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WELCOME

When we launched the Eve's Watch Awards last year, there was a bit of trepidation mixed in with the excitement of it all. We knew that the industry needed an event that celebrated women's watches and its female talent, but as much as we had the courage of our convictions, there is always that nagging feeling that maybe not everyone feels the same. Our concerns were put to rest, the Awards were not only



Larissa and Jane Trew

well-received, but people were animated about next year's offering which was testament to all the hard work and passion that went into making it a reality.

With this success, we made the decision to do it all again. While the premise remains the same – celebrating excellence in women's watchmaking – there have been a few changes.

Firstly, we've got a title sponsor in the form of Urb-it; an innovative concierge-style shopping app designed to deliver your purchases to you wherever you are (we guarantee it will change the way you shop!). We're also very lucky to have the support of sponsors London Evening Standard, ES Magazine, Time Inc. UK and its roster of magazine titles, Marie Claire, InStyle, woman&home, LivingEtc and Country Life and our charity partner Future Dreams. Thanks should also go to The Bloomsbury for being the

architects behind our fabulous luxury weekend prize open to those who participated in the Popular Choice Vote and Morton's Club for hosting our second Awards ceremony.

We are also delighted to present renowned watchmakers Struthers London as our pop-up partner this year, as they share with us their creative process of bespoke watchmaking – an unmissable journey from concept to creation.

It goes without saying, that these Awards are a result of accumulative talent. Fuelled by our esteemed judging panels and the many tremendous supporters and contributors that all have had a hand in this celebratory movement. We've laid out the red carpet on the Who's Who page 27.

As well as spotlighting the Awards, our magazine features words from guest journalists expanding the narrative, so read on to find out how this sector of the industry is changing, who the female power players are as well as discovering which watches and brands are the recipients of one of the 13 coveted Awards.

Larissa and Jane Trew

Co-Founders of Eve's Watch Awards and Eve's Watch



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EVE'S WATCH MAGAZINE

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The advertisement features a woman with dark hair and blue eyes, Carly Paoli, smiling and holding a small Bedat watch. She is wearing a light-colored dress and a ring. To her right are two Bedat watches: one with a white dial and diamond-set bezel on a metal bracelet, and another with a blue dial and diamond-set bezel on a blue leather strap. The background is a soft-focus image of purple flowers. The Bedat logo, a stylized 'B' inside a circle with the text 'BEDAT & C° SWISS A.O.S.C.', is located in the bottom right corner. The text 'Ref. 384.021.600 & 384.060.600' is also present.

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EDUCATE US PLEASE!

By Charlotte Metcalf

It's to state the blindingly obvious that as women we're different from men but it's surprising how many major brands fail to grasp this. Whether it's selling us a watch, a car, a cigar or a bottle of Claret, so many brands are missing a trick when it comes to targeting women



Charlotte Metcalf takes a supercar out for a spin

I only became interested in brands and how they communicate with me – or not – since I gave up documentary film-making to become a journalist about ten years ago. This was not a sensible move, given that journalism was already an overcrowded field. But I had been making harrowing films, mainly in Africa, and once I had daughters, I was too emotional and

too liable to weep to record people's suffering any more.

I started writing about nice hotels and nice stuff – almost always described as 'luxury'. For a while it was a welcome relief from my usual topics – female genital mutilation, child brides, rape, cholera, AIDS, and famine. But

it was hard to find new things to say about this rarefied 'luxury' world. So in an attempt to carve a niche for myself, I began casting a womanly eye over very masculine past-times and consumables like cars, cigars, whisky and hunting, shooting and fishing. I quickly saw how different – or indeed non-existent – was the engagement with female consumers.

Take Davidoff, the cigar company. How many women were on its flagship Jermyn Street store's mailing list? Virtually zero. Why not? A bit of research among my women friends suggested we'd all love to hang out in the smoking area with the boys (given so many top hotels have beautiful places to smoke) but we don't know the first thing about cigars. Besides, we fear making fools of ourselves. None of us wants to splutter and choke through sheer ignorance about inhaling. Easily remedied – Davidoff agreed to teach us how to enjoy cigars. They were going to show us what to do from choosing a cigar to cutting it and dealing with the ash. So one night at the MayFair Hotel, the Davidoff Ladies' Masterclass was born (now happening Europe-wide), educating us about and enticing a new generation of women to the delights of cigars.



When I started writing about cars I discovered that there was only a handful of female automotive correspondents, though so many women drive. Were Rolls-Royce, Bentley or Aston Martin really talking to us or exciting us about their cars? Rolls-Royce lent me a 5.6 metre gunmetal Phantom Drophead Coupé



Davidoff Ladies' Masterclass

for a week and I drove it around London in a girlie pink cardigan with the roof down. People reacted with surprise and joy to see a woman manoeuvring such a huge majestic car. People took photographs of me, passers by cheered me on, a man in a white van leant out of his window to ask if he could borrow it to take his missus out in. One woman whooped and yelled after me, 'Loving the car! Go girl!' In big cars like Range Rovers, Audis or Porsches, women in the city are frequently sneered at and vilified for polluting the air and clogging up the traffic with their gas guzzling 'Chelsea tractors' but my

experience of driving a Phantom was entirely benign. Instead of attracting resentful glares and bitter envy, I was met with goodwill and even gratitude for brightening up people's days – especially other women's.

There are more and more women who own Rolls-Royces but still very few who drive them – partly because Rolls-Royces tend to be designed as chauffeur-driven cars. Rolls-Royce now has plenty of women on its design team and is understanding the need to engage women and get them into their cars to try them out. But Aston Martin? Isn't it still a bit stuck in its James Bond rut?

We're so easy to woo. I never thought I was interested in cars but since I started writing about them I've been on the historic Mille Miglia race round some of Italy's most sensationally beautiful roads with the Bentley team, I've driven a Wraith through the Austrian Alps, stayed at Schloss Elmau to drive a Bentley through Bavaria and been to Monte Negro to test-drive Jaguars alongside David Gandy. I even ended up editing a magazine devoted to the 'luxury lifestyle around motorsport' for a while. Driving beautiful powerful cars is fun whatever your sex yet how many automotive magazines are aimed at women? How much advertising?

It was the same thing with guns. It turned out – not surprisingly – that most women

who had been on a shoot didn't care much for standing around in the cold watching some bloke banging away at pheasant. They'd much rather learn to shoot themselves. Again, could we learn somewhere? I started seeking out women who did shoot and came across Claire Zambuni, member of the Worshipful Company of Gunmakers, elected council member of the British Association of Shooting and Conservation (BASC) and founder-owner of the Shooting Society and The Covert Girls,



an all-female shooting club. Her enthusiasm for the sport was irresistible and she quickly persuaded me to start learning. I found that Holland & Holland offered a Green Feathers Course for women and Purdey a Ladies' Course at the West London Shooting School. But it was Claire who understood how to sell the concept of shooting to women by running a series of educational etiquette classes, often at somewhere deliciously louche like The Playboy Club. Here we'd learn exactly how to behave and what to wear on a shoot – how to tip the keeper, when to swig from

a hipflask, what present to take the host and, very important, what not to wear. More than how to raise a gun we were educated as to how to raise our game so we could infiltrate the shooting world, confidently, politely and perfectly dressed. Just learning the basics made the very male world all the more accessible.

Even watch brands, with so many watches being made for women, are not understanding fully how to tap into feminine buying power. Last year I chaired a panel at Backes & Strauss on the future of women's watches. I started noticing what women wore and found that on the whole women who wore 'statement' watches stuck rigidly to two or three dominant brands. A lot of women I talked to happily wore the Cartier or Rolex their husband had given them, though some had been swayed by Chanel's and Hermès' more fashionable watches – the Hermès double strap for example. Yet there are crazily exquisite watches being created for women and some of the world's top watch designers are female so why don't we feel confident to branch out more?

Time and time again, I found that most of the research being done on new women's watches was by them. There's not nearly the same level of information about watches' movements for women as there is for men, as if we really only care about wearing something pretty with a pink strap. That's not to say we don't also want to wear something pretty or pink but we enjoy learning and are largely put off products by our ignorance.

Indeed the findings of our Backes & Strauss panel proved that women would engage more actively with the watch market if there were stronger women role models and if there



Metcalf's always been a fan of Backes & Strauss having acquired a very early model from the brand

was more education rather than just the prevailing patronising attitude that we just want something pretty on our wrists.

As with cigars, guns or cars, we are far more likely to splash out on a watch if we feel confident that we know a bit about how it works and know what we're talking about if we're telling people what makes it so special. There are so many glorious watches for women out there, as celebrated by Eve's Watch annual Awards, but we want to know more. We like education and information, Eve's Watch understands this, which is why the watch market in general could benefit hugely from following its lead. ■

Charlotte Metcalf is a writer and award-winning film maker (Rolls Royce photos c. Adam Duckworth)



A World Record for an English Watch
Sold For £3.2 million, September 2017

THE MARKET FOR WOMEN

By Ken Kessler

If it takes a thief to know a thief, then equally it takes a woman to know a woman. The watch industry is finally waking up to this

For decades, it has been producing what it thinks women want, and yet, for at least three of those decades, women of style have been treating watches not as his-or-hers, but as joyously "unisex."

Watches may be about technical excellence and – of course – precision timekeeping, but the advent of mobile phones and other omnipresent devices have ensured that we needn't wear a watch to know the time. For men, watches have become statements of power or taste, but women have known all along that watches are also about fashion. Because of this, how they're worn is as



Margot Robbie shows women the appeal of Hublot

watches need to be gender specific are the women of Milan, Rome, Paris and Monaco, who have been wearing "full-size" (is that term acceptable?) Rolexes since the 1980s.

They let them dangle insouciantly from their wrists, preferring the full-strength 39mm-and-larger models to the daintier 28mm or 31mm models. "Unisex" indeed.



IWC put its stars such as Emily Blunt in dinner suits for its Portofino 36 launch

important as whether or not they're expressly women's or men's models. Completely undermining the argument that

at distaff clients are not simply based on the notion of having to fit a smaller wrist – watches the size of your fingernail are so over – but



Alessandra Ambrosio gets nautical for Omega's Seamaster Aqua Terra campaign

are just as technically complex and clever and impressive as anything offered ostensibly for men.

Companies including Piaget, Van Cleef & Arpels, Fabergé, Richard Mille, Patek Philippe, Omega, Cartier, Jaquet Droz, Chopard and too many others to list are now producing haute horlogerie masterpieces – “high watchmaking” – for discerning clients. They are creating watches that marry the sensibilities of the modern woman, the high achiever who buys her own watches, thank you very much, with elements many women are not ashamed to enjoy: the presence of precious stones and pastel colours, with themes that embrace nature.

As an act of defiance, a demonstration of success or other indicator of the levelling of the playing field, a high-end lady’s watch is as good as any. A full-sized Rolex is only “girly” if it happens to exhibit what traditionalists regard as such: rose gold with a coating of diamonds. Then again, there are plenty of Mediterranean-domiciled lotharios, unreconstructed rappers, Russian gangsters and others with XY rather than XX chromosomes who would gladly don

such watches and call them “bling”. Which tells you that nowadays, bling is truly gender-neutral.

More importantly is the change in the industry itself. While there are still gender issues at CEO level, the watch manufactures are filled with women, from the design studios to the assembly lines. Companies as bold as Cartier have placed women in charge of complicated watch design. The resident historical authorities for Patek Philippe’s and TAG Heuer’s magnificent museums are women. The entire pack of public relations personnel (save for the odd token male), the best watch magazine editors and – crucially – a new wave of master watchmakers, including our own Dr Rebecca Struthers, are women.

Ironically, they’ve also excelled at making watches... for men. ■

Ken Kessler is editor-at-large for the UK edition of Revolution



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POWER PLAYERS: THE FEMALE WAY

By Elizabeth Doerr

Let's just get this out of the way: there is definitely a glass ceiling in watchmaking even if it's not much talked about

Females with real power in horological structures are few and far between, making the scant minority who wield big sticks women that can really change the course of a brand or a watch.



Chabi Nouri, CEO Piaget

course of 24 years, only six have been female: Estelle Fallet, Kathleen Pritschard, Catherine Cardinal, and Laurence Marti for historical research; Simone Bédat for entrepreneurial spirit; and Anita Porchet for artisanal creation.

Another great example is the Cultural Council of the Fondation de la Haute Horlogerie – a body of 42 industry experts intent upon defining what fine watchmaking is – which contains precisely four women that are not full-time employees of the organisation: Audemars

Piguet figurehead, Jasmine Audemars; art historian and honorary curator of the Geneva Museum of Horology and Enamel, Fabienne Sturm, Italian journalist and author Francesca Romano, and the person who's words you are reading right now.

While this may now be obvious, nowhere in watchmaking are women as scarce as at the management level. So let's take a look at a handful of extraordinary women who have something to say in horological power structures.

The power seat: founding and directing brands

Keeping it in the family is **Nayla Hayek**. She is the daughter of Swatch Group co-founder Nicolas G. Hayek and sister of current board president Nick Hayek. She has been the chairperson of the group's board of directors since 2010 following the passing of her father and she was appointed CEO of then-newly acquired Harry Winston in May 2013. This may seem like giving the girl the diamonds to play with but Harry Winston is extremely profitable for the Swatch Group; no wonder the 66-year-old heiress is one of the most powerful and richest women in Switzerland.

Another family affair is Chopard, with brother and sister Karl-Friedrich and **Caroline Scheufele** being the fourth-generation co-presidents of Chopard. This allows them to quite neatly split the masculine and the

feminine side of the business down the middle. Caroline is very focused on the feminine aspect of the brand in the high-end jewellery and ladies' watches, while Karl-Friedrich

concentrates on the masculine aspect of the brand, including the manufacture movements and the L.U.C line as well as other men's timepieces and the recently founded Ferdinand Berthoud sub-brand.

Despite different focuses, the pair do everything as a team, which is why it works so seamlessly.

"Obviously, you have to be innovative and come up with new ideas, but somehow always keep the tradition and the know-how of watchmaking, even in the jewellery," says Caroline Scheufele. "I think Chopard is known for being very creative and innovative, and this is also what the brand stands for."

At the end of 2016, Richemont's chairman Johann Rupert said he wanted to see "less grey men, less grey Frenchmen" heading up his business. Well, you couldn't get less grey than **Chabi Nouri**, now heading Piaget after the retirement of Philippe Léopold-Metzger. She is currently the only female CEO of a major brand owned by one of the groups. Swiss-born Nouri joined Piaget three years ago, moving there from Cartier, where she had

spent most of her career, quickly rising to the position of international managing director of sales and marketing within two years. Now there are hopes that the energetic Nouri will be able to rejuvenate Piaget's positioning and development strategy – no pressure then.

If female CEO's are rare then female founders of watch brands are the horological equivalent of hen's teeth. However, **Christine Hutter** founded Moritz Grossman.

Hutter is a trained watchmaker who began her career at Glashütte Original in 1996 before heading to neighboring A. Lange & Söhne in 1998, where she created the operational marketing position of the then four-year-old luxury company. She took leave of the German Mecca for fine watches in 2004 only to return four years later with a freshly acquired historical brand name and Swiss investors in tow. Hutter's desire was to make luxury watches in the best Glashütte tradition, and her ambitions were clear: Moritz Grossmann's timepieces aim for the quality of leading German luxury watch brand A. Lange & Söhne's products. "Since we are a high-quality niche product and do not produce in high volume, the pressure on us is not as high [as on other brands],"

Hutter explains how Moritz Grossmann, which produces less than 500 watches per year, seems to have been less affected by the downturned market, even though it did present a revamped strategy for 2016. "We are currently building an exclusive global distribution channel and continuing to grow little by little. However, we have taken preventative steps such as revising our sales, marketing, and product strategy in order to head down a different path [than we originally set out on]."



Christine Hutter, founded Moritz Grossman

Fabienne Lupo and **Sylvie Ritter** may not be household names, but they are as instrumental figures in the watch industry as any named here: Lupo is the director of the SIHH, while Ritter heads up Baselworld, the two key Swiss watch fairs. Lupo, simultaneously head of the Fondation de la Haute Horlogerie (FHH), the governing body of the SIHH, is French, though she has lived in Geneva since 1998 and led the SIHH since 1999. Ritter has been managing director of Baselworld since 2004, overseeing extreme growth for the fair, a massive renovation, but also a bit of recent backlash in light of the industry's downturn. It will be very interesting to see the further development of both fairs: while the number of exhibitors and exhibition space at SIHH is growing despite remaining exclusively in the ultra-luxurious segment, Baselworld 2017's exhibitors dropped to 1,300 in 2017, down from 1,500 the previous year. Even more exhibitors have already departed from the 2018 edition, and the coming fair will be two days shorter.

Over the dial

Flying the flag for women in creative positions is **Sandrine Stern**. The name might be familiar because, as well as being head of Patek Philippe's creative department she is none other than global president Thierry Stern's wife. Like Stern, she was also born into the field she shares with her husband. Thierry's job is (quite literally) supported by his entire family, and the couple's "work together, play together" attitude successfully coincides with today's more positive attitude toward females in leading positions. Sandrine's father was an independent jeweller with a degree in precision mechanics who headed up a jewellery unit within a small company



Sandrine Stern, Head of Creation, Patek Philippe

specialising in the production of jewelled cases for high-end Swiss watches. Studying gemology, Sandrine took a part-time job at Patek Philippe in 1995 at the age of 22. Landing in the marketing and sales department, it was here that she met Thierry and ended up taking a permanent contract. In 1998, Sandrine joined the watch creation team, which she took charge of after working nine years at the brand. She married Thierry in 2001.

Sandrine is the person in charge of the way a modern Patek Philippe watch looks. Naturally, maintaining a strict design code is a big task in light of the fact that this company is more than 175 years old and boasts thousands of references. Stern's job is thus to be creative while maintaining Patek Philippe's "timeless" design style. Naturally, there are technical restrictions levied by a given movement's specifications: these include diameter, height,

and positioning of the functional displays. Taking these into consideration, Sandrine Stern and her team design the case and dial around them.

Aurélie Picaud's job at Fabergé is not terribly different from that, though her methods are perhaps somewhat more unorthodox, so that Fabergé's most recent products often feel more like they have come from an independent watchmaker than a centuries-old style icon. The 38-year-old became head of Fabergé's watch department in 2013 upon

leaving her job at Audemars Piguet where she was product manager for both the Royal Oak line and the brand's ladies' watches. Before that, she worked as a product manager for Omega and a project manager at Swatch Group. Picaud, who now splits her time between headquarters in London and the workshops in

Geneva, has become the inventive expert on Fabergé's history, reinterpreting it beyond what Peter Carl Fabergé could probably have ever dreamed possible.

After the so-called quartz crisis had subsided in the late 1980s, miniature enameling had all but died out in Swiss watchmaking, so that almost

every complicated hand-enameled dial of this modern age had been done up to just a few years ago by one artist with unmistakable talent: **Anita**

Porchet. In the last nearly four decades, Porchet has created beautiful enameled dials for the likes of Ulysse Nardin, Patek Philippe, Van Cleef & Arpels, Roger Dubuis, Vacheron Constantin, Piaget, Jaquet Droz, Hublot,



Fiona Krüger, designer and founder of Fiona Krüger timepeices

Milus, and Fabergé. Many of these dials were crafted in the difficult cloisonné technique, which involves separating the colored fields (practically tracing the outlines of a scene's figures) with minuscule gold threads smaller in diameter than a hair. Porchet and the handful of other enamellers (notably including the deceased Dominique Baron, who Porchet trained) naturally also master other techniques. The rarity of the craft and the exquisite quality of her work have made Porchet not only one of the rare female recipients of the Prix Gaïa (2015), but also one of the most revered independent craftspeople in the recent history of watchmaking.

You cannot help but admire **Fiona Krüger's** temerity, ambition, drive, talent, and the altogether crazy idea to create a watch shaped like an edgy, design-driven skull representing the age-old theme of mortality that runs

through the history of timepieces. This young Scottish artist and designer with a background in both fine art and product design attended art college at the École Cantonale d'Art de Lausanne (ECAL) in Switzerland, near where she currently resides in France, obtaining a master of advanced studies in design for the luxury industry. She launched her Skull watch in 2013, though she has also collaborated with other manufacturers including Ulysse Nardin and Fabergé. It would indeed be hard to imagine the creative side of the watchmaking landscape without her now.

Under the dial

As Cartier's master watchmaker **Carole Forestier-Kasapi** presents something of a lone, but nonetheless hugely inspiring, figure. She has been in charge of designing and manufacturing the Maison's most complicated in-house movements since 2005 after joining the iconic French-Swiss brand in 1999. In an industry predominately run by men, this French watchmaker is a shining example of female ingenuity: at 22, she was already designing movements for other very reputable companies active in the high horology sector, notably Zenith's Elite calibre. She became head of development at Renaud et Papi, one of the premier Swiss suppliers for complicated movements, at a surprisingly early age in the mid-1990s. But her breakthrough arrived in 1998 when she won the Breguet Foundation award for innovation in mechanical watchmaking. The award was given to her for designing a watch whose movement was circumscribed by its mainspring. If this idea sounds familiar, it should: it became the central theme in Ulysse Nardin's Freak; Forestier-Kasapi was working as a freelance movement designer at the time and made history with and for Ulysse Nardin. ■

Elizabeth Doerr is editor-in-chief of QuillandPad.com

MOTHER OF INVENTION

It was a sense that 50% of the population were being ignored that led Simone Bédat to create her eponymous watch brand – created for women by a woman



All of Bedat & Co's collections are numbered and not named

It seems fitting that Simone Bédat bears a striking resemblance to another pioneering women – Coco Chanel. She has the dark tightly curled hair, slim figure and mischievously impish smile; one that feels as though she is letting you in on a joke of which only she's aware. Whereas Coco Chanel rewrote the rules of fashion and showed women that they didn't need flounce and artifice to be attractive and stylish, Simone Bédat did something equally as unheard of – she set up a watch brand devoted entirely to women's timepieces.

It should also be noted that this didn't happen in the last five years, when interest in women's watches has reached fever pitch, this happened in 1996 when brands thought all they had to do to satisfy their admittedly small female following was very little.

"After a lifetime in the Swiss watchmaking industry, watching 50% of the world's population being ignored, I decided to do something," said the Genevan entrepreneur after launching her brand in 1996. "Bedat & Co [which was founded with her son Christian] was that something; a luxury timepiece brand founded by a woman for women."

There were diamonds, of course, in Mme Bédat's first collection that she showed at Baselworld a year later but set on beautifully creative timepieces that featured tonneau-shaped cases that hugged a woman's wrist or elongated ovals. There were even automatics in the collection; something that was also rather unusual for women's pieces at the time, with brands tending towards quartz because they surmised women wouldn't be interested in what was under the bonnet.

Mme Bédat's love of the Art Deco period informed every piece as did a love of Coco Chanel herself, which might be why each collection is assigned a number rather than a name, though she didn't go so far as opting for a collection number five.

Although Bedat & Co didn't stay in Simone's hands, she has remained an inspiration in terms of governing aesthetic and the brand's emphasis on female empowerment.

Taking as its starting point the idea that its watches are worn by "women of character", its timepieces have adorned the wrists of some of the most accomplished women in the world, one of whom, Carly Paoli, is its new ambassador. Paoli is a classically trained singer from Mansfield in Nottinghamshire, who Bedat & Co spotted singing at an event in Malaysia.

It wasn't only her voice that bowled over the Bedat & Co team – though that certainly did make them sit up and pay attention – but it was Paoli's journey from Disney-musical loving girl to singer on the world stage; a woman who put herself on a path at nine years old and never gave up on her goal. It was that determination to make a dream a reality that chimed with the founding principles of the company and personal philosophy of Simone Bédat and one of the many reason why Paoli is the perfect ambassador for the brand.

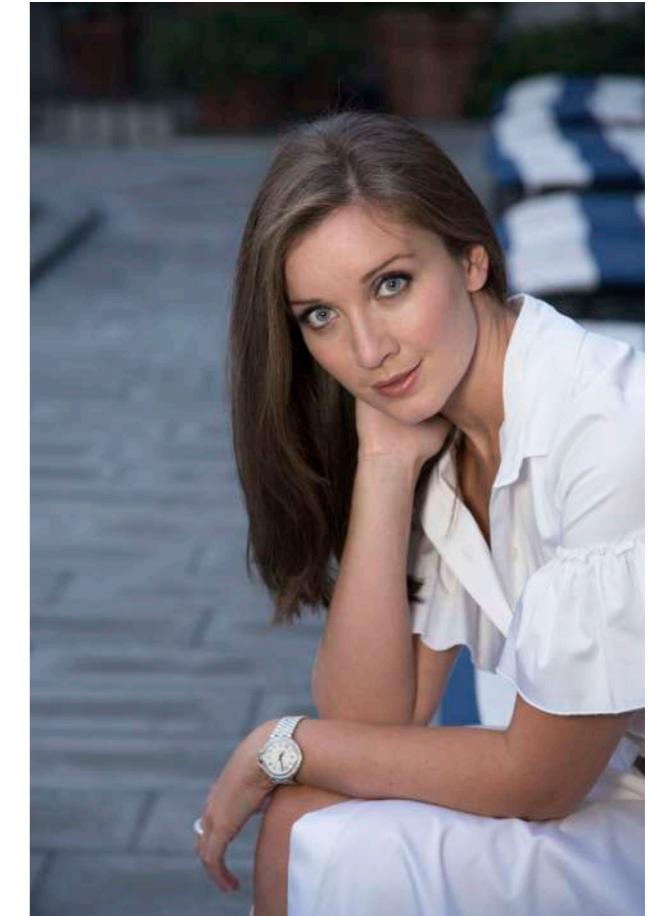
"Bedat & Co celebrates women in all different walks of life who are breaking the glass ceiling," says Paoli, when asked about what partnering

with the watch brand means to her. "That's what I strive to do. I'm in a very competitive world."

Since working with Bedat & Co, she has been the first artist to perform at the International Women's Media Foundation, hosted by Olivia Wilde and Kate Hudson; duetted with José Carreras at Windsor Castle for



Art Deco style was Simone's inspiration as can be seen by the No.3 Collection



Carly Paoli, Bedat & Co's ambassador wears the N° 8 timepiece

the Prince of Wales as well as performing at St James's Palace for the Prince of Wales and the Duchess of Cornwall for a fundraising event for the Prince's Trust. She's sung with Andrea Bocelli and Carreras again in Rome and had her version of Ave Maria chosen as the official song for Pope Francis's celebrations.

Her new album Singing My Dreams is a blend of the opera she has come to love and the film scores she grew up on. "It's classical crossover," she says. "It's a bridge over two worlds, and people from both sides can hopefully enjoy it." Those who do will be able to see her perform live at London's famous Cadogan Hall on February 15 next year. ■

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TIME DOES TELL

By Neil Francis

"16 Items Women Wear To Drive Men Wild!" read the headline. I'm a sucker for a bit of clickbait and to my mind, this bit promised useful inside knowledge on some feminine wiles, and an interesting distraction on a particularly Brexit-heavy news day.

"Before you get defensive, calm down," the article went on. "We know what you're thinking. 'Um, women DO NOT dress for men. We are always free to wear what we want, and no-one is going to stand in the way of us freely expressing ourselves and looking damn good doing it, right?'"

"Good point, well made," I thought to myself. "With you so far."

"However, we've really got to admit that sometimes it's not such a bad idea to throw something on that we know will please 'our' man, or that special someone. We admit that seeing the smile on his face when he sees us, and getting those extra compliments all day, can be a big confidence (OK, ego) boost too. And the fact that he can't keep his eyes off you, glancing with those hints of lust in his eyes is a major turn on as well."

Now I'm thinking: "That's asking quite a lot of a wristwatch, but let's go with it." Then the penny dropped and we were back in the room. No mention of a watch?! In no particular order, the article listed the following "16 Items Women Wear To Drive Men Wild!": Off-the-shoulder tops, high heels, shorts, thigh-highs, (his) oversize shirts, bodycon dresses, glasses, sneakers, yoga pants, lace pieces, leather jackets, pants suits, jumpsuit, sundresses, graphic T-shirts and baseball caps.

Good luck incorporating all those into an ensemble, ladies. Now I hope we've reached the point where we are all thinking the same thing. Can a woman drive a man wild simply by adding a watch to her outfit?!



According to a survey by watch company Cadence, men think more of a woman they see wearing a watch. The researchers noted that many women will generally put on a wristwatch to go a job interview. After all, what better way is there to communicate punctuality?

But besides potential employers, do men notice when a woman wears a wristwatch? If so, what signal(s) is she communicating to the opposite sex by wearing a watch?

Men are known to be the 'visual sex' and in the same way that they may draw conclusions about you from the clothes you wear, the same goes for the watch dangling from your radius.

I reckon most men develop a life-long liking for a certain type of dressing in a woman after a seismic moment in their adolescent youth. It could be a boy who watched his mother apply 'cat-eyes' eyeliner in the 60s or said youth may have experienced a similar mental earthquake in seeing Honor Blackman sporting a Rolex GMT Master, Ref. 6542, in Goldfinger. So, back to that survey. They asked a one hundred male, watch-wearing civilians, "How does wearing a wristwatch make a woman more attractive?"

Over one third of the respondents said that women who wear watches were not only more punctual (!) but also had more depth of character. When pushed for more, one chap responded, "A woman wearing a watch has places to be. She's on a mission, and that's sexy."



26% of respondents perceived watch-wearing women to be more sophisticated. "Our results indicate that women who wear watches are seen by men not only as having more substance, but also as being more confident, more important, and more refined," said the market research director.

"We have also found that many of our male customers tend to think of watches as 'masculine jewellery' and in this way, the wristwatch is a strong point of commonality in dress between men and women." Amen to that. I'll always make time to have chat over the photocopier about her watch with a timepiece-

wearing female co-worker. I love talking to women about their watches, and more generally, how and why these chose them.

Seeking further authoritative insight I turned to *Harper's Bazaar*, which knows about these sorts of things. "Finding the right watch is a bit like finding a husband," it said. "Pick a great one and you'll keep it forever; pick the wrong one and you'll be dying to get rid of it a year or two later."

Now, we all know that the relationship women have with their watches is sacred. It's also fiendishly subtle, and full of pitfalls for potential admirers. As just one example, you see a girl with a 'boyfriend' type watch; big and sporty, and what are you to think? It's either a sign that she's particularly connected to another man – after all, you don't let just anyone borrow your Royal Oak Offshore – or she's wearing a sizably circumferenced watch simply to offer a stylish way to balance her more feminine pieces, such as a vintage diamond ring. That, or she likes to be able to see the time without squinting. (If she's not wearing glasses; see *The 16 Things!* above)

Choosing a man-sized watch could be a statement of "I'm wearing the trousers". Or, as *Harper's* pointed out, it could be taken as a sign of 'haughtiness', of looking like you've stolen something really expensive; always rather a raffish and attractive trait, I find.

Maybe it's just me, overthinking it all. I do that with watches and women. So I prefer not to overlook the fact that some women love watches for exactly the same reason that men do: the pure passion for horology.

In other words, some women are simply watch nerds, too. And they're the easiest ones to fall in love with, especially if they're wearing a watch worth lustng after. ■

Neil Francis is a journalist contributing to Formula Life, The Independent, FourFourTwo, Brides.

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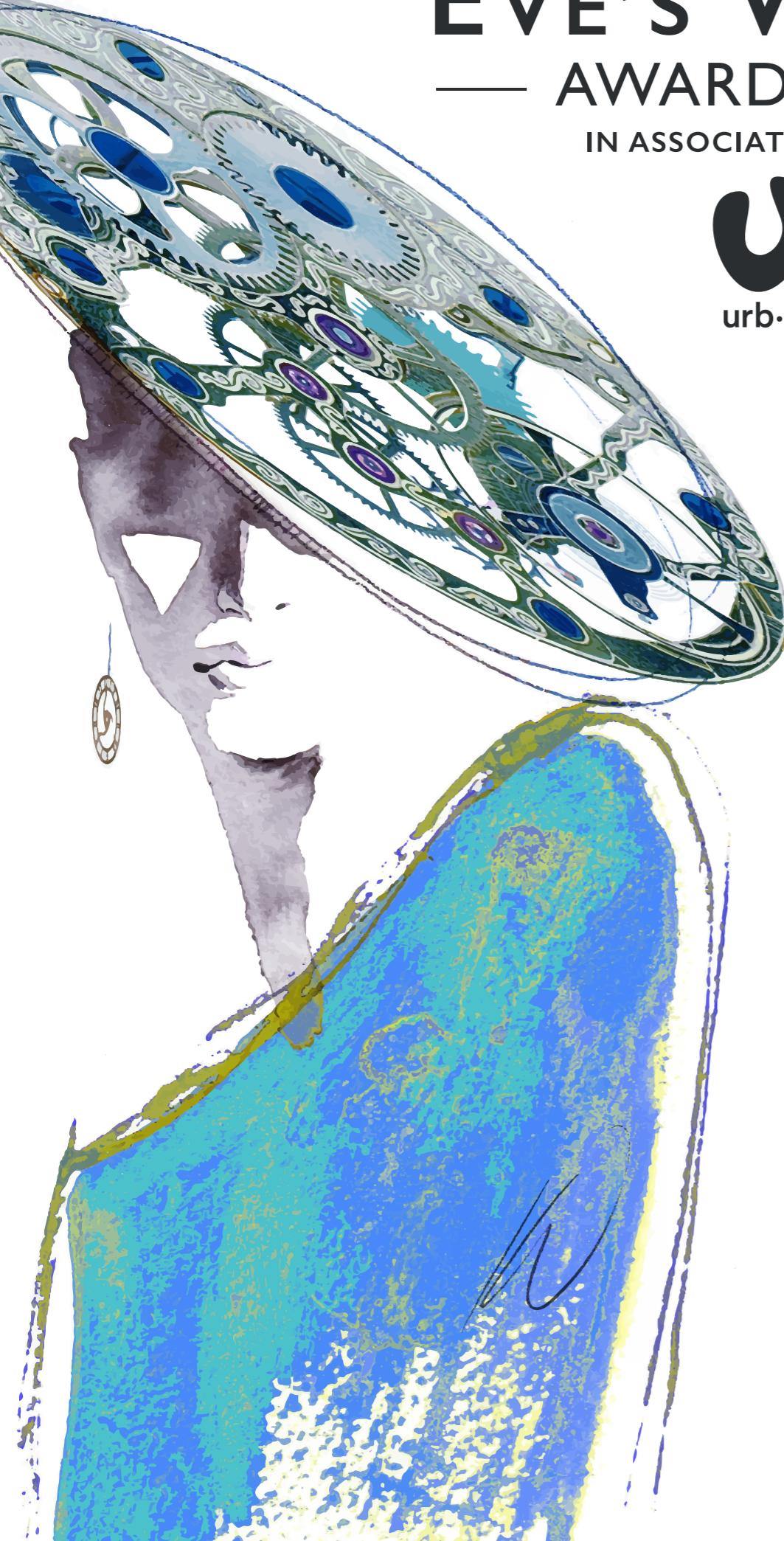
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EVE'S WATCH AWARDS 2017

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WHO'S WHO

Larissa and Jane Trew Co-Founders of Eve's Watch Awards

Judges Panel

Tracey Llewellyn Deputy Global Editorial Director of Revolution Press; **Elizabeth Doerr** Editor-in-Chief of QuillAndPad.com; **Sara Sandmeier** Jewellery & Watch Freelance Designer, Founder of Design-Fashion-Styling; **Dr Rebecca Struthers** Managing Director Struthers London; **Avril Groom** Luxury freelance Fashion, Jewellery and Watch Journalist; **Gaia Geddes** Executive Jewellery and Watch Editor for Porter; **Katrina Israel** Fashion Features Director for ES Magazine; **Jessica Diamond** Watch and Jewellery Editor for Condé Nast Traveller; **Laura McCredie-Doak** Freelance Jewellery and Watch Journalist and Editor-at-Large, Eve's Watch; **Alice Ella Jonsdottir-Ferrier** Avid Watch Collector and Luxury Brand Ambassador; and **Jane Trew** Co-Founder of Eve's Watch Awards and Associate Publisher of Eve's Watch

Buyers Panel

Gemma Miskimmon Amazon, Senior Vendor Manager Watches EU; **Aly Rigby** John Lewis, Assistant Buyer, Jewellery & Watches; **Erica Redgrave** Bucherer, Watch Buyer; **Vicky McKenna** Signet Jewelers, Director of Buying; **Kelly Best** Signet Jeweler, Buying Controller (Ernest Jones); **Lisa Broun** Aurum Holdings, Senior Buyer Luxury Watches (Goldsmiths, Mappin & Webb, Watches of Switzerland); **Faye Soteri** Aurum Holdings, Senior Watch Buyer – Rolex & Specialist Brands; **Elizabeth Davies** Aurum Holdings, Buyer – Classic and Fashion Watches; **Michelle Aherne** Aurum Holdings, Fashion Buyer; **Claire James** Aurum Holdings, Senior Buyer (Goldsmiths, Mappin & Webb, Watches of Switzerland); **Dino D'Auria** Frosts of London, Manager and Co-Founder; **Kyron Keogh**, ROX – Diamonds & Thrills, Managing Director; **James Sellors** C W Sellors Jura Watches, Managing Director

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Special Thanks

Laura McCredie-Doak Editor-at-Large, Eve's Watch; **Daniel Williams** Profile PR; **Suzan Antonowicz** Head of International Beauty, Fashion and Luxury, ESI Media; **Maurice Mullen** Head of Fashion and Luxury Goods, ESI Media; **Charlotte Metcalf** Writer and Award-Winning Filmmaker; **Charlotte Pennington** Head of UK Fashion Watches and Jewellery, Marie Claire; **Alice Ella Jonsdottir-Ferrier** Luxury Brand Ambassador; and **Clementine Brown** Design Director

Warmest appreciation to those pioneering watch brands who have supported the Eve's Watch Awards 2017 – a heartfelt thank you.

AHEAD OF THE URB...

Neville James is looking to revolutionise how we shop by putting human interaction back into the equation and bringing the stores to us.

"Everyone's time sensitive in London," Neville James, managing director of Urb-it, London's latest addition to its burgeoning gig economy,



Neville James, managing director of Urb-it UK

shouts over the clatter of cups and the put and sputter of an espresso machine working at full capacity. "People don't want to have to wait for things; they want them immediately."

It almost seems appropriate that James is talking about how Londoners don't have time to wait in a snatched conversation in a coffee shop in between meetings. If ever there were a man who embodies his customers it is him. "I come from a retail background and liked the idea of Urb-it being a service that reverses the model of faceless internet shopping," he explains. "This isn't a reinvention; it's just bringing back the human interaction."

The service James is talking about is Urb-it – a delivery service that helps retailers reach their customers wherever they are, be it in the office, at the pub or sitting in a coffee shop in between meetings.

The business originated in Sweden, with a network now in Paris as well, and its model is simple – retailers sign up to the Urb-it site, which acts as a portal for shoppers. Those wanting to purchase via Urb-it do so through an app. And it is the network of deliverers, or urbers, who, by bicycle or on foot, get the purchased item to the person who bought it. Given the time constraints – the item should be with its recipient within an hour – the service is currently only

available in Zone 1 but James says it has really taken off.



The Pick-Up - an Urber gets what you want in central London

"We sell everything from cakes for £4 to throws for £1,000," he says. "We've even just signed a group of jewellers who have their shops in the Oxo Tower. We're after things that are different; we're not elitist but we want to encourage those retailers who are quirky and unique."

James cites Oliver Bonas as a singular example of what Urb-it is trying to achieve with its spread of shops. "I love that shop because you can get everything there elsewhere but here it is all under one roof," he says.

Although this business has all the hallmarks of fellow gig-economers such as Deliveroo and Uber, where it differs is its employment policy. If you sign up to be an urber, you are an employee of the company from the moment you agree to take on a job. This means you get all the flexibility of a zero-hours job, but none of the risk. Urbers are entitled to holidays with pay, have their tax and national insurance sorted by the company and are insured in case of accidents.

"It's a proper community," explains

James. "We have social events to get our urbers together outside of office hours, we train them; we even encourage them to hang out at the office in between deliveries if they want."



Although Urb-it isn't on everyone's radar at the moment, it's about to become a lot more visible thanks to its headline sponsorship of the second Eve's Watch Awards.

"I thought the synergy worked because, like us, the Eve's Watch Awards is a unique proposition," says James. "And it also appeals to the premium female shopper. Most of

the people who use Urb-it fit into that same category, so it made sense to get involved as we are both so female-oriented." ■





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EVERYONE'S A CRITIC

What happens when you bring together a group of opinionated women to talk about something they are passionate about, where what is at stake is an Eve's Watch Award? Fellow judge **Laura McCredie-Doak** gives you a taster...

Hearing the enlivened discussion around the table at Home House back in June, with talk of tourbillons intersecting with discussions about diamonds, you'd not get the impression that for many years the watch industry has been dominated by men; with the consensus being that women want to know what makes it pretty, while men are more concerned with what makes it tick.



Judging gets underway at Home House earlier this year

However, these 10 women congregated together to decide which watches and brands deserve to be crowned winners, have more than enough of a wealth of horological knowledge between them to appreciate a bit of pavé as well as dissect a mechanism.

"It's been humbling to sit on a panel with such inspirational women" says **Dr Rebecca Struthers**, while explaining to everyone why a certain innovation in one category has been seen in a simpler guise in 19th century watches. Something she is certainly in a position to know having recently become the only person to be awarded a PhD in Horology. Also keeping everyone clued up horologically speaking is **Elizabeth Doerr**.

Although she currently lists her job description as editor-in-chief of QuillandPad.com, Elizabeth has been blazing a trail for women in the watch industry since 1991, when she became editor of Wristwatch Annual.

Since then she has written books, served on prestigious judging committees and is a sought-after commentator on the world of watches.

"This is one of the best recent initiatives in the world of watchmaking, and I am very proud to be part of it," she says. "It's time for women's voices to be unequivocally heard."

Someone who has also been pioneering in ensuring the best of women's watches and

jewellery is being presented in the world's press is **Avril Groom**. A prolific writer on these two subjects, as well as fashion, for every



Avril Groom (left) and Jessica Diamond get serious

luxury publication you can think of, Avril's experience gives her a rare insight into how these three worlds can successfully come together in a 30-something millimetre form. "Eve's Watch has made a major mark on the industry, drawing attention not just to the rising standards of both beauty and watchmaking craft in timepieces designed for (and in some cases by) women," she explains.

Gaia Geddes is another woman with this cross-discipline view of the industry. As the executive jewellery and watch editor for luxury women's magazine Porter, she has an innate idea of style and what works on the wrist. In fact, there isn't a luxury women's publication



Gaia Geddes (left) and Elizabeth Doerr discuss dials

Gaia hasn't worked for and she's also translated her expertise to working on projects with brands such as Chopard, De Beers and Fabergé. She has also been in a position to witness how the way women think about their watches has changed.

As she explains: "The relationship that women have with watches has undergone a seismic shift in the last decade. Of course, watches tell the time but they have become such an integral part of a women's wardrobe."

This is something **Jessica Diamond** has also been able to observe globally as watch and jewellery editor for Condé Nast Traveller. In keeping with the modus operandi of the title, she is often in far flung corners of the world, seeking out the latest trends. Furthermore, she is responsible for ensuring the UK's women are well-informed in her position as women's watch expert for Telegraph Luxury.

"The women's watch market has come on in leaps and bounds over the last few years," she says. "And, if it looks good and it ticks it is firmly on my radar." Also taking a global view of the women's watch world is **Tracey Llewellyn**. Having spent 10 years earning her horological stripes at the more geeky end of the publishing spectrum in her role as deputy editor of QP magazine, she now oversees seven editions of international watch title Revolution

– a magazine that combines in-depth editorial on all the latest timepieces with high-octane shoots and celebrity interviews.

"We are seeing a shift among brands who are now recognising the buying power of the female market," she says. "In terms of design, mechanics and lifestyle needs the demands of women watch buyers are being addressed across the board." Someone with a more intimate knowledge of how watch design

has evolved is **Sara Sandmeier**. She spent 16 years as a watch designer at Baume & Mercier and evolved its women's offering from classic to seriously desirable. Since leaving she has blended her love of haute couture with a passion for good watch design. "As a former watch designer and woman I felt privileged when Eve's Watch approached me to be on the judging panel. This unique awards selects timepieces of all categories and gives watch-lovers an exciting summary of what's going on in the world of women's watches," she says.

Casting a more consumer-focused, but no less eagle, eye over the shortlisted watches is **Alice Ella Jonsdottir-Ferrier**. She is that rare thing – a female watch collector, continuing a passion that was instilled in her by her father who also had a timepiece collection. Aside from bringing this unique perspective on the watch world,



Focused discussions with Tracey Llewellyn (middle left) and Sara Sandmeier (middle right)

Alice also has a keen sense of whether a brand has successfully created a recognisable identity thanks to her job as a PR professional and luxury brand ambassador, consulting for such instantly recognisable names as Bentley Motors, Cartier and Dom Pérignon.

As fashion features director for ES Magazine **Katrina Israel** certainly has experience of luxury brands and what appeals to a buying public. Her pages read like a who's who of the top names in fashion and her previous roles at



Dr Rebecca Struthers casts a critical eye

establishments such as Wallpaper* means she knows what watches women want on their wrists.

Also passionate about getting watches back on women's wrists is **Jane Trew**; after all it was that philosophy that led to her setting up online women's watch title, Eve's Watch with her sister Larissa and co-founding the Awards.

This is a woman with a grassroots view of what's going on in women's watches, with an uncanny knowledge of who the hot new brands are as well as an ability to pinpoint exactly what women currently want to wear. "It is about time that the accomplishments within this sector are spotlighted, not only

to reward those who have pioneered the way forward, but to encourage others to follow suit," she says. "While working on the Awards, I have been humbled by the many amazing women within the watch industry who have supported our vision to celebrate women's watches and their spirit to get involved."

With a group of women this opinionated and experienced around a table, it's not hard to be inspired. Roll on next year.

Meet the buyers

While there were eleven women who made most of the decisions, for our Buyer's Choice award we asked the best buyers in the watch industry for their opinions on what brands made their cut.

Representing Signet Jewellers, was **Vicky McKenna**, director of buying, and **Kelly Best**, buying controller; who said she felt like with the Eve's Watch award "we are winning the battle of the sexes". "It's so refreshing to have Eve's Watch championing this side of the market," added Vicky.



Unsurprisingly given its domination of the UK watch and jewellery retail scene, we solicited the opinion of four of Aurum Holding's buyers. There was **Lisa Broun** who is senior buyer luxury watches and **Claire James**, senior buyer across Goldsmiths, Mappin & Webb and Watches of Switzerland; **Faye Soteri**, senior watch buyer across Rolex and specialist brands; **Elizabeth Davies**, buyer of classic and fashion watches.

Speaking for the team, Lisa said: "I am delighted to be involved in the second year of the Eve's Watch Awards. The interest and enthusiasm in ladies' watches has grown significantly over the last 12 months. The awards recognise the importance of this"

This was a sentiment echoed by **Erica Redgrave**, watch buyer for Bucherer (formerly The Watch Gallery) adding, "Eve's Watch

Awards will get bigger and better no doubt." Representing one of the most respected names on the high street – John Lewis – is **Aly Rigby**, who is the assistant buyer for jewellery and watches for this British stalwart. "I am honoured to be a part of these Awards, having been chosen to vote for the most innovative & desirable watch brand within the industry, alongside other leading retailers," she said. It wasn't just multiples that had a say, or women for that matter; we also talked to **Dino D'Auria** who is the manager and co-founder of luxury independent Frost of London, who noted that: "Women's watches are continuing to evolve at quite a speed and the industry is no longer dominated primarily by men."

And we also thought the opinion of some retailers who weren't London-centric would be a good idea. "It's great to be part of the Eve's Watch revolution to engage and entice an audience that has been long ignored," said **Kyron Keogh**, managing director of ROX – Diamonds and Thrills – a luxury jewellery and watch business that dominates the Northern and Scottish scene.

In acknowledgement of how internet shopping has transformed the way many people buy watches, we talked to **James Sellors**, managing director of C W Sellors and Jura Watches, one of the largest online luxury jewellery and watch retailers, who said that he was "proud to be working in partnership and supporting Eve's Watch Awards Buyer's Choice."

And finally you can't talk internet retail without mentioning Amazon, so we got the opinion of **Gemma Miskimmon**, who is senior vendor manager watches (EU) for online retail behemoth Amazon. "The triumph of last year's Eve's Watch Awards is not only testament to Larissa & Jane's hard work and commitment, but to the support shown by the great women and men within the watch industry who recognise the importance of celebrating women in watches and the segment as a whole." ■



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Best High Jewellery

"Dior consistently pushes the boundaries of fine jewellery, the Grand Soir Botanic is as much a work of art as it is a watch – could be framed and hung in a gallery."

The rest of the best



Cartier Panthère de Cartier

This 1980s icon has been relaunched for the 21st century and given a new lease of life with this white-gold-and-diamond version. 168 brilliant-cut diamonds adorn the case, while the dial boasts 118 brilliants and the bracelet an impressive 374 of the precious stones, all interspersed with black lacquer spots. As you would expect from a brand that has blurred the lines between watches and jewellery as successfully as Cartier, this watch is a stunning showcase of both the Maison's talents.



Audemars Piguet Diamond Outrage

The final piece in the trilogy of haute joaillerie watches produced by Audemars Piguet over the past three years – previously there was 2015's Diamond Punk and 2014's Diamond Fury – this Outrage truly is outrageous. 9,923 brilliant-cut snow-set diamonds adorn the spikes, while a further 354 invisible-set baguettes are used on the tips of three of them. You almost don't care if it tells the time or not.



Chanel Mademoiselle Privé Décor Aubazine

Taking inspiration from Mlle Chanel's childhood and the floors of the Aubazine-based monastery-run orphanage where she spent her formative years, this hypnotic pattern is deceptive in its simplicity. The brilliant-cut diamonds are herded into patterns by slivers of black rhodium-plated white gold threads, while in between are set diamonds specifically cut for this design. It is an incredible, mesmeric and beautiful timepiece that illustrates the jewellery skill Chanel has at its disposal.



H Moser Venturer Smoky Sapphire

One of the forgotten skills necessary when creating a haute joaillerie watch is the sourcing of stones – assessing colour, matching each stone and, in the case of this magnificent piece from H Moser, working out precise gradation of shade to illicit that feeling of falling into a rock pool. And that's before you even start to consider how hard it is to set 375 sapphires with diamonds in between.



Chopard Green Carpet Collection

Under Chopard's auspices, the ethical side of the jewellery and watch world slips into something far more glamorous with Chopard's Green Carpet collection. This initiative, which has been going since 2013, has seen the brand showcase jewellery and watches featuring fairmined gold and ethically sourced gemstones, such as these from Gemfields. The social element is admirable but the stonework is why this watch is on the shortlist and it's to be marvelled at.

The winner



Dior Grand Soir Botanic

Every watch included in this category was a showcase of some of the most impressive haute joaillerie techniques in the industry today, but when you're cutting mother of pearl into wafer-thin discs and building three-dimensional gardens of precious stones then you really are in a league of your own. And that's precisely what Dior has done with its Grand Soir Botanic collection. Comprising eight unique pieces featuring a different exotic bloom, the variety of skills on display is simply mind-blowing.

While we'd have loved to have given this award to the entire collection, we had to choose one

and this, with its multi-coloured sapphire pavé, exquisitely realised flower and smattering of diamonds, was deemed to just have the edge. That a watch of this calibre and carat-weight should be placed on a strap that is made from fabric also used for Dior's Fusion trainers, shows the sense of humour at play here.

Not something you usually get from a haute joaillerie House and just another reason why Dior was out-and-out winner for this category.

Best Fashion Watch

"A perfect fashion timepiece – Gucci distilled in a watch. Even though it is the embodiment of fashion in watchmaking, it is also a great iconic watch. I would happily wear this watch 10 years from now."

The rest of the best



Fossil Idealist Light Brown Leather

It seems as though television-set shaped dials are very much on-trend this season and this quirky little number from Fossil shows why. It is elegant without straying into twee territory and the Tiffany blue gives it a wonderful retro feel. It is also a bit of a curve ball from Fossil who seems to be upping its fashion ante recently. And we certainly approve.



Swatch SkinSkin

Swatch is a perennial favourite when it comes to on-trend designs that are very pay-cheque friendly but this latest Skin collection is really something. On paper this isn't from the "look at me" school of Swatch design, it is a subtle slimline creation that sits on your wrist, like, well, a second skin. However, it is once you have it on that you realise just how gorgeous it is and just how fashion-forward, in terms of colour, this SkinSkin version is. It's the only way to go nude this season.



Tissot Heritage Banana

Much like the fruit after which it is named, this watch is not to everyone's tastes. However, you can't deny it is a bold design that really stands out from the crowd. Based on a vintage watch with much the same bold aesthetic, this elongated rectangle curves pleasing around the wrist, which emphasises the distortion on the numerals in a rather cool way.



Michael Kors Lake Pavé Silver-Tone

Gone are the oversized chronograph dials and chunky rose-gold plate bracelets that made Michael Kors watches famous and in its place is something all together more sophisticated. It's still a flamboyant timepiece but it feels as though the design team at MK HQ has realised that its audience's tastes have matured and have created the perfect watch to sate these new appetites.



Fendi IShine

It's hard to believe Fendi has only been making watches since 2014, but this latest Fendi IShine shows that they already have a handle on how to make show-stopping feasts for the eyes. According to an interview with Pietro Beccari, CEO and Chairman of the luxury brand, this watch is a "tribute to the beauty of light"; we think it's a perfect example of what you can do when you aren't afraid to meld fierce fashion sensibility with watchmaking.

The winner



Gucci Le Marché des Merveilles snake watch

Since Alessandro Michele has taken the creative director hot seat at Gucci, it seems the brand can do no wrong.

His "geeky girl rummaging through her bohemian grandmother's wardrobe" aesthetic has been a major hit with the fashion pack and, thankfully, he's also taken control of the brand's jewellery and watch arm too with wonderful effect.

Gone are the horse bits and interlocking Gs and in their places are menageries and celestial bodies. Tigers and bees jostle for space with moons, stars and rainbows and, as with this design, snakes slither up watch straps and onto the dials.

There's so much to love about this watch from the embroidered kingsnake to Michele's 2017 motto "Blind for love" stitched in French through the middle of the Nato-esque strap. There are some in the watch industry who are a little sniffy about fashion watches, but when it is done with this much aplomb and finesse, you can't help but be impressed. This is a fashion watch in its truest sense – one directly inspired by a Maison's catwalk output – which is why it just had to be our winner.

"L'aveugle Par Amour"? It looks like we're all blinded for a love of Gucci instead.

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Best Design

"This Chanel timepiece is a revelation in terms of combining mechanics and feminine design that stays true to the brand. It represents the perfect synthesis of how to appeal to all the different levels of feminine horology. It's beautiful, clever and wearable."

The rest of the best



Corum Golden Bridge Ladies Ronde

Corum's Golden Bridge has been an icon for the brand since it first came out in 1980 but this year's iteration, with the coloured precious resin panels framing the mechanics, is its best yet. The panels frame the linear mechanism emphasising its unusual structure, but also add vibrant colour pop. Placing the rectangle of mechanics in a round watch creates a clever juxtaposition of styles that shouldn't work on paper but does on the wrist.



Manufacture Royale ADN Street Art

Just when you think people have exhausted all possibilities of what you can do within a sub-40mm circle, something like this Manufacture Royale watch comes along. Inspired by the echoes of graffiti on the New York subway after the municipal painters have tried to conceal the scrawl, this watch features bridges coloured using a technique involving computer-printed film that is dissolved in water into which the bridges are dipped. The imprint is so unique that Manufacture Royale approves each design with the future owner. After that it almost seems incidental to mention that this is also a flying tourbillon. A true fusion of watchmaking art and design.



Bulgari Serpenti Twist Your Time!

It's always hard to reinterpret an iconic design but Bulgari has been doing just that since the 1940s with its Serpenti. This year's iteration is just as en vogue with its interchangeable straps and scaled-back nod (all puns intended) to the time in the late 1960s when the Serpenti first got its reptilian head. It is a perfect example of how design can endure, whatever demands the era in question throws at it.

The winner



Chanel Première Camélia Skeleton

When it comes to women's watches Chanel has form – the Première, which it launched 30 years ago, has become an icon then there was the runaway success of the Boy Friend. Every woman who wore it loved it and we gave it an Eve's Watch Award too.

This year it is Première Camélia Skeleton that is going home with a trophy. For starters, it houses the brand's second in-house movement the Calibre 2. The name doesn't really sound like much to get excited about, but this is another incredible feat of watchmaking – a skeleton movement that is in the shape of a camelia, one of the many well-known symbols in Chanel's iconography. Note it is a "skeleton" not "skeletonised" movement because the Calibre 2 was never a complete movement out from which pieces have been removed;

they were never there in the first place. Instead bridges have been shaped into a camellia and then the wheels placed within that structure to create a three-level floral pattern in which the mechanics are hidden.

And it is a beautiful watch. The instantly recognisable angled form of the now 30-year-old Première case, which takes its outline from the shape of the Place Vendôme and here is diamond set, acts as a contrast to the looping, almost hypnotic, DLC-coated bridges of the movement.

It is a quintessentially Chanel piece – feminine but without being overtly girly and unlike anything else. No wonder it's an Eve's Watch Award winner.

Best Design

(Under £2,000)

"There's just nothing out there like it in terms of design. The watch's dial is really innovative, particularly when you consider the myriad ways the head alone can be worn – like a cool compass watch. The Klokers is fun, modern and an extraordinary price, that's a lot of watch for the money!"

The rest of the best



Rado True Stratum (co-designed with Rainer Mutsch)

This year Rado decided to team up with non-watch designers in order to breathe new life into some of its designs. This, from Austrian Rainer Mutsch, whose previous work has included everything from polygonal armchairs to soft-foam coated public benches that look like snakes put through MS-DOS, features a dial comprising asymmetrically arranged descending steps, which gives a shifting sense of depth and space. The colour pop of acid yellow from the logo and the second hand add interest without detracting from the moody, minimal darkness of the design.



Shinola Gomelsky Eppie Sneed

With its brushed-gold plate dial and tan strap, this is the sort of watch you could easily imagine one of Don Draper's many girlfriends wearing on a trip to the offices of Sterling, Cooper, Draper, Price. It is a perfect example of how to design an elegant women's watch. The gorgeous lines of the television-set shaped case are enhanced by the relative thinness of the strap, while at 36mm it still has a presence on the wrist. It's pure 1970s style, but with a touch of contemporary flair.



Bulova Rubaiyat

In 1917 Bulova launched its first Rubaiyat women's watch and its back for 2017. The new iteration fuses the feminine aesthetics of the past with more Modernist influences – seen in the "double-circle" case construction and squared-off lugs. In a brilliantly bold design move, Bulova has chosen to keep the crown, which is topped with a blue cabochon, at 12 o'clock in homage to the original watch. It is a watch that proves you can still push boundaries within the confines of a more classical design language.

The winner



Klokers Klock-01

If you're familiar with a slide rule then this watch will feel like familiar territory. However, those of us with a less mathematical bent will find the daring design of this new brand Klokers a bit mind-bending.

Once you understand the principle however, telling the time couldn't be simpler. There are no hands that rotate, only the whole dial itself – well, three concentric rings to be precise. One represents the hours, the other the minutes and the final one represents the seconds. Each rotate at different speeds, counter clockwise. To tell the time, you simply

read down the numbers caught in the line of the slide rule – rather like Lyra reading her alethiometer for those of you who are *His Dark Materials* fans.

That isn't the only clever design trait, the watch head has been formulated much like a Pop Swatch. It can be removed from the strap and attached to pretty much anything from an inside jacket pocket to the top of a notepad. It's a modern, fun and eminently practical watch that could definitely have a place in London's Design Museum one of these days.

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Best Sports Watch

"For sporty beauty Omega wins. The green tone is stunning whilst retaining heritage and elegance. A true 24/7 watch - it will take you from the tennis court to a top table"

The rest of the best



Oris Aquis Date (in white)

This is another watch that beautifully marries form and function. At first glance this looks like just a decorative piece, all pristine white ceramic that doesn't look very hardy; however, it is good to 300m, meaning it does work as a proper piece of diving equipment. It also looks damn fine too.



Breitling Galactic 32 Sleek Edition (bicolour with champagne dial)

While you may not be able to use your Breitling as a brake for your 64-tonne truck, the bicolour version of this Galactic is the last word in sports chic. It may be the accompaniment to more genteel pursuits, but it is still the style most people would picture when hearing the words "sports watch".



Victorinox I.N.O.X. V (in grey)

The I.N.O.X. is an impressive piece of kit. You can drop it from 10 meters, drive a 64-tonne truck over it and go diving to 200m too. And, if you have the Paracord version, with its strap that unravels into a length of cord, you can even dangle from a helicopter, which is apparently what one wearer used it for when they needed to be rescued from a tight spot. More than a sporty aesthetic as one judge said the Victorinox really is 'a warrior-fun-tool watch'.



Chopard Happy Ocean

Diamonds, a 300m water resistance, Chopard's 01.01C movement made in Fleurier and the ability to take you from beach to bar without so much as a strap change. This is the ultimate in sports-watch chic – it works as a tool but you wouldn't know it by its presentation; it certainly looks infinitely better than anything you'd find in a tool box!



TAG Heuer Carrera Lady

The Carrera has always been TAG flagship but was aimed more at men, with the Aquaracer being the female sporty choice. For 2017, TAG has chosen to create, in their words, "sporty, contemporary version for today's active young women" and it has succeeded. The denim strap version is perfect for those women who want something sporty but aren't looking for a traditional steel bracelet take on the trend.

The winner



Omega Speedmaster 38 (in green)

The Speedmaster could probably lay claim to being one of the most iconic watches of the 20th century seeing as it gets the accolade of "first watch on the moon". Worn by Buzz Aldrin and Neil Armstrong when they made their "giant leap for mankind", it has since retained its position at the top of the list of sports watches every man has on his watch wish list.

Until now, the size was a bit of a barrier to women getting a bit of this sports chrono action, but this year Omega shrunk it to 38mm and suddenly it was female watch journos that were singing the Speedies praises around the halls of Baselworld.

Given the number of journalists on the judging panel for the Eve's Watch Awards, it is little wonder that it has taken the accolade of Best Sports Watch this year.

It is the perfect embodiment of this category's criteria – it's a chronograph, with 100m water resistance you don't have to take it off when you take to the water and in this fabulous moss-green shade it even slips into the realms of fashion accessory. You can time your kid's sports-day race, jump in the pool and still look chic at the end of the day – the Omega Speedmaster is the quintessential women's sports watch and that's why it's our sports watch of 2017.

Best Complication

"There is no other brand that could pull off such a beautiful modern, interesting and complicated watch for women. Very technical, poetic and ferociously new. Hats off to Urwerk!"

The rest of the best



Graff MasterGraff Floral Tourbillon

Traditionally tourbillons were hidden rather than displayed front and centre on a dial. This Graff flirts with that tradition by concealing its complication behind a skeletonised flower. The floral motif, something that was very popular in women's watches this year, continues with these handcut and painted enamel blooms that cover the left half of the dial. Two of them even move acting as a more romantic take on a small seconds dial.



Van Cleef & Arpels Lady Papillon Automate

Not all complications are necessary, some are just beautiful, which is the case with this miniature automaton from Van Cleef & Arpels. The movement of the butterfly's wings accelerates or decreases depending on how frequently you move thanks to a power differential that feeds power to the balance as well as to the mechanism that powers the automaton. It really emphasises that intensely personal connection one has with an automatic watch but in the sort of wonderfully poetic way that only Van Cleef & Arpels can do.



Patek Philippe Ref: 7130G-14

Women's world times are surprisingly rare, probably because male designers previously thought women didn't ever leave the confines of the home let alone ventured into different time zones; so it is wonderful to see this complication being placed in a more feminine design. Patek Philippe has always led the way when it comes to putting usually masculine complications in a woman's watch (just remember the 7071R) and this addition to its women's collection continues in that tradition of consistently pushing the boundaries of what is expected from women's watchmaking.



Montblanc Bohème ExoTourbillon Slim 110 years Anniversary Model

The exotourbillon – where the tourbillon doesn't have a cage that is fitted into the escapement but is instead placed on a rotation platform under the balance – is a Montblanc speciality. This is the first time it has placed it in its now-flagship women's collection, Bohème. It's even been given a serpentine companion. The snake motif was first used on the base of the Rouge et Noir fountain pen, which became a classic when it was introduced in 1906, and here, is picked out in blue lacquer, with diamond scales and ruby eyes.



Jaeger-LeCoultre Rendez-Vous Sonatina

Chiming watches were a bit of a trend at this year's SIHH and Baselworld, but rather than go for the full cathedral, Jaeger-LeCoultre opted for just a chime, which added an extra, and more whimsical, dimension to its Rendez-Vous collection. Now, rather than having to look to see when your meeting is, you have a delicate chime as an intimate reminder of your imminent rendez-vous.

The winner



Urwerk UR-106 Flower Power

If you're going to use flowers and diamonds to make a watch appeal to a woman then this is the way to do it. Urwerk's UR-106 is like no other women's watch on the market, which is precisely why it takes the trophy for this category.

Based on the man's version, which came out in 2015, this features the wandering hours that were the standout design feature of the original. The hours are represented by the three rotating groups of numerals, which rotate so that the hour marker is used to point to the minutes scale, which is shown as a retrograde scale along the portion of the dial; a principle

based on a 17th century watch invented by the Campani brothers who used it in clocks they made for the Pope. If that wasn't enough, there is also a moonphase peeking out from what would be the six o'clock position in a traditional case.

While all this kit is impressive, what also swayed the judges' vote was just how good this watch looks on the wrist. Despite a mixture of sartorial stylings around the judging table, it suited everyone. There's not many watches you can say that about.

Collectors' Choice

"This watch is fabulous in its brashness – it's undeniably out-there bonkers. Collector's will love it and you can't deny Rolex's re-sale value."

The rest of the best



Breguet Tradition Dame 7038

Inspired by the legendary souscription watches that Breguet made in the late 1700s, this is the first time the Tradition architecture of exposed mechanics has been placed in a women's watch. The result is something that isn't overtly feminine but still elegant. And as for longevity, if it's a design that's been around since the 18th century, who are we to argue?



Audemars Piguet Royal Oak Frosted Gold

Taking an existing, albeit high-profile, customer and getting them to put their own twist on an icon could have been a gamble but when the person in question is jeweller Carolina Bucci then you're in safe hands. For this celebration of the women's Royal Oak 40th anniversary, Bucci used her microhammering technique on Royal Oak, with imminently collectable results.



Patek Philippe Ref: 7130G-14

Women's world times are surprisingly rare, which is why this Patek Philippe should be more collectible than most in a couple of decades' time. Patek Philippe has always led the way when it comes to expectation-busting auction prices and there is no reason why this gorgeous and timeless world time shouldn't follow suit.



A.Lange & Sohne Little Lange 1 Moonphase

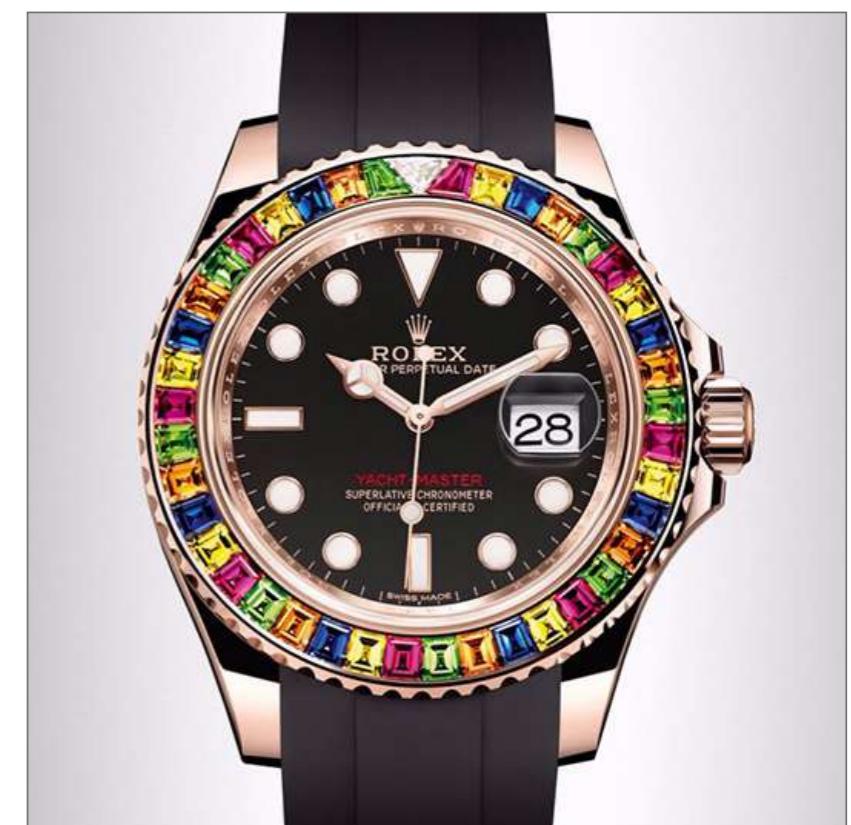
This is the perfect distillation of the Lange design codes in female form. There's the big date, the iconic hour-and-minute subdial on the left and the power reserve just under the date on the right, while the moonphase is given its own space at five o'clock, so it doesn't feel like an overcluttering of the dial space. The scalloped guilloche adds iridescence to the silver-white dial colour and the rose gold is imminently flattering. It's that rare thing – a watch at which you'd never tire of looking.



Omega Speedmaster 38mm (in mink)

Speedies are collectible, especially the vintage ones, and they are generally associated with men so to take this icon and feminise it is a brave thing to do but Omega has pulled it off. The mink shade softens the more masculine appearance of the watch, while for once the diamonds don't feel like a patronising attempt at appealing to a female audience. It's definitely another collectible for the Speedy collection.

The winner



**Yacht-Master 40
(aka the Tutti Frutti)**

Love it or loathe it, you cannot deny that this will be highly collectible in a couple of decades time. When Rolex unveiled its blinged-up take on the Yacht-Master at Baselworld this year, it certainly provoked reactions from those that saw it.

The bezel set with 32 multi-coloured sapphires, eights tsavorites and one substantial diamond at 12 o'clock, all selected in Rolex's own in-house gemstone evaluating and sorting department, makes a bold statement, but

combined with the Oysterflex strap (Rolex's titanium-and-nickel bracelet sheathed in black elastomer – just don't call it rubber) you get a wonderful conflict between high jewellery and high performance.

It's unforgettable, humorous and desirable. And we think, in 20 years' time you'll still have feelings for it, and the auction market will certainly have a place for it too.

Best Innovation

"The Tefnut Twist is a proper watch, beautifully executed movement and innovative take on a traditional manually wound watch. Timeless and well designed!"

The rest of the best



Hermès Slim d'Hermès L'Heure Impatiente

This looks like a simple enough watch until you notice what appears to be a power reserve at 7 o'clock. That indicator is in fact a completely new complication – an hour countdown, which you can set any time within the next 12 hours and, an hour before your intended appointment, the hand will start to countdown the minutes ending with a single chime at the end of the hour. Created in collaboration with Agenhor, it's romantic, whimsical and has never been done before. No wonder it made the shortlist.



Chanel Première Camélia Skeleton

Chanel has followed up its first in-house movement with another incredible piece of calibre construction. The Calibre 2 is a skeleton movement (note not skeletonised, there was never anything filling in the gaps in the first place) with bridges have been shaped into a camellia and then the wheels placed within that structure to create a three-level floral pattern in which the mechanics are hidden. It's elegant, cleverly done and one of the first truly feminine movements on the market.



Fabergé Lady Libertine III

Another one from the Agenhor stable is this beautiful creation whose main feature is space. At the heart of the movement is an empty space that can be filled with an artistic, technical or architectural element. The hours and minutes are indicated by tiny little waves that revolve around a raised element in the centre. The dial design was devised by Fiona Krüger, and Anita Porchet did the enamelling of the sea, while the whole project was overseen by another woman – Fabergé's head of watches, and our Woman of the Year, Aurélie Picaud.



Richard Mille RM07-01

Material science is definitely Richard Mille's thing and that isn't just something it reserves for the boy's toys as evidenced here. The ultralight NTPT (north thin ply technology) carbon, which was first used by Richard Mille in 2013 and was originally developed for the sails of racing yachts, would be impressive enough but the brand has chosen to work out how to set this incredibly durable material. Apparently, this is a move that required its own dedicated machinery to be made, including diamond tools.



Ressence Type 1 Squared

The regulator-style time representation is still there, but this isn't just a squared off version of the original Type 1. It's slimmer and in order to lose those extra millimetres, Ressence had to develop a new way of winding and setting the watch. Turn the watch over and you'll see a lever that folds out and works in much the same way as the winding and setting systems in antique clocks. There's also a quick-set mechanism for the day of the week. It's not an invention that will trouble Breguet's ghost but still another clever quirk from this thoroughly modern brand.

The winner



Moritz Grossmann Tefnut Twist (classic)

Genuinely new ideas in the world of watches are rare. However, this year Moritz Grossmann wowed Baselworld, and indeed us, with something really innovative – a watch that is wound by the strap via a cylindrical lug attached to its lower half, which goes into the case and winds the mainspring (though one of our esteemed judging panel has seen watches wound in a similar manner from the 19th century).

In order to stop the watch, called the Tefnut Twist, from being wound by micromovements of the wrist, Moritz Grossmann has created a ratchet wheel with only eight teeth, meaning

that the strap has to be twisted through a minimum of 20 degrees before the pallet engages. A slipping bridle prevents excessive wrist action from affecting the movement. This is something that occurs in all self-winding movements and works by using friction to hold the outermost coil of the mainspring in the barrel. If excess pressure builds up the bridle will slip to relieve it. There is still a crown, but that is only used to set the time.

It's an innovation that has a sense of fun but still serves a practical purpose and captured our panel's imagination – we just had to award it the trophy.

Best Newcomer

“Sekford’s clean lines and design-led aesthetic are an instant hit. This is definitely a brand with a bright future ahead of it.”

The rest of the best



Czapek & Cie

It's an old name but a new incarnation. Czapek originally set up his watchmaking business in 1845 but the name was lost after his death. That is until 2011, when Xavier de Roquemaurel, a luxury marketing consultant; Harry Guhl, an art expert, and Sébastien Follonier, a watchmaker, decided Czapek was due a resuscitation. The money to launch was raised through crowdfunding – a first for a luxury watch brand – and in 2015 Czapek officially launched with its Quai des Bergues collection. The watches are gorgeously antique looking, the movements have been designed by Chronode.



Farer

Brought to you by the same investor that brought you Shore Projects, Paul Sweetenham, Farer was set up to be a “watch watch” (in Sweetenham’s words). The first collection was quartz and has a real vintage explorer vibe. After just one year, Farer decided to up the ante and introduce a line of keenly priced automatics (£875 and it houses an ETA). Both launches have been very self-assured showing none of the tentativeness of a new brand. An impressive example of how to notice a gap in the market and produce exactly the right product to fill it.



Greyhours

Launched in 2014 and based in Hong Kong, Greyhours offers an antidote to the pared-back classicism that seems to dominate this sector of the watch market. Founded by entrepreneurs Emrah Vuceer, Olivier Kraff and Thao Phan, out of a desire to create functional timepieces that can withstand the bumps and knocks of everyday life. As durability is a key design element, the watches are generally DLC or PVD coated, housing Swiss quartz movements. Pricing is fair – between £180 to £240 – and the watches look markedly different from most things around at the moment.



Briston

It's fair to say that Briston's founder, Brice Jaunet, knows his stuff. He's worked at Cartier and Baume & Mercier before joining LVMH as export director for Zenith. Briston is in a slightly different price bracket, around the £250-350 mark, but it is still an interesting proposition. The preppy vintage designs are inspired by Jaunet's student days in Oxford. The use of cellulose acetate, which Jaunet worked with renowned supplier Mazzucchelli on, is another point of difference. In a relatively short space of time the brand has built up an impressive international retail network, so it must be doing something right.



Klokers

Klokers was created by Nicolas Botherin, the artistic director, and CEO Richard Piras, who was one of the managers behind now-defunct mechanical watch brand Ladoire. Based on the slide rule, there are no hands that rotate, only the whole dial itself – well, three concentric rings. One represents the hours, the other the minutes and the final one the seconds. To tell the time, you simply read down the numbers caught in the line of the slide rule. The watch head can be taken off and clipped onto anything, while the bracelet is designed to be worn by itself too.

The winner



Sekford

Sekford is a brand from Blighty that we should be getting excited about – we got so excited about it, in fact, we had to give it an award.

It is the brainchild of Kuchar Swara, a man who knows a thing or two about style, having co-founded eclectic lifestyle magazine Port.

Along with Cedric Bellon, a watch designer who counts Hermès, Bell & Ross and Longines among his clients and Pierre Foulonneau – an industrial design who has collaborated with brands such as Tefal – he launched Sekford, which takes its name from Sekforde Street in Clerkenwell, an area of London that historically housed watch and clockmakers.

It isn't just the name that references the golden age of British watchmaking; Swara wanted the design to emulate the 18th and 19th century pocket watches he saw while researching the project at the Clockmaker's Museum, which now resides at London's Science Museum. These trips also inspired the typography that was created specifically for Sekford called Sekford Underground Tiny.

Despite all these nods to Britain's horological history, apart from the straps, which are British leather, the watches are made in Switzerland but we won't hold that against them.

The result is a coolly confident watch brand that might be a newcomer, but has already made its mark.

Buyer's Choice

"Rolex is subtly on trend but classically timeless."

The rest of the best

CHANEL

Chanel

"Super elegant", "sensitively designed" and "for a real serious watch connoisseur" are just some of the ways our panel described Chanel. This Maison has become such a power player in the watch industry, it is no longer thought of as a fashion brand that dabbles in adornments not proper timepieces. This year, with a collection that ranged from the haute horlogerie of the Première Camélia Skeleton to the pop-art fun of the J12 Mademoiselle, Chanel left no one in any doubt as to its right to call itself a watchmaker.

TAG Heuer

TAG Heuer

Considering this year it followed a Cara with a Bella, adorned the Kingsmen and relaunched an Autavia, it's not surprising that TAG Heuer has found itself a favourite among buyers. If ever there was a brand that understood the concept of cleverly marketing its watches to its target customer base, then it is TAG Heuer. The watches are pretty damn desirable too. "[It] thinks closely about the female market with watches that can transition from day to night" was one view, while, as another so succinctly said, it had a "beautifully accessible collection".

AUDEMARS PIGUET

Audemars Piguet

Audemars Piguet has always been a brand with a more masculine following, but this year it showed that it also knew what women wanted when it came to the perfect everyday wearer. Collaborating with renowned Florentine jewellery designer Carolina Bucci, it created the Royal Oak Frosted – a timepiece that gave the illusion of being fully pavé, but which was actually micro-hammered metal. It's not surprising that one buyer referred to this brand as "a personal favourite", while another comment was simply: "I love the Royal Oak". We hear you!

Cartier

Cartier

With the overwhelming success of the reissue of the iconic Panthère, it is not surprising that Cartier has ended up in the shortlist for the Buyers' Choice. "Cartier has always had a strong offering for women", said one buyer but this year it seemed even more focused on delivering female-centric watches that were absolute must-haves. Every iteration of the Panthère from the plain steel to the gold with black lacquer showed a real knowledge and passion for women's watch design.

Chopard

Chopard

"A real luxury brand" was how one buyer described Chopard and we know what they mean. There is an air of refinement and elegance to everything this brand does, even when it's putting luminescent fish on its dials or equipping diving watches with dancing diamonds. Chopard straddles the worlds of watches and high jewellery timepieces with aplomb and has even brought ethics to the fore with its Green Carpet collection, which features ethically sourced stones and fair-mined gold. No wonder it's a favourite with buyers as well as watch connoisseurs alike.

The winner



ROLEX

Rolex

It seems like Rolex can do no wrong at the moment. Everyone who saw its Baselworld 2017 collection, featuring such instant classics as the Cellini moonphase and new Sky-Dweller, was doffing their hats to a brand that doesn't ever sit on its laurels despite its place at the top of the watchmaking world.

However, this category isn't about what everyone thinks, it's about whether the brand has impressed the most powerful people on the high street – the buyers. Customers generate sales, it's true, but they wouldn't know what to buy if these people didn't source the best watches from around the world to present to them.

And Rolex has certainly made an impression. "Its market dominance is earned through amazing brand placement, demand, and, most importantly, designs that have female shoppers in mind," said one, while another praised them for being "subtly on trend but classically timeless." Another called it an "inspiration".

It is always the first brand on anyone's lips when questioned about the watch they'd most like to own, and now it is the brand in the top spot for this Eve's Watch Award. This may have been chosen by our panel of highly experienced buyers, but it's a result with which we couldn't agree more.

Buyer's Choice

(Under £2,000)

"Gucci is breaking all the boundaries and making us re-think our wristwear choices."

The rest of the best



Olivia Burton

It could have been tempting to dismiss Olivia Burton as a brand that had capitalised on the faux vintage vibe that pervaded a post-financial crash Britain but this fashion-watch powerhouse has proved itself time and again. "Always following the trends in colours, prints and design," was how one of our panel phrased it, while another talked about how it managed to encourage women to "have a watch for every outfit".



Rado

This is a brand that, like when its trademark ceramic comes into contact with skin, has certainly warmed up a lot in recent years. "I have seen the biggest step change in this brand over the last few years. Outstanding designs that are made to sit perfectly on the wrist. The ladies range is beautiful and the new lines are driving much more interest from customers who would not have previously considered purchasing a Rado, including myself!" When a buyer is considering making a personal purchase then you know you're doing something right, which Rado is in spades.



Raymond Weil

Brands that tend towards the more classic aesthetic can sometimes get overlooked in favour of the shiny and surprising, but Raymond Weil has succeeded in making watches that, to quote one of our panel "ooze desirability". This brand is the epitome of elegance – a quality it underlined by collaborating with iconic French shoe brand Repetto on a selection of straps for its Shine range – and, as one buyer said, it continues to make "timeless designs that are great for both everyday wear and special occasions", while still managing to stop the show.



Citizen

Citizen is a brand that has been producing consistently brilliant designs for so long you wonder from where it gets its inspiration. There's the timeless beauty of the L collection, the ethereal beauty of the new Ambiluna or the sporty chic of its core range. There is a Citizen watch for every occasion, outfit and woman. And on top of that there is the added bonus of the Eco-Drive technology, so you'll never have to worry about a battery change. No wonder one of the buyers said that it never fails to attract customers.



Bulova

Bulova has previously made women's watches that were perfectly pleasant but not something that would make you stop and say "Wow!" But that is exactly what you'd do if you saw its Rubaiyat. This modern interpretation of a 100-year-old timepiece from the brand's archives is exactly what Bulova needed. One buyer thought this year Bulova had "really stepped up to the plate" in terms of its women's watches, while another called the collection "one of the best I've seen this year". All of which has added up to a well-deserved place on our shortlist.

The winner

G U C C I

Gucci

The fashion pack have been going ga-ga for Gucci ever since Alessandro Michele took over as creative director and gave the House a much needed injection of pizazz. Luckily this also extended to the watches and jewellery and in the past few years, we've seen everything from plexiglass bangles to serpentine second time zones.

This could have worked well on the pages of glossy magazines and not so well with the watch buyers but that hasn't been the case.

"The current marketing campaign for the fashion range featuring memes is like nothing

we have ever had in the watch industry before – bold and witty, it even appeals to people that would never buy a watch," was one of our panel's comments. "This is an amazing new direction for Gucci," enthused another and one other buyer said that "Alessandro Michele is breaking all the boundaries and making us rethink our wristwear choices."

Or to put it another way, through Gucci Michele has redefined what we usually think of as a fashion watch, which is exactly what an award-winning brand should do.

Watch of the Year

"Audemars Piguet has hit a home run with a great way to feminise the evergreen Royal Oak."

The rest of the best



Chanel J12 Mademoiselle

It's fabulous, frivolous and seems to bear more relation to the fun Chanel has on the catwalks than to its watchmaking persona. Either way, it is the best iteration of the J12 we think we've ever seen. It not only looks brilliant but it is good to 200m and has an automatic movement, which makes it the ultimate combination of intelligence, looks and with a GSOH. If only we could choose more than one winner.



Dior VIII Grand Bal Piece Unique Galaxie

We're all familiar with the beautifully adorned rotors that made the Grand Bal's name, but this year Dior has seemingly made the rotor disappear. That is until you realise that this rotor is sapphire crystal set with diamonds in the shape of individual constellations. This seemingly invisible disc causes the precious stones to appear to skitter across the opulent gemset landscape below. It is just the sort of playful yet complex watchmaking we've come to expect from this constantly surprising brand.



Bulgari Lvcea Moonphase

The enlarged moonphase was a trend seen across the board this year, but this addition to the Lvcea collection is one of the best examples we've seen, particularly in this vibrant red version. The ruby slice of colour behind the moon adds a science-fiction, end-of-the-world drama to an increasingly common complication, while the rose-gold case complements every skin tone. It's such a perfect confluence of complication and collection you wonder why it hasn't been put in the Lvcea before.

The winner



Audemars Piguet Royal Oak Frosted Gold

Elegant, timeless and yet so of the moment, Audemars Piguet has definitely hit a home run with this latest iteration of its iconic Royal Oak. To commemorate the 40th anniversary of the female version of the Gerald Genta's original design, the team at Audemars Piguet looked to one of its sartorial champions – jewellery designer Carolina Bucci who is never photographed without her wrist adorned with her yellow-gold Royal Oak – to reinterpret the watch. Various options were deliberated over, but eventually it was decided that Carolina's instantly recognisable microhammeing

technique, which was inspired by a similar way of decorating jewellery popular in Florence, Bucci's home town. To create the sparkling effect of diamonds without the stones themselves, a diamond-tipped tool chips away at the surface of the gold, stippling it. It sounds like such a simple thing to do but the effect is wonderful. As one of our judges said: "This is the most perfect luxury watch for women without a diamond in sight." It's feminine, fabulous and we didn't want to take it off, which is why its our Luxury Watch of the Year.

Watch of the Year

(Under £2,000)

“Sleek, elegant, convincing and totally desirable. The colour of this Rado timepiece is gorgeous, it’s beautiful to wear and feels luxurious.”

The rest of the best



Gucci Timeless Moonphase

It's a little bit bonkers but totally desirable nonetheless. As we've said moonphases were a big hit this year, but none of them done with such a sense of fun. There's the multi-coloured celestial forms, the rainbow-hued disc behind the moon, but all of this levity is grounded by a black dial and strap. It's fashion-watch design at its very best.



Longines Heritage 1945

Vintage was more a man's game for this year's watch launches but this Longines straddles the line between masculine and feminine (at 40mm we're calling it as a possibility for women) making it very desirable indeed. Based on a watch from 1945, this is a perfect example of how to plunder your back catalogue effectively. Its Bauhaus simplicity and blued-steel hands are warmed by the copper dial and light-brown strap. And the addition of automatic movement means it ticks the "style and substance" box with aplomb.



Farer Beagle

When Farer announced that, just a year in, it was going to launch an automatic, eyebrows were raised. They went even further into people's hairlines when they came out – ETA movements, bridle-leather straps and a sub-£1,000 price tag. This Beagle is the real star of the collection. Green numerals are an unusual design tick that makes you wonder why more people don't use this shade, while the syringe-style hands and red-arrow tipped seconds hand are diverting details. It taps perfectly into that vintage, explorer-watch trend but without alienating those who want a more everyday style.

The winner



*Rado True Thinline
(in green ceramic)*

Rado has really upped its game this year. There was the Hyperchrome Captain Cook that had every male watch journalist worth his press pass salivating, while the collaborations with designers from outside the world of watchmaking showed what was possible within a 40mm circle.

However, it was this forest-hued addition to its True Thinline collection that won our hearts. Apparently, this shade was devised to convey a mood of subtle luxury, such as that synonymous with butter-soft leather or the

crush of velvet between fingers – both of which are major fashion touchpoints for this year.

We just thought it was an exercise in elegant restraint that looked even better on the wrist. As one judge so aptly put it: "as a predominant fan of fine watchmaking, this is a total guilty pleasure watch but I love it."

We couldn't agree more.

Brand of the Year

"It hasn't put a foot wrong from the J12s to the Calibre 2, it's been consistently amazing and always surprising. Chanel's anniversary year has produced an exquisite collection of luxury watches. Hit after fabulous hit in the past year."

The rest of the best



IWC

You knew something was different at IWC the moment you walked on to its stand at this year's SIHH. Regulars to the show are used to its space housing Formula 1 cars, flight simulators or representations of the deepest depths of the ocean; this year you felt as if you'd walked into the iconic ballroom scene from *Beauty and the Beast*. If ever there was a brand wearing its feminine intentions on its sleeve, it was IWC (and that's before you even consider that it has quietly ditched its "Engineering for Men" slogan). And it had the watch collection to back it up. The revamped Da Vinci was sophisticated, beautiful and continued that tradition of non-patronising femininity seen in the Portofino 36. IWC isn't just a brand for the boys anymore.



Fabergé

Until recently the name Fabergé was associated with Russian Tsarist excess, beautifully made eggs and exquisite high jewellery – cleverly complicated women's watches wasn't in that list. Then in 2015, it debuted its Lady Compliquée collection of watches at Baselworld and challenged people's perceptions of what this Maison could do. Fast forward two years and Fabergé is now a GPHG-winning name that creates intriguing complications very squarely aimed at women. One such creation is this year's Lady Libertine III. Created with Agenhor – the creative geniuses behind Hermès Temps Suspenu, Van Cleef & Arpels Pont des Amoureux and MB&F's HM – and with dial work by both Fiona Krüger and Anita Porchet, it combines horological clout with feminine charm. Rather like Fabergé itself.



Dior

With a triumvirate of women at the helms of its fashion, jewellery and watchmaking departments (Maria Grazia Chiuri, Victoire de Castellane and Laurence Nicolas), it isn't surprising that Dior is creating some of the most desirable timepieces around. From the high/low flirtation seen in the clashing of exquisite haute joaillerie dials with trainer-material straps to the woven-metal bracelets on the La D de Dior, it feels as though, just as with the recent catwalk collections, Dior is constantly finding new ways to represent the diversity of women through its watch designs.

The winner

CHANEL

Chanel

It seems as though Chanel just can't put a horological foot wrong. This trajectory was started with the launch of the Boy.Friend and continued with its first in-house calibre exquisitely cased in the form of the Monsieur de Chanel, which the brand then followed up with the fashion-forward and fabulously fierce J12 XS. This collection shrunk the iconic form of the J12 and put it on S&M-style cuffs and Lagerfeld-esque fingerless leather gloves.

It then went from high fashion back to haute horlogerie with the beautiful Chanel Première Camélia Skeleton. This was the brand's second in-house movement and one that was created to look like a camellia – one of the most famous iconographic elements of Chanel's history.

That probably would have been enough to make most brands put their feet up and have a bit of a break, but Chanel mounted its strongest Baselworld to date. From the pop-art humour of the J12 Mademoiselle to the breathtaking gemsetting skills on display in the likes of the Mademoiselle Privé Décor Aubazine and the incredible table clocks featuring details from the famous Coromandel screens that are in Mlle Chanel's private apartments on Rue Cambon.

It feels as though Chanel has a new-found confidence in its watchmaking prowess and it's creating horological heavyweights to prove it. And that's why it just had to be our Brand of the Year.

Brand of the Year

(Under £2,000)

“Dynamic, fresh, contemporary playful and artistic propositions – it advances its design and trends. Gucci’s range across the board is excellent, creative and desirable. Between its innovative marketing and bold designs, it has made a huge contribution to the world of women’s watches.”

The rest of the best



Raymond Weil

Although maybe more well-known for its music-hero limited editions, Raymond Weil has been quietly but assuredly building up its women's watch presence over the past couple of years. The real standout in all this has been its Shine collection. It taps into the trend for smaller dials and the fashion need for interchangeable straps – it even scored a shoe-brand collaboration with Repetto, which everyone knows is the du jour partnership for any watch brand worth its front-row seat.



Tory Burch

Other brands have tried and failed to distil into a watch what made their fashion brand such as success, but seems to be something at which Tory Burch has excelled. From the initial collection that sought inspiration from childhood trinkets and family members to more recent ranges that manage to reinterpret that upper-East-side Bohemian style (think Serena Van der Woodsen in *Gossip Girl*) for today's women, Tory Burch seems to have an innate sense of what women want from their watches.



Olivia Burton

This is a brand that is continually successful. While its particularly brand of vintage whimsy might not be to everyone's taste, it has cornered a sector of the market and got more women wearing watches again. This year has seen it diversify slightly with a new script logo on some of its designs, as well as adding new shapes such as square cocktail styles and more Milanese bracelet straps. It has also shown that it can respond to customer concerns by launching things such as a vegan strap, for those who want to go the full Stella McCartney. This is a brand that knows exactly what its loyal fan base wants and isn't afraid to continue to supply their demand for it.

The winner

GUCCI

Gucci

In those years of horsebit bracelets, bamboo bezels and interlocking Gs everywhere, it would have been inconceivable that Gucci would be taking home an award for Brand of the Year. And it's all down to the creative genius of Alessandro Michele. He's created catwalk collections that the fashion pack are swooning over and has also sprinkled some of that fairy dust over the watches too.

The old shorthands for Gucci have been replaced with a small menagerie featuring snakes, lions and bees that jostle for position alongside moons, stars and rainbows.

And that's not the only change. Under Michele, we've seen secret watches with enlarged lions heads made from brightly coloured resin and

plexiglass rectangles in the Gucci team colours of red and green through which the quartz movement is visible.

Even its automatics have been reimagined with stars, bees and hearts as indices and a snake as the GMT hand on its dual time.

Like our luxury Brand of the Year, Chanel, it feels as though Gucci is doing everything right. It knows it's a fashion brand and is having a heck of a lot of fun with the parameters of that label.

And that's precisely why we love it so much.



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Popular Choice

The winner



TAGHeuer
SWISS AVANT-GARDE SINCE 1860

Whereas all the other categories are decided by those with the inside track on the industry, the Popular Choice award is where the public get involved. There's no questions about marketing or mechanics, just simply "what is your favourite brand this year?" It's a heart not head response and this year, it was TAG Heuer that fired the public imagination.

When you get Cara on board and then follow that up with a Hadid, you are certainly going to get noticed. In the last couple of years, TAG Heuer has undergone something of a reinvention. Gone is the ultra-complicated Mikro series that dominated recent years and in its place are fashion-forward styles perfect

for young women and clever reissues of vintage designs to get the watch connoisseurs salivating.

What hasn't changed is TAG Heuer's talent for making watches you just want to buy. The Aquaracer continues to be a watch every woman wants to own; a reputation recent successes such as the Link Lady builds on.

This is a brand that makes watches people want and markets them in a way that no other brand does. No wonder it has lodged itself in the watch-buying public's mind and was the first name they thought of when asked to vote for their favourite brand.

The rest of the top 10:

Coming in at number 2 was **Rolex**, a brand that's worth \$8.7bn according to Forbes's Rich List 2017. Following it at 3 was **Omega** which, thanks to its Speedmaster being used by NASA, can say it was the first watch brand on the Moon. In at number 4 is **Breguet**, a brand built by the man who invented the tourbillon and at 5 is **Cartier**, which is known for producing very few round watches. From there to **Breitling** at 6, which produces a watch with a distress beacon incorporated in it so you can be rescued anywhere in the world. In at number 7 is **Patek Philippe**,

a brand so celebrated that nine of the ten watches attaining the highest prices at auction bore its name. **Fabergé**, which is at 8, which recently won a GHPG prize with a watch with a central jumping hour that can only be seen in certain lights. At number 9 is **Chanel** that this year launched its first in-house movement for women, which was shaped like a camelia and finally, at 10, we have **Audemars Piguet**, the name responsible for the luxury steel watch trend, which it kickstarted with the now-iconic Royal Oak.

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BRITAIN'S BEST-SELLING MODERN HOMES MAGAZINE

Popular Choice

(Under £2,000)

The winner

MICHAEL KORS

Before anyone raises an eyebrow at the predictability of this winner, it is worth considering its effect on the women's fashion watch arena. When it first launched its now-instantly recognisable over-sized gold-plate chronographs, the type of women it was pitching its styles to just didn't wear watches.

They had their phones to use if they needed to know the time and for them, watches just weren't fashion items. Michael Kors flipped that thinking on its head and had these women spending their pay cheques on a feminised take

on the designs their boyfriends would have been wearing.

Fast-forward over a decade and although the over-sized chronos are still going strong, Michael Kors has evolved. There are Art Deco influences, more modern shapes and even a smart watch.

It has continued to grow with the women that supported it in the first place and that's why they didn't desert it when it came to casting their Popular Choice vote.

The rest of the top 10:

Avery close **2** was **Fossil**, a brand that has been around since 1984 and that calls Dallas its birth place. It is a long way from Dallas that our number **3** brand **Skagen** calls home – it's actually named after a beach town in Denmark. From Denmark to Japan, and number **4** in the list – **Casio**, a brand famous for its G-Shock watches whose prototypes were apparently tested by dropping them out of the office's third-floor toilet window. At **5** is **Sekonda**, which has the accolade of being the most popular brand in the UK since 1988. Off back

to Japan for the next two on our list, **Seiko** at **6** and **Citizen** at **7**. The former launched the first-ever quartz watch while the latter is the world's largest manufacturer of watches and movements. Our first Swiss brand is in at **8** – **Tissot** – which pioneered touch-screen technology. The unstoppable **Olivia Burton** is at **9**; a brand so successful it was recently bought for £60m by the Movado Group. And at number **10** we have **Rotary**, which made its debut on British shores in 1907.

Woman of the Year

Aurélie Picaud

Aurélie Picaud has transformed Fabergé's watchmaking department in just four years and this year she has been named the Eve's Watch Awards 2017 in association with Urb-it's Woman of the Year. We meet this modern-day power house



Aurélie Picaud, Fabergé Timepieces Director

For a while the world of watches was by and large a boy's club. There were a few women, such as Carole Forestier-Kasapi at Cartier (a rare woman on the design side) or the likes of Sandrine Stern at Patek and Caroline Scheufele who had seats at the board room table, but mostly this was an environment run by men and for men. Things are slowly

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changing but there is still a predominance of testosterone. Just take a look at the winners' photo from last year's Grand Prix d'Horlogerie de Genève (GPHG), all men bar two women. One is Delphine Favier, managing director of Montblanc Suisse, and the other is Fabergé's recently hired timepieces director and this year's Eve's Watch Awards in association with Urb-it's Woman of the Year Aurélie Picaud.

To realise what an achievement it is for a Fabergé watch to even be on the shortlist of this revered horological awards, you need to cast your mind back to 2013 when any timepieces bearing the Fabergé name were made under licence and were more fashion watches rather than haute horlogerie timepieces.



Selecting stones for *Lady Libertine III*

"It all started because I was approached by a recruiter in London says Picaud with a smile. "I wasn't looking for a new challenge because I



Lady Libertine III - behind the scenes

was very happy at Audemars Piguet [where she was product manager], but after meeting CEO Sean Gilbertson, I got really excited about the possibility of working at Fabergé." Despite the now-obvious synergy with the brand, Picaud was not the only candidate. "I was told they were seeing other candidates, some of whom were men, but either way they were going for someone established," explains Picaud. "It was ok, though, because there was no pressure."

When Picaud was finally installed at Fabergé HQ as its new timepieces director, she was told she had just 18 months to create enough of a collection to make an impact at Baselworld 2015. Picaud responded by doing what Fabergé have done for centuries – finding the best people to realise her separate visions. The first person to receive the full force of Picaud's charm offensive was Jean-Marc Wiederrecht, the brains behind Agenhor and some of the most incredible and romantic complications around. "I wanted to work with

Jean-Marc because he creates pieces that put a smile on people's faces," says Picaud. "However, I kept requesting a meeting and getting knocked back. When I finally did get to meet him, for the first 45 minutes, it felt like a job interview. I think things changed when I explained that I didn't want a module, I wanted a fully integrated movement that truly expressed Fabergé's DNA. That got him thinking."

The resulting mechanism, which was used in both the *Lady Compliquée Peacock* and *Winter Time* featured a retrograde minute counter in the form of the peacock's wings or a decorated fan. The peacock tail or the fan unfurls as the hour passes, only to retract when the final feather, or outside edge of the fan, reaches 60. This would have been impressive on its own but this was just one of four projects that Picaud chose to launch simultaneously.

The *Fabergé Flirt*, made in using a movement supplied by Vaucher, the manufacturing arm of Parmigiani Fleurier, is about as close as these four projects got to simple, being a



Lady Compliquée Peacock Black

collection of beautifully made, time-only women's automatics; the other project was anything but. Taking, as its central premise, a new take on a flying tourbillion, Picaud met with Giulio Papi of the legendary Renaud et Papi and the Visionnaire I, with its dial of seven curved trapeziums, in reference to Fabergé's opening eggs, was born. "It was scary and exciting, because everything was open," Picaud says. "I had to try and stay true to Fabergé's history but work out how to interpret today what Peter Carl Fabergé had done in the past. We wanted to show people that we were starting something new, that had an element of ingenuity and surprise but that was still true to the brand's DNA."

It certainly surprised. At Baselworld 2015, the first question people asked when passing each other in the halls was, "have you been to see Fabergé yet?" with those who had had the foresight to book an appointment boasting about having seen these creations in the metal. And it wasn't just the crowd in the Messeplatz that were impressed. At the GPHG 2015, the

Lady Compliquée Peacock took home the Ladies High-Mech Prize. "I couldn't believe we were even shortlisted," Picaud says. "I was absolutely speechless when we actually won."

Luckily this winning streak wasn't a flash in the pan. Picaud

was back again a year later to pick up a trophy for the Visionnaire DTZ – a second-time zone watch that was based on a table clock and features a jumping hour at the centre that, via the use of magnifying glasses and trickery, can only be seen by the wearer when the watch is at certain angles. "It was so good to win for a man's watch," she says. "People have this idea



Fabergé Flirt 36mm 18 Karat White Gold Yellow



Fabergé Lady Compliquée Winter

that only women can create women's watches, and sometimes I feel I have to do things better because I'm a woman, so it was great to confound their expectations."

In the four years, she has been in the timepiece director's chair; Picaud has continued to confound expectations, radically reinvent Fabergé's watchmaking reputation and delight the watch-buying public. She has continued the tradition of working with the best in the business – recently bringing Fiona Krüger and Anita Porchet together to work on a new version of the Lady Libertine – something which has ensured the quality and creativity of every launch that comes out of Fabergé's doors.

While Picaud admits that being a woman has thrown up challenges, albeit ones that have made her stronger and more determined, she does feel that the watch industry is becoming less male-centric. "It's happening slowly, but at least it is changing," she smiles. And with women like her leading the charge, we can imagine it will only be a matter of time before that GPHG winners' photo features a few fewer penguin suits than it does now. ■

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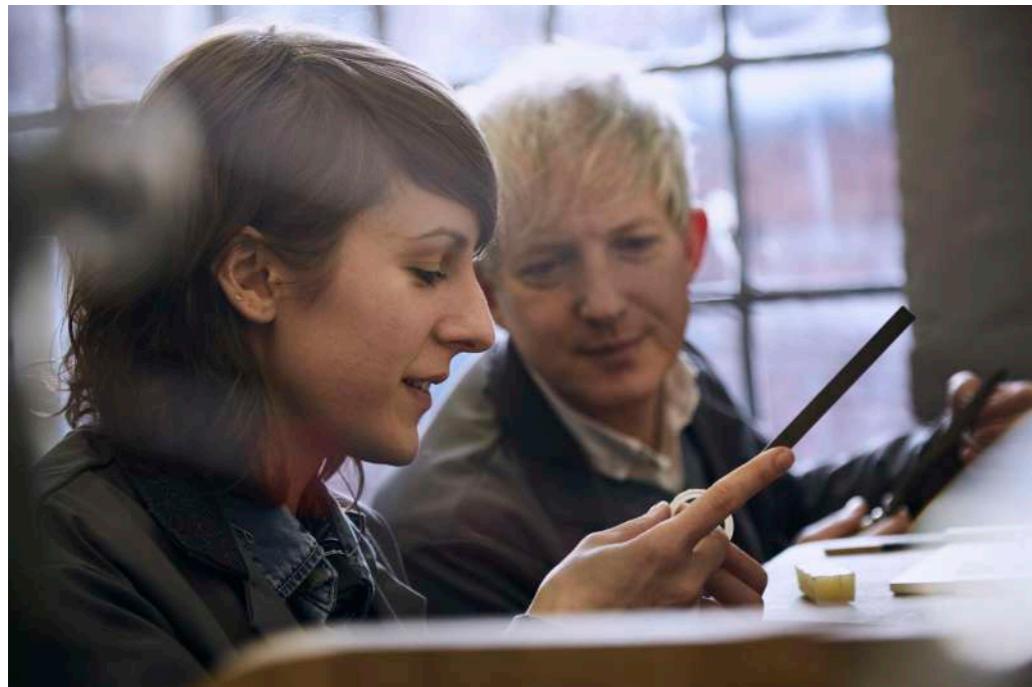
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BESPOKE TIME WITH THE STRUTHERS

Husband-and-wife watchmaking team partnerships are rare, but, so are many of the traditional fine hand skills that Craig and Rebecca Struthers have mastered to offer the most bespoke service in British watchmaking

Their creative process takes clients on a journey from concept to creation, starting with a hand-rendered illustration, and ending with a worldwide unique timepiece.

Passionate about making, the critically acclaimed multi-award winning watchmakers have been



Craig and Dr Rebecca Struthers, founders of Struthers London

recognised for their contributions to British craftsmanship and horological study. Craig is an alumnus of the Queen Elizabeth Scholarship Trust for his contribution to the preservation of traditional watch case making from sheet metal. In 2017, Dr Rebecca Struthers became the first watchmaker in British history to earn a PhD in horology studying fakes, forgeries and

emergence of the eighteenth-century Swiss watch industry through the hidden marks found within surviving examples.

The conversation

Every commission begins with a conversation. From their Tailor-Made service, which allows you to select from a range of existing case, dial and strap designs to the ultimate in bespoke watchmaking, a worldwide unique watch designed and created just for you. Every Struthers watch is created by working directly with the Struthers watchmakers.

Hand-crafting watches takes time, with the process typically taking between four months and two years, depending on the complexity of the piece.

Clients are updated throughout the process with photographs from the bench and the option to visit the Struthers workshops to see their watch being created. Fitting their traditional approach to horology, the Struthers' Georgian workshops are in the historic former premises of renowned British industrialist, James Watt, in Regent Place, Birmingham.

Realising your idea

In the same way watchmakers and goldsmiths have been working for centuries, every single bespoke watch commission begins with hand-rendered presentation illustrations to begin realising your idea.



Timepieces can be Tailor-Made around one of their existing designs that can be modified to your preference of colour way, leather textures and precious metal. For something completely unique, the Struthers can design and create a one-off piece, just for you.

The moment of creation

Based in the historic Jewellery Quarter, Birmingham, the Struthers use traditional heritage equipment dating from the nineteenth and twentieth centuries, applying the same techniques that have been used by watchmakers for centuries.

Having started their career as vintage restorers working with nearly five-hundred years of watchmaking. Centuries-old watches have no spare parts supply, so it was hand-making new components for heritage movements that gave Craig and Rebecca the skills they required to start making their own watches. Importantly, it

was this education that inspired their approach towards longevity of design and craftsmanship. In the same way, the watches which inspire have survived the centuries, with the right care, every watch leaving the Struthers workshop is designed to last for hundreds of years to come.

Choosing the movement

While working on their first in-house movement, Struthers watches are crafted around reclaimed pieces of history. All Tailor-Made and Bespoke watches use a recommissioned vintage or antique movement which has been rescued from the bullion industry. These movements are completely stripped back and remastered, taking once-loved timepieces and restoring them to functional watches with instant provenance.

Crafting the case

The material should be worthy of the piece. Struthers watch cases are exclusively crafted in precious metal, from sterling silver, to 18ct gold or platinum. Using a combination of casting and raising from sheet metal, every Struthers watch case is created using traditional silver and goldsmithing techniques. With every piece



The Kelso is one of the case options for its Tailor-Made range

finished by hand, slight variations make every watch, even Tailor-Made, completely unique. To perfect the tactile finish of every case, the final polishing stages are completed in the hands of the watchmakers using cloths.



Project 248 sees the Struthers team create their first in-house movement

Masters of craft

The Struthers are proud to work within a network of masters of craft, from cabinet makers to leather workers and gun engravers who allow the greatest attention to detail to be applied to every commission inside and out. Every Struthers client is given immediate access to this exclusive network to make their idea a reality.

From hidden compartments in presentation cases to secret engraved messages within your watch, this network guarantees every watch is as unique as its owner.

Furthermore, it makes every Struthers watch an investment in independent British craftsmanship which preserves heritage trades for future generations, and, supports some of the exceptionally skilled people who work here.

Watchmakers make watches

The next stage in the Struthers journey represents the ultimate in independent watchmaking – machining their own movement in-house. Staying true to the Struthers' history in restoration, they are the first watchmakers

to recreate the English lever escapement in nearly a hundred years. Featuring a slow 16,200 beat train, the movement was inspired by one of the first machine-made English watch movements made in 1880.

By travelling back in time to where the British watch industry ended, the Struthers will find their own path through the history of horology by applying modern materials and production

techniques to a historic design. This first movement will be a manual-wind, time-only movement, that will provide the base for future complications.



Every detail from cases to straps is unique to the customer

Although the “old father time” perception of watchmaking is true in some quarters, this British duo are shaking things up from within, using the skills of the past but interpreting them through a modern viewpoint and proving that, to coin another watch brand's famous slogan: “to break the rules, first you have to master them.” ■

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SHE'S IN FASHION

The connotations of the phrase “fashion watch” has changed dramatically in recent years. **Avril Groom** charts its rehabilitation from derogatory term to desirable item



Code Coco is Chanel's latest launch

Few things have changed faster than the image of the fashion watch. Not so long ago this was a dismissive term for a cheap watch, made under licence for a fashion brand almost entirely to look good, and not necessarily reflecting the firm's design style. Then top couture houses such as Chanel and Dior started to make watches as an add-on to their jewellery portfolio and everything changed.

They may have begun with relatively simple designs but soon entered the realms of haute horology and high-jewellery watches, creating, at the pinnacle, unique pieces using handcrafts associated with couture alongside amazing

gems and jewel craft, and costing stratospheric sums. Other top brands produce more moderately priced watches that are still cleverly designed. Now this part of the watch industry has come full circle. Inexpensive fashion watches can be big business, as Michael Kors's ubiquitous gold-coloured chronographs prove. Meanwhile, British fashion watch brand Olivia Burton, known for its distinctive, floral printed dials and still a small company with just over thirty employees, was sold last July to the big American Movado group for £60 million. So why are women turning to the watch at all levels as an accessory, just when everybody can see the time on their smartphone?

One reason is exactly the watch's new role as a fashion accessory – many people have a collection of them to match different outfits or for various activities, such as sport or swimming, and only the few can afford high prices for each. So the lower-priced fashion watch is booming, both from established fashion brands jumping on the bandwagon and from a proliferation of specialist watch brands providing cool, modern design and reliable, Far East-made quartz movements.

Terry Markham, senior buyer for online store WatchShop.com, which sells brands like Kate Spade, Ted Baker and Marc Jacobs on the



Olivia Burton's floral dials

fashion side and newer watch labels such as Henry London and Olivia Burton, says he has seen “watches growing in popularity since our launch in 2007. Now people use them to augment their look and reflect

their status in a way no mobile phone can. And it's more discreet than taking out your phone in a meeting.” He credits the new, reasonably priced watch brands with helping establish the “watch wardrobe” habit and adds that “there is a natural progression in interest from fashion and classic brands to luxury as people invest more in what they wear on their wrist. The new brands attract because their designs are different and often playful, helping you stand out, and more appealing than another electronic device designed for obsolescence”.

Men love watches partly because they are one of their few options for individualising their look. Women have far more choice and owning a selection of watches is part of that, at every level of the market. At the top there are extraordinary innovations like Dior's bejewelled, inlaid and even feathered front-of-dial rotors, often designed to look like swirling couture gowns, or Chanel's futurist new Code Coco design that turns the trademark lozenge quilting into modernist squares and uses the turning clasp from the iconic 2.55 bag to conceal or reveal the little dial and the one diamond that each example carries (the other model has a diamond bezel). Both Chanel and Louis Vuitton have also created tourbillon models for women, a sure sign, if one were needed, that these Maisons want to be taken seriously as watch brands.

However, not everyone wants to compete in complication one-upmanship, but that doesn't

mean other fashion houses haven't found their horological niche. Fendi is an experimenter – with the beautiful Policromia jewellery watch, created last year by granddaughter of the house and jewellery designer Delfina Delettrez Fendi, and the IShine, its latest edition with mother-of-pearl and diamonds in addition to the coloured sapphire hour markers which can be twisted to show one of three different hues. Ralph Lauren is more classic but its Art Deco-inspired RL888 features easy strap changing so it can match any outfit or mood. Some high-flying brands keep their watch prices moderate, for the moment, and stick mainly to quartz movements – Emporio Armani veers to the sleekly classic and refined, with modern



Gucci's wild-coloured moonphase

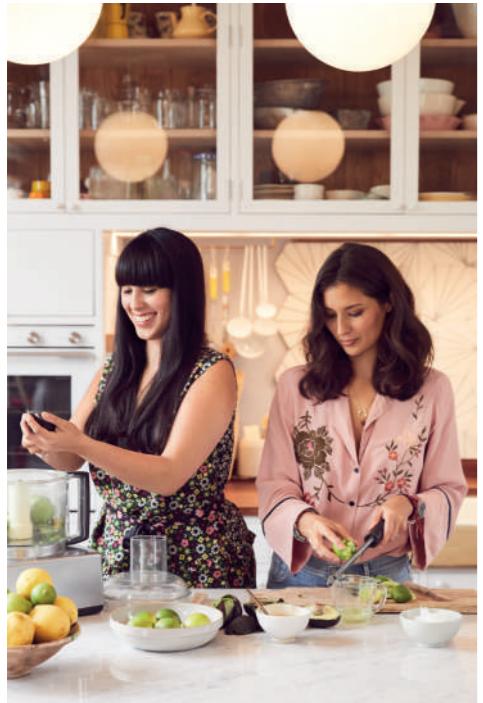
touches such as bi-colour, whereas Gucci's moonphase embodies all of lauded designer Alessandro Michele's creativity – wild colour, highly decorative design and his favourite house symbols. Given the mercurial nature of today's woman, it's quite possible she owns both. ■

Avril Groom is a luxury writer of fashion, watches and jewellery

SISTERS DOING IT FOR THEMSELVES

Jasmine and Melissa Hemsley became household names seven years ago thanks to their wellness blog, now they have become the latest ambassadors for Swiss watch brand Oris.

Laura McCredie-Doak finds out more



Melissa (left) and Jasmine Hemsley

for people who want to live healthier, happier lives. It was obviously a way of thinking and eating that struck a chord because, within two weeks of setting up the blog, they were asked to contribute to Vogue.co.uk.

That was just the start of a whirlwind of success. Next up was their first cookbook The Art of Eating Well that introduced the world to the wonders of bone broth, which was swiftly followed by a second book – Good + Simple – a café in Selfridges and a television series. This year has seen the sisters pursue solo projects (more of which later) and in between all their other projects, the two sisters have

Given how much the wellness landscape has changed in the past few years, it seems amazing that the Hemsley sisters have been encouraging us all to eat better for seven years now. It was back in 2010 that the two sisters, Jasmine and Melissa, set up launching their family-run wellness business

become ambassadors for Swiss watch brand Oris – a move which will certainly introduce the brand to similarly confident, modern women who, like Hemsley + Hemsley know that, with watches as with people, it's what's inside that counts.

Where did your interest in food come from and how did it develop into the business you set up in 2010?

Jasmine: I worked full-time as a model from the age of 19. Fascinated by the many different attitudes towards nutrition that surrounded me, I was inspired to research and experiment in improving my health. I soon began to develop a way of eating that made me feel energised and toned and through this I realised that natural, easy-to-digest and nutrient-dense foods were what truly counted. I soon began to share this knowledge – with friends and family who were struggling and confused.

Melissa: I worked as a footwear brand manager and later in marketing and promotion for gastropubs and bars. With such a full work life and plenty of travel I soon began to feel burnt out. Jasmine would share her interest in health and wellness with me along with the tips and tricks she developed along the way. Enjoying feeling my best, I helped to spread the word and before we knew it we had our first full-time client!

You talk about the importance of gut health – what does that mean exactly and why is having a healthy gut important?

We believe that a healthy gut and good digestion leads to a healthy body and mind. The key to our philosophy is gut health and good digestion – it's not just what you eat, it's what you digest that counts. Without a healthy gut lining, your body will not be able to efficiently digest and absorb vital minerals and nutrients, so even if you are eating nourishing foods, you may not be getting all their benefits.



Although they have solo projects, the sisters still work very closely together

How did you find writing a cookbook? Was it something that came easily or was it a bit of a challenge?

We found it came very naturally to us as we had already been blogging for Vogue and sharing recipes and inspiration on social media, so we felt like we had a lot to say. It was really fun getting friends and publishers to test our recipes in order for us to decide which ones would make it into the books. Of course it was sad when certain recipes didn't make the cut, but we've been able to share those on our website, in our newsletters or by turning them into dishes on the menu at our Hemsley + Hemsley cafe at Selfridges! We developed our first book The Art of Eating Well as a go-to guide for people to use as the foundation of eating and feeling well by championing good food. Good + Simple, our second book, sees us

strip everything back to make starting a healthy lifestyle, unintimidating, intuitive and easy to maintain with simple tips, meal plans, shopping lists and more.

And how did you find the television show? I ask because cooking on TV while talking is apparently really difficult to do and a reason why some cook's programmes are so awkward to watch. Not an issue you had, obviously, but did it come naturally?

Luckily we'd had a bit of practice with live TV stints, such as Saturday Kitchen and Sunday Brunch. We've also done lots of cooking demos, as well as teaching our private clients to cook, so preparing a meal and chatting wasn't too much of an issue for us! Our hearts and souls went into creating the 10-episode series and we really wanted to show viewers our just what "feel-good food" means to us. It's different to lots of other cooking shows because as well as showing off our favourite recipes, we explore and explain how important eating real food and cooking with real ingredients is, whether that's by visiting an urban beehive in the heart of London, or an Essex-based quinoa farm.

Oris has an initiative called #CraftingCulture, how does your personality and culture (i.e. who you are) inspire your culinary expression?

We grew up in army barracks in Germany so the notion of being frugal and cooking with what you have was embedded in us from a young age. We would watch our mother cook with such care and attention and this is something that has definitely been instilled in us, as well as our love for real, home-cooked food. In this sense, we see similarities between our craft and passion for cooking, as Oris do with the creation of their watches. We've got to truly experience the Oris philosophy and see the craftsmanship and dedication that goes into each watch - it's been insightful and inspiring! Their values match our own; striving

real watches **for** real people



Oris Artelier Grande Lune, Date Diamonds
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Stainless steel case and crown
Quick moon phase adjustment system
Silver guilloche dial with 11 diamonds
Bezel with 72 diamonds
www.oris.ch

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Jasmine chose Oris's Aquis

to have a genuinely positive impact and celebrating a conscientious approach to living.

2017 has seen you explore different projects – can you tell us a bit about them and why they are important to you?

It's been a fantastic seven years for H+H; last year's success with our

second cookbook Good + Simple, the tv series and celebrating a year and counting with our London cafe at Selfridges. Just like Oris, we value how precious time is, so this Autumn we've been exploring our own individual passion projects and what makes us tick (no pun intended!), which has been really fun.

Jasmine: I'm continuing to explore 360 degree wellness with Sound Sebastien, a pop-up for London sound baths [a healing therapy that uses sound to induce a meditative state] and my new cookbook East by West: Simple Ayurvedic recipes for Ultimate Mind-Body Balance launching in November.

Melissa: I've become involved with the global campaign Cook For Syria [which uses the promotion of Syrian food through events and supper clubs as a way of raising for the humanitarian crisis there]. I'm also a proud judge for YBFs (Young British Foodies) and will release my first solo cookbook in January, Eat Happy: 30 Minute Feelgood Food.

All things Hemsley + Hemsley continue to move forward too, with several projects in the pipeline as well as our usual supperclubs, events and of course the collaboration with Oris.

We've had several fun photoshoots with the brand in London at our local Borough Market and we recently travelled to beautiful Basel for a taste of a Swiss summer, where we hosted an event at the Maison Oris flagship, visited the incredible factory where every watch is born and put on a breakfast with the team in Zurich.

You've also become ambassadors for Oris – your watch choices for the campaign are very different. Why did you choose those particular styles and what do you think they say about your individual personalities?



Melissa chose Oris's Artelier Grande Lune

Melissa: I loved the moon design and the navy strap on my Artelier Grande Lune. I tend to wear a lot of dresses so wanted a watch that would suit a feminine silhouette and be so comfortable that I forget I'm wearing it.

Jasmine: I really liked my Aquis as it's quite a statement in itself being sporty (it's a diver's watch). More often than not I'm wearing bright colours so having a neutral, silver watch meant I could avoid clashing too much. ■

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ICONS OF BRITISH DESIGN

A close-up shot of a person's arm wearing a gold-toned women's watch with a mesh bracelet. The watch has a round face with a small seconds sub-dial at 9 o'clock. The background is a rich, warm red color with some texture and lighting effects.

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