

||||| **JO LEWIS: THE TOP MATERIAL GIRL AT McLAREN** |||||

||||||| **PARTNERS IN TIME: JOHN SIMONIAN** |||||

RICHARD MILLE

M A G A Z I N E

COMICART: **COMING ATTRACTIONS**

THE BONBON COLLECTION: **STYLE THAT POPS**

||||||| **INSIDE THE ICM: THE NERVE CENTRE OF BRAIN RESEARCH** |||||

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MICHELLE YEOH

on art
and action

||||| **RICHARD MILLE MUNICH: BAVARIAN RHAPSODY** |||||

||||||| **RAFAEL NADAL STROLLS IN MAJORCA** |||||



RICHARD MILLE



CALIBRE RM 07-01

The ancient Greeks were keenly aware of how their universe was organised, and acknowledged that the truly essential parts of life are deeply influenced by the insights of the feminine mind and will. Which of course is why not one, but all nine of their Muses were women, each wielding a specific creative and inspirational power. This is also why I see exceptional women of every kind as the de facto Muses to the brand, inspiring me to ever greater challenges. The actress Michelle Yeoh, a goddess in her own right, and multi-talented enough to take on the work of half a dozen muses at least, has inspired several exquisite fine jewellery and complicated tourbillon timepieces for the brand since our founding, as we continue to be amazed at the incredible characters she has brought to life on the screen, to say nothing of her personal warmth, humour and commitment to humanitarian causes. A master in yet other domains the Muses preside over is Jo Lewis, Head of Colour and Materials Design at McLaren. Her role in the traditionally masculine world of a renowned racing car manufacture is proof positive that the only limits to the power of a Muse are the boundaries of her imagination. I certainly hope all of our many Muses, from every realm of human endeavour, will continue to inspire our creations, so we may share with our clients something of the unique intensity that makes each one an artist.

RICHARD MILLE



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On the cover: Michelle Yeoh by **THOMAS LAISNÉ**
Michelle Yeoh wears an RM 037 Automatic in diamond-set medium red gold
(RICHARD MILLE)

Special thanks to **THEODORE DIEHL, ALEX TAYLOR,
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TODAY 3,500 PEOPLE WILL DIE ON THE ROAD

BUCKLE UP
 FERNANDO ALONSO
 TWO-TIME FIA FORMULA ONE WORLD CHAMPION

USE A CHILD SAFETY SEAT
 MICHELLE YEOH
 ACTRESS, PRODUCER AND UNDP GOODWILL AMBASSADOR

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

SLOW DOWN FOR KIDS
 PATRICK DEMPSEY
 ACTOR, DIRECTOR, PRODUCER, RACE CAR DRIVER

CHECK YOUR TYRES
 RAFAEL NADAL
 PROFESSIONAL TENNIS PLAYER
 WINNER OF 17 GRAND SLAM TITLES

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

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

LOOK BEFORE CROSSING
 FELIPE MASSA
 FORMULA E RACING DRIVER
 FORMER FORMULA ONE RACING DRIVER

STOP WHEN YOU'RE TIRED

ANTOINE GRIEZMANN
 INTERNATIONAL FOOTBALL PLAYER

MAKE ROAD SAFETY A PRIORITY
 ANNE HIDALGO
 MAYOR OF PARIS AND CHAIR OF C40

ALWAYS PAY ATTENTION
 VANESSA LOW
 LONG JUMP PARALYMPIC CHAMPION

STAY BRIGHT
 HAILE GEBRESELASSIE
 LONG DISTANCE RUNNING
 OLYMPIC AND WORLD CHAMPION

CHECK YOUR VISION
 MICHAEL FASSBENDER

DON'T LET YOUR FRIENDS DRIVE DRUNK
 WAYDE VAN NIEKERK
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Alzheimer's disease

Parkinson's disease

Multiple Sclerosis

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ALS

Strokes

Brain tumours

Depression

OCD

Tetraplegia



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THOMAS
LAISNÉ
PHOTOGRAPHER



Born in 1984, Thomas Laisné is a Paris-based photographer. After receiving his diploma in photography he began as an assistant to several fashion and portrait photographers before moving on to launch his independent career in 2009. He quickly became a regular contributor of images to such publications as *Transfuge*, *Grazia*, *Les Échos*, *Télérama*, *Technikart*, *Le Monde* and more. Given his focus on portraiture, his work also includes fashion shoots and advertisements.

SIMON
DE BURTON

WRITER



Simon de Burton is a UK-based journalist and author who writes about watches, cars, motorcycles and boats for publications around the world, including the *Financial Times*, the *New York Times* and the *Daily Telegraph*. He also contributes to magazines such as *GQ*, *Motorsport* and *Vanity Fair* 'On Time.' His latest book, *Classic Cars, a Century of Masterpieces*, was published last year and is soon to be followed by a companion volume devoted to motorcycles.

ALEX
TAYLOR

WRITER



Alex Taylor has been 'Monsieur Europe' for the French media since his role in the '90s as producer & host of *Continental*, a daily round-up of European news, with many further radio & TV productions following. As Programme Director of Radio France Internationale, he introduced the 24-hour rolling news format still used today. He is also an international conference host, with more than 1,000 events to his credit worldwide. Languages are his passion. He speaks six and has written a French bestseller on the topic.

MIKAEL
FAKHRI
PHOTOGRAPHER



Norwegian by birth, Mikael Fakhri emigrated to Paris at the age of 23 to pursue his love of photography. His work, which ranges from capturing cocoa farming to snapping fashion, combines portraiture with a strong sense of place. Passionate about documenting people who work with their hands, Mikael considers his art to be a way of making documents that reveal what people and things look like in the societies of today.





Rising to the occasion at the Palais de Tokyo

The first lady of action cinema has a long history of performing her own stunts, so this ledge was no biggie

Michelle waits patiently as errant strands are brought to heel during the shoot at the Palais de Tokyo, eager to return to the works of art

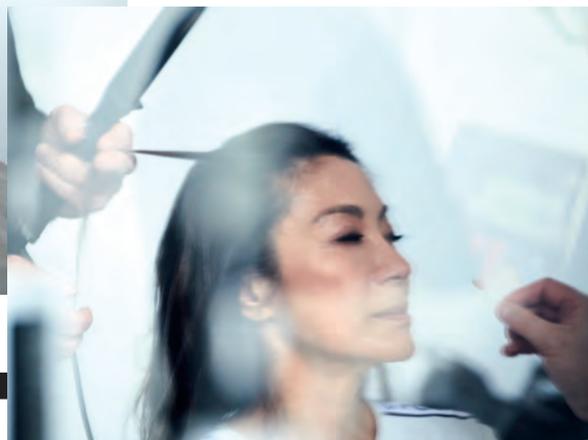
Though tiny against the sweeping walls of the museum, Michelle exerts a powerful effect on the space



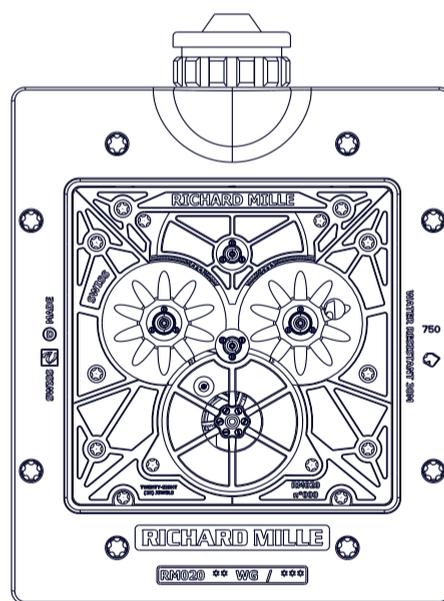
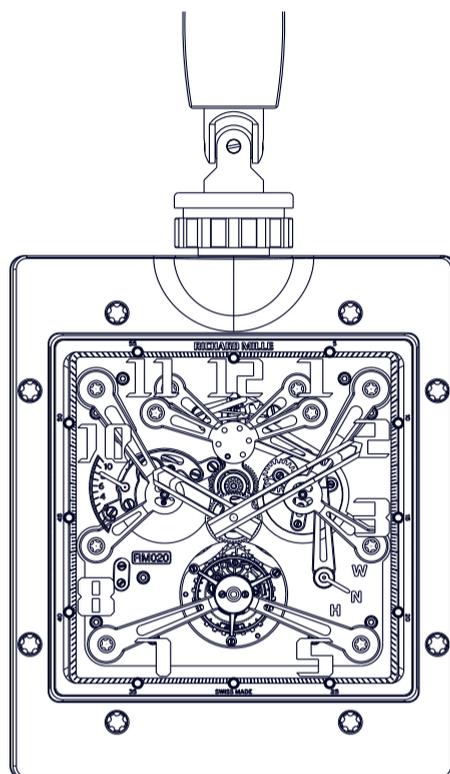
As the photographer makes the most of the dramatic setting, Michelle is perfectly content to take in the installations



Michelle is an absolute pro, and the whole team appreciated her positive attitude throughout



FRONT VIEW



BACK VIEW

Richard Mille has revisited the Golden Age of timekeepers to offer a thoroughly modern reinterpretation of a classic in the RM 020 Tourbillon Pocket Watch, equipped with a carbon nanofibre baseplate that ensures the stability of the going train. The tourbillon escapement is driven by a double winding barrel that supplies circa 10 days of reserve power. Also featured, a torque-limiting function selector at 4 o'clock that indicates the position of the crown while minimising stressful forces. The RM 020 is supplied with a titanium watch chain and can be used as a clock with the additional desk stand, for a brilliant combination of 18th century horological values and 21st century technology.

REF:

RM 020

SIMON PAGENAUD

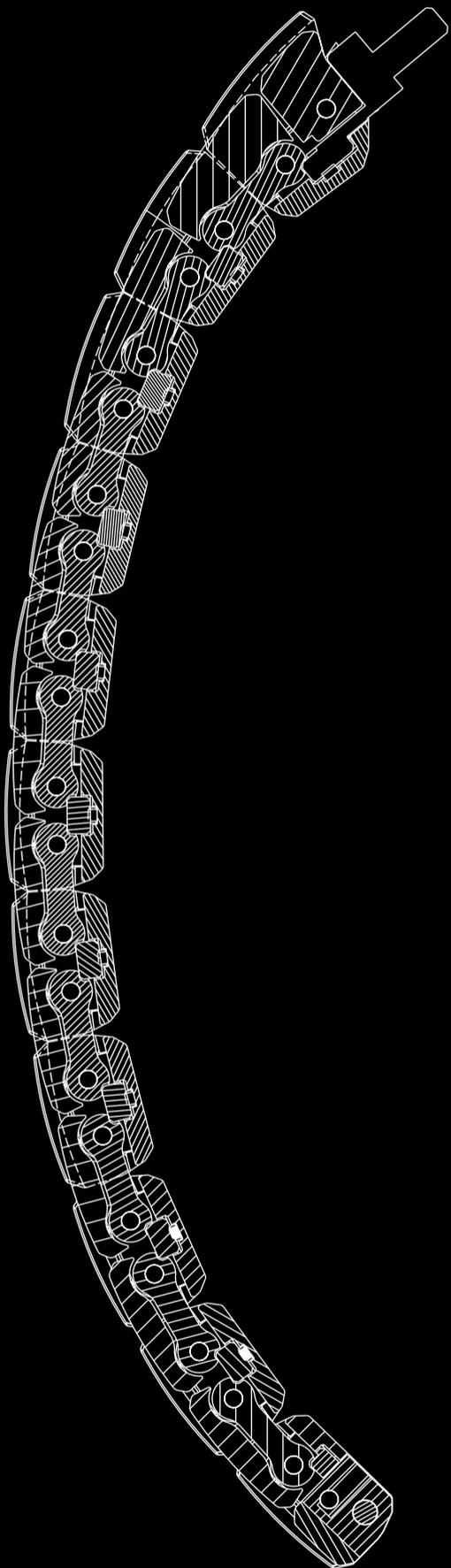
**'Patron' of the 2019
Indianapolis 500.**

Crossing the finish of the legendary Indy 500 for the first time on 26 May 2019, 35 year-old Simon Pagenaud became the only Frenchman to win the race since 1920, demonstrating superlative driving before 400,000 spectators throughout this 103rd edition. Overtakes at 350 km per hour and hang-ups were legion. Meanwhile, Pagenaud forged ahead, dominating most of the race to claim a well-earned victory after three breathtaking hours.

'This is a childhood dream come true, a lifelong goal. It's hard to absorb what just happened. I had a fantastic car, and I really felt in control the whole race. It's amazing how the stars sometimes line up just right. This day is etched into my memory forever,' shared Pagenaud after the race, as he headed off for the winner's time-honoured bath of milk.

Three years after claiming the IndyCar championship with Team Penske, the driver's back-to-back victories in the Indianapolis Grand Prix and Indianapolis 500 place him at the top of provisional rankings for the IndyCar Championship 2019.





Carbon TPT® bracelet for the RM 07-01 Automatic. The schematic makes it possible to identify the parts, and highlights how the complex elements work together in harmony for perfect ergonomics

BACK IN BLACK: CARBON TPT® BRACELET

The RM 07-01 Automatic is the first watch to sport Richard Mille's new Carbon TPT® bracelet, whose smooth comfort belies the 200 separate parts it comprises!

At Richard Mille, the watch strap or bracelet has always been considered a fundamental element deserving of scrupulous attention. Richard Mille has always aimed to expand its wide collection of bracelets to give all those who wear its creations multiple options for personalising their timepieces. This has already led the development studio to design a number of variations, including two gold bracelets, a metal curb chain and an open-link version, which can be enhanced with precious stones. Each one is designed to stand out for its aesthetics and harmoniously continue the lines of the case, while providing resistance and comfort in all circumstances.

After no less than 13 months of development, Richard Mille is proud to announce a new bracelet, currently available exclusively for the RM 07-01 Automatic, that embodies this ambition. 'We were looking for something very light in line with our philosophy, but which would also be luxurious and exclusive. The result is a bracelet with a titanium core, while the rest of the components are milled from Carbon TPT®. Titanium was used for the functional elements to ensure the result would be mobile enough and also provide excellent torsional rigidity. I have to say the result is perfect. Mr Mille wanted the links to be perfectly integrated with each other and, most of all, he demanded exceptional ergonomics. We create fine watchmaking pieces, but they aren't designed to be locked away in a safe. They have to be easy to wear on a daily basis. Look at the bracelet and you'll see its design is an effortless extension of the caseband and bezel, so that the whole effect is harmonious,' explained Julien Boillat, Technical Director.

Combining dozens of Carbon TPT® plates with a grade 5 titanium skeleton, this strap consists of a staggering 200 parts held together with 44 spline screws that all told weigh just 29 grams! As always at Richard Mille, complexity and simplicity go hand in hand, and the result is a superbly elegant bracelet with the silky damascene shimmer characteristic of the high-tech carbon material after machining—an object of sensuous and discrete power combining suppleness and extreme rigidity to astounding effect.



Sleek and strong, each element of this complex Carbon TPT® bracelet contributes to a single function: absolute comfort in every respect



FITTING TO A TEE

The brand welcomes gifted young golfer Nelly Korda to the Richard Mille family of sports professionals.

At 20 years old, Nelly Korda, who recently celebrated her 2nd LPGA victory in Adelaide, Australia, has already amassed considerable professional acclaim. Born to a family of athletes (her parents are former international tennis stars and both her siblings play professional sports), Nelly was already playing the U.S. Women's Open at 15 years old. Her professional career took off in 2016, when she won the Sioux Falls LPGA Golf Tournament leg of the Symetra Tour. She then went on to victory in the LPGA Taiwan in Taoyuane, her first LPGA tour title.

Nelly indisputably exemplifies the unending quest for perfection, performance and uncompromising commitment that Richard Mille shares and which are the basis of the close relationships with top-flight athletes in so many disciplines.

Destined for great things in women's golf, the young American fits right in with the other talented sportswomen who are involved in developing a resolutely sporty ladies' collection for the brand.

MICK SCHUMACHER

Richard Mille's growing family has just welcomed the young German driver, who joins a star-studded roster of motorsport champions.

Mick Schumacher, a former karting champion under his mother's name, Betch, moved to cars in 2015 and has been burning rubber ever since. Mick started the 2019 season with Prema Racing in Formula 2, the final hurdle before Formula 1, after winning the Formula 3 championship in 2018. Previous to that, he finished second in both the 2016 German championship and the Italian Formula 4 championship simultaneously, despite not participating in all races of the latter. Determination and competitive spirit are hallmarks of the young Schumacher, who says 'racing is constantly on my mind. Of course my goal is Formula 1. And the FIA Formula 2 Championship offers me another milestone towards my dream.' And that is exactly the kind of drive Richard Mille supports.

BREATH TAKINGLY BLUE, INCREASINGLY GREEN

Picture it as it happened—in a stunning victory in the world's most breathtakingly beautiful waters, Peter Harrison's *Sorcha* sails past the finish line with Pierre Casiraghi on board as the Patron of this edition to win this year's 10th anniversary of Les Voiles de St Barth Richard Mille.

This year's anniversary edition attracted 1,200 sailors, 63 racing yachts, drawing to a close on 20 April after 5 days of top-notch regattas. Keen onlookers were thrilled by the sheer diversity of the fleet. The almost perfect weather conditions throughout the week ensured a breathtaking spectacle, culminating in the last few minutes of real suspense where mere seconds separated several of the crews on the podium.

As the teams set sail for the final day it was, however, clear that the winner would be *Sorcha*, a Maxi belonging to Peter Harrison, Richard Mille CEO for EMEA. Harrison shared helmsman duties on his 16-tonne carbon fibre winner with Pierre Casiraghi, the first navigator in the Richard Mille family of partners. Having just missed the winning position last year, *Sorcha's* crew was all the more determined to achieve victory. They duly completed what was a truly flawless run, netting all titles, including the Maxi 1 category.

Organisers François Tolède and Luc Poupon were adamant about emphasising the ecological aspects of this year's event, in light of the catastrophic devastation caused in 2017 by Hurricane Irma when it swept through the region. A zero-plastic policy was strictly adhered to in the racing village. 'We are directly exposed to phenomena associated with climate change, such as typhoons and Sargasso, which are a real plague for our island and the health of its inhabitants,' explains François Tolède. 'Last year we decided to take our time relaunching the event following Irma. This year we were determined to think about the future and do everything possible to preserve this idyllic setting.'

Harrison not only went home with the prestige of having won a race that, in the space of a decade, has become a must on the sailing calendar, he was also the proud recipient of an RM 60-01 Flyback Chronograph Regatta. Peter Harrison decided that this prize would be sold through the Paris boutique and the money thus raised could be donated to charities that work either at helping young people learn to sail or safeguarding the coasts around Saint-Barthélémy.

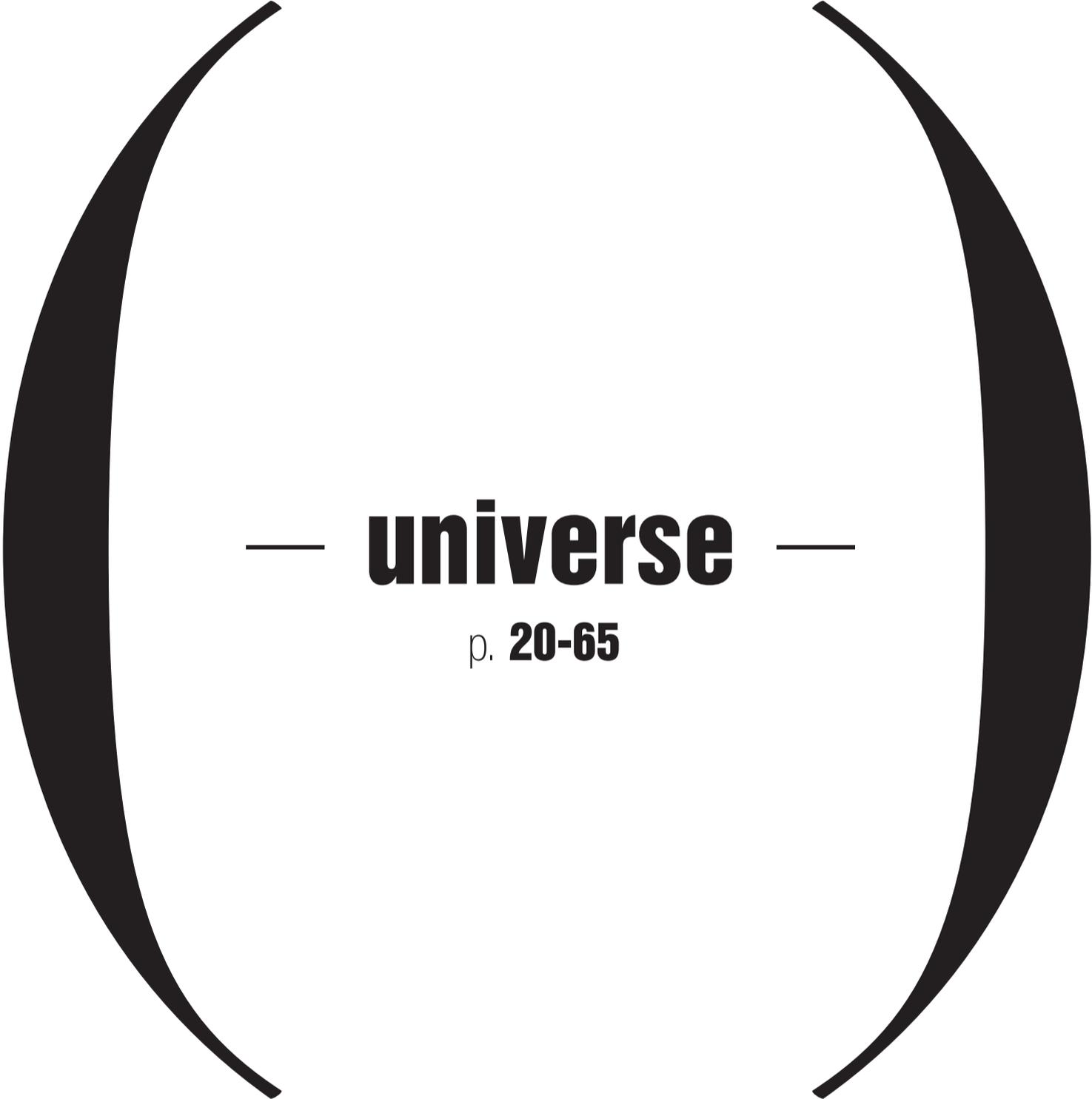
Having now emerged into smoother seas after the huge environmental challenges of its first 10 years, Les Voiles de St Barth Richard Mille will return for its 11th edition on 12 April 2020, for what will surely be another five days of unforgettable regattas.





‘The two most
powerful warriors
are patience and
time.’

LEO TOLSTOY



— **universe** —

p. **20-65**

SHE'S A MATERIAL GIRL

In the grand scheme of things, few people in the world will get to see a McLaren Speedtail, let alone touch one. But those who do may want to congratulate Jo Lewis on her efforts—because she will have signed off on everything from the shimmer of the paintwork to the texture of the steering wheel, from the softness of the leather to the colour of the fuel cap, in her role as the marque's Head of Colour and Materials Design.

BY SIMON DE BURTON
PHOTOGRAPHY PAUL CHADDERTON

Lest anyone mistakenly believe that, as Head of Colour and Materials Design at McLaren, Jo Lewis spends her time imagining pretty colour schemes, the job goes a lot deeper than Pantone. 'What my team and I do is basically specify, design, develop and create anything that you touch, see, or feel in terms of material,' explains Lewis. 'That's everything from wheels, paints, callipers, plastics, metals, carbon, the list goes on. And I mean everything. We have to really understand how things work, whether it's just reusing something we already have, or developing something completely new, which was what we tried to do on the Speedtail.'

For those unfamiliar with the McLaren Speedtail, it is the fourth and latest creation in the British marque's 'Ultimate Series' of road cars which began in 1993 with the F1, followed by the P1 in 2012 and the Senna of 2018. In honour of the number of F1s built, production will be limited to just 106 cars, all of which were accounted for very soon after the teardrop-shaped prototype was unveiled in October 2018.

Every one of those 106 buyers will enjoy a personal consultation with Jo Lewis if they choose to visit McLaren's futuristic headquarters in Woking, Surrey, to decide just how they want their automobile to look. 'At launch, the Senna was the most bespoke McLaren ever built, but the Speedtail takes the options even further,' she explains. 'There is a "standard" specification, but it's very unlikely that anyone will go for it, so there won't be any two cars that are the same.'



To help navigate the maze of possibilities, McLaren has installed a cutting-edge video configurator in the special studio where the specifications of each car are decided. Powered by Unreal Engine's UE4 creation tool suite, the configurator is controlled by a dedicated 'live visualisation operator' who can produce an exact, large-screen image of how the real thing will look when built to the buyer's choice of finishes.

*Jo Lewis on the famous
boulevard at McLaren
Technology Centre, Woking*

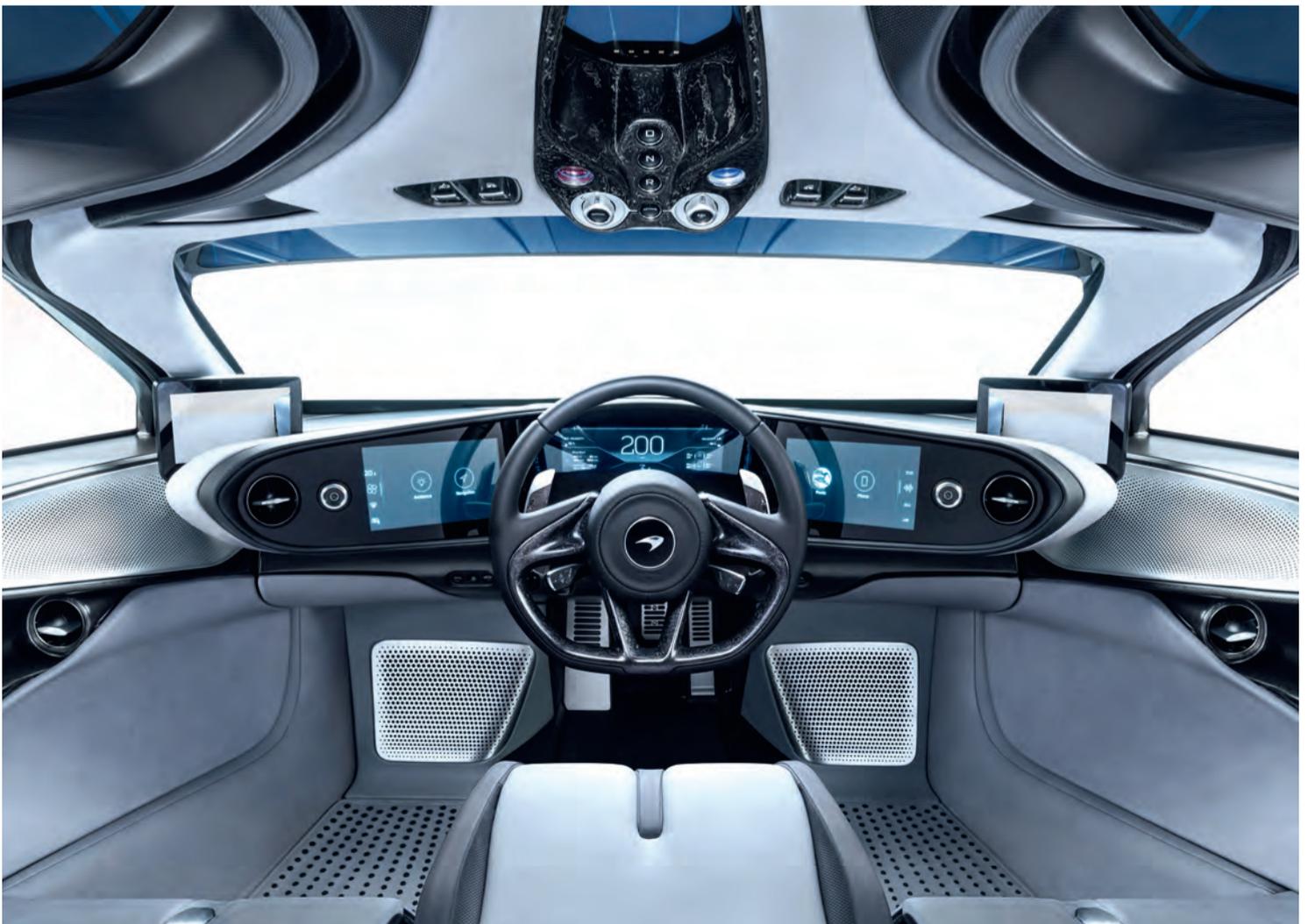
'It makes for more of a journey for the customer than simply choosing from swatches of fabric or standard paint samples and, because it is so quick and easy to change things on the configurator, it allows for more possibilities to be explored while making decisions more straightforward,' says Lewis. 'Typically, it takes around three hours to lock down the interior and exterior finishes of a Speedtail to a buyer's exact requirements.' Considering the huge range of colours, materials and treatments available, that seems remarkably little.

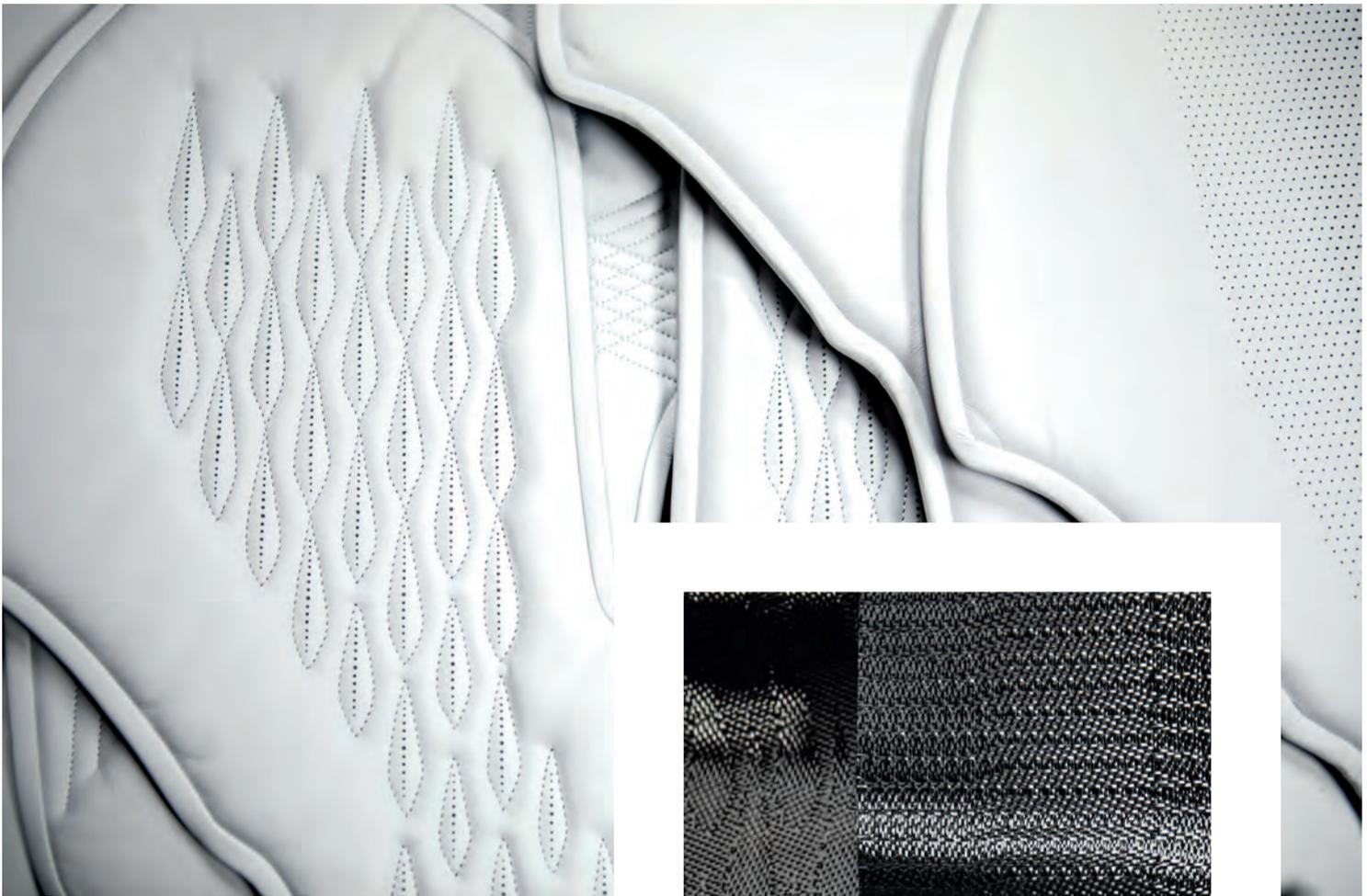
Paintwork, for instance, can be 'matched to sample', replicating the colour of anything from a favourite flower to an item of clothing: 'Give us a Pantone chip. Give us your jacket. Give us something you want us to match, and we will take that away,' says Jo. Even the carbon fibre can be subtly coloured by titanium deposition or specially woven on a Jacquard loom so bespoke images appear when they catch the light.

**'IT'S A REALLY VARIED
ROLE IN TERMS OF
THE PEOPLE MY
TEAM AND I MEET.'**

‘THE LIMITED PRODUCTION NUMBERS FOR THE SPEEDTAIL GAVE US THE OPPORTUNITY TO PUSH COLOUR AND MATERIALS DESIGN INTO UNCHARTED TERRITORY. WHAT WE’VE CREATED IS SOMETHING REMARKABLE—THINGS THAT HAVE NEVER BEEN SEEN ON A CAR BEFORE. AND TRULY UNPRECEDENTED LEVELS OF OWNER PERSONALISATION.’

— JO LEWIS —





The Speedtail's Bridge of Weir leather is specially tanned to reduce its weight by 30%

The Speedtail even has a nod to the Carbon TPT® and Quartz TPT® developed by Richard Mille and NPT™



The Jacquard loomed carbon fibre reveals the patterns woven in according to the light

The McLaren team is able to match any colour you can supply them





Jo Lewis presents the virtual reality console that allows the 106 McLaren Speedtail owners to experience possible materials choices in real time

As a youngster, Lewis could little have known that she would end up working with such high-tech materials to create the final finish of what is arguably the world's most exotic car—although there was a hint that such a job could be in her future. 'I first visited a car manufacturer at the age of 16 on a school tour of the Jaguar factory near my home,' she recalls, 'I had never considered a career in the automotive world, but I remember being really interested in everything I saw around me.'

After leaving school, Lewis completed her Bachelor of Arts and Master's degrees in textiles at London's Central St Martins and Royal College of Art, after which she experienced extreme speed, though not the sort McLaren specialises in, working at a firm dedicated to the ultrasonic welding of textiles. 'The reason for welding the materials was to eliminate the need for stitching, and one of the projects I worked on was with Speedo, further developing an ultrasonically welded seam-free, streamlined skin suit for elite swimmers such as Michael Phelps.'

By 2010, however, Lewis had shifted gears and landed a job with Jaguar Land Rover, after which she worked for Lotus before moving to McLaren as head of colour and materials design in 2016. 'I never imagined my degrees in textiles would lead me to work at McLaren, and when people hear that my job is based around materials, they often assume that I'm just designing pretty upholstery. In reality, anything on the Speedtail that a driver or passenger is likely to touch, hold, come into contact with or even see is something I get involved with. So, it's a really varied role in terms of the people my team and I meet and the conversations we have around materials.'

'Working for McLaren, everything I put on a car has to be beautiful while following the firm's engineering ethos of form and function. Paint, for example, is one of the heaviest materials used on a car, so we developed an ultra-light paint for the Senna that saved us six kilos. Meanwhile, on the Speedtail, we have eliminated the need for sun visors by using electrochromic glass that darkens at the touch of a button, and the Bridge of Weir leather has been made 30 per cent lighter than standard leather thanks to an air-injection process in the tanning process. The leather also has a specially embossed finish that makes it easier to slide into the cockpit, but then holds the driver and passengers securely in position when cornering at speed,' adds Lewis.

From the rear-view cameras that take the place of conventional door mirrors, to the platinum, gold or painted McLaren badge on the nose, the drag-eliminating covers on the front wheels and the exactly engineered carbon-shell Schedoni luggage that fits precisely beneath the bonnet, the list of extraordinary touches that make the Speedtail so remarkable goes on and on. This uncompromising commitment to the marque's foundational tenets of form and function illustrates perfectly the deep understanding that underlies the relationship between the carmaker and Richard Mille.

THE ULTIMATE OF THE ULTIMATE



Engine: 4.0-litre twin-turbo V8 + electric = 1,055 hp hybrid powertrain

Top speed: 250 mph (403 km/h)

Dry weight: 1,450 kg (3,197 lbs)

Length: 5.2 metres (17 ft)

Seats: 3

Base price: £2.1 million

A WARM RELATIONSHIP

The residents of Munich call their hometown ‘the Metropolis with a Heart’. Germany’s southernmost city enchants visitors with its contrast of high-tech and tradition, international business flair and Bavarian *Gemütlichkeit* (congenial atmosphere). The Richard Mille flagship store in the heart of the town reflects this unique cultural mix.

BY ELKE REINHOLD

PHOTOGRAPHY PHILIPPE LOUZON AND KALORY PHOTO & VIDEO







The After Sales centre provides timely, meticulous servicing for each watch

On fine days, the China-blue Bavarian sky is reflected in the windows of the historic house at 34 Maximilianstraße. It is here, in the bustling centre of Munich, amidst the city's most exclusive shops and hotels, that Richard Mille took up residence in the spring of 2016. The conspicuous corner house in the Neo-gothic style is bounded on the eastern side by the most haute mile of the royal boulevard that King Maximilian II of Bavaria had built in the mid-19th century. For the German flagship boutique, the brand's artistic division drew inspiration from the elegant setting, resulting in a distinguished, modern interior behind the listed façade. Makassar ebony, black leather, satin-finished stainless steel and cracked glass endow the spaces with a vibrant aesthetic and channel the innovative power and technical prowess of Richard Mille. On the ground floor bathed in light, the different watch collections are displayed:

Sport, Women's, Lifestyle and Tourbillon creations, together with special limited editions. Both inside and out, visitors sense the international character and illustrious tone of the district, as well as the renowned traditional Bavarian conviviality, which attracts over eight million guests a year to 'the Metropolis with a Heart', as its inhabitants like to call it.

'That's what's so special about Munich,' explains store manager Christian Pauchet. 'It has a unique blend of the down-to-earth and the exclusive, a sense of tradition that goes hand-in-hand with open-mindedness and an absolute passion for technology and innovation.' He is proud of the high proportion of local customers his team of four has managed to attract, increasing numbers of women among them: 'Our German customers are very well-informed; they are enthusiastic about the mechanical aspects and want to know exactly what's inside. They share Richard Mille's consuming passion for cars and motorsport, and like to accompany us to DTM races and the Nürburgring Classic. But they also enjoy

the various social events we organise for Oktoberfest and Christmas.'

However, the fact that travellers and regular customers from all over the world all beat a path to the door of the Munich store is also to the credit of Pauchet's young, international team, who share his enthusiasm for the brand and respect for the extraordinary achievements of the founder. He is supported by his sales staff: his deputy, Mariana Frank, together with Kristina Hann and Armin Mlaiki. In After-Sales, watchmaker Daniel Warsitz devotes his skills to the owners and collectors of Richard Mille time-pieces. Between them, they speak nine languages, including Arabic, Mandarin and Russian. They all feel that they belong to the Richard Mille family and speak enthusiastically of their work.

Since 2017, the Munich flagship store offers complete on-site servicing of models such as the RM 010, RM 011, RM 028, RM 029 and RM 030 etc. This includes the oversize date and flyback-chronograph functions. 'The availability of meticulously documented service intervals, as in the automotive



Curves and angles coexist in harmony throughout the boutique, as in a tonneau case

A SENSE OF TRADITION THAT GOES HAND IN HAND WITH OPEN-MINDEDNESS AND A PASSION FOR TECHNOLOGY.

industry, goes down especially well with German customers, who see our watches as an investment,' says Christian Pauchet.

Richard Mille provides some of the best after-sales service that a brand can offer its customers, with a five-year warranty that even covers minor shocks. Prompt, reliable and personal service takes the highest priority. Naturally, these timepieces, which sell for around 200,000 euros on average, are entrusted only to the very best practitioners of their craft.

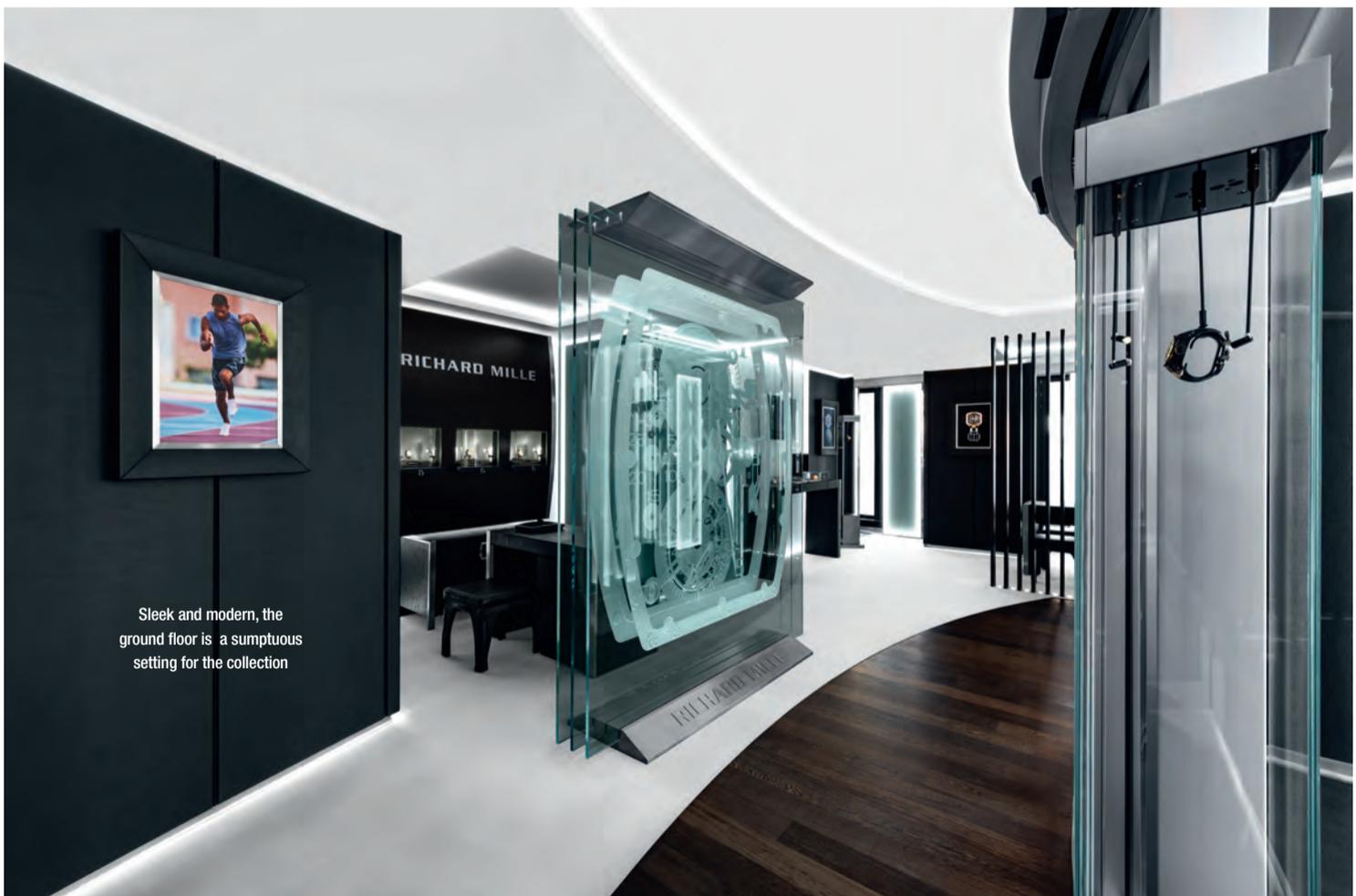
In his hideaway on the first floor, skilled watchmaker Daniel Warsitz works with the most modern tools, some of which have been created by and for Richard Mille. His declared objective: 'To return every watch

to its owner within six to eight weeks after it was submitted for servicing.' The 30 year-old, born and bred in Munich, learnt his trade starting from the bottom. He devoted more than ten years to the service of a leading jeweller, where he was trained solely on exclusive brands. This summer, he will be studying the ultra-thin RM 67-01 Automatic Extra Flat.

When the store first opened, there was no Richard Mille boutique between Munich and the Middle East. Although this has now changed, many customers continue to wait until their travels bring them to Munich again. 'Then they leave their watches with us to replace the strap, for instance, or for the standard checks on water-resistance and

accuracy,' says Warsitz. Last year, he serviced 60 watches, some of them from other Richard Mille stores—a notable trend.

From 2020 onwards, the Richard Mille brand will be selling its timepieces in some 45 of its own, dedicated stores worldwide. Over 39,000 watches have been produced at the Manufacture in Les Breuleux since the firm was founded 19 years ago, and some 5,200 more will be added in 2019. In Munich, Christian Pauchet and his team are looking forward to this new era, in which they will receive customers and friends of Richard Mille as well as watch enthusiasts from all over the world who come specially to Germany to visit the cosy boutique that sits in the centre of the Metropolis with a Heart.



Sleek and modern, the ground floor is a sumptuous setting for the collection



The boutique's team is fully on board with the brand's commitment to perfection

TWO MINDS, ONE VISION — A FRIENDSHIP WITHOUT LIMITS

John-John, as Richard Mille calls him, has been involved with the brand from its very first year of existence, so he knows the brand—and its founder—on a very personal level. John Simonian, who owns and heads US-based Westtime, is the exclusive distributor of Richard Mille watches for the entirety of the Americas. Here, he kicks off the first interview in a series covering the people behind the brand's launch and development some 18 years ago.

INTERVIEW WITH JOHN SIMONIAN
AS TOLD TO THEODORE DIEHL



**‘EVERYTHING
IN THE
BEGINNING
WAS VERY
SMALL
SCALE.’**

I've been in the watch business for more than 45 years now; in fact, my father and his uncle before him were both watch dealers. Now that my son has joined my company, I guess you could say that we constitute a small dynasty of watch experts with generations of accumulated knowledge. Before I met Richard, I had already set up a multi-brand retailer, Westime, in California. He came to see me with his business partner Dominique Guenat in 2001 to show me his first baby, the RM 001 Tourbillon. It was love at first sight, but the way our first contact took place was also a real fluke.

One day there was a message on my desk to call back a certain Mr. Mille, who wanted to show me his new timepiece. As I am always getting such requests, I was not particularly excited at the prospect of returning his call...As it happens, however, my architect and good friend was married to a woman who had worked at Chronopassion in Paris, and through her he had picked up a bit of knowledge about the world of watches. He glanced at the note on my desk and told me it would be a good idea to return the call and meet Richard.

So, I rang him back and asked Richard to take a taxi over to see me. I was immediately impressed by what he showed me. We had lunch (if I remember correctly it was pasta), and talked for hours. Later, when I was driving Richard back to his hotel, he told me he could allocate two watches to me that year, and maybe five the next year—that's how limited the original production was.

Everything in the beginning was very small scale, and production capacity for these extremely

expensive tourbillons was highly constrained, to say the least! Early on, Richard envisioned one retail sales point on the East Coast, in New York, with me taking care of the west coast of the USA. However, the deal with New York didn't materialise, and since we had already been working well together, Richard asked me if I wanted the exclusive rights for the United States. Then, in June of 2001, that expanded to North America and later, in 2006, South America and the Caribbean. It just grew that way.

One of Richard's character traits is that he is extremely loyal to those he trusts—his partners and friends—and the feeling was mutual with us from the start. Even today we are very close; not a week passes that we do not speak together at least once. When Richard happens to be in the US, we always meet, and the same is true in the EU when I am over there. He's like part of my family, and I also have a lot of contact with his children as the company grows. Despite how fast the world is changing and developing, we can count on each other. That's an invaluable asset in today's environment.

Just 18 years ago, the situation was very different; the brand was new, not everyone understood Richard's visionary ideas, the watches were extremely expensive, and it was sometimes hard work to achieve the goal of making

‘RICHARD’S APPROACH IS ALWAYS RIGHT.’

the brand grow worldwide. Richard was a genius, not only with what he created, but also in the way he fought for attention in an (always) overcrowded watch market.

I will never forget that first visit to me when he conducted his special routine while showing me the RM 001. He started by explaining everything about the rationale of the curving case design, the reasons behind the specially made screws outside and inside, the baseplate, his entire philosophy about the watch—and then he came to the watch’s incredible shock resistance. ‘This is not your usual tourbillon that needs to be babied; I made sure it is as tough as nails and can take any beating.’

With that statement, he proceeded to lob the watch across the room, indifferent to where it might land, and it nearly gave me a heart attack. This was not only because I knew that tourbillons are sensitive to shocks in daily life; the watch salesman in me was also upset seeing a watch with a six-figure value sailing through the air over my desk towards the wall... ‘Don’t worry, go ahead and pick it up, it will still be ticking and keeping perfect time.’ What he said was true, and he would go on to perform this routine with almost every watch journalist and collector he could get hold of. Suffice to say, no-one ever forgot him—or his RM 001—even many years later.

In my view, the brand is set for tremendous developments ahead; the potential for worldwide growth has barely been touched and there is no ‘ceiling’ to future growth in view. Production is being gently raised each year, but when you consider that this small independent brand is currently addressing the entire world market with a mere 5,200 watches

or so in 2019, it is clear that fulfilling demand across the board is a challenge. And that’s logical when you see the extreme demands Richard has in terms of production and quality. It means even a small increase of 15% in the number of watches a year is a tall order to fulfil at the factory.

Nonetheless, my faith in Richard is limitless. Recently we opened a new, spacious 2-story boutique in New York, and I will be opening more boutiques in my territory each year. I am patient, because I know Richard’s approach is always right, and I have no interest in forcing the brand’s development unduly, because I am looking at the situation 10 or 20 years down the road. Despite the fact that I have been in the watch business my entire life, and have ‘seen it all’, it’s an incredible experience for me to see how Richard is able to continually gestate new ideas that amaze me every single time he shows me his latest creation. It’s a fun ride, and I am enjoying every minute of it.

JOHN SIMONIAN SNAPSHOT

★

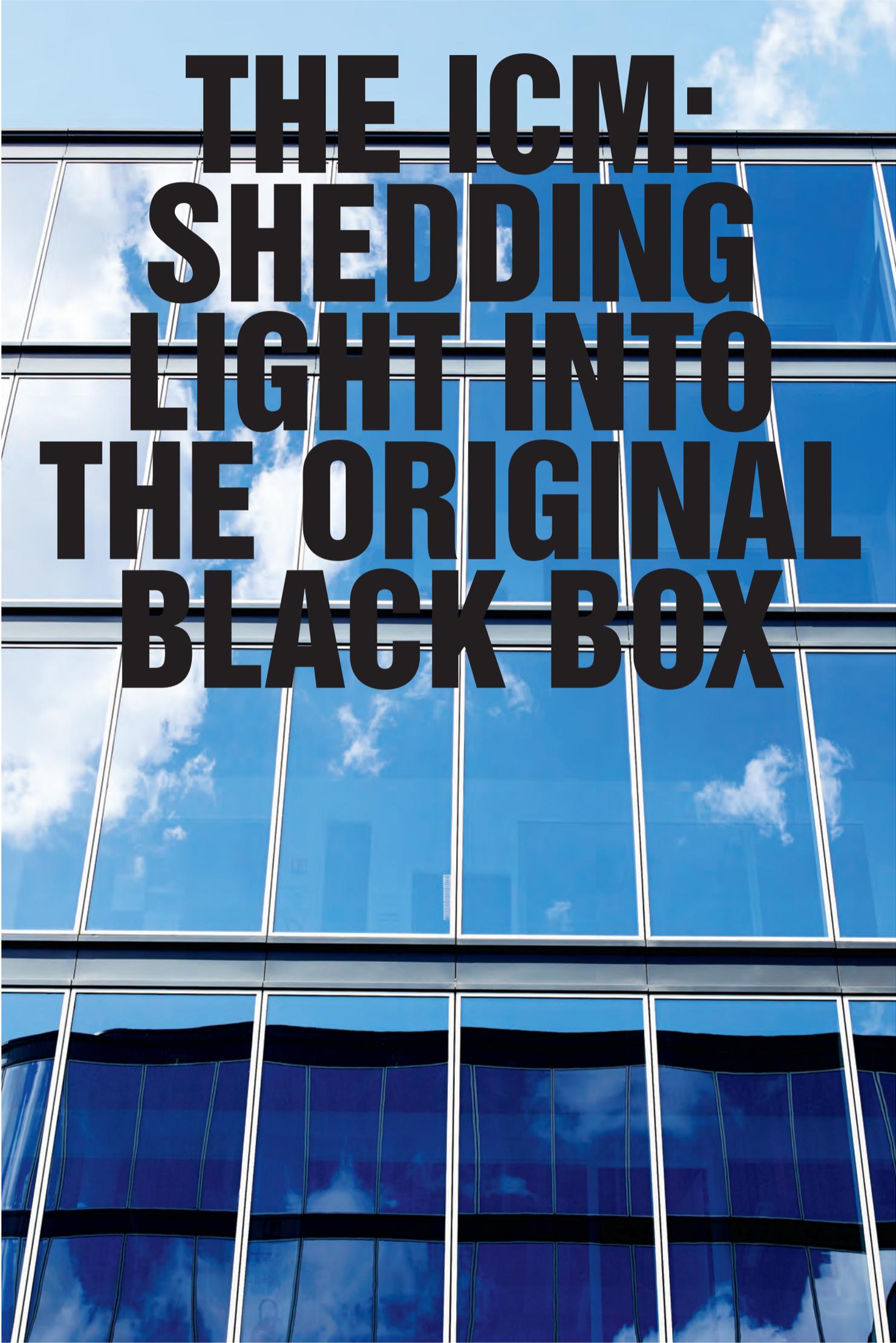
Nickname
John-John

—
Born
17 July 1956 in Lebanon

—
Number of children
2

—
Hobbies
Supervising the avocado orchard on his ranch

—
Member of Richard Mille Family since
2001



**THE ICM:
SHEDDING
LIGHT INTO
THE ORIGINAL
BLACK BOX**

The gleaming Brain and Spine Institute, or ICM according to its French acronym, is the beating heart of neurological research in the centre of Paris. Bringing together first-rate researchers from around the world to collaborate on cutting-edge research, the institution is helping to enable solutions for diseases like Alzheimer's that leave none of us untouched.

BY ALEX TAYLOR
PHOTOGRAPHY MIKAEL FAKHRI

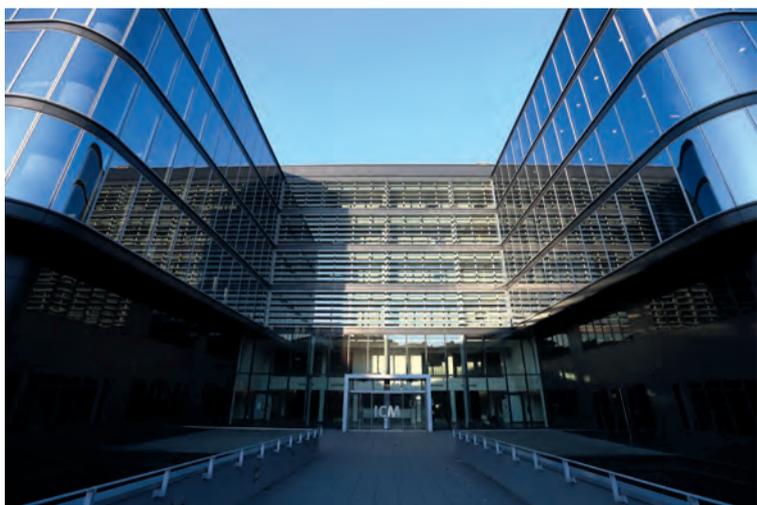
Light streaming in through walls of glass, such is the overwhelming impression when you visit the Brain and Spine Institute in Paris —known locally as the ICM, Institut du Cerveau et de la Moelle Épineuse. Its location, nestled at the heart of the centuries-old site of La Pitié-Salpêtrière hospital, is evocative. Built at the behest of the Sun King, Louis XIV himself, the institution was predestined to set off sparks. The hospital complex was constructed on the site of a former munitions factory employing potassium nitrate (hence the *salpêtre* of its name). At the end of the 19th century it became the first institution anywhere to establish a university professorship in neurology, resulting in the world's very first brain surgery. La Pitié-Salpêtrière now has no less than 20,000 medical staff, and houses over 2,000 beds. Each year it treats some 100,000 patients suffering from illnesses of the nervous system.

With this in mind, you could be forgiven for expecting the ICM to resemble the other hallowed red-brick research and

hospital facilities around it. Not at all! Its architect, Jean-Michel Wilmotte, was determined it should stand out, a visible bridge between a long-standing tradition of French medical expertise and the cutting-edge technologies helping latter-day Pasteurs peer into the deepest nooks and crannies of the human brain.

Wilmotte's challenges were more than symbolic. To house million-euro microscopes that can trace moving neurons measuring a 10th of a micron, the building had to be totally vibration free—no small task in the hustle and bustle of a capital where the métro is constantly rumbling underfoot. Another striking aspect of the building is its distinct 'H' shape, designed to encourage constant communication between its various 'platforms'. Comprising 8 levels (two of these deep underground) with a total surface of 22,000 square metres, the block enables 28 research teams bringing together more than 700 people from 42 nations to collaborate in Europe's largest nervous system disease hub.

Shifting from the translucent membrane of the windows to the mysteries of its interior, you penetrate the cortex of this astonishing building. Open a door into one of the many darkened cells and you might be so lucky as to see beautiful fluorescent kaleidoscopes moving on multicoloured screens. These are real-time projections of the slightest impulses in the brain of a fruit fly embryo. Just as a butterfly flapping its wings can set off a hurricane oceans away, multi-layered neural networks combine to induce, microseconds later, the merest wiggle in the antennae of the soon-to-be-born insect.



The building's characteristic H shape promotes a maximum of exchange among the research teams working on site



‘I GOT A FISH TO MOVE BY ACTIVATING A SPECIFIC GROUP OF NEURONS WITH A PHOTON-BEAM!’

— CLAIRE WYART —

INTERVIEW WITH CLAIRE WYART,
ICM TEAM LEADER

Donning protective gloves and footwear, you walk into a labyrinth of laboratories. Researchers and their teams rush about with pink Petri dishes, shaking test tubes. Drawers are briefly opened. You glimpse myriad samples of brain tissue, caught forever on rows of carefully arranged glass slides like inkblots fixing a single thought for all eternity. Specialists examine the composition of myelin, the whitish insulating sheath around the nerve fibres which convey our innermost thoughts in the form of minute electric impulses.

It is with a growing sense of awe that, deep within the nerve-centre of the building, you enter the vault-like Magnetoencephalography (MEG) room. This is a vast

machine capable of tracking each and every electromagnetic field generated within the brain. Its committed researchers operate at the very frontier of knowledge, assisting not only patients with motricity problems but also mapping disturbances of magnetic flow that lie at the root of illnesses such as depression and obsessive-compulsive disorder.

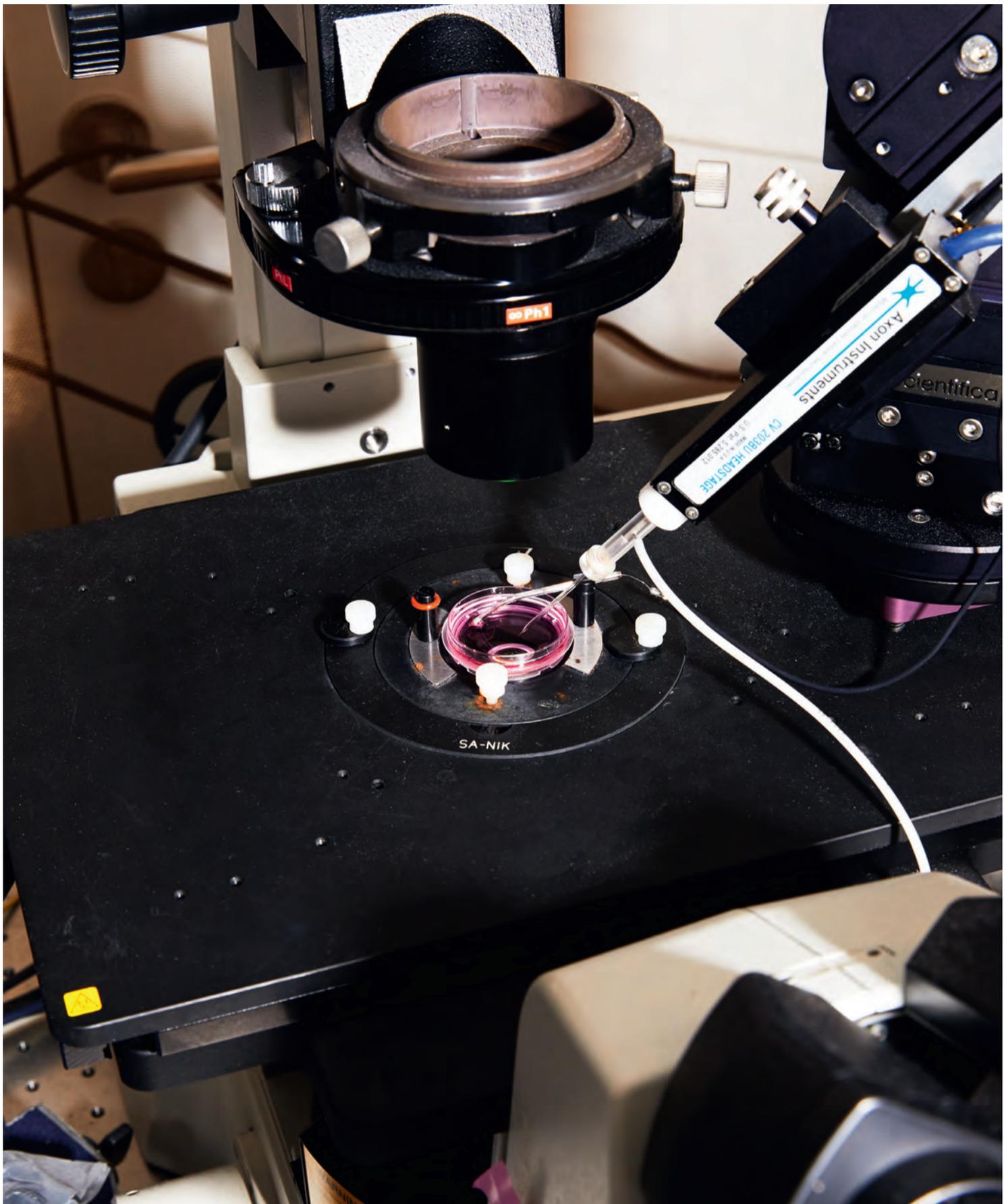
Back out in the light, you walk into the open-plan café and come across award-winning researchers like neuroscientist and biophysicist Claire Wyart. Sipping tea and pointing enthusiastically at her laptop screen, she shares with you patterns in the brains of her favourite species—zebra fish. ‘You can see right through them. They’re

totally transparent. Their nerves light up like a Christmas tree! Not only can you observe what’s going on in their minds when they swim—you can actually use photons to make them move.’ Claire is a leading light in optogenetics, a non-invasive technique that permits neuron stimulation at a distance using light. ‘When I got a fish to move by activating a specific group of neurons with a photon-beam, it was multiple *wows!*’ Claire’s passion is anything but academic to her work. Her motivation is simple: to come up with breakthrough techniques capable of stimulating networks below lesions not just in fish, but ultimately in humans. Hopefully, this will one day enable patients whose brain and spinal cord no longer communicate to move once again.

The same enthusiasm and passion infuses the whole building, a vibrant encounter of different fields of expertise, research and commitment with a single aim—to better understand the deepest recesses of the brain. This has ramifications for our understanding of how thought works and how we conceive of it. It is also already prompting the creation of ground-breaking technology to offer cures for some of the world’s most debilitating neural diseases.

People mention reverently that they have seen the brain’s microglia (defensive cells) and some of its tiniest building blocks—tau proteins. Because of its complexity, the brain is the most isolated and protected organ in the body. The blood-brain barrier thankfully filters out dangerous viruses and bacteria. In doing so, however, it also constitutes a major obstacle to drugs aimed at specific areas of this most precious organ. The ICM is leading the field in developing this type of high-precision treatment.

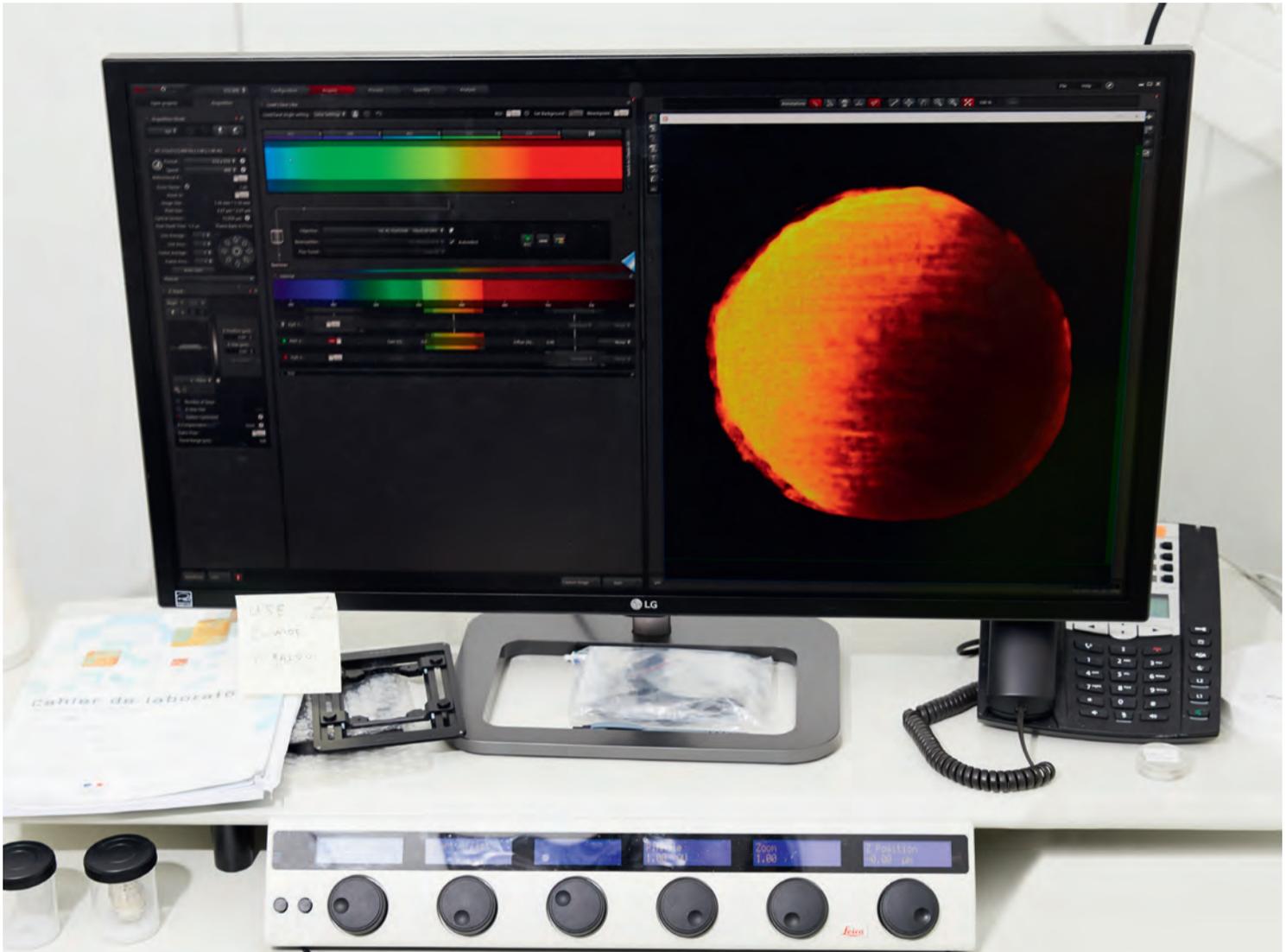
This work is of capital importance. One in every eight of us will be affected by a nervous system disease. In France alone, 900,000 patients suffer from Alzheimer’s, 150,000 from Parkinson’s and 85,000 have Multiple Sclerosis. The ICM’s latest research is coming to grips with what actually goes on in the brain, and more importantly, what can go wrong. Alzheimer’s for example is characterised by abnormal deposits of protein forming amyloid plaques and Tau tangles throughout the brain, leading to death of neural fibres. The ARAMIS team, led by Olivier Colliot and Stanley Durrleman, has developed a set of software tools enabling



reproducibility in medical decision-making support system evaluation studies, a major issue in biomedical research, and an essential step in drawing lasting conclusions. At present, the software is focussed on anatomical MRI and PET (positron emission tomography) data, essential diagnostic tools for Alzheimer's disease. The researchers developing the software platform hope to extend it to other types of data and other pathologies

such as Parkinson's disease. Another team has been working on Parkinson's disease—more specifically on what is somewhat ominously referred to as *substantia nigra*, the brain's 'black matter', but is actually responsible for producing dopamine. Research is being conducted in parallel by multiple teams exploring various avenues related to diagnosis of the disease, its mechanisms and possible tech-

These incredibly sensitive voltage-recording devices can measure electrical pulses within a single cell



nologies for treating symptoms. Patients have differing forms of Parkinson's, so understanding their diverse reactions is key to coming up with personalised therapeutic solutions. This is cutting edge medicine at its most beneficial, and experimental.

The ICM is not only developing badly-needed medicine. It also reaches deep into our innermost thoughts, mapping out how the slightest electrical charge or current can determine, microseconds later, what we do. We all take for granted, for example, the fact that our mood can determine what we do. If our country wins the World Cup, this can directly affect decisions we make on aspects of our daily lives which have nothing to do with football—but why?

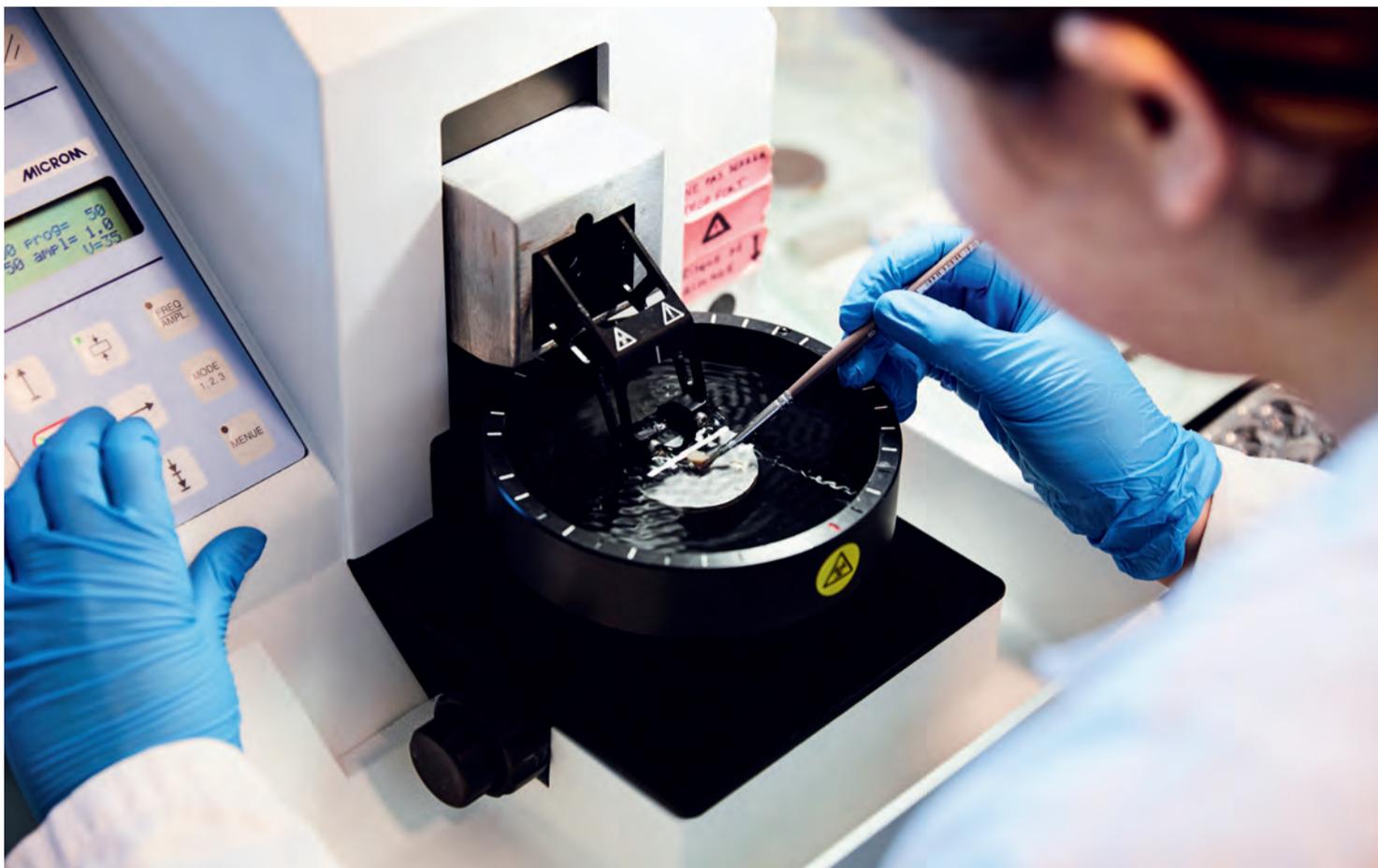
Researchers at ICM came up with a Trivial Pursuit type game with difficult and easy answers, manipulating a group of subjects into feeling more or less positive. This enabled the team to locate two areas of the brain associated with subtle mood changes, the prefrontal cortex and the front part of the insula cortex. Subjects were then asked to carry out decision-making tasks. The research showed that the general tonality of the brain creates a setting for

decision-making. By observing the overall electric activity within the two cortexes, researchers were able to reliably predict decisions the participants in the trial weren't even aware they'd made!

Have you ever wondered why you prefer puddings to vegetables, or vice versa?

One of the great challenges in neurology is how fast nerve impulses move. Real-time tracking opens up new research horizons

**'ONE IN EVERY
EIGHT OF US WILL
BE AFFECTED BY A
NERVOUS SYSTEM
DISEASE...'**



ICM researchers can help you out, having established a link between the structure of certain parts of our brains and our ability to control what we want to eat. Between 'taste' and 'health', which specific parts of our brain structure override each other? Brain scans reveal fascinating insights into the way grey matter, which varies from one person to another, induces us not only to eat what's on our plates, but more importantly, to determine what we put there in the first place. This research certainly has obvious repercussions for each of us in the decisions we make every day at the supermarket; it also stands to change how we address eating disorders such as anorexia and bulimia.

Everything about the workings and the very architecture of the ICM reinforces the idea of collaborative platforms. Researchers are no longer alone in their labs peering into their test tubes. Platforms involving functional exploration, preclinical, cellular or molecular analysis are open to each and every member of staff. The unprecedented accumulation of data is assessed and processed thanks to bioinformatics and biostatistics platforms—all of which intertwine to create an organic network benefiting medical staff and patients alike.

Whether it be creating ground-breaking personalised therapies, or better

understanding the essence of our thought processes, the ICM provides the ideal home for innovative research into cures that really do improve people's lives. Thanks to the ICM's dedicated staff in the former ammunitions factory, sparks continue to fly, illuminating more and more of the most secret recesses of the human brain.

A microtome is needed to create and preserve the tiny slices of brain tissue researchers study

Flawless organisation and perfect cleanliness are primordial for this work. In fact, the setting and detail recall a Richard Mille facility





‘IN TERMS OF OUR UNDERSTANDING OF THE HUMAN BRAIN, WE ARE STILL IN THE MIDDLE AGES.’

— PR GÉRARD SAILLANT —

INTERVIEW WITH GÉRARD SAILLANT, PRESIDENT OF ICM, THE BRAIN AND SPINE INSTITUTE

What are your motivations, personally?

My motivation is quite simple—achieving accuracy in our results! I’m what we call psycho-rigide in French—meaning I am hyperattentive to very precise details. For me, this is the only way to guarantee the excellence of what our teams do. My initial training as a surgeon left me with an enduring fascination for what happens in the brain, for the link between thought and movement. It’s like repairing a watch. You have to understand the mechanism if you want to make it work again.

In terms of our understanding of the human brain, we are still in the Middle Ages. For over 30 years, I have been observing the increases in neurological diseases such as Alzheimer’s, Parkinson’s and Multiple Sclerosis. In many ways, I regret being at the end of my career at such an exciting time, because today, thanks to technological advances, we are witnessing a truly exponential evolution in our understanding of the astounding things our brains accomplish. Things are moving quicker than ever before due to Artificial Intelligence, big data and accelerating progress in nanotechnology. All of these advances provide us with a deeper understanding of what actually happens in our brains.

What particular aspects of the brain fascinate you?

Its plasticity. The brain can transform and mould itself. We can educate it and modify its behavior. For example I have managed to train myself to manage on far less sleep than I needed before—5 hours instead of 8—very useful in coping with frequent jet-lag! If you amputate a right-handed person’s right hand, within eight days the brain will start to reorganise itself to build replacement networks geared toward the left hand. I am also fascinated by the definition of consciousness itself. Even in what we consider to be a profound coma, you perceive the sudden beep-beep of electrical current.

You have organised the ICM in a very innovative way, not least of all in terms of its building and architecture. Why?

I’m adamant in my belief that if we wish to achieve excellent results, our approach must be multi-centred. When I began years ago, each branch of medicine was in its own silo, especially here in France. It’s our ‘mentalité’! We are trying to ‘décloisonner’, or decompartmentalise, as the French say, maybe because we were so keen on these distinctions in the first place! Researchers didn’t want to know what other teams were doing in the next laboratory over. I was determined to break down these barriers and encourage a culture based on sharing. Hence our ‘platforms’. It is vital that we communicate on all levels, not only across research teams, but also between scientists and patients, and even, as regards our funding, between public and private sources. The new focus on knowledge exchange explains the large number of start-ups sheltered by the institute. These entities serve as links that encourage new ways of collaborative team thinking. Creativity yields surprises. Surprises often yield results. You have to experiment on at least 1,000 molecules before you come up with the one breakthrough that will produce a cure. The process can take up to 15 years.

What does your work here mean for the patients of the future?

Tomorrow’s medicine will possess what I call the 4 P’s, and be—Predictive, Preventive, Participative and Personalised. We will be able to predict illnesses much earlier, before their first clinical manifestations. We will be able to prevent an epileptic fit before it has time to materialise in the body, by understanding what the ‘bug’ in the neural system is, right at the start. Researchers and technicians will participate together to create, for example, minute chips under the skin, embedded in our scalps. These tiny personalised Bluetooth® electroencephalograms will be linked to automatic pumps, providing exactly the right dose of medication an individual wearer requires at that precise moment. This is the aim of the Brain and Spine Institute: building adaptive solutions to better help each and every patient.



MICHELLE

Fighter, peacemaker, spy, matriarch... Michelle Yeoh, international superstar, has a thousand faces on screen. Offscreen too. From designing watches to UN Goodwill ambassador, all the while crusading for diversity in film and sponsoring the ICM, each of her real-world roles partakes of the same fundamental elegance, determination and intensity that originally prompted Richard to invite her to join the Richard Mille family as the brand's first female partner. Alex Moore takes a stroll to the Palais de Tokyo with the first lady of Asian cinema.

BY ALEX MOORE
PHOTOGRAPHY THOMAS LAISNÉ
STYLIST CHARLOTTE RENARD
ASSISTANT STYLIST CHARLOTTE BLONDELLE

*RM 037 Automatic
in diamond-set red
gold with an onyx
and diamond dial
(Richard Mille);
lace blouse with
rhinestones
(Shiatzy Chen)*

‘LEAVING A LEGACY ISN’T JUST ABOUT YOUR SUCCESSES, IT’S JUST AS MUCH ABOUT WHAT YOU CAN GIVE BACK. I’M IN A POSITION WHERE I CAN USE WHO AM I TO REACH OUT..’

It’s a short walk from Michelle Yeoh’s Paris home on the Avenue Montaigne to the Palais de Tokyo, and one she’s undertaken in trademark good spirits, despite the inclement conditions. The Malaysian actress—who is Richard Mille’s most long-standing female partner—is riding the crest of a hard-earned, well-deserved wave (you’ve heard of *Crazy Rich Asians*, right?), and it will take more than a sprinkling of rain to dampen her already unflinching positivity.

We’re here to celebrate the opening of *Sensible*, the first group exhibition organised as part of a three-year partnership between Richard Mille and the Palais de Tokyo. Upstairs, Paris Fashion Week is happening, however, Yeoh, a self-confessed student of the arts (‘dubious behind pencil or brush’ but ‘to this day, a keen photographer’), is more interested in the haunting wooden artefacts from Theaster Gates’ new show, *Amalgam*. Every so often she’ll disappear, only to be found, a moment later, chin in hand, taking in a sculpture by Franck Scurti or immersed in a Julien Creuzet installation.

At one point, clad head to toe in Shiatzy Chen, she steals away from the camera to admire a huge buoy suspended from the gallery’s ceiling (Julius von Bismark’s *Die Mimik der Terhys*). ‘I’m still learning,’ she says, nodding at the buoy. ‘There’s so much to learn, especially with contemporary art. Fortunately I know one or two artists, such as Frank Stella. I love being with him so he can explain the whole conceptual part. That’s the beauty of it, how they got there. It’s the same when I talk to Richard about his watches. He’ll explain why he’s using certain dynamics, or how a material brings another dimension, texture or flavour. When you’re with these artists—and I count Richard among their number—you learn so much.’

Yeoh certainly wouldn’t be the first to draw parallels between the worlds of art and horology, and it’s for this reason that Richard Mille has forged strong bonds not only with the Palais de Tokyo, Europe’s largest centre for contemporary art, but also the Frieze Art Fair. The artist in Yeoh recognises the significance of these connections. ‘These kinds of partnerships are very important for the next generation of young artists,’ she says. ‘It gives them a platform. If you didn’t have places like this, it would be even more difficult to get your art seen as a practitioner. But when you have a brand that is as renowned as Richard Mille backing what you do, it gives you more visibility. It provides validation.’

And validation, or acceptance, is something that Yeoh has spent a great deal of her life pursuing, starting with validation for women as action-movie stars. ‘Action movies were the biggest thing in Hong Kong during the ’90s, but they were all full of men. I’d watch the guys fight and think it was amazing, but I’d grown up doing dance and ballet, and I could see that what they were doing was all choreographed too.’ Yeoh started ballet at the age of four, moving to London when she was 15 to enrol at the Royal Academy of Dance. A spine injury forced her to withdraw, but it is undoubtedly this education that served her so well when transitioning to martial arts. ‘I thought, I can do this,’ she says, ‘and to do it will be empowering for women. Until then, we were always needing to be rescued. We’d say: ‘Save me, save me, Jackie...’

Secondly, she has unremittingly sought validation for Asian actors. Before playing Bond girl Wai Lin in *Tomorrow Never Dies* (1997), Yeoh was forced to go by the racially ambiguous stage name Michelle Khan. More to the point, when *Crazy Rich Asians*, came out, it had been 25 years since

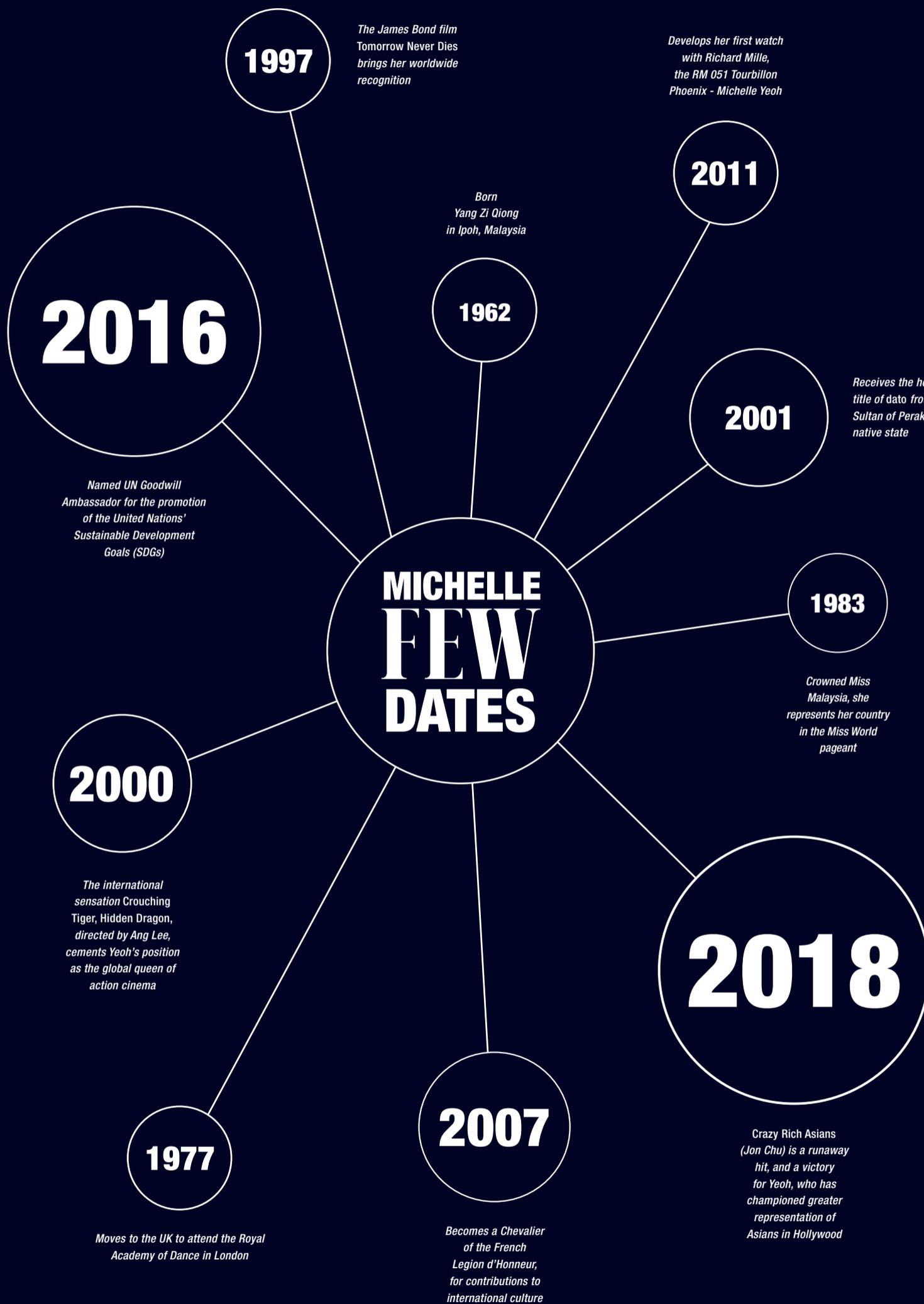
*RM 037 Automatic
in diamond-set
red gold with an onyx
and diamond dial
(Richard Mille), paired
with an oversized
fuschia trench coat
(Rochas)*





**‘THE FIRST PRESENT
I EVER RECEIVED
FROM MY DAD
WAS A WATCH.’**

*An RM 07-01
Automatic in gem-
set black ceramic
(Richard Mille) paired
with an asymmetrical
red sheath dress
(Roland Mouret)*



*Chiffon dress in
midnight blue (Paule
Ka); sky-blue heels
(Roger Vivier);
RM 07-01 Automatic
with diamonds
medium-set in white
gold (Richard Mille)*



*RM 037 Automatic
in red gold with an
onyx and diamond
dial on a red gold
Open-Link bracelet
(Richard Mille), paired
with an oversized
fuschia trench coat
(Rochas)*



Hollywood had released a movie with an all-Asian cast. It would seem that without a black belt in Kung Fu, Hollywood has been an impossible nut to crack for generations of Asian actors. 'I wish it was normal to see an all-Asian cast in a studio movie,' says Yeoh. 'I don't understand why it's taken so long, and it saddens me that we're still fighting so hard—Rachel's [Chu] lead part was almost given to a white woman. Either way, I'm very pleased for the success of Jon's adaptation, and just hope it can pave the way for more like it. That way, I see that what we've been fighting for all this time is paying off.'

But validation she has received, time and time again. In 1983, she was crowned Miss Malaysia—a not entirely unusual start to an acting career, but certainly an unconventional one in her line of work. She then went on to star in a number of Hong Kong action films leading up to the international sensation, *Crouching Tiger, Hidden Dragon* (2000), the highest-grossing foreign language film of all time, earning her the title, 'Queen of Asian action movies'. Little surprise then that her character in the series *Star Trek: Discovery*, Captain Georgiou, has proven so popular that a spinoff series is currently in the making. Of her many accolades, however, France declaring her a Commander of the Legion of Honour (the highest honour a non-French citizen may receive), is perhaps that which most tellingly speaks to her contributions to culture.

Today, she may well be the most prolific Asian actress of all time. And perhaps the finest as well. A grandiose statement indeed, but one easier to justify with every movie she makes. Take last year's blockbuster, *Crazy Rich Asians*, for example, a film many believed destined to fail, but which turned out to be the highest-grossing romantic comedy of the last 10 years. In her role as the icy matriarch, Eleanor Young, she is on screen for no more than ten minutes, yet it was her performance that gained the plaudits—and in a role far removed from what we've come to expect from her.

Yeoh began her acting career starring in a commercial alongside now fellow Richard Mille partner Jackie Chan for the French fashion house, Guy Laroche. She was modelling the brand's latest watch, a coincidence we can't help but enjoy. Even then, at 21, Yeoh boasted an estimable collection of timepieces. Watches ran in the family. 'The first present I ever received from my dad was a watch,' remembers Yeoh. 'The first significant thing I ever bought myself was a watch. My love grew from there.' Does she remember the watches? 'I still have them,' she says proudly. 'I used to only wear very big, masculine watches. A watch isn't just about telling the time, and I don't agree that women should only wear petite watches.'

'Even these days, I wear more men's watches than women's,' she continues. 'I'm very spoilt. I wear the Bubba Watson series, and the Yohan Blake design—I love how the colours pop on that one—the Nadal pieces, and of course my own ones.' It's no surprise then, that the RM 051 Tourbillon Phoenix Michelle Yeoh and the RM 51-01 Tourbillon Tiger and Dragon Michelle Yeoh—signature watches that Yeoh helped design alongside Richard Mille—are as popular with men as they are with women, which pleases her greatly. Those with particularly keen eyes may even have spotted the RM 051 Phoenix on Yeoh's wrist in certain scenes of *Crazy Rich Asians*, a perfect prop, given there are now three Richard Mille boutiques in Singapore, where the film was shot.

When asked what Yeoh thinks drew Richard to her, her answer comes easily. 'We share the same artistic values and principles. Richard chooses his partners based on the values they represent—the same ones he wants his brand to be associated with. Be that elegance, determination, integrity or any number of specific things.' In the case of Yeoh, this could indeed be any number of specific things, not least her passion for humanitarian causes. Since 2016, she has been working with the UNDP (United Nations Development Programme), helping to spread the word about the organisation's 17 Sustainable Development Goals (SDGs), particularly striving for gender equality and the fight to end poverty. She also continues to raise awareness for the ICM Brain and Spine Institute.

Says Yeoh, 'Leaving a legacy isn't just about your successes, it's just as much about what you can give back. I'm in a position where I can use who I am to reach out and hopefully convince people to make even the smallest changes. Working as a Goodwill Ambassador on behalf of the UN and representing the ICM alongside Jean Reno and my husband Jean Todt [the institute's co-founder] is extremely gratifying. In my career as an artist, I work in an imaginary world, a fantasy world, so when I come back to reality, I want to do what I can to make it a better, safer place.' It's this positivity, this selflessness and this ambition that Richard saw in Yeoh all those years go, and that audiences and critics alike have come to adore.

Finally, I ask what she sees in Richard? 'From the start, there was a mutual respect for each other's artistry. I don't think you can represent a brand if you don't believe in their values. Take what he's doing now for young artists, helping them to push their boundaries. That's the person I know, and the person that I've come to love and admire.'

PART ONE

The time? Almost 50 years from now.
The place? Hard to say... we'll let you figure that out. The following comic is a first installment in a story crafted by graphic artist Milledollars. We don't want to spoil the surprise, but see if you can ID the Richard Mille models in this episode.

STORY AND ART BY MILLEDOLLARS

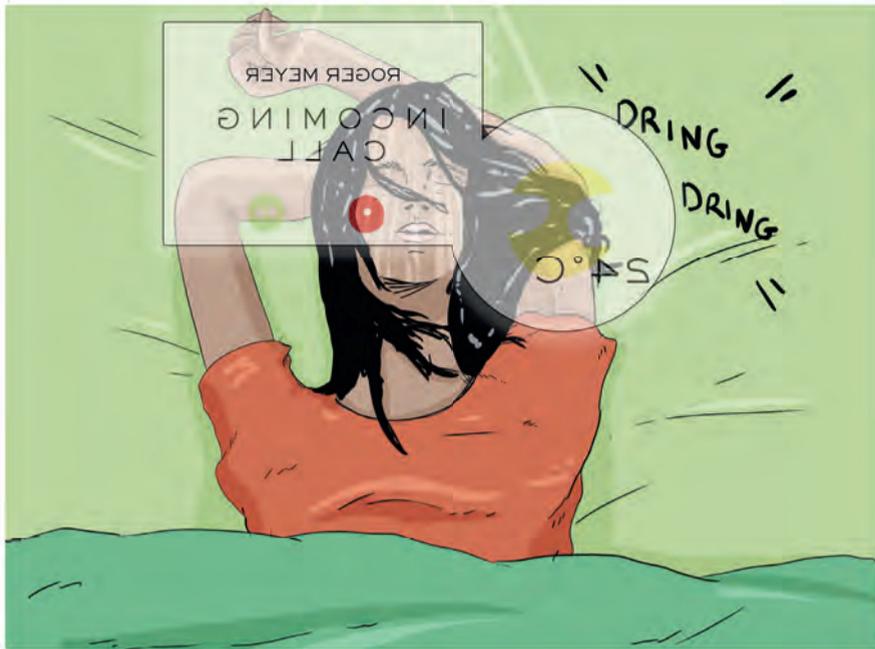
EARTH 2067AD

IMMUM COELI

BY MILLEDOLLARS



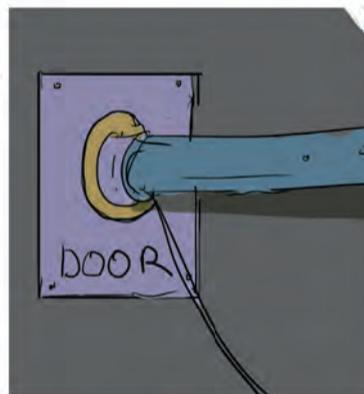
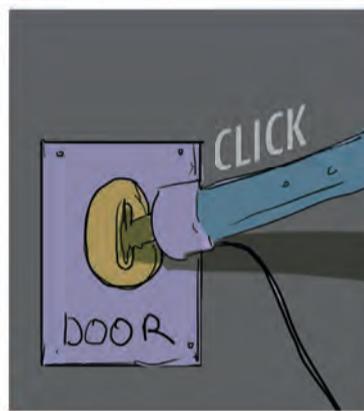
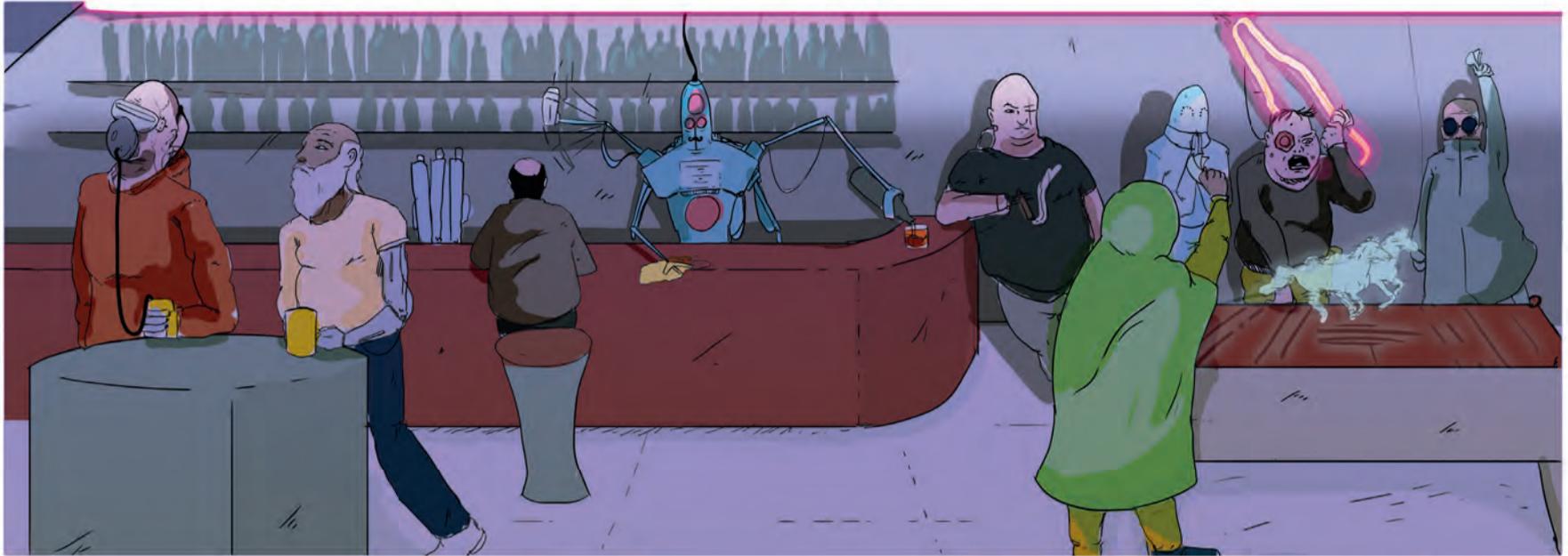
COMIC BOOK —*— universe



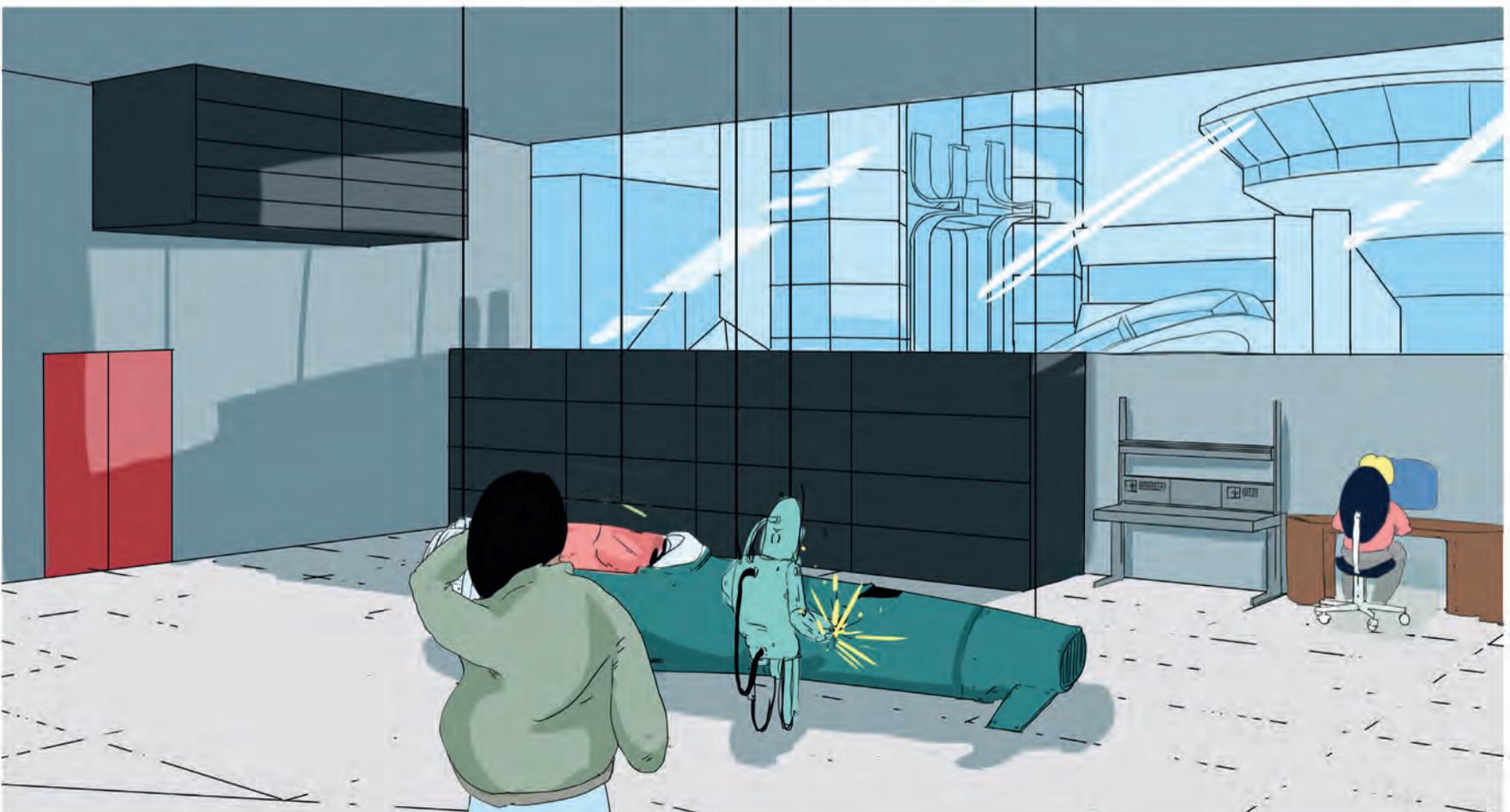
RICHARD MILL

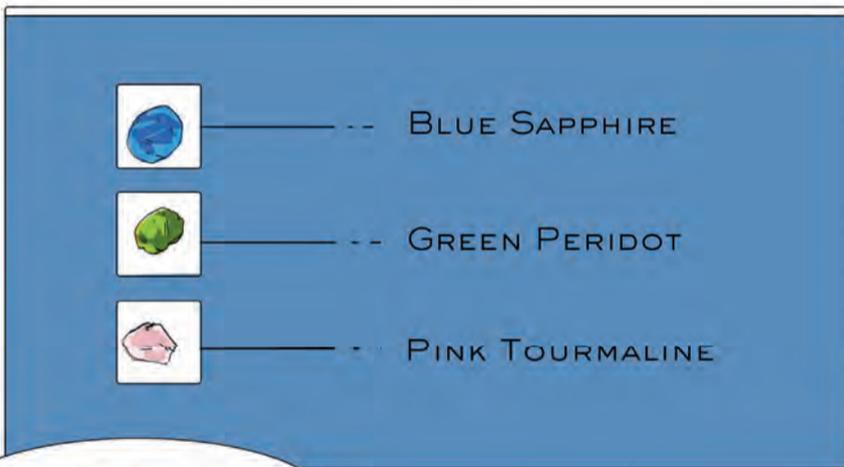
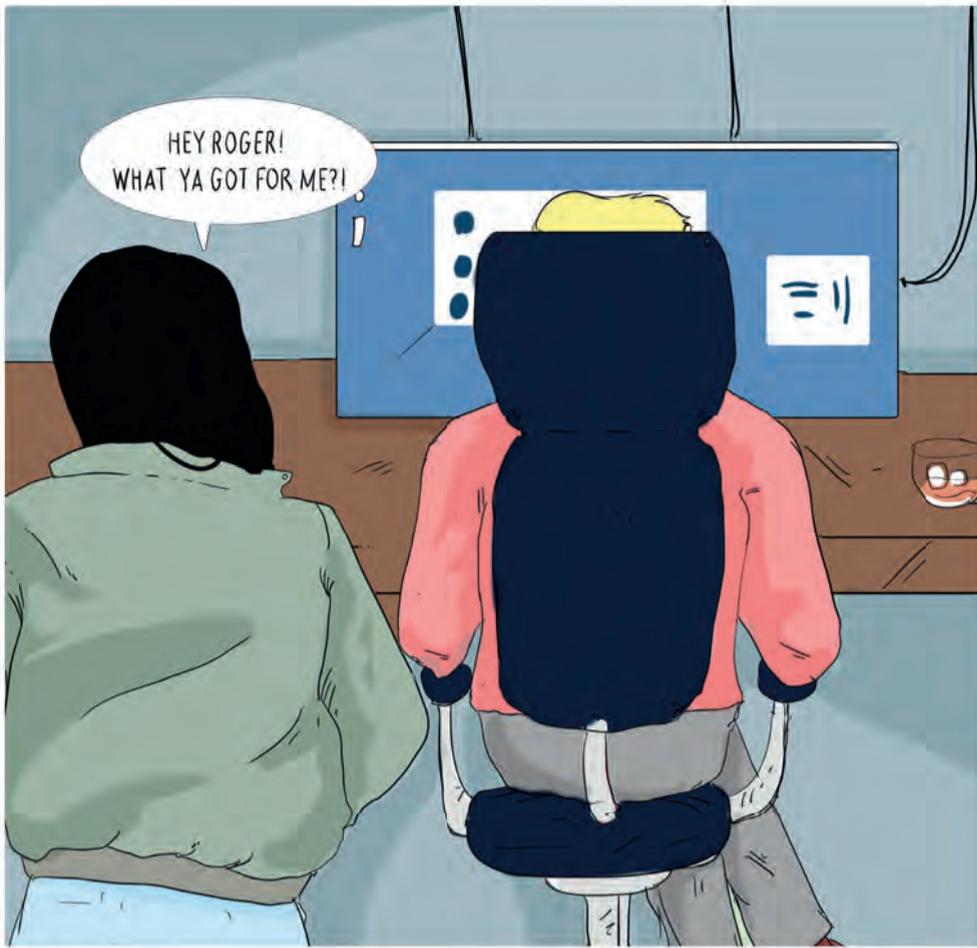


COMIC BOOK —★— universe



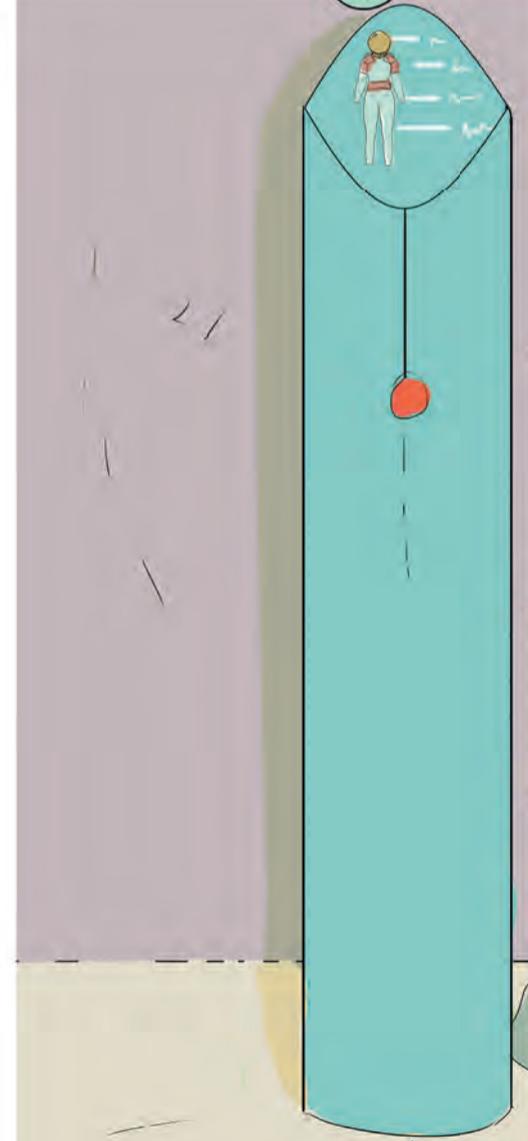
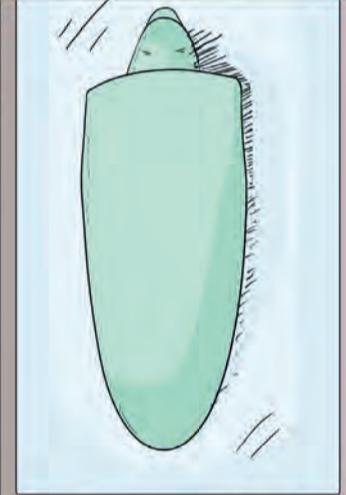
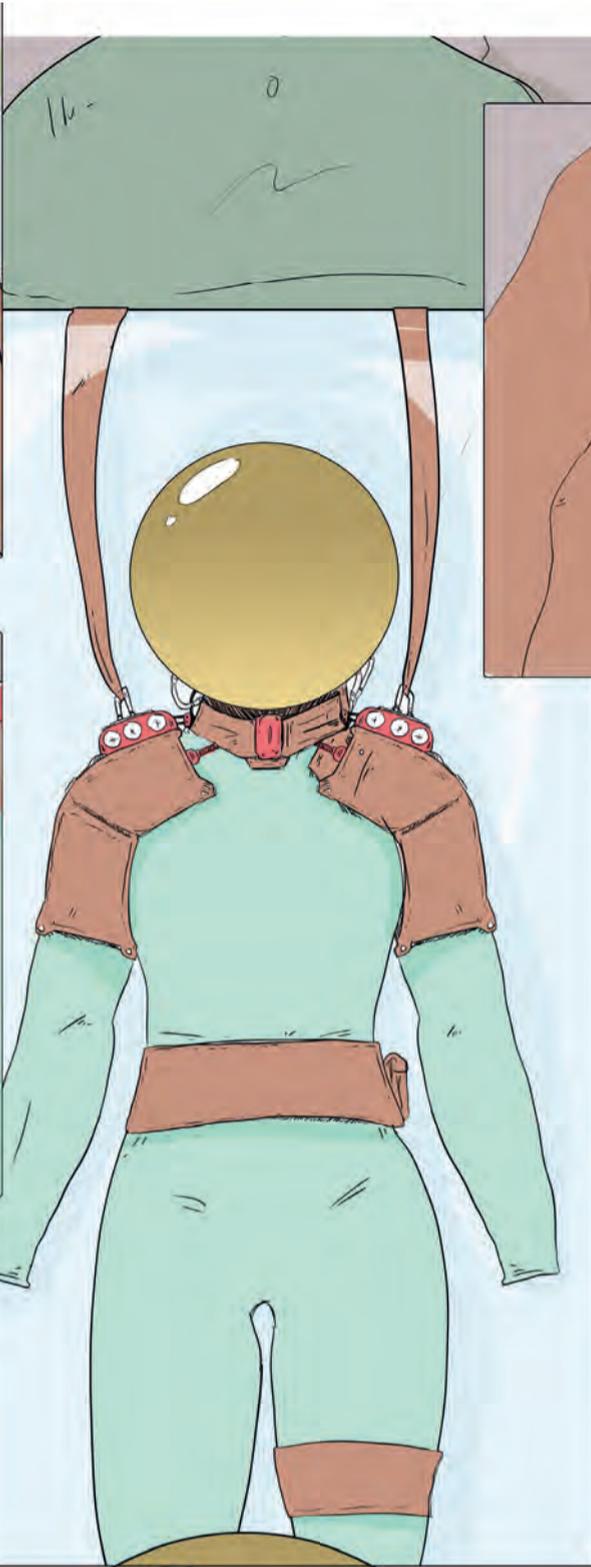
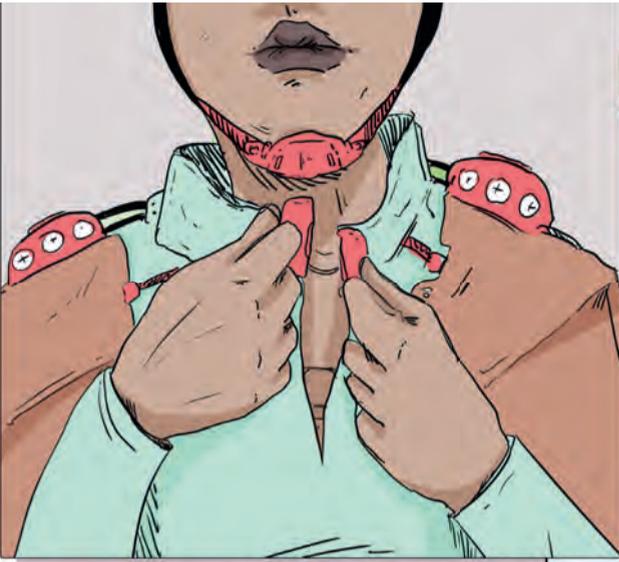
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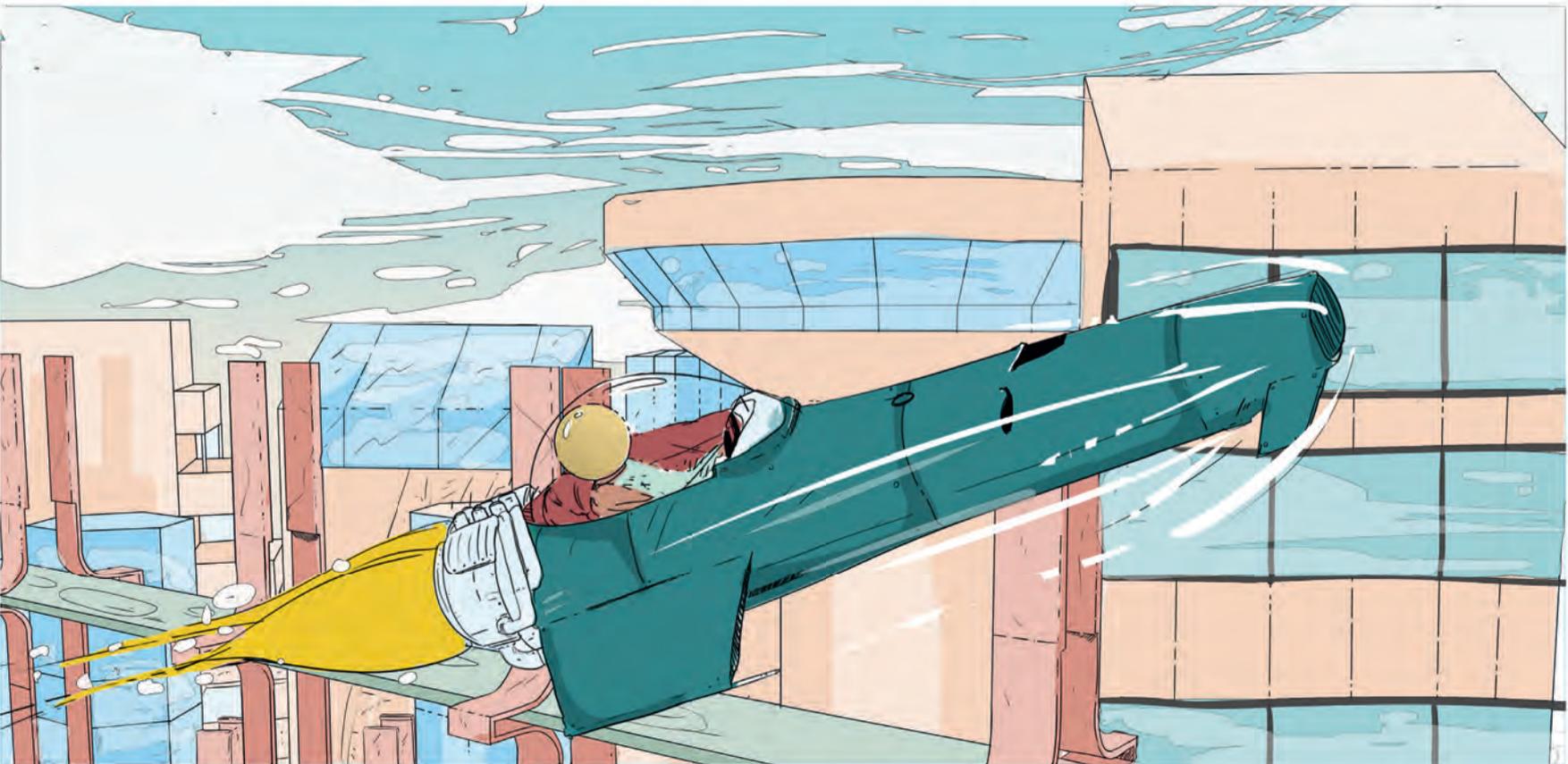
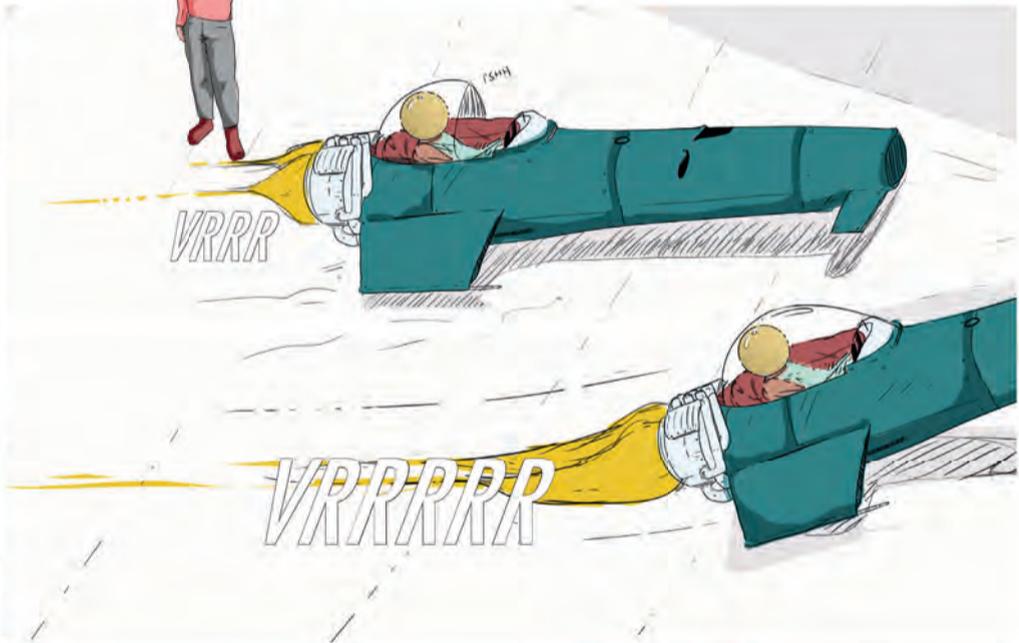
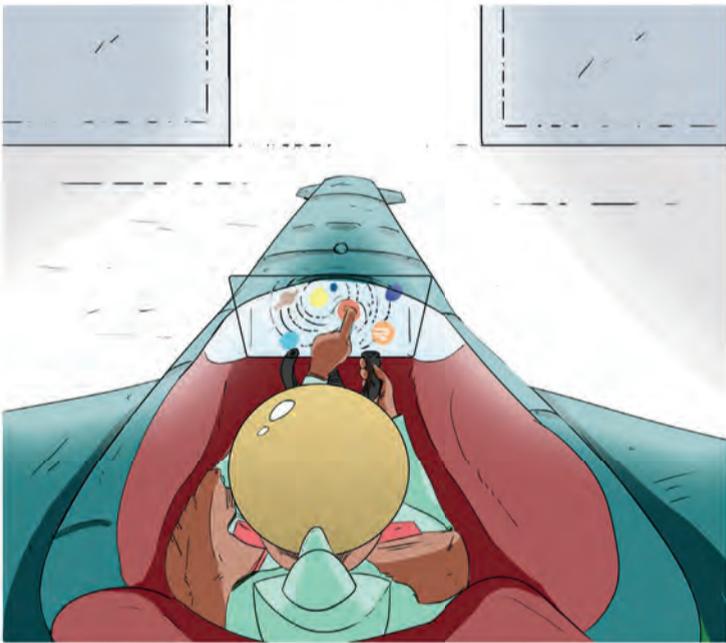
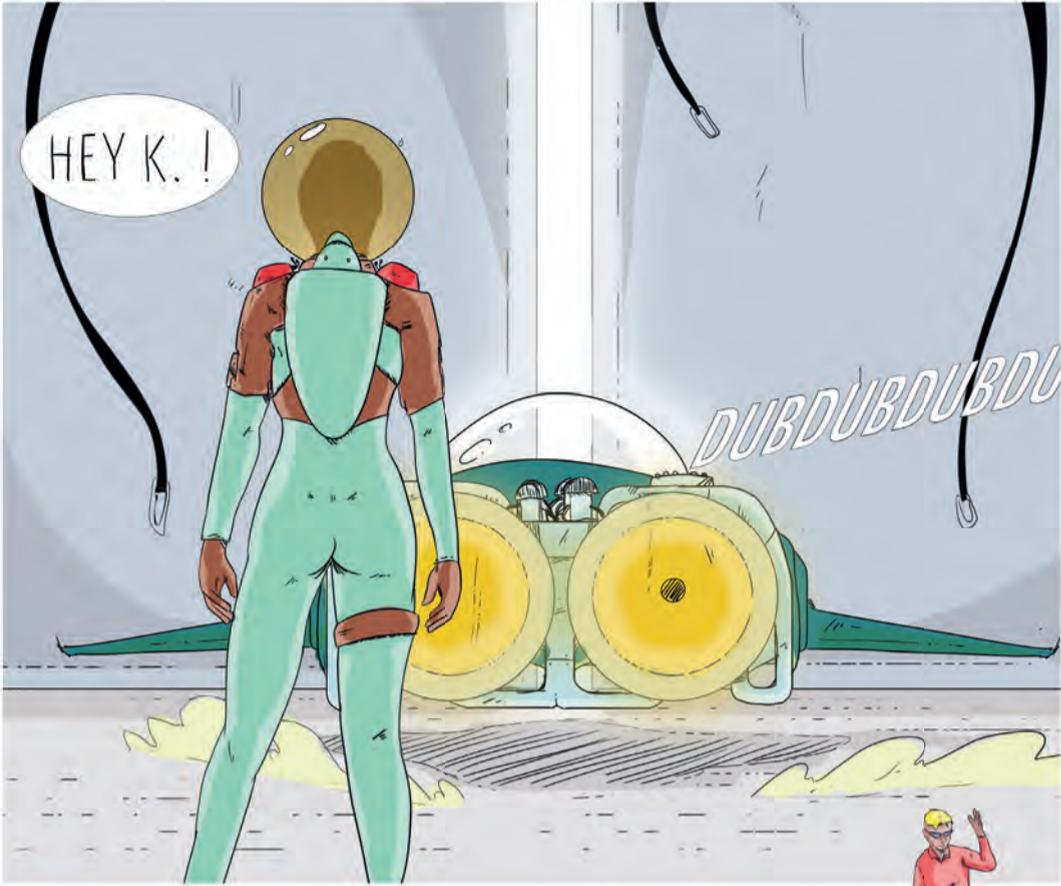




EACH STONE IS PRETTY SINGULAR...









WHERE ARE YOU, DAD...?

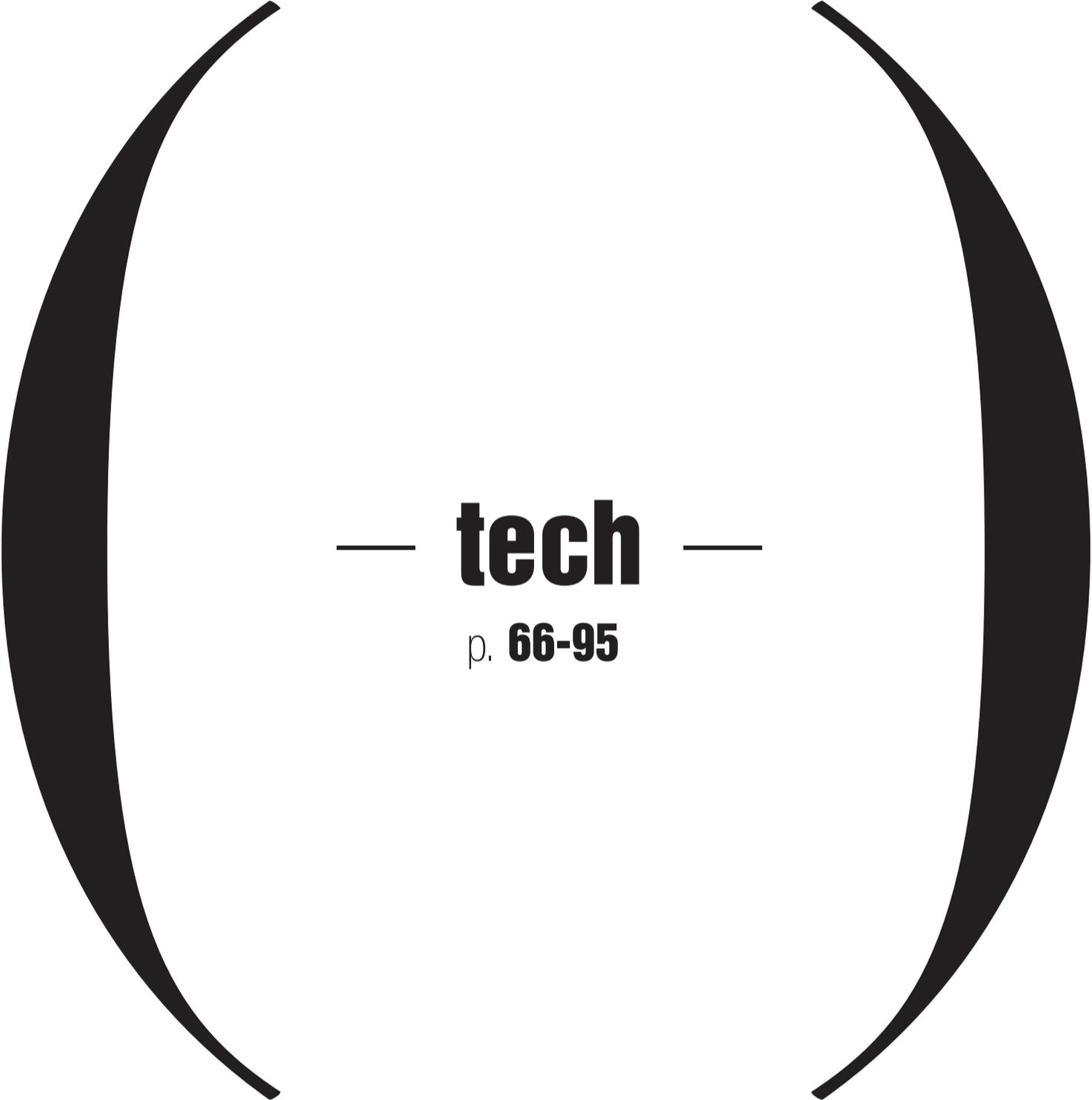
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TO BE CONTINUED...

‘Time is really the only capital that any human being has, and the only thing he can’t afford to lose.’

THOMAS
EDISON



— **tech** —
p. **66-95**

CODENAME: PROART II

Following the opening of ProArt I in 2013, the Richard Mille manufacture is now opening ProArt II. Yves Mathys, Head of Production at Les Breuleux, in the Swiss Jura, tells us about this next stage in the brand's history.

BY CAROLINE SPIR
PHOTOGRAPHY PHILIPPE LOUZON

Nothing about the building's precise,
cool and modern exterior offers
a clue as to the wealth of creative
activity taking place within

LES BREULEUX

Meetings between people often give rise to the best stories—and Richard Mille’s success story is no exception.

In the late 1980s, Richard Mille—then working at Compagnie Générale Horlogère (CGH)—met Dominique Guenat, who owned Guenat SA - Montres Valgine, a watchmaking company based in Les Breuleux and founded by his grandfather in 1900. Over the course of many years and professional projects, the relationship between the two men, blossomed into a close friendship nourished by their shared passion for cars, aeronautics and mechanics. And sometimes, after years spent discussing gears, hands and all things horological, there’s just one final micron-sized step left to take... And so it was that in 2001, Draguignan-born Richard Mille and Franches-Montagnes native Dominique Guenat joined forces to create the Richard Mille watch brand via Horométrie SA, the brand’s operating company, with each partner having an equal share.

Most of us know what happened next. Swimming against the tide of the market and in record time, the two enterprising men fully established their streamlined and ultra-technical watches in the sometimes unwelcoming fine watchmaking industry. Richard Mille dazzled with its groundbreaking spirit, expertise, creativity and mastery of in-house movement production; simply put, there was no stopping the brand. ‘It’s an incredible story that has exceeded our expectations,’ confesses Yves Mathys, Head of Production at Richard Mille. ‘In 2000, when I arrived at the Valgine production site, we were producing private-label pieces for brands like Mauboussin, Montblanc and Audemars Piguet. Until Richard Mille was created and took over, monopolising our human resources. Ever since, Horométrie and Valgine have worked tirelessly in concert to create and develop each new model. At the production site, we went from 12 to 160 employees in less than 20 years. Now we have to contend with a constant increase in production volume: +15% yearly since 2013.’ This controlled growth puts time on its side, a key advantage, and has been driven by several key steps vital to developing the business.

‘Over the years, our Les Breuleux site has been modified and expanded to meet the growth targets fixed by management, but also to fulfil the requirements of the production teams on site and to optimise

PROART II IN FIGURES



2,500 m² on 3 floors



Geothermal heating—10 probes each at ProArt I and ProArt II



547.7 m² of triple-glazed glass panels



260 300W solar panels

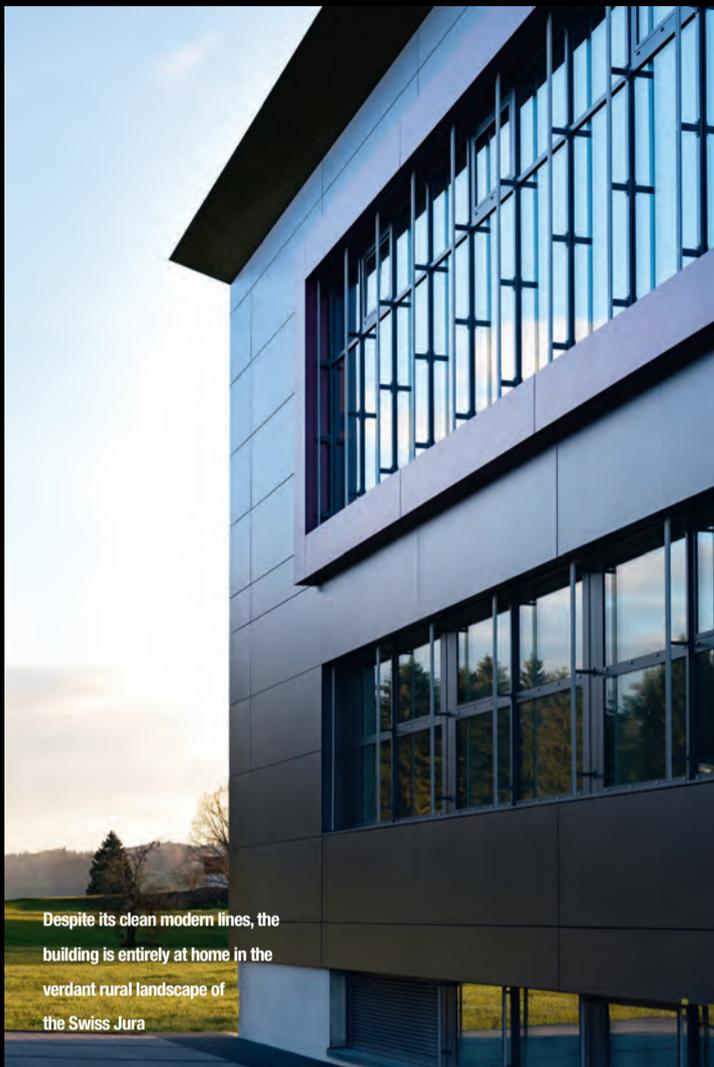


425 m² of solar panels producing 75,000 MWh/y

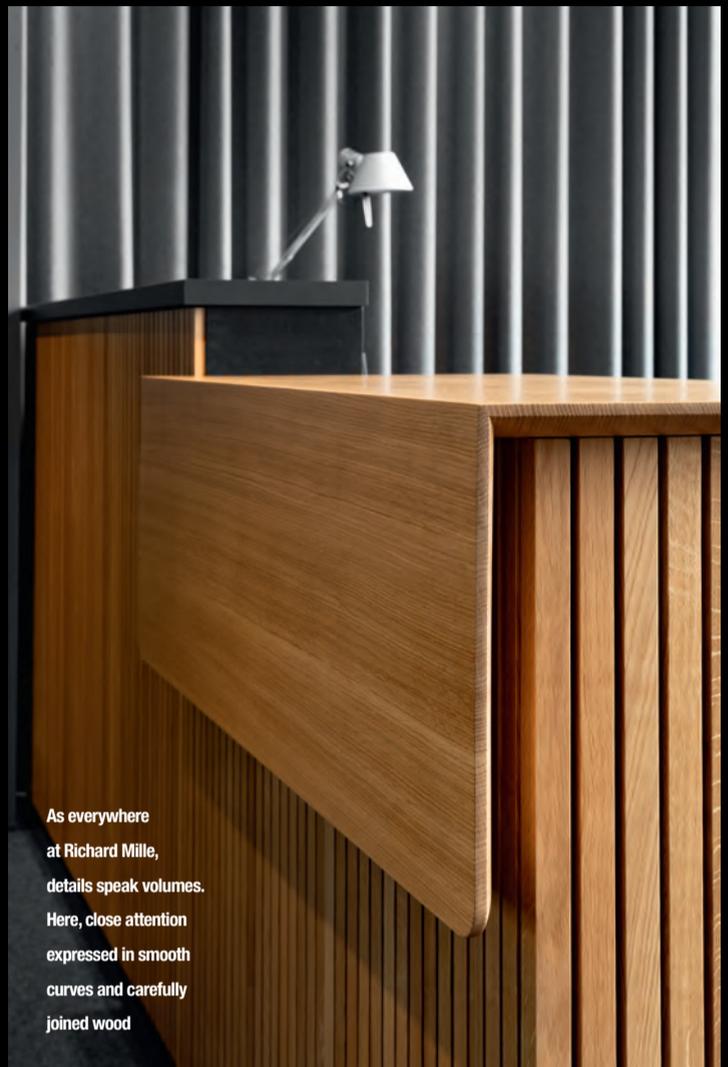


13 departments





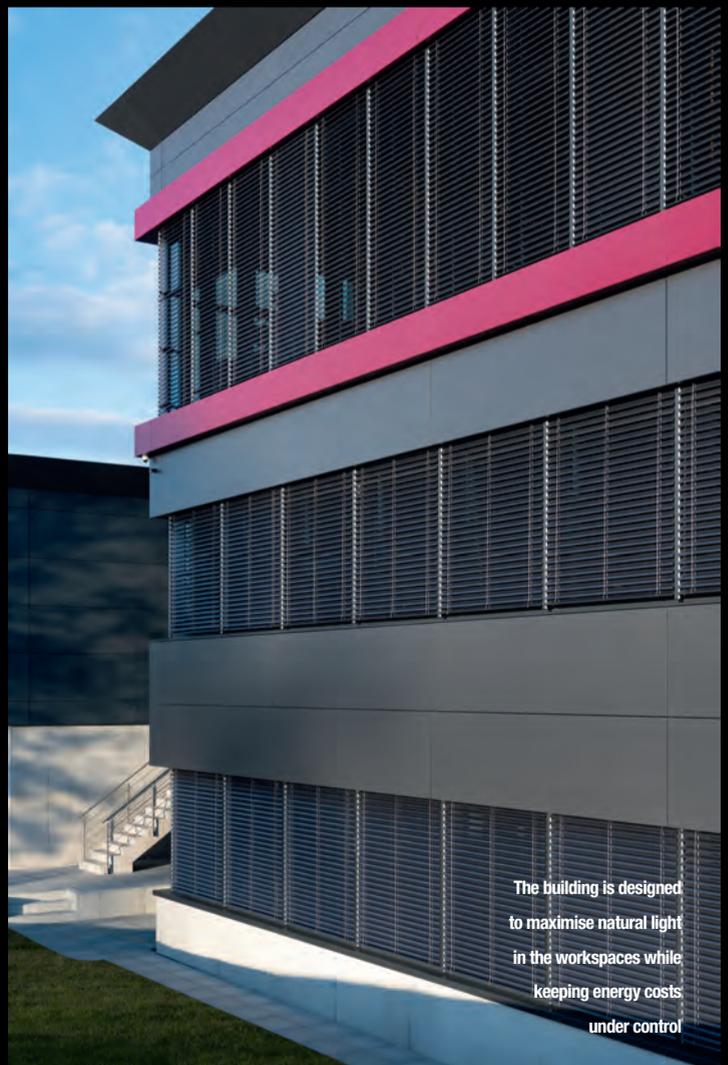
Despite its clean modern lines, the building is entirely at home in the verdant rural landscape of the Swiss Jura



As everywhere at Richard Mille, details speak volumes. Here, close attention expressed in smooth curves and carefully joined wood



Industrial design at its finest! The building is carefully calculated for maximum utility and functional elements are executed to be beautiful



The building is designed to maximise natural light in the workspaces while keeping energy costs under control

production flows.’ Made in 2000, the earliest changes involved converting the attics of the original site. Seven years later, the family-owned factory was extended to accommodate the management team, workshops, logistics and more. Then, just 12 years after it was founded, Richard Mille took a major step by unveiling ProArt I, an ultra-contemporary, 3,000 square-metre industrial building for producing watch parts, designing cases and machining movements. But as Richard Mille never does anything by halves, the brand officially opened ProArt II, an extension of the manufacture, in May 2019. The new building is intended for the brand’s technical teams in particular, but also houses laboratories, jewellery workshops and the finishing department.

Ready to face new challenges

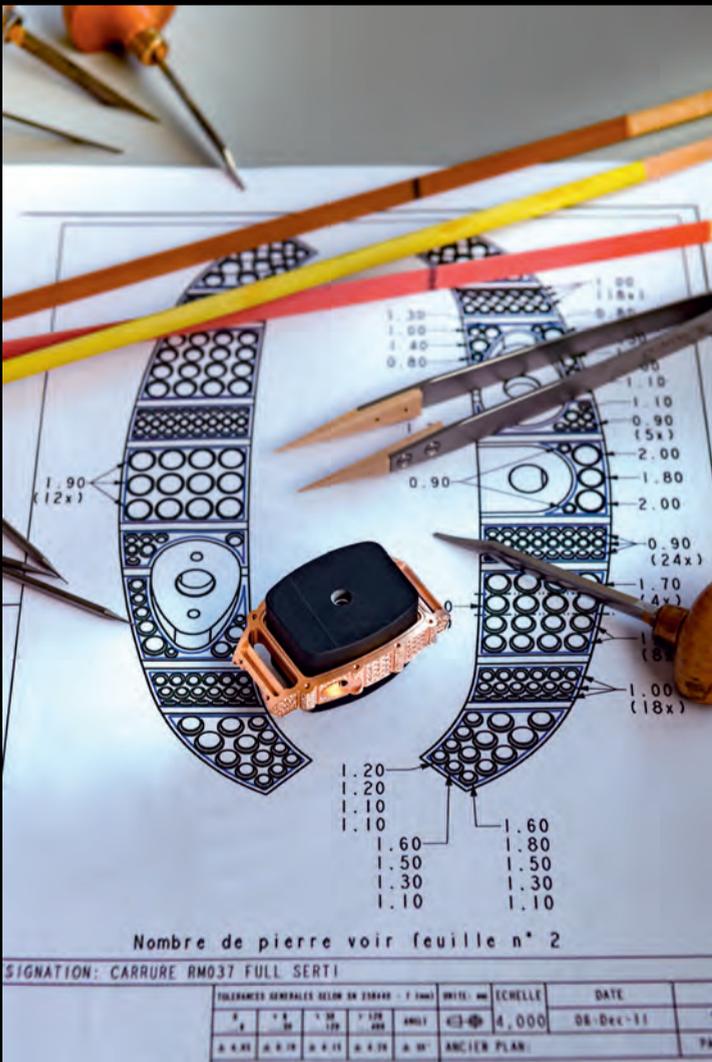
Conceived as a continuation of ProArt I, this new structure provides approximately 2,500 square metres of usable space on 3 floors. From the outside, its minimalist design is as precise as it is powerful and leaves nothing to chance. Inside, the emphasis is on large rooms flooded with light. Practical, efficient and perfectly suited to the teams based there, the rooms combine reinforced concrete with glass, metal and wood, as well as sand-lime bricks. These last provide great soundproofing, thanks to their density, and are ecologically responsible. They

also ensure a pleasant temperature due to a high accumulation potential. Ultra-technical, modern and adaptable, they embody the company itself. ‘ProArt II was necessary to our development. In just six years, we have doubled our volume, despite standing by the brand’s determination not to radically increase production. This has forced us to make more space available in order to improve our organisation and production flows.’

Today, ProArt I is home to all the machines and everything involved in production, including case and movement manufacture (making components, case assembly, polishing, chamfering, etc.), while ProArt II is entirely dedicated to R&D and integrating new areas of expertise. All of the company’s technical teams are installed in this new wing, including the case and movement engineers, everyone involved in R&D and the artistic direction. On the 3rd floor alone, 25 people work in the 800 square-metre space.

These departures made it possible to reorganise ProArt I; certain machines were moved and new ones were purchased. New areas have

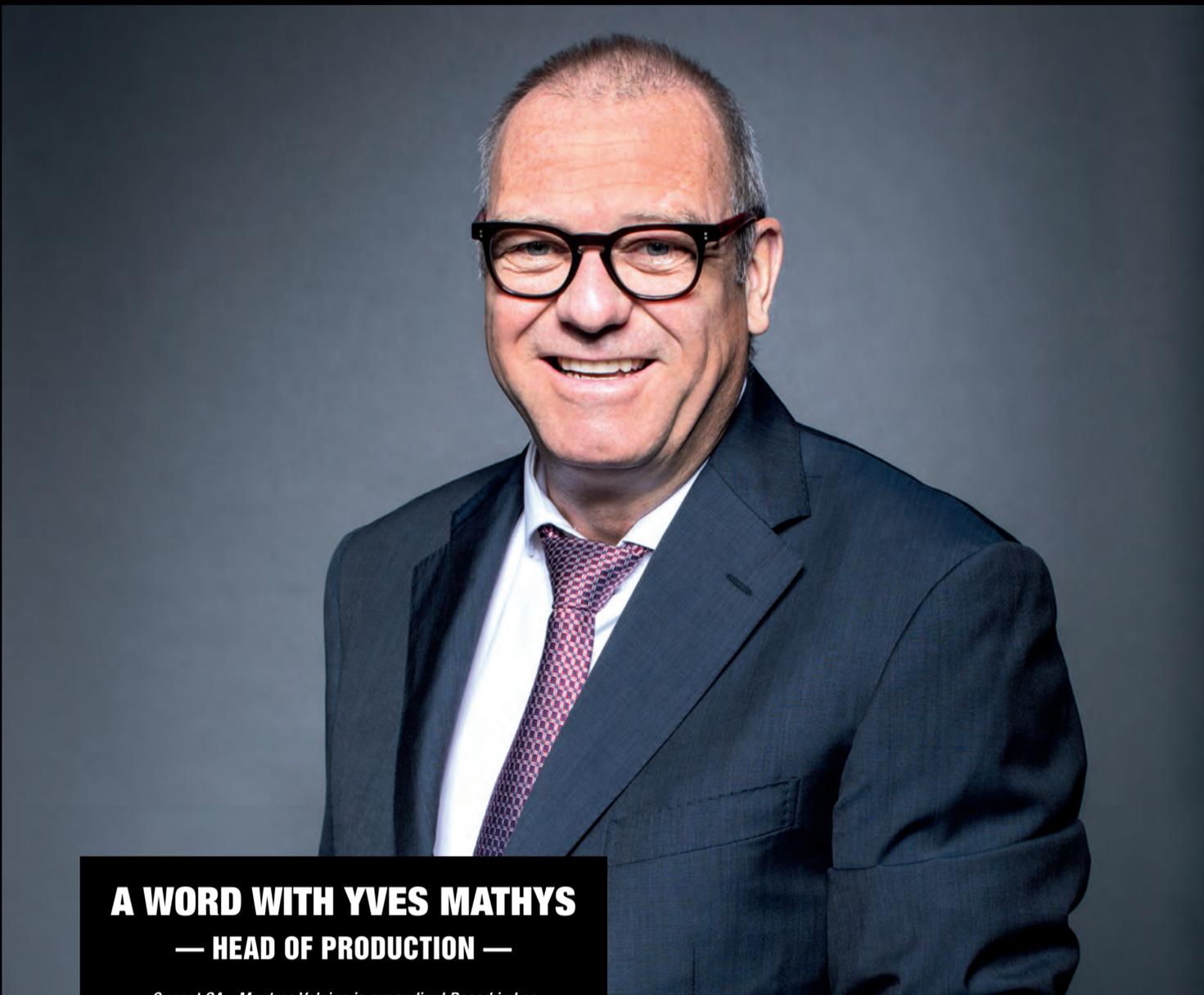






**‘FROM CHOICE OF MATERIALS
AND TECHNOLOGIES EMPLOYED
TO THE FUNCTIONALITIES OF OUR
WATCHES, A SINGLE WORD
GOVERNS THE MANUFACTURE:
INNOVATION.’**

— DOMINIQUE GUENAT —



A WORD WITH YVES MATHYS

— HEAD OF PRODUCTION —

Guenat SA - Montres Valgine is expanding! Based in Les Breuleux in the Jura canton, the watch manufacture in charge of development, design and production of Richard Mille watches, has just opened ProArt II, a multi-purpose 2,500 square-metre building.

Yves Mathys, Head of Production is proud to affirm that 'the environment has always been an integral part of the company's operations. While the topic makes headlines today, Mr Guenat and Mr Mille were committed to addressing these issues from the outset. Even when it is more demanding, working with green energy is part of our corporate culture.'

Any examples? 'There's so many!', he exclaims. 'To take just a few, we paid great attention to materials in constructing these two buildings, for instance, we do not use any plastic. ProArt I and ProArt II also incorporate special thermal insulation that shields the interiors from extreme temperatures, particularly useful in winter, given our mountain climate. We therefore have to heat our offices less, and make additional energy thanks to a heat pump with 10 underground probes each for ProArt I and ProArt II, as well as heat recovery. This means that we don't use gas or oil; instead, we harness the heat locked in the ground. We also recover the excess heat produced by our machines to heat our buildings and water. The 425 square metres of solar panels installed on our roofs produce around 75,000 kWh/year of electricity to meet our own needs and to supply the power grid.'

*While fully attuned to the needs of watchmaking, ProArt I and ProArt II have truly been designed to meet the most demanding standards in environmental protection and to ensure an output that is 100% made in Switzerland—
'a great source of pride for us!'*

also been created, others restructured or expanded. Such is the case of the prototyping department. 'At ProArt II, in addition to the extra space for engineers, who need to be creative, we will be able to internalise new teams, such as diamond procurement and decoration, notably a gem-setting workshop, among others. As time goes by, it is essential that we have these professions in-house. We can now be more responsive, while maintaining our incomparable standards. It's an integral part of the brand's development that gives us better control over our production as a whole. Of course, in no way does this jeopardise our partnerships with our subcontractors, far from it. Given our limited production and our ever more innovative projects, we always need outside expertise and call on specialised professionals; we are also deeply loyal and grateful to those who have been contributing to our success for years.'

This new chapter should enable Richard Mille to write the next chapter in the brand's history with all the creative flair and audacity the world has come to expect.



The new space includes plenty of comfortable areas for teams to exchange knowledge and ideas

**FULLY ATTUNED
TO THE NEEDS OF
WATCHMAKING,
PROART I AND
PROART II HAVE TRULY
BEEN DESIGNED
TO MEET THE
MOST DEMANDING
STANDARDS IN
ENVIRONMENTAL
PROTECTION**

LET THERE BE LIGHT: A SAPPHIRE STORY

Sapphire, for all its hardness, is deceptively fragile, and this paradox, together with its clarity and literal coldness, gives the material a unique charm.

BY MICKAËL LE COR
PHOTOGRAPHY DIDIER GOURDON AND PHILIPPE LOUZON

SAPPHIRE

can seem something of a 'standard' material, often used simply because of growing demand. At Richard Mille, however, this is far from being the case. For all its crystalline hardness, sapphire is a very delicate material to work with and breaks if not properly handled. It was this combination of desirable qualities and tremendous challenge that prompted Richard Mille to pioneer the use of this synthetic material in watches. It was a wager so large, no marketing team would ever have greenlighted it. But let's not forget that the brand is all about breaking down barriers.

The story begins in 2006, when the brand first released the RM 018 Tourbillon Boucheron. Precious stones and a distinctive case





The gem-set RM 07-02 Blue
Sapphire is made possible
by a special mitrillage
process that holds
the stones



The RM 018 Tourbillon Boucheron, created to celebrate the jeweller's 150th anniversary, started the trend towards transparency

are what this piece is most commonly remembered for. However, it was for this watch that the engineers at Richard Mille came up with the idea of crafting the baseplate and bridges of sapphire, more traditionally employed for the crystal than the movement, so that its transparency would reveal the gem-set wheels. With its hardness of 1,800 Vickers, its wear resistance, low coefficient of friction and its purity, sapphire was perfect for the role. The dial and bridges of the watch holds the wheels axles, while the baseplate supports the whole movement.

With the completion of the RM 018 Boucheron, Richard Mille felt the wind beneath his wings and decided to share an even more daring and unique project with his team. 'As a youngster, I would spend hours in aerospace and motor

'AS A YOUNGSTER,
I WOULD SPEND HOURS IN
AEROSPACE AND MOTOR
SHOWS LOOKING AT CUT-
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ENGINES THAT GAVE YOU
AN INSIGHT INTO THEIR
COMPLEX MECHANICS.'



Like a ghostly sea creature, the RM 56-02 Tourbillon Sapphire, animated by its cable-suspension movement, seems to pulse with inner light



The RM 07-02 Automatic Pink
Sapphire gives a wink to the Golden
Age of the cocktail with its Art Deco
detailing and grenadine hues

shows looking at cut-away views of engines that gave you an insight into their complex mechanics,' explained Mille. 'In our watches, the movement rules, but once cased, it is concealed by the caseband. For many years, I have dreamt of producing a truly transparent case.' The team around the table hearing these words experienced a moment of collective anguish imagining the scope of such a project. The technical teams, aware of the difficulties, contemplated the prospect of a tonneau-shaped bezel in sapphire. 'On the RM 011,

**CUTTING TOOLS HAD
TO BE SPECIALLY
DESIGNED, TIPPED
WITH DIAMOND AND
REPLACED OFTEN.**



for instance, the curvature of the bezels fitted with sapphire glass are already more complex than any other sapphire case. The exact fit to mere microns of tolerance required for this part makes it extremely complex to produce,' points out Julien Boillat, Technical Director. 'So, just imagining a full tonneau-shaped case in this material is enough to make your hair stand on end!'

This challenge took several months to resolve, because the machining process is exceptionally delicate and difficult compared to that of any other material. The sapphire block, consisting of high-purity 99.99% aluminium oxide (Al_2O_3), has to be made according to the Kyropoulos process. The raw material is fused completely and a single crystal is grown by directed crystallisation. The method allows production of large-scale sapphire ingots with outstanding homogeneity, but is time consuming, taking anywhere from several days to weeks. Once the monumental calculations were made, actually machining the tripartite case was the greatest challenge. Although extremely tough, sapphire does not allow for even the slightest error during milling and cutting. Creating each case involved over 1,000 hours of machining, of which 430 hours were spent on pre-forming the case components and 350 hours on polishing the entire case. Due to the hardness of sapphire, the cutting tools had to be specially designed, tipped with diamond and replaced often. For the same reasons, only five Richard Mille sapphire cases could be made annually, despite the complex 6-axis machines running year-round, 24/7. And for each finished case, numerous tests had to be conducted to verify that the brand's resistance and comfort requirements were met.

Despite the odds, the brand delivered their bundle of joy. Known as the RM 056, the tourbillon movement with a split-seconds chronograph was presented at the SIHH in 2012. It took only a few minutes for the 5 pieces to find buyers, despite a jaw-dropping price justified by the many hundreds of hours of R&D and extreme rarity. Indeed, your chances are 10 times better of winning the lottery than of seeing an RM 056 on someone's wrist! But the RM 056 only whetted a desire for ever more transparency. A union of the RM 056 with the RM 018 and its sapphire bridges and baseplate bore fruit the following year in the form of the RM 56-01. This positively spectral take on the RM 002 disappears on the wrist, revealing only the time and information about its power reserve, its torque and its function selector. Again, just five pieces were produced, despite the pressures of increasing demand. The ultimate embodiment of transparency came in 2014 with the RM 56-02 and its highly distinctive cable-suspension movement. This piece closed the RM 056 series.

Having set the standard, Richard Mille launched a new challenge, that of colour in the sapphire crystal itself: cobalt in the sapphire feedstock gives it a green tint, titanium a pink cast, and if you add some iron to the latter, you get a blue hue. Many tests are required, however, to obtain a perfect colour that avoids degrading the purity of the sapphire or altering its physical properties. These experiments in hand, the brand decided to continue its crystalline adventure with a more feminine interpretation of this material based on the RM 07-01. The RM 07-02 Sapphire was the first women's piece to use sapphire, which appeared in a crystalline and elegant pink shade that blushing reveals its automatic movement in red gold. Produced in a very limited edition, the RM 07-02 has been adorned with brown, blue and green sapphires and, just recently, with diamonds, a bit of a revolution in the history of the sapphire case. Ingenious in its design, the mitraille is now performed using lasers, while gold prongs, machined separately, are inserted in the sapphire holes. These rows of diamonds fused with sapphire illustrate the many possibilities offered by this material.

Whether colourful, transparent or gem-set, it always brings the tremendous work of watchmakers and movement designers into the light. Rare and exclusive, the Richard Mille sapphire watches not only embody an unparalleled mastery of materials, but also the unfettered desire of the brand to surpass itself, at any cost.

ART WRIT SMALL

The following pages offer a window into the magic of Richard Mille through close-up views of parts so small some are barely visible, but whose perfection brilliantly illustrates the pure aesthetics of function that drives the brand's creative philosophy.

PHOTOGRAPHY ÉRIC DEGRANGE



Titanium baseplate

—
RM 07-01 Automatic



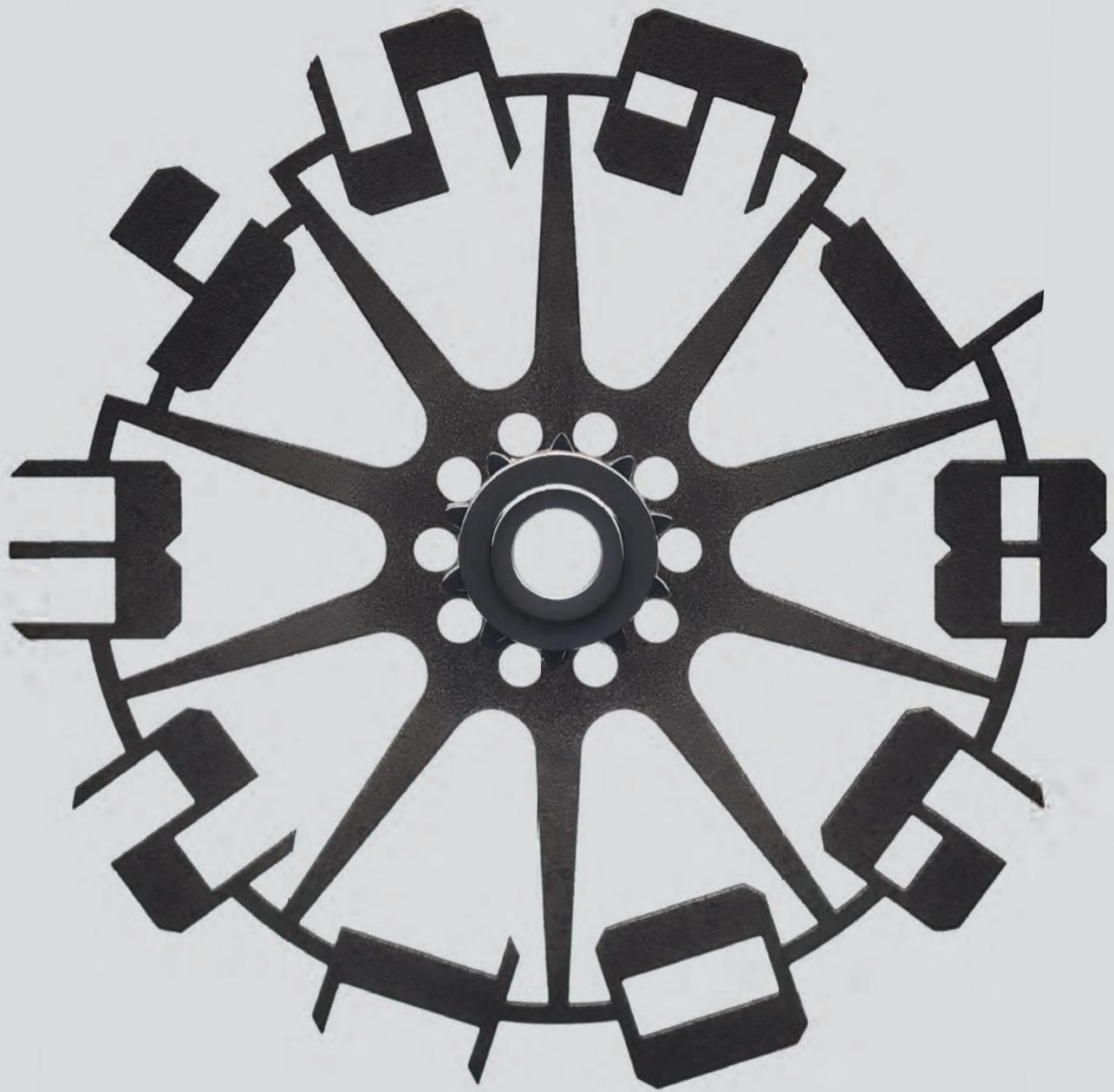
scale 1:1



scale 1:1

**Variable-geometry rotor with weighted
external edge and ring in ARCAP®**

RM 037 Automatic



Date Disc

—
RM 11-03 Automatic Flyback Chronograph

scale 1:1

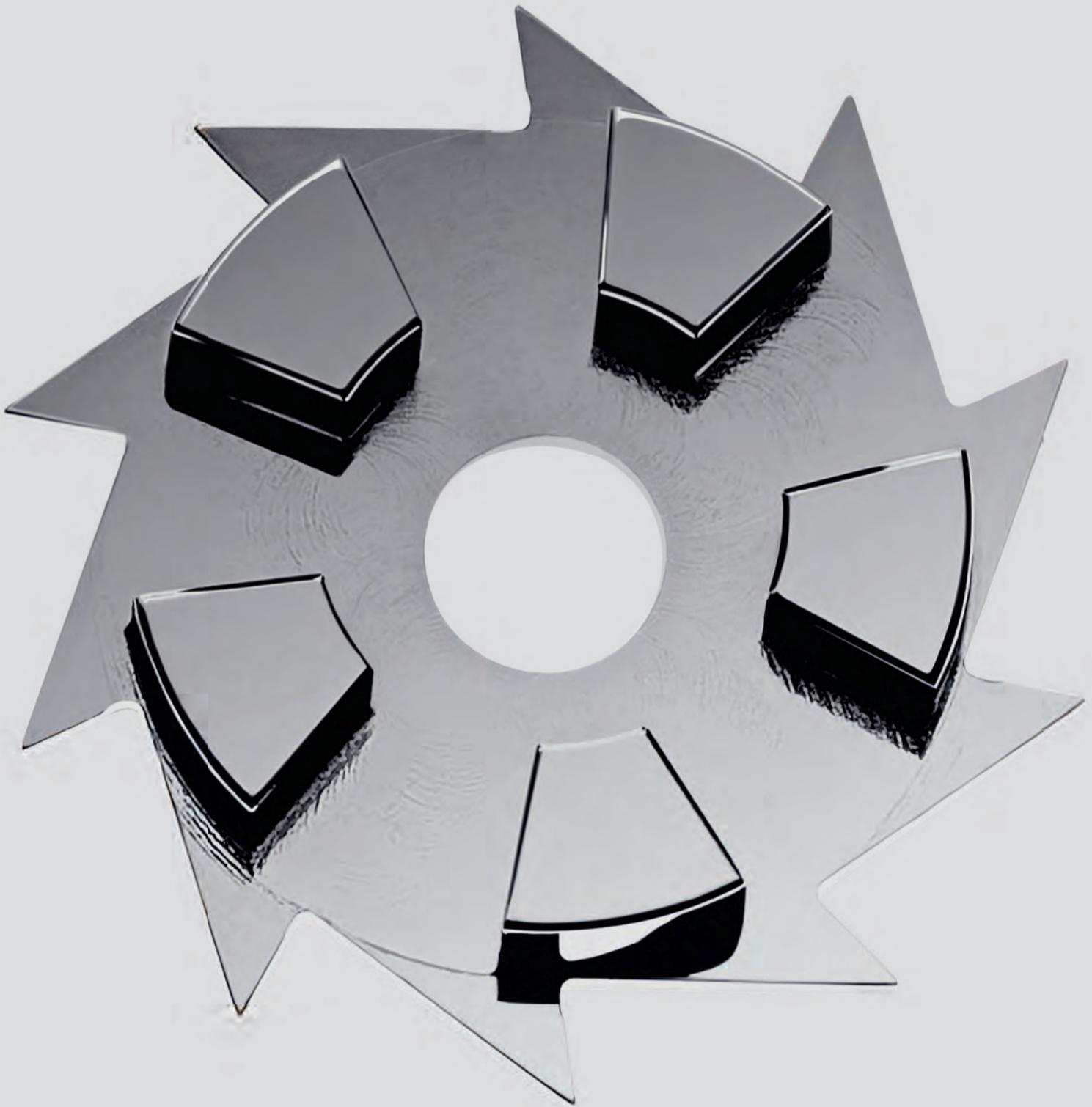




scale 1:1

Titanium balance-wheel bridge

RM 07-01 Automatic



Column Wheel

—
RM 63-01 Automatic Dizzy Hands

scale 1:1



A WATCH-TOOL FOR SPEED DEMONS: THE STORY BEHIND THE RM 004 SPLIT SECONDS CHRONOGRAPH

After several years of continuous research and development behind the scenes, the first RM 004 Split Seconds Chronograph was finally presented to the public in 2004. It heralded a newly developed generation of chronograph design in this most inspiring and challenging category of timepieces. Its characteristics embody the rugged mechanical beauty of Formula 1, combined with unique performance characteristics and exceptional rarity.

BY MICKAËL LE COR
PHOTOGRAPHY DIDIER GOURDON AND PHILIPPE LOUZON



The first RM 004 in red gold: the incredibly sophisticated mechanics of this watch include features unheard of before Richard Mille, such as a function selector and power-reserve and torque indicators

RM 004

Split-seconds chronographs are among the most complicated non-tourbillon models within the Richard Mille collection, which explains why, in 15 years, the brand has produced fewer than 100 pieces. Even among the highly specialised

expert watchmakers, only two are capable of handling the stress of working on this highly complex movement. 'The split-seconds wristwatch in general is already one of the most difficult movements to create and assemble,' shared Salvador Arbona, Technical Director for Movements. 'In our design, we diverge from existing engineering methods, making use of multiple layers of wheels and bridges at different heights within the movement, rather than one working layer. This means that as the movement is assembled, it becomes progressively more taxing for the watchmaker; one wrong move of less than a millimetre with the screwdriver could mean having to disassemble the whole movement and start over. The watchmakers were so stressed by these demands, analogous to the pressures a surgeon experiences, that in the end we were left with just two.'

Within the RM 004 are an astounding 383 components, of which 230 are totally unique. This makes it an extremely complicated movement in terms of parts control (trueness of dimensions to specifications), finishing, polishing, adjustment and, especially, assembly. During the assembly process, various adjustments are required at each stage, and all functions are tested several times following interventions. Once the movement is completed, a trial run takes place to check total basic functionality. Then the movement is completely taken apart and cleaned before undergoing a second, final assembly and lubrication. After a primary quality control of the 'naked' movement, it undergoes casing, followed by several further tests such as water resistance and multi-stage quality control checks, including timing and power-reserve functionality. From beginning to end, a single watchmaker will be responsible for the entire work of assembly, excepting the case assembly.



The RM 004 is a mind-bogglingly complex piece of technology that was totally unprecedented when it appeared on the scene

The first version of the RM 004 used a baseplate manufactured from ultra-stiff titanium, hand ground and wet sandblasted, then PVD treated. The baseplate was one of the parts most often rejected, due to the fact it is handled frequently during the entire production process. The black PVD treatment looked exceptional, but its dark colour meant that even the most superficial scratch or blemish during handling and assembly showed up very clearly. It was only later, in 2005, after years of research and development, that Richard Mille was able to create a movement baseplate in carbon nanofibre for the RM 006. Using carbon nanofibres moulded under pressure of 7,500 N/cm² at 2,000°C, offered stiffness and technical

**‘AS THE MOVEMENT IS
ASSEMBLED, IT BECOMES
PROGRESSIVELY MORE TAXING
FOR THE WATCHMAKER.’**



Seen from the back, the mechanical ballet that animates the RM 004-V2 is accentuated by the play of layers and materials

properties so remarkable that Richard Mille decided to further explore carbon nanofibre in several models, including the RM 004 in its V-2 and later versions. However, while this step advanced our knowledge of useful materials for watchmaking, it also complicated matters considerably. Describing the problem, Salvador Arbona explained 'For the RM 004, we devoted a lot of attention to ensuring that the regular and split chronograph hands did not exhibit the usual 'jumping' effect at the start of time measurement. When we moved to the V2 carbon nanofibre version, the hands began acting strangely... It was only after several months that we discovered the hands' rotation above the carbon nanofibre was creating a build-up of static electricity between the front and back sapphire crystals of the case. The steel hands were magnetically charging the movement—not what we wanted! To resolve the problem, we employed titanium for the hands, which eliminated the problem entirely. Accordingly, all the versions thereafter were made this way, and we retrofitted this solution on those RM 004 already on the market.'

Each component of the RM 004, whether V1 or V2, exemplifies extreme technique. The two column wheels for the chronograph and the split-seconds mechanism at the very heart of high-end chronograph construction were re-conceptualised starting from a blank page in order to create easily repeatable and optimal results in addition to preventing the chronograph and split-second hands from jumping ahead or malfunctioning, a common fault such designs can suffer from. A number of mathematical studies were carried out in order to pinpoint the precise reasons for this phenomenon and find suitable solutions on an engineering and metallurgical level. This resulted in a redesign of the gear wheels, levers and even some flat springs, henceforth manufactured of titanium to reduce inertia. This material, another example of the perfection of the RM 004, has the added benefit of lowering the energy consumption by practically 50% due to a reduction of friction on the spindle. These components also eliminate all jumping of the hands, thereby increasing the chronograph's precision. Also in view to reducing friction, so often a source of problems with a split-seconds chronometer, the balance spring and escapement were modified. The overcoil spring of the variable-inertia balance reduces displacement of the centre of gravity during back and forth oscillation. The going train is provided with involute gear teeth profiles, originally developed in the automotive industry, whose 20° pressure angle equalises any discrepancies due to thermal variation or normal use that might arise between the centres of each wheel, promoting excellent torque transmission to the balance wheel. It is these minute safeguards that together ensure superlative chronometric characteristics.

Similar to a high-performance vehicle, a watch with this kind of pedigree and cutting-edge feature set requires that the owner be well versed in its use and functions. For instance, the pusher at 8 o'clock is used for stopping and starting the chronograph, whilst the pusher at 10 o'clock is for resetting. The ergonomically placed pusher at 4 o'clock serves to stop and start the split seconds function. Although safety features are, of course, built into the watch, repeatedly pressing the chronograph reset pusher at 10 o'clock, before stopping the chronograph will place unnecessary stress on the movement that could easily cause damage. Viewed with a loupe, many details of the movement of the RM 004 spring to life as examples of exceptional grace, with sculpted shapes that vary in their brushed, matte and polished surfaces, their airy, yet highly efficient and resistant forms delightful to behold. The beauty of the three-tiered escapement support rests on a simple idea: the integration of virtual 'sight lines' and aesthetic choices. The entire mechanism around the bridge is designed on a hexagonal layout with a median line. The escapement support touches each side of the hexagon and fits perfectly within this virtual pattern. The result is a meeting of efficiency and emotion.

Because the RM 004 is a never-ending development, a new version, V3, appeared in 2019. Its movement has been deeply reworked following multiple new developments implemented in the RM 50-02 AJC watch.

RM 004 MOVEMENT IN FIGURES:

★
383 components, 230 different parts, 79 screws
—
12 eccentric screws
—
32 pins
—
36 jewels
—
97 posts, hour-wheels and axles, 20 bridges, 1 baseplate
—
33 wheels
—
28 cam-levers 17 springs
—
26 individual escapement components

Richard Mille's movement engineers found a way to separate the reset lever from the leaf spring for better control of the reset function, and have also incorporated an adjustable clutch rocker to minimise jumping when the chronograph starts. Modifications were also made to the hammer stop, and a new slide to was integrated to optimise the drive of the minute counter. For greater rigidity, the aluminium centre bridge, platform escapement, chronograph and split-seconds bridges have been replaced with bridges in Grade 5 titanium. Lastly, the whole design has been modernised, inspired by the RM 050 and its Carbon TPT® case. Slightly larger, the case is now executed with the 'wings' typical of the newest models, reinforcing its sporty feel and providing additional shock resistance.



The RM 004-V2 all grey in microblasted titanium is anything but demure

‘Time expands,
then contracts, and
in tune with the
stirrings of
the heart.’

HARUKI
MURAKAMI



— **style** —
p. **96-121**

*Let's
add
a
C!*

**COLOURS THAT POP BEG
FOR BEAT AND GROOVE.
THE RICHARD MILLE
BONBON COLLECTION'S POSITIVE
VIBES MEET SWINGING SPRING STYLE.**

PHOTOGRAPHY (FASHION) JEREMY ZAESSINGER

PHOTOGRAPHY (STILL LIFE) ÉRIC DEGRANGE

STYLIST LYDIA LOBE

MODEL STÉPHANIE G. @ VIP MODELS

MODEL DJIBY SY @ M MANAGEMENT



Him: Suit (TOD'S)

*RM 16-01 Automatic Régisse
(RICHARD MILLE)*

Her: cerise sweater (ROCHAS)

*RM 07-03 Automatic Myrtille
(RICHARD MILLE)*



Facing page:
shirt and trousers (FENDI),
RM 37-01 Automatic Kiwi
(RICHARD MILLE)

This page:
suit (TOD'S),
RM 16-01 Automatic Régisse
(RICHARD MILLE)







Facing page:
Dress (PAULE KA),
strappy sandals
(GIANVITO ROSSI),
RM 37-01 Automatic Cerise
(RICHARD MILLE)

This page:
Dress (PAULE KA),
RM 37-01 Automatic Cerise
(RICHARD MILLE)



Facing page, him:
suit (**ZEGNA**),
sweater (**MARNI**),
espadrilles (**TOD'S**),
RM 16-01 Automatic Fraise
(**RICHARD MILLE**)
her: turtleneck (**SPORTMAX**),
trousers (**ANDREW GN**),
shoes (**JIMMY CHOO**),
RM 16-01 Automatic Citron
(**RICHARD MILLE**)

This page:
suit (**ZEGNA**),
sweater (**MARNI**),
RM 16-01 Automatic Fraise
(**RICHARD MILLE**)







*Facing page: cotton and
silk tunic (TOME),
Trousers (TOD'S),
RM 07-03 Automatic
Marshmallow
(RICHARD MILLE)*

*This page: suit (TOD'S),
blouse (KATE SPADE),
RM 07-03 Automatic
Marshmallow
(RICHARD MILLE)*



Facing page:
sweater (**DSQUARED**),
trousers (**ROCHAS**),
shoes (**FENDI**),
RM 37-01 Automatic
Sucette (**RICHARD MILLE**)

This page:
sweater (**DSQUARED**),
trousers (**ROCHAS**),
RM 37-01 Automatic
Sucette (**RICHARD MILLE**)







This page: asymmetric silk top (MM6), pants (BRUNELLO CUCINELLI), RM 07-03 Automatic Cupcake (RICHARD MILLE)

Facing page: asymmetric silk top (MM6), RM 07-03 Automatic Cupcake (RICHARD MILLE)

1ST ASSISTANT PHOTOGRAPHY (FASHION)
FRED BARLET

2ND ASSISTANT PHOTOGRAPHY (FASHION)
GUILLAUME LECHAT

ASSISTANT PHOTOGRAPHE (STILL LIFE)
LOUIS DEWYNTER

ASSISTANT STYLIST
CHRISTELLE NISIN

HAIR & MAKE-UP
MICKAEL JAUNEAU @ AGENCE AURÉLIEN

PRODUCTION MANAGER
CÉLINE LE GOUIL @ LA PRODUCTRICE

PRODUCER
NINON GLEYSE

ASSISTANT PRODUCER
CLAIRE DESCAMPS

*Sweater and suit (VERSACE),
RM 07-03 Automatic Litchi
(RICHARD MILLE)*



Roll **ROCKS**

A SYMBOL OF ETERNITY AND
PERFECTION, THE DIAMOND HAS
A SPECIAL PLACE IN HISTORY.
RICHARD MILLE HONOURS THIS
LEGACY WITH A MODERN TWIST
THAT INCLUDES NOVEL SETTINGS
AND NEW MATERIALS.

PHOTOGRAPHY CHRISTOPHE BOUQUET



RM 07-01 Automatic in baguette
diamond-set white gold with
an onyx and diamond dial



RM 016 Automatic Extra Flat
in diamond-set white gold



RM 07-01 Automatic in diamond-set red gold with an onyx and diamond dial and a red gold and diamond bracelet



RM 037 Automatic in gem-set Carbon
TPT® with baguette diamonds; Carbon
TPT® and diamond-set red gold dial



RM 51-02 Tourbillon Diamond Twister in red gold set with diamonds and black sapphires



RM 037 Automatic in white gold
with snow-set diamonds and a
diamond-set onyx dial



RM 07-01 Automatic in
diamond-set white ceramic with a
diamond-set mother of pearl dial

‘Time is a river
which sweeps me
along, but I am the
river...’

JORGE LUIS BORGES



— **travelbook** —
p. **122-145**

FRIEZE— THE FRAME ON INNOVATIVE ART!

The inaugural edition of Frieze Los Angeles brought together 70 of the most significant and forward-thinking contemporary galleries from across the city and around the world, alongside a curated selection of talks, site-specific artists' projects and films. Frieze is taking off, and delighted to have Richard Mille on board for its future events worldwide.

BY ALEX TAYLOR

Frieze stages four of the world's most significant art fairs. The secret to their success, according to Victoria Siddall, Director of Frieze Fairs, is that 'the heart of the fair is the art itself. Galleries make a particular effort to bring extraordinary works to a discerning international crowd as well as a really considerable local audience'. The popularity of the fairs is also down to the cities in which they take place—London, New York, Los Angeles. Great care is taken to find memorable venues in each location. These range from the iconic Paramount Studios in L.A., to London's historic and



MBX#a12317p106034

FRIEZE
LA

*Mark Bradford. Life Size,
2019 at Frieze Los Angeles
2019. © Mark Bradford.
Courtesy of the artist and
Hauser & Wirth. © Photo by
Mark Blower, courtesy of
Mark Blower/ Frieze*

FRIEZE FAIRS ARE ALSO DEFINED BY THEIR CURATED PROGRAMMING.



*Sarah Cain's work at Galerie Lelong,
Frieze New York 2019.
© Photo by Mark Blower. Courtesy of
Mark Blower/Frieze & Galerie Lelong*

bucolic Regent's Park and New York's Randall's Island. Frieze Fairs are also defined by their curated programming. To keep the fairs fresh and exciting they are committed to constant innovation, from commissioning artists to take over the outdoor lots at Paramount Studios to inviting leading artists and thinkers to speak at the fairs and opening a huge outdoor exhibition, Frieze Sculpture, at Rockefeller Plaza (NY), from April through June 2019.

When Frieze launched in Los Angeles in February 2019, it really felt like the right time, explains Victoria. "There has always been a fantastic art scene there, and it has continued to grow in recent years. The

choice to hold the event at Paramount Pictures Studios made the fair very special—it's a working film studio, and a truly magical place. You can see the Hollywood Sign from the grounds. Artists responded to this setting with amazing site-specific works and the city came out in full force to support the fair. We invited galleries from around the world to exhibit, as well as the best galleries from L.A., and they all brought great work to sell. The energy and excitement were palpable among visitors, who ranged from art students to Hollywood celebrities." Frieze New York, which returned to Randall's Island in May 2019, is the largest of the fairs, taking place in what is undoubtedly the epicentre of

the international art market, home to countless galleries and collectors, to say nothing of museums. This year, the fair had the most extensive content program ever staged, from exhibitions of Virtual Reality artworks and Outsider Art to solo presentations of both young artists and 20th century pioneers.

Richard Mille had a lounge at Frieze New York this year, and will be present again at Frieze Masters. Victoria is especially looking forward to this event: "Frieze Masters takes place alongside our contemporary fair, Frieze London, and offers a unique perspective on art throughout history, from Antiquities and Old Masters to the leading



The Richard Mille Lounge at Frieze Masters London 2018. © Philippe Louzon



The Richard Mille Lounge at Frieze New York 2019. © Philippe Louzon



Galerie Thomas, Frieze Masters 2017
© Photo Benjamin Westoby. Courtesy of Benjamin Westoby/Frieze



Night Gallery, Installation, Frieze New York 2019.
© Photo by Mark Blower. Courtesy of Mark Blower/Frieze & Night Gallery



Hannah Greely, Frieze Projects, Frieze Los Angeles 2019. © Photo by Mark Blower. Courtesy Mark Blower/Frieze

Catherine Czudej, Frieze Projects, Frieze Los Angeles 2019. © Photo by Mark Blower. Courtesy Mark Blower/Frieze

Espavisor, Spotlight section, Frieze Masters 2017.
© Photo by Benjamin Westoby. Courtesy Benjamin Westoby/Frieze



names of the 20th century. Frieze London and Frieze Masters will take place on 3-6 October, 2019, in The Regent's Park, London. The fair is presented in a modern, minimal space designed by acclaimed architect Annabelle Selldorf; it's a place where collectors gather to explore and add to their collections.'



The event's organisers were thrilled to welcome Richard Mille to Frieze Masters last year: 'Our audience was very happy to discover their lounge,' says Victoria. 'We are delighted that Richard Mille will have a presence at all Frieze Art Fairs through 2020. Frieze fairs are sites of innovation and discovery as well as places to buy extraordinary works of art, so it makes sense that the brand identified them as places to show their unique and collectible timepieces.' At Frieze Masters 2018, Richard Mille presented a thoughtfully curated selection of limited-edition timepieces from the brand's collections going back to 2001. Each of these watches, none of them currently in production or available and on loan specifically for the occasion by

their generous owners, represents a milestone in the history of watchmaking and the Richard Mille brand.

Victoria Siddall is aware of how the true value of the partnership lies in synergy: 'our fairs always attract an audience with a genuine appreciation for quality, whether in art or in other areas such as fashion or food. We try to work with partners who embrace the same qualities as Frieze, and we are very happy to now be working with Richard Mille across all our fairs.' Further editions will reveal how each of these vibrant brands feeds off the other's energy to bring us face to face with new technical and creative ideas and new horizons in art.

OUR
BOUTIQUES
ARE OASES
FOR CLIENTS
TO FULLY
EXPERIENCE
TIME.

DEALERS & FLAGSHIPS

DEALERS

AFRICA

SOUTH AFRICA

BOUTIQUE HAUTE HORLOGERIE,
CAPE TOWN

ASIA-PACIFIC

JAPAN

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

EUROPE

FRANCE

DOUX COURCHEVEL, COURCHEVEL
1850
DUBAIL CHAMPS ÉLYSÉES, PARIS
DUBAIL FRANÇOIS 1^{ER}, PARIS
DUBAIL VENDÔME, PARIS
DOUX ST TROPEZ, SAINT-TROPEZ

GREECE

ORA KESSARIS, ATHENS
ORA KESSARIS, MYKONOS

NETHERLANDS

GASSAN, AMSTERDAM

PORTUGAL

BOUTIQUE DOS RELÓGIOS PLUS,
LISBON

SPAIN

RABAT BARCELONA, BARCELONA

UKRAINE

CRYSTAL WATCH, DONETSK
CRYSTAL WATCH, KIEV

UNITED KINGDOM

OWEN AND ROBINSON, LEEDS

NORTH AMERICA

USA

WESTIME BEVERLY HILLS,
BEVERLY HILLS (CA)
CHATEL CO., CARMEL (CA)
CELLINI, NEW YORK CITY (NY)
MANFREDI, GREENWICH (CT)
WESTIME SUNSET, LOS ANGELES (CA)
MATERIAL GOOD, NEW YORK CITY (NY)
WESTIME LA JOLLA, SAN DIEGO (CA)
HING WA LEE, SAN GABRIEL (CA)
OLIVER SMITH JEWELER,
SCOTTSDALE (AZ)
HING WA LEE, WALNUT (CA)
GENEVA SEAL, CHICAGO (IL)
STEPHEN SILVER FINE JEWELRY,
MENLO PARK (CA)

SOUTH AMERICA

BRAZIL

FRATTINA, SAO PAULO
FRATTINA IGUATEMI, SAO PAULO

VENEZUELA

DAORO JOYERIA, CARACAS

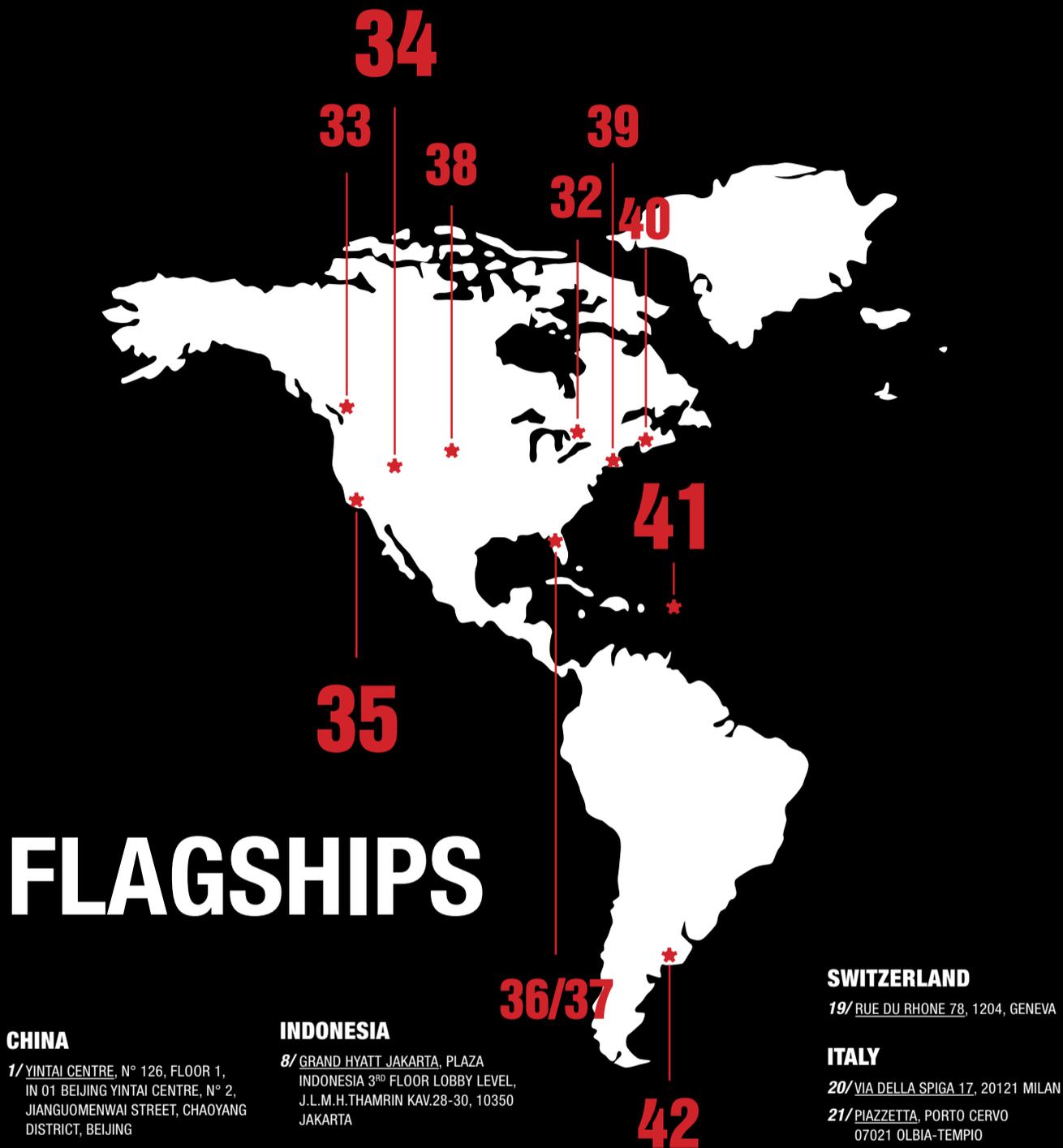
MIDDLE EAST

ISRAEL

JB JEWELERS, JERUSALEM
JB JEWELERS, TEL AVIV

LEBANON

CADRANS, DBAYEH



FLAGSHIPS

CHINA

1/ YINTAI CENTRE, N° 126, FLOOR 1, IN 01 BEIJING YINTAI CENTRE, N° 2, JIANGUOMENWAI STREET, CHAOYANG DISTRICT, BEIJING

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

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

4/ ELEMENTS, SHOP 2036 L2, 1 AUSTIN ROAD WEST, KOWLOON, HONG KONG SAR

5/ MACAU WYNN PALACE, AVENIDA DA NAVE DESPORTIVA, MACAU SAR

6/ THE ARCADE MANDARIN ORIENTAL, NO. 166, DUNHUA N RD, SONGSHAN DISTRICT, 10548 TAIPEI CITY

MALAYSIA

7/ STARHILL GALLERY, UG15A ADORN FLOOR, 181 JALAN BUKIT BINTANG, 55100 KUALA LUMPUR

INDONESIA

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

VIETNAM

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

KOREA

10/ K BUILDING, 1ST & 2ND LEVELS, 429, APGUJEONG-RO, GANGNAM-GU, 06010, SEOUL

SINGAPORE

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

12/ THE MARINA BAY SANDS HOTEL TOWER, 1 BAYFRONT AVENUE, 018971 SINGAPORE

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

JAPAN

14/ 6-19. GINZA7, CHUO-KU104-0061 TOKYO

15/ 3-6-1. KITA-KYUHOJIMACHI, CHUO-KU, OSAKA 541-0057 OSAKA

FRANCE

16/ 17 AVENUE MATIGNON, 75008 PARIS

MONACO

17/ ALLEE FRANÇOIS BLANC, 98000, MONTE CARLO

UNITED KINGDOM

18/ 4-5 OLD BOND ST, MAYFAIR, LONDON, W1S 4PD

SWITZERLAND

19/ RUE DU RHONE 78, 1204, GENEVA

ITALY

20/ VIA DELLA SPIGA 17, 20121 MILAN

21/ PIAZZETTA, PORTO CERVO 07021 OLBIA-TEMPIO

GERMANY

22/ MAXIMILIANSTRASSE 34, 80539, MUNICH

TURKEY

23/ THE ST REGIS ISTANBUL, MIM KEMAL ÖKE CAD. NO: 35 - 6 34360 SISLI, ISTANBUL

RUSSIA

24/ 14/1 STOLESHNIKOV LANE MOSCOW, RUSSIA, 125009

KUWAIT

25/ SALHIYAH COMPLEX, MOHAMMAD THUNAYYAN AL-GHANEM ST, KUWAIT CITY, KUWAIT



SAUDI ARABIA

25/ JAMEEL SQUARE, PRINCE MOHAMED BIN ABDUL AZIZ STREET, AL TAHLIA, JEDDAH 21499

26/ C-CENTER, PRINCE MOHAMED ABDUL AZIZ STREET, AL TAHLIA, RIYADH 11482

QATAR

27/ 21 HIGH STREET - KATARA, P.O. BOX 75, DOHA

UNITED ARAB EMIRATES

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

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

LEBANON

30/ 152 FOCH STREET, CENTRAL DISTRICT, BEIRUT

CANADA

31/ 135 YORKVILLE AVENUE, 2ND FLOOR TORONTO, ON M5R 0C7

32/ 698 WEST HASTINGS STREET, VANCOUVER, BC, V6B 1P1

USA

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

34/ 222 RODEO DRIVE, BEVERLY HILLS, BEVERLY HILLS, CA 90210

35/ BAL HARBOUR SHOPS, 9700 COLLINS AVENUE, #249, BAL HARBOUR, FL 33154

36/ BRICKELL CITY CENTRE, SUITE 167, 701 SOUTH MIAMI AVENUE, MIAMI, FL 33131

37/ THE ST REGIS ASPEN RESORT, 315 E DEAN STREET, ASPEN, CO 81611

38/ 46 EAST 57TH, NEW YORK, NY 10022

39/ 24 NEWBURY STREET, BOSTON, MA 02116

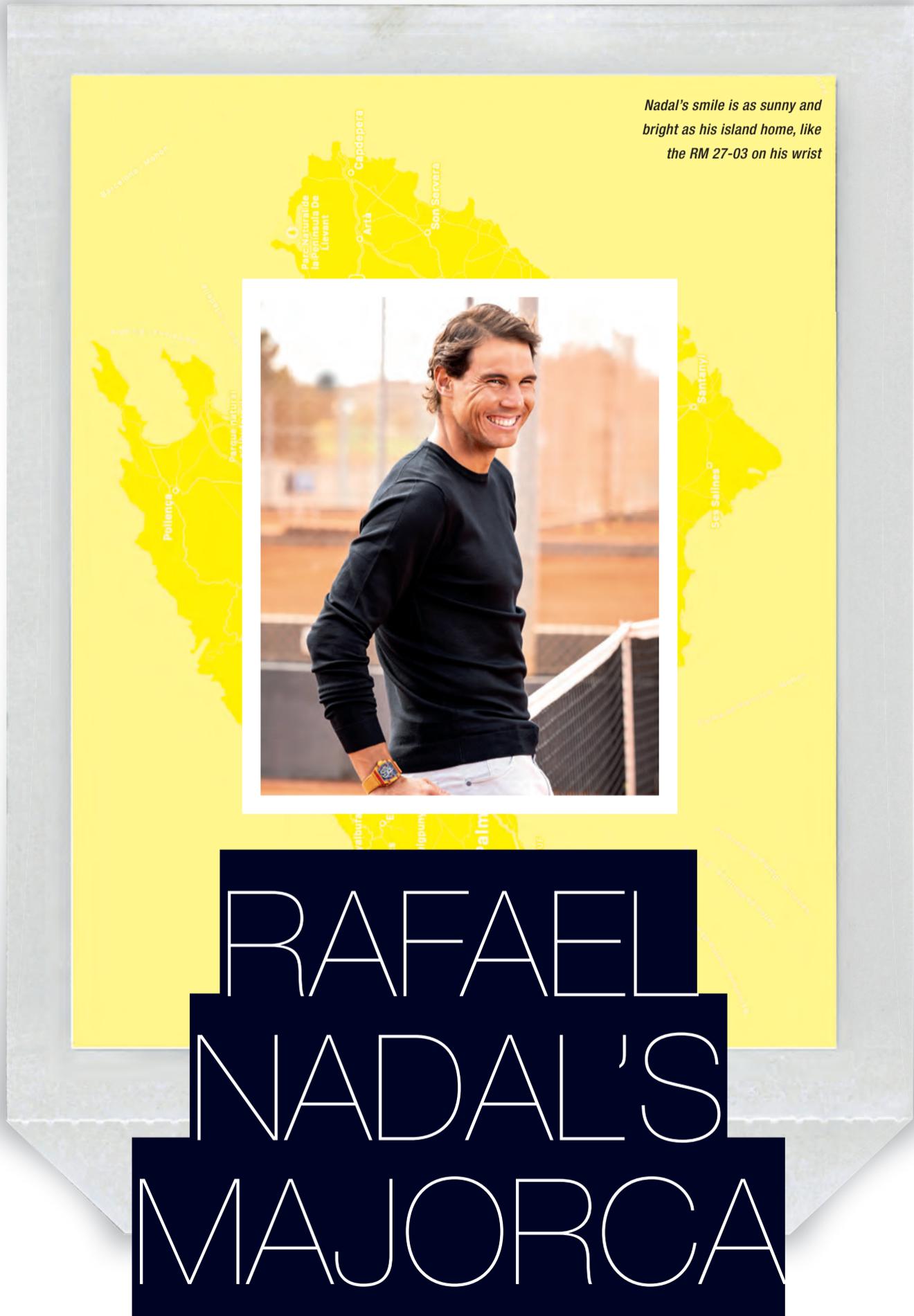
CARIBBEAN

40/ COUR VENDÔME, RUE DE LA RÉPUBLIQUE GUSTAVIA 97133 ST BARTHÉLEMY

ARGENTINA

41/ PETRONA EYLE, 421 (ESQ. JUANA MANSO), PUERTO MADERO – C1107CJC, BUENOS AIRES

We asked tennis superstar Rafael Nadal to share his wisdom on the pearl of the Mediterranean, Majorca, where he is from.



Nadal's smile is as sunny and bright as his island home, like the RM 27-03 on his wrist

RAFAEL
NADAL'S
MAJORCA

SÓLLER

VALLEY



What makes Mallorca truly special for you?

Mallorca is my home. It's where I was born, where I have my family and friends, where I live. So, for me, it remains the most special place on Earth. All my childhood memories are also from there. It is the one place in the world where I really feel quiet, where I can find peace and be with my people. It is also the place where olives and bread, two of my favourite foods, taste the best.

CALA DE DEIA



What, for you, is its most beautiful outdoor spot, and why?

There are many beautiful places in Majorca. Far too many for me to list them. Our coastline abounds in secret (more or less) small beaches and inlets that we call *calas*. It's absolutely amazing from the sea, because when you are on a boat, you can simply drop anchor and go swimming. But the small villages have a special quality too, with deep roots in history, and a gastronomy all their own... I would also say that Palma is a very vibrant city nowadays, life and business are more year-round, less seasonally determined.

PALMA IS
A VERY
VIBRANT CITY
NOWADAYS!

RAFA'S PICKS

SA PUNTA

2-14-7 Urbanización Port Verd, 14, 07559
Son Servera, Islas Baleares, Spain

**RAFA NADAL ACADEMY BY
MOVISTAR**

Ctra. Cales de Mallorca s/n, Km 1,2, 07500
Manacor, Illes Balears, Spain
<https://www.rafanadalacademy.com/en>

PORTO CRISTO



What are your favourite places, restaurants, clubs, cafés, or meeting places?

I generally like to stay close to Manacor and Porto Cristo. I actually live in Porto Cristo nowadays, and when I'm not traveling, I spend a lot of time at the Rafa Nadal Academy by Movistar. That's where I train and also look in the kids to see how they're doing. I play golf in the area as well. Actually, I play on courses all around the island. I am not much of a clubbing person, so I'm no use if you want to talk about nightlife, but I do enjoy going to restaurants. In particular, I'm a regular at Sa Punta. I love fish, and they have the best fresh seafood, which you can eat while enjoying a magnificent view of the water.

What would be your 'secret' place in Majorca, away from tourists?

Mallorca is a touristic island so that's not that easy to find a place that is really secret. I believe tourism is important for the island and its economy, so it doesn't bother me that there is nowhere to hide. For my part, I spend time on the sea on my boat, which might be considered a way of avoiding touristic overload if that's what you mean.

PUNTA DE SALINAS



What makes Majorcans different from other Spaniards?

We live on an island, and they say that islanders are quite different from continental residents. I'd think we're more peaceful, being a far cry from the noise and hectic pace of big cities. We lead a calm life, though we work hard at the same time. Island life breeds a kind of tough independence. We have the sea, which in a way separates us from others and that shapes us quite a bit I'd say. But we are mostly very happy with our history and our present.

In a word (Spanish please!) - Majorca is ...?

MARAVILLOSA

RECENT
EVENTS
IN THE
RICHARD
MILLE
FAMILY

RÉTROMOBILE 2019

For this 4th year, Richard Mille, partner of the auto show, built a 380 square-metre stand showcasing eight Formula 1 cars manufactured by McLaren, which together represent 50 years in motor racing history of the very highest order.
© Renaud Corlouër



FERNANDO ALONSO

Alonso became the 3rd F1 champion to win an endurance race at Florida's 24 Hours of Daytona, a race that counts toward the American Endurance Cup.
© Renaud Corlouër



THE OSCARS 2019

Invited to deliver this year's Academy Award for Best Animated Feature Film at L.A.'s Dolby Theatre, Pharrell Williams and Michelle Yeoh appeared wearing the RM 70-01 Tourbillon Alain Prost and the RM 07-01 Automatic respectively.
© Craig Sjodin/Getty

DIDIER DROGBA

New partner Didier Drogba is much more than an international football star. Off the pitch, Didier is a man of great commitment: a standard bearer for peace, especially through his actions on behalf of his Fondation Drogba. © Robert Jaso



SCOTT DIXON

This new Richard Mille partner from New Zealand drives for Chip Ganassi Racing in IndyCar and is a 5-time champion. © Ken Murray/Getty Images



MCLAREN RACING

A brand new line-up takes the stage. Lando Norris and Carlos Sainz at the MCL34 2019 launch event. © McLaren



SIHH 2019

For its farewell appearance at SIHH, Richard Mille put on a fabulous show with a colourfully decorated booth for the brand's Bonbon Collection featuring oversized candies. © Philippe Louzon

SKI CLINIC

Courchevel welcomed Combined World Champion Alexis Pinturault and Olympic Champion Ester Ledecká for the Richard Mille ski clinic. This friendly occasion was a perfect opportunity for the two champions to hit the slopes of Savoy together. © Renaud Corlouër



SÉBASTIEN OGIER

The driver won the 2019 Rallye Monte-Carlo (7th victory in this legendary race) and the WRC Rally Mexico with the Citroën C3. ©Francois Flamand/DPPI



EXTREME SPORT

Pablo Mac Donough demonstrating that polo is not just a pretty discipline but also a physical and dangerous sport. © Guadalupe Aizaga/Clickpolo



RAFA, WINNER IN ROME

81 ATP victories in his career, this is the figure Rafael Nadal has just achieved in winning his 9th title at the Masters 1000 in Rome. © Getty Images

WORLD CHAMPION 'PINTU'!

Alexis Pinturault following the FIS World Ski Championships Men's Alpine Combined on February 11, 2019 in Are, Sweden. The 27-year old skier secured his first World Champion title in Combined. © Hans Beazard/ Agence Zoom/Getty Images



STOFFEL VANDOORNE

First race, first podium! Stoffel Vandoorne turned in the 4th fastest lap in the FIA WEC 6-hour race at Spa-Francorchamps. © DPPI

The all women's rally is celebrating its 20th anniversary. For this occasion, driver and Richard Mille partner, Aurora Straus took to the roads with the 90 crews that participated in the regularity rally. © Jules Langedard

RALLYE DES PRINCESSES



What is the added value of a brand like Richard Mille? For Paolo Petazzi, a passionate golf enthusiast and loyal Italian customer, it lies in the ability to look to the future, creating a new language capable of using innovative, original technical and aesthetic content, enriched with the use of cutting-edge materials, to capture the interest of customers in search of something truly unique and exclusive.

BY MATTEO ZACCAGNINO
PHOTOGRAPHY ALEX TEUSCHER

PAOLO PETAZZI

In a sector that often seeks inspiration in the past, Richard Mille stands out from the crowd. It is one of few, if not the only watchmaking brand that is forward-looking, particularly in terms of materials and technical solutions. Its arrival on the world watchmaking scene brought a wind of change, representing a real point of divergence. Whilst remaining anchored in the values of fine watchmaking, Richard Mille was able to draw on its creativity to offer something truly unique and exclusive. I've been passionate about watches since I was 20 years old. Over time, however, I developed a desire to have something on my wrist that could truly satisfy me. After all, for a man, a watch is the equivalent of a piece of jewellery for a woman. In Richard Mille, I found what I was searching for, particularly because it's a brand that has, since its inception, proved it has the courage to be daring from both an aesthetic and a technical point of view. The RM 055 Bubba Watson was my first Richard Mille model. It enchanted me with its lightness, despite its large size. It's a timepiece that is comfortable to wear on your wrist, and I'm still spellbound every time I look at the dial. My passion for Richard Mille was further stoked by other models, such as the RM 35-02 Red Quartz TPT[®], as well as the RM 016 and the RM 67-01, both automatic and both ultra thin. But it would be reductive to limit my reasoning to watchmaking alone. What really struck me with Richard Mille was the level

*At just over 31 grams,
the RM 27-03 Nadal won't
weigh on Paolo's drive*



of engagement that it manages to ensure. It's an experience that is not just limited to purchasing the watch, but which continues, for example, in the level of hospitality and the format of Richard Mille stores. I was impressed with the time dedicated to training, the aim of which is to guarantee a level of service that can satisfy every demand. Nothing is left to chance, even in the choice of ambassadors. I'm fascinated to see champions of the calibre of Rafael Nadal, for example, throwing themselves into a tennis tournament or match with the watch on their wrist. Richard Mille has managed to create a new, more dynamic language to communicate the values and qualities of its timepieces. This is something never seen before in watchmaking, but it is absolutely essential, especially when you consider the speed at which change happens in today's world. Customers, especially the younger generation, are increasingly looking for genuine, authentic content. This applies to the world of timepieces as well as that of the cinema, which is my profession; I manage a chain of multi-screen cinemas. There, too, I'm increasingly noticing that the public enjoys stories with meaningful, authentic and original plots.

‘A watch tells you
the time, the future.
It’s like it’s giving
you a window into
what’s to come.’

PHARRELL WILLIAMS

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