

||||| JESSICA VON BREDOW-WERNDL A PORTRAIT ||||| * ||||| RM 27-03 NADAL RESISTANCE IS ALL ||||| *

RICHARD MILLE
M A G A Z I N E

DELICATE ARTICULATION: BRACELETS

INSIDE RICHARD MILLE: WOMEN AT WORK

ALAIN PROST & RICHARD MILLE SPIN SOME NEW WHEELS

BENJAMIN MILLEPIED: L.A. CONFIDENTIAL

MARGOT
ROBBIE
by Pharrell Williams

* ||||| THE WRITE TIME: RM 505 PEN ||||| * ||||| THE DISCRETE CHARM OF HENRY JACQUES ||||| *



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An old saying has it that ‘woman is the future of man.’ In fact, women define both our past and our present, especially when it comes to watchmaking. Ever more numerous amongst our clients, they inspire exclusive models and entire collections, which we bring into being with passion. Richard Mille is a brand neither macho nor niche oriented. We are a market leader, indeed, the only ones in our segment, with a particularly prized complication—the tourbillon—at the heart of our haute-horlogerie collections. Our timepieces are not just watches. They represent so much more. ‘They empower women. They embody the values of futuristic femininity.’ We dedicate them to the women of today, those who shape their epoch with their force of character and conviction, explorers and pioneers who push the boundaries of beauty, wit and wisdom, those who seek the same subtle balance of elegance and technicity we are determined to confer on our ladies’ watches. This sublime evocative power is the soul that animates our collections. The same is true of our partners, like the talented Margot Robbie, who embodies optimism and enthusiasm, the beauty of an entire generation embracing generosity. Together, in this issue, we open the doors of an infinite universe where everything is fodder for inspiration. And each day we return to our task of making these dreams a reality with the secret hope that our work will bear fruit in the form of a smile, a shriek of joy, a radiant countenance, the flutter of an eyelash.

RICHARD MILLE

DON'T TEXT AND DRIVE

PHARRELL WILLIAMS
SINGER, SONGWRITER AND RECORD PRODUCER



STAY BRIGHT


HAILE GEBRSELASSIE
LONG DISTANCE RUNNING
OLYMPIC AND WORLD CHAMPION



**TODAY
3,500
PEOPLE WILL DIE
ON THE ROAD**

DON'T LET YOUR FRIENDS DRIVE DRUNK

WAYDE VAN NIEKERK
400M OLYMPIC GOLD MEDAL AND WORLD CHAMPION



USE A CHILD SAFETY SEAT

MICHELLE YEOH
ACTRESS, PRODUCER AND UNDP GOODWILL AMBASSADOR



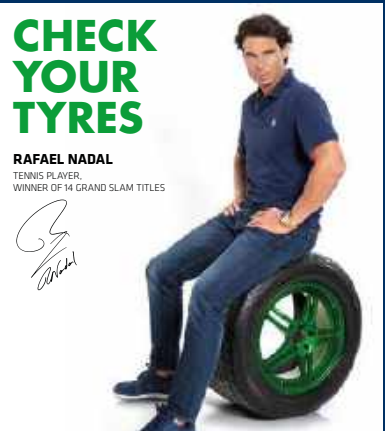
LOOK BEFORE CROSSING

FELIPE MASSA
FIA FORMULA ONE RACING DRIVER



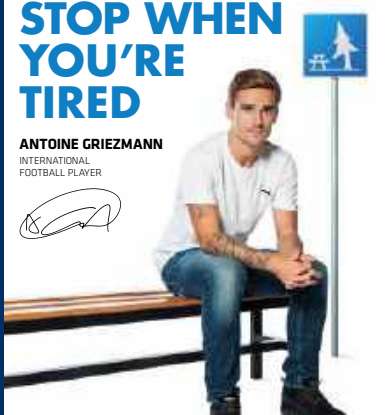
CHECK YOUR TYRES

RAFAEL NADAL
TENNIS PLAYER, WINNER OF 14 GRAND SLAM TITLES



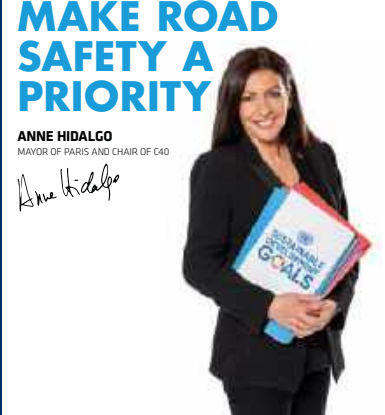
STOP WHEN YOU'RE TIRED

ANTOINE GRIEZMANN
INTERNATIONAL FOOTBALL PLAYER



MAKE ROAD SAFETY A PRIORITY

ANNE HIDALGO
MAYOR OF PARIS AND CHAIR OF C40



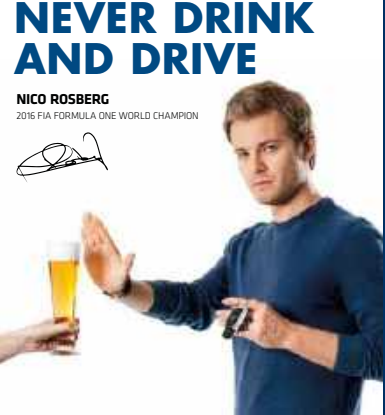
WEAR A HELMET

MARC MÁRQUEZ
THREE-TIME MOTOCP WORLD CHAMPION



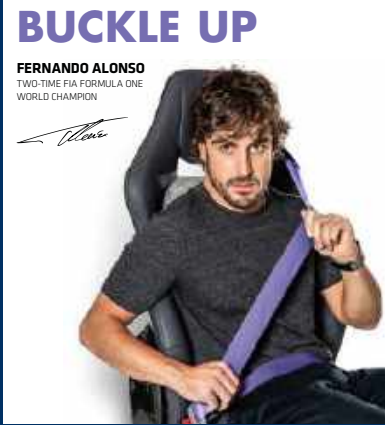
NEVER DRINK AND DRIVE

NICO ROSBERG
2016 FIA FORMULA ONE WORLD CHAMPION



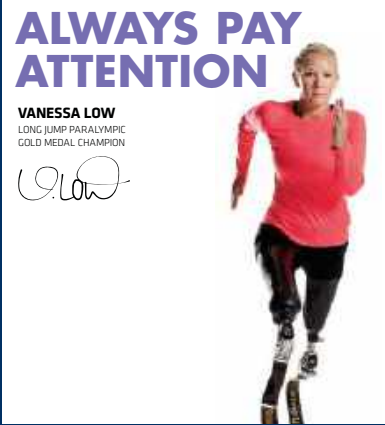
BUCKLE UP

FERNANDO ALONSO
TWO-TIME FIA FORMULA ONE WORLD CHAMPION



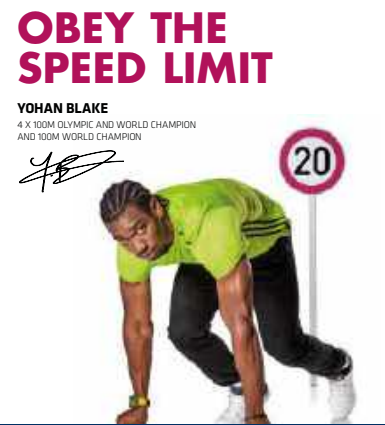
ALWAYS PAY ATTENTION

VANESSA LOW
LONG JUMP PARALYMPIC GOLD MEDAL CHAMPION



OBEY THE SPEED LIMIT

YOHAN BLAKE
4 X 100M OLYMPIC AND WORLD CHAMPION AND 100M WORLD CHAMPION



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On the cover: Margot Robbie by **DENNIS LEUPOLD**
Margot Robbie wears an an RM 67-01 Automatic
in diamond-set white gold (RICHARD MILLE)

Special thanks to **THEODORE DIEHL, ALEXANDRE MILLE,
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**ÉRIC
DEGRANGE**

PHOTOGRAPHER



Éric Degrange's photographs betray his taste for Minimalism. He is not averse to comparing his work to that of a Japanese chef, slicing into raw material and shearing away all but the essential. 'For the horizon, a simple line, a bit of light, and already you have the beginnings of a story.' His work has earned him many opportunities to collaborate with the most recognised names in luxury. Much of the time he works with magazines, a terrain he finds offers a wealth of opportunities for experimentation. For the last 15 years, he has lived and worked in Paris.

**LIONEL
FROISSART**

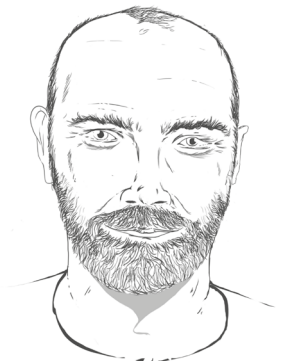
WRITER



It was in 1968, at the age of 10, that Lionel Froissart—having persuaded his grandfather to take him to see racing cars at the Rouen-Les-Essarts circuit—discovered his passion for motorsport. Over the last 40 years, on behalf of *Libération* and other publications, he has watched drivers voluntarily risk their lives behind the wheel, boxers summon the courage to climb into the ring, cyclists endure suffering in the saddle and skiers speed down vertiginous slopes. The journalist also enjoys watching tennis players in action, in their case for the beauty of the game.

**JÉRÔME
BRYON**

PHOTOGRAPHER



Jérôme Bryon was born in Paris in 1974, and lives in Montpellier, France. After graduating in architecture and design, he quickly turned to photography. He had his first solo exhibition in 2012 and exhibited in the Art Paris Art Fair at the Grand Palais in 2016.

Haunted by images, from Russian Constructivism to Radical Architecture, his photographs are graphically composed, capable of recreating a space or abolishing it completely. Bryon's pictures—which are never retouched—are notable for their painterly quality. The photographer extracts sculptures from our daily trivialities, conferring on them a form of abstract universality.

**ALEX
TAYLOR**

WRITER



Alex Taylor has spent the last 30 years presenting and producing TV and radio programmes about Europe for French TV and the BBC, German VOX, with his own shows on various international channels, including Euronews, Arte and TV5 Monde. He also served as Programme Director of Radio France Internationale. He has hosted over 1,000 international conferences and written three books, including a best-seller on the world of languages. Originally a British citizen, he became French in 2017, having lived most of his life in Paris, Berlin and Brussels.



After make-up, hairstyling and the final choice of outfits, we set out across the grounds of the Chantilly Estate for our first session



Still-life photographer and his assistant busy setting up in the rain



The models take a short break in the cold to refresh their make-up



Our stylist improvises in the absence of a dressing trailer

Working the scene—two photographers at the same time. Our careful planning helps compensate for the uncooperative weather



Darkness falls. So, still, does the rain. The car's headlights are our last allies



Working outside can be challenging. A lot of improvisation is called for, especially today, given the constant drizzle



An extreme shoot yields a magical result, as you will find when you turn to the fashion spread in this issue



A walk in the park... or so our models and crew make it look

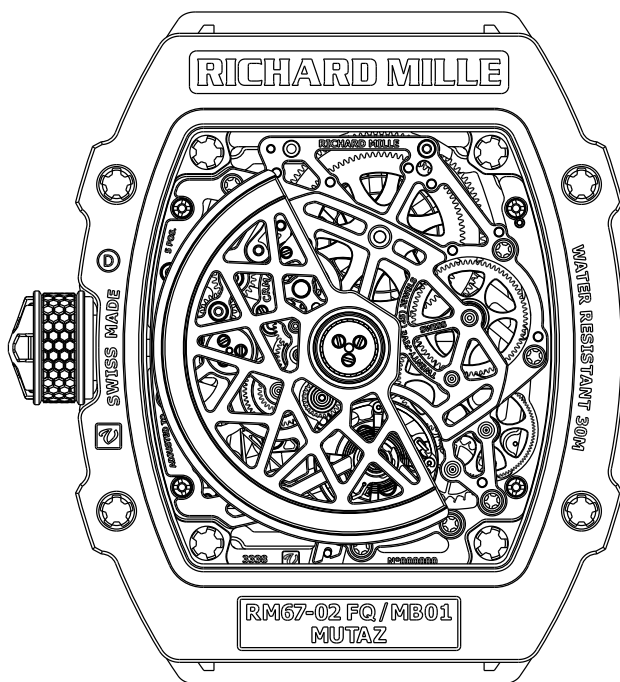
MARGOT ROBBIE

This year, Margot Robbie, the young and talented actress from Australia, joined the Richard Mille family. Now, in Hollywood and all over the world, she sports ladies' models from the brand's collection.



After growing up on Australia's Gold Coast, Margot moved to Melbourne, where she began acting at the age of seventeen. She worked on *Neighbours*, the longest running drama in Australia, and joined the cast of ABC television series *Pan Am* in the US. At 22, she played opposite Leonardo DiCaprio in Martin Scorsese's *The Wolf of Wall Street*, which brought her tremendous attention. Since then, the actress has been involved in a series of hugely successful films and TV projects. She has also launched a production company of her own. And she's just getting started. Also worth mentioning is *I, Tonya*, releasing at the end of the year, in which she plays skater Tonya Harding. Robbie produced the film under her LuckyChap banner.

FRONT VIEW



BACK VIEW

Richard Mille wished to update the extra-flat RM 67-01 by adding a sporty quality to its rare elegance. The celebrated formula 'Less is more' applies with perfect accuracy to the RM 67-02: the essential dismisses all superfluity. There are hours, minutes and an automatic winding system. Its innovations lie elsewhere, largely in its lightness and resistance, achieved thanks to the significant means deployed in its production. The calibre is protected by a case made of Carbon TPT[®] and Quartz TPT[®] which ensures exceptional resistance to shocks despite its slim profile, a mere 7.80 mm thick. A quest for extreme wearer comfort in the RM 67-02 is the driving force behind a new comfort band. Entirely seamless, the strap's non-slip and hyper-elastic qualities allow it to perfectly fit to each wrist. This strap's unprecedented lightness has made it possible to bring the weight of the RM 67-02 down to a mere 32 grams, making it the lightest automatic watch in the Richard Mille collection.

REF:
RM 67-02
AUTOMATIC

FRONT VIEW



The French Open 2017 at Roland Garros was an obvious choice of venue to present this new timepiece. Clay courts are the preferred playing surface for Rafael Nadal, who became the first player ever to win the same Grand Slam tournament ten times. The main innovation of this extraordinary watch lies in the capacity of its tourbillon calibre to withstand shocks of up to 10,000 g's. This new threshold has been attained thanks to years of R&D and countless hours of tests, particularly 'pendulum impact testing', which simulates the linear acceleration that occurs due to sudden movements or shock to the wearer. This virtual indestructibility is vouchsafed by assembly of the ultralight tourbillon calibre on a skeletonised unibody baseplate of Carbon TPT[®], while the reduced number of components in this configuration permits additional weight savings, lightening the whole watch. The quartz fibres used in the case of the new RM 27-03 offer a very advantageous strength/weight ratio, while the striking red and yellow hues of its Quartz TPT[®] case pay homage to Rafa's native country of Spain.

REF:
RM 27-03
TOURBILLON
RAFAEL NADAL

RM 70-01 TOURBILLON PROST



Always a step ahead, the brand has demonstrated with launch of this unique timepiece, developed alongside Alain Prost, its unfailing capacity for regeneration and innovation.

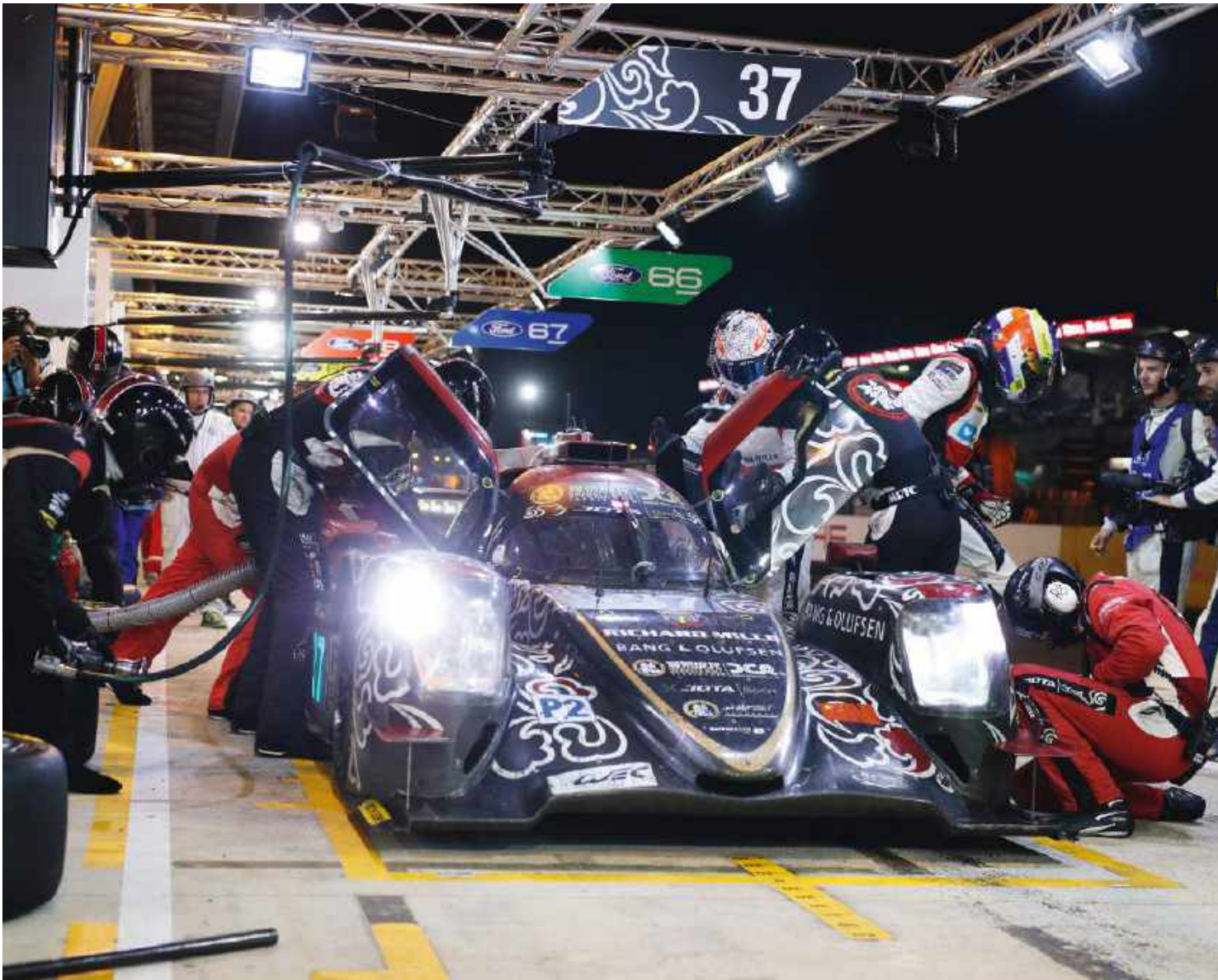
Invited to imagine an Alain Prost watch, we might be forgiven for expecting the legendary driver, who is world champion in Formula 1 four times over, to come up with a timepiece inspired by a car dashboard. However, unbeknownst to most, Prost is also a serious cyclist, and of course, Richard Mille is ever

at the forefront of the avant-garde. Their association yields a startling new architecture derived from the iconic tonneau shape that combines a Carbon TPT® case, baseplates and bridges in grade 5 titanium, and a never-before-seen complication in the form of a mechanical distance counter. Simplicity itself!

JACKIE CHAN

The Le Mans 24 Hours 2017 was an incredible edition and a historic race, not only for Jackie Chan DC Racing, the team founded by Asian Le Mans Series double champion David Cheng with Jackie Chan, but also for Chinese motorsport.

Jackie Chan DC Racing put two cars on the podium as well as placing 1st and 2nd in their LMP2 category. After 20 hours of racing, the Jackie Chan DC Racing LMP2 car, N°38, first in its category at the time, took the lead when the LMP1 Porsche N°1 was forced to abandon. With this turn of events, Ho-Pin Tung, at the wheel of car N°38, became the first Chinese driver to lead the 24-hour race. A two-hour duel ensued between the Jackie Chan N°38 and the Porsche N°2. Though ultimately triumphant, the Porsche only took first position in the 23rd hour.



© DPPI



ALEXANDER ZVEREV

UP AND COMING

2017 has been quite a whirlwind for the young German tennis sensation. After breaking the top ten for the first time in his career, he has powered his way up to the number three slot just behind Rafael Nadal and Roger Federer.

The 2017 season could be called a breakout year for the young Richard Mille partner Alexander Zverev, had he not already shown so much promise previously. Nonetheless, the player from Germany has made monumental strides that have taken him to the highest step of the podium in some of the most

prestigious tournaments of his discipline. At his first ATP World Tour Masters 1000 in Rome, he beat Djokovic to enter the ATP top 10. His victory in Beijing earned him a spot at the Nitto ATP Finals in London and a number 3 ranking, a well-deserved reward for an excellent season that saw him win no less than five titles.



Masterminded by four women of uncommon character—Merle Mullin, Jacque Connor, Susan McCaw and Gwen McCaw—the All About The Girls Association’s fourth ever rally brought together some 30 exceptional cars crewed by all-female driver and co-driver duos. Most of these charming women, many of whom flew in from the United States, are enlightened enthusiasts themselves and wives of renowned collectors. Expert drivers, they are undaunted behind the wheel. This year, they enjoyed an Indian summer in Provence over five days in September, wending from Les Baux-de-Provence to La Chèvre d’Or, via the salt marshes of the Camargue, before dining at Les Carrières de Lumière and admiring Aigues-Mortes. Between stages, the elegant Americans visited the Bambouseraie en Cévennes bamboo plantation, admired the Pont du Gard, shopped at the market in L’Isle-sur-la-Sorgue and lunched at the Mathieu Lustrerie museum. After a sophisticated dinner with

Tom and Maya Meijer at their Fond chateau Estate, which dates back to 1681, the Ferrari, Mercedes and Alfa Romeo crews hit the Gard roads, heading to Castillon via the Abbaye de Saint-André and the Ardèche Valley. This packed programme in no way compromised the organisers’ philanthropic initiative: a silent auction of gifts and exceptional products to raise funds for the Hope for Depression Research Foundation, established by Audrey Gruss (who hasn’t missed a rally yet) and named after her mother, Hope, who suffered from severe depression. The proceeds also went to Alzheimer’s Projects / USC, a team of researchers studying senile degeneration, led by Professor Caleb E. Finch. Both causes met with resounding support and increased awareness thanks to this memorable occasion, which was marked by high spirits and a celebratory atmosphere.

IT'S ALL ABOUT THE GIRLS ... AND CARS ... **AND WATCHES**

The ladies' rally is on a roll. And when it comes to cars and lifestyle, these women know their stuff, as witness the 4th All About The Girls Rally—one of the must-attend events of its kind—that recently took place in Provence, sponsored by Richard Mille.



TAIWAN BOUTIQUE

Unveiled in summer 2017, the Richard Mille Taipei flagship is the brand's most spacious boutique anywhere in the world.



A neoclassical façade rising 8.5 metres high is the first thing that strikes any visitor. Sheltered by the arcades of the Mandarin Oriental, which commandingly overlooks Dunhua Road, one of Taipei's most attractive thoroughfares, the boutique occupies 260 square metres. Inside lies a pure distillate of the Richard Mille identity: superlative craftsmanship associated with originality and modernity. Style codes are underscored by the omnipresence of light—both natural day and that of the curved ceiling. At the centre sits a masterpiece, an impressive rendering of the RM 033 in glass. A full 4.9 metres in diameter, the sculpture weighs 1.5 metric tonnes. Around this centrepiece, the collection unfurls in no less than 45 transparent display cases balanced atop black leather bases. Similarly rare and refined are the 200 wines of its cellar, as well as the 100 different types of fine tea and as many cigars that make for unprecedented encounters between pleasure and watchmaking.



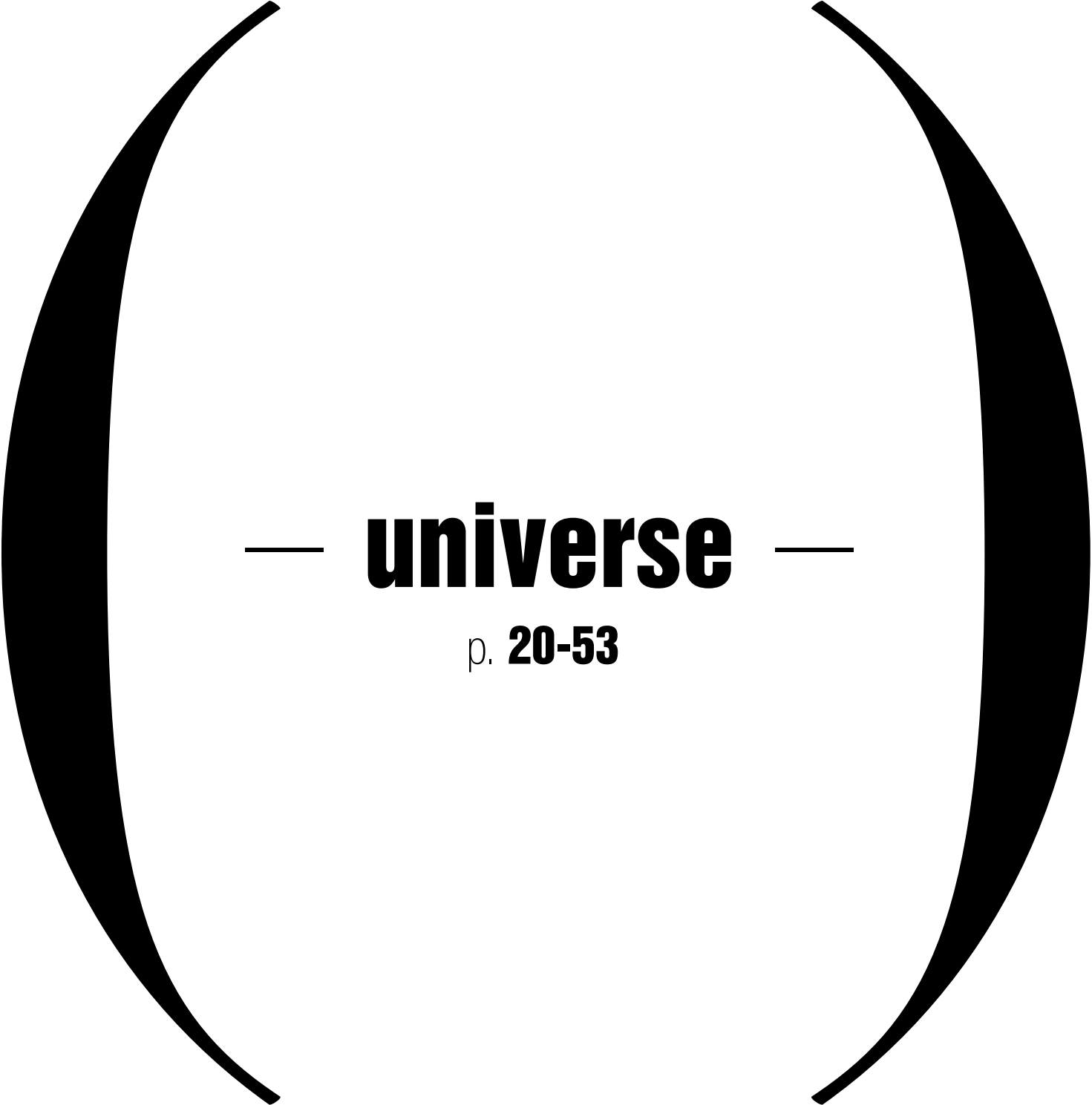
STAR TURN

Every client who purchases an RM 70-01 Tourbillon Alain Prost will receive a complimentary Colnago C60 limited-edition cycle, entirely hand made in Cambiago, Italy.

Founded in 1952 by former racing cyclist Ernesto Colnago, the manufacturer, based in the Lombardy region, now enjoys a reputation that is nothing short of legendary, having equipped some of cycling's greatest champions, including such legends as Fausto Coppi and Eddy Merckx. This latest creation, the limited edition C60 cycle, a collaboration bringing together Colnago, Richard Mille and Formula 1 champion and avid cyclist Alain Prost, boasts a carbon fibre frame, Campagnolo electronics, star-shaped tubing, carbon wheels and ergonomic handlebars, as well as sporting the elegant livery of Richard Mille.

‘...an hour may
be accurately
represented on the
timepiece of
the mind by one
second.’

VIRGINIA
WOOLF

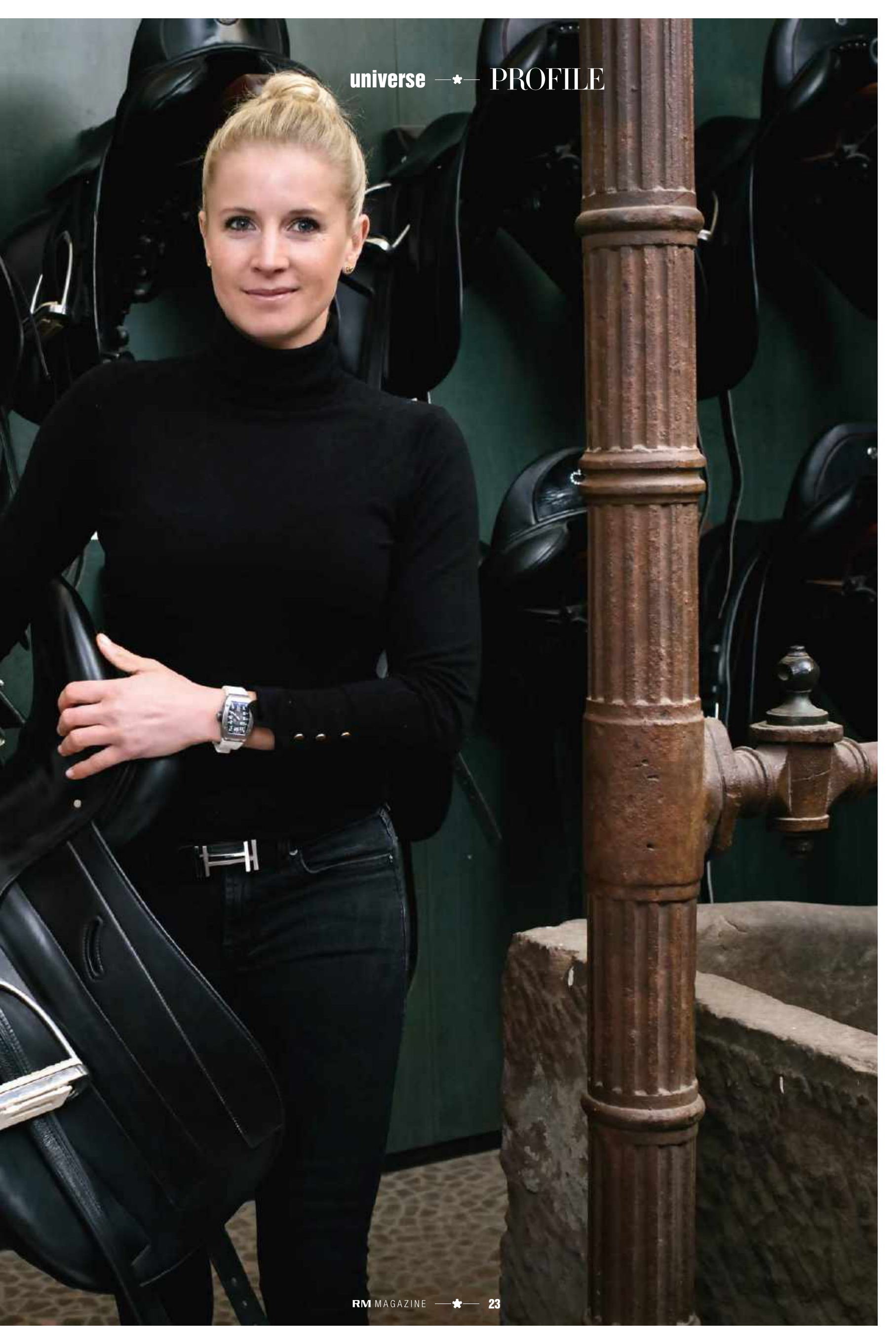


— **universe** —
p. **20-53**

TAKING IT ALL IN STRIDE

Dressage is among the most elegant of all the sporting disciplines, and German rider Jessica von Bredow-Werndl is its finest ambassador.

BY PIERRE-OLIVIER MARIE
PHOTOGRAPHY SEBASTIAN WIDMANN



Although age is not necessarily an indicator of valour, it often pays to start early if you want to reach the top. Jessica von Bredow-Werndl's passion for the equestrian arts began at the age of four, when she was given her first riding lesson along with her six-year-old brother Benjamin. Her parents bought her a pony three years later, an animal she adored and found 'a thousand times more interesting than all the Barbies in the world'. This is the story of a vocation... 'If I hadn't been a professional rider, I might have been a tennis player or skier. But once you've caught the bug, there's no turning back!'

This realisation marked the start of a long journey, one that would see her climb to the top of the global dressage rankings. Having won countless victories and achieved podium finishes with her horses, Unee and Zaire, we imagine she followed the advice of French horsemaster Capitaine Etienne Beudant (1863-1949)—asking often, settling for little, and rewarding generously. This was confirmed when we asked her to describe the perfect session: 'The key is to establish effective communication with my horse and enjoy the time we spend together, such as the pleasure of a day when the horse learns a new move, or just galloping through the forest for fun.' The dressage maestro Nuno Oliveira believed that 'there are two categories of rider, those who use the horse like a technical instrument, and those who love it and allow it to express the brilliance it is capable of.'⁽¹⁾ We'll leave you to work out which of these two categories our champion belongs to.

Incidentally, we encourage you to watch the many videos she has posted on the internet, a medium she has harnessed remarkably well, judging by her 165,000 Facebook fans: 'I'm very happy to see so many people interested in the way I practice my sport. It's great to share my values and inspire young people. And it's good for my sport if it becomes more popular. In Germany alone, there are three million people who ride. Social media is a great way to present dressage in a positive way.'

But let's get back to the horses. Unee and Zaire came after Bonito and Duchess (who between them two won six gold and two silver medals in European competitions), followed by Waterkant, Redford and Renommée (among others). To say nothing of Nino, with whom our champion first entered high-level competition. This list, from the rider who, with her brother Benjamin, co-founded 'The Home of the Dressage Horse'—a 12-hectare site in Bavaria where young horses are trained to reach the top—led us to ask her whether she has found the greatest horse of her life. Has she, like many riders before her, found such a horse? 'I'm not sure if there has been, or will be, *the* greatest horse of my life. I've worked with many horses in my riding career and as a woman, and there are lots of horses being trained that I look forward to riding one day at the highest level. Maybe I'll be able to tell you if I found the greatest horse of my life at the end of my career, in 25 years' time.' Michel Henriquet, a rider and scholar of the equestrian art agrees, asserting that '[The horses] that performed the most polished transitions from "passage" to "piaffe" with me weren't always the ones I loved the most.'⁽²⁾

Next, a question that betrays a fan of horsepower, not the equine sort: can a competition horse, with the meticulous work and the attention to detail it requires, be compared to a racing car? 'Horses can't be compared to racing cars because they are living beings. They have a soul. And each horse is unique,

MAYBE I'LL BE ABLE TO TELL YOU IF I FOUND THE GREATEST HORSE OF MY LIFE AT THE END OF MY CAREER

Jessica strikes a pose with her RM 007 in titanium which she appreciates for its lightness. A worthy companion in her quest for perfect balance



**DATES
AND FIGURES**



Born 16 February 1986 in Germany

*2004 European Young Riders Championship:
1st place in individual dressage and 2nd in
team dressage*

2015 World Cup Las Vegas: 3rd place

*2015 European Championships: 3rd place
for team dressage*

2016 World Cup Gothenburg: 3rd place

with its own character,' insists the champion, adding: 'However extreme it might sound to compare the precision of a watch to the work performed with a horse, though, there is something to this parallel. Without the daily struggle guided by a love of detail, you can neither become a world-class rider, nor create a masterpiece of watchmaking.' Speaking of watches, Jessica von Bredow-Werndl's choice fell on the RM 007: 'I've been wearing this model with a titanium case for over a year, and I'll shortly be receiving the carbon version, which, unbelievably, is even lighter. Dressage is a sport that calls on all your senses, so a watch should be a companion that causes no interference whatsoever. Richard Mille watches are a combination of elegance, sportiness, and exceptional comfort due to their lightness.'

So, what makes a dressage champion? Attention to detail, but also, and more importantly, a passion for the animals themselves. Jessica admits that she finds it hard to be apart from her horses for more than five days, even on holiday. The champion, who as we write is expecting a baby, describes her typical day as follows: 'I normally get up at 6:30 and start with a run or some stretching. Then it's breakfast with my husband before heading to the stables, just a few metres from the house. In the morning, I'll ride up to five horses, between 35 and 45 minutes on each, before a break for lunch and a short nap of 10 to 15 minutes. Then it's back to my horses. I have a yoga session two evenings a week. Of course, this routine will have to change a bit when the baby arrives...' Under no circumstances, however, does she envisage questioning her lifelong commitment: 'I'm planning to resume competing after the baby is born. I should be back at my first World Cup event in October, and will try to qualify for the final in Paris in April 2018, after which I'll focus on the qualification stages for the World Championships. I still feel like I'm at the start of my career!'

(1) Nuno Oliveira, *Réflexions sur l'art équestre [Thoughts on the Equestrian Arts]*, Crepin-Leblond et Cie Editeurs, 1969.

(2) Michel Henriquet, *Sagesse de l'écuyer [The Rider's Wisdom]*, L'œil neuf, 2006.





LADIES OF RICHARD MILLE

Now in its 18th year, the brand continues to grow, and with it, the many roles of the women involved in every aspect of the organisation.

BY MICKAËL LE COR

I am responsible for the 'Privilege Service' department, which was created for our female customers in the Middle East.

One of the things we offer is personalised service and a relationship with our boutiques. We also organise dedicated events to present our pieces to these ladies. Our service allows our female customers to discover or rediscover the brand universe from a new angle.

Over the last few years, Richard Mille has invested very considerably in developing watches for women, and now proposes an incredible collection with hundreds of models combining extreme technicity and glamour.



AMANDA MILLE BEY

HEAD OF PRIVILEGE SERVICE

Yet, in the Middle East, perceptions of the brand remained very masculine. To increase awareness of our ladies' range and our myriad setting options,

Peter Harrison, CEO for Europe and the Middle East regions, asked me to develop and promote the brand with this clientele in mind. I accepted his challenge with great enthusiasm and in two years have built a close and privileged relationship with this truly special group of women.

Watchmaking is for me the art of precision and excellence, a world in which the infinitely small triggers great sensations. Complete and uncompromising, the brand elicits emotion, enchanting those who already have everything—the definition par excellence of Luxury. I like to share this with our customers, who are now as passionate as men and have a fantastic horological culture.



GIOVANNA QUINTILI

EVENTS MANAGER, RICHARD MILLE HQ

I've known Richard for over 35 years. When we first met, I was his assistant and he was the sales manager of Matra watchmaking. Seeing him on a daily basis, I could already tell he would have an incredible future! His determination, business acumen, instincts and long-term vision made a lasting impression on me. He put his trust in me several years later when he appointed me export area manager for one of the group's brands. Our paths diverged after 13 years, but we kept in touch. He was more than my boss—he was my friend. Eight years ago, the RM team grew and an oppor-

tunity for me to join this exciting venture presented itself. I felt I was finally coming home. I'm now in charge of the Paris office in addition to organising the brand's events. Between the

Le Mans Classic, Les Voiles de Saint Barth, Chantilly Arts & Elegance and the Rallye des Princesses, our brand is always a hive of activity, which I find exciting. When I meet female clients or representatives from women's magazines, I can see in their eyes that they are won over by the brand and its products. For me, as for them, watches are objects offering a seductive and sensual proximity. They are a delight to the eye and to the touch. The innovation and creativity emanating from these watches have captivated me, although I would still say it's the RM 020 pocket watch that truly stole my heart.

When I joined Richard Mille, I rediscovered true watchmaking, where there is no mass production, and the watchmaker still plays a pivotal role in every watch

ISABELLE
BRAND



**LAURA Q.
HUGHES**

DIRECTOR OF COMMUNICATIONS,
RICHARD MILLE AMERICAS

After working for 15 years as a journalist in New York City, covering such topics as travel, real estate, fashion, yachts, jewellery and watches, I was ready to make some life and career changes. So, in 2009, my family relocated to the West Coast. I was excited to shift from journalism to public relations and communications (the dark side!) for a company that had something special to say. Looking back, my timing couldn't have been better. John Simonian, CEO of Richard Mille Americas, had built the brand to a real position of prominence in North and South America, and was ramping up for the company's first SIHH, plus the opening of the first Richard Mille boutique in this part of the world. He

saw it as the right time to bring on a director of communications. I am personally not mechanically-inclined, at all. Yet I loved the world of watchmaking from my first introduction

at Baselworld, now years ago. First, the people in this industry are terrific, from the passionate and somewhat obsessive watchmakers, to the businesspeople who crisscross the globe to spread the gospel. Second, in a world of disposable fashion, and technology that continuously needs an update, the near permanence of a mechanical watch is comforting, admirable and luxurious. For me, Richard Mille represents the best in terms of both the people behind the brand, and the unprecedented products that are released. We are not working for a faceless corporation here! Every day is different and exciting in some way, because Richard's vision for the possibilities of watchmaking is boundless.



AURORE WILLEMIN

WATCHMAKER

I'm from Les Breuleux, so I grew up with the Richard Mille brand, which plays an important role in our little village. One day, a friend who worked there told me they were looking for people for their workshops, so I said to myself, why not me? I started there four years ago, initially in external parts, which involves placing the movement in its case and adding the hands, dial and strap before the final inspection stage. Since last year, I've been working in movement assembly, first on in-house calibres such as the RM 07-01—whose elegance and performance I find impressive—and more recently on assembly of the RM 11-03, which is a more complex movement, given its flyback chronograph. This progression

is perfect training, because the process of casing-up teaches us the care and precision required at Richard Mille. The brand's calibres are visible from every angle, so even the slightest

imperfection would be detrimental to the product. We don't have to do a good job; we have to do a perfect job. This aim is what constantly motivates me. I'm someone who loves to focus on detail. Many of my friends are jealous of my job. I enjoy sitting down at my work-bench and concentrating alongside my watchmaker friends. I call them friends rather than colleagues, as there is a real feeling of solidarity among us. We go out together on weekends, and the management organises various group activities that maintain a strong bond between us. Workwise, the products are exceptional and the broad range of movements we work on means that we are fulfilled, so we naturally do our best to uphold the brand's superlative standards.



ISABELLE BRAND

WATCHMAKER

I am lucky to be able to work on beautiful products in an amazing atmosphere. However, once I'm at the bench, concentration is a must, as I am one of only two people to work on the RM 07-02 from A to Z, which is a rare and exceptional privilege. This watch requires a great deal of skill and experience. Its gem-set gold baseplate, magnificent finishes and pink sapphire case are beyond compare, and require a very high level of expertise. I previously worked for another brand that produced tens of thousands of watches. When I joined Richard Mille, I rediscovered true

watchmaking, where there is no mass production, and the watchmaker still plays a pivotal role in every watch. I have been here for seven years now, and I never grow tired of starting with

a product in a thousand pieces, patiently putting it together, and seeing it come to life. There's a little bit of me in each watch I assemble. I would have liked to contribute to the RM 68-01, too, as it really takes your breath away! When speaking about our partners, we often say that there is a Richard Mille family, but we are part of this family here, too. I still remember when I went to Le Mans for the Le Mans Classic and felt completely at home, surrounded by my colleagues from Marketing and Communications. We understand each other and share the same passion for the brand and its constant buzz.

MARGOT

Margot Robbie has made a name for herself in Hollywood on several fronts. Not only is she an actress who burns up the screen with beauty and talent in the grand tradition of Garbo, Bacall and Monroe, she's also a producer on several film and television projects under her LuckyChap Entertainment banner, as well as a champion of her home continent, Australia. Who better than Renaissance man Pharrell Williams to convince her to share something of her journey with Richard Mille Magazine?

BY PHARRELL WILLIAMS
PHOTOGRAPHY DENNIS LEUPOLD

*Classic and edgy at once,
Margot is a great match for
the RM 63-01 Automatic Dizzy
Hands in red gold and titanium
(RICHARD MILLE)*



Talented and hyperactive, the young Australian actress, who recently joined the Richard Mille family, is busy rocketing straight to the top of Hollywood stardom. Her meteoric rise caught the eye of another friend of the brand, himself a multi-talented artist of no small stature, Pharrell Williams. Our report on a meeting of the minds. As ever-curious and perceptive Pharrell asked the questions, the lovely Margot Robbie has been generous enough share a bit about what makes her tick.

— Let's talk about your career. What's your process for choosing a part? What inspires you?

There's nothing specific, actually. I just read the script and from that point on it's pretty much a gut reaction. When you encounter a really brilliant script you know it. At least, I feel like I kind of know when it's a role that I just have to play. When I get that feeling, I'm prepared to really chase the part. Other roles I've developed myself, now that I'm producing... We coax a script along and work on material research; that way you have a full project to go off before deciding to play a character. That's a different approach, but for the most part, I just listen to my gut and trust it to steer me in the right direction.

— Do you have a work method you use to prepare for playing a character?

I do, but it varies a bit every time, because it depends on the type of film and the kind of person each character is. For the most part, though, I do a full script and character breakdown, and I do a lot of work with my acting coach. I've also recently started working with a movement coach who incorporates a lot of Alexander technique, which I find really fascinating, and does animal work too. Together, you pick an animal for each character you play, then you study the animal and find ways of implementing its mannerisms in your character. So that's been really interesting lately. And beyond that, the internet is a huge resource. I find so much on YouTube—for anything strange or bizarre, YouTube is always the place I turn to. I listen to a lot of TED Talks and read a lot of books, articles and plays that might relate to the character. So, it varies, but preparation for a role is probably the most extensive part of the process of making a film for me, and it takes me a long time. I also pick, or rather, I suppose, I invent childhood moments for each character. I try to imagine a poignant childhood memory that influences the person they turned out to be when they grew up.

— It's interesting that you actually study the ingredients of a person's personality in order to emulate what they would do or say, is that something you learned?

It's not an acting technique, at least not that I know of. I didn't go to drama school, so maybe it is a technique I've never heard of. But no, I just feel that the things I found significant throughout my childhood really do inform the way I react to situations later in life. For instance, the first time I realised adults lie. Those experiences had a tremendous impact on me as a kid, and I'd say they've served as major building-blocks of the person I am now. I am convinced that if I can just come up with those moments for a character, I can justify the way they react to a situation in a way I might not be able to see on the page. Once I glimpse the situation they experienced as a kid, I find it a lot easier.

— And is that also the way you mentally and physically prepared for the Tonya Harding part?

Well, it's a bit different playing a real-life person, especially one whose life is already so well-documented. That alters the process a somewhat. But again, YouTube, the internet and documentaries were the greatest resources ever, because I could actually study Tonya's accent, for instance, instead of having to imagine it for myself. And I could study her mannerisms instead of having to come up with them. So, there was a lot to go off of, which is a help and a hindrance both. It's a help because it's available, ready to be studied, but it's a hindrance in that I know people will judge me by it, so there's something slightly daunting about so much material. As I said, though, I find childhood stuff particularly useful, and fortunately, there was a documentary made about Tonya when she was 15 years old. A college student followed her around with a camera, and it was absolutely fascinating to see her that young and unaffected by the media, and answering questions a little more candidly than perhaps she would later in life, when she realised the media and everyone was picking on her so much. And then, obviously, the physical side of the role with the ice skating, that took a long time.

— Wait, you actually skated?

Tonya Harding is an Olympic level ice-skater. I knew I'd have to do a ton of work to even be able to pull off looking like I could skate that well on camera. Obviously, for the big jumps we had stunt doubles, because even if I had 10 years to prepare I'd never be able to do those. But yes, absolutely, I did

hours of training a day, probably five times a week for a couple of months before we started shooting. I wish I'd had more time, but at some point you simply realise, 'You know what? It doesn't matter how much time we have, I'll never be an Olympic level ice-skater. We're just going to have to start filming anyway.'

— That's fascinating. The way you prepare by looking at a person's life over time is much the way Richard approaches his creations. The finished product is based on all the ingredients, all his intentions, all the things he's learned throughout his life and career. Do you see cinema as an art form in terms of time?

It is interesting how, when you look at the watches, you just think how much time and careful planning and ingenuity and creativity was poured into this object. When people get the watch, they appreciate its beauty and its intricacies, but they're encountering a finished product, and I feel it would be fascinating to know the whole journey of how the watch actually came to be. In the same way, when people watch a film, I so badly want to take them on the two-year journey it was to make it, to show them all the different components that went into creating the finished product.

— Did you always want to be an actress?

I always loved putting on shows and watching movies and going to the cinema as a child. I didn't know that acting was a feasible career choice, though. So, I never formulated the idea as 'I want to be an actress.' But, yes, working in film is the greatest thing in the world to me. And, had I known as a child that it was a possibility, I would definitely have said that's what I wanted to do growing up.

— Same here, by the way. I didn't think about music as a profession at all.

I bet. You don't know how to go about getting started, and then when it happens you think, 'I'm just going to seize this opportunity, even if I don't know how it's all coming about or where it's going.'

— Exactly. You must fly a lot professionally now. When you're travelling on a plane, are you reading, listening to music, watching movies? What do you do on flights?

Well, a bit like yourself, I spend half my life in the air. I think

I've caught six planes in the last four days. I definitely have my flight routines down. I take off my make-up straight away and put on my comfy track suit. I moisturise, drink a ton of water and then I read as many scripts as I can get through and do as much work as possible. Then, if I get all my work done, I reward myself by watching all the movies, which is the best part of the flight, to my mind.

— Do you consider yourself a fashionista?

No, I don't think of myself as a fashionista, but I wish I was.

— You have great style, though, and to me, that's more important. Do you acknowledge to yourself that you like what you like, and you're into what you're into?

I do definitely know what my style is. Most of the time I end up not really wearing my own style, of course, but I don't mind too much. I do love the world of fashion. I respect it as an art form and as a platform for creativity, but I also know that it's not really my world, if you see what I mean. When I'm on a film set, I feel without question that, 'This is my world. I belong here.' Whereas, when I go to a fashion show, I certainly appreciate the moment and enjoy watching it from afar, but it's not really my world.

— What was your first impression of Richard Mille watches?

I was astonished by their intricacy, by the way in which, when you look closely, the detail and craftsmanship are incredible. I was simply amazed that a thing so delicate felt so sturdy on my hand. At first, I thought, 'Oh, wow, I shouldn't get to wear that... It's so beautiful. I wouldn't want to break it.' Then they explained to me what all the parts are made out of and how. They completely reassured me: 'It's not going to break. This is a very durable watch. You can wear it whenever you want.' I was impressed.

— When people see the watch on your wrist, what are their reactions?

Well, to be honest, the Richard Mille watches I have are for the most part simple and understated; that's why I like them, I don't feel obnoxious wearing them. I don't really dress up unless I'm going to an event, and yet I feel like I can wear them all the time. By and large, they're not a talking point, but when I do come across someone who really knows and loves watches,



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Vying with Margot's breath-taking smile, diamonds blaze against black onyx on the dial of this RM 037 Ladies' Automatic in black ceramic (RICHARD MILLE)

Pure glamour: Margot looks regal in the RM 19-02 Tourbillon Fleur in white gold, set with emeralds and pink sapphires (RICHARD MILLE)

their reaction is incredible because they pick it out immediately. A close friend of mine, for instance, who I didn't know was a watch person—as it happens, his family is really big on watches and he knows a lot about them. When he saw me wearing it, he was so excited, we talked about it for an hour. He had his own stories about the watches his grandfather owns. It was an amazingly personal exchange. It was clearly very important to him and a legacy in his family. It's nice that for the most part, I can wear a Richard Mille on my wrist fairly unnoticed, but when a real watch lover sees it, we have this incredible discussion.

— You're from Australia. Now that you have visited many countries and continents, would you care to share how you feel about Australia and Aussies?

I'm obviously biased because, as you said, it's my home country. I love it more than anything, and even though I live away from home and not in Australia anymore, I love and miss it endlessly. I remember when I was growing up, how we were taught that we were so lucky to be living in Australia and how fortunate we were to grow up there. The more I travel, the more I realise how true that was. I do feel singularly grateful that I grew up in Australia and had a childhood there. It's an amazing country. The infrastructure is great—we have fantastic roads and hospitals and healthcare and all the stuff that you take for granted when you're from a place, but now, when I try and get healthcare elsewhere, the day-to-day conundrums are staggering. Beyond that, the people are amazing. I think Australia is known as a very laid-back place, but I'm not sure if people also realise how cultured it is. I lived in Melbourne for a couple of years, and it's an incredible city: the art, the

food, the culture there are truly fabulous. I would very much encourage people to go visit.

— Thinking of gratitude, could you tell us about Youngcare?

As part of my partnership with Richard Mille, the proceeds of the specific watch we design go to Youngcare. Youngcare is a charity that makes home and living arrangements for people with disabilities... People who are teenagers or a bit beyond... Not old, and not children, I feel there's a real gap in assistance for disabilities. My mum is a physical therapist, and she works at a special school with kids who have disabilities, so I grew up spending a lot of time with them at work with her. I didn't think much about it when I was a kid, but when I got older and began asking myself, 'What am I going to do after school? When should I move out?' I started wondering: 'What will they do? Where do they go once they get out of school? What happens after? What are their job opportunities? What are their living arrangements?' And there's just so little support for this population, and so few solutions. Then I found out about how Youngcare was setting up living arrangements so that young people with disabilities don't have to go live in old people's homes. Things like that. It's an amazing cause and something I wanted to help out with.

— It's awesome that you're part of such a beautiful commitment, and that you love and appreciate so many great aspects of your country. We're living in such crazy, crazy times, and if we just had more people that appreciated time itself, the value of it, the fragility and the way that time is so fleeting... you're just lucky to have it.

Definitely.



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WHEN YOU ENCOUNTER A REALLY
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*Looking every bit the star
worthy of Hollywood's Golden
Age, Margot Robbie sports
an RM 67-01 Automatic in
diamond-set white gold
(RICHARD MILLE)*



WAYDE VAN NIEKERK

‘Faster, Higher, Stronger.’ Pierre de Coubertin’s slogan for the Olympic Games applies also to Wayde van Niekerk and Mutaz Essa Barshim, who are both among the greatest athletes of all time, one reason that Richard Mille has devoted a watch to each: the two RM 67-02 models. Combining elegance and performance, the two champions embody the qualities of this sporty and powerful version of the RM 67-01.

BY AMY WALKER

MUTAZ ESSA BARSHIM



WVN

—How did your collaboration with Richard Mille come about?

I met Richard in spring 2016, when my agent introduced me to an intriguing gentleman I knew nothing about, except that he was wearing an amazing watch. I had no idea who he was at first. But, within a minute, I was captivated by the story he told me about what he was doing in the watch industry, and the sports personalities he was worked with. After hearing the whole tale, I was naturally interested when he offered me the opportunity to join the Richard Mille team, and this chance meeting blossomed into a new friendship.

—Time and speed are at the heart of your life, but what is your personal relationship to time?

When I am off the track, time is a very relative thing... A minute can feel like an hour, a week like a month. But in practical terms, I am a very punctual person, because I associate punctuality with respect. For my career, however, it is an entirely different story. Time is very important—important even down to the smallest fraction of a second imaginable. So, I am personally always physically chasing time to improve myself, improve my speed and just trying to improve as an athlete. Every second and fraction of a second makes such a difference to an athlete's career, it's crazy. In the end, time means progress for me.

RM 67-02

Available in two strikingly colourful versions, this sporty extra-flat automatic is a triumph of ergonomics down to its special breathable strap, in addition to signature features like its tonneau shape and extreme skeletonisation

MEB

—How did your collaboration with Richard Mille come about?

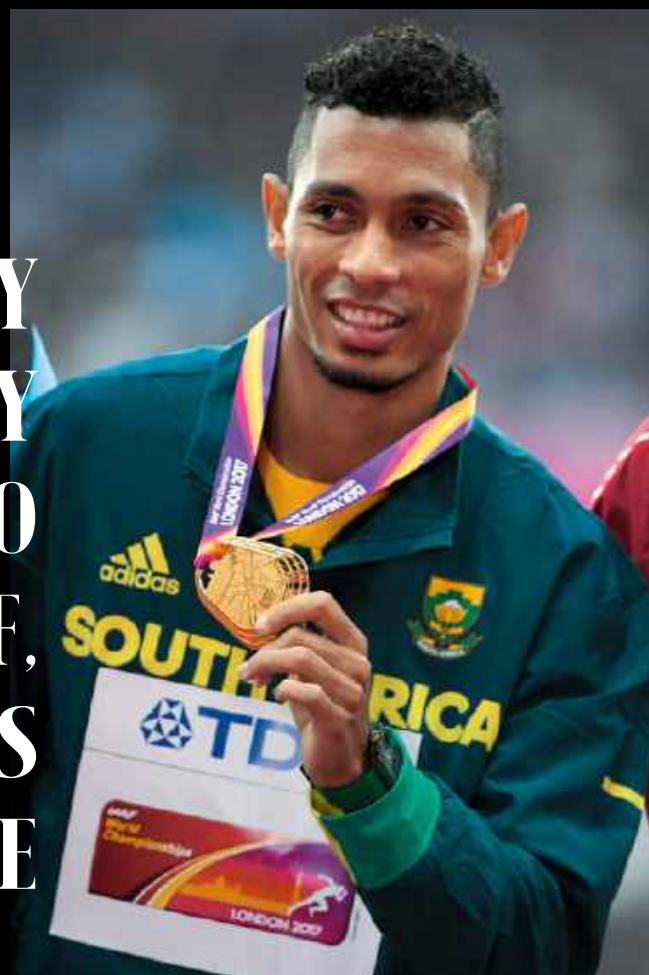
It was during the Rio 2016 Olympics. Richard was there and following the competition closely; he loved the way I jump and the way I can easily connect with the fans of this sport. The next day we got to meet and talk together a while, and he told me a lot of details about the way he works with his other ambassadors and partners. I was really impressed with everything he mentioned about the challenges of making watches for different sports. Afterwards he told me that he would be delighted to have me join the Richard Mille family—and of course I couldn't have been happier to do so!

—Time and speed are at the heart of your life, but what is your personal relationship to time?

In competitions you mean? Time is a very big thing in my profession as a high jumper, because only a few hundredths of a second in your timing and approach can make a huge difference between a good, bad or fantastic jump. It is not merely a question of timing, but also of rhythm and pace as you get closer to the bar. To make a great jump, you must feel that rhythm and timing in your body, because it will force you upwards. Off the track, in my private life, there is less pressure and that allows me to relax.



**I AM PERSONALLY
ALWAYS PHYSICALLY
CHASING TIME TO
IMPROVE MYSELF,
TO IMPROVE AS
AN ATHLETE**



**TO MAKE A GREAT
JUMP, YOU MUST FEEL
RHYTHM AND TIMING
IN YOUR BODY,
BECAUSE IT WILL
FORCE YOU UPWARDS**

— What were your discussions with the Richard Mille teams like during the development of your watch?

The most important thing for me was comfort, and Richard was really interested in what makes me comfortable. I was very involved with the strap and the overall appearance of the watch. It relates to me and to where I come from, with the inclusion of the South African flag, incorporated into the design of the watch movement and colours.

— What do you expect from a watch like the RM 67-02?

The power reserve of an automatic winding wristwatch like this is definitely a bonus for me. It makes it easier to just put it on and go, and not worry about winding it all the time. I can also relax with this watch, as Richard explained to me in great detail how tough it is inside and out. It can really take a beating, so I don't have to worry about it during sports events with the fast movements and shocks my body gets exposed to.

— What are the common points between the watch and your discipline? Technology and performance?

Within my discipline there are a lot of different aspects that an athlete must take into account in order to produce record times: training, nutrition, rest etc. And a great wristwatch

DATES
AND FIGURES

- ★
- 1992: Born 15 July in Capetown, South Africa
-
- 2010: 4th place in the 200m at the World Jr. Championships in Mocton, Canada
-
- 2014: 2nd place for 400m at Commonwealth Games and Africa Championships
-
- 2015: Gold medal for 400m at World Championships in Beijing on 26 August
-
- 2016: Gold medal at Rio Olympics in 400m, setting a new world record of 44.03 sec.
-
- 2017: Second gold medal at World Championships in London on 8 August

also has a lot of aspects that come together to shape it and enable it to work so effortlessly. Every part contributes to the performance of the whole watch. In Richard's watches, every detail is important, nothing is superfluous; the same applies to me as a sportsman dealing with challenges in the domain of microseconds that differentiate winning and losing.

DATES
AND FIGURES

- ★
- 1991: Born 24 June in Doha, Qatar
-
- 2010: Gold medals at Asian Indoor Athletics Championships and Asian Games
-
- 2011: Gold medals at Pan Arab Games, Military World Games, and Asian Athletics Championships
-
- 2012: Bronze medal in high jump at London Olympic Games
-
- 2013: Silver medal at World Championships in Moscow
-
- 2014: Gold medals at Asian Indoor Athletics Championships, Asian Games and World Indoor Championships
-
- 2016: Silver medal in high jump at the Rio de Janeiro Olympic Games
-
- 2017: Gold medal at World Championships in London, named Male World Athlete of the Year at the IAAF Athletics Awards

— What were your discussions with the Richard Mille teams like during the development of your watch?

We talked specifically about something extremely light and flexible, very flat, something that would not distract me from

concentrating during my jumps. I also wanted it to have the colours of the Qatar flag, because I'm so proud to represent my country. It has given me so much support during the challenges I faced in reaching the World Championships and other big venues across the globe.

— What do you expect from a watch like the RM 67-02?

I expect it to feel like it is part of my body, to feel like a part of my skin and to become a part of me. Of course, I don't believe that wearing this watch will suddenly make me jump higher all by itself; but the perfection and detail behind its creation and manufacturing, as Richard explained them to me, are a definite inspiration for me to do my best to aim ever higher with a lot of positive vibes.

— What are the common points between the watch and your discipline? Technology and performance?

My discipline requires the ultimate from me physically: I need to be light in weight yet extremely accurate with every step I make, just like every 'tick' of my watch has to be. You know, my body is all the 'tool' I have in my sport; I don't use a club or racquet or other external materials, so what I do is very 'pure', just me against the challenge. I want my watch to be similar: very pure, very accurate, very perfect, yet as light as possible, and totally reliable, without question.

ALAIN PROST

At just 5'5" tall and a slight 128 lbs, Alain Prost has the perfect build for climbing. And at the age of 62, he has the physique of a top athlete. But the French quadruple world champion has a secret—cycling, a passion he shares with Richard Mille.

BY LIONEL FROISSART
PHOTOGRAPHY LUC MANAGO





Rapha.



It was at the close of his driving career that Alain Prost discovered a love for cycling. But it's a passion he shares with Richard Mille, so much so that the pair decided to design an 'Alain Prost' watch dedicated to cycling. Richard Mille had already given one of his creations to a distinguished British cyclist, Mark Cavendish, but, as Prost explains, Richard wished to devise a special horological creation. The former driver, who has always been an admirer of mechanical beauty and all things technical, could not but be on board.

Prost discovered the pleasures of cycling 'later in life'. 'When I raced in Formula 1, I did jogging, cross-country skiing and golf to keep fit and hone my concentration and precision. It was during my sabbatical (in 1992) that my friend and physical therapist Pierre Baleyrier (former cyclist and winner of two Paris-Brests) persuaded me to prepare for my return to the track by cycling. I was starting to experience knee and back pain, so I gave it a try. I started out on a mountain bike, and to be honest, I wasn't great.' But it was nevertheless a revelation. 'Any time you try a new sport, you suffer, and you find out just how technical it is. It was this that pushed me to rise to the challenge.' Having set out to buy a mountain bike for its versatility, Prost was struck by the beauty of racing bikes. 'I liked how they look, and some friends and I had set ourselves a bit of a crazy challenge when we found out that Amaury Sport was creating the first "Étape du Tour" for amateurs in 1993.' Combining Le Tourmalet, L'Aubisque and Le Soulor, three legendary climbs of the Tour de France, it was quite a test. 'It was totally mad, because, when I took it on, in summer of 1993, I was racing for Williams-Renault and competing for the world title.' This is how Prost discovered how incredibly difficult the sport really is. 'One day, I ate a whole chicken after one stage, I was so famished. For me, it had that competitive feel that I loved, as well as being a huge physical challenge. In Formula 1, your heart rate can reach 160 to 200 beats per minute, and the heart is essential for circulating oxygen. But feeling good and not suffering from pain in your legs is about training, and regularity. I was quickly hooked.'

These days, Prost tries to keep to a regular training schedule, despite his frequent travels for Formula 1 Grand Prix, as an ambassador for the Renault team, and a consultant for Canal Plus. 'I have a rigorous programme, but I don't really log my rides and training. I couldn't say how many kilometres I've ridden since I started cycling, but it's in the thousands. Given my schedule, in a good year I might manage close to 10,000 kilometres. That's nothing compared to real enthusiasts, who notch up over 15,000 kilometres. The watch that Richard has created offers a feature for tracking this. Richard and I had slightly mad discussions, trying to imagine what it would be like, from both a technical and an aesthetic standpoint. Not to mention that every watch Richard designs for a sports person must endure the specific stresses of their sport.' Indeed, the notion of time, though not as crucial as in Formula 1, where everything comes down to hundredths of a second, is an obsession for cyclists. 'When you're



**ANY TIME YOU TRY
A NEW SPORT,
YOU SUFFER,
AND YOU FIND
OUT JUST HOW
TECHNICAL IT IS**

*Alain Prost glides by wearing
the unmistakable RM 70-01
on one of the 10 or so
high-performance cycles
he rides regularly*



*The RM 70-01 is perfectly
architected for optimal
comfort on the right wrist
when gripping the handlebars,
as Alain Prost illustrates here.*



cycling, it's not about smashing a record every ride, but knowing where you are in terms of heart rate, average speed, and differences in height or gradient. It's about bringing all this information together, some of which is "compiled" in the watch Richard and I have designed. This allows you to set yourself personal goals and get to know yourself better when measuring up against the competition, or simply riding with a club. Personally, I don't pay too much attention to the odometers on my bikes, since I have around ten of them, each with a different mechanism. This is a feature built into the watch that makes sense.'

For a hardened champion like Prost, competition is never far away. Although he takes part in half a dozen races per year, his biggest event in 2017 was the Masters World Championship (27 August in Albi). 'Because I didn't train as much as I would have liked, I knew I wouldn't do brilliantly, but it's a goal I set myself.' And where there's competition—and therefore speed—Alain Prost's true nature shows: that of a champion who, paradoxically, has always erred on the side of caution. 'There are between 300 and 1,000 contenders in the races I take part in, so there's always a bit of contact, and it's all really fast. If it's raining, I don't even line up. In early spring, I fell off while going quite slowly, and it took me three weeks to recover.' You'd be wrong to think that Prost's driving career and penchant for speed encourage him to court disaster. 'Of course, it depends on the state of the road, but I'm not very good at it. Just like when you're driving a car, the key is to anticipate.'

DATES AND FIGURES



1955: Alain Prost born in Lorette, France



1973: European junior champion and French junior champion in karting



1979: Debut behind the wheel of an F1 car



1981: First victory in the French Grand Prix with the Renault-Elf F1 team



1985: First F1 world championship title with McLaren



1993: Fourth F1 world championship title with Williams



1995: After 199 GPs, 106 podium finishes and 51 victories, Prost says goodbye to F1 to become a consultant for McLaren



1997: Alain Prost starts his own Formula 1 team: Prost Grand Prix



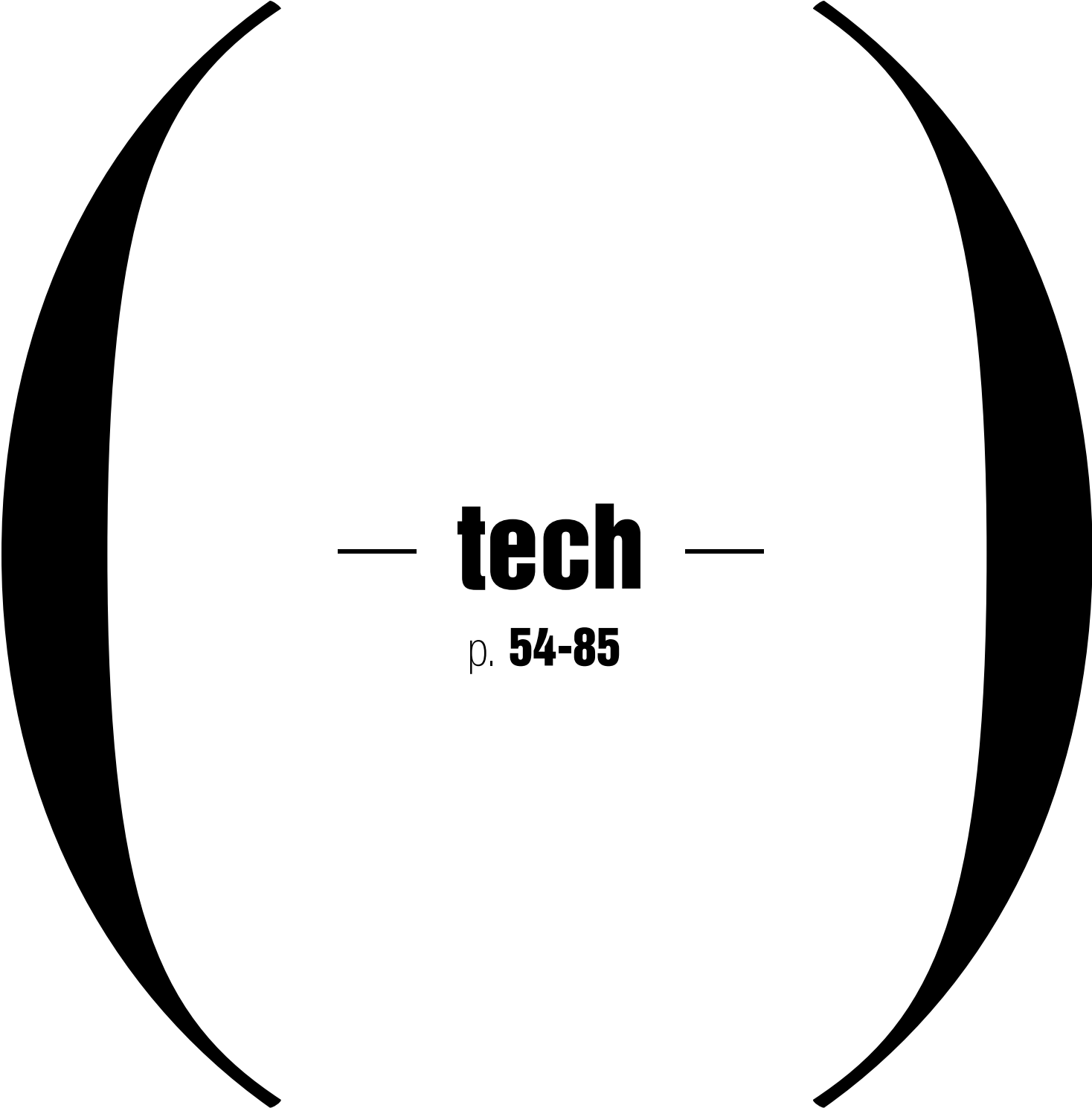
2003-2012: Prost competes in the Andros Trophy, which he wins 3 times



2014: Alongside Jean-Paul Driot, Prost launches the e.dams Renault team, competing in Formula E, which it dominates (driver and constructor champions in 2015 and 2016)

‘We must use time
as a tool, not as a
crutch.’

JOHN F. KENNEDY



— **tech** —
p. **54-85**

HANDS ON

Richard Mille is a bastion of cutting-edge technology, but every detail still comes down to the deft gestures of watchmakers trained in the grand tradition.

PHOTOGRAPHY JÉRÔME BRYON

Deburring

A watchmaker gently removes excess matter from the bezel of an RM 38-01 in a process known as 'deburring'



Coating

A special protective coating is applied before finishing operations begin



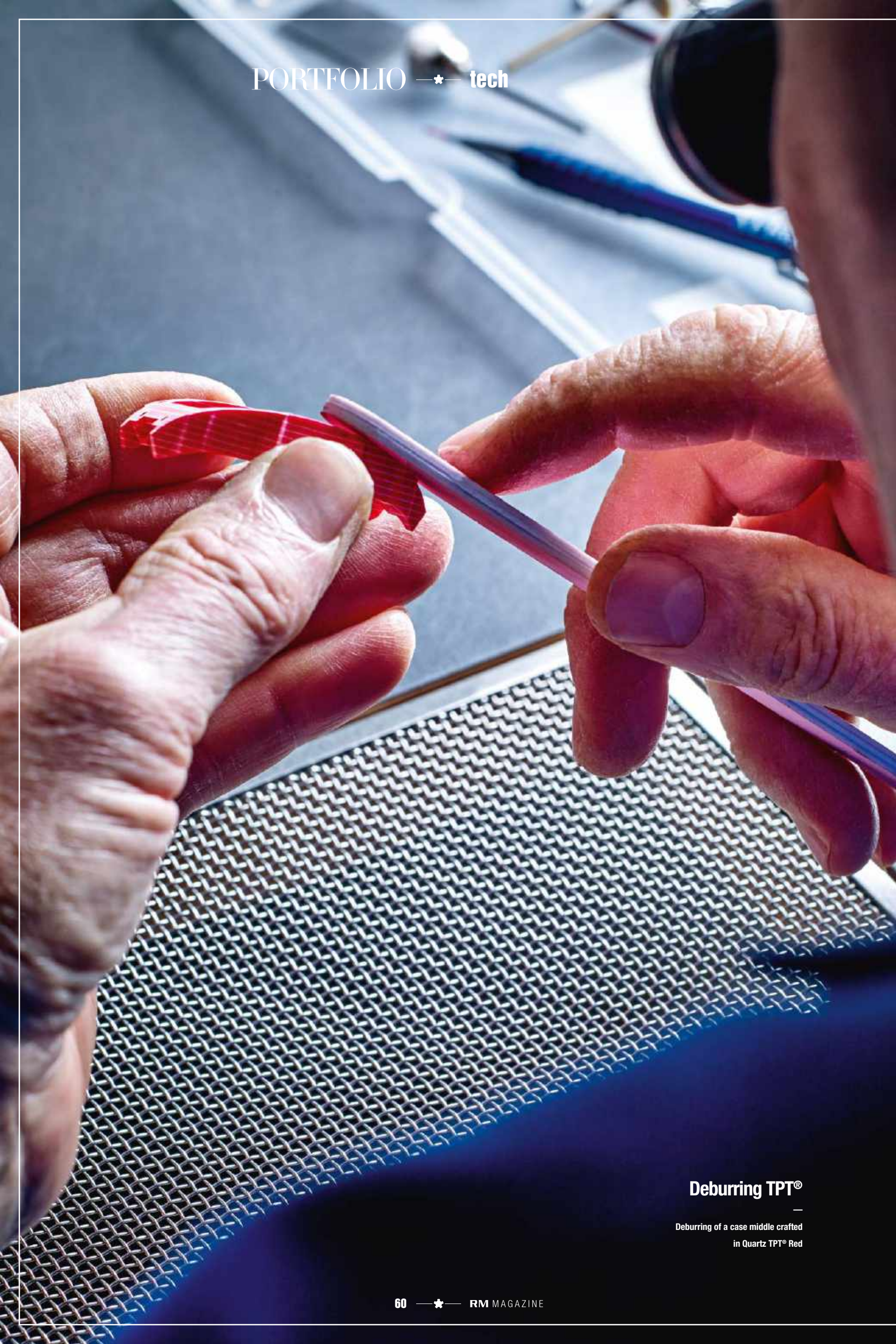
Brightening

Brightening is a kind of 'ultra-finishing' step, here performed on the baseplate of an RM 028



Buffing

The caseband for
an RM 11-03 undergoes buffing



Deburring TPT®

Deburring of a case middle crafted
in Quartz TPT® Red



Brightening

Brightening of the titanium caseband
for an RM 11-03

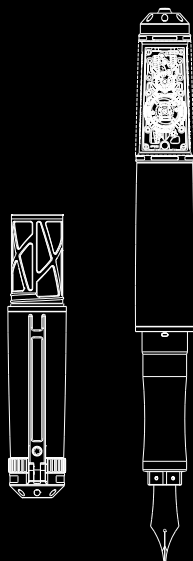


THE WRITE TIME

More than four years in the making, the RMSo5 fountain pen is finally a reality, bringing renewed pleasure to writing by hand thanks to a revolutionary mechanism as exquisite as, well... clockwork.

BY THEODORE DIEHL
PHOTOGRAPHY DIDIER GOURDON

RMS05



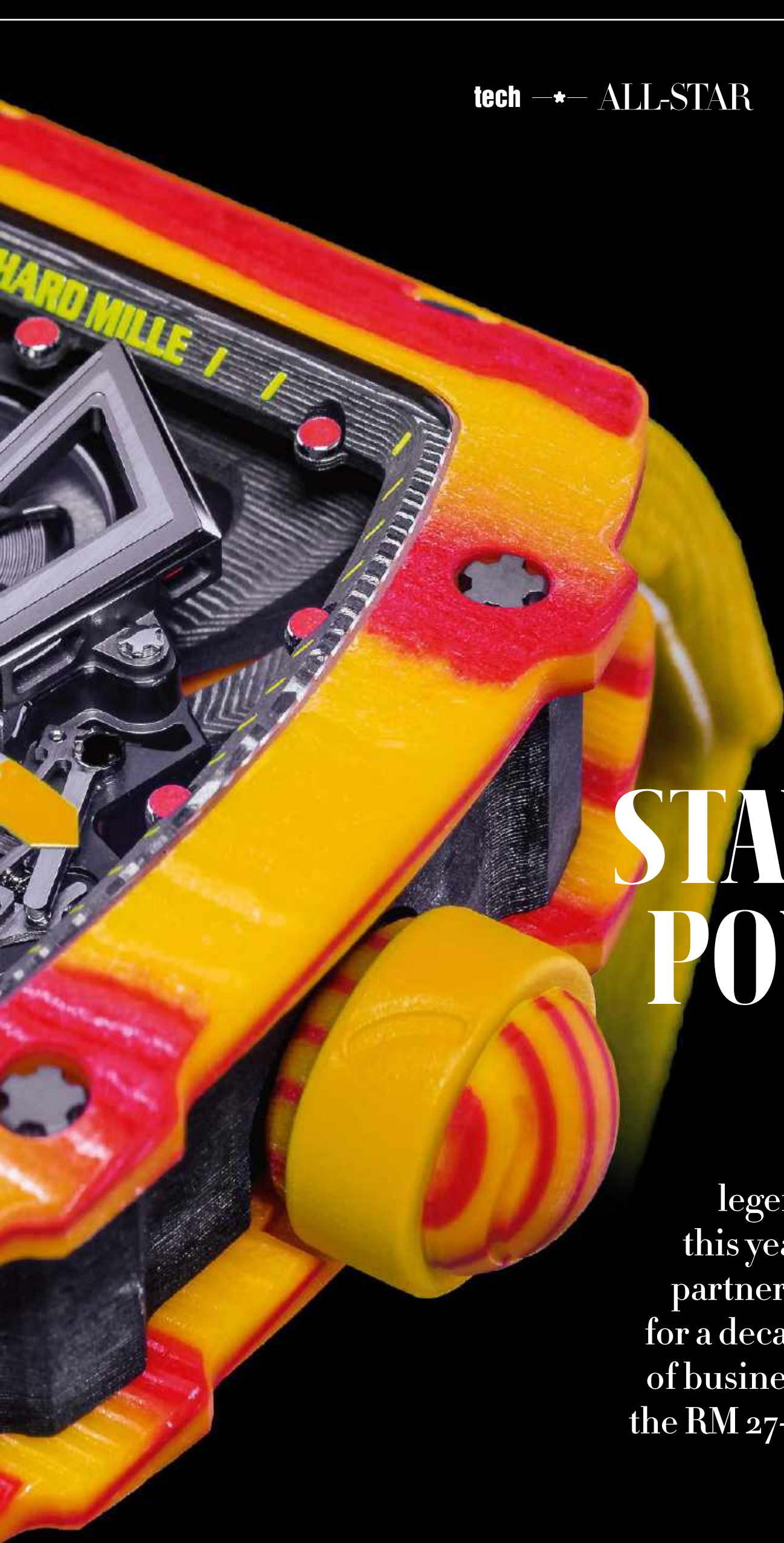
Recoil escapement, push-button ejection mechanism. Barrel and cap in Carbon TPT®; sapphire (1,800 Vickers) crystal with anti-glare treatment (both sides). Baseplate in electroplasma-treated grade 5 titanium; bridges in grade 5 titanium, microblasted and PVD treated

A symbolic luxury object designed to appeal to the daily or occasional user, the simply curious, the connoisseur and the collector alike, the fountain pen's true worth is revealed anew by Richard Mille. The last word in cutting-edge technology and innovation, with an optimally ergonomic design, this mechanical fountain pen epitomises the brand's entire philosophy. Developed by the brand's movement creators, the pen took four years to research and develop before emerging as an exceptional, highly technological, one-of-a-kind object. 'Shifting from ostentatious complexity to that concealed within an everyday object is a labour of creativity, scientific research and experimentation,' Richard Mille explains. The movement is based on a skeletonised baseplate with grade 5 titanium bridges. This 12-jewel calibre powers a captivating display of kinematic mechanics that releases the white gold nib. The push-button at the end of the pen triggers the baguette movement fitted with a recoil escapement and a barrel. This escapement, traditionally used in striking watches, releases the head of the nib in an instant of harmonious mechanical motion. Replacing the cap raises the barrel in a fraction of second via a complex mechanism running through the body of the pen. At the very same moment, the nib delicately retracts, ready to emerge again at the merest touch of the button. 'Writing is an art going back to the dawn of time, and the fountain pen its most inspiring and intimate instrument, making it a natural choice for us as an object to celebrate,' says Richard Mille. 'An item will be produced only if it provides both genuine technical significance and aesthetic expression,' he insists. 'Our fountain pen meets these criteria. With this creation, we sought to revisit an iconic object with ties to intellectual and artistic practice, whilst imagining it as a formidably complex Richard Mille calibre.' Therefore, the Richard Mille pen is machined in Carbon TPT®, whose damascene patterns and virtual indestructibility are now hallmarks of the brand.

SMOOTH WRITING MEETS THE BEST HOROLOGICAL MECHANICS







STAYING POWER

Richard Mille didn't wait for the tennis legend's comeback this year to renew his partnership with Rafa for a decade. First order of business? Launching the RM 27-03 Tourbillon.

BY MICKAËL LE COR

RM 27-03

Since 2010, Richard Mille and Rafael Nadal have developed remarkable watches, via a collaboration unique in the history of watch-making. The latest of these is no disappointment.

Its tourbillon movement expands the horizons of technical performance. Aesthetically, the timepiece alludes to the Spanish tennis champion's masterful character. 'Roland-Garros was an obvious choice of venue to present this new timepiece,' comments Richard Mille. 'Even though, of course, we didn't know in advance, that he would win for the 10th time!'

The intense burst of colour that characterises the RM 27-03 is achieved by impregnating fine layers of silica, just 45 microns thick, with tinted resin according to a proprietary process developed in Switzerland that stacks the filaments in layers before heating them to 120 °C. The Quartz TPT® case, which is water resistant to 50 metres, offers a very advantageous strength/weight ratio, as well as being anallergenic and highly resistant to UV rays. But the main innovation of this extraordinary watch lies in its tourbillon calibre, which can withstand shocks up to 10,000 g's. This new threshold represents years of R&D and countless hours of tests, particularly 'pendulum impact testing', which simulates the linear acceleration that occurs due to sudden movements or shock to the wearer. Salvador Arbona, who develops movements at Richard Mille explains: 'According to measurements recorded by a Swiss micro-technology laboratory, a watch absorbs around 60 g's of linear acceleration during the serve of an amateur tennis player. Given Rafa's strength and intense playing style, the acceleration produced in his case could easily

climb well past 100 g's.' And yet, the brand decided to develop a product driven by a tourbillon escapement, a regulating device which should, in theory, be spared all stress. A unibody baseplate in Carbon TPT®, grade 5 titanium bridges, and strategic reinforcements at the heart of the calibre all contribute to the rigidity of the timepiece. The variable-inertia balance and tourbillon bridges, all emblematic features of the brand, also play a part in fulfilling the brief: breaking the 10,000-g barrier. This virtual indestructibility is vouchsafed by precise assembly to the nearest micron of the ultralight tourbillon calibre on the skeletonised unibody baseplate in Carbon TPT®, permitting further weight savings. The rapid-winding barrel provides an unvarying flow of energy for the full 70 hours of running time. Highly stylised, the sharp, streamlined curves of the skeletonised bridges encircling the barrel, the great wheel and the mechanical tourbillon beating at 3 Hz together evoke the forward-facing head of a bull, Nadal's chosen emblem. As a playful nod, a tiny tennis ball caps the torque-limiting crown. Especially striking and sporty, this watch, produced in a limited edition of only 50 pieces, is Rafa's new ally.

**RAFA IS NOT
JUST A GREAT
CHAMPION—
HE'S AN
EXCEPTIONAL
HUMAN BEING**



LADIES' HOUR

Since Richard Mille's fifth year of existence, the young brand has been celebrating the beauty, refinement and strength of women through exquisite wristwatches, each of which combines multiple facets of femininity as refracted by the diverse lense of culture in the light of both the past and the future.

BY AMY WALKER

2016-2005

Sophisticated, sexy, refined, daring... There are just so many adjectives to choose from to describe Richard Mille's watches for women. That's partly because each one has a multifaceted persona bringing together myriad aspects of femininity. What they all have in common, though, is a perfectly executed equilibrium of performance and aesthetics. And there are so many! Since 2005, the brand has constantly reinforced its commitment to making women's watches of uncompromising mechanical perfection, as well as great beauty. The following pages cast a look back at some of the most blazingly innovative horological creations for womenkind, courtesy of Richard Mille. These include world premieres like the RM 07-01, the first-ever gem-set Carbon TPT®, and mechanical masterpieces such as the RM 19-02 Tourbillon Fleur, with its graciously opening flower petals, as well as technological feats—the divine transparency of the RM 07-02 Pink Lady Sapphire, to take but one example. It is through these constantly evolving embodiments of passion and determination that Richard Mille expresses his love and respect for women.



2016

**AUTOMATIC RM 07-01 LADIES' WATCH IN GEM-SET CARBON TPT®
AND RED GOLD. CENTRAL DIAL IN DIAMOND-SET RED GOLD AND CARBON TPT®**



2015

**RM 037 AUTOMATIC LADIES' WATCH IN GOLD CARBON TPT®
CENTRAL DIAL IN DIAMOND-SET RED GOLD AND BLACK ONYX**



2015

**RM 07-02 PINK LADY AUTOMATIC IN PINK SAPPHIRE
CENTRAL DIAL IN DIAMOND-SET RED GOLD AND MOTHER OF PEARL**



2015

**RM 19-02 TOURBILLON FLEUR IN WHITE GOLD SET WITH DIAMONDS
AND BLACK SAPPHIRES**



2015

**RM 51-02 TOURBILLON DIAMOND TWISTER IN RED GOLD SET
WITH DIAMONDS AND BLACK SAPPHIRES**



2014

**RM 19-01 TOURBILLON SPIDER IN WHITE GOLD SET
WITH DIAMONDS AND BLACK SAPPHIRES**



2014

**RM 07-01 AUTOMATIC LADIES' WATCH IN DIAMOND-SET WHITE GOLD. CENTRAL DIAL
IN DIAMOND-SET WHITE GOLD AND JASPER. BRACELET IN DIAMOND-SET WHITE GOLD**



2011

**RM 051 TOURBILLON PHOENIX
MICHELLE YEON IN DIAMOND-SET WHITE GOLD**



2009

**RM 023 AUTOMATIC
IN WHITE GOLD, POLISHED CASE**



2007

**RM 016 AUTOMATIC EXTRA FLAT
IN DIAMOND-SET RED GOLD**



2005

**RM 007 AUTOMATIC IN RED GOLD SET WITH BLACK SAPPHIRES AND DIAMONDS
CENTRAL DIAL IN DIAMOND-SET WHITE GOLD AND JASPER**

BRACELETS

Only Richard Mille, champion of the smallest detail, would put in the level of effort the brand has invested into creating women's watch straps and bracelets. These have taken as many years to develop as the design of a new movement.

BY MICKAËL LE COR

PHOTOGRAPHY DIDIER GOURDON & JÉRÔME BRYON





FOR RICHARD MILLE,

important too. This is evident from the bracelets in precious metals adorning the women's models in the range, which have been developed entirely in-house. As befits the feats of manufacturing they truly are, the Research and Development teams housed at the brand's factory in the village of Les Breuleux, nestled in the Swiss Jura, have been constantly involved in throughout. 'This bracelet took more of my time and energy than designing the entire movement and case. Developing it almost drove me insane,' Richard Mille once confided. This speaks volumes as to the attention paid to a feature as apparently simple as a strap, and sums up Richard Mille's obsession with wearer comfort. Today, customers can choose from nearly 100 different colours, materials, and finishes on satin, leather and rubber, as well as exclusive models in precious metals.

For Richard Mille, straps and bracelets both reflect cutting-edge expertise and years of research, and provide women a channel to express their

life is about more than watches — straps are

personalities. 'I've always felt that women should be given the very best,' explains Richard Mille. 'I've made it a point of honour to analyse every aspect of comfort when designing my watches, taking particular care over functional design details. Because, in my opinion, it is unthinkable to create something truly luxurious that is uncomfortable to wear and use. That is why the perfect bracelet requires the same attention as each of the minute components that goes into building a watch. In the women's collection, which applies a consistent system and a global approach, I strive for the very highest levels of quality and comfort ever achieved in every aspect of watchmaking.'

Back in 2001, he had the idea of affixing the strap directly to the watch case by means of a screw that also had a structural function. It took no less than six years, numerous trials and lengthy development to achieve the desired level of perfection for his straps in leather, satin, rubber or alligator. The



challenge was on, and Richard Mille persevered, presenting his first metal bracelet, developed in-house, in 2014, followed by the Open Link chain strap, which joined the collection in 2015, both manufactured entirely in Switzerland.

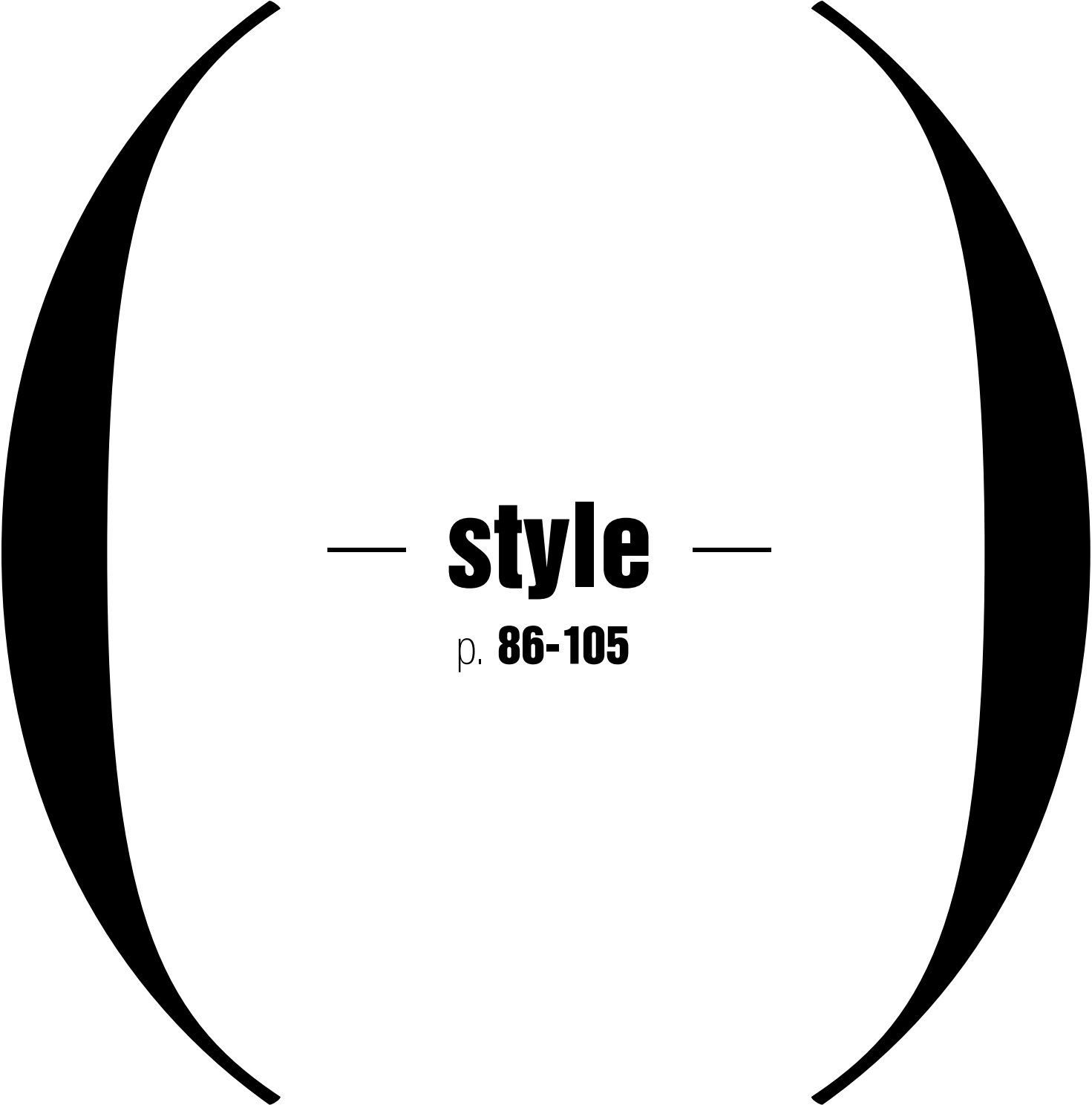
'The human body is full of subtle curves, and I wanted to respect that in the shapes of women's watchcases through a profusion of small details. It was crucial for the bracelet to be unified with the case in order to visually emphasise how the two are fully integrated.' Richard Mille's bracelets prolong the design of the watch in perfect harmony with the case, continuously evoking the curves and profiles of the bezel and back. It was for his two most recent women's watches, the RM 07-01 and RM 037, that Richard Mille developed the bracelet fashioned entirely in gold that he presented in 2014. With dozens of links, production of this bracelet requires no fewer than 65 hours of programming, followed by many hours of machining. Each link is then micro-blasted, satin-brushed, and polished. The bracelets are also entirely hand finished. A year later, Richard Mille created the Open Link, a curb-chain bracelet, also entirely crafted in gold. Each link is bead-blasted, satin-brushed and polished. This outstanding workmanship combines advanced technology with hand finishing and assembly.

All this underscores the importance of these treasures, crafted in the traditional manner of

luxury watchmaking long practised in the Jura, with the requirement that straps should fit the women who wear them like a second skin. The new bracelets in precious metals are a quintessentially Richard Mille response to exacting women who insist on absolute comfort. Taking up the challenge, engineers have conducted months of research into the bracelets' lightness, support and the sensations of those who wear them. From the slightest temperature change to the gamut of beauty products, materials have been tested down to the tiniest detail for their reactions. Flexibility of movement, comfort and hypoallergenic qualities are a particular focus. And, when finished, each bracelet undergoes a battery of extremely rigorous quality control tests to ensure it is perfect before joining the case it was designed for. A wonderful moment of pure watchmaking poetry.

‘There is time for
work. And time
for love. That
leaves no other
time.’

COCO CHANEL



— **style** —
p. **86-105**



Lace dress (LANVIN),
Watch: RM 51-02 Tourbillon Diamond
Twister, diamond-set white gold
(RICHARD MILLE)

Art

CHANTILLY
ARTS & ELEGANCE
RICHARD MILLE
OFFERS A FAIRY-TALE
CHÂTEAU SETTING WITH
GLAMOROUS CARS AND
FASHION. HERE, A CLOSER
VIEW OF THESE BOLD
AND SUMPTUOUS LOOKS,
PAIRED WITH

PHOTOGRAPHY ÉRIC DEGRANGE & ELEI VON KALT
FASHION EDITOR LYDIA LOBE
MODEL CINDY @ KARIN
MARA @ KARIN

Elegance

TIMEPIECES FROM THE
RICHARD MILLE
LADIES' COLLECTION
OF EXQUISITE
WATCHES, EACH
ONE AS COMPLEX AND
INTRIGUING AS IT IS
BREATHTAKINGLY
BEAUTIFUL

*Satin and silk muslin dress with lace
sleeves (LANVIN),
Watch: RM 51-02 Tourbillon Diamond
Twister, diamond-set white gold
(RICHARD MILLE)*



Watch: RM 016 Automatic Extra Flat in
diamond-set white gold
(RICHARD MILLE)





Embroidered silk bolero with
fringes (**GIORGIO ARMANI**),
Watch: RM 016 Automatic Extra Flat
in diamond-set white gold
(**RICHARD MILLE**)

Embroidered tulle dress with feathers
(ELIE SAAB),
Watch: RM 67-01 Automatic Extra Flat
in diamond-set white gold
(RICHARD MILLE)



Lace top and skirt (**PAULE KA**),
Watch: RM 016 Automatic Extra Flat in
red gold (**RICHARD MILLE**)
gold heeled boots (**JIMMY CHOO**)

Long-sleeved dress in new wool & cotton (**JACQUEMUS**),
Watch: RM 037 Ladies' Automatic
in diamond-set red gold, mounted
on a diamond-set red gold bracelet
(**RICHARD MILLE**)



*Left: long-sleeved dress in new wool & cotton (JACQUEMUS),
Watch: RM 037 Ladies' Automatic in diamond-set red gold, mounted on a diamond-set red gold bracelet (RICHARD MILLE)*

*Right: fringed organza dress (KENZO),
flat pumps (JIMMY CHOO)*





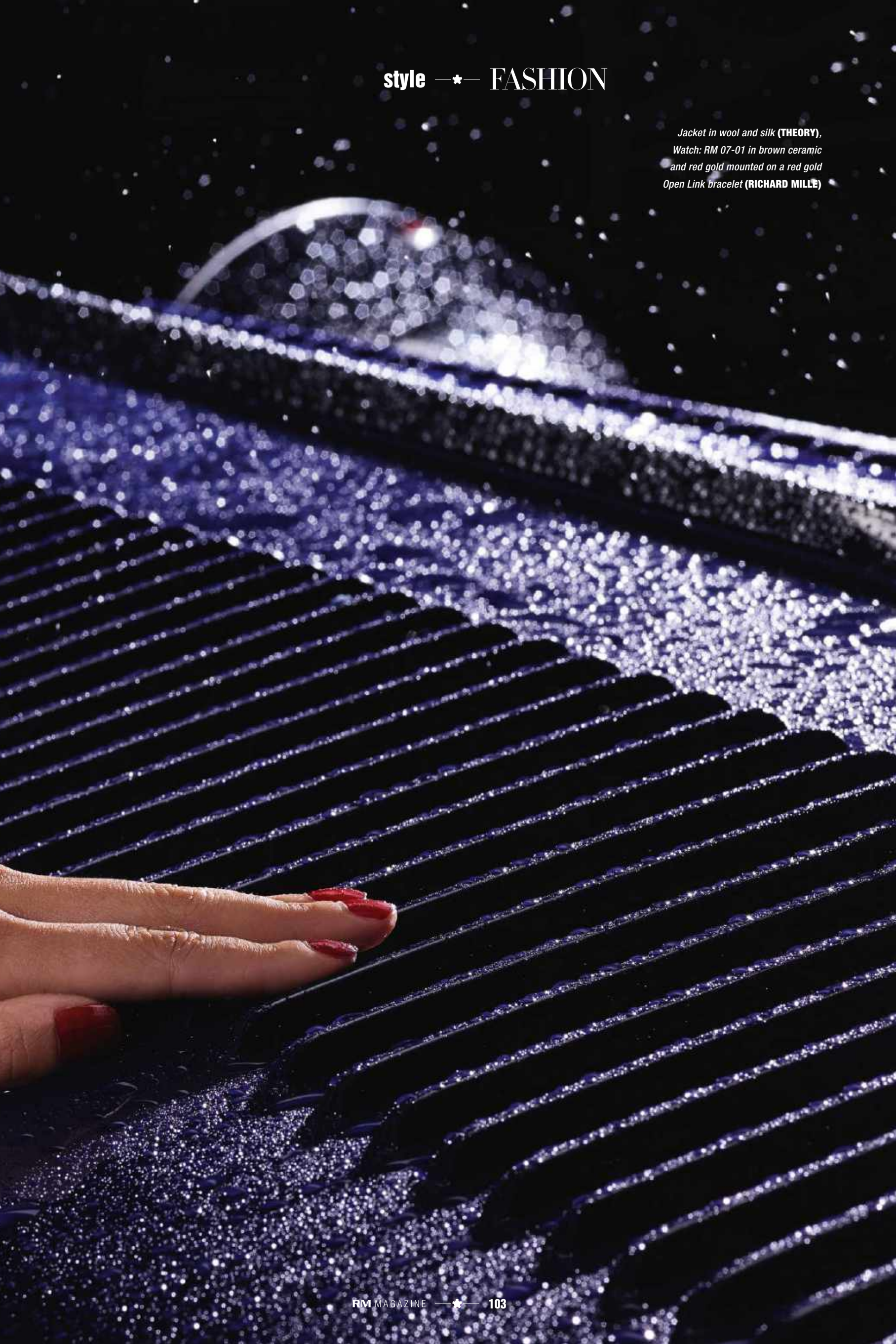
*Sequined tulle jumpsuit
(ZUHAIR MURAD),
Watch: RM 007 in titanium
(RICHARD MILLE)*



*Sequined tulle jumpsuit (ZUHAIR MURAD),
fur stole (SPRUNG FRÈRES),
Watch: RM 07-01 Ladies Automatic in white
gold mounted on a white gold Open Link
bracelet (RICHARD MILLE)*



*Jacket in wool and silk (THEORY),
Watch: RM 07-01 in brown ceramic
and red gold mounted on a red gold
Open Link bracelet (RICHARD MILLE)*



ASSISTANT (ELEGANCE PART)
FRANÇOIS BRIENS

DIGITAL CAPTUR (ELEGANCE PART)
FRANK PUYAN @AGENCE JRM

ASSISTANT (ART PART)
NICOLAS PIVETAL

HAIR & MAKE-UP
ANTHONY PREEL @ ARTLIST PARIS

HAIR ASSISTANT
SACHIKO YAMASHITA @ ARTLIST PARIS

ASSISTANT STYLIST
ARMELLE SEMAT

PRODUCTION MANAGER
CÉLINE LE GOUIL @ LA PRODUCTRICE

PRODUCER
ELEONORE SERBIN

ASSISTANT PRODUCER
NATHALIE SANOUVONG @ LA PRODUCTRICE

*Embroidered silk dress with sequins
and studs (BOTTEGA VENETA),
Watch: RM 07-01 (RICHARD MILLE),
heeled pumps with bows
and crystals (MARNI)*



‘Now is the time to
understand more,
so that we may
fear less.’

MARIE CURIE

— **travelbook** —
p. **106-146**



MILD RIDERS

To celebrate the 25th anniversary of McLaren's automotive triumph, the F1, we invite you along for a peek at an exclusive annual ritual.

BY AYMERIC MANTOUX
PHOTOGRAPHY ALASTAIR BOLS

Images courtesy of the McLaren F1 Owners Club



© VINCENT MARTIN / OM ARTE

Here they are. They've all arrived. Not a single one missing, or hardly any. Despite the driving rain that has been ceaselessly pelting the vineyard since dawn, a total of 30 McLaren F1 owners have turned up, invited for a rally celebrating the 25th anniversary of this legendary supercar by the manufacturer and Richard Mille.

Beyond a sea of vines, before you reach the elegant wooden chalets on the famous Caudalie estate, the superb sports cars wait patiently, neatly lined up in the car park below the famous Château Smith Haut Lafitte, a stone's throw from Bordeaux. In this, the world's most magnificent garage, are 22 McLaren F1s, representing a fifth of the existing production of these cars, their powerful engines at rest, waiting for just one thing: to be set free to roar along the roads of Aquitaine.

Their plates are from the US, the UK, the Middle East and Australia. Their owners have come from all over the world. Their common ground? Each is the proud owner of a McLaren F1, a mechanical gem of a sports car and a unique concentration of





ANNOUNCED FROM AFAR BY THE THROBBING OF THEIR ENGINES... THE McLAREN F1 IS THE SPORTS CAR TO END ALL SPORTS CARS

technology. 'It's like the Ferrari 250 GTO, an iconic car,' explains François Perrodo, a French businessman, racing driver and proud owner of an F1. 'I had the first MP4, and I've had several other McLarens. It's a perfect car, no excess ornamentation, no gimmicks. Truly a must-have for any collector.'

This is how a number of owners have come to assemble each year for a small, friendly rally somewhere in Europe: the Italian Riviera, the Swiss Alpine passes, etc. Given the status of the cars and the participants, this must be the most chic and enviable rally in the world. Indeed, businessman and owner of the McLaren group, Mansour Ojjeh, has made a special trip to attend, accompanied by his wife. He moves discreetly from one group to another, exchanging a friendly word and a smile with each of the brand's friends.

This year, the choice of location fell on the Bordeaux area—for its wines, which the British were the first to enjoy and export, shaping, in their own way, the distinctive taste of Bordeaux—and for its châteaux, its restaurants, its landscapes, and its climate, which is usually particularly clement in springtime. 'It's not a racing rally or a competition,' explains Ojjeh, 'it's just an event for us to get together and meet others who share the same passion for this incredible car.' As the guests wait for the briefing, the final latecomers arrive in their grey, orange or aqua machines, announced from afar by the throbbing of their engines reverberating in our ears.

At the bar, comfortably settled in deep leather armchairs, the organisers busy themselves with maps of the region. 'At this point here we are nine kilometres from the roundabout. We must tell them

to be careful at 64.1.' For supercars like these, the speed bumps so beloved of the local highways authority are a real bug-bear. 'The French seem to have fallen in love with them!'

One by one, the participants gather around the bar. They listen attentively as the festivities, programme and details of the itinerary are announced. The organisers continue by clarifying some points of safety for the participants. 'The French are very pernickety about their Highway Code and speed limits.' This raises laughs amongst the audience, composed of experienced gentleman drivers. It must be said that the McLaren F1, of which only 106 were produced, is the sports car to end all sports cars (a historic speed record of 391 km/h, record prices, etc.). And the cost of such marvels is unprecedented—over \$10 million for the most recent sales

at public auction. Considered by connoisseurs to be the most accomplished sports car of the 1990s, its chassis and bodywork are entirely made of composite materials. Another significant characteristic of this incredible British car is its powerful, rear longitudinal, 627 hp, naturally aspirated V12 engine.

'Its architecture is largely inspired by Formula 1 racing, where McLaren was already a key player in the early 1980s,' remembers the supercar's designer, Gordon Murray. The assembled collectors are thrilled by the participation of the South African engineer and designer, who appears sporting a floral shirt. This man is

a living legend, and everyone present would have been honoured to sit next to him during the gala dinner at Château Smith Haut Lafitte.

The relentless rain has by no means dampened the spirits of these proud F1 owners, accompanied by their wives. The next day, they enjoy some wonderful motoring through the Bordeaux region, stopping off at Château Cheval Blanc, where a tour of the ultra-modern cellar, rounded off by a wine-tasting, proved a delight for even the most demanding participants. Between stages of the rally, they have an opportunity to exchange views on the rationale that drove Murray

to place the driver in the middle of the F1's cockpit, in order to 'make them feel very special' at the wheel of this highly innovative model. 'What I like about this car,' says François Perrodo, 'are the full-on sensations, it's very direct. McLaren is always at the forefront of research, with the tilting dashboard and the materials used. I was also attracted by the fact that it's the smallest limited run on the market. It can be raced on a track, but has Grand Touring features as well.'

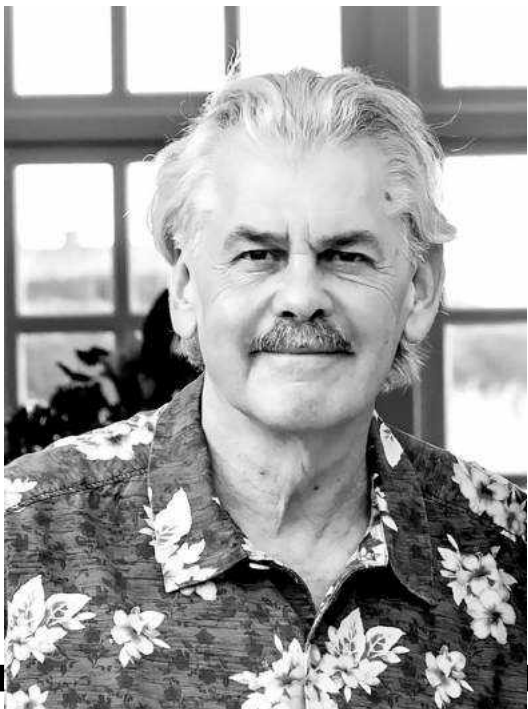
But here, on the open road, the drivers remain very level-headed. The atmosphere is relaxed and speeds are low. It took the McLaren's F1 Owners Club no less



than three reconnaissance trips and more than two weeks to identify the roads and long straight stretches that would best enable the F1 owners to hear the roar of their hypercar engines. This isn't a race, it's more of a social gathering. And to prove it, the numerous mechanics brought in to deal with any breakdowns have had nothing but time on their hands.

The next rally will be held in Scotland, where, for a few days, this most wonderful of escapades will take over the roads between Aberdeen and the Isle of Skye. As in Bordeaux, the organisers will once again be faced with the conundrum of finding hotels befitting the status and expectations of the owners.

To learn more about the event, visit: www.mclarenf1ownersclub.com



GORDON MURRAY

Gordon Murray was born 18 June 1946, in Durban South Africa and studied mechanical engineering at the Durban University of Technology. Not one to waste time, he built and raced his own car, the IGM Ford, in 1967. Pursuing his love affair with motorsport, he went to England, where he landed at Brabham and rapidly ascended to Chief Designer, a position he occupied for 15 years.

Joining McLaren in 1987, Murray quickly made his contributions felt, initially on the 1987 MP4/3, then the unstoppable MP4/4, which won 15 of its 16 starts. In 1988–91 the McLaren team won four consecutive Constructors' and Drivers' Championships. In 2017, musing on his 50th career anniversary, he explained that he drove every supercar then current before settling down to the task of designing the McLaren F1, a car which was to make him a legend and garner a cult following—as well as setting the pace as the fastest production car in existence (231 mph, or 391 km/hr).

The iconic supercar is now joined by an unlikely cousin with which it shares a key trait: Murray recently designed the OX, an all-terrain vehicle for rural Africa that packs flat, can be assembled alone with no additional tools in 12 hours, and features the same central driving position as the F1.

#3500LIVES HITS THE ROAD

3,500 people die each day on the roads, worldwide. For Jean Todt, President of the FIA (Fédération Internationale de l'Automobile) and friend of Richard Mille, this is an intolerable situation that prompted him to launch a worldwide informational and motivational road safety campaign: #3500LIVES. Figures from all walks of life have joined the initiative, which the brand also supports.

BY PIERRE-OLIVIER MARIE

Every life is sacred. We must ensure the roads are safe, and this must become a priority. Slow down to save lives.' These were the words spoken by Pope Francis during a short speech broadcast for the launch of the international #3500LIVES campaign in March at the FIA headquarters on the Place de la Concorde in Paris. When you succeed in involving figures of this stature, it's a sign that the cause you are fighting for is just. Clearly, it is unacceptable that 1.25 million people die on the world's roads each year, an average of 3,500 per day.

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

BUCKLE UP

FERNANDO ALONSO
TWO-TIME FIA FORMULA ONE
WORLD CHAMPION



SUPPORT THE FIA'S MANIFESTO
FOR GLOBAL ROAD SAFETY AT FIA.COM
#3500LIVES

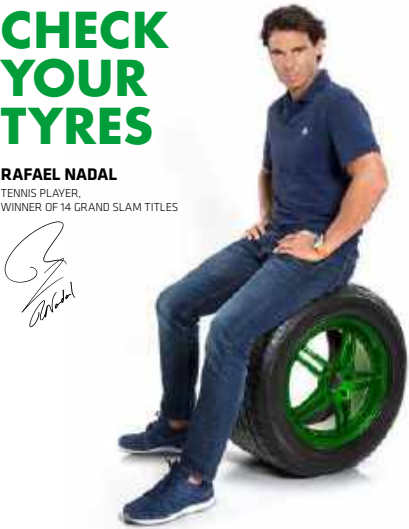
WITH THE SUPPORT OF THE **FIA** FOUNDATION

FIA ACTION
FOR ROAD SAFETY

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

**CHECK
YOUR
TYRES**

RAFAEL NADAL
TENNIS PLAYER,
WINNER OF 14 GRAND SLAM TITLES



SUPPORT THE FIA'S MANIFESTO
FOR GLOBAL ROAD SAFETY AT FIA.COM
#3500LIVES


WITH THE SUPPORT OF THE **FIA** FOUNDATION

FIA ACTION
FOR ROAD SAFETY

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

**USE
A CHILD
SAFETY
SEAT**

MICHELLE YEOH
ACTRESS, PRODUCER AND
UNDP GOODWILL AMBASSADOR



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FIA ACTION
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**DON'T TEXT
AND DRIVE**

PHARRELL WILLIAMS
SINGER, SONGWRITER AND RECORD PRODUCER



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**LOOK
BEFORE
CROSSING**

FELIPE MASSA
FIA FORMULA ONE RACING DRIVER



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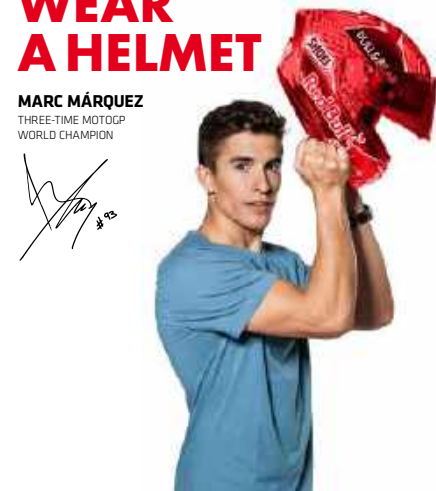
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**WEAR
A HELMET**

MARC MÁRQUEZ
THREE-TIME MOTOGP
WORLD CHAMPION



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TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

ALWAYS PAY ATTENTION

VANESSA LOW
LONG JUMP PARALYMPIC GOLD MEDAL CHAMPION



Vanessa Low

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TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

MAKE ROAD SAFETY A PRIORITY

ANNE HIDALGO
MAYOR OF PARIS AND CHAIR OF C40



Anne Hidalgo

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TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

STAY BRIGHT

HAILE GEBRESELASSIE
LONG DISTANCE RUNNING OLYMPIC AND WORLD CHAMPION



Haile Gebrselassie

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FIA ACTION FOR ROAD SAFETY

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

DON'T LET YOUR FRIENDS DRIVE DRUNK

WAYDE VAN NIEKERK
400M OLYMPIC GOLD MEDAL AND WORLD CHAMPION



Wayde van Niekerk

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FIA ACTION FOR ROAD SAFETY

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

OBEY THE SPEED LIMIT

YOHAN BLAKE
4 X 100M OLYMPIC AND WORLD CHAMPION AND 100M WORLD CHAMPION



Yohan Blake

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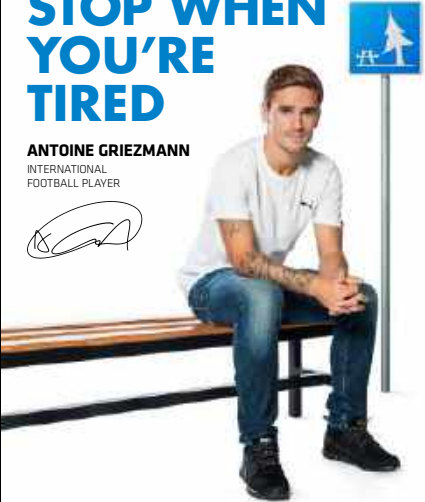
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FIA ACTION FOR ROAD SAFETY

TODAY, 3,500 PEOPLE WILL DIE ON THE ROAD...

STOP WHEN YOU'RE TIRED

ANTOINE GRIEZMANN
INTERNATIONAL FOOTBALL PLAYER



Antoine Griezmann

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WITH THE SUPPORT OF THE **FIA** FOUNDATION

FIA ACTION FOR ROAD SAFETY

ROAD ACCIDENTS ARE THE LEADING CAUSE OF DEATH FOR 15-29 YEAR OLDS

1.25 MILLION PEOPLE DIE ON THE WORLD'S ROADS EACH YEAR

Though emerging countries account for only 54% of all vehicles in circulation worldwide, they suffer 90% of the victims. 'Road accidents are the leading cause of death for 15-29 year-olds,' asserts Jean Todt, President of the FIA as well as United Nations Secretary General's special envoy for road safety. 'Governments have a particular duty to implement measures that will help to achieve the UN's Sustainable Development Goals and halve the number of deaths and injuries by 2020.'

These facts established, the most effective means of reaching the general public remained to be found. The FIA chose to organise a global poster campaign in 75 countries, bringing aboard such personalities such as musician Pharrell Williams,

actors Michelle Yeoh and Michael Fassbender. Sports stars are also participating, like Fernando Alonso, Nico Rosberg, Yohan Blake, Rafael Nadal, Haile Gebreselassie and Antoine Griezmann, among others. Even politicians, such as the mayor of Paris, Anne Hidalgo, are involved.

Each of these ambassadors conveys a message pertinent to a road safety theme. Beyond calling for speed limits to be observed, the issues addressed include the wearing of seatbelts, fastening helmets securely, and not consuming alcohol or reading text messages while driving. This is all common sense, surely, but such common sense is a quality all too rarely displayed by everyone on our roads. It is also very important to rec-

ognise that nearly one billion people live in countries that do not adhere to the UN's road safety conventions.

The campaign is running in over 30 languages in 900 towns and cities throughout the world, with the support of JCDecaux, which is providing close to 50,000 billboards, a contribution valued at around 10 million euros. '#350OLIVES links up with the FIA's manifesto for safer roads, which emphasises, amongst other things, the importance of driving roadworthy vehicles, and campaigns for improved infrastructure,' explains Jean Todt. 'We are not currently reaching our targets, due to a lack of resources and political commitment. Tremendous effort is needed, and I have hopes that this campaign will contribute to that.'



WHAT DOES THE FOUNDATION HAVE IN STORE FOR THE FUTURE? WHAT ARE ITS PROJECTS? WHAT DOES THE FOUNDATION NEED TO HELP IT WITH ITS WORK?

The Foundation always needs help with basic needs (food, clothes...) because whenever the big boys like Ashley leave, smaller ones, like Matthew (4 years old), arrive. In addition to their daily requirements, there is a major project initiated by Mélanie Treton-Monceyron, the Artistic Director at Richard Mille, who takes care of Yohan and of the Foundation. This is to redo the 3 houses that belong to YB Afraid, because the physical structures of the homes are in poor condition. They are infested and not healthy for the kids. We are excited and optimistic about the future and feel truly privileged and thankful to be working with Richard Mille.

CUBIE SEEGOBIN, Yohan's manager

WHAT DOES THE FOUNDATION BRING TO JAMAICA?

The Foundation really got going once Richard Mille and Melanie got involved. We simply couldn't have financed it otherwise. You can see the pride and achievement on the faces of people like Ashley, who despite very difficult beginnings in life is attending university in France in January. Barrington has also made huge strides, after what was a very extensive training program with Yohan. Together, they nurtured his ambition to run, and run fast. He does indeed have a great deal of talent, so the Foundation has helped him move on and find a real purpose in life. The majority of the kids come from off the street. They have been abused. They have no parents, and without the Foundation I have no clue where they might have ended up.

WHAT IS THE ATMOSPHERE IN THE HOMES LIKE?

Perhaps it may sometimes appear too disciplined, but this is way better than the insecurity these children faced before. It gives them what they need above all a safe framework on which to build their lives. Their future is whatever they choose to make it, as long as they keep up with their studies.

Yohan himself is tremendously committed to the Foundation. The fact that he systematically contributes 5% of all his earnings to it says it all. On top of this, he goes to visit the kids, talks to them, holds seminars, and generally spends a lot of time inspiring them, talking about what their future could be. Yohan is a different kind of athlete. I've been with him since I was 16. He's just that kind of person. He has a really good heart. He grew up very poor. He grew up seeing the same things that the kids experience. That's why he 'gets it'. He never forgets.

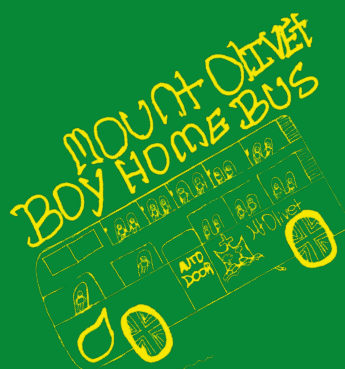
IN JUNE 2017, THE KIDS OF THE FOUNDATION WERE INVITED TO THE RACERS GRAND PRIX, THE INTERNATIONAL ATHLETICS COMPETITION YOU ORGANISED WITH COACH GLENN MILLS. YOHAN BLAKE, WAYDE VAN NIEKERK AND AKANI SIMBINE TOOK PART IN THIS EVENT. WHAT DO ENDEAVOURS LIKE THE RACERS GRAND PRIX BRING TO JAMAICA?

Jamaica is known to the outside world for its tourism, sunshine, beaches and reggae, but life in Jamaica can be a daily struggle. People depend on tourism, but an event like the Racers Grand Prix is something that actually motivates and moves them. It brings them together, emotionally. It's a different image that allows Jamaica to show its real face to the world. And, of course, we are very happy to have Richard Mille as a partner of this competition.



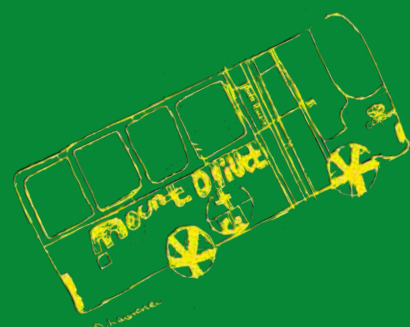
The high school It also took
School Boys except the mountain (kids)
Primary school Boys, because our
school is near the home

Oshane Lawrence



By: MWAHLL
2016

We can mean
want to do that simply the good summer
we need for the see in Kingston and we
are also taken to Dances there to
every name distance we want
Yours Sincerely
MWAHLL
Baker



It took us 6 months in the summer

Tyrese
Mindt

I just
want to
make our
life here all the
time easier
that just have been a quick snapshot on
Mount Olivet Boys Home you have

Suan Cole

The bus is helping us to be more happy the most
important thing is helping us to get more money
they want to see the house and see how many
kids from Mount Olivet we have to go to school here
more and we have to be happy to go to school here
more happy summer with the normal summer
Thank you One and all



YB AFRAID —★— travelbook

'That's what YB Afraid is all about, making dreams come true.'

Cubie Seegobin

WHAT DID THE CHILDREN THINK OF THE COMPETITION?

To see all the young kids smiling, and hear the roar of the crowd in the stadium was a most amazing experience. They all posed in the Richard Mille box with a big life size cardboard cutout of their hero. To see the smiles on their faces was truly an inspiration for everyone involved. What I most remember about the atmosphere in the special box was an amazing spread of colours. Like a rainbow flag of brightly coloured cupcakes. All having fun together and forgetting totally about everything else. It was truly humbling to see and be part of. When Yohan raced, in that short period of time, those few seconds when he crossed the finish line, in the heat and the fireworks and the roar of the huge crowd, what you could see suddenly was the young kids sharing his dreams. They were part of the whole thing they belonged to something truly wonderful. That's what YB Afraid is all about, making dreams come true.

GLENN MILLS, Yohan's coach

WHAT, FOR YOU, WERE THE ABIDING HIGHLIGHTS OF THE RACERS GRAND PRIX?

Racers Grand Prix 2017 was dedicated to a legend, Usain Bolt. It was a chance for the country to say thanks to someone who has done them proud. The highlight for me was when he competed and delivered to the crowd what they had all come to see. It was a moment of ecstasy and emotion where Bolt said his farewell to Jamaica in his final performance on local soil. It gave the opportunity for Usain to really experience the emotions of the country and his countrymen.

The Racers Grand Prix was a very important milestone in Jamaican history because the country was asked to pay tribute to one of their greatest sporting sons. The event was well-attended and drew the attention of many people, including the Prime Minister of Jamaica, the president of the IAAF and the President of NACAC, all of whom were there. We also had a tremendous turnout among members of the government and the opposition. That's how important the event was.

WHO FIRST APPROACHED YOU ABOUT THE YB AFRAID INITIATIVE?

I was approached by Yohan Blake and Timothy Spencer, chairman of the Foundation. They both spoke to me about the project and what they were doing. I thought it was fantastic, they were helping a group of youngsters who were disenfranchised and abandoned. It's always a wonderful thing to give another human being an opportunity to achieve something better for themselves.

WHY WERE YOU SO KEEN ON IT?

I myself share the same values, I have always believed that we should help our less fortunate brothers and sisters to become better off than they are and support their efforts to secure a better situation. We can never be truly happy when others around



RUN



SPEED



WIN



Bob Marley said ‘yuh life nuh mean nothing, if you can’t help somebody’

Coach Glen Mills

us are sad and in need of our help, especially when we can afford to help. As the great Bob Marley said: ‘yuh life nuh mean nothing, if you can’t help somebody.’

IN WHAT WAY CAN WATCHING NATIONAL SPORTS HEROES INSPIRE YOUNG KIDS WHO COME FROM A DISADVANTAGED BACKGROUND?

Sport is an integral part of nation-building. It is inspiring to an entire nation to see its sports stars and heroes compete against the world, especially when they are successful. Heroes like Usain Bolt, Yohan Blake and Shelly-Ann Fraser are inspirational to our young and, especially to those from disadvantaged backgrounds, they represent a link between themselves and what hard work and dedication can achieve. Most of the athletes come from backgrounds like their own. By being part of the national struggle and enabling youngsters to see them and to live the dream with them, their example is certainly an inspirational tool that helps to develop youth for the future.

DO THE ATHLETES GET INVOLVED WITH THE KIDS FROM YB AFRAID?

Some years ago we invited a group of youngsters from YB Afraid to be our guests at the Racers Track Club. They came and had a wonderful day. They were able to watch Bolt and Yohan train. They truly had an inspiring experience. As a matter of fact, we had our first athlete from the Foundation join the Racers Track Club this year Barrington Mitchell. We are very impressed with him. He has talent, he is hard working, he is focused and has a good character. We wish him well and hope that we can develop him to a level where both the sponsors and the Foundation will be happy.

DO YOU THINK IT CAN SOMEHOW SPUR PEOPLE ON, IF THEY HAVE A BAD START IN LIFE A BIT LIKE AT THE BEGINNING OF A RACE?

Yes, they can improve their outlook on life from the bad experiences they had. Certainly, it can be looked at as similar to a bad start in a race. Expressing through practice the good qualities that are necessary for the development of a human being, just like in sports, your character comes out as you become a sports champion. There is a lot for youngsters to learn in transforming their

lives through the benefits of sports.

IF YOU WERE ASKED TO GIVE A TALK TO THE CHILDREN OF THE FOUNDATION, WHAT WOULD YOU SAY TO THEM?

I have actually spoken to the kids of the Foundation once before. I encouraged them not to look at the past, not to look at their current condition, but to look at how they can use the opportunities available to make themselves better human beings. Also, how one day they will be in a position to contribute to society and help others like themselves. They should maximise whatever opportunities the Foundation provides and use these as the gateway to their success.



DIPSTICKS AND LIPSTICK

Worlds collide.
Time stands still.
Timeless elegance, glamour
and sportsmanship
are the watchwords
of the Rallye des Princesses
Richard Mille 2017.

BY ALEX TAYLOR
PHOTOGRAPHY JULES LANGEARD

All images courtesy of the Rallye des Princesses Richard Mille





Here I am, Place Vendôme, at the foot of the ramp. Carburettors are revving, whistles blowing, a flurry of pink scarves forms a scintillating mosaic across shining bonnets. The sky is brilliant blue. All in all, the kind of spectacular Sunday you only get in the middle of spring. The kind of blue you only see at eight in the morning in the centre of Paris.

High above, a whirring drone buzzes around Napoleon's head, as he proudly stands atop his column. The cameraman lines up his shot. The sound technician flashes a thumbs up. Viviane Zaniroli is poised with her flag. The first car is raring to go. The engineers make way on the central platform ... seconds from the start My lines pre-roll in my head ... 'Here we are ... the very beginning ... 2017 Rallye des Princesses Richard Mille ... 90 teams ...'

In the breadth of a nano-second, or perhaps an eternity—the frame freezes. The gearbox of my mind drifts into reverse, slowly meandering along the parsing roads of distant memories. Suddenly, I'm miles away, years ago, high up on the cliffs

of my Cornish childhood. My Mum is driving her MG convertible. She's Mrs Peel and I, next to her, in my school uniform, am her budding Steed. She's in control. She does it her way and we're on top of the world.

'Action!' The clutch slams down in my memory. My voice accelerates to vibrato, harmonising with the brmmm-brmmmm of pure engine roar, unleashed by the power of immaculate pedicures...

'From all over Europe, Russia, the US, even Japan ... across continents and spanning decades back to 1955, with a legendary Jaguar XK140, off they go! It's the Rallye des Princesses Richard Mille, 18th edition!' Over the next five days, from Paris to Saint-Tropez, *l'éternel féminin* meets *la France profonde*. Sleepy villages in places with such magical names as le Pays Briare or l'Indre et Loire come to life in a whoosh of whirling dust. Hedgerows bristle with excitement in their wake. Lime green, daisy yellow and pink bonnets light up swathes of summer countryside, like psychedelic dragonflies swooping through fields of dreaming cowslip and dandelion.

For five days, Alfa Romeo Spiders, Porsches and Meeva Morgans wind their way through the Golf des Dryades, le Parc du Levardois-Forez or stop for *un déjeuner rustique* near Oytier St-Oblas. Why, oh why does 'Glamour' sound so much sexier in French?

Make no mistake. That's what it's all about. The Rallye des Princesses is provocatively, innocently, unswervingly sexy. These Princesses are out there, navigating their own route to some distant horizon well beyond the politically correct. Men are mere muscles to mend things, polishing bumpers and checking valves.

Girls just want to have fun, and they do it differently. They despise speed for its own sake. Stopwatches and calculators help them pace their way meticulously through the regularity trials. Speed alone won't get you to the top of the podium, because once you've fastened that pink bracelet on your wrist, you commit to being different, to being 'she'!

Viviane Zaniroli is the 'she' behind the wheel of the Rallye des Princesses. Her first memory of being in a car was squeezed between her brother and sister in their father's Peugeot 403, off to their grandparents' on the Ile d'Oléron. In those days, it was something of an expedition, taking up to 10 hours, double today's time. 'It was a trip through my country's history,' remembers Viviane. It was also the start of a journey that would lead to a rally which is truly one of a kind.

'Sometimes those from outside France, especially the "Anglo-Saxons" [her phrasing] think it's a bit of a lark. The term "rally" gives them the impression it's an amble through the countryside. We soon put them right about that!' laughs Viviane, whose husband Patrick was a mainstay of the arduous Paris-Dakar. 'You have to understand, I come from the no-nonsense world of jeeps and four-wheel drives.'

Is it a feminist statement? 'Not at all! It's simply a fact that women drive differently than men in this kind of competition. They're mothers, they have children and families, they're more careful. Princesses are risk-takers, but they take more calculated risks, they're more careful.'

Sometimes they get lost. The roadbooks, given out half an hour before the start each day, are sometimes difficult to decipher. Viviane remembers one team that mis-

The cars, lined up following their last vetting, await the Princesses at the epicentre of luxury that is the Place Vendôme

And they're off! The first crew, driving a cherry red Porsche departs under the fluttering French flag



A Princess looks up from her roadbook, flashing us a smile and a glimpse of her RM 07-01 in brown ceramic and Open Link bracelet in red gold

IT'S PURE PLEASURE, AND PURE TRUST. YOU HAVE TO TRUST YOUR COPILOT

took the tree symbol for artichokes and got lost in the French countryside on a wild-goose chase for unusual vegetation. Others stopped to help a local postman with his deliveries in a small French village.

Richard Mille's involvement 'pulls us upwards,' declares Viviane. 'His brand symbolises true luxury and elegance. His involvement has helped us establish the "Rallye des Princesses" as a brand in its own right. Elegance is a savoir-vivre,' she adds, 'a whole, an ensemble, comprising conviviality, fun, generosity, and of course, the beauty that is unique to old cars. Glamour actually reflects in your soul. If you take care of beautiful things, you become beautiful deep inside.'

'At first I thought maybe it was a mistake to use the title Princess. A lot of women said, "Oh, it's not for me! I don't identify with being a Princess." But, 18 editions later, we have well and truly earned the right to call ourselves Princesses.'

When I think back to the starting grid at the Place Vendôme, two beaming faces come into focus: Coralie Chebab and Gaëlle Warcizag, a Swiss team I spied wearing flower-power headdresses, all smiles and white lace, each clutching a sunflower.

A few moments later they would get into their Mercedes 250 from 1967. A big car, shiny and silver. 'It's very comfortable, your back doesn't hurt at the end of the day, but hard to manoeuvre round some of the narrow country lanes. She pitches in the bends,' says Gaëlle, 'you become one with your car. There are no indicators lighting up on panels so you really have to listen. And it's true that we suddenly transform into Princesses. We're absolutely not driven by lust to win. If you see someone who's lost, you stop and help out. Winning is just the icing on the cake.'

Coralie, whose love for cars is quite recent—she became addicted to Top Gear with her ex-husband—says that being a

Princess means you disconnect from everything for a week: 'there's no work, no nothing, just us, together!'

The same is true for Belgian mother and daughter duo, Véronique Dekens and Wendy Olbrecht, who comprise Team N° 8. 'The Chinese lucky number! It's pure pleasure, and pure trust. You have to trust your copilot: my daughter is absolutely in charge of each turn of the wheel I make.' Véronique remembers one magical moment on the lonely mountain roads, way up on the Alpe d'Huez. A sudden traffic jam. It was a long line of Princesses, all taking the same path together. 'It was like we'd driven, all of us, into another world.' All this so that, a mere five days later, with trophies glinting in the sunset, the Porsche 911 n° 81, driven by Véronique Castelain and Stéphanie Wante, crosses the finish line. As the pink champagne fizzes, *heureuses et triomphantes*, they bring this most revolutionary of rallies to a decidedly feminine close.



THE RICHARD MILLE OF PERFUMERY

Henry Jacques is a name synonymous with superlative haute parfumerie. Today, this small family business with a select clientele is taking its first steps on the international stage.

BY AYMERIC MANTOUX

A perfumer's paradise, the Vieille Route de Grasse winds through the aromatic hills overlooking the Mediterranean sea. In the heat of Indian summer, the air is heady with the scents of thyme, lavender and pine. Here, half a century ago, Henry Cremona created a workshop—Henry Jacques—devoted to producing exceptional fragrances for the greats of this world. It was an era when high society had decreed that having one's own personal collection of Essences was no less

fundamental than putting together a wardrobe worthy of the name. One of the last remaining defenders of French perfumery in the grand tradition, this keen traveller, with the help of his exceptional nose, created rare fragrances that exude absolute refinement. In a word: perfect. 'What motivates us,' confides Henry's daughter, Anne-Lise Cremona, 'is a passion for beauty above all else.'

The House recently opened to the public, but for a long time it operated as an haute couture workshop, reserving its creations for Hollywood stars, gifts of state, or the world's great courts. A strictly family venture, fuelled by passion in the noblest sense of the word, Henry Jacques continues to embody excellence and creativity. Yet, after long working in the shadows with utter discretion, the House is now revealed in striking settings masterminded by French interior designer Christophe Tollemer, known for imbuing soul in the spaces he creates. The first of these was unveiled in 2015 at Harrods, undoubtedly the world's most famous department store.



All images courtesy of Henry Jacques



Instead of boutiques, Henry Jacques has designed miniature perfume Houses, as here at Harrods, in London

'I wanted the 19 m² representation of the House to convey the extreme refinement that befits haute parfumerie,' Tollemer explains. 'On the 6th floor of the iconic Knightsbridge building, in a new space dedicated to niche perfumery, this innovative concept was developed over three years of close collaboration.' Having immersed himself in the extraordinary, ancestral profession of Henry Jacques, Tollemer chose to reflect this art using a noble material, wood, in the form of beautifully fitted 17th and 18th century panelling. To add contrast and soften the whole, a Corian® archway brings a touch of modernity to the perfumer's laboratory, highlighting the technical nature of haute parfumerie. Resembling a cabinet of curiosities in reverse, this setting, which enticed visitors to discover the perfumer's hidden treasures, will be rolled out at other locations across the world. 'We're in no hurry,' affirms

Anne-Lise Cremona. 'Fragrances still represent personal time.'

The brand is also driven by a desire to keep a passion for great French perfumery alive and to restore it to its former glory. Henry Jacques works only with natural products: rare and costly ingredients whose essences—or 'absolutes'—command prices four times greater than gold. 'Perfume is the most intimate thing on this earth; you simply cannot lose sight of the fact that scents are created for people. Everything is a question of alchemy, depth and authenticity.' Customers of Henry Jacques possess an imagination fuelled more by ingredients, like musk, ambergris and jasmine, than by hyperbolic descriptions. The brand focuses on the essential. They don't tell tales, or delude themselves. They don't make you believe that 'life is beautiful' or that they are 'in love again'. They prove it to you. 'I wanted to return to

the beauty of the perfumer's gestures,' effuses Anne-Lise. 'A perfumer is someone who has time. He takes out his bottles and rods; he inhales; he thinks. It's simple, but beautiful and rare.'

Henry Jacques embodies an entire era of French luxury, an ideal of classic, old-style perfumery. The subtle delicacy of its fragrances has remained impervious to any of the modern inventions that have emerged during the years that it has cheerfully navigated by relying on its high standards and loyalty to its customers. Today, Henry Jacques is spreading its wings. Ultimately, a brand is measured by its decisions, and short-sighted judgements can be cruel. By carefully avoiding the scrutiny that would have seriously detracted from its distanced composure, Henry Jacques has cultivated a spirit of diplomatic chic. Much like a sort of local artisan who has become terrifically glamorous.

Glowing with the hues of nature from milk white to honey gold and dark pitch, the 'absolutes' that Henry Jacques works with are rare and precious in themselves, even before they are blended with art



Incredible control and detail go into the production of these perfumes, from the raw material, to the 'visionary' nose that brings them into being, to the manner of their presentation



Since antiquity, crystal has walked down the ages alongside scents, a vessel and a showcase for these deeply personal treasures



A VESSEL FOR A VISION

To accompany his poetic gestures, Henry Jacques again called on the talented Christophe Tollemer, this time to create an exquisite yet simple line of bottles, cases, boxes and perfume organs. There is something very powerful in these creations, crafted from crystal and leather, that enclose the fragrances. Just as Henry Jacques himself, the objects are inspired by the confluence of travel and history, memories and emotions, dreams and curiosity. Henry Jacques is at the polar opposite of the trend toward standardisation in perfumery. This is confirmed by Tollemer, who highlights its differences from certain sellers of artificial scents: 'Henry Jacques never creates two identical compositions. The perfumer is constantly searching. It is both unsettling and extremely stimulating.'



Dancer, choreographer and founder of the L.A. Dance Project, Frenchman Benjamin Millepied has fallen for the city of angels, where he now resides.



BENJAMIN'S
LOS ANGELES

GRIFFITH PARK

The park covers 4,310 acres of natural terrain and landscaped parkland, making it one of the largest urban parks in North America ©Alexandre Mille



I live on the east side of the city, in an area called Los Feliz. Lots of artists and authors live in the lively artsy neighbourhood. I love it. You can actually walk around on foot, there are plenty of restaurants to choose from and a great vibe altogether. When I have free time, I play the piano and spend time with the kids. I also like to bike, go running or just take a walk. For that, Griffith Park is one of my favourite spots. You really get a feel for what the city was like before all the development; it's a bit of wilderness in the midst of the city. You can genuinely lose yourself there.

THE HUNTINGTON

LIBRARY



The estate was a working ranch when Henry Huntington purchased it in 1903. Today, it is home to 120 acres of spectacular gardens ©Alexandre Mille

The Huntington is an unbelievable place. There are amazing botanical gardens, especially Chinese and Japanese. There's a great museum with English painting and French furnishings, and a monumental library. It's certainly one of the loveliest places in the city. In the 19th century it was the home of a couple who bequeathed it to the city, and today people come to enjoy exhibitions and wander in the gardens. It's crazy to think that just a century ago, a family lived there with all those masterpieces. It's a very popular location for shooting films, and unique in the L.A. metro area.

'YOU CAN SEE WHAT
THE CITY WAS LIKE
BEFORE IT WAS
DEVELOPED'

— BENJAMIN MILLEPIED —

MH ZH

I'm very fond of this little Israeli-Mediterranean restaurant in the Silver Lake district. The cooking is to die for! Naturally there are lots of vegetable-based dishes, but the steaks are sublime and the blackened potatoes absolutely delicious. Portions are huge and prices reasonable, both rare in L.A. The place itself is thoroughly charming, with an open kitchen and small tables that are often occupied by regulars. Even they have trouble choosing amongst its many dishes full of surprising flavours. What's more, each one is a piece of art to look at.

L.A. DANCE PROJECT

L.A. Dance Project is a platform I initially created to develop, support and launch international-level ballets in Los Angeles. Certainly, at its core there is a dance company, but there's more. A few months ago, we moved to the Arts district, in an industrial zone of East L.A. right next to two contemporary art galleries. We now have a space to work and perform, to welcome people and make our presence felt. Meanwhile, we are pursuing ever more artistic collaborations that cut across disciplines, cultures and the many communities of Los Angeles. L.A. has never been a major city for dance, but we've been around for five years, and, while it takes time, we're beginning to feel at home.

BENJAMIN'S PICKS

AMERICAN CINEMATHEQUE

6712 Hollywood Blvd

NEW BEVERLY CINEMA

7165 Beverly Blvd

ALIAS BOOKS EAST

3163 Glendale Blvd

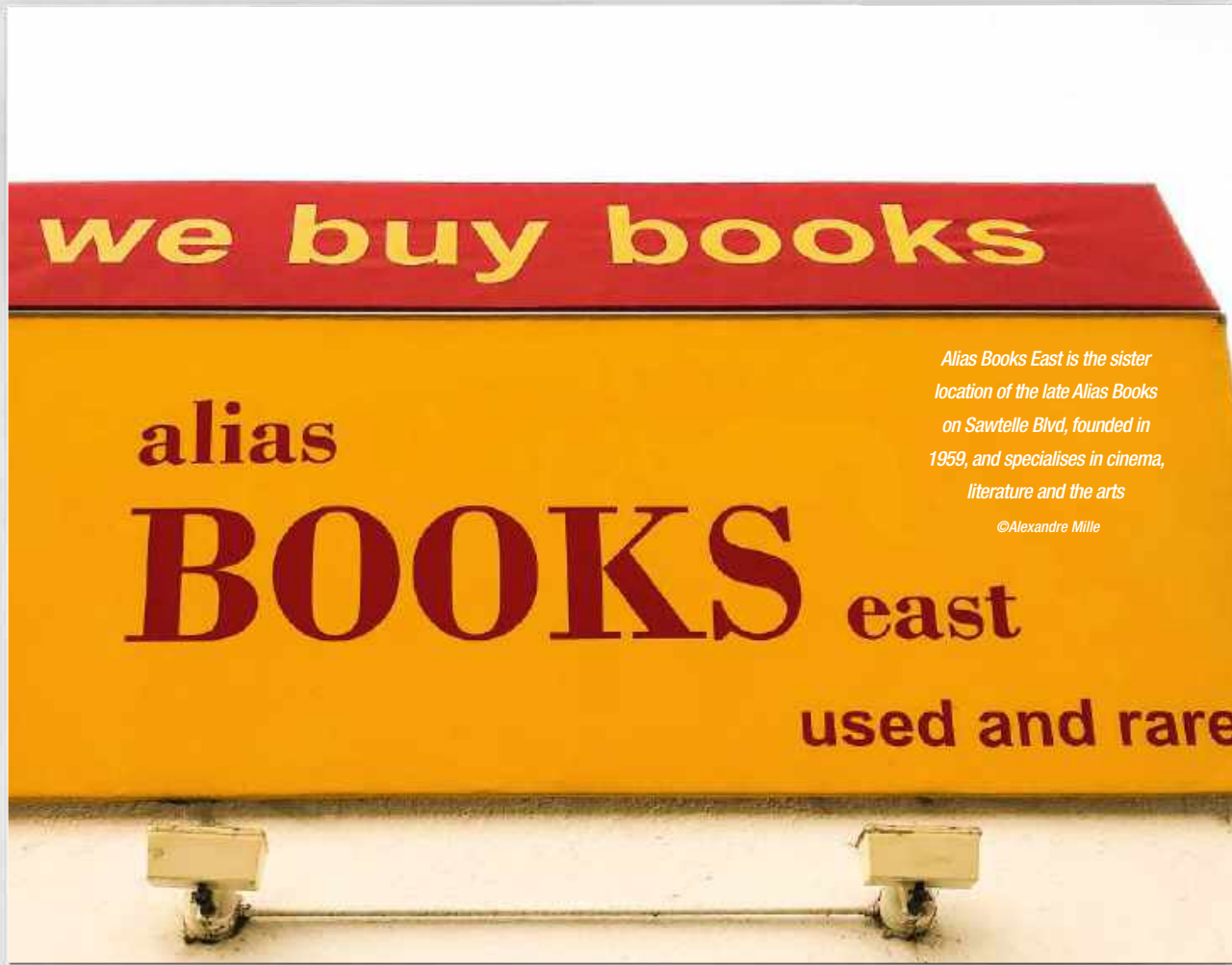
MH ZH

3536 Sunset Blvd

L.A. DANCE PROJECT

2245 EAST WASHINGTON BLVD

ALIAS
BOOKS EAST



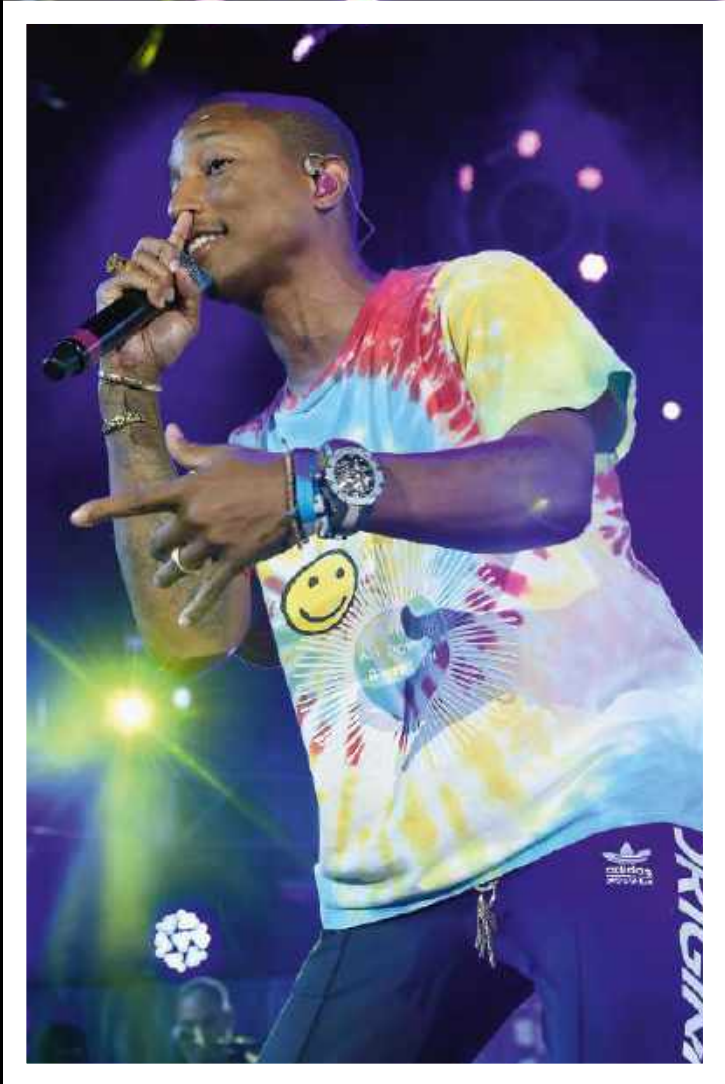
This is a fabulous bookshop, probably one of the oldest in the city. It's legendary. The owner has great taste. It's a compact space that's carefully curated, and there are some rare items. I always enjoy going there, and often come home with several books. I read a great deal, often several books at once. Some fiction, but mostly history and art. Right now, I'm reading one book on Bach, another on Louise Bourgeois and an essay on the history of capitalism in the United States. My tastes run to the eclectic.

NEW BEVERLY CINEMA



I go see pictures in real 35 mm celluloid film as often as I possibly can. It's important to me, because it represents the return to an emphasis on quality in terms of image, of sound, of depth. Back then, a director had to pick his film stock, and once he'd framed his shot he had to take a risk. Well known in Hollywood, the Egyptian theatre is part of the American Cinematheque and a veritable temple of the Moving Image. I also go to the New Beverly Cinema, housed in a 1920s building, which was bought by Quentin Tarantino. I like these places because I see inspiring works. Their programming is really excellent.

RECENT
EVENTS
IN THE
RICHARD
MILLE
FAMILY



PHARRELL

Pharrell Williams and his RM 031 performing for victims of the events in Charlottesville VA of 11 August 2017 at 'A Concert for Charlottesville'—24 September 2017, Charlottesville, VA
© Kevin Mazur Getty Images

MICHELLE YEOH

Michelle Yeoh at the premiere of *Star Trek: Discovery*, in which she plays Captain Philippa Georgiou—19 September 2017 in Los Angeles.
© Albert L. Ortega Getty Images



RISING STAR

The young and talented Charles Leclerc was crowned 2017 F2 champion in Jezer, Spain on 7 October 2017, following a superlative season. © Florent Gooden DPPI



BELLA LUNA

Pierce Brosnan and Diana Luna attend The Costa Smeralda Invitational Gala Dinner. Diana sports an RM 07-01 in brown ceramic—17 June 2017, Olbia, Italy. © Tullio M. Puglia Getty Images

THE BRIDGE

The Bridge, presented by Richard Mille, brought together close to 60 post-war sports and racing vehicles on the greens of Bridgehampton's exclusive golf club, The Bridge — 16 September 2017, Long Island, NY. © Sean Zanni PMC



CHANTILLY



Romain Grosjean,
HAAS F1 team driver
and his wife, Marion
Jollès-Grosjean
© Antonin Vincent / DPPI



Eric Boullier, racing director of
McLaren Honda with his wife
Tamara © Antonin Vincent / DPPI

Longtime brand partner Felipe
Massa was in attendance for the
Gala dinner © Antonin Vincent / DPPI



The 4th Chantilly Arts & Elegance Richard Mille exceeded expectations with more than 16,000 visitors and 850 exceptional cars presented on the Chantilly Estate — 10 September 2017. © Antonin Vincent / DPPI

Many Richard Mille partners, like Mutaz Essa Barshim flew in to spend a day in the beautiful French countryside © Antonin Vincent / DPPI



Jean Todt, president of the
FIA and a loyal friend of
Richard Mille for years, is a
faithful attendee
© Antonin Vincent / DPPI



Dressage rider Jessica von
Bredow-Werndl, one of the
most recent additions to the
Richard Mille family
© Renaud Corlouer

Frederic Sausset, the first
quadruple amputee to race
in the Le Mans 24 Hours
© Renaud Corlouer



EVER HIGHER

It was with this last jump that Mutaz Essa Barshim won the Men's High Jump Final at the World Athletics Championships in London—13 August 2017 © Julien Crosnier / DPPI



ALAIN PROST

With great fanfare, Alain Prost and Richard Mille officially presented the RM 70-01 Tourbillon Alain Prost, a watch dedicated to cycling at the Circuit Paul Ricard — 13 October 2017 © Antonin Vincent / DPPI



MYSTERY SHOPPER

McLaren F1 driver Stoffel Vandoorne paid an impromptu visit to the Richard Mille boutique in Kuala Lumpur before his weekend of racing © Edmund Lee



JACKIE CHAN

Cinema legend Jackie Chan attended the opening ceremony for the first Richard Mille flagship store in Taiwan—June 2017 © @Jun Hsu

WAYDE SPEED

Wayde van Niekerk on the podium, holding his gold medal after winning the 400 m at the World Athletics Championships in London—8 August 2017 © Stéphane Kempinaire / DPPI



CRISTIE KERR

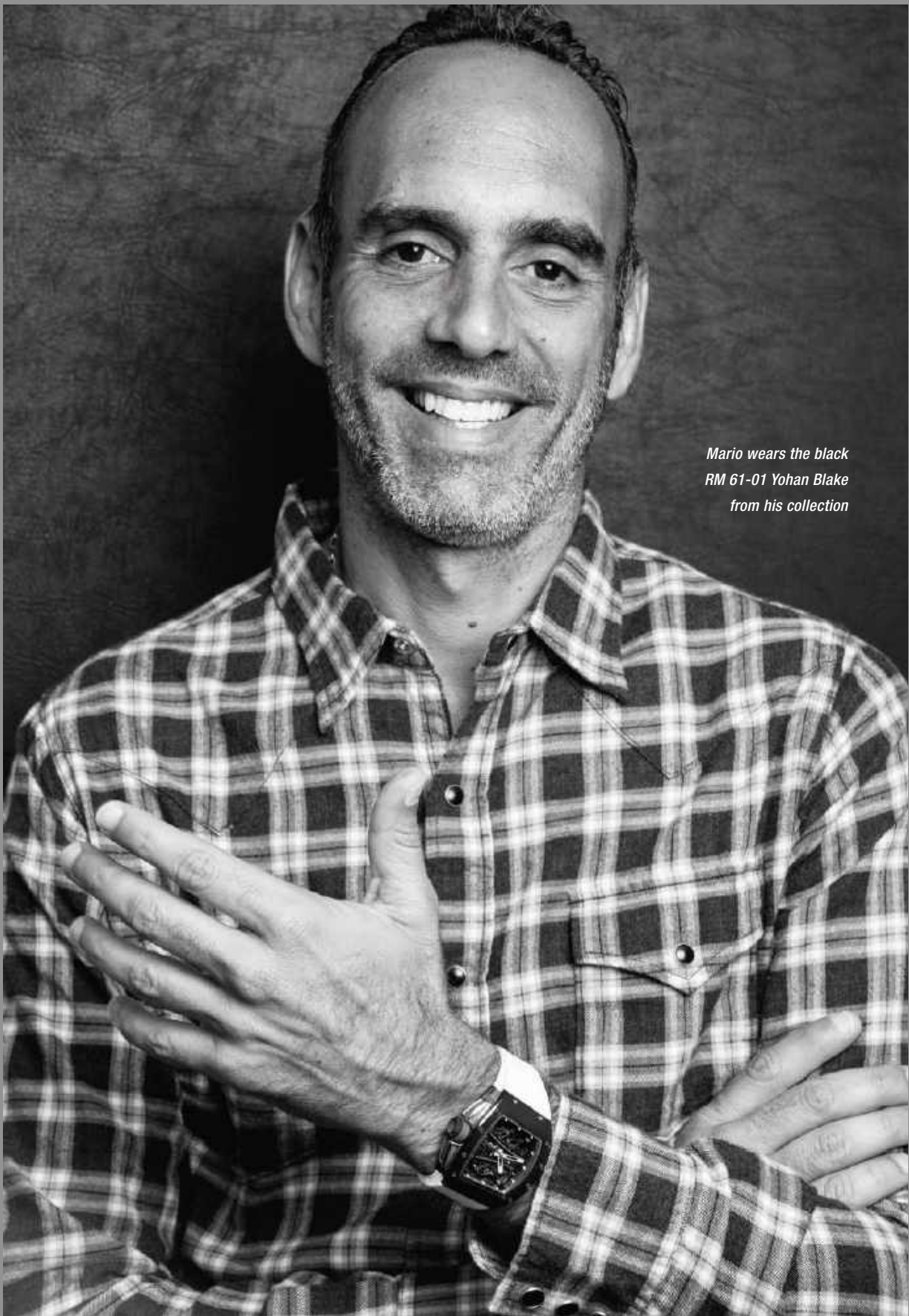
Cristie Kerr completed a victory straight down the line at the Lacoste Ladies Open in Saint-Jean-de-Luz, for her first Ladies European Tour title—8 October 2017 © P. Ballet / ASO

WHAT DRAWS A HIGH-END WATCH ENTHUSIAST TO RICHARD MILLE? SPEAKING WITH MARIO BARRIOS, A CLIENT FROM PERU, WAS A THRILLING EXPERIENCE, AS HE SHARED A BIT ABOUT HOW HE CLICKED WITH THE BRAND, AND WHICH OF ITS VALUES HE TREASURES.

BY: THIBAUT MORTIER
PHOTOGRAPHY: TOLGA KAVUT

MARIO BARRIOS

I'm a Formula 1 fanatic, and I remember seeing Felipe Massa wearing a RM 006 back in 2005. That's when I fell in love with the brand, and thought 'someday I will have to buy one!' What attracted me most was the design of the watches and their light materials. Finally, I bought my first RM in 2009. It's an RM 011 black titanium Beverly Hills boutique edition, and I really like it. Some years later, I also bought an RM 028. The next addition to my collection was two years ago, when I got the RM 35-01. More recently, I acquired an RM 61-01 in black. Every time I wear one I am amazed at their beauty all over again. For me, the idea the Richard Mille brand embodies most is perfection. I come from a family whose business is both finance and industrial plants, so I know what processing and producing something means. As the 3rd generation to work at the company created by my grandfather, I was always taught that whatever you do, you should do superlatively, so I kind of understand Richard Mille's philosophy. It's all about detail—for instance, at the boutique I always go to, the staff spends extra time with me, explaining the different watches. Likewise, the brand has a unique position in design, technology and materials. Being a car and racing fan myself (as a 12-time Peruvian national champion, I still race), I get how staggering the research and development must be when I consider my RM 35-01.



*Mario wears the black
RM 61-01 Yohan Blake
from his collection*

‘As long as I win
on the court,
everything else
will happen
by itself.’

ALEXANDER ZVEREV

RICHARD MILLE



CALIBER RM 07-01



Exhilaration, amplified.

570S Spider

Sports Series

Prepare.
Commit.
Belong.

cars.mclaren.com

Official fuel consumption figures in UK mpg (l/100km) for the McLaren 570S Spider (3,799 (cc) petrol, 7-speed Seamless Shift dual clutch Gearbox (SSG): urban 17.2 (16.5), extra urban 38.4 (7.4), combined 26.6 (10.7). Official combined CO2 emissions: 249g/km. The efficiency figures quoted are derived from official NEDC test results, are provided for comparability purposes only, and might not reflect actual driving experience.