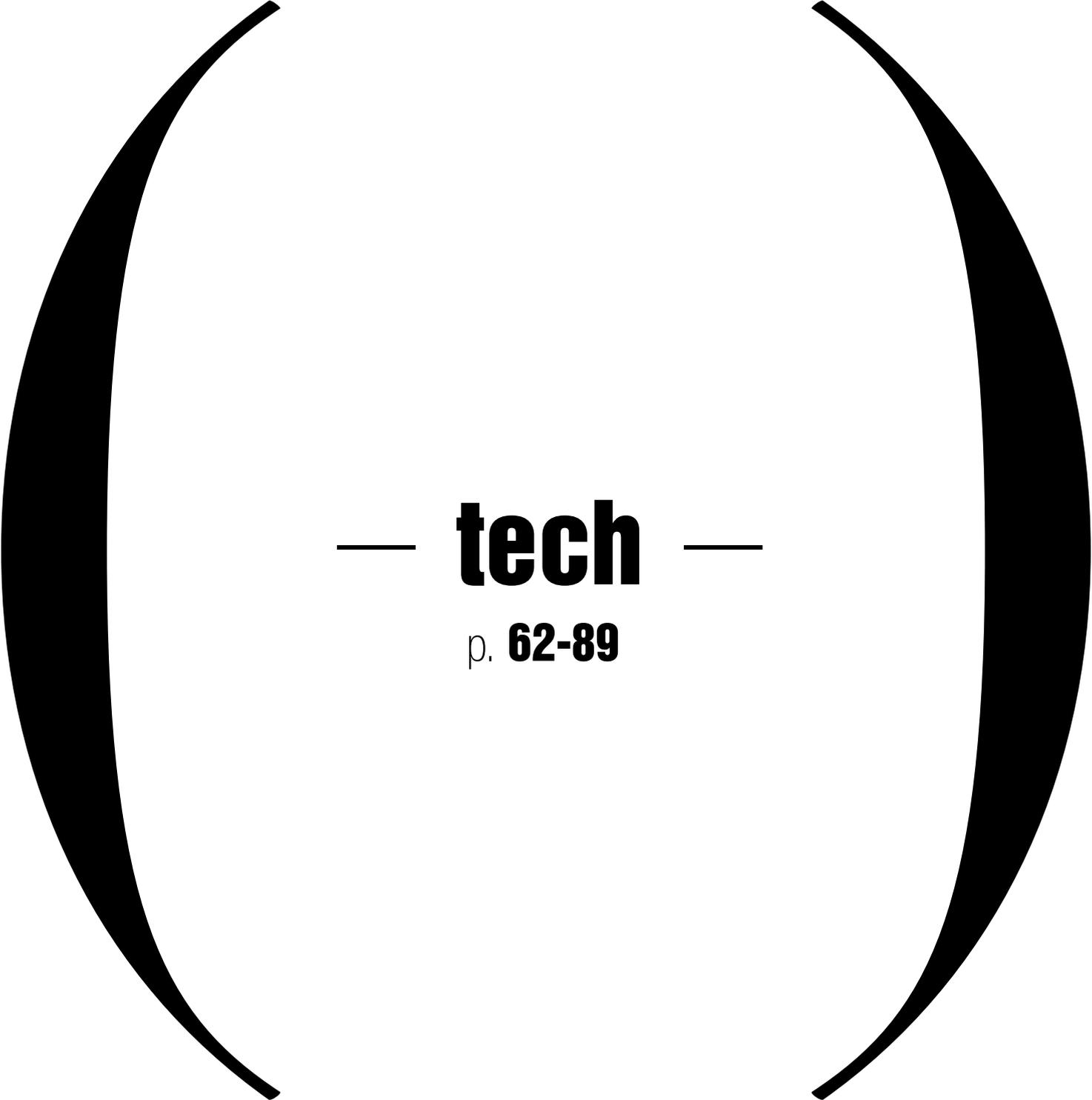


Rafa and Bubba have much more than just Richard Mille, or golf, in common: it is their unswerving determination, quest for performance and their grit that makes them both members of the Richard Mille family.



‘There will come
a time when our
descendants will
be amazed that we
did not know things
that are so plain to
them...’

SENECA



— **tech** —
p. **62-89**

GREAT AND SMALL

At Richard Mille, the infinitesimal is infinitely fascinating. Many times magnified, these tiny parts with extreme qualities reveal their technicity and complex lines to the naked eye, illustrating how the beauty of a watch lies in every detail.

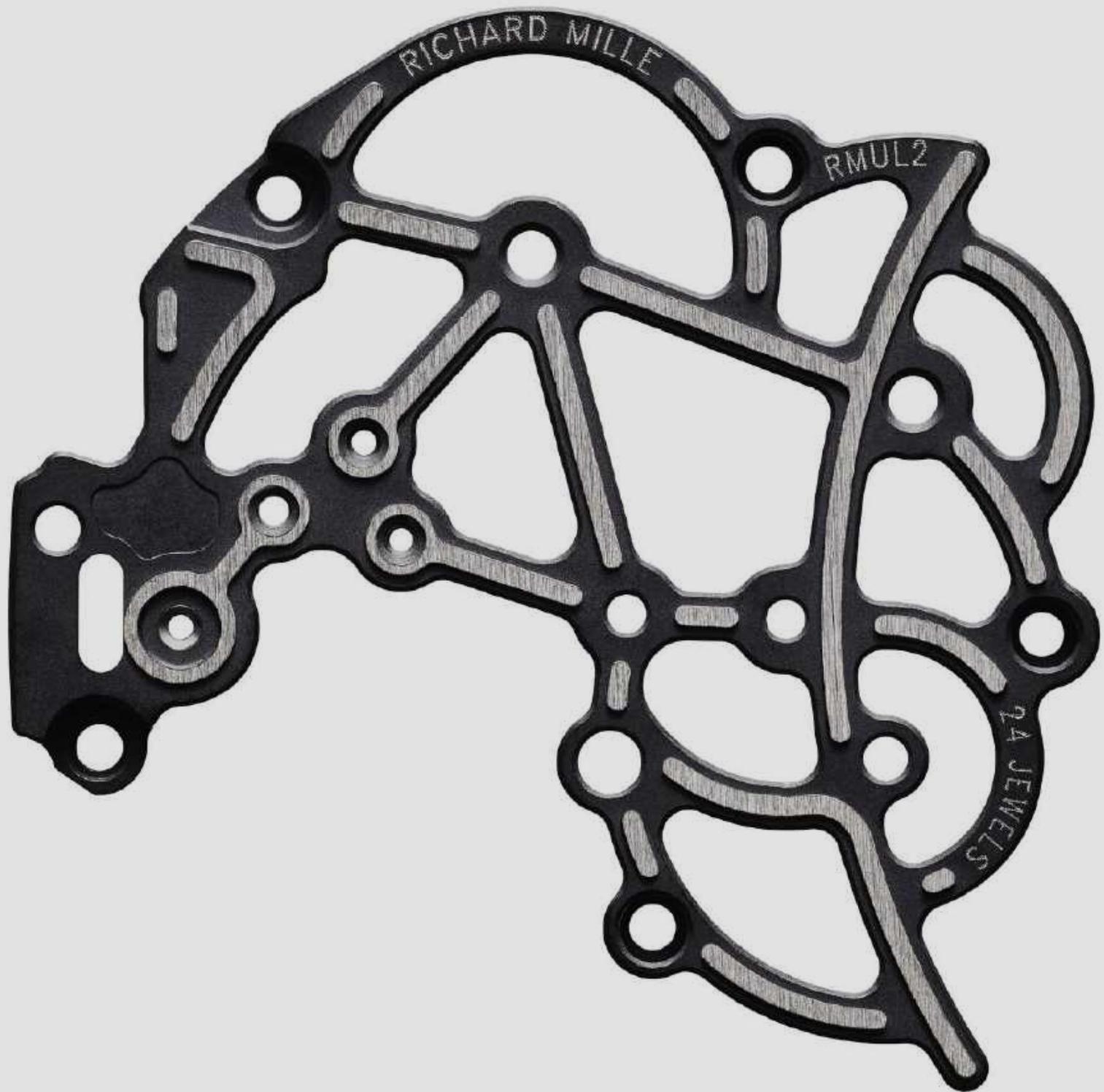
PHOTOGRAPHY ÉRIC DEGRANGE



Unibody Baseplate in Carbon TPT®

—
RM 27-02 Tourbillon Rafael Nadal

scale 1:1



scale 1:1

Gear train bridge in grade 5 titanium with black PVD coating

RM 055 Bubba Watson



**Gear train bridge in grade 5 titanium
with electroplasma treatment**

—
RM 07-01 Automatic Ladies

scale 1:1





scale 1:1

Oversize date bridge

RM 029 Automatic

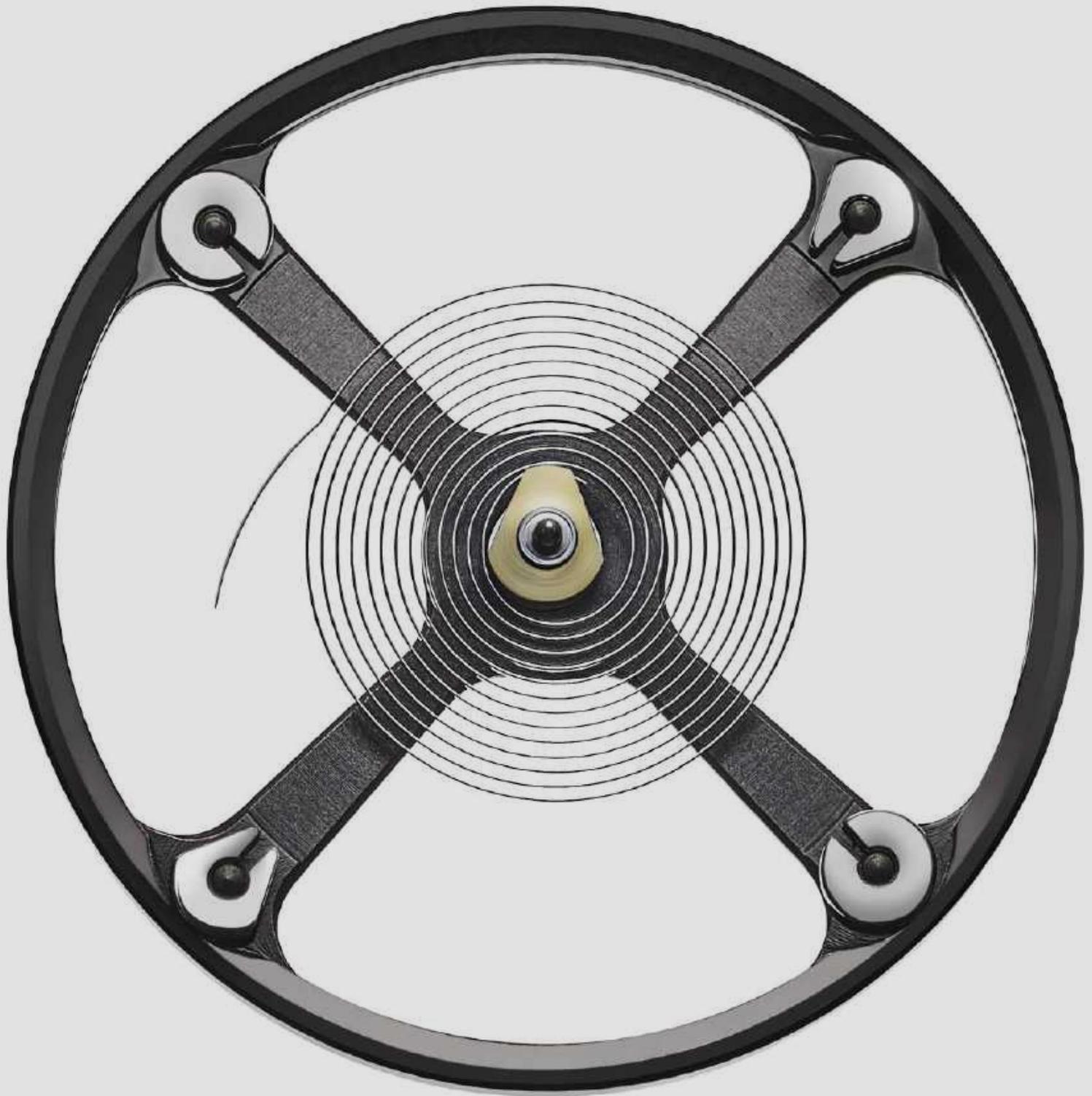


**Barrel for Richard Mille calibres
designed in-house**

—
RM 63-02 Automatic World Timer

scale 1:1





scale 1:1

**Free-sprung balance
with variable inertia**

RM 037 Automatic Ladies



Swiss anchor

—
RM 030 Automatic

scale 1:1 ↗

SAVOIR-FAIRE —★— tech

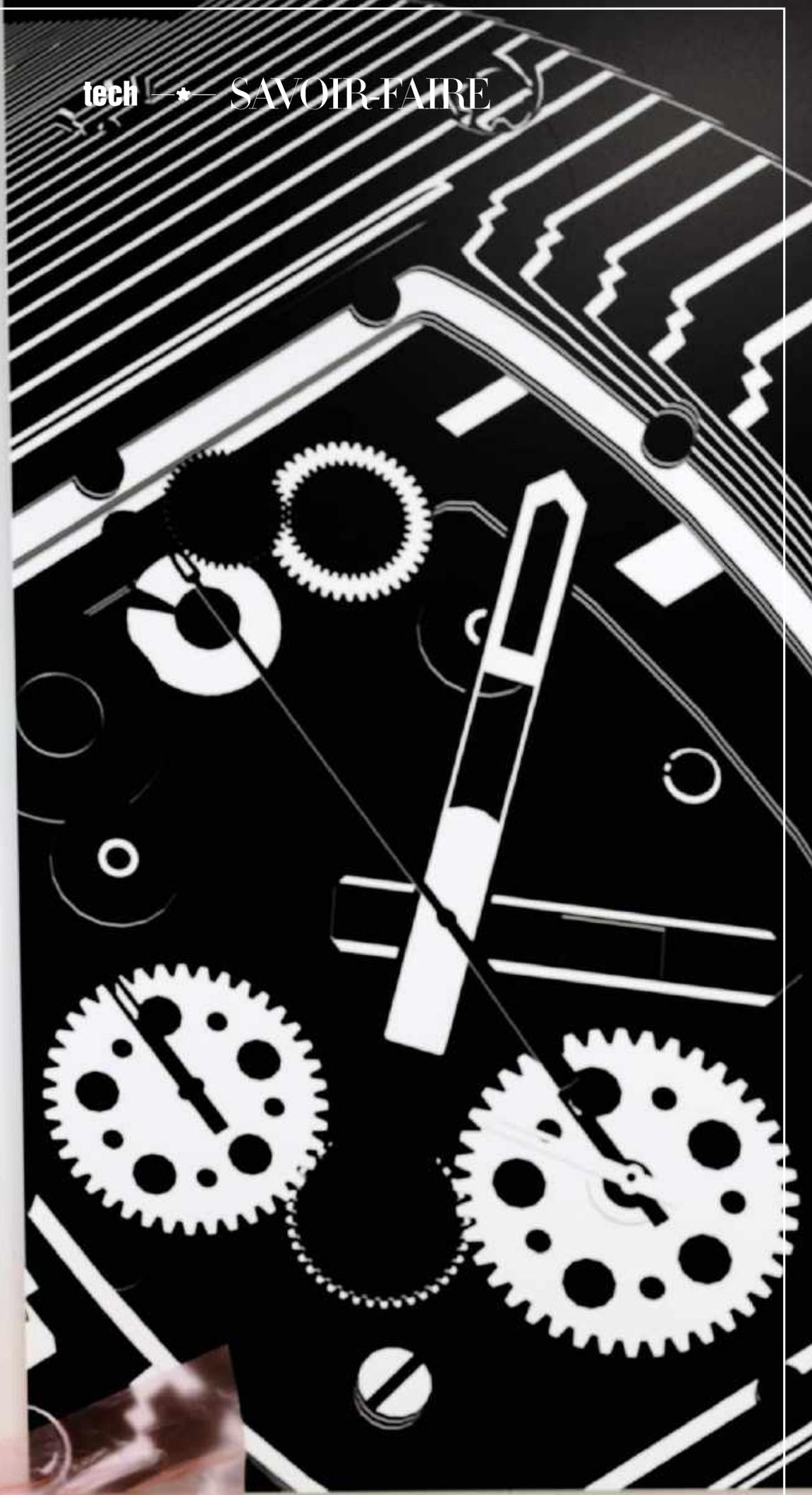
INSIDE NTPT™

Since 2012, the Richard Mille R&D team has worked closely with North Thin Ply Technology, a company renowned for the development and production of high-end composite materials. The inauguration of a new joint laboratory today ushers in a new era of this collaboration.

BY AYMERIC MANTOUX
PHOTOGRAPHY VINCENT FOURNIER



tech —★— SAVOIR-FAIRE



RENEUS, SWITZERLAND

Renens is not exactly the birthplace of Swiss haute-horlogerie. And the modern facility that hosts the headquarters of the high-tech company, North Thin Ply Technology (NTPT™), doesn't fit the picture of a watch component manufacturer's workshop. Not as imagined in centuries past, at any rate. Because, over the last few years, watchmaking has taken a giant leap into the future. You need both a very solid knowledge of tradition and a strong desire to innovate if you are to succeed in pushing the boundaries of a craft. Both Richard Mille and NTPT™ have a forward-looking vision of their industries

and neither is hesitant to seize the technologies of their time. They have put together some of the most resistant materials ever, impervious to shocks and to heat, proving that the handmade can also be a laboratory for technology.



**HANDMADE
CAN BE THE
LABORATORY
FOR TECHNOLOGY**

The place: a generic 1980s building in an industrial suburb not far from the Lausanne train station. 'Ateliers de Renens', says a sign. As with most secrets, the interesting part is inside. Behind computers, in what seems like an ordinary technical environment, a team of 20 people works on providing solutions made of high-performance composites. On a desk lie carbon-fibre golf shafts. Hanging on the walls are 3-D images of the latest Richard Mille watches, scattered amongst photos of America's Cup sailboats, a reminder of the company's origins as a pioneer in making sails and masts out of carbon. 'We have been working with Richard Mille's development team since 2012', says Olivier Thomassin, key account and Guenat Montres Valgine project manager at NTPT™. 'The first product released was the RM 011 Carbon TPT®, which took a full year to develop.' Since then, the ties between the watchmaker from Les Breuleux and the world's leading specialist in ultra-thin prepreg solutions for lightweight composites have only become closer.

Proof of this is the 300 square-metre production area recently completed at the back of the building. 'This cleanroom', adds Olivier, is dedicated to the manufacture of Quartz TPT®, for which Richard Mille has exclusivity of the supply for the watch industry'. Inside this state-of-the-art space stands something which looks like a white cube: a unique machine capable of producing 7,500 km of Quartz TPT® annually. Originally, NTPT™'s technology was used to make carbon sails for the America's Cup. The first Carbon TPT® stack ever used by Richard Mille even came from the mast of the Alinghi, winner of the 2003 edition of the world-famous regatta. The thin-



Like spun silk or a spider web in the light, these fragile-looking strands of quartz are the basis of an almost indestructible material, Quartz TPT®

nest plies also have other high-tech applications, such as in satellites, Formula 1 cars, and the Solar Impulse emission-free aircraft.

It takes 12 unbelievably intricate steps to produce a block of Quartz TPT® that can be delivered to the Richard Mille factory. Everything begins with the coils of quartz fibre. It's hard to imagine, but they come just like that, as bundles of threads like wool or cotton. A special automated machine, created by NTPT™ for just this purpose, lays the fibres in a proprietary machine that produces what they call thin-ply prepreg tape, a continuous band of quartz fibres saturated with a cutting-edge matrix developed especially for this purpose. This tape, which is 45 microns thick and has a density of 52 g/m² (calibrated to match that of Carbon TPT®), is assembled by NTPT™'s special Automated Tape Laying (ATL) equipment. The ATL spools the prepreg onto a table into layers and folds it in 4 to 16 different directions. Up to a hundred successive layers of fibres are piled up, with a 45° rotation between layers. Then, stacks are cut out of the table with

a very thin metal blade. Depending on the final use of the component, such as a watch case or bezel, their thickness will be different. But the process remains the same. The stacks are then placed in an autoclave and heated to 150°C for more than eight hours at a pressure of 6 bar. After they are baked, Quartz TPT® stacks come out truly homogeneous. The pieces are perfectly waterproof, as well as resistant to most acids and bases.

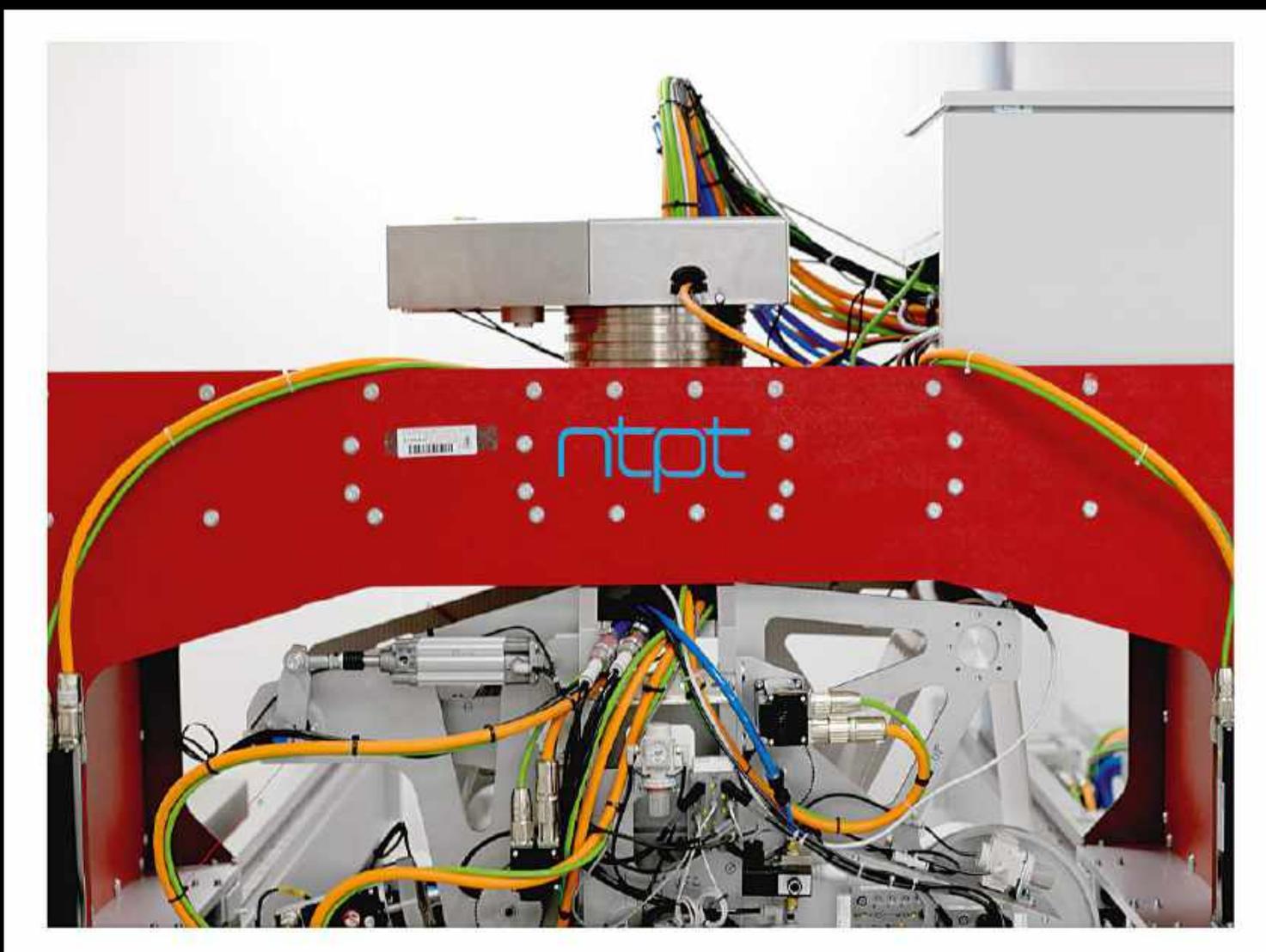
'One of the main advantages of Quartz TPT® over Carbon TPT®', explains Olivier, is the fact that it is transparent to electromagnetic waves. 'We use it on drones and for patches on Formula 1 vehicles. It is also more resistant to UV radiation. And the matrix can be tinted to create new colours. When two colours are needed, such as they are on the RM 67-02, you need to alternate the layers of each colour in the mould. All the design is in the sequencing. According to the pattern wanted, you put X layers of one colour and Y layers of another. During the development phase, dozens of tests are run.'

The result is just incredible, because Quartz TPT® after it's baked is white, either like marble, thanks to the inclusion of black Carbon TPT® layers, or coloured, with veins of white. Quartz TPT®, due to the 45° change in orientation between layers, has a damascene effect, and a refraction of light that is absolutely singular. 'What we especially like about it is you can see veining, as though it were wood, and transparency as if it were a precious stone,' says Aurèle Vuilleumier, R&D Manager at Richard Mille. 'No two pieces are the same. There are ultimately so many



**EACH NEW COLOUR
REQUIRES A
WHOLE YEAR OF
DEVELOPMENT TO BE
READY FOR USE**

Top: sheets of Quartz TPT® prepreg
Centre: proprietary ATL machinery
Bottom: TPT® composites are heated to 120°C in an autoclave similar to those used in aeronautics



Head of proprietary
ATL machinery

layers in a stack of Quartz TPT® that there will be slight differences. That makes each and every one of the Richard Mille Quartz TPT® watches unique.'

Since quartz is white, NTPT™ initially had trouble producing pure stacks. Some 50% of them contained dirt or impurities. These were immediately rejected, because once cooked, you can't do anything. To minimize that risk, NTPT™ came up with the idea of a 'white room,' equipped to reach the highest possible level of cleanliness. Richard Mille invested heavily in this facility, to be able to increase the use of Quartz TPT® components in future watches. The white room has significantly reduced the rejection rate.

New colours have also come out of the laboratory, including red, green, purple, yellow, and other light colours. Each one calls for innumerable tests of the pre-impregnated threads to see how

the different constituents react and to evaluate the visual result when they are heated. 'Each new colour requires a whole year of development to be ready for use,' adds Julien Boillat, Technical Director at Richard Mille. Every new pigment (all of them are natural) has its own chemical composition and reactions, leading to crucial questions. Can it be heated properly? Does it mix with other constituents? Among other qualities, the team has to validate the mechanical characteristics of the product: when exposed to UV, to heat, to sweat, it mustn't change colour or form. After structural calculations, each new development goes through thermal and traction tests, as well as standard tests to validate the different potential gains on porosity, resistance... Each one is then put through the stringent REACH tests for allergies, the handbag test, and more... Only the fittest will ever see the light of day in a Richard Mille watch.

This new white room will allow the development team to be more efficient and more responsive, and also to maintain a stock of coils and stacks. It will widen the scope of possibilities for further material developments: thinner carbon layers, ultra-resistant new constituents that are ultra-lightweight for bezels, cases or backs and other watch components. 'The idea is to create a library of possibilities for Richard Mille and reduce the time to market of new materials', says Olivier, thrilled to be already working on the future of watchmaking.

ONCE UPON A TIME THERE WAS THE RM 001

In 2001, the world of watchmaking made the dual discovery of a new brand and a watch like no other. Characterised by a curved, tonneau case and a tourbillon movement making the link with the world of motorsport, the RM 001 would write the first chapter in the history of Richard Mille...

BY STEPHAN CIEJKA
PHOTOGRAPHY DIDIER GOURDON

RM 001

Long, long ago, in a faraway land...
Horological conformism reigned over
a world that still bore the scars of the

great war in which the mechanical watch clan had squared up to the quartz movement tribe. This epic conflict had almost spelled the end of the whole industrial fabric of Swiss watchmaking, before horology was reborn, given new impetus by a handful of visionaries.

During the late 1990s, Richard Mille, at the time CEO of a prominent house on the Place Vendôme in Paris, came up with bespoke watches sporting complications and prestige jewellery pieces commissioned by a few wealthy, connoisseur customers. But as he approached his fiftieth birthday, an idea was growing within him: to systematise his know-how and launch his own independent brand.

To this end, he left his position in order to step back and quietly think over the challenge that he had set himself: designing the 'ultimate' timepiece. 'I made a list of the pros and cons, and in the end, there were far more cons than pros, but I was determined to go ahead anyway.' A motor-racing enthusiast, his original idea was to imagine and build a



The RM 001 was designed in detail as no watch before it. Extensive research and thought dictated each decision down to the choice of screws

watch the way a Formula 1 racing car is constructed. Sketch after sketch and mock-up succeeding mock-up, the project developed, took shape and was refined down to the smallest details. Richard Mille even carved an initial idea for a case from a bar of soap to test on his own wrist what he thought would be the ideal curved shape.

When the time came to move on to the phase of putting his ideas into practice, he turned to one of his friends, his fellow adventurer in the profession, Dominique Guenat. The latter was head of a family business, Montres Valgine, located in Les Breuleux, in the Swiss Jura. 'Since I had no intention of producing large volumes, I staked everything on a single model. And, as always, it was a "family affair". One day, I announced I was going for it. My friend Dominique Guenat (now a board member), who made watches for Mauboussin was 100 per cent behind me. I wanted to design utterly innovative products that would break with the prevailing classicism, adopting just one principle: nothing is too good, and only the best,' explains Richard Mille. 'I demanded an uncompromising level of technicity, and that the watch itself be highly identifiable as well as extremely comfortable, light and easy to live with: basically flying in the face of then current assumptions about perceived value, which insisted on gold and weightiness.'

Did someone say no one really dares to use titanium? Well, it was just this metal that Richard Mille chose when it came time to make his first watch. For the movement, he decided to approach Renaud & Papi. Giulio Papi remembers it very clearly:

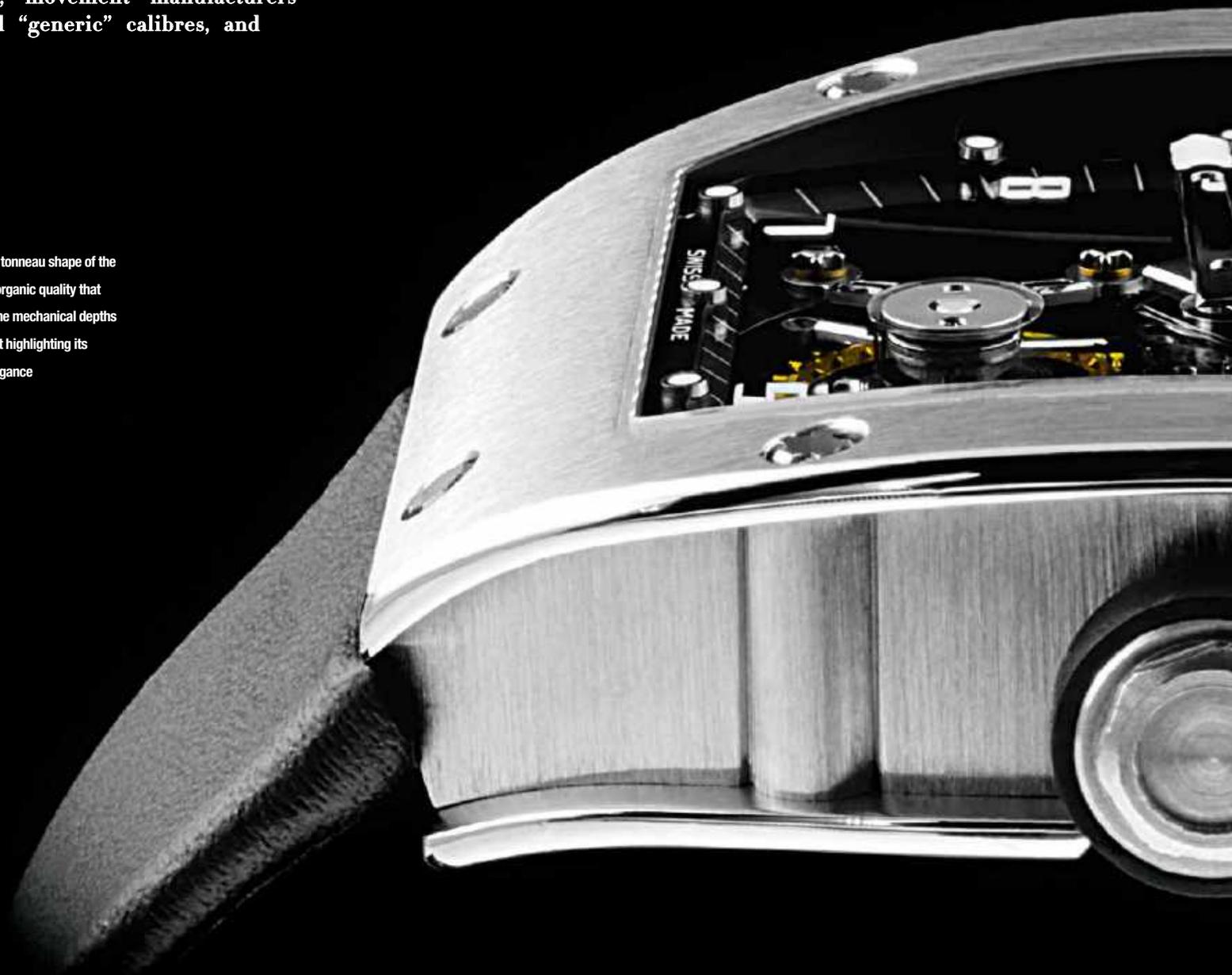
'Richard Mille wanted a design in which case and movement would be an integrated unit, which at that time was a true cultural revolution.

Normally, movement manufacturers produced "generic" calibres, and

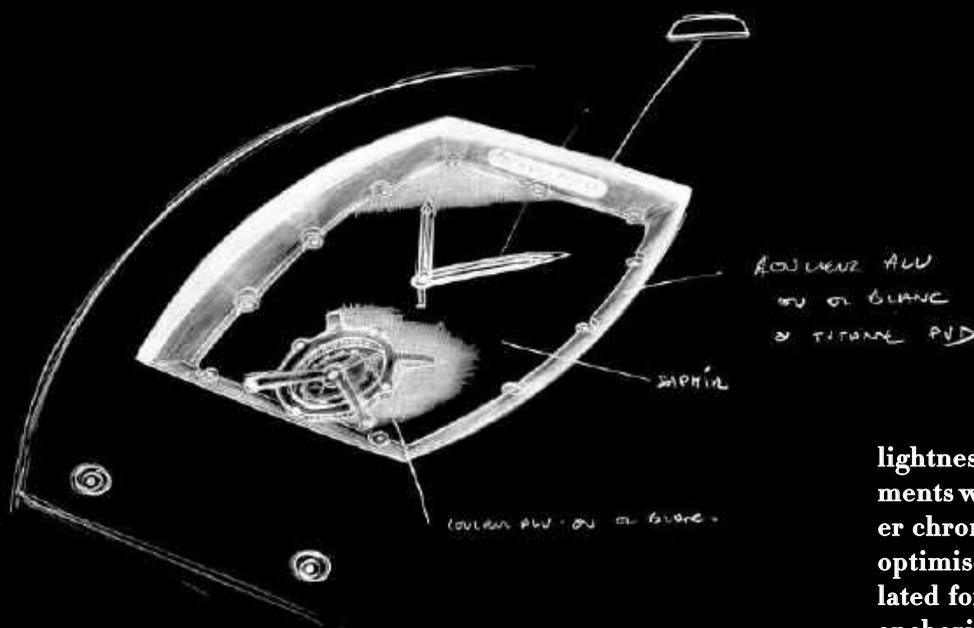
designers would adapt their cases to accommodate these mechanisms. But for the project Richard Mille had in mind, we set up a new process where design, ergonomics and performance criteria all influenced each other. The purpose was to arrive at a product that was optimised both technically and aesthetically.' This quest for the holy grail of horology would lead to several innovations, including, for example, a large-diameter crown, equipped with a torque-reduction gear train and a ruby wheel located in the mechanism for selecting the winding and setting functions, to make it easier and more comfortable to operate.

Whereas the power reserve of a classic watch is often 48 hours, Richard Mille's first watch had a 72-hour reserve. The torque indicator hand and the inclusion of a genuine dynamometer were also completely new.

The fully curved tonneau shape of the RM 001 has an organic quality that contrasts with the mechanical depths of the movement highlighting its architectural elegance



A drawing by Richard Mille to determine the size of the dial and index as well as the materials and treatments to be used



The influence of motor-sport was apparent everywhere in the over-riding aim to achieve

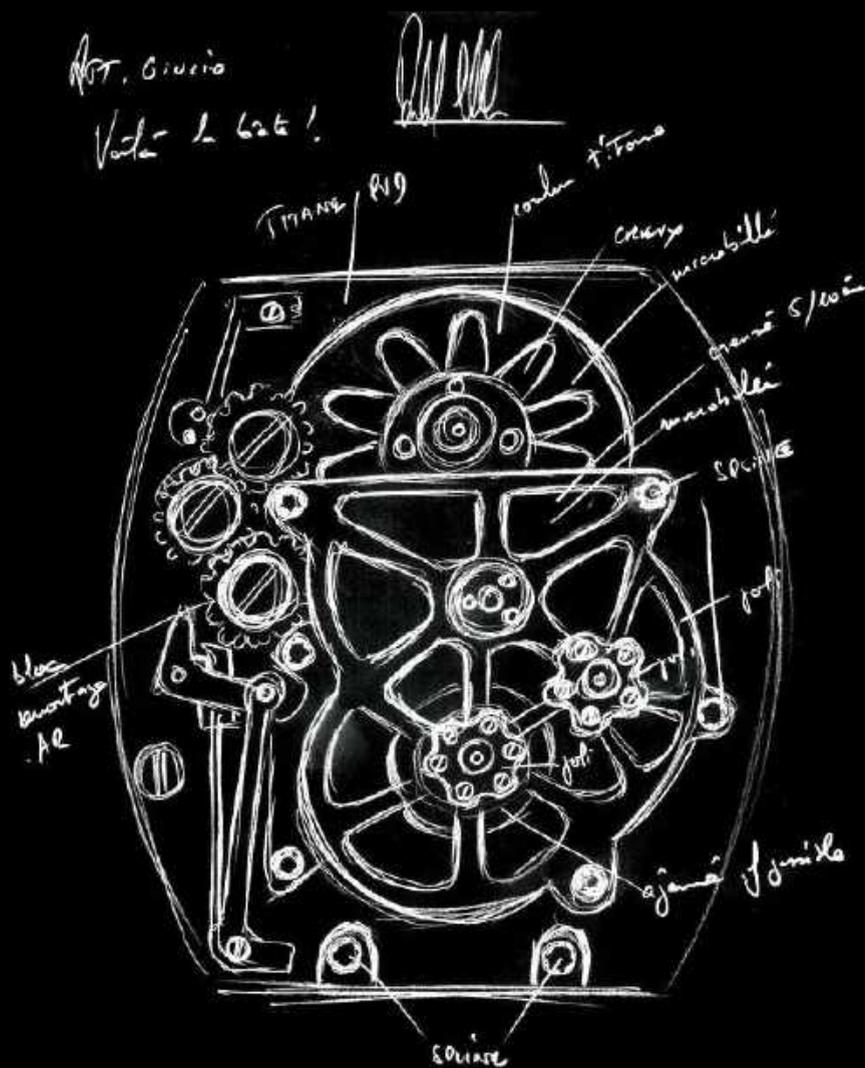
lightness, strength and performance. Improvements were made to the barrel, providing greater chronometric precision. The tourbillon was optimised. The shape of the bridges was calculated for improved shock resistance, while the anchoring elements were redesigned to better withstand vibrations.

As for style, it was to be strongly contemporary and sporty, incorporating numerous details strongly associated with the world of Formula 1. Echoing the ribbing on racing engine crankcases and the grainy 'cast aluminium' effect, for instance, the bridges, visible on the dial side, were reminiscent of the suspension systems used in single-seaters.

This whole creative approach, in both method and outcome, had significant implications for how the workshops operated, as Giulio Papi explains: 'In the 1998 to 2000 period we employed about 55 people, 5 of them in the technical office.'







A sketch by Richard Mille laying out the movement's architecture and the various finishes

The principle that had reigned supreme from the moment of its conception was crystal clear: 'Function dictates form and technology dictates aesthetics.' Armed with the qualities of watches designed for extreme conditions, marrying technical sophistication with performance and durability, the RM 001 instantly made a name for the new brand. It is perfectly true that when Richard Mille presented the watch to future retailers and partners, or to journalists at the Baselworld fair, he would unhesitatingly take it off his wrist and throw it to the ground to demonstrate the uniquely robust nature of its tourbillon movement.

While the first eleven baseplates of the movement were made of German silver treated with PVD, which was previously unheard of, the next six incorporated an innovation which would become a Richard Mille 'signature' characteristic and a standard of the brand: titanium baseplates—the outcome of two whole years of development for the original RM001-01 movement.

This pre-production batch was followed a few months later by the RM 002. As the first watch in the Richard Mille collection, properly speaking, the RM 002 prepared the ground for a new era in watchmaking, premiering a Richard Mille flagship complication, the function selector. But that is another story.

Design and production of this movement called for contributions from every department, and the entire team was put on the job because it had so many innovative aspects.'

For instance, the state of the machined surface was such that the micro-blasting process intended to produce the cast aluminium effect could not ensure reliably impeccable results. To achieve their objective, the staff of Renaud & Papi had to modify their tools and adopt new methods. The assembly stage was also affected. This was because the chosen decorations, such as satin-finishing and PVD treatment, proved so delicate that numerous procedures had to be established to protect them during the adjustment phases. Quality control was the stage where the consequences were most keenly felt. Since only unmitigated performance was deemed acceptable, the extreme requirements led to a record proportion of rejects. Absolute perfection was the sole criterion. Giulio Papi can recall sleepless nights spent defining the product, modifying the parameter plots and printing the drawings: 'I'd fax them immediately to Richard, who would send them back straightaway with notes and comments.'

'The technical R&D was blood, sweat and tears,' adds Richard Mille. Certain innovations took time to be made reliable, which pushed us back a whole year on the launch of our first model. But I was expecting that, and we adopted an attitude of focusing only on results.'

One day, the originator of the project, the movement designers and the manufacturer of the case succeeded in performing the alchemy of making the fantasy a feasible reality. The first Richard Mille watch was at last complete. Its name: RM 001. The pre-production batch consisted of just 17 watches. But, most importantly, it was a watch like no other.

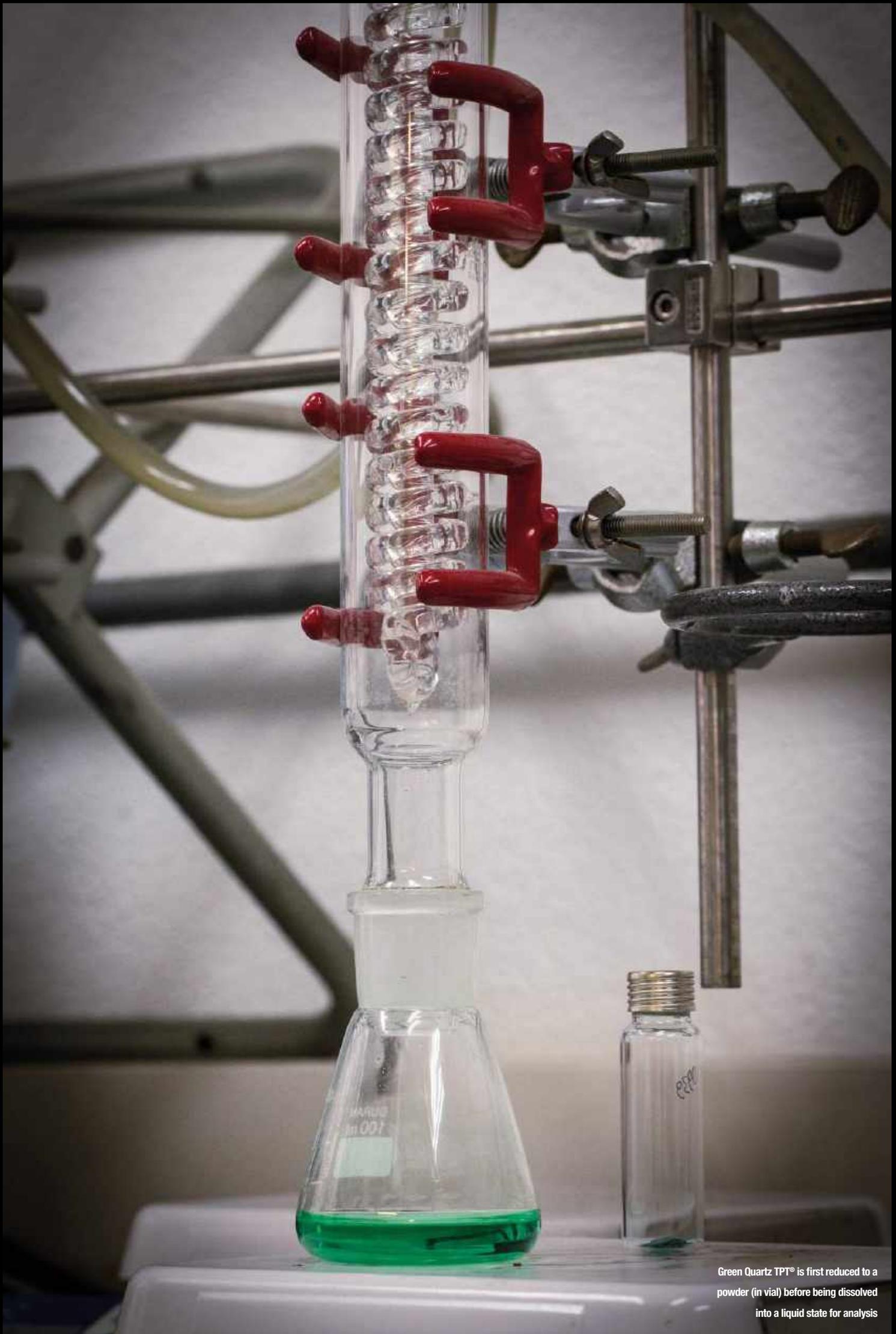


The RM 001 established a vision of the Richard Mille brand that can still be found in every timepiece the watchmaker produces to this day

AN ALLERGIC MATERIALS, WATCHING OUT FOR HUMAN HEALTH

Richard Mille has made composites one of the new standards in luxury. Some 20 years ago, they were among the most exotic novelties in watchmaking. Mastering the many challenges of using ultra-technical materials is an art, but also a science, especially when it comes to ensuring their absolute safety and comfort.

BY MICKAËL LE COR
PHOTOGRAPHY DIDIER GOURDON



Green Quartz TPT[®] is first reduced to a powder (in vial) before being dissolved into a liquid state for analysis



REACH PERFECT

Gold and brass, used since the dawn of the Swiss mechanical watch manufactures, and more recently platinum have graced the wrists of millions of wearers since the wristwatch appeared in the late 19th century. The same cannot, of course, be said for titanium, ceramic or carbon (except of course in the form of diamonds), all extensively used by Richard Mille in designing the modern movements and cases of the collection. Before the brand, very few watchmakers ventured to mix traditional savoir-faire with today's technology. Convinced that perceived value is no longer expressed through weight, but through the technical challenge of successfully developing new materials and giving them an aesthetic and absolute character, Richard Mille has determined to ceaselessly push the boundaries of the discipline.

But because the brand has one foot in the 19th century and one in the 21st, it had to come up with the most viable solutions. Its research and development team cannot in good conscience machine and market a new composite, even one that appears technically spectacular on paper, without ensuring that there are no health risks. Most of these cutting-edge materials come from the largest and most advanced industries, fields that have shaped our era, like aerospace, medical devices and car racing, where they have demonstrated their benefits in terms of strength and lightness, resistance and durability. However, what can be used in these fields must in many cases be subjected to more specific laboratory tests in the case of the watch industry.

The brand has always been diligent where risks to public health are concerned, because a watch is in direct and permanent contact with the skin. Watches also withstand a lot of physical stressors such as UV rays,

Glass-bottled Quartz TPT® and
Carbon TPT® samples ready to pass
an exhaustive battery of tests

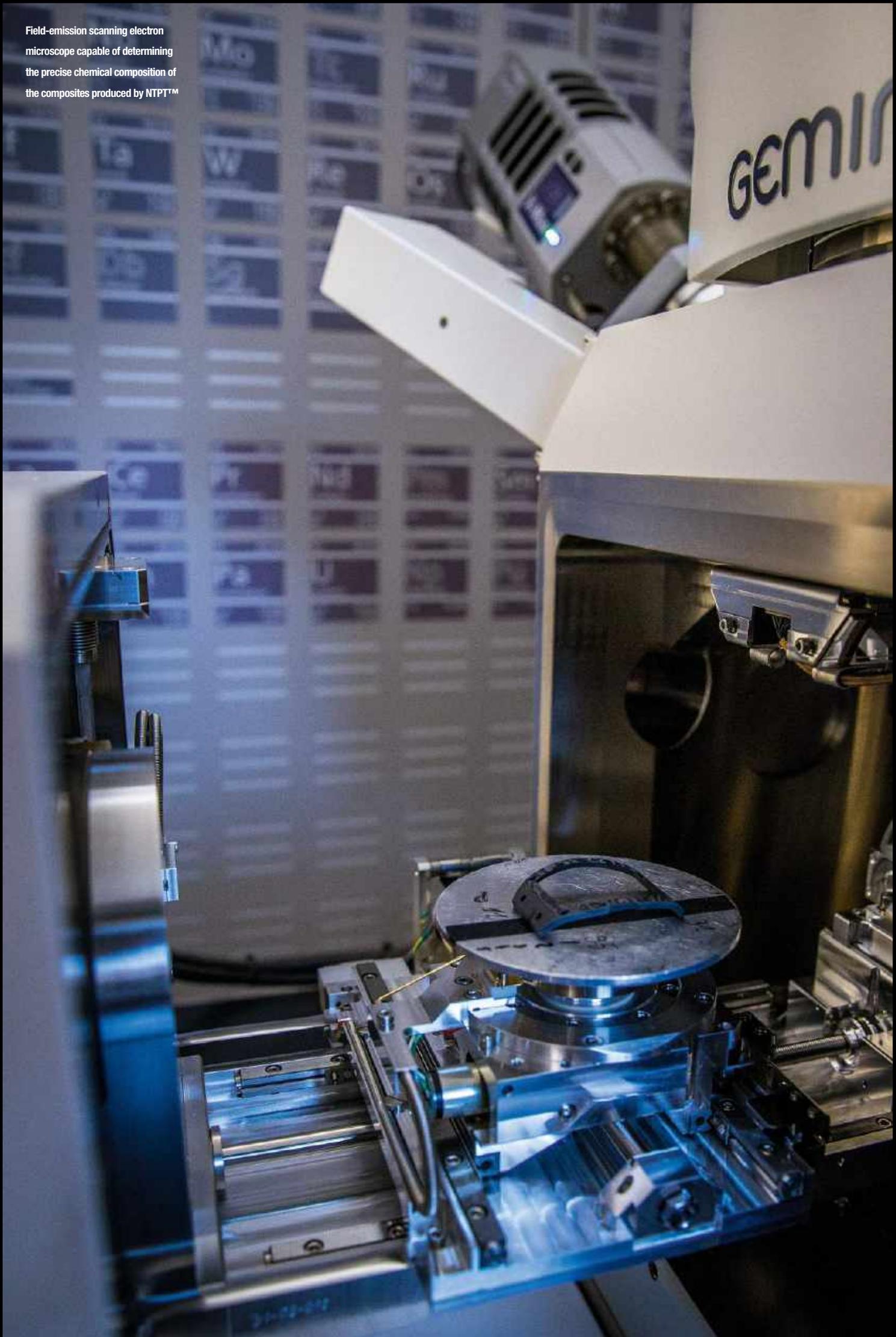


heat, moisture and even acidity from sweat. Their cases, if not rigorously tested, can cause severe skin reactions. This sanitary aspect is as important for the brand as the ergonomics of design, which are, of course, also a focus. From the beginning, the choice to work with grade 5 titanium cases made it possible to not only provide our customers with a product which is light on the wrist, but also to work with a biocompatible material that is perfectly tolerated by the body. Titanium provokes no reaction from the immune system. The same is true for ATZ and TZP ceramics, which are chemically inert materials. Heated to more than 1000 °C, the pigments Richard Mille employs in these materials do not present any hazards.

Such concern for health risks has not always been prominent in the watch industry. Some products used extensively for long periods had the potential to seriously affect health. To take but one example, we may consider the fluorescent materials used to make hands and dials glow in the dark. During the first half of the 20th century, watch manufacturers used radium-226. The substance had to be abandoned because of clear risks from radiation, though it was only banned in the 1960s. Still today, materials such as promethium-147 and

**CONCERN FOR
HEALTH RISKS HAS
NOT ALWAYS BEEN
PROMINENT IN THE
WATCH INDUSTRY.**

Field-emission scanning electron microscope capable of determining the precise chemical composition of the composites produced by NTP™



RICHARD MILLE NEVER BRINGS A NEW MATERIAL TO MARKET UNLESS IT COMPLIES WITH REACH.

especially tritium are still used in the watch industry. Even encapsulated, radioactivity is always there. Rest assured, however, the Swiss Super-Luminova®, based on strontium aluminate, and all the pieces that make a Richard Mille watch are harmless!

In its quest to find relevant technical solutions, the brand has invested heavily in the development of ultra-technical materials for nearly two decades. This involves extensive laboratory testing to prove that a new material is safe for health under all conditions. Richard Mille never brings a new material to market unless it complies with REACH norms (Registration, Evaluation, Authorization and Restriction of Chemicals), regulations that apply to all chemical substances used in daily life, such as clothing, furniture and electrical appliances. Some tests required by the European Union are very demanding and require considerable human and financial investment. To pass all these tests, particularly for materials based on TPT® technology, the brand relies on an independent laboratory, Metallo-Tests SA, which is ISO / CES 17025 compliant. This standard qualifies them to produce subcontracted tests, calibration or inspection results in a fair and reliable manner. Metallo-Tests is fully able to meet the requirements of REACH and RoHS (Restriction of Hazardous Substances) as well as other customer requests. Based at La Chaux-de-Fonds, 20 minutes by car from the Richard Mille facilities, this laboratory employs a dozen young and dynamic individuals, recognised for their highly specialised skills; among them are chemistry PhDs, chemical engineers, material science engineers, metallurgists, laboratory technicians and metallurgical laboratory assistants. 'Richard Mille and NTPT™ work closely with Metallo-Tests to ensure that products have a hypoallergenic risk of zero, and are capable of withstanding any and all conditions,' says Aurèle Vuillemier, R&D manager at Richard Mille. 'One must never forget, a Richard Mille watch must be able to face all circumstances, even the most extreme.'

When a new TPT® composite is developed, safety is a key parameter from the beginning, starting with pigment selection, conducted by the material development team. After UV light resistance has been verified, pre-preproduction cases in the new Quartz TPT® are assembled. It is at this stage that the chemical substances are checked. Only then is the product validated by Richard Mille. The factory processes ensure that the quality achieved during the development stage is upheld at the level of series production. The certificate of conformity delivered with each watch is the guarantee of our commitment. At the manufacture, REACH tests are conducted on random samples, and the chemical analysis is

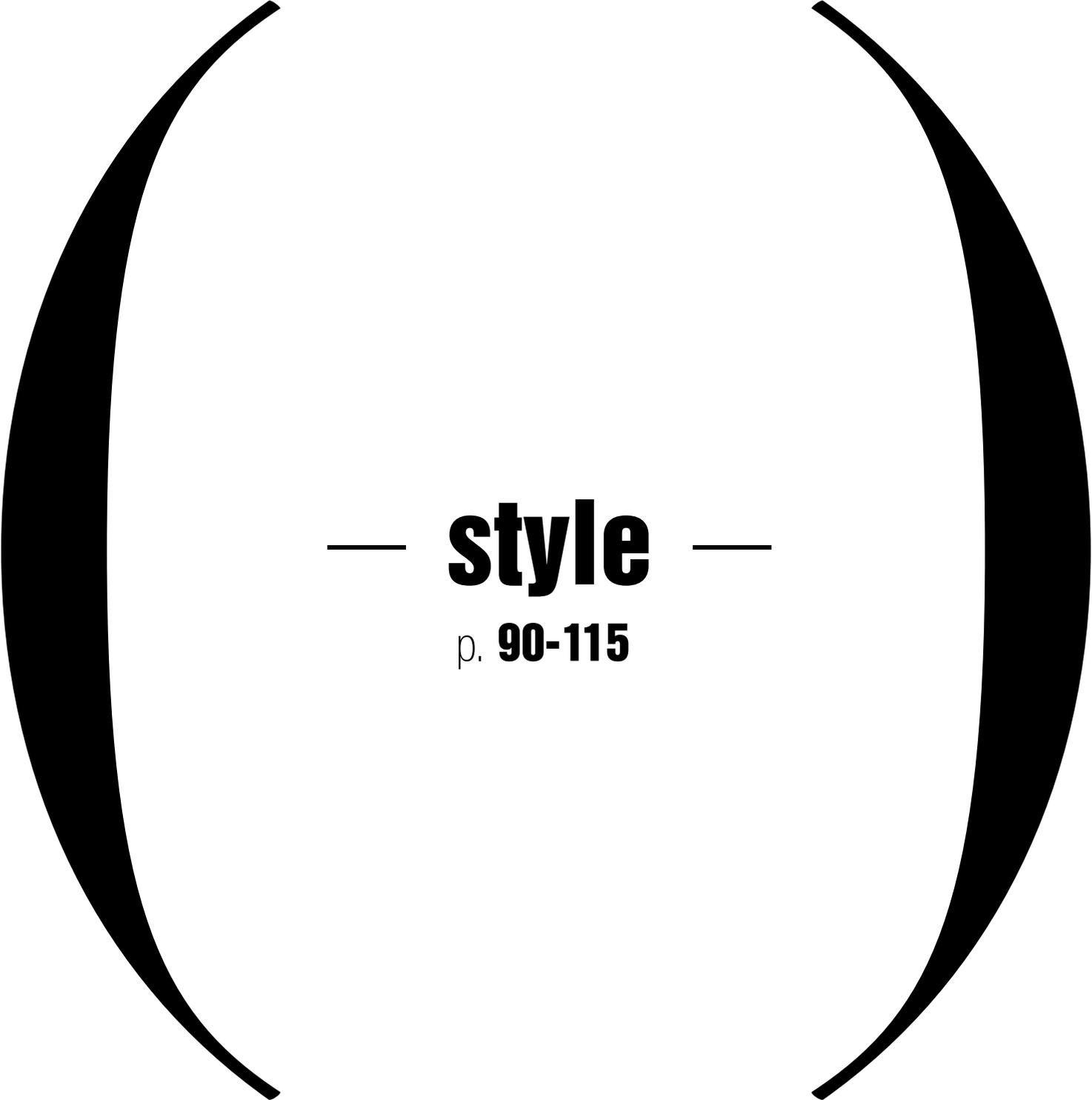
regularly repeated, typically once a year, to ensure continued safety.

The inspection concerns both fibres and resins. Concentrations of different substances listed by REACH are measured to ensure they fall within the REACH limits. At Metallo-Tests, very sensitive methods are applied with a very low detection limit. To give an idea of the order of magnitude, the laboratory would be able to identify traces of a lump of sugar dropped into Lake Geneva! Thanks to this complex and costly process, Richard Mille is able to ensure that all TPT® composites comply with worldwide legislation concerning chemical substances and do not contain any products at risk of producing skin allergies. With 5,300 watches made of TPT® composites produced and sold to date, only two cases of skin irritation due to the material itself have been reported. This represents 0.03% of the brand's global production. Such reactions are to be expected given the range of variation in the human skin. In fact, some people even have allergic reactions to gold, which is considered a noble metal (in the chemical sense) for its lack of reactivity.

Every day, Richard Mille is hard at work testing new composites and alloys, some of which were unknown a few years or months ago. In fact, the brand is often breaking new ground in laboratory research on various aspects of the components assembled in the movements. 'Either we make things well or we don't make them at all' is one of Richard Mille's personal and professional mottoes. Just as he hasn't waited for consumers to demand that the company behave responsibly, he likewise forges ahead in making sure that his watches are continuously perfected in terms of their safety for human health.

‘An infinity of
passion can be
contained in one
minute, like a crowd
in a small space.’

GUSTAVE
FLAUBERT



— **style** —
p. **90-115**

PORTFOLIO —★— style

back, in
VIEW

**RICHARD MILLE DISPROVES
THE NOTION THAT EVERYTHING
MUST HAVE A DARK SIDE, WITH
STUNNING CASEBACKS REVEALING
THE BALLETTIC MOTION OF TIME**

PHOTOGRAPHY CHRISTOPHE BOUQUET



RM 07-02 Automatic Ladies Sapphire: skeletonised automatic movement featuring a variable-geometry rotor set with gems



RM 022 Tourbillon Aerodyne:
manual winding tourbillon with a baseplate made of titanium
& honeycombed orthorhombic titanium aluminide over a carbon
nanofibre core



RM 70-01 Tourbillon Alain Prost: manual winding tourbillon movement integrating a mechanical odometer



RM 039 Tourbillon Aviation E6-B Flyback Chronograph: manual winding tourbillon movement with more than 750 components



RM 052 Tourbillon Skull: skeletonised manual winding tourbillon movement with a diamond and black sapphire skull



RM 67-02 Automatic Extra Flat Mutaz Barshim: skeletonised automatic movement with a rotor made of Carbon TPT®



RM 033 Automatic Extra Flat:
skeletonised automatic winding movement
with an off-centre monoblock platinum rotor



RM 055 Bubba Watson: manual winding
movement with bridges and baseplate machined
from grade 5 titanium

RICHARD MILLE



RM 017 RG-TZP/107

RM 017 Tourbillon Extra Flat:
skeletonised manual winding tourbillon movement
just 4.65 mm in thickness



RM 35-02 Automatic Rafael Nadal:
skeletonised automatic movement featuring
a variable-geometry rotor in grade 5 titanium and white gold



RM 069 Tourbillon Erotic: manual winding tourbillon movement featuring a unique complication able to form 216 different erotic sentences

the man of the hour

THE 1880 PRIVATE MEMBERS' CLUB IN SINGAPORE PROVIDES A COSMOPOLITAN SETTING THAT MARRIES INDUSTRIAL DESIGN AND A RICH HISTORY OF EAST ASIAN CRAFTSMANSHIP, SHOWCASING THE RM 020 AND ITS OWN TRADITIONAL YET MODERN STYLE.

PHOTOGRAPHY MUNSTER
STYLIST MARIE LEE
MODEL ARISTOTELIS BOLOVINOS



RICHARD MILLE RM 020 Tourbillon Pocket Watch in grade 5 titanium

*Dark navy single-breasted two-piece suit in wool, **BERLUTI**; high-neck mustard-brown wool sweater, stylist's own; grey cotton pocket square, **VANDA FINE CLOTHING***



RICHARD MILLE RM 020 Tourbillon Pocket Watch in grade 5 titanium case and chain

*Tan suede jacket, blue cotton shirt, brown silk tie, and blue cotton-denim jeans, all **BRUNELLO CUCINELLI**; brown leather belt, stylist's own*





*RM 020 Tourbillon Pocket Watch with 18K red gold case and grade 5 titanium chain
Khaki virgin wool-linen-silk single-breasted sports coat, **BRIONI**; navy cotton polo shirt, **CORTIGIANI**;
blue and brown mini houndstooth check silk scarf, **BRIONI**; chocolate brown Manny pleated wool trousers, **MARIANO RUBINACCI***



RICHARD MILLE RM 020 Tourbillon Pocket Watch with 18K red gold case and grade 5 titanium chain
*Khaki virgin wool-linen-silk single-breasted sports coat, **BRIONI**; navy cotton-denim safari shirt, **SEAMLESS BESPOKE**;
chocolate brown Manny pleated wool trousers, **MARIANO RUBINACCI**; white cotton pocket square, **BRUNELLO CUCINELLI***





RICHARD MILLE RM 020 Tourbillon Pocket Watch with 18K red gold case and grade 5 titanium chain
Blue leather jacket, grey cotton shirt, and blue wool turtleneck sweater, all **BERLUTI**; grey Prince of Wales check wool trousers, **SANDRO**

PHOTOGRAPHER (STILL LIFE)
SIDNEY TEO

PHOTOGRAPHY ASSISTANT (STILL LIFE)
TOH SI JIA



RICHARD MILLE RM 020 Tourbillon Pocket Watch in grade 5 titanium

*Black silk-satin tuxedo cummerbund, black silk-satin bow tie, and brown silk-velvet dinner jacket with black silk-satin lapels, all **BRUNELLO CUCINELLI***



FASHION ASSISTANT
JOE TAN

PHOTOGRAPHY ASSISTANTS
LONG FEI, NABIL

RETOUCHER
CIWIE GOH

GROOMING
RINA SIM USING DIOR AND KEVIN MURPHY

SPECIAL THANKS TO 1880 FOR KINDLY ALLOWING US TO
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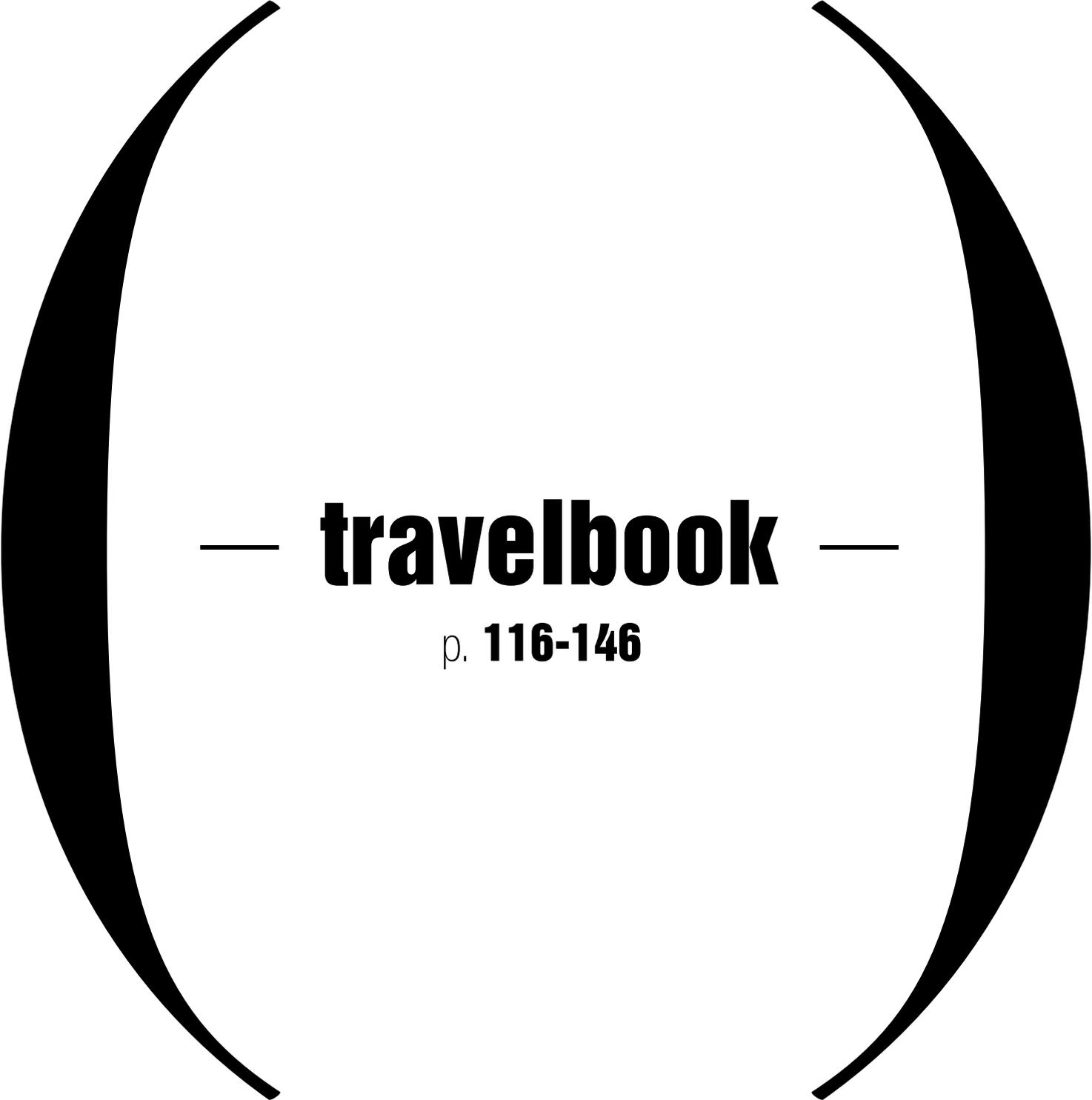


RICHARD MILLE RM 020 Tourbillon Pocket Watch with 18K red gold case and grade 5 titanium chain
Navy single-breasted wool sports coat, and navy double-breasted wool waistcoat, both **THOM SWEENEY**;
blue cotton shirt, blue cotton-denim jeans, and brown silk tie, all **BRUNELLO CUCINELLI**; brown leather belt, stylist's own



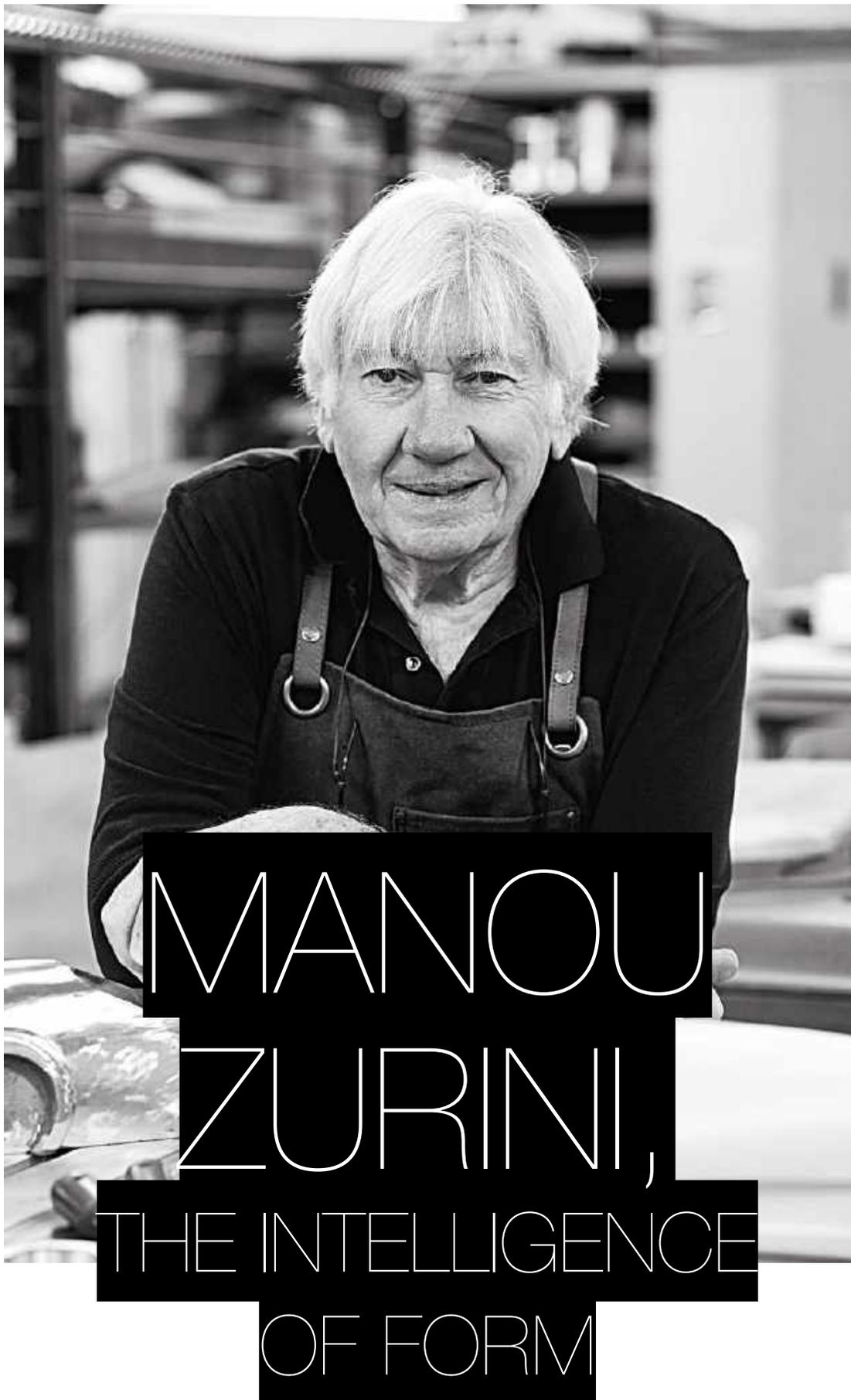
‘Real museums are
places where Time
is transformed
into Space.’

ORHAN PAMUK



— **travelbook** —

p. 116-146



When the sculptor met Richard Mille, they immediately hit it off; theirs is a story of people and passions, cars and forms. Also, Zurini's latest artworks are inspired by the McLaren range, past and present.

BY AYMERIC MANTOUX
PHOTOGRAPHY MIKAEL FAKHRI

F Bloody hell, what you do is so small,' the great sculptor César once complimented him. Coming from most artists, the anecdote could sound boastful. But spoken by Emmanuel Zurini, or 'Manou' to his friends, it's understatement. Because this elegant, handsome man, who looks like he belongs in a film noir spoof, is not—and never has been—short of talent. Born in 1942 to a painter father and a mother who also liked to draw, Zurini always preferred bunking off and playing with Dinky Toys to studying. Handy and familiar with images, he turned car photographer in 1966, becoming a regular at Grands Prix races, the Agence DPPI and behind the scenes at racetracks.

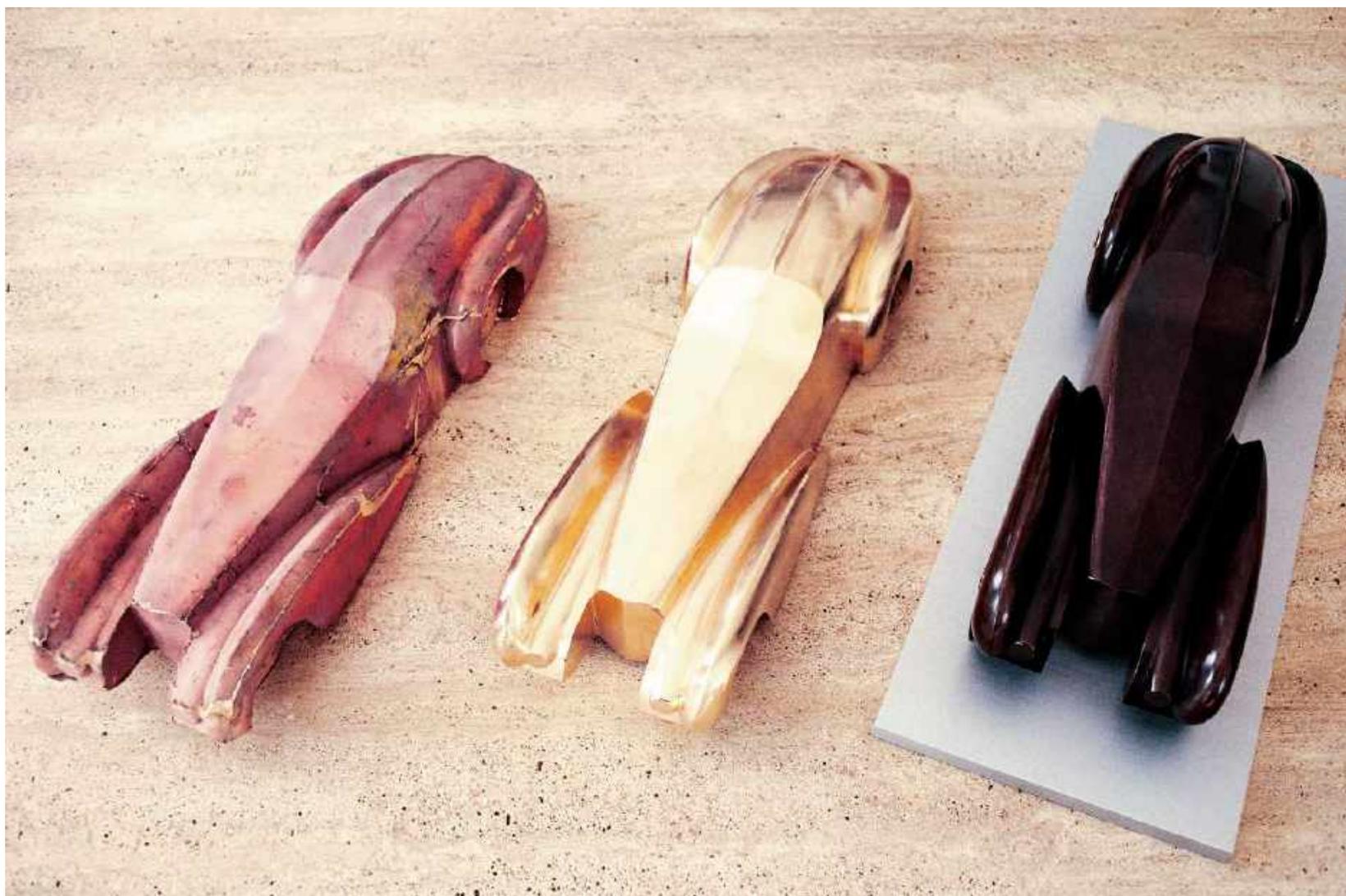
For a quarter of a century, he brought his imposing silhouette and jovial mood to the four corners of the world. His puns, his remarkable photos and his lust for life won

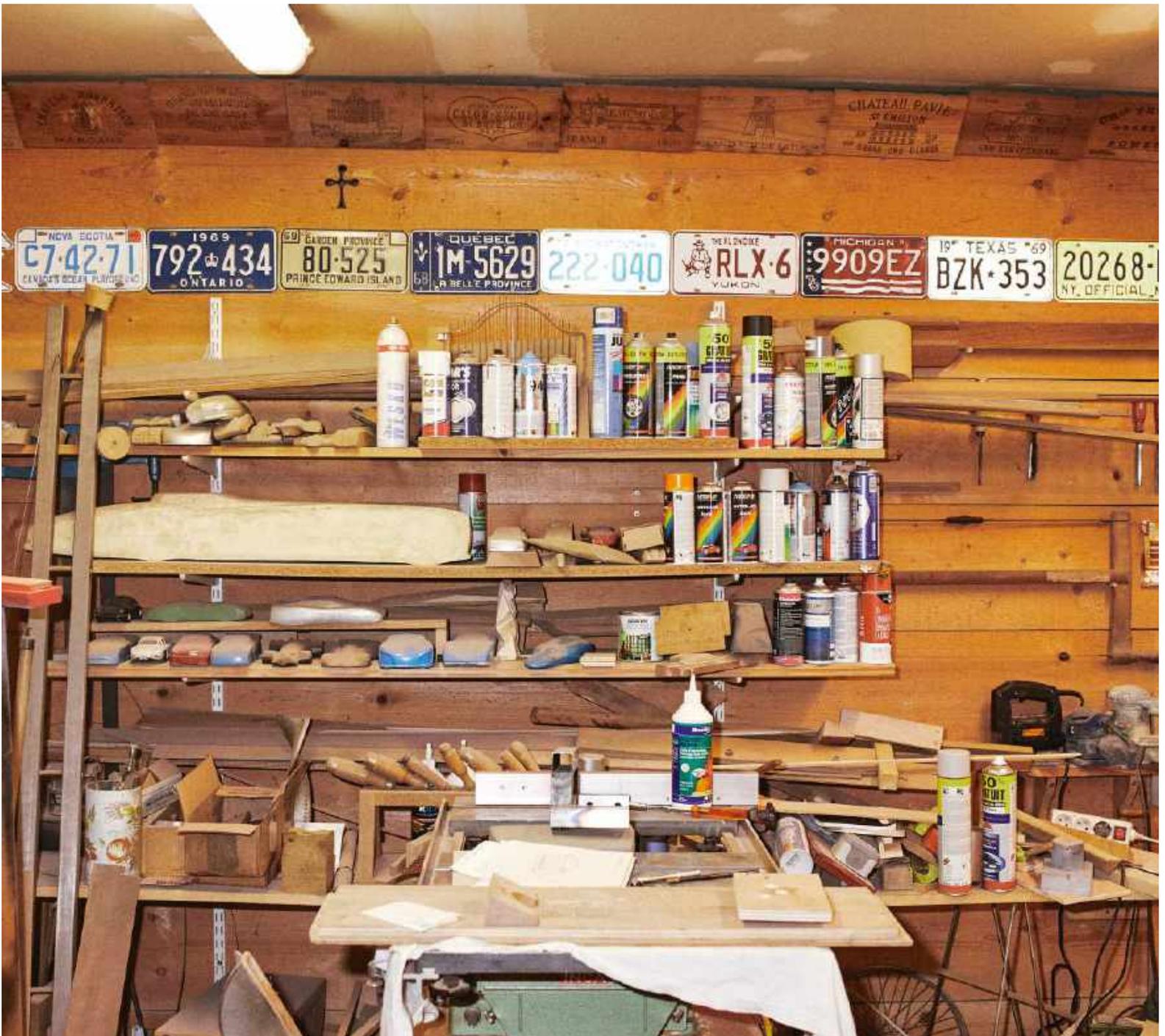
hearts and friends alike. But that wasn't enough. 'One day, in June 1976, I went past Christoffe on the Rue Royale, and I saw an incredible silvery shape, an American car, very 1930s, like a Firebird.' He walked into the shop. Folon, the famous poster artist, had built this rather realistic, figurative car shape. The saleswoman pressed on the driver's head, and a flame appeared—it was a lighter.

It would go on to change Manou's life. 'I said to myself, damn, how amazing to make an object that looks like that.' It triggered something in his subconscious. The photographer went home, found a pair of pliers, a plank of wood and a wood chisel, and set to work. 'I started at 11 in the evening, and at 5 in the morning I went to sleep. Then I went back to my work. It just came out like that, I was pleasantly surprised.' And so, the reporter's new artistic vocation was born, with no preparatory drawings to speak of – almost by accident.

But over the years he had amassed images of every single form of automobile from the boxy to the sleek, and a detailed knowledge of every welded joint of the most impressive sports and racing cars out there.

What followed is almost a fairytale, accompanied by a natural but steep learning curve. Manou produced a plaster model, slightly larger than the original, and took it to an art foundry that just happened to specialise in religious knick-knacks. A good omen for an agnostic! Two weeks later, his first bronze was cast. The original plaster model was returned to him in 20 pieces in a plastic bag. The first buyers of *Vitesse*, the 1:8 sculpture, were his friends from the paddock: the journalist Johnny Rives, Thierry Bovi and Dominique Dumas. 'The first six were allocated straight away, before they had even been made.' Trusting his instinct, Maître Hervé Poulain, inventor of the Automobilia sales, asked Manou to make him a sculpture for a prestigious





WITH A BIT OF CLAY AND
YOUR HANDS, YOU GET
TO DO ALL THE WORK.
I WANTED TO CREATE...

A clay model and the cast version sit side by side. Since he first began making his voluptuous renderings of speed, he has learned extensively about the many finishes bronze can take.



auction at the Hôtel Drouot. It was a success. 'I was thinking of selling my pieces for 2,000 francs, and it sold for double that! There are great artists who weren't selling at those prices,' says the man who was still an apprentice sculptor at the time.

He was unaware, for instance, that bronzes should have a patina, learning on the job how to deburr, chisel and polish in a borrowed workshop in the 14th arrondissement of Paris. But with further auctions came additional success! It's encouraging for a budding artist to already be popular! At his first exhibition, held in 1980 at the Galerie l'Obsidienne on the capital's Avenue Matignon, he was proud to present 15 pieces brought together for the occasion. That's when things really took off. Sir Jackie Stewart purchased five of his

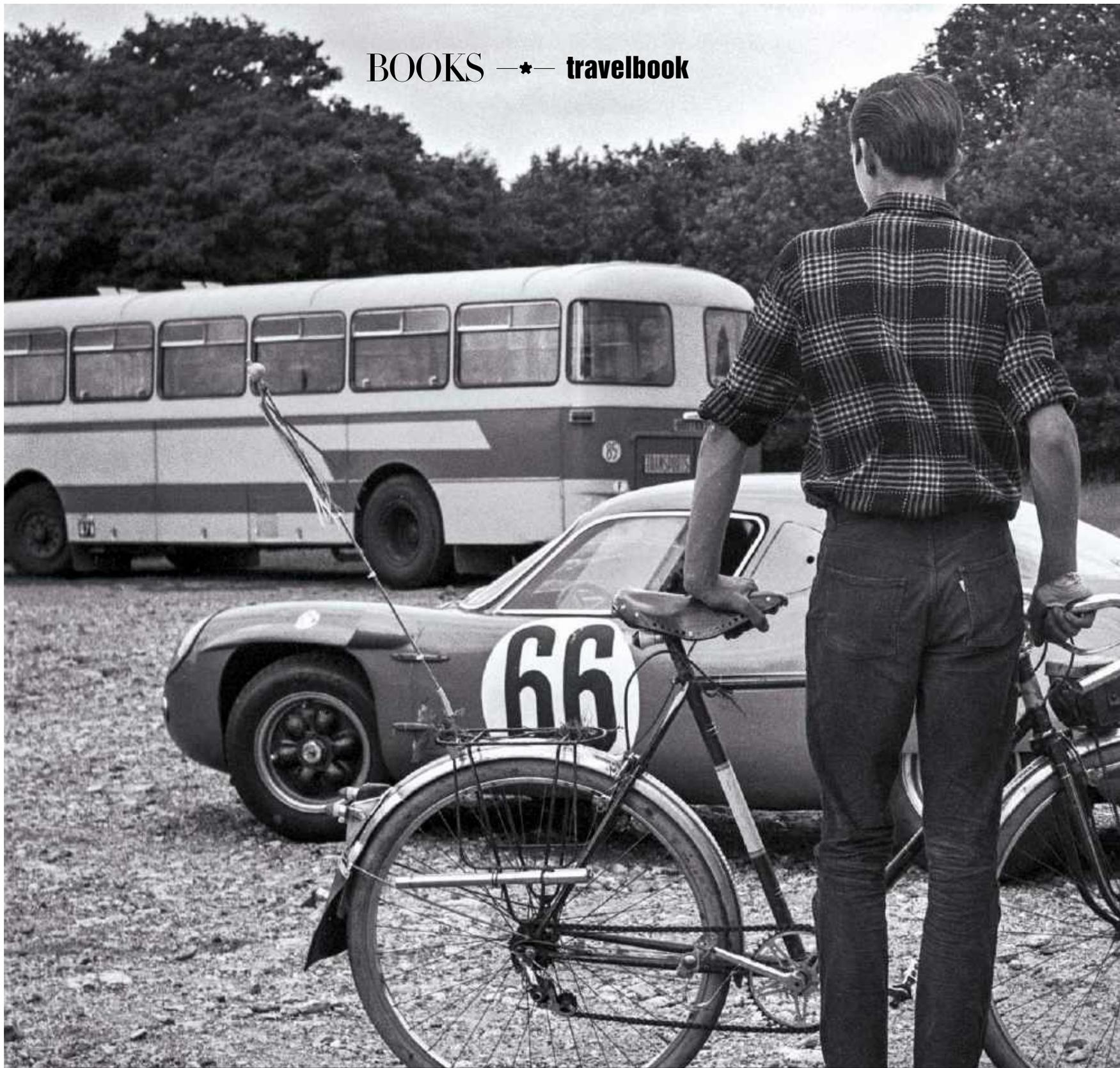
sculptures, as did Jacky Ickx, while the crowd featured a Who's Who of automobile fans, collectors and museums from around the world. In 1987, the newly-founded gallery, Vitesse, also took an interest in his work, and continues to represent him to this day. Manou, by then a well-established sculptor, was in high demand, with commissions for the Rétromobile exhibition, followed by trophies for the prestigious Pebble Beach competition. He was embraced in America, including by top collectors such as Ralph Lauren and Peter Mullin. Other trophy designs soon followed, as well as an exhibition for the anniversary of Ferrari.

And what of photography? 'I don't think much of it. Without a camera, you can't do anything. It's entirely technical. In contrast,

with a bit of clay and your hands, get to do all the work. I wanted to create something.' In 1996, after a 30-year career and over 450 Grands Prix, the photographer took his bows. Seemingly liberated, his sculpture blossomed. 'It's really captivating to create new forms, I started spinning ideas... really crazy stuff.' That is when Manou set up his own workshop at home, a lovely house in the Yvelines. The least of his sculptures, whether bronze, granite or marble, requires an entire month's work. He has now exceeded 1,000 different forms in existence, some of which are extremely rare and impossible to find. Each is a genuine piece of heritage one can never tire of admiring and wanting to share.

To get your hands on a sculpture by Manou Zurini (7,000–12,000 euros depending on size): Galerie Vitesse, 48 Rue de Berri, 75008 Paris. Tel.: +33 (0)1 42 25 48 13. Or from Emmanuel Lopez (gallery of modern prints and posters).

BOOKS —★— travelbook



CAR RACING 1966: A TIME FOR SPEED



As motor racing geared up for its Golden Age, a small band of adventurers set off, armed with the Rolleiflex 6008 AF, to capture in images the excitement, danger and speed of this world as well as the camaraderie, showmanship and relationship with the public that catapulted the sport to world dominance.



1. F1, Belgian Grand Prix,
Spa-Francorchamps
Anglo American Racers, Eagle T1F /
Climax ©DPPI

2. F2, Trophées de France,
Reims-Gueux
Denny Hulme (NZ), Brabham
Racing Developments, Brabham
BT18 / Honda S800 ©DPPI

3. F1, Grand Prix de Monaco
Jim Clark (GBR)
Team Lotus, Lotus 33 / Climax
©DPPI

2



3





4. *Endurance, 24 Hours of Le Mans Starting line* ©DPPI

5. *Endurance, 24 Hours of Le Mans Mario Andretti (USA) Lucien Bianchi (BEL) Holman and Moody Inc., Ford MK II* ©DPPI

6. *Endurance, Spa 1000 km David Hobbs (GBR) Jochen Neerpasch (GER) Ford GT40* ©DPPI

7. *Endurance, 24 Hours of Spa Hubert Hahne (GER) Jacky Ickx (BEL) BMW, BMW 2000 TI* ©DPPI



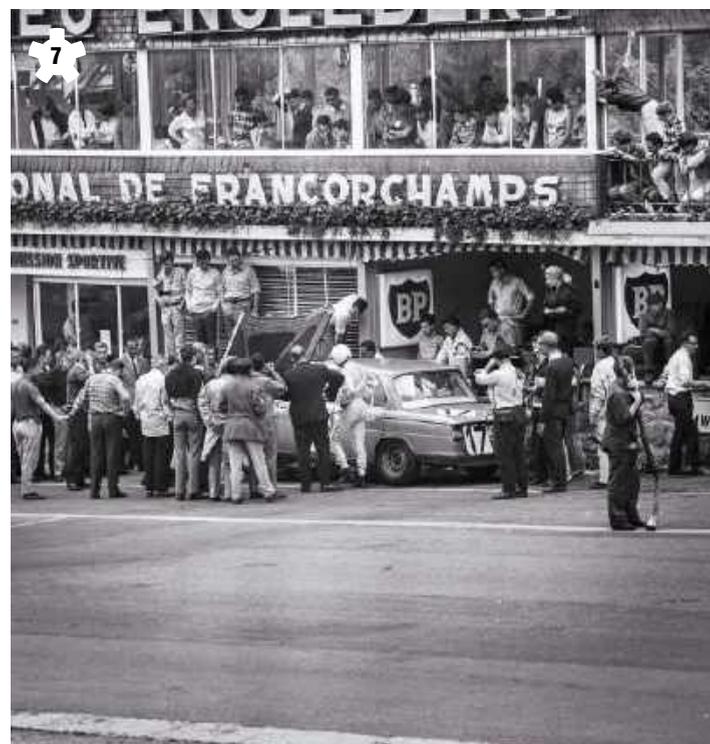
5



IT WAS A YEAR OF TOTAL COMMITMENT, OF INFINITE POSSIBILITIES

— ÉDITIONS CERCLE D'ART —

*CAR RACING 1966 Vol.2 - Johnny Rives, Manou Zurini - Éditions Cercle d'Art / Agence DPPI - 240 pages, €79 - www.cercledart.com
€250 (+shipping) each for the limited edition of 250 specially boxed copies which include an original photograph signed by Manou Zurini*



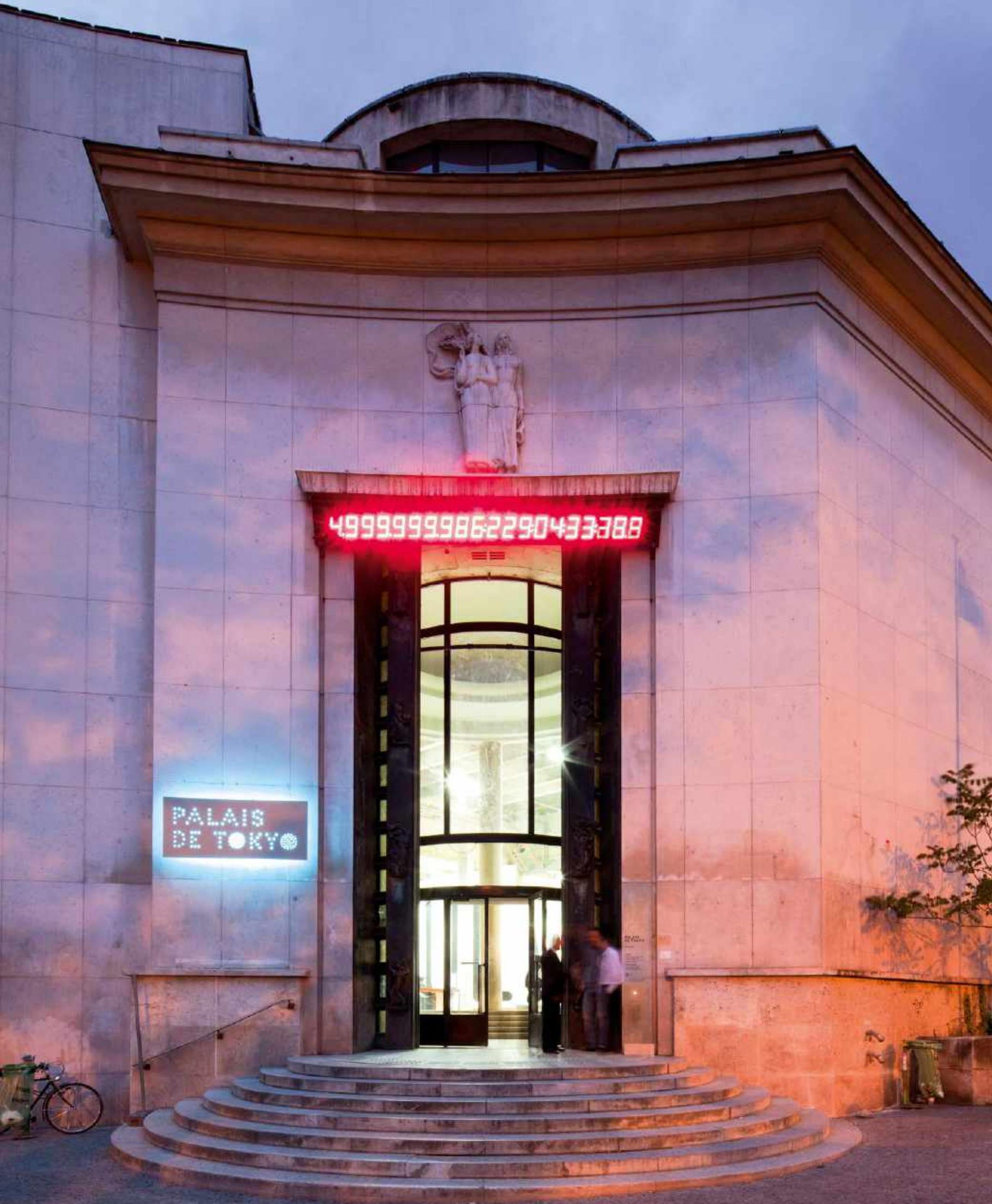
THE CRÈME DE LA CRÈME

It is the most prestigious contemporary art institution in Paris. The Palais de Tokyo has one of the largest spaces dedicated to creation in Europe, and its cosmopolitan outlook and ambition inspired Richard Mille to become one of its key partners.

BY AYMERIC MANTOUX

One windy Saturday evening in winter on the Avenue du Président Wilson—on the river side of one of the most genteel and elegant *arrondissements* in Paris, the 16th—a crowd gathers in front of a vast, monolithic 1930s complex. *On air*, an exhibition orchestrated by Argentinian artist Tomás Saraceno, the ‘Spiderman of contemporary art’ according to one French critic, is still jam-packed in the hour before closing. Visitors of all ages flock to admire the artist’s spiderwebs and immersive installations.

A flight of steps below, the first of the evening’s diners take a seat at one of the most popular and trendy restaurants to emerge in Paris during the last five years, Monsieur Bleu. Later on, they’ll go dancing at Yoyo, or perhaps catch a film at the cinemas, Madame or Mademoiselle, both run by MK2. Since opening in 2002, the Palais de Tokyo has earned an international reputation as a key centre for contemporary art in under 15 years. Its exhibitions are among the most visited of the French capital, and its vitality is renowned among collectors, institutions and connoisseurs. When artist Jeff Koons proposed his design for a sculpture in



THE PALAIS DE TOKYO HAS EARNED ITSELF AN INTERNATIONAL REPUTATION

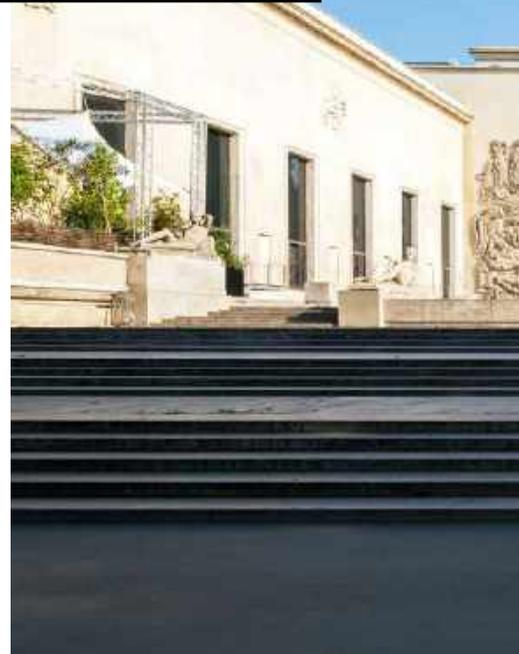
homage to Paris, for instance, it was suggested for a time that the work be installed on the Palais de Tokyo esplanade to ensure it would be seen by as many international visitors as possible. So why does it elicit such enthusiasm? Because it is dedicated to the art that is currently being produced—the art of today. And rather than being restricted to today's star artists, it exhibits those who use their works and research—for the most part multidisciplinary, covering visual arts, video, publishing, science and more—to explore the major challenges facing contemporary society. The Palais de Tokyo has held numerous events, performances, concerts, conferences and projections. In recent years, it has also extended an increasing number of '*cartes blanches*' to French and foreign artists alike for major solo exhibitions.

With a pluridisciplinary approach and an open-minded perspective, the art space sponsors outreach projects to encourage global interest and holds extended opening hours to entice a broader range of visitors. The museum also boasts new infrastructure including an acclaimed book shop located in the entrance hall, a restaurant, and a 'Little Palais' for young visitors, all designed by major architects in a long-established tradition ranging from Joseph Dirand to Lina Ghotmeh. The Palais de Tokyo has enhanced its visibility overseas, organising shows in New York, Singapore and Amsterdam, and by teaming up with biennales and fairs. But the museum's presence can also be felt across France, from Lyon to Versailles and Le Puy-en-Velay. The concept? To 'ensure every visit provides an over-arching experience of contemporary culture and art'.

Highlights from its recent programming include exhibitions, carefully realised in accordance with the artists' wishes, by Camille Henrot, Jean-Jacques Lebel and Kader Attia, as well as Neil Beloufa. Performance art and Street Art also have their place here. Jean de Loisy, the museum's departing president, can pride himself on having boosted visitor numbers and given the Palais greater financial freedom from the French government, generating its own income and promoting private patronage. Furthering this aim was one of the reasons Richard Mille chose to undertake a long-term partnership with the institution, the better to unite contemporary art and artistic crafts. Furthermore, between 2014 and 2018, a series of exhibitions dedicated to fine craftsmanship was launched to promote dynamic exchange between artisans, contemporary artists and designers. The programme included explorations of new technology, innovation and co-creation. This attempt to resituate artistic craftsmanship at the heart of creation is a topic of key importance to Richard Mille.

Spanning 22,000 square metres in the heart of Paris, the Palais de Tokyo has become a truly vibrant destination with a demanding programme of breakthrough artists that helps bring businesses and fine arts closer together. Since it reopened six years ago after a renovation in 2012, this successful art venture has appealed to the same avant-garde audience that are of interest to the brand. And their similarities don't stop there. The Palais de Tokyo is something of an anomaly in the French cultural climate, just as Richard Mille is in the realm of Swiss watchmaking. Their approaches share a core tenet as

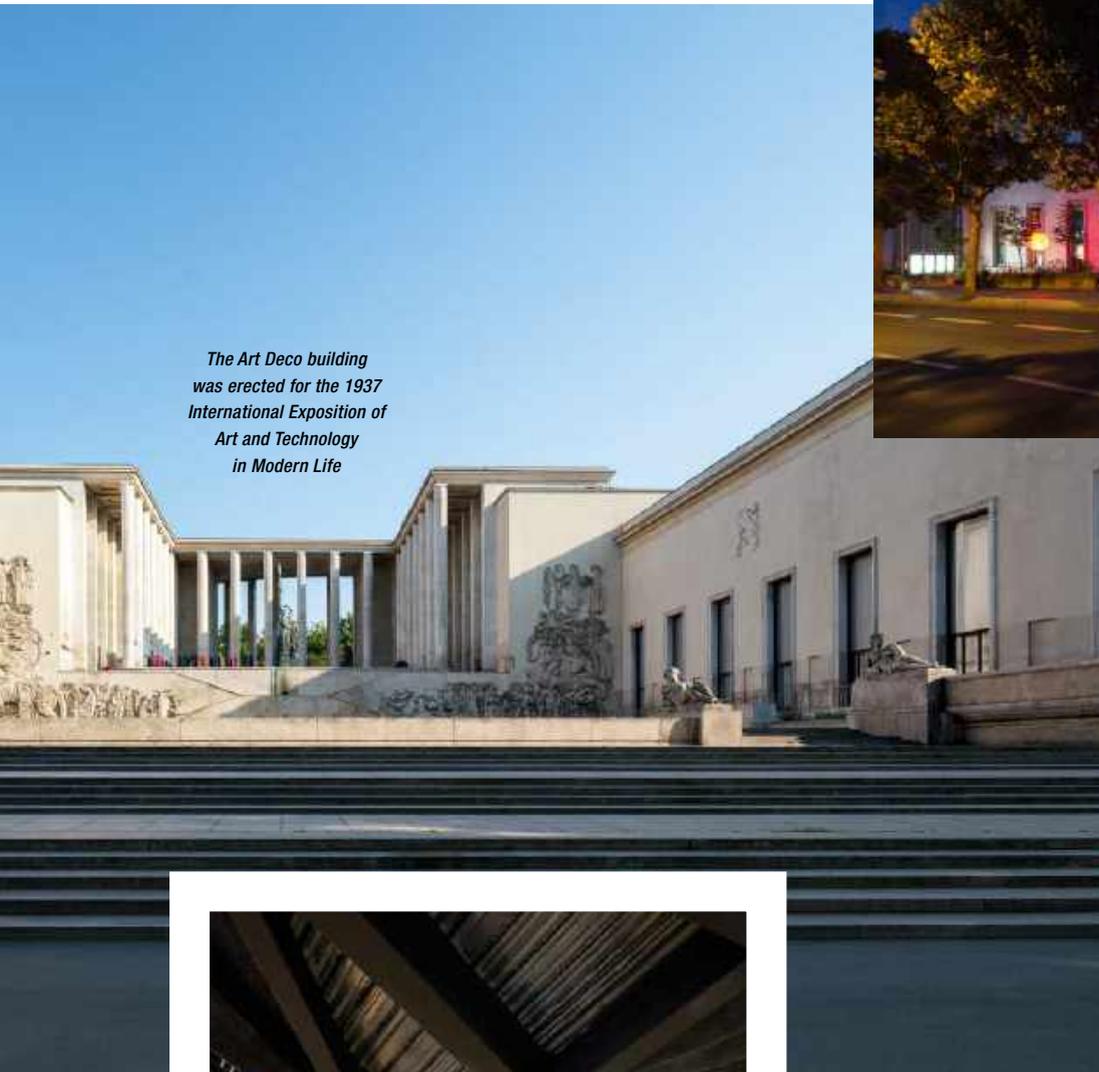
well: to bring about the emergence of new models freed from the shackles of their inheritance, all the while projecting an image of high quality that, naturally, comes at a cost. Operating as a start-up with a team of passionate, dedicated and involved individuals, the Palais presents a certain disruptive element and generates surprise with its inventive responses and technical expertise in cultural engineering. It strives to be as close to creators as possible in order to 'invent with them'. With Richard Mille, it has established a culture of dialogue and exchange, which are essential components of a fruitful and long-lasting partnership—currently established for a three-year period. A union true to the mantra of Jean de Loisy, the museum's outgoing president: 'A place where we work with art rather than on art, and where art works with us.'



To help a broader range of people access contemporary art, the museum holds extended opening hours entice a broader range of visitors



The Art Deco building was erected for the 1937 International Exposition of Art and Technology in Modern Life



3 QUESTIONS FOR: JEAN DE LOISY



What do you consider the defining characteristic of the Palais de Tokyo? Its disruptive nature?

Being disruptive means being inventive, and strangely, when dealing with art, it is also a question of being precise. In a stifling world, artists try to conduct their investigations with precision, inventing new possibilities and means of expression. More often than not, they find these possibilities outside of established norms, outside of their milieu. Much of the art of the future can perhaps today be found outside the realm of art—in the form of technology or science—and almost certainly in previously undiscovered forms. Fundamentally, the work of the Palais de Tokyo is to foster this constant exploration and to render visible as-yet unsuspected meanings, forms and beauty, which often come from spheres other than the world of art. That is what brings us together.

How important is savoir-faire to you?

At the Palais de Tokyo, we place great importance on collaboration between the most forward-looking artists and the greatest masters of traditional craftsmanship. We find this union fascinating and it ties in with what brings us together. Up until the late 1930s, there was an extraordinarily fertile culture of collaboration between artists and master craftsmen, before a form of mistrust emerged after the Second World War. Now artists are once again passionate about combining the skilful use of materials with the mind's creative possibilities.

In your opinion, does this reflect the multidisciplinary approach that you have always advocated here?

Yes, definitely. That is something else we have in common with Richard Mille. So for instance, the brand works with Benjamin Millepied, with whom we go back a long way and plan to continue working with in the future. He epitomises the extraordinary mastery of form and time that underpins dance. At the same time he is intimately connected to contemporary art and is passionate about today's greatest artists, such as Philippe Parreno and Pierre Huyghe. He meets with us to produce joint creations with the artists that we invite here. But I think that all artists have something in common, and this goes for great sailors or drivers as well: an all-encompassing awareness of their environment. There's that well-known example of when Marcel Duchamp, Fernand Léger and Brancusi met at the Paris Air Show in 1913. They saw the propeller of an aeroplane and said: how can we create something better than this propeller? So from a sculptural point of view, the exact sentence was: 'Who will do better than this propeller?' shared by the three of them. There's this exciting challenge between extraordinarily inventive engineering and artists. Fundamentally, what was distinctive was that the propeller—like every other propeller—was made to meet the technical constraints of natural phenomena such as gravity and resistance. These are essentially forms created by forces, something that artists find fascinating. Artists are interested in how the world can shape our consciousness as well as the forms we create, and this illustrates a concept of art that differs from past ideas.

The 1930s building, which underwent extensive renovation, reopened in 2012 to universal acclaim



The vast exhibition spaces offer artists a creative environment that is practically unique in Europe





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DEALERS

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EYE EYE ISUZU, KAGAWA
KAMINE MOTOMACHI, KOBE HYOGO
MATSUZAKAYA NAGOYA, NAGOYA
TIME ART TOMIYA, OKAYAMA
ISHIDA OMOTESANDO, TOKYO
TAKASHIMAYA WATCH MAISON, TOKYO
SHIBUYA SEIBU, TOKYO

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DUBAIL VENDÔME, PARIS
DOUX ST TROPEZ, SAINT-TROPEZ

GREECE

ORA KESSARIS, ATHENS
ORA KESSARIS, MYKONOS

NETHERLANDS

GASSAN, AMSTERDAM

PORTUGAL

BOUTIQUE DOS RELÓGIOS PLUS, LISBON

SPAIN

RABAT BARCELONA, BARCELONA

UKRAINE

CRYSTAL WATCH, DONETSK
CRYSTAL WATCH, KIEV

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MATERIAL GOOD, NEW YORK CITY (NY)
WESTIME LA JOLLA, SAN DIEGO (CA)
HING WA LEE, SAN GABRIEL (CA)
OLIVER SMITH JEWELER, SCOTTSDALE
(AZ)
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FRATTINA IGUATEMI, SAO PAULO

VENEZUELA

DAORO JOYERIA, CARACAS

MIDDLE EAST

ISRAEL

JB JEWELERS, JERUSALEM
JB JEWELERS, TEL AVIV

LEBANON

CADRANS, DBAYEH

The Japanese snowboarder Tomoka Takeuchi, a member of the Richard Mille family, tells us what makes Tokyo special for her.



What do you like most about Tokyo?

There are many wonderful encounters to be made in Tokyo. It's the nerve-centre of Japan, and also a place where people gather from all over the world. When I compare it with my home town, Hokkaido, I sometimes feel that I need more air, because I don't see much nature in Tokyo. As a professional snowboarder, nature is obviously very important to me. But still, Tokyo is very attractive. I always meet new people in this town, with its huge population, and these meetings expand my world.

EBISU QUARTER

The modern arch of Garden Place frames the Chateau Restaurant Joël Robuchon, housed in a replica of the Chateau de Moulinsart of the famed Tintin series.

© DYNFILMS

What do you generally do there when you have spare time?

I like to find a quiet cafe where I can stay for a long time. I tend to sit and work on questionnaires from the media, e-mail replies, and SMS updates. I also read books when I get some time to myself. Works that help me stay positive are my favourites, for example, Nietzsche, or *The Secret*, by Rhonda Byrne. I also enjoy reading books written by athletes.

What makes this city special to you?

It is a city full of energy, a good mix between modernity and tradition. Both are represented, but neither one stifles the other.

How often do you go, and where do you stay?

I stay in Ebisu when I'm in Tokyo. I spend quite a bit of my time there, about 100 days a year, except during winter for the competition season. It's a neighbourhood that embodies Tokyo on a (slightly) more human scale, with a number of cultural attractions, such as the Tokyo Photographic Art Museum, but also excellent bars and restaurants.

TOKYO TOWER



What does the city have that nowhere else does?

You really feel the value of time. Even though it's a very crowded city, you don't feel any rush or stress. Everyone lives and goes about their business in complete harmony.

When you are in town, what do you do?

I'm mostly working and training. And I enjoy my spare time at cafés whenever I get a chance.

EVEN THOUGH
IT'S A VERY
CROWDED CITY,
YOU DON'T
FEEL ANY RUSH

TOMOKA'S PICKS

TSUYAMA

2-14-7 Akasaka, Minato 107-0052,
Tokyo Prefecture, Japan

**TOKYO PHOTOGRAPHIC
ART MUSEUM**

Ebisu Garden Place, 1-13-3 Mita, Meguro-ku
Tokyo, Japan
www.topmuseum.jp

TSUYAMA



Tsuyama's ume-ochazuke offers a symphony of understated elegance for the senses

© SASAKEN

Favourite restaurant?

For me it's Tsuyama, which is where my brother learned about Japanese cuisine. Every time I drop by, they welcome me with great kindness and treat me to delicious Japanese dishes. Tsuyama has top-class customers in Japan, and I've also met many people there.

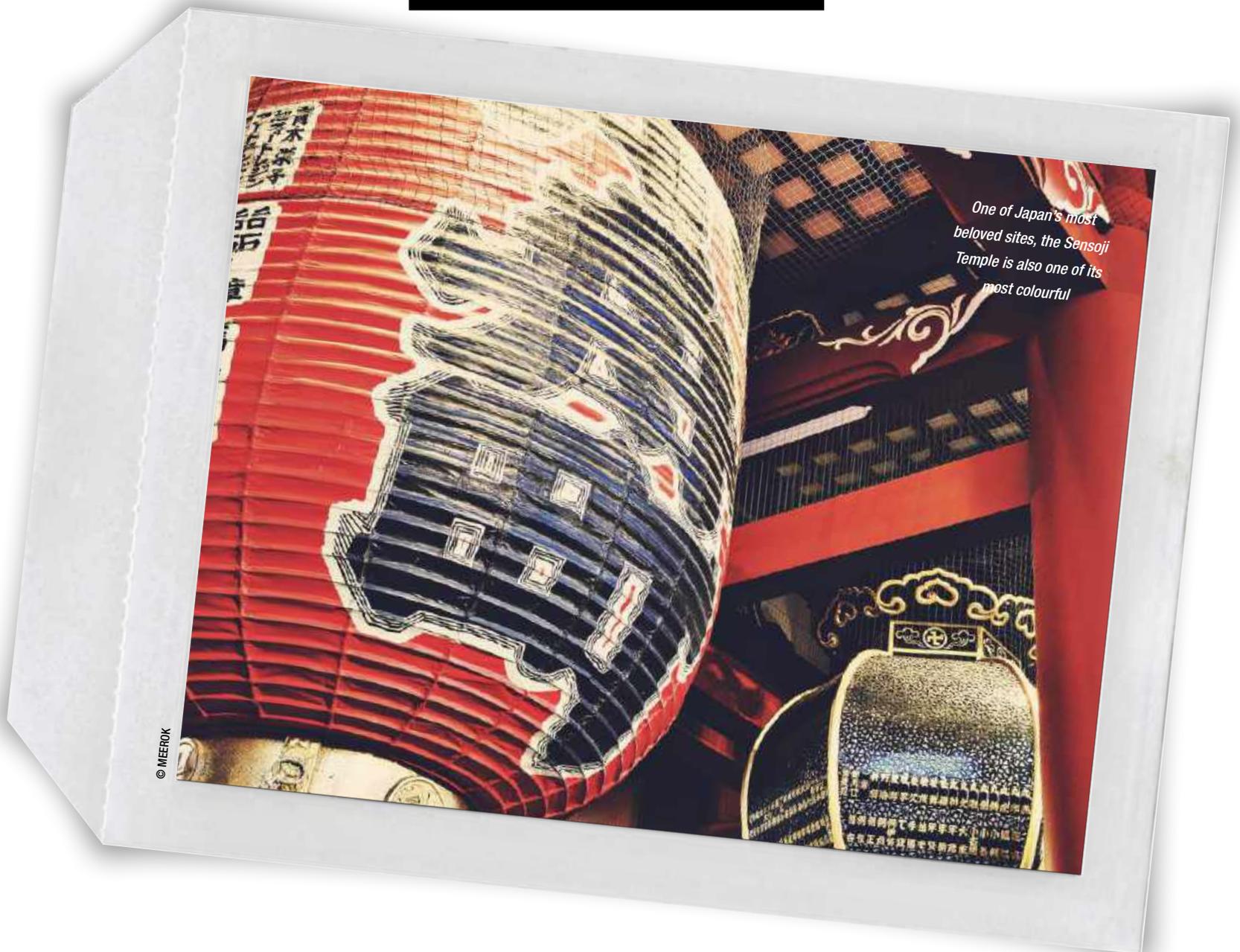
Favourite dinner?

Ume-ochazuke. It's a very traditional Japanese dish served usually at the end of a meal. It is prepared by pouring hot water or green tea over a bowl of rice and topping this with garnishes, such as pickled plums, salmon, wasabi, nori, and other toppings according to preference. It's absolute deliciousness!

Breakfast?

Rice and natto. It's full of protein, iron and fibre, making it the perfect breakfast to keep me going the whole day through.

SENSOJI ASAKUSA



Cinema?

I like the movie theatre in Shinagawa.

What do you like to show off about the city when people visit you?

When my friends visit Japan I take them to Kamakura, Asakusa, Sky Tree, Tokyo Tower, etc. But my favourite is Kamakura because it is easily accessible from Tokyo (one hour by train), and I can experience Japanese culture.

Which is your ideal spot?

Well, I'm probably a poor example because my favourite vistas are snowscapes and ocean views. When I spend time out in nature I'm able to truly empty my mind. Seeing the movements of snow, water or sunrise leave me just breathless. I love the moments in which I can forget about time flow and go back to myself.

RECENT
EVENTS
IN THE
RICHARD
MILLE
FAMILY



RM 71-01 TALISMAN

Soiree at the hip neo-brasserie Monsieur Bleu in Paris for the launch of the latest ladies' collection, the RM 71-01 Automatic Tourbillon Talisman. Guests were invited to discover the 10 different pieces evocative of Art Déco and Tribal art influences. ©Renaud Corlouër

DRESSAGE



Champion dressage rider and brand partner Jessica von Bredow-Werndl astride the mare Dalara Bb after their team win, Germany's 12th, at the World Equestrian Games, 2018, Tryon, NC. © AFP

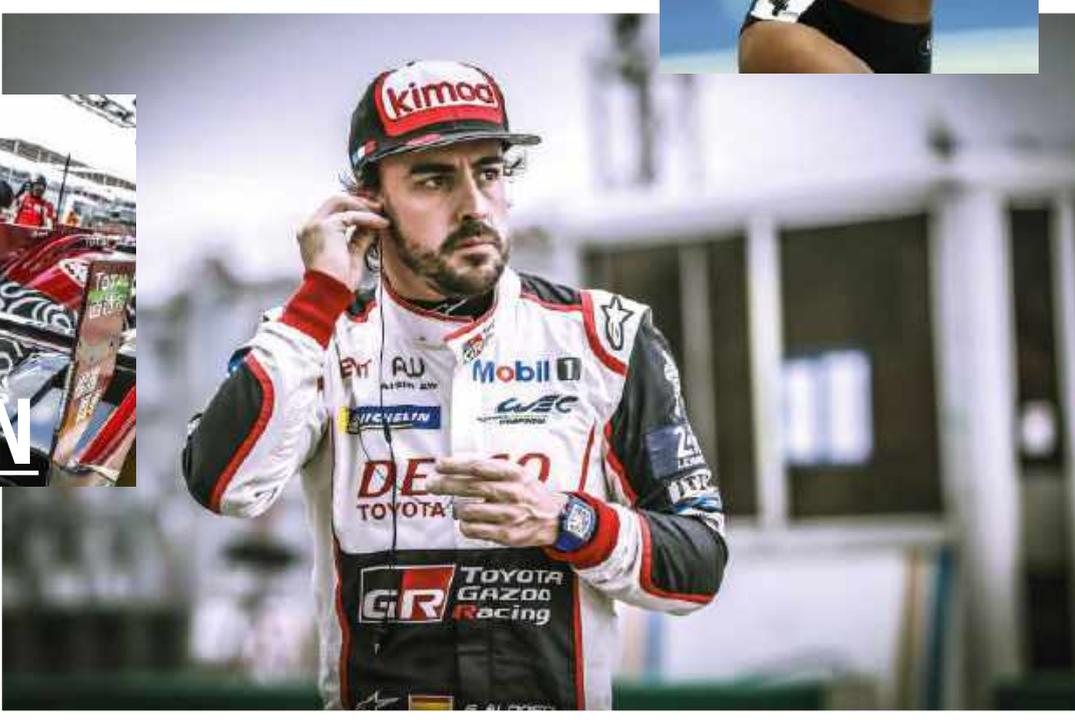
NAFI THIAM

set a new overall points record wearing her RM 07-01 Carbon TPT® at the European Athletics Championships 10 August 2018 in Berlin, Germany. © Alexander Hassenstein/Getty Images



JACKIE CHAN DC RACING

The endurance team co-owned by Richard Mille partner Jackie Chan is having a great start to the FIA World Endurance Championship 2018-2019 with 2 victories and 3 podiums so far. © 2018 DPPI

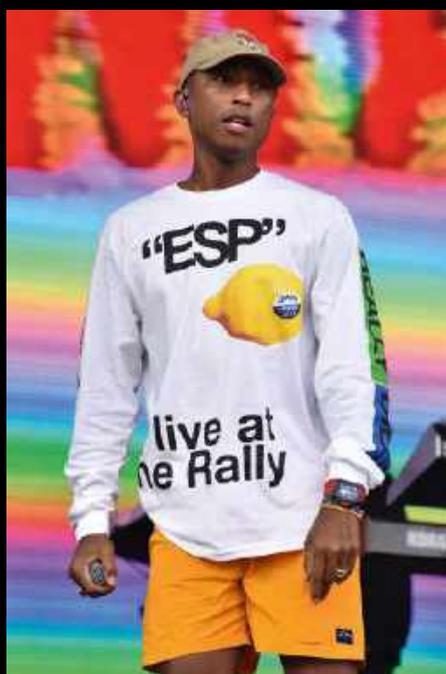


FERNANDO ALONSO

Richard Mille partner Fernando Alonso is two-thirds of the way to becoming the 2nd ever Motorsport Triple Crown after winning the 2018 edition of the 24 Hours of Le Mans wearing his special RM 67-02 prototype. © 2018 DPPI

MICHELLE YEOH

The Richard Mille partner stars in the the Hollywood box-office sensation *Crazy Rich Asians*. © Albert L. Ortega/Getty Images



PHARRELL

Superstar Pharrell Williams rocking the RM 70-01 Alain Prost during his summer music tour. San Francisco CA © Tim Mosenfelder/Getty Images

RICHARD MILLE IS SOMETHING OF A FAMILY, AND THE BRAND TREATS THE EVENTS IT SPONSORS AS FAMILY GATHERINGS OF SORTS. THE 2018 EDITION OF THE RALLYE DES PRINCESSES RICHARD MILLE WAS AN OPPORTUNITY TO CATCH UP WITH THIS DISTINGUISHED MEMBER FROM THE LAND OF THE RISING SUN

BY: THIBAUT MORTIER
PHOTOGRAPHY: JULES LANGEARD

YUKO SUZUKI

Yuko Suzuki first became aware of Richard Mille watches in the year 2005. ‘I’d never heard of a watch that was so light yet so tough,’ she recalls. Since then, Richard Mille, Dominique Guenat and the staff at RM Japan have become like family to her: ‘I’ve actually made friends through RM watches,’ she says, ‘they’ve invited us to many exciting events—Le Mans Classic, Roland Garros, Chantilly, the Rallye des Princesses...’ Indeed, Yuko’s interest in tennis stems from these experiences. A self-professed lover of cars and fashion, Mrs. Suzuki appreciates the unique spirit of the brand, which combines new materials with classical craftsmanship. ‘While I wouldn’t say technicity is my biggest concern (or that of many ladies), I’m definitely no longer satisfied with quartz watches.’ She is particularly fascinated by the brand’s unique approach to design and ornament: ‘I love the rounded back of the case and the way its volume fits my wrist perfectly. The look of these watches is so utterly distinguished yet modern that I can wear them equally well in casual or formal settings.’ She owns four Richard Mille models, three RM 007s in red gold with diamonds, white gold with pavé diamonds, and white gold with bucket diamonds, as well as an RM 27-03 Rafael Nadal. ‘All four are incredibly precious to me and part of my identity,’ she insists, ‘I match my clothes to my watch, not the other way around!’

*Yuko sports her RM 27-03
for the evening part of
a leg on the Rallye des
Princesses 2018*



The second you go
100 mph for the first
time it's the start of
a slippery slope ...

AURORA STRAUS

RICHARD MILLE

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Official fuel consumption figures in UK mpg (L/100km) for the McLaren Super Series 4.0L (3,994cc) petrol, 7-speed Seamless Shift Dual Clutch Gearbox (SSG): urban 16.9 (16.7), extra urban 35.8 (7.9), combined 25.7 (11). Official combined CO2 emissions: 249g/km. The efficiency figures quoted are derived from official NEDC test results, are provided for comparability purposes only, and might not reflect actual driving experience.

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