

\*\*\*\*\* JOHN MALKOVICH A TRUE RENAISSANCE MAN \*\*\*\*\* \* \*\*\*\*\* KONGO ART WRIT LARGE, AND SMALL \*\*\*\*\* \*

\*\*\*\*\* THE BEATING HEART OF RM: CALIBRES \*\*\*\*\*  
\*\*\*\*\* PARTNERS IN TIME \*\*\*\*\*  
\*\*\*\*\* McLAREN AND RICHARD MILLE: \*\*\*\*\*

\*\*\*\*\* PEDAL TO THE METAL CHEF SIMONE IS COOKING WITH GAS \*\*\*\*\*  
\*\*\*\*\* TRACING A DECADE OF THE ICONIC RM 011 \*\*\*\*\*

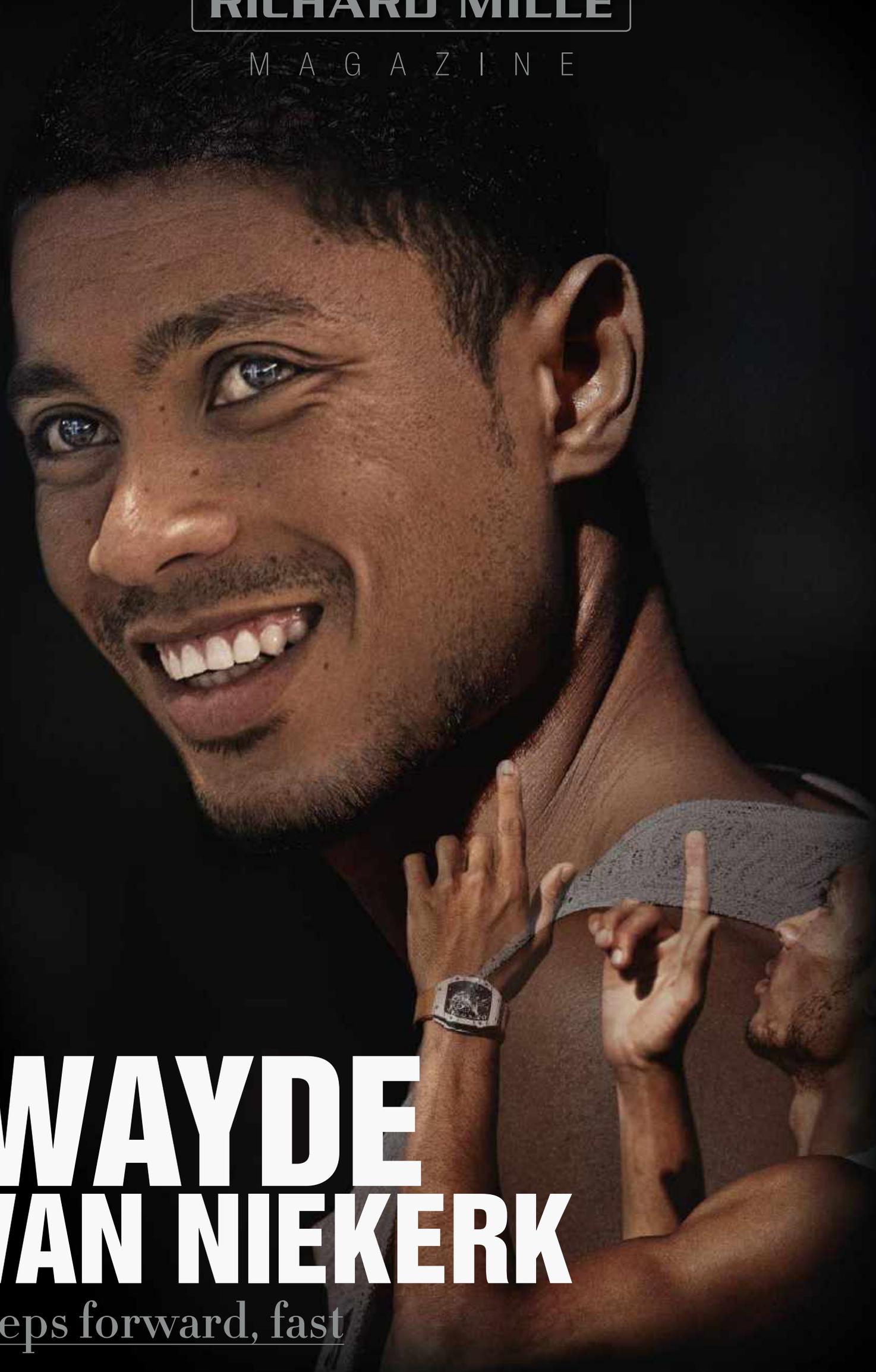
# RICHARD MILLE

M A G A Z I N E

# WAYDE VAN NIEKERK

steps forward, fast

\*\*\*\*\* DIANA LUNA SHEDS LIGHT ON ROME \*\*\*\*\* \* \*\*\*\*\* MARQUIS D'ALESMÉ: THE GRAPES OF ZEN \*\*\*\*\*





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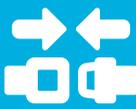
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I like to say that at Richard Mille we have one foot in the 21<sup>st</sup> century and one in the 19<sup>th</sup>, because we are at the forefront of contemporary watchmaking in our quest for performance and innovation, while proudly upholding a legacy of Swiss watchmaking that is centuries old. With a total of 29,000 watches produced since 2001, we have achieved one of the highest levels of expertise on the market in a very short time. Never has this been more true. The clients and friends who have trusted us for over 15 years and wear our watches daily know this well. In the past few months, between the RM 68-01 Tourbillon Cyril Kongo, whose very movement was painted by the artist—a first in watchmaking history that took 2 years of development—and our aviator's watch comprising over 1,000 parts for which ten years were required to produce ten pieces, we have made plain that engineering and artistic intentions are inextricably intertwined in our creations. Technically speaking, in terms of R&D, pure science and ultra-precise manufacturing, our goal is excellence, perfection even, as witness our recent collaboration with McLaren, a legend of Formula 1 and among the world's most advanced technology groups. Thanks to McLaren, in collaboration with The University of Manchester, we gained access to an entirely new material, graphene, which will henceforth be used in Formula 1 as well as the RM 50-03, as of now the world's lightest mechanical split-seconds chronograph—proof that watchmaking remains an incredibly exciting field!

RICHARD MILLE



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# issue #4 —★— MASTHEAD

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On the cover: Wayde van Niekerk by **MATTEO PITTINI**  
Wayde van Niekerk wears a Tourbillon RM 27-02 Rafael Nadal

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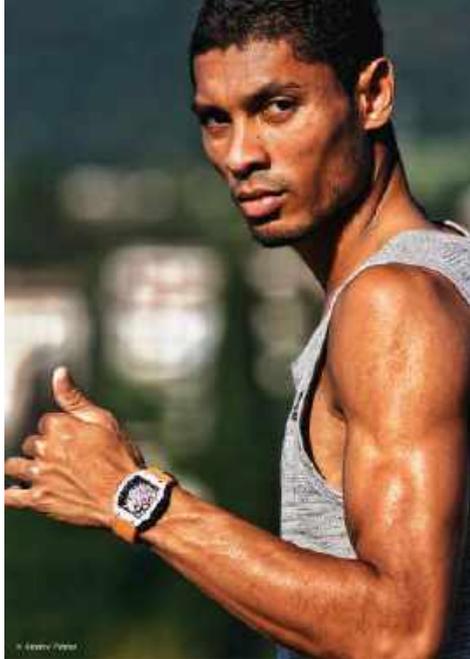
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**CHRISTOPHE  
BOUQUET**

PHOTOGRAPHER



★  
After completing his studies at Icart Photo in the Paris metropolitan area, Christophe Bouquet spent 10 years assisting a renowned still-life photographer. Meanwhile, he amassed a body of personal work focused on daily life and photographed landscapes. For the last six years, he has worked closely with several magazines and undertaken projects in the world of luxury goods. A great lover of open spaces, he splits his time between Paris, where his professional life is, and travelling in South America and Central Asia taking his own pictures.

**FRANÇOIS-JEAN  
DAEHN**

WRITER



★  
François-Jean Daehn is a journalist and reporter at large. Highly attuned to the world of luxury and its evolution, he founded the Montaigne Publications group and created *Montres Magazine*. He went on to revive the periodicals *Yachting Classique*, *Mer & Bateaux*, and *Monsieur*, a publication that goes back to 1920. The group now covers areas as diverse as watches, jewellery, men's fashion, lifestyles and gastronomy. In 2007, he acquired the fine jewellery magazine *Dreams*, and a year later, *Vin & Divin* became a supplement nestled in the pages of *Monsieur*.

**PAUL  
MIQUEL**

WRITER



★  
Editor-in-chief of *Sport & Style*, the lifestyle magazine of French sports daily *L'Équipe*, Paul Miquel has spent years defending sports writing as a multi-faceted topos. A former US correspondent, the political science grad has worked for *Le Monde*, *L'Express*, *L'Optimum* and *L'Équipe Magazine*. A marathon runner (3hrs 16' in NY) and long-time lover of watches, he also contributed to the launch of *GQ* in France, heading up the "Sports" and "Watches" sections. A native of Marseille, his heart belongs to Paris. He is the author of two books on his twin obsessions: *La passion de l'Olympisme* (Timée Editions) and *Rare Watches* (éditions Gründ).

**LYDIA  
LOBE-ELESSA**

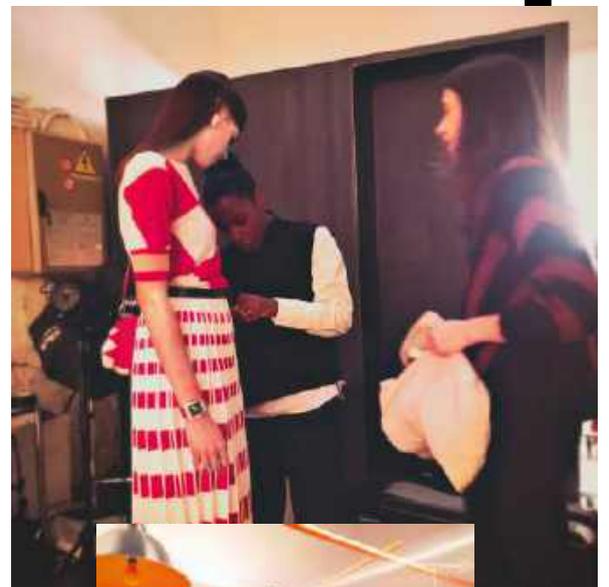
STYLIST



★  
A stylist by trade, Lydia now calls both Paris and Milan her home. But she began honing her keen sense of style as a child, flipping through high fashion magazines. She took her first steps in the fashion industry when she joined the editorial staff of *Vogue Italy*. Highly appreciative of Italian style, she nonetheless retains a strong affinity for Parisian chic. Her outlook can be summarised in a few words: daring, taste and joie de vivre.



*This decor, while quite mysterious seen from this angle, proved a suitably stunning backdrop for the fashion spread shot for the 4<sup>th</sup> issue of the Richard Mille Magazine*



*Our model, Alexia, receiving final touches from stylist Lydia, her assistant Armèle, coiffure expert Philippine and make-up artist Takato*



*With the greatest of care, Stéphanie fastens on a diamond-studded RM 07-01*



# A graphic approach is in season this year for spring/summer

*A radiant Alexia smiles under the lights as she takes her place on our set, custom-designed for the occasion*



# DEBBIE GOURDON

**Richard's first office hire now focuses on distribution, but remains a go-to advisor for the many staff she has seen embark on the Richard Mille endeavor**

INTERVIEW BY MICKAËLLE COR  
PHOTOGRAPHY DIDIER GOURDON

I joined Richard Mille in May 2004 after Richard and I were introduced by a mutual acquaintance. It was a happy coincidence. I live only four kilometres from Monbouan. Richard had been working alone and was looking for somebody who spoke English to help out, an assistant to help in setting up the office, man the telephone and do everything else from marketing and communications to after-sales service and so forth. I had worked previously for a UK company whose domain was electronic military defence systems, so I must admit I didn't know anything about the luxury business, but I was happy to be part of a new adventure.

I was the first person employed by Richard, and I really didn't have a clue as to what I was supposed to do precisely, so I spent my first day trying to learn about watches and to understand how things operated. At the end of my first day, Richard said he would be leaving for a while on a business trip and that was the moment the learning curve shot skywards. In this situation, you have to learn quickly or at least give the impression that you are cool and confident! Two months later, at Le Mans Classic 2004, I met some of our RM partners and clients for the first time. I discovered their love for the brand but also their easy and friendly relationship with Richard.

Because it was only the two of us in the office, we spent many afternoons going through correspondence and enquiries. I believe I was most fortunate, during these working sessions, Richard would explain his strategy, his business vision and his hopes for the new brand. I think I learned more about business and the luxury market through him than ever I could have had I studied the subject!

The company grew up and it became clear that I was becoming overwhelmed by the amount of work to be done. It was necessary to take on more people. Since that time, I have seen the arrival of many new colleagues and the opening of new departments and offices. When I started, I had a contact list of about 30 people; now our extended family has risen to 200 across the world. I feel a bit like a mother to everyone



and the "go-to girl" when a problem arises, as I know whom to contact and how things work.

I have always loved the men's collection, but as a woman, it became even more exciting for me when we introduced the RM 007 and the RM 016. The ladies' collection is exceptional. It clearly shows the RM family traits, and has not been trivialised or dumb-downed for the female market. It's a serious and beautiful collection of watches.

Most of my time now is spent working with the distribution of our watches and our distributors. I am their principal contact for product-related enquiries and serve as their link to our manufacture. Because demand has always outweighed production, it is not always easy to respond to everyone's priorities at once, but I try my best to keep everyone as happy as possible. My goal is always to try and ensure an even spread of our watches across the world. British diplomacy comes in very handy sometimes too!

After 12 years, Richard Mille is my extended family, and I like to look after everyone. It feels like home.

*Combining relaxed elegance with a touch of glamour, Debbie wears a diamond-set RM 07-01 in red gold*

**FRONT VIEW**



**BACK VIEW**

Technical innovation, the quest for precision and perpetual progress comprise the common denominator linking McLaren F1 and Richard Mille. A technical masterpiece offering exceptional mechanical performance, such is the new Richard Mille calibre. The RM 50-03 Tourbillon Split-Seconds Chronograph McLaren F1 Ultralight weighs merely 40 grams, strap included, making it the world's lightest split-seconds tourbillon chronograph. This achievement is attributable to the use of highly technical materials: not only do titanium and Carbon TPT<sup>™</sup> make for an extremely open design, but an entirely new material has been introduced for the case, namely Graph TPT<sup>™</sup>. The bezel and caseback feature this special Carbon TPT<sup>™</sup>, whose physical properties have been considerably improved by the injection of graphene, a revolutionary nanomaterial six times lighter than steel but 200 times more resistant. This application for the revolutionary substance emerged from research at The National Graphene Institute, established in 2015 at The University of Manchester. But materials are not the only innovations aboard the RM 50-03: studies focused on the work of the split-seconds clamp and the six-column wheel controlling the mechanism's various rockers have perfected its simultaneity of movement—essential to absolute accuracy—as well as its function lock and the stability of its settings over time. In a manner similar to a car's gearbox, the function indicator identifies the winding, neutral and hand-setting positions as the crown is pulled out. The torque indicator function indicates the tension of the mainspring and makes it possible to optimise the winding of the watch. Under 53 dNmm, the spring is too slack. At over 65 dNmm, however, the excess tension could affect operation of the mechanism, or even damage it. Furthermore, the torque-limiting crown prevents accidental overwinding of the watch, which could result in damage such as snapping the winding stem or putting too much pressure on the barrel spring.

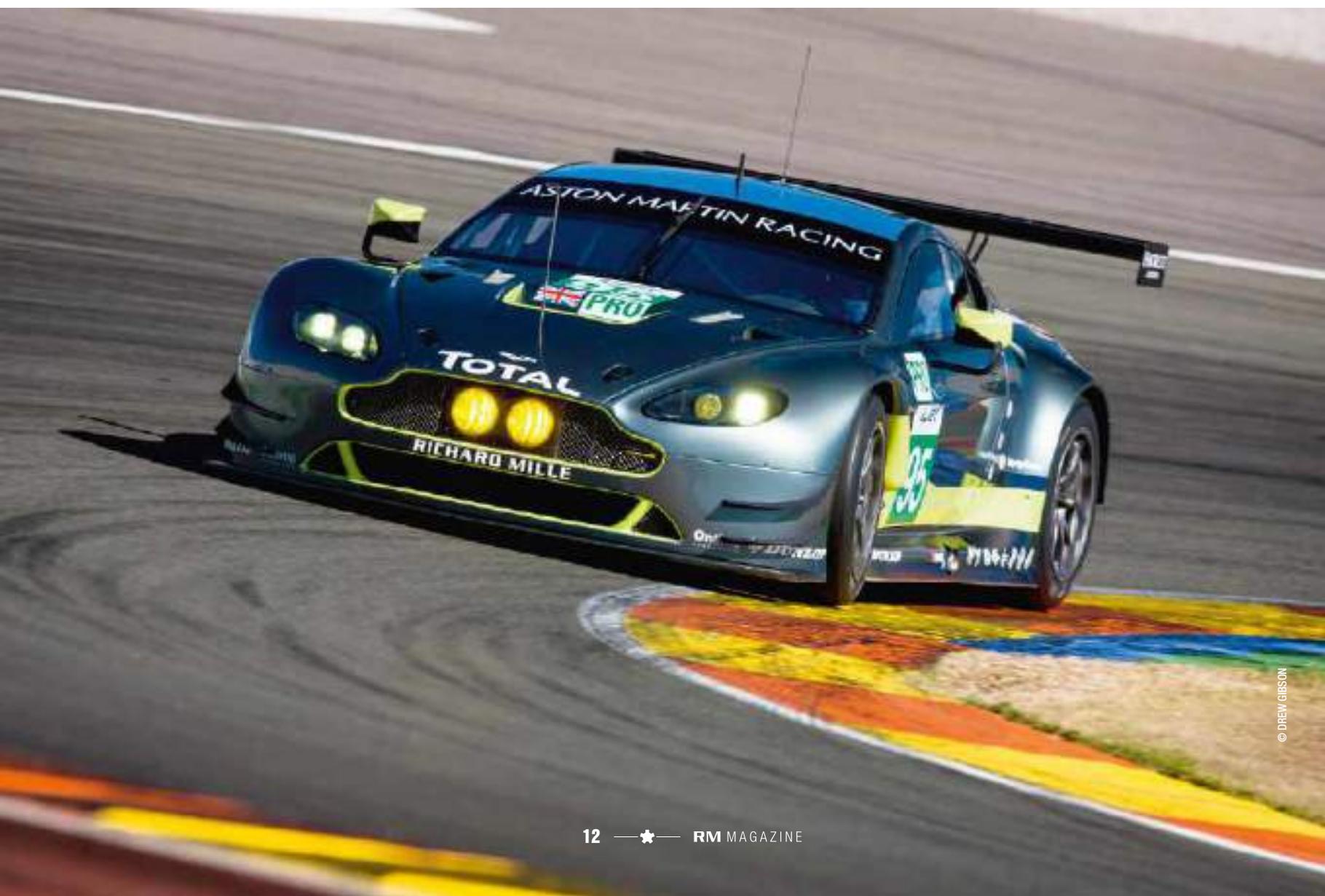
REF:  
**RM 50-03**  
 TOURBILLON SPLIT SECONDS  
 CHRONOGRAPH ULTRALIGHT  
 McLAREN F1

# ASTON MARTIN DRIVES HOME VICTORY

The team's two Danish drivers turned in a double victory at the last FIA Endurance Championship of the season. Already well ahead in points, they won their second race and clinched their titles

---

**R**ichard Mille partner Aston Martin Racing team celebrated a fantastic title as 2016 drew to a close. Their drivers, Nicki Thiim and Marco Sorensen of Denmark, were crowned world champions in December after claiming a victory in the FIA World Endurance Championship's season finale in Bahrain. Heading into the race, the pair led the GT Drivers title battle by 12 points, with the team controlling the GTE Pro Championship by a 2-point advantage. While a third-place finish would have provided the points necessary to win the GT Drivers title, the Danes made it in style by taking home their second victory of the season, and securing the GTE Pro Championship for Aston Martin Racing in the process. "What a fantastic day to reach the end of the season and have Marco and Nicki claim the GT Drivers and GTE Pro titles. Credit is due to them and the way they drove today, as well as to the whole team for helping them deliver these results," said Team Principal Paul Howarth.



© DREW GIBSON

# AHEAD OF THE CURVE

## ALEXIS PINTURAUT

Richard Mille sports partner Alexis Pinturault has gotten off on the right foot this 2016/2017 Alpine season, with three World Cup wins, including an 8<sup>th</sup> Giant Slalom victory



**A**lexis' season is starting well! The skier-partner of Richard Mille, who wears a prototype RM 035, turned in a spectacular performance at Sölden in October. This course—which kicked off the 2016-2017 Alpine ski season—has a reputation for being difficult. From the start, Pinturault dominated the race. Since then, with a 19<sup>th</sup> World Cup win under his belt, the 25-year-old star has become the most decorated French skier on the international circuit, pulling ahead of legendary compatriot Jean-Claude Killy

thanks to his win in Giant at Adelboden, Switzerland on 7 January with a time of 2 minutes, 23.99 seconds. Coming out of the first run with a 0.64 second lead over fellow countryman Philip Shoerghofer, Alexis faced stiff competition from Marcel Hirscher, who went all out. But Pinturault's rigour and training paid off on the Chuenisbärgli, allowing him to edge out Hirscher by 0.04 seconds, and Shoerghofer by 1.94. Looking at his performance since January 2016, it's easy to imagine Alexis Pinturault a favourite in the overall rankings.



*Above: Rafa with youngsters at the Rafa Nadal Foundation Center Below: Rafa Nadal Foundation beneficiaries in India  
Images courtesy of the Rafa Nadal Foundation*



# A NEW RAFA NADAL FOUNDATION CENTER

**Long-time friend and partner of the brand Rafael Nadal is turning the legendary determination that made him a champion on the tennis court to help level the playing field for disadvantaged youth**

**T**he never-ending journey that Rafael Nadal embarked on in 2008 when he launched his foundation dedicated to helping children who didn't grow up with his advantages has reached special milestones these past few months. The foundation, of which Richard Mille is an official partner, opened its first Rafa Nadal Foundation Center built from the ground up in Palma de Mallorca. Meanwhile, in India, the first generation of children to participate in the foundation's programme in 2010 has now started university, making them the pride of all those who support the project. In September 2016 a new programme launched, called "Study and Play," which allows the Rafa Nadal Foundation to give young people an opportunity to study at US universities without forfeiting their high-level sports practice. In 2017, more than 700 children on 3 continents will benefit from aid or support from the Rafa Nadal Foundation at the academic, sports or socio-educational level. The road is long and steep, but Rafa's willpower, as we know from the tennis court, is adamant. And, as it is so often said, faith can move mountains.

[www.fundacionrafanadal.org](http://www.fundacionrafanadal.org)



# WAYDE VAN NIEKERK

**Richard Mille is proud to have as a friend of the brand the South African sprinter who made history this year, breaking a world record that had stood over 15 years, and becoming a star along the way**

It is no secret that a young sprinter running the 400 metres and wearing a Richard Mille watch made headlines during the 2016 Rio de Janeiro Olympics. One of the greatest athletes of his generation, South African native Wayde van Niekerk has had an exceptional 2016 season. At the beginning of the year, he competed in the 100-metre dash for the first time in five years at Bloemfontein (South Africa) and completed the race in 9.98 seconds, becoming the first sprinter to hold a personal best under 10 seconds in the 100 metres, 20 seconds in the 200 metres and 44 seconds in the 400 metres. In June, the still unvanquished athlete set a new record for the African continent and the world's third-best time ever in the 300-metre dash. He also became African champion in the 4 x 100 metre relay with a time of 38.84 seconds. On 14 August 2016, Wayde produced one of the exploits of the year by crossing the finish line of the 400 metres in 43.03 seconds, fifteen hundredths of a second faster than the world record set in 1999 by Michael Johnson. Wayde is a multidisciplinary sprinter, who feeds on competition and a diversity

of playing fields as an essential means to progress and surpass himself. He has chosen to wear an RM 27-02 for its comfort, technical sophistication and its dynamic lines. After beginning his career as an athlete in the high jump—a family tradition—it was in junior school, playing rugby, that Wayde discovered his aptitude for sprinting. While he had always stuck to 100 and 200 metre sprints for maximum speed, he ultimately decided to focus on the 400-metre race. In 2013, this strategy paid off, and Wayde came close to the world record of 43.18 seconds in the 400 metres. His rise continued in 2014, with two silver medals in the 400 metres at the African Championships in Marrakesh and the New York Diamond League Race, as well as a gold medal in the 4 x 100-metre relay race at the Continental Games. In 2015, a world championship title was the crowning glory of a season from which he emerged unbeaten in the 200 and 400-metre categories. Only 24 years old, Wayde van Niekerk is swiftly becoming a dominant figure. The South African track star has just begun making history, with his watch on his wrist.



## THE MAN FOR ALL-SEASONS

**Sébastien Loeb put his RM 36-01 to the test, wearing it for his 2<sup>nd</sup> Dakar rally raid. Maintaining his 1<sup>st</sup> place until the penultimate stage, the Frenchman fought valiantly for the lead all the way**

**A**t 42 years old, Sébastien Loeb is the most decorated driver in WRC history, with nine World Championship titles to his name. The RM 36-01 Tourbillon g-Sensor Competition he wears is the latest timepiece to emerge from an ongoing collaboration between the maison Richard Mille and the French prodigy. Naturally, he had it strapped to his wrist for the 39<sup>th</sup> Dakar rally raid. Over the

course of an amazing mechanised romp through Paraguay, Bolivia and Argentina, Sébastien proved himself the fastest, winning 4 stages with the help of his buddy and co-driver Daniel Elena and, of course, their Peugeot. Living up to his reputation, the Alsace native gave the race his all, and clearly enjoyed participating in the world's most famous rally, which is also its most gruelling for both man and machine.

# JESSICA VON BREDOW-WERNDL

Among the new partners Richard Mille welcomed in 2016 is the German equestrian sensation, who has quickly ascended to the summit of a sport that is synonymous with timeless elegance, a fitting match for the brand



**T**he very talented German dressage rider has just recently joined the ranks of Richard Mille's female sports partners. Like Diana Luna and Cristie Kerr, she wears a titanium RM 007. In 2016, Jessica, who has always competed with horses she trains herself, took home three 2<sup>nd</sup> place finishes—at the Amsterdam World Cup Qualifier, the Neumünster World Cup Qualifier and the CDI 5\* of Doha (Qatar), and a 3<sup>rd</sup> place at the CDI 5\* of Stockholm (Sweden). Riding is all about feeling, according to Jessica: "Riding is a very emotional sport. There is a special bond you develop in a long partnership with your horse. I'm a very passionate rider." Her deep love for her horses is a cornerstone of her talent, and combined with her diligence, enables her to train

horses to the highest level. Jessica von Bredow-Werndl, who was born in 1986, began competing in dressage in the late 1990s. Indeed she first made her acquaintance with the strict codes governing equestrian competitions and the stress that goes with them at the tender age of 15, qualifying for the Federal Championships at Warendorf (Germany) in both 1998 and 1999. Thanks to her passion and discipline, which have honed her natural talent, Jessica not only claimed six gold and two silver medals in the European Junior Championships at just 19, she also won three national titles in Germany. Determination, tenacity and passion are the characteristics that make Jessica von Bredow-Werndl an exceptional new partner for the brand.

# JOHN MALKOVICH

An avowed aesthete and style maven, actor/producer/designer John Malkovich is, as he himself puts it “persnickety.” A suitable partner indeed for Richard Mille, the perfectionist to end all perfectionists

**A**lways smiling and elegant, the 63-year-old actor-cum-director seems at peace, supremely calm. While it was *Being John Malkovich* that sealed the international reputation of this famous, yet often misunderstood actor, the film itself bears witness to a decade's worth of striking art-house and Hollywood performances which remained in the back of many people's minds. It is rewarding to be around this great actor, who loves theatre. His Paris stage production of *Dangerous Liaisons*, adapted from the work by Choderlos de Laclos, attracted the brightest young actors from the city's school of performing arts. His greatest success was in the lead role of the film inspired by this famous 18<sup>th</sup> century novel, and he felt a duty to revisit the story with promising young actors once he became famous. John likes to give something back. Not that he is angry with life, or feels himself indebted. Growing up in Illinois, his parents were very open, and he attributes to them his passion for literature and learning. The young Malkovich's first love was reading. He devoured all the books

in the family library, which was full of works from bygone eras, notably French novels from the 18<sup>th</sup> century. From books, it was just a small step to the stage, a transition that John, who was never afraid of hard work, made easily. He gave his first performances to small audiences at a modest little theatre in the suburbs of Chicago. Over time, the young actor rose through the ranks, driven by his love of acting. Through this same dedication, he has built an impressive career, working alongside such greats as Paul Newman, Catherine Deneuve and Dustin Hoffman, and with the most famous directors alive: Steven Spielberg, Jane Campion, Spike Jonze, Clint Eastwood, Woody Allen, and Bernardo Bertolucci. “I don't have a method,” he says, humbly, “I do what the director wants.” Not content merely to act in films, he also produces and continues to work in theatre while enjoying life to the fullest. A fervent art lover, he has even opened a concept store in Paris. Now a screenplay writer and producer, Malkovich is a true jack-of-all-trades. He succeeds at everything he does. “Life is short, and I have had lots of passions since I was a child,” he says. Today, his constant search for new horizons has led one of the great Hollywood legends to take an interest in watchmaking, where, as always, he naturally gravitates towards the very best.



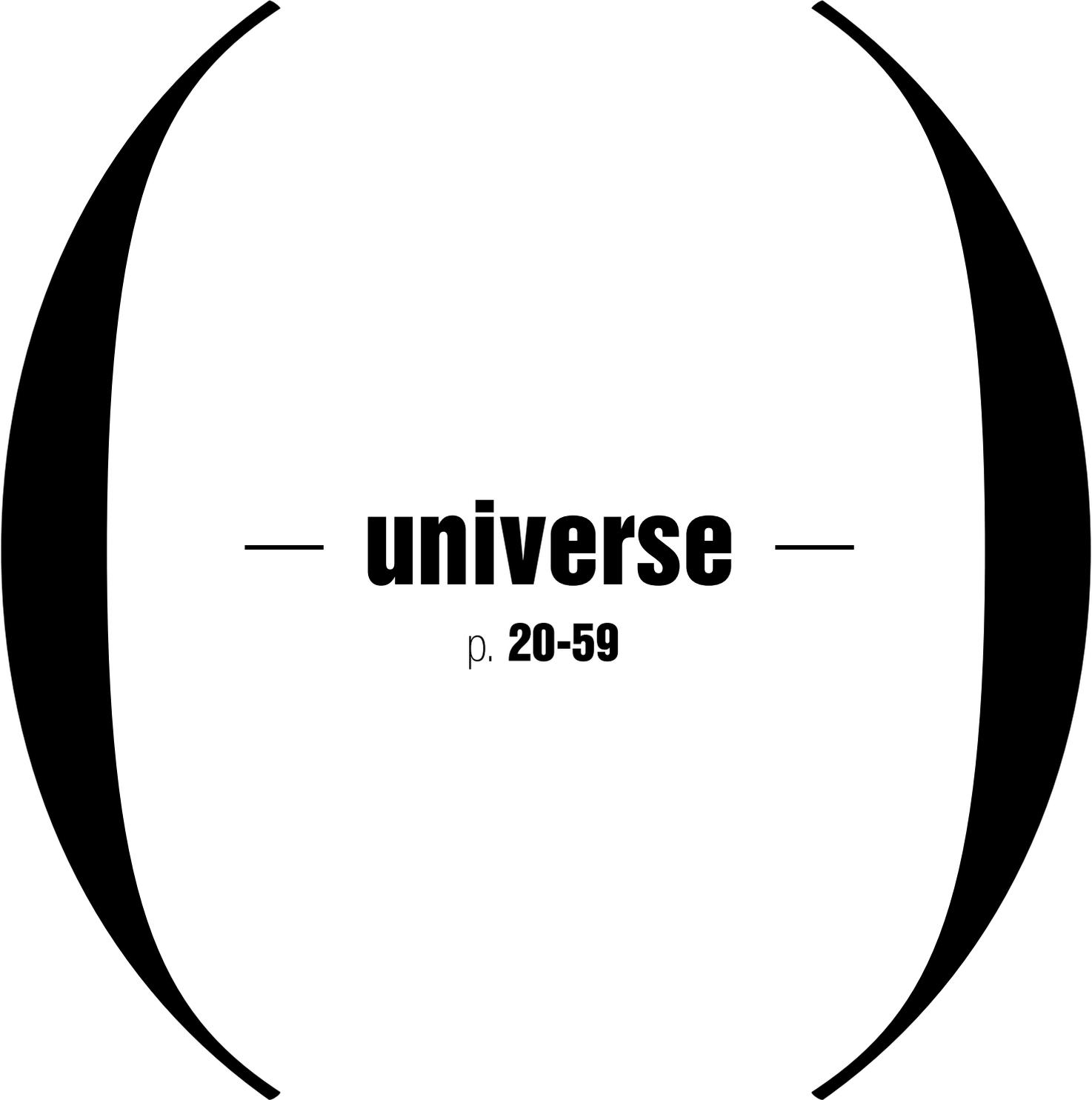
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AND RM 037  
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GEM-SET  
**CARBON TPT™**

Long a hallmark of Richard Mille's men's watches, Carbon TPT™ is now donning a new sparkling persona in the ladies' collection, celebrating the miracle of carbon in multiple forms

**C**arbon TPT™ is a signature feature of the Richard Mille men's collection. Indeed, it lends watches a unique and powerful appearance while simultaneously ensuring optimal protection of the calibre. Today, this material reveals its feminine side in the RM 07-01 and RM 037, which boast gem-set Carbon TPT™ of unsurpassed elegance, a Richard Mille exclusive. At the slightest wrist movement, all eyes are riveted by a striking contrast between the sparkle of clear diamonds and the matt carbon contour that adorns both of these automatic timepieces. Setting gemstones in Carbon TPT™ is a new adventure for the brand. Unlike gold, which can be worked directly with tools to create the prongs that will hold the diamonds, the hardness and resistance of Carbon TPT™ mean special CNC machines for milling equipped with diamond tools are required to perform the mitrillage involved in a pavé setting. Hand-polished prongs in red or white gold are produced separately and then inserted around the many 0.25 mm bearings destined to firmly contain as many as 250 diamonds in the case of an RM 037 Full Set model. The perfectly flush surface of each creation bears witness to an absolute mastery of this art. Thanks to the technicity of their in-house calibres and their cases adorned with diamonds and Carbon TPT™—immutable materials—the RM 07-01 and the RM 037 are particularly balanced and refined models.

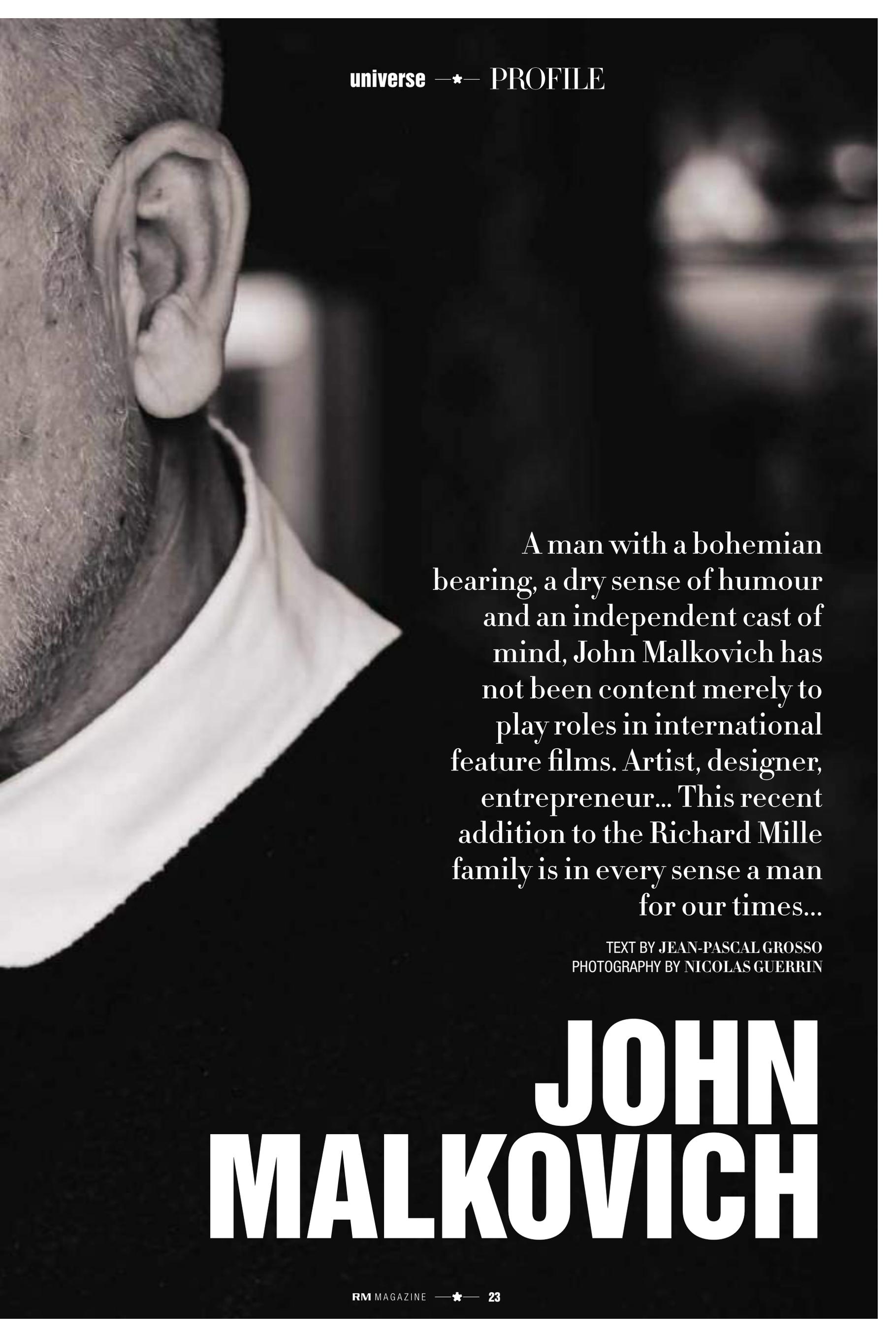
“One who daily  
puts the finishing  
touches on his life  
is never in want  
of time.”

SENECA



— **universe** —  
p. **20-59**





A man with a bohemian bearing, a dry sense of humour and an independent cast of mind, John Malkovich has not been content merely to play roles in international feature films. Artist, designer, entrepreneur... This recent addition to the Richard Mille family is in every sense a man for our times...

TEXT BY JEAN-PASCAL GROSSO  
PHOTOGRAPHY BY NICOLAS GUERRIN

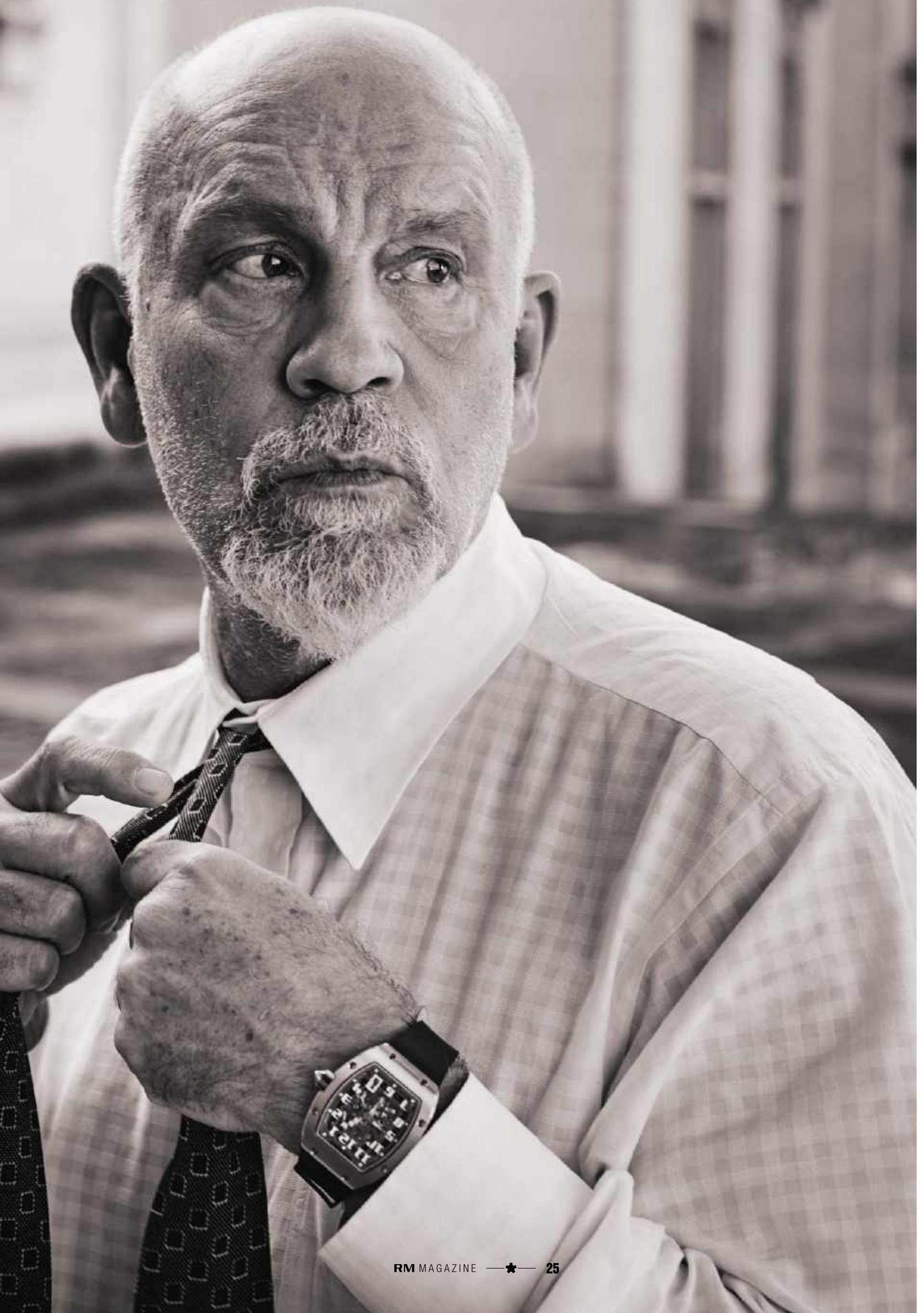
# JOHN MALKOVICH

“**I** feel confident because I know who I am. By which I certainly don't mean that I am satisfied with what I am. Just that I don't think about it.” In Hollywood, still the capital of what we call “the film industry” today, it is more difficult than you'd think to find someone sophisticated and distinguished, someone capable of achieving distinction. The casual style, both in dress and in thought, has lingered well past its sell-by date, and for want of elegance and interesting, shrewdly off-centre characters, time can suddenly appear to stretch ahead like a yawning chasm. Thankfully, to counter such moments, there are still individuals like John Malkovich. The elusive kind, charming yet at the same time thoughtful and thorough. Grave at times, perhaps. “I'm awfully persnickity...” admits the 63-year-old actor, who, in addition to being nominated for 2 Oscars and 3 Golden Globes, has received an award in France for his theatrical production of Zach Helm's *Good Canary*. “Borderline neurotic. I really can't say why, but ever since I was a child, I've always needed things to possess a distinct style.” Such a feel for detail and perfection could hardly escape the notice of Richard Mille.

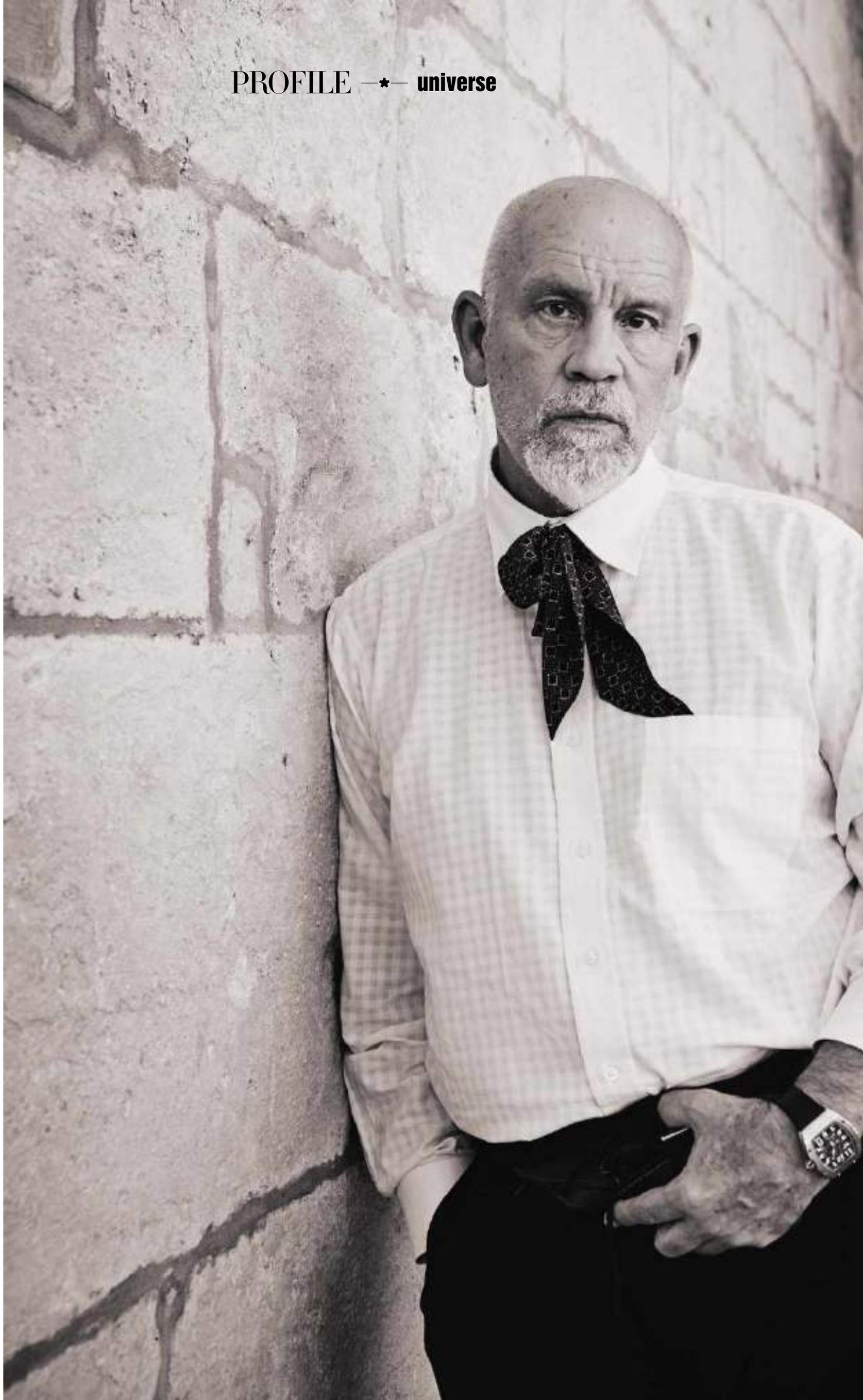
“Honestly, I've never thought of myself as a public figure, much less cultivated an image of any kind. What interests me is doing things I like. When you find yourself in what's called 'the public domain', people form an opinion of you very quickly, however, they're almost always ill-informed. They have only 'impressions' about you.” So says the free spirit, unabashed libertarian and sharp-tongued gentleman of tremendous class. John Malkovich the actor, of course, requires no introduction. He is Stephen Frear's Valmont, in what remains the best silver-screen adaptation of Choderlos de Laclos' novel, a shell-shocked young photographer in *The Killing Fields* (1984), would-be presidential assassin fencing with Clint Eastwood in *In the Line of Fire* (1993), Mary Reilly's Dr Jekyll, the flamboyant swindler cum firefighter in *Colour me Kubrick...* (2005). From art house films to mega blockbusters, under directors as diametrically opposed as Antonioni and Michael Bay, in productions running the gamut from Paulo Branco all the way to Jerry Bruckheimer's. Cinematographically, everything has been said, exposed and celebrated. With almost 90 feature films to his name, he takes a philosophical view: “I've lost none of my love for my craft, for what speaks to me. When I do lose my head, I regain control much more quickly now. When I was young I was more inclined to confrontation.” So what goes on inside the head of John Malkovich? In 1998, the inimitable Spike Jonze asked himself this question, sharing with us all the incongruous hilarity that ensued therefrom. But, within this skull, which outwardly oscillates between Iago the clown and a Renaissance hero, lies a profusion of movement and constant creativity. His art is not limited to a film set, nor to that instinctive reflex that makes those of his ilk spring to life at the slightest sound of applause. Malkovich transcends boundaries, he directs, produces, designs, does video-game voiceovers, loves opera and travels. “I love to dance, but when it happens, I'm always somewhere in the Third World. Probably something pathological about that,” he confides. He even co-runs a nightclub, 'Lux', a fixture of Lisbon's nightlife. “I've never had a collector's mindset. But I've always been interested in style and design. If there's a show up of Jean Prouvé or Raymond Loewy, I'm there. The same is true for clothing.”

“**EVER SINCE I WAS  
A CHILD, I'VE ALWAYS  
NEEDED THINGS  
TO POSSESS  
A DISTINCT  
STYLE**”





PROFILE —★— universe



White cotton dress shirt and cufflinks all by **IKKS**  
 Watch: *RM 67-01 Extra Flat Automatic in titanium*  
 by **RICHARD MILLE** ©Getty Images for Richard Mille 2016

“I enjoy designing because I love the idea of creating something. Searching for a particular shape of button, going around to manufacturers for weeks, I love all that. Also, drawing pictures of clothing all day, that too.” Here the term dandy, so often unwarranted, takes on its full meaning. John Malkovich has an interest in fashion going back a long way, further even than his first steps on the boards at university. “I would imagine new, more practical outfits during physical education class,” he recalls. His first brand, Uncle Kimono, launched in the 2000s and was followed by Technobohemian, a name he stumbled upon in an Italian novel. The designation fits our Beau Brummel version 2.0 like a glove. Dividing his time between Cambridge, Massachusetts and Hollywood, he devotes hours to his sketches — “if I were ever to have two straight days free of engagements, I could draw ten years’ worth of collections!” — before knocking off a few punches for the big screen alongside Mark Wahlberg or Bruce Willis. “Whenever you design,” he adds, “it’s all about detail. Functional details. I’ve never been able to appreciate an object, however decorative it may be, that is entirely bereft of function.”

An insatiable traveller, the Francophile and Francophone crosses the date line like one might cross the street, deftly walking the tightrope between time-zones, but alights as often as he can in France. Of his life in Provence, where he owns a home, he offers an oddly entertaining anecdote whose baroque tone is signature Malkovich: “One night a woman came into my garden. It must have been 2 am, and I was on the phone talking to some producers in Los Angeles. She came up and handed me a screenplay she’d written entitled *She Kills*, a story about the murder of a film star. It gave the impression of having been written with a butcher’s knife dipped in red ink. What’s more, it was really no good.”

“I never search for myself on the internet, I don’t read articles about me, I never ask for the right to set the record straight. The reason is simple: I have never bothered about things I cannot control. What counts now is the idea of you that the public makes for itself.” Such is John Malkovich, a human-thing in the service of his art and that of others, scrutinised by a public forever in search of novelty, surprises and eccentricities. In light of this, we can guess why he chose in 2014 to participate, with an outward gravitas that concealed more than a little mischievousness in Sandro Miller’s project of restaging canonical images from the history of photography. After Being John Malkovich, we have “John Malkovich being...”: the actor pulls a Fregoli and becomes Che Guevara as captured by Alberto Korda, embodies Einstein with his tongue out by Arthur Sasse, or on a melancholic note, the Migrant Mother photographed by Dorothea Lange. Other portrayals include Picasso, Hemingway, Truman Capote, Johnny Cash, and the much-reviled *Piss Christ*... Malkovich, Malkovich, Malkovich. Like the exhibition’s title, the artist’s name reverberates echoing toward eternity, as he stares with a fixed gaze that seems unmoved by the passing of time. And while we are on the subject of time: “Life is short. I’m not getting any younger, at least, I don’t appear to be getting younger...” The

usual litany one hears from a man of mature years. But Malkovich wears his with a solar aura, elegant right down to his wrist sporting a Richard Mille, the brand he is currently an eminent partner of. To see time fly, he would have to take the time to observe it carefully, to watch the movement of each hand, the hands of time, ineluctably edging forward. Interestingly, the man who at the last Cannes Film Festival presented the mysterious *100 Years: The Movie You’ll Never See* directed by Robert Rodriguez, a film that will be screened for the public only after 18 November 2115, is always imbued with a sense of glorious haste: “There is so much left I have to do, people with whom to work, places to discover... I can’t get enough. I’ll never be through.”

## DATES AND FIGURES

Born 9 December 1953, in Christopher, Illinois, USA

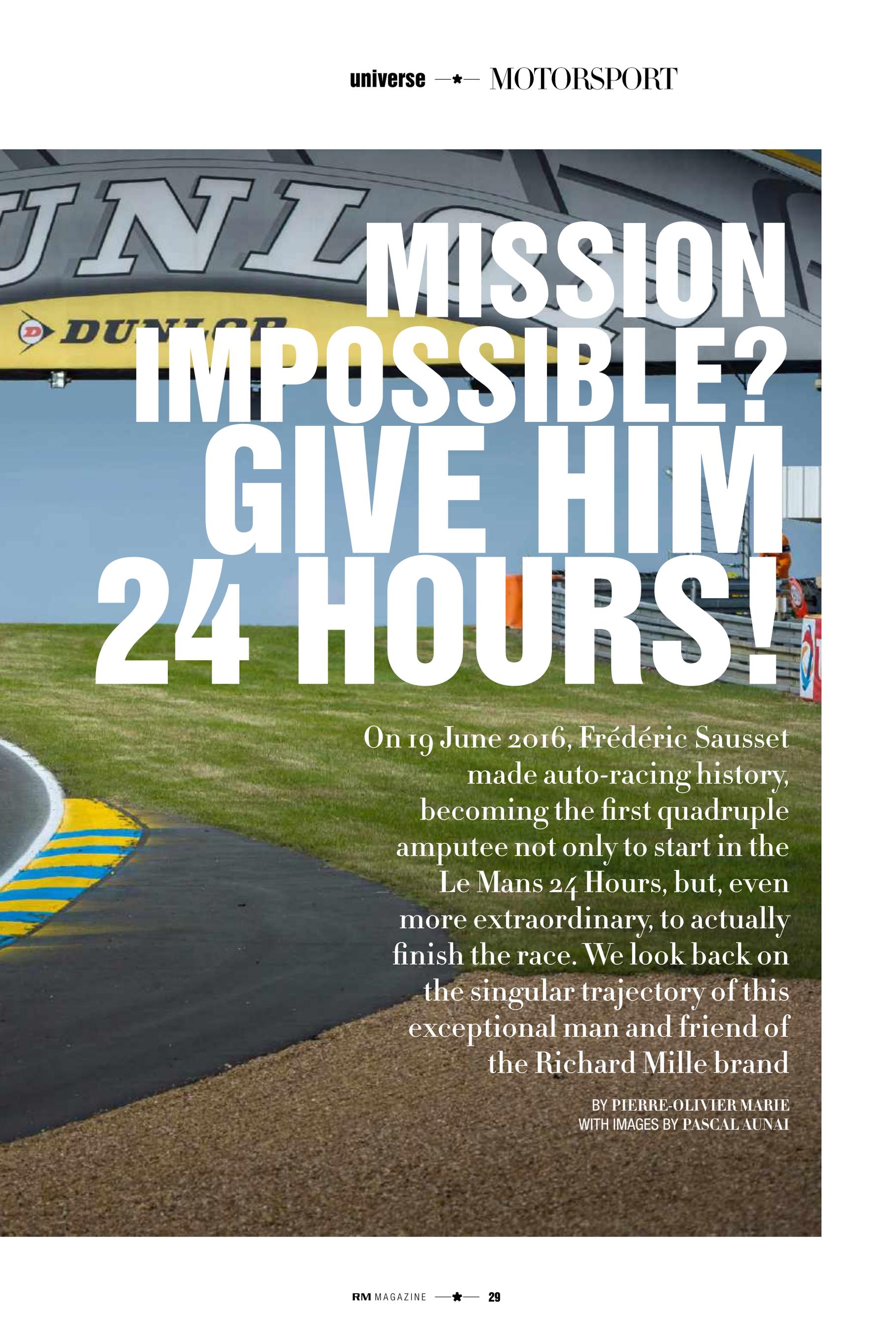
3 Golden Globe nominations (*Death of a Salesman*, *In the Line of Fire* and *Heart of Darkness*); 2 Oscar nominations (for *Seasons of the Heart* and *In the Line of Fire*)

1 Molière award for best director in 2008 for *Good Canary*

Designer for 2 brands: *Uncle Kimono* and *Technobohemian*



*Passage under the famous Dunlop bridge: 18 months earlier, Frédéric Sausset had yet to take the wheel of a racecar!*



# MISSION IMPOSSIBLE? GIVE HIM 24 HOURS!

On 19 June 2016, Frédéric Sausset made auto-racing history, becoming the first quadruple amputee not only to start in the Le Mans 24 Hours, but, even more extraordinary, to actually finish the race. We look back on the singular trajectory of this exceptional man and friend of the Richard Mille brand

BY PIERRE-OLIVIER MARIE  
WITH IMAGES BY PASCAL AUNAI



Switching drivers is a more spectacular manoeuvre here than elsewhere  
© Florent Gooden/DPPI médias



It is common to hear that a key to success in sports is overcoming one's limits. And while the expression, so often bandied loosely, may sound hackneyed, it applies perfectly to the journey that allowed Frédéric Sausset, supported by his teammates Christophe Tinseau and Jean-Bernard Bouvet along with a stellar list of backers that included Richard Mille, to become the first quadruple amputee driver to ever participate in the legendary Le Mans 24 Hours.

The story begins with a mere scratch. While on holiday in the Landes region of France in July 2012, Frédéric Sausset, CEO of a textiles retailer in the Loir-et-Cher, sustained a slight injury to his hand. After developing a fever he received a sobering medical diagnosis followed by emergency hospitalisation. Succumbing to infection by *Streptococcus A*, Sausset arrived at the Bayonne Hospital in a coma and woke up a month later to find his arms and legs had been amputated in extremis to prevent septicaemia from reaching his vital organs.

Frédéric Sausset had no choice but to resolve himself to struggle and to reinvent his life. And so it was that a man who, despite a love for motorsport, had never driven on a racetrack—except for a brief Porsche weekend retreat on the Le Mans Bugatti circuit—made a decision verging on folly: nothing less than to participate in the Le Mans 24 Hours! True, the race had always

fascinated him: “From the age of 7 to 14 years old, I used to go with my father. Many years passed, then I went back in 2011 and 2012, the year everything in my life changed.”

To this end, he created his very own motorsport team in 2013, the SRT41, then launched the laborious task of convincing the many sceptical unbelievers. Bit by bit the project took shape, garnering the support of eminent figures such as Jean Todt, President of the FIA (Fédération Internationale Automobile), Sébastien Loeb, nine-times World Rally Championship winner, Dr Wolfgang Ullrich, head of Audi Sport and the ACO (Automobile Club de l'Ouest) headed by Pierre Fillon.

It was early March of 2015 when our man first took a seat behind the wheel of a specially equipped race car. He controlled the throttle and brakes with his thighs, while his right arm was slipped into a prosthesis connected to the steering wheel. The vehicle was further outfitted with an automatic transmission and an ejection seat.

The aspiring driver cut his teeth on the VdeV Endurance Series championship, at the wheel of a proto Ligier JS53 Evo2 in which he completed events of 6 to 12 hours on a variety of European circuits. The experiment was conclusive: “I had no background as a driver, but it would appear that I did have a certain aptitude. I received a splendid compliment later on from my teammate, coach and friend, Christophe

Frédéric Sausset with his teammates Jean-Bernard Bouvet and Christophe Tinseau



Out there on the track, Sausset is just another driver (almost)



SRT 41's automobile, the Morgan LMP2,  
also made history



**"The most striking  
thing, emotionally,  
was the last hour-long  
relay before the end  
of the race, all of us  
together..."**



Tinseau, about as experienced a driver as there is (11 starts at Le Mans for instance), when he told me he'd have like to have seen me with my arms and legs..."

On 3 February 2016, team SRT41 unveiled the Morgan LMP2 they planned to race at Le Mans. Track sessions and races came thick and fast, the drivers gained experience and the car was tweaked. Suddenly, a decisive date was upon them, Sunday 5 June 2016, test-day on the main circuit at Le Mans. The mandatory test session consisted of a number of laps to be completed within the given time limit. Frédéric Sausset passed with flying colours "My times were good, and that got things rolling!"

Team SRT41 received permission to line up on the starting grid at the legendary race at Garage #56, reserved for experimental vehicles. Not that the car was in any respect inferior in terms of performance, with its 520 hp for 900 kilograms, simply that the driver switch requires a bit more time and employs a hoist to shift Frédéric Sausset into his bucket-seat. Once on the track, however, one would be hard-pressed to distinguish him from any other driver in the race.

As for the race itself, the 2016 edition was a bit daft, Toyota should never have lost, and Sausset, were he whole, would never have participated. All in all, he spent 7 hours at the wheel between 18 and 19 June 2016. "It was toward the end of Sunday morning, in the Hunaudières that I really enjoyed it the most. This is it, I thought, I'm here! It had been such a struggle, such a weight on my shoulders. I'd convinced the sceptics and brought together this great family that my team became in the course of our adventure. The most striking thing, emotionally, was the last hour-long relay before the end of the race, all of us together at the garage. We'd done it. We'd completed Le Mans!"

And now? One thing for certain, Frédéric Sausset will not be back at Le Mans in 2017. "We won't be putting in a warmed-over performance at Garage #56, that's of no interest to me, or my partners, particularly Axa, who have supported me from the beginning. I do, however, have other projects related to motorsport, especially the SRT Academy, which will offer sport driving training for the disabled. I have other, even broader objectives, but it's too soon to talk about them." For the stout of heart, it would appear, nothing is impossible.

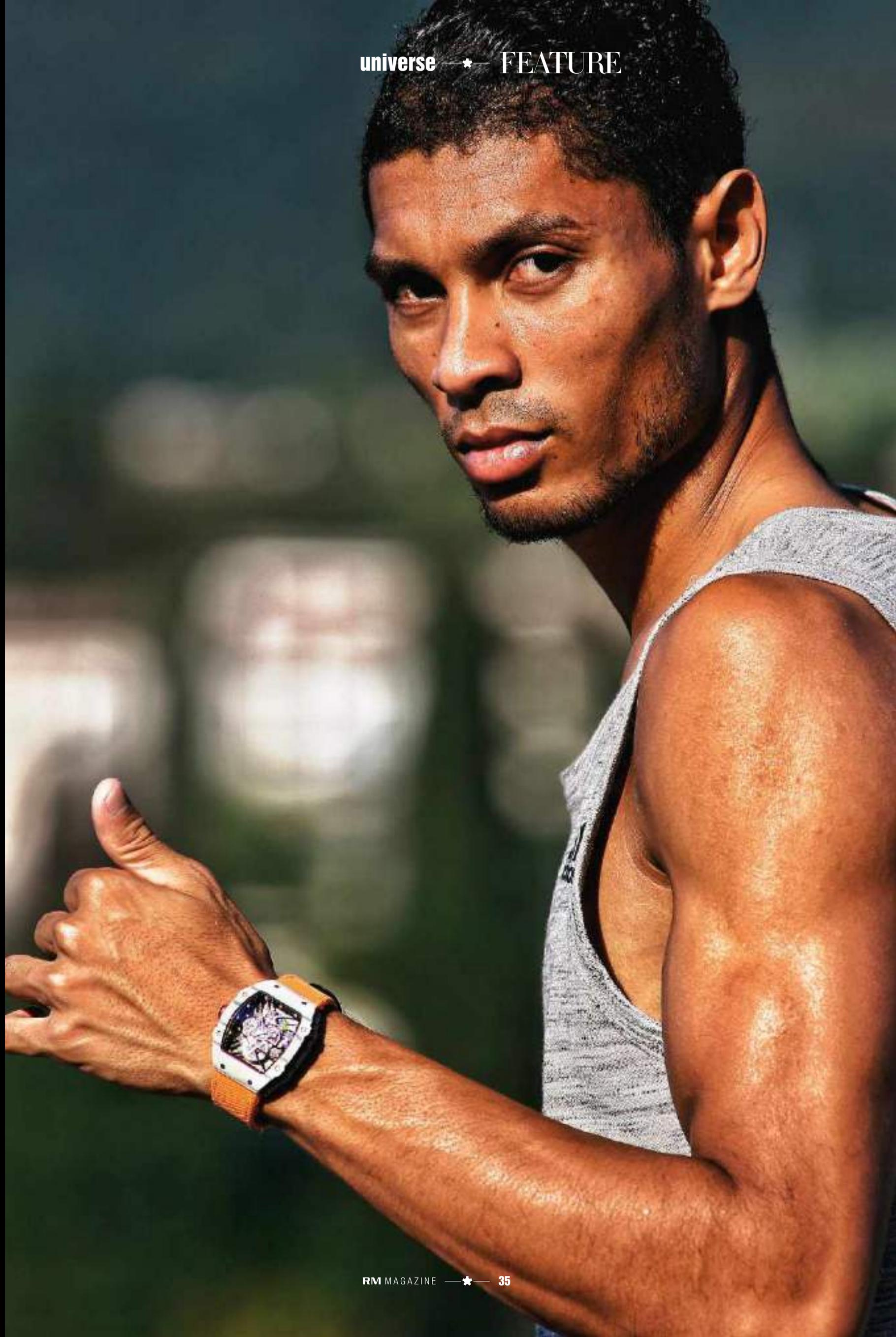


A winning bet for SRT41, pictured here with the president of the ACO, Pierre Fillon

# WAYDE'S WORLD

Behind the success of South African Olympic champion Wayde van Niekerk lies the remarkable woman who helped him get there. Anna Botha is 74, with white hair and a plastic watch. It is she who coaches the world champion and record holder in the 400 metres. Their relationship is quite unique

BY PAUL MIQUEL  
PHOTOGRAPHY MATTEO PITTINI



*The young athlete and his grandmotherly trainer, Anna Botha, share a palpable bond of mutual trust and dedication*



# W

hat you first notice is his voice, soft as a caress. Then his expression: attentive and kind. Then what strikes you is the economy and precision of his gestures, as tightly regulated as clockwork. In early September, Wayde van Niekerk

was passing through Paris. With his gold medal from the 400 metres in Rio on 14 August, this formerly shy athlete shuttled from one media appointment to the next, his generosity of heart not failing even for a moment. He earned a world title in Beijing in 2015 for the same distance, but the 400-metre final at the Rio Olympics was more than just another win. In this race, he beat the long-standing world record held by Michael Johnson (43.18 seconds in 1998), getting around the track in just 43.03 seconds. Richard Mille, pleased to now include Wayde among the brand's Dream Team of champions, was at the Olympic stadium that night. It was a historic race—the sort of race you remember. Richard Mille recalls it fondly and in detail. And so does Wayde van Niekerk. “The seconds when I was lining up on the starting blocks, clearing my mind and focussing, were without question the most important moment of my race,” he remembers. “When you find yourself on the track right before the start of an Olympic final, you are completely overcome by doubt, questions and fear. I know that a race can be lost before it has even begun, just before setting up on the blocks. Personally, in order to not be overcome by stress, I pray. When I kneel down to get into the starting position, I ask the Lord to help me go all the way, and to help my opponents finish their race in good health. Sometimes I pray out loud, but most of the time these prayers are internal.” Richard Mille wasn't the only one following this memorable final. Also in the stands was Anna Botha, 74, with whom the South African track star has maintained a special relationship since 2012. She could be his grandmother; in fact, she is his coach. “She is my rock,” he says. “I trust her completely. She knows exactly what she's doing in terms of training. I never doubted her training programmes in the least—she has years of experience. I just had to listen to what she was telling me and follow her guidance to the letter.”

They make a funny pair, the fit 24-year-old athlete and the white-haired grandmother that coaches him. Anna Botha—affectionately known to her athletes as “Ans” or “Auntie”—has been coaching Wayde van Niekerk since 2012, but she had actually discovered him back when he was a child. “The first time I met Wayde, he was still a young schoolboy,” she says. “He was a high jumper. I was in charge of selecting

young athletes in South Africa, and I picked him to race the 200 metres. And he won his race. At the time, I certainly noticed his huge potential. But he was training with another coach, so I didn't want to interfere. I'm not that sort of person.” Anna Botha is not just anyone in South African athletics. With her grandmotherly look, she shuffles around the track, but is an endearing character. “I was an athlete when I was young. I did the 110 yards and the long jump,” she says. “I was living in Namibia which, at the the time, was a province of South Africa. We didn't really have a stadium, or any sports equipment. I had no idea what spikes were. I had never heard about starting blocks or synthetic tracks. But I liked playing netball. I also loved athletics, and I still love it just as much.” In the late '60s, still in Namibia, she began coaching. First she coached her children, then her students. At the time, she had no real theoretical knowledge and no equipment. She wrote to the African Athletics Union, who sent her a brochure. “I still have it,” she laughs. And that is how Anna Botha became an athletics coach—by studying an obscure technical pamphlet. “I didn't have a stopwatch. What was important to me was sharing a passion, having fun, practising skills and learning to run.” But that wasn't all. She already understood that you have to coach from the heart. A little-known fact is that during the '80s, at a high school in Windhoek, she coached the great Frankie Fredericks—world champion in the 200 metres in 1993, and a major African sports figure. In 1990, she took over athletics at the University of the Free State in Bloemfontein. In 2008, she helped Thuso Mpuang to a gold in the 200 metres at the African Championships. And yet, throughout the years, her life has remained as regular as clockwork. “I wake up at 4.15 every morning,” she says. “I make a coffee and lie back down to have my breakfast in bed. Then I read a passage from the Bible. From 8.15 to 11.30, I coach a practice session at Bloemfontein. I then come home for lunch or to take care of other things. From 4 until 7, I have another practice session. I live alone and get along quite well like that. After Wayde won his race at the World Championships in Beijing, I discovered the media, interviews and all of that madness. I needed to adapt to these new things, because I wasn't used to them at all. I am a very reserved person. They asked me so many questions—about my training programmes, my thoughts on timing, my ideas... but I kept that all to myself. All that is private and belongs to me.”

The story of Wayde and Anna began in earnest in 2012. At the time, the sprinter was only 20. Specialising in the 200 metres, he had been going through a string of injuries. His

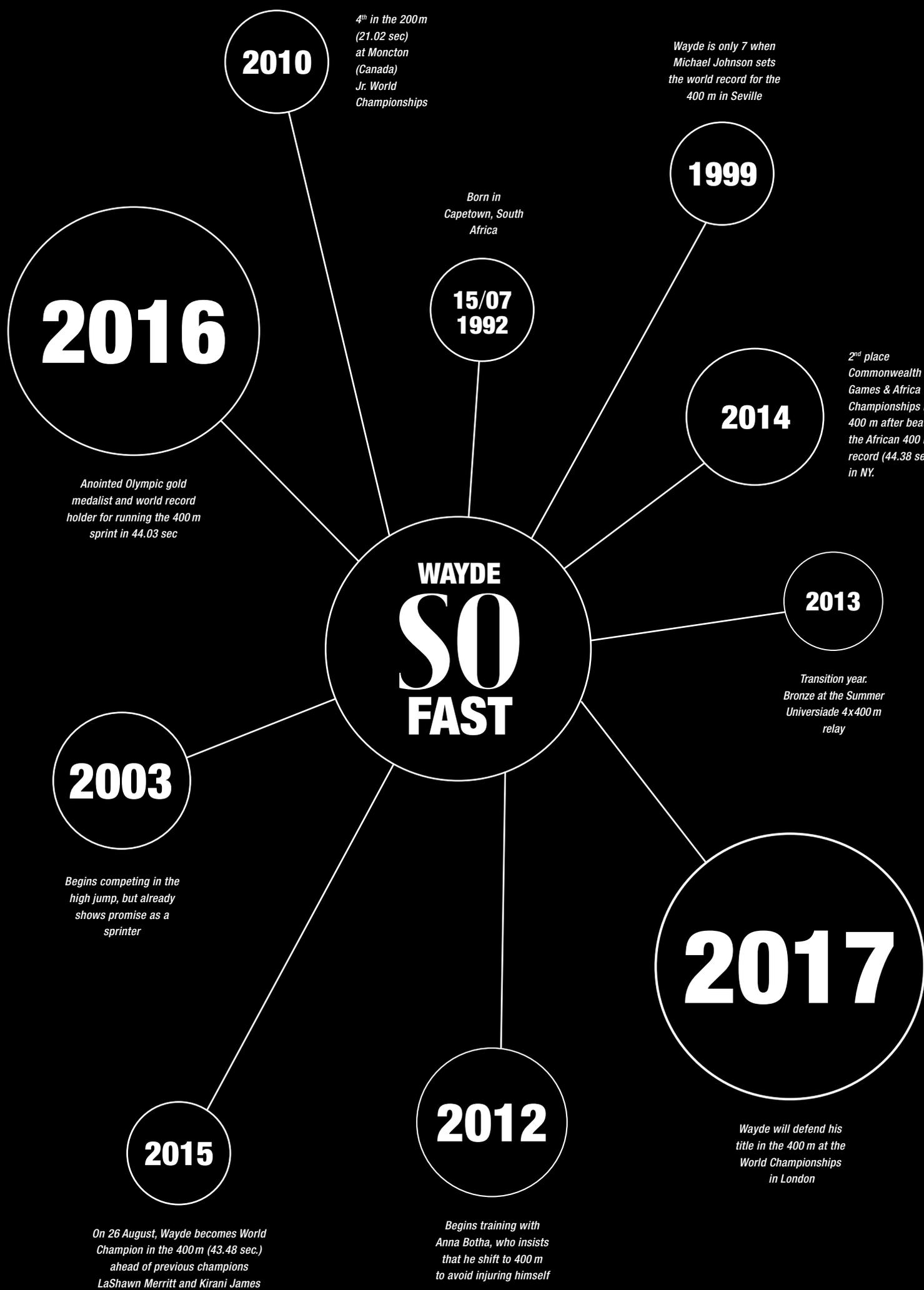
body was too fragile. He rang at Anna Botha's door and was welcomed with open arms, but she insisted on three heart-breaking requirements from the start. First, that he switch from the 200 metres to the 400 metres, even though Wayde hated the 400. Second, enforced rest to work on strength training and avoid injury. Third, and as a consequence, not going to the London Olympics. "He came to see me in early 2012 with his parents. He was injured and depressed," says Auntie Ans. "He was running the 200 metres, but his body was too fragile to endure the stress of the short sprint. I insisted on several months of rest so that he could focus more seriously on his strength training. I convinced him to give up the 200 metres, at least temporarily. In just one year, he made substantial progress! Since then, I've always felt that that was my main mission with him: getting him through to the end of each season without any injuries. Four years ago, I promised him that he could go back to the 200 metres if his body had become strong enough and powerful enough." Maybe now it's time to give that some thought. Wayde remembers this period clearly. "I went to see her because she doesn't see her athletes just as athletes, but as her protégés. I see her as my coach, but she's also like my grandmother!" Is that strange? A bit, yes. Rare? That as well. Effective? Apparently so. "When this young man came to see me, asking if I could coach him, I couldn't refuse. But I also knew what that would mean in terms of responsibilities," Anna says. "These high-level athletes are so sharp and so strong, but also so fragile that a single misjudgement during practice can break their bodies and prevent them from running for several months. I always keep that in mind." Today, she supervises a group of 28 athletes with a very personal approach that mixes maternal nurturing with authority, discipline and kindness. It is also said that she "steals" her coaching techniques by watching other coaches train their athletes. Is this true? "That's a bit of an exaggeration," she says. "But yes, I am someone who likes to observe. For example, when I watch footballers practising before a match shown on TV, sometimes I'll say to myself that some of the warm-ups that they're doing could be helpful for some of my athletes. I'm just like that. I watch, I observe, I use my brain. And when that helps me, it's all the better. I live in the present. Some people see me as being someone from the past, but I can assure you that every day that goes by, I am only thinking of the future. I prepare the athletes for their future, nothing else." Of course, the age difference doesn't go unnoticed—but Anna Botha doesn't really care. "I don't think about it," she says. "In the group that I train, all of the athletes are different. I'm not just their sports coach, but also their life coach. And they are not just my athletes, but also my grandchildren. I

don't want them to only become good athletes. I want them to be good people. And I'm going to tell you something: that's it. That's my real secret. Happiness and quality of life can't be measured with a stopwatch the way you time a race. It's much more complex than that. And I couldn't do this alone. That's why every day I ask God for help. I need Him to guide me."

So perhaps it is through this shared faith that Wayde van Niekerk and Anna Botha found each other. "Wayde and I get along very well," Anna says. "We are driven by the same values and like the same ideas. Between us, it's all about trust, shared discipline and mutual respect. And yes, we believe in God! This faith in God is probably the strongest link that ties us together." Several days after Wayde's Olympic title in Rio, Anna Botha took her student aside to share her thoughts with total sincerity. "I told him that God had blessed him and graced him with many talents. Why? Because God knows that Wayde is not afraid to tell the whole world the truth: that his immense talent is a divine gift." To be convinced, just listen to Wayde talk about his Olympic final: "Fifty metres from the finish, I felt the lactic acid setting in. For a fraction of a second, I felt immeasurable exhaustion, like a black hole, a tsunami of emotion. I had no more energy and no more mental strength, but I was carried by the Lord. The more I felt my weakness, the more I wanted to move through it. I would have to either give up, or give it my all. I chose to go for it. When I run, I know that God will help me. It's like it was a transcendent event. The Lord used my body as a vessel to express His goodness." Choosing to go all out and give it everything as if it is a question of life and death, just for a race, is the mark of champions—great champions—the ones who write history rather than passively standing on the sidelines. "I respect Wayde so much—not just as an athlete, but also as a human being," says Anna. "Wayde is a rare sort of person. That's not the only reason I like him. I like him for all that he is, his entire self. He is always humble and grateful. He's a special person. Even when practices are hard, or even nearly unbearable, he never, ever complains. After a hellish practice, he'll come to me and say, 'Auntie, you got me! But I know why...' That's the sort of comment that really motivates a coach—you can believe me on that. To succeed, you need to accept that you will hurt. You need to run those five extra minutes at practice—that's what will make the difference in competition."

So just how far can Wayde van Niekerk go? He is already the only athlete to have broken the symbolic time barriers for the three most prestigious distances in his sport: sub-10 seconds in the 100 metres, sub-20 seconds in the 200,

**“I DON'T THINK I HAVE ANY LIMITS. AS LONG AS I'M IN GOOD HEALTH AND I STAY MOTIVATED, I'LL KEEP GOING FASTER”**



**“YOU KNOW,  
THIS PARTNERSHIP  
GAVE ME CONFIDENCE.  
I SAID TO MYSELF:  
IF THEY’RE CHOOSING YOU,  
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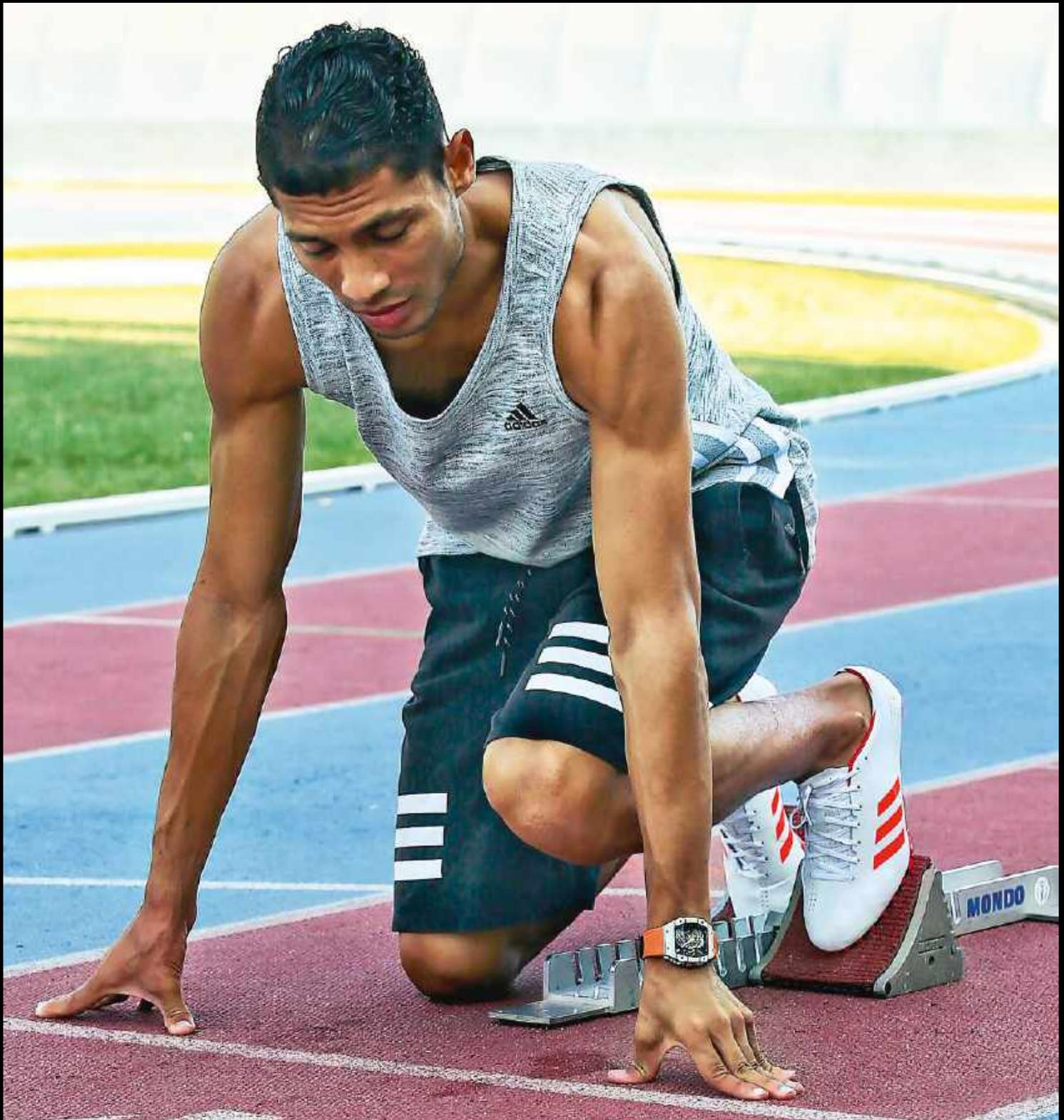
and sub-44 seconds in the 400 metres. “I don’t think I have any limits,” says the Olympic champion. “As long as I’m in good health and I stay motivated, I’ll keep going faster. And then, it all depends on the competition, on the moment and on my opponents. I’m nothing without the others. People have always said that I’m a natural runner. Ever since I was a child, my mother and father taught me in a way for which I am very grateful. I’ve always had a very laid-back approach to sport in general, and to athletics in particular, but believe me—it’s not always easy. Physically, it can be very hard—especially the 400 metres. And really, I hate this distance. I truly hate the 400 metres.” But at the same time, it’s the distance that has made him a king. “I’ve only been running the 400 for four years now, so I don’t have a lot of experience with this distance. At the Worlds in Beijing in 2015, I was so burnt out that I had to be brought out on a stretcher! But then in Rio, I got to celebrate my win with a victory lap. I’m still learning to master the 400 metres.” Wayde’s mother, Odessa, held six school records in Cape Province in the 100 and 200 metres. Could Wayde replace Usain Bolt as the figurehead of his sport? If he “drops down” to the 200 metres and 100 metres, maybe. But nothing is more uncertain, as Anna Botha is still keeping watch. “At the start of each season, we take time together to set out the objectives

that we want to achieve. I write them out in black and white before creating the plan for the year. For 2017? First, Wayde will have to defend his title in the 400 metres at the World Championships in London. I won’t say anything about the rest. That will stay between Wayde and me.”

— Wayde van Niekerk on Richard Mille watches  
*“At first, I was scared to wear my Richard Mille watch while running. For races, I was even thinking that it could have a negative impact on my performance because of its weight, or by having it on my wrist. By accepting to be a Richard Mille partner, I agreed to run with a very valuable watch on my wrist. I had to take responsibility. And you know what? This partnership gave me confidence. I said to myself: if they’re choosing you, you must be worth it! All I have to do now is to keep running fast.”*

— Wayde van Niekerk on meeting Richard Mille  
*“I met Richard Mille in 2016, two or three weeks before the Rio Olympics. Then I went to his shop in Milan to see his watches. I started to look for information, because I didn’t know anything at all. The amount of technical and aesthetic detail that goes into a Richard Mille watch is incredible. It’s both beautiful and frightening. And now, I want to know more...”*

*Wayde runs wearing the RM 27-02 Tourbillon, a watch offering the ultimate in comfort and lightness*



*Captured flying off the starting blocks, Wayde moves with the speed and seamless grace of time itself*





# THREE MEN AND A CAR (TO SAY NOTHING OF THE FISH)

What do Richard Mille, star chef Simone Zanoni and F1 driver Romain Grosjean have in common? More than what's on their wrists. Richard is mad for Italian cuisine and an amateur driver to boot; the chef loves watches and is no slouch behind the wheel, while the driver is an excellent cook.

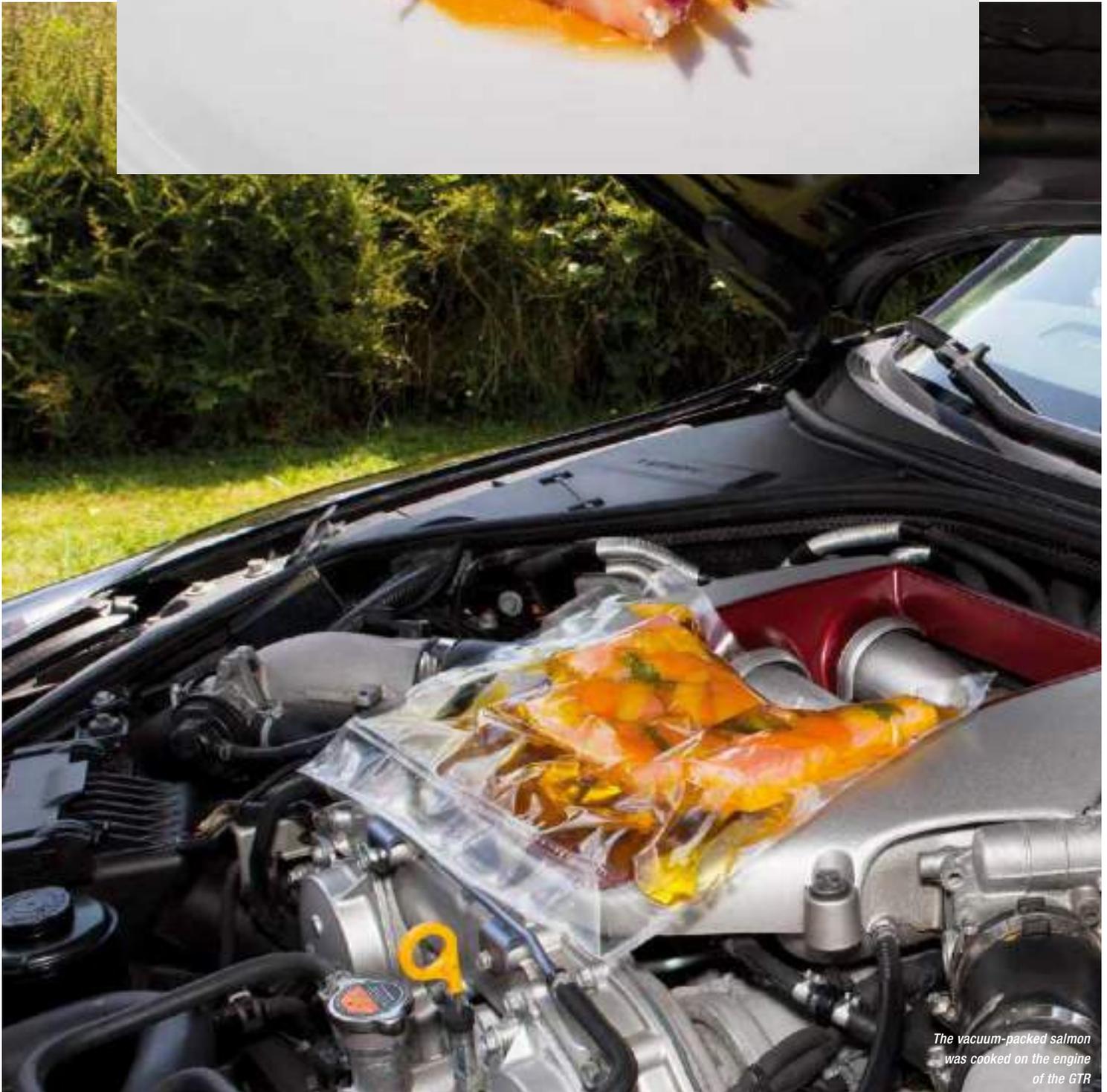
BY FRANÇOIS-JEAN DAEHN  
PHOTOGRAPHY BAPTISTE DEGEZ  
(COURTESY OF *MONSIEUR* MAGAZINE)

**T**hese men were fated to meet, but it was the men's magazine *Monsieur* that orchestrated the occasion, with the complicity of Simone Zanoni, who is one of the most creative young stars on the Parisian culinary scene (despite being, as his name attests, Italian), and the most generous and down to earth, both in his dishes and in person. For this event he brought together his three passions, cooking up a storm on the engine of his *other* red-hot machine: a Nissan GTR.

## — How to Travel with a Salmon

That's a street-legal race-car, as Romain, who knows whereof he speaks, is quick to point out. But cooking in an automobile? Certainly, there are no end of jokes to that effect, like: "this car runs so hot you could fry eggs on the bonnet." None of that here. On the Nissan's imposing engine block, Simone gently simmered a wild-caught Scottish salmon. He then served the beast with a bouillabaisse vinaigrette, a spring pea cream, crisp-cooked vegetables and a few fried calamari.

*For this exceptional lunch,  
the chef had the plates  
artfully arranged*



*The vacuum-packed salmon  
was cooked on the engine  
of the GTR*

**“Will trade  
cooking  
lessons  
for driving  
instruction”**



*Impassioned foodies both, Richard Mille and Romain Grosjean dove right in when the chef invited them to give him a hand with the cooking*



*Perfect cooking, splendid engineering. The handsome interior of Zanon's Nissan GT-R. The on-board computer was employed to oversee the cooking temperature*

Let us savour the scene just as it unfolded. Hermetically sealed in a special bag, the salmon is simply laid on the snarling engine block as it idles. The bonnet returned to position, the driver shifts gears: and they're off! For 20 minutes the car burns rubber on the roads around the Château de Versailles, engine roaring at 6,000 rpm. The automobile's on-board computer ensures perfect control of the cooking, tracking the engine's temperature with astounding precision at all times. As Zanon drives, Romain Grosjean supervises the doneness and cooking time of the salmon on his watch. The limited-edition Richard Mille RM 011 is the same timepiece he wore on his coveralls in races before receiving a new version. Safe to say, it can handle a few g.

No worries, however, they're not about to shake up the salmon; after all, we are speaking of the main course at lunch. That makes it sacred to a Frenchman. And in any case, Richard Mille would not be pleased. With perfect timing, the powerful GT slaloms between flowerbeds, pulling up next to the table laid in a magnificent garden. Today, it is we who are the kings of

all we survey. Simone opens the oven—sorry, the bonnet—and breathes a sigh of relief! Everything is where he left it. With Romain's help, he proceeds with plating. Even Richard Mille is drafted to assist with decoration, a task of which he acquits himself quite well under the amused gaze of the chef and maître d'hôtel.

We turn to the business at hand. Simply delicious. Simone's cooking is like the man himself, lively and generous, modern yet respectful of culinary traditions. The second course is a filet mignon of Black Angus beef, cooked as for a barbecue. The scent of wood brings out the flavour of the meat. As dessert is served, a superlative mille-feuille, Richard Mille fondly mentions Rafael Nadal, whose favourite desert it is. Simone immediately offers to have one delivered to the Spanish champion, who would most probably be no match for its temptations. Like Nadal, Romain Grosjean is condemned to eat only pasta, boiled ham and salad in the days leading up to an event. Oddly enough, it is precisely this constraint that kindled the driver's interest in gastronomy: the need to limit and control his weight.



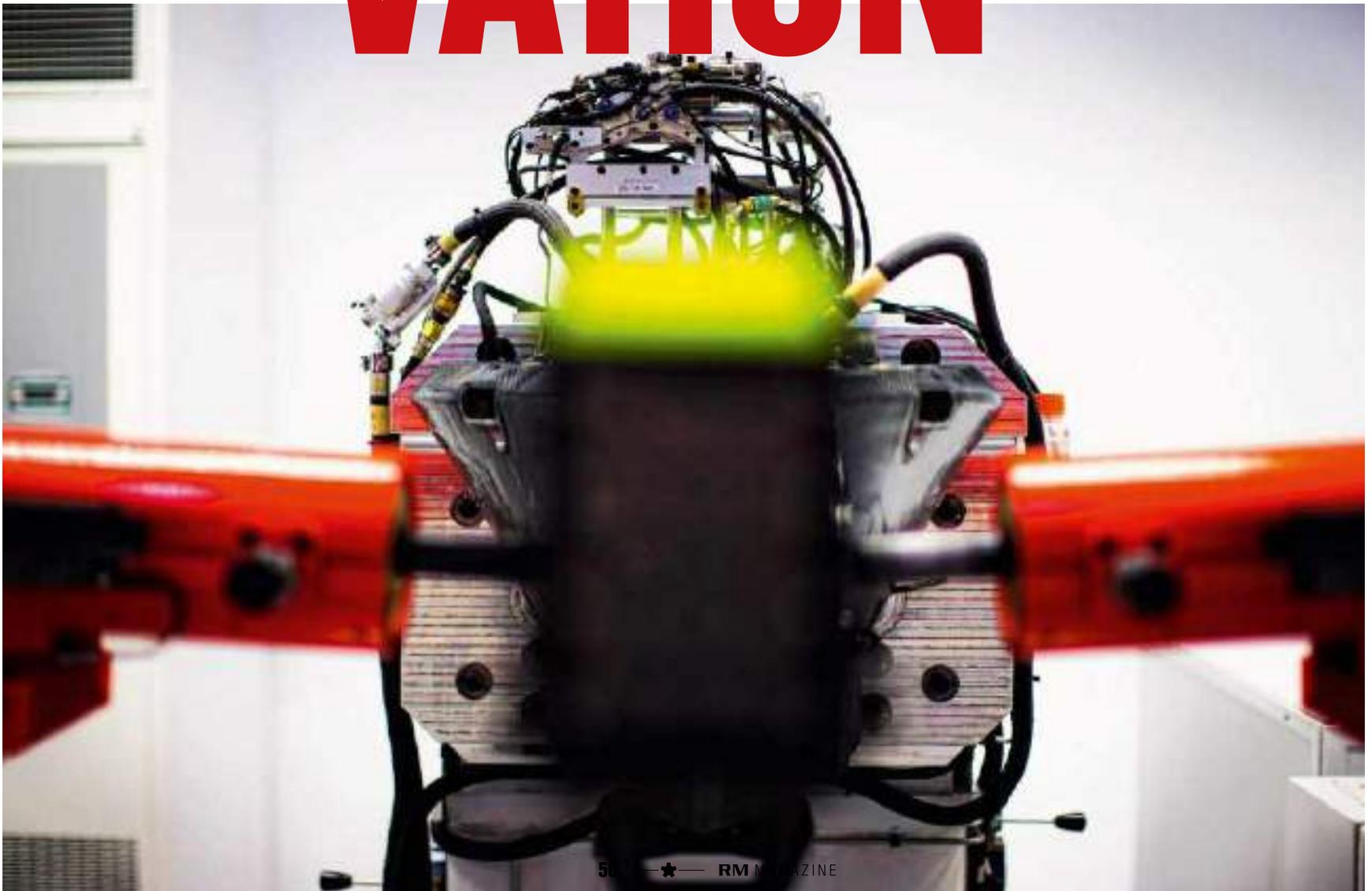
— Low-Cal Haute Cuisine

Not that Grosjean has weight problems, in fact, he is decidedly trim. The Formula 1 engineers, however, are intransigent: “They don’t want me going over 68 kilograms,” confides the driver. “In trying to be careful, I got interested in nutrition, and from there in good cooking. It’s become my passion,” he confesses. At home, the young father of two cooks to delight his family. Richard Mille, for his part, would be unbeatable at pasta, at least in the amateur category; it would be hard to compete at Simone’s level. Though, as it happens, the Michelin starred chef claims that his grandmother’s dishes are the best! As they sit around the table, the three men disclose more and more about the passions they appear more than ever to share, yet never seem to compete. Each is a master in his own domain. As we enjoyed the delicious fare prepared by Simone Zanoni, we discussed everything from watchmaking and fine engineering to automobile racing and historic rally events, even touching on the major Arts & Élégance event sponsored by Richard Mille at Chantilly. This is the largest automobile Concours d’Élégance in the world, and prompted one American journalist to write: “Next to Chantilly, Pebble Beach is a rank picnic.”



*To the right of François-Jean Daehn, Editor-in-Chief for men's magazine Monsieur and instigator of this meeting, Romain Grosjean then Simone Zanoni. to his left, Richard Mille*

# McLAREN: POLE POSITION FOR INNO- VATION



In 1966, driver and mechanic Bruce McLaren created his own Formula 1 team with a handful of likeminded enthusiasts. Half a century later, the group addicted to cutting-edge tech boasts a total of 8 world championship constructor titles, 12 world championship driver titles and 3,500 employees. A visit to Woking, the futurist home of McLaren Technology Group, which Richard Mille is particularly proud to call a partner

BY AYMERIC MANTOUX (AT WOKING)

**S**een from the air, it looks like a silver yin/yang symbol, a smoothly metallic circular lake, astray in the rolling green of Albion. Woking, a magical name for all those with a passion for beautiful mechanics or motorsport, lies in the heart of the famed “motorsport miles” that run amongst the headquarters of the world’s most prestigious firms in automobile racing and Formula 1. Including McLaren. Subdued, sculptural and elegant, the half-sunk building (known as MTC for McLaren Technology Centre) designed by Sir Norman Foster—one of the most famous architects on the planet—took a full six years to complete. The engineers were even involved in its design, from the suspended walkways and curved glass of the bespoke elevator to the unique steel screws used. All of which illustrates that, when it comes to being exacting, our British friends know what they are doing.

McLaren and Richard Mille certainly speak the same language. This becomes obvious if you consider the MTC alongside Richard Mille’s watchcase-making facility, which opened in Les Breuleux (Swiss Jura) in April 2013. This ultra-contemporary, 3,000 square-metre building was designed by the Chavanne architecture agency. The factory marked a

new milestone for the Richard Mille brand, with its incredible facilities facing the mountains and ecological management of air, water, fluids and waste. It is most of all, user friendly, made to measure so that the watchmakers benefit from the best lighting and working conditions to perform. Also built around the people who work within it, MTC, completed in 2004, is a marvel of design and technology. It is environmentally friendly, dust, noise and odour free, just like the Richard Mille manufacture. A symphony in white, the building seems to have been inspired by NASA. One might safely eat off the floor, even amidst the assembly lines for the Formula 1 cars located at ground level. Both are exceptional factories for exceptional

*Left:* Transmission testing unit at McLaren. *Below:* The McLaren Formula 1 factory in England (top) and Richard Mille factory in Switzerland (bottom)



products. These environments reflect McLaren and Richard Mille's common quest for perfection. "There are many similarities between making watches and making Formula 1 vehicles," volunteers Pete, one of the McLaren mechanics working at the MTC. The two brands and teams share a passion for technology, time/speed, and high-end craftsmanship although their histories are quite different (see the McLaren in 15 dates panel).

This by no means just a tossed-off pleasantry. The two do indeed fit well together. Both are utterly focused on design, cutting-edge technology and the reliability of their materials. Matt Morris, Engineering Director at McLaren puts it well, saying both companies are driven by a common spirit that could be summarised as: "Sprint on to the next discovery." He goes on: "We are always pushing forward. For me, the key to always progressing is making sure you keep everybody on their toes, looking for the next best thing." At McLaren, small gains are of great import: weight is measured in grams, time in tenths of a second. Their organisation is military in its rigour, including for the 23 mechanics who train all year long to be authorised in the pits on racing days. They are as closely monitored as the 11,500 pieces of a Formula 1 vehicle (including the motor). It's even worse

when it comes to materials or suppliers: "No one can ever just sit there and say 'I've done my job. That's as good as it gets'," explains Matt. At each step of the process, McLaren is more demanding than even the best sports-car manufacturer, just like Richard Mille, away in his tiny Swiss valley. But both companies also help their suppliers develop new processes, projects and materials in exchange for exclusive rights. Another key feature of these very competitive businesses is that both are also R&D companies. "It's a mindset," Matt goes on. "We are never satisfied. There's no way you can just stand there and be happy making carbon fibre like in the old days, when 80 or 90% of the components of a car will change from one year to the next.



**"WE ARE  
ALWAYS PUSHING  
FORWARD. FOR ME,  
THE KEY TO ALWAYS  
PROGRESSING IS  
MAKING SURE YOU  
KEEP EVERYBODY  
ON THEIR TOES,  
LOOKING FOR THE  
NEXT BEST THING"**

MECHANICS —★— universe

*Below:* Water-resistance testing at the Richard Mille workshop *Right:* McLaren testing laboratory





## **McLAREN IN FIGURES**



*57,000 square metres*



*3,500 employees*



*400-ton steel wind tunnel 145 m long*



*4 Formula 1 cars produced per year*



*3 km of cable inside each car*



*300 sensors on each car*

## McLAREN IN 15 DATES

★

### 1963 BRUCE McLAREN FOUNDS MOTOR RACING

New Zealand racing driver Bruce McLaren was already a promising Grand Prix driver when in September 1963 he founded the team that would bear his name. Formula 1's youngest-ever winner—he won the 1959 US Grand Prix at 22, establishing a record that would stand for more than 40 years—Bruce was an ambitious man. His hard-working team began building their first Formula 1 car from a modest affair located in a small factory in southwest London, where the race cars sat on a dirt floor and shared the premises with earth-moving equipment.

### 1966 McLAREN COMPETES IN ITS FIRST FORMULA 1 RACE

McLaren made its grand prix debut at the 1966 Monaco Grand Prix—a race immortalised in John Frankenheimer's Hollywood movie Grand Prix—and took its first Formula 1 race win just two years later. Bruce McLaren crossed the line first at the 1968 Belgian Grand Prix, held at Spa-Francorchamps, winning the first of three McLaren victories that year. Bruce was initially unaware that he had taken the lead on the last lap, until he was told of his victory after crossing the line. It was “about the nicest thing I'd ever been told,” he later admitted.

### 1974 FITTIPALDI: McLAREN'S FIRST CHAMPION

When Brazil's Emerson Fittipaldi made a surprise decision to join McLaren for the 1974 season, few thought the Brazilian had made the correct decision. But, ensconced in the red and white McLaren-Ford M23—one of the most iconic cars of the 1970s—he scored three Grand Prix wins and took his second world title. It was McLaren's first taste of world championship success.

### 1976 FORMULA 1'S MOST CHARISMATIC DRIVER, JAMES HUNT

When Emerson Fittipaldi made the unexpected choice to join his brother's fledgling Formula 1 outfit, McLaren was left in the lurch, and swooped on an out-of-work racing driver by the name of James Hunt. The Briton had a somewhat dubious reputation—he'd been nick-named ‘Hunt the shunt’—but blossomed at McLaren. In one of the sport's most famous title battles, Hunt fought Ferrari's Niki Lauda to the final race, and won the title at a rain-soaked Fuji track in Japan.

### 1981 McLAREN LEADS FORMULA 1 INTO THE SPACE AGE

When Ron Dennis took control of McLaren in 1980, he brought an all-new and untried manufacturing technique to the sport. Whereas previous cars had been built from riveted panels of aluminium, 1981's MP4/1 was the first Formula 1 chassis to be built from carbon-fibre composite. It immediately proved to be lighter and stronger than anything that had come before. Soon, every car in Formula 1 was built the same way—a method that continues to this day.

### 1988 THE YEAR F1 WILL NEVER FORGET

When McLaren aligned with Honda ahead of the 1988 season, the die was cast for one of the most memorable years in grand prix history. The MP4/4 was a svelte, uncompromising design—leagues ahead of its rivals—and when driven by Ayrton Senna and Alain Prost, the sport's two greatest drivers, it utterly crushed the opposition. McLaren won 15 of the season's 16 races, while Senna went on to collect the title: all in all, one of the most memorable chapters in the history of the sport.

### 1995 McLAREN WINS LE MANS

When Ron Dennis and designer Gordon Murray conceived the McLaren F1, they wanted it to be the world's ultimate road-car—they never imagined it as a machine for the track. The car's enthusiastic owners thought differently, however, and persuaded the company to manufacture a conversion kit that would make it eligible to race. It made its race debut at Le Mans in 1995 and made history by not only winning on its debut, but by also finishing third, fourth and fifth—a stunning result.

### 1998 THE FLYING FINN AND THE SILVER ARROW

Among team insiders, Mika Häkkinen is considered by many to be McLaren's fastest-ever driver, a substantial accolade when you consider the sheer talent that has driven for the squad over the years. The Finn was never faster, or more stylish, than when he was driving the famous silver-liveried world championship cars of 1998 and '99, during which time Mika won both driver's world titles and racked up 13 Grand Prix wins. Wow.

### 2008 THE LAST CORNER OF THE LAST LAP OF THE LAST RACE

The 2008 championship was nip-and-tuck between McLaren and Ferrari for the entire season, so as McLaren's Lewis Hamilton and Ferrari's Felipe Massa lined up for the final race in Brazil, they were playing for all the marbles—and unbelievably high stakes. Rain started to fall, and most of the field switched to wet-weather tyres. It was only on the final corner of the very last lap that Lewis took the position he needed to win the title, sparking pandemonium as he claimed Formula 1's most incredible and unforeseeable championship win ever.

### 2011 MAKING SOMETHING FROM NOTHING

On lap 37 of the 2011 Canadian Grand Prix, things didn't look good for Jenson Button. The Briton was so far behind that he was failing to catch even the safety car, which was trundling round as the field navigated the tricky wet conditions. That was to be the spark that lit the flame of a truly mesmerising drive. From the very back of the pack, he charged through the field, finding grip on the drying track where nobody else could, and snatching the lead on the final lap for the most illustrious win of his career.

Unlike at McLaren, there's no wind tunnel at Richard Mille, but there are no end of specialised tools and tests



© JÉRÔME BRYON

# YOU CAN DOUBLE THE WEIGHT OF A CAR BY PAINTING IT

We are working all year long in the lab and on the computers.”

When you enter the Research and Development department, or the Composite Materials department or the machining workshops, where the vast majority of the Formula 1 car parts are manufactured, you feel like you could be at the Richard Mille facility in Les Breuleux, which has white rooms to preserve its movements from dust, whence the silent, calm and totally clinical atmosphere, conceived to offer a flawlessly productive environment. “We at McLaren strongly believe that given the pressure, the time frames and the stakes we have, it is important that people who work here evolve in a friendly environment,” says our guide. Innovation is key to both organisations. “Take the painting department at McLaren,” he explains: “You can double the weight of a car by painting it. That’s a

crucial issue, given all the work we do to lighten them. The painting team comes in at the end. It constitutes an ‘adjustment variable’ because in no time at all, without adding any weight, despite the carbon surface offering practically no adhesion, they have to achieve a lot.” But people mustn’t be afraid to get it wrong, or they won’t ever push the envelope—this seems to be a mantra within the walls of Woking.

This quest for excellence and lightness is akin to the predominant concerns of Richard Mille, whose records for the lightest tourbillon watch ever (strap included!) and the world’s lightest flyback chronograph are spectacular technical feats. Indeed, the collaboration underway between the two companies has already borne fruit with the integration of graphene in the RM 50-03 watch. New possibilities for synergy are already being explored, and the two R&D

departments are working hand in hand to identify promising crossovers.

Another similarity between McLaren and the world of horology is the amount of time that goes into developing prototypes in terms of R&D and testing. “The whole point of our work on materials is to absorb shocks”, explains Matt, showing us the chassis of the car in which Alonso had a crash during the 2016 Australian Grand Prix. “His helmet registered three shocks of 20, 30 and 46 g. The structure is fine. The surrounding pieces were what sustained damage.” At Richard Mille, which has furnished Felipe Massa’s wristwatches for over 10 years, the R&D teams have likewise built up years of experience at the highest levels of sportsmanship on which they draw daily in developing new models. And batteries of tests are something Richard Mille’s pieces have been subjected

to for ages, including a 5,000 g test that ensures their shock resistance.

As early as 2000, when he adopted carbon and titanium rather than gold and diamonds for his first timepiece, Richard Mille spoke of a technological revolution instigated by McLaren. At the beginning of the '80s, the constructor created the first ever Formula 1 chassis made of carbon, a material that bends instead of breaking. This subsequently became the industry standard, and Richard Mille's as well. Still today, it is advancements rooted in this innovation that dominate the design of Formula 1 vehicle components for 2017. The brand quite simply created a model ideally suited to automobile racing.

We live in an era of technology, and you might go so far as to say that the entire Richard Mille collection is one big family of watches paying tribute to this. The times call for constant progress spearheaded by the researchers who will lead the 21<sup>st</sup> century. Richard Mille and McLaren share these values. They have been the first in their respective sectors to use carbon, titanium, ceramics and graphene, which they have developed into a new material together with assistance from The University of Manchester. Like the ovens for thermosetting carbon composites located on the garden level, the CNC machines at Woking look so much like the watchmaking facility's equipment as to cause confusion. Were it not for the scale of the parts involved (some of these weigh several kilograms) and the small number of pieces produced (4 cars assembled here annually as compared to 3,600 watches in Les Breuleux), it would be hard to know where you were.

Similar to the white rooms at Richard Mille's workshops, McLaren's factory has invested in the nec plus ultra of sophistication. Workshops are immaculate, the air is filtered, and protective coveralls are mandatory. Workbenches are insulated from static electricity. Perfect calm reigns

supreme. As in Switzerland, no individual completes more than an infinitesimal portion of the total work involved—oiling titanium parts, for instance, with a special oil for lubricating movements that costs 20,000 Euros a litre!

Perfecting innovations also involves taking risks, moving forward and betting on the future—all points that Formula 1 shares with watchmaking as practiced by Richard Mille. These industries are modern in the extreme, but the devil still lurks in the smallest details. The work environment is totally optimised and

dust-free. To even access the workshops, you must clear an airlock and don special clothing. "The parallels with watchmaking are very strong," affirms Matt, "not just in terms of the materials we use—titanium, carbon, aluminium—but also our processes, scheduling and R&D. It's a mindset." The association that links Richard Mille and McLaren is far from a superficial marketing endeavour. It is most definitely a joint commitment to sharing know-how and experience in the realm of technologies and materials. As far as the two establishments are concerned, each has met its perfect match.



At both companies, thousands of hours of R&D are needed for what are ultimately tiny production runs



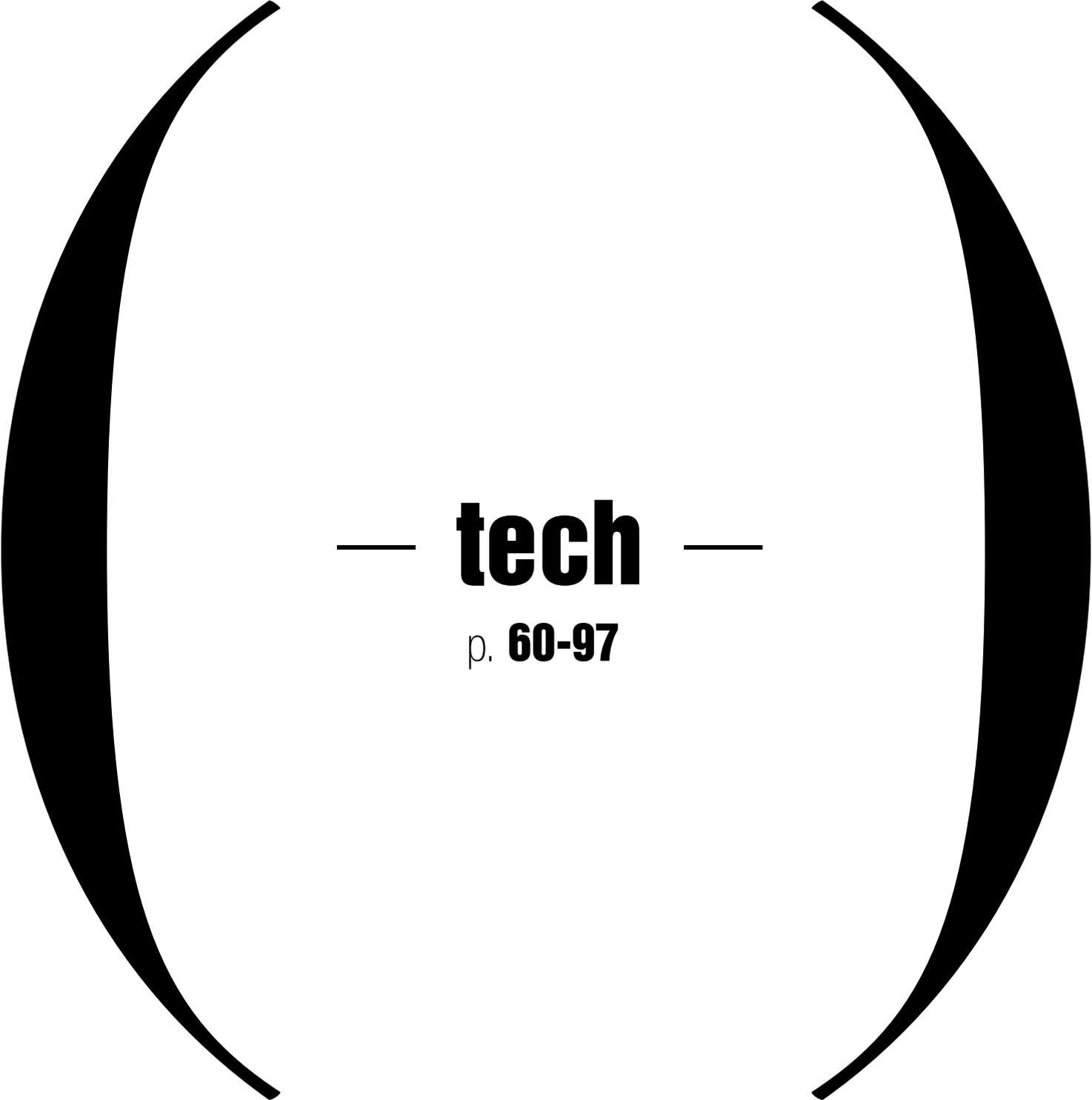
© JÉRÔME BRYON

Unveiled in Barcelona, McLaren's stunning car for 2016, the MP4-31, was a tour de force of technical prowess



“Disorder increases  
with time because we  
measure time in the  
direction in which  
disorder increases.”

STEPHEN HAWKING



— **tech** —  
p. **60-97**

# ART OF THE PART

At Richard Mille,  
ancestral knowledge  
meets hitherto  
unknown technicity  
in even the minutest  
details

PHOTOGRAPHY JÉRÔME BRYON



Variable-geometry rotor in grade 5 titanium destined for an RM 11-03 Automatic Flyback Chronograph



Great wheel, seconds wheel and escape wheel



Hour hand for an  
RM 032 Automatic Diver's Watch



Grade 5 titanium crown for an  
RM 010 Le Mans Classic



Intermediate wheel bridge for an  
RM 029 Automatic with Oversize Date

# RICHARD MILLE IN-HOUSE CALIBRES

The technical facility opened in 2013 has allowed Richard Mille to explore unbounded creativity in movement design

BY MICKAËL LE COR  
PHOTOGRAPHY DIDIER GOURDON

## THE OFFICIAL OPENING OF THE COMPONENTS UNIT

in 2013 was undeniably a big step for Richard Mille. Suddenly, in addition to our technical and design expertise, we also possessed the ultimate tool with which to bring our calibres to life, machining them internally and testing them to our own standards.

The first calibre produced by Richard Mille was the CRMA1 that lies at the heart of the RM 037. This mechanical beauty was the fruit of powerful brand innovations such as the function selector, the variable-geometry rotor and the intensive use of titanium parts in its construction. The first time we saw this calibre ticking, we knew we were pushing the boundaries of our imaginations. It's important to note that we do not consider ourselves manufacturers, strictly speaking. In fact, there are very few true manufacturers in the watch industry—this would involve machining

everything from A to Z, including spirals, balance weights, springs, glasses etc. At no point since the brand's creation have we felt the need to produce everything in-house. Much like a Formula 1 team such as McLaren, we rely on our suppliers and partners. We secure the best professionals in the watch industry, to provide us with the best from each aspect of watchmaking. Does a Formula 1 team whose vehicle is built 100% in-house make sense? An 80% rate of in-house construction is already an achievement, and no one would expect to go higher, though neither the huge investments nor the premises required are limiting factors. We, like Formula 1 teams and other car racing brands, rely on the expertise of many different specialists,

Glossaries of nomenclature  
used for the several in-house  
calibres created by  
Richard Mille and  
his engineers



A large number of titanium  
or steel bars of differing  
diameters, each several metres  
long, are required for turning  
round pieces

as the minute size of the materials produced  
require a precision and savoir-faire which  
are only acquired and honed to perfection  
by years of experience. Our supply partners  
are chosen according to their production  
capacity given our quantitative and qualitative  
needs. The Swiss watch industry has the  
ability to produce parts of exceptional quality

according to industrial methods yet employing staff that love their craft. Our goal is to work with companies that share this philosophy while guaranteeing good lead times: "Suppliers able to manufacture our components are few and far between ... the choice is usually made quite quickly," says Julien Boillat, Technical Director at Richard Mille. "Take North Thin Ply Technology: no one else is able to make carbon composite with such thin layers, no one else in the world! If we do find two equally competent suppliers, it always comes down to feeling and relationships.





# **“WE MUST ALWAYS BE THE AVANT- GARDE, THE FIRST IN WHAT WE RELEASE”**

Some of these have become friendships and we share non-professional moments together. This allows us to face challenges that would not be possible without such a bond. This last point is very important for us.”

Our proficiency in the design and machining of complex parts, either in titanium or modern composite materials, together with our expertise in timekeeping performance through gear trains, enables us to machine baseplates, bridges, steel parts and turned parts as well as parts made of Quartz or Carbon TPT™ which are used for the split-seconds chronograph bridges of the RM 50-03. In only four years, we have developed six different calibres, all designated by the letters CRM and all with the same common denominator: performance and extreme technicity.

The adventure always begins the same way. A development meeting between Richard Mille, his associate Dominique Guenat, and the development team. It is in this comfortable and friendly atmosphere that ideas are exchanged and technical and artistic solutions implemented. The secret of the brand's success is the passion that emanates from each participant. Each idea is expressed and heard. These people constantly challenge the well-established principles of watchmaking, an obsession that is at the source of many of the major innovations that have marked the history of the brand. Boillat adds: “We must always be the avant-garde, the first in what we release. We were the first to produce light watches made of titanium. Lightness is comfort. Who wants to wear a watch weighing 300 grams today? What could be more beautiful than proposing an innovation to our customers when nobody has done it before? Anyone can now machine titanium if they invest a lot, but nobody has yet managed to work with Alusic or Carbon TPT™ for example! To say nothing of the new materials to come ...”





*Previous page:*

Machining tools are crucial to working highly technical materials like Carbon TPT™ and titanium, and the bits of each drill must be changed frequently

*This page:*

Many hours of testing are conducted to achieve precision to a single micron for perfect assembly



Once the concept is defined, the project takes its position on the starting blocks, ready to be launched, unencumbered by budget constraints or technical limit for the R&D office. The 15 designers and engineers working in the Richard Mille movement and case development office produce plans for the new products. The movement will be completely visible to its future owner, nothing can be hidden. Every bridge, every line, each wheel must be aesthetically perfect. "We are constantly looking for new challenges and new materials whilst maintaining the performance of our movement. Particular attention is paid to the parts architecture that must possess specific characteristics such as lightness, strength and stability, tight lines and great transparency," confirms Salvador Arbona, Technical Director for Movements. "Those are the things that make the difference between our calibres and others in the watchmaking sphere."

Each calibre the brand has developed to date has involved technical challenges for the R&D team. Without listing them all, we can use the example of the CRMA6 used in the RM 63-02. It offers an adjustable universal time function activated by turning the bezel. Simple to use, it was a puzzle to conceive. The

bezel had to interact with the movement, but also had to preserve a perfect seal. In the same vein, the CRMA3 calibre that beats within the RM 63-01 Dizzy Hands furnished an opportunity for the engineers to conceive a chronograph inspired by the split-seconds construction, with a heart and a column wheel activating the mechanism that rotates the dial and hands. New challenges are what inspire the brand and enable the designers to surpass themselves. This yearning for the new has led the brand to design more than 60 watches of incontestable technicity and to contribute a great deal to the watchmaking world in terms of movement construction. We create racing monsters.

Meanwhile, the choice of materials for machining bridges, baseplates and other parts is made according to the imperatives of each component. Titanium can be replaced with Carbon TPT™



Wheels, barrel covers, gears and other screws are produced in our turning workshop

**CHALLENGES ARE  
WHAT INSPIRE THE  
BRAND AND ENABLE  
THE DESIGNERS  
TO SURPASS  
THEMSELVES**

Using a loupe, a watchmaker  
assembles one of the latest  
calibres designed by the brand



for stiffness or by a brand new material to watchmaking. Aurèle Vuillemier, R&D engineer, knows that “when attempting to create pieces with a strong visual impact on an aesthetic level while simultaneously ensuring the robustness required for everyday wear and tear, the solution often lies outside the traditional materials of watchmaking.” The visual aspect and colours of the materials are important for the overall look of a watch such as the RM 07-02 and its CRMA5 calibre. Entirely in red gold, with a transparent pink sapphire case, it creates a stunning colour palette that perfectly achieves our goal of making the movement a centerpiece. The development aim here was to make a lifestyle watch for women, so it was not necessary to use titanium parts, as red gold is sufficiently strong to provide the needed rigidity for the gear train.

The engineers start from a blank page and then transpose their ideas to CAD software on a desktop to facilitate the process of design and development. Once the design has been worked through, a prototype is made in order to ensure that the technical choices made are sound. 3D designs and scale models of complication mechanisms allow engineers to visualise the kinematics and see how they can be optimised, but creating a full-scale prototype is crucial. It is always amazing to see how, once the prototype assembled, the movement does not always behave in practice as it did in theory. The pressure on the teeth, the heat, together with the way the whole movement is mounted can greatly influence the way a system works.

Each new calibre has been subjected to intensive and complete validation tests. Functions are aged at least 10 years. Some tests are performed using machines, others by hand, to simulate normal use by the owner. The movements are tested against small and big shocks to control their stability and the driven components. There are also assembling, dismantling, washing and oil tests. For sensitive components, we carry out additional UV and moisture tests.

Richard Mille components are machined at our own factory. Around 50 people work in this building, producing CRM movements and the 3,500

Richard Mille watchcases made each year. In fewer than 20 years, the brand has achieved proven expertise in the machining of ultra-resistant materials with a precision that can be measured to a single micron. A substantial investment in improved machinery, combined with recruiting the best Swiss technicians ensures that we manufacture to the highest production standards. Our comprehensive quality control attests to this industrial rigor. Wheels, barrel covers, gears and other screws are produced in our turning workshop. Turning is the machining of round parts using automatic lathes with numerical controls (CNC cutting). A metal bar is selected, generally the one closest in diameter to the finished part required. An oil bath cools and lubricates the carbide tools as they incise the various parts.

All the components are hand finished and assembled in our workshops. When a new calibre is encased, the product is once again intensively tested for its resistance to shocks, aging and weather conditions in our testing laboratory. The watch will then be worn so it can be assessed for comfort and overall aesthetics. The end result is a watch that meets the brand's demanding specifications for release: innovations in technique, strong architectural features and a pleasing design. The birth of a new model is always a big event for Richard Mille. Each new development allows us to push the limits of our understanding.

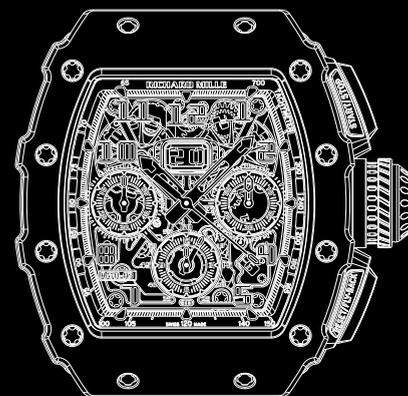
# AN ICON IS REBORN

The new RM 11-03 represents the first major change to what has been one of the brand's most revered and popular timepieces since its introduction a decade ago. Time to look back on the RM 011 family, a legendary collection of sporty watches inspired by the automotive universe.

BY THEODORE DIEHL

## RM 11-03

“To make space for the winding system with its variable-geometry rotor, we enlarged the case of the RM 004 and RM 008 significantly in creating this new model of chronograph, an automatic version of its predecessors. These new dimensions prompted me to take the radical architectural concept and 3D mechanical aspect—both characteristic of the brand—to their logical limits. It was the skeletonised, pared-down structure of the mechanism that enabled us to showcase this aesthetic. We enhanced the ergonomics with grooved, non-slip pushers. The concave striations of the crown also helped me accentuate the tension in the use of space defined by the watchcase. Each component constitutes an aesthetic expression of its functionality,” wrote Richard Mille when he created the RM 011 more than ten years ago. Since then, this complex model, famed for its adoption by renowned sportsmen, such as Formula 1 driver Felipe Massa, has become a flagship of the collection. Richard Mille's watches have always distilled performance in an unparalleled range of areas. To appreciate this, one need look no further than the RM 011. In terms of design, of materials used, as well as in its details, its movement and its extraordinary adaptability, this piece embodies everything the brand stands for. The RM 011's case is typical of Richard Mille: a tonneau shape with a curved bezel, sides and caseback. The watch is driven by a movement unlike any other. The RMAC1 calibre is an automatic chronograph equipped with a variable-geometry rotor. The flyback chronograph function can be reset without stopping, and offers a count-down function. It also features an annual calendar with oversize date. The RM 011 crystallises the foundational inspiration of the Richard Mille brand: race cars. Light, thanks to its titanium movement affixed to an extra-stiff case on silent blocks, the watch has aerodynamic pushers incised with non-slip ribbing. The crown resembles a smooth tyre



RM 11-03 Automatic Flyback Chronograph  
The ergonomic tonneau shape houses a performance monster with complex functions actioned by aerodynamic pushers



**2016**

**RM 11-03  
AUTOMATIC  
FLYBACK  
CHRONOGRAPH**



encircling a spoked wheel rim. Lastly, Richard Mille is all about the intrepid technical exploration of materials. The RM 011 is available in titanium, gold and the brand's proprietary materials: Carbon TPT™, silicon nitride and Quartz TPT™ Red, which have lent their properties to a long line of limited-edition timepieces created with the likes of Philippe Starck, Le Mans Classic, Lotus F1 Team... and with the driver that inspired the RM 011, Felipe Massa. But every icon needs to evolve if it is to retain its status as a singular object. After nine years, the RM 011 is being reinvented, however, it continues to embody the essence of Richard Mille. The name of this new avatar is the RM 11-03.

In the automotive world, it's known as restyling—reworking the lines, details and style of a model in order to improve its technical performance in specific areas without departing from its underlying nature, thus keeping it recognisable for aficionados of previous iterations. "I've adopted this strategy for timepieces in the ongoing series within the collections," explains Richard Mille, "always aiming to subtly differentiate between lifestyle and sports models by accentuating the structural features of each timepiece's 'genre'. Each and every aesthetic modification, be it the smallest recalibration of a line or profile, is always motivated by a tangible improvement in functionality, and this is certainly true of the new RM 11-03 Automatic Flyback Chronograph." One of the first visual clues that immediately leaps out is the sporty redesign of the tonneau-shaped case, with its 'stepped' columns situated around the caseband and bezels, first used in the RM 27-01. This dynamic restyling, not unlike the manner in which the Porsche 911 developed specific cues inspired by Porsche's racing car designs, immediately projects the RM 11-03 into a new domain of active living. "This watch represents the first major change to one of the brand's most legendary and popular timepieces since its introduction a decade ago," adds Richard Mille. "Every icon needs to evolve if it is to retain its status as a singular object. The RM 011 is being reinvented, however, it continues to embody the essential nature of the brand." At

**“CONNOISSEURS  
AND NEOPHYTES  
ALIKE WILL  
APPRECIATE  
THE NEW  
RM 11-03,  
ONE OF OUR  
SPORTIEST  
WATCHES  
TO DATE”**



— FELIPE MASSA —

"I'm particularly fond of the RM 011, which is one of the most successful watches of the Richard Mille brand. Everybody loves it and it's a pleasure to see how it has caught on since I began wearing it (which I still do!). To me, this model is really iconic in the brand's history."



— MARTIN BRUNDLE —

"On live television talking to millions, or at top speed in a race car, I know I can trust the accuracy and strength of my RM 011."



— ROMAIN GROSJEAN —

"The RM 011 is the watch that goes everywhere with me, including at 300 km/hr in Formula 1 races or on my travels around the world. Whether Carbon TPT™, Quartz-TPT™ or titanium, each piece is sublime and unique. I consider myself lucky to have worn several models, and the pride of wearing such an exceptional wristwatch is always tremendous."



— JENSON BUTTON —

"It's such a distinctive watch: when people stop and ask me about it, they already know it's a Richard Mille—which is crazy. They're not asking who made it, they want to get a proper look at it, to see the details and to get a feel for it."



— FERNANDO ALONSO —

"I find it amazing that Richard Mille has added a new iconic silhouette to the world of watchmaking. What I love most is to see the movement through the face: the workings of the chronometers. The Carbon TPT™ case is very sleek, but also makes the watch very light—so it's something you can just strap on at the start of the day and almost forget you're wearing."



*This close-up of the RM 11-03 highlights the ergonomically curved tonneau shape of the case, shown here in red gold, and the sporty crown with its rubber grip*

the same time, the extra material surrounding the screws of the bezels and caseband is more than a merely visual alteration, as it increases the stiffness of the entire case unit, providing increased durability. The new and highly complex crown design, with grooves and minuscule, highly detailed racing cues machined along its entire circumference, is directly inspired by competition wheel rims and tires. This new crown is truly a work of art in its own right. We have also provided additional racing accents by creating two ALCRYN® rings in yellow, with details complementing and matching those created for the grade 5 titanium crown. In the movement view, a multitude of features have been reassessed, with new skeletonisation clearly visible from both front and back, as well as changes to the markings and colours of the three subdials, an “arrow” outline surrounding the month situated between 4 and 5 o'clock together with a redesigned date window, a new form of pointed indexes with colours matching the crown, and several other features that together make the watch's running information and times recorded by the flyback chronograph easier to access at a glance. “Since I am a firm believer in the comprehensive approach,” concludes Richard Mille, “we have also invested a lot of time and energy into changing every single detail seen in the back of the movement, with a totally new rotor design and an extreme baseplate and bridge skeletonisation which involved lightening all bridges and movement parts. In doing this, we wanted to reveal even more of the RM 11-03's technical core with this novel iteration of a time-piece from the collection that makes the hearts of so many of our clients beat faster. One of my favourite ‘bad boys’ has now been toughened up to take on the years to come.”

**THE QUEST FOR  
PERFECT ERGONOMICS  
DOVETAILS PERFECTLY  
WITH THE EMBLEMATIC  
ARCHITECTURE OF THE  
BRAND. EVERY  
COMPONENT OF THE  
RM 011 AESTHETICALLY  
EXPRESSES ITS  
FUNCTIONALITY**

# THE RM 011 AUTOMATIC FLYBACK CHRONOGRAPH FAMILY



**2007**

**RM 011  
TITANIUM**

*In 2007, Richard Mille released a new watch developed in collaboration with Felipe Massa. The RM 011 named after the driver takes its cues from the high-tech engineering of F1 racing cars to deliver uncommon precision*



**2008**

**RM 011 BY STARCK  
(UNIQUE PIECE)**

*The RM 011 by Starck is a tour de force of engineering and design with a remarkably complicated case that includes an integrated strap designed entirely in titanium*



**2013**

**RM 011  
LOTUS F1 TEAM**

*The first ever case  
made of Carbon TPT™ from  
North Thin Ply Technology.  
Unprecedented in the history  
of horology, this material  
made its debut in  
the RM 011 Lotus F1 Team,  
sporting the livery  
of the British team*



**2013**

**RM 11-01  
ROBERTO MANCINI**

*Roberto Mancini was looking for an ultra-technical instrument to assist him during matches. With him, the brand developed the RM 11-01. Its dial displays match time on the basis of two 45-minute halves and up to 15 minutes of stoppage time*



**2014**

**RM 11-02  
DUAL TIME ZONE**

*The automatic calibre of the RM 11-02 adds to the RM 011 with a flyback chronograph function, an annual calendar with oversize date and a second time-zone indicator*



**2015**

**RM 011  
QUARTZ TPT™ RED**

*The Quartz TPT™ Red and Carbon TPT™ case ensures superlative protection for this watch.*

*These composite materials provide great resilience to high temperatures, transparency to electromagnetic waves and extreme resistance to accelerations of up to 5,000 g*



**2016**

**RM 011  
LAST EDITION**

*The RM 011 Last Edition  
is the last RM 011 produced  
by Richard Mille.*

*This 50-piece limited edition  
in blue ceramic ended  
the model's 9-year career*

# AUTHENTICITY, QUALITY, RÄRITY: THE SECOND-HAND RM MARKET

At Richard Mille one eye is always on the future, which is why the brand has new safeguards to ensure authenticity as the pre-owned market grows.

BY THEODORE DIEHL

## THE VINTAGE

and second-hand watch market has always received close attention for as far back as memory serves us, and it is safe to say that this marketplace has become even more animated and interesting today as regards Richard Mille timepieces, which hold an ever-increasing attraction for collectors and enthusiasts of fine watchmaking. To date, the company has produced around 29,000 watches since 2001; a mere handful compared to the more typical 50,000 watches annually that many of the older “Grandes Maisons” typically roll out. More remarkable still is how we see very few Richard Mille watches available on the second-hand market; according to existing industry norms, this is quite exceptional.

The rules currently prevailing in the world of horology as to second-hand watches are rather similar to those that apply to automobiles. The second-hand market is active, thanks to individuals who admire a brand but cannot necessarily afford new models, thereby contributing to its cachet. As with vintage cars, they constitute a different clientele. For Richard Mille watches, these fans and collectors had to wait until 2010 for there to be a market. Ever since, those who dreamt of acquiring a new Richard Mille ten years ago may consider a pre-owned model, just as Ferrari or Porsche lovers might buy a model from a few years earlier, often less pricey than the latest novelty.

And due to the brand’s credibility, prices are stable, which is reassuring to aficionados. Their purchase of a second-hand Richard Mille not only satisfies their desire, it’s an investment too as notes one buyer from the automotive world: “Richard Milles are rare, so there’s clearly no possible discount if you buy one new. That’s normal. But I’m very glad I was able to recently buy a pre-owned older model.” They’re not given away, however. Prices remain strong because buyers hold onto their watches. As a mat-



RM 001 - 2001



RM 002-V2 - 2002



RM 004-V2 - 2002



RM 006 - 2004

ter of fact, it's quite rare to find such a youthful brand whose prices hold up so well. After only 15 years in business, Richard Mille enjoys an exceptional reputation. The watchmaking house quickly achieved a legitimate place next to historic, centuries-old institutions because it steers clear of industrial process. Each of the pieces is made by hand, and is quite obviously challenging to design and perfect. This more than justifies a hefty price tag right off the bat. This degree of technicity, combined with a tremendous concern for aesthetic detail, makes every Richard Mille a work of art. That is to say, a rarity available in very limited quantities that required a huge amount of R&D.

Each timepiece, from simple automatics to one of the most complex watches created today—the RM 039 E6-B Aviator wristwatch, which boasts more than 1,000 parts—is a unique and original creation, a conscious expression of 21<sup>st</sup> century watchmaking by the man who redefined our way of thinking about contemporary timepieces, and their future. This approach, which lies at the heart of Richard Mille's philosophy, is

like none other. Paradoxically, the complexity of the watches thus produced makes them pieces that can be worn every day, watches that are at once comfortable and tough. Clients are proud to wear these watches—they are lifestyle objects with a significant artistic dimension in addition to their incredibly high quality, authenticity and rarity, hence the brand's success.

This is, in essence, the difference and the strength that separates Richard Mille from the rest: no interest, here, in a brand identity based on a high-volume production strategy. Instead, at Richard Mille the variety and complexity of the timepieces we offer are based on dimensions defined by an artistic impulse and philosophy sensitive to the myriad



RM 008-V2 - 2004



RM 039 - 2012



RM 019 - 2009



RM 27-01 - 2013



RM 27-02 - 2015



RM 68-01 - 2016

influences emanating from the worlds of art, architecture, lifestyle and sports. Take, for instance, the visual mastery of the RM 68-01 Kongo Tourbillon, where the broad statements of street art meet the infinitely small interior of the wristwatch in a totally novel manner that redefines the genre. At the opposite end of the spectrum, the new RM 67-01 Automatic Extra Flat, with its complex, layered movement design based on architectural forms, redefines the concept of an elegant automatic for all situations. Those enamoured with traditional enamelling, the goldsmith's art and complex mechanical artworks will be charmed by the RM 19-02 Tourbillon Fleur, which brings 18<sup>th</sup> century automata into the 21<sup>st</sup> century with a combination of traditional techniques and 21<sup>st</sup> century mechanical watchmaking prowess.

In this manner, the complex variations in the moods and tastes of every man and woman can be uniquely catered to. Indeed, each watch occupies a distinct and unique place within the collection as a whole, and each is designed from the ground up to fulfil specific desires. Each piece embodies a tangible purpose with an underlying philosophy; each has a story behind it, and an approach to watchmaking that is universally recognised today by watch connoisseurs around the globe.

Last, but not least, is the simple fact that timepieces are an excellent way to enjoy your capital in a visceral and physical manner, whilst retaining good residual returns, and even increasing returns. It is likewise natural that when a collector's tastes change, some timepieces will be led to market and reach new owners, as other models with different qualities are purchased.

The imposing position that Richard Mille has attained in the course of less than two decades is even more incredible when we examine the excellent

results that Richard Mille creations command on the secondary markets and in various auction venues. Perhaps flattering, but extremely irritating for the brand—as well as for those entering the secondary marketplace—are those sellers who take advantage of the brand’s unique position to buy up rare, severely limited collector’s pieces in an attempt to sell them at highly inflated prices to consumers, or copyists who try to prey on certain buyers’ lack of knowledge, and unofficial, grey market sellers who offer no service or support when a watch requires its periodic oiling, adjustment and water resistance testing (It cannot be repeated often enough that purchasers should always work with official representatives of the brand to guarantee their timepiece and investment, and it is important to be aware that Richard Mille offers an extensive maintenance book with each watch, and a 5-year warranty that is transferable to new owners).

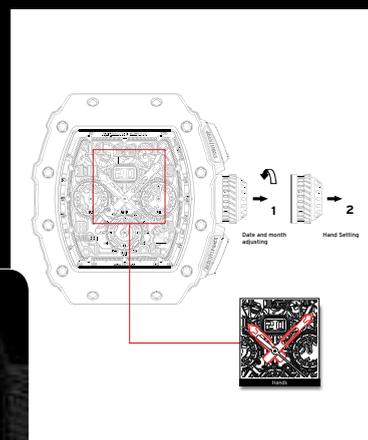
These admonishments and remarks aside, the results achieved by Richard Mille timepieces at official auctions have been exceptional, to say the least. One of Rafael Nadal’s RM 27-02 watches, for instance, hit CHF 650,000 at the 2015 *Only Watch* special event auction sponsored by Phillips. An RM 027 from the 50-piece limited edition of the original ultra-light tennis tourbillon, also created for Nadal, that set off a whole series of innovations for the brand, sold for CHF 484,326 at Sotheby’s Hong Kong in April 2015. These astounding results are a direct reflection of the exceptional quality and revolutionary nature of these exquisite sports timepieces. The market recognises that there is no inherent obsolescence to the timeless watches created at Richard Mille.

However, it is not only these very special creations that do so well on the secondary market. The truth is, most people who buy an RM watch will do so again and again; this is the case for classic masterpieces of the regular collection as well (assuming any watch at Richard Mille can be called “regular”). Pieces such as the RM 002 and RM 003, the world’s first tourbillons built with a titanium baseplate, offering function, torque, and power reserve indicators (the RM 003 further sports a second time-zone function) have done very well on the auction block. Both of these titanium-cased wristwatches dating from the formative years of Richard Mille’s brand have sold at prices far above their original retail value. At two different auctions in Hong Kong during 2015, the hammer fell on the RM 002 at CHF 154,441 and the RM 003 at CHF 157,315.

In any event, whether you are planning to purchase at auction, or via other secondary markets, a personal visit to your nearest official Richard Mille boutique before making a commitment is a very wise decision, not only with respect to concerns such as authenticity, but also to gain insight into the various models and possibilities the brand has to offer its demanding clientele.



warranty card

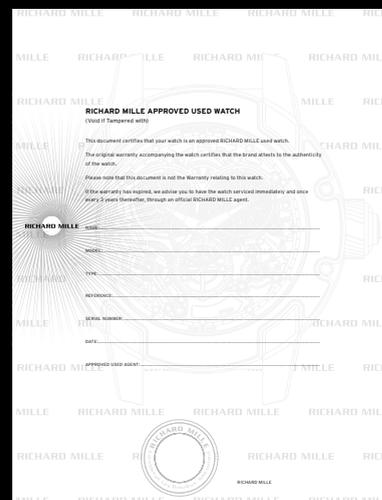


owner's manual



service booklet

certificate of approval



## NEW DOCUMENTATION



Each Richard Mille timepiece is now accompanied by a new warranty folder issued by our factory in Les Breuleux. As in the luxury car industry, it includes a hand-signed warranty card with more than 5 embedded security features, including a holographic seal, a dedicated user’s manual for each model and a special booklet where first and second-hand buyers will find vital statistics (model, type, material, case number, movement number, warranty number, carats etc.). Information on servicing, maintenance, and the watch’s history (previous owners) is also recorded. These documents are a fantastic tool that helps add value to genuine watches, especially in the long term.



# A PIECE OF ART FOR THE WRIST

“What would you say to doing a watch with me?” Little did I know that my friendly conversation with Richard Mille was to become an epic adventure

BY CYRIL KONGO  
PHOTOGRAPHY DIDIER GOURDON

# AS IT'S NEVER BEEN DONE, THE PLACE TO START IS TO FIND A WAY TO DO IT

## RM 68-01



*A work of art to be worn on the wrist. This was the adventure Richard Mille and artist Kongo shared for two years. Painting a watch movement had never been done before in the history of watchmaking. A titanium movement is ensconced in the asymmetrical case*

At the time, I was thoroughly ignorant of the world of Haute Horlogerie—what was possible, what had been done already. When I heard “watch” I was think-

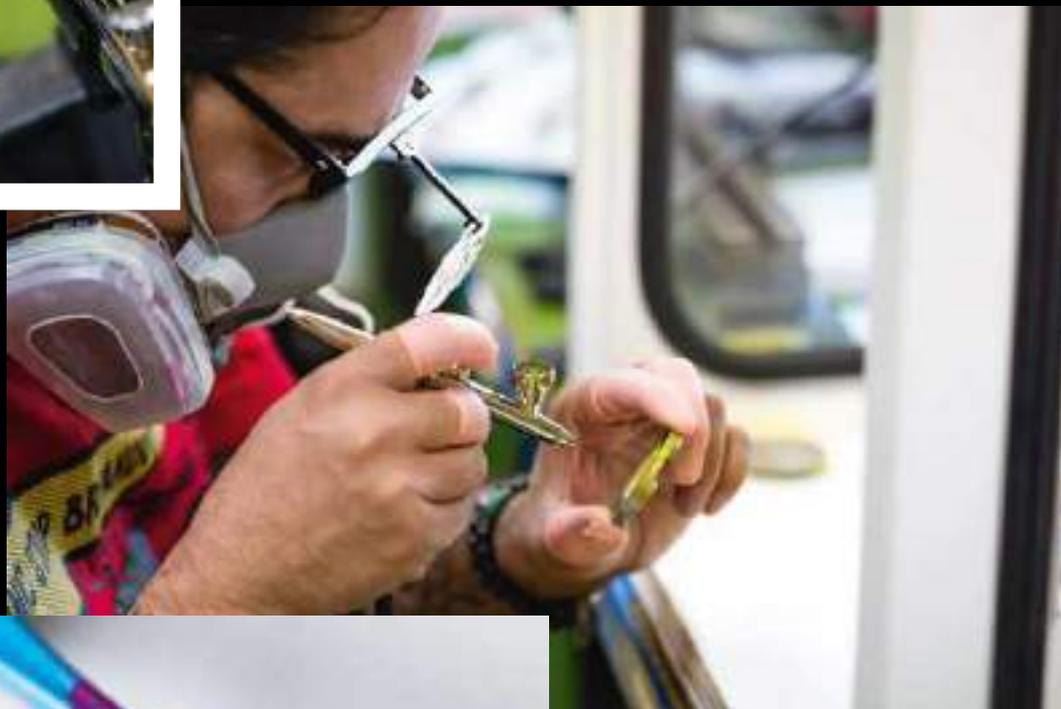
ing about dials. Shifting from the infinitely large space of a wall to the infinitely small surface of a watch face was already a giant leap, but I was miles from reality—reality as seen through the prism of Richard Mille’s perspective: “I want us to accomplish something together that has never to this day been done,” he told me solemnly. “And what is there that’s not been done?” I answered. “Painting a watch movement.” “Painting the movement? Is that even possible?” “I don’t know. As things now stand, no, I don’t think it is possible. It’s never been done. So, as it’s never been done, the place to start is to find a way to do it.” Some time later, I found myself in the Jura region of Switzerland, at the factory in Les Breuleux. I was there to present the projects I had prepared. To this end, I’d had large screen prints made from line drawings of watches to work from. But as soon as I began showing Richard my first sketches he was categorical. “No, that’s not what I’m looking for. If it’s only to paint the pieces, I don’t need you for that. All you’ve done is put paint on a Richard Mille piece. You have to really get inside the watch, the movement, the tourbillon, the dial, casing...everything.” I was a bit disappointed and tossed all my sketches. Yet discussions continued with Julien Boillat, who works at Richard Mille in R&D. First, we selected an asymmetrical case that added extra punch. Then I started experimenting under the supervision of Laurent Paros, head of decoration at Renaud & Papi: stencils, masking and so on. The paints also had to be tested for how well they adhered to the titanium movement, and







*Special airbrushes had to be developed that would allow Kongo to spray his colours one droplet at a time*



*Above: Pens with especially fine nibs were used to sketch some of the motifs  
Left: The artist painted each piece by hand using magnification to better see the tiny surfaces*

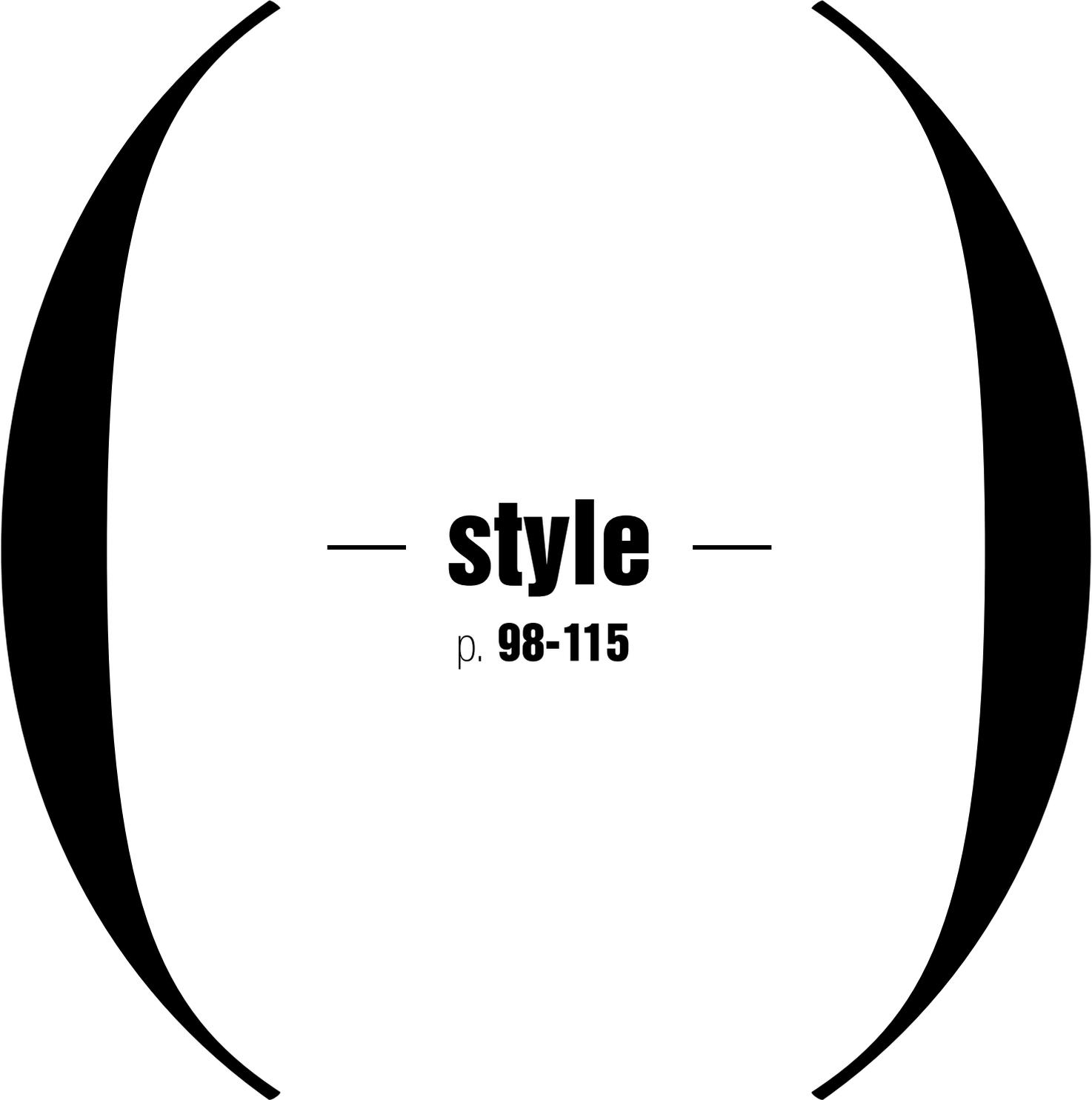
*To avoid jeopardising the calibre's equilibrium, essential to its functioning, the weight of the paint itself had to be precisely calculated before application*

how much they weighed, so as not to throw the pieces out of balance or impede the tourbillon mechanism! It took the better part of a year to perfect a process and design the necessary protection so that the gears wouldn't get paint on them, the special tweezers for treating the pieces without touching them and the microscopic letter stencils, barely visible to the naked eye, cut from incredibly thin sheets of metal. I also employed very special pens, an airbrush system that deposits paint drop by drop, like for tattoos, but with infinitely small heads, in order to apply this particular paint on the metal surfaces. My job was to create tags barely visible to the naked eye, whereas graffiti is usually all about the opposite. It was one of the greatest challenges of my career as an artist. But the result is a true work of art, a completely different sort of picture. These watches could be exhibited in a gallery alongside my canvases. Each one is an original work of contemporary art.



“Tomorrow  
belongs to those  
who can hear it  
coming”

DAVID BOWIE



— **style** —  
p. **98-115**

# PLAYING Colour



**PUSHING NEW MATERIALS TO THEIR  
LIMITS AND RECOMBINING THEM  
WITH TIMELESS CLASSICS, THIS YEAR'S  
HIGH-CONTRAST RICHARD MILLE  
WATCHES ARE THE MOST  
VIBRANT YET!**

PHOTOGRAPHY CHRISTOPHE BOUQUET



LEFT:  
RM 63-02 Automatic Worldtimer in  
titanium

ABOVE:  
RM 67-01 Automatic Extra Flat in  
red gold





LEFT:  
RM 38-01 Tourbillon g-Sensor  
Bubba Watson in green ceramic  
and rubberised titanium

ABOVE:  
RM 35-02 Automatic  
Rafael Nadal Quartz TPT™ Red





LEFT:  
RM 11-03 Automatic Flyback  
Chronograph in red gold

ABOVE:  
Titanium RM 030 Automatic with  
Declutchable Rotor

# graphic mode

A CUSTOM-DESIGNED  
SET BECAME THE  
BACKDROP FOR AN  
EYE-POPPING PARADE  
OF OPTICAL EFFECTS  
TO COMPLEMENT THE  
RICHARD MILLE LADIES'  
COLLECTION, INCLUDING  
THE NEW GEM-SET  
CARBON TPT™ SERIES.

PHOTOGRAPHY CÉCILE ROGUE  
STYLIST LYDIA LOBE  
MODEL ALEXIA CICARD @ AGENCE RODÉO

*Raw silk printed dress (BALLY),  
mid-calf boots (GIANVITO ROSSI),  
black & white earrings (MARION GODART),  
RM 037 Automatic Carbon TPT™ Set  
(RICHARD MILLE)*





*Patterned cotton bandeau (OFF-WHITE),  
gingham pants in cotton tweed (SONIA RYKIEL),  
cropped cotton bomber jacket (DSQUARED2),  
black leather belt (LAURENCE BRAS), black  
& white earrings (MARION GODART), RM  
07-01 Automatic Ladies in white ceramic  
(RICHARD MILLE)*

*Cashmere crop top, cotton pleated skirt, high-heeled sandals (all by FENDI), red & white earrings (MARION GODART), RM 023 Automatic in red gold (RICHARD MILLE)*





*Polka-dot dress in polyester & silk (EMANUEL UNGARO), polka-dot platform pumps (CHARLOTTE OLYMPIA), RM 037 Automatic diamond-set white gold, red gold open link strap (RICHARD MILLE)*

*Black crop top (LAURENCE BRAS),  
striped cotton skirt (ROCHAS),  
peep-toe plexi booties (GIANVITO ROSSI),  
RM 037 Automatic Carbon TPT™-Set  
(RICHARD MILLE)*







*Knit dress with coloured fringes (MARCO DE VINCENZO),  
colourful strappy sandals (PIERRE HARDY),  
RM 51-01 Tourbillon in diamond-set red gold  
(RICHARD MILLE)*

*Striped cotton dress*  
**(DIANE VON FURSTENBERG),**  
*denim sandals (GIANVITO ROSSI),*  
*RM 07-01 Automatic Ladies' in white*  
*ceramic (RICHARD MILLE)*



HAIR  
PHILIPPINE CORDON  
@SYBILLE KLEBER

MAKE-UP  
TAKAKO NOBORIO  
@SYBILLE KLEBER

ASSISTANT STYLIST  
ARMELLE SEMAT

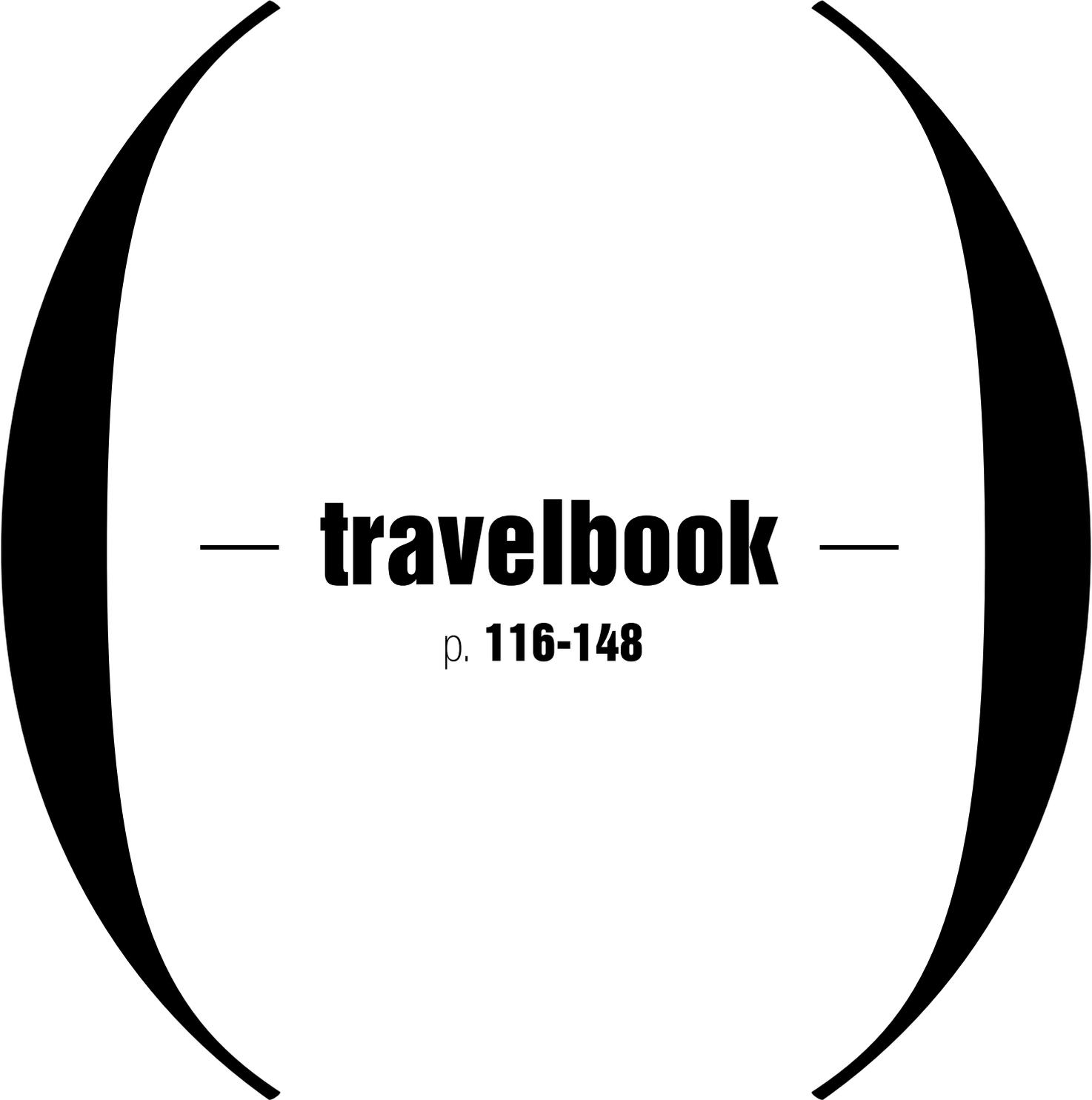
SET DESIGN  
DÉCAL



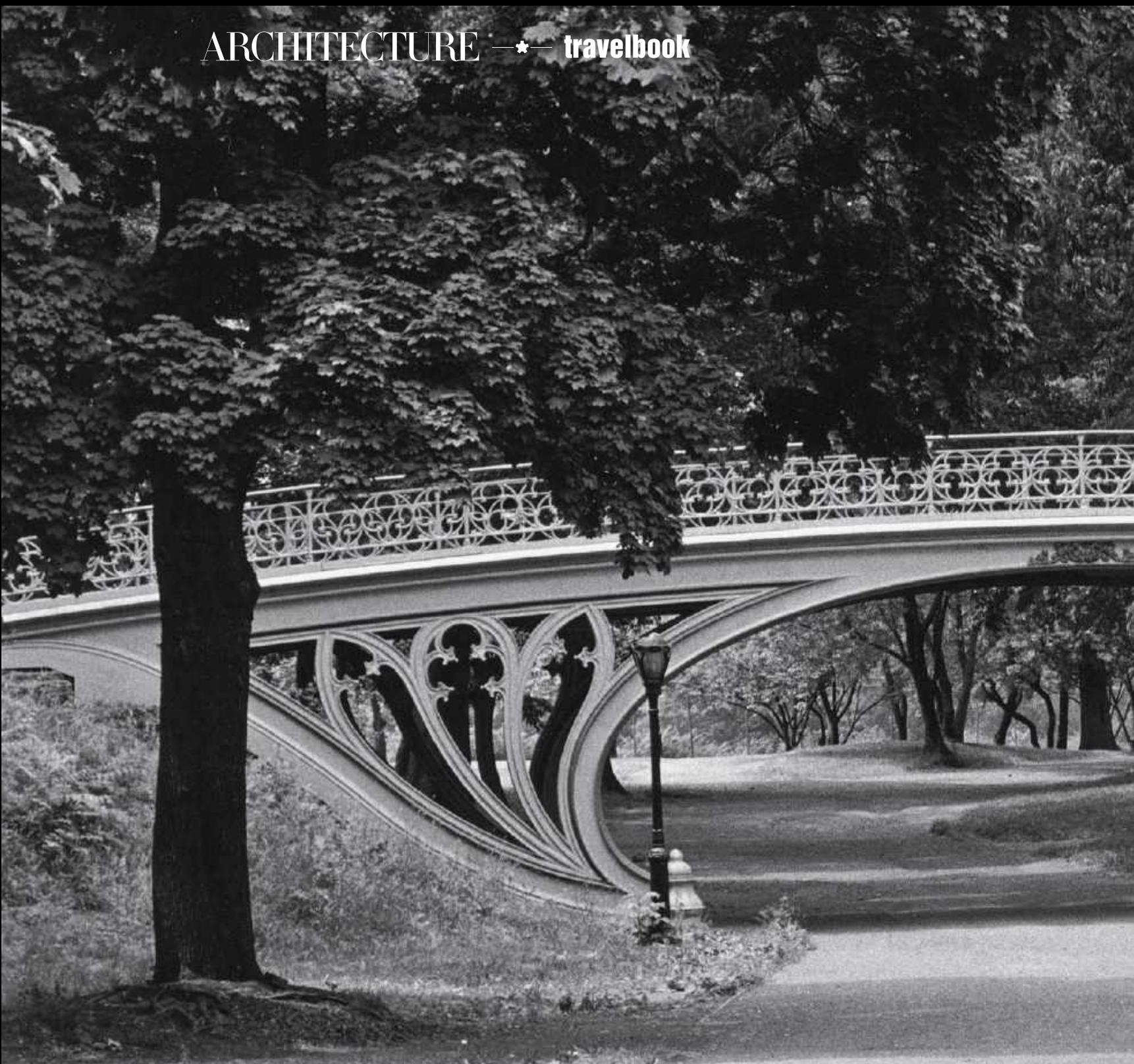
*Black & white bold dot look: crop top, short skirt and coat, all cotton (MICHAEL KORS COLLECTION), "Happiness" clutch (SARAH'S BAG), RM 67-01 Extra Flat Automatic in diamond-set white gold (RICHARD MILLE).*

“Time be thine,  
And thy best graces  
spend it at thy will”

WILLIAM SHAKESPEARE



— **travelbook** —  
p. **116-148**



CENTRAL  
PARK 6 X 6  
BRIDGES



Red brick or grey, painted cast iron or wood, the 36 bridges of Central Park designed by Jacob Wrey Mould belong to New York City's architectural heritage as part of an overall plan entirely created by the landscape architects Calvert Vaux and Frederick Olmstead in 1859

PHOTOS BY JOËL CHASSAING-CUVILLIER



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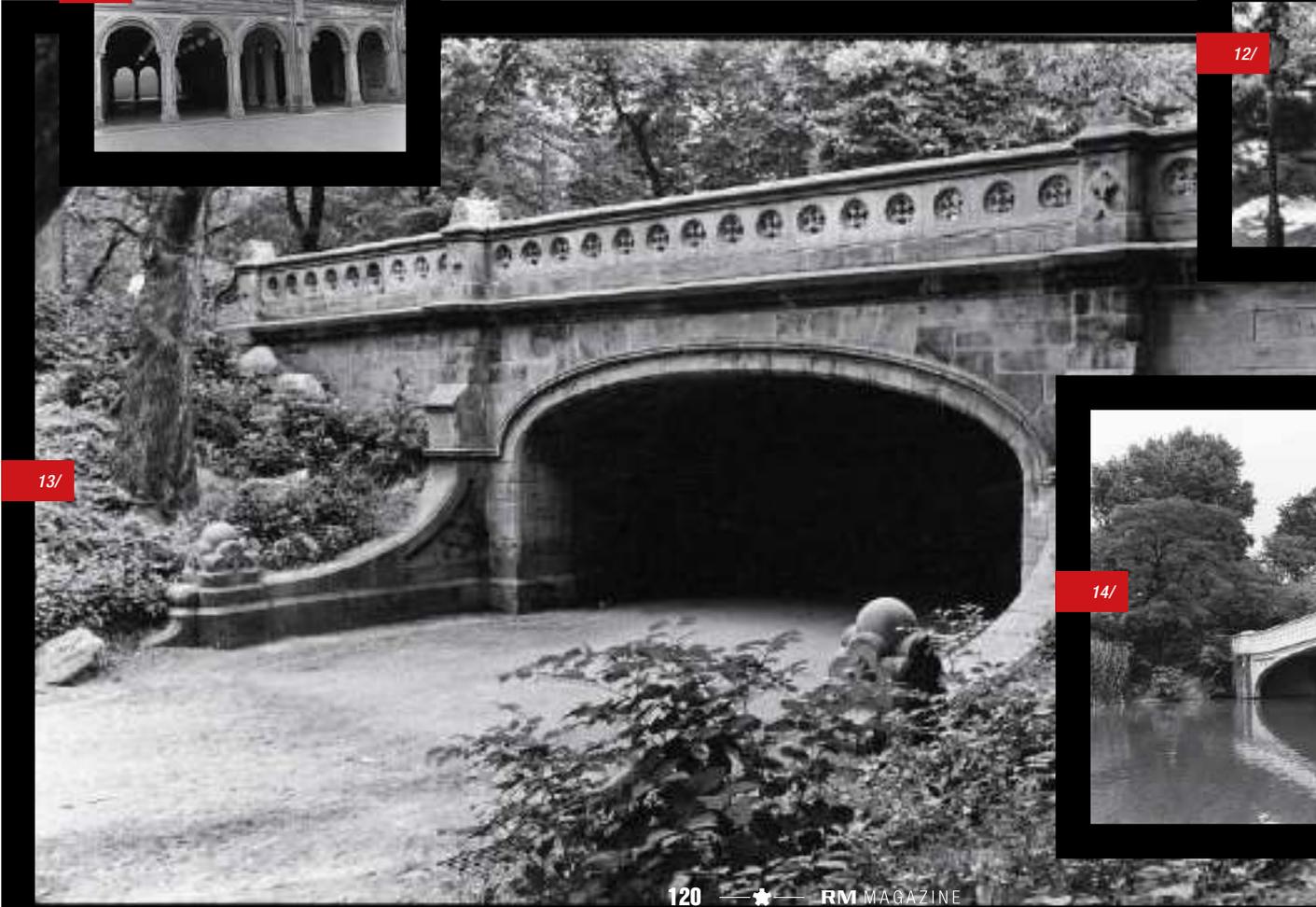
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24/

- 1/ Gothic Bridge, 1864
- 2/ Pine Bank Arch, 1861
- 3/ Inscope Arch, ca.1875
- 4/ Winterdale Arch, 1860-1861
- 5/ Ramble Arch, 1863
- 6/ Glade Arch, 1862
- 7/ Ristone Arch, 1863
- 8/ Greysnot Arch, 1860
- 9/ Green Gap Arch, 1861
- 10/ Southeast Reservoir Bridge, 1865
- 11/ Terrace Bridge, 1859-1863
- 12/ Greywacke Arch, 1862

- 13/ Dalehead Arch, 1860-1862
- 14/ Bow Bridge, 1859-1862
- 15/ Playmates Arch, 1861
- 16/ Denemouth Arch, 1859-1860
- 17/ Claremont Arch, ca. 1890
- 18/ Willowdell Arch, 1861
- 19/ Driprock arch., 1860
- 20/ Glen Span, 1865
- 21/ Dipway Arch, 1862
- 22/ Trefoil Arch, 1862
- 23/ Springbanks Arch, 1863
- 24/ Mountcliff Arch, ca. 1890

# EARTH AND ZEN CONNECT AT MARQUIS D'ALESME

In the middle of the village of Margaux, this long-forgotten troisième cru classé has been revived thanks to a French-Chinese renovation. Unprecedented in Bordeaux, this surprising combination mirrors the Perrodo family's history.

BY BENOIST SIMMAT



**B**ordeaux teems with monumental renovation projects to rehabilitate the wineries of grands vins. Indeed, one would be hard-pressed to avoid these pieces of architectural virtuosity, often the work of well-known figures in contemporary architecture. One of the most original, however, is very discretely tucked into a bend on the main street in Margaux, the village of the eponymous communal appellation. It is difficult to fathom how ambitious a project it actually is without entering the long-dormant two-hectare property. Having acquired the winery in 2006, the Perrodo family, originally from Brittany, has orchestrated a glorious rebirth for this distinguished label: since the last harvest (September-October 2016), amateurs and professionals may admire the results of this colossal undertaking. It took three years of continuous work to build everything from scratch: reception halls, winemaking facilities, barrel storehouse, tasting venue and cellars—all in a style of which the Gironde has never seen the like: a harmonious balance between the architectural traditions of France and China.

Visitors are greeted at the entrance by vivacious 43-year-old Marjolaine de Coninck. A veteran of Fonplégade (Saint-Émilion), and general manager of the Labégorce Vinyards (named for the family's other Bordeaux property), this tall lady with a firm handshake seems herself somewhat dazzled by the result: "Our goal is first and foremost to produce great wine. But given this setting, we will also be able to offer professional and private clients a moment of pure enchantment." To this end, a kind of miniature Versailles has been erected to receive guests,

All images courtesy of the Perrodo Vineyards



*Doors open onto a world of soft natural light, Zen attitude and contemplation*



*A handsome colonnade of golden stone recalling the Grand Théâtre in Bordeaux*



*Local artisans like the Peyssard forge (Izon) were called upon for the balustrades that overlook the vinification vats*



encircled by a landscaped garden with—naturally—a Zen theme. These give way to a magnificent 18<sup>th</sup> century pavilion recognised by UNESCO, whose history might make some heritage defenders turn pale. Its preservation involved dismantling it stone-by-stone at Labégorce (also in Margaux) and reconstituting it in the garden of Marquis d'Alesme! As of this year it will become an "art space" destined to house the family's collections.

On the left side of the property, the monumental facility devoted to vinification and ageing is naturally the centrepiece of the new construction. From outside, this massive yellow stone ensemble, with handsome arches inspired by the Grand Théâtre in Bordeaux, presents a classical appearance overtly recalling the grand villas of antiquity, at least as one imagines them. "Some things here are very agricultural in the Roman sense," remarks Marjolaine de Coninck, who should know, having served as deputy supervisor of works at the site.

But the threshold that opens onto a large room of unfinished concrete reveals another world, one of soft (natural) lighting, Zen attitudes and contemplation, though of course, we are not yet at the harvest season, when feverish activity will reign for three to six weeks. On the upper floor, for instance, a succession of "moon doors" three metres tall, with gibbous openings, in the ornamental tradition of the Forbidden City, separate vintages (currently 2014 and 2015). This allows the barrels to live two completely separate lives, without meddling or moving, a rarity in the tight spaces of traditional Bordeaux vinification.

The decision to give Marquis d'Alesme a setting at once so lavish and discreet was made by the director and co-owner of the Perrodo vineyards, Nathalie Perrodo. It is now more than ten years since her father and head of the family, Hubert Perrodo, was suddenly claimed by a hiking accident. An entrepreneur who built a fortune in the oil industry (the French-British Perenco) Hubert met his wife, Carrie, in Singapore (she was born in Hong Kong). The Marquis d'Alesme project is thus a way of placing architecture in the service of family history: "it was essential for us that the Asian component of the family be tangibly present," earnestly confided Nathalie (see interview at right), one of whose two brothers, François, has assumed the role of CEO at the family corporation. At home, the Perrodo speak Cantonese and celebrate Chinese New Year. The menu is often inspired by Southeast Asian cuisine.

For the design of this bicultural project, the head of Perrodo Vineyards selected Bordeaux native Fabien Pédelaborde, an architect to whom we already owe a striking renovation of the 18<sup>th</sup> century Château Soutard (Saint-Émilion). For inspiration, he immersed himself on site in both classical China (Beijing) and Italy to get a feel for the architecture of each culture.

Inside the structure, the Peyssard metalworks in Izon (Gironde, France) were entrusted with creating the magnificent balustrades whose 22,000 brass scales overlook the vinification vats. Danielle Justes, renowned for her mosaics, was commissioned to work on the Sinicized mouldings that adorn the interior walls. Only by tracing these shallow reliefs of mountains or clouds with your fingertips can you grasp the full extent of her contribution.

Marquis d'Alesme is, however, by no means merely another architectural folly on the Grand Tour of Médoc wineries. With its dedicated vats for each parcel, entirely manual harvest and production capacity of 150,000 bottles for the grand vin alone, the Perrodo's Grand Cru is well on the way to reclaiming its place among the elite wines of the Bordeaux left bank. After all, this is historically a

troisième cru classé according to the Official Bordeaux Wine Classification of 1855.

During the last primeur campaign (wine futures) for Grand Cru Bordeaux (1) in spring 2016, all of the 2015 vintage was sold to professionals within a week, affirms the Château, at a price that should ensure a reasonable return on investment (25 euros a bottle, meaning a retail price of around 50 euros come June 2018). Both the team at Marquis d'Alesme and family shareholders can afford to take a Zen attitude.

(1) Sales of an anticipated vintage 18 months before it is bottled.

## INTERVIEW: NATHALIE PERRODO



*"Marquis d'Alesme must recover its standing as a troisième cru classé" Between London and Bordeaux, the former banker of the family speaks of her growing passion for the family vineyard.*

**Is the wine bug something you caught from your father?**

*"In a way, yes—through the sites where French gastronomy is extolled. Before the loss of our father, we used to come to Bordeaux as a family, united by wine. But really, it was circumstance that pushed me to take on the challenge of overseeing the properties. After the accident, my brothers said: 'it would be nice if one of the family looked after the wines.' They wanted it to be me. My father too, I think."*

**And was this grand building project something he had in mind?**

*"Absolutely. Originally, he wanted to create a museum. Then, when I took over the project, the whole French-Chinese aspect was very close to my heart. I'd known Marjolaine (see article) for years, and had hired her, so we sat down and brainstormed. It became clear that we needed to really own the project and make it reflect the family. As you know, Asian culture is very present for us. At home, I speak Cantonese (1) with my mother and grandmother, and even with my children."*

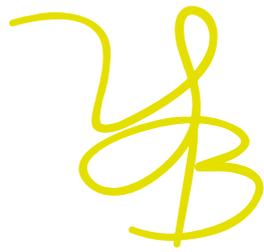
**What ambitions do you have for the grand vin?**

*"Marquis d'Alesme has to recover its standing as a Troisième cru classé. I want it to be recognised as a label that offers consistent value for connoisseurs. We are trying to develop a style here, where power is expressed alongside a certain delicacy. I'd say it's a rather 'feminine' grand vin. And, it's a wine that has to set off cuisines from around the world, starting with French and Chinese, of course."*

**...it must enjoy a special status on the Chinese market, no?**

*"I certainly surprise people there when, as the proprietor of a winery in the Médoc, I begin conversing in Cantonese, or even Mandarin. We will definitely be highlighting our presence and trying to duplicate the atmosphere of the new château in the context of special evening events, believe me."*

(1) Language spoken in Hong Kong and South-east China.



YB AFRAID

THE YOHAN BLAKE FOUNDATION

# WHAT'S UP?



HELLO LE MANS!



the 6/17/2016 when I was on my way to Panama I was so nervous because it was the first time I was traveling to a different country. The landing of the plane was horrible, I felt like my heart was gonna stop by land.

so I just wanted to hurry up and reach but the flight was very long.

WITH YOHAN BLAKE

when the interviewer yohan it was he speaks english

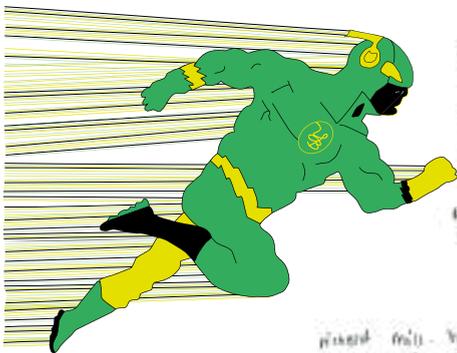
interviewed Richard Blake

then with the boss, yohan Blake



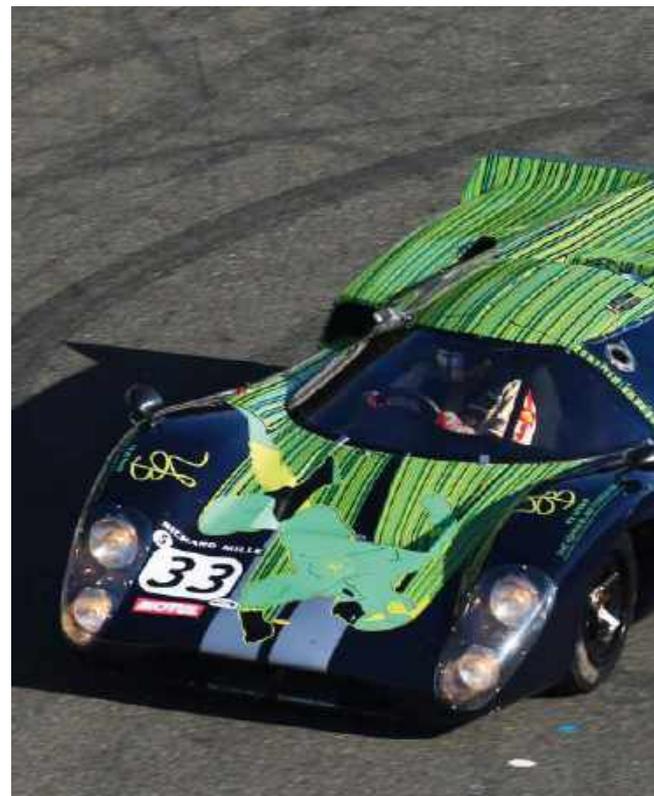
Dominique Barrington France

## OUR DRAWING FOR THE RM CAR



I was inspired and my drawing on the best machine for Le Mans race. I was so happy and proud of my art. I was so happy and proud of my art. I was so happy and proud of my art.

Richard Blake - he was kind and friendly. He showed us the car that they were with. We were drawing it with so many. I was so happy.





VERSAILLES



The show of the decade was marvelous and magnificent

Versailles was a fun day & they full of history and museum the heart of it is the King Palace (King Napoleon) it was really huge



There were lots of different rooms, Hercules room, the Kings room...

side it was amazing with a lot of beautiful history about the king and King Napoleon and he did the deed and what happen after he died and the changes that took place after that



The property was also very very big. It extended a far way.

We saw the garden. It was really huge but having so much is so much of a luxurious life.



LE PUY DU FOU

12-08-2016

The Grand Park

we saw plays of the Vikings (I enjoyed that one). After that we went to a show unless there were a couple that seemed pretty well trained.



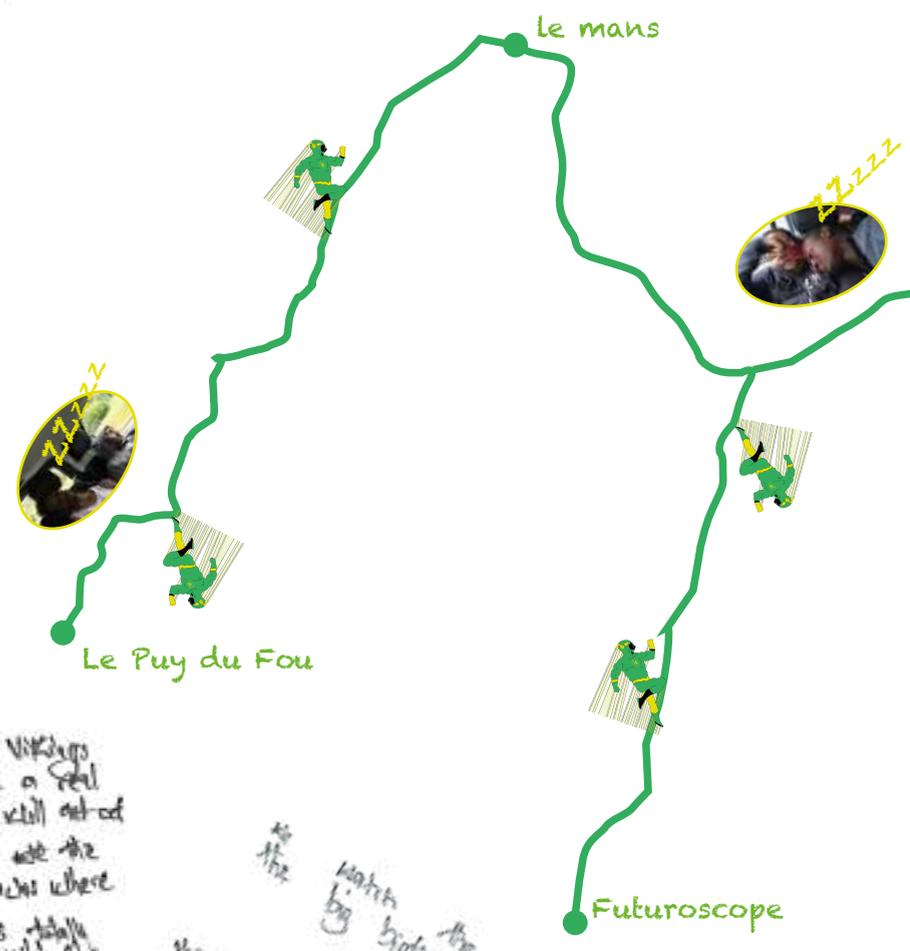
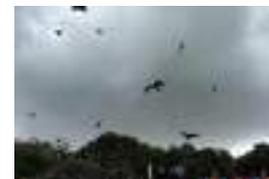
We got home was heading for the Vikings show. I thought we would watch it like a real movie but actually it looked as if they will get out the show is not like what huh!! When we the show started we first took pictures, this was where actually get the movie at the forest was totally exciting & later wanted it to which I would stay at that show



we went to the Grand park to see the different shows, we went and saw the Vikings show. It was a really good experience. We went to see the show and the first time it was so good. I was so happy. I was so happy. I was so happy.



we get some third bracelet and get the for higher a miles with music printed on it we all want to say things love you



to the watch big byts the people acting with that another show a show that have birds the bird was a lot of fun and very hot especially when they # show the food in the air and they caught

VISITING FRANCE! .....

BYE BYE PARIS!

Versailles Paris



OMAR

he is a very good man he is nice  
 into looking into respectful  
 so there is so much for disarming

Future scope was quite  
 beautiful and for me I know  
 things about the future

movie was quite  
 3D and it was  
 all nice it was  
 so much we  
 first  
 was in  
 scary



PARIS

07/14 BASTILLE DAY



We go to the eye  
 class three to check over  
 eye and it was very  
 scary I did not want to  
 go for their because it look scary



the first visit of  
 for the Bastille day it was  
 so beautiful



we saw first monks.  
 beautiful and was magnificent.



we then go up to his  
 room to watch fire work  
 at the eiffel tower

Eiffel Tower



Today we went to a scientific place in Paris, and  
 fun but very very interesting and very good that I  
 learn. I saw a doctor microscope that really cool &  
 smart. We also went to our Science place a very  
 big church an ancient one also we did not stay  
 long but we had a good look through

FUTUROSCOPE

was as if we were in the movie for real. We  
 also learnt about microscopic organisms.

Wednesday we went to a place to look at  
 the things to imagine a boyager don't  
 know it's the movie L'Espace 1984  
 adventure 40 1984 and after the Dante over the  
 robots they were all with some out my  
 favorite one was the Arthur Adventure  
 for I felt the way in the movie it felt  
 everything just like real I was so scared  
 that the spiders and the other things  
 as just popping up in front of your face



We saw dance of the robot, some of  
 them went on water bicycles, we  
 watched a video that told us about  
 very small things



# ONE DROP IN THE MAKING

BY ALEX TAYLOR



*Photo courtesy of  
One Drop*

"THAT'S WHEN  
YOU JUST PRAY  
IT ALL HOLDS  
TOGETHER!"

— SANDRINE TESSIER —



Photo courtesy of One Drop

**W**ith a glint of excitement in her eye, Sandrine Tessier explains what a tense moment it is when the components finally click into place and she becomes the first person to hold in her hands the absolutely unique One Drop bracelet she has made for Richard Mille.

This was the third time RM brought his brand, his iconoclastic ideas and his wealth of experience to the Big One for the One Drop tournament, held in Monte Carlo in 2016. The Chinese player Elton T was this year's proud winner, walking away not only with 11,111,111 euros in his pocket, but also with a handcrafted, specially-designed once-in-a-lifetime Richard Mille bracelet, the exclusive winner's trophy.

This year's edition of the fundraising event helped collect three million euros for One Drop. Guy Laliberté, founder of the Cirque du Soleil circus and a long-time friend of Richard Mille, established the charity in 2007. Ever since, One Drop has provided pure, clear and, above all, clean and healthy drinking water for countless people around the world. This year, it also provided a source of inspiration for the trophy.

The passion and philosophy behind this worthy cause are precisely what persuaded Mélanie Treton-Monceyron, RM's Artistic Director, to knock once again on the door of Sandrine Tessier, one of the most exclusive jewelers on the famous Place Vendôme. She is not easy to find, and deliberately keeps her workshop slightly secret, away from the showy façades.

This is because Sandrine cherishes the independence which guarantees her freedom to create the unique jewellery she and her clients aspire to.

Once you pass through a small door on the Rue St Honoré, up some narrow stairs to the top floor, she welcomes you into her workshop. She sits down and listens very intently to what your imagination has come up with. Sandrine doesn't produce series. She creates one-off pieces, unique, made-to-measure items fitted to each customer's specific needs.

Sandrine lives amidst a riot of colours, all captured in precious bottles like the vials in an alchemist's laboratory. Everywhere you look there are tiny bodkins, needles, brushes, hooks, pincers and engraving tools.

“I’M SOMEWHERE  
IN BETWEEN  
A JEWELLER  
AND A CHEMIST”

— SANDRINE TESSIER —



© Richard Mille

Attention is focussed on one thing and one thing only: detail. Even the ovens are surprisingly compact, despite their capacity to heat metals to temperatures in excess of 1,000 °C.

When Mélanie paid her visit to Sandrine, she had already crafted her ideal bracelet somewhere deep within her imagination. Ever faithful to the Richard Mille brand, she rejected the materials Sandrine most frequently works with, the gold and silver associated with classic fine jewellery. Like an RM watch, Mélanie's mind forges its strong and powerful links in very different materials.

The smile on Sandrine's face betrays how much she enjoyed the challenge, though perhaps it's the type of smile you can allow yourself only once you're at the other end of the production process. "Mélanie pushes the ideas. I weigh them up in technical terms. She knows what she wants—I know what we can do!"

A keystone of Mélanie's design is the relationship, or "hierarchy" as she calls it, amongst different materials, each to each. The way they interact and complement each other, working in harmony, both on the bracelet's face and strap. Its main inspiration, the "idea" in its purest form, is water itself. At the heart of the piece will be, symbolically, a single drop of pure H<sub>2</sub>O, which is at once the most elemental, and yet the most luxurious of things.

For the strap, Mélanie wanted a mixture of titanium, platinum and ceramic. "Not materials I get much call for usually," quips Sandrine, amused. Countless hours were subsequently spent designing how these very hard materials would interlock, taking into account their very different mechanical and structural properties. It was essential to ensure that the connecting structures be in no way be visible to detract from the purity of form.

Sandrine describes the very complex positioning of one material into another as being like a millefeuille (literally a "thousand-layer" cake): "*Mélanie complexifie les choses*," says Sandrine, using a wonderful French verb. Mélanie does indeed like to "complexify" things, as a deliberate challenge—almost mischievously, you feel.

The end product is, however, exactly the opposite in its effect—strikingly simple and eschewing complexity. The 3D model was sent off to the factory, apparently, and when it all came back and Sandrine pieced it together for the first time, that's when she prayed. "The first click is a moment of magic. A miracle. And above all," she says, "one of total relief!"

Sandrine explains in careful detail the technical difficulties the bracelet presented for her—for example, making sure the blue enamel fit exactly into the circular grooves on the face. When heated to very high temperatures, different materials react in distinct ways. Gold is highly stable, and dilates hardly at all. Both enamel and ceramic expand much more. When they heat up, enamel grains become liquid. They stick to each other, creating space which reduces as the temperature decreases. Ceramics dilate most of all. The physics at the heart of the craft provide you with a very precise and exacting window for combining the two.

Sandrine works by hand. Almost like an actress on the stage, she has only one opportunity to get things right. When asked if she is nervous as she starts to apply the delicate layer of enamel paint, she tells you she quite frankly doesn't have that luxury. "Everything must be perfect and you only have one chance, all in a very small time frame. When material is at 800 °C, you simply can't get the shakes."

The other challenge was how to fix the symbolically charged diamond into the sapphire glass. Mélanie wanted depth of perspective, as if the drop of water was captured in time, held in eternity at the heart of the piece. Sandrine achieved this through a process of constant adjustment, sealing several layers of glass together. The glue she uses, normally employed only in the aerospace industry, is renowned for its strength, transparency and resistance. The sapphire glass is finished to the ultimate degree, making it well-nigh scratchproof.

Another challenge was the One Drop logo itself. The black letters are of such technical purity that a special laser cutter had to be created in order to etch them onto one of the 7 layers of sapphire glass deep within the face of the bracelet.

Altogether, some 600 hours, spanning two months, are needed before the piece is finally complete. During this time, a whole host of craftsmen are called upon—smelters to make the platinum and gold plates, machinists to achieve the complex cuts in the different materials, ceramicists to make the inserts and chain links, as well as engravers for the ceramic case. All this so that jewellers can set the diamonds and ensure that the very detailed surfaces on the bracelet are all polished to perfection.

Finally comes the moment when the bracelet snaps together and is ready, its concentric blue enamel rings leading the eye in a spiral towards the translucent water diamond held in perfect suspension. It is a product of the work performed by a whole team of talented people. More than anything, though, it expresses a perfect meeting of the minds between two remarkable ladies.

As you are leaving her workshop, Sandrine admits that, even though she still does everything by hand and with the naked eye, she may soon have to start wearing glasses. This is her passion. This is, she explains, why she sometimes tears her hair out trying to meet a customer's desires.

As she closes the door on her hermetic world, you catch a glimpse of the little girl that once was, learning the family trade from her mother and grandmother. Women alone have passed on the enameller's secrets through generations of the Tessier family. The only male member, Sandrine's brother, prefers to dissect computers!

"In France today there are only 30 or so enamellers worthy of the name. I will take my family's secrets to the grave," says Sandrine. And, as she bids you farewell, you catch a gleam of anticipation in her eyes for what may well be her next most unusual challenge, when Mélanie comes knocking on her door yet again.



# DEALERS

## AFRICA

### ANGOLA

BOUTIQUE DOS RELOGIOS PLUS, LUANDA

### SOUTH AFRICA

ARCHITECTS OF TIME, CAPE TOWN

### NIGERIA

JULIAN'S LUXURY, LAGOS

## ASIA-PACIFIC

### JAPAN

FUKUOKA IWATAYA, FUKUOKA

EYE EYE ISUZU, KAGAWA

SOGO YOKOHAMA, KANAGAWA

KAMINE MOTOMACHI, KOBE HYOGO

MATSUZAKAYA, NAGOYA

TIME ART TOMIYA, OKAYAMA

PISA ROYAL, OSAKA

ISHIDA OMOTESANDO, TOKYO

TAKASHIMAYA WATCH MAISON, TOKYO

SHIBUYA SEIBU, TOKYO

### CHINA

SPARKLE ROLL LUXURY WORLD, BEIJING

SPARKLE ROLL, TIANJIN

ELEGANTS WATCH & JEWELLERY,

HONG KONG

### SINGAPORE

THE HOUR GLASS LIMITED (PARAGON),

SINGAPORE

THE HOUR GLASS LIMITED (TAKASHIMAYA

S.C.), SINGAPORE

### THAILAND

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

## AUSTRALIA

THE HOUR GLASS, SYDNEY

## EUROPE

### FRANCE

DOUX COURCHEVEL, COURCHEVEL

DUBAIL CHAMPS ÉLYSÉES, PARIS

DUBAIL FRANÇOIS 1<sup>ER</sup>, PARIS

DUBAIL VENDÔME, PARIS

DOUX ST TROPEZ, SAINT-TROPEZ

### GREECE

ORA KESSARIS, ATHENS

KESSARIS MYKONOS, MYKONOS

### ITALY

BARTORELLI, RICCIONE

### NETHERLANDS

GASSAN, AMSTERDAM

### PORTUGAL

BOUTIQUE DOS RELOGIOS PLUS, LISBON

BOUTIQUE DOS RELOGIOS. CENTRO

COLOMBO, LISBON

### SPAIN

RABAT BARCELONA, BARCELONA

RABAT FLASH BARCELONA, BARCELONA

FLASH RABAT MADRID, MADRID

### SWEDEN

NYMANS UR, STOCKHOLM

### UKRAINE

CRYSTAL WATCH, DONETSK

CRYSTAL WATCH, KIEV

### UNITED KINGDOM

OWEN AND ROBINSON, LEEDS

## MIDDLE EAST

### SAUDI ARABIA

ALI BIN ALI RIYADH, RIYADH

ALI BIN ALI JEDDAH, JEDDAH

### IRAN

TEHRAN WATCH COMPANY, TEHRAN

### ISRAEL

JB JEWELERS, JERUSALEM TEL AVIV

### LEBANON

CADRANS, DBAYEH

### UNITED ARAB EMIRATES

AL MANARA INTERNATIONAL JEWELLERY

EMIRATES PALACE, ABU DHABI

AHMED SEDDIQI & SONS WAFI CITY, DUBAI

## NORTH AMERICA

### CANADA

LOUIS BLACK - THE HAZELTON HOTEL,

TORONTO

### USA

WESTIME BEVERLY HILLS, BEVERLY HILLS

(CA)

CHATEL CO., CARMEL (CA)

MANFREDI, GREENWICH (CT)

WESTIME SUNSET, LOS ANGELES (CA)

CELLINI. MADISON AVENUE, NEW YORK

CITY (NY)

CELLINI. WALDORF ASTORIA HOTEL, NEW

YORK CITY (NY)

MATERIAL GOOD. WOOSTER ST., NEW YORK

CITY (NY)

WESTIME LA JOLLA, SAN DIEGO (CA)

HING WA LEE JEWELERS, SAN GABRIEL

(CA)

OLIVER SMITH JEWELER, SCOTTSDALE (AZ)

HING WA LEE JEWELERS, WALNUT (CA)

GENEVA SEAL, CHICAGO (IL)

STEPHEN SILVER FINE JEWELRY, MENLO

PARK (CA)

### MEXICO

BERGER, MEXICO CITY

ENRIQUE TORRES JOYAS, PUEBLA

EMWA VALLE MONTERREY, NUEVO LEON

## CENTRAL AMERICA/ CARIBBEAN

### WEST INDIES

LITTLE EUROPE, ORENJESTAD, ARUBA

DIAMOND GENESIS, ST. BARTHELEMY

SHIVA'S GOLD & GEMS, ST. MARTIN

## SOUTH AMERICA

### ARGENTINA

EVE PUERTO MADERO, BUENOS AIRES

### BRAZIL

JOALHERIA SARA, RIO DE JANEIRO

FRATTINA, SAO PAULO

FRATTINA IGUATEMI, SAO PAULO

### PARAGUAY

MONALISA S.R.L., CIUDAD DEL ESTE

### PERU

G&G JOYEROS, LIMA

### VENEZUELA

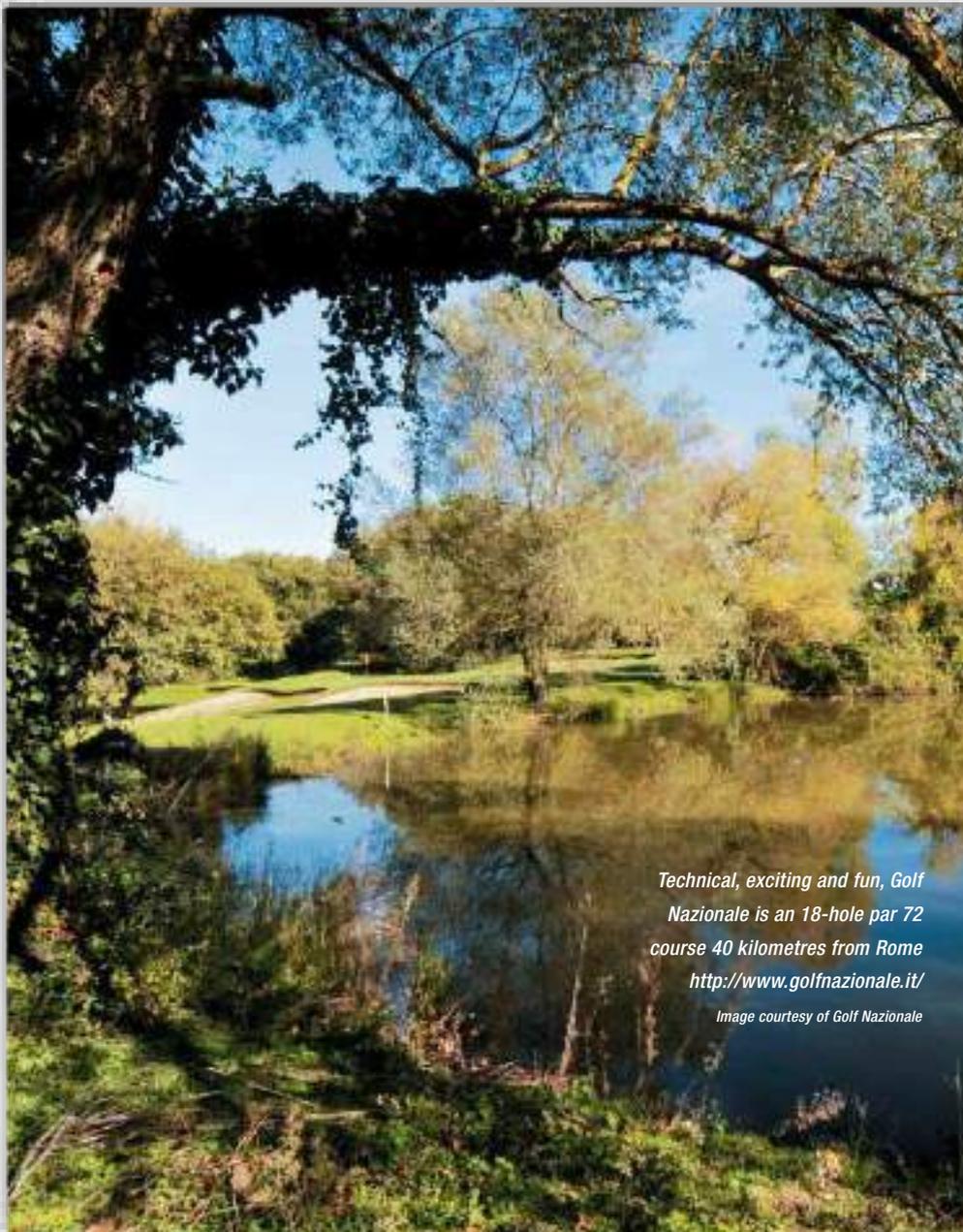
DAORO JOYERIA, CARACAS

Italian golfer and first woman sports partner of the brand, Diana Luna shares her love for her hometown, the eternal city of Rome. Read on for her favourite places



# DIANA'S ROME

# GOLF NAZIONALE



*Technical, exciting and fun, Golf Nazionale is an 18-hole par 72 course 40 kilometres from Rome  
<http://www.golfnazionale.it/>*

*Image courtesy of Golf Nazionale*

### ***Why did you move from Rome to Cannes?***

I've been living in France for 11 years now, since a few years after I started my career. Rome is a bustling city, but not a very convenient place if you travel often. I mean, when you have to travel every week with a golf bag, leaving from Nice airport instead of Fiumicino changes your life! It's a drastic gain of time, and you always find your bag when you come back from a competition. Cannes is much quieter and there is much less traffic compared to Rome. My husband, who has dual citizenship (French/Italian), studied in Cannes and his mother lives there. And it's not far from home.

### ***What do you miss about Rome?***

After spending 23 years there, I miss the aura of the city. Rome is a city full of history; it's lively and full of magic. The people are gorgeous.

# SANT' INGNAZIO



*The extraordinary trompe-l'oeil ceiling fresco by  
Andrea Pozzo inside the Jesuit church of Sant'  
Ignazio de Loyola ©Getty Images/maxphotography*

***Where do you train when you're in Rome?***

At the Club Nazionale, about 30 minutes from where I grew up. It holds great memories for me, notably because I built my professional career there and I met Fabio (my husband) on that golf course. It's funny, because we lived in the same neighbourhood but never met each other.

***Where in Rome does your family live?***

I spent my childhood at Parioli Salaria in the North of Rome. My parents still live there. My father-in-law's house is situated in the centre of the city, it's been their family home for almost 80 years. They rent it from the religious order right next door. Two different districts but a perfect combination.

## DIANA'S PICKS

### **FAVOURITE PLACE IN ROME**

Via Margutta where all the antique dealers are. All the ochre houses covered in ivy, it's typically Roman.

### **FOOD AND DRINK**

For breakfast: Caffè Sant Eustachio, considered by Romans to have the best coffee in the city.

For lunch: Trattoria Al Moro, they serve my favourite dish when I'm in Rome, *spaghetti alla carbonara* according to the authentic recipe. When I'm not in Rome, I prefer an aubergine parmigiana I make myself.

For a drink: the Hotel de Russie on the Piazza del Popolo. It has a very nice courtyard.

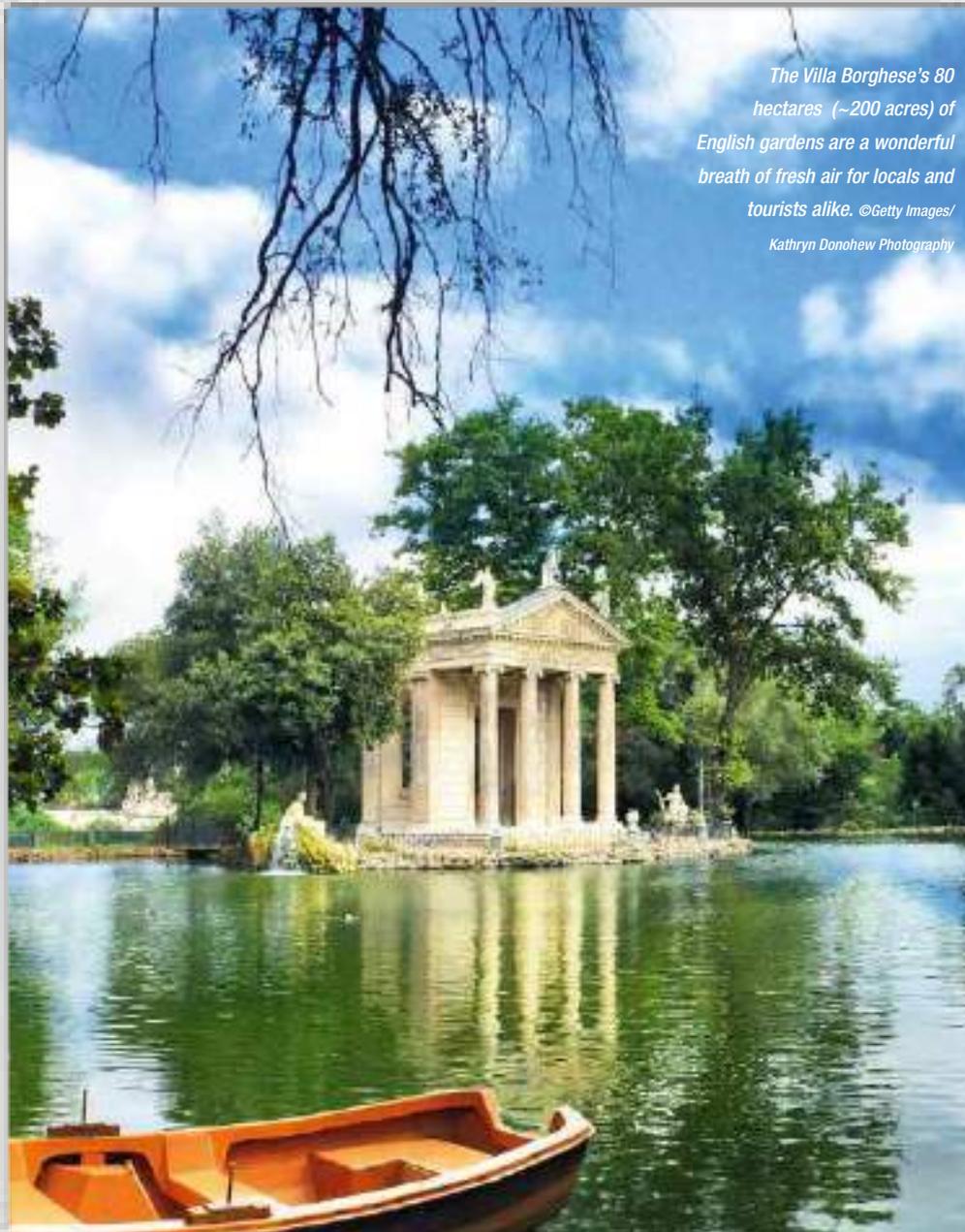
### **FOR FRESH AIR**

Villa Borghese;  
Villa Ada close to my parents' house;  
Gianicolo, one of the 7 hills above the Vatican in Rome.

“ROME IS A BIG  
CITY ON A HUMAN  
SCALE—YOU CAN  
DO EVERYTHING ON  
FOOT”

—DIANA LUNA—

# LA VILLA BORGHESE



*The Villa Borghese's 80 hectares (~200 acres) of English gardens are a wonderful breath of fresh air for locals and tourists alike. ©Getty Images/ Kathryn Donohew Photography*

***What are your favourite local spots?***

Sometimes I need to return to my origins and tranquillity to recharge my batteries. I love having breakfast at Caffé Sant Eustachio, considered by Romans to have the best coffee in the city. At Trattoria Al Moro, they serve my favourite dish when I'm in Rome, *spaghetti alla carbonara* according to the authentic recipe. When I'm not in Rome, I prefer an aubergine parmigiana that I make myself. For a drink I head to the Hotel de Russie in the Piazza del Popolo. It has a very nice courtyard.

***Can you summarise what you like about Rome?***

Rome is a charming big city on a human scale. You can do everything on foot and walk all over. You can go through different areas daily and always discover new details. It has a cultural richness.

# CAFFÈ

## SANT EUSTACHIO



*When in Rome... sip a cup of perfect espresso*

*Piazza Sant'Eustachio 82 00186, Rome, Italy*

*<http://www.santeustachioilcaffe.it/en/>*

*© Getty Images/Martin Moos*

***Where do you like to spend your spare your time when you're in Rome?***

I can spend hours at Campo de' Fiori square, which has a real local Roman market every morning. It's also a fantastic flower garden. It's colourful, energetic and crowded: Rome in all its splendour. Another place I especially love in the same neighbourhood is Sant' Ignazio square and its famous church. There are two amazing effects you experience there. If you stand with your back to the doors of the church it looks like the square is entirely closed; although there are actually several streets the optical effect is of a single construction. And inside the church, there is an impressive trompe-l'oeil fresco that you would swear is a cupola. I also like to feel the atmosphere of the city and the areas around the Pantheon.

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Arts & Elegance 2016: Richard Mille with Jean Todt and Michelle Yeoh (above); with John Malkovich and Sylvain Mariat (top right). At right: parade of concept cars during the Concours d'Elegance  
© Alexis Goure / DPP

# CHANTILLY

## E.DAMS

Cocktails at the Richard Mille Paris boutique before the first-ever Paris Formula-E Grand Prix. e.Dams owners Alain Prost & Jean-Paul Driot with drivers, Sébastien Buemi & Nicolas Prost, plus F1's Romain Grosjean.  
© Didier Gourdon



## WRC

Sébastien Ogier turned in a virtuoso performance to take first place in the Rally Catalunya on Sunday 16 October, earning a 4<sup>th</sup> consecutive World Championship title. © Red Bull Content Pool



## SUZUKA SOUND OF ENGINE 2016

A unique RM 011 Flyback Chronograph will be sold by Richard Mille Japan during the Suzuka circuit's official Sound Engine 2016 charity auction. Funds will be donated to the Katariba Foundation and Action for Road Safety. ©TBC

## RYDER CUP

Bubba Watson was not on the links this year, but rather on the other side, as vice-captain of the American team. "This is the greatest thing I've ever done in golf," he confided.  
©Getty Images



According to Irina, who is co-founder of the Badenweiler Tennis Academy, “it was brand partner Rafael Nadal who first attracted me to the world of RM. We came to Paris to watch the French Open. I walked into the RM boutique on Place Vendôme with my husband and was surprised to discover that RM offers women’s watches.” In her own words, she explains what Richard Mille’s watches mean to her

PHOTOGRAPHY: © COLLECTIVA PHOTOGRAPHY/SKOPJE,  
MACEDONIA

## IRINA SAMSONENKO

**E**verything somehow came together: Paris, the French Open, Nadal, the boutique. Since then, I’d been waiting for a model I’d want to purchase, and it turned out to be the RM 07-01. While some watches in the RM women’s collection I consider utter masterpieces of jewellery, it’s pieces like the RM 037 and RM 016 that are on my wish list. Because I travel a lot, I prefer my wardrobe to be functional. I prize versatility—so my watches go with both designer gowns and jeans. I’d put evening models into a special category, though—diamonds and that’s all there is to it! I have few technical requirements beyond a power reserve, accuracy and water resistance. Aesthetics are important to me. I’m very impressed by unexpected combinations—when modern, technical and innovative materials are combined with traditional classics, like gold, ceramic or onyx. But aesthetics aren’t everything. If I try on a watch and don’t want to take it off, I know it’s for me! Somehow, like sports cars, motorbikes and yachts, an RM watch evokes speed, reliability and power, even at rest. And while it’s safe to say that all high-end watch stores maintain high customer service standards, Richard Mille boutiques are the only place I’ve ever witnessed such a genuine love for watches and a brand! It’s as if RM watches are their whole world.



*Irina wears her  
RM 07-01 Ladies Automatic  
from the Richard Mille  
Paris boutique (17, Avenue  
Matignon 75008 Paris)*

“I always get  
goosebumps  
when the  
music starts”

JESSICA VON BREDOW-WERNDL



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