

WWD



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# WWD

Fashion. Beauty. Business.

## WATCHES AND WONDERS PREVIEW

### CaaStle Controversy

What's next for the rental platform following founder Christine Hunsicker's exit and law enforcement probe?  
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### Special Tour

Chanel gives a peek into the factory in France that produces its \$10,000 classic flap handbag.  
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### Target Teams Up

Target has linked with Kate Spade New York for its next designer partnership.  
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# Dress It Up

As Watches and Wonders continues in Geneva, the major timepiece brands are showing off their latest styles – plus some classics – with key collections that tap into fashion's latest trend for dressier designs that exude power and authority, like the Rolex 1908 seen here. It's show-off time. *For more, see pages 7 to 65.*

PHOTOGRAPH BY SHARON RADISCH

## BUSINESS

## Christine Hunsicker's Exit From CaaStle Sparks Uncertainty

- Her resignation as CEO comes amid financial misconduct allegations and a legal investigation.

BY EVAN CLARK

As exits go, Christine Hunsicker's was a doozy – and while the fallout started right away, it's still not clear just what comes next.

Hunsicker is already out as chief executive officer of fashion rental platform CaaStle. But the rental cheerleader and one-time panelist on "Project Runway: Fashion Startup" has developed deep ties in the fashion industry, most recently teaming with Brendan Hoffman to cofound P180, which controls Vince Holding Corp., has a stake in Altuzarra, a partnership with Elyse Walker and has been actively looking to buy into other brands and retailers.

"I am both shocked and saddened by the recent developments at CaaStle," Hoffman said on Tuesday. "Christine Hunsicker has stepped down as chairman of P180 which operates as an independent entity. Our primary focus moving forward is to nurture and grow Vince Holding Corp. and support our investment in Altuzarra."

Industry sources who have interacted with Hunsicker reacted with surprise after she resigned as CEO of CaaStle under a cloud, leaving the company's finances in question and business in doubt.

The Princeton grad was viewed in the industry as sharp, plugged in to the financial

world and passionate about the potential of rental to create better fashion businesses.

But CaaStle's board picked away at that reputation, writing to the company's investors on Saturday: "We have learned that Christine provided certain investors with misstated financial statements and falsified audit opinions, as well as capitalization information that understated the number of company shares outstanding."

The board said CaaStle – which has helped retailers like Macy's and brands like Derek Lam tap into the rental market – has a "powerful business model" and "valuable technology," but the revelation was a severe blow to a seemingly stable operation.

"We want to be transparent about our current situation," said the board's letter, which was earlier reported by Axios. "The company is facing a severe and immediate liquidity problem. In addition, law enforcement authorities are investigating. We are fully cooperating with their investigations and are committed to maintaining the highest standards of integrity and accountability."

The board said no other member of management has been found to be "aware of Christine's misconduct."

George Goldenberg, chief operating officer and board member, is acting as interim CEO and the company's employees have been furloughed for two weeks.

The board is "actively evaluating the best path forward to preserve and maximize value, including a possible wind down, liquidation or strategic transaction."

In a statement, CaaStle said: "Our

immediate focus is on addressing the company's challenges, supporting our employees, and preserving the value of our technology and business operations. We regret having to temporarily furlough our employees, but we believe this will best position the company to successfully recover from our current situation."

The situation is clearly fluid and the question is now: What comes next for CaaStle, for Hunsicker and for the other businesses she has been attached to?

Last year, Hunsicker and CaaStle linked with Hoffman, the former CEO of Wolverine Worldwide, Lord & Taylor and neimanmarcus.com, to cofound P180 – which was initially called Project 180 for the way it intended to flip retail on its head by adding rental to the mix.

The company linked with Elyse Walker and invested in Altuzarra in 2024 with plans to move inventory into a rental option instead of taking steep markdowns and ultimately managing the business more efficiently.

P180 then took a big step in January, buying 65 percent of the publicly held Vince for \$19.8 million.

Authentic Brands Group controls the Vince brand, but Vince Holding still runs the business, which logged sales of almost \$293 million in 2023.

That gives Hoffman, who returned for a second tour as Vince CEO, a bigger platform to work his rental transformation.

Vince was always seen as primarily Hoffman's project. He could not be reached for comment Tuesday.

Hunsicker's current interest in P180 – if



Christine Hunsicker

she has any – could not be immediately determined. Nor is it known just which law enforcement authorities are investigating what happened at CaaStle.

Vince shareholders at least don't seem bothered by the association. Shares of the company rose 5.2 percent to \$2.02 on Tuesday.

## BUSINESS

## PVH Navigates Challenges With Strong 2025 Outlook

- CEO Stefan Larsson projects higher earnings for the year despite China uncertainty and licensing transitions.

BY EVAN CLARK

Stefan Larsson brought PVH Corp. into 2025 with just a hint of swagger – even despite some uncertainty in China and growing pains as it brings its Calvin Klein sportswear license in-house.

Shares of PVH jumped 18.2 percent to \$76.43 on Tuesday after Larsson, chief

executive officer, topped fourth-quarter estimates and signaled a certain sure-footedness despite the tricky road ahead.

PVH projected that adjusted earnings per share would rise from \$11.74 last year to a range of \$12.40 to \$12.75 this year – above the \$11.56 analysts forecast. Revenues were guided to flat to slightly up for 2025.

John Kernan, an analyst at TD Securities, described the profit guidance as a sign of "confidence" in 2025 – "particularly on a margin perspective in the face of macro risks."

"While the fiscal 2025 outlook allays

some concerns on margin pressure, the revenue outlook implies a still challenged top-line environment for the Tommy and Calvin brands globally in both DTC and wholesale channels," Kernan said. "Investor concerns on tariffs, China and global top-line growth potential still need answers."

Zachary Warring, an analyst from CFRA Research with a "strong buy" recommendation on PVH stock, cast the quarter in a slightly different light, calling results "better than feared" and describing the price on the company's shares as "cheap."

Regardless, PVH was on the upswing on Tuesday.

On a conference call with analysts, Larsson pointed to some "obvious headwinds" going forward.

"Our industry is facing uncertainty around U.S. consumer demand and with macro pressures in mind, we have already taken proactive cost and efficiency actions to reflect the current environment," the CEO said. "In addition, as you know, PVH has been added to [the Chinese Ministry of Commerce's] unreliable entity list, which is unprecedented for a global consumer company."

"We remain fully committed to serving our Chinese customers, as we have for the last 20 years, and we are investing in our growth in China for the long term," he said. "We continue to engage with MOFCOM, and we work towards a positive resolution."

China added PVH to its unreliable entities list in February, judging the company engaged in improper practices related to the Xinjiang. In 2021, PVH stopped working with factories that used cotton from the region, where more than a million Uyghurs and other Turkic Muslims are alleged to be under internment.

The full ramification of China's decision

remains to be seen, but it's not the only moving part in the PVH machine.

The company is also in the midst of taking back a series of licenses for the U.S. wholesale market from G-III Apparel Group.

At the end of last year, PVH reclaimed the Calvin Klein jeans and sportswear licenses, which drove about \$175 million in revenues for G-III in 2024.

Calvin Klein sportswear relaunched under the auspices of PVH with a marketing campaign fronted by Lily Collins and a couple of hiccups.

The transition away from a licensed model will cost PVH about 50 basis points in gross margin this year.

The company will also lose another 50 basis points of margin as it works through product delays that cropped up while the global Calvin Klein business centralized its product development process.

"Spring '25 was the first season where we centralized Calvin's global product capabilities bringing product creation across Europe, Asia and North America to our team in New York," Larsson said. "This was a significant undertaking given the highly fragmented and decentralized legacy model we had before. As we brought this first season to life, the team had to work through a number of complexities, including centralizing disparate systems and processes that existed around the world."

"This initial transition took longer than we expected, and led to extended product development time lines, constrained sourcing and shipping options and pressured production costs for the season, which we decided not to pass on to partners or the consumer," he said.

"We now have a simplified and improved go-to-market process in place with a standard global buy approach and we are upgrading our technology capabilities to support it," Larsson said.

Lily Collins is the new face of Calvin Klein.



## ACCESSORIES

# Bulgari Watch Breaks Yet Another Record

- Now the thinnest tourbillon watch, the Octo Finissimo Ultra Tourbillon has garnered Bulgari its 10th award in 11 years.

BY MARTINO CARRERA

GENEVA — It's not surprising that Roman jeweler Bulgari is setting a new record in high watchmaking as it marks its first participation as an official exhibitor of the Watches and Wonders fair here.

After garnering nine records with its Octo Finissimo ultra-thin watches — the first iteration of which was launched in 2014, building on the Octo range introduced two years earlier — the Italian brand is unveiling the Octo Finissimo Ultra Tourbillon, a 1.85-millimeter-thick timepiece that integrates a skeletonized tourbillon which is considered the thinnest tourbillon ever made so far.

The Octo Finissimo Tourbillon launched in 2014 boasted a 1.95-mm thickness — already a record-breaking achievement for Bulgari, which marks its 25th anniversary of high watchmaking this year.

"Each record has been a stepping stone. Setting a record isn't just about crossing barriers, it's about redefining what's possible in mechanical watchmaking. With each challenge, we've had to rethink not only traditional techniques but also how watches are designed and developed," said Jean-Christophe Babin, chief executive officer of Bulgari. Last week he was also appointed CEO of LVMH Watches, which comprises the Hublot, Zenith and Tag Heuer brands.

The Octo Finissimo Ultra Tourbillon encased in a 40-mm case crafted from



The Bulgari record-breaking Octo Finissimo Ultra Tourbillon watch.

sandblasted titanium and tungsten carbide main plate is powered by an in-house tourbillon caliber. Its extremely skeletonized construction allows the decorative spin of many of its key components to be highlighted, including the bezel flange's polished slope, rhodium-plated tourbillon blocks and sunburst-finished bridge.

"The idea was to create a watch that encapsulates all our expertise. It's not just about having the finest design but achieving a precise execution that tells the story of the Octo Finissimo series, while respecting the integrity of its distinctive aesthetic codes," said Fabrizio Buonamassa Stigliani, product creation executive director at Bulgari. "Every detail, from the indexes to the tourbillon skeleton, bears witness to our commitment to excellence," he added.

Compared to its two, also record-breaking predecessors — the Octo Finissimo Ultra and Octo Finissimo Ultra COSC, which featured decorrelated hour and minute dials — the family's new tourbillon iteration features a single dial with rhodium-plated hour and minute hands set against a sand-blasted brass surface coated in gray PVD.

Bulgari said the new timepiece — retailing at 750,000 euros and limited to 20 pieces — resulted in its obtaining five patents across different innovations and techniques embedded in its development. Overall Bulgari boasts eight watchmaking-related patents.

The latest launch marks a milestone in the ongoing battle between high-watchmaking brands, which have made thinness one of their greatest strengths, including Richard

Mille and Piaget, among others.

The landmark watch is making its official debut at the fairgrounds starting Tuesday. Bulgari is participating in the fair for the first time after showing independently in town during the trade show period for the past several years. The Roman jeweler, which used to take part in Baselworld before pulling out in 2018, is also among the founding members of Geneva Watch Days, an event traditionally staged in late August and launched in 2020.

In addition to the record-breaking timepiece, 2025 marks the evolution of the signature Serpenti watch franchise with the new Aeterna design, a timekeeping jewel crafted from gold and set with diamonds, marking the year of the snake in the Chinese calendar.

Developed over two years, the Serpenti Aeterna watch snaking around the wrist features a clasp closure mechanism and signature hexagonal scales etched in the inner contour. Available in rose gold set with diamonds, as well as in a high jewelry white gold iteration with a full diamond pavé extending to its frame and oversize gems scattered throughout, head to tail, both timepieces feature a snow-set diamond dial.

"I like to design in a pure, contemporary style, with few decorative elements — to draw lines that speak the language of eternity. Octo Finissimo is a perfect expression of this quest for the absolute through form, which now transforms Serpenti," said Buonamassa Stigliani. "Only a few strokes were needed to sketch Aeterna. The serpent is distilled to its essence, its own dynamic, refined to its most powerful form with visionary modernity."

## FASHION

# Prada Mode Doubles Down With Event in Osaka and Inujima Island

- The Italian luxury brand's architectural and cultural activation, its second this year and taking place between June 4 and 15, will be curated by architect and designer Kazuyo Sejima.

BY MARTINO CARRERA

MILAN — On the heels of the recently successful event in Abu Dhabi, Prada Mode is already embarking on its next destination: Japan.

The 12th iteration of the architectural and cultural activation will take place between June 4 and 15 in Osaka and Inujima, the latter an island located in the Japanese Seto Inland Sea near Naoshima and once an industrial hub converted into a cultural hot spot since 2008.

The longer, two-location event is the result of a partnership with Kazuyo Sejima, the cofounder of architecture and design firm SANAA and a frequent Prada collaborator, having tied up with the Italian luxury brand in 2023 for Prada Mode in Tokyo and the "Paraventi: Folding Screens From the 17th to 21st Centuries" exhibit at Fondazione Prada. Before that, she was among the creatives tasked in 2019 to design a Prada bag as part of the

"Invites" project.

Sejima has had a crucial role in spearheading the renaissance of Inujima, tasked by the Fukutake Foundation, which manages the Benesse Art Site in Naoshima to reimagine and reshape the island. Prada Mode will pay homage to her work, mounting a dedicated exhibition filled with scale models, videos and other materials at the SANAA-designed pavilion located in Umekita Park in Osaka to spotlight her transformational projects as part of its Prada Mode's cultural programming.

Furthering the event's link with the architect and scholar Sejima, Prada Mode is to be preceded by Inujima Project, a multiday preview tour of the island filled with guided visits, as well as musical and artistic events curated by the designer and taking place at historic buildings and spaces. These include a first look at the permanent pavilion at Inujima Life Garden, designed by Sejima and donated to the island by Prada.

"On Inujima, a tiny island rich in nature, visitors will encounter and experience Symbiosis, a landscape that combines history, architecture, art and daily life. In Osaka, a city with historical ties to Inujima, this experience will be shared and expanded to reach a wider audience," said Sejima. "At this edition of Prada Mode, Symbiosis will take shape through



Prada Mode Osaka and Inujima Project is to be held in the Japanese locations between June 4 and 15.

conversations and discoveries, creating a new landscape that continues to grow with the participation of all," she added.

After Inujima Project wraps up on June 6, Prada Mode Osaka follows stretching until June 15.

Earlier this year, Prada Mode traveled to Abu Dhabi, as reported, taking place on Feb. 11 and 12 at the MiZa district in the United Arab Emirates' city's Mina Zayed neighborhood. It was developed in collaboration with multidisciplinary artist Theaster Gates, with whom the Italian luxury brands had already collaborated twice on earlier versions of the event.

Last year, Prada Mode touched down in Los Angeles, presenting the third edition of The Double Club, a project by Carsten Höller, in collaboration with Luna Luna at the Luna Luna Studio.

In 2023 Prada Mode took place in association with the Tokyo metropolitan government and the Teien Art Museum, one of Japan's main institutions. It was hosted and curated by Sejima.

The inaugural Prada Mode was staged during Art Basel Miami Beach in 2018.

The following year the format touched down at Art Basel Hong Kong and Frieze London, while in 2020 Prada brought the members' club to Paris and to Shanghai, where the brand invited producer, director and writer Jia Zhangke to transform the Prada Rong Zhai villa with a site-specific installation called "Miàn" based on his cinematic work.

In 2021, the COVID-19-disrupted edition in Moscow was held in December, while in February 2022 the format touched down in Los Angeles during Frieze featuring a collaboration with artist Martine Syms.

In November 2022, Prada Mode headed to Dubai with a reprise of Damien Hirst's "Pharmacy" installation at the ICD Brookfield Place, a skyscraper designed by Foster + Partners in the heart of the city's International Financial Centre.

Past iterations featured works and installations by several artists, directors and photographers, such as Jamie Diamond, Kate Crawford, Trevor Paglen, Lee Sook-Kyung, Kim Jee-Woon, Yeon Sang-ho and Jeong Dahee, in addition to Gates, Zhangke, Hirst and Syms, among others.

## FASHION

# Inside the Factory That Makes \$10,000 Chanel Handbags

A Chanel 11.12 bag in light pink leather from the fall 2024 ready-to-wear collection.



Getting ready to flip a handbag inside out at Chanel's AVH factory.



● For the first time, the French luxury house has opened the doors to one of its leather goods factories as part of its ongoing push to promote its pillar style.

BY JOELLE DIDERICH

**VERNEUIL-EN-HALATTE, France** – Chanel is lifting the lid on the making of its \$10,000 classic flap handbag.

For the first time, the French luxury house has opened the doors to one of its leather goods factories as part of its ongoing push to promote its pillar style. The move comes on the heels of last year's high-profile advertising campaign for the 11.12 handbag, starring Brad Pitt and Penélope Cruz.

Bruno Pavlovsky, president of fashion and president of Chanel SAS, said that while the ad blitz helped to burnish the aura of the timeless bag, it coincided with a sharp drop in luxury spending, particularly in China, and growing pushback against a series of price

increases that have placed Chanel in the same bracket as rival Hermès.

"This context has led us to gradually open up and explain the situation," he told WWD.

"We offer high value-added products that require exceptional know-how and materials, as well as extensive training with passionate teams," he added. "If we don't show why it's expensive, people can't know."

Regardless of market fluctuations, the quilted handbag is intrinsic to the house's mystique, maintaining its draw across generations. "At Chanel, there is No.5 and there is the iconic bag," said Pavlovsky. "These are the two drivers of the brand."

Unlike Hermès, which has established a network of directly owned leather goods workshops across France, Chanel has historically worked with a group of manufacturers in France and Italy that collectively employ several thousand people.

Though most of its suppliers also work with other brands, Chanel has partnered with many of them for decades and supported them at critical junctures – during the coronavirus pandemic, for example, or when the original owners retire and hand over the management reins.

Often, that support has come in the form of discreet investments. Among its most recent acquisitions are stakes in two Italian companies: costume jewelry and metal accessories maker Leo France and shoe manufacturer Grey Mer.

## A French Specialty

Nowadays, Chanel produces two-thirds of its bags with factories that it controls, and one third with suppliers that remain independent, Pavlovsky specified.

"At Chanel, we have always favored a balance between the teams and factories that we control and those that we don't control. I pay particular attention to those we don't control, because they are the ones that keep our feet on the ground," he said. "It's what allows us to stay connected to the market."

Its signature handbag is made exclusively in France. Les Ateliers de Verneuil-en-Halatte, or AVH, is one of its key production sites, due to its location an hour and a half's drive from central Paris. Based in the Oise department since 1990, the factory moved into its current premises in 2021.

On a recent visit to the bright and airy leather goods workshop on the edge of the Halatte forest, visitors were walked through the making of the bag, which involves some 180 steps. ▶

The exterior of Chanel's Les Ateliers de Verneuil-en-Halatte handbag factory in France.



The 270,000-square-foot factory was built according to exacting environmental standards and produces part of its energy thanks to solar panels, said Célia Barani, managing director of AVH. It's home to 470 people, including 300 artisans who work in north-facing workshops on the second floor to guarantee the best light.

In the atrium that houses the communal dining area, a large screen broadcasts footage of the brand's latest runway display at the Grand Palais. On show days, all the artisans gather there to see which of their bags made the cut, Barani said.

The workshop specializes in producing the 11.12, a reinterpretation of the 2.55 bag launched by founder Gabrielle "Coco" Chanel in 1955. It crested in popularity under the house's late creative director Karl Lagerfeld after he took over in the '80s.

"Since then, it hasn't changed. Its proportions remain the same, and the manufacturing techniques are identical," Barani said.

Chanel likes to call it a "couturière" bag because it's sewn and turned inside out like a jacket, and comes not just in leather – including the kind of ultrasoft lambskin used by glovemakers – but also seasonal materials including tweed, denim, sheepskin and embroidered designs created by the specialist workshops at its craftsmanship hub Le19M.

### Where Generations Meet

Unlike Hermès bags, which are produced by a single artisan, Chanel's classic bag requires the input of some 30 people, from model makers to preparers, cutters and assemblers, who work in clusters of four.

"To fully train one of our leather goods artisans takes around four to five years," Barani explained, noting that workers generally begin by specializing in a single step.

"The aim is for each artisan to eventually be able to make their bag from A to Z, but it's very gradual. Our priority is to preserve this know-how through a system of apprenticeship, whereby experienced artisans work hand-in-hand with more recent recruits so that, over time, they learn how to master all these skills," she added.

The facility has an on-site training school, which welcomes groups of 10 apprentices at a time and also provides on-the-job training for existing employees, who are 82 percent female and range in age from 18 to 65. ▶

They include veterans like Sylvie, who's been making Chanel handbags for 38 years and is in charge of braiding their distinctive leather and metal chain straps.

Faced with a chronic shortage of skilled workers across the luxury sector, Chanel welcomes both newcomers to the job market and people seeking to change careers, with new hires including former florists and carpenters, according to Barani.

The group has hired 1,200 people under age 30 per year since 2022 as part of the French government's "One youth, one solution" program. At AVH, it brings on between 40 and 50 artisans a year, mainly to replace those who have reached retirement age, said Barani. As a result, a third of the workforce there is under age 30.

Chanel has had to adjust to the expectations of these younger workers, who demand higher salaries and more flexible working hours, Pavlovsky said. "COVID-19 marked a real turning point in terms of people's expectations," he said. "A lot of people decided to change lives and it's been hard for us to train people to replace them."

Among the more recent recruits is Jennifer, who used to be in the army and now stamps the gold Chanel logo inside the bags.

The Verneuil-en-Halatte site is home to a materials storage unit with more than 900 leather and fabric references and 1,100 varieties of hardware and thread.

Checking the signature braided metal and leather chain at Chanel's AVH handbag factory.



Jennie Kim in the Chanel 25 campaign.



"All our materials come from supply chains that are traceable, sustainable and responsible. We work with tanneries in France, Italy and Spain that belong to our ecosystem," Barani said.

Each bag requires 20 pieces of leather, with offcuts recycled to make salpa, a bonded leather fiber material used for prototypes, or heels for the brand's slingback shoes.

There is a test laboratory where samples of materials and finished bags are put through their paces, and a repair workshop where a weathered brown bag awaited rescue, its flap chewed by a dog.

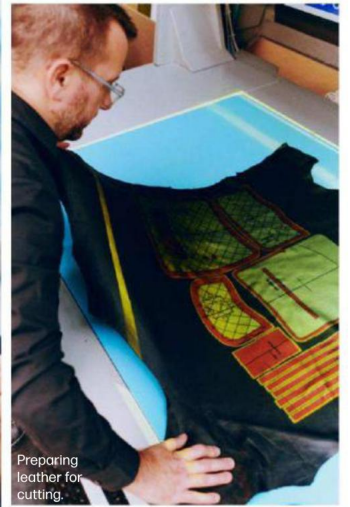
### A Hotline to Fashion

But what really sets the facility apart is its development and design workshop, which is in constant dialogue with the creative teams at the design studio on Rue Cambon in Paris and the specialty workshops at Le19M, including embroiderer and tweed-maker Lesage; embroidery workshop Atelier Montex; and Lemarié, in charge of flowers and feathers.

In tandem with the ready-to-wear schedule, AVH turns around eight collections a year. A team of 40 people translate the creative brief, which can come in the shape of a sketch, an inspiration image or a bag from Chanel's sprawling archives.

"We are truly a fashion leather goods company," said Barani. "Keeping pace with these ready-to-wear collections means you're always working with new models and materials. As a result, you're always learning. You never get bored."

A case in point is the new 25 bag, which is also produced on site. Launched in March, it's backed by a global campaign featuring



Preparing leather for cutting.



Checking a section of quilted leather.

price increase will take effect, and then you have the adjustment linked to the dollar exchange rate," he said. "We don't move prices all the time. We monitor currencies and in general, we time it to the launch of collections."

Nonetheless, he reiterated that Chanel has no intention of changing its pricing policy.

Rather, it will continue to provide more insight into its fabrication process, something he believes will become increasingly important as the European Union implements a new regulation requiring nearly all products sold in the zone to feature a digital product passport.

This initiative, part of the Ecodesign for Sustainable Products Regulation, aims to enhance transparency by providing comprehensive information about each product's origin, materials, environmental impact and disposal recommendations.

"The day the digital passport is implemented, it will include mandatory information to calculate the carbon impact of each product, but it will probably also feature more marketing-oriented information about what makes the product specific," Pavlovsky explained.

"The idea is not to do this for thousands of products, but perhaps to progressively enrich these digital passports for certain products with information that highlights the know-how that goes into them," he added. "What you're seeing today is a glimpse of the future." ■

## BUSINESS

## Target Looks to Kate Spade for Latest Collab



Here and right: Looks from Kate Spade New York x Target.



Table settings from Kate Spade New York x Target.



- The limited-time collection launches April 12 and features more than 300 items.

BY LISA LOCKWOOD

**With an eye on celebrating** life's big and small moments, Kate Spade New York has teamed up with Target for its largest limited-time collection.

The Kate Spade New York x Target collaboration features fashion, home and entertaining essentials, which look to turn everyday moments into celebratory occasions.

Launching April 12, the collection features more than 300 items, including women's, kids' and baby apparel (with extended sizing and adaptive styles), handbags, home accessories and entertaining must-haves. The collection is inspired by the idea that any day can become a reason to celebrate, and guests will find an assortment featuring a crisp color palette, a fresh take on nostalgic patterns and a classic Kate Spade twist, all at accessible prices.

More than half of the collection is available for \$15 or under, with prices starting at \$5. Handbags are \$50 and under.

"With versatile pieces that work for every occasion and can't-miss prices, this partnership brings together Kate Spade's signature style with Target's legacy of making the best design accessible to all," said Jill Sando, Target's executive vice president and chief marketing officer, apparel and accessories, home and hardlines. "Our teams worked together for two years to create this collection, and I can't wait for consumers to see everything we have to offer. It's stylish, affordable and loaded with items that'll add plenty of joy to everyday moments."

Kate Spade, which was founded in 1993, is known for its whimsical and spirited approach to fashion and accessories. The brand is a division of Tapestry Inc.

"Kate Spade New York has always been rooted in joy," said Charlotte Warshaw, vice president, Americas wholesale, global licensing and collaborations of Kate Spade New York. "This iconic collaboration with Target does just that. We're excited for customers across generations to experience a little piece of the magic we've created together."

"This limited-time-only collaboration has been years in the making, and we could not be more excited to see it come to life — both for our longtime customers and for new customers who have the chance to engage with our brand through this unique Target collection," Warshaw added. "The collection embodies Kate Spade New York's signature spirit and aesthetic, while emphasizing the brand's lifestyle positioning. It celebrates everyday moments and enables us to play in new categories for the spring entertainment season. The collection spans women's, kids' and home products with a unique confidence, ease and a personality of purpose."

According to Sando, at Target's financial community meeting in March 2024 they shared their focus in creating today's "Tarjay." She said these partnerships are a key way to offer style, quality and on-trend and affordable products presented in a compelling and connected shopping experience. It is an important component of their strategic plan to deliver more than \$15 billion of growth by 2030, she said. She said national brand partnerships and emerging designers are some examples.

Target recently revealed partnerships with Champion and Warby Parker, and these limited-time only collaborations such as Kate Spade New York continue to draw buzz for Target. The Diane von Furstenberg limited-edition collection, which featured 200 pieces spanning women's, girls' and baby apparel and accessories including extended sizing and adaptive styles for kids, home decor and beauty offerings, brought millions of

unique visitors to the site, and they saw a 15 percent increase in basket, Sando said.

Asked why they chose to partner with Kate Spade New York, Sando said that from a consumer standpoint, she is seeing her consumer continue to respond really well to newness, and consumers have expressed a strong interest in celebrating life's moments, big and small. "This collection is really designed to bring that sense of joy and sense of celebration to everyday moments," Sando said.

Kate Spade New York's signature style is reflected throughout the collection, with an assortment of apparel and accessories for women of all ages, kids and baby. Graphic T-shirts, two-piece sets, tops, shorts, skirts and dresses in a range of silhouettes are designed to be mixed and matched. There are also classic handbags and playful bag charms.

Among the offerings are a women's tiered ruffle midi tank dress for \$50; stripe knit crossbody bag in green/blue for \$35; mixed novelty chunky charm bracelet for \$15, and a four-piece Melamine dinner plate set in black/cream/green for \$12. The collection also includes an eclectic mix of drink and dining ware, colorful party decor such as balloons, hand-drawn cocktail napkins, lanterns and playful games like checkers (as a serving piece) and cornhole. Unexpected items include a disposable camera and a vintage-inspired record player. More expensive items such as a party tent for \$200 and a designer bicycle for \$300 are also part of the mix.

"The style and value are truly remarkable," Sando said. On the Zoom, she pointed to the handbags, which Spade is well known for. "All of the handbags are \$50 and under," said Sando, pointing out a strawberry handbag with a pearl trim and bags with charms, "which is a big trend right now that I think our consumers will love." She said one of the things that they are most excited about is they are doing mommy-and-me items, such as dresses

and denim jackets. The women's denim jacket has pearl buttons and the girls' jacket has strawberry buttons. Each are \$50 and under. Another one of her favorite items is a T-shirt that says, "Champagne and French Fries," that highlights Kate Spade's whimsy and playfulness. And in the food category, she loves the almonds that look like olives.

"The level of detail, the quality and design is what we do in these collaborations," Sando said. Target has been building these sourcing and design capabilities for more than a decade.

Guests can get an early preview of the collection at New York City's Grand Central Terminal on Wednesday. Most stores will feature a dedicated shopping space, and there will be an inaugural limited-time offer of store-only items, including a small capsule of Target red handbags and bicycles, among other items.

The collection will be available online to browse and shop on [target.com](http://target.com), starting April 12. Same-day pickup will allow guests to shop online and pick up their items in store through Drive Up and Order Pickup. Members of Target Circle 360 can get free same-day delivery on orders more than \$35, while all guests can access same-day delivery for a fee.

Since Target's first collaboration with architect Michael Graves more than 25 years ago, Target has offered affordable collections through limited-time design partnerships. Previous partnerships include Diane von Furstenberg, LoveShackFancy, Cushnie, Lisa Marie Fernandez, Zac Posen, Anna Sui, Rodarte, Missoni, Phillip Lim, Thakoon, Stephen Burrows, Proenza Schouler, Marimekko, Altuzarra, Jason Wu, Lilly Pulitzer, Christopher John Rogers, Alexo, Rixo, Sergio Hudson, La Ligne and Kika Varga.

"As we've evolved our approach over time, we continue to get better and better at the quality, design and product level. The capabilities just get more mature," said Sando, noting that Target manufactures all the products. She said designing the pieces was a very collaborative process between Target and Kate Spade.

Describing whom they anticipate the customer will be, Sando said, "We think this collection really has broad range. There are people who grew up with Kate Spade like I did, and there are going to be new people who are introduced to the brand who are excited by the color, the print pattern and the incredible value and the style. I think the overarching idea of celebrating life's moments is so relevant for everyone," Sando said.

Most of the designer collaborations average six to eight weeks before they sell out.

The line's success could prove to be a benefit to both Kate Spade and Target.

As reported, Target's net income for the fourth quarter ended Feb. 1 fell 20.2 percent to \$1.1 billion, while sales for the three months slipped 3.1 percent to \$30.9 billion, but were up against a year-ago quarter that included an extra week.

As for Kate Spade, the business saw organic sales drop 10 percent to \$416.4 million in the three months ended Dec. 28, according to Tapestry's financial results. "We had some missteps in our execution clearly, and we're taking action on those," said Joanne Crevoiserat, chief executive officer of Tapestry, in February, about Kate Spade. "We have a new CEO [Eva Erdmann] at Kate who is a proven brand builder, but over time we've also learned and honed our capabilities. So the brand building principles that we can talk about today are principles that we've learned and built over time. We're much smarter today than we were even four years ago."

WATCHES AND WONDERS PREVIEW **WWD**

HERE AND ON THE COVER: Rolex Oyster Perpetual 1908 39mm watch in 18-karat yellow gold with a leather strap; Celine Homme by Hedi Slimane tailcoat with braided trims in wool and mohair gabardine and wool high collar sweater; Dior wool twill pants; Celine Homme by Hedi Slimane belt, worn throughout.



# Dress It Up

As Watches and Wonders continues in Geneva, the major timepiece brands are showing off their latest styles – plus some classics – with key collections that tap into fashion's latest trend for dressier designs that exude power and authority, like the Rolex 1908 seen here. It's show-off time. *See inside for more.*

PHOTOGRAPH BY SHARON RADISCH

# WWD WATCHES AND WONDERS PREVIEW

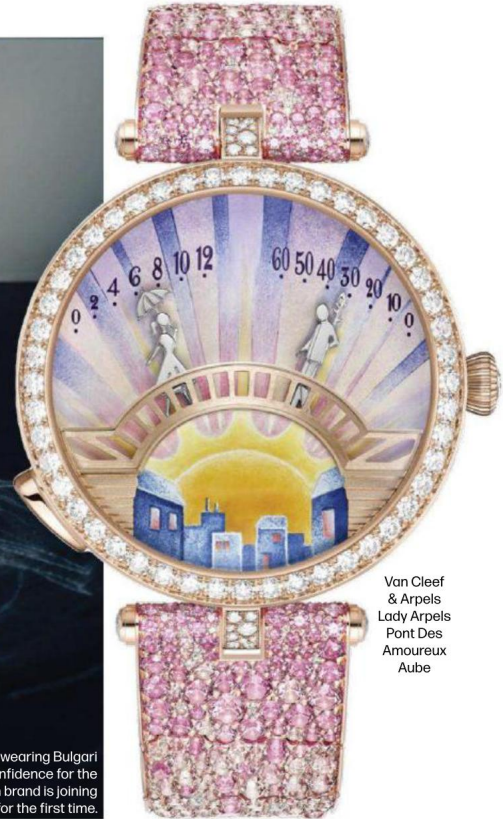
## Watchmakers Band Together, Focus on Value, Innovation and Craftsmanship

"Being together makes us stronger," said Matthieu Humair, the organizer of Watches and Wonders.

BY LILY TEMPLETON AND SAMANTHA CONTI

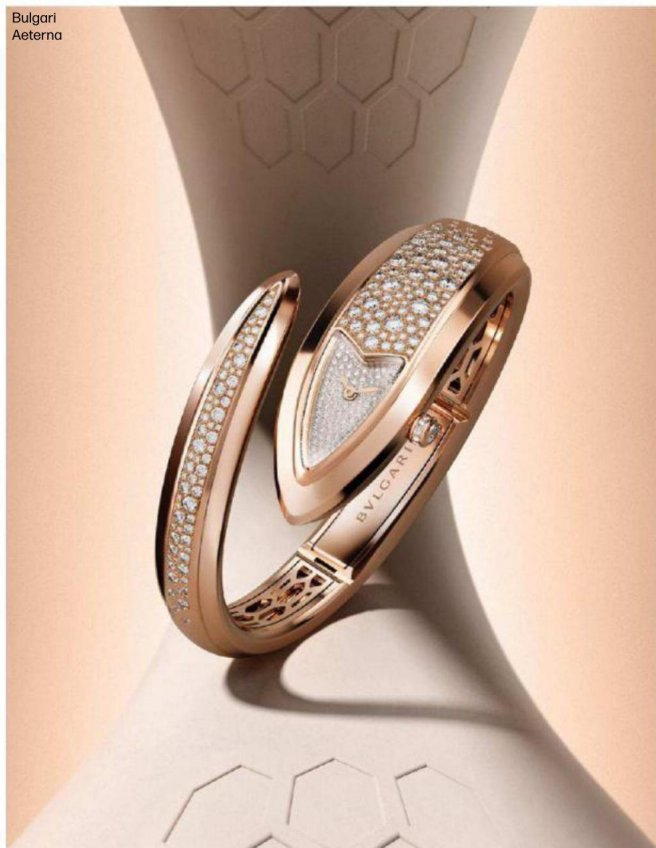


Anne Hathaway wearing Bulgari jewelry. In a vote of confidence for the industry, the Italian brand is joining Watches and Wonders for the first time.



Van Cleef & Arpels  
Lady Arpels  
Pont Des  
Amoureux  
Aube

Bulgari  
Aeterna



**High-end watchmakers** are tapping into the power of positive thinking and working together to promote the business ahead of this year's Watches and Wonders, which is unfolding against a volatile social and economic backdrop.

Matthieu Humair, chief executive officer of the Watches and Wonders Geneva Foundation, which organizes the annual event, believes there is safety – and strength – in numbers.

In the days leading up to a record edition in terms of exhibitors, he said the fair "really plays this role of unifying the industry and strengthening watchmaking whatever the environment is." He also said that major watchmakers have committed themselves to helping to support smaller ones.

There is strength in numbers, too. This year the fair will host 60 brands across 810,000 square feet and run from April 1 to 7.

Bulgari is joining for the first time alongside newcomers Christiaan van der Klaauw, Genus, Kross Studio and MeisterSinger. Two other brands will be returning to the lineup, Armin Strom and HYT.

Last fall, Bulgari CEO Jean-Christophe Babin said his company viewed Watches and Wonders as a "significant opportunity for us to firmly state our position in the top tier of the watch industry alongside the

most respected brands in the world."

The watchmakers are increasingly speaking with one loud voice. "Last year, the watch brands had a combined reach of 600 [million] to 620 million" across various platforms, Humair said. "When brands speak individually, you don't get that kind of result."

Last year also saw the arrival of LVMH Moët Hennessy Louis Vuitton, Chanel and Hermès on the board of the Watches and Wonders Geneva Foundation.

The watch brands are uniting on particularly shaky terrain, with U.S. President Donald Trump threatening to tax European and U.K. imports to the U.S., the largest market for high-end watches.

Adding to the watchmakers' headaches, Chinese consumers, once hungry for the Swiss-made status symbols, remain unenthusiastic about buying luxury goods across all categories.

The Federation of the Swiss Watch Industry reported on March 20 that February exports contracted by 8.2 percent in value and 7.7 percent in volume to 1.98 billion Swiss francs. The industry organization said it saw a "marked slowdown in an uncertain climate," affecting its top six markets and all material categories to various degrees.

The big luxury groups that make and market watches are also having a difficult time. ▶

"BRAND STATUS REMAINS IMPORTANT,  
AND SO DOES THE BELIEF OF  
BUYING SOMETHING MEANT TO KEEP VALUE."

OLIVER R. MÜLLER, WATCH ADVISER AND ANALYST

# WATCHES AND WONDERS PREVIEW **WWD**

The Jaeger-LeCoultre Reverso Tribute Geographic watch.



Chanel BoyFriend Blush



**"IF UNCERTAINTY PREVAILS OVER THE ECONOMY WITH SHAKY STOCK MARKETS AND AN AMERICAN PRESIDENT CHANGING HIS MIND EVERY DAY, WE WILL SEE A MAJOR COOLING OF LUXURY GOODS CONSUMPTION AROUND THE WORLD."**

**OLIVER R. MÜLLER, WATCH ADVISER AND ANALYST**

Watch sales at Hermès were sluggish, up just 2 percent for 2024, amid the worldwide slowdown. Although LVMH Moët Hennessy Louis Vuitton recorded a 3 percent increase for its watches and jewelry division in 2024, it's unclear what drove the growth. The group does not break out sales within the division.

Richemont posted a surprise hike in third-quarter jewelry sales, but its specialist watch division continued to struggle through the 2024 holiday period. Sales declined 8 percent in the key third quarter, following a 16 percent drop in the first half of the fiscal year.

Richemont's watchmaking declines would have been even greater had it not been for a bounce in consumer confidence following the U.S. election in November. But that confidence is rapidly dwindling amid Trump's tariff threats, policy switchbacks and the looming specter of high inflation in the U.S.

Like many in the industry, Oliver R. Müller, a watch adviser and analyst, sees difficult times ahead.

"China won't be back to pre-COVID-19 levels anytime soon and the most important market – the U.S. – is at risk if the new presidency decides to introduce new taxes. If uncertainty prevails over the economy with shaky stock markets and an American president changing his mind every day, we will see a major cooling of luxury goods consumption around the world," he said.

Müller added that while the ultra-high end will likely be less impacted in that scenario, everyone will suffer. "I don't expect a market crash, but I neither expect any miraculous rebound," he said.

Bernstein luxury analyst Luca Solca said the U.S. and China are the big roadblocks to recovery.

In a research note following the latest Swiss Federation numbers, Bernstein wrote that the sudden weakness in the [U.S.] was unexpected and likely driven by a combination of the new round of price increases at the top end kicking in, and the uncertain geopolitical environment between U.S. and trade partners."

Solca added that sales to China continued to fall, down 25 percent in February, impacted by the earlier timing of the Chinese New Year.

"Although we highlighted that export value appears to show first sign of stabilization in Greater China this period,

overall volume remains weak and a key drag on growth. As long as Chinese demand for high-end watches remains depressed, a sector-wide recovery is unlikely to materialize, in our view," the Bernstein report said.

Jefferies also took a look at the February figures and said they indicated "a softening global demand picture" driven by a waning appetite in the U.S., and worldwide, for higher-priced pieces in particular. The bank added that the "positive surprises" of U.S. watch sales in the fourth quarter of 2024 are "unlikely to have carried through" to the first quarter of 2025.

Deutsche Bank said the figures "dimmed hopes held by some for a very strong year of growth for the U.S. market, following on from the post-election boost the high-end U.S. consumer saw."

The watch business is facing further challenges, according to Müller.

"Watches are by definition more cyclical than most of the other luxury segments, because the average ticket is a lot higher. When uncertainty prevails, you might still buy your perfume, but you might postpone the acquisition of your next watch," he said.

He also believes the current downturn will reshape the overall watch business, where the split between high-end and mid-price timepieces has been getting bigger.

"The current negative cyclical environment is only accelerating a transition toward less volume with higher average selling prices, and fewer brands managing to establish themselves for the long-term," Müller said, adding he expects the industry to become even more dominated by a small number of brands with an "over-proportional" growth dynamic.

"Polarization and premiumization are unabated trends that have been driving the market for more than a decade and will probably continue at least for the mid-term," he said.

In the meantime brands are holding their nerve, investing and cultivating clients across the generations.

Asked about the Gen Z customer, Müller said they are sticklers for value and brand coherence.

He said they often buy secondhand, not necessarily for green reasons but because of their interest in certain design periods, such as the 1970s or 1980s.

"When they buy new they are quite critical about the coherence of the brand and its claims. Brand status remains important, and so does the belief of buying something meant to keep value," he said.

It's not only Gen Z that's taking an interest in high-end watches. Women, across the generations, are becoming an ever-larger part of the market.

Consumer surveys showed that 66 percent of women interested in buying a watch intended to buy it for themselves, according to a 2024 report coauthored by Deloitte and Watch Femme, a Geneva-based association that is the first international platform dedicated to women in the watch world.

Watchmakers are hearing this call. In the report, Audemars Piguet's CEO Ilaria Resta said that increasing numbers of women were coming to the brand for mechanical watches, which led her to predict that by 2030, 40 to 45 percent of the buyers would be female.

In the meantime, Watches and Wonders continues to make its voice heard. The Shanghai edition welcomed more than 10,000 visitors in August.

Humair has described it as a "very good platform" to get closer to Chinese retailers, press and high-end clients," as he seeks to lay the groundwork for a brighter future. ■

The 2024 edition of the Watches and Wonders fair also took place against a challenging backdrop for watch sales.





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The new J12 in exclusive blue ceramic,  
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Sapphires and diamonds. CALIBER 5 Flying Tourbillon  
Haute Horlogerie Movement.



Bal des Amoureux watch  
Poetic Complications

# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Pont des Amoureux watch  
Poetic Complications

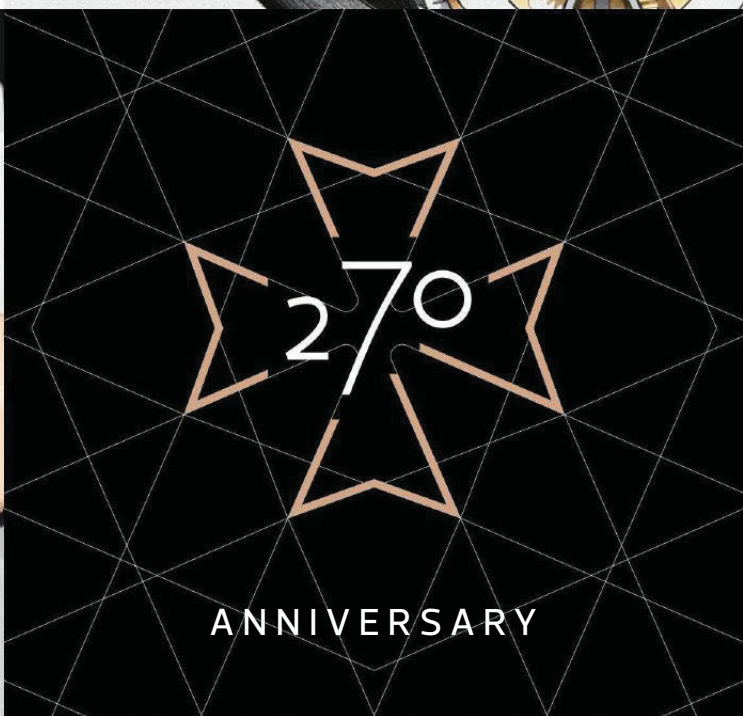
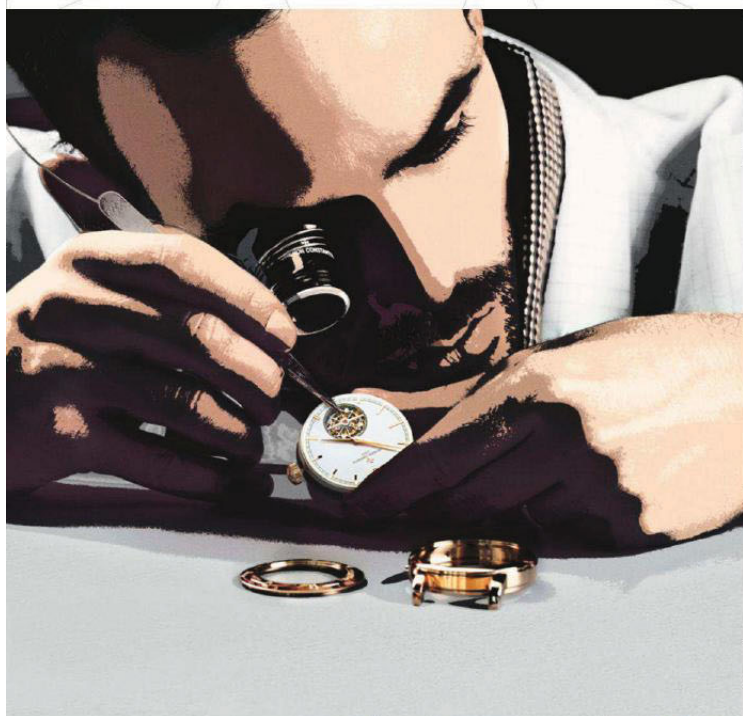
# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



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OF DOING BETTER  
IF POSSIBLE

*And That is  
always  
Possible*



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# WWD WATCHES AND WONDERS PREVIEW

## Four Brands Making Their Debut At Watches and Wonders 2025

Christiaan van der Klaauw, Genus, Kross Studio and MeisterSinger are the independent watchmakers showing at the fair for the first time. BY LILY TEMPLETON AND MARTINO CARRERA



The GNS2 Infinity Blue.

Sébastien Billières and Catherine Henry



The Kross Studio MT1.

Marco Tedeschi

**GENEVA** – Joining the 60-strong lineup this year are a clutch of independent newcomers that have made their mark in the horological world thanks to technical innovations that underscore their unique approaches.

### Genus

Right out the gate, Genus' intention of offering timepieces that challenge convention by offering a dynamic and fluid vision of time caught the eye of the industry and collectors.

Fresh off its 2019 launch, this brand cofounded by watchmaker Sébastien Billières, who is also behind noted complication specialist Geneva Made Time Industrial, and entrepreneur Catherine Henry scooped up the Mechanical Exception Prize at the year's Grand Prix de l'Horlogerie de Genève with its inaugural GNSL2 WG Arrows.

For Billières, that high was compounded by the sale of a first timepiece straight after and "realizing that my original watch movement invention would 'really work' [meaning it] was technically viable, and that I was going to fulfill my dream of launching my own independent brand," he told WWD. **Noteworthy creation:** The Genus Dragon, where the mythical creature moves but most importantly tells the time. Its head indicates the tens of minutes while hours are indicated thanks to the brand's signature rotating satellites display along the periphery, which become aligned with a stationary point at 9 o'clock.

**New at the fair:** Among the three pieces Genus is presenting is the GNS2 Infinity Blue, a timepiece meant for everyday that embarks the fully in-house caliber with its patented 8-path display complication, reminiscent of an infinity sign. Here, it is used to show the minutes in an hour, with the three arrows traveling along the path to complete the voyage every 60 minutes. The lead arrow points to the exact minute.

But don't miss what Billières called the "fun" launch, the GNS Time 2 Race, "a nod to those who love nostalgia car racing and collecting, like I do," he said.

### Kross Studio

For Marco Tedeschi, founding Kross Studio in 2020 represented "the fulfillment of [his] personal vision, merging advanced watchmaking engineering with contemporary design

and pop culture," he told WWD.

An engineer trained at Geneva's Haute Ecole du Paysage, d'Ingénierie et d'Architecture, Tedeschi cut his teeth in watchmaking at Hublot for over a decade as product director and creative manager before heading its Middle East and Africa business. After a noted two-year run as chief executive officer and at the creative helm of RJ Watches, a now-shuttered label known for its use of materials taken from the Titanic, he launched Kross Studio.

The five-year-old company has since made its mark with collaborations with entertainment heavyweights such as Lucasfilm, Warner Bros. Discovery and HBO, which resulted in designs inspired by Star Wars, Batman and Game of Thrones. **Noteworthy creation:** The patented central floating tourbillon is hands-down the company's most significant achievement. Entirely conceived and produced in-house, this movement was a world-first in luxury watchmaking. "Its distinctive central positioning, lightweight titanium cage, peripheral time display, and exceptional 120-hour power reserve epitomize my dedication to technical ingenuity and innovative design," said Tedeschi.

**New at the fair:** The MT1 Chronometer Tourbillon 7 Days, the inaugural model of the Marco Tedeschi signature collection. Meant as an expression of the founder's vision of contemporary high watchmaking, it features a skeletonized COSC-certified movement, a seven-day power reserve and an ergonomic case for a design that "embodies our pursuit of technical perfection and visual harmony," he said.

### Christiaan van der Klaauw

The history of Christiaan van der Klaauw is one of generations of lovers of astronomical timepieces.

First it was the namesake founder presenting a wall clock with astronomical complications in 1974, followed by longtime collaborators Daniël Reintjes and Maria Reintjes who were handed over control of the company in 2009 and most recently master

watchmaker Pim Koeslag who acquired a majority stake in 2022, taking over as CEO a year later.

Over the past five decades, the Netherlands-based high watchmaker has been known for its celestial-inspired complications, from accurate moon phase to night-and-day indicators. Its CVDK Real Moon Tides mechanical watch even accurately tracks sea tides.

**Noteworthy creation:** Part of the CVDK Real Moon Jouré watch family recognized as "European Watch of the Year 2014" by an international jury in London, the Real Moon Jouré Green Meteorite released in 2022 features a 3D moon phase indicator reproducing the movements of the Earth's satellite every 29.53 days inlaid in the lower half of the textured emerald green meteorite dial engraved as to mimic the pattern of shooting stars. Its accuracy is such that the moon phase indicator requires correction only after 11,000 years.

**New at the fair:** The Grand Planetarium Eccentric Meteorite is a singular novelty watch crafted from a genuine meteorite fragment believed to have landed on Earth 50,000 years ago. The 44-mm case requested the use of about 1.09 kilograms of the celestial body off of the reported 70 kilograms available. Accurately displaying

all eight planets moving in real time around the sun, as well as the moon on the aventurine glass dial, which reproduces a night sky complete with zodiac constellations. As its production depends on the availability and quality of the rough meteorite material, it was meant as a limited edition of just three pieces but so far, Christiaan van der Klaauw has been able to produce only two.

### MeisterSinger

One could define MeisterSinger a purist of today's watchmaking arena. The brand - German-based but Swiss-made - was established in 2021 by founder, designer and chief executive officer Manfred Brassler who sought to bring back in vogue the single-hand watch philosophy.

"They offer a different way of experiencing time - less rushed, more intuitive. This approach isn't just a design choice; it's deeply rooted in the history of timekeeping," Brassler said, attributing his inspiration for the seminal N°01 watch, and those who followed, to clocks and portable timepieces from before the 18th century.

Hitting Watches and Wonders for the first time this year, Brassler said that the fair is the ideal stage to display the brand's philosophy of "offering a meaningful alternative to conventional watch design."

**Noteworthy creation:** The inaugural N°01 watch, an ongoing bestseller, stands out for its clarity and minimalist design inspired by early time-measuring instruments, with its linear typography numerals and needle-shaped hour hand on the signature ivory dial. The hand-wound 43-mm watch set the foundations for following developments including the resurrection of the neglected complication known as the "sonnerie au passage," or chime while moving, in its Bell Hora watch, producing a pleasant chime on the hour.

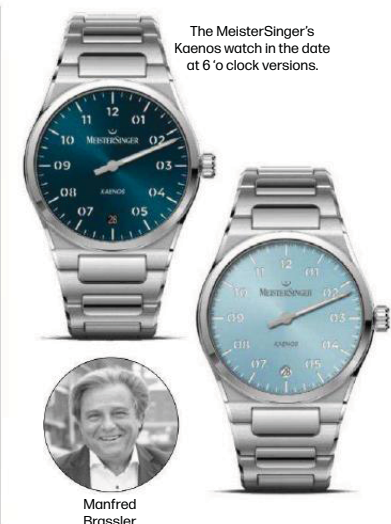
**New at the fair:** The integrated, 40-mm Kaenos steel sport watch boasts water resistance up to 10 bar, luminescent hour markers and numerals as well as single hand. The watch is available in open date and date at 6 o'clock versions, with four dial colors each. It retails at 2,650 euros. Through a collaboration with French watch designer Alain Silberstein, the brand is also unveiling a limited-edition design based on the Kaenos featuring a jet-black dial, contrasting red hour hand flanked by a small second hand in gold and additional golden accents including the recessed inner circle in the Grand Date model and the frame of the date window in the Open Date version. Retailing at 4,100 euros, the watch is available in just 225 pieces across the two iterations.



The caseback of Christiaan van der Klaauw's Grand Planetarium Eccentric Meteorite watch.



Pim Koeslag



The MeisterSinger's Kaenos watch in the date at 6 o'clock versions.



Manfred Brassler

★  
ZENITH



THE HEART OF WATCHMAKING  
160<sup>★</sup>  
YEARS

# WWD WATCHES AND WONDERS PREVIEW

Anita Porchet



Chanel Mademoiselle Privé Coromandel from 2012.

## Meet Watchmaking's Most Respected Enamelist

Anita Porchet credits passionate female enamelists for saving the craft in watchmaking and has given it contemporary currency while never compromising on her freedom. BY LILY TEMPLETON

If enamel continues to adorn watch dials today, it's all thanks to women.

"They are the ones who saved enameling," said Anita Porchet, arguably the best-known and most respected enamelist today.

While the height of artistic sophistication in the 19th and early 20th centuries, it was a dying art, particularly in watchmaking, where only a handful of aging craftsmen were still practicing.

"And these women continued to do it, although there was no work [left], out of passion, because they loved doing it," she continued.

But if someone has given this millennia-old craft contemporary currency, it's Porchet. Her work graces horological creations from the likes of Patek Philippe, Chanel, Hermès, Piaget, Chaumet and Vacheron Constantin.

What sets the master enamelist head and shoulders above others in the field is the wide range of techniques she has mastered: *champlevé*, *plique-à-jour*, *paillonné*, *cloisonné*, *grisaille*, *miniature painting* and more.

Her contribution to this artistic practice is such that she has received Prix Gaïa in the Artisan-Creation category from the International Watchmaking Museum in 2015; shared the Special Jury Prize at the 2017 GPHG with fellow renowned enamelist Suzanne Rohr, and was a recipient of both the "Homage au Talent" from the Fondation de la Haute Horlogerie and Prix Culturel du Patrimoine Immatériel Vaudois.

All this is thanks to a dedication to this art that began in her early teens – and to the many women and a few men along the way.

"I couldn't tell you why, but I've always done enameling," the native of the watchmaking epicenter of La-Chaux-de-Fonds told WWD.

As 12, she learned the foundation of her

art from her godfather Pierre Schneeberger, an engraver and gem-setter in watchmaking who found himself momentarily out of work due to the quartz crisis of the 1970s. A painter and musician at heart, he had started enameling himself as it had piqued his interest. This triggered a passion in

Porchet that never dimmed.

While a student at Lausanne's École des Beaux-Arts in the early 1980s, she was given leave time to study with a veteran enameler, a woman who had taught the very last class on the matter at Geneva's school of decorative arts, which had shuttered in 1970.



Vacheron Constantin Métiers d'Art – Chagall et l'Opéra Garnier from 2010.



Detail of a Patek Philippe dial.

Early on, she joined a group of enamelists in the city, mainly to share bulk purchases of enamels. "There were only women," Porchet noted. By then, it couldn't even be considered a profession in her opinion, given that it was an activity practiced by students and hobbyists, without an in-depth mastery track anymore.

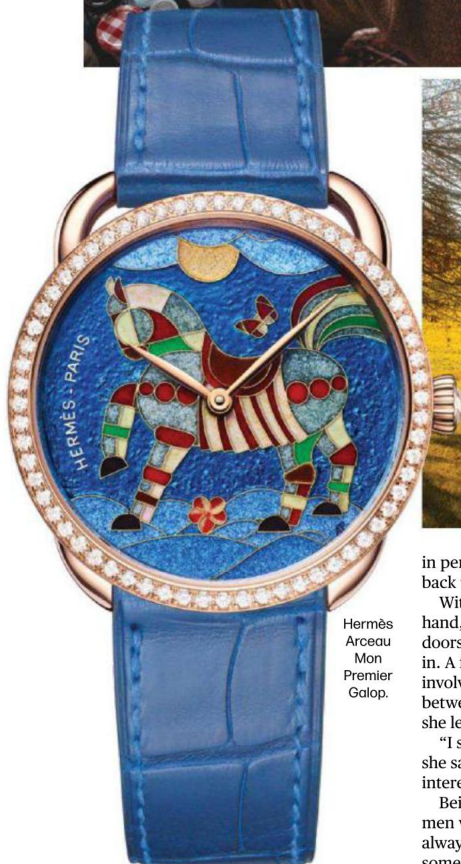
She obtained the Certificat Fédéral de Capacité, a diploma for vocational education and training, in engraving and enamel at the school of applied arts in her hometown in 1984 and stayed in Lausanne after completing her art course in 1985. ▶

WATCHES AND WONDERS PREVIEW **WWD**

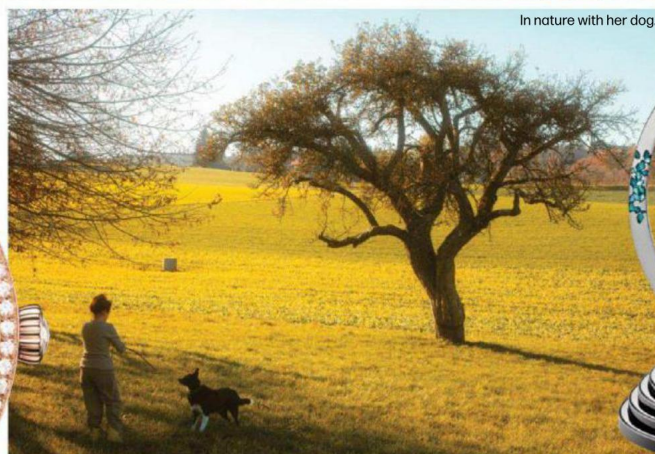
Porchet at her workbench.



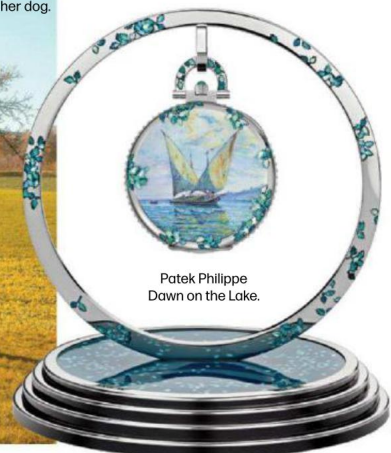
Piaget Altiplano Skeleton High Jewelry Métiers d'Art from 2025.



Hermès Arceau Mon Premier Galop.



In nature with her dog.



Patek Philippe Dawn on the Lake.

Enameling was a profession that had all but disappeared, that didn't interest anymore apart from a scant few, she said, calling it "a period where there was no vision at all of this field in the future."

Porchet continued to learn enamel craft with the likes of renowned Héléne May Mercier, Elisabeth Mottu-Juillier and Suzanne Rohr, all highly respected enamelists.

With contemporary jewelry on the rise and a thirst for unique pieces, she began creating pieces that she exhibited and sold in galleries while continuing to teach drawing and painting as her main source of revenue.

But after six years in Lausanne, a change

in personal circumstances brought her back to La-Chaux-de-Fonds.

With a few examples of her own work in hand, the enamelist went knocking on the doors of watch companies. Repairs trickled in. A first piece dating from the 1780s involved pailions, pieces of foil positioned between two coats of enamel, a technique she learned while doing.

"I said yes to every piece I was offered," she said. "Little by little, things got interesting again."

Being a woman in an industry led by men wasn't without challenges. "It wasn't always simple," she said. "I felt that [for some], it was a weak point to be a woman, to work with my hands and have values and an ethic I wanted to preserve." Among these is her independence.

While women have shaped Porchet's path, there is one man she feels fortunate to have met at that particular juncture: Philippe Stern, the then-president of Patek Philippe.

"Not only did he support me by giving me work, but he left me free," she said. "Around the same time, the rise of Japan, where art and craft are equally regarded, as a major watch market ensured demand for enamel was not lacking, particularly after Porchet visited the country to give demonstrations and exhibit her work."

Stern also gave her the opportunity to train others, an ongoing effort she

continues today. Her current apprentices have been with her for over a decade each.

Other houses that called on her early on were Vacheron Constantin and Jaquet Droz, followed by Ulysse Nardin. They were far from the last, as collectors clamored for her work – and continue to do so. "It's thanks to them that I could have these 30 years of professional life in watchmaking," she continued. "Without them buying and requesting, it would have been quick work."

Instead, a kaleidoscope of creations have emerged from her hands over more than three decades.

For Porchet, the preciousness of enamel resides in time itself. Unlike gem-setting, where there is intrinsic value to the precious stones and metal, enamel's base material is inexpensive glass.

The tools of the trade haven't changed much either: a pestle and mortar to grind colored glass into sand-fine powder, brushes, stones to polish and a small wire-cutter. For some repairs, Porchet supplements her arsenal with tiny, motorized polishing heads.

These days, there are machines that can apply enamel, but that's not a route she'd ever consider.

"I preserved the traditional ways with my tools because my goal was to develop everything the hand was capable of doing with very few tools," she said.

What enamel requires instead is meticulousness, an ability to stay concentrated on minute detail and a resilient character in the face of failure. "It's accepting that you don't master [it]," she said. "I'm still learning and will always be learning, it's not something I master and I will never master it."

So while Porchet feels there is room for the craft to grow once more, enameling is still "a wilderness," as she put it. While watchmaking companies have revived the craft in their workshops, she feels they only address immediate needs or one particular technique, which does not address long-term needs in terms of transmission.

Behind examples from the 19th and early 20th centuries are "centuries of experimentation, of passing down from one person to another, from master to apprentice to arrive to that level." The earliest traces of enamel date as far as the third millennium B.C.E.

That's why Porchet feels no one, not even herself, has a full grasp of what it can yield.

"We are no longer capable of doing the kind of work we see in museums," she pointed out. "Those were made in conditions that are far from our cushy contemporary lives, with ovens that didn't compare and tools that were most basic. Still they managed and we have lost that much already." ■

# WWD WATCHES AND WONDERS PREVIEW

## How the J12 Made Chanel A Watchmaking Pure Player

The Chanel J12 Bleu collection marks 25 years of the ceramics sports watch but also embodies the French fashion house's path in watchmaking. BY LILY TEMPLETON

Frédéric Grangié



J12 Bleu diamond tourbillon watch.

**PARIS** – By horological standards, Chanel's 38-year-old watchmaking division is still a bright young thing.

"Our existence is very short because it indeed began in 1987 with the Première watch," said Frédéric Grangié, president of Chanel watches and fine jewelry. "It's not long by watchmaking standards, but a great many things have been accomplished in that period."

Among them is the J12, the ceramic-based sports watch design by Jacques Helleu that was launched in 2000, which is turning 25 this year.

At its launch, the black ceramic watch was met with success, due to female consumers who liked the gender-neutral style. The white version was released three years later, and the response was just as enthusiastic, turning the watch into a phenomenon.

The latest J12 Bleu designs featuring a matte blue highly resistant ceramic and black-coated steel case were imagined by Arnaud Chastaingt, director of the Chanel watchmaking creation studio.

Aesthetically, they are a nod to Gabrielle Chanel's couture daring and her pairing of dark blue with black that went against the codes of her time. Technically, they carry Chanel's ceramics know-how. But most

importantly, it is a reflection of the French brand's intention from the start to catch up in the watchmaking race.

"The easy way would have been to say in 1987 [that] we're a fashion brand, let's do fashion watches, sign a license and develop plenty of things," Grangié said. "But the choice from the start was to place ourselves on a path of verticalization, to be a pure player."

That approach – although onerous and time-consuming – has served the French fashion house well over the decades, and in all fields.

Chanel does not break out figures for its divisions. However, Morgan Stanley and LuxeConsult estimated that watch turnover was 130 million Swiss francs in 2017, growing to 380 million Swiss francs in 2024. Last year Chanel broke into the top 20 by sales for the first time, placing in the 18th position.

Grangié said growth has come from refusing to compromise on the quality and integrity of the product. The company invests in its watchmaking ecosystem and suppliers but also in outstanding high-end indie signatures including Romain Gauthier, François-Paul Journe and, most recently, MB&F.

Ahead of Watches and Wonders, the Chanel watch and jewelry executive revealed the path that led to the new blue style, why there is no magic bullet for luxury, and why the Chanel J12 Boat Race is not about the money.

**WWD: What investment does the J12 Bleu family represent?**

**Frédéric Grangié:** What you have to bear in mind is that from the start in 2000, there was an intent of integrating this know-how that we didn't have [in-house]. Underscoring that was the idea that we would become a pure player and in that notion is the mastery of the chain to produce ceramic. ▶

# WATCHES AND WONDERS PREVIEW **WWD**

We have gone very far down that route as we passed the final step a few years ago with the purchase of Germany-based company Inmatech [Technologies GmbH] that produces the feedstock used to make ceramic. So we went as far as we could.

To my knowledge, there are today only three brands or groups in Switzerland that have this level of verticalization, and we are one of them.

This blue also required a major investment because it's five years of research and development that mobilized numerous teams, a large number of tests – 150 tests plus 24 blues. From an economic standpoint, it cost a fortune but we absolutely wanted the blue that [director of the Chanel watchmaking creation studio] Arnaud Chastaingt imagined.

Then there is another aspect of the J12 – our manufacture watch by excellence – and that's the movement. It's a Kenissi one and that also participates to the pure-player characteristics of this watch.

What we are presenting at Watches and Wonders is four models in core business and four high watchmaking that illustrate this know-how that stems from 25 years of the J12 through this new permanent color.

It allows us to have a watch that embarks this splendid Kenissi movement, this case and bracelet that are 100 percent ours, this patented buckle is made 100 percent in-house. And you can find ceramic, buckle and movement in competitors' [watches] because in our mastery of these know-hows, there's also the fact of being supplier for other brands and that's absolutely essential to our activity.

**WWD: Why is contributing to the ecosystem more valuable to you than locking down a supply chain for exclusive use?**

**F.G.:** It's really part of the DNA of the brand because it's been this way since the beginning. It happened with perfume, beauty, fashion – look at the métiers d'art specialty crafts at Le 19M – so it's part of the life of the Chanel brand. There was no reason for it to be any different in watchmaking.

Staying humble in the face of other brands that have a century or two of existence and have done and continue to do extraordinary things, we wanted to catch up from the start. So it's a very short existence, since the 40th anniversary will be in 2027, with a fast-paced clip to become a pure player as quickly as possible. To do that, there can be no compromise on the quality and integrity of the product.

That's why we are part of Kenissi, why we integrated ceramic know-how, developed these metallic parts that are extraordinary – because our ambition was to be a pure player, but the Chanel way.

**WWD: How does that translate across the business?**

**F.G.:** It's a multifaceted strategy [where] investment is a given. In terms of the manufacture, to reach these levels of quality and excellence. In terms of distribution, [where] boutiques we are currently opening or future ones will be ones in which the complete offer [of jewelry and watchmaking] can be presented, which also entails training for the Chanel teams who will handle these very specific categories that are inscribed in the long-term [scale]. There is novelty of course but the creations are meant to stay.

And in communication, there are two aspects. The first is to get closer to the product, in terms of creation and know-how, so from that point of view, the place of ambassadors will be strongly reduced [as] we will really get close to the product. And then there is a dimension around atypical projects, connected to encounters rather than a business plan.

Take the first edition of the Chanel J12 Boat Race, taking place on April 13. It will be the first time in our history we are expressing ourselves as name sponsor and timekeeper. It will allow us to build year after year on a partnership that is angled on very clear values and the chronometric component of timekeeping, which is the least we could do for a watch like the J12, which was born on the water and embarks



J12 Bleu  
caliber  
12.138mm  
watch.

a COSC-certified Kenissi movement that deserves to be highlighted.

In two years, we will celebrate the 100th anniversary of the first female competition – and that speaks to us very much as we mark the 100th anniversary of Chanel in the U.K. this year. [In 2029], it will celebrate its bicentenary as one of the oldest competitions in the world. Arnaud Chastaingt will create the trophy, which we will make, for these two outstanding, exceptional [editions].

**WWD: Many luxury houses have forged links with sports, particularly with the 2024 Paris Games and Formula 1. How do you ensure it's seen as genuine by those who may only know Chanel through a fashion lens?**

**F.G.:** Because our first priority will be to respect the heritage of a race that's almost two centuries old, a competition that brings together amateurs in the noblest sense – students of Oxford and Cambridge – and a level of professionalism and excellence that is worthy of the Olympic Games. As a matter of fact, many are Olympians.

In terms of values, performance, excellence, self-sacrifice, being a student at Oxford or Cambridge, two of the most famous institutions for education in the world, each with five centuries of history, I find that it's a magnificent story to tell. My wish is that, with Chanel, we can amplify this story further and around the world. What I hope is that in 20 or 30 years, people note that this period started in 2025 but most of all, speak of the race being 230 years old.

Therefore in this race and the rituals associated with sponsoring and racing, there won't be what you see in all other sports because it's not about the money.

**WWD: Chanel has a strong affinity with female consumers and that created an opportunity with an underserved demographic in watchmaking. Is that still one of its main strengths today?**

**F.G.:** Options exist but the specificity of Chanel is linked to its first creation, the Première, a watch created for women that only exists in so-called feminine sizes and that have very specific attributes that reprise the codes of the house – the shape of Place Vendôme, the stopper of the No.5 perfume.

With this origin, we are always going to be more feminine than masculine. The J12 is rather specific because it's a unisex watch created by a man for himself that immediately found traction with Chanel's clientele, particularly in white. Therefore it became essentially feminine in terms of client numbers.

That said, in Japan for example, a third of J12 purchases are done by male clients.

It's really in our DNA to focus on creations made for a female clientele in general, except for the more unisex J12.

But we increasingly see these creations becoming themselves unisex and worn increasingly by male consumers. That's a natural movement of the market that fades these boundaries.

The blue we are introducing will appeal equally to men and women and our difference is also connected to this, making us one of the rare pure players to really be [focused] on the female market.

In watchmaking, for decades the practice – and it's been a successful one – has been to make a smaller-diameter version of masculine watches. Our approach is the opposite and from that point of view, it's a strong differentiating factor.

**WWD: Is it the magic bullet to see through the current backdrop of lackluster luxury sales and global social, political and economic uncertainties?**

**F.G.:** I'm not certain it's a troubled period [in luxury]. I think it's a readjustment, returning to an even keel going forward and in reality, it's always the same topic.

Objectively, no one needs one more watch, so it's really a question of desire.

From my point of view, it's created by the combination of two factors: a unique creation that appeals and an absolute integrity of the product. That's what triggers the desire to buy a new watch in a client. It would be illusory to believe there are still large pockets of the market globally where people don't have watches. That's been over for a long time.

[The key to success is] creation and integrity of the product, and that creation must be a differentiating factor. It's about saying that you may or may not like what you see at Chanel, but if you do, you'll only find it at Chanel.

**WWD: In the current luxury context, what are the opportunities then?**

**F.G.:** I believe a distinction must be made between luxury and the business of luxury. There's no doubt in my mind that luxury has always existed, exists now and will always exist for centuries to come.

It's rather a good thing that many markets have been developed and are mature, because it brings back to the essential, which is this combination of creation, absolute excellence and integrity – that's a luxury product.

But it also means that there has to be a more realistic view on growth and development, and perhaps favor the long-term. But that's something we're already very comfortable with at Chanel. ■

**“IT'S REALLY IN OUR DNA TO FOCUS ON CREATIONS MADE FOR A FEMALE CLIENTELE IN GENERAL...BUT WE INCREASINGLY SEE THESE CREATIONS BECOMING THEMSELVES UNISEX.”**

FRÉDÉRIC GRANGIÉ, CHANEL



J12 Bleu  
X-Ray watch.



FAIRCHILD STUDIO

# MASTERING THE MOMENT

**WATCHES AND WONDERS CONVENES THE INDUSTRY'S** most prominent watchmakers, their newest innovations and exceptional designs at the horological capital of the world, Geneva. With distinguished retailers and private collectors exploring the exhibition space, Fairchild Studio is showcasing chronographic masterpieces from **BULGARI, CHOPARD, FREDERIQUE CONSTANT, HUBLOT, PANERAI, TAG HEUER** and **VACHERON CONSTANTIN**.





MASTERING THE MOMENT

# VACHERON CONSTANTIN



**S**INCE ITS FOUNDING 270 years ago, Vacheron Constantin has pursued the quest for horological excellence, with a legacy rooted in its Swiss watchmaking tradition. This year, the Maison is celebrating a historic milestone by unveiling its signature timepieces and anniversary models that blend the brand's heritage with the modern day.

Here, Christian Selmoni, style and heritage director at Vacheron Constantin, talks to Fairchild Studio about the latest offerings being presented at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection? What is being shown at Watches and Wonders?**

**Christian Selmoni:** As the Maison is celebrating its 270th anniversary, this year's novelties pay tribute to Vacheron Constantin's style: elegant, sophisticated, classic, refined and, at the same time, perfectly relevant today. We opened the anniversary year with the new Historiques 222 in stainless steel, a homage to the original 222 "Jumbo" of the 1970s.

At Watches and Wonders, the novelties honor the Maison's savoir-faire in terms of design, Métiers d'Art and complications mastery, in the Patrimony and Traditionnelle collections – which highlight some of our signatures such as retrograde displays. Some Les Cabinotiers watches feature decorative arts and technical prowess.

**Fairchild Studio: Are there any new designs and/or technical elements featured this season that set Vacheron Constantin apart?**

**C.S.:** This year's editions bear in common several unique features dedicated to the 270th anniversary. Starting with the dial design, the Maison's designers and artisans have created a unique guilloché pattern – inspired by the Maltese cross, Vacheron Constantin's emblem.

This subtle geometrical pattern celebrates our mastery of traditional crafts in a contemporary expression. Speaking about calibers, they feature

a dedicated finishing called the côte unique (single Geneva stripe). Some might consider it simple, but its execution – in a combination of carefully controlled machining technique and manual gestures – demands great precision and savoir-faire.

Each movement is engraved with an emblem representing Vacheron Constantin's 270th anniversary. This commitment to fine craftsmanship illustrates the Maison's dedication to preserving the savoir-faire inherited from the past centuries and transmitted from generation to generation within the manufacture.

**Fairchild Studio: What are some of the standout timepieces from the latest collection?**

**C.S.:** Speaking about the anniversary design codes, the guilloché pattern stands out! Its complexity, modernity and the way it uniquely captures the light. The new Traditionnelle Openface anniversary models stand out by combining classical style and modernity. The dials invite a deep dive into the calibers, their complexity and hand-made Haute Horlogerie finishes.

**Fairchild Studio: How is the brand celebrating its 270th anniversary with its new unveilings at Watches and Wonders and throughout the year?**

**C.S.:** For a few years, we have expressed our watchmaking art through a yearly theme. This year, it is "The Quest." The quest for excellence, which the Maison has maintained unwavering commitment for 270 years, defines every single element of Vacheron Constantin's identity. It is expressed through the mastery of mechanical complications, timekeeping precision, miniaturization, original displays, fine finishing and a vocation to always innovate. But there is much more to come during the year!



▲  
From left to right: Patrimony Self-Winding : 85180/000R-H116

Traditionnelle Moon Phase: 83570/000R-H060

Les Cabinotiers Miniature – Tribute to Tour de L'Île : 2400C/000P-418C

▲  
Traditionnelle Complete Calendar Openface : 4020T/000P-H038

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*Chopard*

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MASTERING THE MOMENT

# CHOPARD

Alpine Eagle 41 XP CS Platinum timepiece.



L.U.C Quattro Mark IV timepiece in ethical 18-karat rose gold.



The sophistication of this creation combines Chopard's dual expertise in watch and jewelry making with the new Chopard 09.02-C self-winding movement. Measuring 20.40 mm by 4.60 mm, the 169 components composing the new self-winding Chopard Calibre 09.02-C enable it to fit neatly into a small ladies' watch case.

**Fairchild Studio: Why are blue dials a focal point of this season's offerings?**

**K.F.S.:** Blue has been one of Chopard's signature colors. The latest L.U.C Quattro Mark IV model features a dial with a frosted texture and a deep blue color obtained by galvanic treatment. For the L'Heure du Diamant Moonphase, our artisans have enhanced this mechanical complication watch with a decoration inspired by the beauty of the cosmos. With its blue aventurine glass dial studded with luminous dots, this watch is a reminder of the wonder of the galaxy.

Crafted in a metal of incomparable purity, the new Alpine Eagle 41 XP CS Platinum model becomes the precious setting for a dial adorned with a gradation of "Shades of Ice" blue – inspired by the nuances of alpine glaciers, which are unfortunately disappearing because of global warming. This distinctive hue, paler in the center and deeper around the edges, evokes the shimmering beauty of alpine glaciers and lakes and the change in their reflections as the light changes and time passes.

**Fairchild Studio: What's next for Chopard?**

**K.F.S.:** For this and next year, a traveling exhibition dedicated to L'Heure du Diamant will tour the world, showcasing 15 exceptional historic timepieces from the Chopard Museum.

These heritage pieces from the 1960s and '70s will travel for the first time. They represent Chopard's tradition of ornamental stone dials, crown-set diamonds and bark-type bracelets. They will be featured alongside the latest contemporary L'Heure du Diamant watches and some dedicated jewelry pieces.

L'Heure du Diamant timepiece in ethical 18-karat white gold.



**W**ITH ITS HERITAGE, dating back to 1860, Chopard has homed in on its familial legacy to create exceptional, contemporary designs. As an "artisan of emotion," the Maison continues to lead with its legacy of artisanal craftsmanship, creativity and a commitment to ethical gold sourcing.

Here, Karl-Friedrich Scheufele, copresident of Chopard, talks to Fairchild Studio about the latest offerings being presented at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection?**

**Karl-Friedrich Scheufele:** Chopard brings our longstanding expertise in jewelry watches with several creations in the L'Heure du Diamant collection. L'Heure du Diamant instills the spirit and the tradition of Chopard, inspired by 1960s modernism. It showcases a rich variety of shapes and dials – reflected in Chopard's mastery of jewelry-making and decorative techniques – while featuring mechanical movements of small dimensions developed and crafted in-house.

Chopard also extends its Alpine Eagle range with some key creations. For the first time, a platinum version is introduced, resulting in an elegant and sophisticated timepiece. Our L.U.C portfolio welcomes the L.U.C Quattro Mark IV, which comes with a smaller and slimmer case, subtly in line with the latest aesthetic codes of the collection.

**Fairchild Studio: How has Chopard's heritage influenced the latest watch collection?**

**K.F.S.:** Chopard will honor its legacy and know-how in jewelry watchmaking through our L'Heure du Diamant creations. Since its founding in 1860 by Louis-Ulysse Chopard, the Maison has remained at the forefront of fine watchmaking, with distinctive expertise in jewelry watches coming from the Scheufele family's heritage. The tradition and skills for manufacturing jewelry, gold bracelets and chains were brought in by my father, Karl Scheufele, from our workshops in Pforzheim, Germany when he took over Chopard in Geneva in 1963.

**Fairchild Studio: What are some of the standout timepieces from the latest collection?**

**K.F.S.:** We are introducing a mechanical complication in the L'Heure du Diamant collection. It is a romantic complication showing the phases of the moon within a dial made of aventurine glass enhanced by diamonds, magnified by the crown-setting technique.



L'Heure du Diamant Moonphase timepiece featuring 3.86 carats of diamonds in ethical 18-karat white gold.

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**BVLGARI**

ROMA 1884



MASTERING THE MOMENT

# BVLGARI



Our watch innovations showcase our ability to merge artistic design with technical prowess – which helps us solidify our reputation as a leader in the luxury watch industry. Our continuous pursuit of excellence and innovation ensures that we remain at the forefront of horological advancements.

**Fairchild Studio: How is Bvlgari making its debut at Watches and Wonders this year?**

**J.C.B.:** We are thrilled to participate for the first time in Watches and Wonders with a space that fully reflects our DNA, both as jewelers and watchmakers. The work we've done over the past 10 years has made us one of the most influential players in the world of horology, blending Swiss innovation with Italian creativity. For our first Watches and Wonders engagement, we are very excited to present two new products that are fully in line with our DNA and our iconic collections.

**Fairchild Studio: Are there any new elements featured this season that set Bvlgari apart within the luxury market?**

**J.C.B.:** The innovations we are unveiling this year at Watches and Wonders truly embody Bvlgari's unwavering commitment to excellence and innovation, two core pillars of our heritage that guide us every day. With Serpenti Aeterna, we explore a more contemporary iteration of our iconic Serpenti, a symbol of perpetual evolution.

Meanwhile, with the Octo Finissimo Ultra Tourbillon, we continue to push the boundaries of what's possible in watchmaking. It proudly stands as the thinnest skeletonized tourbillon in the market! We are incredibly proud of this achievement and deeply grateful to have a team of master watchmakers and developers by our side, helping us reach these extraordinary milestones together.

**Fairchild Studio: How has Bvlgari's heritage influenced the designs of the latest watches/jewelry collection?**

**J.C.B.:** Our heritage is the foundation of everything we do, shaping our approach to design and craftsmanship every single day. It is the timeless legacy of Bvlgari that influences every new creation, whether it's in watches or jewelry. The meticulous craftsmanship that has been the hallmark of our

◀  
**Octo Finissimo  
Ultra Tourbillon.**

▶  
**Serpenti Aeterna.**

▼  
**Serpenti Aeterna.**

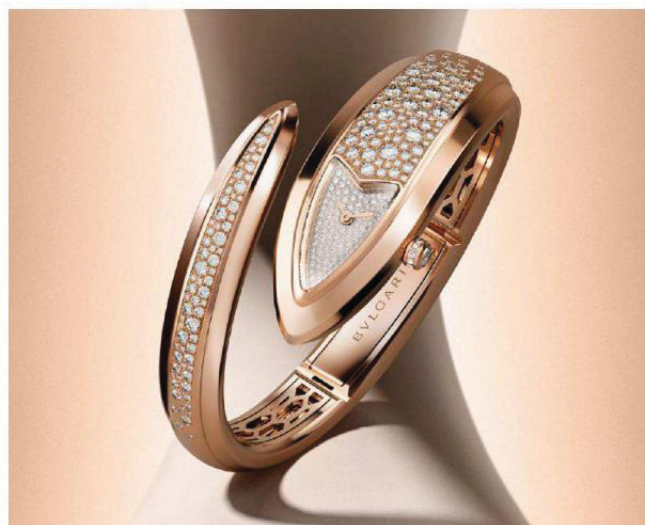


**F**OR MORE THAN 140 YEARS, Bvlgari has created fine jewelry and watches that emphasize both its heritage and innovation. And this year, the Italian luxury fashion house is making its highly anticipated debut in Geneva with both categories.

Here, Jean-Christophe Babin, chief executive officer of Bvlgari, talks to Fairchild Studio about the latest offerings being presented at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection?**

**Jean-Christophe Babin:** Octo Finissimo Ultra Tourbillon is a new thinness record. For the past 10 years, we have constantly pushed our limits to achieve technological feats of watchmaking expertise. Serpenti Aeterna reveals a new jeweled, avant-garde take on the Maison's iconic reptile. Two pieces, in their own way, illustrate Bvlgari's audacity.



heritage continues to define our collections, ensuring that each piece reflects the excellence passed down through generations.

Bvlgari's unwavering commitment to quality and precision is evident in the intricate artistry and flawless execution of every timepiece we create. While we honor our rich legacy, we also embrace the future by seamlessly blending advanced techniques and modern technology with our traditional artistry.

This harmonious fusion of heritage and innovation allows us to craft pieces that are both timeless and forward-thinking. Drawing inspiration from historical periods, artistic movements and the rich cultural influences that have shaped our heritage, we continue to redefine luxury by staying true to our roots while exploring new frontiers in design.

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**BVLGARI**



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MASTERING THE MOMENT

# FREDERIQUE CONSTANT



Classic Perpetual Calendar Manufacture \$9,995



Classics Carrée Small Seconds \$4,195

**Fairchild Studio:** How has Frederique Constant's heritage influenced the designs of the latest collection?

**N.E.:** For 37 years, Frederique Constant's DNA has been built on one fundamental mission: democratize fine watchmaking by offering high-quality Swiss-made timepieces at a fair price. Today, we remain true to this vision by providing exceptional mechanical watches within a core price range of \$2,500 to \$4,000.

This philosophy is reflected in the design of the Classic Perpetual Calendar Manufacture, which combines elegance and functionality, offered at the remarkable price of \$9,995 – far below the usual cost for such complications. By staying true to our heritage, we continue to bridge the gap between traditional craftsmanship and a modern approach to accessibility, allowing more luxury enthusiasts to experience fine watchmaking.

**Fairchild Studio:** What are some of the standout timepieces in the collection?

**N.E.:** Among our latest creations, several models stand out for their technical advancements and refined aesthetics. Last year, we launched two timepieces with an extended power reserve of 72 hours instead of 38 hours, the Classic Date Manufacture and the Classic Moonphase Date Manufacture – providing enhanced autonomy for optimal daily comfort.

These models come with an extended five-year warranty, reflecting our commitment to quality and reliability. These calibers, which have been part of our Manufacture for more than a decade, have been optimized to meet the expectations of the most discerning watch enthusiasts.

We have also explored the world of stone dials with the release of two exceptional manufacture pieces: one featuring a malachite dial, the Classic Moonphase Date Manufacture and the other with an aventurin dial, the Classic Tourbillon Manufacture.

**Fairchild Studio:** What's next for Frederique Constant?

**N.E.:** We see great opportunities for beautiful ladies timepieces and introduced the Classics Carrée Small Seconds last year. In the coming months, we will be enriching our collection with a more jewelry-oriented timepiece, designed to captivate our female clientele with its refinement and elegance. This new creation will illustrate our commitment to offering sophisticated timepieces that appeal to an increasingly diverse audience.

We are also proud to announce that Frederique Constant now boasts 34 in-house manufactured calibers. This achievement underscores our watchmaking expertise and our dedication to continuously developing innovative movements while staying true to our philosophy.

**F**REDERIQUE CONSTANT'S mission to provide Swiss-made luxury watches at a fair price has been the brand's driving force since its inception in 1988, now part of Citizen Watch Group. Mechanical ingenuity and pragmatism lent itself to its range of quartz and mechanical timepieces for collectors over the decades.

Here, Niels Eggerding, chief executive officer of Frederique Constant, talks to Fairchild Studio about its latest offerings at the 2025 Watches and Wonders.

**Fairchild Studio:** What was the inspiration behind the latest collection?

**Niels Eggerding:** Our latest creation perfectly embodies Frederique Constant's philosophy: offering high-end Swiss watchmaking at a fair price. The highlight of this season is the Classic Perpetual Calendar Manufacture, a refined and upgraded version of our model launched in 2016. Its inspiration is deeply rooted in traditional watchmaking – with a strong emphasis on elegance, harmony and functionality.



Classic Tourbillon Manufacture \$15,695

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BIG BANG 20TH ANNIVERSARY  
TITANIUM CERAMIC

**THEY'LL  
NEVER NEVER  
SEE IT  
COMING**

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MASTERING THE MOMENT

# HUBLOT



◀ Big Bang MECA-10 Sapphire



◀ Big Bang Magic Gold



▶ Big Bang Titanium Ceramic



▶ Big Bang Unico Water Blue Sapphire

**W**ITH ITS FUSION of the past and present, Hublot has remained a boundary-pushing brand since the 1980s – famously disrupting the industry with gold and rubber timepieces. This year, Hublot is celebrating 20 years of its Big Bang flagship watch with limited editions for the fete.

Here, Julien Tornare, chief executive officer of Hublot, talks to Fairchild Studio about the latest offerings being presented at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection?**

**Julien Tornare:** The Big Bang is a symbol of Hublot's revolutionary mindset. Its boldness lies in always being one step ahead, never settling and continuously challenging the boundaries of the unknown. Every new model of the Big Bang is the result of relentless research and experimentation, both in materials and technologies.

Exclusive materials such as magic gold, colored ceramics and carbon fiber, combined with our innovative "Art of Fusion," have allowed us to do what no other brand has dared. After 20 years, the Big Bang remains a symbol of modernity and creative courage. We never stop looking to the future, challenging conventions and surpassing the limits that stand before us.

**Fairchild Studio: Are there any new elements featured this season that set Hublot apart within the luxury market?**

**J.T.:** The Big Bang represents a revolution in watchmaking, a perfect union of tradition and modernity. While

remaining rooted in the values of luxury watchmaking – such as artisanal quality and attention to detail – Hublot has managed to position the Big Bang as a disruptor within an industry that has traditionally seen little design innovation. This is what sets us apart.

Rather than betraying tradition, the Big Bang transforms it. Its ability to combine unusual materials, to dare with bold designs and to reinvent the most classic functions has made it a disruptive element, setting new rules without ever losing respect for watchmaking mastery.

**Fairchild Studio: How has Hublot's heritage influenced the latest watch collection?**

**J.T.:** The Big Bang 20th anniversary limited editions that are being launched at Watches & Wonders represent the fusion between the Big Bang Original that we all know today – a best seller for

the brand and the Big Bang Unico with our in-house manufacture movement that we all appreciate.

With this new limited edition, we merge design codes from both models and combining them we create a timepiece that is smaller in case size, 43mm, which includes patterns and unique characteristics that our clients love, whilst integrating for the first time the Unico movement with Big Bang Original codes. We decided to develop it into the materials that we have proven we master like magic gold, red ceramic, titanium, carbon and king gold.

**Fairchild Studio: How is Hublot celebrating the 20th anniversary of its Big Bang watch?**

**J.T.:** This year, most importantly, we are celebrating the Hublot revolutionary mindset and all the accomplishments achieved over these last 20 years.

In addition to these five 20th anniversary Big Bang pieces, to celebrate, we will also present an exceptional Big Bang set at Watches & Wonders commemorating our expertise in sapphire, limited to only five sets, marking the first time a Meca 10 movement is integrated into a sapphire watch case.

We will also present a one-off set worth 1 million CHF, with five exceptional timepieces of different high complications. A real stunner! 🎉

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# PANERAI



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AUTOMATIC CALIBRE



CROWN PROTECTING DEVICE  
PATENTED IN 1956

50 BAR

500 M WATER RESISTANCE

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M A R I N A  
I N N O V A T I O N F R O M T H E D E P T H S



MASTERING THE MOMENT

# PANERAI



Luminor  
Marina  
PAM03312

**Fairchild Studio: What are some of the standout timepieces from the latest collection?**

**A.F.:** Two key models; Luminor Marina Titanio PAM003325 highlights Grade 5 titanium, a material that offers exceptional strength while being 44 percent lighter than steel. Its olive green sun-brushed dial, combined with a dark green scamosciato calf strap, pays homage to Panerai's military heritage while delivering a modern, technical aesthetic.

Luminor Perpetual Calendar GMT Platinumtech™ represents Panerai's expertise in high complications. This model combines a sapphire dial with a transparent display, allowing a glimpse into its intricate mechanics. Crafted from Platinumtech™, a proprietary alloy harder and more resistant than standard platinum, it reflects Panerai's continuous pursuit of technical innovation and sophisticated design.

**Fairchild Studio: How is Panerai honoring its Luminor Marina watch for today's consumer?**

**A.F.:** The collection introduces a series of design refinements that enhance both aesthetics and comfort. A new V-shaped bracelet of Luminor Marina PAM03323 adds a contemporary touch while improving fit and flexibility. Titanium in Luminor Marina Titanio PAM03325 – a material deeply rooted in Panerai's history – ensures a lighter, more ergonomic case without sacrificing robustness.

The movement is refined with updated finishing, and the caseback has been opened, allowing wearers to admire the mechanical works. These updates maintain the timeless appeal of the Luminor Marina while making it more suited to the expectations of today's collectors and enthusiasts.

To learn more visit [PANERAI.COM](http://PANERAI.COM)



**W**HEN PANERAI, now part of the Richemont Group, first set up shop in Florence in 1860, the city also gained its first watchmaking school – marking a point of pride for the city. Over the years, the watchmaker's feats in design, technical innovation and high-performance engineering have served as a masterclass to watch lovers all over the world.

Here, Alessandro Ficarelli, chief marketing officer of Panerai, talks to Fairchild Studio about the latest offerings being presented at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection?**

**Alessandro Ficarelli:** The new Luminor Marina collection represents an evolution of one of Panerai's most emblematic and enduring timepieces, first introduced to the civilian public in 1993. Its origins

trace back to the 1950s, when Panerai developed a new luminescent compound for a collection called Luminor, following its earlier innovation with Radiomir.

This breakthrough material, designed to enhance underwater readability for the Italian Navy, eventually gave its name to the entire collection.

This year, Panerai continues its heritage of functional innovation with a refreshed Luminor Marina collection that balances tradition with modernity. The new models introduce subtle refinements in case proportions, making them lighter and more ergonomic, while retaining the bold, recognizable silhouette that has defined the collection for decades. Water resistance has been increased to 500 meters (50 BAR), reinforcing the watch's status as a true tool watch for extreme conditions.

**Fairchild Studio: How has Panerai's heritage influenced the latest watch collection?**

**A.F.:** Panerai's heritage has always been defined by technical performance and reliability, and this collection elevates those qualities further. One of the key upgrades is the enhanced water resistance, now reaching 500 meters (50 BAR).

The P.980 movement, which powers the collection, has been rigorously tested in six positions, ensuring greater precision and performance. These technical refinements allow the Luminor Marina to honor its military and naval origins as a supplier of the Italian Navy while offering improvements suited to modern wearers.

IN PARTNERSHIP WITH

**PANERAI**

AYRTON SENNA



Official Timekeeper  
of Formula 1®

TAGHEUER.COM

# DESIGNED TO WIN

OFFICIAL TIMEKEEPER OF FORMULA 1®. AGAIN.



THE F1 LOGO, FORMULA 1 FT, GRAND PRIX AND RELATED MARKS ARE TRADEMARKS OF FORMULA ONE LICENSING BV. TAG HEUER FORMULA 1 IS A TRADEMARK OF LVMH SWISS MANUFACTURES SA. ALL RIGHTS RESERVED.



MASTERING THE MOMENT

# TAG HEUER

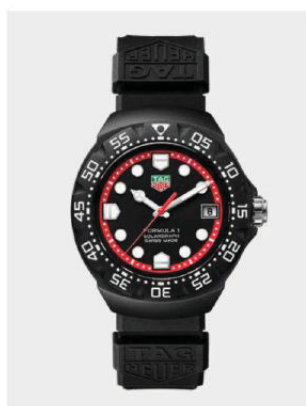
Every piece we create carries TAG Heuer's DNA – timeless design, deep racing heritage and a spirit of innovation.

**Fairchild Studio: What are some of the standout timepieces in the collection?**

**A.P.:** A key moment for the brand is the TAG Heuer Formula 1 Solargraph, which celebrates TAG Heuer's historic and renewed partnership with Formula 1. TAG Heuer's connection to the sport dates back to 1969 when it became the first luxury brand to sponsor a Formula 1 driver. Over the decades, the timepieces have been worn by legendary racers, strengthening the legitimacy of racing for the brand.

We added the Solargraph movement to them, a first for the collection, allowing them to harness solar energy and refreshed the 38mm case and ergonomic upgrades to bring a modern edge to a classic racing design.

Most notably, the newly launched TAG Heuer Monaco Split-Seconds Chronograph | F1® has an ultra-light ceramic and sapphire case and advanced split-second movement, a true tribute



◀ TAG Heuer Formula 1 Solargraph, WBY1113.BA0042, 1'850 CHF.

▲ TAG Heuer Formula 1 Solargraph, WBY1114.FT8084, 1'750 CHF.

▶ TAG Heuer Monaco Split-Seconds Chronograph | F1®, CBW2190.FC8356.

▼ TAG Heuer Carrera Day-Date, WDA2112. BA0043, 4'100 CHF.



**A** DEDICATION TO CREATING avant-garde, precise and bold timepieces has been a staple of TAG Heuer's brand ethos since 1860. As part of LVMH's decade-long deal with Formula 1, TAG Heuer is the sport's official timekeeper and is unveiling updated versions of its collections to celebrate this partnership.

Here, Antoine Pin, chief executive officer of TAG Heuer, talks to Fairchild Studio about its latest offerings at the 2025 Watches and Wonders.

**Fairchild Studio: What was the inspiration behind the latest collection?**

**Antoine Pin:** We are returning to the essence of TAG Heuer, reinforcing what the brand stands for today through a powerful and cohesive campaign. This year, we wanted to amplify the aspirational spirit of TAG Heuer – its heritage of precision, innovation and relentless pursuit of excellence.

Our new campaign, "Designed to Win," represents the core values of the Maison: inner strength, perseverance and the drive to push beyond limits. Using striking black-and-white visuals from different brand territories, we have made a campaign that is both bold and timeless.

**Fairchild Studio: How has TAG Heuer's heritage influenced the designs of the latest collection?**

**A.P.:** TAG Heuer's heritage keeps the designs both timeless and relevant. The TAG Heuer Carrera Day-Date is inspired by the legendary Carrera Panamericana race and designed for people with a success-driven mindset. We engraved a "Victory

Wreath" on the case back, connecting today's wearers with motorsport legends. The return of the beads-of-rice bracelet is another tribute to our past, blending the vintage aesthetic of our 1960s timepieces with a modern, ergonomic fit.

The TAG Heuer Formula 1 collection brings back the bold, colorful energy of the original 1986 models while integrating cutting-edge materials and technology.



to high-speed precision to cement our place in the Haute Horlogerie. These watches celebrate our deep-rooted legacy in motorsport and show our high-level craftsmanship.

**Fairchild Studio: What are you looking forward to with the newly launched Formula 1 partnership?**

**A.P.:** Formula 1 represents the essence of TAG Heuer's DNA – technology, boldness and the constant drive to defy one's fears and surpass the limits. These values deeply resonate with TAG Heuer's brand heritage and the vision of Jack Heuer, who forged a natural connection with the world of motorsport through his passion for speed and innovation.

Today, Formula 1 stands as a global phenomenon that transcends genders, generations and borders, much like TAG Heuer itself. This renewed partnership presents an extraordinary platform to showcase the Maison's expertise in precision timing, reinforcing TAG Heuer's legacy while embracing the spirit of performance and innovation. 🏁

IN PARTNERSHIP WITH





## IWC Ingenieur. Form und Technik.



### **Ingenieur Automatic 42, Ref. 3389**

Registering a hardness of around 1300 HV on the Vickers scale, zirconium oxide ceramic is one of the hardest materials on earth. It can be machined only with diamond-tipped tools and is virtually scratchproof. All of which is good news for you, of course, but less so for us. Because machining and manufacturing a watch made entirely of ceramic is unimaginably complex and demanding. The good news, however, is that our engineers have been working with ceramics since 1986. So, you can rest assured that when it comes to the Ingenieur Automatic 42, we leave absolutely nothing to chance.

IWC. Engineered.

**IWC**  
SCHAFFHAUSEN

WATCHES AND WONDERS PREVIEW **WWD**

# Painting and Playing Polo With The Team at Jaeger-LeCoultre

Jérôme Lambert, who has returned to the helm of Jaeger-LeCoultre after more than a decade, believes the customer experience is more important than ever. BY SAMANTHA CONTI

Anya Taylor-Joy wearing a Jaeger-LeCoultre Reverso Classic Duetto.



After more than a decade Jérôme Lambert has returned to the helm of Jaeger-LeCoultre, and in some ways nothing much has changed.

The brand's Atmos clocks, the self-winding beauties created in 1928, are still ticking in perpetuity, while trainees are studying watchmaking, enameling and miniature painting. The staff who remember him are still calling Lambert by his first name, even though he most recently served as chief executive officer of Jaeger-LeCoultre's parent, Richemont.

"After seven years of corporate culture, I was more used to 'Mister' than to Jérôme, but that's fine, and a good way" to return, said Lambert in an interview, adding that he likes being closer to the creative process and interacting directly with the teams that are making and marketing watches.

While some things have stayed the same at Jaeger-LeCoultre, times have changed considerably since he left in 2013 and Lambert would argue that he's running an entirely different company.

The collapse in demand from Hong Kong, once the number-one export market for Swiss watches, the onset of COVID-19, the rise of digital sales, and the industry's shift from wholesale to retail have completely reshaped the market for fine watches, while political and social changes continue to impact how watches are bought and sold.

Lambert would argue that while it's a tough moment for high-end timepieces, there is great opportunity to lay the groundwork for better times by keeping top customers close, cultivating a local clientele and focusing on the "intrinsic value" of the watches.

He said selling watches today is more dynamic because the end customer is much more educated and engaged, and the watch brands have greater scope to use their stores, and their social media, to interact with them.

Twelve years ago, he added, watch brands were interacting with the customers through "large, mainstream channels," and didn't have the opportunity to tell their stories properly and engage fans and collectors.

Instead of speaking to end consumers

directly, brands relied on wholesale clients and traditional media. He said that now, Jaeger-LeCoultre can use its 60 boutiques around the world and its own social media channels to speak to clients whether they're in Boston, London, Dublin, Turin or Shanghai.

"Brands can also express themselves as individuals in a way they couldn't do before," said Lambert, adding that Jaeger-LeCoultre is now speaking to a highly educated – and captive – audience about grand complications, tourbillon mechanisms and the nuances of watch case design.

Today, the house regularly invites clients to its stores and even to the workshops in Vallée de Joux, Switzerland, for masterclasses about watchmaking. This week, key clients will gather at the brand's Watches and Wonders stand to get a first glimpse of what's to come and experiment with watchmaking as part of an interactive experience.

At the fair, there will be a viewing room dedicated to the hundreds of skills involved in making a Jaeger-LeCoultre watch. That room will also include a video series called "In the Making," which goes behind the scenes of Jaeger-LeCoultre to tell the story of various watchmaking skills from the perspective of the artisans.

Another, specially designed space will be dedicated to a series of dynamic, interactive sessions, where participants will be able to dive deep into the Reverso story, viewing rarely seen documents from the archives. They'll also be able to take on the challenge of assembling a Reverso case, guided by experts from Jaeger-LeCoultre.

"Our clients have a very strong passion for these watches," said Lambert. "They wear them not only because of their style, value and history, but also because they are expressions of fine watchmaking. Many of them know our products and brands so well that spending time with the maison is really seen as a privilege."

As Jaeger-LeCoultre cultivates the super-knowledgeable buyers and collectors, it is also working to drive sales to a wider, more diverse – and local – clientele.

"With watches like ours, you need to maintain local connections. Clients may buy a watch and then decide to



Jérôme Lambert

personalize it two to three years later, or maybe they want to change accessories. It's another dimension of service," said Lambert, adding that the relationship cannot end when the client walks out of the store or showroom.

With the slowdown in luxury demand, that job has become harder but Lambert is taking the long view, which is not surprising given his three decades of working at the hard luxury giant Richemont.

"Over the past 10 years, there have been ups and downs [in watches], but there has been a constant quest for intrinsic value – especially after the drop in demand in the secondhand market.

"That drop put an end to the speculative bubble when people were buying watches just to resell them. But that 'watch-in-a-box' time is over" and there is a renewed focus on value rather than price, he said.

Lambert argued that Jaeger-LeCoultre is grasping the value opportunity with sophisticated mechanics, and creativity, too.

This year he said the focus will be on the Reverso, the reversible watch created in 1931 during the Art Deco movement that is marking its 100th anniversary this year. Lambert described the watch as "our perfect Art Deco child."

The Reverso watch was made especially for polo players who could flip the case to protect the dial from the swinging wooden mallets, and fast-flying balls.

At Watches and Wonders there will be an immersive booth that reinterprets the grand stables of aristocratic houses, where polo was played on private fields. At the center of the booth there will be a 6-meter-high horse made using volumetric LED technology to create a three-dimensional sculpture.

In different areas of the booth, visitors will be invited to immerse themselves in the story of the Reverso, through a variety of hands-on experiences, and to discover the new timepieces.

Jaeger-LeCoultre plans to introduce nine models to the Reverso collection with new complications, movements and colors. There will also be a Reverso Tribute Enamel Shahnameh series, similar to the Monet-inspired one last year.

Over the years Jaeger-LeCoultre has used the flip side of the watch case as a canvas for clients' personal engravings, but also for enameling, miniature art and gemstones. The idea of enameling was born in India, with one of the earliest commissions coming from the Maharajah

of Kapurthala. He ordered 50 Reversos with enamel portraits of his wife.

Last year, the brand unveiled the limited-edition Reverso Tribute Enamel Monet watch, with miniature replicas of the artist's Venice paintings. The artisans reproduced the paintings by creating an illusion of Monet's thick impasto strokes and recreating the fleeting effects of light on the water, and buildings of Venice.

This year, the artistic inspiration is Persia's epic poem, the Shahnameh. There will be a collection of four watches featuring miniaturized reproductions of illustrations from the narrative, each of them featuring horses in keeping with this year's polo theme.

"We will continue to push our creativity in everything we do. We'll continue to invent and come up with strong elements to our watches," said Lambert, who is also proud of the work that Jaeger-LeCoultre is doing with apprenticeships and training across watchmaking, and enameling in particular.

"We are teaching, caring and learning. We have our own internal school with 30 to 40 students learning watchmaking crafts. We teach enameling – there is no school for that anymore. We are transmitting knowledge and investing in the future of fine watchmaking and it is an immense privilege to do so," he said.

The Jaeger-LeCoultre team has always had one eye on the future and nowhere is that more evident than with the Atmos clock, which is designed to tick into eternity due to an energy-efficient, self-winding mechanism powered by subtle movements in air pressure.

The team continues to reinvent it and invite creatives, including Marc Newson, to put a fresh spin on it. In 2000, the brand created a special edition dial that marks the years from 2000 to 3000.

Lambert recalls giving Queen Elizabeth II the special millennial Atmos for her Diamond Jubilee in 2012.

"She was the only person who ever asked me, 'What will you do in 1,000 years' time when the dial is [obsolete]?" said Lambert, who admitted during the interview that he really didn't have a comeback to the question.

During the interview he agreed the question was a logical one coming from a woman who could trace her lineage back to William the Conqueror.

"I guess that if you're part of a monarchy with a very long history, you are always projecting into the far future," he added. Although Jaeger-LeCoultre may be youthful compared to the British monarchy, it aspires to do the same.

The Reverso Tribute Minute Repeater Verso.



**WWD** WATCHES AND WONDERS PREVIEW

# Dress It Up

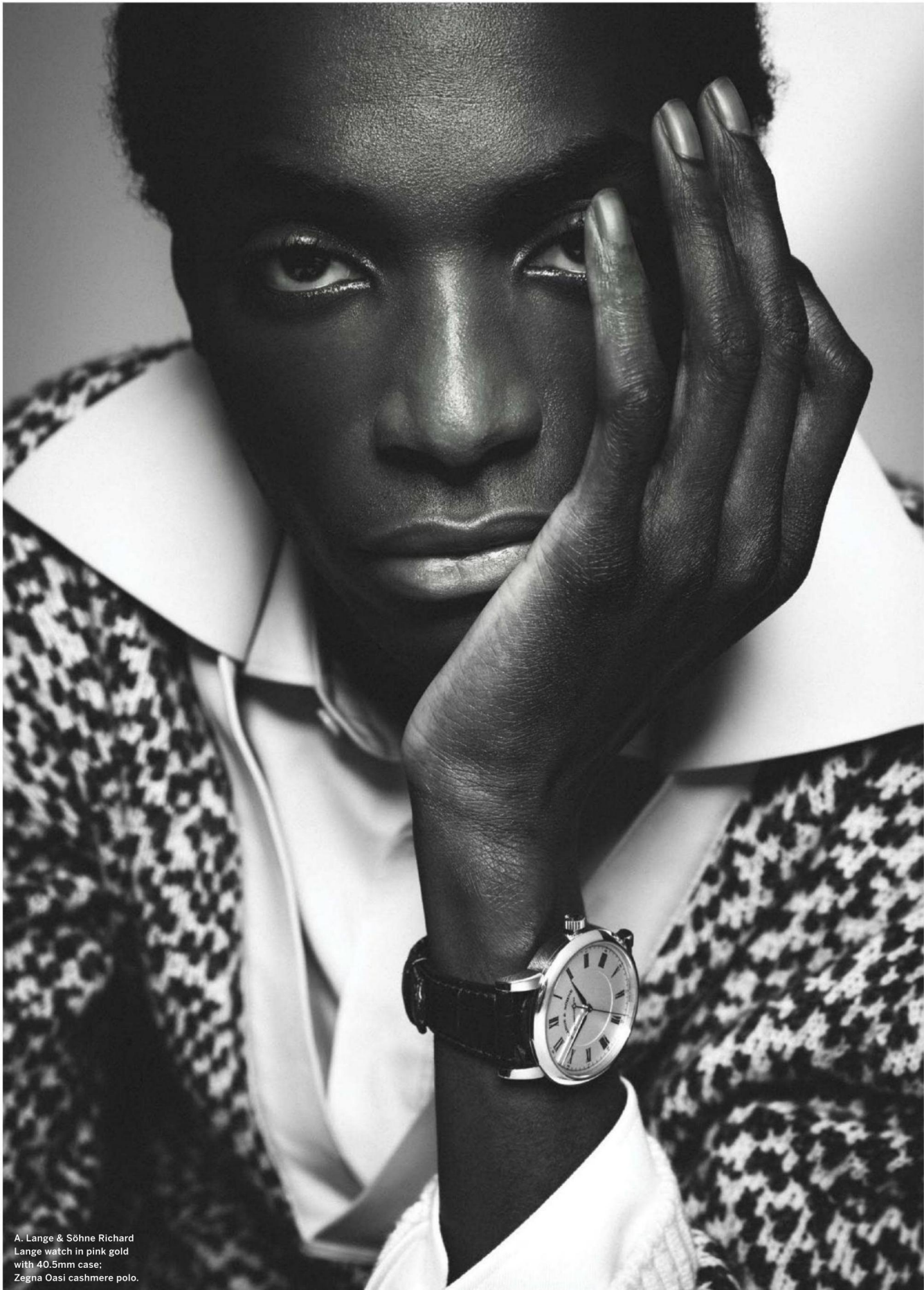
As the empowering dress-up trend has taken over the runways and the boardrooms, watch brands pushed classic styles and heritage pieces to the forefront.

Photographs by **Sharon Radisch**  
Styled by **Alex Badia**



THIS PAGE: IWC Ingenieur Automatic 40mm watch with stainless steel case; Cesare Attolini wool jackets; Hermès wool pullover; Burberry wool trousers; Celine Homme by Hedi Slimane belt, worn throughout.

# WATCHES AND WONDERS PREVIEW **WWD**



A. Lange & Söhne Richard Lange watch in pink gold with 40.5mm case; Zegna Oasi cashmere polo.

# WWD WATCHES AND WONDERS PREVIEW



Piaget Polo watch  
with rose gold case.

# WATCHES AND WONDERS PREVIEW **WWD**



Bell & Ross satin-finished black ceramic watch with 41mm case; Dior blended silk scuba canvas coat.

**WWD** WATCHES AND WONDERS PREVIEW

Bulgari Octo Finissimo watch with mechanical manufacture movement, automatic winding, platinum micro rotor, small seconds, thin satin-polished stainless steel case and bracelet, transparent case back and black matte dial; Hermès wool pullover.

WATCHES AND WONDERS PREVIEW **WWD**

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**WWD** WATCHES AND WONDERS PREVIEW

Oris Big Crown Pointer  
Date multipiece with  
stainless steel 40mm case;  
Mr. P virgin wool-blend  
coat and Berluti wool shirt.

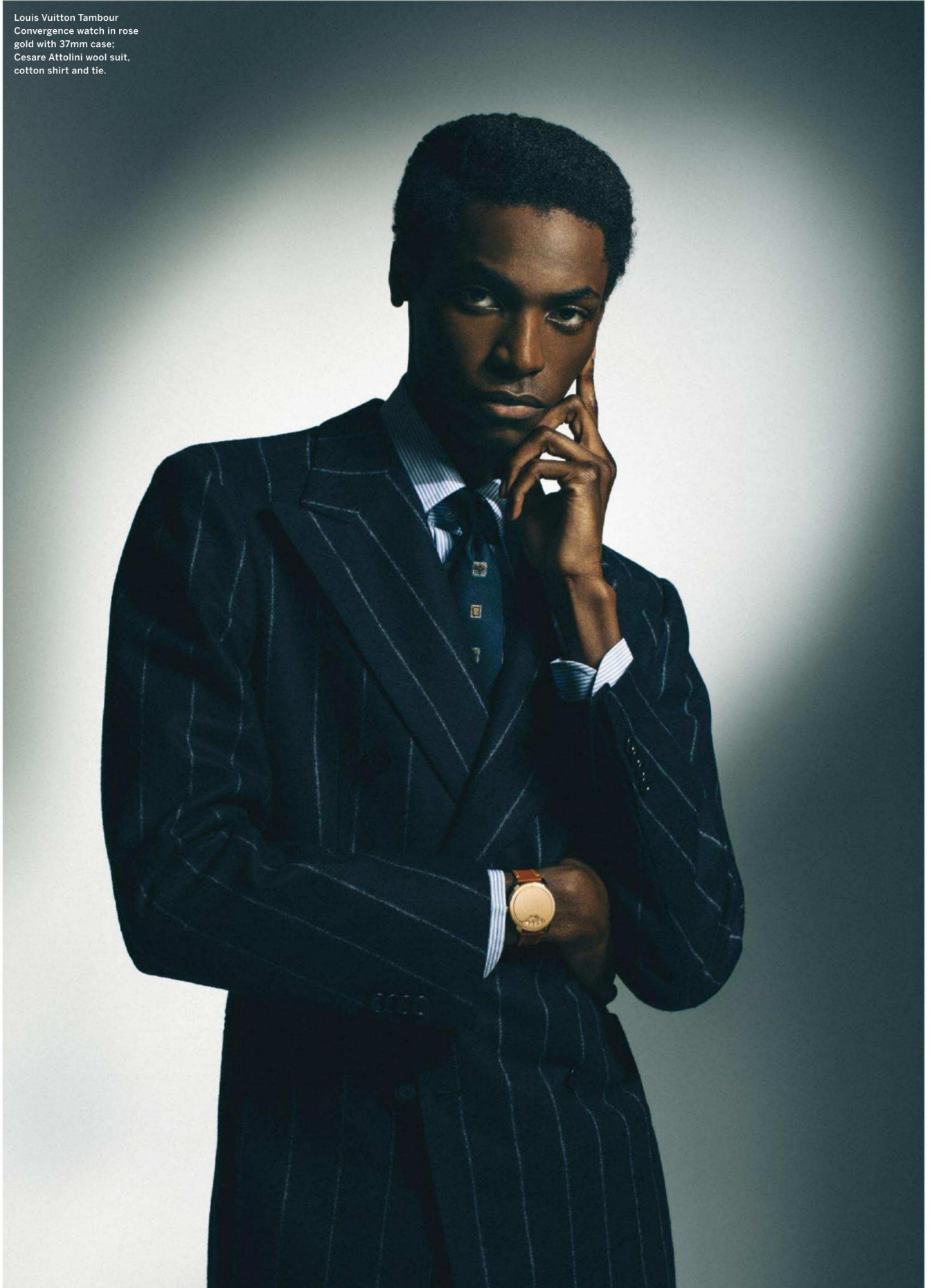
# WATCHES AND WONDERS PREVIEW **WWD**



IWC Ingenieur vintage watch;  
Cesare Attolini wool jacket,  
suit, cotton shirt and tie.

**WWD** WATCHES AND WONDERS PREVIEW

Louis Vuitton Tambour  
Convergence watch in rose  
gold with 37mm case;  
Cesare Attolini wool suit,  
cotton shirt and tie.



WATCHES AND WONDERS PREVIEW **WWD**

Slim d'Hermès watch with steel case and noir alligator strap;  
Loro Piana virgin wool and silk shirt under Brooks Brothers  
wool English rib sweater; Burberry wool-blend trousers.

Model: **Ahmed Richards** at **IMG**

Casting by **Bronson Vajda**

Grooming by **Walton Nunez** at **See Management**

Market editor: **Luis Campuzano**

Senior market editor, accessories: **Thomas Waller**

Senior market editor: **Emily Mercer**

Fashion assistants: **Kimberly Infante** and **Ari Stark**

# WWD WATCHES AND WONDERS PREVIEW

## Meet Kettle Kids, the First Rare Watch Seller On Old Bond Street

Brothers Harvey and Jacob Hutson from South London are procuring some of the rarest watches for royals, athletes and mega-celebrities around the world with a digital-savvy flair. BY TIANWEI ZHANG

**LONDON** – Brothers Harvey and Jacob Hutson, founders of rare watch and jewelry seller Kettle Kids, had to postpone the interview with WWD twice because on the originally scheduled day they got a last-minute request to deliver two Richard Mille watches to a player training at the England soccer camp St. Georges Park in Burton upon Trent, north of Birmingham.

“Those guys can’t get Richard Milles from the boutique. The production is low and the waiting list is long. It doesn’t matter that they play for England, it’s near impossible to get. So they come to people like us and spend the money with us instead because they feel like it’s money well spent,” the Hutson brothers said during the rescheduled chat the following day.

It’s clear that Kettle Kids is a passion project. They get a thrill from conquering short-turnaround requests.

“It doesn’t feel like we’re working, to be honest with you. It just feels like we’re just on it for friends and family and doing what we love. Even the England players yesterday, they were like, ‘You guys have got the best job in the world,’” they said.

Recently, a member of the Saudi royal family passed by the store and asked if Kettle Kids could find him a brand new, white gold Patek Philippe Aquanaut in green.

According to the brothers, the style has a five-year-long waiting list. “He wanted it within an hour before he had to get to the airport. We managed to find one and he bought the watch because it was green and it matched his jacket on the day,” the brothers added.

Another story they love to tell is that a major Chinese celebrity couple randomly walked into their store and asked for a Cartier Crush Paris edition watch made in 1991, the year one of them was born.

Only 400 were made, and the Hutsons were able to find one in the Middle East and bring it back to London within 24 hours before the couple headed back to Beijing.

They are good at CRM, too. After an initial purchase, the Hutsons continue to build a relationship with customers via WhatsApp or WeChat, and their team of 10 employees will go above and beyond to source watches from London, Miami, Dubai, Hong Kong and Tokyo for the clients.

Since 2017, Kettle Kids has grown swiftly from an online community to a sleek and secure store on Maddox Street in Mayfair, London.

The brand name derives from the Cockney rhyming slang “kettle and hob,” which means a “fob” watch, a pocket watch attached to a belt or pocket with a small chain. In South London, according to the brothers, owning a watch is part of the DNA, and most people would have bought a watch before they bought a house.

“Obviously, the Kids part is because of our age. We got into the business when we were young. We made a running joke of it, and it kicked off pretty quickly. It rhymed well. It stayed in people’s minds of who we were,” they explained.

But the best is yet to come. Last December, their proposal of becoming the first luxury reseller on Old Bond Street won the landlord over and secured a 20-year lease to take over an entire building,

Harvey and Jacob Hutson



neighboring Valentino, Vacheron Constantin and the largest Rolex store in Europe.

Spanning more than 4,500 square feet, the Kettle Kids Old Bond Street store, designed by Hesselbrand, an architecture studio based in London and Oslo, is set to open in June, while the Maddox Street location will cease operation simultaneously.

There will be five floors of retail space, which will include a jewelry department on the first floor, a watch polishing and repair center on the top floor and a wine cellar in the basement.

A major attraction and display of power will be the ground-floor window. It will feature up to 100 of some of the rarest watches in the world at the time of opening, and the store will stock around 250 watches for customers to buy straight away. No waiting list or additional purchases required.

The Hutsons said the store will not only serve celebrities, athletes and royalty who are deep into their watch collections but also those who are starting on their timepiece-collecting journey.

“Our demographics are quite broad, from those who want to buy watches that no one else will have, to business owners, entrepreneurs, senior executives and musicians. We sell watches from around 1,000 pounds up to a million pounds,” the brothers said.

“Our goal is to curate the best watch collections in the world for our clients and take them on the journey with us. We offer a VIP shuttle service where we can collect the clients and bring them to the store, or we can go and meet them anywhere in the world,” they added.

Honesty is another quality that earns the customers’ trust. What sets them apart from those authorized resellers commonly found in Burlington Arcade is that Kettle Kids only stocks watches that they believe to be valuable.

“First and foremost, we are huge watch fanatics and collectors. When we build the customer experience, we want them to feel the same about the watch as we do. A dealer has a commitment and loyalty to the brand that they’re selling. Even if it’s not the most ideal watch to purchase, they have to tell you that this is a great watch because

### Kettle Kids’ Most In-demand Timepieces

Here are the eight watches that are topping the wishlists of the London-based seller’s clients.

**Audemars Piguet 15407st**  
£110,000

**Patek Philippe 5164R 001**  
from 2022 £87,495

**Richard Mille RM67 01 Titanium**  
from 2024 £160,000

**Patek Philippe 7010 1200R**  
from 2024 £75,000

**Patek Philippe 57121A 001**  
from 2024 £117,500

**Cartier Crash Yellow Gold**  
from 1991 £230,000

**Richard Mille RM67 02 Mutaz**  
from 2023 £247,500

**Patek Philippe 5712 1R 001**  
from 2024 £170,000

The brushed stainless steel vitrines in the Kettle Kids Maddox Street store. They are designed for interaction with rare watches and custom jewelry. A selection of items is displayed under the glass top, with hundreds of pieces stored in the two giant drawers below.



A rendered view of the store.



A rendering of a salon inside the store.

they work for the brand,” they said.

“We work for ourselves. We could say: ‘Look, this is a beautiful watch. It’s not a great investment, but it looks great on you.’ We go back and forth until we find a sweet spot of where you want to be. If it’s a watch that you’re just buying for aesthetics, or if you want to buy an investment piece.

“Ultimately, we want the client to be happy. We want them to feel good when they purchase. We want them to come back. Most of the clientele we have now has been people who just come back for more and more. They get obsessed with it like we are and we go on the journey,” the Hutsons added.

Asked if Kettle Kids would be open to investment opportunities, the Hutson brothers said they plan to stay independent for now.

“We want to give our clients honest opinions, and not be biased to the brands that have the most margin. Also, we don’t want to be restricted in what we sell. When we speak to people, it’s just like, ‘I love that you’ve got such a diverse collection, and we can buy pretty much any watch we want, even though there’s a premium,’” they added.



**WWD**

# THE COUTURE ISSUE

WWD will showcase the latest fine and high jewelry and timepieces on display at COUTURE, the week-long fine jewelry and watch show in Las Vegas. WWD's coverage will spotlight top trends in couture jewelry, fresh and emerging jewelry talent and brands and highlights from the 2025 COUTURE show. A special section in the issue for partners, including a spread with LHP brand ad and a RHP article with Q&A about the latest collection, highlighted by a dedicated cover.

**FOR MORE INFORMATION**

Jennifer Petersen, *Luxury Advertising Director*, FMG  
[jpetersen@fairchildfashion.com](mailto:jpetersen@fairchildfashion.com)

**WWD** WATCHES AND WONDERS PREVIEW

# Heritage Hour

The watch launches at this year's Watches and Wonders naturally push the envelope of innovation, but with styles that harken back to the long heritage of the major brands. After all, building a classic takes time.

Photographs by **Studio Diode**



Chopard L'Heure du Diamant collection timepiece in ethical 18-karat white gold with textured mother-of-pearl dial and set with diamonds.

# WATCHES AND WONDERS PREVIEW **WWD**



From left: Parmigiani Fleurier  
Tonda PF GMT Rattrapante  
Verzasca in a steel case and  
bracelet with a platinum bezel.  
Panerai Luminor Marina,  
PAM03312 in a stainless steel case.

**WWD** WATCHES AND WONDERS PREVIEW

Van Cleef & Arpels "Lady Arpels Bal des Amoureux Automate" watch featuring diamonds, enamel and self-winding mechanical movement with a double retrograde, automata and on-demand animation mechanism set in 18-karat white gold.



# WATCHES AND WONDERS PREVIEW **WWD**

Jaeger-LeCoultre Reverso  
Tribute Monoface Small  
Seconds in 18-karat pink gold.



**WWD** WATCHES AND WONDERS PREVIEW

From left: Zenith Defy Skyline Chronograph 160th anniversary edition in blue ceramic; Tag Heuer Formula 1 Solargraph.



# WATCHES AND WONDERS PREVIEW **WWD**

Cartier Santos de Cartier, small model, in 18-karat yellow gold and steel.



# WWD WATCHES AND WONDERS PREVIEW

Vacheron Constantin  
Traditionnelle manual-  
winding watch in a  
950 platinum case.



# WATCHES AND WONDERS PREVIEW **WWD**

Chanel J12 Bleu watch caliber 12.1, 38mm, in matte blue ceramic and steel with blue sapphire indicators.



**WWD** WATCHES AND WONDERS PREVIEW

From left: H. Moser & Cie. Streamliner chronograph featuring a red gold case, textured blue dial and textile strap. Frederique Constant Classic Perpetual Calendar Manufacture watch, FC-776 in-house caliber, automatic, perpetual calendar with perlage and circular Côtes de Genève decorations in a stainless steel case with a salmon sunray dial.



# WATCHES AND WONDERS PREVIEW **WWD**

Hublot Big Bang 20th anniversary  
Full Magic gold, limited to 100 pieces.  
Market editor: Luis Campuzano



# WWD WATCHES AND WONDERS PREVIEW

## What to Do in Geneva During Watches and Wonders

Get a taste of the Mediterranean, look at the Swiss metropolis' 15,000-year history or bid on timepieces that look out of this world while in town for the fair. BY LILY TEMPLETON, TIANWEI ZHANG AND MARTINO CARRERA



Inside Ottolenghi Geneva.



Ultima Geneva Quai Wilson exterior.

With 60 exhibiting houses at this year's Watches and Wonders fair, there is plenty to see within the 810,000 square feet of the Palexpo exhibition center. And there's even more to discover in the city, thanks to a vibrant scene filled with gastronomic delights, feats of mixology and art-filled happenings.

### Where to Eat

#### 21 Club Geneva

*Rue Henri-Blanvalet 11, 1207 Geneva*  
With its name nodding to a Prohibition-era New York hotspot, 21 Club Geneva is all about giving the 21st century its own Roaring '20s. A combination of a restaurant, cocktail bar and club, it boasts the cosmopolitan flavors of chef Cyrille Azevedo's French and Portuguese heritage such as a trout hot dog and combawa combo – and a speakeasy for a happy few.

#### Ottolenghi Geneva

*Mandarin Oriental, Quai Turrettini 1, 1201 Geneva*

Grilling and fermentation take center stage at Ottolenghi Geneva, the first overseas address of London-based chef Yotam Ottolenghi. Helmed by Maxime Martin, it fuses Mediterranean flavors with produce sourced from local Swiss farmers and growers. Expect a "root to tip" approach throughout, signatures from London's Rovi such as celeriac shawarma. There are also dishes unique to the Swiss address including langos flatbread served with black garlic butter, sour cream and locally sourced Chällerhocker cheese; and chicken grilled in a specially designed clay oven, paired with coconut milk and tomatillo peanut salad.

### Where to Drink

#### Bar 37

*The Woodward, Quai Wilson 37, 1201 Geneva*  
Opened last summer inside the tony The Woodward Hotel, Bar 37 is a sophisticated new addition to Geneva's all-day gathering spots, perfect to indulge in an exceptional mixology experience, curated by Maxwell Britten, and top-notch, Michelin-starred bar bites, from breakfast till the after-hours. Inspired by its New York City sister



A mixologist from Geneva's Le Verre à Monique preparing a cocktail.



"La Genevoise" exhibition at Musée d'Art et d'Histoire.

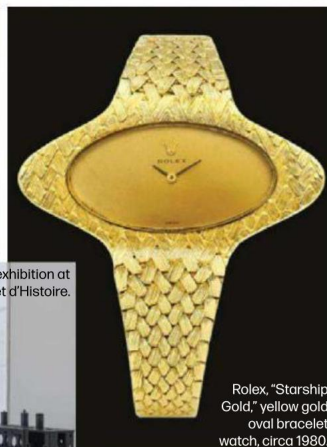
bar, Bar Bastion, the space was designed by French interior designer Pierre-Yves Rochon who added a dark-green marble bar counter framed by a multicolor stained-glass wall, opulent velvet furnishings, Chinese-inspired red lacquer cabinets and a 1920 Steinway piano. Regularly animated by live jazz and piano performances, Bar 37 overlooks Lake Geneva, turning it into a peaceful retreat for after-fair cocktail and chill time.

#### Le Verre à Monique

*Rue des Savoises 19, 1205 Geneva*  
With a long list of signature cocktails and the fascination of its interiors, Le Verre à Monique is somewhat a hidden gem in Geneva. Nestled in the city's Quartier des Bains neighborhood, the cocktail bar's



Allan McCollum, "Collection of Two Hundred and Sixteen Plaster Surrogates," 1987-1988, a part of "The Returning Image" exhibition at Musée Rath.



Rolex, "Starship Gold," yellow gold oval bracelet watch, circa 1980.

interiors, inspired by Prohibition-era speakeasies – a blend of mismatched antique chairs, dimly lit chandeliers and vintage glasses – transports guests to a bygone era. Priding itself as a champion of artisanal, haute mixology, this spot offers an expansive cocktail menu. Whether you opt for a reinvented classic, a signature cocktail, or off-menu creations, expect bold drinks defined by unexpected ingredients. Not to miss are its gourmand options, including the white chocolate and sea salt margarita, the cherry amaretto sour and the gingerbread old fashioned.

### Where to Stay

#### Hotel Longemalle

*Pl. de Longemalle 13, 1204 Geneva*  
Situated in the heart of Geneva's old town, Hotel Longemalle is a family-owned, boutique-style operation neighboring top-tier watch brands including Vacheron

Constantin, Richard Mille and Jacob & Co. A stone's throw away from the English garden and the lake, the hotel offers buffet breakfast, concierge services and has Lebanese restaurant Balila serving classics with a European twist.

#### Ultima Geneva

*Quai Wilson 33, 1201 Geneva*

A great, new option for those looking for absolute privacy, Ultima Geneva Quai Wilson, part of The Set Collection, opened last summer with five full-floor apartments with bespoke services, a Swiss spa, and a stunning view overlooking the lake. Sitting right next to the local hospitality establishment The Woodward, one can take advantage of the nearby F&B offering like Geneva's only two Michelin-star restaurant L'Atelier Robuchon, and cheese fondue specialist Auberge de Saviese.

#### Hôtel Marmont

*Rue du Prince 5, 1204 Geneva*

A hidden gem located at the heart of Geneva, Hôtel Marmont is a few minutes walk from the shores of Lake Geneva and is surrounded by upscale shops and landmarks such as the headquarters of the United Nations. The rooms are designed with a mix of modern and vintage elements, some with striking tiger murals.

### What to See

#### 'The Returning Image'

*Musée Rath, Place Neuve 2, 1204 Geneva*  
Presented by the "la Caixa" Foundation, it features works by 18 artists including Mike Kelley, Vanessa Beecroft, Cindy Sherman, Julian Schnabel, Antonio Saura and Sherrie Levine exploring contemporary art through the prism of the past. Inspired by the world of Marcel Duchamp, the exhibition, running till April 13, explores how artists confront art history and tradition: through homage, quotation, parody or opposition.

#### 'La Genevoise'

*Musée d'Art et d'Histoire,*

*Rue Charles-Galland 2, 1206 Geneva*

Running until June 22, Musée d'Art et d'Histoire looks at the city's 15,000 years of history through the lens of Geneva-born American artist Carol Bove. In this exhibition, she blends ancient artifacts, masterpieces and everyday objects, blurring the line between art and daily life for this interactive and educational exhibition. She harnessed the power of 3D printing to create replicas of artifacts bearing the marks of those who once handled them for the public to feel and touch history.

#### 'Area 51,' an 'Alien Wristwear' Exhibition and Live Auction

*La Salle Trocmé, Rue du Jura 2, 1201 Geneva*

Coinciding with Watches & Wonders, Sotheby's is partnering with creative watch collective Heist-out for an exhibition and live auction of alien-like wristwear under the name "Area 51." From April 1, the three-day event, named after the classified U.S. military location in the Nevada desert, will be hosted at the site of what appears to be a crash-landed UFO in Geneva with rare, otherworldly styles from Rolex, Patek Philippe, Audemars Piguet, Gérald Genta, Furlan Marri and Toledano & Chan.

#### Watches and Wonders in the City

As is tradition, there's plenty to do in town for watch lovers throughout the week. On Thursday, Geneva turns into a city-sized street Watches and Wonders party. Expect street food trucks and refreshments along the Quai des Bergues, cocktails at watchmakers' downtown boutiques and open-air musical animations on the Quai Général-Guisan. Don't forget to head to the main stage at 8:30 p.m. for the concert of French electronic duo Bon Entendeur.

# WATCHES AND WONDERS PREVIEW **WWD**

## THEY ARE WEARING

# Personal Time

As fashionistas ascended to the streets in Paris for fashion week, the attention on stylists and photographers to influencers and other creatives was not only in their head-to-toe looks but also on their impressive watch game that elevated their overall style.

BY ALEX BADIA PHOTOGRAPHS BY EMILY MALAN



**Ron Burton**

**Where:** Outside Hermès  
**Brand:** Rolex



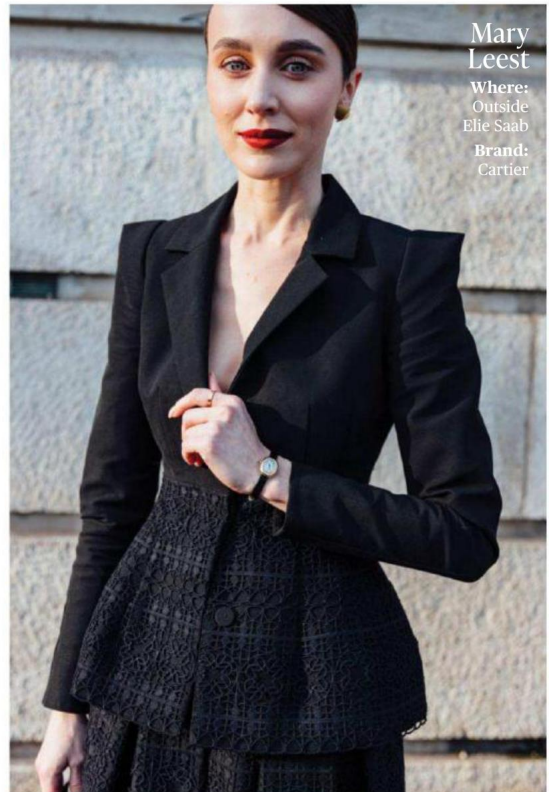
**Olivia Palermo**

**Where:** Outside Elie Saab  
**Brand:** Audemars Piguet



**Adi Iny Yashar**

**Where:** Outside Vivienne Westwood  
**Brand:** Cartier



**Mary Leest**

**Where:** Outside Elie Saab  
**Brand:** Cartier

# WWD WATCHES AND WONDERS PREVIEW



**Claire Rose**  
Where: Outside Hermès  
Brand: Cartier



**Bryanboy**  
Where: Outside Hermès  
Brand: Hermès



**Giulietta Canzani  
aka DJ Piu Piu**  
Where: Outside Hermès  
Brand: Rolex



**Tamu McPherson**  
Where: Outside Elie Saab  
Brand: Bulgari

# WATCHES AND WONDERS PREVIEW **WWD**



**Tyler Joe**  
 Where: Outside  
 Vivienne Westwood  
 Brand: Rolex



**Celina Locks**  
 Where: Outside  
 Hermès  
 Brand: Cartier



**Eva Gutowski**  
 Where: Outside  
 Elie Saab  
 Brand: Cartier



**Johannes Huebl**  
 Where: Outside  
 of Elie Saab  
 Brand: Audemars Piguet

EXCLUSIVE

# Acqua di Parma Opens New Store in Paris



Here and right: Acqua di Parma's new flagship in Paris.

● CEO Giulio Bergamaschi told WWD why the Italian brand zeroed in on a retail-cum-gallery space in Rue Saint-Honoré.

BY SANDRA SALIBIAN

**MILAN** – Acqua di Parma is saying “Buongiorno” to Paris on Wednesday by opening the doors of a new flagship, timed to the launch of its latest fragrance that bears the same name as the Italian word for “good morning.”

The name reflects the upbeat spirit with which the luxury beauty company has approached its return to a directly operated unit in the City of Light, where it had a boutique in the Marais area before COVID-19.

This time, the label has zeroed in on a 1,000-square-foot location in 205 Rue Saint-Honoré – situated next to the likes of Byredo, Le Labo, Fragonard and L’Artisan Parfumeur – that adds to its footprint of 20 boutiques worldwide.

“The idea was to position ourselves in a more central area, and in Rue Saint-Honoré there’s the rise of a real hub of niche fragrances. So we couldn’t not be there,” chief executive officer Giulio Bergamaschi said in an interview. “We wanted to bring some Italian sunshine to the city. We know that, as Italians, we have the luck to be appreciated in France. They like our country and pick it for their holidays, so we wanted to bring a little bit of our art of living in return.”

Hence the choice to opt for a retail-cum-gallery space. Divided into two parts, the front area defined by signature Acqua di Parma elements like arches and terracotta elements displays the brand’s product offering, ranging from fragrances to candles, as well as limited-edition pieces crafted by Italian artisans.

A back area dubbed “Parlapiano,” or “Speak softly” in English, will be open to the public only on certain occasions. It is intended to showcase the work of emerging designers and artisans who the brand works with or finds that are in line with its values and codes.

The artistic program will kick off with a showcase of Sicilian ceramic artist Antonio Fratantoni, who has collaborated with the

brand on sun-shaped artworks celebrating the Buongiorno fragrance. Timed to coincide with the PAD Paris Design event opening on Wednesday and running until Sunday, the display will be flanked by a dinner in Paris, before the company and Fratantoni replicate the presentation next week in Milan during Salone del Mobile.

Forging ties with designers and artisans is part of the brand elevation strategy Bergamaschi is pushing at the label and his deeper commitment to enhance Acqua di Parma’s lifestyle dimension.

Appointed in 2023, he joined the LVMH Moët Hennessy Louis Vuitton-controlled company after an 18-year career at L’Oréal and a stint at Loro Piana. He said he learned “what it means to do cosmetics really well” from the former experience and “what the research for excellence” means from the latter, as he’s applying both lessons in his current role.

“The work I’m doing today is simply expressing Acqua di Parma’s values and make them relevant for today by using today’s language, and sometimes I take the liberty to amplify certain aspects rather than others,” Bergamaschi said.

In the process, he identified partnerships with artisans and designers as key to enhancing awareness of the storied brand.

“In everything we do, we try to bring a human and artisanal dimension, which is very Italian,” Bergamaschi said. “I see collaborations as conversations where we ask a talent to [bring their vision] and help us play with our codes. Our future ones will be like these as well, rather than classic collaborations between brands.”

In particular, he found an affinity with French designer Dorothee Meilichzon, who 10 years ago established the Paris-based agency Chzon and has a track record for curating retail and hospitality projects from London and Venice to New York.

For Acqua di Parma’s Parisian store, Meilichzon reimagined the brand’s signature yellow hue in a high-gloss lacquer for a sleek, contemporary finish and combined it with off-white and beige tones. Traditional Parisian wood was juxtaposed with handmade terracotta tiles in salmon and rose for the flooring, while stainless steel elements were paired with marmorino walls to create a contrast and provide a modern edge. Wooden columns

nodding to the shape of the Colonia fragrance bottle also define the space.

Meilichzon also opted for custom furniture, from a fragrance bar featuring smooth wooden arches on the base to a table with a yellow leather top and arch-carved legs. A candle bar spotlighting the home collection comes with a sleek cream lacquer finish accented by playful lemon-shaped details. Other witty elements include paper lamps in the shape of the Colonia bottle and a coffee table with a citrus peel-inspired leg. A cozy seating area offers guests a moment of relaxation while waiting for their products to be personalized.

Acqua di Parma’s collaboration with Meilichzon started almost two years ago, when she was called upon to reimagine the Art Deco-inspired shape of the Acqua di Parma bottle in the Chapeau porcelain object hiding two candles. The product was followed by the joint creation of a series of pop-up activations – such as the Yellow Café in Seoul – and was crowned by a boutique in Guangzhou, China, and an Acqua di Parma seasonal store in Saint-Tropez last year.

Opened from April to October, the small yet well-positioned unit in Saint-Tropez’s Place des Lices proved to be pivotal for the brand. Bergamaschi said it exceeded expectations in terms of buzz, international traffic and in recruiting new customers. So much so that the outpost will reopen on April 12, adding to the Parisian unit as well as counters at key retailers like Le Bon Marché for the French market.

“It’s small and simple but surprising,” said Bergamaschi, praising the Saint-Tropez store’s lively design hinged on sculptures and playful furniture in different scales that wink to the citrusy ingredients the company instills in its fragrances.

These elements contributed to attract younger consumers as well, as Bergamaschi noted a decrease in the average age of the brand’s target consumer. He declined to reveal specific demographics and nationalities, saying the company is “balanced in its geographic split” but eyes further potential in the U.S. and Middle East.

As the target consumer and distribution footprint expands, so does the brand’s product offering, not only in fragrances

but also in the lifestyle category.

“When I travel and go abroad, people tell me that Acqua di Parma is like an Italian holiday in a bottle. And a vacation here is a multisensorial experience that goes beyond fragrance,” Bergamaschi said. “Considering the brand’s craftsmanship – which has to be constantly renewed and strengthened – and that our retail footprint is expanding, it’s essential for me to have a wider catalogue that can express that art of living and offer a richer experience to our customers.”

For example, to mark the Saint-Tropez store opening last year, the brand introduced a Pétanque set and leather car diffuser exclusive to the unit, which added to other pieces like tableware and a leather and wood tray and picnic basket replete with Christofle Mood cutlery.

“These are not objects that have the vocation to be in a large-scale distribution...They need a special context to be appreciated, so we reserve these to our stores or top doors,” Bergamaschi said.

Along with Fratantoni’s artwork, the new Buongiorno fragrance will also be flanked by hand and body products like lotions and a perfumed soap bar, as well as lifestyle objects ranging from a porcelain soap holder designed by Meilichzon to beauty cases in leather and raffia.

As for the edp itself, it is crafted through the art of co-distillation, where petitgrain and basil are distilled simultaneously. Its juice opens with an aromatic top blending notes of lemon, spearmint and rosemary; features mandarin leaves in the heart and mixes cedarwood, amber and white musks in the dry-down.

The launch follows the release of Colonia II Profumo, a reinterpretation of the hallmark Colonia fragrance that kickstarted Acqua di Parma’s history in 1916. Back then, Baron Carlo Magnani was in search of a different scent and commissioned a perfume artisan in the Italian town of Parma to create a cologne, which resulted in the original Colonia. Offered in an Art Deco glass bottle, the scent rose to popularity in the 1930s and gained international success in the ‘50s, when bespoke tailors used to spritz the fragrance on made-to-measure suits before handing them to their high-end clientele, including Hollywood actors of the time.

## BUSINESS

## On Co-CEO Marc Maurer to Leave Company After 12 Years

- He will remain through June before turning over the reins to Martin Hoffmann.

BY JEAN E. PALMIERI

**On Holding** is transitioning to a single chief executive officer.

The Zurich-based sports brand said Tuesday that co-CEO Marc Maurer will be departing the company after 12 years, turning the reins over to Martin Hoffmann, co-CEO and chief financial officer. Maurer will remain in his position through the end of June and serve as an adviser through March 2026.

The founders of On, David Allemann and Caspar Coppetti, will continue as executive co-chairmen, and Olivier Bernhard will remain as an executive board member. Together, they will continue to manage On's product organization and work closely with Hoffmann on the senior leadership team.

Maurer's planned departure also triggered a number of other management changes. Former Spotify executive Katarina Berg will be joining On on Aug. 1 as chief people officer; Scott Maguire, the former CEO of Specialized, has become chief innovation officer; former Axel Springer executive Adib Sisani has joined as chief communications officer, and Craig Jones, a onetime Levi Strauss executive, has become chief supply chain officer.

Maurer expressed his desire to move on during recent management meetings about the future of the company and how to continue to drive growth, On said. Since On's founding more than a decade

ago and its public listing on the New York Stock Exchange in 2021, the company has achieved sales of more than 2.3 billion Swiss francs and net income of 242 million Swiss francs in 2024, its most recent fiscal year.

"Back in 2013, I could never have imagined my time at On being such an intense, challenging, successful and gratifying experience, for which I'm eternally grateful to my partners and the team," Maurer said. "After a dozen years, it is time for me to move on, staying true to the culture and explorer spirit we have built."

Coppetti said Maurer "has played a pivotal role in building On over more than a decade. Having him on our side as a trusted partner and friend during a very defining period of On's journey has been invaluable. We will miss Marc as a confidant and business partner, but we also respect his decision that this is a good moment for him to move on to the next chapter in his professional life."

"Sharing a CEO role with one of your closest friends is simply one of the best things that can happen to you in life," Hoffmann said, adding that the company has "a strong strategy for sustained long-term growth in place and the dedication to execute it."

Following his departure from an active role at On, Marc Maurer's Class B voting shares will initiate a sunset process and he will cease to be a party to the shareholders' agreement between the company and its partners following the shareholders' meeting on May 22. While 36 percent of his Class B shares will be acquired by the On founders, the remaining 64 percent will be proposed for

conversion into Class A ordinary shares at the meeting.

The news caught Wall Street by surprise and the stock traded down 2.8 percent to close at \$42.70 on Tuesday. As Cristina Fernández of Telsey Group wrote in a note: "The departure of co-CEO Marc Maurer comes as a surprise, and the stock could react negatively to the news in the near term. Mr. Maurer is well-liked and will be missed. While a dual co-CEO structure is uncommon and has failed at many companies, it has worked well at On, and Marc and Martin seemed to have a true partnership and friendship. Together, they grew the company to 2.3 billion Swiss francs in 2024 from 425 million Swiss francs in sales in 2020, while expanding the EBITDA margin to 16.7 percent in 2024 from 11.7 percent in 2020."

But the transition should be smooth, she added, since Hoffmann "has already been deeply involved with the company's strategy and day-to-day operations," and the three other founders "remain deeply involved with the company."

As a result, she expects the company will reach its 2025 guidance and remains on track to meet its 2026 mid-term target of 3.55 billion Swiss francs in sales and an 18 percent earnings before interest, taxes, depreciation and amortization margin. She said she believes the company continues to have several avenues for growth through expanding its store fleet, adding more wholesale distribution, increased apparel penetration and ongoing marketing campaigns.

Tom Nikie of Needham & Co. doesn't view the management change as



Marc Maurer

concerning. "We believe the change is not spurred by any fundamental issues at the company and was spurred by Mr. Maurer's desire to find his 'next big thing,'" he wrote. And with Hoffmann increasingly acting as the face of the company, On should be in good hands. Even so, he lowered his 12-month price target to \$50 from \$64 due to uncertainties in the macro environment.

## EXCLUSIVE

## Daniel Lalonde Moves to Vita

- The seasoned luxury executive told WWD he's focused on elevating the global leadership of Vita's brands.

BY SOFIA CELESTE

**MILAN** — Seasoned luxury executive Daniel Lalonde, who recently exited his role as Flos B&B Italia Group's chief executive officer, has moved on to become CEO at Vita.

Vita is part of Finland's Fiskars Group, and houses lifestyle, home and design brands including Royal Copenhagen, Georg Jensen, Iittala, Wedgwood, Waterford, Arabia, Hackman, Rogaska, Royal Albert, Royal Doulton and Rorstrand.

"My focus is to create a leadership position for these brands in the home accessories business," Lalonde told WWD in a call Tuesday. In this Copenhagen, Denmark-based position, Lalonde said he will also focus on enhancing the storytelling of each brand. For example, fine china and porcelain specialists like Wedgwood and Royal Copenhagen are steeped in history.

"One of the things that attracted me so much to Vita were these strong heritage brands, which came with incredible stories. All of them have incredible foundations, founders, stories al Lalonde also said that he will remain on the board of directors of both Flos B&B Italia Group and beauty conglomerate Puig.

Fiskars Group, which is listed on Nasdaq Helsinki, is the global home of design-driven brands for indoor and outdoor



living. In 2024, Fiskars Group posted global net sales of 1.2 billion euros and counted 7,000 people. In 2024, it divided its company into two divisions: Fiskars, which consists of the gardening and

outdoor categories, as well as the scissors and cooking categories, while Vita which reported net sales of 605 million euros in 2024. Danish lifestyle brand Georg Jensen, one of its most recent acquisitions, also

makes watches and jewelry, in addition to tableware and home decor.

Before joining what was then known as Design Holding in 2021, Lalonde was chief executive officer at SMCP, the group behind accessible fashion labels Sandro, Maje, Claudie Pierlot and Fursac. He has also been international president of Ralph Lauren International and held various positions at LVMH Moët Hennessy Louis Vuitton including president and chief executive officer of Louis Vuitton North America. He began his career at Nespresso.

"Daniel is a perfect fit to lead Vita, considering his extensive experience from CEO roles in world-class luxury and consumer brands, both in Europe and the United States. During the recent years and in line with our strategy, Vita has gone through a genuine transformation. We have carefully built foundations, and I am convinced that Daniel will bring visionary leadership to Vita to tap into long-term," said Fiskars Group's CEO and president Nathalie Ahlström.

During his tenure at Flos B&B Italia Group, Lalonde focused on shaping the firm as the "LVMH of home" and led the company through a new era of expansion and rebranding.

Lalonde was key in developing a unique strategy that brought the group's vanguard brands B&B Italia, Flos, Louis Poulsen, Maxalto, Arclinea and Azucena under one roof. This culminated in the opening of a 25,000-square-foot space on New York City's 135 Madison Avenue last year. At the time, he told WWD the group was on track to meet its near term goal of 1 billion euros in sales.

In January, it was announced that former Flos CEO Piero Gandini was appointed its executive chairman of the group, while Lalonde was to remain a member its board of directors of the group to support the future development of the business.



A look from Shushu/Tong's fall 2025 collection.

## FASHION

# Shanghai Designers Stick To What They Know Best

● Amid a tough trading environment, local designers reinforced their respective aesthetic with rich storytelling and a more merchandisable product range.

BY TIANWEI ZHANG AND DENNI HU

**SHANGHAI** — The fall 2025 edition of Shanghai Fashion Week wrapped Monday night on a high note, with Shushu/Tong presenting a well-rounded collection capturing the zeitgeist of Asian femininity in front of a room filled with guests hailing from around the world.

Over the past decade, the brand has built a global presence without ever doing a show outside of Shanghai. Shushu/Tong is now stocked in some of the best retailers

and has dressed numerous Hollywood and K-pop stars.

In a recent development, its store in JC Plaza on the bustling Nanjing Road has become a destination for the influx of wealthy, fashion savvy South Korean visitors.

Facing a growing and increasingly diverse audience, the brand's design duo Yutong Jiang and Liushu Lei drew inspiration from American photographer Diane Arbus' work "Identical Twins," in which two identical girls gave different facial expressions.

"We wanted to create the images of two different girls. They are friends from the very beginning, and they have been referencing each other. They have similar details but with different colors and materials, they give completely different

vibe," Lei said backstage.

On the runway that meant assembling different female archetypes with the same wardrobe. The looks were put together via a wide range of Shushu/Tong-coded classics, such as pleated skirts, knitted cardigans, suit blazers, puffy minidresses, embellished hairbands and bold, decorative jewelry by Yvmin.

All the models carried an XL size, boxy bow bag stuffed with flowers and baguettes, which, according to Lei, aimed at bringing the Shushu/Tong girls from social media moments to the everyday.

The duo said fall 2025 is the brand's most colorful offering to date — green, blue, red, pink, brown, orange, teal and gray cohesively appearing in one look — and that mix-and-match, carefree process was meant to showcase the themes of self-awareness and identity construct in Arbus' work, and serves as a metaphor for female empowerment.

With just as much heightened drama, Mark Gong's Hollywood divas could have been the Shushu/Tong girl gone bad.

Celebrity pop culture never dies, and they thrive on parody, an idea conveyed succinctly by the Parsons-educated designer on the runway and in the broadsheets of "M Daily News," which carpeted the concrete floor of the Labelhood show space by the Bund.

The designer, fresh out of his Oscars red carpet debut courtesy of Lisa of Blackpink, evolved his tamed housewife archetype into a movie star vixen strutting across the hot mess that is tabloid news in power shoulders, a repurposed fur shawl, swishy lace pencil skirt or tassel-legged suit pants.

"I hate the word Y2K so much but I'm obsessed with the way they dressed in Hollywood at that time," Gong said. "It's the bad girl effect, they are real, they look flawless, that really was the look of the generation." Gong also dislikes merchandise, but a quick street-style search got him under the Paris Hilton spell, which inspired the logo T-shirt design "I Love Mark Gong, Money & Boys."

Gong's treatment of flamboyancy and street-smart glamour was exemplified by the excessive use of fur that highlighted the otherwise all-black ensembles.



Floor-grazing tassels that adorned handbags and became leg holes adds feisty allure to the otherwise sharp silhouettes. His signature cargo pants, which came with large pockets, and cinched-waist fur coats and beaded florals, were some of the singular Gong pieces that could easily become a daily uniform for reckless Gong girls.

Taking over a century-old garden house hidden within Shanghai's storied alleys, Samuel Gui Yang softly partitioned the space, seducing the audience yet making every one of them a clandestine voyeur. The models strolled by in measured strides, seemingly unaware of the 'trespassers' who were gazing over from the other side of the slanted shade.

Freewheeling in nature and with a knack for mixing eclectic cultures, Yang proposed a thoughtful collection with an irreverent edge, one consistently framed by Yang's lineup of Asian female protagonists.

"It's about frames of a window, the framing of who you are, a frame of mind," Yang said of the literal reference, pointing to female icons such as Eileen Chang, Song Meiling and Patti Smith.

In search of renewed energy, the show's styling subverted viewers' expectations with kitschy details such as the denim dress suit styled with a G Dragon-like hat and scarf combo and an asymmetrical opera gown that had a pair of wool joggers poking out from the side.

Jacques Wei offered the destination show of the season, bringing guests to the crown-like top floor of the Shanghai landmark Bund Center, with a sprawling view of the city skyline, for a collection that infused old-school Parisian glam with new-age surrealism.

The designer said he wanted to build a wardrobe for "a beast under the lace," a dangerous liaison sort of scenario.

In true '80s fashion, he played with sheer lace, feathers, faux fur, sequins and animal prints and repurposed Irish artist Ted Pim's painting "Echoes Echoed," reinforcing the collection's fantastical escapism amid China's economic downturn.

Wei said he first stumbled upon Pim's work at Almine Rech two years ago and later acquired a piece of his work, "Nightflyers Meeting," at the Shanghai art fair Art021.

The designer said he was blown away by the artist's Old Masters approach to depicting giant beasts and birds. "It felt intense, erotic and powerful. At the same time, the symmetry of his work, I think, is very modern," he added.

As China's 37-year-old womenswear label, EP Yaying has always stuck to its guns, which means designing for the ethereal matriarch and the glamorous business powerhouse. Like all ▶

Samuel Gui Yang, fall 2025



Mark Gong, fall 2025





Jacques Wei, fall 2025

high-end Chinese apparel brands with manufacturing backgrounds, EP Yaying possessed a certain nerdy penchant for poetic fabrication, which also became the star of the show during its Shanghai Fashion Week debut.

The collection launched into action with vignettes of Chinese cultural artistry, both ancient and new – including a Kunqu vocal juxtaposed against guitar jabs, an AI-generated artwork by the Beijing Olympics-approved digital artist Yuxi Cao, fused with modern ballet – all unfolding under the supernova-like red peonies created by the avant-garde florist Fei Xu.

Peonies, the brand's botanical signature, bloomed on pleated silks, resembling calligraphy strokes; Guizhou tribal totems offered "primal energy" via intricate embroideries, and jade-inspired brocades captured the brand's essence: formal and conventional beauty that makes the wear feel statuesque.

Model-turned-designer Lu Yan dreamed of a breezy retreat for her brand Comme Moi's latest collection. Following a jazzy trumpet performance, she showed sleek, urban numbers in mud dyed linen and silk. Some came with bold prints inspired by artwork by French textile sculptor, Simone Pheulpin and German artist Joana Schneider.

Other standouts included maxidresses with tiger prints, gradient knits and several more dressy, elegant pieces with sea creatures embroidered around the body.

Having finished the launch of a new candle brand, Xuzhi Chen returned to the runway this season with a collection that juxtaposed his signature fringes and an urban, romanticized take on the nomadic lifestyle.

Chen said the collection united the geometric principles of modernist master Eileen Gray with the chromatic aesthetics of Colombian textile artist Olga de Amaral and looked at inspirations that have shaped our creative journey, from tributes to the 1920s – an era of artistic renaissance and Hollywood glamour – to muses like



Comme Moi, fall 2025

Jane Birkin of the '70s, and Patti Smith and Robert Mapplethorpe of the '80s.

He hit a balance between originality and commercial viability. It was, overall, an elevated collection that those who still shop around regardless of challenging market conditions would appreciate.

The Central Saint Martins-trained designer also unveiled a collaboration with the French beer brand 1664, featuring jackets, tops and silk scarves in an Art Nouveau style print.

Qiu Hao's small atelier along the Bund made all 200 of his guests feel right at home.

As the unofficial grandmaster of Shanghai fashion design, Qiu Hao's runway show was an intimate affair. It was the brand's 20th anniversary celebration, a full-circle moment succinctly animated in 31 exits.

Soundtracked by the ambience of torrential rain, a play on the Noachian flood that last for 40 days, Qiu's 40th collection was a meditation on renewal and rebirth. His nymph-like creatures glided down the runway in sculptural yet cocooning shapes that were styled with skintight leather stockings and tabi heels.

Exploring the circular form, which was cut in half and made into two dimensional patterns, Qiu's take on wardrobe staples gave the otherwise common crisp white button downs and wool sweaters an unexpected drape and an ultra-relaxed fit that the wearer could relish and enjoy in secrecy – just like the brand itself, which has always appealed to a certain set of local stylish elites.

Poetic moments abounded, such as a column dress with exposed horizontal seams and tied just below the shoulder blades, or an austere high-collar sack dress, which were broken up with easier looks such as the pleated miniskirt and biker jacket ensemble, or sporty motorcycle jackets that extended into thigh-high boots. "Our clients love to move from ultra-femininity to ultra-androgynous in a heartbeat," Qiu explained.

For fall 2025, Oude Waag designer Jingwei Yin fixated on the concept of symbiosis between thorns and soft cotton. Presented between columns equipped with needle-like installations, the designer showed sultry, body-hugging looks with prickly prints and comfy, padded pieces.

It probably was the designer's most accessible collection to date. Not a single look was pure showpiece. Even the ultra sexy, see-through fine knit dress would work in an everyday setting when paired with Yin's cropped leather jackets or floor-length statement coats.

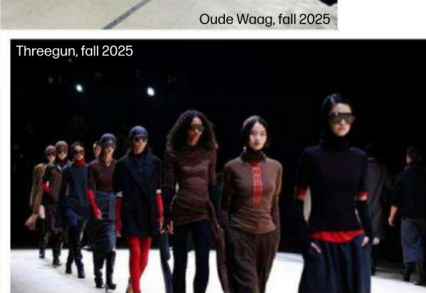
Private Policy, a brand that's been



Oude Waag, fall 2025



Private Policy, fall 2025



Threegun, fall 2025

of human connection.

Shuting Qiu, known for wild yet exquisite print clashing, hosted an intimate gathering at the Consulate General of Belgium. Qiu based the collection on graphic elements discovered during a recent trip to Indonesia, also incorporating florals from her hometown of Hangzhou, then topped it all off with embroidery from Hami in Xinjiang.

Building a tapestry of florals, Qiu said she was interested in how different cultures used similar floral motifs in various proportions, which she played up in layered cocktail dresses that came with mesh opera gloves and zany leggings.

Ao Yes is in the mood for forbidden love this season, delivering a collection that borrowed ideas from classic fashion films. "We were crazy about 'In the Mood for Love,'" said Austin Wang, one-half of the designer duo behind Ao Yes, which he founded with partner Yansong Liu two years ago.

Embodying Uma Thurman's character in "Gattaca," Ao Yes reimaged Thurman's folded-collar power suit into delicate pinafore dresses adorned with cascading bow ties. With a slight protrusion at the waist, which was created by shoulder pad placements, Wang said the look was meant to better frame and sculpt the female shape.

References to modern China have always been present in the duo's design; this time, they found a kitten-adorned object from the 1980s, which the designers discovered at Beijing's Panjiayuan antique market. The graphic image was recreated as necklaces or appeared as figurines on sweaters via the needle punching technique, giving the looks a streetwear bent.

Similar to EP Yaying, Chinese homewear heritage brand Threegun used the show to celebrate its 88th anniversary and tease what comes next. It started with a short film in the local dialect, highlighting the brand's essential role in domestic life over the years in Shanghai. Then it presented several archetypes of the brand's customers in a nostalgic fashion before revealing a more fashion-forward runway range.

According to the brand's general manager Jiaorong Chen, the show aimed to convey the brand's determination to reinvent itself from a bodywear specialist into a full-fledged fashion brand.

"We want to break the boundaries of traditional underwear to attract young consumers who pay attention to both comfort and fashion, and let them see that a Chinese household brand can also offer a modern and stylish wardrobe range," added Chen. ■

showing in New York for years, decided to present its latest collection in Shanghai since its cofounder Haoran Li is stuck in China due to a longer-than-expected U.S. green card application process.

The fall collection subverted the high and low class dress codes, as Li and the New York-based cofounder Siying Qu alternated between expensive fabrics on classy silhouettes with distressed denim and plastic sequins made from recycled polyester. The show also included custom Nike sneakers that resembled clown shoes.

The rebellious attitude came through – as seen on h-line dresses reimaged with utilitywear fabric and pockets – as well as the brand's pursuit of sustainable practices. The show space was covered with dried leaves Li collected from the mountain by himself, and he will return the leaves to where they were sourced after the show.

Jarel Zhang got philosophical for his fall 2025 show, with thick smoke permeating the room and fireworks during the finale. The designer said he wanted to illustrate the beauty found in uncertainty and the ever-changing rhythms of existence. He toyed with three-dimensional fabrics, layered silhouettes and asymmetric cuts to evoke a sense of movement and transformation.

Le Ngok's designer Carla Zhang said the fall 2025 collection stemmed from her journey to Shanghai at the end of last year to establish the brand. She wanted to reflect the uncertainties and open-ended possibilities of the new chapter with a free-form, irregular weaving technique. The varying elasticity of different fabrics and the tension applied during sewing led to the curved lines seen in her bright and playful creations.

Zita Tan, a Central Saint Martins alum, presented her new collection in a positively absurd format. The designer said she aimed to showcase the surreal within the ordinary with a presentation titled "One Day of Everyday." She turned the seemingly mundane rhythms of daily life – walking the dog, attending a party, and drawing – into an abstract, immersive experience.

She incorporated surreal body performances into the fashion presentation. Models moved through three zones, depicting cycles of consumption, perception and response in daily life.

Toward the end, their movements evolved into expressive gestures, symbolizing emotional transcendence and the fluidity



EP Yaying's fall 2025 finale.

## BUSINESS

# Macy's Names Thomas J. Edwards CFO and COO



Thomas J. Edwards



Adrian Mitchell

- He succeeds Adrian Mitchell, who was instrumental in guiding Macy's through the pandemic, orchestrating the retailer's three-year turnaround strategy, and updating Wall Street on the progress.

BY DAVID MOIN

In a surprise move, Adrian Mitchell, Macy's Inc.'s chief financial officer and chief operating officer, is leaving the company and is being succeeded by Capri Holdings executive Thomas J. Edwards.

Mitchell played a major role in guiding the retailer through the pandemic and in orchestrating Macy's ongoing three-year "Bold New Chapter" turnaround strategy revolving around store closings investments in ongoing stores, luxury

growth and rolling out new retail formats.

Mitchell, essentially the second-in-command at Macy's reporting to chairman and chief executive officer Tony Spring, will stay with the company until June 21. It's not clear whether he has a new job.

"I would like to thank Adrian for his years of service to Macy's," Spring said in a statement Tuesday morning. "He played a vital role in steering us through the pandemic and laying the groundwork for our ongoing revitalization while significantly strengthening our financial position. Under his purview, we have modernized our financial operations and developed new operational capabilities to more efficiently and effectively serve our customers."

On June 22, Edwards will start his new job as Macy's chief financial officer and chief operating officer. At Capri – which owns Michael Kors, Versace and Jimmy Choo – Edwards held the same two titles.

"With these changes, we complete a purposeful evolution of the Macy's Inc. leadership team and I am confident that we have the right talent to support the return of Macy's Inc. to enterprise growth," Spring said.

The news gave a lift to Macy's stock which closed up 2.35 percent to \$12.87 Tuesday.

Mitchell's departure and Edwards' arrival triggered senior-level reporting changes. Barbie Cameron, Macy's chief stores officer, will report directly to Spring. She previously reported to Mitchell. Maly Bernstein, Bluemercury's CEO, will report to Olivier Bron, the CEO of Bloomingdale's, starting May 1. She has been reporting to Spring. And Bryan Riviere, the senior vice president of sourcing, product development and production, will report directly to Macy's chief merchandising officer Nata Dvir, starting June 22. He currently reports to Mitchell.

At Capri, Edwards has been leading the finance, information technology and supply chain teams. In his eight years at the company, he spearheaded the acquisition and integration of Versace and Jimmy Choo and implemented shared systems and capabilities, including a global enterprise resource platform, and generated significant savings across brands, functions and regions, Macy's indicated in its announcement.

At Capri, a search for Edwards' successor has begun. Rajal Mehta, the CFO of Michael Kors, will assume the role of interim CFO for Capri. Additionally, Patricia Gabriel, senior vice president, chief supply chain officer of Capri, will continue to lead global supply chain and operations. Mehta and Gabriel will report to John D. Idol, Capri's chairman and CEO.

Before joining Capri, Edwards was executive vice president and CFO of Chili's owner Brinker International Inc. Earlier,

he held finance and operations positions at Wyndham Hotel Group, Kraft Foods and Nabisco Food Service Company.

Since becoming Macy's CEO, Spring's "evolution" of the senior-level management team involved several changes including naming Cameron as chief stores officer, Keith Credendino as chief information officer, Sharon Otterman as chief marketing officer, Tracy Preston as chief legal officer and corporate secretary, Bron as CEO of Bloomingdale's, and Max Magni as chief customer and digital officer.

The team also includes Danielle Kirgan, chief human resources and corporate affairs officer, and Dvir, the chief merchandising officer at the Macy's division.

"I am excited to join the iconic Macy's Inc. organization, whose talented colleagues have built brands that are an integral part of the fabric of the American consumer experience," Edwards said in his prepared statement. "I firmly believe that the foundation of the Bold New Chapter Strategy has tremendous potential to strengthen the business and create significant value for our shareholders."

Macy's showed progress in the fourth quarter of fiscal 2024 by turning profitable and posting a small comparable sales gain. Net income was \$342 million, compared to a loss of \$128 million, in the year-ago period. Operating income rose to \$500 million, from a loss of \$149 million in the year-ago period. Net sales decreased 4.3 percent to \$7.8 billion, though comparable sales were up 0.2 percent on an owned, licensed and marketplace basis. The fourth quarter of fiscal 2024 included 13 weeks, while fiscal 2023's fourth quarter had 14 weeks.

The company is projecting 2025 sales of between \$21 billion and \$21.4 billion or about \$1 billion less than the \$22.3 billion generated in 2024. Comparable sales are projected down 2 percent to 0.5 percent.

## BEAUTY

## Unilever Snaps Up Sustainable Deodorant Brand Wild

- The eco-conscious brand, known for its refillable packaging, aims to scale globally under Unilever's ownership.

BY KATHRYN HOPKINS

Unilever has acquired British sustainable deodorant brand Wild for an undisclosed sum.

Other terms of the deal also were not disclosed, apart from that the brand's founders, Charlie Bowes-Lyon and Freddy Ward, childhood friends and later cofounders, will continue to run the business.

Fabian Garcia, president of Unilever Personal Care, said: "We are thrilled to welcome Wild into the Unilever family. The brand's innovative approach to formulations and packaging, and social-first marketing, has made Wild an unmistakably superior brand, and a perfect complement to our personal care portfolio. Charlie, Freddy and the team have put consumers at the heart of the brand, which is a testament to its success."

Wild was founded in 2020, with deodorant in reusable aluminum cases and biodegradable refills. It subsequently expanded its range to include body wash,

hand wash and lip balms, all featuring refillable packaging.

Deodorant packs, including case and refills, retail in the U.K. for 12 pounds, with cases available in fun prints like pink cats, snowflakes or a bumblebee collaboration with Emma Bridgewater. Scents on offer include juicy mango, love potion, fresh cotton and sea salt, and thunderstorm.

The brand entered into retail in 2022 with Sainsbury's in the U.K., and is now available at a number of British retailers including Boots, Amazon and Tesco. Most recently it expanded into the U.S. via an exclusive partnership with Target Corp. Industry sources said the brand's net sales reached 65 million pounds in 2024. To date, it has taken on about 10 million pounds in external funding.

Regarding the acquisition, Bowes-Lyon said: "We are thrilled to join Unilever, whose deep expertise and global reach will accelerate our mission to eliminate single-use plastic in bathrooms everywhere. Their belief in our refillable model is a powerful validation that sustainable change isn't just possible, it's inevitable." It will also help the brand scale at quick pace.

"Our product is really expensive for us to make. It's hard for us to get good margins even at the scale we're at



Charlie Bowes-Lyon and Freddy Ward

now," Bowes-Lyon said in an interview with WWD. "They have a huge amount of resources they pull together where they will be able to massively change that for us, which obviously will allow us to be much more profitable. They're also connected to every retailer and distribution network in existence, and the potential to start fast-tracking that is really huge for us. Whether it's displays in store or how much space we can get, or going into new stores next year, we're really excited to reap the benefits of their

networks and experience."

For 2024, Unilever reported a 1.9 percent uptick in turnover to 60.8 billion euros while underlying sales growth was 4.2 percent in the 12-month period. It saw a 10.8 percent drop in net profit to 6.4 billion euros due to a loss on disposals and higher restructuring costs as a result of accelerating its productivity program.

Most recently, it was announced that Hein Schumacher suddenly departed his role as Unilever's chief executive officer and was succeeded by Fernando Fernandez.

# FORMULA 1 ISSUE

**WWD**

THIS MAY, WWD presents a Special Formula 1 Issue that puts readers in the driver's seat, delivering an insider's guide to the fast-paced world of racing with a focus on the Miami Grand Prix. From fashion collaborations and luxury experiences to the best places to watch, stay, and play, the issue offers a stylish roadmap to the culture, travel and fanfare surrounding the sport—designed for F1 enthusiasts, trendsetters, and adventure seekers alike.



**FOR MORE INFORMATION**

Jennifer Petersen, *Luxury Advertising Director*, FMG  
jpetersen@fairchildfashion.com



CLOSE APR 2 • MATERIALS APR 21 • PUBLISH MAY 2

## BUSINESS

# David's Bridal Debuts Diffusion Line

- The retailer is offering a diffusion collection through Amazon and via its own company.

BY ROSEMARY FEITELBERG

Nearly two years after it filed for bankruptcy, shuttered some stores and handed out pink slips, David's Bridal has regrouped and is moving forward with new strategies to cater to a wider range of customers.

Starting next month the retailer will have its first storefront on Amazon – The Edit by DB Studio – which will include bridal, bridesmaids dresses and special occasion dresses. The diffusion line is geared for younger consumers and is currently only available on the David's Bridal site.

The new approach is being led by chief executive officer Kelly Cook, whose official first day in that role coincides with the launch. But Cook is a familiar executive at the company, having joined more than five years ago as the chief marketing officer and later serving in other capacities.

In the 75 years that David's Bridal has been in business, it has reached 100 million women, she said. Needless to say, brides' preferences have changed with the times, especially how they are planning weddings, Cook said. "Coming out of restructuring," the company tried to keep pace by launching a wedding checklist, a registry, and a Little White Dress collection, according to Cook. With the unveiling of the Edit by DB Studio, next up will be the announcement of its first couture partner.

The Edit by DB Studio became a diffusion brand, because the company wanted to serve some of its unique visitors

who were browsing but not buying. In addition to offering high-low styles to its assortment, the company has been making a concerted effort to broaden distribution. In December, David's Bridal teamed with DoorDash to be its first retail partner in the wedding and special occasion sector. "We're selling \$1,000 gowns on DoorDash, and our number-one city is Las Vegas," Cook said.

As part of its pivot "from aisle to algorithm," which is a new strategy, David's Bridal considers "serving all brides" to be one of its key initiatives, Cook said. Separately, the chain has plans to amp up with higher-end designs and steeper price points. The retailer plans to cater to "couture brides," as in those shopping for wedding dresses that retail for upward of \$4,000.

By the company's estimates, 90 percent of brides come to the retailer's site at some point on their wedding journeys, Cook said. Now they are trying to serve those who don't find what they are looking for, namely couture ones and sharper-priced gowns. The retailer defines a unique bride as having looked at 10 or more pages of bridal gowns, having consumed five types of bridal content – whether that be inspirations pages, love stories or other content – and having looked at two or more bridal brands on the site.

The company will be opening two couture stores that will have a smaller footprint and offer elevated experiences. The first will bow in Florida next month and the second store's location has not yet been revealed. The company has also identified 100 possible locations for others. With the first couture partner secured and scheduled to be revealed during New

York's bridal market next week, the retailer is "pretty far down-the-road" in discussions with two other partners, Cook said.

The diffusion line with Amazon offers bridal, bridesmaids and special occasion dresses. The Edit by DB Studio bridal dresses retail from \$99 to \$299, bridesmaids dresses start at \$69.95, juniors' and prom dresses range from \$49.95 to \$69.95, and adult occasion dresses sell between \$59.95 and \$79.95.

David's Bridal started selling the new range on its own site about a month ago, and bridal and bridesmaids are the current frontrunners, Cook said. As for how the Amazon deal could impact small independent bridal stores, Cook said, "It could eventually impact them. But our goal is to provide a budget bride lots of boutique quality for those prices."

David's Bridal continues to provide handsewn, hand beaded gowns "at an exceptional price," and that remains part of the brand's ethos, according to the CEO, who singled out its Galina, Oleg Cassini and Melissa Sweet brands.

The company has more than 190 stores across the U.S., Canada and franchise locations in Mexico, compared to 300 outposts before its Chapter 11 filing in 2023. That was the second time within five years that the company had filed for bankruptcy. With about 70 million people visiting the David's Bridal site annually, the company determined that certain searches could not be fulfilled with existing products so it started looking for partners to work with.

The company has been diversifying its offerings in other ways beyond "serving all brides," Cook said. "The second strategy is to sell all products for all of life's moments, which includes men's

A dress from the new diffusion collection.



– rentals, ready-to-wear, suits, and casual, but also fashion jewelry, fine jewelry and swimsuits. Earlier this week the retailer revealed it is launching menswear in its stores and on its website through a collaboration with Pery Ellis and its brother brand, Cubavera.

Paris Hilton for Iconic.



## EXCLUSIVE

## Paris Hilton Releases 30th Fragrance With Ulta Beauty

- Iconic is out Wednesday, available first online.

BY RYMA CHIKHOUNE

It's a milestone moment for Paris Hilton's fragrance partnership with Parlux. It's been more than 20 years of collaboration with the beauty manufacturer and distributor on the Paris Hilton Fragrances brand, which she's commemorating with the release of her 30th perfume: Iconic.

For the first time, Paris Hilton Fragrances has teamed with a retailer for the launch, which drops exclusively at Ulta Beauty on April 20. But fans have access to the scent starting Wednesday, available first at parishiltonfragrances.com. It comes in three sizes: 100-ml for \$80, 30-ml for \$48 and 10-ml for \$27.

"My sister and I always used to go into my mom's boudoir – she's always been collecting fragrances her whole life, and we would just play with them," Hilton said in a telephone interview. "And I remember saying to my mom, 'One day, I'm going to have my own perfume,' and now I've turned it into one of my multibillion-dollar businesses. So it just makes me so proud, just from that moment to now."

"Every minute, nine bottles of Paris Hilton Fragrances are sold worldwide," revealed Parlux president Lori Singer. The business is estimated to have done more than \$2.5 billion in sales.

Hilton, now 44 and a mom of two, has been ahead of the celebrity-founded beauty brand boom. It was back in 2004 that she began working with Parlux on the release of her first fragrance, simply called Paris Hilton.

"Paris is the O.G.," Singer went on. "She's been around since the beginning. She had a vision, loved fragrance and wanted to create a brand....It stems from her love of fragrance."

"I've been shopping there for many years," Hilton said of bringing on Ulta Beauty as partner. "I love the experience of going into a store, being able to go and see everything, smell it, look at it, feel it. And I just love Ulta Beauty. I think that everything they do is amazing, and I'm also excited just to expand my brand and connect with their amazing community of beauty enthusiasts."

Hilton continues to stay busy with beauty launches. She recently revealed the release of Parvie, a new skin care brand as part of 11:11 Media; she's a majority stakeholder of the company, working alongside Bruce Gersh and marketing agency Guthy-Renker.

How does Hilton define beauty today? "I think it really comes from within," she said. "I can see beauty through someone's eyes, through their heart. I think the most beautiful thing about a person is their heart and how kind they are. And I think kindness is beautiful."



Gala Dalí wearing Shoe hat and Lips jacket, which she inspired that was designed by Elsa Schiaparelli and Salvador Dalí.



Gala in Chanel bow posing for Dalí's "Battle in the Clouds," 1979.

EYE

# Salvador Dalí's Wife Gala Is the Focus of a New Book

● Aside from being painted "endlessly" by the Surrealist artist, Gala Dalí influenced his career and success.

BY ROSEMARY FEITELBERG

**Salvador Dalí's** artistry is immeasurable, and his wife Gala Dalí had an integral role to play in that success.

In the just-released "Surreal: The Extraordinary Life of Gala Dalí," her involvement with his career, life and escapades is explored. Author Michèle Gerber Klein details how, while surviving two World Wars, the Russian Revolution and the Spanish Civil War, Gala Dalí was more than a muse and influenced cultural history in her own right.

A style setter, unofficial brand ambassador and business partner, she was also an artist, who collaborated with two of the 20th century's monumental talents — Paul Éluard and Salvador Dalí, both of whom she had been married to at different points. Her 12-year marriage with Éluard officially ended in divorce in 1929 and she wed Dalí that same year. As a sign of the depth of her input, Dalí even signed her name to his work on occasion.

During the five years spent researching and writing the Harper Collins-published page-turner, Gerber Klein managed to connect with a few sources that had never spoken to biographers of Dalí before, including William Rothlein (who was her lover later in life), her granddaughter Claire Sarti and the famed talk show host Dick Cavett. The author grasps the complexity of a creative mind, having also written "Charles James: Portrait of an Unreasonable Man." The Dalís were so

famous that they hired a clipping service to keep track of all their media coverage, but that abundance of information made some people use it, "however they chose to," which led to "tons of misinformation," said Gerber Klein, who combed through reams of material for accuracy including Dalí's "secret diaries." Written in Dalí's version of French, the diary was discovered, translated and published by the Salvador Dalí Foundation.

With personal ties to Christian Dior, Coco Chanel and Elsa Schiaparelli, the pair had unmistakable style. The crossover between art and fashion is something that Salvador and Gala started and participated in, the author said, adding that their work has influenced Rei Kawakubo and Thierry Mugler, among others. "She's not Charles James. She didn't invent the puffer or the dress with the zipper, but she invented an attitude toward fashion — not alone — but that exists today," Gerber Klein said.

Painted endlessly by her husband in all kinds of roles, the couple explored "the power of mythical images in such forms as Greek art, Christian art and any guise that had attracted and influenced people over a span of hundreds of years," Gerber Klein said. "She would become that person in Salvador's paintings, but almost as a reversal. Instead of Gala as Venus, he would almost flip to make it Venus as Gala," Gerber Klein said. "He called her 'the unique mythological woman of our times.' She cared deeply about art, and she cared deeply about being part of arguably very great art. She not only inspired it, but had participated in it."

Born Helena Diakonova in Kazan, a region of Russia, Dalí grew up in Moscow. As a teenager, she met and fell in love

with Éluard at the Clavadel sanatorium in Switzerland, where she taught him how to write poetry. At 21, during WWI, she traveled from Russia to Sweden to England and back across the English Channel, which was laden with mines set by the German military forces, to get to Paris to be with Éluard. Together, they became wrapped up in Surrealism as a lifestyle that encapsulates art, literature, music and politics. The couple wed in 1917, and Éluard would become a prestigious French poet.

The pair were once romantically involved with the artist Max Ernst, Gerber Klein said. After WWI, Éluard had lent Ernst his French passport to sneak out of Germany where the artist was stuck under the Weimar Republic. Ernst then lived with the Dalís for a stretch when they were together.

Gala met Salvador Dalí in 1929 and wed him in 1934, only after Éluard wrote her a letter urging her to tie the knot in order to avoid not inheriting anything from the artist, should he die. According to Gerber Klein, Dalí's father said that Salvador would have been living under a bridge somewhere had he not met Gala. The Dalís cared so deeply about their legacy that they built a museum to make sure that their legacy would be preserved as they wanted it to be, Gerber Klein said.

Despite being more straight-laced than her more outrageous husband, Dalí could be imaginative, too. For a 1939 window display in the department store Bonwit Teller, her idea to decorate a naked mannequin with green feathers and place it in a fur-lined bathtub was short-lived. When management replaced the form with one in a more sellable tailored suit, Gala urged her husband to do something. After unsuccessfully trying to explain the

situation to the guards, he pushed past them, and reportedly jerked the moorings from the tub, which shattered the window. That landed the artist in jail and resulted in a lot of publicity. Gala's first husband Éluard wrote to say, "This is great. You're going to sell a lot of paintings." Gerber Klein said.

The Dalís hit it off with Schiaparelli, who delighted in making inventive designs. Together they crafted items such as a compact with an enamel lid that resembled a telephone dial, and the 1937 shoe hat, which looked like an upside down shoe. It was inspired by a photograph of Dalí's wife, wearing a woman's shoe as a hat. The author said, "From 1935 on, there was the menace of Germany, the world was very unstable and Spain was unraveling and heading into civil war. It was a period of time when imagination and fantasy were really attractive, and fashion crossed over into art." Another collaborative example was the 1938 "Tears dress," which was named by Dalí, who created the trompe-l'oeil print for the Schiaparelli frock inspired by his paintings.

The couple connected with Chanel through Éluard, whose mother was the head of an atelier. Éluard dedicated one of his poetry books to Chanel and wrote a poem to her. "She saw Gala as an up-and-comer, and she started giving her clothes. She was kind of an influencer girl, an informal model, would wear Chanel clothes to parties with socialites, who bought art, and in the art world," Gerber Klein said. "She gave her clothes and lent her clothes. We can't find the clothes. When she died, the clothes disappeared. She also had a lot of Chanel jewelry, but nobody knows where it is."

The Dalís also stayed at "La Pausa," Chanel's house in the South of France, where in 1938, the artist was working on a portrait of Gala wearing a Chanel turban, Gerber Klein said. The couple was also photographed there by Huntington Hune for Harper's Bazaar, while working together in the tall grasses on the painting "Endless Enigma."

Partial to fitted, high-style clothing, Gala would later give designer attire like Dior items a novel twist by removing the pockets and making tweaks of her own. "She was of the day, but she also inspired the clothing," Gerber Klein said. "It wasn't exactly relaxed. It was simply very chic and slightly understated. But the cut was chic enough that you would turn your head and notice her."



With 92 million tons of clothing waste generated every year, Uniqlo has teamed up with Piece of Cake Moving and SuperCircle to create a new initiative.

## SUSTAINABILITY

## Uniqlo, Piece of Cake, SuperCircle Partner on Earth Month Recycling

- The partnership allows Piece of Cake Moving customers to give their clothing a second life as part of Uniqlo's new UNtrash It initiative for free in April.

BY KANIKA TALWAR

Uniqlo announced Wednesday its partnership with Piece of Cake Moving and Storage and SuperCircle for its "UNtrash It" initiative for Earth Month to allow customers to give their unwanted clothes a second life.

The initiative was created by Uniqlo to prevent clothes from ending up in landfills.

Notably, 92 million tons of clothing waste are generated every year. And often, many people also end up keeping their closets full to the brim with old and unworn clothes because they don't have an easily accessible way to part with them.

To solve this problem, the trio has teamed up to create a way for customers to recycle their clothes while moving, decluttering and making space. With Piece of Cake Moving's logistics, Uniqlo's in-store collection program Re.Uniqlo and SuperCircle's advanced textile sorting and recycling infrastructure, the program is fully funded for Earth Month to ensure that the clothes sent are either donated or recycled for their next life.

When customers book a move with Piece of Cake Moving, customers will be given UNtrash It bags to collect unwanted clothing alongside their move. From there, the items will be put in the Re.Uniqlo program powered by SuperCircle to sort, donate, upcycle or recycle the garments.

Najah Ayoub, founding executive and chief marketing officer of Piece of Cake Moving and Storage, said this partnership with Uniqlo for its UNtrash It textile recycling program during Earth Month will allow customers to easily remove unwanted clothes the day of their move and give their clothes a new life.

"At Uniqlo, we believe that sustainability isn't just about designing responsible products – it's about taking complete responsibility for everything we sell, from creation to end-of-life," Jean-Emmanuel Shein, global director of sustainability of Uniqlo, told WWD. "UNtrash It provides us with a great opportunity to not only highlight our Re.Uniqlo program, which we offer in all our stores, but also to make it easier than ever for consumers to responsibly dispose of their unwanted clothing during a stressful life event."

For customers not moving, they can drop off their clothing at any Uniqlo store nationwide within their Re.Uniqlo bins, to be sorted and made into new products and materials or reused. Uniqlo said that as part of its company role, they have been making a long-term behavioral shift in creating circularity and making responsible clothing consumption part of the everyday norm.

Shein said the UNtrash It program is aligned with hitting the company's long-term sustainability goals with regard to "waste reduction, greenhouse gas reduction and social contribution." He pointed out that the impact of changing customer behavior is where they see the most potential, by changing how people see clothes waste and making them more

aware of Uniqlo's worldwide clothing takeback program to manage the globe's clothing carbon footprint.

"UNtrash It is designed to reframe that mindset," Shein continued. "Once consumers understand that even that old, worn-out T-shirt has value and that there is an easy, free service that will preserve and extract that value, consumers will gradually change their behavior."

Through company alignment with Piece of Cake Moving and SuperCircle – who he said shares in the Uniqlo ethos of innovation, sustainability and collaboration – the company said they believe in taking responsibility to manage the full lifecycle of their products.

The initiative was created as a free service to make the process for customers as easy as possible. Looking ahead, Shein said that a long-term model remains yet to be seen, but will be determined based on feedback from Uniqlo and Piece of Cake Moving and Storage customers. Moreover, Uniqlo's UNtrash It initiative's major focus is to ensure clothing recycling and accessibility is not just an Earth Month campaign; the company is also focusing its efforts with SuperCircle to expand their textile recycling.

Through the program, Uniqlo hopes to bring awareness to its customers as it remains one of their biggest challenges in creating a circular fashion model and educating their customers on how garments can have multiple lives.

"The UNtrash It initiative takes our years-long partnership with Re.Uniqlo to a new level by making it easier than ever for consumers to recycle and give their clothing a second life, right when they need it most. Together with Piece of Cake Moving and Storage, we're turning what used to be a burden into an effortless, impactful action that keeps valuable textiles out of landfills and in circulation," said Chloe Songer, cofounder and chief executive officer of SuperCircle.

## BUSINESS

## Rafe Colburn Returns to Etsy

- Colburn returns to Etsy after three years at Depop where he served as chief technology and product officer.

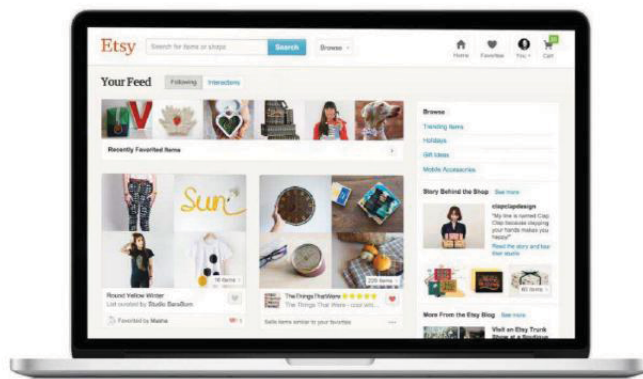
BY ALEXANDRA PASTORE

Etsy has named Rafe Colburn as chief technology officer, effective May 5, out of Etsy's Brooklyn headquarters. The appointment marks a return for Colburn, who was previously at the company for a decade, leaving Etsy as vice president of engineering in 2021.

Currently, Colburn serves as chief technology and product officer at Depop, where he began in 2021, shortly after Etsy acquired the company. At Depop, Colburn brought his experience in technology leadership, successfully scaling the technology team to support growth and transform the customer experience from its previous iteration to become more app-based and discover-centric.

During his first decade at Etsy, Colburn led engineering teams through growth and transformational periods across areas including ads, marketing technology, experience, trust and safety, localization and translation, and customer support.

As chief technology officer, Colburn will report to Etsy's chief executive officer,



Etsy homepage.

Josh Silverman, who applauded Rafe in a statement for his proven "technical strategy that enables us to scale our impact and connect more buyers with our global community of sellers" at both Etsy and Depop.

"The magic of Etsy lies in our ability to leverage technology to forge meaningful human connections," Silverman said. "[Rafe] has a clear vision for creating shopping experiences that are highly

differentiated, personalized and relevant. I am thrilled to officially welcome Rafe to Etsy's executive leadership team as we work to reignite growth and solidify Etsy as the starting point for special."

Colburn added that he is "honored to take on this role and work alongside Etsy's talented team. The technology landscape is particularly dynamic right now; AI is maturing at a rapid pace, presenting an incredible opportunity for us to transform



Rafe Colburn

the shopping experience, engage with buyers in more meaningful ways, and create more economic opportunities for our sellers."

Additional executive changes at the company include the appointment of Peter Semple as interim CEO of Depop, also effective May 5. Notably, this appointment comes through as Depop's current CEO, Kruti Patel Goyal, transitions into the role of president and chief growth officer at Etsy.



# The Frick Collection Celebrates Reopening With Black-tie Gala

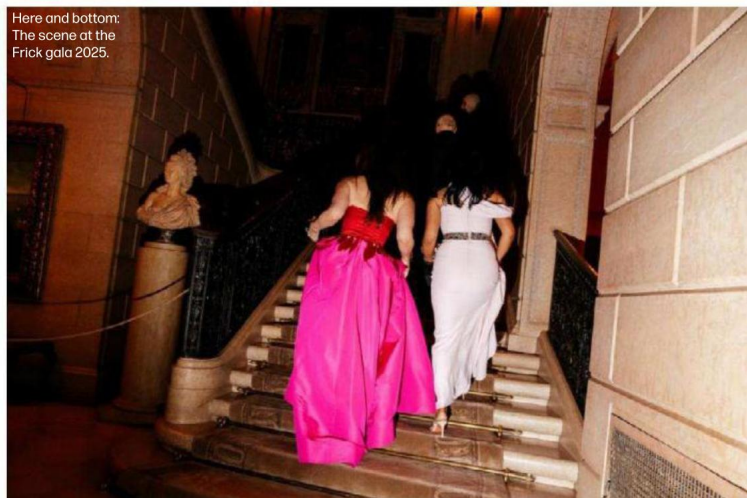
Guests including Ivy Getty, Bach Mai, Jordan Roth, Larry Milstein and more celebrated the museum's reopening at the event honoring Ian Wardropper. BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND



Ivy Getty and Bach Mai



Arielle Patrick



Here and bottom: The scene at the Frick gala 2025.



Jordan Roth



Adrien Lesser



Larry Milstein



At long last, the Frick Collection has returned to its Gilded home on Fifth Avenue. On Monday night, a few weeks ahead of the public reopening, the museum welcomed supporters for the first black-tie event since its multiyear renovation project, which saw the museum relocate to the Met Breuer building for several years. The lively reopening gala also honored Ian Wardropper, who recently retired from his post as the museum's Anna-Maria and Stephen Kellen director.

During cocktail hour, guests were able to wander throughout the museum's gallery rooms, along with the new second-floor expansion.

"[I] appreciate the balance of both preserving the incredible tradition of the collection, but also bringing it into the world of today with incredible attention to detail," said Milstein, one of the Young Fellow Gala cochairs, describing the experience of stepping into the renovated space for the first time as a "true moment of homecoming."

Milstein glanced across the room to the illuminated Bellini painting "St. Francis in the Desert," installed between two Vecellio portraits. "As a college student I

came back and wrote one of my very first art history essays on that work," he said. "The fact that you're able to take this all in, in the setting of a real home, makes this institution and collection unlike anything in New York – and in the world."

Designer Bach Mai also has a collegiate connection to the Frick Collection: he incorporated imagery from the collection's "The Progress of Love" series by Jean-Honoré Fragonard in his Parsons graduate collection.

"I've just always loved the Frick," said Mai, who will chair the museum's Young Fellows Ball in May. "So I'm really excited to have the Mansion back. It's weird because five years is a long time. But also it –" Mai clicked his fingers, indicating time snapping by. Later, he joined Milstein and guests including Ivy Getty, Jordan Roth and Richie Jackson, and Arielle Patrick for dinner in the Fragonard Room, one of the evening's satellite dining spaces.

"This evening is the culmination of years of collaboration," said board of trustees chair Betty Eveillard, offering the dinner's opening remarks from the Frick's green-walled West Gallery. "It feels wonderful to be back."

# Fashion Scoops



Mikey Madison, Greta Lee and Anna Weyant for Tiffany & Co.'s HardWear 2025 campaign.

## Power Of Love

Tiffany & Co. has unveiled its latest HardWear by Tiffany campaign, featuring house ambassadors Mikey Madison, Greta Lee and Anna Weyant. Photographed and directed by Harley Weir, the campaign emphasizes the theme of love's transformative strength.

Through short films and imagery, the ambassadors share their personal perspectives on strength while wearing pieces from the HardWear collection. Madison highlights resilience by reflecting on fragility and strength, sporting diamond-encrusted gold pieces. "When I'm questioning my own power, I think of things that seem fragile, but aren't," the Oscar-winning actress says in the film.

Lee discusses the connection between unconditional love and self-empowerment. "When a family's love is unconditional, loving yourself is inevitable. Where love goes, strength follows," says the actress, adorned in pavé diamond and gold pieces from the HardWear collection.

Weyant honors the strength found in joy amid challenges. "I believe the people who hold onto joy, through everything, are the strongest people alive," she says.

Their individual reflections are woven together in an anthem video to present a unified narrative about love and empowerment.

The HardWear collection is known for its bold and sculptural designs. The campaign officially launches on Wednesday across Tiffany & Co.'s digital and print platforms. It follows the brand's high jewelry campaign, which was released on March 28, featuring Tiffany & Co.'s iconic Bird on a Rock brooch, alongside one-of-a-kind creations from the Blue Book 2024: Tiffany Céleste collection.

In March, Tiffany & Co. opened its newly transformed Taikoo Li flagship in Chengdu, China, with a ribbon-cutting ceremony attended by Anthony Ledru, president and chief executive officer of Tiffany & Co.; Maxence Kinget, president of Tiffany & Co. Greater China, and actress and model Zhang Ziyi. The American brand also brought its retail concept on New York's Fifth Avenue – The Landmark – to Mexico City's Masaryk district with its third Blue Box Café and new flagship. — RENAN BOTELHO

## New Role

Valentino is expanding its team.

Tanja Ruhnke will be joining the couture house as chief communication officer, effective April 7. She will report to chief marketing officer Yigit Turhan, who joined the company in 2018.

Most recently Ruhnke was chief marketing officer of Maison Margiela.

This is a return to Valentino for Ruhnke, as

before joining Margiela in 2020 she was vice president of communication and marketing North America for the brand.

She brings to Valentino her expertise in the luxury industry developed over the years as vice president of global branding and communications at Alexander Wang, and before that, as a vice president of public relations at KCD in Paris.

Ruhnke has also worked in-house at Helmut Lang and production agency North6 in New York, and provided communication

consulting services for the likes of Gucci, Bottega Veneta and Birkenstock.

Valentino is led by chief executive officer Jacopo Venturini. Alessandro Michele was named creative director in March last year.

In July 2023, Kering revealed it bought a 30 percent stake in Valentino for 1.7 billion euros in cash as part of a broader strategic partnership with Qatari investment fund Mayhoola, which controls the couture brand.

Kering has an option to buy 100 percent of Valentino's capital by 2028,

while Mayhoola could become a shareholder in Kering. The luxury partners are expected to jointly explore further opportunities aligned with their respective strategies, including potential investments beyond fashion. — LUISA ZARGANI

## Prime Space

A testament to the prowess of the design industry, luxury furniture brand Poliform has taken over

one of fashion's most iconic addresses: Trussardi's former home in Milan's ritzy Piazza della Scala.

Poliform chief executive officer and cofounder Giovanni Anzani and cofounders Alberto Spinelli and Aldo Spinelli said they would relocate its presence on Piazza Cavour to the new space by the end of 2025, in an emailed statement to WWD.

"Milan has always been a central hub for Poliform, a city that has consistently served as a distinguished partner for the brand. For decades, Poliform has maintained a presence at its showroom in Piazza Cavour, a space that has witnessed the company's business growth and global expansion," the statement said, emphasizing the potential for a community connection with the city of Milan.

The aim is to showcase the Poliform lifestyle experience with a new three-story retail space that will house a café in the outdoor area on the ground floor, "offering a welcoming space for social gatherings and visitor engagement," the statement added. The architectural design was led by Stefano Belgardi Clusoni, who moved beyond the traditional concept of retail spaces, bringing to life a contemporary setting where living, kitchen and bedroom areas are in connection with each other. ▶

Tanja Ruhnke



A rendering of the new Poliform location in Milan's Piazza della Scala.



Sophie Lopez



Poliform, with the help of collaborators like French architect and inventor Jean-Marie Massaud, designer Emmanuel Gallina, Singapore- and New York-based architect Soo K. Chan and Dutch designer and art director Marcel Wanders, is one of the most recognized Italian home brands in the U.S. It opened in Washington, D.C., in 2024, New York City's NoMad district in 2016, Los Angeles in West Hollywood 21 years ago and Miami's Design District 23 years ago.

After years of turmoil, the Trussardi fashion house was sold to Italian fashion group Miroglio in March 2024.

The late family patriarch Nicola Trussardi, who propelled the family's business in the '80 and '90s, opened Palazzo Trussardi near the La Scala theater in 1996 as one of the first concept stores in the world, merging fashion retail with food, while also serving as an exhibition space for artists and architects. At the time of the sale, the building was not part of the transaction and remained in the hands of the Trussardi family.

Today, the company founded in 1970 in the heart of Brianza, the northern Italian furniture district, counts the U.S. as one of its biggest markets by sales.

—SOFIA CELESTE

## Signing On

Sophie Lopez, the fashion stylist behind Kate Hudson, is joining the Wishi Style Council.

Wishi, a personal styling platform that fuses AI with fashion expertise, was cofounded by Clea O'hana and stylist Karla Welch. The platform connects style experts with customers and helps them navigate brands online.

Best known for styling Hudson, most recently in the hit TV series, "Running Point," Lopez joins other celebrity stylists such as Law Roach, Dani Michelle and Ilaria Urbinati on the Style Council, a group of fashion stylists helping shape the Wishi experience.

"Sophie's styling of Kate Hudson in 'Running Point' captured everything we love — she made her look powerful, like she owned the room, while staying fashionable and feminine," said O'hana, chief executive officer of Wishi.

Wishi connects users with experts who provide personalized fashion advice and curated outfit recommendations tailored to each individual's preferences, lifestyle, context and taste. By combining expert stylist insight with smart technology Wishi transforms shopping

from a search-based task into a discovery-driven experience. The Wishi platform has 10 million stock keeping units, has created more than 1 million outfits, and has generated \$200 million in gross merchandise value.

In her new role, Lopez will create exclusive styling content and editorial looks, while also making special appearances on the platform, offering limited booking opportunities to Wishi users. —LISA LOCKWOOD

## Timely Tattoos

Pop culture meets body art in a licensing deal between Inked by Dani — the hand-drawn temporary tattoo business founded by New York artist Dani Egna — and Paramount Consumer Products, the retailing and licensing division of entertainment conglomerate Paramount Global.

Egna offers a collection of stick-on tattoos and nail art inspired by "Mean Girls," "Clueless," "Emily in Paris" and "SpongeBob SquarePants," all much-loved Paramount properties with devoted fan bases.

Out Wednesday, the release will be available

for purchase online and at select retailers, including Nordstrom, Hot Topic and subscription box service FabFitFun. Both the temporary tattoos and nail art retail for \$14.99 each.

The news comes as Inked by Dani, which was created in March 2015, celebrates its 10-year anniversary. Egna, who received a fine arts degree from the University of Southern California, began selling her brand in sorority houses during her last year of college before entering retail at Ulta Beauty, Nordstrom, Anthropologie, Bloomingdale's and Urban Outfitters, among others.

The partnership with Paramount "marks a major milestone for our brand," Egna said in a statement to WWD. "This collaboration reflects our continued growth and innovation, as we expand beyond our roots in temporary tattoos and reach new audiences through iconic pop culture moments. I'm excited for what's ahead and proud of how far we've come in the past decade."

This year marks a milestone for "Clueless" as well, the 1995 teen comedy starring Alicia Silverstone as Cher, which turns 30. Meanwhile, Netflix's "Emily in Paris" is months away from returning for Season Five, though a date has yet to be revealed.

—RYMA CHIKHOUNE

## Taking Charge

Off Season, the apparel brand created by Skims cofounder Emma Grede and designer Kristin Juszczyk in partnership with the National Football League and Fanatics, has hired its first president.

Victoria Picca, who

Victoria Picca



had been senior vice president of business affairs at Fanatics, has joined the sports fashion brand. At Fanatics, she oversaw the licensing management business, which is responsible for a global portfolio of more than 700 licensees. During her time there, she was key to negotiating agreements with major sports leagues and clubs that drove more than \$2 billion in sales, Off Season said. Before that, Picca spent 14 years at the NBA, rising to senior vice president of licensing and business affairs.

"Vicky's exceptional leadership and business acumen will be a game-

changer for Off Season," said Grede, chief executive officer of Off Season. "Her expertise will play a crucial role as we continue to scale, push boundaries and solidify Off Season as a dominant force in the market."

Juszczyk, who is the wife of San Francisco 49ers player Kyle Juszczyk, pointed to Picca's "deep understanding of sports licensing and her passion for forging innovative partnerships. We are confident that her leadership will elevate Off Season to new heights, seamlessly blending fashion and sports in a way that genuinely connects with fans."

In this position, Picca will lead Off Season's business operations, brand strategy and growth initiatives, including future licensing deals, global expansion and product innovation, the company said.

As reported, Off Season launched in January with an assortment of NFL-themed unisex puffer vests, jackets and coats for five teams: the 49ers, Kansas City Chiefs, Philadelphia Eagles, Detroit Lions and Buffalo Bills.

Grede is best known for cofounding two brands with the Kardashian family: Skims, the shapewear brand from Kim Kardashian, and Good American, a denim brand created by Khloé Kardashian. Her husband is Jens Grede who cofounded Frame Denim as well as Skims.

—JEAN E. PALMIERI ■

Inked by Dani

