



FASHION

Thom Browne Named Chairman of the CFDA

 He succeeds Tom Ford in the role and will begin Jan. 1.

BY LISA LOCKWOOD

The CFDA has gone for another Thom.

Thom Browne has been named the next chairman of the Council of Fashion Designers of America, effective Jan. 1 and will be charged with steering the organization amid a rapidly changing landscape.

The CFDA board unanimously elected Browne to the role for a two-year term. The 57-year-old designer succeeds Tom Ford, who completed a three-year term at the end of May. Since that time Steven Kolb, chief executive officer of the CFDA, has served as interim chair and will continue to do so through Dec. 31.

During his term Ford diversified the board; initiated new programs to help bring much-needed diversity, equity and inclusion to the fashion industry; partnered with brands to help provide access to hundreds of jobs, opportunities and mentorships, and started A Common Thread with Vogue, which distributed more than \$5 million in relief aid to fashion businesses during the first two years of the pandemic.

"I am very excited about taking the chairmanship of the CFDA," said Browne. "I feel a huge responsibility in working with Steven and the CFDA team to carry on the positive and important work of Tom, Diane [von Furstenberg] and Stan [Herman]. I also feel that it is important to give back to an industry that supported me so well over the last 20 years. I am so proud to be an American designer...there is so much happening in American design today that the world needs to really see and recognize and truly appreciate."

Browne launched his business in 2003 with five gray suits in a made-tomeasure shop in the West Village in New York, creating a sharply tailored uniform comprising a jacket and trouser paired with a gray cardigan, a white Oxford shirt, a gray tie and silver tie bar, and classic black brogues. Known for his shrunken tailoring, he has since expanded to include complete ready-to-wear and accessories collections for men and women, with the latter being introduced in 2011. The designer also has become wellknown for his highly conceptual runway presentations. His company has since 2018 been owned by the Zegna Group, which went public on the New York Stock Exchange late last year. Browne posted sales of 264 million euros last year, an increase of 47 percent, as reported.

In 2005 Browne became a member of the CFDA. He has been a recipient of CFDA's Menswear Designer of the Year award three times: in 2006, 2013 and 2016.

This year Browne has again been nominated for the CFDA's Menswear Designer of the Year, competing against Emily Bode Aujla for Bode (the 2021 winner), Jerry Lorenzo for Fear of God, Mike Amiri for Amiri and Willy Chavarria. The CFDA Awards will take place Nov. 7 at Cipriani South Street at Casa Cipriani in Manhattan.

Browne has also been a runner-up of the 2005 CFDA/Vogue Fashion Fund. In addition to serving on the CFDA board, Browne is a past member of the organization's admissions committee and serves on the selection committee for the CFDA/Vogue Fashion Fund. Browne has been honored with the GQ Designer of the Year, the FIT Couture Council Award, as well as the Cooper Hewitt National Design Award.

His designs have been shown in museums around the world including



the Costume Institute at the Metropolitan Museum of Art, the Museum of Modern Art, the Victoria & Albert Museum, the Costume Museum at Bath and the Mode Museum Antwerpen. His brand is carried in more than 300 department stores and specialty boutique doors across 40 countries and through 96 retail stores, flagships and shops-in-shop in key cities such as New York, London, Milan, Tokyo, Hong Kong, Beijing, Shanghai and Seoul. He has shown his collections in New York and Paris.

Earlier this month Browne showed his women's spring collection in the foyer of the Opéra Garnier, and staged an Americana-inflected retelling of Cinderella, complete with a giant shoe and actresses Gwendoline Christie and Golden Globewinning "Pose" star MJ Rodriguez as lead characters. It was "an Americana prom mixed with Cinderella, mixed with the Paris Opera," Browne said at the time.

Born in Allentown, Pennsylvania, Browne didn't set out to become a fashion designer, graduating from the University of Notre Dame with a degree in economics. Following an acting career in Los Angeles, Browne moved to New York in 1997 and began working as a salesman at Giorgio Armani. Club Monaco, then owned by Polo Ralph Lauren, later chose him to lead its creative development team, which he did for several years before launching his own label.

During his career Browne has partnered with Brooks Brothers as a guest designer, creating and distributing Black Fleece by Brooks Brothers, a partnership that lasted eight years, and he has also collaborated with Moncler to design its men's top line, Moncler Gamme Bleu, launched in 2009 and lasting eight years. Browne has also done a collaboration deal with Supreme.

"My most important message is that everyone should have all the opportunities to thrive as designers, but the core of this success has to start from pure creativity. It is our responsibility as designers to keep the story being told in an uncompromisingly creative way that reaches all in the most positive way," said Browne.

"It is the mission of the CFDA to support and encourage new voices and new designers to parlay their creativity into a unique and singular level of success. As designers, it is our responsibility to provoke, to educate, to entertain, to make laugh and to make cry, and most importantly, to make beautiful clothes and to succeed in nurturing the next generation of American design," he said.

In announcing Browne's appointment, Kolb said: "Thom understands the steps that are required to build an American fashion business that is both successful and highly respected by the global fashion community. He started as an independent menswear collection in New York, and developed his brand into a fast-growing, profitable business with a strong global presence. Thom firmly believes the craft of fashion is the foundation of success, and his commitment to creativity runs through everything that he touches. Thom's significant contribution to design innovation has been recognized by museums around the world. Our members, at every level of the CFDA, and the organization as a whole will benefit immensely from his thoughts, ideas and experience, and I'm looking forward to our work together."

Past CFDA chairs are Ford, Diane von Furstenberg, Stan Herman, Carolyne Roehm, Perry Ellis, Mary McFadden, Bill Glass, Herbert Kasper, Oscar de la Renta, Norman Norell and Sydney Wragge. Today, the CFDA has a membership of 456 of America's womenswear, menswear, jewelry, and accessory designers.

The CFDA is celebrating its 60th anniversary this year and has been pushing the social impact agenda.

Among the issues it tackles are diversity, equity and inclusion through the Impact initiative, as well as sustainability in fashion. Emerging designers and students are supported through professional development programming and numerous grant and scholarship opportunities. In addition to hosting the annual CFDA Fashion Awards, the CFDA is the organizer of the Official New York Fashion Week Schedule as part of the American Collections Calendar, as well as Runway360, the digital destination for collection releases year-round. The CFDA Foundation Inc. is a separate, not-for-profit organized to mobilize the membership to raise funds for charitable causes and engagement in civic initiatives.

Browne was not available at this time to discuss his specific plans for the organization.

In a WWD story for the CFDA's 60th anniversary last month, designers offered up several pieces of advice for the incoming chairperson. They said they hoped the person would shine a spotlight on the talents of its members, particularly the next generation of American designers. They would like to see the chairperson provide global exposure through collaborations with international retailers, focus attention and resources on emerging designers, the Web3.0, and the metaverse, and start a dialogue between members with formal mentoring, sharing best practices within the industry, as far as supply chain, warehouse management, digital marketing, sustainability and access to capital. Designers said they also hoped the chairperson would create a strong and cohesive community with emerging and established American brands.



FASHION

Fashion CEOs Accelerator Set to Advance Industry's Sustainable Business Models and Its Racial Representation

 Wells Fargo has already signed on to support the effort.

BY TARA DONALDSON

Sovereignty Company's new Fashion CEOs Accelerator Program aims to do the work it feels the fashion industry hasn't.

And that's creating a space for entrepreneurs of color to have the funding, business mentorship and support to build sustainable businesses centered around circularity.

"We know the talent is there as it relates to BIPOC fashion designers who want to be circular, want to be sustainable, want their businesses to drive change across the ESG [environmental, social and corporate governance] spectrum, but we also knew that there were a number of gaps and challenges and barriers that don't allow them to get there," said Neil Montgomery, founder and chief executive officer of Sovereignty Company, a circular social enterprise and nonprofit. "So we have now selected five BIPOC [Black, Indigenous and people of color] founders which we're just super, super proud of."

The Los Angeles-based Sovereignty
Company wants to equip fashion
entrepreneurs of color to "collectively solve
climate change and inclusion challenges"
and it's doing so in three key areas: the
Fashion CEOs Accelerator; its recently
launched sustainable fashion brand So.Ty
(which will donate 4 percent of its profits
to the aforementioned accelerator), and
its Vision 33 impact funding plan, which
will invest in and further support the
sustainable brands and tech companies
being nurtured as part of the accelerator.

Launching Tuesday, the Fashion CEOs Accelerator has already gotten support from Wells Fargo, which will renew a grant for \$500,000, bringing its total give to date to \$1 million.

"They are currently one of our top funders but we're going to grow that funding pool very swiftly," Montgomery said.

Narrowing down from 40 applicants across the L.A. community (the location was part of the application requirement since the organization is building its support team of mentors and businesses in the local community), the chosen five will begin their pathway to greater sustainability and scale where needed.

Mixed Up Clothing, a childrenswear brand founded by Sonia Smith King, is one of the leaders selected for the accelerator.

"Our aim is to disrupt children's fashion by bringing in fabrics sourced from around the world to highlight diverse cultures," King said. Apart from selling on its own website, the brand is available at Macy's, where an alphabet graphic T-shirt features "A" for arroz con pollo and "D" for dim sum.

"We want to teach others about the cultures we share the world with. Our designs highlight cultural styling, fabric and trims so you can expect to see kimono-style wrap dresses, fabrics like batiks and other culturally iconic symbols like Day of the Dead sugar skulls, and trims like frog closures."

Proclaim, an inclusive nude lingerie line, is using the eco angle to set itself apart from others offering inclusive shade intimates.

"Proclaim differentiates itself from competitors by making wardrobe staples



that are not only made in inclusive nude shades, but also made sustainably and ethically as well," founder Shobha Philips said. "From Day One our mission has been to design for women of all skin tones and do it in a way that uplifts communities of color through sustainable and ethical production practices. We use only sustainable fabrics and make all of our pieces in L.A., where we pay fair wages."

Harbison Studio, a luxury fashion brand founded by Charles Harbison, is using clothing to address class, gender and race

"I love my Blackness, my queerness and have pride in my working-class upbringing and I fold all of that into every item I create, for the enjoyment of all of my customers, whether they hold those identities or not," Harbison said. "Centering women of color, namely Black women, as muses can serve as a great cultural equalizer."

House of Aama, founded by mother-daughter duo Rebecca Henry and Akua Shabaka, is a culturally inspired luxury lifestyle brand (its pieces are already available for purchase at Moda Operandi) melding storytelling with fashion, with silhouettes and patterns that nod to "nostalgic references."

The brand, according to Henry and Shabaka, is "exploring the folkways of the Black experience by designing timeless garments with nostalgic references informed by historical research, archival analysis and storytelling. We aim to evoke dialogue, social commentary and conversations around heritage and remembrance, and to shed light on nuanced histories....House of Aama believes it is critical...to advocate for the Black voice in American fashion."

The fifth in this year's cohort, Ellerali, is on a mission to "recreate the created" by making upcycling "cool, sustainable and profitable," according to founder Rachel Litiatco.

"Ellerali is built on a minimal waste foundation," Litiatco said. "Every piece recreated is secondhand or made out of remnant fabric. Our handmade pieces are unique, fashion-forward and bold... Upcycling never looked so fly."

Each founder will receive \$50,000 in cash to support the business and will fold into an eight-month accelerator experience.

"At a high level, the eight months will be focused across six, what we're calling core standards. So we'll be taking our folks on a journey around business essentials, conscious business leadership, circular fashion business, sustainable fashion, ESG and social entrepreneurship, and market transformation," Montgomery said. "It's a beautiful experience."

"Mentor Mondays" will bring in industry leaders to impart their wisdom in roundtables and even one-on-ones with the cohort – and the mentors will be racially representative.

"I want all of our mentors to come from the BIPOC community," said Trish Langman, partner and leader of ed tech and systemic change in textiles and fashion for nonprofit Hecho por Nosotros, which counts consultative status in the U.N. Langman is also supporting content and programming for the Fashion CEOs Accelerator. "It's just important to have their voices and for people to see that there's people out there that support them in the community."

Learning "sanctuaries" will be part of the experience, including designer innovation

labs as well as virtual programming. Field excursions will allow the cohort to visit retailers and manufacturers "within the do-good green supply chain within L.A.," according to Montgomery.

The aim, he added, is to allow the rising founders to "really forge those relationships with the value chain, really begin to start to close the loop and address the silos and to really, honestly, put underrepresented founders in a position to succeed with the circular fashion economy."

The eight-month accelerator program will wrap with a showcase on Earth Day 2023 that Montgomery says "won't be runway [and] it won't be as bored as a trade show," but it will allow the founders an opportunity to promote their businesses and products and talk with a jury of experts across VC, influencers, retail leaders and editors to really focus "on the conversion of it all," the evolution from business to successful business, which is the program's entire aim.

As Montgomery noted, the accelerator coordinators will "see this cohort off into a powerful journey and look forward to the next 10 years of bringing in a cohort of 10 each year up to 2030 as we align with the SDGs and all of the goals around that." (It's five founders to start since this is a pilot year for the program).

All of this, he added, is associated with Sovereignty's Vision 33, a \$33 million strategic fundraising plan to invest nondiluted capital into these brands, provide experience through the Fashion CEOs Accelerator and also address the infrastructure gap. The funding, according to Montgomery, will be raised by a collective of corporate, foundation, government and "high-wealth donors."

"We'll be raising dollars to open the firstof-its-kind center for sustainable fashion innovation right here in L.A. and that will be the home to the accelerator. It will be this WeWork, NeueHouse and Soho House kind of coming together, where we'll have a place to gather, a place to cocreate and then also slow manufacture.

"We'll be really kind of taking a page out of the slow factory initiative in New York and bringing that to Los Angeles and making those investments very focused on the BIPOC community," Montgomery said.

For Langman, this is something that hasn't yet existed in the fashion industry.

"One of the things that's missing in accelerators is just that they tell you the business part but if you're trying to be a purpose-driven business, they don't tell you how you can do that. This is something that I love about the accelerator and it's speaking to the BIPOC community but it's also speaking to how you can transform your business and we're giving you the tools to do that – not just the mentorship but really sitting down with you and looking at your business and looking at the incremental changes you can make. Because it's a lot easier for a micro [smallto midsized business] to do that than it is a bigger business. There's less greenwashing in smaller businesses because it's easier to be more transparent.

"I have not seen this in the industry," she continued. "I have not seen an accelerator that speaks to circularity, that speaks to sustainability and that speaks to the BIPOC community. It's just something that's not there."

WWD

BUSINESS

Adobe Projects Holiday Sales Up Just 2.5% Online

 The big software firm forecasts a \$209.7 billion holiday season online in the U.S.; Cyber Monday to top \$11 billion.

BY **DAVID MOIN**

Adobe expects U.S. online holiday sales to hit \$209.7 billion during the holiday 2022 season, representing a mere 2.5 percent growth year-over-year.

The projected paltry online gain – unadjusted for inflation – results from expected record levels of discounting and shoppers increasingly returning to stores after two years of avoiding them and shopping much more online due to the pandemic. The holiday season will also be impacted by an uncertain economic environment, the volatile stock market, and the rising costs of borrowing.

Adobe's online shopping forecast for the 2022 holiday season, issued Monday morning, covers the period from Nov. 1 through Dec. 31 and analyzes more than 1 trillion visits to U.S. retail sites, 100 million stock keeping units, and 18 product categories.

"Consumers are battling inflationary pressures but getting the best discounts they've seen in years because retailers have quite a bit of oversupply of inventory. They will definitely be spending earlier and spreading their spend across the season because discounts are spreading across the season," said Vivek Pandya, lead analyst at Adobe. "The supply chain has eased and the demand has slowed for goods so retailers are trying to offload inventory and drive up growth by bringing prices down, which means cutting into profit margins but also opportunities to

win consumers and drive loyalty for the long term."

Amazon's second Prime Day this year, Tuesday and Wednesday this week, will be a major factor in kicking off a lot of gift shopping by Americans, way before the traditional holiday season begins, and industry-wide discounting.

Last week, Cowen & Co. gave a dim assessment of the state of retailing, forecasting nominal U.S. holiday 2022 sales, both online and in stores, up 6.5 percent, but considering inflation of about 6 percent, "real" retail sales growth will come in only 0.5 percent ahead. Cowen's projections exclude food and gas.

"There are record high levels of inventory across the sector with demand slowing. Consensus gross margin expectations into 2023 are too high as markdown allowances rise, storage costs rise, higher-cost inventory flows onto income statements, and foreign exchange transactional pressure is rising," Cowen reported. "Inventory continues to expand through a mix of cost inflation and unit growth."

During the 2021 holiday shopping season, \$204.5 billion was spent online, growing 8.6 percent year-over-year, with consumers uncertain about returning to physical stores due to lingering pandemic concerns, Adobe reported.

According to Adobe, discounts are expected to hit record highs this year for categories such as electronics, toys and computers, and groceries will hit a record \$13.3 billion in online spend.

Cyber Monday is expected to remain the year's biggest online shopping day, driving a record \$11.2 billion in spending, increasing 5.1 percent, year-over-year, Adobe indicated.

Black Friday online sales are projected to grow by just 1 percent, year-over-year,



to \$9 billion, while Thanksgiving sales are set to fall to \$5.1 billion, down 1 percent year-over-year.

"These major shopping days are losing prominence as e-commerce becomes a more ubiquitous daily activity, and as consumers see discounts continuing throughout the full season," Adobe stated.

Adobe expects Cyber Week (Thanksgiving to Cyber Monday) will bring in \$34.8 billion overall, up 2.8 percent year-over-year. "This represents a 16.3 percent share of the full season, down from 16.6 percent in 2021," Adobe stated.

"The shape of the holiday season will look different this year, with early discounting in October pulling up spend that would have occurred around Cyber Week," said Patrick Brown, vice president of growth marketing and insights at Adobe. "Even though we expect to see single-digit growth online this season, it is notable that consumers have already spent over \$590 billion online this year at 8.9 percent growth, highlighting the resiliency of e-commerce demand."

Adobe expects electronics to drive \$49.8 billion of online spending, up 2.9 percent.

In apparel, shoppers are expected to spend \$40.7 billion online this season, representing a 6.7 percent decline, reflecting increasing consumer interest in physical stores as pandemic-related anxieties subside. Adobe expects groceries to drive \$13.3 billion of spending online, representing 10.5 percent growth, including inflation.

Through the entire season Adobe expects discounts for computers to be as high as 32 percent, on average, and up from 10 percent in 2021. Sporting goods discounts are seen at 17 percent; furniture and bedding, 11 percent.

"Thanksgiving Day will be the best day to shop for electronics, while Black Friday will have the best deals for televisions," Adobe stated.

The Saturday after Black Friday will have the biggest discounts for toys, with the best deals for apparel and sporting goods arriving on the Sunday after Thanksgiving, Adobe predicted. The software giant added that the best deals for computers and furniture will be on Cyber Monday and appliances will see top discounts on Dec. 1.

In other insights, Adobe sees buy now, pay later usage slowing due to the slowdown in consumer spending and "challenges in demonstrating value to mass consumers." Also, Adobe believes curbside pickup has "ingrained itself with shoppers, and will remain widely used this upcoming season, peaking from Dec. 22 and 23 at around 35 percent of all online orders, while remaining around 25 percent through November.

EXCLUSIVE

Dior to Bring Retrospective to Tokyo in December

 The "Christian Dior: Designer of Dreams" exhibition will open at the Museum of Contemporary Art Tokyo on Dec. 21.

BY **JOELLE DIDERICH**

PARIS – Dior is bringing its blockbuster retrospective to Japan.

"Christian Dior: Designer of Dreams" will run at the Museum of Contemporary Art Tokyo, or MOT, from Dec. 21 to May 28 after a highly successful debut in Paris and stops in London, Shanghai, Chengdu, New York City and Doha.

The show will be presented with a new scenographic narrative designed by Japanese architect Shohei Shigematsu, a partner at OMA, and curated by art and fashion historian Florence Müller, to highlight and celebrate the ties between Dior and Japan.

"We're honored to design a new spatial narrative within the Museum of Contemporary Art Tokyo that draws from Dior's storied relationship to Japan as well as the country's current cultural contexts to showcase Dior's creative continuity in a new light," Shigematsu said in a statement. "Our collaboration with Dior across multiple cities and venues has been an exciting opportunity to continuously



rethink and recontextualize the retrospective in response to its specific, local setting, much like Christian Dior's own global expedition and influence," he added.

The exhibition will address founder Christian Dior's love of gardens and his fascination with the creative richness of Japan, as reflected in previously unseen archival documents, the French fashion house said. It will feature creations by Dior and his successors: Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons and Maria Grazia Chiuri. They will be shown alongside works from the MOT's collection as well as photographs by Yuriko Takagi taken especially for the exhibition and

its poster. The show will also include reinterpretations of the Lady Dior handbag from prior Dior Lady Art and Lady Dior As Seen By projects, and areas devoted to the Miss Dior and J'adore perfumes.

Müller, who previously curated the Paris and New York City exhibitions, said Dior admired the Japanese people for their ability to combine modernism and tradition.

"With the first agreements signed in 1953 between Dior and Japanese textile companies of prestige, it was also the beginning of a fruitful cultural and artistic dialogue that lives on today with Maria Grazia Chiuri and this exhibition at the Museum of Contemporary Art Tokyo," she said.

Chiuri, artistic director for women's collections, designed a capsule collection of haute couture dresses for a special event marking the opening of a store in Tokyo in 2017. She said she found evidence of Dior's attraction to Japan throughout the archives, including in a cherry blossom print from 1953 and a jacket designed to be worn over a kimono.

"I think he was very clever to understand the point of view of Japanese women. And that explains also why the Dior brand is so worldwide, because immediately Mr. Dior understood different kinds of women," the designer told WWD at the time.



NIENI'Q

Canali Takes Wraps Off New Madison Avenue Flagship



"The percentage of casual pieces selling here has increased since the opening," Canali said.

Looking to the future, Canali said the company is planning to focus most of its retail-rollout efforts in mainland China rather than in the U.S. "Of the 43 total stores we have, half are in China," he said. Although the U.S. is the company's largest region, accounting for around 40 percent of overall sales, Canali believes China is where the biggest opportunity lies today.

"We opened China 20 years ago and there's growing interest now so we're investing there," he said. In that region, he said, the more casual pieces actually outperform the tailored clothing. Canali has been in the U.S. market since 1981 and has a strong business in upscale department and specialty stores in addition to its own store fleet.

The new Madison Avenue store, which was developed with the architects of Park Associati, is the first to sport a new design featuring traditional Italian architectural features. Curved and radiated surfaces are intermingled with light, square shapes. Mineral surfaces such as Cipollino marble (used by the ancient Romans) are offered in two different versions that feature natural finishes and imperfections. Wooden wall panels are embedded with 25,000 metal rivets that were installed by hand and intended to mimic tailoring stitches while Pietra Serena limestone floors are intended to be reminiscent of Italian courtyards. An original lighting concept spreads light in a diffused way that more effectively showcases the collection.

Canali said the design of this space, which he described as "a hybrid between

 The store replaces a unit one block north and sports a new design that accentuates the company's lifestyle product.

BY **JEAN E. PALMIERI** PHOTOGRAPHS BY **GEORGE CHINSEE**

Canali is finally ready to celebrate its new home in New York City.

Over the summer, the Italian men's luxury brand quietly relocated its store one block south, from 625 Madison Avenue to 600 Madison Avenue. During August and September, Canali continued to work on the location and deal with the supply chain issues that delayed the delivery of some of its fall line. But now the work is complete, the store is stocked and the family-owned company is ready to shout about it.

While the distance between the former and current locations is only one block, the difference between the two stores is significant. The new space, between 57th and 58th Streets, is 3,200 square feet on one level and features a new store design with more of a lifestyle aesthetic. The former store, between 58th and 59th Streets, had 3,000 square feet of selling space and used a lower level as well.

"After 15 years in New York, people are now discovering that Canali has a store on Madison Avenue," said Stefano Canali, president and chief executive officer. He said the new location is "more prestigious" and the traffic it is drawing is of "higher quality."

The new store also offers the company an opportunity to better showcase its luxury sportswear in addition to its trademark suits. Upon entering, shoppers see casual pieces such as jeans, sweaters, leather jackets, sport coats, sneakers and small leather goods all merchandised as outfits to make it easy for shoppers to coordinate their wardrobe.

The center of the store features a VIP room designed as a private club atmosphere with a full bar where the company's Me by Canali made-to-measure



service is offered. In addition to suits, the company can now custom make a variety of products including jeans, cashmere sweaters and outerwear.

Beyond that is the tailored clothing area where 23 unique suits are on display for the grand opening, along with a display case featuring the Gold Collection of neckwear, which features ties with real gold pieces embedded within them.

Leading to the rear where there are two fitting rooms is a library where a variety of fashion and art books are housed for customers to flip through while they're visiting the store. A tailor shop is housed downstairs but not accessible to customers.

Since the "very" soft opening over the summer, Canali said the store has performed well. In fact, he said all five of the company's U.S. stores – it also has units in Las Vegas, Nevada; Beverly Hills, California; Dallas and Houston, Texas - have recovered well since the pandemic began to wane last June. All told, he said, sales in U.S. full-price stores increased 70 percent for the first nine months of this year as compared to 2021. The U.S. alone saw sales rise 55 percent in that time period, higher than the 38 percent increase the company as a whole has notched so far this year. This comes in spite of a 27 percent decline in the company's Asia Pacific business due to the region's zero tolerance policy on COVID-19 and the subsequent lockdowns.

CANALI



So while overall sales are strong – he said wholesale orders for the spring 2023 season are up 49 percent overall and 55 percent in the Americas – he remains cautious about the future. "We have some concerns about the upcoming months," he said, pointing to a slowing of the economy, the ongoing war in Ukraine and the still uncertain situation in China.

But he remains hopeful that Canali's reputation as a trusted manufacturer of high-quality garments for 89 years will position it well for the future. "We never compromise on quality and we sell at a fair price," he said.

He said the "lion's share" of the company's business continues to be tailored clothing, "but it's not the blue business suit it used to be. It has evolved in shape, fabric and construction and is lighter and more casual." Pieces such as jersey sport coats, which have the familiar silhouette of a tailored jacket but feel more like a sweater, meet the needs of today's consumer.

a store and a typical Italian house," will be used in other new and relocated units around the world. "There are mannequins and displays, but it's a warm and engaging environment with an Italian twist."

To celebrate the opening, the store will be converted into a mini art gallery for an event on Wednesday night featuring the works of Italian artists Goldschmied & Chiari. The project is named "Untitled Views" and is composed of colored fumes that are reproduced on mirrored glass surfaces on the Madison Avenue windows and inside the store. The duo has exhibited its work at the Venice Biennale and at the Italian Embassy in Washington, D.C.

Canali said this art installation is just the first of many events the company will host in the store, including wine tastings – all as a way to engage with its customers.

Canali was founded in 1934 and is now run by the third generation of the family. It owns five factories in Europe, employs more than 1,400 people. Revenues in 2021 amounted to 141 million euros and sales are expected to hit 172 million euros this year.



EXCLUSIVE

Chanel Names Three Global Creative Makeup Partners



 Ammy Drammeh, Cécile Paravina and Valentina Li are the first makeup artists appointed to the Cometes Collective.

BY **JENNIFER WEIL**

PARIS – Three's a charm for Chanel, which is taking a newfangled approach to makeup creation. The French luxury house has just appointed a trio of global creative makeup partners to steer the creation of Chanel color cosmetics.

Ammy Drammeh, Cécile Paravina and Valentina Li have been named as the first artists to join the Cometes Collective, which is described by Chanel as "a group of emerging talents shaping the future of beauty."

The collective is to accelerate the creative momentum of the Chanel Makeup Creation Studio and take a pluralistic vision of beauty through a collaborative effort.

"Comètes" is French for "comets," and was chosen as a moniker for the infinite possibilities the word invokes. The collective's constellation of rising stars will grow in the future.

"The house is proud to partner with these artists, the deserving recipients of international acclaim for their creativity, their expertise, and their free and authentic visions of beauty," Chanel said in a statement. "With the support of the Chanel Makeup Creation Studio, they will contribute to the development of new collections and imagine inspiring content for Chanel makeup lovers."

The Makeup Creation Studio has always developed color cosmetics for Chanel and its direction has been spearheaded by numerous people in the past. Lucia Pica was the house's global creative makeup and color designer for six years, starting in 2015. Peter Philips drove Chanel makeup development between 2008 and 2013, and Dominique Moncourtois and Heidi Morawetz helmed the brand's makeup division together for nearly three decades.

Today large French fashion brands tend to have one makeup artist in charge of their color cosmetics collections. The most recent hires have been swiftly ascending young makeup artists. Guerlain signed on Violette Serrat as its new creative director for makeup, and Givenchy, Thom Walker, for instance.

In the beauty industry, the fragrance category has seen an increased number of products developed by numerous perfumers simultaneously. Two, three and sometimes even four work in tandem, often out of various countries, with brands saying the multiple vantage points offer variety and richness to their creations.

The Chanel makeup artists will come to Paris when they work on the house's collections. That could be individually or together. None will be focused on a specific makeup category and each is to have the support of the makeup studio.

"The Cometes Collective breathes new life into the Chanel art of makeup, shifting paradigms of beauty by amplifying new voices," the house said. "The birth of the Cometes Collective reflects a new creative and visionary chapter at the heart of the Chanel Makeup Creation Studio, written in the present, while paying homage to the past, in keeping with the core values of the house."

Drammeh, of Spanish and Gambian heritage, was raised in Spain and moved to London in 2010.

Chanel said Drammeh draws on her cultural background for inspiration. The makeup artist's work has appeared in the pages of magazines such as Vogue, Dazed and i-D, and campaigns for brands including Dior, Gucci, Bottega Veneta and Alberta Ferretti.

"I had many mentors. I assisted incredibly talented makeup artists, and I learned valuable lessons from all of them," she said in the Chanel statement. "Being able to work with such diverse talent has shaped the way I work today. Their very unique approaches to the craft have helped me find my own."

Now she's giving back by having joined Mentoring Matters, an initiative focused on establishing equity and increasing opportunities in creative industries for Black and Asian candidates, as well as those from other ethnic minorities.

Drammeh appeared on the British Fashion Council's New Wave Creatives list in 2018 and 2019.

She described her creative signature as "real, more than natural," and said her vision of makeup is "effortless with a twist....

[My] style of makeup is a bit like that. It feels uncomplicated and free, but when you look closer, you can see the pauses, the accents and the detail."

"Drammeh's talent for color, mastery of texture and unparalleled expertise when it comes to complexion rendered her an unmissable artistic collaborator in the eyes of the house," said Chanel.

After studying at the Royal Academy of Fine Arts in Antwerp, Belgium-born Paravina moved to Paris.

"Her education in the culture of fashion and art history infuses her creations with sophistication and refinement, as demonstrated by her signature precision and keen eye for detail," said Chanel.

Paravina has collaborated with Lea Colombo, Valentin Herfray, Paul Kooiker, Arnaud Lajeunie, Georgia Pendlebury, Elizaveta Porodina, Drew Vickers and Charlotte Wales.

"Following in the iconoclastic footsteps of her mentor Serge Lutens, Paravina is a true artist who, despite her young age, demonstrates a generous vision of beauty marked by intergenerational transmission," said Chanel, which described her creativity as "unapologetic." "She will freely revisit the shape of the eye, making an eyebrow disappear, or reinterpret the beauty of a smile in a totally unique and unexpected way. Her curious exploration of volume, her purity of line, the originality of her forms – Paravina's work is immediately distinguished by the originality of her gaze and her innovative technical approach."

She always tries her makeup looks on herself first, and was quoted by Chanel as saying: "Wear what you would like to see on the street."

Paravina entered the British Fashion Council's New Wave Creatives list in 2020. "Her presence at the heart of the Cometes Collective underscores the conviction espoused by the Chanel Makeup Creation Studio that beauty is a language in perpetual evolution, at the service of an expression of beauty that belongs not just to a privileged few, but to many," said Chanel.

Li, a native of Guangxi, in China, studied makeup in Beijing and Paris, and, when not traveling, is China-based. The self-proclaimed face painter speaks fluent English, Mandarin, Cantonese and French. Her work has been featured in publications such as Vogue, Harper's Bazaar, Dazed, Elle and T Magazine.

Chanel said Li "has the unique ability to imagine whimsical, fantastical and fabulously colorful worlds for her creative spirit to wander." For an avatar, she'd choose a blue jellyfish, and has a penchant for that color for everything from her hair to eyes and nails.

Chanel quoted Li as saying her makeup creation is a "long journey that flirts between [my] dreams, notebooks, blank canvases waiting to be painted and finally, the transparency of skin."

She sets out to make what's old new again.

"The experimental, nonconforming futurist is nonetheless deeply inspired by the talent and stories of her elders, mentors and makeup masters," said Chanel. "The artist of a perennial blue period is also deeply connected to nature, transporting imagery from both the invisible and visible spaces of the sea into the conception of her collections, much like Gabrielle Chanel's early references to the coast of Deauville."

Chanel said: "With the Cometes Collective, the Chanel Makeup Creation Studio accelerates its creative momentum, leveraging the power of diversity by empowering multiple points of view. This innovative and inclusive concept opens a new realm of possibility in the heart of the studio."

The house is already a force in the beauty industry. According to the most recent WWD Beauty Inc Top 100 listing, reflecting 2021 sales, Chanel placed eighth among manufacturers of fragrance, makeup and skin care, with estimated sales of 6.08 billion euros. That represented a 31 percent rise versus 2020 and a 4 percent gain against 2019, according to estimates.

During 2021, all three of Chanel's beauty segments grew, although its makeup business – especially the lip segment – continued to suffer the impacts of the health crisis. Tech-wise, the brand introduced a lipstick matching app, LipScanner, which allows users to match photos they upload to shades in Chanel's range using artificial intelligence.

The French luxury house reported that total revenues, meanwhile, registered a record \$15.6 billion.

Globally overall last year, the color cosmetics industry's sales grew slower than that of skin care or fragrance, with gains of 9.3, 10.4 and 18.1 percent, respectively, versus 2020, according to Euromonitor International.

But now that mask-wearing is on the decline, makeup sales are forecast to register the highest gains and grow by 5.1 percent, whereas fragrance and skin care sales should rise 3.6 and 3.9 percent, respectively, in 2022 against 2021, the market research provider's data shows.





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WWD NEW YORK LUXURY BRIDAL PREVIEW

3 Highlights To See During Bridal Week

WWD spotlights three brands to see during New York Luxury Bridal Fashion Week's schedule of in-person presentations, runway shows, appointments and digital events. BY **EMILY MERCER**

NEW YORK LUXURY BRIDAL Fashion Week marks its return with a schedule of in-person presentations, runway shows, appointments and digital events from Tuesday to Friday.

"This season we are delighted to welcome back buyers from around the world to New York City to see and buy the collections of our designer members. We will have over 35 designers, representing 16 countries," Michele Iacovelli, executive director of the Bridal Council, told WWD. "The collections will continue to be showcased through our digital showroom platform The Bridal Council x Pullquest."

Throughout the week Bridal Council members Kelly Faetanini, Berta, Galia Lahav and Mark Ingram will be opening the doors to their new bridal salons across the city; Badgley Mischka is returning to the calendar with a spring presentation on Wednesday; bridal accessory label Monieve is teaming with Jean Paul Gaultier Haute Couture to debut "a bespoke moment," and One Fine Day Bridal Market will open the doors to its trade-only event featuring 30 global bridal collections.

In addition, the CFDA's Luxury Bridal Fashion Week calendar, created in collaboration with The Bridal Council, is filled with spring and fall 2023 collection debuts from the likes of Viktor & Rolf Mariage, Pronovias Atelier, Scorcesa, Monique Lhuillier, Lela Rose, Meruert Tolegen, David's Bridal, Andrew Kwon and more.

Here, WWD highlights three brands to see during October's New York Luxury Bridal Fashion Week.

Brand: LaPointe **Designer:** Sally LaPointe

Backstory: Luxury womenswear designer and creative director Sally LaPointe is officially expanding into bridal for the first time, debuting a collection of brand signatures in monochromatic cream "for the new bride," that will be shown during Bridal Fashion Week and be available for preorder exclusively on the brand's e-commerce starting Tuesday.

"LaPointe is an attitude; statement dressing that embraces simple, effective empowerment of individual expression and I believe now more than ever brides are looking for this. She is seeking alternatives to the traditional and expected world of bridal – I designed this collection with this new bride in mind," LaPointe told WWD.

Key pieces: A sheer cotton viscose intarsia dress with ostrich feathers; stretch scuba long-sleeve bandeau bodysuit; ombre feather embroidery single-breasted blazer; sequin viscose low-waisted trouser with ostrich feathers.

Price range: \$175 to \$4,200

Brand: Houghton by Katharine Polk **Designer:** Katharine Polk **Backstory:** Houghton was founded in 2011 by Katharine Polk with a debut fall 2012 collection of modern, alternative eveningwear. Fast forward to 2021 and Polk retained control of her label, relocated to Los Angeles and, "relaunched with a new direction heavily focused on size inclusivity offering every style from 00 to 30-plus," the

brand told WWD. Furthermore, the label has gained momentum through celebrity dressing, having designed custom pieces and worked with the likes of Ashley Graham, Khloé Kardashian, Melanie Lynskey and Hunter McGrady.

For the fall season, Polk is debuting an edited assortment of "statement couture styles," including the "Spencer" gown, an updated version of the bestselling "Khloe" in white latex and a latex trenchcoat.

Key pieces: The "Khloe" dress; "LuLu" gown; "Harper" cocktail dress; "Hart" gown; "Katharine" tuxedo.

Retail prices: \$995 to \$20,000



Brand: Le Chenille
Designer: Demi Thomas
Backstory: Launched in 2021 by chief
executive officer Demi Thomas, La
Chenille is a new Black-owned luxury
bridal beachwear brand that focuses on
crafting beach-minded wedding designs for
elopements, bachelorette parties,
weddings or additional dressing for
ongoing wedding activities. The brand's
latest "Enchanted Moonlight" collection
for spring 2023 features romantic floral
appliqués, beading, playful ruffles, crystals
and sequined tulle across styles that allude
to blooms under the moon's glow.

"We believe in elevating all poets of the

"Khloe" dress

"We believe in elevating all parts of the pre-wedding, wedding and post-wedding beach or pool events to a luxurious moment of romance that shouldn't be confined to traditional wedding venues," the brand told WWD.

Key pieces: Bridal swimwear, cover-ups, beach accessories, skin care and debut wedding attire.

Retail prices: \$1,300 to \$6,500



Broadening Beyond Bridal: Sareh Nouri Debuts Luxury Eveningwear Collection

Bridal designer Sareh Nouri is expanding her footprint with the launch of the brand's first luxury eveningwear collection created by consumer demand.

eyond bridal, for Sareh Nouri, materializes as a sparkling debut into luxury eveningwear, with bright monochromatic color palettes, glittering neutrals, pleated looks set in metallic hues, and floral patterns brandished in striking silhouettes.

The eponymously named Sareh Nouri, a female founded and led bridal brand that manufactures entirely in the U.S., began after the designing of Nouri's own wedding gown, and to date has been sold to over 60 retailers worldwide, with a flagship salon at the Mall of Short Hills in New Jersey.

The launch of Sareh Nouri's luxury eveningwear collection is in tandem with the brand's latest bridal collection, La Dolce Vita, with inspirations informed by a trip to Italy that spurred romantic gowns flush with intricate laces, billowing skirts, and hand pleated draping. Nouri explained that each fabric, silhouette, and lace were hand selected to "entice an Italian experience."

Here, Sareh Nouri talks to Fairchild Studio about her foray into eveningwear, leading a U.S. made brand, and how the company has evolved after a decade in the bridal business.

FAIRCHILD STUDIO: How has the Sareh Nouri brand evolved over the course of its ten years in the business?

Sareh Nouri: My brand has evolved in the past 10 years in many ways. I have grown nationally with major luxury retailers and department stores such as Bergdorf Goodman, and Neiman Marcus. I have been able to grow by offering my collection to brides in many countries. Within the past year, I was able to open my own flagship salon and launched my new luxury evening wear collection.

With the opening of my flagship salon, I also began to offer VIP alterations for my brides at our fully expanded my design studio to accommodate and fully extend the bridal experience. One of the best decisions I have made was to manufacture our gowns in the U.S. Over the past 10 years, my design studio has grown significantly. We have been able to hire a talented production team with years of experience from other major brands. The Sareh Nouri brand is now a recognized luxury brand within the wedding industry and hopefully the brand will continue to grow with an opportunity for brides to wear our evening collection.

FAIRCHILD STUDIO: As a female founded and led bridal brand that manufactures in the U.S., what are some of the major successes and challenges you've experienced throughout your design career?

s.N.: I attribute much of the major successes of my business to having my production here in the U.S. and being able to be a part of the full process from development, to cutting, sewing, quality control, etc. I can oversee everything and make sure that my brides and retailers are provided with white glove service. I work with amazing women-owned businesses that carry my collection and continue to support my brand and have helped grow my business.

Some of the challenges I experienced in my design career initially were related to finding the right candidates for production and I feel truly blessed to have the amazing team that currently works for my brand. COVID-19 was also a big challenge; however, my company was able to grow during the global pandemic.



FAIRCHILD STUDIO: Tell us about La Dolce Vita. How did your experience in Italy inform the designs in this collection?

S.N.: This collection was inspired by my travels this summer to Sicily and Rome. The culture and fashion were a huge inspiration and brought many design elements to the gowns this season. I named all the gowns after some of the towns I visited while touring the region. Also, we work very closely with a mill in Italy, which provided my brand with some of the most luxurious laces and silks.

FAIRCHILD STUDIO:

What inspired the launch of your new luxury eveningwear collection?



Are there any standout/favorite designs?

S.N.: The demand from mothers of the brides really drove the launch of my new luxury evening wear collection, which is also made in my design studio. After receiving many requests, I finally decided to launch evening gowns when I opened my flagship salon, and the collection became a huge success.

After this, several of my retailers picked up the evening collection for their salons. The evening gowns that truly stand out, for me, are the pieces with novelty silks seen on gowns such as Anita, Alice, Laylee (named after my daughter), and Rose.

FAIRCHILD STUDIO: How has the bridal industry evolved? What are some of the emerging trends/changes that are currently impacting the market?

S.N.: The bridal industry evolved significantly due to the social media

element. All the brides now get their inspiration from Instagram or Pinterest. Some of the new trends and changes are more fixated on unique styles and fabrics, which is why my brand really focuses on novelty laces.

Brides also want gowns that are modern yet traditional, and we focus on combining both. Along with bridal magazines, many brides now are inspired by Instagram and Pinterest posts. You see many real brides posting on social media, which other brides can relate to.

FAIRCHILD STUDIO: What's next Sareh Nouri?

S.N.: For bridal, I would like to continue growing the brand and expanding our manufacturing facility. For evening, to continue to grow nationally in the U.S. – reaching more retailers and department stores.



BRIDE



WWD NEW YORK LUXURY BRIDAL PREVIEW

Splurge or Purge? Bridal Companies Adjust to a Changing Market

The wedding service industry is a \$57.9 billion entity in the U.S. BY ROSEMARY FEITELBERG

REPLACE THE FLOWER GIRL with a labradoodle. Slash the guest list by 100. Book the venue for a weekday. Roll in food trucks in lieu of a multicourse sit-down meal. Ditch the designer heels for customized Converses or well-worn cowboy boots.

These are just some of the wedding day cost-cutters that brides-to-be are making, according to Kelly Cook, chief marketing officer and IT officer at David's Bridal, which has 300 stores in North America and the U.K.

The major change underfoot is how brides are feeling a lot of economic pressure right now and are revising their plans. But no matter what, the wedding dress and the honeymoon are not being sacrificed, based on consumer surveys.

"Everything else is completely on the table," said Cook, adding that \$700 is the right price for a wedding dress for many shoppers.

With 2.6 million weddings expected to take place this year nationwide, some of those couples are among the ones who had to postpone their nuptials due to the pandemic. In 2020, 63 percent of engaged couples had to temporarily shelve their plans.

Just as millions of people have become more comfortable attending weddings, the bridal industry is revved up for this week's market in New York. Numerous resources are planning presentations and shows including Reem Acra, who will debut her "Sweet Dreams" collection atop the Instagram-friendly Summit One Vanderbilt - New York City's fourth-tallest skyscraper at 1,401 feet. The ever-hospitable designer Lela Rose will present her latest bridal collection at a cocktail party. Acknowledging small businesses' struggles and community-building of the past two years and inspired by "The Wizard of Oz," The Knot's annual gala Monday night was expected to attract 1,000 people and played up such themes as courage, love and the wicked.

Weddings are back "in a major way" and "fabulous" outfits are needed for the multiple events such as the welcome party, rehearsal dinner, ceremony and after party, according to Rose. Shoppers can peruse her bridal collection at her New York atelier that opened this year and at the company's Dallas flagship bridal boutique. The fall 2023 collection will feature "several new festive looks" that the company "will be working toward making available without the constraints of a traditional longer lead time," Rose said.

One noticeable absence during the bridal market will be a Carolina Herrera collection. The fashion house has decided to exit the bridal business – 45 years after it first offered a bridal collection. Going forward, the company will continue to offer a bridal cocktail collection as part of its ready-to-wear offerings.

Of course, there will be new resources, too. With many brides demanding more options and new labels, One Fine Day Bridal Market will showcase collections from Tuesday through Friday at 450 West 31st Street for buyers. Besa, Bo & Luca, Colby John, Dora Sasu, Helena Kolan, House of Matching Colours, Kate McDonald, Lotus Threads, Maria Farbinni, Sarah

The Peter Langner showroom in Milan is being remodeled.



Alouache, Sébastien Luke, Divine Atelier, Studio Serravalle, Suzanne Ceremony, Jack Sullivan Bridal, Tara Lauren, Temple by Bo & Luca and Trish Peng are among the collections that will be showcased.

The Ukrainian brand Milla Nova will unveil its 28-style Milla by Lorenzo Rossi collection from Tuesday through Friday at Gary's Loft. Doing so gives the company the distinction of being the first Ukrainian brand to participate in New York's bridal market. Founded 20 years ago by sisters Zoryana and Iryna Senyshyn, the company has distribution in 50 countries and has more than 1,000 employees. After the Russian invasion of Ukraine, Milla Nova started creating protective gear to help the Ukrainian forces and medical workers.

In addition, Sally LaPointe will introduce a 75-piece bridal collection — a first for the New York-based company. Twelve retailers are already scheduled to check out the assortment that is geared for more stylish of-the-moment brides than once-upon-a-time ones. Nicole + Felicia will be showing its bridal collection for the first time in North America. With custom clients globally, flagships in Taipei and Shanghai and distribution in Qatar, China, Singapore, Korea, Malaysia, Thailand, Macao and Hong Kong, the U.S. is a new territory. Brides-to-be seeking experiential shopping can visit the new Kelly Faetanini

flagship collection at 41 Wooster Street.

Other companies, including nonbridal ones, are entering the wedding business tangentially. Olympic figure skater Tara Lipiniski is trying a new gig as host of "Wedding Talk," which will premiere on Thursday on Chicken Soup for the Soul. She will discuss all things nuptials, including fashion with wedding planner José Rolón and wedding designer Jove Meyer. As a sponsor of the show, Men's Wearhouse will be featured in three episodes, including one where a same-sex couple sports the label for their destination wedding in Thailand.

Last month Bridal by Eloquii launched and a fall capsule collection will soon debut with seasonal collections to follow. The direct-to-consumer brand offers a wedding wardrobe including bachelorette party and bridal shower attire, something that shoppers had requested in focus groups, according to chief executive officer Mariah Chase.

Despite consumer concerns over inflation and recession, many continue to splurge or maintain their wedding dress budgets. Last year the average wedding dress cost \$1,800, based on a survey of 15,000 couples, who married in 2021, by The Knot. Although any remote workers still favor leggings, hoodies and other relaxed styles, brides aren't abandoning gowns. Ninety-nine percent of respondents, who identify as female, wore a dress for their nuptials. While some brides are opting for vintage styles or resale finds, The Knot's survey determined that the majority – 93 percent – are investing in new frocks.

Once Peter Langner takes part in the bridal market, the company will be unveiling its soon-to-be modernized showroom on Via Bigil in Milan next month. The company has been gaining ground for its bridal, couture and eveningwear collections. Langner, founder and owner, said via e-mail Friday: "We are remodeling the entire showroom. The palace [the



showroom] is from the 17th century and we want to give it a modern look. Our courtyard will stay the same, but the walls, the lights and the windows will all be remodeled."

Incorporating more sustainable practices continues to be a priority in the company's design and manufacturing, a company spokesperson said. Upcycling leftover fabrics and using solar power in the workroom are two examples of that.

Anne Barge is also reworking its production. With the opening of an 8,000-square-foot factory in Atlanta, Georgia, Anne Barge is transferring all of the brand's sampling and some of its production from overseas to its headquarters. The switch will give president and creative director Shawne Jacobs more hands-on oversight of the manufacturing process as well an experienced local staff.

While bridal designers and manufacturers experienced a boom after pandemic safety protocols and travel restrictions loosened last year, the shaky domestic economy is impacting wedding plans for some. In 2019, wedding budgets were in the \$19,000 range and that increased to upward of \$23,000 as the pandemic improved last year, but now future brides' financial confidence is waning as wedding costs are hiking up by double-digit percentages each month. "She is telling us that every single vendor for her wedding" has increased their prices with some as much as 20 or 25 percent, well beyond the inflation rate, Cook said.

However beleaguered that might seem, David's Bridal is optimistic about the months ahead and not just because 40 percent of all engagements typically happen between Thanksgiving and Valentine's Day. Through monthly surveys of 7,000 venues internationally, executives have learned that 52 percent have indicated they have little to no availability for 2023.

"We don't see the economic conditions improving in the short term. We see her budget pressures and concerns probably staying there. But she will also be building more creative ways to have the dream wedding in the time and the place that she wants," Cook said.

Targeting underserved markets, modernizing and digitalizing stores, Sandals Resort honeymoon giveaways and lowering opening wedding gown price points to \$175 from about \$300 are some of the ways David's Bridal plans to boost sales in the year ahead.

Accessories are another way that some companies are building sales. Pnina Tornai has teamed with Naturalizer to create a limited-run capsule collection that will debut in March. Another alliance is between sustainable fine jewelry and engagement rings brand Vrai and the 88-year-old media resource Brides. The parties linked up for a 14-piece assortment of engagement rings, wedding bands, necklaces, bracelets, and earrings with lab-grown diamonds.

And social media-loving designer Cheval, who was formerly known by her birth name Hayley Paige, will be debuting a shoe line called She Is Cheval on Thursday at the South Street Seaport. For the past few years she has been embroiled in a legal battle with her former employer JLM Couture, the parent company of Hayley Paige Bridal. That dispute inhibits her from designing bridal, but the timing of her footwear debut is noteworthy.

ANNE BARGE

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WWD NEW YORK LUXURY BRIDAL PREVIEW

One Is Never Enough

Brides are buying multiple outfits for different moments and using weddings to make a fashion statement.
BY SAMANTHA CONTI





LONDON – Post-lockdown bridal dressing is all about self-expression, and making a fashion statement, say London-based designers Jenny Packham, Alice Temperley and Bella Freud.

Gone are the days when a customer would dream about having a single white dress to wear for the ceremony and the reception. Today those customers are looking for multiple outfits to suit various events, which often happen in different countries.

Even when they're buying a single outfit, they're keen to make a statement and, ideally, rewear the outfit into eternity. And they don't want to wait too long for it to be made, either.

Here, Packham, Temperley and Freud talk about some of the trends they've been seeing and why brides are behaving increasingly like red carpet celebrities, or rock-'n'-roll legends.

Jenny Packham

The designer known for her lavish sequined, sparkly creations said her customers are buying up to four bridal outfits, two for the registry office wedding, which might take place in London, and a further two for the destination wedding, which might be on the Amalfi Coast.

"They have so much choice now: they can have the big dress, and then they can also have the other, more sexy dress for the party afterward when they make an entrance, dance and let their hair down," said Packham.

"I think there has been a movement

back to these formal, big dresses, and then this desire to change up the mood later in the day. They can have the best of both worlds, and the second dress doesn't even have to be a bridal dress," she added.

Packham said one of her brides recently partied in a bright red style from her James Bond capsule collection that launched last year.

In terms of the ceremony dress, Packham said she's seeing more shoulders and arms on show, and more requests for strapless styles.

"We've been through this whole period of sleeves and little collars and beautiful lace sleeves, which came after the royal wedding [of Kate and William]. Now I think we are seeing much more of a sort 1950s glamour, but more with a modern take," said Packham, adding that she's been doing longer trains and dresses but keeping things light.

"It's very important for me that brides are able to move around easily," she said.

Packham, whose collections sell through her own store and through sites including Net-a-porter, also noted that brides today are "more relaxed in the way they buy. They may buy their dresses online, or pick up one dress here, and another one there. They're shopping more like they'd shop for fashion."

Alice Temperley

Temperley has long been the go-to designer for bohemian brides seeking a '20s retro mood. She's expanded her business – and styles – over the years and said customers are now coming to her looking for wedding wear, "but they don't really think a massive dress necessarily needs to be the solution."

She said she's doing tuxedos, a lot of sequined dresses, or ones with colorful, stitched embroidery. She's also launched a "wedding wardrobe" capsule for all the celebrations involved in a wedding.

"They might go for a white dress, and then a jumpsuit and then a full-on sequined dress to wear later," said Temperley, adding that brides are also "desperate to get out and make a statement with really special pieces."

Individuality, and authenticity, are key for the new generation of brides. "They relate to that embroidery, to that fabric, they're finding their treasure rather than just having another white dress made. And they also want something they can wear again. It's not just a onetime buy," she said.

Color has also become a big story, too. Temperley said that people are seeing her bridal gowns in stores and asking for them in colors like red. And she's also become fixated on a gold fabric, which she plans to use for bridal going forward.

Temperley said speed is top of mind – brides don't want to wait too long for a dress. Lockdown forced them to put off their weddings and they're tired of waiting. To wit, she's making more frequent orders so that she has enough stock to hand. In response to bridal demand, the brand has also increased its wholesale clients across the U.K. and added more European accounts.

Bella Freud

Freud is relatively new to the bridal dance, and started designing looks in response to her customers' requests. In typical Freudian style, she's bucking convention, focusing on tailoring that can work just as well on men as it does on women, even though she doesn't really design for men.

"When people are getting married, they want to look like themselves still. Town hall weddings are becoming increasingly popular, and we see that people want to be glamorous without having to do this huge number," said Freud.

She added that there is so much indecision and confusion about wedding day dressing "because so many people find they are having to be someone else for the day. I don't want it to be confusing for them. It's an old tradition, but people are experimenting, and we've seen a huge interest in white and cream tailoring, in waistcoats and this kind of boy-girl love, which is very sexy and interesting."

Freud has done a wedding capsule for Matchesfashion that includes a minidress, trousers, waistcoat and jacket. She said the surge in town hall weddings and the boy-girl vibe of the collection led her to do a shoot inspired by all of the weddings that have taken place at Chelsea Town Hall.

"I wanted to do a real rock-'n'-roll wedding inspired by all of these glamorous people who got married there," said Freud, referring to a string of unconventional brides and grooms such as Wallis Simpson, Irving Penn, Sharon Tate, Hugh Grant and James Joyce.





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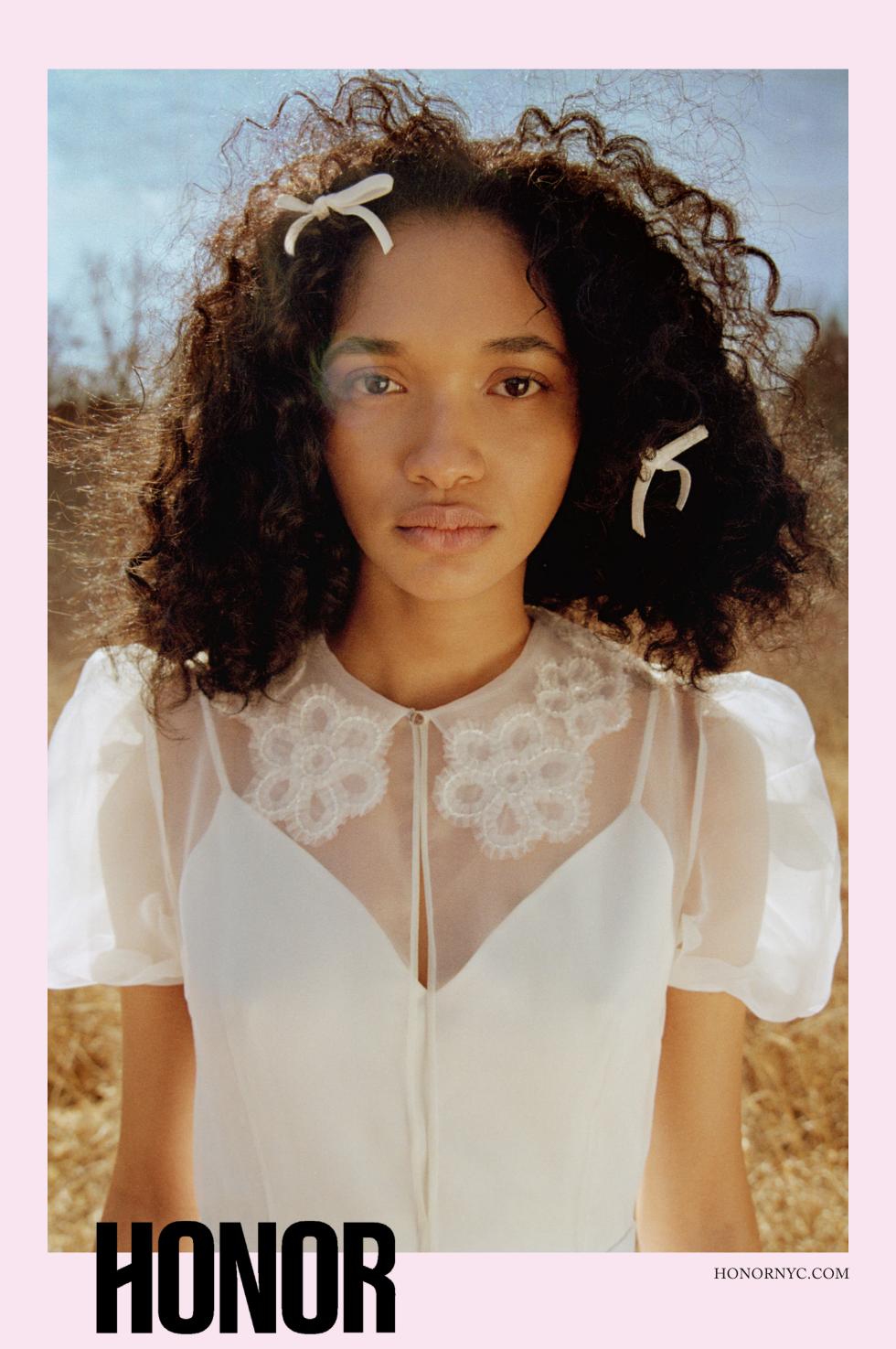


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VIEW THE COLLECTION

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NEW YORK LUXURY BRIDAL PREVIEW **WWD**







EXCLUSIVE

CVS Health to Reduce Prices on Feminine Care Products

 Musab Balbale discussed the importance of equitable feminine wellness offerings and the future of the category at the retailer.

BY **EMILY BURNS**

On Tuesday, which is International Day of the Girl, CVS Health is unveiling its latest commitment to the women's health and wellness category as a part of its HERe, Healthier Happens Together enterprise.

The initiative will address the challenges women face in accessing health services and feminine care products. CVS Health senior vice president and chief merchandising officer Musab Balbale, who started at the company last February, explained the goal is to "bring equality and accessibility to women's health care." For CVS to establish an equitable feminine care category, this initiative is "just the beginning" Balbale said.

CVS Health will set several new standards in place as a part of its overall commitment, including reducing the price of CVS Health branded period products by 25 percent and absorbing the Menstrual Tax in 12 states. CVS Health is also partnering with organizations like Period Law and Period.org, which are working to abolish the Menstrual Tax that taxes period products as nonessential unlike most health-related items.

With these new initiatives, CVS Health is aiming to destigmatize the conversation around menstruation and fight period poverty, which impacts one out of five women, oftentimes causing them to miss school or work, according to Global Citizen. Nearly half of those who experience periods are also concerned

about being able to afford the necessary care products, according to CVS Health-The Harris Poll Survey.

"As we think about the health landscape, period poverty and the challenges women face are not only a financial burden but they also have real emotional impacts and mental health impacts on our consumers and our communities," Balbale said.

In order to further reduce the financial burden across women's health products and services, the retailer is lowering the prices on other CVS Health branded items, including UTI medications, pregnancy tests and vaginal ointments, as well as offering new menstrual, menopause-related and contraception services in CVS Minute Clinics and its virtual platforms.

With this commitment, CVS Health is also addressing the Pink Tax, in which products geared toward women are often more expensive than the comparable product for men. The retailer will be implementing equitable pricing for similar men's and women's products, like razors and shaving cream.

"Oftentimes, prices for products that are geared toward women have had a higher retail price across the industry and we are instituting formally now a process by which we evaluate all the products...and make sure that they are priced equally and fairly across the gender spectrum," Balbale explained.

In order to further establish accessible women's health care, the retailer will continue to expand its CVS Health branded offerings and is inviting brand partners to participate with them, noted Balbale. "CVS plays an important role in the communities that we serve. It oftentimes serves an immediate need for members of our community where they've run out of products at home. It also, for a large portion of our more urban communities,



serves a role as where they shop more regularly and so making sure that we have availability, accessibility to feminine care products is really core to our mission to serve the health and wellness needs for our community," Balbale said.

To announce its latest HERe, Healthier Happens Together commitment and celebrate International Day of the Girl, CVS Health is hosting a conversation on Tuesday in New York City to discuss topics around women's health, including period

poverty, menstrual tax and the actions CVS Health has set in place. Moderated by TV personality Adrienne Houghton, panelists will include 601 for Period Parity cofounders Asia and Laila Brown; The Money Coach founder Lynette Khalfani-Cox; CVS Health's vice president and chief medical officer for women's health and genomics Dr. Joanne Armstrong, and CVS Health's vice president of consumer health care, pricing and analytics and front store merchandising Jack White.

BEAUTY

Relevant Builds Out Product Lineup

Relevant is launching six new products, including a vitamin C serum.





 After launching with one SPF earlier this year, the brand is introducing six new products as its retail footprint widens.

 $\mathsf{BY}\, \mathbf{JAMES}\, \mathbf{MANSO}$

Thirteen Lune-incubated skin care brand Relevant is taking its inclusive vision to new product categories.

The brand, which came to market earlier this year, is launching two cleansers, a serum, an eye cream, a mask and an exfoliating toner. Prices range from \$28 to \$76. Industry sources expect the brand to reach \$10 million in sales for its first year on the market.

Just like the debut launch – a mineral sunscreen that doesn't leave a white cast on any skin tones – the new products were formulated with every skin tone in mind. Nyakio Grieco, Thirteen Lune's cofounder, tapped a team of Black cosmetic chemists to develop the offering because "they really understand melanin-rich skin and how to better serve those tones and not leave them out," she said. "These products really do the trick, and everyone can use them."

Among those, Grieco expects Sol Tone, the exfoliating toner, to gain popularity. "This is a product where so many people have been left out on the shelf when it comes to chemical exfoliation. Often, the ingredients are at high percentages. If you

have melanin-rich skin, it can be damaging to the skin," she said. "This has five acids, it really helps to refine and hydrate the skin."

The Sunburst C+ Superfruit Serum combines vitamin c with baobab and buriti extracts; the Complete Cleansing Serum employs green coffee oil, banana extract and squalane. Grieco designed the routine to include a balm cleanser, a cleansing serum, a toner, a treatment, an eye cream and a moisturizing last step.

Offering a routine is key to the brand's go-to-market strategy. "Brands are moving toward launching one product at a time and making every product a hero, but because this is a true culmination of the Relevant skin care routine, I wanted people to experience that culmination," Grieco said.

Grieco isn't stopping at one routine. "When we think about the line extensions to come, it's given me the opportunity to play in categories I've never seriously gotten to play in....As we launch the other categories coming in 2023, we're finding other places in the market where we can serve all consumers," she said.

The product expansion comes at a pivotal time for the brand. Thirteen Lune is opening 75 shops-in-shop per month with JCPenney Co. Inc. until the nationwide roll-out is scheduled to finish this spring, broadening the Relevant's points of distribution at the same pace.

"Everything rolling out will always be the ethos of the brand, seeing how I can better serve all consumers," Grieco said.



FASHION

EA7 Named Technical Outfitter of Italy's Winter Sports Athletes

 The four-season partnership will take the Italian winter sports athletes to the 2026 Winter Olympic Games in Italy.

BY MARTINO CARRERA

MILAN – Giorgio Armani is taking over the slopes.

The designer has forged a link with FISI, the Italian Winter Sports Federation, becoming the team's official technical outfitter for four seasons via his sportswear leaning EA7 line under the Emporio Armani brand.

The tie-up was revealed Monday at the Armani/Teatro in Milan as part of a two-day event kicking off the upcoming season for the national federation with athletes in attendance already sporting leisure clothing from the EA7 collection.

The designer did not attend the event but in a statement he said: "The world of sport never ceases to inspire and excite me. It is animated by values in which I deeply believe: team spirit, hard work, respect and loyalty.

"This new collaboration...is another step in a direction that I undertook years ago and which has brought me much satisfaction and the opportunity to engage with great athletes. Winter sports are also a wonderful playground to experiment with style and performance while maintaining a renewed focus on the environment," Armani added.

The partnership stretches until the 2026 Winter Olympic Games, to take place in Italy between Milan and ski destination Cortina d'Ampezzo in the Veneto region.

"Over the past few years, Mr. Armani has been building a brand that started out as an exploration of sportswear to rapidly become an important player in the field," Giuseppe Marsocci, deputy general manager and chief commercial officer of Giorgio Armani, said at Monday's event.

"[EA7] represents an important connection between fashion and sport, the first important example of such tie-ins.... We embarked on this adventure with eagerness to learn something new along the journey that will take us through Milano Cortina 2026," he added.

As reported, the Winter Olympics are expected to generate buzz, draw interest and help boost the Italian economy. They will mark the third time Italy will host the Winter Games after the 2006 edition in Turin and the 1956 edition in Cortina d'Ampezzo.

Signaling their importance, the Ministry of Tourism Massimo Garavaglia revealed Monday during the event at the Armani/ Teatro that the government is supporting the federation with 1 million euros a year and additional 3 million euros through 2026 to build momentum around winter sports and ski resort destinations in the country.

To be sure, Italian winter sports athletes are already a source of pride for the country, with the federation reporting a record-breaking 2021-22 season with 155 podium wins across winter disciplines and three breakthrough stars. They include Super-G ski racer Federica Brignone, alpine ski racer Sofia Goggia, who specializes in speed events such as downhill, and ski mountaineer Michele Boscacci.

Together with their fellow team members, the two female athletes looked excited for the 2022-23 season ahead, which is fast approaching. FISI president Flavio Roda touted their excellent achievements and resilience during the two pandemic-scuppered years.

In a few weeks as winter sports

tournaments begin, the Italian athletes will sport EA7's performance-driven gear, including ski suits, overalls, jackets and puffers; mid-layers; leisurewear such as track pants and tops, vests, shorts and T-shirts, as well as a range of accessories and sneakers.

Designed in two colorways, burgundy and gray, clothing spells out "Ita" on the back flanked by three brushstrokes in the same colors as the country's flag – white, red and green. The EA7 team employed cutting-edge technology for padding, such as Ardor7, a recycled textile blending microfibers with recycled polyester and Stratum7, also a recycled stuffing crafted from microfibers. Both are GRS-certified.

Although it marks the first time Armani is providing the team with technical outfits

 previously supplied by the Robe di Kappa brand – the tie-up is more of an expansion of the deaigner's link with winter sports.

Through his EA7 Emporio Armani line, introduced in 2004, he was already the official outfitter of the Italian Olympic team, who wore the designer's EA7 Emporio Armani kit during the opening ceremony of the Winter Olympic Games in Beijing earlier this year.

His support of Italian sports teams dates back to 2012 for the London Olympic Games, followed by the 2014 Sochi Winter Olympics, in 2016 for the Olympics in Rio de Janeiro, at the 2018 Winter Games in South Korea and in 2020 for the Olympics in Tokyo. The designer has also already linked with winter sports via a partnership with Italian and Swiss ski schools.



EXCLUSIVE

Jessica Chastain Fronts Gucci's New Watch Campaign



 In a film and photographs, the Oscar-winning actress and film producer is seen wearing the Gucci 25H model.

BY LUISA ZARGANI

MILAN – After Idris Elba, it's now Jessica Chastain's turn to front Gucci's new campaign for the brand's 25H watch.

With this agreement, the Oscar-winning actress and film producer is further developing the relationship with Gucci and its creative director Alessandro Michele. In June, Chastain posed for the brand's third Hortus Deliciarum jewelry collection, or Garden of Delights in Latin. Chastain wore Gucci to the Academy Awards last March, where she received the Best Actress Oscar for her performance in "The Eyes of Tammy Faye," among other red carpet sightings, and she attended the brand's spring 2023 show in Milan last month.

In a film, presented under the tag line "It's Gucci Time," she muses on the concept of time in a voiceover monologue, shot in a single-take sequence.

Chastain is seen in character as a "screen idol" in sync with the retro aesthetic of the campaign, filtered by a subtle touch of irony.

Michele conceived the campaign, and the film and photos are art directed by Ezra Petronio and lensed by Mert Alas and Marcus Piggott. The Gucci 25H is characterized by a multilayered and ultra-thin silhouette and sharp line and integrated bracelet, crown and bezel.

Three automatic editions of the watch feature in the campaign, all fitted with the brand's GG727.25 caliber. Alongside the 40mm steel and diamonds model, which Chastain wears in the film and in one of the endorsed shots, are its monochromatic counterparts in blue and pink aluminum, featured in the still-life and endorsed shots respectively.

The watches are being rolled out in Gucci stores and at wholesale. The aluminium model is priced at 8,500 euros, while the design with diamonds is priced at 10,500 euros.

Gucci launched its first timepieces in 1972 – all made in Switzerland – but in 2021, marking the brand's centenary, the luxury house unveiled four lines under the high watchmaking umbrella.

Gucci's watch headquarters is based in Neuchâtel, Switzerland. Quality control, assembly and diamond setting take place in the Swiss plant of La Chaux-de-Fonds, while dials and special decorative techniques are crafted in Gucci's Fabbrica Quadranti facility in the Canton of Ticino.

Gucci 25H has a playfully symbolic name, containing a number that the brand's creative director considers a talisman and one he often features in his collections for Gucci.



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SOCIAL IMPACT

Are Brand Factory Audits Doing Enough?

 Labor report shows rise of union-busting, harassment and workers' rights abuses.

BY KALEY ROSHITSH

Union-busting is more than just a bad look for a brand – it's a breach of workers' rights.

A new report from the Business & Human Rights Resource Center titled "Unpicked: Fashion & Freedom of Association" found union-busting is on the rise.

"Because of the pandemic, threats to freedom of association were exacerbated.... And really importantly, there's never been a time that's been more critical for businesses to engage their workers in health and safety in the pandemic," Natalie Swan, labor rights project manager at the Business & Human Rights Resource Center, told WWD in an interview.

Under the International Labour
Organization's core protections, collective
bargaining and the right to form or join
a union is protected under law. The
Resource Center surveyed 124 union
activists in Bangladesh, Cambodia, India,
Indonesia and Sri Lanka on a number of
prevailing issues in the workplace. The
survey collection timeline was from June
2022 to July 2022. Some 61 percent of
respondents said collective bargaining
agreements have gotten worse, as did
myriad other ESG-billed issues.

There was a cited 48 percent rise in workplace discrimination and harassment for trade union members. Other reports indicate union members also experienced surveillance, denial of factory access, violence, blacklisting, dismissal, false charges and strike repression.

In countries like Pakistan and Sri Lanka, the phenomenon is being exacerbated by the ongoing economic crisis.

"Straight after COVID-19 we are now in an economic crisis; we don't even have electricity during blackouts and inflation for food is over 50 percent," Anton



Marcus, joint secretary of the Free Trade Zones and General Services Employees Union in Sri Lanka, noted in the report. "The workers are struggling to survive, they don't have time to engage with trade union activities. When we call training programs and meetings, attendance is very poor. They are too busy in the queue in the petrol station to get fuel. It's having a very bad impact on trade unions."

Marcus also went on to call the audit system many brands rely on as "just camouflage."

"It's not real," he said. "They don't share the reports with the unions, they don't even talk to the unions. We know how [the factories] select the workers for audits, most are non-union members. This system is never going to support workers. If they really wanted to have a genuine audit, they need to talk to the unions. When there is no union, they should talk to the workers at their boarding houses, not inside the factory. Inside the factory, workers cannot talk the truth."

Benetton Group, C&A, H&M, Mango, Bestseller, Primark, Under Armour, J. Crew, Asda and others were among the brands mentioned in the report's case studies or union member testimony.

Bangalore-based union leader Namita (whose name has been changed for safety) produces for brands including Benetton Group, C&A and H&M and said the ever-high production targets have made managers unwieldy.

"[The supervisors] throw bundles of clothes at us, every day at one or two people at least. When it hits us in the face, it really hurts. They pull and push us, hold our hands tightly and drag us from the machine across the factory floor and push us to the side," she said.

The Resource Center is also investigating gender-based violence and harassment claims in a number of factories, engaging in dialogue with a dozen brands.

Swan said the report provides an "evidence-based [approach] to engaging with brands and workers," and that it

can stoke further change.

"We see that brands undertake initiatives along their supply chains often – let's say gender or modern slavery. Part of the solution is for brands and governments and other stakeholders to take freedom of association seriously. If you don't respect it, you see a backslide in these issues," she said. "It's a solution for brands to champion freedom of association and have brave, bold conversations on the benefits....Brands aren't keen to talk about freedom of association as they are about gender issues. The second thing is fair purchasing practices, particularly during times of crisis."

Nearly every brand mentioned in the report has a public commitment to worker safety, said Swan, but the missing piece is often a "sustainable financial commitment to your suppliers." The report also highlighted the need for binding agreements on pay and freedom of association, like Clean Clothes Campaign's "Pay Your Workers – Respect Labour Rights" agreement – which does just that.

The last thing Swan mentioned was the gray area of audits, which are just one of many ESG issues under fire for their efficacy.

To that she said, "We know that audits are good at highlighting certain types of risk – it's relatively easy to spot 'Is there fire safety equipment? A lock on the bathroom door?' It requires more substantive investigation by brands. You need to talk to a broader number of people. You can't always talk to workers in the workplace because they may not feel safe. It's really tricky, and not always the best."

As activists, journalists and more can attest, those closest to the situation at hand may be the best to speak on it.

"It's incredibly important that workers are believed," Swan reiterated. "If you want to know health and safety, harassment risks on the floor. It's the workers who are the experts."

HUMAN RESOURCES

Lacoste Appoints Catherine Spindler as Deputy CEO

 The French label's chief brand officer since 2021, Spindler joined the company and its executive committee in 2019.

BY LILY TEMPLETON

PARIS – Catherine Spindler has been appointed deputy chief executive officer of French label Lacoste, its parent company MF Brands Group said Monday.

Lacoste CEO Thierry Guibert, who also serves as its parent group's CEO, credited Spindler in a statement announcing her role for "[enabling Lacoste] to breathe new life into the collections, to increase its desirability and its global influence, and to raise [Lacoste's] CSR requirements and commitments even higher" in the three years since her arrival at the company.

Lacoste's chief brand officer since 2021, Spindler joined the French label in 2019 as executive vice president, marketing and branding, also entering its executive committee.

In this new role, Spindler will be tasked with "[continuing] Lacoste's development and [supporting] its ambition to become the most inspiring brand in fashion-sport," continued Guibert.

This will entail continuing the premiumization of the French brand; strengthening its distinctiveness and the consistency of its expression in all of its markets and distribution channels, and working to improve Lacoste's go-to-market strategy in an organization that will give more autonomy to the regions in which Lacoste operates around the world.

Earlier this year, at the unveiling of Lacoste's 17,200-square-foot Champs-Élysées flagship, Guibert had named the company's lack of dependence on a particular territory as a key factor in helping its resilience during the pandemic and robust health since.

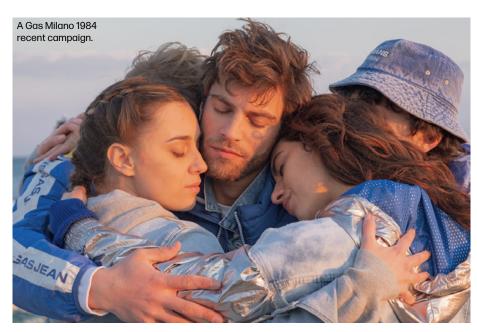
Throughout her career Spindler has held a variety of communication and marketing roles at LVMH Moët Hennessy Louis Vuitton and Yves Rocher. She has also been brand vice president and member of the executive committee of the Dr. Pierre Ricaud beauty brand, before joining Veepee, previously Vente-Privée. She served chief marketing officer, and later managing director, France, vice president, customer experience for the off-price retail group.





FASHION

Gas Milano 1984 Relaunches Under New Owners



 The jeanswear brand has found its white knights that are poised to spur its digital capabilities and global appeal.

BY MARTINO CARRERA

MILAN – Italian denimwear companies had been losing their edge even before the COVID-19 pandemic struck but the return of the Y2K aesthetic in recent seasons has turned the runway spotlight on denim once again, opening new opportunities for specialty brands that would otherwise be stalling.

Gas was among the pre-pandemic casualties in the jeanswear arena, with its now-former owner Grotto group dragging it out of bankruptcy and applying for a composition with creditor procedure that lasted five years.

Last spring, a pool of white knights came to the rescue with a court-managed takeover of the company, which is based in Chiuppano, Italy. Milano 1984 – a company controlled by entrepreneur and investor Andrea Citterio via his investment vehicle Duke, which is co-owned by Andrew Bordin – acquired a majority stake in Gas at a price pegged at 17.5 million euros.

A third minority investor was found in tech-savvy Alpha Square Invest helmed by cofounder and chief executive officer Rino Castiglione, with two additional financial investors, DEA Capital and Amco, joining the group.

"The company is out of a five-year composition with creditors procedure and was hit hard by COVID-19; it was a tough landscape," executive board member Castiglione said in an exclusive interview with WWD.

The brand's financial and industrial stability, further weakened by the pandemic, was already impacted by a changing landscape that hit the traditional wholesale-based, digital-weak model of the '90s and Aughts when the brand reached

its peak of success.

"Our first initiatives were aimed at giving back trust to the team and laying out a plan spelling out loud this was not a financial operation but rather a business initiative aimed at bringing the brand back to past glory," Castiglione said.

"The relaunch starts from products...
denim offering will be key as it represents
the core business category. Gas is
recognized and has a track record for its
quality and services....It's never been a
strongly characterized fashion brand,
rather its strength sat in its accessibility
and versatility," he explained.

The new management onboarded two key creatives, recruited from the Guess Inc. stable. Gregoria Carmagnino, a former Guess head designer, and Gianpaolo Camporese, head of design, menswear at the American denim giant, were appointed to the roles of creative director and head of design at Gas Milano 1984, respectively.

The first collection under the new creative team is to bow for fall 2023 and presented in December.

Castiglione noted that the strategy entails a stronger focus on adjacent categories, too, including outerwear and casual tops such as sweatshirts and T-shirts.

Cue the new name, Gas Milano 1984, which reflects the denimwear brand's ambition to boost its positioning as a full-fledged fashion player.

As part of the five-year turnaround business plan, Castiglione said the goal is to double revenues in three years. In 2021, the denim specialist posted sales of 30 million euros.

A menswear-driven brand, the new owners are eager to achieve a more balanced split, with womenswear growing from the current 20 percent to 40 percent.

"At the apex of its success, Gas fashion for women was very successful," Castiglione explained. The brand built its success in the '90s and Aughts when wholesale was still the driving force. Although there is no plan to shift that model entirely, the executive acknowledged that there are tweaks to be made.

The brand will reduce its stock keeping units, drop four collections a year and inject newness via capsule collections now and then.

"It's typically a retail-leaning model," he said. "We're not yet thinking about a retail strategy, but the model can easily and successfully apply to the brand."

The tech-savvy Castiglione will also be key to instituting a digital strategy, compensating for the lost online sales over the past few years.

"Among the next steps, we will build a digital marketing team to grow our e-commerce operations and provide e-tailers, think Zalando and department stores' online channels, with forwardlooking services," the executive said.

He noted, for example, that the brand's extensive archives could get the digital treatment, offering new generations a glimpse into Gas' multifaceted past, which included tie-ups with the Repsol Honda team for the MotoGP, among other initiatives.

Gas Milano 1984 counts around 500 stockists, mainly based in Italy. Castiglione said the domestic market will remain the primary focus together with Southern Europe and German-speaking countries, where denim consumption is among the highest.

"Until 15 years ago, Gas had a strong footprint in Europe [with local subsidiaries] and even in Japan," Castiglione offered. To this end, a key priority on the manager's agenda is to retrieve lost partnerships with department stores in the Old Continent, including El Corte Inglés, KaDeWe and Rinascente, among others.

A dedicated strategy on the U.S. and Canada, where majority shareholder Bordin is based, will follow.

FASHION

Michèle Lamy Cooks Up a Storm With Matchesfashion

 The visual artist is serving breakfast with her closest collaborators during Frieze Week.

BY HIKMAT MOHAMMED

LONDON – Breakfast is being served by Michèle Lamy.

The cofounder of Owenscorp and artist has collaborated with Matchesfashion's London town house 5 Carlos Place on Michmatch Cafe, a breakfast event running until Thursday as part of Frieze Art Fair.

A bespoke menu including lunch and afternoon tea has been designed by Lamy's close collaborator and friend Isis Neal, formerly third executive chef at Les Deux Cafe, the Los Angeles restaurant that hosted the likes of Madonna, Lenny Kravitz, Sofia Coppola, Tom Ford and more.

The menu is printed onto a cotton napkin featuring Lamy's jeweled mouth open.

The food list includes sourdough toast with butter, blackberry jam and honey from Palais Bourbon; finger sandwiches of anchovy with tarragon aioli and smoked salmon with creme fraiche, and scrambled eggs with a choice of spinach, herbs, sauteed mushrooms, gruyere, chive and truffle.

"There was nothing to make a statement with, but I felt it was in the spirit of people understanding each other. It has been absolutely nice to be part of the fair without being in the fair, but I think my art is to get people together," she said.

Lamy, who is based between Venice, Paris and Los Angeles with her fashion designer husband Rick Owens, hasn't visited London since the pandemic.

"It's making a comeback and it's the same feeling as when I did my first bar here," she said of the city, reminiscing about when she set up a boxing gym in The Corner Shop of Selfridges.

"London is about standing up for your ideas with a mix of art and life," said Lamy, adding that being here "is more about being a great human being than just selling clothes. London has this spirit and that's why I'm trying to do a British accent."

Lamy has also been working with Loïc Le Gaillard and Julien Lombrail, cofounders of Carpenters Workshop Gallery, on their London flagship that will open in spring 2023. She's working on the bar-lounge and recording studio, which is dubbed Lamyland.

"I've been doing something special for System magazine that's coming out in perhaps a month or so," she revealed about the secret project that's centered around beauty.

Joining Lamy at the Michmatch Cafe residency is Berlin-based visual artist Matt Lambert.

"We've been collaborating for five years and we first did 'Butt Muscle' [a sexually

graphic music video] which WWD covered, which was wild because it's literally p-ing, f-ting and f-king in Women's Wear Daily, but as soon as Michèle and Rick attach to it, it somehow just transcends," said Lambert.

He's been working on a film with Lamy called "Infinite," which was shot four years ago and shelved, but now it's been reedited featuring songs from Lamy's musical project "Lavascar" remixed by Arca and with the poetry of Lebanese-American poet Etel Adnan. The film will be released "very soon."

Lambert and Lamy just presented a performance piece in Berlin at the Julia Stoschek Collection that's a sequel to "Infinite" titled "Infinite 2," with the film version in postproduction.

"We're now in this position where everything we do we're going to call it 'Infinite' as a sequalization," he said, adding that he and Lamy are focusing on performances and films in different cities and to work locally – right now he has Tokyo, Miami and London on his wish list.

Lambert started his career in London at the age of 21, but he finds working in Berlin is better for him "because it's so much



less distraction and so much calmer and a slower pace, but everything has always been through the lens of a London aesthetic."

Alongside Michmatch Cafe, Matchesfashion will be hosting Friezerelated events all week long, including a fine jewelry pop-up by Brazilian-Lebanese designer Nadine Ghosn; the launch of "The River Cafe Look Book" by Ruthie Rogers, and a brunch panel talk with fashion designer Christopher Kane, creative director Tammy Kane, A Vibe Called Tech founder Charlene Prempeh and creative director Lewis Gilbert.

§VODICES

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RFTAIL

Stores Launch in Shanghai With Fresh Take on Multibrand Retail



 All three local players – XC273, Looknow Aflow and R130, along with the U.K. retailer Machine-A – boast differentiated concepts and business propositions.

BY **DENNI HU**

SHANGHAI – During Shanghai Fashion Week, three local fashion multibrand designer stores opened their doors in downtown Shanghai, all with ambitious plans to cater to a fashion-savvy community in China's fashion capital.

All three local players – XC273, Looknow Aflow and R130, along with the U.K.'s Machine-A – boast differentiated retail concepts and business propositions.

XC273, which soft-opened a year ago, officially launched its expansive shop and event space with a floor dedicated to SND, Chongqing's coolest multibrand retailer.

Looknow Aflow, the venture capitalbacked multibrand chain store, is edging into menswear and collectibles with a streetwear bent.

R130, an incubator project backed by the Chinese apparel company Ribo Fashion Group, is taking on high fashion with a focus on Antwerp designer brands.

Post-lockdown, the appetite for new retail experiences is palpable.

"We realized that shoppers are gradually moving away from the traditional shopping mall retail experience and we are all taking part in this movement," said Ming Yan, cofounder and chief executive officer of Looknow.

"For the new generation of multibrand shops, their advantage is the grasp on Gen Z shoppers," said Ying Zhang, founder of XC273.

"A curbside store with character and personality will always be a draw for a curious audience," said Yvonne Shi, cofounder at R130. "It will always be a niche market, but if we do it well, we will attract the right kind of people."

As the market finds renewed interest in niche brands and local designer labels come of age, these multibrand retailers have emerged concurrently to seek out a new crop of fashion lovers and deepen ties with the brands they carry.

Case in point: Labelhood recently created a joint venture with local designer brand Shushu/Tong to launch a store at the newly opened JC Plaza shopping mall, while Looknow has hosted long-term pop-up stores for Ganni before the brand

officially launched in China.

According to the McKinsey 2022 Fashion Industry Whitepaper released during Shanghai Fashion Week, "niche is making its way to the main street."

"Buyer shops will become an influential platform to reach a specific set of customers, provide support for independent brand's marketing, sales operations and help with commercial real estate negotiations, which will create more opportunities for independent brands," the report said.

XC273

XC273, the expansive 14,000-square-foot, three-story store, is one of the biggest retail projects in recent Shanghai multibrand retail history. XC273 is backed by textile manufacturer Chenfeng Group, which has helped finance local brands such as Comme Moi and Chen Peng.

Equipped with a theatrical ice blue water pond at the center of the space, the shop quickly gained popularity on Chinese social media.

XC273 celebrated the launch with a host of events and projects for local designers Yue Qiqi, Penultimate and Untitlab, and launched an art show with neighboring gallery Fibre.

Located in a former state-owned towel factory, XC273 is hidden at one end of a newly established mixed-used retail project. But fashion insiders have no problem locating the venue since it has previously housed the Not Showroom, also owned by XC273's parent company XCommons, and hosted Windowsen's inaugural fashion show.

"We know people want experimental brands, but also garments that are more wearable for people who are less in the know," said Zhang of XC273's position as a fashion department store. The store decided to work with SND to reach that goal, with the second floor dedicated to SND-selected brands.

"I was initially drawn in by XC273 for its sense of storytelling in the space," said Will Zhang, founder of SND. "But most importantly, we decided to work together to focus on presenting new and exciting brands to our customers."

The store's first floor highlights mostly emerging menswear brands, such as Kiko Kostadinov, EgonLab and Kusikohc, while the third floor will evolve around artist furniture and lifestyle offerings.

Using XC273 as a testing ground, the store also hosts shop-in-shops to support brands that came of age with Not Showroom, such as 80n8 and Samuel Guì Yang. She hopes

that XC273 will serve as a testing ground for local brands before paving the way to expand into monobrand stores.

"There's a tricky part about the Chinese market," said Ying Zhang. "Multibrand stores want to support brands like how Tmall does it by selling a lot of popular products, but not many shops maintain a depth of the inventory on these brands so people won't be able to see a well-rounded picture of the brand story.

"So we want to go deep with individual brands, our end goal is to make the brands stronger. This will in turn make the store more appealing," she added.

Looknow Aflow

Cofounded by Ming Yan, a serial entrepreneur and former media company executive, Looknow started as an e-commerce retailer and ventured into brick-and-mortar in 2019. It completed a \$22 million Series-A funding led by GGV Capital in 2018.

Looknow Aflow is the franchise's 14th door in China, on Shanghai's popular Anfu Road.

"We want to break free of the impression that we are a womenswear store. We want the identity of Looknow to flow, that's why we called it Aflow, and it also rhymes with Anfu Road," Yan said. "We identified a retail lifestyle called 'new urbanism' in Shanghai. It's more unisex, hip, streetwear-driven, but not so literally."

The two-story curbside store currently features an outdoor cafe, an expansive amphitheater first floor covered in paint-splashed carpeted walls and dotted with Chinese plants and artworks. It also includes a graffiti bathtub painted by Yan's 5-year-old son. The second floor is currently hosting a pop-up of local ceramics brand Xixingle.

The store features popular brands like We11done, Sunnei and Helmut Lang.

"We realized that young professionals no longer want to be identified by their work. They want to more outwardly display their lifestyle and hobbies post-lockdown, such as group street cycling, surf skating and playing Frisbee," Yan explained.

For Yan, tapping into interest groups is essential for managing customer relationships. "It's not enough to chat with our customer base over Wechat," Yan said. "The multibrand retail experience has to be about having fun with the customers, and that's how you capture the user's limited attention span."

Later this year, Looknow will launch a parkside retail outpost across the street from IAPM, a popular luxury shopping



mall in downtown Shanghai. The VC-backed retailer is also hoping to secure its next round of funding next year.

R130

Backed by Ribo Fashion Group, a Shanghai-based apparel company, R130 purchased the 5,380-square-foot, fourstory building in downtown Shanghai, neighboring Labelhood Men's store.

The retailer spent more than a year designing and renovating the building. The result was a tower-like structure fully equipped with an elevator.



R130 is managed by Yvonne Shi, a former art world veteran who plans to bring more avant-garde Antwerp brands to the Shanghai market.

For the first two weeks of opening the space is being dedicated to an exhibition spotlighting recent Royal Academy of Fine Arts Antwerp graduates, including Di Du, Sensen Lii, Victor Wang, Giorgia Galfre, Igor Dieryck, Jasmin Bandomer and Marc Pengel.

"I think these designers, whom I prefer to call artists, are not only making great clothes but at the same time they have a knack for discussing social issues via their designs," Shi said.

The first floor of R130 is dedicated to "easy basics" by brands such as Maison Margiela and Craig Green, which is curated by Chengdu designer boutique Clap. The second floor is dedicated to emerging designers such as Botter and Y-Project. The third floor features well-known avantgarde brands such as Ann Demeulemeester and Rick Owens, while the fourth floor is a fashion gallery curated by Cofi, a local fashion archive store and research center.

Shi said even though these brands have an established presence in the Shanghai market, how the store buys them will help R130 differentiate. "I spent some time observing how natural light would hit each rack of clothes at different times of day, so how the clothes are presented, how different brands interact with each other is important," Shi said.



FASHION

Los Angeles Fashion Week Concludes

 L.A. Fashion Week completes four days of diverse shows and events after bowing with new owner N4XT Experiences.

> BY **DEBORAH BELGUM** PHOTOGRAPHS BY **LEXIE MORELAND**

LOS ANGELES - For four days Hollywood, California, was abuzz with crowds lining up to see the various L.A. Fashion Week shows organized by a new owner in a new location.

Lines stretched down the sidewalk on Sunset Boulevard outside the Lighthouse ArtSpace, where an immersive art show featuring works of Vincent Van Gogh and a show on King Tut had taken place until they were temporarily suspended for the fashion event.

A few blocks away, talks and panel discussions were organized in the historic Citizen News building, which houses event spaces and the hip new Mother Wolf restaurant.

Everyone was holding their breath to see how a reconfigured L.A. Fashion Week, now under the ownership of N4XT Experiences, would turn out for its Oct. 6 to 9 run. By most accounts, it was a success.

Attendees were particularly taken with the new venue that had a large, cavernous room where images could be projected on the wall showing starry nights or fireworks marking the end of a show.

Models walked down the concrete floor lined with long white benches where fashion followers viewed the creations from brands including AnOnlyChild, Gypsy Sport, Revice Denim and Sami Miro Vintage.

On average the shows started about 35 to 45 minutes late with a certain amount of chaos in the air as fashiongoers wondered when they would be seated.

One attendee, who asked not to be named, believed the shows weren't as organized as previous L.A. Fashion Weeks but liked the new location. She thought the new owners were doing well considering this was their first event. "I chalk it up to being new," she said.

Many fashion followers were pleased with the Hollywood location and the variety of events organized around L.A. Fashion Week.

Those events included a host of panels, fireside chats and master classes talking about various fashion and beauty-related subjects, including how digital closets encourage sustainability and a panel on the future of beauty.

Danielle Lauder, the greatgranddaughter of Estée Lauder and a beauty adviser to N4XT Experiences, moderated a "Live Art Meets Luxury" talk with Donald Robertson, an artist who is also senior vice president and creative director for the Estée Lauder Cos. Inc.

Robertson drew smudged images of models on a large canvas while answering questions from Lauder about his artistic process and being a creative disruptor.

He recalled that while working with the cosmetics line Smashbox, he marketed the brand by having the company buy an enormous '60s-era white Cadillac convertible. He had red lips painted all over it and parked it near the Art Basel show in Miami Beach, Florida, to generate buzz and attention for the cosmetics company, which is now an Estée Lauder subsidiary.

"Miley Cyrus crawled on the top of it, and then it ended up in People magazine," Robertson recalled. "I love stuff like that."

It was those experiences that pleased fashion-show attendees like Amanda





Stinson. "I liked this fashion week better than the one in April," she said. "Before, there was not that much to do, but the panels were thought provoking."

The shows were also inclusive of various communities. Rio Uribe, the designer and founder of Gypsy Sport, created an edgy, gender-bending show with male models wearing dresses, zaftig female models wearing skimpy dresses and Zoot suit-like creations that reminded the L.A. designer of his Latino roots.

"We're all about celebrating community. In Los Angeles, there is so much Latino and queer community, and I just wanted to give them a chance," said the designer, who moved his company back to Los Angeles from New York in 2019 and has shown at New York Fashion Week and showed last year during L.A. Fashion Week held at the Petersen Automotive Museum.

His collection included lots of sequins seen in minidresses and miniskirts with matching skimpy tops. Plaid was also a popular fabric used in dresses with lace trim and pleated and billowy skirts. Spaghetti-strapped dresses with a lingerie look were also popular.

Uribe said this L.A. Fashion Week felt different from others. He said there was more buzz about it. "Maybe it is the venue, but I felt more people were talking about it," he said.

He was amazed when he was standing in line at a Koreatown post office in Los Angeles and heard someone talking about the show and asking about getting tickets. "I was like, oh my God, that is amazing," he said.

L.A. Fashion Week was also the event where Moss Adams LLP chose to present its annual MAFI Award to one outstanding L.A. designer who epitomizes innovation. Because of the COVID-19 pandemic, the award had been on hiatus since 2019.

The award was given to Revice Denim for its sustainability efforts using deadstock, upcycled and organic cotton fabrics, its commitment to diversity in the workplace and domestic production done primarily in downtown Los Angeles. "They produce beautiful vintage, iconic pieces, use sustainable fabrics and have a big commitment to a diverse workforce, which checked all the boxes for us," said Martin Hughes, the apparel national practice leader for Moss Adams, a global accounting and consulting firm.

Shai Sudry, the founder of Revice Denim,

said his company takes its inspiration from Los Angeles. His spring 2023 collection centered around Hollywood movies over the ages. "The concept for the show was a Hollywood revival incorporating six different movie genres," he said. The collection, shown on Saturday, encompassed patchwork jumpsuits,

tops and vegan leather pants and tops. The array of shows left fashion goers pleased that L.A. Fashion Week was back in the swing of things after an on-again-offagain period due to the pandemic. "I felt these were real shows," said Mitch Ramey, who attended the Gypsy Saint show. "I hope they make something of it."

matching sets, low-rise denim silhouettes,

baggie jeans, mini shorts, dresses, micro





Business Insights

EDUCATION AND CAREERS

Online Course Reveals Core Skills of Designing a Collection



 FIDM brings its unique learning experience to a broader audience in a new online course with WWD and powered by Yellowbrick.

BY WWD STAFF

The leading online education provider Yellowbrick has teamed up with WWD and the Fashion Institute of Design & Merchandising to launch "Designing the Collection," which is a program aimed at helping designers build a cohesive fashion apparel or accessory collection. The course is also ideal for anyone looking to shift their career path.

The course features faculty and professionals from FIDM, the industry and WWD who guide learners through various assignments while helping students build an understanding of the modern tools and methods of fashion apparel design.

Here, Nick Verreos and David Paul, FIDM Fashion Design co-chairs, discuss the goals of the course and who would benefit from it as well as how FIDM differentiates itself from other colleges.

WWD: What sets FIDM from other fashion/merchandising colleges and

Nick Verreos and David Paul: What sets FIDM apart from other fashion and merchandising colleges is our unique access to the industry through in-classroom brand collaborations and mentorship from faculty who are actively working in the fields of fashion and entertainment.

Students have countless opportunities to collaborate with companies not only during their college experience but also as alumni. FIDM graduates who've participated in said collaborations have received job offers from brands including Nike, Guess [and] Gap Inc., and beauty brands such as Fresh, NYX, ColourPop Cosmetics and more. The

FIDM Career Center has nearly 30,000 employers in its database and more than 5,000 annual job postings.

Furthermore, our location in the heart of downtown Los Angeles allows us unique access to the entertainment industry, the athleisure and sports apparel industry, and the West Coast's key design and manufacturing centers.

WWD: What was the impetus behind launching the online course in partnership with WWD and delivered by Yellowbrick, "Designing the Collection?" N.V. and D.P.: Launching this online course with WWD and Yellowbrick provided an exceptional opportunity to share the unique learning experience of FIDM and make it accessible to a broader audience who might benefit from it and be inspired by it.

WWD: What are some of the key learnings? And what are some of the expected outcomes?

N.V. and D.P.: For this FIDM x WWD "Designing the Collection" course, the key learnings involve all the fundamentals that we felt were necessary for creating a fashion collection: These range from Finding Inspiration, The Importance of a Muse, Creating a Mood Board, Fashion Illustration and the principals of categories and markets. All of these are key components in creating a fashion collection.

The expected outcomes for a student taking this course are to receive a strong understanding of creating a collection with valuable insight from top industry professionals and fashion designers. Students receive tactile assignments,



including creating a mood board, finding their inspiration through photography, and even fashion sketching lessons from one of our fabulous FIDM instructors.

WWD: Who would benefit from taking

N.V. and D.P.: With this course, we pull back the drapes of the fashion industry and provide insight into an often-elusive industry as well as essential knowledge and valuable information that would help someone succeed in this very competitive business. This course would benefit anyone who has an interest in fashion and a passion for following their dreams of becoming a designer. In addition, with all the valuable information we give in this course, it is a perfect conduit for any person who has an entrepreneurial vision to start their own line.

WWD: How does this course empower people who are looking to change their

N.V. and D.P.: This course allows you to pursue a passion that you have always dreamt about but never had the ability to fulfill. The online modules give you the flexibility to receive insightful knowledge and learn a new craft at your own pace with the flexibility to calibrate the course to your own schedule.

"Designing the Collection" provides people who are thinking about shifting their career to something maybe they've always dreamt of but weren't sure how to pursue with an entry point to exploring their interest before potentially making a deeper commitment or change.

Jeanologia Promotes Sustainable, Tech-forward 'Future of Fashion'

 Spain-based Jeanologia discussed its take on moving the industry forward at the "Future of Fashion" event held last week in Valencia, the World Design Capital of 2022.

BY TRACEY MEYERS

The designer of the future is "a technological artisan with a scientific mind," according to Enrique Silla, president of Jeanologia, a Spain-based sustainable textiles solution firm that contributed to promoting the inauguration of the "Future of Fashion" international congress for the World Design Capital event held in València, Spain, on Oct. 5 and 6.

Jeanologia, whose mission is to create an ethical, sustainable and eco-efficient textile industry, is taking part in "ushering in a new era through sustainability, digitalization and automation." To that end, Silla said that "the future of fashion and design is to align beauty and the planet."

Silla emphasized that the aligning of technology with the "spirit and soul of an artisan" in fashion will lead the industry

forward, and noted that futuristic tools such as robots, tablets, nanobubbles and lasers will replace traditional means for design such as water, canvas and even scissors in fashion design and production.

In promoting sustainability, particularly for denim, Silla said that "design is not only form and function, but it is also the planet," and encouraged designers to incorporate non-polluting products and procedures into design processes.

The firm's technologies allow for 100 percent of waste to be eliminated from jean production, from the fabric to the final garment, minimizing the use of water, energy and chemical products, they noted.

Representatives of the Swedish Embassy in Spain and companies such as H&M and Ikea visited Jeanologia's facilities to learn about the firm's technologies and methods for promoting sustainability and efficiency throughout the textile industry.

Jeanologia said that "Future of Fashion" is a milestone in the official program of World Design Capital València 2022. which, for the first time, brought together national and international educational institutions and members of the industry.



The congress offered activities, talks and workshops on the future of the fashion industry, based on six themes: raw materials; design; supply chain; production; consumption and waste; and emissions and biodiversity, all according

The congress features participants such

as Christiane Dolva and Maria Bystedt, from the H&M Foundation; Christopher Raeburn, an award-winning British designer; Alice Bah Kuhnke, member of the European Parliament; professors from Glasgow and the London School of Fashion, and Fernando Cardona, head of BrainBox at Jeanologia, among others.



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Into the Night at LAFW

AnOnlyChild, Fleur du Mal, Sami Miro Vintage with Levi's and Guess threw late-night bashes at the reimagined Los Angeles Fashion Week, presented by N4XT Experiences.

BY RYMA CHIKHOUNE
PHOTOGRAPHS BY LEXIE MORELAND

The party was under the disco balls at The West Hollywood Edition on Thursday night, where Maxwell Osborne kicked off the Los Angeles Fashion Week bashes.

"It brings people to the dance floor," Danielle Lauder said of the glittering lights – in all their reflective glory inside the basement club Sunset.

Bodies were packed, getting down to the Afrobeat sounds of DJ Bad Colours.

Maxwell Osborne was in the center, twirling his mom.

"I'm exhausted, but I feel relieved and happy," the designer said of presenting AnOnlyChild's latest collection hours earlier at Lighthouse ArtSpace as part of the week. It was its second stop, with a few additional tweaks, after debuting at New York Fashion Week.

Why show again in L.A.?

"When the opportunity arose – we've been getting a lot of deadstock from L.A.," he said. "We've been coming to L.A. pretty often for the past year and a half. It's a new energy kicking off L.A. Fashion Week. We wanted to show it and have a different experience."

Lauder, tapped as beauty adviser for LAFW, helped bring that vision to life with beauty – securing Estée Lauder and Aveda for glam.

"They wanted really clean, natural makeup but with a fierce look, so they did strong eyes on the girls," Lauder, greatgranddaughter of Estée Lauder, explained.

"It was cute as f-k," exclaimed artist and Fenty model Margie Plus of the looks.

Plus, who was sponsored by Lauder to snap social content, had a front-row view with the likes of Michael B. Jordan, Tyga and Jesse Williams.

The latter two joined the party, Tyga in a corner all night, while Williams hung in a booth with artist Ferrari Sheppard.

On Friday, it was Fleur du Mal designer Jennifer Zuccarini's turn taking over the club.

Williams was there again, with Ciarra Pardo – the cofounder of N4XT Experiences and president of LAFW.

"I'm hoping L.A. wants to be out a little later," said Zuccarini, who was toasting Fleur du Mal's 10-year anniversary. The party began at 9 p.m. and went until the early-morning hours.

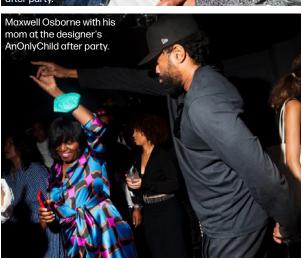
"It's an incredible feeling because so much work went into this dream," Zuccarini said of the milestone. "I feel now we're in this really beautiful place with the brand. You know, when I started, I was really just thinking about women and now we've expanded a lot."

Originally from Toronto, Canada,
Zuccarini launched the brand (named
after the collection of poems by Charles
Baudelaire) in New York in 2012. She began
with lingerie before unveiling ready-to-wear
– slipdresses, bodysuits, lace bustier tops,
tuxedo trousers – swim, sleepwear and
accessories. She now offers lingerie for men,
thongs included, and recently introduced
items like nursing and mastectomy bras and

Kaytranada at the Guess party.











A\$AP Nast, Zahra Ayub an

tucking underwear for transgender women.

It was a holiday and spring presentation, modeled by diverse bodies and shapes (done up by Too Faced). Dancers in lingerie, from Brooklyn's The House of Yes, put on a show in the middle of the dance floor as guests huddled around with their iPhone cameras in hand. The night brought out Jasmine Sanders, Hailey Clauson – as well as Plus and Lauder, who showed up with father William Lauder, executive chairman of The Estée Lauder Cos. Inc.

Zuccarini said LAFW was never on her radar, but Pardo, a close friend, convinced her to join the lineup.

"Coming into the end of the year and the beginning of next year, with everything going on right now in the economy and in the world, we want to just have a little bit of a relief," Zuccarini said of celebrations. "We went a little more over-the-top."

The next evening Guess was the one hosting, from 10 p.m. until late in Hollywood. It was at Lighthouse ArtSpace, formerly the original Amoeba Music location. Now home to an immersive Van Gogh exhibit, the interior walls of the 55,000-square-foot building were projected with photographs and videos from Guess campaigns through the years.

Kaytranada was the attraction here, DJing the night away for the scenesters, a mix of influencers and the usual LAFW suspects this season, including Tyga.

The rapper had come from Sami Miró's dinner party nearby at Citizen News. The designer was celebrating her collaboration with Levi's – six gender-fluid denim styles made using upcycled Levi's jeans and truckers – out Oct. 18.

It was a full-circle moment; the very first item the designer created for her namesake brand, Sami Miro Vintage, was made from upcycled vintage Levi's – a mesh bodysuit with patchwork over the bust.

"It really was inevitable," the Los Angelesbased designer said of the partnership. Originally from San Francisco, Levi's was "the epic company growing up," she said. "My first canvas."

Launched in 2016, SMV, as it's known, offers apparel made from vintage and deadstock materials. Everything is designed and produced in L.A.

"I come up with ideas really quickly, and it's typically the first thing that comes to mind," Miró said. "I go with my gut."

Circular shapes were on her mind when creating the new capsule, offering round pockets and cutouts.

"This trench is my favorite piece in the collection," Miró continued, of the floor-length jacket she had on. It dragged dramatically behind her. Wearing jeans, she completed the look with a bra and waist belt she created on the fly that day from leftover scraps.

lasmine Sanders at <u>leur du Mal's</u> 10-year

"I thought I should made something a little special for myself," she said.

Moments later she unveiled a short film for the line that she wrote and directed.

"I wanted to showcase the direction that the fashion world is taking the planet, which is negative," she said. "And end it in a way that brings us back to where we are right now in hopes that people realize what we have in front of us and that we need to appreciate Mother Earth."

A massive orb of leftover Levi's denim featured in the video was displayed at the dinner party.

"For me that's a representation of a landfill," said Miró.

The event brought out Miró's network of friends – some of whom were featured in the short. Sat in a half circle in front of the screen, guests also included A\$AP Nast; Shameik Moore; Karrueche Tran; Aleali May; Alexander "A.E." Edwards; Nazanin Mandi; Pardo, and Dominic J. West.

West, a creative director who worked with Pardo at Fenty ("she trained me in this kind of creative space"), was tapped to bring on the brands showing at LAFW. Calling up Miró was a no-brainer, he said.

"Sami is one of the first brands I thought of," he went on. "Everything she creates is intentional. And as far as culture, all the girls wear it. We all love it. If you know, you know."



Rivet 50, in partnership with Cotton Incorporated, Coterie and Project, serves as an index of the most influential leaders driving change in the global denim marketplace.

From TikTok superstars and third-generation leaders to science-driven entrepreneurs and informed designers, meet the individuals sparking change and excitement in the jeanswear industry.

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WWD

Fashion Scoops



Barbieri On Show

An exhibition on the work of famed photographer Gian Paolo Barbieri will open in Milan on Nov. 29.

To be held at the 29 Arts in Progress gallery and running through March 25, 2023, the "Gian Paolo Barbieri: Unconventional" show will include an exclusive selection of colored images and unseen photographs by Barbieri.

The exhibit will flank images of top models and celebrities in key advertising campaigns Barbieri photographed throughout the years for brands such as Versace, Vivienne Westwood, Valentino, Giorgio Armani, Dolce & Gabbana and Gianfranco Ferré, among others. The goal is to also offer a glimpse of the lesser-known work of the photographer and spotlight the link to the worlds of art and cinema in his iconography.

For instance, for a Dolce
Vita-inspired shoot for the lo
Donna magazine in Rome in
1997, Barbieri portrayed model
Eva Herzigova wrapped in a
Krizia dress under the pictures
of Alfred Hitchcock — one of his
favorite directors — and Italian
movie icon Gina Lollobrigida.

On a personal note, the exhibition will closely follow the launch of a docu-film on Barbieri's life and work, which will be screened in movie theaters in Italy next month. Dubbed "L'uomo e la bellezza," or "The man and the beauty" in English, the 75-minute film directed by Emiliano Scatarzi will include interviews with the likes of Dolce & Gabbana, Monica Bellucci, Rita Airaghi

for Fondazione Ferrè and Giuseppe Zanotti, among others.

The documentary premiered at the Biografilm Festival 2022 in Bologna in June, when it scooped the Audience Award in the Art & Music category. After the Italian rollout, it will launch internationally on Sky Arts starting from Jan. 23.

Born in Milan in 1935, Barbieri is one of the most influential photographers in fashion. He hails from a family of textile wholesalers and it was in his father's warehouse that Barbieri started to become accustomed to fashion.

He quickly moved to the world of theater, becoming an actor, operator and costume designer. American noir cinema has served among his biggest inspirations, informing his use of light. As he never attended photography school, he conducted experiments in his basement with light bulbs slipped into the pipe of a stove.

After moving to Rome, Barbieri accepted a work offer in Paris, beginning his career in fashion photography as assistant to Harper's Bazaar's Tom Kublin for a brief period. In 1964 he returned to Milan, opening his first photographic studio, where he started to work for outlets including Novità, the magazine that in 1966 would become Vogue Italia. From that moment his collaboration with Condé Nast was forged, further extending to international editions as well including American Vogue, Vogue Paris and Vogue Germany as well as Vanity Fair and GQ through the years. - SANDRA SALIBIAN

J. Crew Gets Running

Just in time for fall marathon season, J. Crew is partnering with running brand Tracksmith on a capsule collection that will launch on Tuesday.

The collection of running shorts, singlets, sweatpants, quarter-zips, long-sleeve T-shirts, turtlenecks and hoodies include some signature Tracksmith styles such as the singlets and shorts, as well as more lifestyle ontions

Matt Taylor, cofounder and chief executive officer of Tracksmith, said he's known Brendon Babenzien, the new men's creative director for J. Crew, for a while and collaborated with him on a collection for his other brand, Noah, in 2017 for a line targeted to the New York City Marathon. "Brendon's been a customer for a while and he called me when he got the J. Crew job, so it was a natural extension," Taylor said.

The collection was created by Taylor and Babenzien and a small team to "set the direction," Taylor said, and direct the distinct designs and trim such as a "J" with a wing coming out of it for the front of the hoodie and the block letters "crew" on the back. Tracksmith's trademark logo of Eliot the hare is also found on many of the items and the sinalets feature the brand's sash across the chest. Prices range from \$65 for singlets and shorts to \$110 for a Trackhouse hoodie \$128 for a Fells merino wool turtleneck and \$198 for a Bislett pant

"One key thing about the collection is that the anchor pieces are Brendon's favorite Tracksmith pieces and happen to be mine as well — the Bislett Pants and Fells Turtleneck," Taylor said. "They're really aesthetically distinct for running apparel, yet perform really well, which is why Brendon was attracted to them."

The collection can be worn to run a marathon but also to go to the gym or just out with friends. "They would meet the requirements of the committed runner but it's good for everyone else too," Taylor said.

The line, which will be available online and in stores, is just a one-time collaboration at this point, Taylor said.

Tracksmith was created by Taylor in 2014 in Wellsley, Massachusetts, the halfway point of the Boston Marathon, and it moved 13.1 miles downtown to Boston's Newbury Street in 2017. It operates one retail store, the Trackhouse in Boston.

It is known for its classically styled athletic apparel and its dedication to the sport

On Sept. 30, Tracksmith opened its second store in London during the London Marathon weekend, a two-level, 1,700-square-foot shop with a patio and garden at 23-25 Chiltern Street. It was open through Oct. 7, at which point it closed to be revamped before opening permanently in November.

For the store opening,
Tracksmith debuted its first
running shoe, the Eliot Runner,
which Taylor said has been in
development for five years.
The shoes are available for
preorder on Oct. 24 and will
ship in November.

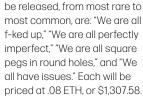
"It's a major introduction for us," Taylor said, and the fact that both the shoe and the store were introduced in London rather than another city in the U.S., "gives you the idea of our ambition to be a global brand."

– JEAN E. PALMIERI

Cole's Cause

Kenneth Cole is releasing the brand's second NFT drop on Tuesday night. The drop, called "The All Together" series, is focused around the Mental Health Coalition's logo, the square peg in a round role.

Among the artwork that will



"With one in four people directly impacted by a mental health condition, and four in four affected, mental illness is arguably the worst public health crisis of all time." said Kenneth Cole. "Through our brand and partner platforms, we are intent on making a meaningful, predictive and quantifiable impact on this crisis but we can't do it alone We are excited to continue to engage the Web3 community in the hope that through our combined passion, application, execution and reach, we will continue to open people's minds, expand their horizons and, in turn, save lives."

Similar to Cole's first collection of NFTs, which dropped last May, 100 percent of the money generated will be donated to The Mental Health Coalition, which is led by Cole. The Mental Health Coalition is a working to end the stigma surrounding mental health and to change the way people talk about, and care for mental illness.

At the Clinton Global Initiative last month, the Mental Health Coalition, in partnership with Meta, reported that its content and resources have changed how more than 500,000 Americans have self-reported how they felt about the importance of their mental health and their willingness to seek mental health support. Specifically, people's opinions about stigma were changed measurably, allowing for the process and resulting impact to be scalable. The digital initiative showed a significant increase in people's understanding of their emotional well-being and the importance of taking care of it. It also increased people's willingness to seek vital resources for emotional

Cole will be participating in a Twitter Spaces conversation on Tuesday evening in the Web3 space. Following the conversation, the NFT collection will be available to mint. – LISA LOCKWOOD

