

Premiere Classe



Jefferson Fouquet & Céline Saby

**TRUE
ROMANCE**

2019
27-30 september

Premiere

IF FASHION WIELDS AN ART, IT'S THE ART OF PARADOX.

In late September of 2019, the white autumn sky seemed to already be with us in Paris whilst Spring-Summer 2020 Fashion Week collections were being finalised with vibrant colours. The fashion capital shone once again, having welcomed its biggest representatives into their ranks. As it is every year, over several days, Paris is transformed into a crossroads between the Saint-Laurent, Chanel, Dior and Courrèges fashion shows. But as with every journey: nothing is more “in” than the “off”, nothing is more edgy than the peripheral, nothing is more exciting than a detour. For 30 years, Premiere Classe has been a must-see during Paris Fashion Week, offering the best of fashion accessories from across the globe. At the heart of the Jardin des Tuileries, it is the transition between the left and right riverbank, the Louvre and the Concorde, between the design of today and tomorrow. Premiere Classe is the essential oasis for designers: the unmissable rendez-vous for fashion accessories.



e Classe

FASHION HAS WELL UNDERSTOOD: THAT WHICH YOU CONSIDER AN ACCESSORY CAN BE THOUGHT OF AS SUCH.



If ornaments create beauty, finery creates subtlety.

30-years ago, Premiere Classe invented the term “fashion accessory” to unite the best in craftsmanship and know-how, in tailoring and creativity with one single event. Jewellery, leather goods, shoes and all other kinds of accessories have found their place. Two times a year, Premiere Classe presents the biggest, most beautiful selection of fashion accessories in Fashion Week and welcomes 50 ready-to-wear collections. However, for this anniversary edition, a special atmosphere passed through the rows. A relaxed and festive atmosphere, like the fleeting happiness of being together again. 30-years of meetings and sharing was celebrated at this edition, with two anniversary parties to the rhythm of concerts and DJ sets in the Concorde Tent. With a decor designed and created by Thomas Phélizon, inspired by the artist Jefferson Fouquet, merging flowers and objects, memories and reality. A “feelgood” celebration which continued into the night in the walkway of the Jardin des Tuileries.

The story of Premiere Classe is above all the story of a community. The story of a “True Romance.

Thirty years of fashion and design

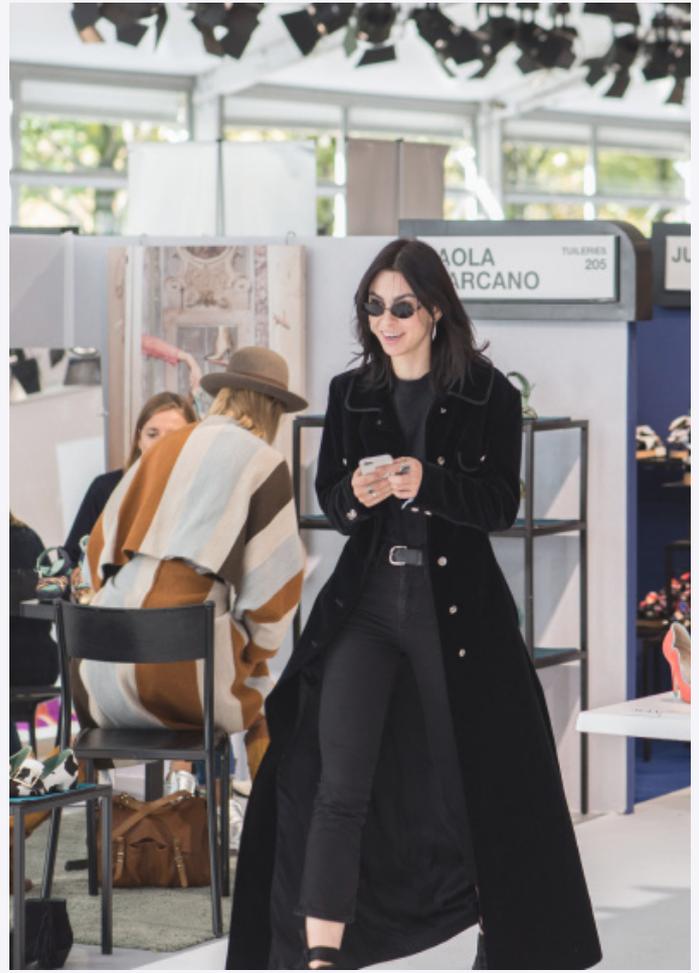
celebrated throughout this edition with an exclusive “Collection 00” exhibition where 30 well-known designers, who have marked the history of Premiere Classe, rose to the challenge of creating a piece inspired by the theme: “If I could do it all again...” Here we could rediscover the timeless “Chronicle Video Bag” by Diana Broussard, the “Second Hand Levi’s” denim jacket by Thomasine and the “Columbus” cuffs by Philippe Audibert or even the timeless designs by Octavio Pizarro. An exercise of style and a retrospect of 30-years that Premiere Classe wished to preserve with a special website. An exhibition at the crossroads of different worlds and eras, and an edition aimed towards the future with the next generation, as shown by the 125 new designers present this year.

An anniversary also celebrated with the 450 brands attending - 400 accessory brands and 50 ready-to-wear - amongst whom 70% were international, symbols of the worldwide status of the event. Over the four days, Premiere Classe profited from a stable and eclectic visitor base: 42% were French versus 58% from overseas. By uniting the key players in the sector, with 49% buyers, 3% press and 48% general visitors - stylists, designers, heads of commercial, marketing and communication, trend-setters, advertising agencies, PR offices and consultants - Premiere Classe remains an unparalleled creative experience and an unrivalled business platform. The special 30-years edition saw not only a +14.5% increase in buyers but also an overall renewal in visitor base, in fact 23% of visitors stated that this was the first time they had discovered Premiere Classe, 15% more new visitors than in October 2018.





Japan holds top place in the international visitor base with 8.77%, Italy follows them closely with 7.8%, followed by the USA and the UK, then there is Germany, Spain and Belgium or even Switzerland. The Chinese and Korean visitors also had a greater presence than usual. The biggest shops in the world were also represented over the 4 days with the presence of Tomorrowland, Baycrews, Barney's, Matsuya, Isetan, Beams, HP France, Isetan, Ships, Bloomingdales, United Arrows, Victoire, Hyundai Department Store, IT, Nitty Gritty, Rennes, Please do not Enter - and even Vakko, one of the biggest luxury department stores in Turkey. Some stores also made their big return to Premiere Classe, such as Opening Ceremony (USA) and Fenwicks (UK). In France, department stores and concept-stores attended, such as Galeries Lafayette, Printemps, Le Bon Marché, La Samaritaine, L'Exception, Merci and even Centre Commercial. Premiere Classe remains a must-see for Paris Fashion Week for those in the sector that have come to discover the new trends and to better their understanding of the dynamics of the industry. A well orchestrated pathway between the tents presented the diversity and synergy of the creative collections to the visitors.



The “Louvre” Tent shone a light on the key challenges in the fashion industry with its premium selection of a new eco-friendly lifestyle, alongside ready-to-wear, accessories, jewellery, cosmetics, transport and contemporary art like the Waste No More art-piece by Eileen Fisher. An edition marked by the first unique partnership with the lifestyle agency 1.618 Sustainable Luxury which offers a 360° vision of alternative and committed fashion. A curation of 18 brands specially selected by Barbara Coignet, the founder of 1.618, who saw a real turning point in the fashion industry towards an eco-friendly transition with this very first partnership:

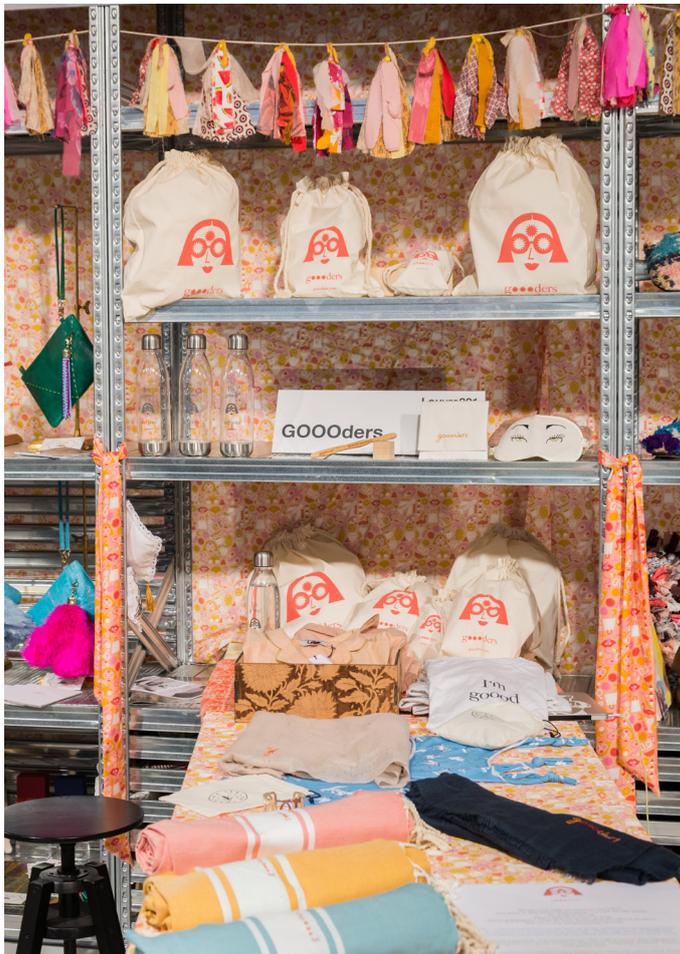
“Over the four days, we received an unprecedented level of enthusiasm, interest and a real curiosity from the public. The consumers and buyers are now ready to discover aesthetic, high-end and committed alternatives, but even if the desire is there, purchases are still marginal. We are still very much at the beginning of this big change.”



Inspiration for the future is the objective at Gooders the new luxury ethical fashion platform started by Caterina Occhio, who presented a cutting-edge selection of brands advocating for local craftsmanship and a positive social and environmental impact. I was a Sari, from the Gucci family, also showcased their upcycling pieces made by women from marginalised communities in Mumbai. “There cannot be eco-responsibility without social justice,” summarises Caterina who emphasises the commitment and support that she has received from Premiere Classe since the beginning.

“Premiere Classe was the first event of its kind that was aware of sustainable fashion, before the trends. But today, eco-responsibility is completely in the minds of society as attested by our presence here with Gooders.”

Caterina and Barbara, two pioneers in ethical fashion united throughout this edition and praise the same encouraging, welcoming voice of the public faced with this imperative.



The “Tuileries” Tent welcomed a large panel of designers and craftsmanship from all over the world. Between heritage, transmission and renewal, iconic brands of Premiere Classe, who have been loyal for 30-years, rubbed shoulders with the designs of talented and innovative young designers.

“Maison Boinet has been represented at Premiere Classe since 2011, we have never missed an edition,” exclaims Bruno Jourd’hui, the Chief Executive of the famous Parisian belt and leather goods brand. “We have a premium collection that appeals to high-end clients and the Tuileries site corresponds perfectly with our target clients.”

Exchange was at the heart of the Premiere Classe dynamic as witnessed by Nadia Azoug, the founder of the fine jewellery brand Monsieur Paris located in the heart of the Marais:

“There is a real solidarity amongst the brands! We spoke with designers and entrepreneurs, but also with buyers. It is a real return to reality, we took the time to talk and share our thoughts. Fashion needs to return to the long-term to do things with greater depth.”



A real swarm of talent,

we could also discover the collections of previous finalists of the Festival International de Mode, de Photographie et d’Accessoires de mode in Hyères, like the must-see pieces by Vanessa Schindler, the 2017 winner of Grand Prize of the Jury Première Vision which celebrates this first meeting with buyers, bigger than her initial circle, from all continents. The Hyeres family was also represented with collections from Cécile Gray, Christophe Lhote, Mayeul Reignault and Inès Bressand. Winners showing signs of future success, profiting from the fame of the festival, who here could experiment their first business dynamic in a space of unparalleled visibility surrounded by international buyers and suppliers. A talent “incubator” role that has been inherent to the event from its launch, and is very important to Premiere Classe.



“Exposed” was also back for their second edition under the aegis of its director Matthieu Pinet, once again offering a hand-picked selection of lingerie, swimwear and homeware across a wealth of emerging and established designers. The space claimed the importance of lingerie and swimwear in the Fashion industry today.

The “Concorde” Tent also unveiled numerous surprises. At the entrance: a pop-up store open to everyone saw well-known people from Paris Fashion Week and fashion victims parading the room. A temporary boutique designed by the “Face to Face” pop-up store, who were given free rein, whose motto was “Human Face of Fashion” presenting a unique selection of independent designers supporting the vision for eco-friendly fashion. A space for expression and an authentic shopping experience that reinstated the human and design aspect to the heart of retail. Due to Fashion Week, the pop-up was a real runway of stylish people who had come to discover the stands of vintage designers and treasures. The other side of the tent was open to fashion professionals, unveiling new brands exhibiting exclusively for the first time, such as Farm Rio. So, the “Concorde” Tent offered a hybrid experience between BtoB and BtoC, and a space for networking where newcomers and established professionals exchanged with one another over the entire weekend, within a stylish and relaxed atmosphere.



In this temple of accessories and ready-to-wear, eclecticism was king.



In this temple of accessories and ready-to-wear, eclecticism was King. Artisans liberated from conventions offered contemporary and dreamlike pieces whilst others depended on maximalism, overabundance and bling-bling.

“There is a real search for craftsmanship, aesthetics and innovation at Premiere Classe, real collaborations can form over the 4-days.”

Elodie Joly, “L’Honorable”

Hence, amongst this multitude of brands and influences, all putting individuality and creativity to the fore, Premiere Classe is confirmed as the perfect combination of classicism and avant-garde, tradition and novelty.



Four days in the real world is short. Four days in Fashion is long. For 30-years, Premiere Classe has worked every season to capture the moment and to redefine the key issues in the ever-changing industry. For 30-years, it has taken advantage of this time, an interlude alongside Fashion Week, in order to bring together all key players in the industry to reflect on current pieces and to predict the trends of tomorrow. In a society saturated with images and symbols and in a perpetual search for meaning, Premiere Classe takes advantage of this time for exchanges, conviviality and discussion to return to origins of the world and fashion: the human.

**IF FASHION IS AN ART,
IT IS UNDENIABLY ONE MIXING
THE ESSENTIAL AND THE INCIDENTAL,
THE ABSOLUTE AND THE FUTILE,
THE “IT” AND THE “IN”.**

The world and mankind.