

FINANCIAL TIMES

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WORLD BUSINESS NEWSPAPER

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Naming your child is a path fraught with difficulties — ROULA KHALAF, PAGE 10

The Pessimist: a satirical look at a post-crisis financial world

After the Great Recession, global finance was supposed to find a new path. In the final part of our month-long look at the decade since the crisis, FT journalists worked with illustrator Joseba Morales to explore whether finance has evolved since the crash. Tech-obsessed venture capitalists, QE-hungry central bankers and risk-driven crypto investors have found money cheap and the future bright. But are things now falling apart? Pages 8 & 9



Joseba Morales

US Fed raises interest rates and remains bullish despite trade war

◆ Range lifted to 2-2.25% as economy grows ◆ Central bank defies White House pressure

SAM FLEMING — WASHINGTON

The Federal Reserve has raised short-term interest rates for the third time this year and signalled it would forge ahead with plans to tighten policy even as central bankers face White House pressure to keep down borrowing costs.

The Federal Open Market Committee boosted the target range for its key rate by another quarter percentage point to 2 per cent to 2.25 per cent, in the eighth increase of the current cycle, while teeing up another increase in December.

The central bank dropped previous assurances that policy was "accommodative" as it removes the economic stimulus it put in place during the crisis. Median forecasts released by the Fed's policymakers pointed to one more rate

rise this year, followed by three in 2019 and another in 2020 — in line with expectations.

The central bank is on course to tighten policy as unemployment heads toward multi-decade lows, wage growth accelerates to its quickest pace in nine years, and estimates point to annualised third-quarter growth of more than 4 per cent.

US President Donald Trump's decision to impose tariffs on nearly \$200bn of Chinese imports has dented confidence among some US businesses, but the Fed made no reference to trade worries in its post-meeting statement.

Instead, it gave a bullish update on the economy, which it expects to grow more than 3 per cent this year, saying growth and job gains have been strong, as has

spending and corporate investment. Risks to the outlook remain "roughly balanced", the Fed said.

The prospect of rates reaching neutral levels — those that neither boost the economy nor hold it back — has opened up a debate over the extent to which officials want to clamp down on the economy by increasing rates further.

Some Fed officials have argued that rates should be lifted even more quickly as they respond to strong financial markets, above-trend growth, steady tightening in the jobs market and inflation that has largely returned to the central bank's 2 per cent target.

Others want to see a pause when rates are neutral. The Fed's decision to drop the "accommodative" language may be taken by some investors as a signal that

Rate rises have come against gripping by Donald Trump, who is 'not thrilled' by the policy

the Fed may not need to lift rates that much further given their proximity to neutral settings.

The median of the latest forecasts suggest the middle of the Fed's target range for interest rates would peak at 3.4 per cent in 2020, remaining at that level in 2021. That is above the Fed's estimate for the longer-run level of the rate, which edged up to 3 per cent.

The rate rises have come against a background of griping from Mr Trump, who has said he is "not thrilled" by the Fed's tightening policy.

The Fed is attempting to untangle the implications of higher tariffs on Chinese products for inflation and growth. The central bank's latest median forecasts, unveiled with its rate move yesterday, do not point to any obvious damage.

Briefing

► **Danske whistleblower identity revealed**
The whistleblower who warned Danske Bank's management about an unparalleled €200bn money-laundering scheme was a British executive working in the lender's Estonian branch. — PAGE 13

► **Caputo exit clears path to IMF deal**
The departure of Argentina's Luis Caputo 12 weeks into the job has been seen as a victory for the IMF that could smooth the way to a new deal on the country's record \$50bn aid package.
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► **Macron suffers steep fall from grace**
Emmanuel Macron's approval ratings have dropped to a record low of 29 per cent. In Nantes, nine out of 10 voters cast their ballots for him last year; now protesters there have burnt him in effigy. — PAGE 3



► **India turns to protectionist measures**
India has raised import tariffs on 19 items as it seeks to curb "non-essential imports" and narrow its widening current account deficit. — PAGE 4

► **UK's Corbyn calls for radical reform**
UK opposition leader Jeremy Corbyn closed the Labour conference with a plea to his party to end its divisions and focus on a "radical" transformation of the "broken" economic system. — PAGE 2

► **Australia public broadcaster in crisis**
ABC was plunged into crisis after leaked emails appeared to show that its chairman bowed to political pressure in calling on management to sack a journalist who upset the government. — PAGE 4

► **MSCI considers China A-share boost**
MSCI plans to lift the weighting of Chinese A-shares in its emerging markets index months after adding mainland-listed groups for the first time. — PAGE 21

Datawatch

Export troubles

Eurozone export growth forecast

for 2018 by date of forecast

Annual % change

5.0

4.5

4.0

3.5

3.0

Feb 2017 Jan 2018 Sep

Source: Consensus Economics

China-US trade is expected to slow amid mounting tensions, while the eurozone's export growth forecast for this year has been revised down, economists projecting an expansion of 3.5 per cent against the 5 per cent May forecast



Trump turns on China over election meddling

Report ► PAGE 2

Australia	AS700(inc GST)
China	RMB28
Hong Kong	HK\$33
India	Rup210
Indonesia	Rp42,000
Japan	¥630(inc JCT)
Korea	W4,500
Malaysia	RM150
Pakistan	Rupee 350
Philippines	Peso 140
Singapore	S\$5.80(inc GST)
Taiwan	NT\$140
Thailand	Bht140
Vietnam	US\$4.50

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Zetsche steps down early as Daimler plans ahead for 2020 restructuring

PATRICK MCGEE — FRANKFURT

Dieter Zetsche, Daimler's chief executive, will step down next year as part of the German carmaker's response to upheaval in the sector, setting the stage for its 2020 restructuring.

The parent of brands including Mercedes said yesterday that Mr Zetsche, who has led Daimler since 2006, would be replaced by Ola Kallenius, a board member who oversees research and development.

Daimler said the change of management was in response to "challenges presented by the transformation of the automotive industry". Carmakers are under pressure to electrify their fleets, invest in autonomous driving and connect cars to the web to make them "iPhones on wheels". New entrants, from Tesla to Google, have scared off

investors and placed carmaker valuations at recession-era levels.

Mr Zetsche is planning on returning to the carmaker after a two-year "cooling-off period", when he will take over the chairmanship of the supervisory board from Manfred Bischoff, whose contract expires in 2021. Supervisory boards hold management to account at German companies.

Mr Zetsche is departing six months earlier than expected — in May instead of at the end of 2019. His departure indicates Daimler is anxious to have new people in place for the restructuring it announced in July, which is set to begin in January 2020. Daimler is splitting up Mercedes-Benz cars, Daimler Trucks and its financial arm, then placing the three divisions under the Daimler AG umbrella.

"It's a very smart move, it's well-

planned, it's a smooth transition," said Christian Ludwig, analyst at Bankhaus Lampe.

Mr Zetsche has spent four decades with Daimler and has been a board member since 1998. He is known to Americans as "Dr Z" for a series of humorous commercials in which he appeared when Daimler merged with Chrysler — an alliance considered to have been a disaster. He set Mercedes on a path that would see it rebound strongly from the financial crisis and overtake BMW as luxury sales leader.

Max Warburton, a Bernstein analyst, said: "Mr Zetsche can be given credit for a number of achievements. Most notably, he extracted Daimler from Chrysler just in time in 2007 and then he rebuilt Mercedes' product line, brand and Chinese business through this decade." Lex page 12

World Markets

STOCK MARKETS

	Sep 26	prev	%chg
S&P 500	2922.71	2915.56	0.25
Nasdaq Composite	8037.01	8007.47	0.37
Dow Jones Ind	26543.44	26492.21	0.19
FTSEurofirst 300	1509.58	1505.56	0.27
Euro Stoxx 50	3433.33	3419.78	0.40
FTSE 100	7511.49	7507.56	0.05
FTSE All-Share	4132.85	4131.85	0.02
CAC 40	5512.73	5479.10	0.61
Xetra Dax	12385.89	12374.66	0.09
Nikkei	24033.79	23940.26	0.39
Hang Seng	27816.87	27499.39	1.15
MSCI World \$	2194.20	2193.01	0.05
MSCI EM \$	1041.78	1042.35	-0.05
MSCI ACWI \$	526.09	525.87	0.04

CURRENCIES

	Sep 26	prev	Sep 26	prev
\$ per €	1.175	1.179	€ per \$	0.851
£ per €	1.318	1.316	€ per £	0.759
¥ per €	0.891	0.895	€ per ¥	1.122
¥ per \$	113.040	112.870	¥ per €	132.799
¥ per £	149.027	148.570	£ index	78.286
€ index			\$ index	
Sfr per €	1.137	1.136	Sfr per £	1.276

INTEREST RATES

	price	yield	chg
US Gov 10 yr	93.24	3.08	-0.02
UK Gov 10 yr	123.69	1.45	-0.04
Ger Gov 10 yr	140.75	0.53	-0.02
Jpn Gov 10 yr	99.99	0.12	-0.01
US Gov 30 yr	90.91	3.22	-0.01
Ger Gov 2 yr	101.56	-0.50	0.00
Fed Funds Eff	1.91	1.92	-0.01
US 3m Bills	2.21	2.22	-0.01
Euro Libor 3m	-0.35	-0.35	0.00
UK 3m	0.80	0.80	0.00

Prices are latest for edition Data provided by Morningstar



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Blaze your trail.

PARIS FASHION WEEK

What's normal anyway?

FASHION

Jo Ellison



Maison Margiela and Dries Van Noten embraced new identities – and freedoms

"There is no normal," boomed a voiceover at the beginning of John Galliano's Maison Margiela show. The collection was prefaced by a montage of videos espousing gender fluidity. The model Hanne Gaby Odiele, who has previously spoken beautifully about being born intersex, described her gender "mutiny" and her relationship with her body. Others talked of childhood bullying, and their refusal to conform to the feminine "ideal". Curiously, there were no men's voices, which seemed strange for a co-ed show.

Gender fluidity is a hot topic, and the "be who you wanna be" soundbites were on message, even if they were voiced by models who, however "unusual", still looked very much like models do. More disappointing was the realisation, after the event, that the whole thing had in fact been a trailer for a new Margiela perfume, Mutiny, which was blasted on a billboard outside the show.

Plenty of brands are cashing in on the new social politics, and the Generation Z agenda is being bottled in a million different ways. But for this brand to engage in such blatant product placement was unnerving. And it neutered the mood.

The show, meanwhile, was in parts brilliant, but also confusing. According to his post-show podcast, Galliano had been exploring fit, cut and drapery "without consideration for gender". His designs had "a genderless approach" inspired by popular cultural figures, social media and his own youthful get-ups.

But on the catwalk, the fluidity only seemed to flow in one direction – towards the feminine. While the women, in their deconstructed cape

skirts and grey tailoring, looked plausible and authentic, the men – hairy-legged in gold brocade corsets, plastic tessellated skirts and rubber shoes – looked like they were dressed in drag.

There's nothing wrong with that, but it left the show feeling unbalanced. Fashion's current focus on "fluidity", at least when it comes to dressing men, seems to be to dress them in clothes that look exaggeratedly feminine and a little bit freaky. As though they're wearing costumes. And I'm not sure that's really the point.

At the risk of sounding completely out of touch, I'm beginning to wonder if gender fluidity has just become fashion speak for cross-dressing? I'd be keen to hear your thoughts.

Aside from the gender politics, the show had stunning moments. Who knew a skirt would look so good when reimagined as a shoulder shrug? The trenches and dress coats were properly gorgeous, and the tailoring divine.

It was a risk for the fashion group OTB (Only The Brave) to make John Galliano the creative director at Maison Margiela in October 2014. Four years ago, the designer had only just been rehabilitated from his various addictions and was still regarded as a social pariah. His



appointment by the group's president, Renzo Rosso, gave him a second chance.

Thus far, Galliano has delivered. One of the livelier brands in the market, the sales at Margiela are proving strong. Retailers frequently name it as one of their bestsellers and in the group's 2017 statement, in which sales were generally staid, the brand boasted double-digit growth and revenues of €135m.

In the main, I love what Galliano is doing. But after the quiet bravura of his last collections, so much political signposting felt out of whack. Maison Margiela has long stood for sublimely subtle and quiet subversions. This time it was awkwardly loud.

The only fluidity of real significance at Dries Van Noten SS19 was in the fabrication of the clothes. A river of lozenge-shaped sequins dripped over bags and skirts, shoulders twinkled with beaded shrugs. There was also a fluidity of ideas in the collection, which conflated utility clothes with formal wear. Workwear was conjoined with more sober black tailoring, smart silks and blazers sparked with neon yellows and cobalt blue. A boiler suit, tied at the waist, was worn with an elegant white evening shirt with dip-dye sleeves, or silky florals in sorbet shades.

"What could be more beautiful than a boiler suit?" asked the designer, when questioned about the workwear. Few things indeed, when the boiler suit was fashioned in a nylon silk and topped with a feathery trim.

Van Noten sold a majority stake in his business to the Spanish luxury group Puig in June. Had the sale given him more room to create? "Nothing's changed," he said of the acquisition. "That's why I'm so happy to be working with Puig. They're not pressuring me to build new categories, they just want to let me be."

When I interviewed the designer two years ago, he was clearly concerned. The changes in the industry and the quickening pace of fashion were starting to wear him down. This new partnership with Puig is a huge weight off his mind. "My company now has a future," he told the press backstage. You could see his new attitude in the collection, which had a lightness of its own. The look of relief has rarely seemed so lovely.



Above: Maison Margiela; left: Dries Van Noten — Jason Lloyd-Evans



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Battle of the brands

Saint Laurent wants to be Paris's premier rock'n'roll label. But will its former designer blow up its plans?

Jason Lloyd-Evans



There was a spectre at the Saint Laurent show, and it resembled the figure of Hedi Slimane.

For those needing a recap, Slimane is the former Saint Laurent designer whose four-year tenure transformed the house's identity and doubled its revenues to €1bn, before he departed the Kering-owned company in March 2016. The Belgian-Italian Anthony Vaccarello has been steering the label's direction ever since.

To a great degree, Vaccarello's Saint Laurent has followed the same aesthetic principles as Slimane's did: teeny slim-fit tailoring, rock-star leathers, denim, sparkly cocktail dresses and stacked platform soles have been the mainstays of the womenswear. The menswear has remained indie-band insouciant – Jimi Hendrix blazers, gauzy shirts, tuxedos – designed for the type who wants to look like they just fell out of a club.

For SS19 he offered more of the same: models splashed along a water-covered runway in looks recalling the LA music scene; eveningwear was leopard-

Is there space for two brands marketing LA hipster cool?

spotted and floaty; there were micro denim shorts, velvet blazers, high-waisted hot pants and tonnes of black leathers. The girls wore Saint Laurent flat-topped hats of the old school, while the brand's famous tuxedo was whip-slim, high-waisted and black. The styling was a nod to one of Yves Saint Laurent's '70s muses, Paloma Picasso. The men wore skinny jeans, gold boots and cravats.

Under Vaccarello, the brand codes have been left largely undisturbed. He has added his own take, for sure, but his direction has been super-mindful of the core customer – and the business has continued to grow in double digits. Last week it was reported Vaccarello had renewed a three-year contract. All the signs are that he'll stick with Saint

Laurent. But what does that mean when the real architect of Saint Laurent's success is back in town? On Friday night, following a two-year fashion sabbatical and six-month build-up, Slimane unveils his first collection for the LVMH-owned Celine.

Quite what that will look like remains a mystery. But hints of his Celine are currently fly-posted in cities all over the world, part of an advertising campaign in which clues to the collection can finally be gleaned. Shot in black and white, and starring a cast of wan, androgynous models, Slimane's Celine looks a lot like his Saint Laurent.

Is there space in the market for two brands marketing LA hipster cool? The folk at Saint Laurent seem to think so. Staged on a catwalk fringed with palm trees, before a reflected vision of the Eiffel Tower, it seemed to be tuning up for the contest. It's not going to give up its groupies that easily. Let the battle of the brands commence.

For all of our fashion week coverage, visit ft.com/womenswear

ARTS

Whirling, swooping story of skate kids



FILM
Nigel Andrews

If a breeze blowing through New York City decided to make a film, it would be *Skate Kitchen*. Nearly every moment here, of camerawork or character play, is wistfully, blissfully fluid. Everyone seems lifted off the ground as he or she moves. Crystal Moselle's skateboarding drama, an indie hit born of a woman director (one previous feature, *The Wolfpack*) and midwifed by Sundance (workshop and festival), is all or nearly all about the girl rollers of the title's truth-based NYC collective.

There is a puffball of a dramatic "plot": a lightly anguished love triangle involving a black skater (Ardelia Love-lace), a black skater-photographer (Jaden, son of Will) and the film's main white girl, a lissom, specs-wearing semi-loner, Khatera (Rachelle Vinberg). She skates the light-long day while lying to her Latina mum that she's at the library.

The skate park scenes, and the stunts and stints on city streets, have an irresistible lyricism. The camera whirrs, swoops and curves, snatching split-second intercuts of kick-flips in close-up. In other scenes it sits by – wry, observing, empathetic – as the girls shake off the dust in long jags of gossip, sex banter or skating shoptalk. Once, boys present, a sex party seems to be starting. (The film keeps reminding us of Larry Clark's *Kids*. To *Kids*' disadvantage.)

For most of the movie, you believe that nothing matters to these humans more than racing and curvetting along concrete or tarmac on mini-surfbboards. At worst, this obsession is disciplined idiocy. At best, it's self-authentication

by virtuosity: never mind the meaninglessness to others, feel the meaning to yourself. Through this "coming out", the film suggests, Khatera learns the more important comings out. Independence from her mum, without repudiation of that mum, who means well. Coping with love, even at those times when it doesn't seem to want to cope with you.

Jonathan Pryce wins a Nobel Prize in *The Wife*. He's a New England novelist with a seemingly caring wife, played by Glenn Close. Grey, whiskery and startled-bright of eye, he looks like a beaver frozen in a shotgun's sights. She – cropped white hair, no make-up, pugilist's chin – looks like every school's most feared matron. They drag with them to Sweden their resentful grown-up son (Max Irons).

What secret grief is not being told here? Don't ask me to spill or spoil: it's pretty much all the film has. Otherwise we are in Stockholm going nine rounds with the floral wallpaper in the five-star hotels, the burbling glad-handers and the fitful comedy of the hands-across-the-ocean welcoming etiquette. (The wake-up breakfast-hour dance troupe in the VIP bedroom is funny.) In the drama's main ring the two boxers, three if you add Max, size each other up for the big mid-to-late plot punch. That's a development you may not see coming. Of its going you soon guess the "where" and the "how", if not the "when".

Anchor and Hope proves there is a new age of New Age. Millennial touchy-feeliness! Twenty-first-century faith, hope and not too much anchorage, save the ethereally utopian. The feyness in early scenes of this Spanish-directed film could give you a sugar rush. In a never-never England, life is a houseboat travelling on the Regent's Canal, love is a lesbian idyll between Oona Chaplin and Natalia Tena (taking PC parole from *Game of Thrones*), and Oona's mum Geraldine – cameo-ing as the Oona charac-



From above: Jaden Smith, left, and Rachelle Vinberg in 'Skate Kitchen'; James Frecheville, left, and Hugo Weaving in 'Black 47'

Skate Kitchen
Crystal Moselle
★★★★

Anchor and Hope
Carlos Marques-Marcet
★★★★☆

The Wife
Björn L Runge
★★★★☆

Black '47
Lance Daly
★★★★☆

ter's mum – adds the sticky cherry to the sticky cake.

But the journey gets better and we pass into reality. Director/co-writer Carlos Marques-Marcet finds the "three's a crowd" plot-navigation button and brings Roger, a loveable-slob friend from Barcelona (David Verdager), to impregnate motherhood-keen Eva (Oona) by sperm donation. Everyone is happy until they aren't. Because Kat (Natalia) doesn't want that kind of domestic threesome, with a child. Then a misfortune happens. Suddenly Regent's Canal is one of those wish-you-were-here postcards you send to delude a friend when you're secretly crying.

The dialogue – stammered, faltered, effervesced – feels fresh, even possibly improvised. And there is a wonderful scene in which two characters sit at a piano, their feelings for each other modulating as perceptibly as the musical keys. Fey and feel-good are never far off. But the churn of darker water, in middle and late scenes, makes the journey interesting.

Desaturated colour photography:

time to criminalise it? *Black 47* is 47 or more variations on chromatic miserabilism, even though Declan Quinn (*Leaving Las Vegas, 28 Days*) is a gifted cinematographer, and a bleak magic sometimes battles through the penitential murk.

Other battles, artistic and historical, are waged with less hope. The English are laying waste to Ireland in famine-stricken 1847, while incongruously drafted Aussie stars (Hugo Weaving,

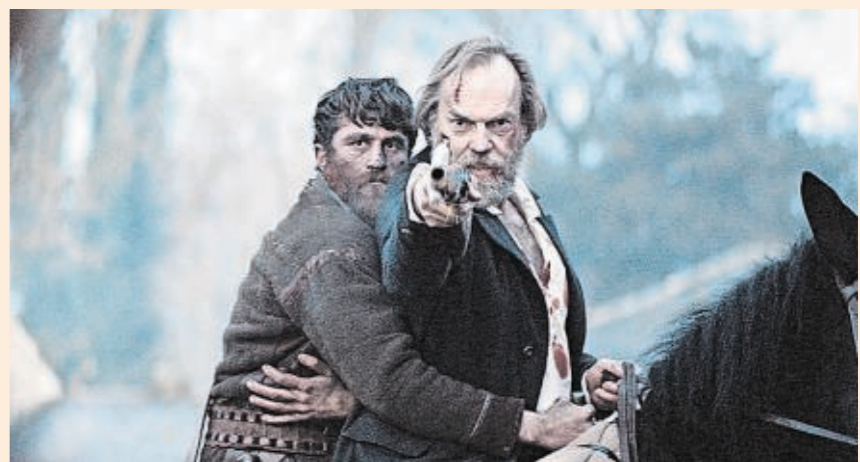
James Frecheville) bag the beards and brogues as they fight with, or versus, the redcoats with the twerpy accents (Freddie Fox, an upper-class Jim Broadbent). The story glums along earnestly for 100 minutes that seem, and possibly were, 100 days. Even history can have a glimmer of wit, mischief or sardonic inflection, can't it? Even tragedy and fatalism on screen can have a catcher in the wry?

Philip French, the late Observer film critic, is commemorated in *Notes from the Dream House*, a gem of a soon-to-be published review collection.

Working beside him for many years, I got to know Philip's virtues. His knowledge was encyclopedic. Nearly all his reviews begin with a masterly history of the film's artistic genealogy and DNA. His taste was broad. It included everything from Ingmar Bergman to master of 1950s B-westerns Budd Boetticher. And his puns, when not excruciating, or even when they were, were illuminating and even Homeric. He once spun an almighty wordplay with the name Levi-Strauss, finding, in relation to Westerns, an intricate conceptual and perceptual rhyme between denim trousers and structural anthropology.

I can't say of him that "he will be missed". He is missed already. You should read, among much else in this book, his essay on a reissued *Bonnie and Clyde*. He captures not only the radical brilliance of a landmark movie. He gives you the extraordinary, and educating, history of journalistic disagreement – controversies, sackings, debates – that preceded the film's eventual acceptance, led by Britain and the rest of Europe (including Philip French), as a modern cinematic classic.

'Notes from the Dream House' will be published by Carcanet Press on October 25



In honour of a light heavyweight

Nancy Holt was known for her ambitious outdoor work. An indoor survey provides fascinating insights into her methods. By Ariella Budick



Nancy Holt's 'Sun Tunnels' (1975-76) in the Great Basin Desert, Utah
Estate of Nancy Holt/VAGA, New York

In the 1960s and 70s, when city folk were fleeing to the suburbs and suburban kids were migrating to rural communes, a small corps of artists travelled farther – as far away from everything as they could get. Among them, Michael Heizer, Robert Smithson and his wife Nancy Holt – the lone woman in a crowd of macho loners – headed for the US south-west and commandeered the desert for a new genre called land art. Works such as Heizer's still-not-quite finished "City" or Smithson's "Spiral Jetty" required acres of terrain, infinities of sky and the near total absence of people to make their full effect. Which makes it a challenge to exhibit this cohort's work in urban galleries.

The Los Angeles County Museum of Art has an immense boulder balanced above a custom-constructed trench for Heizer's "Levitated Mass". Massachusetts Museum of Contemporary Art displays models and photographs of Roden Crater, James Turrell's Arizona opus. And now, New York art foundation Dia, which recently acquired Holt's gargantuan "Sun Tunnels" (1975-76) in Utah, has found an indoor way to honour her. The show, at the institution's Chelsea, NY, branch, is provocative and tantalising, a keyhole glimpse of an artist who spent her career making oversized keyholes and choreographing the views beyond.

Holt, who died in 2014, sculpted in the most insubstantial of materials – light – but she channelled it using concrete, rock and steel. In "Sun Tunnels" four

immense concrete cylinders rest on the desert floor, acting like lens-less, earth-bound telescopes trained on a vast landscape. The openings at either end frame the horizon and, twice a year, on the longest and shortest days, align with the rising and setting sun. At other times, daylight poking through star-shaped holes in the tubes tracks the earth's rotation. Taken together, the southwestern Concretehege orients the viewer to the land and sky, alleviating the terror of being lost in an arid nowhere.

Holt's aesthetic translates effectively, if a bit awkwardly, to a Manhattan gallery, partly because she spent the early 70s (before she went to Utah) tinkering with light and tubes in her West Village loft. Instead of concrete, she worked with plumbing pipe; instead of desert glare, she drew inspiration from the sunshine and headlights that played on her studio wall. Dia has mounted just four works (one of them – "Mirrors of Light I" – for the first time since its original installation in 1974), but they add up to an evocative introduction to her way of seeing.

Do you remember, as a child, staring through a cardboard tube as if, by cropping out everything that didn't fit inside a tiny circle, the world would look clearer and more comprehensible? Holt does something similar in 1972's "Locator with Spotlight and Sunlight": she invites the viewer to peer through a viewfinder (just a length of steel pipe) at a tiny glowing panorama, a disc of light as featureless as the Sahara.

Though her aesthetic remains consistent, the mechanism varies. In "Holes of Light" (1973) a lamp shoots beams through eight 10-inch holes in a partition wall, casting luminous circles on a far wall. Half a minute later, a second lamp on the other side of the partition switches on and tosses the light back in the opposite direction. It's like a slow-motion game of table tennis, with beams instead of a ball. In "Mirrors of Light I" a line of 10 circular mirrors explodes a well-aimed shaft, splitting it into an array of dots across two other walls, like stations of the sun.

Each piece depends on the basic properties of light, on meticulous measurement and precise alignment, but the result is ambiguously poetic. Holt described her own approach in philosophical abstractions, calling her early breakthrough the "concretisation of perception." Perhaps the mere fact that light passes through holes and ricochets off hard surfaces has lost its eureka power over the years. Or maybe you have to make your way to western Utah, a 40-minute drive from the hamlet of Montello, at sunset on the summer solstice. Only then, I imagine, does the full measure of Holt's achievement come clear.



Nancy Holt installation at Dia, Chelsea, New York
Holt/Smithson Foundation/VAGA/ Bill Jacobson

To February 16, diaart.org

FINANCIAL TIMES
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FT BIG READ. AFTER THE CRISIS

The Pessimist

an illustrated satire of the post-crisis world (with apologies to Voltaire)

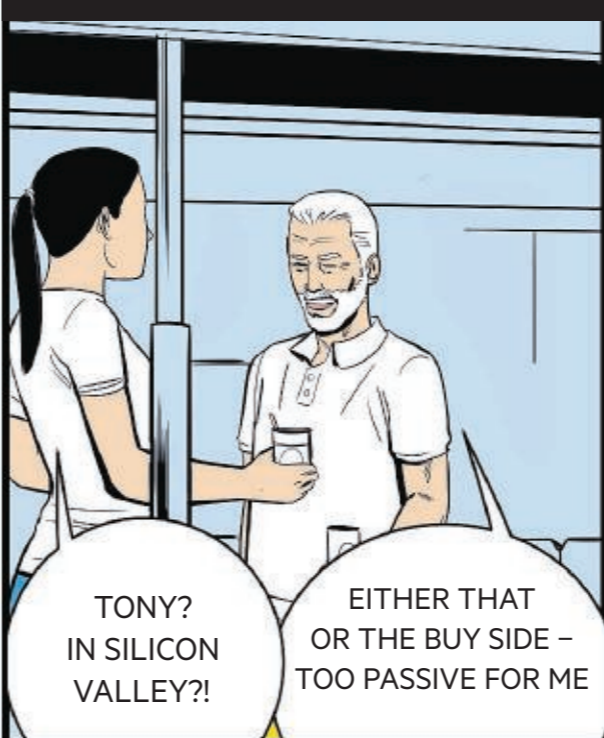
ACT ONE: INTO THE VALLEY

Following the Great Crash of '08, our heroes Candy Dee and Tony Pangloss see no future in mainstream finance

Irate politicians and fussy regulators everywhere, a hostile public — rocket scientist-turned-banker Candy saw the industry was on its knees



Time to change tack — California and tech venture capital, where she soon bumps into an old mentor and sparring partner: Tony "The Doctor" Pangloss



Soon they have a new start-up



Funding was no object. Everyone wanted a stake in the future ...

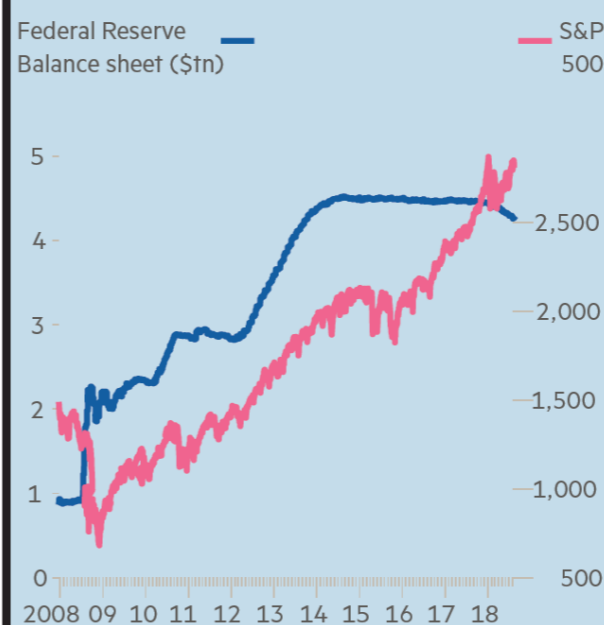


... and central bankers are joining in



Boom! Boom!

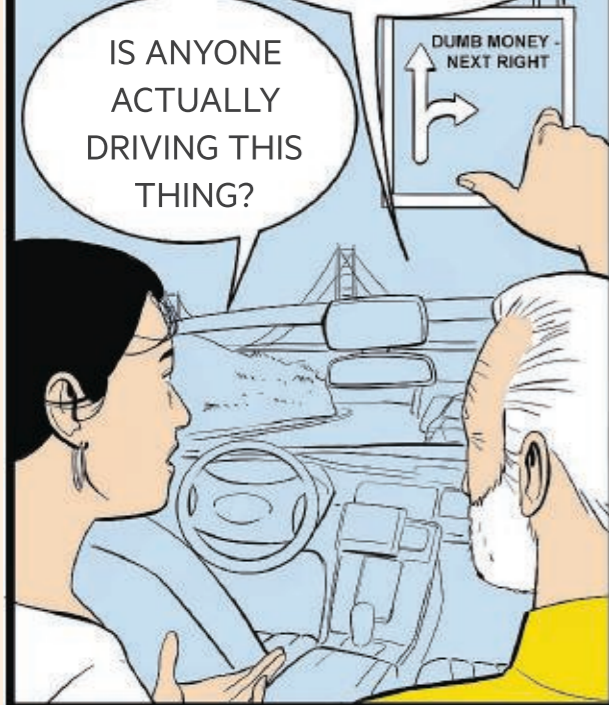
When money's cheap asset prices rise Remember?



Everyone is having a great time

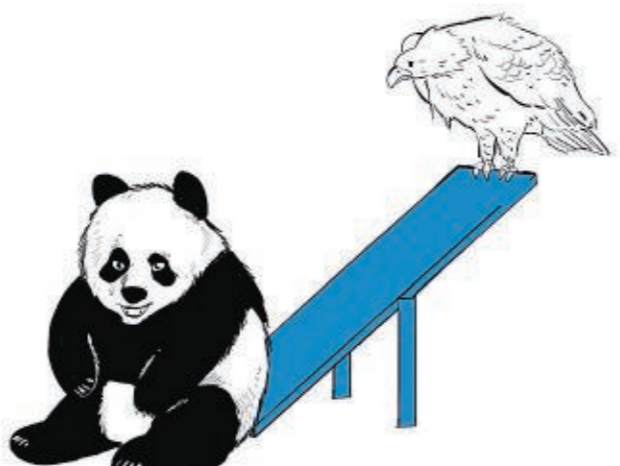


For Candy and the Doctor the road to riches was clear



ACT TWO: THE BURDENS WE BEAR

While Candy and the Doctor enjoy their restored fortunes, the world of politics and economics is being reset



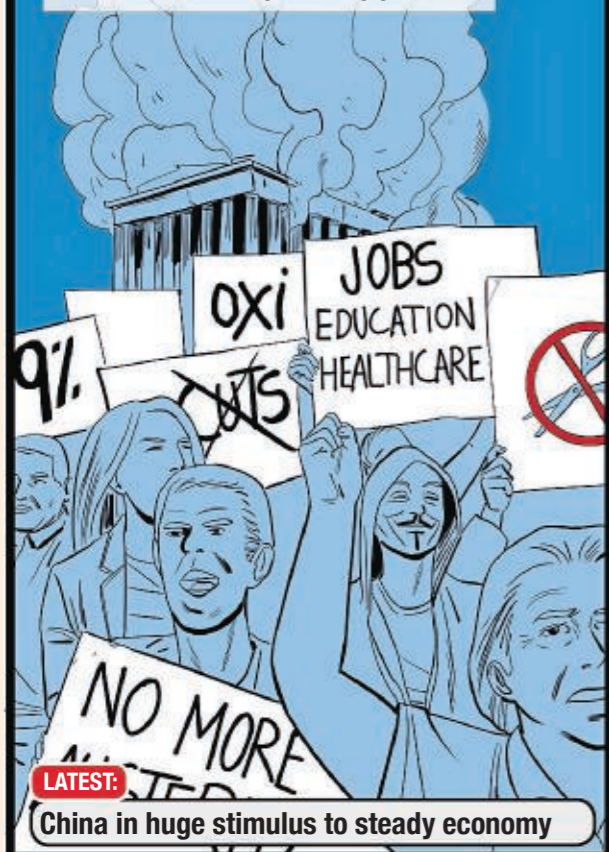
And familiar problems are stacking up



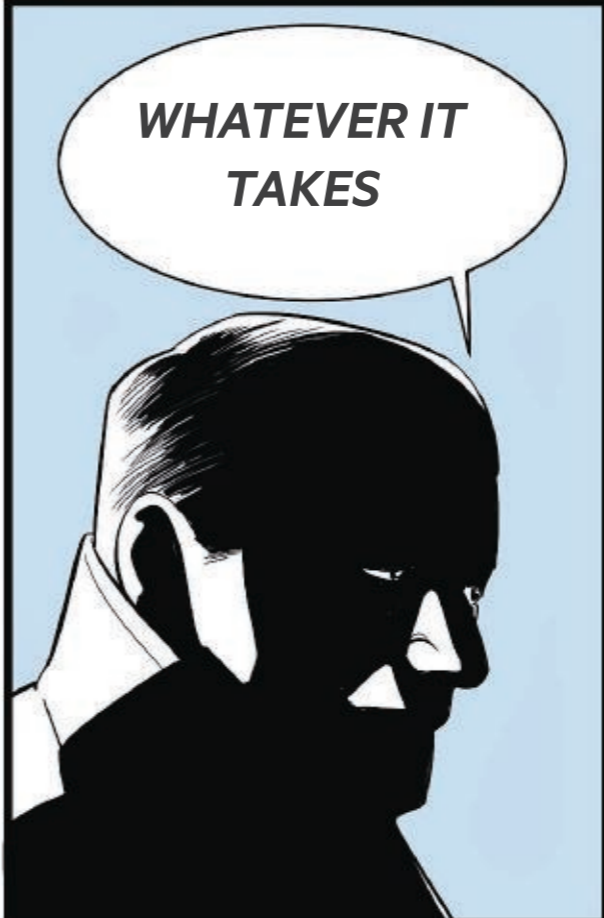
This leads some to reframe the conversation ...



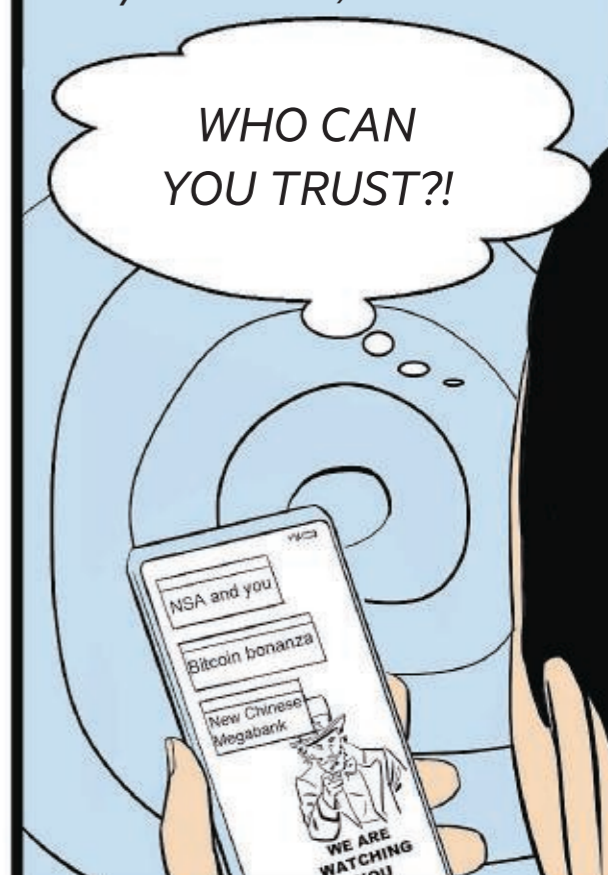
... but not everyone approves



Some turn to desperate measures



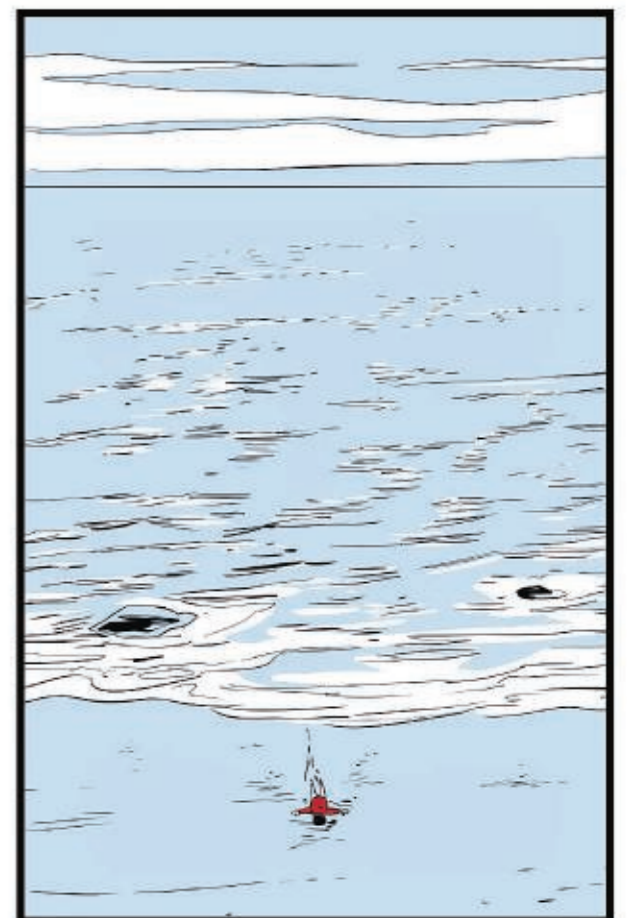
The system is saved, but at a cost



FT BIG READ. AFTER THE CRISIS

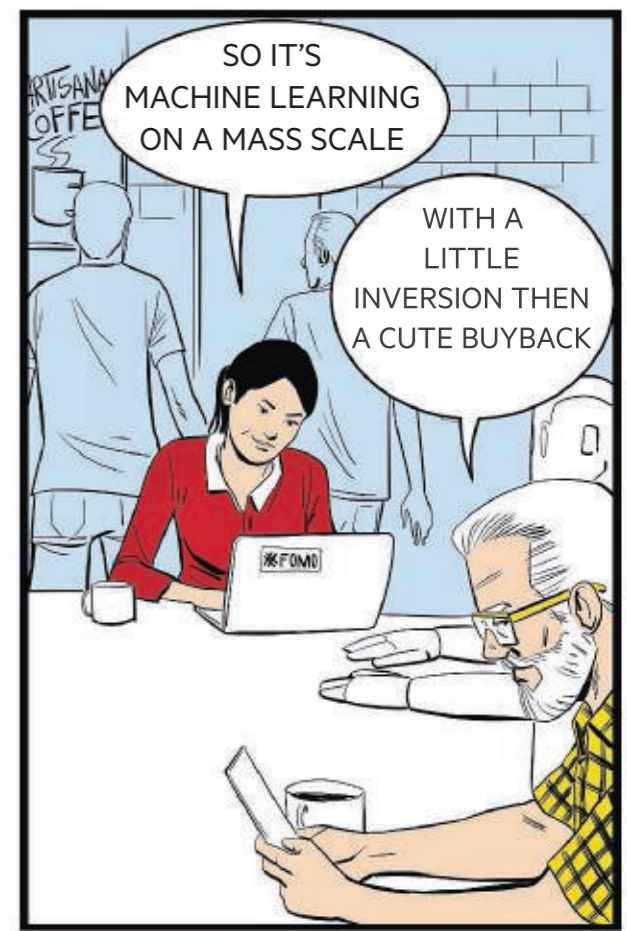
ACT THREE: CAN YOU GIG THIS?

Meanwhile new codes of commerce emerge — presenting our heroes with great opportunities

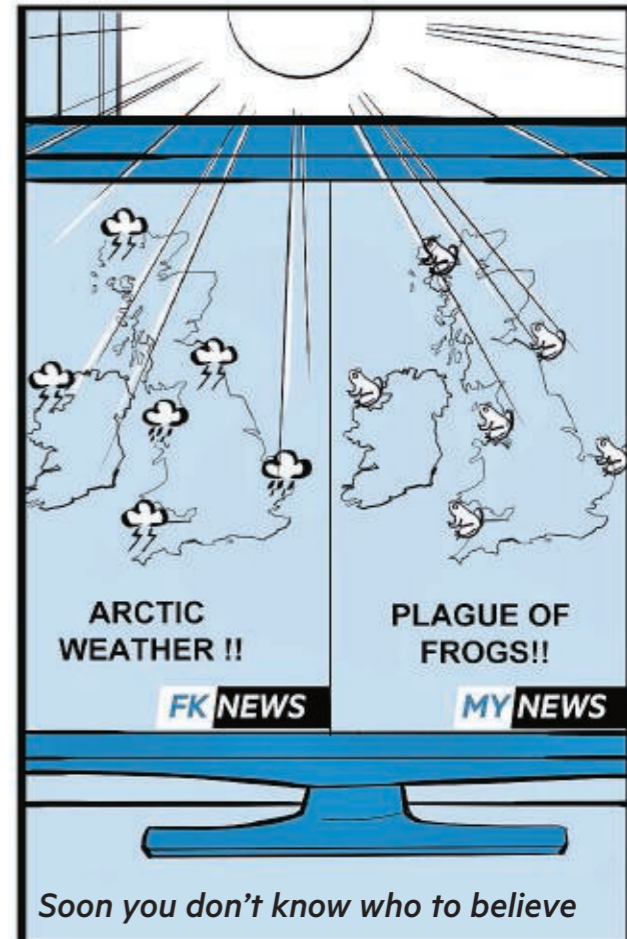
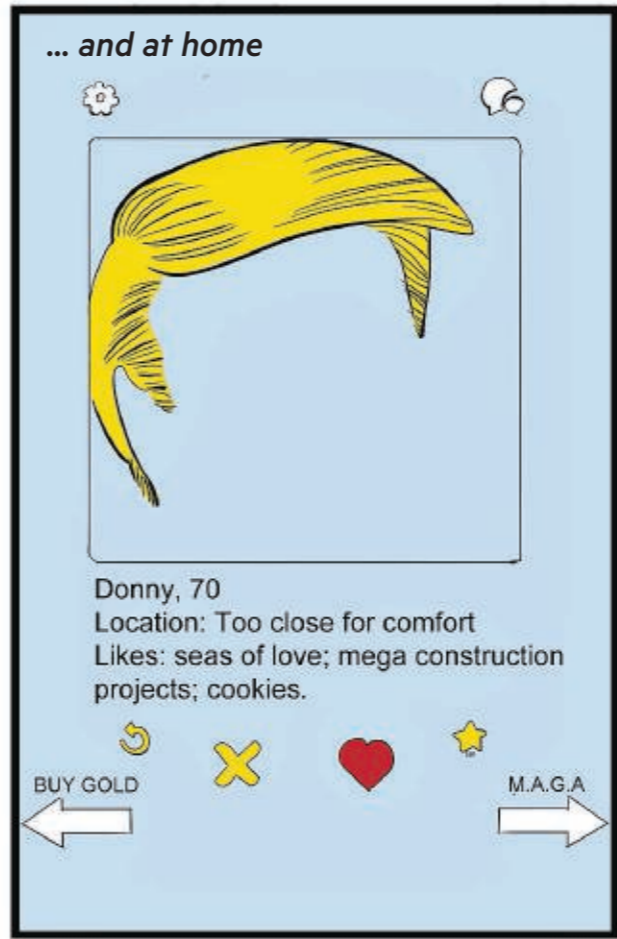


ACT FOUR: A WORLD DIVIDED

Insecurity and discord are all the rage, fuelled by the promises and perils of new technology. As old remedies fail, many turn to big, simple solutions

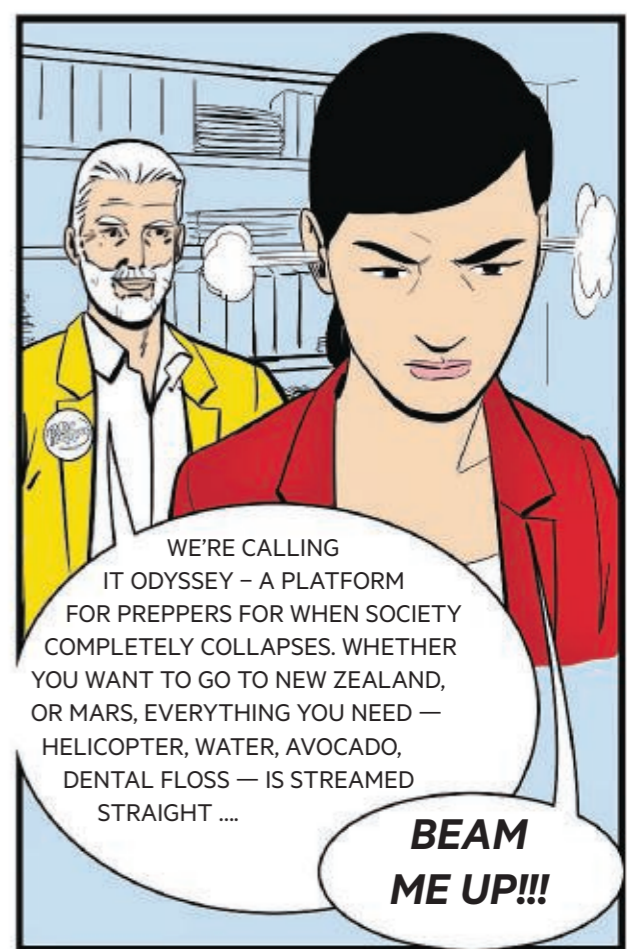
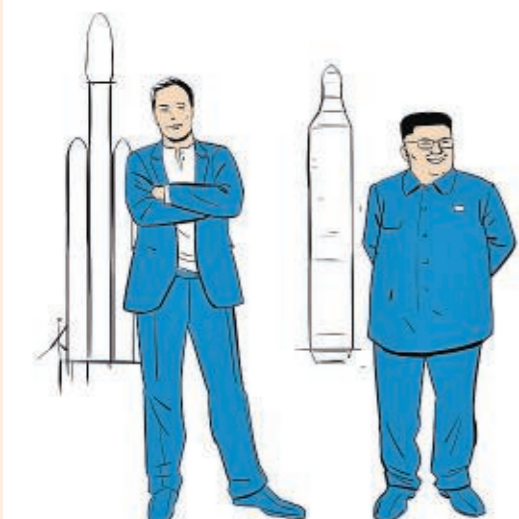


Our heroes get to work exploiting the hidden powers of data ...



ACT FIVE: NEW FRONTIERS

The western order and its institutions start to crumble, new powers rise, as does a new (old?) way of doing business and politics





Twitter: @FTLex

Daimler: the need for Swede

Daimler knows how to engineer a smooth ride over rough terrain. The market was barely jolted by news of top management changes yesterday. Swede Ola Kallenius was heir apparent. Even so, he is something of an outsider. He will be the first non-German chief executive and the first for 23 years who is not a mechanical engineer. That may help him navigate the bumpy road ahead.

He is also a financial specialist and a communicator. Breaking bad news about the profits outlook should be correspondingly easier. New technology is disrupting the industry. Electric and self-driving vehicles threaten to topple empires built from engine blocks and steering columns. Daimler's immediate challenges include fallout from the diesel scandal, the costs of preparing for new emission standards and a trade war. The company issued a profit warning in June. The pressures are reflected in a rock-bottom rating. The shares trade on just over six times next year's earnings. In 2015, the multiple was double that.

Such problems have a habit of cutting short the tenure of bosses. Volkswagen's chief executive Matthias Müller was ousted in April. But Daimler's long-serving boss, Dieter Zetsche, is not leaving, only moving up the ladder. To comply with governance rules, he will have a two-year "cooling off" period, becoming chair of the supervisory board in 2021.

Mr Zetsche's flair helped Daimler overtake rivals to become the world's biggest luxury carmaker in 2016. But seeing him waiting in the wings, twirling his mustachios, could inhibit decision-making by Mr Kallenius. He needs the boldness to ignore Mr Zetsche's route map when needed.

In July, Daimler said it would split Mercedes-Benz cars from Daimler Trucks. This could pave the way for a, potentially, €30bn truck unit spin-off. More significantly, Daimler has set aside billions for electric technology and pledged that a big proportion of its fleet will be electric by 2022. It is also investing heavily in driverless vehicles. A €10bn credit line obtained in July will help with the funding.

Mr Kallenius cannot win without

upsetting vested interests, including German mechanical engineers. Committed thinking is his enemy. If Karl Benz had been prone to this, he would have improved the horse carriage, not invented the motor car.

Boohoo: vogue trader

If you could clear the floor of a UK teenager's bedroom, the chances are you might find one or two items of Boohoo clothing. They won't mind if you trample on them. Each probably only cost a fiver and they'll buy a new one next week without even leaving their room.

With revenues up 50 per cent in the past six months at £395m, the online fashion retailer's challenge is to spread that scene to more bedrooms in the UK, where it has 3.5 per cent of online market share, and in the US and Europe, where it has less than 1 per cent. Healthy projections help explain a gravity-defying earnings multiple of 44 but this is still lower than companies such as Germany's Zalando. That is a harbinger of the challenges that lie ahead. Boohoo has upgraded its revenue growth forecast from the 35-40 per cent range to a 38-43 per cent range. In practice, that boost means an extra profit of a mere €2m on margins of 9-10 per cent.

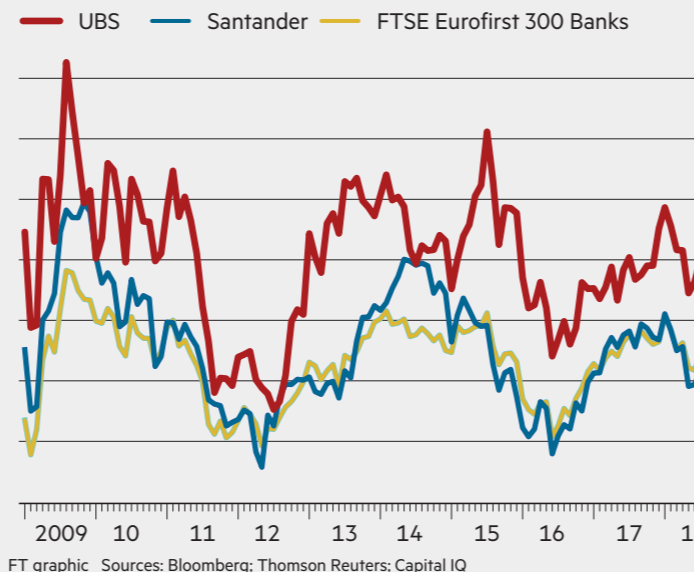
Boohoo has taken market share from the high street. That 15-year old with a fiver to spare might not be troubling Primark, the bricks-and-mortar retailer but will, instead, be tapping Pretty Little Thing and Nasty Gal on her smartphone. But while it was easier to pillage sales from tired incumbents, Boohoo faces a tougher job keeping up with teenage expectations. They are eager for delivery as fast as the fashion they crave. With £156m of net cash and free cash flow of £24.5m, the company is strongly cash generative. New warehouses to handle £3bn of sales should be ready within three years and it hopes to hit a sales figure to match in the years that follow.

But online clothing is a crowded marketplace. The issue is whether Boohoo can invest in markets dominated by the likes of Amazon, while maintaining the low prices that get teenagers clicking, and all the time looking over its shoulder to see who's

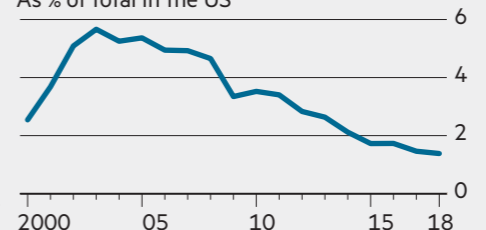
UBS: floor show

The Swiss bank has been steadily shifting its focus away from trading in favour of more stable earnings from wealth management, especially in Asia. The departure of Andrea Orcel, the powerful head of investment banking, means that shift could accelerate.

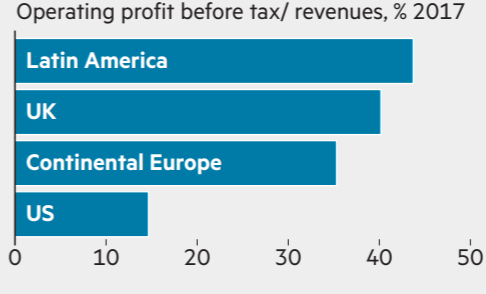
UBS's wealth premium Price to book value multiple



Wall Street retreat UBS's investment banking fees As % of total in the US



Santander's margins Operating profit before tax/ revenues, % 2017



In some ways, investors in UBS will be sad to see the back of Andrea Orcel, the irrepressible investment banker who has left for the job of chief executive at Santander.

During a six-year spell running UBS's investment bank Mr Orcel made radical cuts to the bond-trading unit. That is a decision many rivals now wish they had made. Revenues have been persistently weak across the industry. And there have been few better people on Wall Street at bringing in advisory business, and working teams of bankers to the bone. "When was the last time you called the CFO?" he would ask. "Why did you skip that cocktail party?" But you could argue his measures did not go far enough. Mr Orcel

boasted of achieving supercharged returns on equity for his corner of the Swiss bank; an eye-popping 24.5 per cent over the first six months, according to filings, almost double the return of the group as a whole.

But that is not the whole picture. UBS flatters returns for its business divisions by allocating tens of billions of assets – and equity – to its corporate centre, which is a ragbag of operations including technology, marketing, finance and legal. Average attributed tangible equity for the corporate centre stood at SF19.3bn (\$19.9bn) in the second quarter, accounting for almost half the SF44.7bn of equity across the group. If equity was attributed in a similar way to peers on Wall Street, according to

rough estimates from Exane BNP Paribas, returns for Mr Orcel's division would come crashing down to 9 per cent or 10 per cent.

Sergio Ermotti, UBS chief, has long said that the investment banking division should account for one-third of the group's equity, from about two-thirds before the restructuring under Mr Orcel. But that is a cap, not a floor. Wealth is where the action is, as shown by a 20 per cent rise in UBS's assets under management, to SF2.4tn, over the past two years. If the investment bank were to continue to shrink under its new, lower-key leaders, investors would not mind. People own UBS for the prospects of the wealth business – not the wealth of its bankers.

coming next. Who's to say its next rival won't emerge from a bedroom in Detroit, Berlin or Paris?

SurveyMonkey IPO: chimp change

The most appropriate way to assess the upcoming float of an online polling company is with a poll. Is the price of \$12 per share for SurveyMonkey too low, too high or about right?

"About right" covers it. The US company is lossmaking and a little long in the tooth. Its sector is hardly dynamic. SurveyMonkey touts itself as the world's "most popular free online survey tool". The 600,000 subscribers willing to part with cash for premium

services remain a tiny fraction of the company's 16m customers. The group relies on subscriptions for revenue, even so, and needs to attract more paying users. Plans to upsell more products are not new and seem unlikely to alter the balance. The company lost \$27m in the first six months of this year.

But SurveyMonkey is also listing during a bull market and is modestly priced. The share price equates to a pre-listing market worth of \$1.25bn – far below the \$2bn SurveyMonkey earned during its last funding round. Backers such as Facebook bigwig Sheryl Sandberg and tennis star Serena Williams add glitz to proceedings.

Growth is rising. If SurveyMonkey can repeat the 14 per cent revenue increase in the first half of the year,

sales would reach almost \$250m in 2018. An early share price pop and the sale of \$400m in stock to Salesforce meant the market worth translated to a revenue multiple of nearly 9 times.

This looks fair compared to recently listed ticketing company Eventbrite. This trades at a multiple of 10 times.

This initial public offering is not of the hubristic kind. The money raised will meet pragmatic needs. It will pay down debt, cover tax and beef up working capital. Caution is fine, though it would be nice to see some ambitious ideas to take on Google Forms.

There will be time for that. While investors wait – and wait – for big tech IPOs from the likes of Airbnb and Uber, they must content themselves with the next tier down. That bodes well for SurveyMonkey.

Dell/hedge funds: slum of the parts

There are tactics, there are strategies and then there is maths. Michael Dell's plan to take his tech empire public looks as fraught as ever. A roadshow scheduled for this week to convince public shareholders – mostly savvy hedge funds – to accept a swap of their shares has been delayed for a week.

The terms Dell and its private equity backer Silver Lake unveiled for a merger transaction have not so far thrilled those hedge funds. All sides are playing a game and have a lot to lose from miscalculation. But what has emerged gives insights into how the tech pioneer has built a fortune.

In August, Dell and Silver Lake put the equity value of their sprawling enterprise at \$70bn. But after deducting values for Dell's stakes in other companies – VMware, Secureworks and Pivotal – the core Dell consisting of PCs, storage and software was worth just \$18bn.

The key assumption in that calculation was the \$109 buyout price on the tracking stock of VMware, a cloud and virtualisation group, that Dell is trying to purchase with its own shares. The stock is trading at just \$96 today. That may reflect pessimism about the buyout closing. But it also reveals hedge funds' view of the value of core Dell that they will own if the tracking stock buyout gets done. Based on that \$96 trading price today, core Dell is worth only about \$1bn.

As such, Mr Dell and Silver Lake's main value creation since first taking Dell private five years ago has been backing three other companies. Most of that resides in Dell's VMware stake which is worth more than \$50bn.

A portion of the fight between the company and hedge funds is about the sheer premium to be paid on the tracking stock.

But the more fundamental issue in the stand-off is how much the core Dell paper being offered – the portion that does not have a formal market value – is worth. The disagreement is stark and not the kind that gets resolved in just a week.

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Companies & Markets

FINANCIAL TIMES



Unplugged Dominant diesels leave electric trucks for dust — ANALYSIS, PAGE 17

Salved Italy's Lega leader reins in rhetoric for business audience — RACHEL SANDERSON, PAGE 14

Whistleblower quit 'broken' Danske

◆ Briton warned of 'unethical' Estonia branch ◆ Bank chief rebuffed 2013 calls for action

RICHARD MILNE
NORDIC CORRESPONDENT

The whistleblower who warned Danske Bank's management about an unparalleled €200bn money laundering scheme was a British executive working in the Danish lender's Estonian branch. Howard Wilkinson, who was head of markets at Danske in Estonia between 2007 and 2014, warned managers in late 2013 that the bank had breached "numerous regulatory requirements [and] behaved unethically [and had] a near total process failure," according to emails seen by the Financial Times.

In response to questions over his role, Mr Wilkinson told Berlingske, the

Danish newspaper that broke news of his involvement and the broader scandal: "I have absolutely no problem sleeping at night."

In several emails to the bank's senior management in Copenhagen, Mr Wilkinson laid out how a UK-based limited liability partnership called Lantana Trade "apparently" had beneficial owners that included "the Putin family and the FSB", the Russian intelligence services. The Kremlin said: "President Putin has nothing to do with the mentioned bank."

Mr Wilkinson's warning was followed in 2014 by Danske's internal audit team, which confirmed much of what he

reported. But the bank did not start a full investigation until 2017, amid Berlingske reports about Danske accounts being used in alleged money laundering schemes from Russia and Azerbaijan.

Danske said last week that about €200bn of non-resident money, much of it Russian, had flowed through its Estonia branch between 2007 and 2015.

Thomas Borgen resigned as Danske's chief executive after revelations in the FT that he rejected calls in 2013, just before Mr Wilkinson's email, to scale back Estonian non-resident business, and did so again after the whistleblower emails, saying in 2014 that it would be "unwise to speed up an exit strategy".

Despite his warnings over the €200bn scandal, 'no related client account has been closed'

Serious questions remain about Danske senior management's handling of the scandal.

In emails in April 2014, Mr Wilkinson said that despite his warning "no related client account has been closed" and "there appears to have been no attempt by management to identify the full scope of UK LLPs submitting false accounts". In his final email, on April 9, he said he had tendered his resignation: "Sad to say, it seems to me that things are totally broken here."

Mr Wilkinson could not be contacted yesterday. Danske Bank declined to comment, citing customer confidentiality and "ongoing investigations".

Smart Money



Leo Lewis

It has dipped in and out of love with Abenomics. It has fretted about, then weathered, the risk of a premature, scandal-driven Abexit. The question for the Tokyo market is how investors should now play the Abendgame.

Despite a clearly diminished practical role in the equity market narrative, Shinzo Abe, Japan's prime minister, remains a useful shorthand for the sense of change and momentum. Last week, he triumphed in a vote for the leadership of the ruling Liberal Democratic party, giving him three more years at the helm — 36 months for foreign investors to decide if there is time to pile in one last time on a ride that has lifted the Topix index more than 100 per cent since Mr Abe came to power in 2012.

Although the PM's victory was never in very serious doubt, it has allowed investors to breathe out: in the first full session after the September 20 win was announced, the broad-based Topix broke above the 1,800 line for the first time since June and continued to rise from there; the quirkier Nikkei 225 has risen more decisively to challenge levels not seen since 1991.

There appears much to commend a return to the Tokyo story — especially for the foreign investors who began bailing out of it in 2015 and have since sold about 90 per cent of the cash equities and futures they bought when Abenomics was first in vogue. As brokers like to remind anyone listening: despite the recent rally, there remain large, undervalued pockets of the Tokyo market. Demographics have forced many companies to go global, and some are likely to do it very well. There are mechanisms (if not necessarily the full-blooded inclination) for investors to push managements into unlocking some of that value. Most of all, there is standout profitability, with pre-tax margins (at both listed and unlisted companies) very comfortably their highest in more than six decades.

If foreign investors continue to hold off, it will be for two reasons. The first is a concern that the three-year Abendgame could mostly serve to expose policy failure. As CLSA strategist Nicholas Smith points out, although Japanese land prices rose (in the 12 months to July 1 2018) for the first time in 27 years, they only did so by 0.1 per cent (year-on-year) and most of the boost came from places where local economies have been buoyed by foreign visitors. "In other words, the rise was due to tourists, not the ¥387.3tn (\$3.44tn) money-printing that occurred at the BoJ on [Governor Haruhiko] Kuroda's watch," said Mr Smith.

A greater concern centres on that impressive profitability surge. In theory, it should draw investors like moths to a flame, and it may yet do so. The risk is that it creates within corporate Japan a sense of mission accomplished and that the divestments, restructuring and governance reforms for which foreign investors yearned can be put on hold.

leo.lewis@ft.com

Note of optimism Euro revives as Draghi talks up inflation and wages growth

The Federal Reserve is the central bank in the spotlight this week, but currency traders have noted some upbeat remarks on eurozone inflation from European Central Bank president Mario Draghi.

He pointed to wage settlements, which delivered annualised average pay rises of 2.2 per cent in the second quarter, up from 1.7 per cent in the first. The comments were enough to push up the euro, which this week breached the \$1.18 mark for the first time since June.

After exceeding expectations for much of last year, eurozone growth has been overshadowed this year by a US economy turbo-charged by stimulus. But eurozone job creation is on the rise. SEB, the Nordic bank, expects average pay rises of 3-3.5 per cent in 2020, but this will be tempered in some countries, such as Italy.

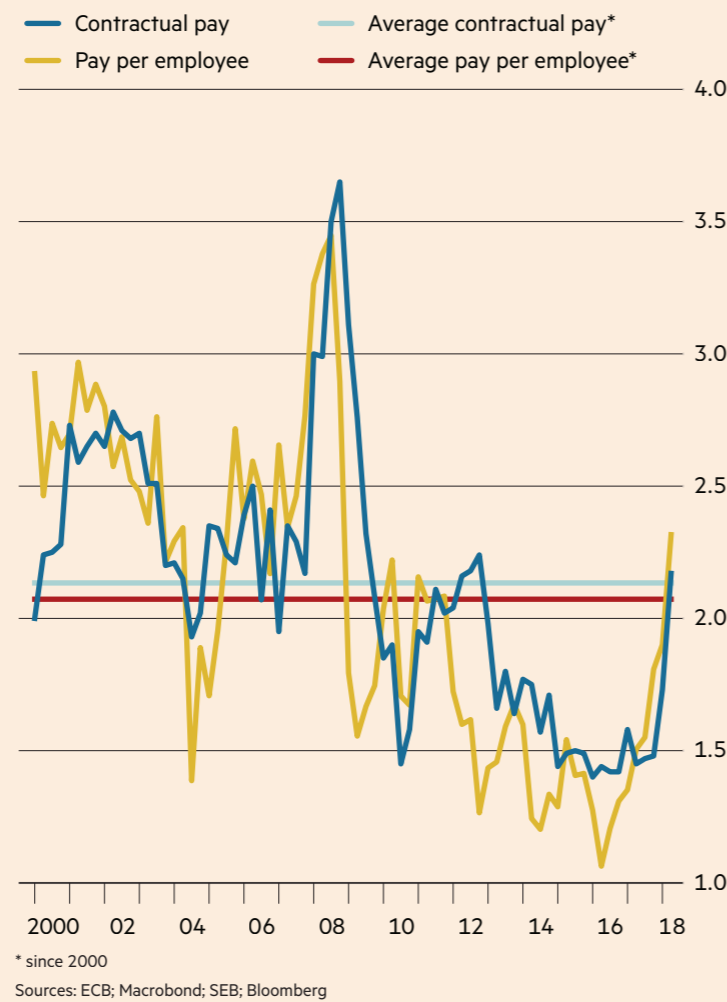
Inflation pressures have come, in part, from rising energy prices, pushing the EU's harmonised index of consumer prices above 2 per cent. Depending on pay rises, core inflation will stay around 1 per cent until the end of next year, SEB says, then climb gradually to 1.5 per cent.

"One part of the ECB's thinking is that core inflation will rise," said Robert Bergqvist, SEB chief economist.

However, the broad picture hides disparities in joblessness. In Germany, unemployment is at a decades-long low while in Spain it remains above 15 per cent. While dollar strength should not be underestimated, Mr Draghi has focused traders' attention on the eurozone jobs and inflation picture. *Roger Blitz*

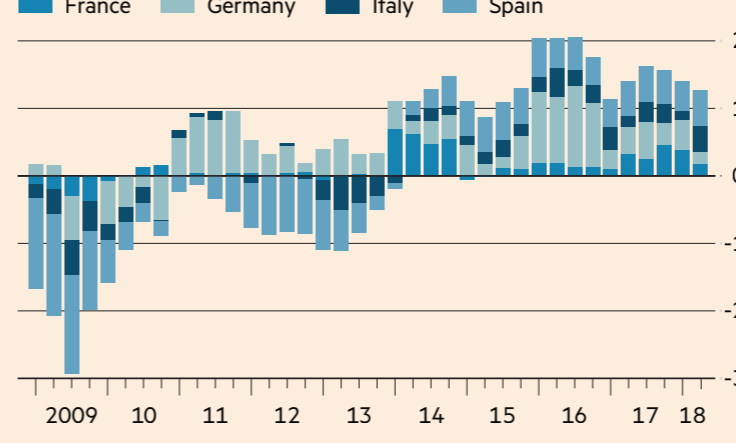
Eurozone pay finally turns corner

Year-on-year change (%)



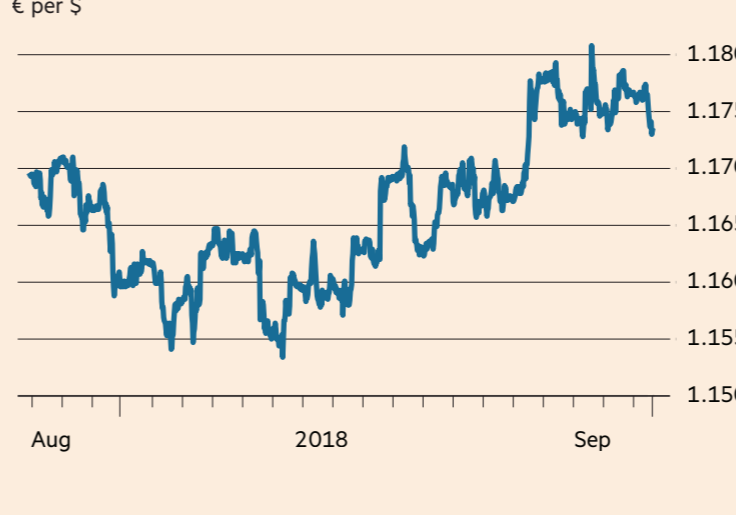
Back to work

Year-on-year change, working-age people (m)



Data drive euro strength

€ per \$



Disney-Fox stake sale to Comcast ends Murdoch's 30-year tie to Sky

MATTHEW GARRAHAN — LONDON

Walt Disney and 21st Century Fox are selling their 39 per cent stake in Sky to Comcast, ending Rupert Murdoch's association with the broadcaster he launched almost 30 years ago as the UK's first pay-TV service.

The sale will put Comcast on course to take full control of the European media group and generate proceeds of about £11.6bn for Disney, which the US company plans to invest in content creation for new digital streaming services.

Fox holds a 39 per cent stake in Sky, which would go to Disney as part of its \$71bn purchase of Mr Murdoch's entertainment assets. But after Comcast defeated Disney in the auction for Sky

band and mobile services, made it one of Britain's most valuable companies.

The sale of the Fox-Disney stake in Sky will push Comcast over the acceptance threshold for its offer, meaning that the company can begin working with Sky.

If the companies had held on to the stake, they could have prevented Comcast from consolidating Sky's cash flow, although the US cable company would still have controlled the broadcaster.

Brian Roberts, Comcast chief executive, told the Financial Times this week that Sky would operate independently once it completed the acquisition, with Jeremy Darroch, its chief executive, given autonomy.

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Catalogue of woe at Sears sparks debt write-off plan

A century after its last existential crisis, Sears is again fighting for survival, but it is far from clear that creditors will back plans to reduce its debt. "We're approaching the end game," said one of the few analysts to still cover the group. "They're running out of cash."

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COMPANIES

History unfolds as Sears weighs up rescue plan

Chief wants directors and investors to agree financial restructuring to reduce department store's \$5.6bn debt burden

ALISTAIR GRAY AND ANDREW EDGECLIFFE-JOHNSON — NEW YORK

When Sears ran into trouble in the US depression after the first world war, its then president Julius Rosenwald saved the department store chain by putting up millions of dollars of his own money.

His support laid the foundations for a renaissance in the decades ahead. Sears became the largest employer in the US, its store network the backbone of the suburbs and its order catalogue — the "Wish Book" — a symbol of American optimism.

Almost a century later, the retailer is once again fighting for survival, and Rosenwald's successor Eddie Lampert has a plan of his own to keep it afloat. Sears' billionaire chairman and chief executive wants directors and investors to agree to a wholesale financial restructuring to reduce the company's \$5.6bn debt burden.

"We're approaching the end game," said Greg Melich of MoffettNathanson, one of the few analysts on Wall Street who still covers the company. "They're running out of cash."

Yet it is far from clear whether creditors will back Mr Lampert. He is asking them to forgo some of what they are owed in exchange for equity in a business that has racked up more than \$10bn in losses since 2010.

With a debt payment due next month, creditors are facing the prospect of a fight for the scraps of Sears, which as of February still employed 89,000 people.

The question facing bondholders, said Daniel Lowenthal, partner at law firm Patterson Belknap Webb & Tyler, is "whether they see any hope for Sears in the long term — or whether it makes sense to have the company file for bankruptcy, and seek a better recovery that way".

Having failed to adapt first to the rise of "big-box" discounters such as Walmart and later to e-commerce, Sears is a shell of its former self. It has closed more than 3,000 stores since 2011, leaving it with fewer than 900.

Mr Lampert remains adamant there is still value locked in the company. His pitch at Sears' annual meeting in May was that the group could become an "ecosystem of services, products and retail touch points".

He has focused on turning Sears' most frequent customers into so-called members, who are offered benefits from loyalty points to personal shoppers. And he has sought to highlight the value in the brands Sears built around its stores, from DieHard car batteries to Innovent, a logistics business with 1,100 trucks and 7.5m square feet of warehouse space.

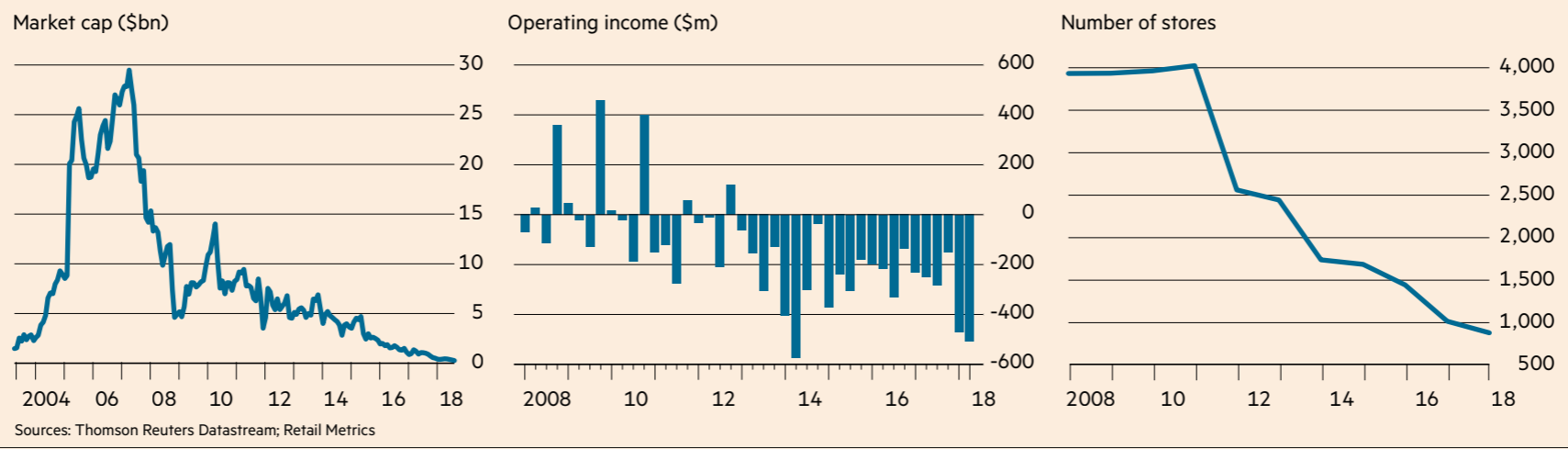
For years, the value of these businesses depended on their connection to Sears' stores. The company still needs to retain a certain bricks-and-mortar presence to drive revenues from credit cards, warranties and calls to fix the appliances it sells. Yet Mr Lampert has pushed to broaden the brands' reach. Sears has started to sell some products online through rival Amazon, for instance.

His strategy faces broad scepticism. "There just doesn't seem to be any way, from an operational perspective, that they're going to be able to turn the retail business," said Ken Perkins, president of consultancy Retail Metrics.

Ronald Olbrysh, chairman of the National Association of Retired Sears Employees, added: "He's not a retailer; he's a hedge fund operator."



The rise and fall of Sears



Critics point to Mr Lampert's record at the helm. When he announced the \$11bn combination of Kmart and Sears in 2004, the deal was supposed to create the third-largest retailer in the US, with \$55bn in revenues and 3,500 stores. Last year, the group produced \$16.7bn in revenues and ended it with 1,000 stores.

Both Sears and Kmart were well past their peak when Mr Lampert acquired

Both Sears and Kmart were well past their peak when Eddie Lampert acquired them

them, and he has attributed their subsequent decline to external factors. Changing consumer behaviour has left other tenants in malls that host Sears and Kmart stores struggling, too.

Yet critics also question the motivations of Mr Lampert, who as well as heading Sears' board is also a big Sears creditor and its largest shareholder through his hedge fund ESL and associated vehicles. In April, he proposed to buy some Sears assets, including the Kenmore appliance brand and SHIP, a home improvement business.

"This is an asset strip running its course," said Mark Cohen, a Columbia Business School professor and former chairman and CEO of the now bankrupt Sears Canada. "Everything he's done has been with the intent of protecting the shareholder — principally Eddie Lampert."

ESL rejects such characterisations, saying in a statement that it is committed to "following transparent procedures that ensure that any transaction with ESL takes place on fair and reasonable terms."

"Speed and certainty in the divestment of these assets are critical considerations for the various stakeholders of Sears Holdings, regardless of whether ESL or a third party is the ultimate buyer."

Sears is reviewing Mr Lampert's proposal. It said any action would be subject to approval by the board and, in particular, a committee of directors who are independent of ESL.

Asset sales to the hedge fund, as a controlling shareholder, could invite scrutiny in court should a bankruptcy not be averted. Creditors may allege that assets bought out of Sears were sold too cheaply, said James Schrage, strategy professor at the University of Chicago Booth School of Business.

"It's very possible a bunch of creditors

Travel & leisure

Luckin ready for losses in Starbucks fight

TOM HANCOCK — SHANGHAI

Luckin Coffee, a chain that has become China's first coffee shop valued at \$1bn, says it is not worried about profits as it challenges Starbucks' dominance in the fast-growing domestic market.

Starbucks had an 80 per cent share of China's \$3.4bn market last year, according to Euromonitor. The market research consultancy expects the sector to generate revenues of \$4.1bn by 2020, making China an important growth market for coffee chains.

Luckin, founded last year, was valued at \$1bn in July in an investment round involving GIC, the Singapore sovereign wealth fund. It has opened 1,000 stores since January and aims to have 2,000 by the end of the year.

It plans to continue to open 200-300 outlets a month, putting it on track by the end of next year to overtake Starbucks, which has 3,500 stores in China and opens about 50 a month.

"I think we will overtake them in store numbers," said Guo Jinyi, co-founder and senior vice-president. "We are increasing the density, so that in the cen-

tre of cities . . . our outlets can be found within a 10-minute walk."

Given its recent fundraising, Luckin is not worried about losses, he added: "We are still in a stage of fast development . . . We are not thinking much about profits at the moment."

By pursuing expansion at the expense of profit, Luckin is following a playbook developed by tech giants such as Didi Chuxing, the ride-hailing company that



China's Luckin Coffee start-up plans to open 200-300 stores a month

this month confirmed a loss of \$580m in the first half of the year.

Luckin has announced a partnership with Tencent for marketing on its WeChat social media platform a month after Starbucks unveiled a delivery tie-up with Alibaba, Tencent's rival.

The chain has surpassed Costa Coffee, acquired by Coca-Cola last month for \$3.9bn, which has struggled in China where it has fewer than 450 outlets.

About 60 per cent of Luckin's stores are "pick-up points" in office buildings, and 10 to 20 per cent delivery-only, said Mr Guo. Costa's more traditional model contrasted with the focus on technology at Luckin, "so a large company acquiring them won't have a big impact on us", he added.

Luckin has complained that Starbucks' strong brand gives it first choice of commercial locations, but being a Chinese company appears to provide some advantages. Last week Luckin opened an outlet in Beijing's Forbidden City 11 years after Starbucks was forced to close its branch in the former imperial palace after an online campaign by Chinese nationalists.



FT SPECIAL REPORT: FT FUTURE 100 UK

100 HIGH-IMPACT UK COMPANIES

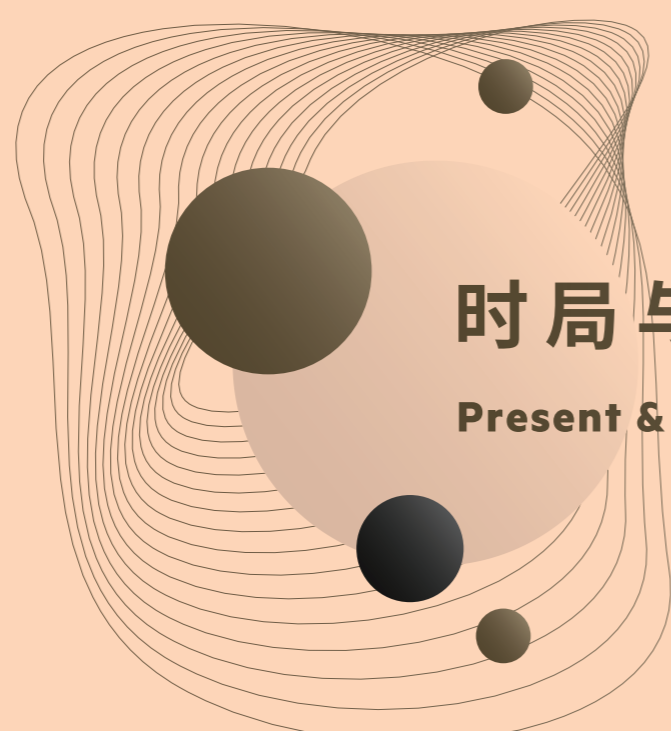
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October 26, 2018

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- ▶ Chen Chunhua, Dean of BiMBA Business School, National Development Research Institute, Peking University
- ▶ Shen Jianguang, Chief Economist, JD Finance
- ▶ Xia Boyu, Professional Mountaineer
- ▶ Guo Jinyi, Co-founder, luckin coffee
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MARKET DATA

FT500: THE WORLD'S LARGEST COMPANIES

Table with 12 columns: Stock, Price, Day, Chg, High, Low, Yld, P/E, MCap. Includes sections for Australia (AS), Brazil (BS), Canada (CS), Denmark (DK), France (FC), Germany (GC), Hong Kong (HK), India (IS), Indonesia (IP), Israel (IL), Italy (IT), Japan (JP), Korea (KS), Mexico (MX), Netherlands (NL), Norway (NR), Russia (RU), Singapore (SS), South Africa (SA), Spain (SE), Sweden (SK), Switzerland (SZ), Taiwan (TW), Thailand (TH), United Arab Emirates (UAE), United Kingdom (UK), USA (US), and Venezuela (VE).

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FT 500: TOP 20 table with columns: Close, Prev, Change, Day, Week, Month. Lists top 20 companies including Hitachi, MTN Grp, CSherEnergy, Alexion, etc.

FT 500: BOTTOM 20 table with columns: Close, Prev, Change, Day, Week, Month. Lists bottom 20 companies including GenElectric, E.ON Energy, NXP, etc.

BONDS: HIGH YIELD & EMERGING MARKET table with columns: S, M, R, Ratings, F, Bid, Bid yield, Day's yield, Mth's spread, Spread vs US.

BONDS: GLOBAL INVESTMENT GRADE table with columns: S, M, R, Ratings, F, Bid, Bid yield, Day's yield, Mth's spread, Spread vs US.

INTEREST RATES: OFFICIAL table with columns: Sep 26, Rate, Forward, Current, Since, Last, Month, Year, Ago.

BOND INDICES table with columns: Index, Day's change, Month's change, Year, Return, 1 month, 1 year.

VOLATILITY INDICES table with columns: Index, Day's change, Month's change, Year, Return, 1 month, 1 year.

GLILTS: UK CASH MARKET table with columns: Sep 26, Price, Yield, Day, Week, Month, High, Low, Em.

INTEREST RATES: MARKET table with columns: Sep 26, Over, Change, Night, Day, Week, Month, One, Three, Six, One.

MARKET BOX table with columns: Index, Day's change, Month's change, Year, Return, 1 month, 1 year.

BONDS: BENCHMARK GOVERNMENT table with columns: Date, Coupon, Price, Bid, Bid yield, Day's yield, Wk chg, Month, Year.

GLILTS: UK FTSE ACTUARIES INDICES table with columns: Sep 26, Price, Yield, Day, Week, Month, High, Low, Em.

COMMODITIES table with columns: Energy, Price*, Change, Agricultural & Cattle Futures, Price*, Change.

BONDS: INDEX-LINKED table with columns: Price, Yield, Month, Year, Return, 1 month, 1 year.

BONDS: TEN YEAR GOVT SPREADS table with columns: Spread, Bid, Yield, Spread, Bid, Yield, Spread, Bid, Yield.

GLILTS: UK FTSE ACTUARIES INDICES table with columns: Sep 26, Price, Yield, Day, Week, Month, High, Low, Em.

Sources: FT NYMEX, ECOMX, CBOT, ICE, Liffe, ICE Futures, CME, LME/London Metal Exchange. Latest prices unless otherwise stated.

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MARKETS & INVESTING

Analysis. Equities

Record US valuation gap prompts hunt for opportunity overseas



Divergence of S&P 500 and rest of world has hit most extreme level since 1970

COLBY SMITH AND ROBIN WIGGLESWORTH

A great rotation could be afoot in global markets. A record-breaking divergence between US equities and the rest of the world has spurred some investors to tip-toe away from Wall Street in search of bargains in Europe and the developing world.

While the S&P 500 has bounded from one all-time high to the next, and is now up 9 per cent this year, international stocks remain in the doldrums. Neither eurozone nor Chinese stocks have reclaimed their pre or post-crisis peaks, and the MSCI World index, excluding the US, is down nearly 3 per cent in 2018. Indeed, the relative performance of the S&P 500 versus the rest of the world is now at its most extreme level since at least 1970.

That has opened up a chasm-like valuation gap between US and most other markets. On book value, the S&P 500 now trades at a historic two-times premium versus the rest of the world, and on a price/earnings ratio, the US equity benchmark trades around a record premium to the MSCI World once the US is excluded.

The divergence is now so stark that this month analysts at JPMorgan, Société Générale and Morgan Stanley have all recommended investors start to pare back their US exposure and look abroad for opportunities.

"A really significant change in the environment is ahead of us," predicted Anders Nielsen, a strategist at Goldman Sachs Asset Management.

While fund managers say they are wary of being too early, or betting against the US stock market, some say they are finding more enticing opportunities outside America.

"We're looking at a market where we find a lot of interest opportunities, especially in Europe and Asia. In the US it is a little harder," said Anik Sen, head of global equities at PineBridge Investments, a New York-based asset manager. "We are spending a lot more time looking at overseas markets now."

It is a picture that has been largely driven by economics. US consumer confidence is at a 17-year high, manufacturing activity rose to the highest level in 14 years in August and the economy grew at an annualised pace of 4 per cent last quarter.

Meanwhile, consumer confidence in the eurozone tumbled to its lowest level in more than a year in September, and economic growth in emerging markets is near a seven-month low, according to Capital Economics.

However, despite the robust US economic growth some analysts worry that the US equity market is running on late-cycle fumes. According to Bank of America Merrill Lynch's latest survey, investors have built up the largest overweight position in US equities in three years, surpassing all other assets. "It's a bearish signal no doubt," said Jared Woodard, strategist at BAML.

While 80 per cent of S&P 500 companies, reporting earnings per share, beat expectations last quarter, according to FactSet's John Butters, estimates for the next quarter have come down since June. Of the 98 companies that have announced earnings guidance for the third quarter, 76 per cent have issued negative ones, the highest percentage of S&P 500 companies doing so since the first quarter of 2016.

"Peak earnings-per-share growth is happening right about now," said Andrew Sheets, a strategist at Morgan Stanley. "US equities are relatively stretched, and at the beginning of next year, the market will be challenged by slower economic growth, rising inflation and tighter financial conditions."

Mr Sheets argues that the contrarian trade would now be to look at European markets, which have been weighed down by doubts over the resilience of the region's recovery, political uncertainty and the looming end of the European Central Bank's quantitative easing programme.

"If you want to lean against consensus

and go into a market that people have oversold, look at Europe," said Mr Sheets.

A similar divergence has opened up in the bond market. Despite the Federal Reserve's interest rate increases, the US bond market has outperformed European or EM debt in 2018, leading some fixed income investors to also start rotating their allocations.

"We're nibbling on more [foreign exposure] now," said Henry Peabody, a bond fund manager at Eaton Vance. "There are a lot of developments over the next few years that might challenge the hegemonic position of US assets."

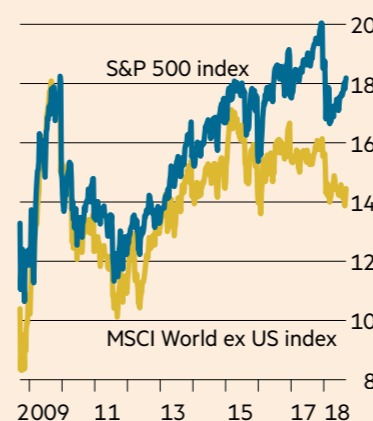
China could hold the key to an emerging markets rebound. Gaurav Saroliya, director of global macro strategy at Oxford Economics, predicts that Beijing will soon act more aggressively to stop growth from slowing too precipitously.

The continuing trade war remains an obvious risk. Last week, President Donald Trump announced tariffs of 10 per cent on an additional \$200bn worth of Chinese imports, which will increase to 25 per cent by the end of the year. China volleyed back with its own \$60bn worth of US goods.

But eventually the impact could reach US shores, warned Marko Kolanovic of JPMorgan. "Emerging markets have borne the brunt of the trade war so far and these fears are already priced in," he said. "They are not yet priced in US markets."

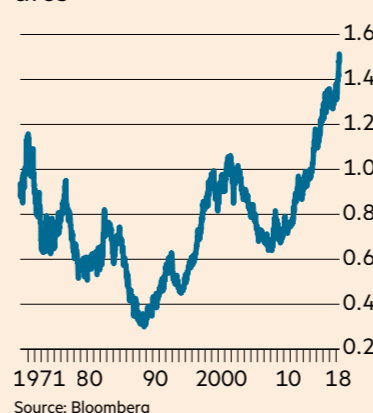
US equity valuations diverge from international markets

Forward-looking price-to-earnings ratios, US v MSCI World ex US



America first. US stock market thumps rest of the world

S&P 500 return relative to MSCI World ex US



Source: Bloomberg

Tail Risk

Beijing unlikely to repeat currency fluctuation mistake

COLBY SMITH

In the west, seven is a lucky number. In China, it can symbolise togetherness. For Chinese officials, it holds a different significance: Rmb70 to the US dollar is an important psychological exchange rate. When it weakens past that rate, global investors tend to panic.

The renminbi now sits at Rmb6.87 per dollar, having lost 6.5 per cent of its value since June. Analysts forecast further weakening, potentially breaching seven soon.

China's currency fluctuations have everything to do with the trade war. In its latest volley, the US implemented 10 per cent tariffs on an additional \$200bn of Chinese products, increasing to 25 per cent on January 1. Beijing has since retaliated. More US tariffs have now been threatened.

If the trade war escalates, Tao Wang reckons the renminbi could trade at Rmb7.5 per dollar in 2019. It could weaken further, added the head of economic research at UBS in China, should the People's Bank of China ease up on managing the currency — a change of heart that appears unlikely considering the government's penchant for intervention this summer following the renminbi's 3 per cent slide against the dollar in July alone.

Indeed, currency intervention by officials looks more heavy-handed if you consider the "counter-cyclical factor" the PBoC put in place in August to "moderately hedge" against future renminbi weakness, per its announcement. The PBoC already restricts its currency from fluctuating more than 2 per cent in either direction of the dollar "reference rate". The new tool allows authorities to guide the exchange rate at a time when growth in China appears to be slowing.

The stakes, notes Dr Wang, are just too high to allow for more flexibility.

China learnt this three years ago. In August 2015, officials set off a chain reaction of volatility that threatened to undermine the country's financial stability. The central bank devalued its currency 1.9 per cent against the dollar, the renminbi's largest one-day change since 1993. Months of anxiety followed as the currency cratered, capital fled and China's nearly \$4tn war chest of foreign exchange reserves fell by a quarter.

The government tightened capital controls, but the damage to investor confidence was largely done. Which may make the number seven even less auspicious.



Analysts forecast more weakening of the renminbi against the dollar

Capital markets

Trump stands to bear brunt of any trade war escalation, warns ECB

CLAIRE JONES — FRANKFURT

An escalation of the global trade war between the US and its major trading partners would hurt America much more than the rest of the world, economists at the European Central Bank have warned.

President Donald Trump has said he wants to use tariffs and quotas on imports to boost trade and level the playing field between countries that he accuses of using protectionist measures.

But according to research published yesterday, tariffs of 10 per cent on the US and all of its major trading partners would hit American economic activity by 2 per cent over the first year of the introduction of sanctions.

A scenario in which the US raises tariffs on all imports by 10 percentage points, and its trading partners retaliate with a 10 percentage point tariff increase on their US imports — but not on each other — would also be likely to elevate China's GDP as its exporters would gain market share at the expense of US rivals, the research found.

Overall, global GDP would be reduced by 0.75 per cent, off the back of a 3 per cent fall in trade, compared with economists' baseline scenarios. So far, however, the US stock market has proven

resilient to the White House's measures. Other research conducted by the Bank of England and France's central bank has also estimated that a trade war would have a severe impact on the US — and global — economy.

Mario Draghi, the ECB's president, said this month that the threat of an escalation of tension between Washington and the rest of the world was "the major source of uncertainty" for the eurozone's economy. "The current projections do not reflect measures that have been announced, measures that have been threatened," Mr Draghi said.

Since then China has said it will



Mario Draghi: tension was source of uncertainty for eurozone economy

impose duties of 5 to 10 per cent on American goods worth \$60bn, in retaliation against the US's imposition of tariffs of 10 per cent on \$200bn-worth of Chinese imports from next week.

Pakistan has unveiled plans to impose tariffs on imports in an attempt to balance its budget and India is also considering similar measures.

While the single currency area is not directly affected by the US-instigated tariffs, export sales have fallen and business confidence has diminished due to US-Chinese tension.

The Paris-based OECD last week cut its growth estimates for the euro area this year and in 2019, and for the US in 2019 — citing the global trade war as the prime reason for the downgrades.

The ECB is the latest central bank to make public its findings on the economic impact of trade wars.

Mark Carney, governor of the Bank of England, said in July the bank's models showed that tariffs of 10 per cent between the US and all of its trading partners could wipe 2.5 per cent off US output as well as 1 per cent off global GDP through the impact on trade alone.

A similar study by Banque de France puts the impact of a trade war at as much as 2 per cent in the first year and 2.9 per cent in the second year.

Equities

MSCI sounds out investors on plan to double China A-shares exposure

EMMA DUNKLEY — HONG KONG

Global index provider MSCI has proposed an increase in the weighting of Chinese A-shares in its flagship Emerging Markets index just months after including mainland-listed companies for the first time, despite the country's stock market slowdown this year.

The New York-listed company said yesterday that it was consulting the market — which includes sovereign wealth funds, asset managers and central banks — about boosting exposure to A-shares in the MSCI EM index, which is tracked by \$1.9tn of assets.

The proposal would nearly double the number of A-shares in the EM index to 434 by May 2020, which MSCI estimates would attract about \$66bn from passive and active funds.

The move comes four months after MSCI brought 235 A-shares into the flagship EM index, following steps taken by China to make its equity market more accessible to foreign investors.

The inclusion of A-shares had previously been rejected as a result of investor concerns over the number of Chinese companies that suspend their shares from trading, which was exacerbated during the market sell-off in 2015.

The move to boost participation

comes after the company scaled back plans to be more aggressive with the rate and pace of integrating A-shares, according to someone close to the situation. The person said some fund managers and investors were not prepared for the inclusion, while the trade war between the US and China also affected the decision.

MSCI said it consulted "with a broad range of market participants [and] the

Half of foreign investors did not think MSCI was right to include the shares in its EM index this year

feedback we receive guides our final decision."

According to the Asian Corporate Governance Association, almost half of foreign investors did not think MSCI was right to include A-shares in its EM index this year, while 27 per cent of respondents agreed with the move.

The latest proposal would involve quadrupling the free-float adjusted market value of A-shares in the index from 5 per cent to 20 per cent next year, in two phases.

MSCI is also suggesting including

companies from the technology-focused ChiNext exchange from next year, and mid-cap stocks from 2020.

The index provider said China A-shares would represent 3.4 per cent of the MSCI EM index by mid-2020, up from 0.71 per cent now.

This was still "very small compared to the size of China's market," said Eugenie Shen, head of asset management at the Asia Securities Industry and Financial Markets Association.

Peter Alexander, managing director of Z-Ben Advisors, said the trading suspensions of 2015 remain "fresh in the minds of investors". However, he added, the scepticism was "misplaced", as the market had made vast improvements.

"As the second-largest economy... that allocation to China will inevitably have a bigger part in the MSCI EM index, it's a clear direction of travel," said Mr Alexander.

In response to concerns aired by some investors about governance in mainland-listed companies, MSCI has stipulated that any company whose shares have been suspended from trading for 50 consecutive days or more be suspended from the index.

MSCI said it would accept feedback until mid-February and publish its decision at the end of that month.

Asia Watches & Jewellery



Perfect harmony
Sarah Jane Ho on
feng shui in jewellery

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Under the hammer
Jewellers bypass retail
for sale room prestige

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Appetite for destruction
Inside Casio G-Shock's
'torture chamber' test site

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Thursday September 27 2018

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Watchmakers look to super apps to win buyers

Brands seek growth on Chinese websites, writes Louise Lucas

China has taken to online shopping with alacrity – it now accounts for more than a quarter of all sales there. After a slow start, makers of watches and other luxury goods are starting to capitalise on this trend.

The move to ecommerce is a major departure for brands with more than 100 years of history. For a long time, fears of sitting cheek-by-jowl with counterfeit goods, traditionally prevalent on Chinese ecommerce sites, deterred the makers of big-ticket items from signing up to platforms.

That left the broader luxury market with a conundrum. Chinese consumers are big luxury buyers – consultancy Bain estimates that by 2024 they will account for two-fifths of luxury sales –

but while they are internet-savvy, they are spread across a huge landmass.

Watchmakers have recognised that the best response to this market is to embrace digital strategies and several have taken the plunge in the past year. Their efforts have varied from using the online world as a marketing tool, sponsoring celebrities to act as ambassadors for timepieces (and an aspirational lifestyle), through to selling their goods on Chinese platforms such as Alibaba's Tmall or JD.com, the two biggest.

They are also using social media, particularly the popular WeChat, which boasts more than 1bn accounts, in order to create a fusion between their online and bricks-and-mortar strategies.

"WeChat is basically competing with the internet in China at this point," says Liz Flora, a researcher for Asia-Pacific at consultancy Gartner L2. "It is so integrated with everyone's daily life that brands basically have to consider WeChat if they are considering any form of ecommerce."

WeChat is the creation of Tencent, one of China's two most valuable tech companies; it began life as a messaging app but has since evolved into a "super

app" thanks to the creation of "mini programs" – apps that run within the platform, in effect creating its own "walled garden", or ecommerce environment. Brands on the site can create pop-up stores and run flash sales.

Swiss watchmaker Audemars Piguet, for example, recently marked its first foray into ecommerce with a pop-up store under WeChat.

The messaging app, along with livestreaming apps such as Weibo, is also used for marketing. A centrepiece of these efforts is the use of key opinion leaders, or influencers, known as KOLs: these are actors, bloggers and other celebrities whose Instagram-worthy lifestyles feature the timepieces or jewellery they are promoting.

This has become a significant part of marketing strategies: consultancy PwC found that 29 per cent of consumers in China use social media to see what brands and products KOLs are endorsing, more than double the global rate of 13 per cent.

Gartner L2 points to watchmaker Omega's partnerships: the top two videos among watch and jewellery

Continued on page 2

'WeChat is basically competing with the internet in China at this point'



Divine intervention Tastemakers resurrect the cross

The cross, perhaps more than any other piece of religious iconography, can appeal to those both inside and outside the faith it represents. Its allure has ebbed and flowed with fashion, but

the symbol is enjoying a revival as part of a high-profile exhibition at New York's Metropolitan Museum of Art – and as designers recognise Asia's growing Christian population. **Page 9**



DIOR

TIMEPIECES

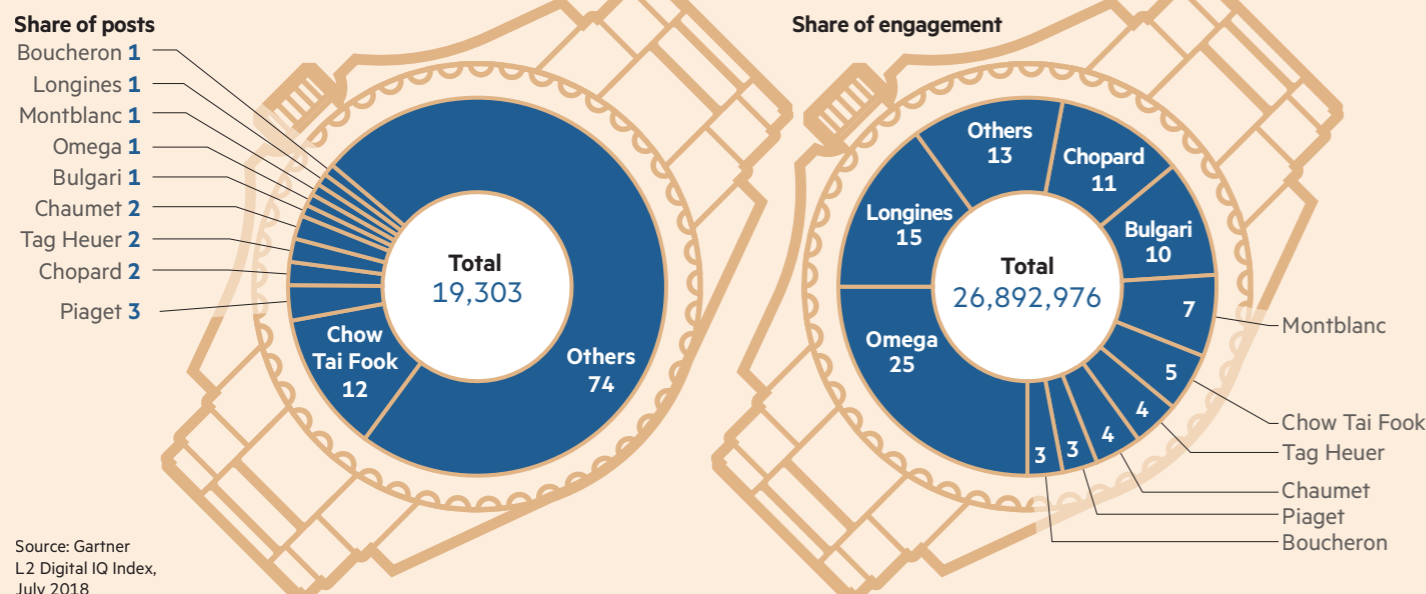
LA D DE DIOR SATINE COLLECTION
Steel, yellow gold, diamonds and malachite.



Watches & Jewellery Asia

Tight at the top: luxury brands' share of voice on Weibo

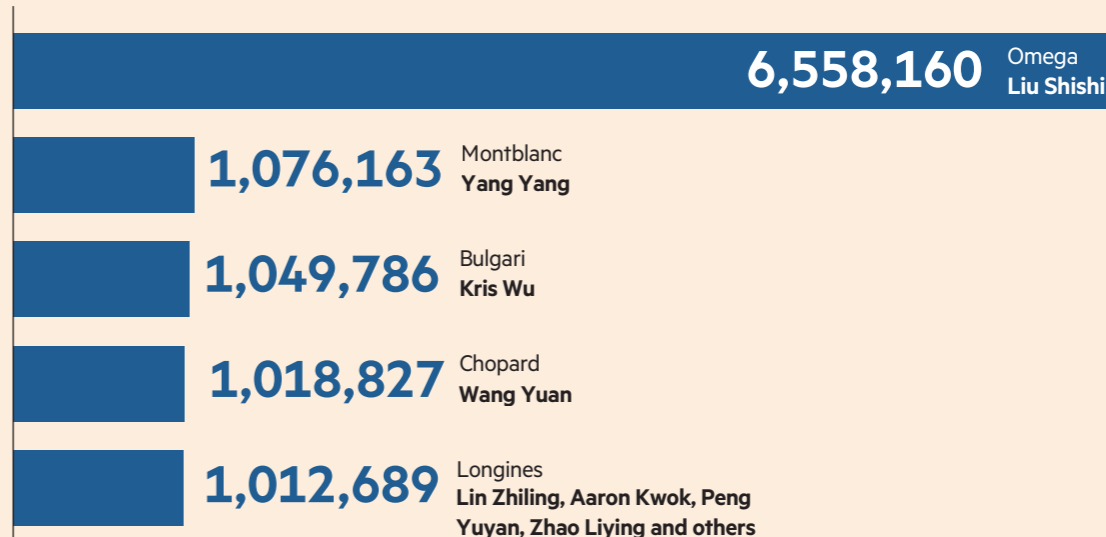
41 active brands (May 2017–April 2018, %)



Source: Gartner
L2 Digital IQ Index,
July 2018

Influencers account for 5% of watch and jewellery posts, but 77% of engagement

Top five most popular posts (total engagement)



Watchmakers look to Chinese social media 'super apps' to win buyers

Continued from page 1

brands were Omega's video on streaming service Miaopai featuring actress Liu Shishi, and another celebrating the Winter Olympics, with nearly 250m combined views. Equally popular are the *xiao xian rou*, or "young fresh meat" boy band types such as Kris Wu, who promotes Bulgari among other brands.

These youthful ambassadors increasingly reflect the age profile of consumers. Millennials are becoming big buyers, says Bruno Lannes, partner at consultancy Bain & Co. "Younger consumers and millennials are driving growth in the China luxury market, including in the watches and jewellery categories," he says.

Alibaba says that, on average, Chinese luxury consumers are about 15 years younger than their US counterparts and 10 years younger than European peers.

When it comes to actually selling the watches, the big ecommerce players have taken a commanding lead. Typically fashion brands have preferred to use their own ecommerce sites to sell directly to the consumer – a strategy perceived as keeping more control over the process and shoppers. But the big platforms now host many of the watch brands on their sites directly – an approach that sets the watch industry apart from the wider fashion sector.

Broadly, according to Gartner L2,

'In China, it's difficult to have mass coverage of the entire country, so currently you can only cover the top-tier cities'

57 per cent of fashion brands sell via their own sites, more than double the 27 per cent that choose to set up shop on Alibaba's Tmall platform, for example. But the gap is far narrower for watch and jewellery brands, with 41 per cent having direct websites versus 37 per cent with official own-brand stores on Tmall.

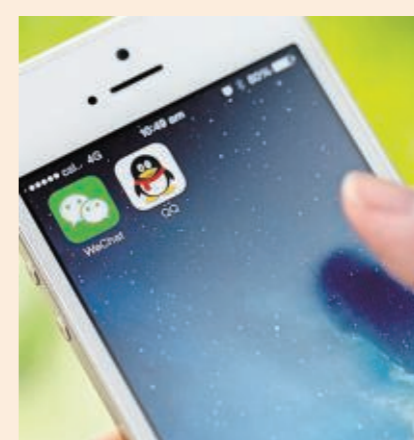
Ms Flora attributes the rise in the number of own-brand stores on the platform in part to Alibaba's efforts in tackling counterfeits. It is able to detect and remove rogue sellers far more easily than before – even though the total number of unauthorised product sales (these include grey-market parallel sales, where an item is bought cheaply and then resold in a more expensive market; and those from *daigou* resellers, shoppers who travel abroad to purchase items to sell in China) has risen slightly this year, she says.

"That shows it's an ongoing battle for brands," she says. "As long as goods are more expensive in China there's going to be this huge grey market – and the grey market is a breeding ground for the possibility of scams and fake goods, so it's definitely something brands need to be vigilant about."

The appeal of Tmall versus direct-to-consumer websites, she adds, is that it improves listings on search results.

Watch brands launching on Tmall in the past year include Rado and Tissot. IWC and Omega, meanwhile, recorded sales increases of more than 500 per cent year-on-year during midyear sales on Tmall Global, according to Alibaba.

Part of the move online is about expanding beyond the big tier-one cities where luxury watch brands typically have their stores, says Belinda Chen, director of JD.com's fashion division:



Watch brands are testing out WeChat

"Now in China it's difficult to have mass coverage of the entire country, so you can only cover top tier."

JD, like Alibaba, is courting these top brands with what Ms Flora calls "safe

haven" platforms, catering to top-end consumers with Net-a-Porter-style chic packaging and hand delivery.

According to Ms Chen, "well over 90 per cent" of watches costing more than Rmb8,000 (\$1,170) are sold via JD's personal "white glove" service in the cities where it is available.

Similar trends are evident at Alibaba, where its Luxury Pavilion service is popular in China's lower-tier cities – more than half of sales come from third to sixth-tier cities, it says – and among the post-1980s generation, which accounts for 80 per cent of its shoppers.

Customer reviews on JD.com are glowing. "They post pics of the guy in his white gloves saying, 'Oh my god, this handsome guy in white gloves arrived at my door.'" Then, Ms Chen says, they write about the packaging. "Last, they write about the product."

How JD.com won the trust of watchmakers

Interview

Belinda Chen

Chinese platform offers the reach, scale and support that many brands seek, writes *Ming Liu*

The rise of China and ecommerce are two dominant concerns that consume the minds of luxury watchmakers' chief executives. The sector has often struggled to keep up with either.

These themes have converged this year as several brands have sought to tap into this huge Asian market through JD.com, China's answer to Amazon and one of the country's two biggest ecommerce sites.

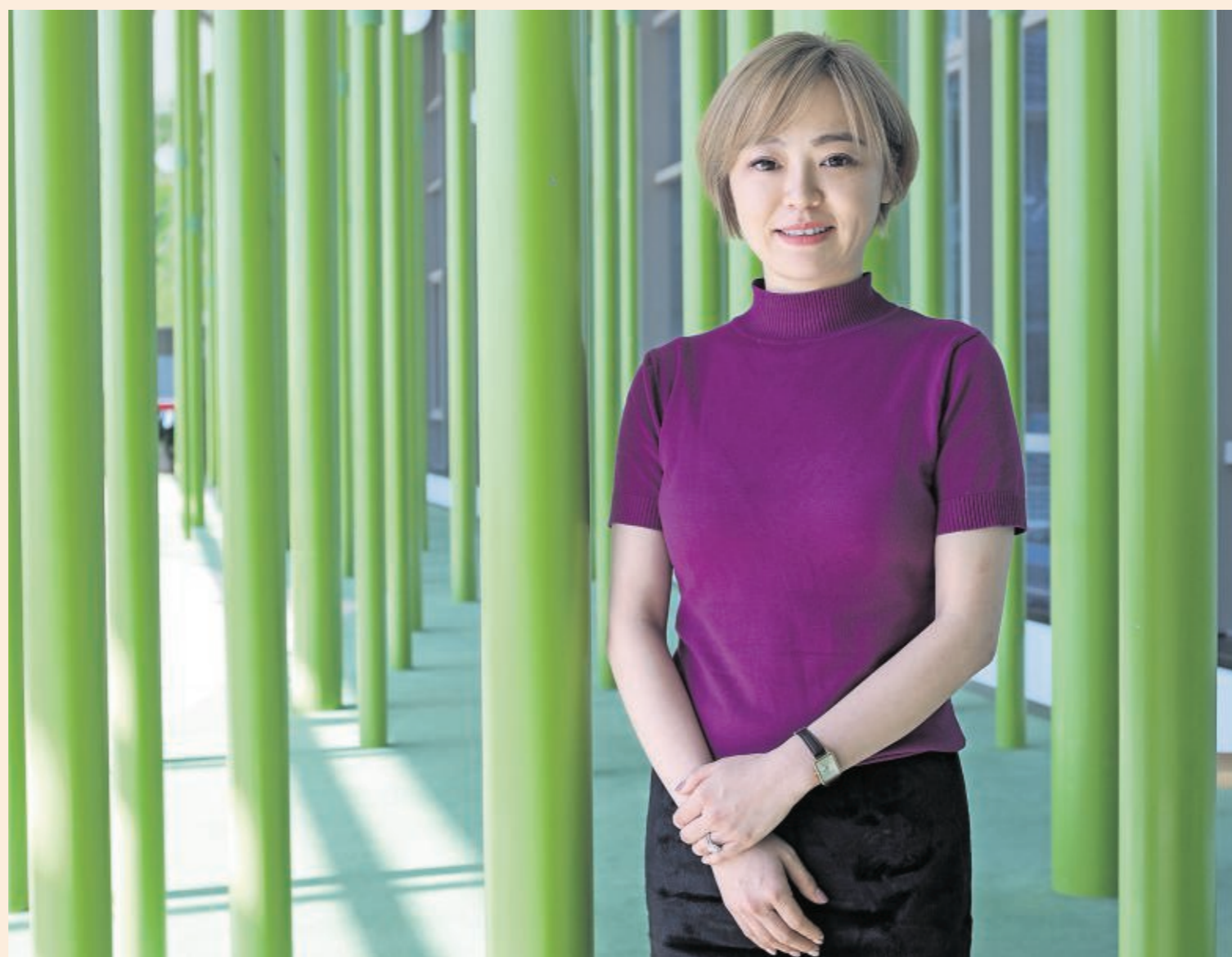
Partnerships with the platform give brands access to a vast online retail marketplace – valued at Rmb7.18tn (\$1tn) by China's commerce ministry – that is also one of the world's most digitally engaged.

JD.com has more than 300m active users, and competes fiercely with ecommerce conglomerate Alibaba, which has 500m. Walmart, Google and the Chinese internet group Tencent are investors in the platform, which made waves when it went public in 2014 and raised \$1.8bn, becoming the most highly valued Chinese company to have listed only in the US.

The company has made headlines yet again. This month, JD.com's founder and chief executive Liu Qiangdong was arrested in Minneapolis on suspicion of the rape of a Chinese university student. The company has described the incident as an "untrue accusation" and said "police did not find any inappropriate behaviour". At the time of writing, the investigation remained active. Mr Liu was released without charge or bail and has since returned to China. He has denied any wrongdoing.

Belinda Chen, head of JD.com's global fashion division, which includes watches and jewellery, says it has been "business as usual" since Mr Liu's arrest. Ms Chen, a 33-year-old former investment banker, joined JD.com after gaining an MBA from the University of Pennsylvania's Wharton School and has been in the role for four years. JD.com's customer base for watches has grown by "tens of millions" over this period, she says.

The platform hosts about 500 watch brands, from fashion and luxury Swiss brands to Japanese and Chinese watchmakers. The luxury watch sector – those priced above Rmb20,000 (\$3,000) – makes up less than 20 per



cent of its sales but is growing, Ms Chen says. After a sharp decline in sales across the sector that was tied to China's anti-corruption drive over recent years, volumes have been rising since the end of 2017, fuelled by a growing middle class.

"Consumers are becoming more experienced and sophisticated," says Ms Chen. "They read about the brand and are very careful about selecting a product that they can identify with."

JD.com offers two ways for brands to do business with the platform. One is where JD.com purchases and owns the inventory; in the other, brands retain their stock and JD.com acts as service provider for such things as fulfilment and delivery, marketing, payment and customer services.

Both models are "quite balanced" in terms of distribution among its partners, says Ms Chen, and brands can tailor which of the platform's services they wish to use.

Swiss watchmaker Audemars Piguet entered the world of online retailing via JD.com in April. Chief executive, François-Henry Bennahmias, says "ecommerce is very important in China, which is why we decided to make a test there first".

As part of the trial, JD.com set up an Audemars Piguet pop-up store on

WeChat, China's social messaging app. While Audemars Piguet owned the stock and managed the WeChat account, JD.com provided the back-end support, including its luxury delivery service, in which white-gloved personnel deliver the goods and can, for example, take products back on the spot if the customer is dissatisfied. The service has differentiated JD.com as a trusted online retailer in a country where counterfeits are prevalent.

The pop-up ran for about six weeks. Mr Bennahmias says it was an "interesting experience", and says the brand is "working on the next step".

JD.com also gives brands access to big data, which is especially valuable for a Swiss brand entering ecommerce – and China – for the first time.

"Brands are keen to understand the latest trends," says Ms Chen.

Chinese consumers aged 18-25 are increasingly interested in niche or independent labels. "They have a strong and growing preference for uniqueness and expression of their own self-identity – and identify with brands that have strong features," Ms Chen says.

This will be welcome news for H. Moser & Cie, an independent Swiss

'Brands are keen to understand the latest trends,' says JD.com's Belinda Chen, above. Below: Li Bingbing at a Carl F. Bucherer event

Liang Zi - Imaginichina for the FT, VCG via Getty Images



house. It is known for its pared-back designs and makes about 1,500 watches annually, with movements produced in-house. The company debuted its online boutique via JD.com in May. "The partnership allowed us to have something where we really can control image, service and pricing, while covering the entire country," says chief executive Edouard Meylan.

The company now has 11,000 WeChat followers with a 40 per cent engagement rate, according to Mr Meylan. The company's experience in China has been a "learning curve", he says. While the conversion rate of visitors to sales is not especially high, he says, "at the same time the volume, which can be up to 10,000 [visitors] a day, is on a different scale than we're used to. When some stores in Geneva have two customers a day, it's quite something."

A bonus, Mr Meylan says, is how the online boutique has driven foot traffic to its stores outside China – Chinese tourists visit its overseas boutiques armed with images taken from the JD.com site. In addition, H. Moser plans to open two physical stores in Beijing and Shanghai by next year.

Limited editions and exclusive product lines are especially popular with Chinese consumers, something Carl F. Bucherer embraced when it debuted on JD.com this month. The 130-year-old Swiss house created a special-edition Patravi ScubaTec Lady diving watch that is available only on JD.com.

The Rmb38,500 watch features a red rotating ceramic bezel in homage to JD.com's corporate colours. It is also worn by Chinese actress and Bucherer brand ambassador Li Bingbing (she has more than 42m fans on Chinese microblogging site Weibo) in the joint Hollywood and Chinese film studio blockbuster *The Meg*.

Both Carl F. Bucherer and H. Moser have partnered with leading offline retailers in China – Harmony World Watch Centre and Hengdeli Group, respectively – to add a physical presence and to enable the servicing of watches locally.

JD.com's extensive investment in logistics and brand stock, plus offerings such as its white-glove service, mean it would be no surprise to see the company make inroads into China's bricks-and-mortar retail sector, much in the same way Amazon has in the US.

Meanwhile, investors will be closely watching the investigation of Mr Liu. The 45-year-old owns 15.5 per cent of JD.com shares but wields more than 79 per cent of voting rights. He is very much the face of the brand in a country where the cult of personality reigns supreme.

The company will be keen to avoid any disruption to its highly ambitious plans that might cause it to drift from "business as usual".

'The partnership allowed us to have something where we can control image, service and pricing'

Inside the Casio G-Shock 'torture chamber'

Research

Leo Lewis witnesses the violent testing regime for the brand's signature watch series

On the third floor of the Hamura R&D centre, an hour's drive from central Tokyo, a regiment of Casio's top designers and engineers devote themselves to building some of the quirkiest, hardiest and most cherished watches on the planet.

In the building next door, a smaller, dedicated platoon of demolition experts spends its days trying to smash those watches to smithereens. Or drown them in mud. Or electrocute them. Or stab their buttons 10,000 times in a bath of synthetic sweat. Welcome, says Atsushi Oyama, the "quality assurance" manager, to the home of the G-Shock and the secretive watch torture chamber that helps defend the brand's reputation.

The ultra-rare tour of Mr Oyama's lab has been granted to the Financial Times as Casio's G-Shock line of implausibly durable watches celebrates its 35th birthday. It does so having passed, in September last year, the triumphant milestone of 100m shipments, but also under a shadow of corporate sorrow.

In June, Kazuo Kashio, one of the four brothers who founded Casio, died. The Kashio quartet had an uncanny sense of what customers wanted. They transformed the company from a postwar hustler of pocket tobacco pipes to a giant that has sold more than a billion pocket calculators. It was Kashio who backed the vision of one of the company's most gifted engineers and turned Casio from a respected pioneer of quartz watches into one of the world's most valuable chronograph brands.

In the early 1990s, boosted by the addition of the Baby-G range (about one-third the size of their larger counterparts) and an emphasis on big, brazen designs, the G-Shock leapt spectacularly from niche to mainstream by appealing to Japanese who were in their mid-20s.

Sales quickly fell from that extraordinary peak but, under Kashio's long presidency (1988-2015) they steadily recovered to reach, in the year before his death, that same peak level of 9m units a year. The customer mix, once skewed overwhelmingly towards Japan, is now evenly spread around the world.

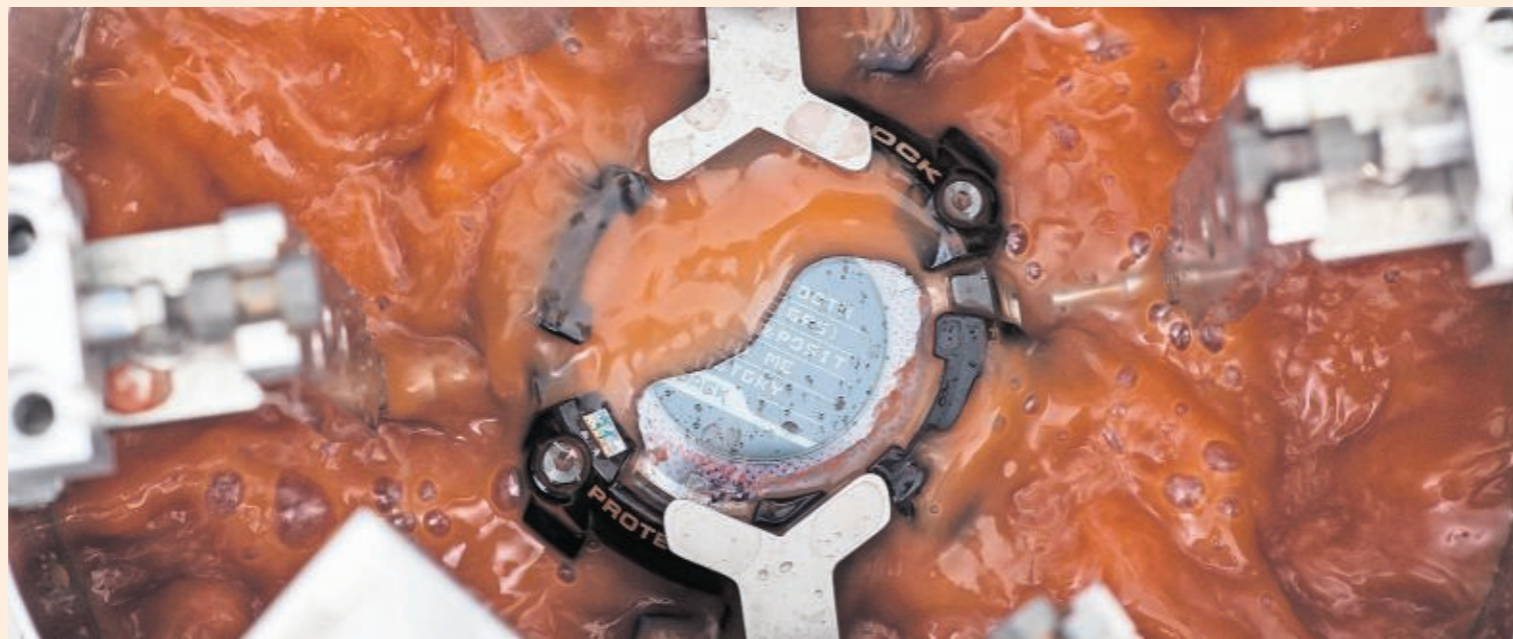
While G-Shocks can still arrest the eye, few watches so single-mindedly prioritise substance above style. Even the latest limited-edition MRG-G2000HA range, whose metal bezel riffs on the

A spring-mounted mechanical monster hurls the watch on to a concrete slab to simulate a drop from a tall building

imagery of a samurai sword hilt — and which is hand-dimpled by a master craftsman in Kyoto — must undergo the same barrage of violence and technobrutality as all other G-Shocks.

This testing regime is one of the reasons why the watches claim to have such loyal fans. There are obsessive G-Shock collectors around the world and famous devotees range from members of the army, firefighters, paramedics, extreme sports enthusiasts and police officers to Oscar-winning Hollywood directors and hip-hop superstars.

There is something reassuringly workmanlike about the whole Casio set-up in Hamura. The worn carpets and scuffed walls of the 1970s research centre disguise the fact that, for



decades, this building was the inventive heart of one of Japan's most iconic technology brands. It is a conceptual home of the miniaturisation trend that made Japan formidable from the 1970s on.

This is where Casio's engineers evolved generation after generation of calculators, musical keyboards, electronic dictionaries and digital cameras. The lone acknowledgment of this past sits under a picture of the four founding Kashio brothers in the corner of the reception area: Casio's first electronic calculator. This is mostly green metal and is the size of a small moped.

The torture chamber tour begins with Mr Oyama producing a rubber ball and giving a history lesson. In 1981, Casio's then lead designer Kikuo Ibe accidentally dropped a watch given to him by his father and saw it shatter to pieces. Watches, he decided, must be built to survive that kind of impact and worse.

Mr Ibe assembled "Team Tough" — a small group of engineers devoted to designing a watch that could achieve the "triple 10": survive a 10-metre drop, operate at 10 atmospheres of pressure underwater and work for 10 years on a single battery.

Hundreds of prototypes failed to meet these demands but inspiration struck when Mr Ibe spotted a child playing with a rubber ball. He realised the ball's centre was unaffected by the impacts hitting its outer surface.

This inspired the concept that has underpinned all G-Shocks since: suspending the works of the watch in a hollow casing and attaching them only at certain points. The final result, released in 1983, was the G-Shock DW5000.

As the watches have evolved to include more features (such as radio signals, Bluetooth) and to resist specific traumas (extreme heat, depth, vibration), so too have the 183 different tests the watches undergo.

Many of these involve machines that were purpose-built by Casio to put G-Shocks through their paces. They include ovens, freezers, high-pressure cabinets and centrifuges. There are also baths of invasive or corrosive fluids — the artificial sweat bath is accurately pungent-smelling — that submerge the watches as their buttons are machine-prodded for days.

One test, for the durability of the colouring, rubs the watches for days across an array of white shirt sleeves to see if they leave a stain. An altogether more violent test places the watch, face-out, on a pedestal in the path of a 5kg brass hammer on a pendulum.

The hammer is raised perpendicular to the pedestal and allowed to swing in a devastating 180-degree arc towards the watch to test the strength of the face. The concussion is so hard that the watch is smashed out of its mounting and flies across the room into a net. It is unscathed.

When a new watch comes downstairs from the designers, the testers give it an examination to assess its weak points and then run the tests most likely to expose them.

There is nothing worse, Mr Oyama says, than running weeks of successful tests on a watch only for it to fail a test at the very end and for the whole process to have to start again.

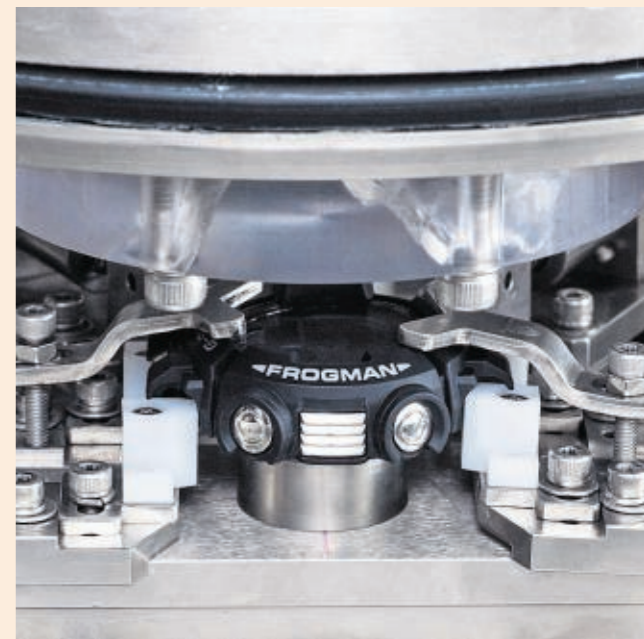
The most impressive of the machines,

though, is the one that tests the G-Shock for the original quality envisioned by Mr Ibe: a spring-mounted mechanical monster that hurls the watch on to a concrete slab to simulate a drop from a tall building.

Appetite for destruction: brutal tests put the G-Shock through its paces. Below, left: Tatsuya Izaki (left) and Atsushi Oyama (right) from Casio's R&D centre in Hamura

Toshiko Senoue for the FT

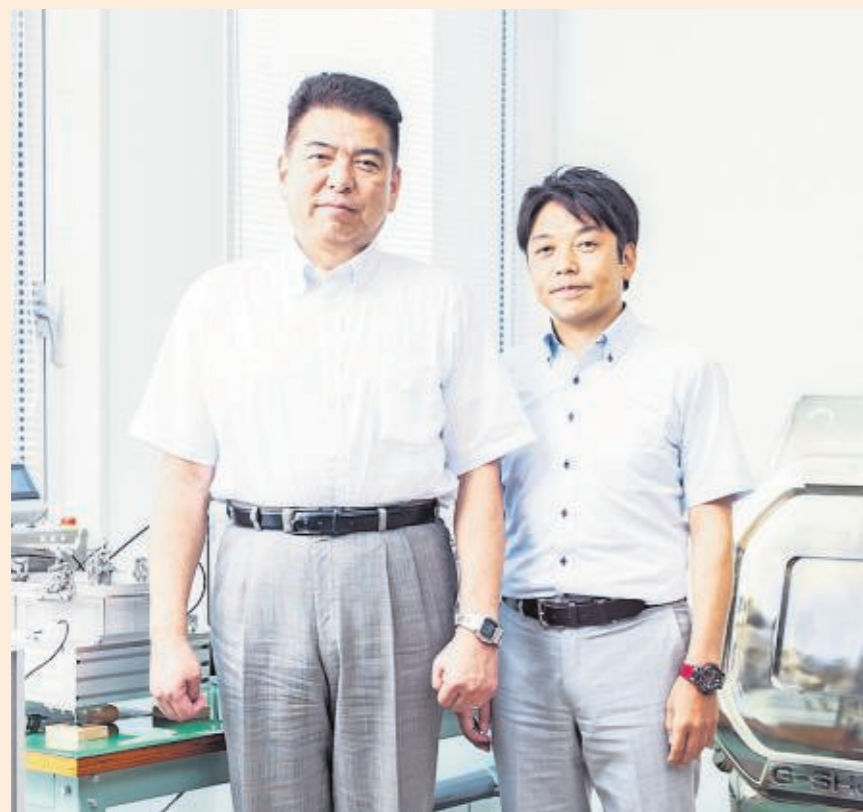
"We used to take them up to the roof of the building and throw them off into the car park. That was OK for years, until we hit one of the senior executives. Then we decided to design a machine to do the same thing," Mr Oyama says.



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Watches & Jewellery Asia

My Favourite Pieces Hong Kong-based designer and businessman Winston Koo tells *Kate Youde* why he prizes monotone but 'exotic' watches

His dark materials: the Zen-like quality of black

His interest in watches began before Winston Koo could tell the time. Aged three, he asked his parents for a Mickey Mouse watch during a trip to Disneyland and enjoyed watching the movement of the hands.

About three years later he got a Casio. "It fascinated me as a child, being able to measure something with such a small thing on your wrist," he says. "And the concept of time; imagining myself growing up."

Today, the appeal of watches lies in their design. Mr Koo, 44, is senior vice-president of design and sales for UCP International in Hong Kong, the family business started by his grandfather 60 years ago. This manufactures artificial flowers, seasonal decorations and home accessories for multinationals.

He applies a professional eye for detail to his collecting and his love of "quiet" black. "I've always liked black because it's devoid of colours and it's simple, it's elegant and it has this peace and Zen-like quality of absence," he says.

Blancpain Fifty Fathoms Bathyscaphe flyback chronograph (2014)

He turned his attention to black watches about 12 years ago after deciding to simplify his collection of almost 200 pieces down to about 50. He likes materials to be "as exotic as possible" and puts his watches "through the mill" to test their robustness: his black ceramic Blancpain has survived use as a "chew toy" by his two young children.

He was wearing the dive watch at both their births after finding it did not disturb his pregnant wife's rest. "[With] some of the bigger and chunkier watches sometimes, when we were sleeping, I'd hit my wife on the head with it. She didn't like that too much," he says. "Or sometimes [a watch] had too much luminescence and it glowed too bright and looked like a torch in the darkened room."

Mr Koo likes to wear the watch when he is travelling away from his family. "By no means is it the most hard-to-find or expensive watch but it just holds so much weight," he says. "I look at the watch [and] I think about my life, my wife, my two children, my present and my future."

HYT H0 (2017)

Mr Koo grew up in the US and only became serious about collecting watches after moving, at the age of 27, to the "retail mecca" of Hong Kong.

Until a couple of years ago, Mr Koo focused on traditional three-handed pieces but his taste is evolving after he



Main image: Winston Koo wearing his Blancpain Fifty Fathoms. Anticlockwise from top left: HYT H0; Rolex Explorer II; IWC Ingenieur; Jaeger-LeCoultre Master Ultra-Thin Jubilee
Theodore Kaye



discovered the six-year-old Swiss brand HYT. This he describes as "so out of left field" because it uses fluid in a tube around the edge of the black case marks the passing hours. "It's definitely a conversation starter," he says.

Rolex Explorer II 40th anniversary edition (2011)

His uncle gave him his first "really nice" watch – an original Rolex Explorer II – for his 21st birthday but it was stolen



seven years later during a renovation of his apartment. "I was gutted and I couldn't bring myself to replace it because it meant so much, and someone gifting you something versus you buying it for yourself has different emotions surrounding it," he says.

He mentioned the incident once to his wife, Océane, before they married. On his 40th birthday in 2013, she surprised him with the stainless steel 40th anniversary edition. Mr Koo only wears it on special occasions, such as his wedding anniversary and Father's Day, because he now prefers black pieces and is "deathly afraid" of losing it.

Jaeger-LeCoultre Master Ultra-Thin Jubilee (2013)

Another watch outside of his collecting theme of black is his "pristine" Jaeger-LeCoultre, produced to mark the brand's 180th anniversary. At the time of its release it was the thinnest mechanical watch in the world.

Mr Koo and his wife bought the platinum piece at an auction in Hong Kong run by the brand's Proto Zero charity project, which sold prototypes in aid of the local End Child Sexual Abuse Foundation. He was moved by the cause and 10 per cent of the sale proceeds went to the charity.

"Usually as a collector you'd want number one . . . but Proto Zero, the prototype, means it's even before the first one," says Mr Koo.



IWC Ingenieur AMG GT Boron Carbide (2015-16)

After 20 years in design, Mr Koo has "an instinctual feel" and knows by looking at a picture of a watch "if it's right or not". He was attracted by the "interesting material" of his black IWC, which has yellow accents; boron carbide is more commonly used in industrial processes and armour.

"Desperate" to own one of the limited edition of 25 pieces, he called 60 distributors in Asia, the US and Europe over the course of a week, enlisting his French wife to contact shops in francophone countries.

His persistence was rewarded when a store in Switzerland called back to say a customer for whom it was holding a watch no longer wanted it. "It's not [for] every piece that I'd go through that effort," says Mr Koo, who wears his IWC when doing yoga. "But after getting the piece I do feel that it was worth it."

Mr Koo hopes to share his watches with his children and has already bought his three-year-old son a Casio to get him used to wearing something on his wrist. "It's not the biggest [collection] but it certainly holds a lot of personal memories," he says.

'I look at the watch and I think about my life, my wife, my two children, my present and my future'

Mining Australian producer Argyle, famed for its pink stones, is to close, writes *Henry Sanderson*

Higher prices give rosier tint to diamond mine closures

Miner Rio Tinto unveiled the largest pink diamond from its Argyle mine in Western Australia this summer. The 3.14 carat "Argyle Alpha", found in 2015, is part of a package of 63 brightly coloured red and violet diamonds shown to potential buyers in Hong Kong this month.

The stones are becoming ever more scarce as the mine, which upended the heavily controlled diamond market when it opened in 1983, is set to come to the end of its life in 2020.

The closure marks a turning point for the diamond market as there are few comparable replacements in the pipeline. Analysts expect the supply of diamonds to peak within the next 10 years, as demand continues to grow.

"Rio Tinto's Argyle mine is the world's only source of these highly coveted pink, red and violet diamonds and we expect considerable interest in this year's collection," Jean-Sébastien Jacques, Rio Tinto's chief executive, said in a statement. He added that the constrained supply will "support significant value appreciation for Argyle pink diamonds". The tender will travel to New York next month, with bids closing on October 10.

Prices for high-quality pink stones have outperformed those of other

diamonds over the past decade because of their rarity, according to Paul Zimmisky of Diamond Analytics in New York. He estimates pink stones account for less than 0.01 per cent of the world's diamonds by volume – the Argyle mine produces close to 90 per cent of these.

The wider diamond market is expected to feel a squeeze, too, however. RBC Capital Markets forecast last year that total supply would increase 4 per cent to 145m carats this year "before retreating as older mines begin to reach the end of their lives".

The looming shortage has already helped boost diamond prices this year after four years of declines. Prices for rough diamonds rose 4.5 per cent in the first half of this year, according to Mr Zimmisky.

"There's definitely a bullish scenario at the moment," Mr Zimmisky says. "Supply is going to decline incrementally from this year through to 2021." The Argyle mine became a huge source of smaller and cheaper stones when it came into production. It was quickly established as the world's largest diamond mine and played a role in helping to break De Beers' monopoly over the market in the 1990s.

It was an era that marked a high point for exploration, with the giant Diavik mine in Canada's remote Northwest

The Argyle mine produces 90 per cent of the world's pink diamonds

Rio Tinto



Territories discovered in the 1990s. Currently 60 per cent owned by Rio Tinto, Diavik is set to stop production in 2024.

Miners have significantly reduced the amount of money they spend on exploration over the past decade. Consultants at Bain & Co estimate that exploration spending as a percentage of revenue has fallen to 2 per cent from about 8 per cent in 2007-08.

Bain forecasts that diamond demand, however, is set to grow at an average annual rate of 1 to 4 per cent until 2030, while supply is set to grow by up to 1 per cent a year.

Output from some of the largest mines is already in decline. Production at Russian producer Alrosa's giant Jubilee mine is set to halve by 2020, according to Mr Zimmisky. He adds many of the mines in South Africa have been excavated since diamonds were discovered in the country at the end of the 19th century. "You're seeing the real significant depletion of the very economic mines," Mr Zimmisky says.

Still, the rate of supply growth will depend on how effective miners are at expanding production at their existing mines, according to Olya Linde, a partner at Bain's Moscow office. "We've seen before that plans get extended and the life of a mine gets extended because of exploration."

'You're seeing the real significant depletion of the very economic mines'



Higher prices could incentivise diamond recycling, which in turn could add to supply, she adds. Maintaining consumer demand for diamonds could influence miners' investment decisions.

Over the past two years larger jewelers, from Swarovski to the Warren Buffett-backed retailer Borsheims, have started to stock lab-grown diamonds. The chemically identical stones are made by replicating the temperature and pressure that formed natural diamonds deep in the Earth.

In what is seen as an attempt to head off the challenge, in May De Beers said it would start selling lab-grown diamonds through its own jewellery line, Lightbox, at a significant discount to both natural and other lab-grown stones.

"They are just trying to separate the two markets and protect the natural diamond market," Bain's Ms Linde says.

Amish Shah, founder of ALTR Created Diamonds, says demand for lab-grown diamonds will grow faster than forecast. He predicts they will account for a double-digit percentage share of the market "in the next few years", from about 1 per cent currently.

Coloured stones could feature prominently in that growth. At the annual Berkshire Hathaway shareholders weekend in May, the company unveiled a 3.99 carat lab-grown pink diamond.



Asian shoppers in Europe are often greeted with clichéd campaigns. Right: actress and influencer Fan Bingbing at a Cartier event
Bloomberg, Getty



Chinese tourists seek authentic experiences

Tourism Europe's luxury retailers must do more to attract a discerning market, writes Sarah Shannon

The days when Europe's luxury retailers could sit back while a paid guide brought busloads of Asian tourists to their stores are numbered. Today's Chinese traveller is a more discerning shopper, excited by independent brands and experiences.

Yet many watch and jewellery brands still cater to this crowd with coarse promotional deals, slapping Chinese characters and symbols on new year-edition products and domestic campaigns that fail to connect with an influential younger generation of travellers.

Some labels, however, are starting to wake up. The relative youthfulness of China's luxury shoppers compared with their global peers has seen some marketers move to exploit their digital savvy by engaging them online, before they have even boarded the plane.

"Chinese want to be treated equally and respected," says Zhu Yujie, a young influencer and author whose blog under the pseudonym Tutu Zhu has more than 600,000 followers on micro-blogging site Weibo. She has worked with Prada, Mappin & Webb, Liberty department store and Visit Britain, posting on her blog about life in the UK.

"The Chinese really care that the brand respects you, and you can feel if they respect you. It's a sensitive topic." She adds: "The older generation have had language [constraints] and can't always understand, but not the younger generation."

This change has not gone unnoticed. World Duty Free faced an online backlash this year after a promotion at its store at London's Heathrow airport required Chinese shoppers to spend significantly more than other travellers to receive a 20 per cent discount voucher. Complaints went viral and the company was forced to apologise. Poor attempts to incorporate zodiac animals on products, such as year of the dog watches, have also been widely mocked on social media in China.

Ms Zhu's young, educated female followers in China's major cities rebuff such gestures. They are more interested in brands that have a story and history, are aware of their environmental impact, and that reference culture and art. In the UK, they visit the V&A museum, Michelin-starred restaurants, Shakespeare's Globe theatre and Blenheim Palace. Clichéd traditional tourist attractions such as Big Ben and Bicester Village shopping centre are out.

A more effective way to engage Chinese travellers is to communicate with them online before they depart, says Danielle Bailey, head of Asia-Pacific research at Gartner L2, a consultancy. "Brands that are really smart understand Chinese are global," Ms Bailey says.

Cartier, which tops Gartner L2's Digital IQ Index for luxury brands in

China — ahead of Bulgari, Louis Vuitton, Coach and Gucci — is particularly good at marketing events, Ms Bailey says, where local Chinese celebrities are invited to branded luxury experiences such as parties or dinners, which they then blog about to influence others.

"The brands at the forefront are the ones actively engaging on WeChat, Weibo, use KOLs [key opinion leaders], but are also experimenting with new frontier apps like Douyin and Red," says Ms Bailey, referring to the video-sharing app Douyin and Little Red Book, also known as Xiaohongshu, an international social media and ecommerce site.

With a predominantly young, female audience, Little Red Book began in 2013 as a platform where users could post travel experiences and shopping tips. It quickly built a community of actively engaged users and the following year, it integrated an ecommerce function to enable brands to sell the products talked about in the posts. Alibaba and Tencent were among a group that recently invested \$300m in the platform. It now has 100m users and is valued at \$3bn.

Brands can pay to have a store on the site but orders are fulfilled by Little Red Book. Chinese jewellery retailer Chow Tai Fook has a presence, but overseas luxury watch and jewellery brands are largely absent.

When Chinese tourists reach the UK, there is a dearth of original, innovative domestic marketing, according to Arnold Ma, chief executive of Chinese digital marketing agency Qumin, in London.

"I go down Bond Street or even to Selfridges and every Chinese new year I see really generic signage, stereotypical red letters, traditional paper cutting or even simplified Chinese visuals. It doesn't look like someone has put thought behind these," says Mr Ma. "The Chinese offices [of major brands] get it a lot better, but it's like a black hole [as to] whose job it is to target Chinese travellers in the UK."

Overlooking this group is a critical error. Ctrip.com, the online travel agency with more than 300m registered users, says about 6m Chinese visited Europe last year. Their spending power is immense: consultancy Bain estimates the Chinese are the largest drivers of growth in the personal luxury goods market. In Britain last year, spending by this group increased 35 per cent to £694m, according to the Visit Britain tourism board.

Watches of Switzerland, the upmarket British chain selling high-end brands such as Rolex and Patek Philippe, is particularly reliant on Chinese travellers. Brian Duffy, chief executive of the Watches of Switzerland Group, which also owns Mappin & Webb, Goldsmiths and Watchshop, says the number of tour buses it receives is "progressively reducing".

"Even five or six years ago tours were a big part of the business and it was singularly what we were set up for," he says.

The brand now attracts Chinese tourists with direct advertising on Ctrip.com, London Tube stations and at Heathrow

'Even five or six years ago tours were a big part of the business and it was what we were set up for'

airport. These are timed to coincide with seasonal campaigns, such as the lunar new year, and have involved influencers such as actor Zhang Jing and choreographer Yang Liping taking over Watches of Switzerland's WeChat account.

It is not just larger brands, such as Rolex or Dior, that appeal to today's Chinese tourist. Renee Hartmann, co-founder of China Luxury Advisors, says more experienced travellers tend to be younger, more independent in their

shopping choices and speak better English. "While people are still buying Louis Vuitton and Gucci and Prada, independent consumers are exploring . . . different brands, so there is a real shift in the tourism landscape," she says.



GRACE AND CHARACTER

Joséphine Collection

Contributors

Louise Lucas
Asia technology correspondent

Leo Lewis
Tokyo correspondent

Henry Sanderson
Mining correspondent

Simon Mundy
Mumbai correspondent

Melanie Abrams, Milena Lazazzera, Ming Liu, Rachel Garrahan, Sarah Shannon, Kate Youde
Freelance journalists

Maxine Kelly
Commissioning editor

Steven Bird
Designer

Alan Knox
Picture editor

For advertising details, contact:
Hannah Allen, +44 (0)20 7873 4805, hannah.allen@ft.com; or **Amanda Song**, +852 2905 5545, Amanda.Song@ft.com, or your usual FT representative.

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Watches & Jewellery Asia

Finance Banks are putting their houses in order after a fraud scandal by choking off loans to mid-sized diamantaires, says *Simon Mundy*



On floor after floor of Dharmanandan Diamonds' soaring grey headquarters in central Surat, rows of workers are hunched in silent concentration as they guide millions of dollars worth of tiny gems through a punishing two-month process.

Motley batches of rough stones from Canada or Botswana are sifted by quality and minutely examined before being converted into perfect digital replicas that are manipulated using Israeli 3D imaging software to find the most lucrative way to slice each one.

Having been cut with lasers at temperatures exceeding 2,000C, the diamonds are finally buffed into their familiar brilliant form, held by hand to a polishing disc that spins so quickly it appears motionless to the naked eye.

At a time when India is on a drive to boost exports and manufacturing, its diamond industry should be a source of pride and encouragement. According to Bain & Co, the consultancy, more than 90 per cent of the world's diamonds used in the global jewellery market by value are cut and polished in India. The vast bulk of this is in the western city of Surat.

This year, however, the industry hit the headlines for reasons less savoury.

On Valentine's day – usually a happy time for the sector – news broke of one of India's biggest frauds, allegedly perpetrated by perhaps its most celebrated diamantaire, Nirav Modi. The scandal adds to a range of financial pressures already facing India's diamond industry – even as it bets on a surge in domestic demand for its offerings. Now some observers point to a possible funding squeeze on the sector as banks grow more cautious about lending to smaller traders.

"Perhaps ironically, I have never really worn jewellery," Mr Modi told the Financial Times last year. Still, his elegant designs won him global fame, were regularly flaunted by celebrities such as Kate Winslet at the Oscars and appeared at other high-profile events. Mr Modi embarked on a high-octane expansion drive, opening stores on expensive real estate from London's Bond Street to Singapore's Marina Bay Sands.

According to Punjab National Bank, however, Mr Modi was simultaneously involved in a fraud of epic proportions. It alleges that he and associates, acting with a few PNB employees, secured unauthorised bank guarantees that were used to secure credit from overseas branches of other banks. The alleged fraud came to light only after the retirement of the main PNB official who is accused of involvement.

Mr Modi, who fled to London amid the allegations, has denied wrongdoing but his glamorous shops are now shut. Meanwhile, the shockwaves of his downfall have spread through an industry that once celebrated him as a trailblazer.

In the wake of the scandal, banks rushed to make sure they were properly protected against the risk of large-scale fraud. "When any such shock happens, people take a look at their own house and ask: could this happen here?" says Biju Patnaik, head of gems and jewellery banking at IndusInd Bank, one of the largest financiers to the industry.

This was not the first case of its kind. Five years before, Winsome Diamonds and Jewellery defaulted on loans of close to \$1bn, prompting a major fraud investigation that is still continuing. But the unprecedented scale of the latest allegations has prompted some in the industry to worry about a damaging funding squeeze.

In the second quarter of this year, outstanding bank credit to the gems and jewellery sector fell by 6.3 per cent from the previous quarter, according to Indian central bank data. "The cost of funding is definitely going up," says Madan Sabnavis, chief economist at Care, a rating agency.

The worst-affected companies, he says, are the traders and manufacturers in the middle of the spectrum in terms of size. Unlike the informal traders plying their trade in Surat's bustling diamond markets, they are big enough to have grown reliant on bank credit but they lack the reputation and financial relationships enjoyed by bigger names, such as Dharmanandan.

At the Indian jewellery sector's annual jamboree in August, hundreds of merchants, from across the country and beyond, descended on a sprawling Mumbai conference centre. Their opulent stalls created a gaudy labyrinth of sparkling gems.

The crowds included an unprecedented turnout of bankers,

India's diamond sector is braced for a funding squeeze



Craftsmen polish diamonds at a processing unit in Surat. Below, left: a Nirav Modi jewellery store on London's Bond Street

Reuters/Charlie Bibby for the FT/FT graphic

says Colin Shah, vice-chairman of the Gems & Jewellery Export Promotion Council (GJEPC), the sector's main trade body and organiser of the Mumbai event.

"Earlier, it was all on an Excel sheet," he says. "Now they're getting to know the industry – visiting the factories, looking at the balance sheets with a magnifying glass. I think in the long term it will be very good."

In the meantime, he says, the funding squeeze is hurting an industry that had already faced working capital problems because of delayed tax refunds after last year's introduction of India's new national goods and services tax.

The GJEPC has responded with public exhortations for banks not to shy away from the industry. It is also promoting a new database of financial information and credit histories aimed at giving banks more confidence in their customers from the sector.

IndusInd's Mr Patnaik warns that the effects of the bankers' cold feet should not be exaggerated. "We are a [banking] syndicate leader, and no participant has said he wants to exit," he says. "There is a cautious approach, but it's really affecting the marginal players, those who have more risks associated with their businesses."

The funding squeeze is only one element of the fallout from the February scandal. It was also a fierce burst of bad publicity for a diamond industry that is trying to lure Indian households away from their traditional preference for pure gold jewellery.

"At dinner parties at that time, if you said you worked in the diamond industry you got a raised eyebrow," says Sachin Jain, India head for Forevermark, the consumer brand of diamond group De Beers. But Mr Jain still views the home market as a potential source of huge growth for the industry. "The entire jewellery market is about \$35bn in India, out of which we think diamond is about 15 per cent, and slowly the pendulum is shifting towards diamond jewellery," he says.

This outlook is shared by companies such as Dharmanandan: domestic sales account for only a tenth of its business, but it expects this share to increase strongly as Indian jewellery sales outpace listless growth in Europe and North America.

As well as reflecting rising disposable incomes, Mr Jain says this shows a change in the traditional perception of jewellery, with greater emphasis on its function as an indulgence rather than an investment. More customers now shop for jewellery alone or in couples, he says, whereas "earlier the entire family would come along".

More than 90 per cent of the world's diamonds by value used in the global jewellery market are cut and polished in India

On a recent afternoon in Surat's bustling outdoor jewellery market, however, the mood was distinctly downbeat. Perched on roadside benches or inside dimly lit rooms with flaking paint, tiny gemstones layed before them on baize-lined trays, traders complained of a sharp fall in profits so far this year.

Largely, they said, this was a result of a production crunch by miners. This has sent the cost of imported rough diamonds surging. But they also blamed a more ominous long-term threat to the industry: the growing popularity of lab-grown diamonds. These are available at a far lower cost than the natural variety. The February scandal added to the anguish about this trend after allegations emerged that one of the conspirators had passed off synthetic stones to his customers as natural ones.

"People are afraid to buy diamonds in case they end up with synthetic ones," says Ramesh Ramani, a 62-year-old trader who says his earnings have fallen about 40 per cent in the past year. "If it carries on like this I might have to think about going back to farming."



Why jewellers are the new kids on the block

Auctions Up and coming designers are bypassing traditional retail for the prestige the sale room can bring, writes Rachel Garrahan

Auction houses and contemporary jewellers are moving beyond the traditional sale room and retail environments to capture the attention of jewellery collectors.

The arrangement is mutually beneficial: for the jeweller, an auction house offers legitimacy and a global network of private and professional clients. For the auction house, the work of a contemporary designer augments its offering of antique and estate jewels, and shows it is keeping a keen eye on new trends.

"It's a very good collaboration," says Albert Boghossian, head of the eponymous Swiss jewellery house and gem merchants.

"It's a strategy designed to give power to the auction house and to take power from them," he says. Boghossian's Manuscript coloured diamond bracelet sold for \$4.5m at Christie's Hong Kong in May, setting the record for the most expensive such bracelet ever sold at auction.

This month designer Ana Khouri presented about 50 pieces, ranging from \$10,000 to \$2m, at a selling exhibition at Phillips' New York galleries. It was the New York-based Brazilian designer's first time working with an auction house. Until now, her high jewellery collection has been available by private appointment as well as being presented to a limited audience during Paris Haute Couture Week every July.

Ms Khouri's Phillips exhibition exposed her work to a global audience. "As an auction house, Phillips has amazing visibility," says Ms Khouri. "It provides a platform in a different sphere."

For Phillips, the Khouri exhibition marked the second step in its strategy to position contemporary jewellery as a serious design collectible alongside its offerings of art, furniture and photography. The first was an exhibition in New York and London in March of the work of British jeweller Lauren Adriana. Of the 35 pieces offered for sale, more than half found buyers.

"We are one of the only auction houses who takes the work of emerging artists who have never been presented at auction before and develops a market for them," says Susan Abeles, Phillips' head of jewellery for the Americas. "We want to provide the same platform for contemporary jewellers. It helps elevate them and it gives them exposure."

Ms Adriana says her exhibition provided access to a desirable audience, reaching "the community of jewellery collectors, educators and fans that exist in New York and London, and that for me was very special".

Just as collectors are buying across an increasingly wide range of disciplines, from fine art and furniture to jewellery, the auction houses are meeting that demand by diversifying their offering across different channels, with a mix of auction, private and online sales. The jewellers choose the appropriate channel for each.

Boghossian offers on average one piece a year at auction in a strategy it believes has been central to developing its international standing. It purposely offers only its best designs and rarest stones at auction.

"In terms of establishing yourself as an international luxury brand, working with an auction house lends a neutrality and recognisable legitimacy to your brand and to your pieces," says Mr Boghossian.

The location of the sale room is another important factor.

The aesthetic and materials of the Manuscript bracelet made it suited to Asia, which is the strongest market for coloured diamonds.

"We've sold in New York and Geneva but we are focusing more on Asia as we feel the auction houses are more dynamic, and also our taste is aligned with the Asia market,"

says Mr Boghossian. The auction strategy works hand in hand with that for retail. Boghossian is scheduled to open its first store in Asia, in the Prince's Building shopping mall in Hong Kong this month.

"It is exceedingly important for Christie's to collaborate with and present these modern-day artists," says François Curiel, Christie's chairman for Europe and Asia. "These latest design geniuses are significant components to a comprehensive and successful sales collection."

Fabio Salini has chosen to make his work available at Christie's through private sales. A selection of his designs was presented at the auctioneer's King Street private salon in London in March, followed by presentations in Dubai, Singapore and Paris. "It's a very interesting way to approach clientele as they have access to a very different network of people," says Mr Salini.



He sees the collaboration as a long-term relationship where he and the auction house can take advantage of what he describes as "vibrant moments in the year" in any given destination, such as art fairs.

Cindy Chao has been placing her creations at auction since 2007. She acknowledges the risks of a piece not reaching its reserve price, or at worst not selling at all. "My determination to keep this situation from happening has spurred me to work harder on my own creations," says the Taiwanese jeweller. The benefits of helping to build an international brand outweigh the risks, she adds. Her most recent sale was a new rendition of her maple earrings at Sotheby's in Hong Kong. They sold for HK\$1,375,000 (\$175,000), double the low sales estimate.

Sotheby's is holding an online-only sale of bespoke jewels created by Italian jeweller Michele Della Valle until October 1. It follows a sale by the designer in Geneva in June 2017, which was 98 per cent sold and achieved more than double the pre-sale estimate.

This strategy reflects changing collector habits. Against a consolidated year-on-year sales increase at Sotheby's of 22 per cent for the first half of 2018, online sales increased by 30 per cent. In the past six months, private sales have grown 63 per cent

versus the same period last year. "It's clear that today's collectors – including, of course, jewellery collectors – are embracing different ways of buying and selling at Sotheby's," says Laurence Nicolas, executive vice-president and global managing director of its watches and jewellery department.

In Geneva earlier this year, the auctioneer showed Art-à-Porter, its first sales exhibition of contemporary jewellery, design and contemporary art. It included work by jewellers Elie Top and Eliane Fattal, as well as a selection of contemporary art jewels curated by gallerist Louisa Guinness. Next month, Sotheby's London will host a selling exhibition of French designer Édéenne (October 25-31), her first public exhibition in the UK.

Selling at auction can be a good option for a jeweller at the start of their career. When Emmanuel Tarpin, 26, wanted to launch himself as an independent jeweller last year after leaving his position in the workshops of Van Cleef & Arpels, he chose to auction his first creation at Christie's in New York.

Despite being an unknown name, it was a risk that paid off for both sides. His pair of diamond and aluminium "geranium" ear pendants sold in December for \$25,000 against an estimate of \$20,000-\$30,000. Mr Tarpin says: "It was a fabulous opportunity for me to start through a very famous auction house with all the communication, visibility, exhibitions it provides."

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Main image:
Ana Khouri.
Top-bottom:
Boghossian diamond and seed pearl bracelet; a tanzanite 'Gioconda' ring and emerald 'Marcia' ring; ruby and diamond 'smile' brooch by Michele Della Valle
Ana Khouri

Watches & Jewellery Asia

My Favourite Pieces Sara Jane Ho has taught Chinese women etiquette while adhering to ancient principles of harmony. By *Kate Youde*

Feng shui offers guiding hand in jewellery

Sara Jane Ho has learnt to be careful about the jewellery she wears. A keen believer in the principles of feng shui, a Chinese system for “harmonising” people and their environments to maximise good fortune, the entrepreneur has cautionary tales.

When on holiday with her father in India in 2007, Ms Ho, who is from Hong Kong and based in China, bought an oval sapphire and diamond ring. The sapphire – so dark it almost looked like onyx – did not leave her finger for the next month or two. “That year was already a very bad year for me because my mum had passed away but somehow within that period things got worse,” she says. She hated her job in investment banking in New York; her boyfriend broke up with her; she became depressed.

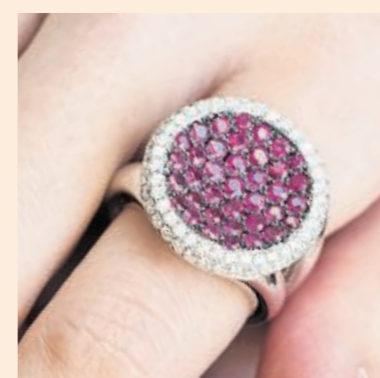
She lost the ring and soon after met an Indian man at a party who was wearing his own sapphire ring. “He said you have to be very careful with sapphires because of their energy . . . Whenever you wear a sapphire it brings a lot of change to your life, for better or for worse,” she says. She has not bought sapphires since.

The experience led her to consult the family’s feng shui master and she has taken the practice seriously since starting Institute Sarita, a “high-end boutique finishing school”, in Beijing in 2012. Her latest venture is Raya Living Omnimedia, an extension of the school that will provide video, TV and social media content aimed at China’s emerging middle class.

Gioielli, diamond and ruby bracelet (2017)

Feng shui tries to balance five elements – metal, wood, water, fire and earth. Ms Ho lacks the fire element, she says, and so she needs more red – or rubies – in her life to rebalance. It was after launching Institute Sarita that she started seriously buying fine jewellery for herself.

She treated herself to her diamond and ruby emerald-cut bracelet, which she designed with the family’s go-to jeweller in Hong Kong, Gioielli, to mark her first five years in



Chaumet, Bee My Love pearl and diamond earrings and necklace (c2015)

It was her mother who introduced “tomboy” Ms Ho to jewellery, starting her off with “preppy” pearl stud earrings when she went to school in the US. But Ms Ho has not worn pearls since and does not wear her Chaumet earrings and necklace, from a former partner. The pieces are not something she would have chosen. “But also,

because it is so sentimental and it’s [from] a former relationship . . . I don’t want to expose it in some way,” she says. “It’s my most private piece.”

Diamond bracelet (date unknown)

When Ms Ho was 17 and finishing boarding school, her mother gave her an Art Deco-style bracelet of diamonds set in 18-carat white gold. “It’s simple in terms of colour but it’s very unique in terms of design,” says Ms Ho. Her mother died four years later; Ms Ho inherited her jewellery. “I still remember putting it on in front of her dressing table and thinking . . . the last skin it’s touched was the skin of my mother,” she says. Though she believes the energy in her mother’s jewellery will help and protect her, she does not like to buy antique pieces. “All my antiques in my house my feng shui master has cleansed because they bring in the energy from the previous owner,” she says.

Karen Hou, ruby and diamond ring (2012)

Ms Ho bought herself a “right-hand ring” to remind herself of her independence. Karen Hou, a Beijing-based designer, was one of her first students at Institute Sarita and they became friends. “I wanted to support her in some way and at the same time buy something for myself that was fun,” she says. Ms Ho feels a different energy when she wears red jewellery and, as she takes risks to expand her business, she pays attention to feng shui. She says: “There’s a phrase in China which is that first comes your life, your destiny; second comes your luck; and third comes feng shui.”

business. It is the most expensive piece she has bought.

Gioielli, remounted vintage jade pendant (2017)

Ms Ho’s grandfather bought a green jade pendant for his wife at the state-run Friendship Store in Beijing, where initially only foreigners and diplomats could shop, in 1968. Last year, Ms Ho’s grandmother had the pendant remounted with white gold, onyx and diamonds by the family’s jeweller. She gave it to Ms Ho as a 30th birthday present. “It almost looks like a Buddha,” she says.

Main image: Sara Jane Ho wears her Chaumet pearl necklace and earrings. Clockwise from top left: Gioielli bracelet; diamond bracelet; Karen Hou ring; Gioielli jade pendant

Thomas Vee — ImagineChina

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Good omen as perceptions of second-hand luxury shift

Consumer trends
Asian millennials are letting go of the stigma their elders attached to pre-owned goods, says *Milena Lazizzera*

When Stéphanie Crespin launched StyleTribute, a Singapore-based luxury resale site, in 2013, there was still a stigma attached to buying pre-owned goods. They were often thought to “have bad spirits or energy attached to them”, she says, and there was a “certain shame” linked to the purchase of a vintage item perceived to be of inferior quality.

But a growing appetite for vintage items, coupled with cultural changes in how pre-owned items such as jewellery are perceived, are setting the stage for rapid expansion in China.

The luxury resale market is worth more than €20bn globally and represents close to 10 per cent of

luxury consumption worldwide, according to a report by Berenberg Bank in February. While this market is relatively mature in Japan, accounting for 10 per cent of all luxury spending, in China, the resale business is still in its infancy, at 3 per cent.

Digital platforms such as Miao Hui Shou and Secoo are boosting consumers’ confidence in buying pre-owned higher-value goods online and are in turn attracting established western businesses to China.

“We noticed a double and triple-digit growth coming from Asia, without us doing any targeted marketing activity in the region,” says Fanny Moizant, co-founder and Asia-Pacific vice-president at luxury resale website Vestiaire Collective, describing consumers’ growing appetite for pre-owned upscale goods in the region.

The France-based company decided to open a hub in Hong Kong in May last year after spotting a shift in buying habits.

Although it is often classic statement handbags by brands such as Hermès and Chanel that drive clients to resale sites, Ms Moizant notes a spread into

other sectors, including jewellery. “The era of the it-bag is definitely behind us and the demand for jewellery statement pieces is on the rise,” she says.

Van Cleef & Arpels’ Alhambra collection and the Chanel Première watch are among the most coveted items, she says. Gold earrings and alphabet pendants by Céline, now sold out in stores, are snapped up within a few hours when they appear on her site.

The pursuit of vintage is almost as important as the pieces themselves. “On our site every piece is unique and looking for it is like partaking in a treasure hunt. This brings with it an emotional component,” says Ms Moizant.

The popularity of shopping for pre-owned items online follows moves into China by physical resale stores.

Hong Kong-based Milan Station, a chain that sells pre-owned luxury apparel, has expanded into mainland China, along with Japan’s Komehyo, the country’s largest second-hand department store.

Underlying the growth of the resale market in Asia is a change of mindset among millennials, who are fast

Continued on page 9



Van Cleef & Arpels’ Alhambra collection

Aspects of the divine: crosses catch the eye of tastemakers

Fashion An exhibition and Christianity's growth restore the symbol's appeal, says *Melanie Abrams*

The cross, perhaps more than any other piece of religious iconography, holds a power to appeal to those both inside and outside the faith it represents.

The potency of its original symbolic meaning and its function as a personal expression of spirituality has, for many, been joined by an aesthetic "cool" that itself has morphed with popular culture and fashion.

While the symbol's allure has ebbed and flowed, crosses appear to be in the ascendant once again, featuring in an influential fashion exhibition but also as designers and marketers twig that the consumer hotspot of China is forecast by some – such as the Council on Foreign Relations, a think-tank – to become home to the world's largest Christian population by 2030.

By adopting the cross as part of an anarchic look, rock stars such as Aerosmith's frontman Steve Tyler in the 1970s broadened the symbol's appeal beyond its religious core. "The [symbol's] style is edgy and rock'n'roll with references to Madonna and Billy Idol [too]," says Singapore-born, New York-based designer Lynn Ban, whose

cross jewellery is sold in Lane Crawford department stores in Beijing and Hong Kong and Singapore's Club 21.

The cross has gained star status this year – thanks in part to the Costume Institute's "Heavenly Bodies: Fashion and the Catholic Imagination" exhibition at the Metropolitan Museum of Art in New York, running to October 8. The show surpassed 1m visitors for the first time in the institute's exhibition history, reflecting the fascination that surrounds such iconography.

Glass stone cross jewellery by Robert Goossens for Chanel is featured in the show, alongside papal pendant crosses and cross rings from the Vatican collection. At the Met gala that opened the event, there were crosses galore: rapper P. Diddy in an oversized Pope-style piece by Lorraine Schwartz; his girlfriend, Cassie Ventura, in a one-sided version by Sarah Jane Wilde, while Uma Thurman wore a Giampiero Bodino necklace.

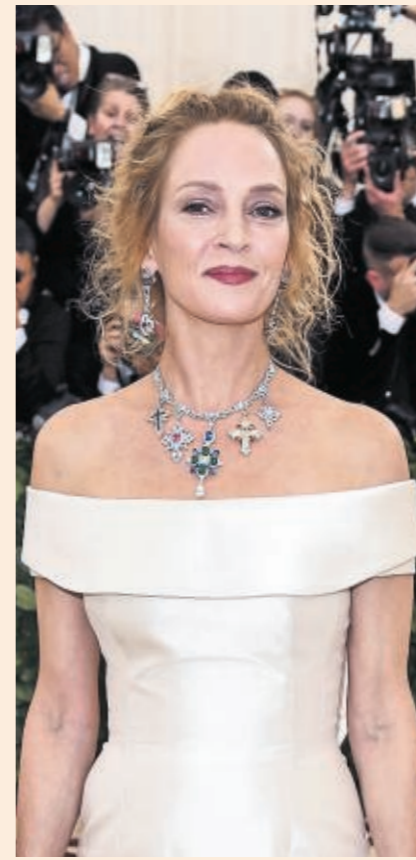
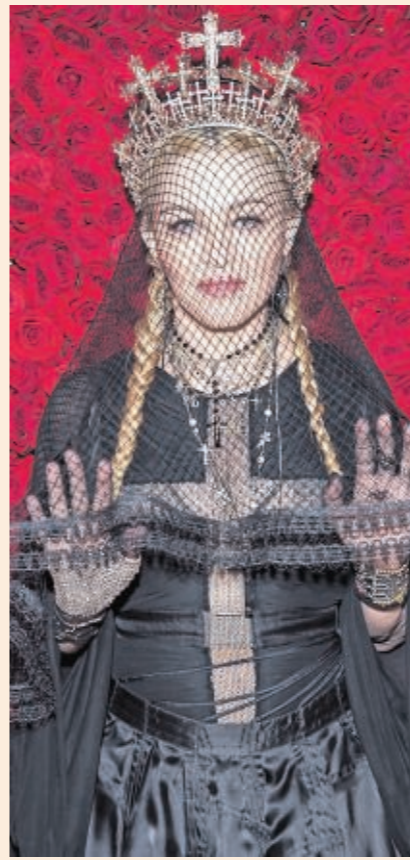
The cross's long-established home in the world of fashion is driving its appeal into non-western markets, such as Asia. Greek designer Ileana Makri, who sells 15 per cent of her crosses and pendants to Asia, says in markets such as Japan,

"if fashion demands, they would buy".

Crosses featuring prominently on catwalks has accelerated this appeal. Dolce & Gabbana's Alta Moda show in July saw global fashion superstar Naomi Campbell take to the runway in a gold floral cross pendant and matching earrings. The gem-studded cross with a tassel worn by Korean model HoYeon Jung at the show would have been seen by her 282,000 Instagram followers.

Gucci's Alessandro Michele, who has form in identifying trends that sell well, peppered enamel crosses throughout his recent Cruise collection, which includes chokers, pendants, bracelets and brooches worn by men as well as women. Smaller pieces work better in Asia, says Hong Kong-based Yuting Hung, advisory board member to Asian jeweller Cindy Chao. "I've seen cross necklaces, rings with cross symbols but never seen as a big statement piece because in Asia religion is still an intimate thing," she says.

The symbols have unisex appeal and as men become more comfortable wearing jewellery they too are buying crosses as "they like the rock'n'roll aesthetic", says Ms Ban, who estimates that 30 per cent of her crosses are sold to men.



Celebrities turn out for the Met gala: (left to right) Sean Combs, aka P. Diddy, Madonna, Uma Thurman.

Naomi Campbell at D&G's Alta Moda

AP/Getty/Dolce & Gabbana

Andrea Buccellati, creative director and president of his eponymous house, says male clients prefer simpler crosses – asking for burnished dark colours, black diamonds but "not a lot of stones".

Gurki Basra, senior buyer for jewellery and watches at New York's Barneys store, says teenagers and twentysomethings look for fun pieces such as Grainne Morton's mismatched drop earrings with multicoloured gemstones.

Designer Stephen Webster says he sells more of his crosses in the US than the UK; Pew Research Centre data show 70.6 per cent of adults identify as Christian in the US. This compares with 43 per cent in the UK, according to a recent British Social Attitudes Survey.

Gothic crosses are the biggest draw as they have religious, aesthetic and fashion appeal, says Hollywood talent manager turned jeweller Loree Rodkin, whose best sellers include ankhs.

While crosses are less prevalent at auction, when they do feature they perform well. A Verdura gold cuff and gem-set Maltese cross, for example, sold at Sotheby's for \$30,000, three times the high estimate of \$10,000, in December.

Reaching non-western markets has seen designers reinterpret the cross.

Less conventional materials are incorporated, such as Ms Rodkin's medieval bone crosses or Saskia Diez's wire earrings, different shapes, including lines no longer straight, and finishes such as black rhodium.

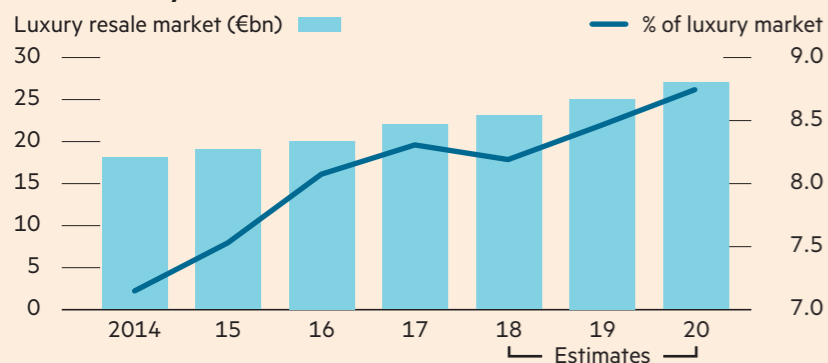
Some designers have credited Heavenly Bodies with an increase in sales. Ms Wilde, whose one-sided cross features in the show as well as on the red carpet, has seen her sales jump from two or three crosses a month to more than 20. Diane Kordas, who had no connection with the show, says sales of her rosaries with lapis and other beads have since soared by more than 120 per cent through her website and retailers such as Net-a-Porter and Harrods.

There does not seem to be any fading of the cross's allure as designers find new ways to reinterpret the symbol, more people are open to wearing it, and new markets emerge as the Christian population grows in Asia and Africa.

For Mr Bodino, its association with religion will continue to disintegrate. "I don't see the very traditional cross as a success for the future. I see more reinterpretation in terms of taste, shape and aesthetic, something which is not literally the basic cross," he says.

'It is never seen as a big statement piece because in Asia religion is an intimate thing'

Global luxury second-hand market 2014-2020



Source: Berenberg Luxury Goods Report, February 2018

Continued from page 8

abandoning the prejudices of the generations before them.

A perennial risk is counterfeit goods, but some in the sector are taking steps to reassure customers on items' provenance. "Asians are terrorised by fakes," says Ms Moizant. Vestiaire Collective, which is backed by venture capital and the Condé Nast Group, signed a charter in 2009 in France with LVMH and Chanel, among others, to tackle cyber counterfeiting by sharing information about suspicious activities.

Ms Moizant has gone one step further and hired staff, who are trained by auction houses and an internal academy, to authenticate the merchandise. "When we opened our hub in Hong Kong, I didn't take any risks, and I decided to bring along with me experts from our European base in Paris to check the authenticity of the goods," she says.

Collector Square, another French online site specialising in pre-owned handbags, watches and jewellery, relies on the expertise of its parent company, French auction house Artcurial, to value items and help weed out fakes. In 2016, Collector Square entered into a

partnership with Chinese distributor Bluebell to open a pop-up store in Hong Kong to target Asian customers, which today make up about 15 per cent of its customer base and are located chiefly in Hong Kong and Japan.

Messages on sustainability and the celebration of brands' heritage are reaching younger audiences in particular, according to Nadya Wang, lecturer on fashion at LaSalle College of the Arts in Singapore. "[Brands] are increasingly targeting millennials," she says, "with an emphasis on the luxury houses' rich heritage and at the same time their continued relevance." This, in turn, is fueling demand for classics on the secondary market, or original versions of newly relaunched models.

As well as being able to snap up high-end items for a fraction of their retail price, Chinese consumers' desire to express their individuality through luxury is also stimulating demand, according to a study by consultancy Boston Consulting Group in February. If the continuous stream of product releases that swamp social media feeds provide consumers with a sense of déjà-vu, high-end vintage is likely to become even

more highly prized by hunters of statement pieces.

Jewellery has traditionally been coveted by Asian consumers for its investment value, but antique jewellery dealership Siegelson says it has seen increased attendance by Asian clients at fine art fairs such as Tefaf in New York or PAD in London.

Luxury resale's global growth rate is expected to outpace that of the overall luxury goods market by 2020, according to Berenberg's research, at 7-10 per cent against 3-4 per cent.

Brands are positioning themselves to capitalise: watchmakers, realising they are ceding ground to so-called grey market resellers, have been exploring a range of tie-ins with pre-owned platforms. Secoo received a boost in July when private equity firm L Catterton Asia (the venture capital arm born from a partnership with LVMH and Groupe Arnault) and JD.com, one of China's largest online retailers, announced they would invest \$175m in the fashion site.

As Chinese consumer patterns continue to fragment, there are ever more ways in which luxury brands can tap into this rapidly evolving marketplace.

Vintage goods were thought to have bad spirits or energy attached to them... a certain shame linked to items perceived as inferior



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Alphabet pendant by Céline; Première watch by Chanel

