



RICHARD MILLE

MAGAZINE

FERNANDO ALONSO

triples his ambitions

YULIYA LEVCHENKO IS SOARING TO NEW HEIGHTS RM 11-03 McLAREN BUILT FOR SPEED

ALEXANDER ZVEREV HITS THE TOWN (AND THE BALL) IN PARIS

PIERRE CASIRAGHI: PRINCE OF WAVES

NAFI THIAM WILLING SUCCESS INSIDE THE RAFA NADAL FOUNDATION

SHATTERING LIMITS: THE RM 53-01

JAAP VAN ZWEDEN: MAESTRO OF TIMING



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The mythology that subtends motor racing was doubtless forged in Antiquity, before the fall of Rome. Early chariot races set the tone that has prevailed for over 1,500 years, with all the dramatic elements of contemporary Grand Prix. The rest is history. To this day, veritable heroes continue to defy the laws of physics in impossibly technical vehicles, tearing around a track before screaming fans at top speed. These drivers are, along with sailors, the last adventurers of modern times, braving danger for glory and applause, eyes fixed on the horizon with nary a backward glance, seeking to accelerate the speed of time. This has always fascinated me especially in Fernando Alonso. Beyond being one of the world's greatest Formula 1 drivers and a charming individual, he has an inexorable desire to conquer new heights. After Formula 1 and endurance, he has launched a bid for the Triple Crown, an exploit only legendary Englishman Graham Hill can boast. I keenly understand the preposterous efforts he puts forth to constantly surpass himself, because this is also our *modus operandi* at Richard Mille. We produce watches that are ever more technical, more precise, lighter, more resistant and more beautiful. And we draw inspiration from the perseverance of the champions who are our partners. While it may be difficult for us to truly share their experiences, our extreme watches continue to push new limits thanks to their irreplaceable contributions to our R&D.

RICHARD MILLE

BUCKLE UP

FERNANDO ALONSO
TWO-TIME FIA FORMULA ONE WORLD CHAMPION



USE A CHILD SAFETY SEAT


MICHELLE YEOH
ACTRESS, PRODUCER AND UNDP GOODWILL AMBASSADOR



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

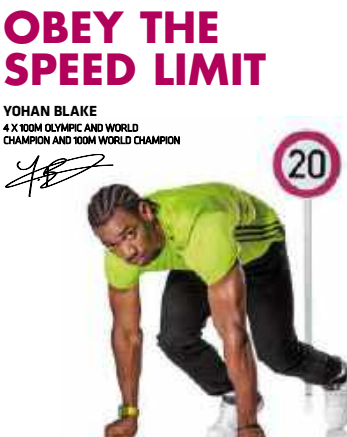
CHECK YOUR TYRES

RAFAEL NADAL
PROFESSIONAL TENNIS PLAYER
WINNER OF 16 GRAND SLAM TITLES



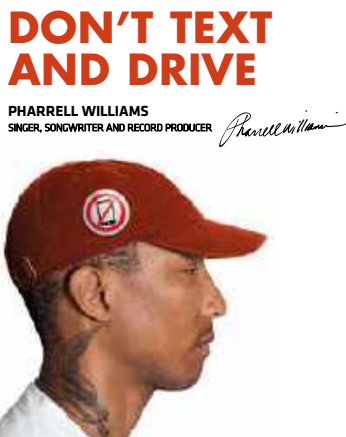
OBEY THE SPEED LIMIT

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



DON'T TEXT AND DRIVE

PHARRELL WILLIAMS
SINGER, SONGWRITER AND RECORD PRODUCER



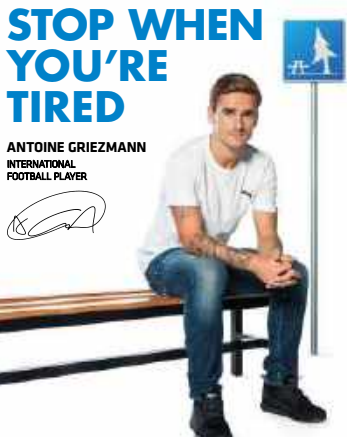
LOOK BEFORE CROSSING

FELIPE MASSA
FORMER FIA FORMULA ONE RACING DRIVER



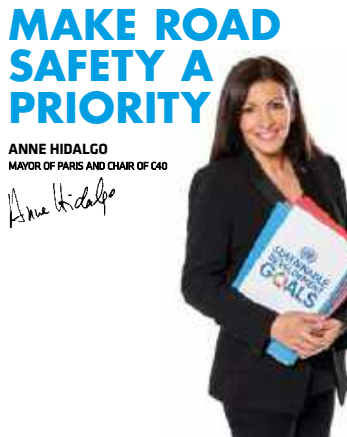
STOP WHEN YOU'RE TIRED

ANTOINE GRIEZMANN
INTERNATIONAL FOOTBALL PLAYER




MAKE ROAD SAFETY A PRIORITY

ANNE HIDALGO
MAYOR OF PARIS AND CHAIR OF C40




ALWAYS PAY ATTENTION

VANESSA LOW
LONG JUMP PARALYMPIC CHAMPION




STAY BRIGHT

HAILE GEBRSELASSIE
LONG DISTANCE RUNNING OLYMPIC AND WORLD CHAMPION



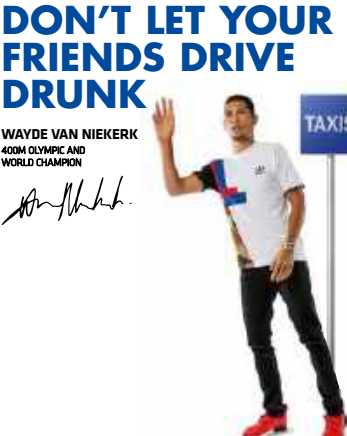
CHECK YOUR VISION

MICHAEL FASSBENDER




DON'T LET YOUR FRIENDS DRIVE DRUNK

WAYDE VAN NIEKERK
400M OLYMPIC AND WORLD CHAMPION



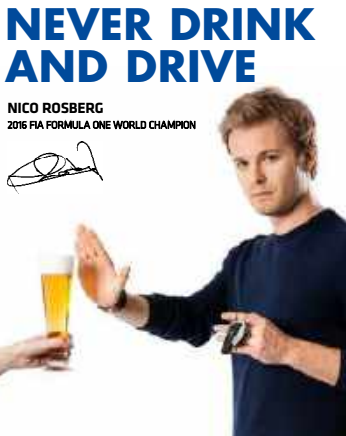
WEAR A HELMET

MARC MÁRQUEZ
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On the cover: Fernando Alonso by **RENAUD CORLOUËR**
Fernando Alonso wears an RM 50-03 Tourbillon Split Seconds Chronograph
Ultralight McLaren (RICHARD MILLE)

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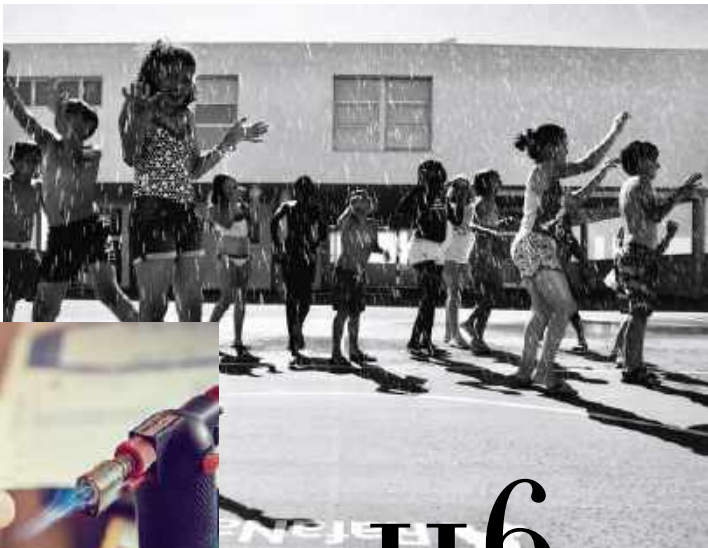




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**PHILIP
NEUFELDT**
PHOTOGRAPHER



Born and raised in Munich, Germany, Philip studied graphic design in Italy and the US before moving to Paris almost 12 years ago. It is there that he first became obsessed with photography, initially assisting other photographers before starting to shoot on his own. Today Philip splits his time between fashion & portrait photography for numerous editorials and international campaigns in parallel with his career as a Creative Director in the Editorial and Luxury fields. His preferred fashion shoots involve travel and having the luxury to take the time to capture the rare offhand moment that speaks volumes.

**ALLESSANDRO
CAPOCCIA**
PHOTOGRAPHER



An Italian fashion, travel and lifestyle photographer now based between Paris and Milan after stints in London, Dublin and New York City, Alessandro circles the globe with his camera for *Conde Nast Traveler*, *Dove Viaggi*, *FinnAir*, *Vogue* and *Richard Mille Magazine*. Convinced that Nature is the best designer, he revels in images that conjure surprise, comedy and the macabre, ever seeking emotion and purity.

**PAUL
MIQUEL**
WRITER



Editor-in-Chief of *Sport & Style*, the lifestyle magazine of French sports daily *L'Équipe*, Paul is a graduate of the Institut d'études politiques in Aix-en-Provence and Lille's École Supérieure de Journalisme. Formerly a US correspondent, he has worked for *Le Monde*, *L'Express*, *L'Optimum* and *Le Temps*. He also helped launch *GQ* in France, editing the sports and watches sections. A marathon runner and fine watchmaking enthusiast, he has penned two books on his obsessions: *La passion de l'Olympisme* (Timée) and *Montres Rares* (Gründ).

**HERVÉ
BORNE**
WRITER



After studying business in Paris and the US, Hervé launched his career in journalism, starting in fashion, but quickly turning to watchmaking, his second passion after equestrian sports. An avid rider since the age of 5, discovered polo through his many stays in Argentina. Today, based between Paris and Geneva, he plays whenever he has the opportunity, and participates in a clinic every year in the south of Buenos Aires.



It was a day that began at dawn, to our great delight, with a magnificent view of the Anse du Gouverneur

This was followed by a strenuous morning helping the team arrive safe & sound (and dry!) at our first location, Colombier Beach



Our photographers had a very tough time, as you can see!



Our model, Ciara, displayed the perfect balance of a natural athlete

Our stylist makes a last-minute adjustment



Not only did our chauffeur skilfully navigate Gustavia, we also enjoyed the services of his parrot as a guide



The team bent over backwards to make the shoot a success

In this series we sought to pay homage to the beauty that makes St Barts so special



Beauty and the Beach! Fashion meets the jewel of the Caribbean

RIGHT ON TRACK

McLaren, with whom Richard Mille has an ongoing ten-year partnership, recently presented the McLaren Senna GTR Concept, a special track-edition Supercar, in tandem with a dedicated Richard Mille watch, the RM 11-03 McLaren.

Power, profiling and speed are all increased in this especially sleek 2018 model, yet never at the expense of exceptionally light weight. The McLaren Senna GTR Concept is the latest torchbearer in a tradition of high performance, doubling down on the 'road car' presented in late 2017. The active aerodynamic system takes downforce levels to new heights with the front splitter, diffuser and rear active wing pushed as far out as possible, and ingeniously designed aeroblades inspiring the driver to push their boundaries, trusting to its Pirelli slick tyres mounted on super light-weight alloy wheels. Primarily made of carbon fibre, this Supercar exemplifies McLaren's 'form follows function' philosophy. The 'papaya spark' colour pays homage to the classic livery of McLaren Formula 1 cars.





RM 001 GENESIS OF AN IDENTITY

The RM 001 is celebrating its 19th anniversary and yet it remains the pinnacle of watch legends. Why? Because it is a symbol of one of the greatest revolutions in recent watchmaking history.



This model, of which only 17 were produced, was a full-scale laboratory for Richard Mille's technical solutions: a curved and ergonomic tonneau-shaped case that would be comfortable on all wrists, a three-part construction (bezel/caseband/caseback) with integrated pillars which added support and saved a few grams on structure, as well as spline screws designed by Richard Mille himself.

The RM 001 houses a tourbillon movement with an architecture designed for optimal maintenance and extreme shock resistance. Case and movement were conceived simultaneously. The first 11 were assembled on a German silver baseplate, the last 6 on a titanium one. The mechanics were fully visible to show the degree of finishing and the full complexity and technicity of the Calibre RM001-01.

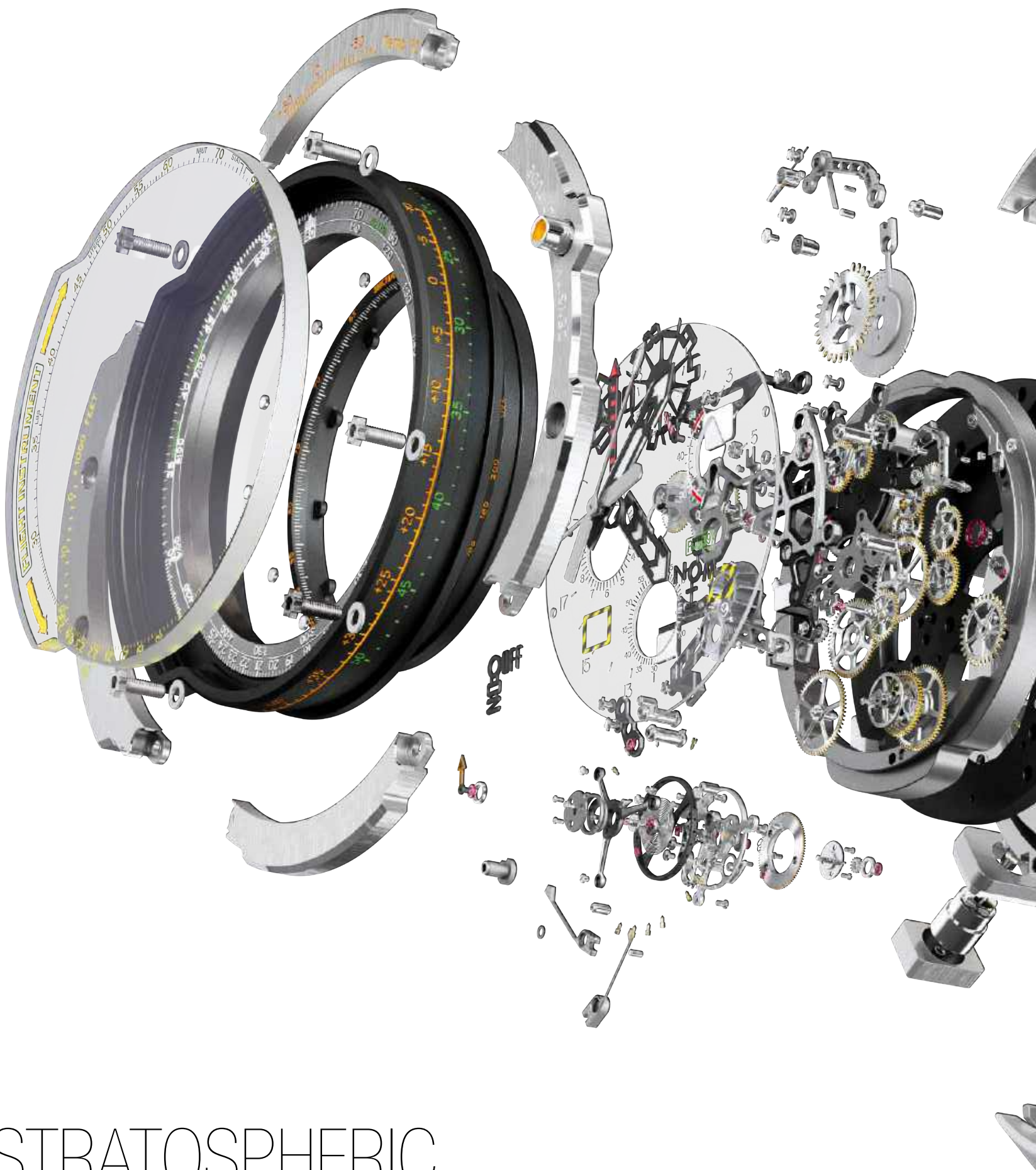


SIMON PAGENAUD 'LE PATRON' OF INDYCAR,

The Frenchman who conquered America became part of the Richard Mille family in 2017. He sports both an RM 11-02 Automatic Dual Time Zone and the brand's livery in every race.

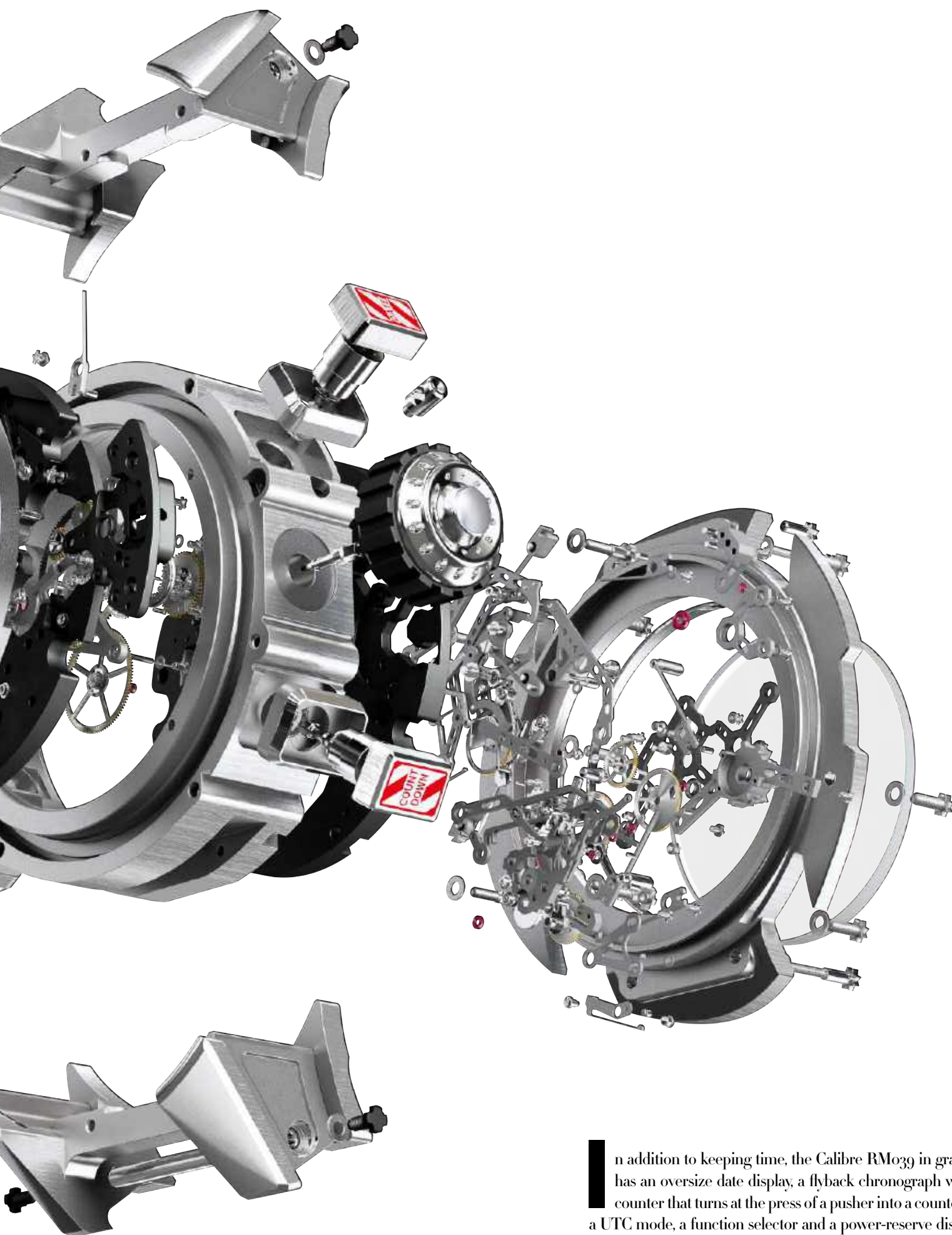
With no family background in motorsport, but a clear goal: to become a Formula 1 or IndyCar driver, the Poitiers native set out in 1994, via karting. He moved to full size automobiles in 2001, excelling in the Formula Renault and WSR series before pursuing his career across the pond. After

adventures in the Champ Car World Series and American Le Mans Series, which he won in 2010, he seized an opportunity in 2012 to join North America's foremost single-seater competition, IndyCar, where he was named Rookie of the Year. In 2016, the driver won the championship with Team Penske, claiming 5 victories.



STRATOSPHERIC PERFORMANCE

In the RM 039, Richard Mille has designed its most complicated watch—a true navigation tool for experienced pilots—using materials and visual cues typical of the aviation industry.



In addition to keeping time, the Calibre RM039 in grade 5 titanium has an oversize date display, a flyback chronograph with a seconds counter that turns at the press of a pusher into a countdown counter; a UTC mode, a function selector and a power-reserve display. Taken as a whole, the case of the RM 039 offers practically all the information provided by the famous E6-B slide rule.

With nearly 750 components to the movement and over 200 parts making up the case, the RM 039 Tourbillon Aviation belongs to an extremely restricted and elite group comprised of the most complicated watches on the market. To give an order of magnitude, when compared to the RM 056 Tourbillon Sapphire, a split-seconds chronograph, the RM 039 movement requires an additional 200 parts.



NAFI THIAM LOSES NO TIME

Focused, precise, multi-talented and unrelenting all describe both the heptathlete and Richard Mille. No wonder the two have teamed up.

At just 23 years old, the recent addition to Richard Mille's family of sports figures, Nafi Thiam of Belgium, is already number 3 of all time in her chosen sport, the heptathlon. The determination and thoughtfulness she brings to her discipline—possibly the most difficult track and field event there is—convinced Richard Mille that Nafi would make a splendid partner. 'She has a strong analytical sense and does not rush herself', explains the watchmaker. Nafi wears an RM 07-01 Carbon TPT® whose strong lines and fascinating damascene patterns are a match for the young athlete's adamantine will and riveting personality.

THE RICHARD MILLE YOUNG TALENT ACADEMY

Bringing to light
the stars of
tomorrow, today.

Richard Mille and Birel ART have paired up to identify young talent while creating a real bridge between karting and cars. The operation will give twenty or so young kart drivers from around the world an opportunity to try their luck in single-seaters. At the end of the season, the Richard Mille Young Talent Academy will bring candidates to the Paul Ricard circuit at Le Castellet. The contenders will spend two days being evaluated on their physical and mental abilities, as well as their driving skills in FIA F4 single-seaters. The winner gets to complete a full season in the French FIA F4 Championship. All that's required to participate is to drive a Birel ART, a Ricciardo Kart or a Kubica in competition and to be selected by an importer.



TIME FOR LIFE

Luc Pettavino has transformed a personal race against time into a global initiative, applying his skills as CEO of the Monaco Yacht Show to the world of philanthropy. The result is Only Watch, a charity auction Richard Mille has supported since its very first edition.

BY RUTH BRIDGES

Luc Pettavino, founder of the Monaco Yacht Show and its CEO for almost two decades, is in large part responsible for making it the renowned event it is today. As though this were not a full-time occupation, the Monaco native has been deeply committed supporting research on Duchenne muscular dystrophy (DMD) via his Association Monégasque contre les Myopathies (AMM) since 2001. In 2014, the University of Bern honoured him with a doctorate *Honoris Causa* for his efforts on this front. He was made a Chevalier de l'Ordre de Saint Charles by H.S.H. Prince Rainier III of Monaco

in 2003, before becoming an Officier de l'Ordre de Saint-Charles at the hand of H.S.H. Prince Albert II of Monaco in 2016.

Among the funding efforts of AMM is Only Watch, a biannual event now in its 8th edition that calls on watchmakers to unleash their creativity for a great cause and has raised over 35 million euros to date. While it is by no means Pettavino's only charitable endeavour (others include Le Projet Joconde, Adam & Eve, and Hermès Vintage & Rare Wines, for Mission Enfance), it has become a major



© PHOTOS COURTESY OF ONLY WATCH

event and one to which he has devoted much time, especially since he stepped down as CEO of the Monaco Yacht Show in 2010 to dedicate his talents and energy more fully to charitable commitments.

Pettavino's awareness of Duchenne muscular dystrophy came in the most painful way possible, when his son Paul, then five years old, was diagnosed with the condition, in which a genetic mutation causes a deficiency of dystrophin, a protein that contributes to maintaining muscle cells, resulting in a degenerative wasting of muscle tissue for which there is currently no cure. Where some might be crushed by such a blow from fate, Luc Pettavino is made of sterner stuff. Well-versed already in the art of 'making things happen' he reached out first to the research community: 'When I made my initial contact with researchers,' he recalls, 'I discovered needs quite different from those I imagined. For example, before discussing financial resources, scientists wanted the opportunity to network with their peers so they could share advances in pre-clinical research. This was the genesis for the Monaco Round Tables on Myopathies and for the the International Collaborative Effort for Duchenne Muscular Dystrophy program.' However, research on rare conditions like DMD is expensive, and Luc quickly recognised that fundraising would be key. Drawing on his extensive address book as CEO and shareholder of the Monaco Yacht Show, he turned to luxury watchmakers for help, asking them to contribute timepieces. A great many agreed to do so, and, in a genteel display of competitive spirit, brands submitted remarkable one-off pieces specifically designed for Only Watch, sometimes with a little nudge from Pettavino: 'I had met Philippe Starck at the yacht show and had the idea to "set-up" Philippe and Richard, two creative

minds, neither of whom does things by halves. The result was two superb unique watches, which they developed together for Only Watch 2005 and 2007.' The inaugural auction in 2005 brought in 1.9 million euros, a number that has increased exponentially in the six editions since, with the 2017 auction netting 9.2 million euros for the charity.

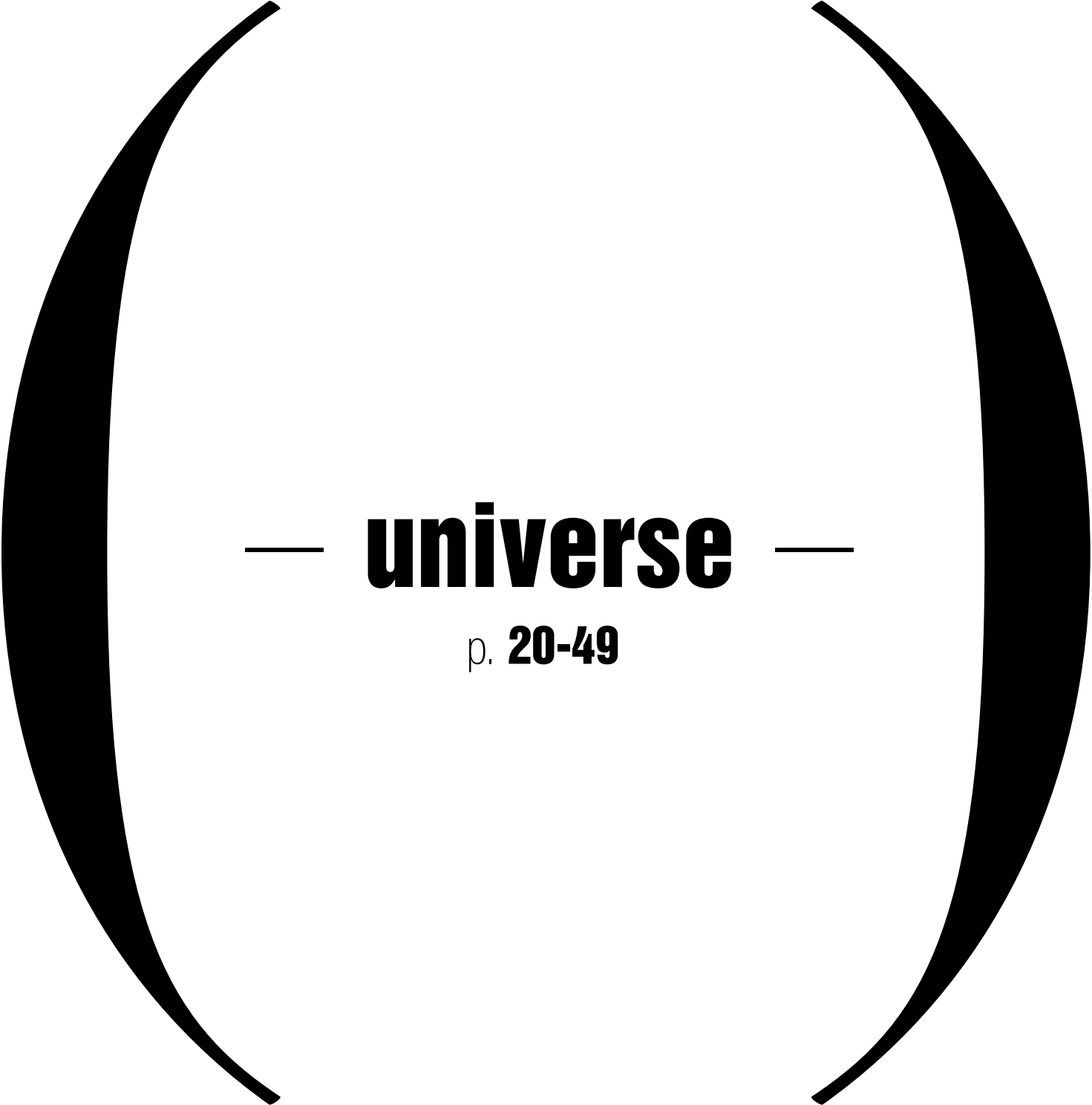
Today, the event is a high point of the haute horlogerie calendar. 'Only Watch has become a world-renowned charity event of exceptional watchmaking creativity. It is not about one person, one auction house, one brand, or even one industry. So many people contribute to this success, all of whom are motivated by a sense of altruism, empathy, and philanthropy,' explains Pettavino. This universal quality is something Luc is very committed to. He has always said he wants to make his efforts about more than his own family's struggle with Duchenne muscular dystrophy. Although Paul passed away in November 2016, Luc continues to battle for an end to the disease.

Established anew each year, Only Watch is constantly evolving. As Luc sums it up, 'Only Watch is both strong and fragile. Since there are no signed contracts, there's no obligation to be part of it. So, after each event, I must be the first one possessed with new energy, which encourages our participants and partners to continue their involvement with enthusiasm.' The 2017 edition featured a ten-city world tour of all 52 unique timepieces coming up on the block. Who knows what is in store for years to come? One thing is certain, Luc Pettavino will not rest until a cure is found. It is precisely this dedication that has made Richard Mille a staunch supporter of Only Watch since he was first approached about the idea over 15 years ago.



‘The present is
the point at which
time touches
eternity.’

C.S. LEWIS



— **universe** —
p. **20-49**

NAFI THIAM, THE PATIENCE TO PERFECT

Another female athlete is joining Richard Mille's track and field team. Now 23, the Belgian Nafi Thiam is a champion heptathlete. An Olympic gold medal already under her belt, she is a fierce competitor who does not know the meaning of defeat. This winning mindset impressed Richard Mille, who invited her to join his team of sports stars.

BY NICOLAS DEMBREVILLE
PHOTOGRAPHY ROBERT JASO



*Sleek and performance-oriented:
adjectives that fit the heptathlete
perfectly apply just as well to the
RM 033 Automatic Extra Flat, here
in titanium*

“I am delighted to join the Richard Mille team. It is a great honour to find myself alongside incredible athletes like Rafael Nadal and Yohan Blake. It’s an amazing opportunity.’ The Belgian athlete—who could be described as ‘little’ in terms of age only, given her towering 6’1” (1.84 m) in height—is in equal measures proud and awestruck to find herself suddenly catapulted among the world’s top sportspeople. ‘The team is also made up of golfers and equestrians—disciplines I’m totally unfamiliar with. It will definitely be rewarding to interact with these athletes and learn about their fields.’ The young Belgian, who was born in Brussels 23 years ago seems astonished, as though she had awoken to find herself living a dream.

A ROBUST TRACK RECORD

The daughter of a Belgian mother and a Senegalese father, the sportswoman didn’t come out of nowhere. Despite being only 23 years old, Nafi Thiam already has a track record that would make many champions green with envy. Among her trophies is a gold medal from the Rio Olympic Games in 2016. She was also crowned world champion in London last year. Everything began to fall into place in 2013, when she became European junior champion at the age of just 18. Official bodies were quick to see her promise, with the IAAF (International Association of Athletics Federations) choosing her as their Rising Star in 2016. In 2017 she added the title of ‘female athlete of the year’.

STRIVING TO SUCCEED

Nafi has had to make considerable sacrifices to get to where she is today. It wasn’t simply luck; she began athletics at 6 years old. ‘I went along with my little brother to begin with.’ The pace began to pick up towards the age of 14. ‘I was a member of the club in Liège not far from Namur, where I was living at the time. I trained after school up to five times a week. I spent a lot of time on the train doing my homework,’ recalls the young woman. ‘It took monumental dedication to get through it.’

At the age of 18, when most young people are still living at home with their parents, she moved to Liège, where she still trains today. ‘I had my own little bedsit, I was independent.’

She is also in her third year of studying geography at the University of Liège. Nafi has never neglected her education. She believes sport to be a short-lived affair. ‘I was brought up to believe that you must have a degree.’ Yet despite that, the young sportswoman has chosen to take a break from her studies. ‘I’m 23 years old, which is when athletes are in their prime, you are in peak physical condition.’

FOLLOWING HER OWN PATH

‘As a child, I was good at the high jump and people tried to persuade me to specialise in that as there is more money in it. But I didn’t want to. I just continued to go my own

IT’S A SPORT THAT DEMANDS
A CERTAIN MENTAL
RESILIENCE. YOU CAN’T FALL
APART, YOU HAVE TO KNOW
HOW TO PULL YOURSELF
TOGETHER.



*Classically elegant, Nafi wears
an RM 07-01 Automatic Ladies
in diamond-set white gold
paired with an Open Link
diamond-set bracelet*

Like Nafi, strong and elegant at once—the RM 07-01 Automatic Ladies in diamond-set white gold paired with a matching Open Link bracelet



I THINK IT'S VERY BRAVE FOR RICHARD MILLE TO SHOW AN INTEREST IN THE HEPTATHLON AS AN UP-AND- COMING DISCIPLINE

way. Nafi is carving out her own path, committing fully to her decisions without worrying about her career plan or achievements. The athlete prioritises the goals she has set herself. She is convinced that by continually striving to improve on her personal best, she will inevitably perform well in the future.

Richard Mille couldn't fail to be impressed by her highly personal world vision. He was quickly won over by the young woman's determination and abilities. 'What made me want to work with her was her vision and her unique approach to performance,' he remembers.

A PASSION FOR THE HEPTATHLON

The discipline of Nafi's choosing is the heptathlon. 'The heptathlon is the most complex discipline in athletics, and its competitors are considered the most versatile sportspeople,' enthuses Richard Mille. 'Hepta' means seven in Greek and 'athlon' competition. This combination of athletic events includes running, jumps and throws. The event takes place over two days with four competitions on the first and three on the second. It requires extreme versatility: a heptathlete must be strong in all the disciplines and be able to recover quickly. 'It's a sport that demands a certain mental resilience. You can't fall apart, you have to know how to pull yourself together if you underperform. All is not lost,' sums up the athlete.

These qualities are very similar to the values conveyed by Richard Mille. 'I also believe that it's important to always try to surpass yourself to become the best in your field and to accept the time that it takes to do so,' says the founder with obvious pleasure.

ELEGANCE AND PERSEVERANCE

With her willowy grace, the young Belgian could easily be a model. Her tall silhouette and dark skin give her an elegant air. She often wears her long hair down in braids, and a soft smile constantly plays on her lips. Except, that is, when she is focusing before an event and her expression becomes as impassive as a Buddhist monk's.

A desire for continual self-improvement seems to flicker brightly within the young woman. 'I still have quite a lot of potential,' she reckons, grinning. 'I want to compete in more championships and take home more medals,' she admits, radiating a refreshing, infectious passion. Her main focus is, of course, the Olympic Games. 'But before that, there are the European Championships in Berlin this summer.'

Richard Mille has a special fondness for those who strive to surpass themselves, and was struck by her motivation. His brand also embodies a spirit of conquest and discovery, ever testing new solutions and materials to achieve unrivalled performance.

'I am proud to team up with the brand,' says Nafi with enthusiasm. 'I think it's very brave for Richard Mille to show an interest in the heptathlon as an up-and-coming discipline. I want to be at the top of my game to make sure our partnership stands the test of time.'

DATES AND FIGURES



Born 19 August 1994 in Brussels, Belgium

2013 European Junior Championships:
Gold medal (heptathlon)

2014 European Athletics Championships:
Bronze medal (heptathlon)

2015 European U23 Championships:
Silver medal (high jump)

2015 European Athletics Indoor
Championships: Silver medal (pentathlon)

2016 Rio de Janeiro Olympic Games:
Gold medal (heptathlon)

2017 World Athletics Championships:
Gold medal (heptathlon)

2017 European Athletics Indoor
Championships: Gold medal (pentathlon)

FLYING HIGH

At just 20 years old, Yuliya Levchenko is already exceeding expectations. Currently the world #2 in the high jump, she has what it takes to become the next big thing in athletics. Blessed with a breathtaking physique, exceptional athletic abilities and a dazzling personality, the Ukrainian recently joined the Richard Mille team—an intriguing story of success and dedication.

BY PAUL MIQUEL
PHOTOGRAPHY ROC CHALIAND



A study in natural radiance and technical supremacy, the RM 67-01 Automatic Extra Flat in diamond-set white gold perfectly matches these qualities in the athlete



*Bold befits her! Classic with
an avant-garde edge, Yuliya
sports an RM 07-01 Automatic
Ladies in Carbon TPT®*

FROM THE VERY BEGINNING, I ABSOLUTELY LOVED THE HIGH JUMP. IT WAS LIKE A GAME FOR ME: TRYING TO PUT THE BAR HIGHER AND HIGHER.

— How did you discover your gift for the high jump?

Strangely, I don't come from a very sporty family. My parents have never done any athletics. My mother is a hairdresser and my dad works for the security service at Kiev international airport. My little sister, Paulina, is more of an artist at heart. I'm sporty and always have been. I constantly need to exert myself, run about and get rid of my surplus energy. I tried rhythmic gymnastics when I was seven or eight years old but I didn't get on with it; I gave up after one season. It was at the age of 13 that I really discovered the high jump, almost by accident. My PE teacher at school spotted me and encouraged me to try out at an athletics club. I followed the advice, which is how I met Irina Pustovoy, who immediately steered me towards the high jump. I fell in love with the discipline thanks to her and she still trains me to this day. We have a very close relationship, almost a mother and daughter bond. She is very important to me, and not only in terms of athletics. We talk every day, even when I'm not training.

— Have you ever tried sprinting, the long jump or any other track and field discipline?

No, I immediately gravitated towards the high jump, most likely because of my height and build [Yuliya currently weighs 60 kg at 1.79 m tall]. I was already tall for my age at 13, and very slender. From the very beginning, I absolutely loved the high jump. It was like a game for me: trying to put the bar higher and higher without knocking it off, and starting again without ever focusing on the element of performance. It was sheer enjoyment. That was how Irina [Pustovoy] got me into it and won me over. And I continue to approach my sport in this same way today. I love to see the bar getting higher and higher, I love to launch myself into the air and land on the crash mat without knocking off the bar. It's a means of pushing myself to the limit, a way to get to know myself better—a whole philosophy, really. It might sound silly to describe it in that way but it's the honest truth. When I jump, I feel free. Maybe that's why I continue to achieve good results.

— Describe a typical day in the life of Yuliya Levchenko.

I'm a third-year student in sports management at the National University of Physical Education and Sport of Ukraine. Reconciling my studies and my top-level sports career sometimes calls for some pretty fancy footwork! I generally train once a day, occasionally twice. Irina is in charge of my sessions. She knows me so well that she can tell just how far to push me past my limits to ensure I continue to progress.

— On 12 August 2017, you won the silver medal at the World Championships in Athletics In London with an almost perfect competition, clearing all your bars on your first attempts and achieving 2.01 m on your second, besting your personal record by 4 cm! Only Russian double world champion Mariya Lasitskene—competing as an IAAF-authorised neutral athlete—outperformed you with 2.04 m. Has it been hard going to reach these heights?

It has taken me seven years, which is both a lot of time and no time at all. Everyone tells me that my progress has been extremely quick. Other girls need fifteen years or more to clear over two metres! I find it quite satisfying that up to now, I have managed to outdo myself at the major international events. In 2014, before competing in the Youth Olympic Games, my personal best was 1.83 m. And I won by clearing 1.89 m. Two years later, I beat my PB yet again with 1.95 m at the Ukrainian championships, setting a new national junior record. And again in 2016, I won the European Athletics U23 Championships by extending my PB to 1.96 m! I must be a born competitor. I love feeling the tension of major competitions, overcoming my stress and pushing myself to the limit. There is nothing better than the feeling of satisfaction after clearing a height that you've never reached before. It's a sense of serenity that's difficult to explain.

— If you had to choose, would you prefer a world record or a world championship gold medal?

A gold medal, hands down. Records are made to be beaten, but a world title is forever. You know, you can beat a record

JUMPERS AREN'T OBSESSED WITH THE CLOCK. WE HAVE A DIFFERENT RELATIONSHIP TO TIME.

anywhere at any time, even in training with two people watching... but it won't be officially recognised. But if you win an international competition in front of thousands of spectators and millions of TV viewers, that's another thing entirely. A medal inspires more emotions than a record.

— How does one find the motivation to go and jump every day? You must admit, it's a strange lifestyle...

It's quite unusual, it's true. I just want to improve day after day. I want to qualify for the Olympic Games and have a great sporting career with consistent and exciting results. When I'm old, I want to be able to say to myself that I gave it my all and have no regrets.

— So would becoming an Olympic champion be your ultimate goal?

[Yuliya thinks for a few seconds before replying]
Yes, obviously. I certainly want to be an Olympic champion.

— We heard that you have an adorable little dog that you take with you everywhere. A Yorkshire terrier called Leo. Is he named after Leonardo DiCaprio?

No! [laughs] More like Leonardo da Vinci! Actually, it depends on the day. On even days he's DiCaprio, on odd days he's da Vinci.

— What did you think of Richard Mille before becoming a partner of the brand? And what is your relationship to time?

Unlike long-distance runners and sprinters, jumpers aren't obsessed with the clock. We have a different relationship to time. In some ways, our time is more flexible than theirs. Which suits me fine—I like to set aside some time for my everyday life. On the field, I noticed that Mutaz Essa Barshim [Qatari world champion in the high jump and Richard Mille partner] wore a magnificent watch that was slightly quirky but incredibly beautiful. And I thought to myself that it was rather a good idea to jump with an accessory like that—it's different and a bit disruptive. I was familiar with the brand's international reputation but I had never investigated it in detail. Since then, however, I've read dozens of articles on Richard Mille to find out more about the man and the brand. The watches are stylish, efficient and different. The brand has a very sporty personality and a lot of character. I

also have to admit I was absolutely astounded by the brand's roster of friends.

— Did you wear a watch previously?

Yes, but only when going out. I thought of watches as fashion accessories rather than a means of telling the time. What I like about Richard Mille is the idea of bringing together the 'friends of the brand'; it's like forming a team. Some of them are sportspeople, but others are not. There are also artists and actors. I love this vision; it's almost as if I've joined a new family. Everyone knows that sport brings people together—and Richard Mille does that too, it would seem.

— You said that high jumpers don't have a particular relationship to time. But starting this year you will only have 30 seconds to begin your run-up rather than a minute previously...

That's true. Personally, though, I've never paid much attention to the time preceding a jump. I don't like to take too much time when preparing for my run-up. When my name is announced, I get ready and go almost immediately. It prevents me from overthinking and losing my composure.

DATES AND FIGURES



Born 28 November 1997 in Kiev, Ukraine



2014 Youth Olympics, Nanjing, China:
Gold medal



2016 World U20 Championships, Bydgoszcz,
Poland: Bronze medal



2017 European Indoor Championships,
Belgrade, Serbia: Bronze medal



2017 World Championships, London, UK:
Silver medal

universe —★— RISING STAR



*Yuliya rocks the strong
contrasts of an RM 07-01
Automatic Ladies in Carbon
TPT® set with baguette-cut
diamonds, a technical triumph*



ALEXIS PINTURAUT THE METRONOME

For Alexis Pinturault, widely considered to be the greatest athlete of his generation, skiing is as effortless as breathing. With three Olympic medals and a French record for World Cup victories to his name, he has chosen the most difficult path: versatility. From slalom to downhill, giant, combined and Super-G, he can do anything. And at 27 years young, he still has plenty of time to move mountains.

BY PAUL MIQUEL
PHOTOGRAPHY OSKAR ENANDER

It's difficult to identify what first strikes you when you look at Alexis Pinturault. His physique is athletic, 1.80 m (6'1") tall and 80 kg (175 lbs). His bearing is noble, his walk confident, his eyes as clear as an alpine lake. His voice is calm and controlled. But he also inspires something else, something almost indescribable—almost as if he were hovering just above the ground. Sitting on the terrace of his family's Courchevel hotel, the recent double Pyeongchang Olympic medallist (in giant slalom and combined) is bathed in the spring sunlight. This is his home. He knows the slopes' every secret, the first names of all the instructors, and the silhouette of every fir tree. The sun beats down, warming the thick sheet of snow still covering the rooftops. 'An exceptional season for snowfall,' he announces. 'We haven't had anything like it for 40 years!' Alexis Pinturault exclaims. His tone of voice is regular, metronomic. He is there, but he could as easily be elsewhere. He exudes such serenity and strength of character that he seems both inaccessible and affable—what could best be described as a sort of benevolent rigour.

'My serenity?' he says. 'It doesn't come naturally. I've learnt to cultivate it. It's acquired, not innate. In sport generally, and particularly in skiing, it is crucial to be able to control your emotions by whatever means necessary, so you can handle any situation that arises. For example, at the 2017 World Championships, I got it completely wrong and I took the time to analyse what had happened by talking to my friends and family—my wife and father in particular—to identify the problem. Managing a high-level sporting career is like managing a small company. You have to be able to surround yourself with the right people, the ones who help you grow.'

His father, Claude, is a Frenchman, and manages the Annapurna in Courchevel, a five-star hotel on the very edge of the slopes, 'the resort's highest hotel'. It is he who organises his son's career and plays the role of agent and protector. 'Alexis has that something extra,' explains his father in an almost military tone. 'Perseverance. As a child he was a daredevil, always on the move. Now he has learnt to channel his energy and to find the means to realise his ambitions.' Alexis' mother, Hege, is Norwegian. Her son has inherited her love and respect for nature. It is a potent alchemy. 'I like to be in touch with nature and the simple things in life,' he notes.

Sweeping like a gull on the wing over a frosty sea of white, Pinturault is entirely in his element on the snowy slopes of the Alps



'It's probably due to my Scandinavian heritage, as I'm Norwegian on my mother's side.' Alexis Pinturault's wife, Romane, his childhood sweetheart, is also a member of his tight-knit enterprise and oversees his media relations and communications. It is, in short, a family business.

In the world of skiing, he is known as 'The Beast' in reference to his technique, regimented lifestyle, cast-iron mentality and military rigour. At the age of 27, he has already amassed more World Cup victories than Jean-Claude Killy, who is the absolute benchmark in the history of French skiing. His competition record is the stuff of dreams: three Olympic medals, two junior world titles (giant slalom), 21 World Cup triumphs and two Crystal Globes in Combined. But he doesn't make a big deal of it, carrying on as if it were nothing. His secret? In a word: intuition. 'I'm not a methodical skier, I'm much more instinctive,' he begins. 'I don't think about how I have to do this or that, I just do it. I trust my own perception of my ability and everything just happens totally naturally. Other skiers are more calculating. They think about it for hours, saying to themselves, 'if I approach the slope in such or such a way, it will work'. I'm not like that at all. It's all I've ever known, I grew up skiing. Snow has always been a part

**'IT'S THE PLACING
THAT DECIDES
EVERYTHING, BUT
TIME IS ALWAYS
THE REAL JUDGE'**



‘IN MY EVERYDAY LIFE, I TRY TO MAKE THE MOST OF MY TIME, JUST LIKE EVERYONE ELSE’

of my life. I started out at a very young age but I also played many other sports, like football, biking, running, endurance racing and fencing. These sports helped me a great deal, particularly in terms of cognition.’ Which is another way of describing a man who is always on the go. Whether hiking in the mountains, wakeboarding on Lake Annecy near his home, walking in the forest with his dog (a Yakutian Laika), endurance motorecycling, taking long mountain bike rides, scuba diving, or running in the hills, his life is devoted to energy, to sport and a celebration of movement.

Skiing is his day job, but he occasionally manages to put it aside. It’s this extra spark that they lack which makes him such a threat to his competitors. ‘He is an astounding guy, it’s terrifying to see him ski,’ confessed the American Ted Ligety, three-times world giant slalom champion, in 2011 when the French skier first began to win time and again. The man they call Pintu is an exceptional skier, completely composed and able to handle stress better than anyone else. ‘No matter the race, there’s always some stress there. It’s even worse when your body is tired. I personally do breathing exercises to control it, just like freedivers do. I breathe into my stomach to slow my heart rate, slow, deep breaths. I sometimes do it before a race, or between two runs of slalom. There’s not really any particular moment. Just whenever I feel the need.’ It’s incredible how easy everything seems to be for him. Even his relationship with time is shockingly simple. ‘I’m very punctual and disciplined,’ he admits. ‘I believe that being on time is a mark of respect for other people. Being late isn’t the end of the world. But there is a difference between being late very rarely and being late every day. I see time as a form of discipline. What’s more, my sporting career is ruled by the stopwatch. So in my everyday life, I try to make the most of my time, just like everyone else, but I don’t obsess about it.’

He follows the passage of time on the RM 67-02 named after him. With its three-tone dial and pastel blue strap, it is a watch created in his image—handsome, simple and efficient. Alexis Pinturault wears it every day. When competing, he slips it under his ski suit but just for the race’s duration. ‘When I cross the finish line, I never know if my time is good or bad,’ he admits. ‘A good time depends on so many factors! This might seem a bit contradictory, but if I finish in sixth place, that is a bad race for me, despite the fact that I might only be 20 hundredths of a second behind the winner, which isn’t very much at all. It’s just a fraction of a second in itself, it’s nothing at all. Ultimately, it’s the placing that decides everything, but time is always the real judge.’ Like his great rival Marcel Hirscher, the French skier wears the colours of Red Bull

DATES AND FIGURES



Born 20 March 1991 in Moûtiers, France

World Cup

2 discipline titles, 21 wins, 45 podium finishes

Olympic Games

2018, Pyeongchang: Silver in Combined

2018, Pyeongchang: Bronze in Giant slalom

2014, Sochi: Bronze in Giant slalom

World Championships

2017, St. Moritz: Gold in Team event

2015, Beaver Creek: Bronze in Giant slalom



on his helmet. Alexis is one of the few champions sponsored by the Austrian company, which provides him with exceptional training facilities. During the ski season, he lives in Austria for several months so that he can be close to the European stages of the World Cup, which take place in the Alps, while receiving logistical support from Red Bull. Alexis Pinturault sees himself skiing for a long time to come. ‘Enormous scientific progress has been made in terms of recovery and training. These days you can still be competitive until the age of 35. I definitely intend to take part in two more Winter Olympics’—which takes us up to 2026. In the meantime, he’s more active than ever—without overdoing it of course. ‘During the season, I live like a monk,’ he jokes. ‘It’s imperative, something that I absolutely have to do. It’s what helps me keep my rhythm. Sometimes we have three or four races per week, which is gruelling. You have to be able to recover. Sleep is key.’ So is he a puritan on skis? ‘Not at all,’ he responds. ‘I go out too. Sometimes I come home at 5 am unable to walk in a straight line. I eat fondue, and sometimes I gorge on cheese. I’m like everyone else really! You mustn’t forget to enjoy life, because that’s the most important thing.’

universe —★— PROFILE



FERNANDO

Great news for his countless fans: Fernando Alonso is not about to hang up his helmet. Nearing 37 years old, the Asturian is asserting his love of driving on more fronts than ever. Accompanied by Richard Mille, the Spaniard is now two-thirds of the way to achieving a tremendous personal ambition: to win motorsport's Triple Crown.

BY LIONEL FROISSART
PHOTOGRAPHY RENAUD CORLOUËR

*Alonso trades his
track suit for more
formal gear, but
keeps his RM 50-03
Tourbillon Split
Seconds Ultralight
McLaren F1
firmly on his wrist*



‘TIME, AND KEEPING TO TIME, HAS BEEN MY LIFE FOR 25 YEARS. I PLAN EVERYTHING BY THE MINUTE. EVERY HOUR OF EVERY DAY ON THE TRACK, I KNOW WHAT I HAVE TO DO FOR THE NEXT FIVE MINUTES...’

As a two-time Formula 1 world champion (2005 and 2006) and winner of the Monaco Grand Prix (2006 and 2007), Fernando Alonso has made it his mission to achieve motor racing’s legendary Triple Crown. If he is successful, he will enter the history books alongside Graham Hill of Great Britain, the only driver ever to have won at Monaco, the Indy 500 and Le Mans.

This plan is certainly enough to keep the Spanish driver busy for almost every minute of his life over the next few years. A true workhorse, however, he is undaunted by this fact, as he explains with relish. ‘Time, and keeping to time, has been my life for 25 years. I plan everything by the minute. Every hour of every day on the track, I know what I have to do for the next five minutes: meetings with my team, the engineers, management or the press. Everything is scheduled. And when I have three days of free time at home, I know that I have to train, book a dentist appointment, schedule a business meeting or see my friends and family. Every minute is precious. I know my exact time-table for tomorrow, as I do for every day.’

A man so firmly attached to the passing of time—and one whose job is to beat it on a daily basis—could hardly fail to make an impression on Richard Mille, a keen motor racing enthusiast as well as partner of the McLaren team, which brought about his meeting with Fernando Alonso.

It comes as no surprise that the two men found themselves of one mind, as the McLaren champion explains with a grin. ‘Before we were introduced at the factory two or three years ago, I had seen Richard at the tracks. Then later, when we met up, we discovered that we had quite a lot in common and a number of mutual friends, including Rafael Nadal. Richard

even speaks some Spanish! He is a passionate, enthusiastic and dynamic man. We don’t just talk about competitions and Formula 1, our main topic of conversation is actually sports cars. Richard is always coming up with ideas for modifying or improving the design or ergonomics of the cockpit. He loves to share his ideas and often sends me his thoughts by phone to ask for my opinion.’ If the owner of the eponymous brand is passionate about racing cars, Alonso is also partial to fine watch movements. It is something that has been passed down in his family. ‘I must have been five or six years old’ the McLaren driver fondly reminisces, ‘when my grandfather gave me one of his watches for my birthday. I still have it. It was the first piece in my modest collection. I don’t own any incredible or extremely rare watches, just nice models that appeal to me. I like to have a watch on my wrist. Richard surprised me not long ago with a prototype that he had dedicated to me, in the colours of my helmet. I’m extremely proud of that.’

Such is the friendship between driver and watchmaker that Richard Mille was among the first to know when Alonso decided at the beginning of the 2017 season to compete in the formidable Indianapolis 500, a grueling circuit that very few active Formula 1 drivers have dared to take on. But Alonso made up his mind in just a few hours, to hear him tell it. ‘Honestly?, I decided last year. I knew the triple crown existed, but I thought it was impossible because you’re considered a specialist in either F1, endurance, or Indy. And drivers today don’t race in all those categories. I had actually never even considered Indy. Le Mans seemed more achievable, somehow. I was the race starter one year and it was one of my dreams as a driver to take part. But then, early last year, I spoke to Zak about it [Zak Brown, CEO of McLaren Racing] and everything was decided really quickly.’

**'I KNEW THE TRIPLE CROWN EXISTED,
BUT I THOUGHT IT WAS IMPOSSIBLE
BECAUSE YOU'RE CONSIDERED A
SPECIALIST IN EITHER F1, ENDURANCE,
OR INDY. DRIVERS TODAY DON'T
RACE IN ALL THOSE CATEGORIES.'**

Quickly is putting it mildly, as there was only a week between the initial idea and the project being made official. 'Then I had just two months to prepare myself for this very unusual race.' The race against the clock to get ready was followed closely by the Formula 1 community, who were initially sceptical and surprised, given that Alonso would have to miss the Monaco Grand Prix to take on Indianapolis. They were slightly worried too, as the Spaniard was more likely to injure himself on the Indy track than to win there. 'I threw myself into the challenge without being entirely sure I would like it,' admits the occasionally impulsive Spaniard.

But the Oviedo-born man is not just any driver. As he competes in his 17th Formula 1 season—even if victory has escaped him for several seasons—he is still considered one of the top three drivers in the world, if not the best. He can get 100% from his car on every lap. He is virtually unrivalled in both this field and in close combat, and his race instinct is one of his main assets. He is a born racer, a speed demon who never gives up. And there is not a single observer in the paddock who doesn't acknowledge that given his track record—with 32 Grand Prix victories—Alonso deserves much more than 'just' two world titles.

Provided he can put his sometimes difficult—not to say volatile—personality to one side, Fernando Alonso is one of the most interesting and endearing figures in the squad, with his crowd-pleasing charisma. To accommodate him, organisers of the World Endurance Championship even changed their calendar, postponing a race in Japan by a week to avoid clashing with a Grand Prix that would have deprived them of the Spaniard's presence. Putting his transatlantic ambitions temporarily on hold, Alonso committed himself full time to endurance with Japanese

manufacturer Toyota. After months of following a punishing schedule with endless practice sessions, his choice was vindicated on Sunday, 17 June with his victory, alongside teammates Sébastien Buemi and Kazuki Nakajima, in the 24 Hours of Le Mans, a historic first win for Toyota in this celebrated race. Of his Triple Crown prospects, the driver says, 'Winning in all three categories would be a major source of personal satisfaction. They require such different approaches in terms of technique and adapting to parameters that it creates a lot of work for a driver. My two Formula 1 world titles are the highlights of my career, and events that helped make the person I am today in many ways, however they seem far away now. They were absolutely unforgettable moments, but I find it difficult to live without winning because I thrive on competition. That is why I decided to try my luck elsewhere. My victory in Le Mans strengthens my conviction that I am on the right track.'

Observers are well aware that Alonso's choices are not motivated by financial gain, but simply by his competitive spirit and passion for driving. The Spaniard is one of the highest-paid drivers in the field, but is not the kind to squander his money on yachts, private planes or palatial houses. Alonso is extremely attached to his Asturian roots; he owns a home in the region with a museum in his name located next to his own karting track. While he has bought a spacious apartment in Dubai, it is primarily for practical and logistical purposes, as the Emirati city is situated at the centre of the world Grand Prix map. With its state-of-the-art airport connected to all of the world's major cities, the Spanish driver has found the sweet spot for saving time. 'It's true,' he admits with a smile. 'I don't like to waste time. I hate it when a plane is 10 minutes late.' There is no doubt about it—the man lives his life by a stopwatch.

*When not behind the wheel,
Alonso sports a casually
elegant style. Fortunately
his RM 50-03 Split Seconds
Chronograph Ultralight
McLaren F1 goes
with everything*



Fernando is particularly
delighted with his new
namesake timepiece, the
RM 67-02 Alonso ©DPPI



SPECIAL REQUIREMENTS FOR DRIVERS IN THE THREE CATEGORIES

Since the start of his F1 career in 2001, Fernando Alonso has driven dozens of Formula 1 cars for Minardi, Renault, McLaren, Ferrari and McLaren once again. Last year, at the wheel of a McLaren-Honda, he led several laps of the Indianapolis 500 on his very first attempt. To achieve the holy grail of the triple crown, the Spaniard has embarked on a challenging endurance plan with innumerable practice sessions scheduled during the pre-season in a Toyota prototype, his special weapon for the 24 Hours of Le Mans. Thanks to this diversity, the driver can speak to the subtle differences in driving technique specific to each of the different categories he competes in.

FORMULA 1

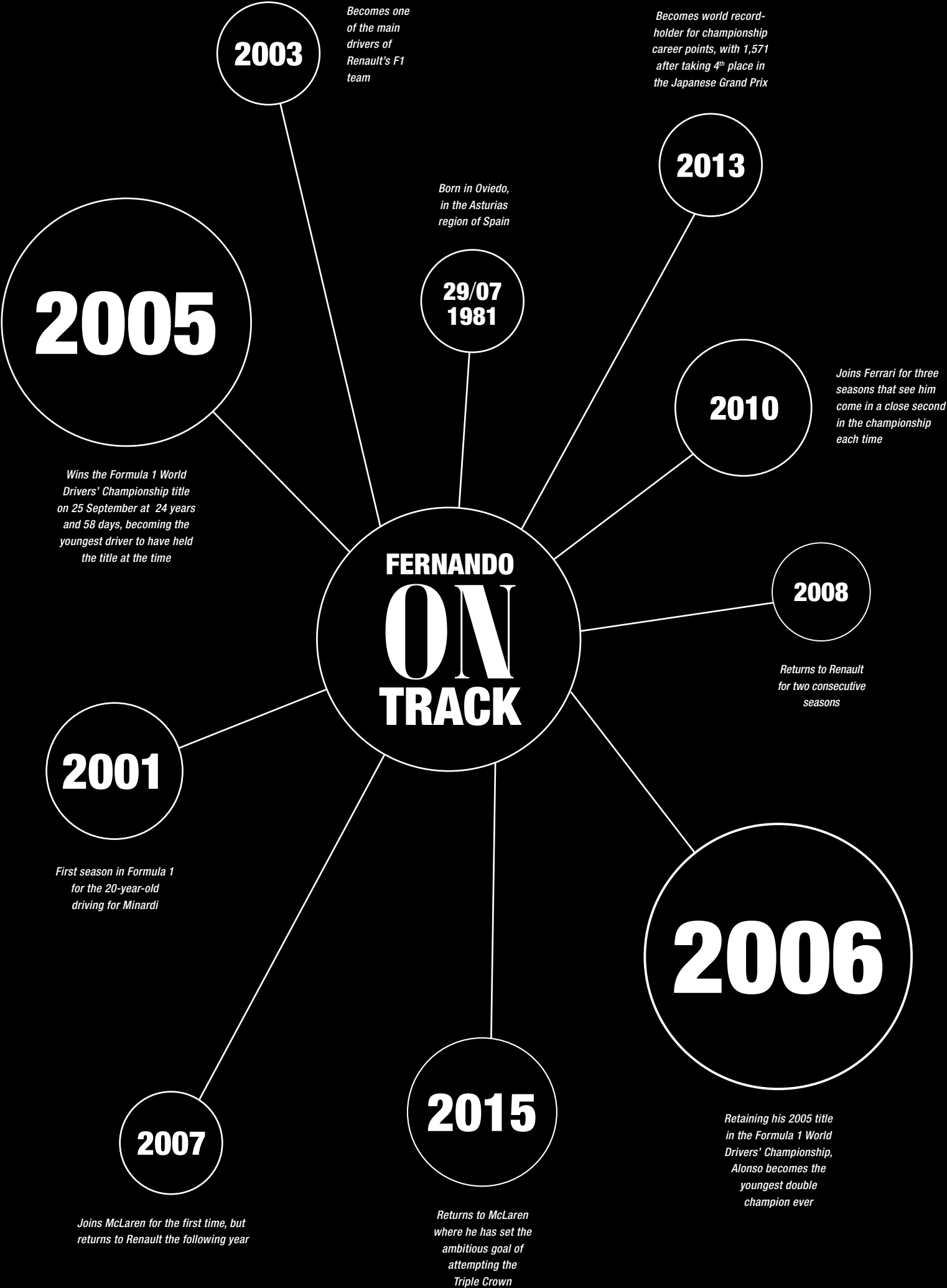
‘Driving in Formula 1 is first and foremost a matter of precision. You have to repeat the action you want to perfect. You have to try to achieve the perfect lap, section by section, and to reproduce that over the 50 to 60 laps of the race. You have to push the car to its limits. It’s an immense challenge—90 minutes of mental exertion. On the plus side, there are generally one or two weeks between each grand prix to recover and prepare for the next. This year, the single-seaters are incredible. They are constantly being improved. You can feel they have more power, better grip and liveliness. These 2018 cars are the fastest cars I’ve ever driven. They are amazing.’

INDIANAPOLIS 500

‘The Indy 500 only takes place once a year but it is a long race, where you’re in the car for almost four hours. The main difficulty of the Indianapolis Speedway is that you have to tune the car in a way that is very different to Formula 1. On the oval track, the car has to steer itself to the left. You mostly need to steer the car on the straightaways and leave it be on the bends. It’s a strange and unusual sensation for a Formula 1 driver. You also have to manage the traffic, as everything is happening very quickly at close proximity to the other single-seaters. The aerodynamic disturbance this creates considerably changes the sensations and the car’s behaviour.’

24 HOURS OF LE MANS and endurance

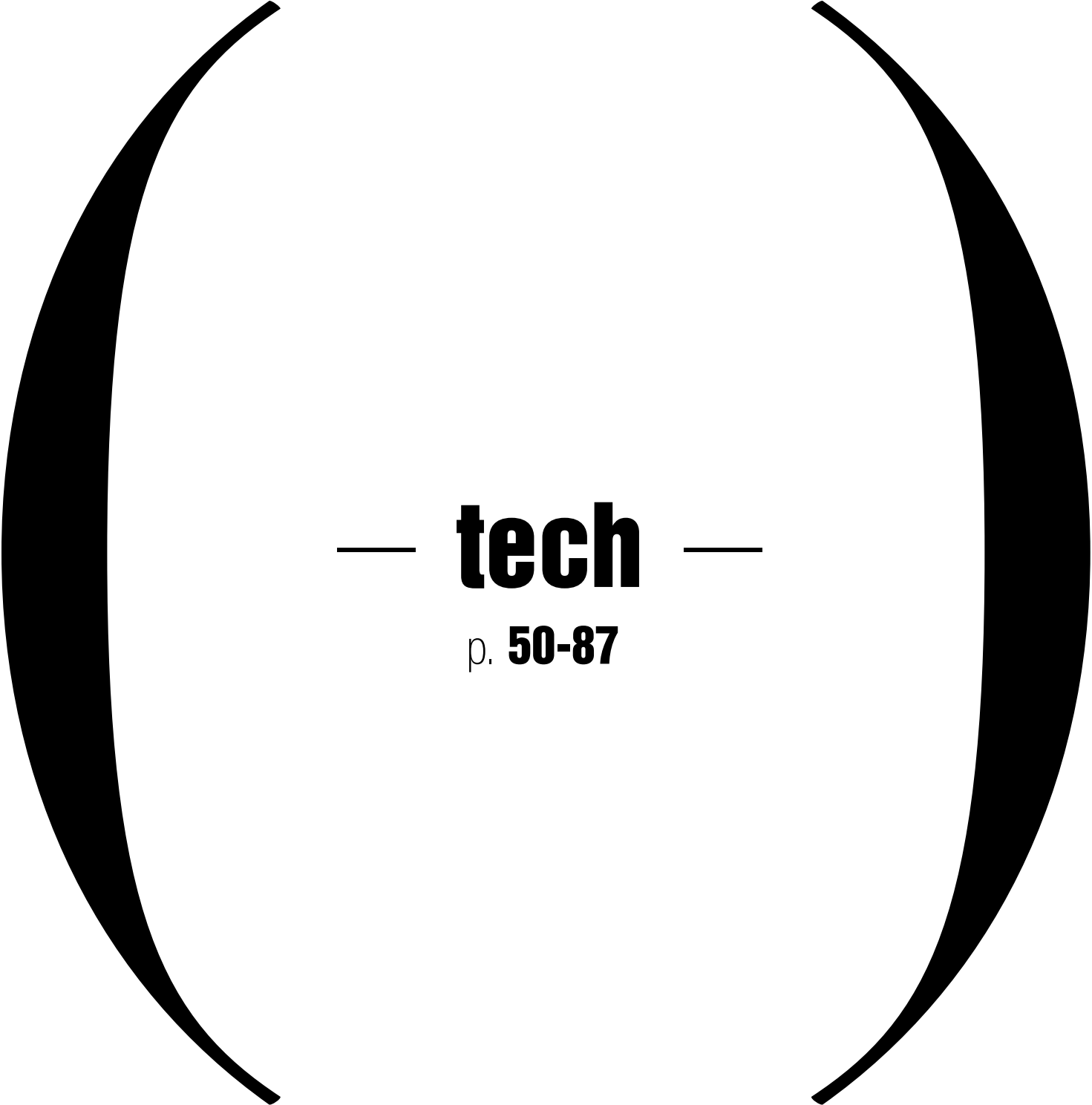
‘Making the car as comfortable as possible is a priority in endurance, as you’re at the wheel for a long time. However, it is also about teamwork, and the adjustments also have to suit your co-drivers. It thus involves both compromises and sacrifices. The car won’t be completely perfect for you as a driver, but it’s efficient for everyone. Behind the wheel, consistency is key. Rather than absolute performance over a lap or a handover, it’s the average that matters. At Le Mans you have to continually maintain fast lap times—over 24 hours! Each turn lasts two hours and you have just four hours between handovers to recover and be completely refreshed for another two-hour stint.’





‘Truth is the
daughter of time,
and I feel no
shame in being her
midwife.’

JOHANNES KEPLER



— **tech** —
p. **50-87**

AN EYE FOR MATERIALS

Richard Mille is known for materials that practically defy physics in their resistance. But the watchmaker remains an aesthete, and these substances are tremendously beautiful in their own right.

PHOTOGRAPHY JÉRÔME BRYON

Carbon TPT®

The mesmerising damascene appearance of this almost indestructible material has become something of a hallmark for the brand

Carbon Nanotube Composite

Made of a composite injected with carbon nanotubes, this material was used for the case of the RM 59-01 Tourbillon Yohan Blake

Red and Yellow Quartz TPT®

Coloured resins were developed especially for the brand to achieve the hues on the RM 27-03 Tourbillon Rafael Nadal, recalling the tennis player's native Spain

Carbon TPT® and Quartz TPT®

The RM 27-02 Tourbillon Rafael Nadal marked the first, exclusive appearance of this extraordinary material layering quartz filaments and carbon fibres

Mother-of-pearl

Also known as nacre, this iridescent substance is secreted by certain molluscs and, as its name suggests, is what gives pearls their lustre

Mother-of-pearl

—
This image illustrates just how vulnerable to scratches and other damage nacreous surfaces are

Crimson Quartz TPT®

Here, alternating layers of crimson and white Quartz TPT®
on an edition of the RM 67-02

Red Quartz TPT®

With white Quartz TPT® layers, the combination of volcanic hue and contrasting white creates a rich, vibrant surface



RM 11-03 McLAREN THE RICHARD MILLE EQUIVALENT OF A GRAN TURISMO



Tourbillon watches are for Richard Mille what Formula 1 vehicles are to McLaren, a technical crucible from which to extract innovations that can be adapted across their collections, as exemplified by the RM 11-03 McLaren, the latest achievement of the two brands' long-term partnership.

BY AYMERIC MANTOUX



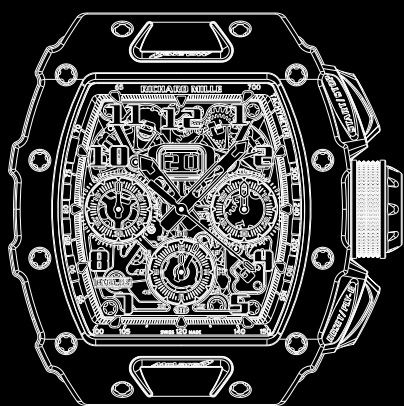
RM 11-03

Close observation of activities conducted at McLaren Automotive and Richard Mille highlight just how true it is that cars and watches make great bedfellows. Production

capacities are limited, and a tradition of hand-made products is upheld through artisanal savoir-faire, combining with state-of-the-art technology. The two brands possess top-flight R&D, thanks to years of competition within their respective fields. 'We meet regularly,' observes Yves Mathys, Production Director at Richard Mille 'and I came to realise that we think the way they do.' Closely examine the RM 11-03 McLaren, and the similarities between the two companies become even more evident.

The RM 11-03 McLaren, jointly created by Robert Melville, Design Director at McLaren, and Fabrice Namura, engineer at Richard Mille, has been in the making since 2017. A worthy successor to its 'big brother', the RM 50-03 Split Seconds Chronograph Ultralight McLaren F1, this watch features an unprecedented combination of Quartz TPT® and Carbon TPT® offering remarkable resistance to harsh environmental conditions. The RM 11-03 truly combines the style codes of McLaren with those prevailing at Richard Mille. Its lines, forms and volumes tell a story, but on a much smaller scale than a car.

The carbon of McLaren's chassis plays the same protective role—safeguarding the driver—as this substance at Richard Mille, where Carbon TPT® cases preserve the brand's calibres. Trials are legion at both companies. Like McLaren cars, Richard Mille watches are subjected to exhaustive batteries of tests covering everything from shock resistance to tolerance for variations in temperature, humidity, water, or pressure. Quality tests are conducted by specially trained watchmakers. We take advantage of science, engineering and the latest research to go beyond what anyone has done before', explains



Thoughtful in even its smallest details, the new RM 11-03 McLaren has a striking display with a flyback chronograph function and oversize date.

Baseplate and bridges are crafted of grade 5 titanium, while twin winding barrels ensure torque stability and a circa 55-hour power reserve.



THE McLAREN WATCHES ARE TRUE TRACK RACERS, EVER READY FOR ACTION

Mike Flewitt, CEO of McLaren Automotive. But the bond between the brands goes deeper, touching on design. 'Our engineers have such admiration for McLaren's cars that borrowing their style codes for a Mille watch has never seemed a burden,' says Mathys. The fittings of the RM 11-03 showcase the McLaren attitude: motorsport, exceptional automobiles and unflagging attention to detail. Its titanium pushers, fitted to the Carbon TPT® caseband, echo the design of the headlights on the McLaren 720S. Titanium inserts, similar in shape to the iconic McLaren F1's bonnet air vents and

bearing the McLaren logo, adorn the bezel. In its inconspicuous complexity, the grade 5 titanium crown brilliantly summarises this styling process, reproducing true to life the wheel rim of the new McLaren Senna GTR Concept. The grip is optimal, thanks to an Alcryn® collar with Clou de Paris decoration. The incurved speed mark of the McLaren logo is also incorporated into the rubber strap. The McLaren watches are true track racers, ever

ready for action on the circuit.

Under the hood of the RM 11-03 beats a titanium automatic calibre, the RMAC3, incorporating a flyback mechanism ready to thoroughly demolish track chronographs. The instant return of the counter to zero makes it possible to quickly restart the stopwatch. Powered by two barrels mounted in parallel and a balance wheel with variable inertia,



The titanium pushers, fitted to the Carbon TPT® caseband, echo the design of the headlights on the 720S. Not only is the rubber strap seamlessly integrated with the lines of the case, it incorporates the incurved speed mark of the McLaren logo



In its inconspicuous complexity, the grade 5 titanium crown brilliantly summarises this styling process, reproducing true to life the wheel rim of the new McLaren Senna GTR Concept. The rear crystal, meanwhile, provides an unimpeded view into the hypnotic depths of the calibre



the movement has a 55-hour power reserve. Barrel winding is ensured by a variable-geometry rotor that enables personalised winding adjusted to the wearer's activity level, further evidence of the attentiveness that characterises Richard Mille. The fact that a race car's chassis must always exhibit tremendous torque resistance while remaining light inspired the brand to adopt these requirements as its own in producing the baseplate and bridges for this calibre, crafted of PVD-treated

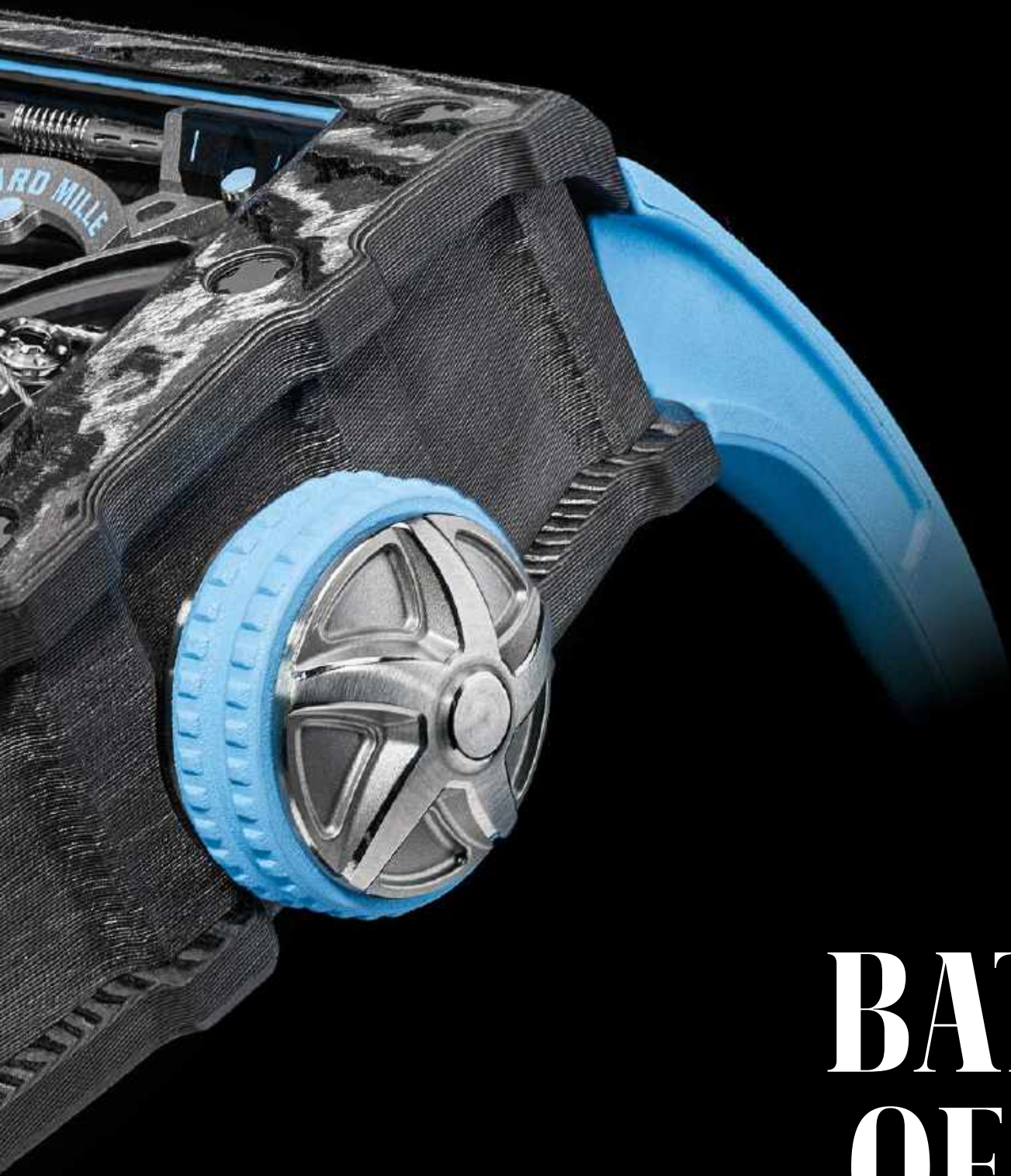
grade 5 titanium to ensure the requisite stiffness for perfect functioning of the going train. Just as the McLaren Senna GTR Concept is by no means weighed down by superfluties, its lightweight bodywork and monocoque chassis existing to effectively protect the driver, likewise, at Richard Mille, Carbon TPT® is what ensures the calibre's safety. While the damascene surface recalls the tourbillon version, the brand elected to add an exclu-



sive touch, interlaced sheets of Carbon TPT® and orange Quartz TPT® in honour of the British team's original livery. This combination of materials contributes to improved mechanical performance as well, thanks to a very favourable density and resistance to harsh conditions, especially impact. In sum, Bruce McLaren's assertion that 'Life is measured in achievement, not in years alone' is entirely borne out by this exceptional calibre.

Strikingly colourful, the unprecedented combination of Quartz TPT® and Carbon TPT® provides remarkable resistance to harsh environmental conditions. It also references the papaya livery of Bruce McLaren's original Formula 1 cars

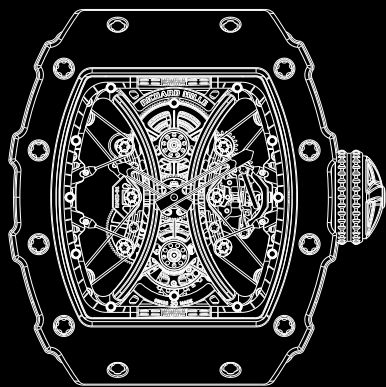




BATTLE OF THE GENTLEMEN

Polo is a sport as spectacular as it is violent, for which Richard Mille has developed a 'striking' watch in partnership with one of the world's greatest players, Pablo Mac Donough.

BY HERVÉ BORNE



The RM 53-01 is a technical marvel that applies the solutions of civil engineering on the infinitely smaller scale of watchmaking. It also marks the first appearance of a new patented laminated sapphire glass, developed so the cable-suspended movement could be seen

RM 53-01

of lawn becomes an arena in which man and horse join forces to engage in this physical conflict. Each fearless duo has only one objective in mind: to score a goal by hitting the ball through a 7.5-metre gap separating the posts. To do so, the player must ride his mount at full pelt towards his target, like a Formula 1 driver racing towards the finish line.

Fully aware of the physicality involved, Richard Mille collaborated closely with Pablo Mac Donough to produce a dedicated watch, the aptly named RM 53-01 Tourbillon Pablo Mac Donough. In the most extreme motor sports, as well as in disciplines such as tennis and athletics, the watchmaker has already demonstrated its ability to find a solution to every problem by transforming constraints into assets. Here, the champion contributed by calling on his own experiences of the polo field, including his injuries.

Riding at breakneck speeds, Pablo needs a comfortable watch that fits snugly on his wrist. The RM 53-01 fulfils both functions admirably, thanks to its ultra-light case made from Carbon TPT® and fitted on a sporty rubber strap.

However once the ball is on the end of his mallet, the player has to continue in a straight line without ever crossing it. This is the first and most important rule of polo, as well as a safety measure to prevent players from cutting in and to reduce the risk of collisions. The same concerns dictate that players hold the double reins in their left hand and the mallet in their right. This gives them the same vision of the game and allows them to avoid accidentally hitting each other with their mallets. The player in possession of the ball has right of way as long as he leads the action. An opponent can only take back this imaginary line by pushing the other's horse off of it. It is at this precise moment that the war-like game displays similarities to rugby! Polo is also a contact sport. If the player falters, he loses the line, as well as the ball. These sudden about-faces call for an explosive mount, a supple, agile pony capable of astonishing acceleration, making very tight turns, stopping abruptly and immediately setting off at a gallop again without having to trot. The

THE PLAYER MUST RIDE HIS MOUNT AT FULL PELT TOWARDS HIS TARGET



© EMILIANO LASALVA

perfect animal for the task remains the Argentinian Criollo. Originally used as workhorses by gauchos, these animals were then expertly crossed with American Thoroughbreds to increase their power. These true equine athletes have a shaved mane to allow for free movement of the hand on the reins, as well as a plaited and tied tail. This is no style statement—it is to prevent their tails being caught up in a mallet in the midst of the game. The horses also wear protective equipment on their legs: bandages, tendon boots and overreach boots. Protective clothing is imperative for players as well, to keep them from being injured in the event of falls or violent contact, not to mention the mallet heads hooking together or the bamboo canes striking a knee or wrist. Players must wear a helmet, as well as gloves with shell protection, knee pads, elbow pads and, more recently, reinforced boots. Pablo Mac Donough gave Richard Mille a strict set of criteria which served as a key tool during development of the RM 53-01. The timepiece had to be able to withstand every possible kind of impact without hiding the watch inside a shell. On the contrary, the idea was to actively showcase the tourbillon movement. In addition to the case made of Carbon TPT®—renowned for its excellent resistance to microscopic breaks and cracks—the calibre is suspended on braided steel cables inside the watch. This high-performance anti-shock system is a rare sight that can be admired through a laminated sapphire crystal—a watchmaking first—in which a

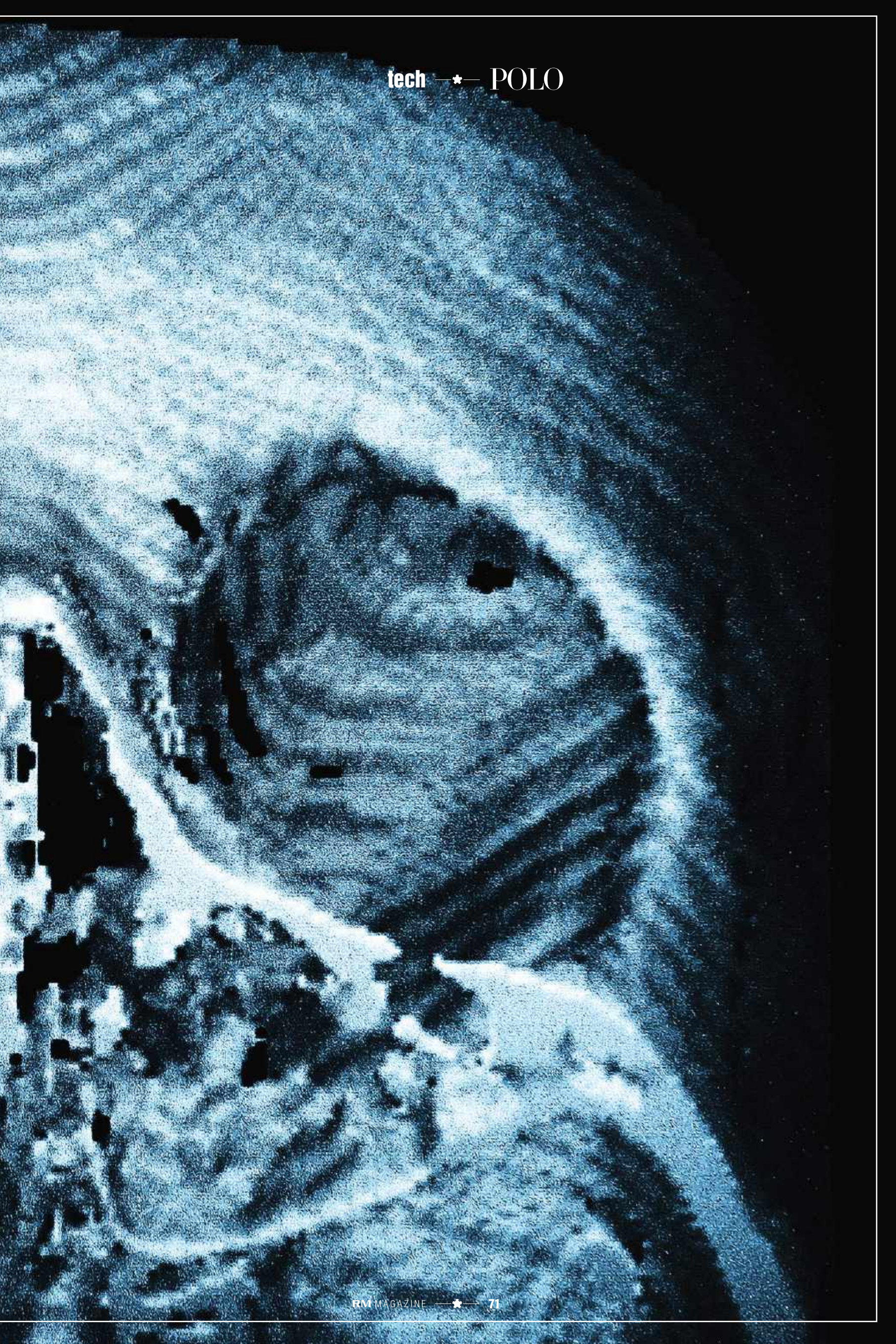


© EVELINA JAKOVLEVSKAA

PABLO MAC DONOUGH

Born on 21 February 1982, the world's number one polo player was a budding polo champion by his teens, winning the coveted Potrillos Cup for under-14's with Nueva Escocia. Since then, it has been onward and upward. Pablo has won the British Open, the C.V. Whitney Cup and Ellerstina Gold Cup, the Queen's Cup and Cámara de Diputados twice, and Spain's Sotogrande Gold (twice) and Silver Cups. With La Dolphina he has amassed an unheard-of three consecutive Triple Crowns, comprised of the Tortugas Open, Hurlingham Open and Argentine Open, events he has won 8, 9 and 6 times respectively.

*At age 12, Pablo sustained a
mallet strike so violent it left
a hole in his skull, narrowly
missing his eye, as this
X-ray shows*



IN A GOOD, WELL- PLAYED POLO MATCH, THE BALL MUST FLY

The priorities of the brief for this watch were quite simple: make it tough enough for a battlefield, but open enough to show off the sublime movement inside



polyvinyl film is inserted between two sheets of sapphire glass. This clever invention can withstand the powerful shock waves generated by a mallet strike, and is the object of several pending patents.

Once fully kitted out, both man and beast must think ahead, create openings and score goals at lightning speed. While a horse can reach 60 km/h at top speed, the ball can exceed 130 km/h. Made from compressed resin and weighing 130 g, it becomes a cannonball passed from player to player,

sometimes launched high in the air by an emphatic swing or a powerful backhand. Any enthusiast will openly admit that in a good, well-played polo match, the ball must fly. The more agile the players, the more spectacular the ball's path. This game of precise passes cannot be improvised, despite its brevity. A polo match generally only lasts for four periods, known as 'chukkas', of 7 minutes and 30 seconds each. The classic format can be altered, however. For example, at the French Open in Chantilly there were five periods, at the Queen's Cup six, and eight at Palermo, the legendary tournament in Buenos Aires that concludes the season each year in November.





The pace is so frenetic that a player normally changes ponies for every chukka. As there is no rule limiting the number of ponies per rider, reserve mounts stand ready on the sidelines. Spectators are thus unfazed by a player dashing towards the reserves at full gallop, mid-chukka, vaulting out of the stirrups, jumping onto his reserve pony and rejoining the game, having

barely slowed his pace. The action continues, and it is up to a groom to recover the 'abandoned' horse in case it wishes to continue playing. Among the many qualities required of a polo pony, the most important is perhaps enthusiasm for the game. The unmatched intensity of polo offers a unique spectacle, during which it is now possible to wear a watch. Thanks to the successful collaboration between Richard Mille and Pablo Mac Donough, the RM 53-01 can take forceful play head-on, withstanding a blow from a mallet or a ball flying at chest height across the field.



THE AUTOMATIC TOURBILLON: RICHARD MILLE TO THE CORE

The RM 71-01 Automatic Tourbillon Talisman weaves together Richard Mille's signature technicity and the sculptural qualities of fine art jewellery to house an all-new calibre.

BY DAVID CHOKRON

PHOTOGRAPHY
JÉRÔME BRYON



A watchmaker delicately assembles the automatic calibre's rapid-winding barrel

RM 71-01



The RM 71-01 radiates in all directions, but by no means any which way. Each and every segment of stones systematically extends or echoes one of the movement's internal vectors. Each of the 10 dials crowns the central portion of the tourbillon.

Talisman. A name that evokes nothing less than magical protection. This collection was born of a magnetic alchemy at the intersection of Tribal art and Art Deco,

yielding a geometric play of diamond, onyx, mother-of-pearl and black sapphire. 'We are known for our incredibly technical, high-performance watches inspired by the automotive and aeronautics industries, although women's watches have represented a considerable percentage of our sales for several years now. That said, we needed a modern, creative and talented young woman to inject bold energy into our status quo and take the women's collection to unreach heights. It was Cécile Guenat, the daughter of my friend and business partner Dominique, who met this challenge', shared Richard Mille. The notion of a collection took shape for Cécile very early in the initial sketches, emerging as a suite of ten variations on the case and dial. She chose to glorify the skeleton movement through myriad possibilities for setting and engraving the case. The shape of the dials reveals two deliberately distinct worlds, one organic and the other more urban.

A masterpiece in every sense, the RM 71-01 abolishes the distinction between jewellery and its case. The movement, dial and housing maintain an aesthetic, technical and visual dialogue, 'Yet to truly put the launch in a class of its own, we needed to combine exceptional design with technical prowess, hence the brand's very first automatic tourbillon movement! But the specific milestone is less important than the extraordinary technical characteristics—performance, reliability and breath-taking finishes', explains Richard Mille. So launches the brand's eighth in-house calibre, the tonneau-shaped, skeleton Calibre CRMT1, predominately made of titanium, just 6.2 millimetres thick and weighing only 8 grams. Never before has a variable-geometry rotor been placed at the heart of a tourbillon calibre. Oscillating with the momentum caused by wrist movements, it can be adjusted to the activity of its wearer, freeing her from the burden of



Assembly of the going train, whose wheels have profiled teeth at an optimal 20° angle

‘WE NEEDED TO COMBINE EXCEPTIONAL DESIGN WITH TECHNICAL PROWESS’

rewinding her watch. Excepting the barrel and winding mechanism, borrowed from previous calibres, the CRMTi is entirely new.

‘The first challenge was to produce an automatic tourbillon movement that could be housed in the narrow, curved case of an RM 037,’ explains Salvador Arbona, Technical Director for Movements. ‘The second was to meet our standards in terms of performance, be it for chronometric results, automatic winding or shock resistance.’ Richard Mille has repeatedly demonstrated under real-world conditions that the tourbillon need not be a fragile complication. This was difficult, says Arbona, because ‘we were committed to making the cage appear to float independent of the base-plate and bridges’. The shape and transparency of the movement assert the critical role of aesthetics in its design. The obsession with lighter weight began with skeletonisation, which cut curved longitudinal openings across the calibre to slim its proportions and showcase the tourbillon cage. The perpetual quest for performance explains the presence of profiled gear teeth enabling optimal transmission at the centre of the black PVD-treated grade 5

*Frequency
testing of an
RM 71-01's
movement*





Incorporation of the upper bridge made of grade 5 titanium



Careful tightening of the spline screws that secure the upper bridge of the RM 71-01



The variable-geometry rotor in gem-set red gold is gently set in place

titanium baseplate, as well as a fast-winding barrel offering 50 hours of reserve power. Machined in-house, the baseplate, bridges, tourbillon cage and certain turned parts were all subjected to rigorous tests to ensure they offer the same shock resistance as the collection's more sporty watches. Despite the modern and technical nature of the materials used, they adhere to the highest quality standards and hand finishing. 'The "gradual" bev-els,' shares Salvador Arbona 'are a real headache for our decorators. We had to develop complex hand-stretching processes for curved surfaces'. The Calibre CRMT_r is making its debut aboard the RM 71-01. This precious, feminine, jewelled timepiece is by no means a fragile object, however. 'This is a watch designed to be worn day-in day-out, precisely because it has an automatic winding mechanism,' points out Arbona. 'Its architecture is unobtrusive enough to bring the dial, hands and accessories to the fore.' With its compact size and weight, its resistance and its architecture, the powerful and versatile Calibre CRMT_r is clearly destined for further development.



The hands are set with infinite care at the centre of the extraordinary multilevel dial with diamonds, onyx and mother-of-pearl



Cal. 3320

*Richard Mille's very first
in-house automatic
tourbillon calibre opens a
new chapter for the brand*



CRAFTSMANSHIP AN ART UNTO ITSELF

For 18 years, Richard Mille has gradually built strong partnerships with these masters of patience and perfection who bring an extra measure of soul to his watches. A tribute.

BY LOUISE PROTHERY
PHOTOGRAPHY JÉRÔME BRYON

Here, the bezel of an RM 037 is prepared to receive its gemstones at Sercab

THE FINE ART OF ENGRAVING

In a small town east of Geneva, an unprepossessing building offers no clue as to the treasures within—except for the pres-

ence of a security portal. Yet this humble setting is home to the Sercab workshop of gem setters, whose golden hands perform the repoussage necessary to set the final diamonds on the case of each new RM 71-01, a jewellery watch designed for women featuring 10 different models produced in editions of just 5 each. For 30 years, this specialist casing company has been giving substance to the creative fancies of watchmakers. The challenge posed by these part-Art Deco, part-Futurist pieces that enclose the brand's first in-house automatic tourbillon was to create continuity between the motifs on the dial and those on the case, through engraving or the in-line assembly of minuscule diamonds.

The virtuoso dexterity of these craftsmen, with whom Richard Mille has now forged genuine partnerships, is today part of the brand's identity. It imbues the brand's most detailed watches with soul and with the unique

ONLY THE HUMAN MIND CAN FIND SOLUTIONS WHEN A MATERIAL INCLUDED IN THE DESIGN ULTIMATELY CANNOT BE USED

touch so sought after by collectors and enthusiasts, although everyone knows that behind each model there also lie any number of operations controlled by computers. A few metres from the gem-setters, an IT developer gazes at a 3D bezel revolving hypnotically on his screen. This reveals the various placements, depending on their size, that are planned for the stones, which are still hand-cut by the gem-cutters. There is a particularly sophisticated system for a snow setting, in which the gems are intentionally selected from different calibres to create an intense shimmer. Other developers translate the case components into computer code, which will inform the digitally-controlled equipment that machines each one. 'These machines permit greater precision and consistency in the decoration, and ultimately guarantee optimal quality for customers, from the first to the last piece in a series,' explains Eric Pospieszny, the company's director.

Among the professionals who have joined Richard Mille's quest for excellence are the dial-making firm Horlyne, which operates from La Chaux-de-Fonds, a few kilometres from the French border. Know-how reigns in this manufacture-town in the Swiss Jura. Horlyne combines gem-setting, cutting of precious materials, a variety of gold treatments (rhodium plating, sandblasting, polishing, etc.), assembly and gluing. 'We perform micro-tooling and make the first mock-ups of the pieces using a 3D printer,' shares the company's general manager, Raymond Leitenberg, 'but only the hands of a craftsman have the finesse to produce a dial.' And only the human mind can find solutions when a material included in the design ultimately cannot be used, or when the volume of decorative material called for poses a technical problem. For the RM 71-01 collection, the gold set with mother-of-pearl and onyx planned for use in several layers prompted many exchanges to ensure that technical constraints were taken into account without jeopardising the spirit of the designs put forward by the art department.

At Vaucher, the 17 fields of expertise are elevated to the rank of *métiers d'art*, or artistic crafts. In Geneva's city centre, the firm's miniaturist engravers, enamellers and painters employ surgical precision to create dials that are

tiny masterpieces. 'Our strength lies in the fact that we continue to take risks, to try new things,' says Olivier Vaucher, who founded the workshop in 1978 and was joined in 2003 by his artist wife, Dominique. 'This philosophy is perfectly in line with the mindset of Richard Mille, whose skeleton and 3D movements offer our craftsmen

A gem-setter meticulously affixes diamonds and sapphires on the horned head of an oryx for the eponymous RM 51-05 Oryx



A man with a beard, wearing a grey cable-knit sweater, is shown in profile, focused on his work at a wooden workbench. He is holding a pen in his right hand, poised to write on a piece of paper. The workbench is cluttered with various tools, including pens, pencils, and a small red object. In the background, a workshop environment is visible with shelves and equipment.

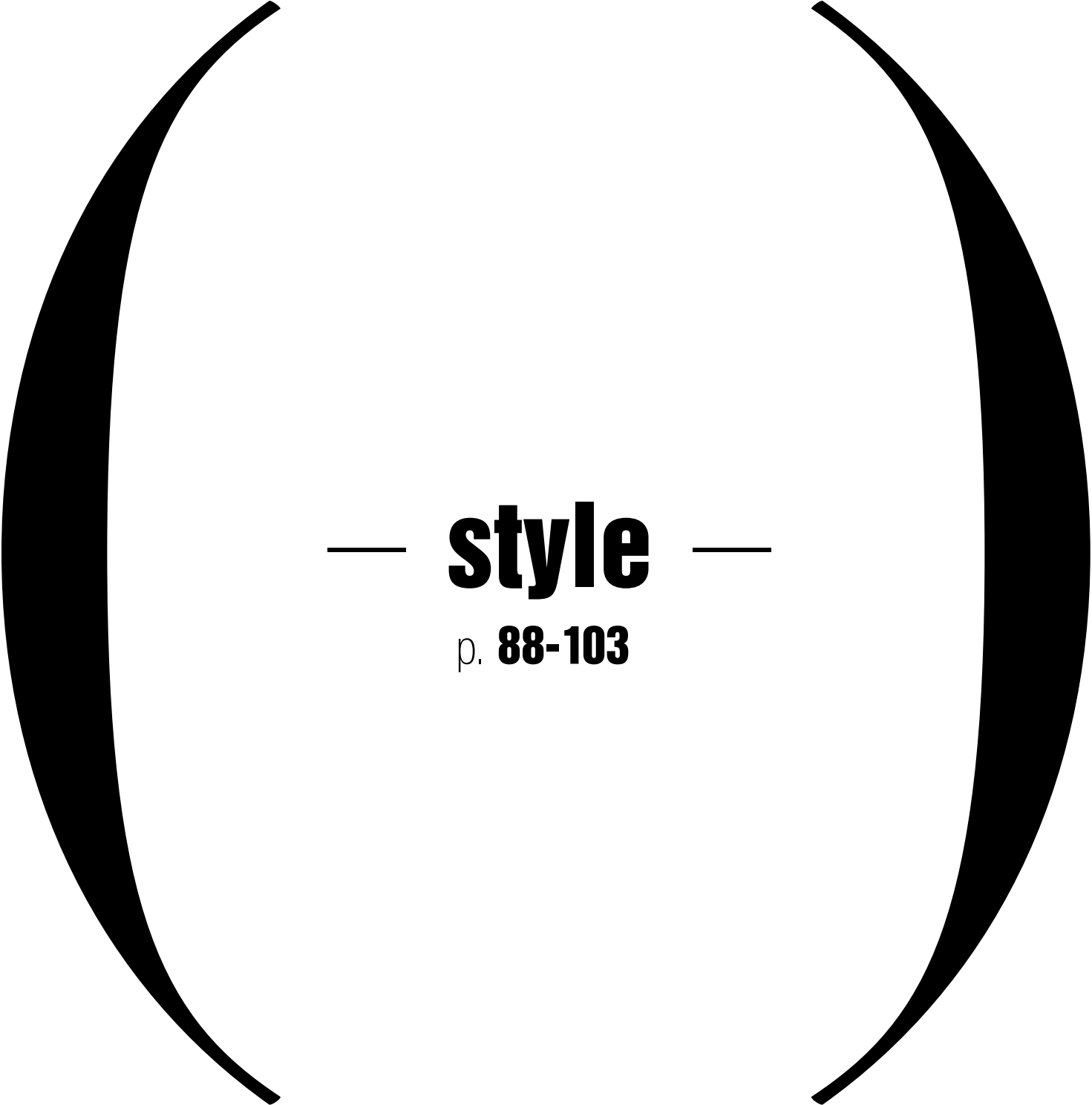
‘OUR STRENGTH LIES IN THE FACT THAT WE CONTINUE TO TAKE RISKS, TO TRY NEW THINGS’

unique opportunities. On the RM 26-02 Tourbillon Evil Eye, for example, 4 coats of enamel were needed to produce the desired texture and shine. The RM 51-05 Oryx watch, profits from which go to the charity EAC (Educate a Child), took three days of engraving before being set with diamonds and sapphires.’ ‘This work requires great patience and a love of silence,’ explains Pierre-Alain Lozeron. ‘It’s a meditation of sorts that involves controlled breathing.’ In these workshops, where the quest for perfection sets the pace, tools are also far more than a mere consumable that can be discarded after use. ‘When you feel comfortable with something you use on a daily basis, you want to keep it for as long as possible,’ adds Lozeron. ‘We use our tools until they are completely worn out, then we keep them as souvenirs in a corner of our workbench.’ That is where the craftsmanship of art becomes the art of being a craftsman.



‘There is only one
of you in all
time, this
expression is
unique.’

MARTHA GRAHAM



— **style** —
p. **88-103**

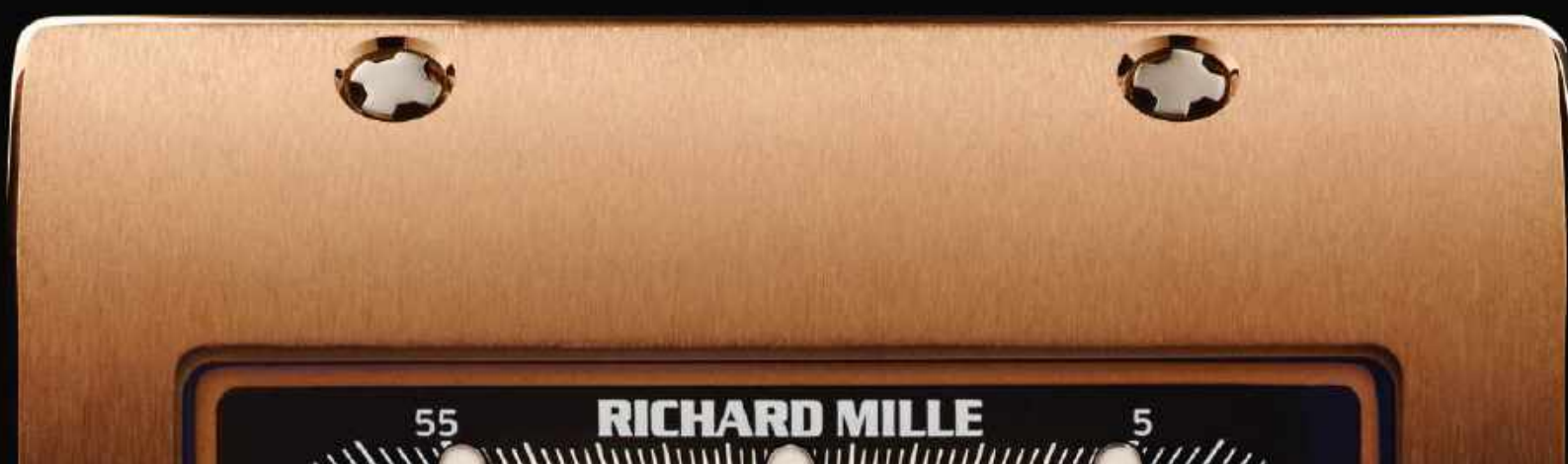


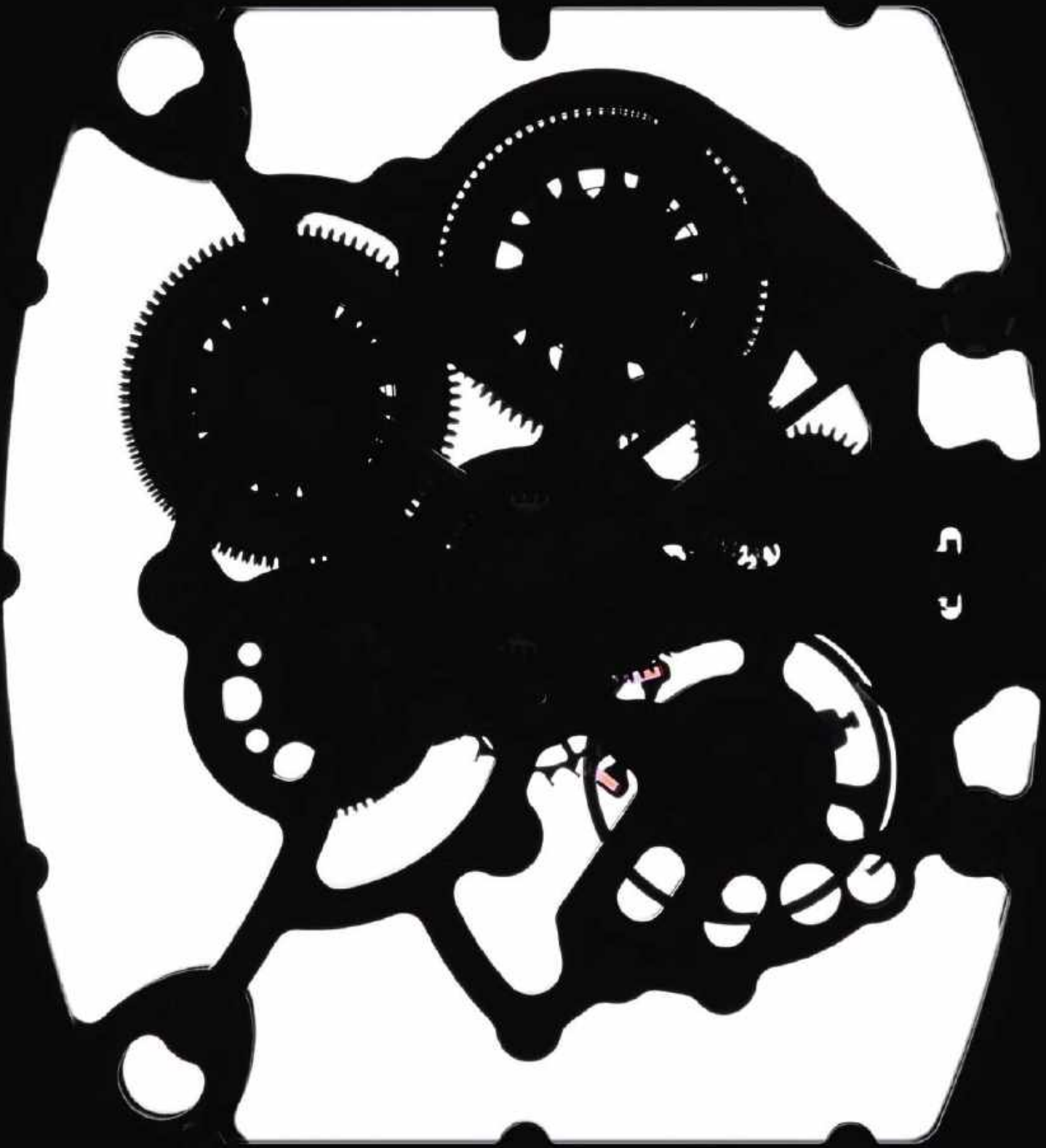
watch the **SHADOW**

LET THERE BE LIGHT! RICHARD
MILLE WATCHES REVEAL THEIR
ARCHITECTURE, TECHNICITY
AND EXQUISITE FINISHING

PHOTOGRAPHY CHRISTOPHE BOUQUET

RM 016 Automatic Extra Flat: a distinctive
square shape identifies this striking piece





RM 055 Bubba Watson: inside beats a
Calibre RMUL2



PORTFOLIO —★— style

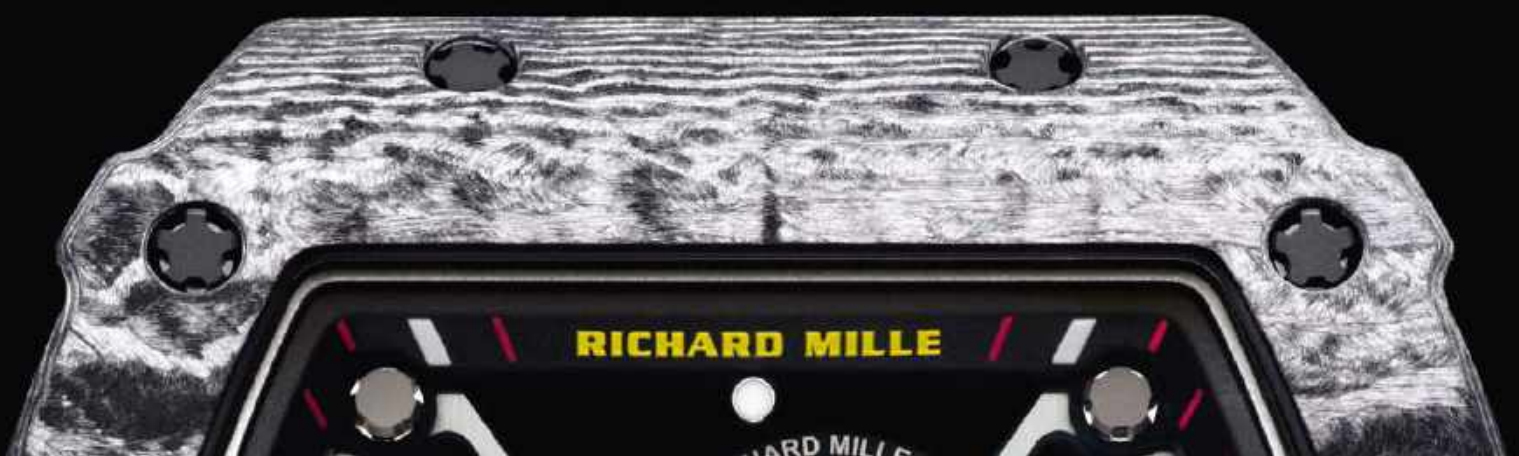


RM 033 Automatic Extra Flat: a movement with
extreme rigidity thanks to a titanium baseplate

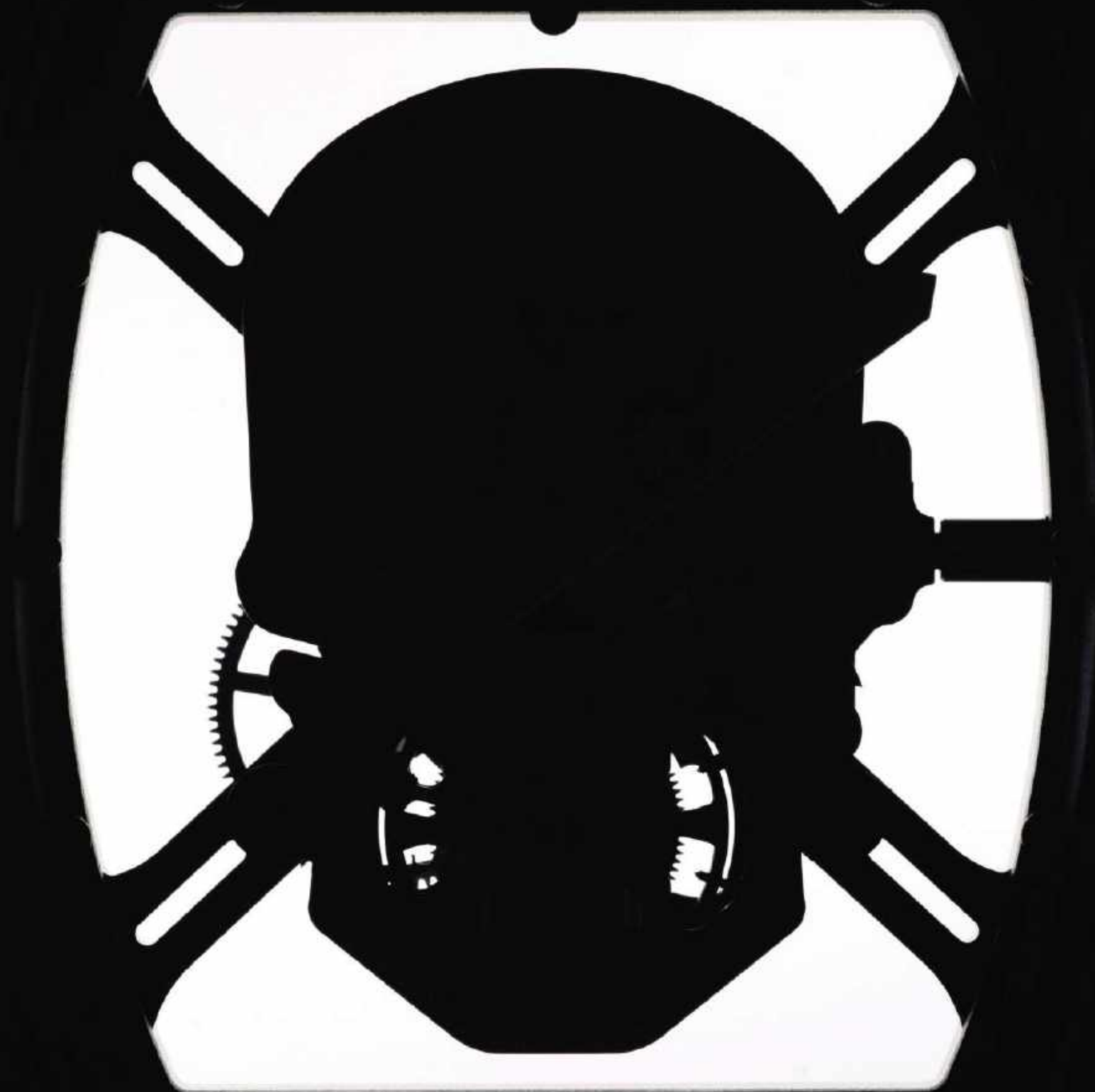




RM 35-02 Rafael Nadal: the variable-geometry rotor is perfectly integrated

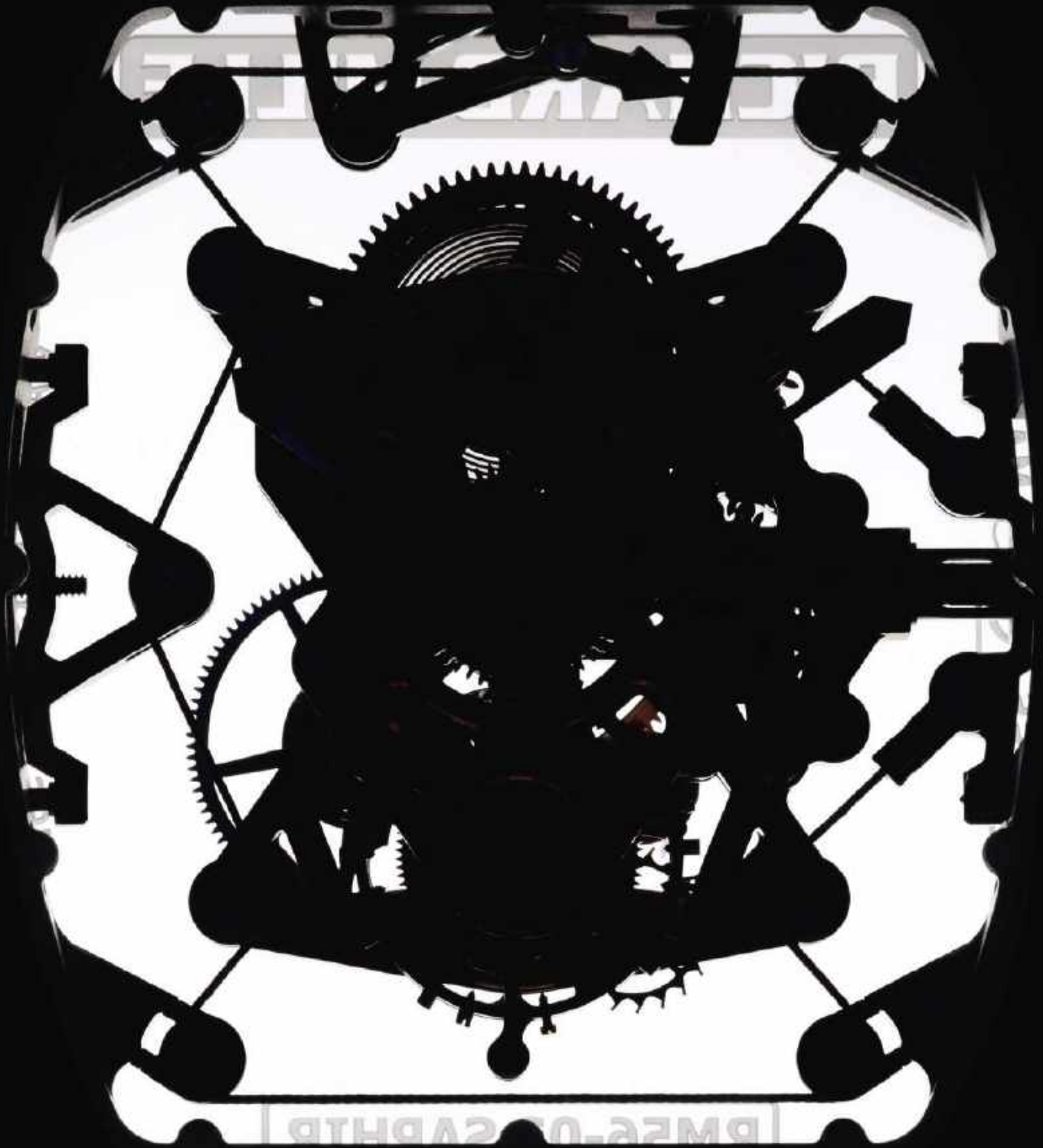


PORTFOLIO —★— style



RM 52-01 Tourbillon Skull: highly
recognisable, even against the light





RM 56-02 Tourbillon Sapphire: the
calibre is a triumph of transparency



Seak n'k & sun

SET AGAINST THE
PRISTINE WATERS
AND STUNNING CLIFFS
OF ST BARTS, OUR
FASHION SHOOT IS ALL
ABOUT THE BEACH. A
PERFECT BALANCE OF
LUXURY AND SPORT TO
SHOWCASE THE DAZZLING
RICHARD MILLE LADIES'
COLLECTION.

PHOTOGRAPHY PHILIP NEUFELDT
STYLIST LYDIA LOBE
MODEL CIARA LEBAMOFF @ ELITE



*T-shirt in silk and fishnet (EMPORIO ARMANI),
Swimsuit in Lycra® (ERES),
RM 037 Automatic Ladies in white ceramic
and red gold (RICHARD MILLE)*

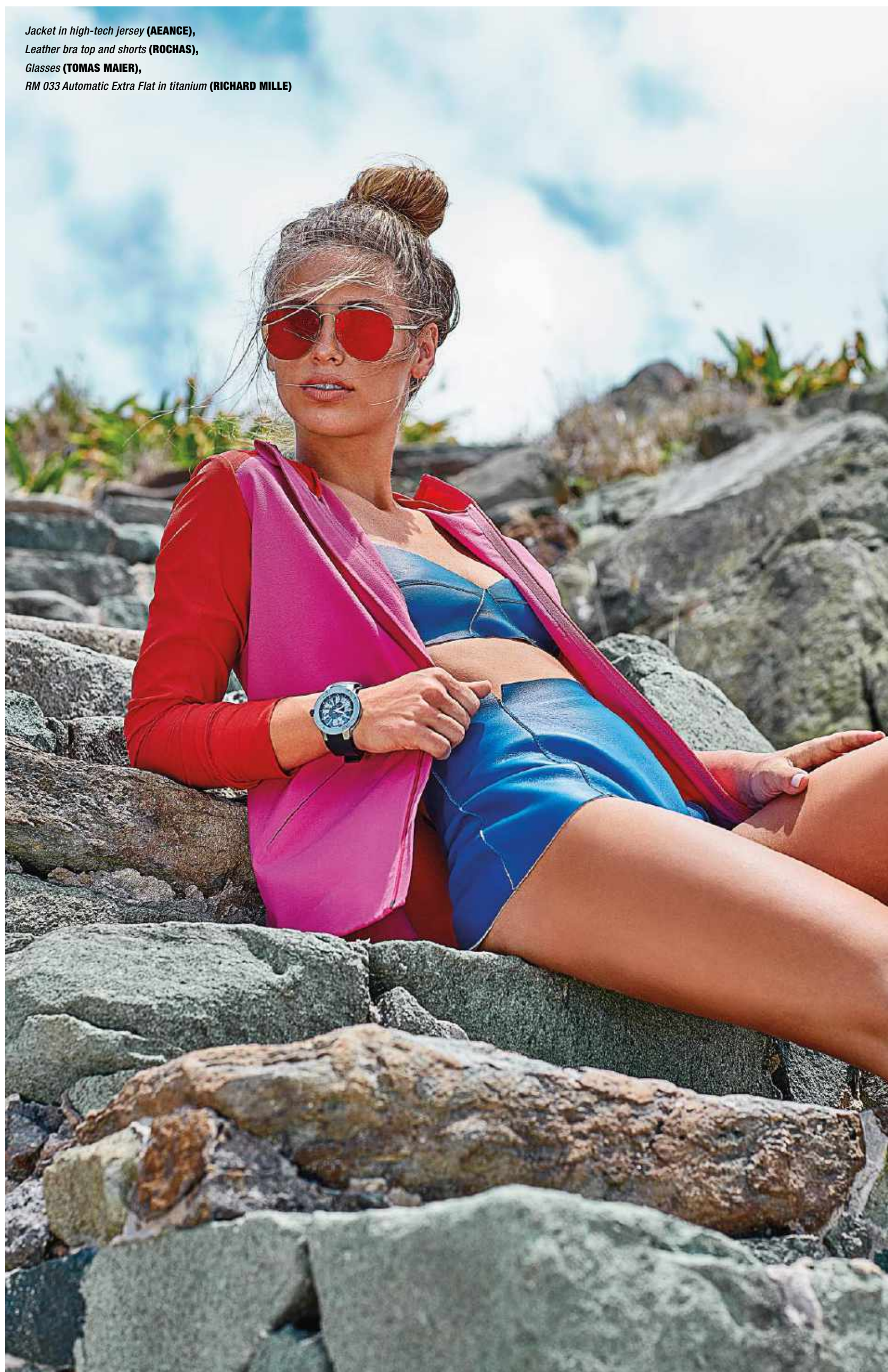


Bra and leggings in Lycra®, Lurex® and brocade (ETRO), Glasses (TOMAS MAIER), RM 63-01 Automatic Dizzy Hands in red gold and titanium (RICHARD MILLE)

Swimsuit in Lycra® (**ERES**),
RM 07-01 Automatic Ladies in
gold with gem-set Open Link
bracelet (**RICHARD MILLE**)



Jacket in high-tech jersey (**AEANCE**),
Leather bra top and shorts (**ROCHAS**),
Glasses (**TOMAS MAIER**),
RM 033 Automatic Extra Flat in titanium (**RICHARD MILLE**)





Parka in silk and nylon (SPORTMAX), Crossbody bag (EMPORIO ARMANI), RM 67-01 Automatic Extra Flat in diamond-set white gold (RICHARD MILLE)



*Jacket and shorts in silk crepe (**VERSACE**), Swimsuit in Lycra® (**ERES**), RM 037 Automatic Ladies in black ceramic and red gold (**RICHARD MILLE**)*

Halter top in silk and python (**ROBERTO CAVALLI**),
Silk trousers (**AKRIS**),
RM 07-01 Automatic Ladies in gem-set Carbon TPT®
and red gold (**RICHARD MILLE**)

HAIR & MAKE-UP
IDALMI PEREZ-ROY
ASSISTANT STYLIST
CÉLINE GAULHIAC
PRODUCER (ST BARTS)
CAMÉLIA MÉNARD

‘There’s a time for
departure even
when there’s no
certain place
to go.’

TENNESSEE WILLIAMS

— **travelbook** —
p. **104-146**

SAILING CLOSE TO THE WIND WITH PIERRE CASIRAGHI

Barely thirty, with the smouldering good looks of an Italian prince, the entrepreneur and youngest son of Princess Caroline of Monaco is above all a passionate sailor. A discreet figure, he is Vice-President of the Monaco Yacht Club as well as the sponsor of Sail for a Cause, which organises regattas for humanitarian missions. A character that instantly appealed to Richard Mille.

BY THIBAUT DE MONTAIGU
PHOTOGRAPHY RENAUD CORLOUËR

He has sea-blue eyes and hair of an amber like the sun setting on over Cap-d'Ail, perhaps the result of sailing on the sea he loves so dearly. It was by that same sea, nearly a thousand years ago, that his ancestor, Francesco Grimaldi, first arrived in the 13th century, banished from Genoa over political squabbles.

Disguised as a Franciscan monk, Grimaldi sought hospitality of the lords of the citadel, built on a vertiginous outcrop, before opening the gates for his men under cover of darkness and capturing it. The episode gave rise to a dynasty—the Grimaldis—and a nickname, *Il Malizia*, the Cunning One. 'It's a story that has resonated with me since I was a little boy,' explains Pierre, wearing white trousers and sporting



*The jaunty royal very
appropriately wears an
RM 60-01 Regatta on his wrist,
a constant reminder of how
important it is to have direction*



A COMPASS IS TRULY FUNDAMENTAL FOR SAILING

the beard of an old sea dog, as he sits in one of the lounges of the Yacht Club overlooking the bay and that same crenellated fortress where his uncle Albert now lives. 'It's the symbol of our country: we are very small, we can't fight with our strength or size, so we have to use our cunning, and that's what we've done to this day.'

When Pierre launched his own sailing team in 2016, with the support of the Monaco Yacht Club, it was only natural that he christen the new-generation catamaran he purchased to compete in the GC32 category *Malizia*. He then made a tremendous gamble. 'My teammate Boris Hermann and I wanted to dive straight into a major challenge,' he explains. 'We opted for the new flying catamarans. Neither of us had ever been on that type of boat before. People thought we were crazy. It's unspeakably dangerous: at every race, there are guys who get cut by the foils and end up in hospital!' But the results speak for themselves. At their very first regatta, they won several rounds, beating Franck Cammas, Nathan Outteridge and Ian Ashby, three of the top names in sailing, all of whom have participated in the America's Cup. 'It's as though, after go-karting all your life, you find yourself suddenly catapulted into Formula 1 against the best drivers. And you hold your own over several laps,' he adds, a sparkle in his eye.

Pierre recognised this same taste for risk, exacting standards and surpassing

oneself in Richard Mille. 'As an entrepreneur myself, I am truly amazed by Richard's journey. He's an inspiration for me,' he confesses. 'He has succeeded in creating such an original and innovative brand, and has done so all by himself, on the strength of his convictions, despite competition from huge luxury groups. He's never given up, which I think is incredible.' A little over a year after Pierre launched his endeavour, the two ended up meeting through Daniel Elena, Sébastien Loeb's co-driver and a great friend of the young Monegasque. 'I got a good feeling straight away,' says Pierre. 'He is very easy-going, kind and highly charismatic.' It was thus that the young sailor began wearing an RM 60-01 Regatta, from which he has been inseparable ever since, whether at sea or in the city. 'I love its design. And it's also the first mechanical watch with a compass; I've never seen that before. A compass is truly fundamental for sailing.' At sea, he sometimes uses the instrument to imagine where Beatrice Borromeo, his wife, is at that same moment. Out of sight but by no means out of mind. Because, despite his fondness for the sea, Monaco is still home. It is where he and his brother, Andrea, established their estate agency, which sells luxury properties, where he invests in young start-ups linked to new technologies, and also where he indulges in his unbridled passion for sport. And that means every sport: boxing, football,

fencing, diving and skydiving, as well as skateboarding with his young son in a park near their home. To say nothing of sailing, sailing and more sailing, of course. His current goal is to compete with Boris at the Transat Jacques Vabre in 2019 in their monohull, *Malizia II*. This is to serve as a full-scale test before Boris ventures out solo for the Vendée Globe the following year. Do solo races appeal to him, too? Not really, he replies. What he enjoys above all are the team spirit, shared experiences and powerful camaraderie he discovered on his first transatlantic foray in 2013 aboard Giovanni Soldini's boat, which is also where he first met Boris. That said, it was alone and left to his own devices on a Hobie Cat that he caught the sailing bug. Every year, he would spend a month holidaying on a yacht with his whole family. But at every opportunity, he would escape to hire a catamaran on a neighbouring beach. 'I was ten or twelve. I never took sailing lessons. I didn't really know what I was doing. It was just magical to feel so completely free and to have to make my own decisions. For three hours, no one knows where you are. Sometimes you might fall into the water and not know how you'll get back on.' Come evening, though, Pierre would always manage to return, exhausted but happy, to his grandfather's yacht, whose name could be made out in the ochre of the setting sun. A name of great portent, one might add: *Malizia*.

WINDS OF FORTUNE

Friends ashore but rivals afloat, the owners of the glamorous yachts that sail in Les Voiles de Saint-Barth Richard Mille are fiercely competitive. Be it at work or at play, each arrives at the event with an underlying drive to succeed. Of these five, each has been successful in the sport, yet all have arrived on the start line of this regatta via a subtly different route.

BY MATTHEW SHEAHAN
PHOTOGRAPHY PHILIP NEUFELDT

This year's edition of Les Voiles de St Barth Richard Mille was special by any standard. Just seven months after the devastation caused by Hurricane Irma, sailors from over 15 nations came to compete in the regatta's 9th edition. Richard Mille

announced that the brand would be the event's title sponsor. Weather conditions were ideal. A brief look at some of the owners of these extraordinary vessels.



'THIS RACE IS
ALWAYS AN
INCREDIBLE THRILL'

— PETER HARRISON —

SORCHA

Peter Harrison stops short of admitting to a sailing addiction, but his irrepressible enthusiasm for the sport speaks volumes. His love affair with the water began in his teenage years with windsurfing. Later, given his busy role as Richard Mille CEO for Europe, Middle East and Africa, family and work commitments put pressure on his time, making it hard to get afloat, but eventually he returned to

sailing with a Tofinou keelboat that he cruised in the Solent.

His next big move was to a Baltic 45 cruiser racer called *Jolt 2*, before taking an even bigger leap into the grand prix world with his first TP52, *Sorcha*, a sophisticated 52 ft carbon racing yacht. Having launched himself onto a steep learning curve and amongst a fleet stacked with the world's top sailors, he has now gone one step further: today,

he owns and helms a 72 ft grand prix racer, also called *Sorcha*. Modest and soft spoken, Harrison has learned quickly, thanks to his drive. The best clue to his approach can be found in one of his most recent purchases. His 7-metre J/70 One Design racer may be smaller than anything he has ever owned this side of a windsurfer, but going back to basics in a fiercely competitive class to learn more says it all.



'THIS COURSE WAS
WELL SUITED
FOR US'

— **GEORGE DAVID** —
RAMBLER 88

In 2000, *Forbes Magazine* described businessman George David as one of America's most powerful people. When it comes to offshore racing, many now see him in a similar light. An avid sailor, he is known for his three maxi yachts, each bearing the name 'Rambler'. His first was *Rambler 90*, aboard which he participated and succeeded in many of the world's top regattas.

It was his next boat that took his game to another level, though, after he commissioned what was, at the time, the world's most powerful super-maxi, *Rambler 100*. While she proved highly potent, this 100-footer almost cost him his life after she lost her keel and capsized during the 2011 Fastnet Race. Undeterred, David and his crew were back in 2014 aboard a brand new boat,

Rambler 88, and in no time, they had returned to the podium. From overall wins to outright records in a variety of the world's top events, such as the Newport to Bermuda Race, the Middle Sea Race, Fastnet Race and overall winner at Les Voiles de St Barth in 2015, *Rambler 88*'s track record is exceeded only by her owner's insatiable appetite for offshore racing.



'WE LOVED THE BIG
ROLLING SEAS ...
FANTASTIC SAILING'

— EDUARDO PLASS —

CAMIRANGA

When you trawl through the race reports for the Soto 65, *Camiranga*, belonging to Eduardo Plass, it is unusual for the 65-footer not to have broken a record. Yet even when she and her crew haven't set a new reference time for a key off-shore race, the chances are high that the distinctive lime-green racer has collected a trophy for winning her class. Winning regatta silverware has become

quite a regular habit for the successful Brazilian financier and his crew.

In 2017, Plass and his team won Refeno, the 292-nautical-mile race run from Pernambuco to Fernando de Noronha, the longest and most important off-shore race in Brazil, for the fourth time. Their victory saw them set a new course record as well, breaking their own time from a previous race. In the same year, Plass' team won the Santos to Rio race

for the third time, again setting a new course record. But not every race has led to the podium. At this year's edition of Les Voiles de St Barth, *Camiranga* struggled to match the pace of the bigger boats, but still managed a respectable mid-fleet position overall. And given the bruising conditions the team had experienced just a few weeks before during the Caribbean 600 race, simply participating was an achievement.



‘THE CONDITIONS THIS
WEEK WERE REALLY
FABULOUS’

— MICHAEL COTTER —

WINDFALL

While the carbon fibre grand prix racers may have enjoyed a thrilling ride around the breezy courses at les Voiles de St Barth this year, their fast, no-nonsense pace came at a price. Each day, the soaking and salt-encrusted crews arrived back at base a little more battered than the day before. Aboard Michael Cotter’s elegant 94 ft cruiser/racer *Windfall*, the ride was far more com-

fortable. And, with an overall win in the Maxi 2 class, just as satisfying. The Irish-born property developer, whose home club is the Royal St George Yacht Club in Dun Laoghaire on the outskirts of Dublin, knows what it’s like to get wet, having sailed a Dragon, the former Olympic keelboat, for 25 years. In 2006, he took a big step up, taking the wheel of his 78-footer, *Whisper*, for the first time

in the Palma regatta. From there, he never looked back, with a string of class victories including the 2009 Rolex Fastnet Race and a division win in the 2009 Mini Maxi Rolex Cup. His winning ways have continued since the launch of his current boat, *Windfall* in 2012, in which he again prevailed in his division at the Maxi Yacht Rolex Cup in 2015. His victory at Les Voiles is his latest triumph.



'A DUEL WORTHY OF
MATCH-RACING FROM
START TO FINISH'

— **GEORGE SAKELLARIS** —
PROTEUS

George Sakellaris is hooked on 72 footers, in particular the grand prix, carbon fibre, no-holds-barred class, the Maxi 72s. He also likes winning. This year's overall triumph at Les Voiles de St Barth aboard his Maxi 72 *Proteus* adds to an already long list of impressive victories. The Founder, President and CEO of Ameresco, Inc. a renewable energy company, Sakellaris is well-known for

his penchant for grand prix racing which has made him a familiar and respected character on the world sailing scene. Considered by many in the sport to be the ultimate racing monohull, the Maxi 72s are high tech, over-the-top machines that are capable of a variety of racing styles including offshore, inshore and coastal races, but they are no easy ride. This, however, doesn't

dim Sakellaris' enthusiasm. 'I like coastal races a lot, so the mix appeals to me,' he says. 'But success in this class is also about the development of new technologies and new sails, it's an arms race.' 'Optimising the boat, figuring out the gain and how you can do it better than the other guy really gets you thinking—it's not just about the sailing, it's also challenging. And I like challenges.'

INSIDE THE RAFA NADAL FOUNDATION

On his native island, the tennis mega-star
and his mother are quietly working to
improve the social integration of children
through sport.

BY DANIEL BERNARD
PHOTOGRAPHY ALESSANDRO CAPOCCIA



Fundación
Rafa Nadal

It all began with an old abandoned building awash in Mediterranean sunshine. On the island of Mallorca, just north of Portixol, a former fishing village turned jet-set hang-out, stood a disused blanket factory. An industrial relic from the days before the Made in Asia boom, the building lay somewhat off the beaten track for the island's tourists, and thus escaped being converted into an arts centre, despite its beautiful red bricks. It was here, in this narrow space dominated by a chimney that had stood dormant since the 1960s, that a world famous sportsman set up a few small tables, chairs, and some games. A simple gesture with a powerfully uncomplicated philosophy: 'Offering disadvantaged children the opportunity to improve their prospects through education and sport'. Three years after the first group of children enrolled, the Rafa Nadal Foundation's centre in Mallorca has become a part of daily life in the Soledad district. So close to the beautiful

blue sea, but in a poor and run-down part of the town, elderly residents talk in the shade of single-storey houses or sell lottery tickets, young adults smoke as they wait to land the first job that will set them up in life, and children knock on Rafa's door. A team of educators awaits. Children aged six to sixteen are sent by the island's social services department. There, they will find coloured pens to draw with, rugby and volley balls for playing, a chorizo sandwich and yoghurt to replace the dinner that their parents are often unable to afford. In life, as on the court and in his charitable work, the multiple French Open winner acts with efficiency. Calmly, one step at a time. After the success of year one, the children moved from the temporary factory site to a functional white box-like structure erected on a nearby patch of wasteland. Here it is that the 4 o'clock group arrives in a cacophony of voices and is quickly split up into age groups. Some gather on the upper floor for learning activities or help with their

homework; others spread into the adjoining handball-basketball-hockey court, which is perfect for a water fight—except for Toni who hasn't got his kit and sobs uncontrollably. The highly experienced team of seven forms a close unit around Eunete Gomez, the centre's 30-year-old manager: 'We had to teach these children to obey rules. They had got used to not listening or showing respect, because they have no respect for themselves,' she explains. Many have been uprooted and dragged from their homes in Eastern Europe, or stranded in the migratory flow between Africa and Europe. Most are from single-parent families, often at risk of addiction. Some of the luckier parents work in gruelling tourism jobs from May to September. 'We have to go back to basics—washing hands, brushing teeth, accepting frustrations and controlling emotions—because unless they understand these essentials, learning is impossible,' explains Manuel, the youth sports coach. 'At this centre,' says Pablo, a 14-year-old teenager who runs his hand through his wild hair every three seconds, 'I have understood the importance of regular training, and I ended up winning Sunday's 3 km race.' This minor sporting success is an example of the small wins philosophy. Rafa did not set out to create a champions factory, quite the contrary. When he was just 20 years old, the tennis player who dreamed of unseating world number one Roger Federer set himself another goal—that of giving youngsters scarred by failure the ambition to succeed in life. 'I've dreamed of becoming an



Girls and boys learn the importance of self-discipline through sport. Toni from around the corner or Fatou from halfway round the world, the club is welcoming and open to all

While sports are a focus, the centre provides many other resources, such as games, coloured markers and paper that are often unavailable to these children





Youngsters grown listless from lack of stimulation discover unsuspected physical capacities, not just in tennis but in many sports and games



Modern and bright, the Foundation's new building heralds an imminent revival of the Soledad neighbourhood



ALL
IN GOOD
TIME

The Foundation's philosophy is informed by the central values of the Nadal clan: the goals is to learn while having fun, not simply to win at any cost. Under the auspices of Ana Maria (above, right), and Maria Francisca (above, left), the team of educators led by Eunete (above, centre) makes a point of always smiling warmly on these children, whose greatest lack is confidence. Since 2010, Rafa's mother, a former piano teacher, has set the tempo for development, step by step, one project at a time. As she so concisely and wisely says, 'With children you must always take your time, always moving forward, but gradually.' Instilling the principles that will guide a lifetime should not be done on a whim or in a hurry.



air hostess since I was a little girl!' shouts Fatou, a graceful Senegalese girl, who in under a year has learned Spanish and self-confidence. 'What matters isn't winning or losing, but the effort you put into preparation' is written on a wall, by way of a motto. 'Meeting with Vicente Ferrer was decisive for Rafa,' recalls Ana Maria Parera, President of

the Foundation. In 2008, in the north of India, this charismatic philanthropist—as well known in Spain as Mother Teresa—invited the young left-hander to contribute to one of his educational programmes. After cutting its teeth in the region of Andhra Pradesh—particularly young girls from lower castes—the Rafa Nadal Foundation

was able to launch its own activities in Spain. 'With a special focus on social integration through sport,' continues this former piano teacher, who greets me in the canteen dressed in a simple blue safari dress, drinks her coffee from a promotional mug, and has a gift for making you forget that she is in fact the mother of a tennis legend.

WHAT MATTERS ISN'T WINNING OR LOSING, BUT THE EFFORT YOU PUT INTO PREPARATION



Discreet about their budget and donors, Ana Maria focuses on the 800 children in their charge, including 160 in Mallorca, and on counselling for the parents who request it. There is no cult of personalities here, and respect for privacy is key. 'I played a few rallies with Rafael, knowing that this exceptional private lesson would

help fund the foundation. I can feel his goodwill here,' enthuses Linda Hechter, the wife of a generous donor, newly arrived from Toronto with a tortilla press and Monterey Jack cheese with which she plans to give the kids improvised Mexican cookery lessons. Well before the 6 o'clock session, youngsters from the second group are already waiting at

the door. 'The waiting list gets longer every year,' observes Eunete. 'It's a sign of success and a reason to be proud, of course, but it's also a source of frustration because it shows that suffering often outpaces our resources. Having said that, we remain optimistic. Our only concern is the future we are able to give these children.'

MUSIC MAESTRO

Music, a discipline as old as Man which gave us the very term *virtuoso*, is in many ways a matter of time and timing. No wonder that Jaap van Zweden, one of the brightest stars in the classical firmament, turned to Richard Mille for a perfect fit.

BY THEODORE DIEHL

For those unfamiliar with the classical music scene, the name of Dutch conductor Jaap van Zweden may require a bit of background. Steeped in music from a very young age, he is now recognised as one of the world's leading conductors. This standing was

cemented with his recent appointment to the famed New York Philharmonic, and the renewal of his position with the Hong Kong Philharmonic, as well as his continuing association with the Dallas Symphony Orchestra, for which he has served as Music Director since 2008. His enviable list of guest roles includes the world's most prestigious ensembles,



'SINCE MY RM 016 IS
EXTREMELY LIGHT,
I NEVER SENSE THAT
THERE IS A WEIGHT
ON MY WRIST
HOLDING BACK
WHAT I WANT
TO EXPRESS'

JAAP VAN ZWEDEN

among them the Chicago Symphony Orchestra, the Cleveland Orchestra, the Munich Philharmonic, l'Orchestre de Paris, the Rotterdam Philharmonic, the Royal Concertgebouw Orchestra. In recent seasons, he has made debuts with the Berlin Philharmonic and Vienna Philharmonic orchestras. His recent performances of Wagner's *Ring* cycle with the Hong Kong Philharmonic met with critical international acclaim, bringing the orchestra to the attention of classical music lovers across the globe.

THE CHILD PRODIGY

The child of musical parents, van Zweden garnered attention early: he was identified as a *Wunderkind* for his ability on the violin, an extremely difficult instrument that takes a lifetime to master at the highest levels, even for talented individuals. Imagine a child picking up a small-size violin and playing as though he already had years of lessons. A 'wonder' indeed... Fast-forward 13 years later, an 18-year-old Zweden has to his credit an impressive number of prizes and violin performances across the globe. He is soon appointed a concertmaster of the Royal Concertgebouw Orkest in Amsterdam—the youngest to hold the position in the orchestra's history. Not stopping there, Jaap continues to develop as an artist, growing beyond the confines of his instrument and enlarging the scope of his musical activities by studying to become a conductor. His is the story of those who dare to demand that luck cross their path...

A CHANCE MEETING - WITH A LEGEND

It was in 1990, during a rehearsal at the Concertgebouw Orchestra in Berlin of Gustav Mahler's 1st Symphony that guest conductor Leonard Bernstein turned to Jaap and asked him to take the baton and conduct the opening of the symphony so that Bernstein could

get a feeling for the resonance and colour of the hall's sound away from the podium, out where the audience would be listening that evening. Jaap, while surprised by the sudden request from this legendary figure, took up the musical challenge and did his best; however, when he finished, he felt disappointed, quite certain he had not acquitted himself well of this first opportunity to trade his violin bow for a conductor's baton. Van Zweden's remark about the meeting is telling: 'Everyone was shocked but, you see, when you walk on stage with a violin at the age of seven, you walk on with your history—your teachers, your parents, your grandparents—and conducting felt like a liberation. It wasn't a feeling of power, but it was a very powerful feeling.'

However, following several appointments to lead important orchestras in Holland, he began appearing as a guest conductor further afield, and in 2008 was appointed chief conductor first of the Dallas Symphony Orchestra, then, in 2016, of the Hong Kong Philharmonic Orchestra. Things came full circle for him in a different way, back to the pivotal meeting with Bernstein, when Jaap was appointed conductor of the New York Philharmonic Orchestra in 2018, the very same orchestra with which his predecessor achieved fame more than half a century earlier.

A CONDUCTOR'S CHOICE

Jaap van Zweden was drawn to Richard Mille's timepieces, as well as to the man behind them, for their parallel with his love of challenge, risk, and the willpower to re-evaluate existing interpretations—traits both men share. Says Jaap: 'The biggest risk in life, as far as I am concerned, is to not take risks! It has brought me success, so taking risks is an inherent part of my life. With Richard Mille it is exactly the same. For both of us, there

THE MAESTRO



Jaap van Zweden's style elicits strong reactions. Emanuel Borok, concertmaster of the Dallas Symphony Orchestra from 1985 to 2010, said of his former conductor 'During my 40 years as an orchestra musician [...] I met only a handful of conductors who had "their sound." Jaap is one. The very first note revealed that immediately. It was focused, hot and very muscular!!' 'There's never a shortage of lustre or refinement [...] van Zweden's mastery of the huge dramatic arcs in all three acts of Siegfried never falters,' rhapsodised the esteemed music critic Andrew Clements, of The Guardian, in reviewing the conductor's Wagner cycle recorded with the Hong Kong Philharmonic.

can be no question of playing it safe and building a pension; it's about living your life to fullest in every way. I met Richard through a mutual friend who introduced me to the man and his timepieces, and what I put on my wrist instantly floored me... Today, my wife and I both wear Richard Mille watches, and they impress us and everyone who sees them. They are contemporary, elegant, and unlike anything else you will find. Richard clearly makes these marvels for himself, he is not simply pandering to the tastes of the largest number. The ergonomic fit of the RM 016 I wear is essential for me as a conductor, because the watch feels like an integral part of my body. My arms and baton cannot be hindered in any way that would stop the flow of communication between me and the orchestra. Nothing can be allowed to disrupt that delicate sensation, so when I wear a watch, it must feel like an organic part of my arm. Since my RM 016 is extremely light, I never sense that there is a weight on my wrist holding back anything I want to express to the orchestra as I move my arm. It's a feeling of freedom, really'. The brand began with the now well-known catchphrase 'a racing machine on the wrist'. Perhaps, with the likes of Jaap van Zweden among the ranks of Richard Mille owners, one might unofficially add: '...and an orchestra poised to perform'.



During a pit stop, the Ferrari team hurries around the Ferrari 275 driven by Mike Parkes and Jean Guichet in the 1965 running of the 1,000 km of Nürburgring ©DPPI

CAR RACING

1965:

A TIME OF

SPEED

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



1



2



3

1. The Cobra was Ford's answer to Ferrari. This is the Daytona Coupe version, here at the 1,000 km of Nürburgring, steered by Jo Schlesser and André Simon ©DPPI

2. The 1965 Monaco Grand Prix Formula 1, with Graham Hill in a BRM P261, tackling the climb up Sainte Dévote right after the opening ©DPPI

3. John Surtees and Jim Clark go quickly into the turn as photographers lean in for a killer shot, completely unprotected on the dangerous curves of the 1,000 km of Nürburgring ©DPPI



4



5



6



7

4. Jean Rolland at the wheel of the Alfa Romeo Giulia TZ en route to his fourth win in the Critérium des Cévennes Rally ©DPPI

5. The F3 Grand Prix at Rouen-les-Essarts, with the promising French driver Roby Weber at the wheel of an Alpine A270 Renault. Sadly, Weber's career would be tragically cut short two years later ©DPPI

6. The 1965 24 Hours of Le Mans in full swing. The two nearest cars are Jo Schlesser's #12 Shelby Cobra Daytona and the Porsche 904 GTS driven by Jean Kerguen sporting #38 ©DPPI

7. Graham Hill getting out of his Ferrari 250LM at a pit stop during the 12 Hours of Reims endurance race, which he would go on to win with Maranello Concessionaires teammate Joakim Bonnier ©DPPI

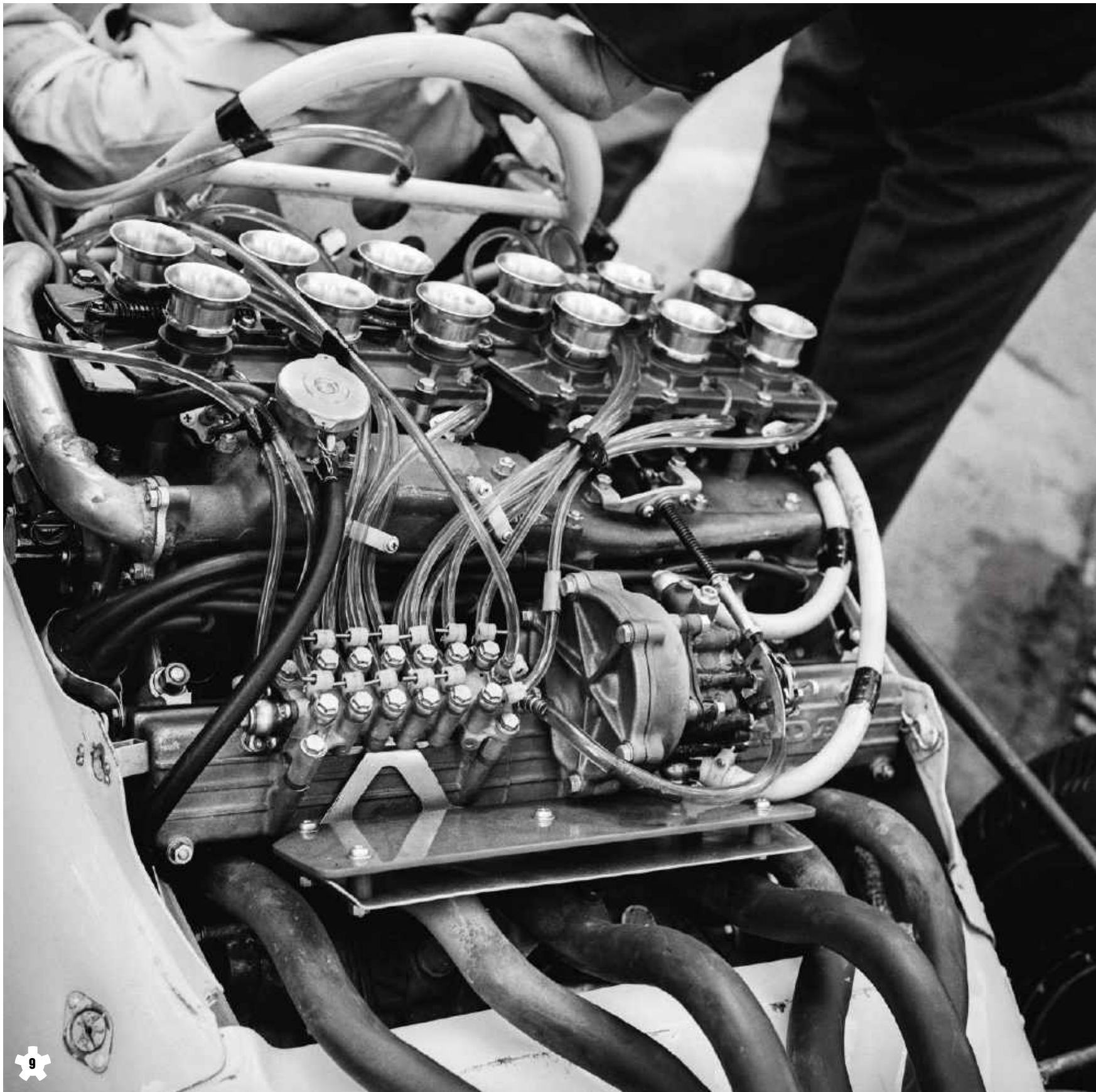




8. Formula 1 driver Mike Parkes (UK) looks back from the wheel of his production Ferrari 330 P2 during trials at the 24 Hours of Le Mans, 1965 ©DPPI

'PUBLIC AND DRIVERS ALIKE
THREW THEMSELVES
INTO LIVING FAST AND FREE'

—JOHNNY RIVES—





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CAR RACING 1965, Vol. 1
Johnny Rives, Manou Zurini
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9. Monaco Grand Prix, 1965.
Close-up of the Honda RA272E V12 engine. This was one of Honda's first forays into Formula 1, and a mechanical masterpiece with a highly unusual architecture ©DPPI

10. Graham Hill in the 1965 Formula 1 Belgian Grand Prix at Spa-Francorchamps. In this particular race, Hill was bested by fellow British Racing Motors driver, Jackie Stewart ©DPPI

11. Jackie Stewart exhibits his characteristic deft handling in a Cooper T75 with Tyrrell Racing Organisation livery, countersteering smoothly through the turn at the 1965 F2 Grand Prix de Pau ©DPPI



RAUZAN -SÉGLA THE HEADY SCENT OF FREEDOM

A top Bordeaux Grand Cru producer, the estate is on track to regain its former splendour. The conductor of this orchestral opus is the young Nicolas Audebert, a forty-something winemaker who truly knows the score.

BY BENOIST SIMMAT



You have to climb a bit—first stone, then wooden steps—in order to attain the best possible tasting conditions at Château Rauzan-Ségla, which became a Margaux deuxième cru classé in 1855. The managing director of the cru likes to have people taste the château's wines on the first floor of the fortified turret standing sentinel at the entrance to the estate. 'The daylight is excellent, which is important too,' explains Nicolas Audebert, flashing his high-wattage smile. Alert, mischievous and a bit of a charmer, this LVMH alumnus (Cheval des Andes in Argentina, see profile opposite) has been at the helm for four vintages now and is aware of the stakes every time he places the château's bottles on the table for tasting. After all, Rauzan-Ségla is not just any property.

Let's take a look at the landscape. Through the medieval-style paned window unfurls a sea of vines from which are drawn the great names of Margaux, themselves the southern elite of the Médoc's famous cru classé wines. With Lascombes, Palmer, Issan, Margaux, Cantenac-Brown and others, Rauzan-Ségla is in good company.

Although the property has long remained under the radar, those in the know are well aware of the part it plays in the history of the Médoc. When the courtiers of Bordeaux, sent by Emperor Napoleon III, established the famous 1855 classification, 'Rauzan-Ségla' was, in protocol order, second in the 'deuxième crus classés',* immediately after Mouton-Rothschild (destined to later join the 'premiers crus').

This owed nothing to chance. During the reign of Louis XIV, the property already existed as the Maison de Gassies, and was purchased in September 1661 by a certain Pierre Desmeasures de Rauzan. His family would preside over the cru for two hundred years, giving it its name and identifying what forms its qualitative heart: 37 excellent hectares, well distributed over the high plateau, a central terroir spreading out into the 70 hectares currently planted with vines.

In 1994, Chanel decided to purchase this sleeping beauty and restore its lustre. This was a time when French finance tycoons were beginning to invest in the stars of Bordeaux (François Pinault in Latour, Bernard Arnault in Cheval-Blanc and Yquem shortly after). Chanel chose to



NICOLAS AUDEBERT CLASSIC WITH A TWIST

Most winemakers make a name for themselves in Europe before travelling the world. Nicolas Audebert, 43, took the opposite path. Trained at Moët and Krug, this Toulouse native, the son of a naval officer, quickly set sail for Mendoza, the mecca of Argentinian wine. Spotted by Pierre Lurton (Cheval Blanc, Yquem), the young Audebert was tasked with the destiny of a major label, Cheval des Andes, the South American cousin of the great Saint-Émilion. He worked miracles there, became enamoured with the wild life of winemakers on the edge of the world, and enjoyed plenty of horse riding—and polo! His rock'n'roll-tinged style did not frighten the envoys of the Wertheimer family (Chanel) when they went on the hunt for a rare pearl: a young winemaker to run both Rauzan-Ségla (Margaux) and Canon (Saint-Émilion), two historical gems among classified wines. This father of five, who sports a constant three-day beard, didn't hesitate for a moment. Now he has settled in Bordeaux for the immediate future, both on the 'right bank' (Saint-Émilion) and the 'left bank' (Médoc), which is rare in his line of work. And he has his work cut out for him: the Wertheimer family has just purchased a new label, Château Berliquet, Canon's neighbour. Yet another jewel for him to craft.

appoint a leading figure in the region, Englishman John Kolasa (ex-Latour) to begin the patient work of renovation on the property and gradually increase quality.

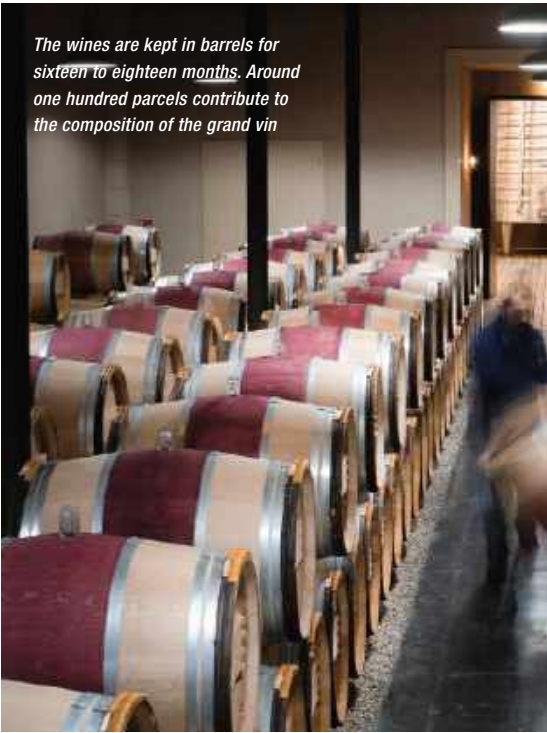
Within twenty years, the first maestro of the new Rauzan-Ségla had worked marvels, thanks to a vinicultural potential that says it all: 'in great vineyards, the only thing that changes is who holds the chequebook, the terroir stays the same,' Kolasa liked to say. In 2014, when it came time to find a successor, Chanel heard about a young prodigy trained in Champagne and vinifying



The grand vin is generally 60% Cabernet Sauvignon. The 37% Merlot is usually complemented by 1.5% each of Cabernet Franc and Petit Verdot, which 'are like salt and pepper for the cru'



The 'gravel', little antediluvian stones, one of the characteristics of great Médoc wines on this terroir rich in clay



The wines are kept in barrels for sixteen to eighteen months. Around one hundred parcels contribute to the composition of the grand vin

the first 'international Grand Cru' in South America. They offered him the job of managing director at Rauzan-Ségla and their Saint-Émilion property, Canon, which Kolasa also ran. 'The potential of these two properties is huge and their reputation well established in the winemaking world. I didn't even visit before accepting Chanel's offer,' says Audebert, who traded his life as an adventurer in Mendoza for the rather rigid Bordeaux epicentre of global Grands Crus without a backward glance.



The cellar of this 17th century-born cru holds 10,000 bottles, the oldest of which dates back to 1852



Rauzan-Ségla 2005:
Elegant, intense and silky, the best of what Bordeaux has to offer the world

Rauzan-Ségla 2009:
Well-born (naturally) and at once very dense and mineral, this wine will soon be a decade old

Rauzan-Ségla 2015:
A sunny, spicy and very well-structured wine that will reveal itself over the time it deserves

Rauzan-Ségla 2016:
Already pure and taut, it transcends the excellent vintage with its graphite accents

In this somewhat staid environment, the young winemaker hesitated not at all to import a few tried-and-tested methods from South America to further enhance the quality of the grapes harvested. He decided to touch the leaves as little as possible (to protect the grapes from the sun), and to harvest the rows twice, starting with over-exposed bunches. A little over twenty types of soil (clay to sandy) are distinguished, requiring that a hundred parcels be vinified separately. It is intricate work that has already got a lot of people

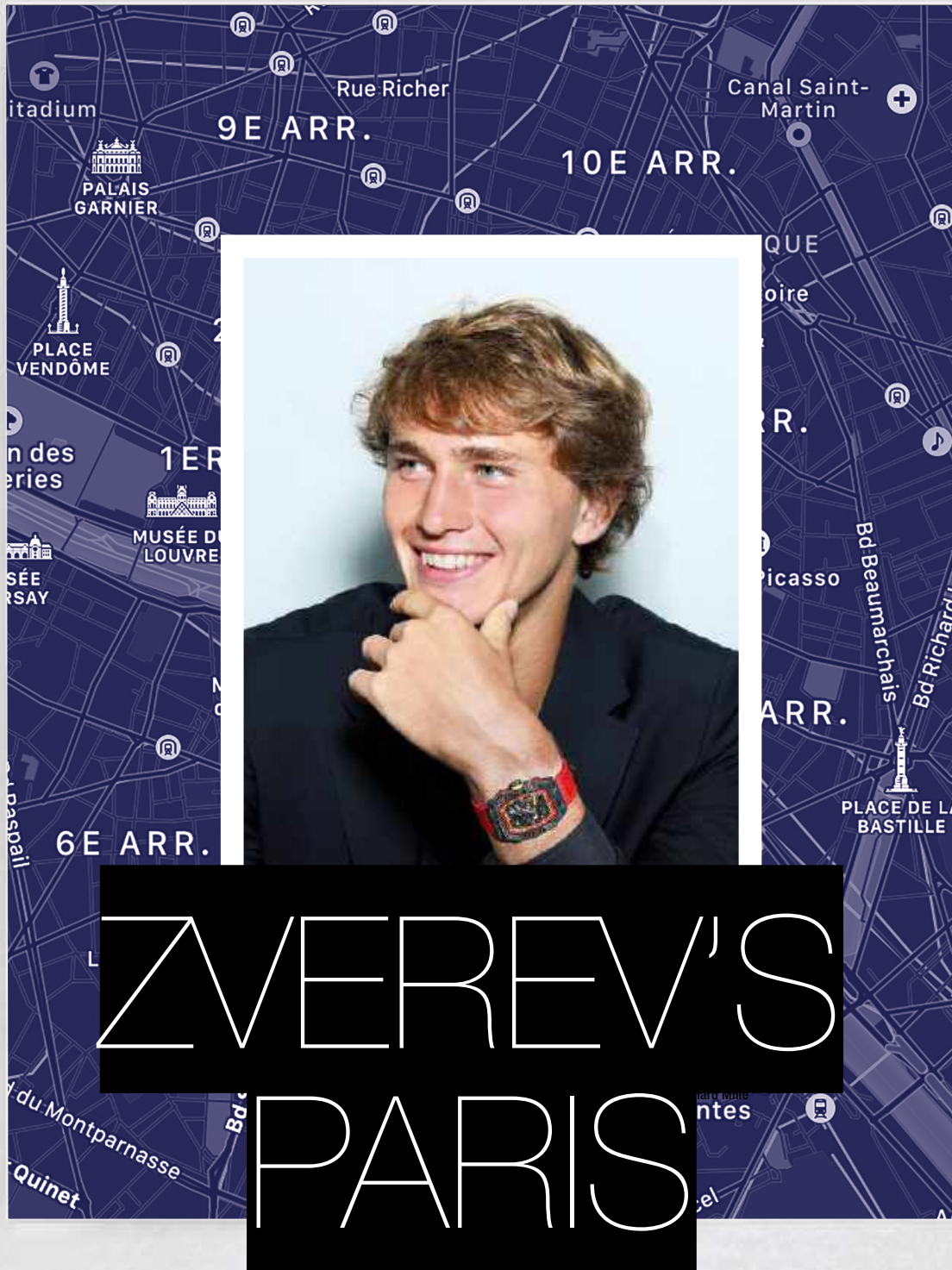
talking. For Jacques Dupont, the respected wine writer of the magazine *Le Point*, the teams at Rauzan-Ségla (and Canon) have had freedom to do what's best without overdoing things. As he rather beautifully put it, 'no wines swollen with tannins or wood [here],' which is the vinous equivalent of Coco Chanel's quip: 'Fashion passes, style remains'. Style is the word that underpins the project led by Nicolas Audebert and his team. The DNA of the great Margaux wines, all freshness and elegance, must be respected, but the uniqueness of this historic cru must also shine through in mineral, juicy notes. In many respects, the excellence of the 2014-2015-2016 vintages has given him a head start

on this goal, even 'commercially'. 'For the Bordeaux *En primeur* week** I opened the doors of the cellars up wide and tasters chose to sample the barrel they wanted,' the wine-maker says with a grin. It was a bold move at an event where Bordeaux winegrowers are renowned for 'preparing' the best possible barrel to serve to professional tasters. Smart, too, as Rauzan-Ségla now belongs to the narrow circle of grands crus sold for more than 100 euros a bottle, dictating the rest of the market. It really is a question of style.

*With Rauzan-Gassies—the two properties were separated in the late 18th century.
**Advance tasting/sales of Grands Crus which are only just beginning to age.

Alexander Zverev was back in Paris for the French Open. We seized the chance to ask him about his favourite places.

BY Thib Meyer



The life of a tennis pro—especially one of the best in the world—is about constantly starting over. Days, weeks and months tick by, punctuated by travel, tournaments and seasons. May, for instance, sees Alexander Zverev and his fellow players back in Paris, before moving on to Wimbledon. This is a happy state of affairs, as spring in the French capital is the favourite season of both tourists and locals. Café terraces attract passers-by, the evenings get longer and the rooftops are once again in bloom. 'Paris is a place I love,' says the player. 'There's always a special atmosphere. Roland-Garros is a unique tournament with some of the world's best courts. It's easily one of my favourite destinations of the year.'

RESTAURANT LE JULES VERNE



The Eiffel Tower is one of my favourite places in Paris, though I know I'm hardly alone in that. In fact, lots of players visit it. I'd really like to be able to take the Métro, but I don't have much time during the tournament. On the second floor is the Jules Verne, a fine dining restaurant with a worldwide reputation [helmed by Alain Ducasse]. It's very popular and has views over the whole of Paris. The food is wonderful.

LE
MOLITOR



© COURTESY OF LE MOLITOR

Like lots of players, I have a soft spot for the Champs-Élysées district, which isn't very far from Roland-Garros and has everything you could need. But I've also spent time at the Molitor, a fabled luxury hotel just a tennis-ball's throw from Roland-Garros. Its stylish spaces are truly opulent, with its two Olympic-size swimming pools, one of them outdoors, its collection of street art and its highly unusual architecture. I've never seen anything like it anywhere in the world.

'I NEVER HAVE
ENOUGH TIME
TO EXPLORE
PARIS, BUT I
WILL CERTAINLY
RETURN'

—ALEXANDER ZVEREV—

ZVEREV'S PICKS

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LAGARDÈRE PARIS RACING



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Naturally, we have access to any number of practice courts at Roland-Garros during the tournament to get ready for play. But it's great to avoid the hustle and bustle and enjoy a bit more peace and quiet to prepare in private; for that, the Lagardère Paris Racing is a wonderful place with which my partner, Richard Mille, also has a close relationship. It's a private club in the heart of the Bois de Boulogne, and one of the most secret and exclusive recreational venues in the capital.

ATELIER BIZZO



© LAURA STEVENS

During tournaments, I obviously need to go to bed early. But as Paris is the world capital of good food, I have to find some time to escape. This place reminds me of Italy or New York. You can order a customised pizza and choose all the ingredients yourself. And everything is top-quality. That's my idea of service.

RECENT
EVENTS
IN THE
RICHARD
MILLE
FAMILY



ALEX BRUNDLE

The Ginetta G60 belonging to CEFC TRSM Racing safe in its garage during the 2018 FIA WEC World Endurance Championships at Spa-Francorchamps, Belgium, © DPPI



BUBBA WATSON

The star golfer returns to winning form at the Genesis Open, Riviera Country Club, Pacific Palisades, CA © 2018 Stan Badz/PGA TOUR

SÉBASTIEN OGIER

Sébastien's RM 67-02 in Carbon TPT® was a constant companion during the ups and downs of the Rally Argentina © DPPI



ROBERTO MANCINI

A dream long held comes true: Mancini is named coach of Italy's national football team on 15 May 2018 Florence, Italy © 2018 Claudio Villa/Getty Images

AURORA STRAUSS

The 19-year-old young woman is contracted for a full year in the Pirelli World Challenge driving a BMW M4 GT4 © 2018 Richard Dole/DPPI



CHARLES LECLERC

The Alfa Romeo Sauber F1 Team C37 driver celebrates his 6th place in the 2018 Formula One World Championship Azerbaijan Grand Prix, April 26–29 in Baku © DPPI



ROMAIN GROSJEAN

Formula 1 driver Romain Grosjean strives for accuracy during his watchmaking lesson with the watchmaker from the Shanghai boutique © Mi Wang

RAFAEL NADAL

The King of Clay wins his 11th Roland-Garros title and 17th overall Grand Slam crown © Eric Fefferberg/AFP/Getty Images



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and have a greater
sense of challenge,
because I constantly
feel the weight of
time.’

SYLVESTER STALLONE

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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.