

WWD

VALENTINO GARAVANI



WWD

Fashion. Beauty. Business.

Shape Shifter

“Back to silhouette. This is the backbone of the house today,” Sarah Burton said ahead of her strong debut Friday at Givenchy, which hinged on hourglass tailoring, and dresses and leather jackets with controlled puffs of volume. *For more on the Paris shows, see pages 8 to 13.*

PHOTOGRAPH BY KUBA DABROWSKI



BUSINESS

Trump's Tariff Changes Rattle Luxury Shares

- Luxury shares across the U.K. and the European continent closed down in the double digits after U.S. President Trump backtracked temporarily on tariff decisions impacting Canada and Mexico.

BY SAMANTHA CONTI

LONDON — U.S. President Donald Trump's last-minute decision to roll back tariffs temporarily for Canada and Mexico sent European luxury shares down in the double digits in Friday trading.

Of Europe's luxury brands, Salvatore Ferragamo was the hardest hit, closing down nearly 16 percent to 6.32 euros, followed by Burberry, which was down 5.6 percent to 10.10 pounds.

Ferragamo's sharp decline could also have been a result of the company's struggles and the exit of chief executive officer Marco Gobetti.

Richemont closed down 5.4 percent to 164.85 Swiss francs, while Kering fell nearly 4 percent to close at 249 euros. LVMH Moët Hennessy Louis Vuitton fared slightly better than its peers, ticking down 2.8 percent to 634.70 euros.

All companies that export goods to the U.S. — and not just Canada and Mexico — have been rocked by the lack of clarity around the new tariffs.

The next key date for Trump's tariffs plan is April 2, when they are meant to be extended to other countries, including the European Union. Those tariffs could potentially sweep up luxury goods in some form.

It means they are unable to plan for the long-term, and potentially face hours at the border dealing with red tape due to the last-minute changes.

In a report on Friday, HSBC said that volatility, uncertainty, complexity and ambiguity, or VUCA, "is an accurate summary of what's coming out in terms of geopolitical, economic and market news flow from the U.S. these days.

"The many fits and starts on tariffs, unexpected changes in the U.S. relationship with Ukraine, Russia, NATO



Burberry, fall 2025

and more, have had many consequences that will directly affect demand for luxury," the bank added.

Over the past few days, Trump has backtracked on tariffs with the closest neighbors in the U.S., Canada and Mexico.

On Thursday night, he gave a one-month reprieve to Mexico, lifting the previously announced 25 percent import tax. Earlier in the week, he also changed his mind about car imports from both countries, and froze those taxes for one month.

John Harmon, managing director of technology at Coresight Research, suggested that retailers should take the long view, and remain flexible.

"Retailers that focus on long-term strategies to keep prices from going up will grow their share of the market during these uncertain times, whether it be during heightened inflation or not. Having a diverse sourcing base will reduce reliance

Backstage at Ferragamo, fall 2025



on any single market, ensuring quick fixes in the supply chain for retailers," he said.

"Alongside this, retailers should consider strengthening technological infrastructure to increase operational

efficiency and profitability to absorb additional costs. Tools, such as AI, can improve demand forecasting, inventory allocation and more, preventing excess inventory or stockouts," he added.

BUSINESS

Former French Intelligence Head Sentenced for Influence Peddling

- Bernard Squarcini, who was accused of influence peddling, including obtaining confidential information for LVMH Moët Hennessy Louis Vuitton, has been handed a four-year sentence.

BY ALEX WYNNIE

Bernard Squarcini, France's former head of domestic intelligence, was sentenced to four years under house arrest, including two suspended, by the Paris correctional court on Friday.

The charges against Squarcini, who set up his own private intelligence firm in 2013, include having used security contacts for private gain, such as obtaining confidential information for LVMH Moët Hennessy Louis Vuitton.

An official for LVMH, which was not targeted by the proceedings, declined to comment.

The ruling confines Squarcini, who is 69, to his residence for two years with an electronic ankle tag. He was also ordered to pay a fine of 200,000 euros and banned from professional activities related to intelligence for five years.

Squarcini is expected to appeal the verdict.

In 2016, Squarcini was indicted for breach of confidentiality, influence peddling and misuse of public money, suspected of using his police contacts to obtain confidential information for private clients through his intelligence firm.

At the time, LVMH firmly denied some French reports suggesting Squarcini may have initiated surveillance of Hermès family members in 2014, potentially providing information that may have

helped LVMH in its legal battle against the rival luxury goods group. Hermès was a civil claimant in the case.

In December 2021, the Paris judicial court validated an agreement reached with LVMH that would see the luxury goods giant pay 10 million euros to settle claims that Squarcini spied for the company. That ruling was upheld on appeal a year later.

In that case, LVMH was the target of allegations by filmmaker, journalist and politician François Ruffin that he was subject to surveillance by Squarcini at LVMH's request during the filming of "Merci Patron" (or "Thanks Boss"). That "Roger & Me"-style documentary chronicled the struggles of a couple that lose their jobs at a Kenzo suit factory when production is moved to Eastern Europe. In it, Ruffin takes LVMH chief Bernard Arnault to task for their plight. The film won the César award for best documentary in 2017.



LVMH headquarters

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BUSINESS

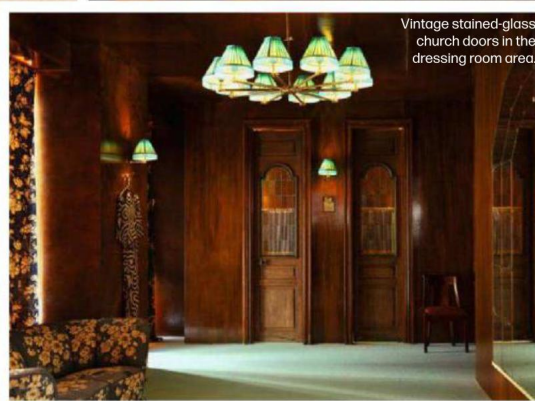
Bode Fetes Paris Boutique Opening



The Bode store in Paris.



Tables from the Banque de France inside the Bode store in Paris.



Vintage stained-glass church doors in the dressing room area.

● The interior of the New York-based brand's first international retail location takes design cues from fly fishing, and is filled with antiques and family photos.

BY RHONDA RICHFORD

Two years after holding a fashion show in Paris, Emily Bode Aujla has now opened the first store location for her namesake brand outside of the U.S. in the French capital.

The LVMH Prize winner has four retail stores in New York and one in Los Angeles. She explored other international cities, but Paris felt like the most natural fit, in part because many of her early collections were made with antique French textiles. "It was the most natural next step," she said in an interview.

Years of searching and seeing nearly 50 storefronts later, Bode Aujla discovered an old restaurant on the quiet street of rue de Valois. Its expansive windows look out on the Ministry of Culture and sits just steps from Palais-Royal.

Bode Aujla calls it her "dream location," close to the Rick Owens flagship and the vintage treasure trove that was the recently shuttered Didier Ludot.

But ultimately the size of the space is what won her over. At 2,500 square feet — a rare expanse among bite-sized Paris boutiques — the brand can house its full range of men's, women's and children's

collections in the store.

While the New York retail locations offer separate categories, bringing everything together under one roof was a key takeaway from the success of the L.A. store.

"Going into a new market, we really wanted to be able to have it all together under one base," she said.

Interiors were overseen by Bode Aujla's husband, Aaron Aujla, under his Brooklyn-based interior design firm Green River Project.

They added archways to divvy up the space and created a cozy central living room. Couches and armchairs are made with the same striped French silk that Bode Aujla uses for her shirting, while English waxed cotton that Bode uses in jackets lines the ceiling. Hand-painted plywood gives the walls a vintage burlwood feel.

The furniture and objects were scouted through vintage dealers and antique markets in Europe and the U.S., including sturdy wood tables from the Banque de France national bank, a massive café mirror and stained-glass doors plucked from a Belgian church that now make up the dressing rooms.

Other touches include vintage calendars, personal family photos in antique frames and silver plates serendipitously engraved with the initials "EB." Dresser drawers are filled with chocolates.

"Little things like that make it feel like we're hosting people," Aujla said of the homey feel.

"We're inviting people into these really

intimate interior spaces rather than just like a place to shop," Bode Aujla said.

Guests might miss a bamboo fishing rod hung above a central archway, but the piece lends its lore to the store's decor.

The whole concept was inspired by a cross-Atlantic love of fly fishing, stemming from the historical pedigree of their current home in Connecticut. The pair began to research and discovered that Charles Ritz, son of hotel founder César Ritz, spent time in New England learning the sport. He was such an avid fisherman that upon returning to Paris he opened his own rod store on Rue Saint-Honoré.

Fly fishing lures sourced from Paula Rubenstein are used as wall coverings in another room, and the space is infused with an overall vintage lodge vibe.

Nine years on from founding her brand, Bode Aujla believes the time was right for international expansion. "We have enough of a footing through our retail partners overseas that we know that there's interest," she said. "I'm a firm believer in retail and what that can do for business. The best expression of the brand is our retail environments — the sights, the smells, the way it's decorated, the way it's merchandised, the way our staff wears it."

Bode anticipates the Paris location to be popular with locals as well as with tourists. The brand is popular in Japan and South Korea, who have sought it out Stateside and flocked to the New York and L.A. locations. Now she believes they will turn out in Paris.

"That's the beauty of having a retail space is that it is a place where people can come and explore the brand who haven't really been able to see it in its full iteration," she said.

Since launching women's in 2022 sales have steadily progressed, Bode said. The brand now has "two kind of different female customers," continuing to appeal to the woman that buys from the men's line, and a new customer attracted to the more feminine pieces, such as chiffon dresses.

Bode just had a big fashion moment with her first destination show, a runway for the Bode Rec. line during the Super Bowl in New Orleans, as well as dressing Samuel L. Jackson for his role in

Kendrick Lamar's halftime performance.

"This is the first time a lot of these football players have ever engaged with fashion on this level," she said. The sport has been a consistent source of inspiration, both in her family and in her line — from jerseys to themed prints — and she has done extensive research into how football shapes American culture and politics.

"It ended up being kind of a perfect full-circle moment that was actually extremely successful — it resonated back in L.A. at our store and in New York," she said.

When she opened in L.A., Bode Aujla predicted more casual clothing such as shorts would be popular, but discovered that evening and outerwear were bestsellers. She believes that Paris will unlock its own similar surprises.

She's made Paris-specific products from antique European textiles, including linens, lace and piano shawls, and will highlight pieces made with French fabrics. Bode also wanted to play on the souvenir shop aesthetic, seen on cotton lingerie with Eiffel Tower appliques, berets made with a French milliner and neckties studded with hand-tied fishing flies. There are Paris-specific fringe tops and t-shirts.

A return to Paris Fashion Week is in the works for a future date. In the meantime, the brand plans to use the store to host events, including talks with artists or authors surrounding the Bode Birdsong Poetry Prize launched last September.

"It's important to also be able to have a footprint to engage with the community in your space," Bode Aujla said.

After an opening fete Friday night, the store will host the launch party for Bode Rec.'s collaboration with Nike Astrograbber on Sunday.

VALENTINO GARAVANI



ACCESSORIES

Roger Vivier's Rose Blooms Again for Fall 2025

Here and right: The rose is the star of the show at Vivier, appearing on shoes, bags, jewelry, hats and more.



"It's a work of art," Leslie Bibb said of the Vivier collection.

- The founder first used the floral motif in the 1940s.

BY KATIE ABEL

The rose is blooming again at Roger Vivier for fall 2025 as creative director Gherardo Felloni explores a new motif he hopes will become a house signature.

"I love flowers in general, and I really love the rose," the designer said at the label's Paris Fashion Week presentation, aptly titled "La Rose Vivier," on Thursday. "It's really beautiful and delicate, but if you [pick it up] the wrong way you're going to be hurt. It's quite a beautiful explanation of femininity."

While 3D flowers are now ubiquitous in fashion, Vivier's use of the floral embellishment – beginning in the 1940s – was another example of the founder's focus on innovation. He was the first footwear designer to take the rose from a couture hat and put in on shoes, as seen on his collaboration with milliner Suzanne

Rémy in 1943-44. Vivier's work in the 1950s also featured the rose as a recurring detail, both within his own collection and also for designs he crafted for Christian Dior.

"It's an iconic thing for us, but something that nobody really knows about," Felloni said. "It's nice for us to tell this story now."

Above all, the rose represents joy for the designer, especially during these tumultuous times. "I like to show what I love. In this tough moment, we have to think about next year, the next few years. I like to think it's going to be better," Felloni said in his characteristically upbeat manner.

Felloni loves to take a theme and run with it, and the rose is the star of a bright and colorful collection, which features vibrant hues of pink, green, orange and purple.

The flower is fashioned as a sculpted metal bud; a twisted leather knot, and organza strips – all of which are applied on pumps, sandals, ballerinas, gilets, bags, hats and jewelry. (At the presentation, a

talented artisan was weaving the organza roses by hand, giving attendees a glimpse into the intricate process.)

Of course, every rose has its thorn – and Felloni relished the chance to explore the contrasting elements of the flower. He reinterpreted the namesake's Talon Epine heel, a unique stiletto with a pointed thorn. And Felloni's ballerina flat and pumps have a tiny thorn detail near the toe, which provides an extra element of allure.

The Rose Vivier mule is an homage to a design from 1965, where a red satin rose adorned the squared toe of a white cotton shoe. Felloni's updated version, in satin, is decked out with a metal rose surrounded by spiraling petals. A matching geometric clutch is also decorated with the metal rose, and its circular thorn handle can be retracted.

The designer, an ardent supporter of the arts, also brought the romantic theme to life with a performance featuring members of the corp de ballet of the Opéra de Paris

dancing against a mirrored backdrop. The dancers' gestures echoed the unfurling of rose petals.

The deeper message of the collection resonated with "The White Lotus" star Leslie Bibb, who attended the presentation during a whirlwind week that took her from the Vanity Fair's Oscar Party on Sunday to Paris for the Balmain show and Vivier. (She was back on a plane Thursday afternoon.)

"Something I'm really into is this duality of the strength and the softness," Bibb said. "It's so cool that people are embracing things that seem in opposition of each other, but that are in unison. It doesn't have to be one or the other."

Bibb and some of the other high-profile attendees – including Dianna Agron, Olivia Colman, Gwendoline Christie, Virginie Efira, Catherine Deneuve, Regina King, Saekyeong, Yeji and others – posed in front of the super-sized rose sandal, complete with its thorn heel of course.

ACCESSORIES

Kiton Unveils First Jewelry Collection

- Called "Tailored Gems," the collection is available now only in the U.S. market.

BY LUISA ZARGANI

MILAN – Kiton is launching its first jewelry collection, called "Tailored Gems," available exclusively for the U.S. market.

"This collection stems from the Kiton family's passion for art and goldsmithing, one of the oldest art forms," said Maria Giovanna Paone, creative director of Kiton's women's collections. "Naples, the cradle of a centuries-old goldsmithing tradition, boasts the famous Borgo Orefici, a center of this art since the Middle Ages. In 1380, Queen Joanna I of Anjou formalized the Goldsmiths' Guild, solidifying the area's importance as a focal point for jewelry craftsmanship. Works of inestimable value were created here, such as the statues and furnishings of the

Treasure of St. Gennaro, testimony to the extraordinary Neapolitan craftsmanship."

With the goal to preserve Italian craftsmanship, Kiton is working with a family-owned Neapolitan high jewelry workshop.

The inspiration for this first collection, which is named after the company's tailoring expertise, starts from the circle, "symbolizing eternity, harmony and balance," said Paone, and also present in the signature "red dot" on the Kiton logo.

The circles are connected by small circular elements, which contribute to the sense of movement of the jewels.

The collection includes necklaces – full pavé and in different lengths, which can be wrapped multiple times – rings and bracelets in a variety of hues.

The materials range from white gold and diamonds to yellow gold and brown diamonds, and blue sapphires – a recurring color for the brand as a reference

to the blue of the Neapolitan Gulf.

The photographic campaign highlights the "blue diamond" fabric, made exclusively from 14-micron wool, the name of which is inspired by the affectionate nickname that the founder, Ciro Paone, gave to his wife: "You are my blue diamond," he used to say.

The jewels can be personalized, as customers can choose the color of the stones. These can be fitted into a ring that is intentionally hollow in the center to this end.

Kiton was founded by Ciro Paone, who died in October 2021, and established a small production of tailored pieces in 1956 under the CiPa label, which combined his initials. The company was eventually rebranded Kiton in 1968, taking inspiration from the name of the tunic worn in ancient Greece, the chiton. His daughter Maria Giovanna Paone is also president of the company. Her cousin Antonio De Matteis is chief executive officer of Kiton.



Kiton's first jewelry collection.



- MAR 19** SJ Sustainability Summit / **NYC**
- MAY 7-8** WWD Beauty CEO Summit / **NYC**
- JUN 2** FN 80th Anniversary / **NYC**
- JUN 5-6** WWD Culture Club / **LONDON**
- SEP** FMG Women In Power Forum / **NYC**
- SEP** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV** WWD Fashion Loves Food Gala / **MILAN**
- NOV** SJ Sustainability LA / **LA**
- DEC 3** Footwear News Achievement Awards / **NYC**
- DEC 11** Beauty Inc Awards / **NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE

WWD

The Reviews



Givenchy

Sarah Burton's exploration of the Givenchy archive quickly zeroed in on a stash of patterns and fabric swatches from founder Hubert de Givenchy's first collection from 1952. Inexplicably, they were hidden inside a wall in the designer's first atelier, and unearthed only about a year ago during renovation works.

Burton was astonished, and touched by the handwritten notations on the calico patterns, signaling a deep connection between the French designer and the woman he dressed.

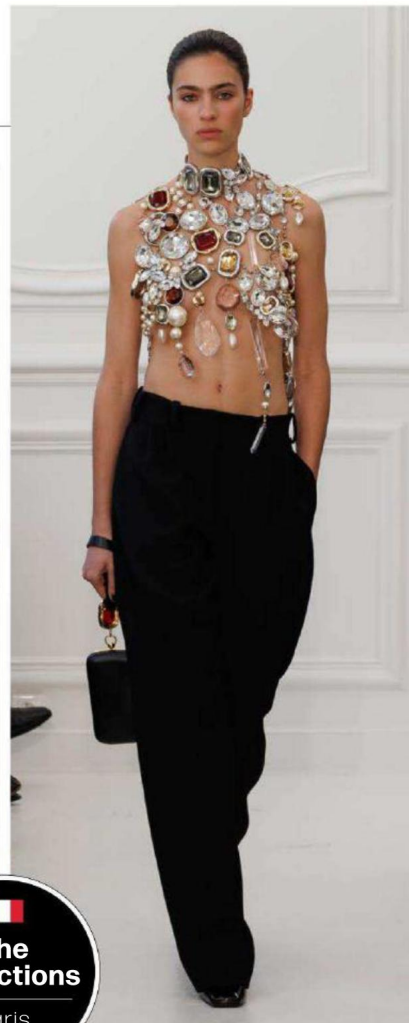
This discovery of the origins of the house inspired her to return to the building blocks of fashion: creating new shapes and volumes via draping and pattern making.

"Back to silhouette. This is the backbone of the house today," she related during a

preview, also showing off black-and-white images of that 1952 collection, which resemble stills from a forgotten Hitchcock film. "It's about silhouette and cut, because the ateliers are amazing here."

Making her debut at the storied French house after spending her entire fashion career at Alexander McQueen, Burton nailed it with an exhilarating display of new silhouettes, including dramatic hourglass coats and jackets, geometric babydolls and austere gowns whereby a triangle or square of leather descends from the throat.

The clothes were superb, peerlessly realized and immediately desirable; sometimes young and zesty, but most often the pinnacle of adult sophistication. Here was a show where you could sense how proud the models were to wear them, and the entire cast of diverse sizes and ages looked gorgeous. ▶





Givenchy's historic couture salons on the Avenue George V were given a fresh coat of white paint, and the lights were turned up bright like a surgical theater to exalt the precision of Burton's work. Guests including Rooney Mara, Kit Connor, Yseult and Daniel Roseberry were seated on piles of kraft envelopes like the ones containing those 1952 sketches.

With spiraling seams on sleeves and pant legs, Burton brought a new attitude to tailoring, her forte. She also bared waists, backs and legs, bringing a simmering sensuality to the display.

The kind of designer who always has stickpins stashed in her sweater and a pair of scissors in the back pocket of her jeans, Burton left many edges raw on her tuxedo-like jackets and dresses, as if they were still in the process of a fitting.

"It feels a bit like it's being constructed or being built, and slightly unraveling, in a way which I think the whole world is," she mused.

She kept embellishments to a minimum – a giant pearl earring here, some feathery mules there – but sparked the collection with bursts of bright yellow, delicate wallpaper-floral embroideries and puffs of tulle.

While the collection skewed dressy, she included terrific biker jackets – one transformed into an hourglass minidress, another came cropped and with blown-out sleeves – and mesh knits bearing a ghostly stencil of the brand that Burton discovered as a watermark on archival photos.

"The overall feeling I wanted was very, very stripped back to just the silhouette – almost like a fetishization of each object," Burton said. "It's not overly styled so there's a purity to it, which I think is what I liked about [Hubert de Givenchy's] first collection."

Most newly arrived creative directors take a few seasons to settle in and find their voice. Burton already feels like a master at this house. – *Miles Socha*





Schiaparelli

Cowboy chic is still riding high. Having plied Western chic this time last year, Schiaparelli creative director Daniel Roseberry put a raw spin on the trend this season with hand-tooled leather handbags, chunky shearling jackets and big buckle belts worn three at a time.

Even Delphine Bellini, the house's stylish chief executive officer, was decked out in head-to-toe acid-washed denim to greet guests gathered at the French capital's Museum of Modern Art.

Roseberry has made gold hardware a signature of his tenure at the house, but this time the star was copper, from the burnished shade of a satin ribbon dress to the matte luster of a bugle-beaded pajama suit.

The poster girl for the look is arguably Bella Hadid, who's been showing off her horsemanship since she started dating cowboy Adan Banuelos. Instead, it was her sister Gigi — who also knows her way around a saddle — who opened the show in a chic black bow-legged pantsuit worn with Western-style stiletto ankle boots.

"This was about how, if I imagine a world in which there was no male gaze, would women choose to embrace traditionally male archetypes?" Roseberry said during a preview. "I'm doing a lot less talking and a lot more listening with the women in my life."

The lineup was an about-turn from his heavily corseted haute couture show in January, though the Texan designer bristled at the suggestion that cinching the waist was a gesture historically aimed at making

women's bodies more pleasing to men.

"I actually was so dumbfounded that we're still having a conversation about corsetry and agency and choice, because women are coming to us wanting to be snatched, wanting to be transformed," he said.

Here, the hourglass silhouettes took the form of oversize suit jackets with maxi shoulders, while corset lacing was used as a decorative accent on items like a white tank top and crumpled leather pants with a trompe-l'oeil double waist.

Other Surrealist details included a large belt buckle on the neck of a black vest top, and a knuckleduster ring shaped like gold fingers. But the stars of the show were those wildebeest furs, like the cropped shearling jackets with sleeves the size of a side of beef.

Roseberry feels his track record of delivering red carpet stunners, such as Ariana Grande's nude satin gown at the Oscars, has eclipsed his ready-to-wear efforts so far. He hopes this show will help to redress the imbalance.

"This one is meant to be walking that tightrope between something that feels really pushed and really real at the same time," he said. That tension was palpable in the lineup, which ran the gamut from commercial knitwear pieces to runway showstoppers.

If in the end his designs remained deeply personal, that was a good thing. With its soundtrack of country tunes, the show conjured a way of life, something that will remain long after the fad for cowboy hats and Stetson boots has been and gone. — Joelle Diderich

during a preview.

He credited Roitfeld with helping him to loosen up in his fifth season at the French fashion house. "I can have a fantasy and a dream and an interpretation, but obviously she has the experience and the spirit of what it is to be a French woman, and I feel like I've really leaned into that this season," the London-based designer said.

Ditching his Jolie Madame aesthetic of matching suits and allover prints, he mixed colors and textures: men's tailoring with boudoir lace, featherlight chiffon with chunky faux fur.

Unlike many heritage houses, Nina Ricci doesn't have a big archive. As a result, documentation is scarce and its designs are often mistaken for those of other brands, Reed said. That has advantages and disadvantages.

On the one hand, he can make it about whatever he likes. This season, a belted zebra-print coat was inspired by the '70s wardrobe of Ali MacGraw, while satin negligees were an homage to Michelle Pfeiffer in "Scarface." On the other, Ricci risks looking like a copy of its larger rivals, even when it's referencing itself.

Reed was wise to hang on to his signature androgynous tailoring, which is one of the brand's current strengths. Standouts included an ivory three-piece suit worn with a citrine fake fur stole, and high-waist full pants with built-in corsets that were paired with sheer chiffon blouses.

Other forays into naked dressing included terrific gowns covered in sparkly fringe — but even if it's fun to dust off her good-girl image, the Nina girl doesn't need to let it all hang out. — J.D.



Nina Ricci

For Harris Reed, a single image can spawn an entire collection. For fall, he was inspired by a black-and-white Helmut Newton photo of a woman on the hood of a car, dressed in head-to-toe Nina Ricci.

It's from the same mid-'70s period as Newton's iconic shot of two women kissing on a Paris street, one wearing a black tuxedo by Yves Saint Laurent, the other completely nude.

Maybe that's why the collection carried a whiff of Saint Laurent, though the palette of clashing jewel tones brought to mind the label's later Tom Ford era. Maybe it was because the show was styled by Carine Roitfeld, who helped Ford define the porno-chic trend.

Models walked along a black gravel runway dotted with faux street lamps dressed in slipdresses with plunging necklines and cleavage-baring tops. "It's a bit sassy. It's a bit raunchy in the most playful of ways," Reed said


The
Collections
Paris

Giambattista Valli

The young and leggy, sheer and bra-top loving influencer set who dressed for the Giambattista Valli show in exactly those things from the last collection, had another thing coming for fall 2025. Goodbye jet-setting and content-creating, hello moment of zen.

"I wanted something very harmonious, very peaceful, like a caress to the soul," said Valli, reacting to global chaos not with punk agitation, as many designers have done this week, but with a peaceful, easy feeling.

"I'm always trying to find the positive side, even in the darkness," said the designer, who was inspired by the softer side of the turbulent '60s, contrasting the era's sharp modernist and globe-trotting bohemian tendencies in a collection that was less woman in a gilded cage, and more woman out in the world.

The peaceful, easy feeling apparently extended to the runway show pacing, which was a bit slow, especially for a post-lunch time slot. It had a somniferous effect.

As for the clothes, elegance but in a comfortable way was Valli's personal dictum, so out with the extreme volumes, feathers and embroideries, and in with a white scattered tweed tunic and flared pants set for hosting at home perhaps; long gilet and trousers tailoring; a Jane Birkin style black and white lace minidress but grounded with a T-shirt and flat shoes, and a fluid sheer ivory crochet maxidress with a hint of Stevie Nicks.

As always, interiors were a reference for several looks including a chinoiserie inspired fur-trimmed coat, a shaggy cream cape, and an ikat jacquard suit. Evening was covered up for Valli, and low-effort with twisted jersey gowns and embroidered sheer dresses. It was a different statement for the designer that will either be a welcome one or a detour for fans, depending on your perspective – and maybe your follower count. – *Booth Moore*

Isabel Marant

Punk is back, and it's all over the runways in Paris, including at Isabel Marant, where creative director Kim Bekker took the lead on the fall 2025 collection while the brand's namesake was at an Ayurvedic retreat in Sri Lanka.

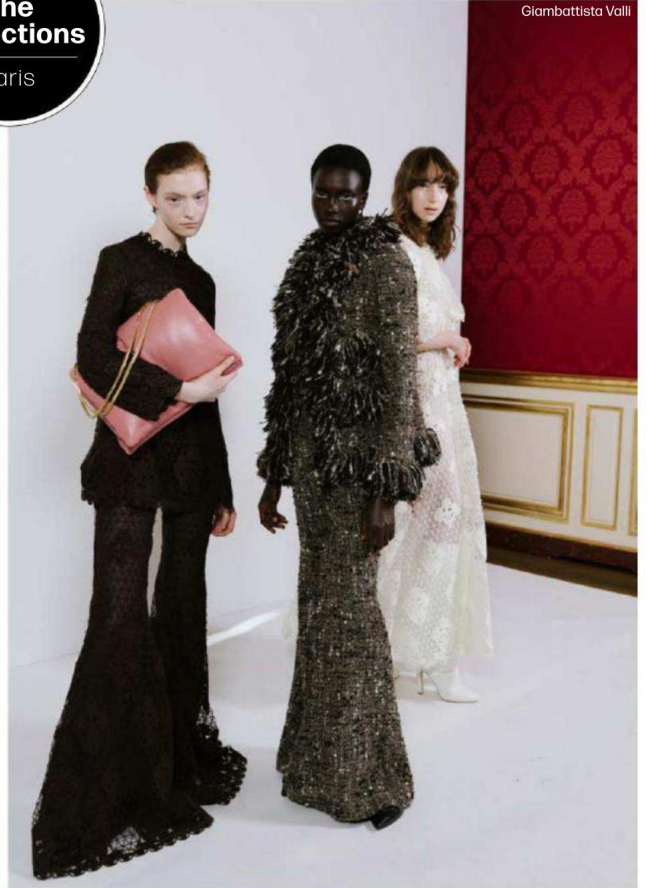
"You're in the right hands," Marant said, breezing into the backstage looking and sounding like someone coming off a holistic recharge, explaining that she stepped back a bit from this one, but that it's in no way permanent.

Bekker found inspiration in women (and men, because she showed menswear, too) who had their own fearless style. Joan Jett, Siouxsie Sioux and Johnny Rotten were on the mood board, as were fresh-faced photos of Kate Moss and Drew Barrymore. They all filtered through the '80s-'90s rock-'n'-roll mash-up of punk, grunge and a bit of new romantic that was heavy on layering and tailoring, leggy minis, leather, hardware and brooches.

"I'm quite surprised everyone is into the same vibe, but I think it's more that we feel we need to be strong again, to overcome things," Bekker said judiciously when asked about fashion's latest flirtation with the antiestablishment to sell more clothes.

If there was anger, it didn't manifest on the Marant runway, where sex appeal is really the stock in trade. There was snatched tailoring – pin-striped power shoulder blazers and layerable waistcoats, itty bitty pin-striped HotPants and respectable trouser shorts, and a pin-striped body-con jumpsuit that was great looking.

Rock-'n'-roll leathers came in many forms, including buckled micro-minis, a great pullover and cool trenchcoat with silver



grommet and piercing hardware details.

Punk plaids, fuzzy sweaters, sheer mesh tops and new romantic polka dots also made appearances, along with a couple of '80s va-va-voom very tight and short cocktail dresses. And even the men had

a feminine side, with touches of silver embroidery, trailing polka-dot scarves, and mismatched color shoes.

The collection was loaded up with so many accessories, however – including lace and fishnet tights, belts, bags,

scarves, safety pins and studs – that they detracted from the quality of design and overwhelmed a few of the looks, not to mention the senses. Then again, there was nothing quiet about punk. You have to go to an Ayurvedic retreat for that. – *B.M.*

WWD



Kenzo



Issey Miyake



Issey Miyake

Kenzo

Bunny slippers? Gauzy harem pants? Lingerie spilling out from jean waistbands and mohair shorts? And Sex Pistols, Patti Smith and Blondie on the soundtrack?

This Kenzo show hit different — the mosh-pit hair, New Era baseball caps and checkerboard motifs transmitting more of

a streetwear vibe — and a British accent distinct from the brand's recent focus on interplays between late Japanese fashion designer Kenzo Takada and the French capital.

The LVMH Moët Hennessy Louis Vuitton-owned house recently assembled a new womenswear studio under creative

director Nigo, led by Joshua A. Bullen, a Brit who was previously a design director for ready-to-wear at Givenchy.

He brought elements of punk, humor and Savile Row tailoring for fall, marking the first time the brand staged a dedicated women's show in eight years. Low-slung furniture and tables laden with sweets

were brought into the brand's Rue Vivienne headquarters, bringing to mind Andy Warhol's Factory.

Showing off a mood board featuring David Bowie, Johnny Rotten, The Damned and other figures of yore, Bullen noted that Nigo was an early collector of Vivienne Westwood designs and her Seditious label, and once played in a band called the Tokyo Sex Pistols.

"It's not so much about the clothing, but it's more about the energy that punk brings to a collection," he said.

Roomy, shawl-collared tuxedo jackets in black, ivory and pale pink anchored many of the looks, and they slowly morphed into kimono jackets. Paired with the roomy, low-slung harem pants, looks exuded an appealing tomboy allure.

"Borrowing your boyfriend's clothes, but then customizing them," Bullen said, by way of explaining the skimpy lingerie-style shorts and tops that formed the cotton flip side to this quirky, uneven collection.

The display climaxed with fuzzy pink bunny hoodies, complete with floppy ears; a bonkers coat complete with a cotton tail, and those bunny slippers in a slingback construction.

Bullen didn't take a bow, nor did Nigo, who couldn't be in Paris because of a commercial obligation.

On the way out, guests were handed a T-shirt and crayons in a metallic envelope festooned with an ecstatic bunny character that seems to have replaced the tiger as Kenzo's new emblem. Will women hop to it? — *Miles Socha*

Issey Miyake

"This season I'm trying something new and different," said Satoshi Kondo. "As a designer, I have always been drawn to what's ambiguous, vague — not really defined."

That can lead to new perspectives. So the starting point of this season's Issey Miyake collection was cryptic. Kondo and the design team began with the exercise of integrating seemingly contrasting binaries, such as abstraction and concrete or a garment and a sculpture.

"That's something that you wouldn't normally connect," he explained. "All those pairs are the seeds for the collection to grow. By exploring the space in between all those binaries, or those pairs, the intention is to shed some light on that ambiguity and make the audience aware of what is abstract, what is concrete, and to make them rethink what a piece of garment is. Is this sculpture? Is this clothing?"

It can actually be both, as the show's opening attested. It was a performance of one-minute sculptures by Austrian artist Erwin Wurm, whom Kondo admires for his ability to atypically frame or present ordinary objects, causing them to shape-shift. People donned garments that then were worn as sculpture.

The ordinary became extraordinary. And it was clear fashion can be fun in this collection dubbed "[N]either [N]or," which plays not only on words but with volumes (a jacket might have oversize shoulders and a cinched waist), asymmetry (an off-kilter collar) and trompe-l'oeil (is it a shirt, or a bag?).

The first two opening looks came with prints on a white background of the third look, a sculptural red, seamless dress combining different knit structures. For the final series of garments, Kondo blended wool and alpaca yarn with thermoplastic synthetic fibers that were then heat-pressed to crispy, slightly shiny effect. From this, the designer crafted colorful garments, such as the green-and-white striped short dress with a matching wafting jacket with a hood.

And between those sections was a trove of bold, versatile fashions. — *Jennifer Weil*

Róisín Pierce

"Nothing pure can stay" were words that Irish designer Róisín Pierce gave us to ruminate on for her romantic fall 2025 collection, a masterclass in craft inspired in part by Wilson Alwyn Bentley, the American meteorologist and photographer from Vermont who was the first known person to take detailed photographs of snowflakes and record their individual unique features.

"I found it fascinating how intensely dedicated he was to capturing these snowflakes, and that when he was a child, he'd get upset if he missed a snowstorm, and I believe he actually even died in a snowstorm doing what he loved," Pierce said during a preview. "I can resonate with that."

It's easy to see how from the obsessive handcraft and detail work she puts into her five-year-old label, which is supported by Dover Street Market's brand development division as of last year, a partnership that's starting to bear fruit in her increased production capabilities, she said. This season she also added two new collaborators – Stephen Jones on headpieces and French accessories brand Polène on bags.

"What I love about snowflakes is that they're almost like little flowers when you get to see them up close, falling from the sky. And of course, we work with things that are very floral. But the season was more so about a beautiful metaphor for something that's transient," she said.

There's poetry in that and in her remarkable, organic-looking clothes. This collection marked an evolution for the rising designer, with a heightened sense of luxe decoration and a broader reach, from conceptual to casual and commercial friendly.

She showed plenty of the gorgeous, more formal all-white looks she's become known for, using Italian silk, powdered silk velvet resembling glistening snow, Japanese cotton lace, French embroidery and deadstock textiles. Dresses were smocked to the body, or floated around it, shaped by pin-tucking, lattice work and smocked rosettes. A halter top dazzled with cascading coils and ribbons over bloomer pants, as did a sheer lace blouse and skirt in Japanese lace with forget-me-not floral embroidery.

She also worked with more color and more separates, such as an inky blue ruffled satin peplum jacket over smocked pants, blouses galore with smocking, puff sleeve and crochet floral details; volume sleeve anoraks, and crochet sweaters, all of which should expand her commercial potential. Ditto the charming leather handbags, one style a sphere and the other a box shape, with lattice work and floral details, which are available for preorder now.

While her business is ramping up, Pierce is still head down. "I really just want to focus on design. It's my heart. I live in Ireland on an island away from everyone, but I love the idea of being a recluse and just working on getting these things that I feel need to come out, come out into the universe."

Stay that way, as long as you can.
– Booth Moore

Matières Fécales

Chappell Roan, Rick Owens, Michèle Lamy, Daphne Guinness and Christian Louboutin, who did the shoes, were among attendees at the Paris debut of *Matières Fécales*, a new fashion label promoting an alien-esque elegance.

That's how Hannah Rose Dalton and Steven Raj Bhaskaran describe their designs, which come after the young Canadian couple logged a decade as content creators, performance artists and DJs fond of zombie makeup and body dysphoria, slowly scrabbling their way on

to the international fashion scene.

As reported, they are now part of the brand development division of Dover Street Market Paris that's behind the likes of Vaquera, Rassvet, Róisín Pierce, Olly Shinder and ERL.

To be sure, the duo's training in pattern-making shone through in their fine hunch-shouldered tailoring, balloon-back bomber jackets and handsome, flaring shearlings vaguely reminiscent of Inuit parkas.

Their slow-paced show, performed to live piano music, included a hairy shearling coat that brought to mind an albino Sasquatch; several all-black men's looks with Grim Reaper vibes, and dramatic finale gowns sprouting giant angel wings made of cock feathers, one modeled by Dalton.

Handsome Thierry trenchcoats – named after Montreal fashion curator Thierry-Maxime Loriot and given subliminal bondage airs by supersizing the wrist belts

and relocating them to just over the elbow – were among the more approachable styles. Ditto the cozy sweater and skirt ensembles deliberately frayed here and there, and their tattered Destroy jeans, popularized by Madonna during her "Celebration" tour.

As at Owens' show the day prior, all the models wore blackout contact lenses, which are quickly losing their disquieting associations. Could they become the new eye shadow? – Miles Socha



Róisín Pierce

Róisín Pierce



Matières Fécales



Matières Fécales

PARTIES

Charles de Vilmorin Celebrates Hong Kong-themed Art Book

● His first visit to the Asian metropolis with stylist and photographer Nikita Vlassenko became an art book that will be released on Thursday.

BY LILY TEMPLETON

In October, Charles de Vilmorin landed in Hong Kong determined to wow the city's glitterati with his work.

Instead, he and Nikita Vlassenko, his stylist and photographer friend who has become a regular collaborator of the fashion brand, fell in love with the Asian metropolis.

"The first morning, we woke up super early due to jetlag and went strolling in the streets at 5 a.m. and we discovered so many things," de Vilmorin said.

Meanwhile, Vlassenko said they were also struck by a city peppered with contrasts, between the hyper-modern and the traditional, the luxurious and the humble.

"There wasn't a goal of 'making beautiful images' but we wanted to keep an anchored memento," Vlassenko said. "Hong Kong and Charles are diametrical opposites, so having the two encounter each other was crazy so we thought 'let's capture this.'"

Armed with nothing but an iPhone — and the fall 2024 couture collection — they captured models wearing de Vilmorin's designs in traditional cafés, side streets and fish markets but also everyday objects and phrases like "to purify character to the

highest possible degree," found scrawled on a pavement.

The resulting images are collected in "查爾斯·德·維爾莫蘭 in Hong Kong," or "Charles de Vilmorin in Hong Kong" with the designer's name phonetically spelled out in traditional Chinese characters, an art book unveiled Thursday during a dinner at Caprice, a buzzy wine bar that hosts culinary residencies.

De Vilmorin said the book was the result of "three loves": his emotion at discovering Hong Kong, a city he had never visited before taking part in October's "Virtuose: The Artistry of Couture" group show; his friendship with Vlassenko, and the one for his team, who "carried the project up at arm's length with passion and devotion."

That made Catherine Baba coo, "aww, devotion" — her catchphrase — which drew delighted chuckles from a crowd that included Lesage artistic director Hubert Barrère, artist Bilal Hassani as well as couture collectors Fredrik Robertsson and Jordan Roth.

After a menu that started with pencil leeks and ended with sea buckthorn cream topped with coconut milk mousse, the evening continued with a party DJ'd by Laura Darmon, best known for her roles as buyer, director and business development for China-based concept stores ENG and founder-slash-chief executive officer of production-to-retail platform Envision.

And Hong Kong is only the first stop,

Charles de Vilmorin and Nikita Vlassenko



Fredrik Robertsson and Jordan Roth

Vlassenko revealed. "We decided we would take up this concept of cruise that designers do and reinterpret the collections shown in Paris in a different city each season," he said.

While the stylist and photographer wouldn't be drawn into spilling the destination for spring 2025, he said it had been shot the weekend before Paris Fashion Week.

Printed in a limited run of 500, including 200 which have been bound with red thread, de Vilmorin and Vlassenko's Hong Kong artbook is priced at 45 euros for the hand-finished versions and 40 euros for the other 300 copies.

It will be exclusively available at the Ephemera bookstore in Paris from Thursday.



Catherine Baba in front of pages from the "Charles de Vilmorin in Hong Kong" book.

BUSINESS

Showroom Boon Opens First Retail Concept Inside Printemps

● It's "tough times" for indie designers, so the fashion, art and design showroom is taking things into its own hands.

BY RHONDA RICHFORD

PARIS — Multibrand showroom Boon knows it's hard out there for indie designers in the current fashion landscape. So they are taking things into their own hands with a new retail concept space inside Paris department store Printemps in an effort to boost their brands' reach.

"As a fashion showroom, it's this idea of trying to bring closer to the consumer

what we do for professional buyers," Boon director of sales and business development Helena Perez said in an interview.

"In the showroom, sometimes we see the most beautiful pieces in the collection stay on the rack, or the most risky or the most strong pieces are never produced. The consumer never has access to see the full universe of the brands that we work with."

Boon represents Joe Chia, Sean Suen, Abaga, Rhyzem, ABOAB and Campillo, which will all be present in the Printemps space.

The space, located on the first floor of the men's luxury department, was designed by Boon creative director Kristofer Kongshaug along with Studio Rotollo. The team wanted

to offer a warm concept, so covered the walls in a sunset shade of Dedar fabric, the same Italian textile used for their own furniture line. The lush shade gives the space an "unexpected" twist.

Boon was founded as a fashion wholesaler in 2007 and has since expanded into representing art and design pieces.

The team wanted to create an all-encompassing space that represented everything Boon has to offer, so it's dotted with interiors pieces including chairs, bookshelves, stools and mirrors from Stefano Giacomello, Cultivation Objects, Atelier Madirazza, ERM Studio and Milan Pekar, along with candle holders from Adrian Cruz and ceramics from Mathieu Frossard and Humble Matter. All are available for purchase.

Boon plans to host monthly guest designers and collaborations to keep the space fresh.

The showroom decided to partner with Printemps as they "do an incredible curation" with up-and-coming designers, and found it the best place for their young mix.

"Everybody was thinking that the department stores were kind of dying, but they really stepped up their game. They took a lot of risks," she said of the Paris department store being willing to try a new approach.

With Boon's small brands competing at a luxury price point, pooling together fashion, art and design into one space will help give the designers increased exposure.

Joe Chia is a case in point, Perez said. Boon would have consumer calls come directly to the showroom, but without a retailer in Paris, they would go unserved. Campillo, which shows in New York, also had no Paris retail presence.

Boon's network is "mostly professional," and communicating with consumers directly will be a learning curve. But in otherwise "tough times" for young designers, Perez feels it's a necessary step.

"In the difficult times in the industry, buyers will move toward recognized names. It's very few stores in the world that are actually open to buying emerging designers or names that they didn't know before," she said.

Overall, buyers are generally pursuing safety, focusing on the big brands and basic styles. The increased availability and lack of novelty has resulted in a spate of competitive markdowns that have hurt retail and left little room for emerging designers.

The tide is turning slowly, she said, and buyers are beginning to open their portfolios to new designers once again. But there is "no huge buy as we had before the pandemic," Perez said.

Buyers are still looking for the most commercial pieces, without taking the whole range or more conceptual looks. These limited buys "lose the discourse" around an emerging designer, Perez believes.

While the first launch is menswear, Perez says womenswear is in the cards. If the project proves successful, Boon hopes to open in other retailers around the world. They'll continue their wholesale activities too.

"This is a business. We have to prove the sell-through of our brands to grow," she added. "Why not take this chance? We are sure that our designers have the talent and we have the product with amazing quality."



Boon showroom's first retail outpost inside Printemps Haussmann.

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WWD
THEY ARE WEARING

The Fashion Splits

As brand VICs descended on Paris Fashion Week in droves, the street-style scene has been clearly affected, adding a level of authentic luxury to create the ideal contrast with the existing experimental fashion clique. "There is a clear division right now. On one hand there is today's version of classical luxury; it can be simple, it can be over-the-top, and on the other hand there is a world of fashion rebels and explorers that bring the underworld to the forefront," said WWD's street-style photographer Kuba Dabrowski. Here are some of the best looks from the streets of Paris during the fall 2025 shows.

BY ALEX BADIA PHOTOGRAPHS BY KUBA DABROWSKI

