

WWD

Fashion. Beauty. Business.

Pushing the Personal

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Chanel's fall haute couture collection was inspired by founder Gabrielle "Coco" Chanel's love of Scotland, with chunky outerwear, thigh-high boots and a palette of forest hues. The studio team had fun with texture, hinting at a more untamed side to the Chanel woman ahead of Matthieu Blazy's debut show as creative director in the fall. *For more on the Paris couture shows, see pages 4 to 11.*

PHOTOGRAPH BY KUBA DABROWSKI

BUSINESS

Altgamma Insights: Luxury Brands Prioritize Personalization

● As consumer trends shift, industry leaders and advisers highlighted the need for luxury brands to refocus during the 11th edition of the Altgamma Consumer and Retail Insight conference.

BY LUISA ZARGANI

MILAN – “In the luxury industry, we deal with customers who want for nothing, but are looking for something,” said Luca Lisandroni, chief executive officer of Brunello Cucinelli.

For this reason, focusing on prioritizing experiences and raising the bar on personalization, intimacy and excellence, were among key takeaways during the 11th edition of the Altgamma Consumer and Retail Insight conference that took place here Tuesday.

According to the Boston Consulting Group’s annual research on consumer trends presented that morning, the highest-end customers, although accounting for just 0.1 percent of the total, represent 37 percent of the market value and they expect renewed attention from brands.

In 2024, the personal luxury goods segment saw a 1 percent decline, the first since the 2008 crisis, excluding the COVID-19 pandemic, caused by macroeconomic tensions, decreased Chinese demand, and a marked withdrawal by aspirational consumers, those spending less than 5,000 euros annually on luxury goods and services.

As macro and global economic, social and political uncertainties continue to dampen the mood and reduce purchasing power, the segment of aspirational consumers, while still accounting for 61 percent of the high-end market, has dropped by 13 percentage points compared to 2013 and 35 percent of them said they have reduced their luxury spend in the past 18 months. Price increases also weighed on spending.

“Over the next 18 months, 75 percent of aspirational consumers intend to maintain or increase their spending, a figure rising to 85 percent for the top-tier client,” said Matteo Lunelli, president of Altgamma. “To seize this opportunity, companies must continue investing in increasingly personalized and effective customer relationships, reinforcing trust through a strong alignment of shared values, and leveraging the excellence of their creations and innovative services.”

Top-tier customers spend more than 50,000 euros annually on luxury goods and services, and have expanded their range of purchases beyond jets and yachts to include design, wines and spirits, cars, wellness, watches, and jewelry.

“They show a preference for experiential luxury and the emerging ‘health as wealth’ trend, prioritizing wellness, longevity, and care for personal spaces, with spending expected to increase by around 10 percent over the next 18 months,” said Filippo Bianchi, managing director and senior partner, global head of luxury at BCG, commenting on the consulting firm’s True-Luxury Global Consumer Insight.

Accordingly, brands “with over half their client base made up of aspirational consumers are seeing the steepest declines, underperforming sharply over the past 12 months. In contrast, those that

stayed loyal to their core, top-tier clients are not just weathering the storm, they’re thriving,” said Bianchi.

Looking ahead, Guia Ricci, managing director and partner of BCG, said brands should avoid overwhelming luxury’s top clients with “excessive and impersonal marketing, an average of 40 to 50 outreaches a month, as they are seeking more intimate and exclusive store spaces.”

While product quality “is non-negotiable – the transparency of the supply chain often still falls short. Building a stronger luxury industry means returning to what made it exceptional in the first place, especially for top-tier clients, re-centering on the client relationship, the client experience, the product quality and the client identification.”

Ricci said that while North America remains the epicenter of high-net-worth individuals, new wealth hubs are rapidly emerging in India and Southeast Asia, with Indonesia and Thailand growing. The global HNWI population has surpassed 940,000 individuals, and this segment is projected to increase at a compound annual growth rate of 9 percent in terms of number and 8 percent in terms of wealth by 2030.

Luca Solca, managing director, head of global luxury goods at Bernstein, presented the study “Reinventing Multi-brand Retail,” citing among “the most compelling developments” the collaboration between Amazon and Saks Global, the innovative Seibu Ikebukuro store in Japan, and Inditex initiatives to expand in the premium segment.

“Traditional multibrand retailers – department stores in the U.S. consolidating and reducing their footprint, and independent boutiques narrowing their scope – are clearly experiencing a decline that mirrors the rise of monobrand retail, particularly in clothing and accessories, which has reduced mid-range offerings,” said Solca. “The polarization between luxury and fast fashion has eroded space for mid-tier brands, leaving them unable to scale or maintain distinctiveness.”

However, multibrand distribution continues to be successful in cosmetics, eyewear, watches and footwear, he pointed out, thanks to significant economies of scale, consolidation, and category-specific expertise.

Multibrand online platforms have failed to establish sustainable models, with the exception of Mytheresa, he said, while “Farfetch’s plans for market dominance have not succeeded.”

Solca believes that AI could help discover unfamiliar brands online, which is something that is still challenging, compared with the ease the internet allows to find well-known brands.

He asked himself who might shape the future of multibrand retail and responded by listing established players specialized in menswear, such as Mitchells; Japanese department stores with innovative display strategies; fast-fashion retailers moving upscale such as Zara, Shein and Temu; web giants Google and ChatGPT, and hybrid physical-digital retailers such as Saks, Rebag, and Amazon.

In a panel moderated by Stefania Lazzaroni, general director of Altgamma, Cucinelli’s Lisandroni along with Valerio Antonioli, CEO of Lungarno Collection; Enrico Galliera, chief marketing and commercial officer of Ferrari, and



Saks on Amazon.



Brunello Cucinelli's Miami Design District store.

Nicolas Luchsinger, CEO of Buccellati, all highlighted the importance of personalizing the experience for the brands’ customers.

“Yes, AI and algorithms can help but nothing can beat the human contact,” said Antonioli.

Ferrari has been expanding its reach through its fashion collections, entering the world of sailing, and opening up to aspirational consumers through secondhand sales, said Galliera. “We want to create situations for people to enjoy the cars and let them know that driving a Ferrari is fun,” he added to a round of laughter.

Also focusing on multibrand distribution, Lisandroni said this channel “trains us to listen and be open to different points of view.”

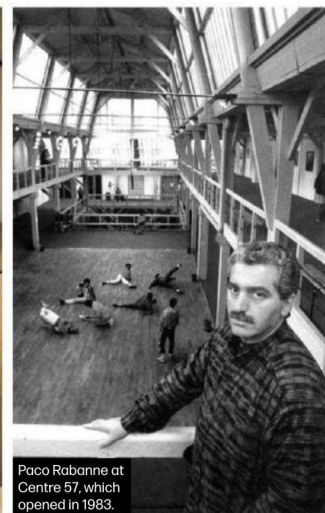
While Luchsinger concurred on the need to create a relationship with Buccellati’s customers, he also highlighted the importance of the artisans who create the brand’s jewels and silverware. “When Andrea [Buccellati] designs a piece, he knows which artisan will create it – I have never seen that before. This is a beautiful job and we have to work on training the new generations for the future.”

EXCLUSIVE

Rabanne Is Leaning Further Into Music



Inside Miraval Studios, which was revived in 2022.



Paco Rabanne at Centre 57, which opened in 1983.

● The Paris fashion house is dusting off the founding designer's Afro-disco and funk catalogue from the '80s, and enlisting Miraval Studios for a full remaster.

BY MILES SOCHA

Upon hearing the opening snippet of "Listen to the Music" by Judy Carter, an almost-forgotten disco track from 1983, French music producer Damien Quintard was hooked.

"It feels so up to date and also so nostalgic of this period," he said in an interview. "It's so funky and it really could be something that is released today."

"And then there's Judy's voice – it's one of those eternal voices that echoes still

today," he enthused. "When you listen to her singing, it's so fresh, so innocent, so light, and I think this world needs a bit of this good mood."

Enter Paris fashion house Rabanne, which conscripted Quintard and Miraval Studios to remaster and rerelease the track on streaming platforms on Wednesday. It's also issuing a "remix challenge" to anyone with access to a digital audio workstation, with the victor scoring a September residency at Miraval to coproduce a brand new track, due out at the end of October.

According to Quintard, the sky's the limit on interpreting the original song.

"It could be someone sampling the first five seconds and then putting it into a loop and adding some EDM behind, or some dubstep or funk or pop or rock or rap, whatever works. It's just an open call to creativity, whatever the genre," he said.

The project pays homage to founder Paco Rabanne, whose label produced "Listen to the Music" and about 30 other tracks with a dozen artists, all from the Afro-disco and funk movements.

It underscores how the Puig-owned fashion house is leaning further into music, following a hit campaign earlier this year for its high summer collection that exalted Brazilian funk, a hip-hop-influenced genre from Rio de Janeiro.

Known for his work with such musical acts as Brian Eno, Justice and Arca, Quintard said he relished the opportunity to dig into the Paco Rabanne Design back catalogue, and to discover how important music was to the designer's creations.

The Spanish-born couturier, who catapulted to fame in 1966 with his "12 unwearable dresses" in plastic and metal, is also touted as the first designer to integrate music into his fashion shows.

Also, in tandem with the launch of his record label, Rabanne established Centre 57 in the 10th arrondissement of Paris, funding the 30,000-square-foot facility with proceeds from his perfumes.

According to Rabanne, it was free and open to all artists from the African and Caribbean diasporas, and became an incubator for more than 100 musicians, artists and dancers in residence – until neighbors complained to police.

The center shuttered after two years of operation, but left an indelible mark as hip hop was just emerging in France. It had welcomed such then-emerging talents as Joey Starr, Kool Shen and MC Solaar.

Quintard paraphrased a Rabanne quote he came across during his research: "I design a dress like a waveform, and music is the raw material."

"It's a sentiment that perfectly captures the surreal, almost otherworldly link between Rabanne's work and sound," the producer mused.

In his view, Rabanne's discography resonates today, mentioning how pop stars from Lady Gaga to The Weeknd are prized for music with an '80s undercurrent.

"I think it's really in the air of our times where we can dig into the culture of the disco era and give our own twist to it," Quintard said. "It's fantastic for us to be collaborating with a brand that changed so



Judy Carter's song was released on the Paco Rabanne Designs label in 1983.

much in the fashion scene."

The producer said getting his hands on an original copy of the Carter song on LP proved challenging, and expensive, signaling a cult following for such music.

"It's very well known in the niche circles, and it was a hit back in the days," he said. "Of course, it's such a wondrous opportunity to remaster it."

The plan is for Miraval to do a full remaster of Rabanne's original catalogue, with Quintard's magic touch.

Vincent Thillo, president of Rabanne and Jean Paul Gaultier at Puig, said "music has always been at the heart of Rabanne's DNA...We're especially proud to collaborate with one of the most iconic studios in the industry."

Founded in 1977 by French composer Jacques Loussier, Miraval Studios famously welcomed such recording artists as Pink Floyd, The Cure, Sade, Sting and Elton John before going silent in the early 2000s. It was brought back to life at the Château de Miraval in 2022 by Quintard in partnership with Brad Pitt, owner of the estate, which also produces a famed rosé wine.

Since Miraval Studios reopened, Travis Scott, Kendrick Lamar, Justin Bieber and Nick Cave have recorded there, and Miraval has expanded its remit to be a creative hub and production house, in addition to recording music.

According to Quintard, the Rabanne remix project fits into its ambition that "young artists and the next gen of tomorrow can also come and be part of our history."



Damien Quintard

WWD


The Reviews



Chanel

The invitation for Chanel's haute couture show this season came with a hefty add-on: an advance edition of "Chanel Haute Couture," a gold-covered coffee table book edited by Sofia Coppola to commemorate the 110th anniversary of the house's bespoke division.

To emphasize its heritage, the brand transformed an upper gallery of the Grand Palais, which recently completed the final stage of its spectacular renovation, into a replica of its historic haute couture salon on Rue Cambon, complete with beige banquettes and mirrored panels inspired by its famed Art Deco staircase.

Floor-to-ceiling curtains and a deep pile carpet evoked the hushed ambiance of private fittings at Chanel HQ. The collection, by contrast, propelled the audience into the great outdoors, with chunky outerwear, thigh-high boots and a palette of forest hues.

Ahead of creative director Matthieu Blazy's official debut in October, it was once again designed by a studio team, though you could sense a shift was afoot.

It's been a while since the brand had this much fun with texture, from the hulking feathered shoulders on a nubby ivory tweed cape, to the ragged fringe edging tweed tunics, or a fluffy black big bird coat — a mix of tweed, feathers and chiffon — tossed over a slinky ivory evening gown.

The lineup was inspired by founder Gabrielle "Coco" Chanel's love of Scotland, where she discovered her signature fabric, tweed. It was worked into suits with long fishtail skirts, split jackets with military-style pockets, and a long buttoned vest and double-layered pants in burnished gold, echoing the gilded wheat sheafs left on each seat. ▶



2025
PARIS
Couture



Looks were rife with trompe-l'oeil effects, from the raindrop sequins on a glossy black greatcoat worn with a tiered skirt in lacquered lace, to the frothy white collar on a black bouclé wool column coat, flecked with wool and silk tufts the color of fresh snow.

Some of the oversize volumes erred on the side of bulky, as in cardigan skirt suits with dense lattice-woven embroideries or passementerie fringe. But a pantsuit in olive camouflage brushed wool hinted at a more untamed side to the Chanel woman – the jacket’s hairy outline contrasting with its sparkling black buttons and trim.

“These are the premises of Matthieu’s influence,” said Bruno Pavlovsky, president of fashion and president of Chanel SAS. “The team has done an amazing job and Matthieu is starting to give his input, and it’s great to have this gradual handover. It’s not a break, it’s something that will allow us to continue feeding the brand.”

The designer, who officially started on April 1, joined the house at a challenging time for the luxury sector. Though Chanel reported that revenues fell 4.3 percent last year at comparable rates, Pavlovsky said he was encouraged by its performance so far this year.

“Chanel is doing very well in the current context. At any rate, we are above our forecasts,” he said. “This slowdown is forcing us to focus on fundamentals, and when those fundamentals are well executed, the response is also positive in stores, so I remain quite optimistic.”

Word is that Blazy quietly slipped into the show to support his new teammates. Come next season, all eyes will be on the man behind the curtain. – *Joelle Diderich*

2025

PARIS
Couture

Giorgio Armani Privé

Synonymous with greige and other subdued Milanese shades, Giorgio Armani explored myriad possibilities of black in his fall Privé couture collection, from light-absorbing velvets and glistening, lacquer-like fabrics to all manner of jet beads and other sparkly embellishments.

The show started off a bit wobbly with velvet jodhpurs – eek! – their bulging out-seams demarcated with crystals, and then quickly settled into a soigné groove, delivering all manner of sleek black evening pants – always a good idea.

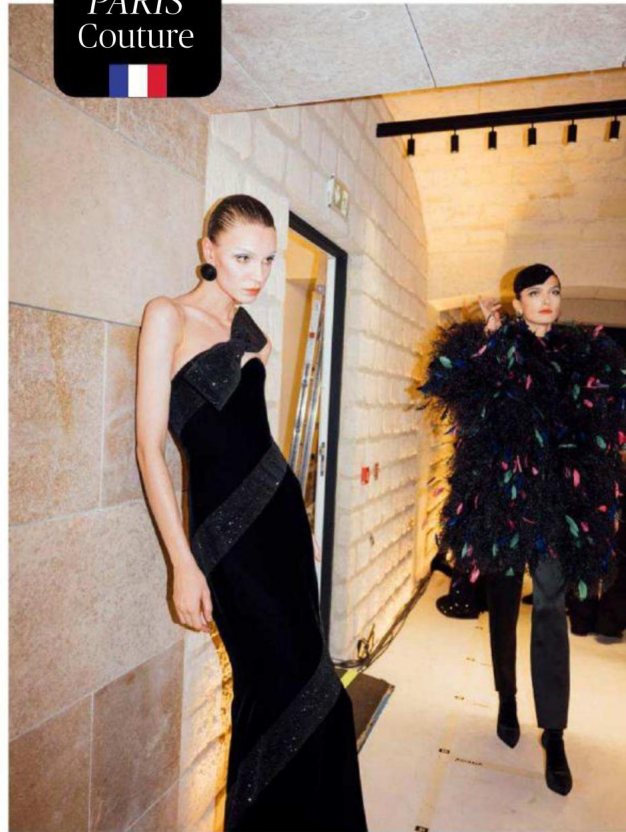
He livened them up with taut jackets in mottled jewel tones or tapestry prints scattered with crystals; sparkly, cage-like capes, or nubby tweed toppers trimmed with ostrich feathers, keeping this show firmly rooted in festive occasions.

He leveraged black's graphic appeal to the max with his mostly slender evening gowns, a jutting quiver of feathers, big floppy bows or undulating, stiffened collars adding drama. "Seductive black" was the title he gave to the collection – and to a heady, bespoke perfume dispatched with the show invitation.

Throughout, he tossed in elements of the masculine wardrobe such as tailcoats, waistcoats, cummerbunds, bowties and military frogging, while also playing with illusion panels, plunging necklines and bare backs, doing sexy the Armani way.

For the first time in his long career, the Italian designer did not take the bow at his Emporio Armani and Giorgio Armani shows during men's fashion week in Milan last month as he was recovering at home from an ailment. ▶

2025
PARIS
Couture



He also wasn't in Paris on Tuesday night, following the advice of his doctors to extend his rest, even though he said he felt ready to travel.

"I can't deny that I miss it, but I know I can count on the capable hands and minds who have always been by my side," the designer said in quotes shared with WWD just before the Privé show. "I oversaw every aspect of the show remotely via video link, from the fittings to the sequence and the makeup."

"If I've come this far, it's thanks to the iron focus and obsessive attention with which I manage everything," said the 90-year-old designer, celebrating 50 years of his namesake company in 2025.

He admitted that focusing on black was hardly an easy assignment.

"For a designer, black is the most classic of colors and, at the same time, the most demanding. When you work with black, you cannot afford to make mistakes: every detail must be perfect, because black reveals the very essence of a garment."

Even though he wasn't there, you could certainly feel his exacting hand, and his zeal to continue experimenting. Had he taken the bow, do you think he might have traded his trademark navy T-shirt for black? — Miles Socha



Backstage photographs by Emily Mallon; Runway by Giovanni Giannoni

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2025

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Giambattista Valli

The OVGs – original Valli girls – were out in force on Monday night in Paris as their go-to designer, Giambattista Valli, was decorated as an Officier de l'Ordre des Arts et des Lettres, and straight after presented his 29th couture collection, installed on mannequins so guests could appreciate up close the intricate pleating, artful draping and frothy embroideries that would have you believe the tiny flowers on a silk bodice are made of feathers. (It's silk organza, by the way.)

Eugenie Niarchos, Bianca Brandolini, Giovanna Battaglia Engelbert, Lauren Santo Domingo and Alexia Niedzielski were among those who let out a cheer when French culture minister Rachida Dati pinned the green medal on Valli's lapel and drew him in for a hug.

Giambattista Valli and Rachida Dati
 Courtesy of Giambattista Valli

Fashion critic Suzy Menkes had already declared the “delicate meld of elegance with froufrou as the essence of the designer's Franco-Italian style.”

Valli said he selected Menkes to open the ceremony because he loved how she described him establishing his own brand after designing for the likes of Emmanuel Ungaro, Fendi and Roberto Capucci. “She compared me to a bike weaving through limousine traffic,” he said, prompting rounds of laughter.

(For the record, she actually wrote in 2009 that with “no backer, no association with a big-brand luxury group and a bicycle instead of a limo, he represents a 21st-century version of a classic designer who just wants to make clothes.”)

In his acceptance speech, Valli spoke of the precious skills his workshops possess, which he put to the test in his latest collection, hinged more on draping

and weightless volumes than surface decoration or bombastic shapes.

Rococo painters Jean-Honoré Fragonard and Jean-Antoine Watteau were references for the dreamy colors, bulging skirts, caped backs and overall bucolic spirit, expressed via fabric roses and buds nestled in bosoms and sleeves.

“Nymphs and muses” was how the designer summed up his seasonal fashion narrative.

All of the dresses seemed ideally suit for a summer ball, like the flower-filled one the Musée des Arts Décoratifs hosted Sunday night to kick off Paris Couture Week. Of course, Valli was there.

“Big volumes, but keeping it super light,” he said during a preview, showing the layers of tulle underpinning his ballgowns, one with a portrait neckline in a silk organza printed in a pointillist style.

There were column styles, too, and at least four bridal contenders, for when Valli girls have to walk down a narrow aisle, perhaps on a private jet, or a wider one in a church. — *Miles Socha*



2025
PARIS
Couture

Stéphane Rolland

In what he described as “perhaps the most technically complex collection of my career,” Stéphane Rolland realized a childhood dream without missing a beat. “Since I was a child, I have been passionate about Ravel’s ‘Boléro.’ For years, I have dreamed of setting a runway show to it,” Rolland said backstage, before guests including Cardi B and Angela Bassett took their seats in the auditorium of the Théâtre des Champs-Élysées with its Art Deco setting.

Thanks to the availability of the theater, with its associations to Ravel’s work, as well as a chance meeting with conductor Zahia Ziouani, it seems the stars were aligned, but it took 18 months to bring the ambitious project to life.

The music transcended Rolland as he sketched, dictating his shapes and resulting in a combination of Spanish, Japanese and futuristic influences, juxtaposing Ravel’s structure with the sensuality of his muse, dancer Ida Rubinstein. “The collection is intrinsically linked with the rhythm of the composition,” he explained. “It has a very specific structure, quite mechanical, and so I sketched as if I were composing music, that is to say I tried to let the gesture of my hand stop all of a sudden, then start again, as if it were taking flight.”

The opening looks, set to a soundtrack of metronomes and sewing machines before Ziouani’s *Divertimento Orchestra* was revealed behind the curtain, nodded to the notes of a musical score, with rounded crotchets and curved yet jagged semiquavers sculpted from swathes of crêpe and satin on jumpsuits, cutaway dresses and matador coats. Sculpted geometric headdresses or hairstyles shaped like musical notes were the accompaniments for his giant tuxedo dresses, glittering plastrons and gowns that at times hugged the body, at others ballooned like luscious flowers, in a symbolically charged palette of black, red, white and gold. — Alex Wynne

RVDK Ronald van der Kemp

At a moment when the world feels increasingly fraught, Ronald van der Kemp presented a powerful lineup of looks that were a love letter to Mother Nature.

The collection, titled “Call of the Wild,” was rooted in the Amazon rainforest, and first looks were a collaboration with longtime muse, Brazilian artist Thayna Caiçara. Many pieces were handcrafted by a collective of Indigenous artisans in Brazil, all from deadstock or upcycled materials.

First looks were deceiving, with dresses that appeared to be palm leaves but were “reimagined” plissé fabric that tricked the eye with layers of paint, bonding, embroidery and beading.

Looks varied from wild textural mixes to silhouettes of a ‘40s vixen, with structured shoulders and peplum details. Polka dots were paired with stripes and houndstooth, brocade with leather and lace.

Other pieces were adorned with sculptural birds and insect-like wings, as if ready to take flight, and yet it never veered even close to costume.

Backstage at RVDK Ronald van der Kemp Fall 2025 Couture at Paris Couture Week

Backstage at RVDK Ronald van der Kemp Fall 2025 Couture. Mirella Malaguti/WWD

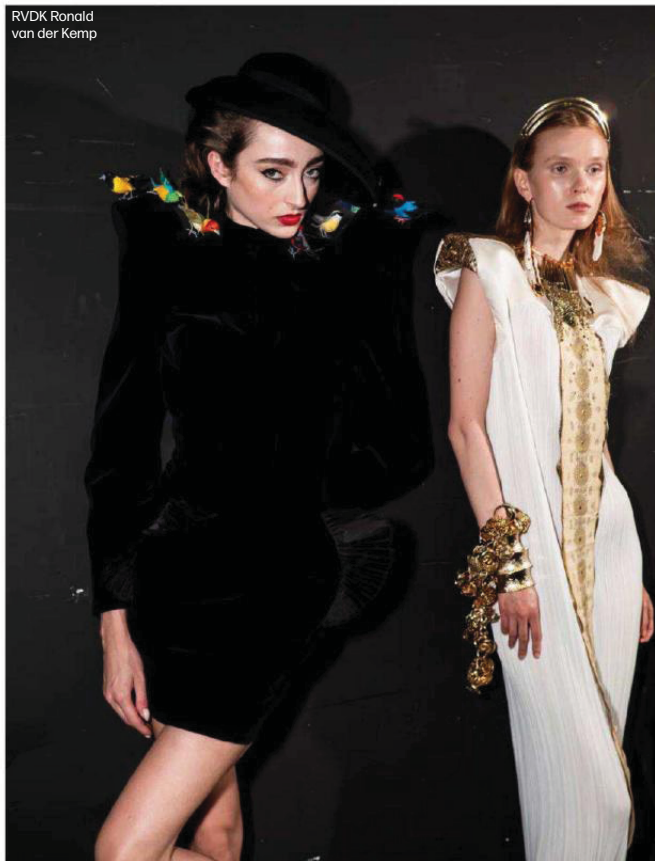
A colorful flurry of a coat was created from scraps sent to his atelier in Amsterdam in garbage bags by a friend in London, while a city jacket from technofabrics used layers of pouchy pockets to create an unexpected peplum.

But beyond the visual drama, van der Kemp offered a deeper message that fashion shouldn’t harm the planet. “We

Stéphane Rolland



RVDK Ronald van der Kemp



RVDK Ronald van der Kemp

only work with what exists,” he said of his upcycling ethos. He wants to change the system, believes it can only be done from within and encourages young designers to stick with it.

Van der Kemp said he hopes his

business model proves that fashion can exist outside the traditional, resource-heavy, extractive system.

“Now, after 10 years, I can say we have a good business only with couture, which I think is very rare,” he said. “A couture

business that’s not only sustainable, but thriving.”

It’s a waste-not, want-not collection, and every piece is precise. Van der Kemp set out to remind us that the dot-com isn’t the only Amazon worth paying attention to, and this collection made the case beautifully.

“No one wants to hear another bad story – beauty is how we reach people under the skin.” — Rhonda Richford



Julie de Libran



Julie de Libran



Tamara Ralph



Tamara Ralph

Julie de Libran

Julie de Libran's fashion shows feel less like industry events than family gatherings.

Every six months a coterie of her chic friends gathers at the designer's Left Bank home to take in her collections, which are chock-full of personal touches. This time, she filled the place with fragrant jasmine and wrote a poem in lieu of collection notes.

"The collection is about how nature and beauty just take over," she said.

It was less a theme than a mood. Looks ran a gamut from day to evening, with her signature mix of masculine tailoring and feminine flou. Think a scarlet velvet pajama suit with pearl buttons, or a gold crystal mesh *négligé* spliced with black lace.

If at times the lineup felt a little disjointed, it's because de Libran works with what she has to hand, using deadstock and leftover fabrics, sometimes even upcycling old designs.

She secured a swatch of handwoven jacquard with gold thread from a Venetian palazzo, and turned it into a one-of-a-kind lampshade skirt that she paired with a

calico bustier with a sweetheart neckline. "It's a way of giving a new life to things," she explained.

On the plus side, the variety of styles meant there was a little something for everyone, with standouts including the opening look, a floor-sweeping black cape back dress with a deep V neckline, and a bronze lamé jacquard pantsuit with a single jeweled button.

De Libran is getting ready to pack up her treasures for trunk shows in Aspen and Nantucket, and hopes they will resonate with women looking to stand out from the crowd. "Individual style is always something I search for," she said.

She ended the show with her first official bridal design, a parachute bustier dress that brought to mind the golden age of haute couture. Unique wedding dress seeks happy-ever-after. — *Joelle Diderich*

Tamara Ralph

Art Deco was the theme of the season for Tamara Ralph, providing ample inspiration for her party-girl silhouettes dipped lavishly in old-world glamour, with touches of geometry that gave the collection,

dominated by a pared-back palette of ivory and rose gold, backbone. "There's a lot of structure in the silhouettes, a lot of angles, a lot of geometric details," said Ralph backstage before the show.

Beaded creations with teardrop crystals evoked chandeliers, while sculptural pieces were embellished with strings of giant pearls and crystal mesh body-hugging designs evoked slinky reverberations of disco balls. Champagne and oysters, anyone?

Behind the glitz and glam, the technicality of some of the designs was the true spectacle. The opening look, with a sculpted resin bodice inlaid with mother-of-pearl and polished by hand, was

one such example, necessitating several months of prototyping and eight weeks of handiwork afterward. The bride came in a beaded gown with a mesh over layer adorned with hundreds of shards of shell stitched into place.

In between there was yard upon yard of silk draped and pleated to enhance the figure, glittering tweed, taffeta flounces, trains and bows, animal motif embroideries, an ostrich leather coat with matching over-the-knee boots and an ombré ostrich feather coat, for instance. A series of hourglass shapes with sweetheart necklines in the deepest black velvet highlighted the curves of the body, punctuated in places by pearl embroideries or elsewhere in pale satin overlaid with tulle. One look, in embroidered black tulle, already had its place on the front row, sported in miniature by Ralph's infant daughter.

Among the most striking looks, the geometric patterns of designs sculpted from hundreds of bugle sequins were fitting tributes to Art Deco design in its centenary year. — *Alex Wynne*

Rahul Mishra

"I was trying to explore the idea of love through philosophy, through art, through literature," said Rahul Mishra, of the inspiration for his fall 2025 couture collection. The designer explained how he learned that in Sufism, love is divided into seven stages: attraction, infatuation, love, trust or reverence, worship, madness and death.

"It's not necessarily the death of love, a negative thing – it may also be positive," said Mishra.

Such philosophy seeped figuratively through the vivid, elegant collection. The opening look was a gold, sweeping sculptural dress that swirled in a heart shape, while a heart-like dress in black closed the show. Both embodied the most literal interpretations of love in the lineup.

Flowers abounded. Larger-than-life lotus flowers sprung from stem-like structures attached to a model's similarly hued bodysuit, making her appear almost like a flower herself. Another full-length dress was finely embroidered with flowers, to a garden and tapestry effect.

How love blossoms "is full of beautiful memories," said Mishra, who envisioned love in all forms. White pearl adornments festooned some garments.

The designer looked to the artwork of Gustav Klimt, with its multiple faces and gold hues, and blended them into some clothes. "When he painted nudes, those beautiful women, it somehow reflected

attraction, love or maybe reverence also," said Mishra. "They carry something which is a kind of mystery."

For the first time, Mishra collaborated with milliner Stephen Jones, who fashioned undulating tulle creations to top off the elegant looks.

"Love is constant, it stays on forever," said Mishra. "This story belongs to every being." – *Jennifer Weil*

Imane Ayissi

Named "Ikorrok" after the Ewondo word for "fallow," Imane Ayissi's fall collection was an ode to nature and a reminder of its powers of renewal, a notion he brought to fruition in a vivid display of silks, hand-dyed cottons, wool felt and his signature raffia with a medley of playful embellishments.

"I love taking something 'brut' and working with it to give it its letters of nobility, the way I do with raffia, which is a very rustic material, to sublimate it without using glitter and all the bling usually associated with luxury," said the designer backstage before his show. "I love starting with something basic and bringing it to life."

Against a backdrop of sharp, classically inspired silhouettes in a rainbow of brightly hued textiles, that was exactly what he did, delivering a collection that appeared abuzz with movement. In perfect alignment, most of the materials he used were biodegradable, intended to ultimately return to nature and regenerate it.

Delicate flowers in white porcelain

by French sculptor Aline Putot-Toupry adorned the front of a raw-edged wool felt jacket in bright fuchsia, worn over a matching draped slip. Thousands of multicolored beads formed vertical stripes down dresses in a range of shapes to look like swarms of tiny insects, with more literal critters serving as the shimmering buttons on tailored silhouettes here and there. Dainty beaded fringe-work resembled shivering dew on a spider's web, on a striking tie-dye jumpsuit with a cinched waist and sharp silhouette, for instance.

Ayissi styled his designs with elbow-length gloves in a broad array of colors or giant felt discs by way of earrings, accentuating his singular aesthetic and innovative textile choices. – *Alex Wynne*

Clara Daguin

SPRING 2026

Clara Daguin rolled the dice with her latest collection, taking a risky – and a little risqué – gamble on a Vegas theme.

Staying true to her signature focus on working with light, the designer this time pushed boundaries with unapologetic kitsch and camp. She abandoned restraint and went all-in with the sheer outrageousness of it all.

"I needed to have fun, literally. I wanted something that wasn't political or negative, just an escape," she said.

It marked a departure from the

techno-esoteric designs of her previous collections. Instead she drew inspiration from Las Vegas' reputation as the "brightest place on Earth you can see from space" and focused on playful, theatrical pieces.

Cue roulette wheel bra tops, neon sign dresses, and pasties.

A one-legged black velvet jumpsuit evoked the stylized "Showgirls" poster, which rendered Elizabeth Berkley's leg as a sexy, S-shaped curve, while another echoed a white feathered coat reminiscent of Gina Gershon's character, updated 30 years on with the added glow of fiber optics.

The "Lucky 7" was a recurring motif throughout, appearing on dresses, shirts, and a pair of Barbie-pink pants. Chaps, cowboy boots, and stripper heels? Check, check, and check. There was even a pole dancer.

A standout was a denim suit with flames rendered in layered embroidery and lit from beneath with LEDs, using techniques she developed for the Olympic Games opening ceremony, when she designed looks for Juliette Armanet's performance.

Since then, Daguin has focused on commissioned projects, custom pieces, and costume work—which is where this collection lands.

It was a gamble that paid off, if judging by the friendly crowd's enthusiasm at least. But cute CD-branded caps, cards, and keychains will likely hold more commercial potential. – *Rhonda Richford*



Rahul Mishra



Imane Ayissi



Clara Daguin



ACCESSORIES

Roger Vivier Teams With Maison Lesage for Pièce Unique



- Inspired by the history of both houses, Gherardo Felloni's collection of one-off pieces featured a multiplicity of techniques as well as rare materials from the archives.

BY ALEX WYNNIE

Roger Vivier's archives already offer ample inspiration for the brand's creative director Gherardo Felloni, but this season was a double-whammy for his Pièce Unique collection of one-off designs.

In collaboration with long-standing

house partner Maison Lesage, with which he worked to develop the eight bags and two gilets in the collection this season, he was able to tap the storied embroidery specialist's back catalog for inspiration, as well as its archive of materials and components, making each precious design all the more unique. "All of these stones don't exist anymore on the market," Felloni enthused during a presentation. "For Pièce Unique, they opened the archive and said you can use any quantities that we have."

Felloni bounced off the leitmotif of his main line for fall, the rose, which Roger Vivier was the first footwear designer to

take from a couture hat and put on shoes in the 1940s before making it a recurring motif in his designs. A multitude of complex techniques came into play thanks to Lesage's expertise and both companies' archives, with each piece inspired by a specific design from the past and crafted by hand in Italy and France, with Lesage's artisans embroidering directly onto the bags themselves.

The tiny, folded and pleated silk organza blossoms stitched onto a background of lilac silk were in reference to a hat in the Lesage archive. Hand-beaded, gold-threaded iterations on green velvet for La Vertueuse came from a vintage cape.

On La Passionnée, blossoms were draped and sculpted by hand from silk mousseline or hand-embroidered with tiny beads. L'Ephemere, inspired by a dress in the Lesage archives and developed as both bag and gilet, featured pale colors evoking the fading of time and a combination of silk, muslin and wire embroideries and twists, hand-painted and overlaid with delicate strands of feathers. On La Tendre, hundreds of coral-colored glass beads from the '60s shimmered.

The buckles and handles for each piece were also crafted by hand and set with semiprecious stones including onyx, citrine and amethyst.



EXCLUSIVE

Parker Thatch Names First Creative Director

- Joyce Lee will oversee Parker Thatch's creative direction as the brand looks to expand.

BY RYMA CHIKHOUNE

Parker Thatch, the Northern California accessories brand, has named Joyce Lee its first creative director.

Founded in 2002 by Irene Chen and Matthew Grenby and based in Orinda, about 20 miles east of San Francisco, Parker Thatch is known for its functional, personalized handbags and accessories. The brand gained attention in 2009 with the launch of its Mimi bag, an elevated take on the classic canvas tote that can be customized with a wide range of options. Personalization is central to Parker Thatch's DNA, with design features like interchangeable straps, playful charms and leather details. Prices in handbags range from \$118 to \$1,150, available direct-to-consumer and at its boutique in Orinda.

Lee's appointment signals a new chapter for the brand as it looks to grow its community and expand its reach.

"Joyce has a deep understanding of how to build a brand with soul," said Chen and Grenby in a joint statement to WWD. "What makes her so right for Parker Thatch is her ability to connect the emotional and the practical and to create pieces that feel personal, intentional and elevated, without losing their ease. We're at a pivotal moment of growth, and Joyce's creative vision will help us expand in ways that stay true to who we are, while opening up new possibilities for how we show up in the world."

Lee brings more than two decades of experience in fashion and accessories. She most recently served as senior vice president of design and creative director at Madewell, where she led the women's design team. Prior to that she designed handbags and footwear for brands including Marc Jacobs and Michael Kors. In her new role, Lee will oversee all aspects of creative direction at Parker Thatch, from product design to brand imagery and customer experience.

"Parker Thatch has such a distinct, joyful point of view – it celebrates individuality in a way that feels bold, thoughtful and refreshingly personal," Lee said in a statement. "I'm drawn to how the brand brings character and function together so effortlessly. I'm excited to help shape this next chapter and evolve the creative vision in a way that feels fresh, enduring and true to the spirit that makes Parker Thatch so special."

FASHION

Riyadh Fashion Week Calls on Designers To Join Calendar

- Organizers are appealing to fashion houses in the Kingdom of Saudi Arabia and internationally to take part in the showcase.

BY SAMANTHA CONTI

Riyadh Fashion Week is finalizing the official calendar for its third edition, and appealing to fashion houses in the Kingdom of Saudi Arabia, and internationally, to apply for a space by July 15.

Riyadh Fashion Week describes itself as a curated platform for emerging and established designers, and said the audience is filled with global industry leaders, buyers, press and tastemakers.

"This is more than a runway," said Burak Cakmak, chief executive officer of the Saudi Fashion Commission. "It is a statement of creative identity, innovation and ambition.

Riyadh Fashion Week provides a high-impact opportunity for designers to tell their story on a global stage."

The organization said the upcoming edition will continue to spotlight "the creative breadth of Saudi fashion while building meaningful bridges with international fashion markets."

In past years, the official calendar has featured a broad spectrum of brand activations. Organizers said that in addition to runway shows, participating brands can explore curated presentations, showroom

exhibitions, trunk shows, retail pop-ups, creative takeovers, private dinners and immersive fashion experiences.

"This multiformat approach ensures that both emerging and established labels can present their collections in ways that reflect their identity and strategic goals. Whether targeting buyers, press or direct-to-consumer audiences, the calendar is designed to offer brands flexible and high-impact moments throughout the week," organizers said.

Saudi-based and international fashion brands across ready-to-wear, couture, menswear and streetwear categories are eligible.

Organizers said designers selected for the upcoming edition will receive the support of a "world-class production and communications team, ensuring every presentation is designed with international standards in mind, from show production to media coverage."

Applications can be made on the Riyadh Fashion Week website.



Looks from the streetwear label 1836 at Riyadh Fashion Week 2024.



Noura Sulaiman's ready-to-wear show from Riyadh Fashion Week 2024.



- SEP 8** FMG Women In Power Forum / **NYC**
- SEP 17** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT 6** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV 6** WWD Fashion Loves Food Gala / **MILAN**
- NOV 13** SJ Sustainability LA / **LA**
- NOV 18** Catalyst & Beauty Inc Awards / **NYC**
- DEC 3** Footwear News Achievement Awards / **NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE

EXCLUSIVE

Ellesse Returns to the U.S. With Revamped Identity and New Licensee

● The Italian sportswear brand's owner Pentland Brands has signed a licensing agreement Stateside with The Iconic Brands Corporation.

BY MARTINO CARRERA

MILAN - Ellesse is coming back Stateside.

The Italian sportswear brand owned by Pentland Brands in the U.K. since 1993 has signed a multiyear licensing agreement with The Iconic Brands Corporation, a new entity helmed by chairman Todd Furniss, for the design, manufacturing and distribution of Ellesse apparel in the U.S.

The move reflects Pentland's renewed ambitions for the cult brand founded in 1959 by Leonardo Servadio, a tailor based in Perugia, Italy, with a penchant for winter sports, who soon expanded the brand's offering to tennis, racing, cycling and golf and outfitted tennis legends including Boris Becker and Adriano Panatta.

Over the past year the company has set up a relaunch strategy aimed at tapping into nostalgia for pre-Millennium sportswear and retooling the brand's ethos for today's increasing crossover between the worlds of sports and fashion.

The reboot is spearheaded by Jack Richardson, senior vice president of Ellesse, who joined Pentland from sportswear company Canterbury of New Zealand 18 months ago.

"There are three core pillars to the Ellesse brand's style. We've always been synonymous with fashion, sport – something that we lost sight of over the last few years – and lastly, Italy," Richardson told WWD. "Losing one of those would mean losing the true DNA, spirit and essence of the Ellesse brand."

The executive acknowledged that the recent strategy aimed at tapping into Gen Z cool without sticking to the brand's core values inherently made Ellesse a follower rather than a trendsetter.

Sport has been the missing ingredient, he offered.

"Ellesse is a lifestyle business that's grounded in sport credentials... sportswear is pretty crucial for us in grounding ourselves in authenticity and the DNA of the brand," he said. "We needed our own point of view on sport."

In Richardson's opinion, the brand founder has to be credited with providing a sports-inflected interpretation of La Dolce Vita.

"The genius of Leonardo was that [he conveyed the idea that] actually sport is the best way to find the Dolce Vita... which is a completely unique [perspective] in the market of sport. So, where all of our competitive set talk about performance in sport, we want to... talk about the pleasure that sport brings," Richardson said. "Sports at its deepest level is about connecting with friends. It's about feeling good. It's about feeling sexual and body confident, and it's about escapism from your normal life."

Competing in a packed league that spans performance activewear players and lifestyle labels, from Nike to Lacoste and Fila to Under Armour, the brand wants to reclaim its prime spot in that conversation, said Ben Nuttall, head of marketing at Ellesse.

Fashion's ongoing fixation for tennis provided the best environment for Ellesse to reclaim its authenticity.

The Ellesse spring 2025 ad campaign.



Ellesse, spring 2026



Influencers at the Rome Open tournament invited by Ellesse.

Earlier this year the brand held two-week activations timed with the Rome Open, which included an influencer and press trip to the matches, out-of-home advertisements and a takeover of local ice-cream shops and cafés. This week it is capitalizing on the visibility of Wimbledon, with a takeover of London's renowned Shreeji Newsagents newsstand.

Tennis was paramount for Ellesse at the most recent edition of Pitti Uomo, too, where it mounted a 6,458-square-foot, open air court to unveil its spring 2026 collection, the first under the new course, which started to tease how the brand's reboot is trickling down to its fashion offering, although Richardson recognized that the process will come full circle in 2027.

"Pitti Uomo really extrapolated everything that we've done over the last few months," Richardson said. "That was all part of showing that personality and that spirit and that inclusivity and that sociability that we were trying to bring [back]."

Up next is a collaboration with the Cincinnati Open, the tennis tournament taking place Aug. 5 to 18 in the Ohio city. Ellesse has been named the official tennis apparel partner of the tournament, providing outfits for the ball crew, line judges, officials, volunteers and staff.

The move simultaneously cements Ellesse's roots in tennis and its return to the U.S.

After terminating its previous two licensing agreements, for the sportswear and the lifestyle offerings, Ellesse halted operations in the country for about a year.

"Although those two organizations did a really good job, what became really clear is that, firstly, we needed one organization managing the U.S. end-to-end. Secondly, we wanted a group of people that understood the Ellesse brand from the past and the brand strategy and direction that we were moving forward with, and latterly, wanted to invest with us on this journey," Richardson said.

The Iconic Brands Corporation was specifically established to handle the Ellesse license by chairman Furniss, a former tennis player and incidentally the first American athlete to scoop up a contract with the Italian brand in 1978 and who now runs private equity firm gTC Group. Furniss has recruited a team of industry experts to lead the venture, including apparel veteran Duwayne Miller as chief executive officer, who boasts previous experiences at Ralph Lauren, Brooks Brothers, and the Four Seasons hospitality chain, as well as PM Andersson as chief financial officer.

Richardson said that the licensee's strategy aligns with Pentland's ambitions for Ellesse.

"It felt like they had a mole in our organization, because it was so accurate and consistent with what we were talking about. They really wanted to focus on tennis. They really wanted to focus on fashion and performance in tennis and the lifestyle that racket sports bring," he said.

Distribution in the U.S. is to leverage a direct-to-consumer model, with 70 percent of sales coming from the regional e-commerce site and four flagships to open by the end of 2027 in still undisclosed cities. The remainder 30 percent of local business is to be split between the "green grass" channel – such as tennis and golf country clubs and clubhouses scattered across the U.S. – and department stores.

"The plans and the forecast coming out of America, the biggest consumer market in the world, are significant, and that market is completely untapped for us, so we're very excited about that," Richardson said.

Ellesse is a regionalized licensed business with key partners in the Europe, Middle East and Africa region, in Chile where the brand operates 41 stores, China

and South Africa.

South Africa and Chile are currently overdelivering, Richardson said, and good prospects are on the horizon for Italy, Germany, France, and the U.K., as well as the Balkan region.

In footwear, Ellesse has a licensing agreement with the Padua, Italy-based Nice Footwear, which holds design, manufacturing and distribution rights for Italy and France.

Overall, business is currently 90 percent wholesale-driven, but the new strategy comes in to shift that approach, too.

"I am a very strong believer that direct to consumer is an absolutely critical part of our go to market strategy," Richardson said.

The first flagship in the EMEA region is opening in Istanbul by the end of the year.

A brand overhaul in the midst of an economic downturn could sound counterintuitive but Richardson believes that the unique positioning at the intersection of sportswear and lifestyle and the accessible price points will help Ellesse drive growth globally.

The original Ellesse logo combines two ski tips framing a half tennis ball, so more activations aligned with winter sports are on the horizon for phase two of the brand's relaunch, Richardson said.

FASHION

Bonhams to Auction 'Downton Abbey' Memorabilia



Dame Maggie Smith and Hugh Bonneville in 'Downton Abbey' Series Six.



The harem pants that Jessica Brown Findlay wore as Lady Sybil in 'Downton Abbey' are going under the hammer at Bonhams.

● The sale will run on bonhams.com from Aug. 18 until Sept. 16 alongside an exhibition at the auction house's London showroom.

BY SAMANTHA CONTI

Attention all "Downton Abbey" fans who are finding it hard to say farewell to the franchise. To coincide with the release of the third and final "Downton Abbey" film in September, Bonhams is

holding a farewell exhibition and auction of props, costumes and set pieces from the television series and films.

The sale will run online on bonhams.com from Aug. 18 until Sept. 16 alongside a free exhibition at Bonhams New Bond Street, London that will be open to the public.

Highlights of the sale include the frill-free 1920s wedding dress that Michelle Dockery wore as Lady Mary; the harem pants that Jessica Brown Findlay donned as Lady Sybil, and Dame Maggie Smith's

dresses in light pink and dark gray. Estimates range from 800 pounds for the harem pants to 5,000 for the wedding costume, which also includes the bouquet, veil and shoes.

Props are also going under the hammer, including the all-important wall of bells the Crawley family used for summoning staff; a clapper board from the production of the film "Downton Abbey: A New Era," and an autographed script of "Downton Abbey" season one, episode one.

Charlie Thomas, Bonhams U.K. group

director for house sales and private and iconic collections, said the show is "an example of the very best of British television and filmmaking, and we are delighted to be offering the props and costumes from this landmark series."

Thomas called "Downton" "an exceptionally well-researched piece of storytelling on aristocratic society in the early 20th century. The costumes and props show the impressive attention to detail that brought the world to life on screen, making it so beloved by millions across the globe."

"Downton Abbey," first aired in September 2010, and ran for six seasons until 2015. The third film, "Downton Abbey: The Grand Finale," will be released in September. It is produced by Carnival Films, with Focus Features and Universal Pictures International distributing.

Created by Julian Fellowes, the franchise attracted more than 120 million viewers, and won Golden Globe, BAFTA and Primetime Emmy awards.

The series' producer Carnival Films, which is part of Universal Studio Group, will contribute proceeds from the sale to Together for Short Lives, a British charity for children with life-limiting conditions and their families.

This isn't the first time that Bonhams has auctioned film memorabilia. In 2024, Bonhams auctioned more than 450 props and costumes from Netflix drama, "The Crown," including crowns, tiaras, gowns, beds and other royal memorabilia.

The auction raised more than 1.7 million pounds, more than three times the presale estimate.

FASHION

Isaac Mizrahi Readies for His 'Democracy' Show

● The designer will perform a musical tribute to the actor Timothée Chalamet, who he appears with in the upcoming film "Marty Supreme."

BY ROSEMARY FEITELBERG

Isaac Mizrahi and his band will be back at 54 Below in New York next month with his show "Isaac Mizrahi Survives Democracy."

Given the state of the world, that's one tall order, but the fashion designer is disciplined in his approach to deliver "a searing look at where we are today." The performances will be Aug. 6 to 9. Although he writes a good amount of material in advance, Mizrahi said "sometimes the best lines come from me just extemporizing. I think that's why I have such stage fright. I prepare. I really respect an audience, and I want them to see a good show. And the music is rehearsed, rehearsed and rehearsed," he said. "And sometimes I just say things and that becomes what the show is about."

With music ranging from Billie Eilish to Cole Porter, Mizrahi chimes in about such subjects as politics, Pride and Ozempic. Having performed in Naples, Fla., and other locales like the Spoleto Music Festival in Charleston, S.C., he said the audience's enthusiasm varies. "At Spoleto a few weeks ago, I did three shows. I was a little scared because it's the South and who knows who's sponsoring what," Mizrahi said. "But the first thing I said was 'Happy Pride.' And people just lost their minds." He continued, "The second thing

I always say in the show is, 'Darlings, what the F-k are we going to do?' They loved it because people have been asking themselves that question."

His repertoire includes some lyrics he writes like "Drop That Name," which is just a bunch of names, and "The Cellphone Haiku," which is written to one of my ringtones and has all of these very neurotic thoughts I have, when my cellphone rings." There is also a tribute to the actor Timothée Chalamet, whom Mizrahi played a scene with in the upcoming film "Marty Supreme." Mizrahi said, "We worked one day together. I don't know what he would do if he knew I was doing a tribute number to him. But he's so funny, wonderful and cute."

The designer was even more adulatory about Gwyneth Paltrow, who is also in the film that debuts Dec. 25. "Gwyneth is so F-king talented. I had this tiny little scene with her, where I had nothing to do. But she had this big emotional reaction. They shot it like 17 times and she did it 17 times. I couldn't believe how great she was. She is really a good actor," Mizrahi said. "I played her publicist 'Merle.' That's the name of the character. I have had a few press agents myself along the way, so I had a few ideas."

The film's director Josh Safdie delves into subjects and did so for the film that is set in the 1950s. For his role, Mizrahi said he personally thought a lot about "how people comported themselves in those days."

Mizrahi is also a contributing producer to the Hulu show "Mid Century Modern," and he has made a few cameos. Having looked at scripts and offered some ideas



and jokes here and there, he hoped the show's co-creator Max Mutchnick will come see his 54 Below show.

Mizrahi will also be performing his "I Know Everybody" show on Aug. 10 at Guild Hall in East Hampton, N.Y., where he will tell stories about Liza Minnelli and Sandra Bernhard, as well as offer a tribute to Jon Hamm, who he "barely knows." Mizrahi said, "He sort of flirts with me. That's what those gorgeous people do. They don't know they're doing it, but they do."

As for the current state of fashion, the designer said Jonathan Anderson's debut collection at Dior and Michael Rider's collection for Celine were "thrilling." He said, "They don't look like a lot. You need to have to know something about

clothes in order to love those shows. It's not showboating. It looks beautiful and it's about the clothes. If anything is going to reignite the clothing business, it's designers trying to differentiate between what they make for the red carpet and what they make for people to be influenced by or to actually wear."

He added, "That sounds like a crazy old fart thing to say. But after a while, there are only so many instructions that nobody cares about. I loved those collections, because they looked directional in their nothingness."

As for the Ozempic craze, he said, "It looks like you've taken the stuffing out of the stuffed animal. It doesn't look natural or cool. It just looks like sad. People don't look happy when they're on Ozempic."

SUSTAINABILITY

PBS Docuseries Unravels Fashion's Final Destination

- The docuseries "Human Footprint" explores the lasting mark fleeting fashion trends have on the environment.

BY ALEXANDRA HARRELL

If fashion sales maintain the modern-day throwaway-culture momentum, estimates anticipate that the global fashion industry will create 148 million tons of textile waste each year by 2030, according to academic publisher Taylor & Francis.

That projection is up 60 percent compared to the textile waste generated in 2015. The crisis is about to be featured in the popular PBS show "Human Footprint," returning to explore the global impact of Earth's most ingenious, destructive and adaptable species: humans.

"We try to meet audiences where they're at with what they're understanding and then you sort of pull back the veneer a little bit. You're like, 'OK, actually, that's not what this is.' It flips it on its head," Nathan Dappen, producer and director of "Human Footprint," told Sourcing Journal.

"Personally, filming with someone like Frederick Anderson — an artist who puts everything he has into something really special for everyone involved — and then juxtaposing that with this place where people don't give a damn, it's just replicas thrown away in the desert — to me, that's powerful. I think it makes both [sides] feel more impactful because you can see how we've been manipulated to participate and be complicit in this problem."

Hosted by Princeton University professor and American evolutionary biologist Shane Campbell-Staton, the Emmy-nominated docuseries is part science, part travel and entirely introspective.

"This human obsession, transforming nature into clothing and accessories, has helped us thrive in every habitat. But we don't just dress for the weather. Our desires — to fit in, to stand out and to express ourselves — are woven into our DNA," Staton says at the top of the episode. "As humans conquered the globe, fashion created the fabric of our civilization. But what's the cost of eight billion people looking so fly?"

The cost, it turns out, is complicated. "If you allow for these kinds of labor

abuses, if you create loopholes in waste management, people are simply going to want to participate. They want to have that thing the rich person has, or what their friend has, and I don't think they're a bad person for wanting that," Dappen said. "I'm not an economist, but I do know that the world would be a better place if we were not allowed to buy five \$10 T-shirts."

The second season's ninth episode, "Dressed to Kill," begins in Wyoming's Rocky Mountains. Ryan Jordan, a material scientist, discussed the performance of wool in extreme conditions, highlighting the fiber's natural properties.

"We can't replicate wool," said Jordan, a gear-tester as well as founder and publisher of Backpacking Light. "We have not cracked that code."

That code considers the fiber's structure: an elastic core, a textured surface and a waxy coating called lanolin.

"And so, what you end up with is this fiber that interacts with water and heat in a way that keeps you warm if it's cool and cool when it's warm," Jordan said. "This is what gives wool its technological edge in terms of comfort when you're pushing it to the limits in an outdoor environment."

What sets humans apart isn't just the ability to turn nature into clothing, per Jordan, but the inability to stop tinkering.

"Wool is a biotechnology that we've developed over hundreds of years," he said. "I always think there's performance increases to be had. We're always pushing those limits."

The team then travels to Edinburgh to explore the historical significance of wool in Scotland — because "there's no better place to witness our obsession with wool than the Golden Shears World Sheep Shearing Championships," Staton said. The competitors can hawk about a sheep a minute, though the shearing competition is just one aspect of the Royal Highland Show, Scotland's biggest agricultural event.

"I think looking to the past and how people made clothes in the past, the relationship with the raw material can tell you so much about the past society," said Sally Tuckett, fashion historian and professor at the University of Glasgow.

But there's also a social element to clothing: status.

"Sometimes you just want to strut," said



Orlando Palacio, master craftsman and proprietor behind Manhattan's Worth & Worth — one of the last remaining custom hat makers in the U.S. "And there's nothing wrong with strutting, right? I mean, a peacock is a peacock."

And those struts have tribes, fashion designer and philanthropist Frederick Anderson said on camera, noting that tribalism is a basic human function. But what happens when those tribes start to travel at the speed of social media?

For the FGI's 2022 Rising Star Award for Womenswear recipient, it's fast fashion: what ultimately boils down to "how quickly can we get it in your hand and how quickly can you throw it away so you can buy something else."

"I think people put a label on fashion itself as being wasteful; high-end is not wasteful. We actually can't afford to be wasteful," Anderson said. "These are complex conversations. There's not a turnkey idea of 'this is bad, this is good.' Not everyone is everything; there are different stories to be told."

After the "very real arms race" of World War II, Staton said, another began — this time in middle-class America, by way of synthetic textiles. An abundance of inexpensive fabrics that brought fashion to the masses ultimately led to the documentary's next stop: Iquique, Chile.

"You're not just seeing a current problem. You're seeing a future problem,"

John Bartlett said. "And people know they're not supposed to do this, which is why they've been burning the clothes — getting rid of the evidence."

Bartlett, a Chilean cricketer and journalist, captured those consequences for National Geographic in April 2023, exploring where clothing goes to die: the Atacama Desert. With no import tax or duties for American businesses, the region became a dumping ground for the U.S. to ship unwanted clothes. While every country has its own "sort of receptacle country where a lot of this clothing ends up," per Bartlett, it's usually "the poorer and developing countries" who foot the bill.

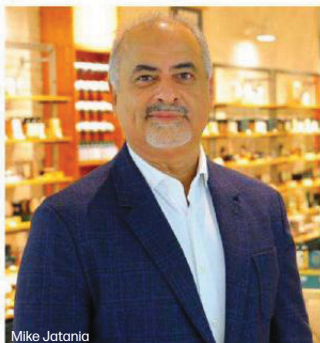
"The fact that [clothing] is such a basic need makes it inherently manipulable," Bartlett said. "Corporations have taken full advantage; you can make people dress basically in any way you want with all of the tools that marketing people have nowadays."

The episode closes in San Diego, where Staton pondered how one can reconcile the human desire to express oneself with clothing with the cost accrued, including the millions of metric tons of plastic entering marine environments annually. Estimates suggest that 92 percent of the 5.25 trillion plastic particles on the ocean surface are microplastics, according to a 2020 case study published by Science Direct.

"Buried in Style: Dressed to Kill" premieres Wednesday on PBS.

BUSINESS

The Body Shop Names Mike Jatania Chief Executive Officer



Mike Jatania

- The change comes after The Body Shop's year of "stabilization and renewal" after reworking its operations, according to the brand.

BY HIKMAT MOHAMMED

LONDON — Change is afoot at The Body Shop.

The British brand has named Mike Jatania chief executive officer. He recently served as executive chairman from late 2024.

The change comes after The Body Shop's year of "stabilization and renewal" after reworking its operations,

according to the brand.

"The Body Shop is a brand with an extraordinary pioneering heritage and remarkable potential. As we look ahead to its 50th anniversary, we remain proud of its legacy as a leader and changemaker, and we are excited about the opportunity to carry that energy and ethos into the next phase," said Jatania, who takes over from Charles Denton.

"Under Charles' leadership we have stabilized the business, and we launch into the next chapter from a position of strength. I am looking forward to working even more closely with the team to accelerate growth, serve our customers with renewed purpose, and ensure the brand stays relevant to both existing and future generations," he added.

Denton said that "it's been a privilege to help set The Body Shop back on course and to play a part in shaping its revival. I want to thank the team for their extraordinary commitment, and I leave knowing the business is in good hands for the journey ahead."

In October last year, The Body Shop announced it would be returning to

Brighton nearly 50 years after the company opened its first shop in the English coastal town.

The Body Shop relocated its head office to Brighton, and described the move as "the beginning of a significant cultural reset" under new ownership.

As reported, The Body Shop was purchased out of administration this summer by a consortium led by Auréa, which describes itself as an investment platform focused on beauty, wellness and longevity.

Auréa is led by Jatania, former owner of the Lornamead personal care and cosmetics group, Paul Raphael and Andrew Vagenas.

"This is a natural inflection point in the business' progress. With the foundations set, ahead of schedule under Charles' stewardship, we have a launchpad for future growth. Mike has an unparalleled track record when it comes to growing businesses. His leadership, operational expertise and deep understanding of the brand make him ideally positioned to lead this next stage," said Vindi Banga, a spokesperson for the investor group.

BEAUTYINC

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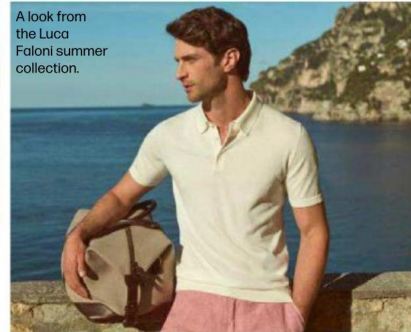
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Luca Faloni's store in Paris will have a similar design to its Meatpacking unit in New York.



The exterior of the soon-to-be-opened Meatpacking store.



A look from the Luca Faloni summer collection.

MEN'S

Luca Faloni to Add Stores In New York, Toronto

- The elevated brand of Italian-made menswear staples already operates 10 stores globally.

BY JEAN E. PALMIERI

Count Luca Faloni is the latest Italian menswear brand to set its sights on North America.

Faloni, a Turin-born, Wharton Business School and London School of Economics entrepreneur, had no formal background

in fashion, but had grown up surrounded by Italian artisans who created some of the world's most luxurious – and highest-priced – apparel. While working as a consultant in San Francisco for Bain & Co. around 2012, he got a firsthand look at the pioneers of the direct-to-consumer trade such as Allbirds, Everlane and others, and a light went off. Why not create a brand centered around Italian craftsmanship and sell it directly to customers as a way to keep the prices affordable?

With that idea in his mind, Faloni returned to Italy and scoured the country to find experienced artisans as well as sources for the finest silk, cashmere, bushed cotton and linen fabrics. Once that was established, he launched the brand under his own name offering high-quality menswear staples such as button-down shirts, polos, knitwear, shorts and trousers.

Success followed and, in spring 2019, Luca Faloni opened its first store on Marylebone High Street in London, a city “where we had the most success online,” he said. That led to additional retail openings in New York's SoHo, which debuted in September 2019, as well as other high-profile cities including Milan, Paris, Miami, Munich and Zurich. All told, the company operates 10 stores globally, and the plan is to add a second New York location in late summer, followed by the brand's first Canadian boutique in early fall.

The New York store will be located at 406 West 14th Street in the Meatpacking District and will measure 3,500 square feet. It will feature interiors made from Canaletto walnut and Carrara marble with a sculptural ceiling installation created by Turin-based architects. It will include a pool table, a cinema nook where videos from the brand showcasing its artisans can be displayed, as well as a bar to encourage

customers to relax and stay awhile.

“We picked Meatpacking because it's trendy with all the nightlife and the restaurants,” he said. “Footfall is very important for us.”

The Canadian store will be located at 130 Bloor Street West in Toronto's Yorkville neighborhood. The 2,800-square-foot unit will pay tribute to Canadian modernist architecture with pendant lighting inspired by Toronto City Hall and the Ontario Science Centre. Inside, the store will feature Cipollino green marble and it will include an aperitivo bar.

Although Bloor Street tends to attract more luxury retailers and the company usually opts for what he described as “premium streets,” Faloni said he's looking at this unit as a test to see how the company fares against higher-priced competitors.

“We were online-only for five years, but the first store worked well, so we added others,” he said, adding that the business continues to be 70 percent online.

“Opening two new boutiques in North America is a pivotal step in our growth journey,” Faloni said. “Our presence in the vibrant Meatpacking neighborhood – adjacent to SoHo House and Chelsea Market – and in Yorkville, Canada's leading luxury corridor, allows us to build deeper relationships with discerning local and international clientele.”

These stores are larger than the ones the company opened earlier in its retail journey, when the units tended to be around 1,200 to 1,500 square feet. “These are bigger and feel more like homes,” he said.

Unlike other Italian brands such as Brunello Cucinelli, Zegna and Loro Piana, Luca Faloni focuses almost exclusively on what he defined as “elevated casualwear.” The suits and blazers that are offered are made from linen or lightweight wool or cashmere, depending on the season, and

are merchandised in a more casual way. Luca Faloni summer collection.

Luca Faloni also breaks with industry tradition by its cadence. Rather than creating new collections two to four times a year, the brand offers a “permanent collection” of key items such as its linen Portofino shirt with its one-piece collar, which retails for \$260, its Elba polo, retailing for \$225, and its linen trousers, \$360, that are available year-round.

“There are not a lot of novelty pieces,” he said. “We cover luxury staples that every man should own.”

And although the U.S. tariffs as well as the weakening dollar have caused the company to raise its prices twice in recent months, Faloni said it hasn't cut into business. “We were very well priced before and we still are, even though we had to pass some costs along to customers,” he said. “But everyone is in the same position.”

Over the years Faloni said the U.S. has become the company's most successful market and its store in SoHo “does extremely well,” prompting the expansion to another location in the city. In fact, he envisions New York one day housing five to six stores in different neighborhoods including Madison Avenue, a site on his wish list for the future. “Madison could be third,” he said.

Other cities on his radar include Los Angeles and San Francisco, but Faloni said he wanted to start his retail rollout on the East Coast. That's the reason he chose Toronto for his first Canadian unit. Not only was it close to New York, but the city has a very large financial hub and many of its inhabitants shop in the SoHo unit.

“We always look at data to see how the brand will do [in a particular location,]” he said.

Down the road, Faloni, who said he has raised capital from high net worth investors to fund the expansion, believes his company can one day operate some 200 to 300 stores globally. “But it will take a few decades,” he said. “For now, we're looking to open four to five stores a year.”



Luca Faloni

FASHION

A Glimpse Into the 'House of McQueen'



A backstage scene from "House of McQueen."

- Alexander McQueen's nephew draws back the curtain on a new off-Broadway show, which will debut in September at the Mansion at Hudson Yards.

BY ROSEMARY FEITELBERG

More than 15 years after Alexander McQueen's death, the fashion designer's career is coming into sharper focus with an off-Broadway show.

One of the most acclaimed and incendiary designers of his generation, McQueen took his life in 2010 at the age of 40 in London. Daring and original with his designs and runway shows, the British-born talent burst on the scene in the 1990s. The son of a taxi driver and self-described "big mouth East English yob," McQueen rose to the top of the fashion world.

With his 1995 controversial Highland Rape collection that used remnants from fabric shops, McQueen caught the attention of European luxury titans. In 1996, Bernard Arnault, chairman of LVMH Moët Hennessy Louis Vuitton, tapped the then-27-year-old to be the creative lead at Givenchy, a post he held for five years. In 2000, the Gucci Group bought a 51 percent stake in McQueen's company, allowing for expansion via signature boutiques; a secondary line called McQ licensed to Italy's SINVA; menswear and leather goods, and collaborations with brands including Puma and Samsonite. Despite such reach and a Target collaboration in 2009, his namesake company did not have the financial might of his rivals, during his lifetime.

A decade in the making, "House of McQueen" starts previews next month and the grand opening will be held Sept. 9 at the Mansion at Hudson Yards. In a joint interview Tuesday with show producer Rick Lazes and Gary McQueen, a nephew of the designer, Lazes said, "What would Lee do?" was their mantra, whenever they felt tripped up. (The designer was known as Lee to family and close friends.) The theater — the first new one to be built in Manhattan in more than 20 years — was financed and designed by their company Alexander McQueen LLC. McQueen said, "There are obviously a lot of complexities in Lee's life, both personally and his rise into the elites of fashion from his humble beginnings. That is really a true underdog story, and a very inspiring one. Hopefully, what we've achieved with this inspires the younger generation who don't really know Alexander McQueen the person, but also satisfies long-term fans of my uncle's work. It does touch some personal stuff."



A scene from "House of McQueen."

Lazes said, "No matter what obstacles he encountered, he overcame them and his art continued to flourish. Despite adversity and the mercantile pressure of the fashion industry, his genius shone through. We're hoping people will leave the theater feeling like they've seen genius. For those who don't know McQueen, it will be like seeing Picasso for the first time. He [McQueen] was never accepted as a great artist, which he clearly was. He was always relegated as a fashion designer. We're hoping people will see that he influenced not only the fashion world, but music, art and pop culture. And he still does today."

Meant to be a well-rounded and entertaining representation of the designer's life, the 90-minute seated performance will feature "Bridgerton" actor Luke Newton in the lead role. Family members and other key figures in McQueen's life like Isabella Blow will also be portrayed. Ticket holders will also have access to a concurrent exhibition of original McQueen gowns that will be adjacent to the theater. With more than 1,000 square feet of LED screens, the show will feature creative content that was developed with Gary McQueen's oversight about Lee's motivation, thoughts and drive for creative genius to play up his art, work and spirit. Needless to say McQueen-designed pieces will not be worn by the actors.

To write the play, Darrah Cloud drew from previous media interviews with the designer and from conversations with his nephew, who is an artist. After Gary McQueen lost his father unexpectedly, Lee McQueen stepped in to babysit him as an older brother might. Years later, they worked together. He said, "There's a certain spirit attached to being a

McQueen. I share a similar aesthetic that is both inspired by Lee, but that is also quite inherent to myself," his nephew said. What I've learned from Lee is what fashion could be. It went way beyond clothes and fashion. It was about storytelling and artistry."

Looking forward to sharing McQueen's mannerisms and gestures with Newton, Gary McQueen said, "Lee almost had two sides to himself, where he had a split personality. He was a very down-to-earth person, and at other times, he was Alexander McQueen, who ruled his kingdom in the fashion world. He kind of separated himself from family and to who he was professionally."

Showgoers may be surprised by how McQueen managed "to break down barriers and the snobbery that was attached to fashion houses at that time," his nephew said. Coming of age in the 1990s, when many edgy designers and artists were making waves in various industries, that trajectory is "very relatable to how the world is quite a hard place today."

Gary McQueen's aim is to continue his uncle's legacy through his art. Wishful that they had had more time together, he said, "Lee could have achieved so much more. He never ran out of creative ideas. The only thing that took the joy away from what he did was the pressures of coming up with so many collections. As an artist, that really gets in the way of being creative. I feel that the pressure got to be too much for him."

Innovative with technology, the designer crafted a hologram of Kate Moss for his fall 2006 runway show. Speculating how technical advances like 3D printing and other ones used by Iris Van Herpen would have appealed to McQueen, his nephew

Alexander McQueen



said, "There was a lot more that he could have achieved. He didn't because of the limitations of the time."

McQueen's death is addressed "very peripherally but not in a graphical manner" with the help of the seven-year-old actor, who plays the designer's younger self and appears throughout the play. His nephew expects that "House of McQueen" will help "give marginalized people hope and aspiration about what they can achieve."

Lazes added, "I don't think there's been a time in America history, when we were not more in need of a healing process. Lee dealt with rejection, bullying, hemophilia, misogyny, depression and suicide — issues that are very current and affect a wide, young demographic. Our hope is that through his spirit and legacy, we will begin that healing process."

Carrying on the designer's legacy is no small task, Gary McQueen said. "Somehow, I've become like an ambassador for Lee for everybody in the family. That's not always easy. But as a creative, I feel that I can relate to him the most. As an artist, I try to carry that McQueen spirit through because the brand itself these days has become quite different than what Lee was about."

Referring to the brand, he continued, "This happened a long time ago. It has nothing to do with the new designer [Seán McGirr]. [Lee McQueen's successor] Sarah Burton managed to carry that spirit forward in her way. There is a certain spirit in the way that my uncle created his shows and the stories that he told within the shows. That aspect has been lost in the progress of the fashion house. It's hard to sum up that spirit. You felt it at Lee's shows, and at Sarah's shows."

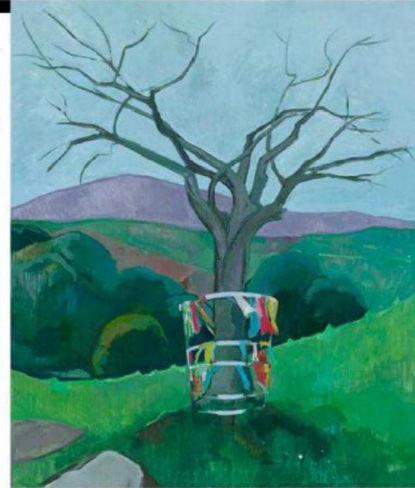
Speaking of the inevitableness of such things happening at fashion houses over the years, McQueen said, "There's a certain blueprint in places with certain cuts and pieces that they produce. But there are a lot of things that are being put out by the company that Lee probably never would have done."

As for whether many of his relatives will travel to New York for the opening, Gary McQueen said, "Probably not. Many of them don't like to fly to be honest. It doesn't come naturally to me either. I've pushed myself out of all of my comfort zones to be where I am today as an artist. That perseverance has rubbed off from Lee."

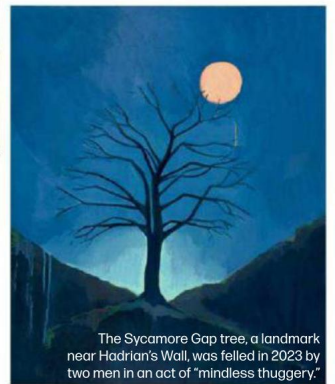
With a one-year lease at the Mansion at Hudson Yards, the aim is that "House of McQueen" will be extended to run for that length of time, before moving on to London. "That's where the family will see it," Gary McQueen said with a laugh.



Nancy Cadogan with paintings from "The Lost Trees," her show at London's Garden Museum.



The Holy Thorn in Glastonbury, beloved of King Charles I, was damaged by vandals in 2010 and later destroyed by the owner of the land.



The Sycamore Gap tree, a landmark near Hadrian's Wall, was felled in 2023 by two men in an act of "mindless thuggery."



Painter Nancy Cadogan Breathes Life Into Fallen Trees

Cadogan has painted portraits of felled pear, oak and yew beauties in a thought-provoking, and sometimes heartbreaking, show at London's Garden Museum. **BY SAMANTHA CONTI**

LONDON – Here in England, they're paving paradise not to put up a parking lot, but to lay the tracks and build the stations for HS2, a high-speed railway that will cut north-south between the county of Staffordshire and London, with a branch to Birmingham.

The lyrics of Joni Mitchell's 1970 song "Big Yellow Taxi" could not be more relevant to what's been going on since 2019. Homes and green spaces have been swallowed up by the HS2 building work, and trees – some of them hundreds of years old – have been felled.

The British-American painter Nancy Cadogan, who has a home near the HS2 route, between Oxfordshire and Northamptonshire, has channeled nostalgia – her own, and that of friends, neighbors, and members of the public – for the felled trees into a new exhibition at the Garden Museum in London.

Called "The Lost Trees," the show features 15 paintings of trees – some well-known, others well-loved – that have disappeared due to HS2 and for a variety of other reasons, some of them senseless and cruel.

Those trees include the senlac yew near Battle, in East Sussex, which is said to have predated the Battle of Hastings in 1066, and was cut down by a farmer in 2023; the black pine in Oxford Botanic Gardens, beloved of J.R.R. Tolkien, which was felled in 2014 because its falling branches had become a danger to the public, and an old oak tree on the farm of one of Cadogan's friends, which was in the path of HS2.

"In the felling, you feel very helpless, and we collectively feel this change in our landscape," said Cadogan during a walk-through of the show, which runs until July 20. In the hardcover catalogue, which features essays on trees by contributors including the historian and bestselling author Katherine Rundell, Cadogan writes about having to fell a "mighty tree" in her own garden, and how she found the process upsetting.

"We have a private relationship with trees. They are beacons of time, we mark our lives by them, and we tell our private stories to them. They're like a confessional box. We go to them to put things into perspective, and to find space, and they take on this beneficent presence," added the enthusiastic Cadogan, who was wearing a baby pink chore jacket and big scarf twirled around her neck.

The London-based Cadogan specializes in portraits and landscapes and has exhibited internationally, with shows in places including New York, Rome, Oslo and Miami.

In 2020, she had her first institutional exhibition, "Gusto," at the Keats-Shelley House Museum in Rome to mark the bicentennial of John Keats' death. In 2022, she was selected as the artist in residence at the official home of the British ambassador to France.

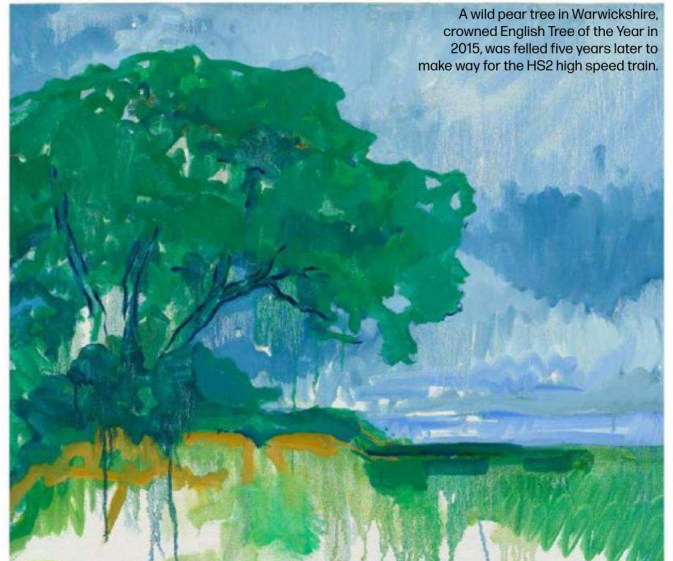
Her tree memorial project began in 2022 after she painted the felled one on her friend's farm and posted it shortly afterward on social media. She spent the following months talking to others about their tree tragedies, and trawling the internet for images of trees that had disappeared, for whatever reason.

As she was amassing her body of work, another great tree felling made headlines – and she painted that one, too.

Known as the Sycamore Gap tree, it was located by Hadrian's Wall in the north of England. Over the past century it had become a local landmark, a tourist attraction and the subject of many photo shoots.

It was cut down in 2023 by two men in their 30s for no other reason than "mindless thuggery," according to prosecutors. The two were found guilty of criminal damage earlier this year, and will be sentenced next week.

Cadogan's paintings range from the colorful and upbeat to the dark and spindly, reflecting the range of emotions the felled trees evoke. She painted some of



A wild pear tree in Warwickshire, crowned English Tree of the Year in 2015, was felled five years later to make way for the HS2 high speed train.

them from a wheelchair following a skiing accident that left her unable to stand up or walk for six weeks.

Cadogan's time in a wheelchair focused her mind and forced her to work differently. She worked from a lowered canvas, and her lack of mobility left her unable to "clean up" the edges of the paintings, which she usually likes to do. She described the works on display as "looser, trippier, messier – and straight from the heart."

Emma House, curator of the Garden Museum, which is located in a deconsecrated church next to Lambeth Palace, described Cadogan's paintings as a "bold expression of a communal sense of mourning and loss. Her work reminds us that whilst we may feel the loss of trees deeply, we are all the richer for having

experienced them."

Cadogan said she sees this exhibition as a "chapter one" of her tree project. She's hoping to do another show next year, based on more people's stories of trees that have disappeared.

In addition to the tree paintings, the show has a giant map of the U.K. showing areas where trees have been felled, and stories about the lost trees from the communities affected by them.

Cadogan is also asking visitors to fill in cards telling stories about fallen trees that meant something to them, which she plans to add to the map.

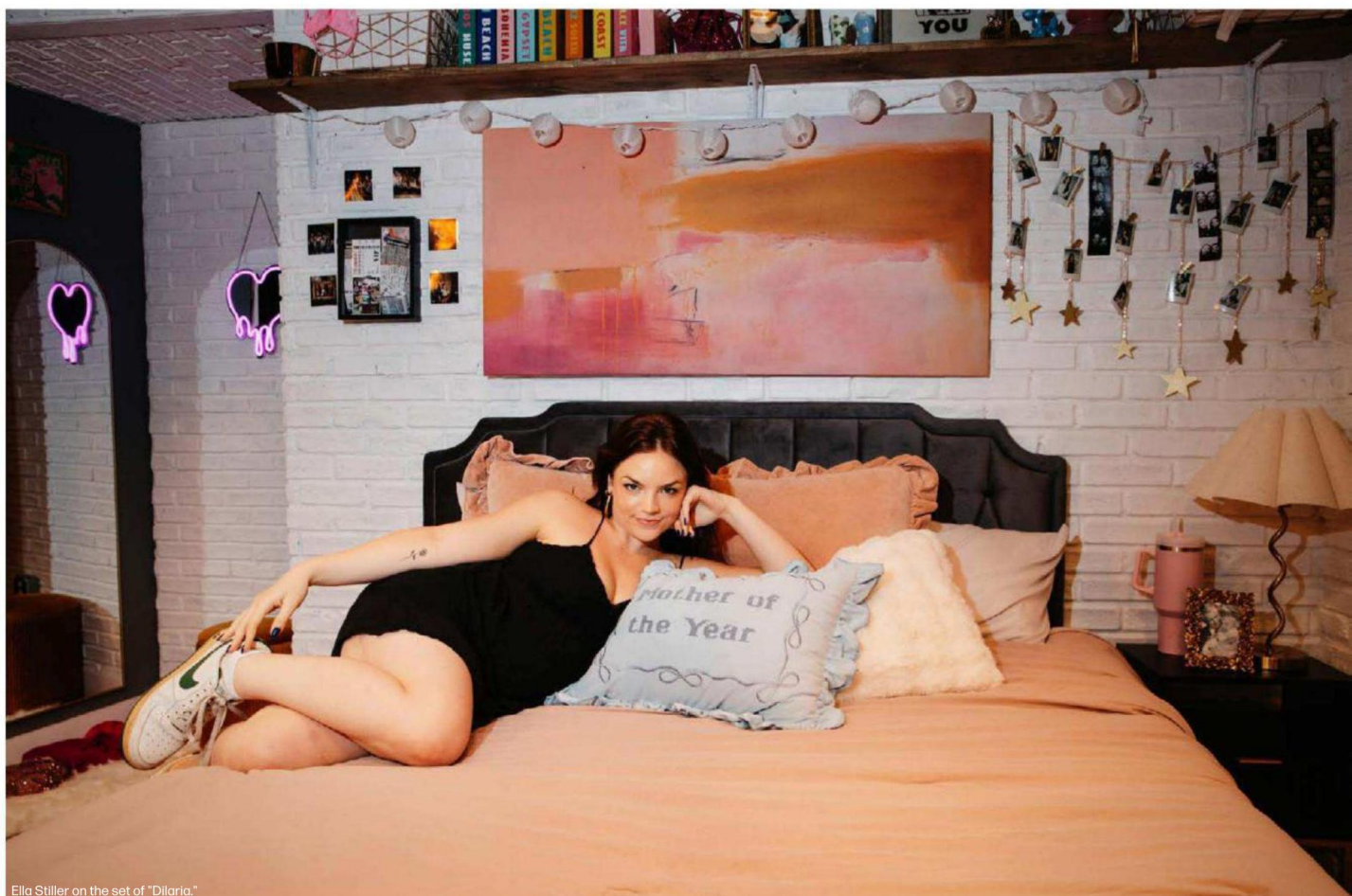
Given that HS2 has already missed its target opening date of 2033, and the often dramatic life cycles of trees in the U.K., there may be many more chapters to come.



With 'Dilaria,' Ella Stiller Brings a Sharp Female Story to Off-Broadway

The recent Juilliard grad, and daughter of Ben Stiller and Christine Taylor, makes her off-Broadway debut in the dark comedic play about complicated female friendship and social media obsession.

BY KRISTEN TAUER PHOTOGRAPH BY LEXIE MORELAND



Ella Stiller on the set of "Dilaria."

If your first introduction to Ella Stiller is from the audience at the intimate DR2 theater near Union Square, where she's making her off-Broadway debut in "Dilaria," you might be guarded when you meet her in person. But Stiller takes any trepidation as a compliment.

"There was one night, I was talking to a girl who was so kind and lovely and she said to me, 'you are such a good actor, because I hated your character so much,'" says Stiller of a recent post-performance interaction. "And the next girl I talked to immediately said, 'oh no, I loved her. I loved Dilaria, and I hate her. I want to be her, and I want to be nothing like her,'" adds Stiller. "To me, that's the rewarding thing to hear: that you can't decide."

In person, Stiller is convivial, engaged, easy-going. She transforms onstage into Dilaria: cruel, obsessive, manipulative. Mean.

"She does all the least socially acceptable things," she says of the narcissistic character, a recent college grad who quickly has the 90-seat audience — and onstage, her best friend — walking on eggshells. After noticing the social media engagement that a former classmate's death receives online, Dilaria decides to exploit the situation for her benefit. "It's a dark comedy in the truest sense," says Stiller of the play, which is set entirely in

Dilaria's pink-hued bedroom, complete with a dramatic illustration of Stiller-as-Dilaria on the wall. Backstage, the show's few additional props — a small purse and kitchen knife — are queued up like Chekhov's gun.

Downstairs in the theater basement, a bedazzled mood board that Stiller created in the spirit of Dilaria hangs on the wall of her communal dressing room. Stiller collaged photos of culture-defining women with attitude-laden phrases, pithy statements like "claws up" and Luanne de Lessup's "Don't be all, like, uncool" catchphrase. The only male presence on the board is an accidental sliver of Bill Hader's eyes, peeking out "Where's Waldo" style amid imagery of Paris Hilton, Taylor Swift, and fictional characters like Regina George.

"All I've ever wanted to do is plays created by women, about women," says Stiller of the female-centric "Dilaria," written by young playwright Julia Randall. "And not just the kind of women who are digestible for men," she adds. "Dilaria's not the kind of character that a man is going to find likable."

In the play, at least one man finds Dilaria likable: her not-quite-boyfriend, played by "The Summer I Turned Pretty" star Christopher Briney. Dilaria's college best friend, played by Chiara Aurelia (who's soon to be replaced by Tessa Albertson),

rounds out the three-person cast.

The "Dilaria" script came to Stiller during a Sisyphean month of audition self-tapes and rejection, familiar to any young actor getting their footing in the industry. The first sign that the role was "meant to be" was the frequent "Real Housewives" references. "That's my — I don't say guilty pleasure, 'cause I'm not guilty about it one bit — but my favorite activity is watching 'Real Housewives,'" says Stiller, who was cast one month before the show opened in June.

"I read the script and I just had a real moment of, 'this is about to change my life,'" she adds. "I have not connected to a script like this in a long time. And as actors, as artists, you learn that you have to trust your gut," she adds. "There are some parts that you're good for, but also a lot of people are gonna be good for. But then there are parts that you're like — if I'm not doing this, then I don't know what's up."

Like her character, Stiller is also a year out from graduation. The actress, who was born in L.A. and raised in New York, graduated from the drama program at Juilliard in 2024 as part of Group 53.

"The thing I feel the most lucky about is growing up in the city and growing up in a family where that was a priority: us going to see shows," says Stiller, whose parents are Ben Stiller and Christine Taylor; both were in the crowd for opening

night. "Then as I got older, I realized how serious I was about [theater]."

She credits the rigor of her Juilliard experience for setting her up for professional success. "It's a lot of painful memories and a lot of trauma and a lot of literal blood, sweat and tears," she says. "But being here a year later post-grad doing this show, I feel so grateful for it, and prepared because of it," she says. "It sort of feels like a full circle, or like a nice moment of peace, for me to feel like that hard experience — in a really real way — was worth it."

Outside of auditions and self-tapes, Stiller has spent her first post-grad year working on film and TV projects, including the upcoming comedy film "Driver's Ed" with Sam Nivola and fourth season of "And Just Like That," currently airing, as a character that hasn't yet been revealed.

"It's a totally different world, and I really hope to do more of that," she says of her onscreen work. "My all-time dream is to be writing and directing the stuff I'm acting in as well. That's just where I see myself in the future. You know, I wanna be in charge — I'm an Aries," she adds. "But at the end of the day, my heart will always be in the theater."

And until Dilaria's closing night later this summer, in the theater is exactly where you'll find her, heart and all.

WWD

Fashion Scoops



Cosima Croquet Mar, Sofia Coppola and Romy Croquet Mars.

Pillow Talk

The Chanel haute couture show began the day on a soft note – or pillows, rather.

Held in an upper gallery of the Grand Palais, the setting featured plush velvet sofas and muted light, as an homage to Coco Chanel's salon.

It was more apartment than runway, and the stars in attendance seemed to melt into its giant couches.

"This room is, first of all, the most comfortable room I think I've ever seen a fashion show in," said Kirsten Dunst, still shaking off jet lag and adjusting to Paris time. With two kids at home in Los Angeles, she keeps a tight schedule and the actress said she hadn't found her equilibrium quite yet, having arrived before the Bal d'Été on Sunday.

Dunst, who's marking the 25th anniversary of Sofia Coppola's "The Virgin Suicides," reflected on the film's new life via TikTok. "For it to live on in the way that it has is so meaningful," she said, as it grabs the attention of another generation.

Her second collaboration with Coppola, "Marie Antoinette," has also been rediscovered by Gen Z, often prompting teen girls to DM her with questions about the French queen, she said.

"It's probably more accepted and relevant because of the times we're in," she added. "Indie films, like when 'Virgin Suicides' came out, were more male dominated, and judged – like who were the reviewers?" she said, reflecting on the cultural shift.

Dunst has two new projects back to back: "The Entertainment System Is Down," the latest from two-time Palme d'Or winner Ruben Östlund, and "Roofman," a heist dramedy co-starring Channing Tatum.

The former is set on

a plane filled with bored passengers, and filming predates TikTok's "raw dogging" travel trend, where users document themselves braving long flights without entertainment.

"Ruben is always a few steps ahead," Dunst said, noting the project's surreal tone and ensemble cast, including Keanu Reeves. "It was such a singular experience I don't think anything else will compare."

The film will be hoping for a Cannes berth. "You know Ruben, he wants that third Palme," she joked. Coppola, seated with daughters Romy and Cosima Mars, who is currently interning at Chanel, presented "The Virgin Suicides" at the Louvre last week and the Biarritz film festival over the weekend. "I'm glad it holds up," she said of the film's enduring legacy.

She recently directed a video for budding musician Romy – though she said she was only following Romy's cues – and revealed she and Dunst are eyeing another film collaboration, with details still under wraps.

Coppola likened TikTok to the DIY spirit of '90s indie "zines." "It's something I don't understand, but it's fun to see how creative they are," she said. "If it had been around, I probably would've filmed for it."

Keira Knightley also noted an anniversary. Her Jane Austen adaptation "Pride & Prejudice" celebrated its 20th anniversary earlier this year, which set off a slew of essays and think pieces about its enduring cultural significance.

But the actress hasn't watched it in as many years. "If my kids are ever interested in watching it, maybe I will," she said. "So far, they're just absolutely anti watching me in

anything."

She recently wrapped "The Woman in Cabin 10," a psychological thriller shot aboard a luxury superyacht. It was an experience she found somewhat less than luxe. "It was a little snug," Knightley said, of 100-plus cast and crew on board. "I think it put me off the yachting experience for a while."

Penélope Cruz, another Chanel ambassador and longtime devotee of the brand, visited the atelier the day before. "Some gowns take over 800 hours to make," she said. The Oscar-winner recalled sewing with her grandmother as a child – a ritual that took ages but "felt almost meditative" and created a bond across generations.

"It's really beautiful that a brand like Chanel keeps fighting to maintain that," she said. "Everything nowadays is instant gratification. If we don't preserve the things that require time and rhythm, we lose something."

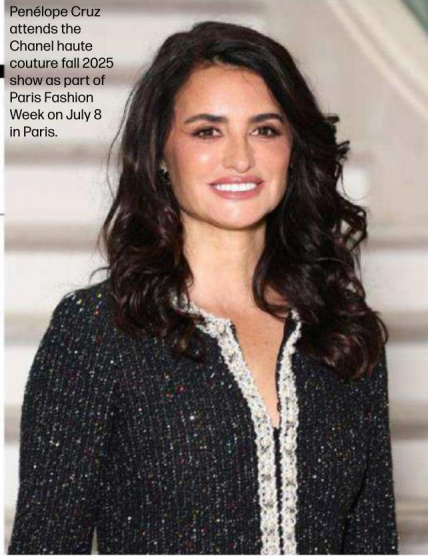
Cruz is also starring in two upcoming films: first, "The Bride," directed by Maggie Gyllenhaal, and "The Invite," by Olivia Wilde.

The former offers a new twist on the traditional Frankenstein tale. "She's done something so new and wild and rock 'n' roll," Cruz said. She plays a detective with mixed feelings about the monster she's hunting.

She's also directing her first documentary, a project two years in the making. "It's a very important story to me," she said, though keeping mum for now. "I didn't want misunderstandings about what it is." She's buckling down in the editing studio this fall, aiming for a cut by spring.

Naomi Campbell was coiffed in a New Romantic-style '80s pouf. "I love '80s pop. It's my time, my era,"

Penélope Cruz attends the Chanel haute couture fall 2025 show as part of Paris Fashion Week on July 8 in Paris.



she said, though she's currently vibing to Burna Boy and Wizkid. Campbell recently collaborated with Miley Cyrus and is entering her next incarnation as a DJ.

Since debuting with her first gig in March, she's remixed Cyrus' song "Every Girl You Ever Loved," and even created a TikTok challenge to go with it. Both will be released soon, while her next DJ set is in Munich on July 27.

"I'm just enjoying my musical side at the moment," she said. As for fashion, she's looking ahead to Matthieu Blazy's Chanel debut in September. "It's an amazing pairing," Campbell said. "I hope I have a front row seat."

Marion Cotillard, fresh off two French films, is anticipating the release of her first TV project with the fourth season of "The Morning Show."

Working on episodic TV was a new experience for her.

"You don't know what's going to happen next," she said of the constantly evolving scripts. "It's disturbing at first, and then exciting." As for working with Jennifer Aniston? "She's a legend. Everything you'd expect."

Grammy winner Laufey took in her fourth Chanel show. "I love anything with an exaggerated collar," she said, crediting stylist Leith Clark for the romantic look. "We're pretty locked in. Anytime she pulls

something for me, I just immediately love it."

The Grammy winner was taken with the musical arc, starting soft and building into ethereal-techno by Eartheater and Sudan Archives. "Music is not just sonic, it's visual," said Laufey. "I'm always looking for inspiration on what to wear on stage. Seeing how things move in the wind, it's so inspiring."

Her next album arrives next month, with singles rolling out gradually – a process she finds "nerve-racking."

"My songs aren't really stand-alones," she said. "You need the whole album to understand the context." A U.S. tour will follow, and she's still plotting her stage looks. "There's always something to dress for."

– RHONDA RICHFORD

Artist's Home

The late poet and artist Jean Cocteau could add Loro Piana to his list of fashionable affiliations, which already include Coco Chanel and Elsa Schiaparelli, among others.

The Italian luxury house's fall 2025 ad campaign was photographed by Mario Sorrenti inside Villa Santo Sospir, the French intellectual's residence in the south of France surrounded by lush greenery.

In keeping with its recent habit of choosing artists'

private homes as the backdrop for its campaigns, Loro Piana traveled from Casa das Canoas, the Oscar Niemeyer-designed residence in Brazil that served as the set for the spring campaign, to Saint-Jean-Cap-Ferrat on the French Riviera.

Models Alix Bouthors, Leon Dame, Long Li, Awar Odhiam and Binx Walton are captured enjoying a fictional weekend at the secluded villa, bathed in warm light and filled with artworks, including the murals drawn free hand by the late Cocteau on the walls between windows, above the fireplace and along the circular columns dotting the residence.

"The mesmerizing Villa Santo Sospir, with its unique artistic legacy, was the ideal place to shoot Loro Piana's fall 2025 campaign. The tattooed walls of the house perfectly enhanced a collection filled with painterly references of landscapes around the world," Sorrenti said. "What emerged is an elegant lived ease, an organic flow of shapes, colors and textures, exuding a profound yet effortless sophistication."

The fall collection, unveiled during Milan Fashion Week last February, spotlighted the relationship between Loro Piana and nature, which it celebrated by focusing on lands close to its history and precious fibers.

The collection's journey touched down in Argentina, the Scottish Highlands, as well as New Zealand and Australia, home of its merino wool, for a refined traveler's wardrobe crafted from top-notch fabrications exuding nonchalant sophistication.

The tactile and textured quality of the garments and embroidery is enhanced by the patterned walls and sophisticated decor of the villa in the ad campaign images bowing on Thursday.

– MARTINO CARRERA ▶



The Loro Piana fall 2025 ad campaign.



Rhode has taken over Gran Folies in Mallorca, Spain.

Summer Calling

Hailey Bieber is taking her billion-dollar beauty brand Rhode on vacation.

Rhode has taken over the beach club Gran Folies in Mallorca, Spain, from Wednesday to July 23 with gray and yellow sun loungers, towels, ice cream treats and beach inflatables.

"Rhode summer club has lived on my brand vision board since the earliest days of building Rhode. Bringing this world to life has been such a fun and fulfilling journey," Bieber told WWD.

"Summertime really captures the essence of the Rhode vibe, and I'm so proud to be unveiling the dreamy, sun-soaked 'Lemontini' universe we've created. We've always loved connecting with our community through unexpected, IRL experiences, so we knew this had to feel really special – something that truly reflects the imagery and inspiration behind the product launch," she added.

The pop-up is a result of Rhode's success with immersive experiences, such as its photo booth that

has touched down in Los Angeles, New York, London and Ibiza last year.

To get in the summer mood, the brand unveiled its latest Peptide Lip Tint, the Lemontini, inspired by the citrusy summer cocktail that naturally fits into Rhode's beach club.

"The Rhode beach club exemplifies how we like to bring our products to market in a disruptive, exciting way. We build a visual world around our innovation to delight and get the community excited about what we are launching and then pair this with a physical, immersive, IRL experience to showcase this world for our community to see, touch, feel and be a part of," said Lauren Ratner, Rhode's cofounder, president and chief brand officer.

"We wanted to create a new kind of experience this summer for our European audience to experience the world of Rhode like never before," she added, referring to the company's branded beach loungers, cozy towels, sun umbrellas and sporty water bottles.

The beach club project has been in the making for over a year and in the process, Rhode Futures

Foundation has teamed with Associació Tardor, a shelter in Mallorca that helps fight poverty and social exclusion in the region.

The foundation has made a donation to Associació Tardor to support the shelter's kitchen improvements, lockers for residents and monthly food budget.

As reported, Bieber has been fixating on summer and what she wants to put out.

"My vision has been clear for months about what the world of Rhode summer is going to look like. I have a whole world that's coming and ready to go, just think very European, beautiful summer," she told WWD last month.

—HIKMAT MOHAMMED

All About The Climb

The steep hills in San Francisco might be considered mountains by many trekkers, but The North Face is taking it a step further.

The brand is bringing its Climb Festival, an annual event targeted to mountain climbers and fans from around the world, to the

city's China Basin Park on Sept. 5 and 6. Previous Climb Festival locations have included London, Shanghai, Chicago and New York.

The two-day experience is free and open to the public and serves to bring together climbing and culture, attracting both the climbing community as well as lifestyle enthusiasts. Participants, alongside the world's top climbers, can try to conquer a 45-foot climbing wall, manufactured by EP Climbing, which is intended to push participants to their limits. For those not skilled, or lucky enough, to make it to the top, there is a deep-water pool beneath to cushion their fall.

In addition to the climbing competitions, the festival will offer other activities as well, including live DJ performances, bouldering walls and panel discussions that will explore the intersection of climbing and culture. The festival will also offer exclusive

North Face merchandise for sale on site. Among The North Face-sponsored athletes expected to be in attendance at the festival are Alex Honnold, Angie Scarth-Johnson, Nathaniel Coleman, Brooke Raboutou and Shawn Raboutou.

The North Face was founded in 1966 with the goal of providing athletes with gear for their outdoor adventures. The brand is a centerpiece of the VF Corp. portfolio, which includes Vans, Timberland, Dickies, Icebreaker and JanSport among others.

—JEAN E. PALMIERI

Barbie Brings Awareness

Mattel's anchor toy range Barbie has created a one-of-a-kind doll honoring Type 1 diabetes advocate Lila Moss, ahead of the worldwide release of its first dolls living with the same medical condition

later this summer.

Appearing in the U.K. launch campaign, the daughter of Kate Moss holds a Barbie created in her likeness featuring a circular white Continuous Glucose Monitor on her arm, a square white Insulin Pump pod attached to the top of her leg, and a device in her handbag to monitor insulin levels.

"I am proud to use my platform to educate around Type 1 diabetes and show that being different is cool," said Moss, whose doll donned a sleek black ensemble inspired by the model's personal style.

"Receiving messages from people who see my patches and feel represented means everything to me. To be able to now see Barbie dolls with T1D, and to receive a Barbie doll that visibly looks like me, even wearing her patches, is both surreal and special," she added.

Upon the campaign release, Mattel U.K. also unveiled a partnership with Breakthrough T1D, a global ▶

WWD

Lila Moss holding a one-of-a-kind Barbie doll created in her likeness.



A campaign image from Minnow x Over the Moon capsule.



Type 1 diabetes research and advocacy organization, donating 20,000 pounds to continue to fund T1D research, education and support.

The retail version of the Type 1 diabetes Barbie doll will go on sale on Aug. 23. It wears a polka-dot top and matching skirt, and comes with an insulin pump on the arm, a continuous glucose monitor on the waist, and a device in her purse that tracks blood sugar levels.

The Type 1 diabetes Barbie doll is part of the 2025 Barbie Fashionistas range, which encompasses more than 175 looks across various skin tones, eye colors, hair colors and textures, body types, and disabilities, such as a blind Barbie doll, a Black Barbie doll with Down Syndrome, a Barbie doll with hearing aids, a Barbie doll with prosthetic limbs, a Barbie doll with vitiligo and Barbie dolls in wheelchairs.

Krista Berger, senior vice president of Barbie and global head of dolls, said the introduction of a Barbie doll with Type 1 diabetes marks an important step in the brand's commitment to inclusivity and representation.

"Barbie helps shape children's early perceptions of the world, and by reflecting medical conditions like T1D, we ensure more kids can see

themselves in the stories they imagine and the dolls they love," added Berger.

—TIANWEI ZHANG

Family Capsule

Minnow, the family lifestyle brand known for its swimwear and elevated essentials, has partnered with Alexandra Macon's e-commerce platform and wedding and baby registry Over the Moon. Together they have launched a women's and children's capsule collection.

The offering includes a 14-piece limited-edition capsule of women's and children's coordinating swim and terry sets.

"We drew inspiration from iconic Americana summer days on the water. The collection with Over the Moon features nostalgic florals, crisp gingham, and a classic red, white and blue palette — a nod to both brands' shared love of heritage and storytelling," said Morgan Smith, founder of Minnow.

"This collaboration is classic Americana meets refined coastal glamour," Macon said. "As a mother of three who dresses my children in Minnow, I'm delighted to debut this special collection alongside their team. I know my littles ones and I will be wearing

these pieces all season long — even after the school year begins."

The collection is accompanied by an ad campaign, shot by Anne Rhett.

Prices range from \$54 to \$208. The line will be available online at both Minnow's and Over the Moon's Web site, as well as Minnow's Charleston and New York City stores. The collection is being manufactured in Vietnam.

Over the Moon is an elevated destination for

categories such as fashion, jewelry, timeless pieces for the home and nursery.

—LISA LOCKWOOD

Full Circle

Farm Rio, Brazil's colorful women's and lifestyle brand, is launching its first resale program, called Farm Rio Closet to Closet.

With the aim of keeping wearable garments out of landfills, the program is designed to connect with customers through an easy experience that brings new

life to pre-loved pieces and keep the cycle going.

To this end, Farm Rio has partnered with two resale programs in the U.S.: Poshmark and ThredUp.

With the Poshmark option, verified Farm Rio purchases can be synced directly from a customer's history on the Farm Rio website. Once linked, a preview advertisement is created, so there is no need to upload photos or write product descriptions. The owner only needs to approve the listings before they go live. When a

piece is sold, the proceeds go straight to the seller.

Alternatively, customers can choose to send their gently worn pieces to ThredUp at no cost. Farm Rio customers can generate a prepaid shipping label, fill any shippable box or bag with eligible clothing, accessories or shoes, and send it off. In return, they'll receive a Farm Rio gift card based on what ThredUp resells, ready with a shopping credit to be used toward something new. —LL ■

Looks from Farm Rio.

