



HAUTE COUTURE
FALL WINTER 2020-21



CREATIVITY SPACE

IN ATELIER



EMBROIDERY





JEWELRY



CATWALK

ARTISANAL



ACCESSORIES



TEXTILE



EXHIBITION



HOME





ART



DESIGN



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AN EPOCH-MAKING TRANSFORMATION

The Covid-19 epidemic marks an epoch-making transformation. We are entering a new phase of modern history.

The celebrated individualistic hedonism of the new millennium emerged as part of a surreptitious social nominalism which denied the effective existence of shared experience; a vision which thwarted efforts to dominate the virus, and simultaneously denied us the pleasure of mutuality.

Today a new spirit of the times has rekindled interest in context, that inalienable dimension of the human condition.

To be sure, this emerging concern repels the archaic and rigid models of the past, favoring effervescent creativity based on the galvanizing effect of the imagination, even in human relations. The fashion world is well aware of this transition.

The momentary hiatus in the collective novelty-celebrating ritual of the fashion show which has always been part of the fashion system, imposed substitution with extraordinary video material revealing stunning capacity to transmit a message and stir an enduring emotional response.

But none of this splendor will ever be an adequate proxy for conventional fashion shows with the sacralization they make possible through human presence.

This is one dimension of an emerging sensitivity, the compelling appeal of a timeless pleasure: the return to a congregation that is not only virtual.

The other new dimension – novel yet archaic – is contact with the physical world.

It is no longer sufficient to experience material things through artifice: there is a return to the direct experience of the world which is also an emotion.

This return to the ability to savor the world as it is, embraces pleasure gradually revealed through the mystery engendered by a profound understanding of materials and practices.

It is a return to the object as an essence framing the human condition: the product of culture, ability, place.

We are entering a new historical phase, a new opportunity for those who deploy deep knowledge and experience to create objects of absolute beauty, peerless quality.

UFASHON MAGAZINE HAUTE COUTURE bears witness to the couturier's extraordinary Haute Couture activities which make available to the public every season wonderfully exclusive high fashion creations.

Our maisons involve extraordinary artisans who use their consummate skills to turn Haute Couture creations into works of art, supremely wrought objects of unique value.

Gregory Overton Smith
D.Phil. (Oxford)

Professor of Anthropology and Sociology
Temple University Rome



J'adore
INFINITELY WOMAN

AELIS COUTURE

ART IS THE MOST INTERESTING
FORM OF HUMAN EXPRESSION





A couture dress can thus become a message, expressing inner beauty to the world. Digital haute couture is a contemporary and interesting idea that inspired me to work with a new vision, and to involve in this process my friend and Artist Jacopo Godani. Jacopo's work consists of live art performances. The moving bodies of the dancers help him share and shape his reflection on sustainability and on the impact of humankind on the planet. I invited him to meet AELIS and discuss our ecological and ethical vision. As friends, we have always shared our love and respect for nature and all kinds of beauty. His creativity has inspired me constantly and his graceful and moving creations have always had the power to generate strong emotional reactions.

Dance as an Art form has always been present in my life and has certainly influenced my creations. All our dresses are conceived by following the movement of the fabric when draped around the body. And the dress finally comes alive when a woman wears it.

The idea to work with Jacopo came from a mutual desire that sprang from our common aesthetic and ethical vision. Our hope is to convey a message of beauty that will trigger a regenerating process, involving a new consciousness of our place in this world.

In this moment of deep reflection, with humanity locked down, the planet has begun to regenerate.

Beauty and femininity have inspired this entire collection. When conceiving the dresses, I was driven by the rhythm of a silent movie, but also inspired by the beauty of Francesca Bertini and Theda Bara, Man Ray portraits, and nymphs from Greek and Roman mythology.

The female essence of Echo, Egeria, Eurydice, and the powerful beauty of the Sistine Chapel are evoked in "Angelness", the art performance film directed by Jacopo Godani. We believe that femininity is not related to human gender. The physiological aspect of being born male or female has nothing to do with femininity.

What drives us to continue and present this new project is the hope that humanity will change one day and will act responsibly and live sustainably, to slow down consumeristic lifestyle and preserve the world. Inspiration comes from motion and emotion.

It is the energy from which beauty originates. In our post-apocalyptic vision, Jacopo Godani's dancers, who look like fallen angels or wondrous monsters, become the new Muses and share this energy, giving birth to new AELIS creations.



AGANOVICH

LE GRAND CIRQUE







"In the Autumn of 2019 Erik Madigan Heck appeared at our studio in Paris 'ready to play'. He just wanted an uninterrupted day on his own in our studio. A fan of stop-motion animation there was loose objective to make a film with the material.

The film never happened and very soon the world had turned upside down.

When the FHCM announced we would be going digital for our our first post-Covid outing we naturally thought of our longtime friend and collaborator and the unfinished work.

After 3 months of intense emotions and self-questioning Le Grand Cirque is both an ode to his heroes and a nod to our inspirations while giving us a much needed kick back into the medium we love."





ARGENTIERE PAGLIAI

ART AND TRADITION



Argentiere Pagliai is one of the last silversmiths with its own workshop in Borgo San Iacopo, the heart of medieval Florence. Paolo Pagliai plies his craft here, assisted by a bright young team that he has 'cultivated and created' and young trainees who are still learning. Alongside him are his wife Raffaella and daughter Stefania, who represents the third gene-

ration of a Company, founded almost a century ago by Orlando Pagliai, which still today maintains the high reputation of Florentine silversmiths. Argentiere Pagliai, a reference point for antiquarians, collectors and long-standing clients from all over Italy, is also recognized as a prestigious Florentine Historic Company.





ALEXIS MABILLE

ATTITUDE

Given the strange times we are going through, it was clear that I would have to work differently this season.

Unlike previous collections, fabrics were the starting point of my creative process. With the global lockdown around the world, we couldn't order new materials, so I decided to work only with the ones we already had in the atelier, in a sustainable spirit.

From there emerged a fascinating exercise in associations of textures and colours, a very enriching experience.

I also wanted to dedicate this collection to the joy that is part and parcel of my profession, to the pleasure of creating, to the desire to showcase the know-how of the hands in my atelier.

"Attitude" embodies this spirit. Colours form a palette, each connected with a mood, with a sensation.

Contrasts are free and happy, hues intense and vibrant. I let my pencil dance on paper, sketching silhouettes, pure without being minimal, that follow the body in its movement, enhancing it and highlighting materials through the needle's artistry.

Jersey kisses curves, fluid chiffon velvet drapes on them, crepe suggests them. Nods to the masculine play with delicate details of laces, embroideries, jewels, and furs.

More than ever, elegance and sensuality are the red thread woven throughout this collection, along with my long-held respect and love for the female form. It's my vision of an attitude, a call for optimism, an invitation to smile.



WATCH THE VIDEO



© ALEXIS MABILLE

ANTONIO GRIMALDI

ÆLEKTRA





The myth of Electra as a symbol of the relationship between mother and daughter pervades the new Couture Autumn Winter 2020/21 collection by Antonio Grimaldi which will be unveiled through a fashion film - interpreted and directed by Asia Argento - and a photo shoot set in Rome on Monday 6 July at 18.00 on the digital platform Fédération de la Haute Couture et de la Mode, and on the IGTV Instagram channel of the Maison. Different expressive ways to make up for the impossibility of organizing a traditional fashion show due to the Covid-19 emergency and which led to the presentation of the new collection in a short movie with theatrical tones directed by Asia Argento and interpreted by her together with her daughter Anna-Lou Castoldi - protagonists on the scene of the most ferocious matricide of Greek mythology.

A noir and glamorous film that tells the profound story of two symmetrically related but rival women, dressed in Antonio Grimaldi.

Inspired by Rome and fascinated by the myth of Electra, Antonio Grimaldi designs and creates a collection focused on the mother and daughter relationship: a collection of contrasting dresses, of rivalry between whites and blacks and, therefore, the contrast between good and evil, light and darkness.

A psychological investigation that goes deep and that is revealed not only in the film but also in the collection immortalized in the splendid nymphaeum of the National Etruscan Museum of Villa Giulia in Rome.



Twenty-two dresses (of which three are for children) between absolute white and purest black, interspersed with a thousand shades of pink: from the most pale, to blush pink, from pastel pink to magenta, light and dark. The white dresses are embellished with embroideries in anthracite gray with a dark spirit, in 3D, with small metal studs, stained with interweavings of crystal and platinum jais floating on the body, as do the metal chains. Even the pink dresses are contaminated with anthracite gray embroidery, with glass and silver crystals. While the black dresses present very dark leather embroidery blocked by crystal jais and micro ribbons, also in leather, in relief, with a tricot effect.

Together a triumph of feathers: in macro version, lacquered, painted, sprayed and laser worked, ton-sur-ton and never in contrast, to enhance the sculptural volume of the clothes.

Those same sculptural lines, which are asymmetrical and in movement, are interrupted by important openings. In this way the mini dress with voluminous trains alternate with two pieces incorporated together becoming a single dress.

The trompe l'oeil effect returns: clothes that deceive the eye through a game of cuts, volumes and overlaps and pretend to parade as capes and robe manteau.

Heavy fabrics such as the duchess alternating with gazar mix with cady crepe, taffeta together with impalpable organza and chiffon.

To complete the look, the jewels created ad hoc by Marco De Luca, a Roman craftsman designer, embellish the clothes with bracelets and rings depicting dragon heads, a symbol of creative and beneficial strength.



WATCH THE VIDEO



MAZZANTI PIUME

SMALL PRECIOUS AND REFINED
WORKS OF ART

Since 1935, MAZZANTI PIUME has been supplying and processing feathers to make accessories for hairstyles, shoes, boas, bijoux, hats, bags, dresses and design objects. They develop and implement feathered projects together with style offices on the international high fashion scene. They restore and reproduce feathered masterpieces, plumes of Pontifical Swiss Guards and historical helmets. They have been collaborating for years with the most important international institutes, organizations and fashion schools to keep their tradition alive and to pass it on to young designers. Their style office invests in innovation and research, in order to offer, in addition to the master tradition, original and cutting-edge ideas. High Fashion Designers turn to MAZZANTI PIUME trusting in their skills and experience of over 80 years of activity.







In 2005 the Nanà Firenze brand was born.

The brand name is inspired by the nickname of the Mazzanti family's grandmother, Natalina.

Nanà is the expression of the experience and creativity of the company Mazzanti, which gives life to headbands and feather hairstyles as small precious and

refined works of art.

The historic MAZZANTI PIUME atelier is located in Florence and has been a point of reference and a place of refined tradition for many solutions and artistic expression since 1935, always guaranteeing, over the years, research, quality and innovation.



LE SIBILLE



ART

JEWELS





AZZARO
COUTURE
SEEDY TRICKS



To unveil Olivier Theyskens' first creations for Azzaro Couture during the Haute Couture Digital Week, the House has given carte blanche to musician Sylvie Kreusch and director Lukas Dhont.

In sync with the rhythm of drums, the portrait of a woman with an incandescent craving, marked by the absence of the one she desires, turns into a feverish hallucination.

Throughout the sequences of the film, the silhouettes created by Olivier Theyskens are revealed. The designer reinterprets the iconic three-ring motif of the House with embroidered crystals featured on a long slender silver lurex velour dress that is fluidly draped.

The signature three-ring motif is also elongated to highlight the natural curves of the body on a long black willowy dress with structured shoulders.

The coatdress imposes itself by its perfect tailoring and the sophistication of its ornaments. In triple black crêpe or in a mix of jacquard and lurex lace, it is in both versions adorned by crystals that highlight the collar, the pocket and the cuffs.

Inspired by the heritage of Loris Azzaro, Olivier Theyskens embraces the Couture savoir-faire of the House. In a free interpretation, the designer seeks through the apparent simplicity of the cuts, dear to the founder of the House, to give women freedom of movement, glamour and sophistication.

Olivier Theyskens infuses his style and a new energy that echoes the striking and singular universe of the artist Sylvie Kreusch directed by Lukas Dhont and Alessandro Cangelini, and styled by Tom Eerebout.



WATCH THE VIDEO

© AZZARO COUTURE
Composed and performed by Sylvie Kreusch
Director: Lukas Dhont
Creative Direction: Alessandro Cangelini
Director of Photography: Kanamé
Onomaya Fashion Director: Tom Eerebout



PESTELLI CREAZIONI

A PERFECT BALANCE





Tommaso Pestelli collects the artistic, technical and creative heritage of a historic family of Florentine masters, active since 1908. The shop and the laboratory in which Tommaso, with the collaboration of his wife Eva, elaborates the shapes, seeks harmony between them and the stones, applying the most sophisticated techniques with accuracy and skill, recall the classic Renaissance workshop of the most glorious artisan Florence.

The city that in the sixteenth century, a century of great events and extraordinary artistic affirmations, reached the highest expressions in the Arts.

Tommaso Pestelli from that world and from those suggestions has drawn and still draws inspiration and the elements that then go on to give life to his creations. It is a world of studied lights, of reflections conjugated with the material to produce the perfect balance between a

rock crystal, a jasper, an agate....and the noble material, gold, silver, carefully shaped or finely chiseled.

The activity of this dreamer alchemist goldsmith and a bit of a magician, for his ability to transform matter and give it life, takes place in a suggestive atmosphere, animated by zoomorphic models, fish, octopuses, owls, frogs, lizards, combined with phytomorphic elements, elegant and bright jewels, furnishing objects, small sculptures, salt shakers.

Visiting this shop, present for over a century in the ancient heart of Florence, which since 2011 has also been nominated as a National Historic Company by the Unioncamere di Commercio d'Italia, is like entering a precious goldsmith art museum.

Pestelli Creazioni wins the prestigious International Award "Les Talent du Luxe et de la Création" in February 2019 in Paris.







ARNOLD & SON
1764

ULTRATHIN TOURBILLON KOI



A Tourbillon in Still Waters

Delicately placed on a mother-of-pearl dial, hand-painted carp and sculpted lotuses surround a flying tourbillon. Arnold & Son presents the Ultrathin Tourbillon Koi, a delicate unique piece that blends fine watchmaking and the artistic crafts. The House showcases its broad spectrum of skills within a red-gold case measuring 8.34 mm thick. Here, the finest craftsmanship builds on tried-and-tested watchmaking technique.

Arnold & Son is highlighting its tradition of bespoke watch creations. Ever attentive to the wishes of its customers, the brand is offering them the chance to personalise its collections. Customers can apply substantial changes, making a case, movement or dial unique through engraving, gem-setting, miniature painting or sculpted elements.

One of the models that is particularly well suited to this exercise is the Ultrathin Tourbillon, with its off-centred dial at 12 o'clock. This arrangement frees up space to provide an empty canvas that can be filled with whatever the customer desires.

Beneath the surface

In the same vein, the Swiss brand with English roots presents the Ultrathin Tourbillon Koi, a unique piece that depicts two carp gliding between lotus blossoms. Koi are a popular theme in traditional Japanese art and inspire tranquillity. Above and beyond their beauty and serenity, they are a symbol of perseverance in the face of adversity.

A Tancho carp, recognisable thanks to the large red mark on its head, swims on the right-hand side of the dial. Peering out from beneath the sleeve, it is the first to be seen when checking the time. The scene continues with another koi in shades of white and orange gracing the other side of the dial.

A pond in full bloom

Above these ornamental carp float three lotus blossoms. The petals are cut from silver and shaped, before being engraved, polished and painted in dazzling white lacquer. Each flower's pistil is formed separately using the same techniques, then the two parts are combined.

The carp and lotus leaves, meanwhile, are painted by hand using incredibly thin brushes that allow a wealth of details to be added, such as scales, barbels and striped fins. The base of the dial is made from blue-toned mother-of-pearl, its iridescent shimmer evoking the water in which this charming scene unfolds.

A ripple of opportunity

Beneath this poetic depiction of pond life, Arnold & Son draws on the vast possibilities presented by the calibre A&S8200. Its thickness of 2.97 mm puts it within touching distance of the all-time records for thinness in this category.

The movement displays the hours and minutes in an off-centred dial at 12 o'clock. At 6 o'clock, an aperture reveals a tourbillon whose construction is special in more ways than one.

Movement in the water

First and foremost, the tourbillon is a 'flying' variety, meaning that it only has a lower carriage bridge. Since the top is not held in place, a few precious millimetres of height can be saved, thus freeing up the view of this timekeeping mechanism. The balance, meanwhile, is off-centred from the carriage axis, creating a dynamic visual impression as the tourbillon rotates. Another distinctive feature is the balance bridge, which is domed and extends slightly from the dial, ensuring that the rest of the movement is unaffected by the total height. This, in turn, makes the tourbillon's rotation all the more spectacular. The effect is further accentuated by the skeletonised main plate located just beneath the tourbillon.

The resulting transparency creates an ethereal impression consistent with the refined theme of the Ultrathin Tourbillon Koi. Finally, this manually wound movement features an exceptional 90-hour power reserve – another technical signature of the House.



CHANEL

A SENSE OF ROMANTIC LIGHTNESS





"I was thinking about a punk princess coming out of 'Le Palace' at dawn," reveals Virginie Viard. "With a taffeta dress, big hair, feathers and lots of jewelry. This collection is more inspired by Karl Lagerfeld than Gabrielle Chanel. Karl would go to 'Le Palace', he would accompany these very sophisticated and very dressed up women, who were very eccentric too."

While the Spring-Summer 2020 Haute Couture collection was clearly influenced by the simplicity and rigour of the abbey at Aubazine, where Gabrielle Chanel had been placed as a child, the thirty looks of the Fall-Winter 2020/21 Haute Couture collection are marked by a desire for shimmering opulence and jewelry. Some are even accompanied with jewels from the CHANEL High Jewelry collections.

"I like working like this, going in the opposite direction of what I did last time. I wanted complexity, sophistication."

All of CHANEL's embroidery partners, including the Métiers d'art Lesage and Montex, as well as

Lemarié and Goossens have contributed to the precious tweeds embellished with sequins, strass, stones and beads. A diamond-like braiding adorns the ink black trouser suits.

Short dresses with cinched waists and corolla skirts rustle alongside long dresses with a very Grand Siècle allure and the noble authority of heroines escaping from 19th century tableaux.

"It's true that I thought about paintings, but it was more German paintings," says Virginie Viard.

"I really had Karl's world in mind..."

Black and anthracite grey tonalities are illuminated with flashes of pink. Painted laces enrich bolero jackets along with tweeds made of silver streaked ribbon; a jacket with an entirely smocked waist is worn over tapered boot-trousers in black suede, the ultimate sign of an ultra-rock romanticism.

"For me, Haute Couture is romantic by its very essence. There is so much love in each one of these silhouettes."



WATCH THE VIDEO







VAN CLEEF & ARPELS

PIERRES PRÉCIEUSES

As travel ing will remain European this coming months, if your desire takes you to Paris don't forget to ad to your must do list the Van Cleef and Arples exhibition. Held at the National Museum of Natural History, the iconic house is presenting more than 250 jewellery pieces.



Rough Ruby

No, you will not see a brand show, nor a fashionable fad but a deep emersion in Earth history and, step by step, you will be taken from it's bowels to preciousy crafted stones. The story of these Van Cleef and Arpels chef-d'oeuvres is told through fire, stars, water, minerals, light and all the possible human emotions. From the primordial gestation, the emergence of rou-

gh stones, you will be marvelled in front of a 4.4 milliards years old Australian Zircon, older than the Moon, or a blue topaz bearing 250 million years. A beautifully cut shell, dated 90 000 years ago, will remind you how ancient humanity is and how the encounter between nature and imagination unleashed millenaries of passions and symbolism.



Liddicoatite ca. 490 million years old.

Paleozoic- Anjanabonoina, Vakinankaratra

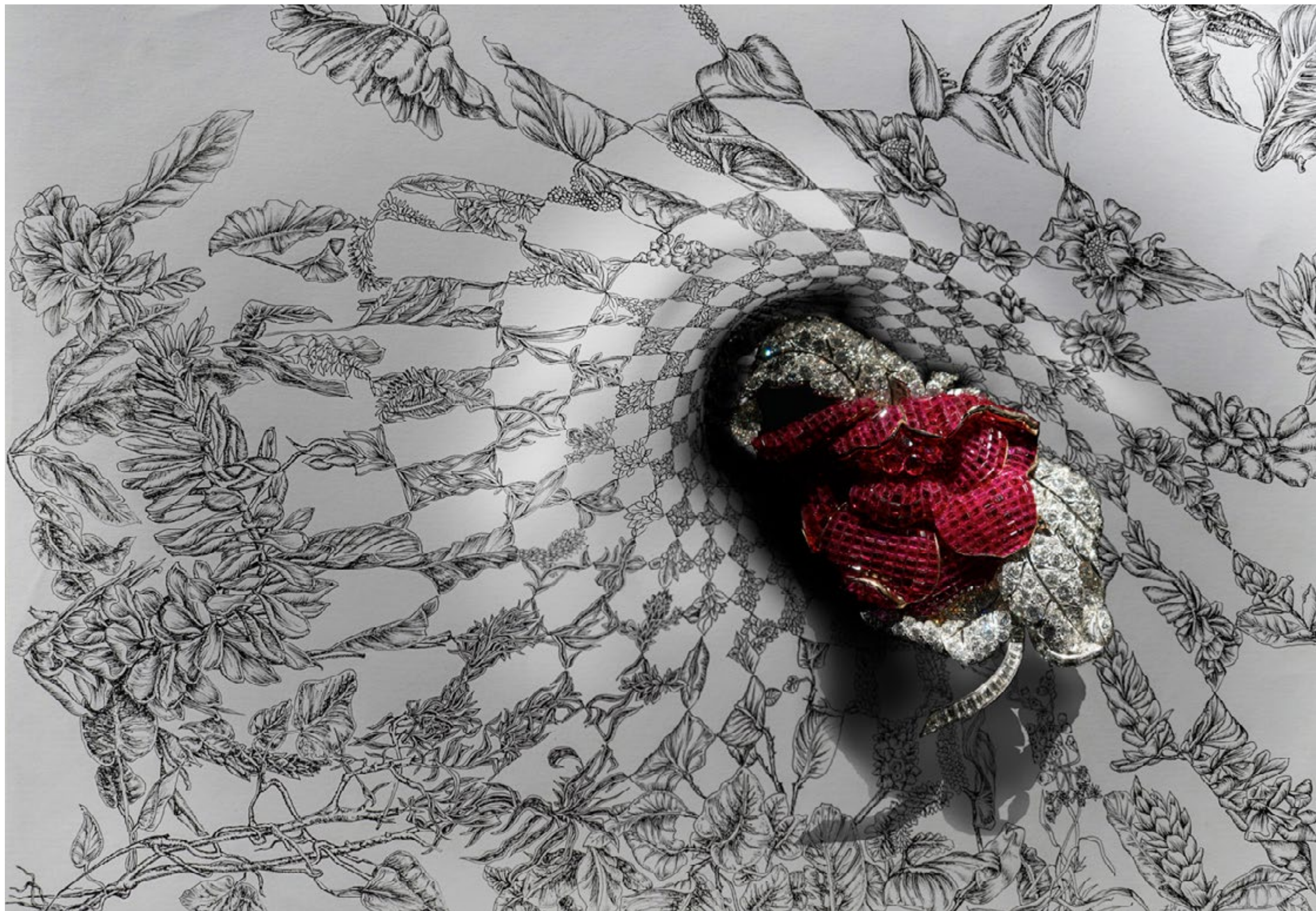


Blue Topaz gem with Morion quartz ca. 250 milion years old

Trias - Murzinska, Urals, Russian Federation



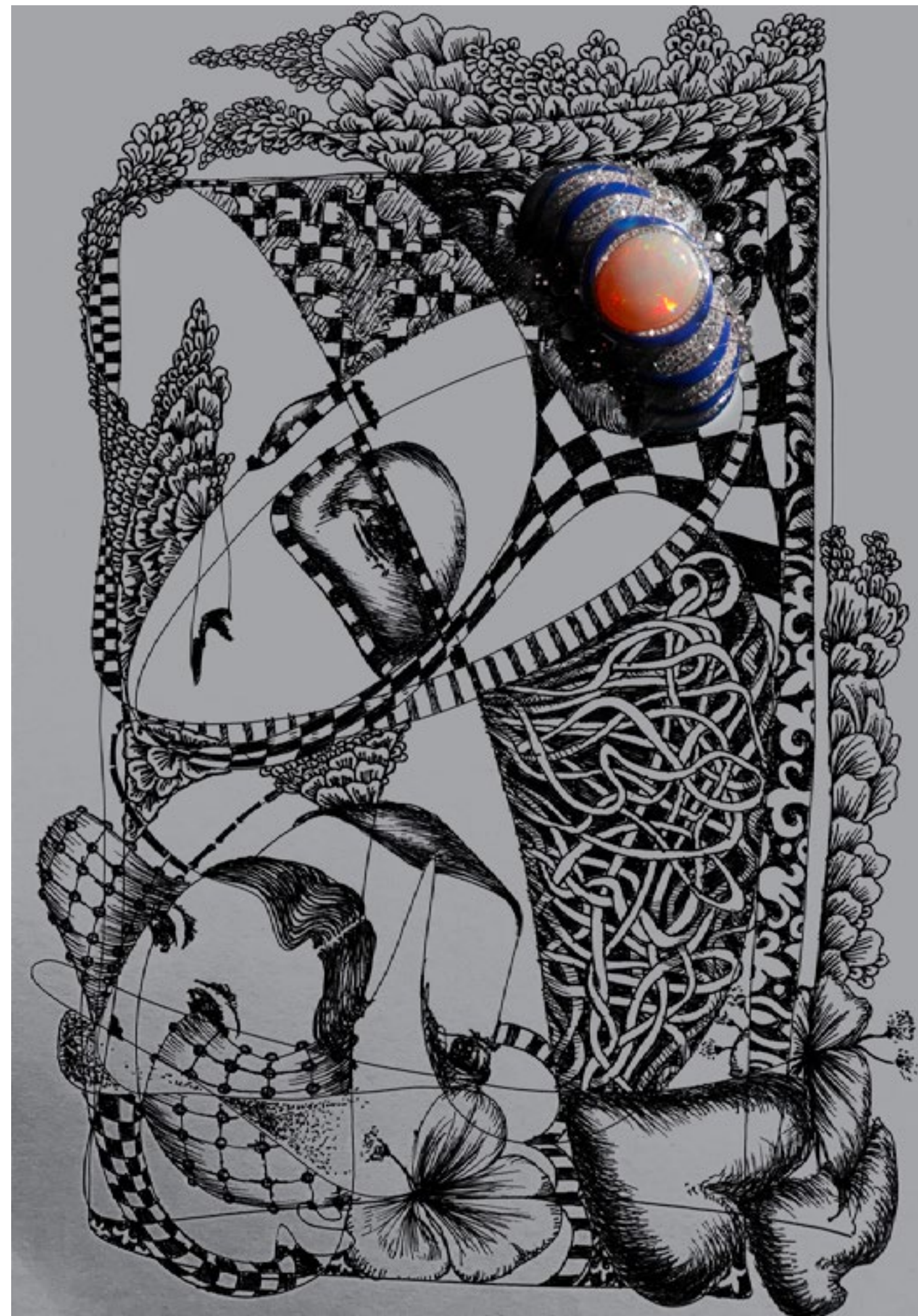
You will not only travel through time but you will cover the world. From King Louis XIVth 's Brazilian diamonds collection to Vietnamese Emperor Bao Dai's pearls, from Mogok in the Burmese ruby valley and Arizona jasper trees to the first haute joaillerie creation made in 1749 by Pierre-André Jacqmin for King Louis XVth, La Grande Toison d'Or. (displayed, the 2010 reconstruction of the disappeared piece that demander five years of study and expertise).



It is a romance of earth and stars, of magma and water, mineral to gem, cut stones to jewellery. With each display you will understand the ode dedicated to this ancestral heritage, a history of shapes And it could only be a love story, one started in 1895 between the daughter of a precious stones marchand, Estelle Arpels and a lapidary and diamond broker's son, Alfred Van Cleef. In 1906 the house of Van Cleef and Arpels opens at 22 place Vendôme, already symbol of Parisian elegance, address the family business will never leave. Since the very beginning excellency was privileged. Poetry interlaced with innovation offered to the international clientele inventive pieces. The mysterious setting - serti mystérieux- showing only the gems, the changeable pieces are only two of the iconic signatures that attracted royalty and personalities. Remember in bijouterie there is no other limit than your imagination. Since 2003 we have the luxury to consider, legally, all material crafted and embellished by the jewellery technics as precious. Wood and forgotten fine gems reappeared in masters' hands. The exhibition will show you beauty in so many matters, shapes and colours to end with a mysterious sculptural composition crafted especially for this occasion. A fairy - tale in precious gems.

Alexandra Mas

Till June 14th 2021
Muséum National d'Histoire Naturelle
57 Rue Cuvier, 75005 Paris



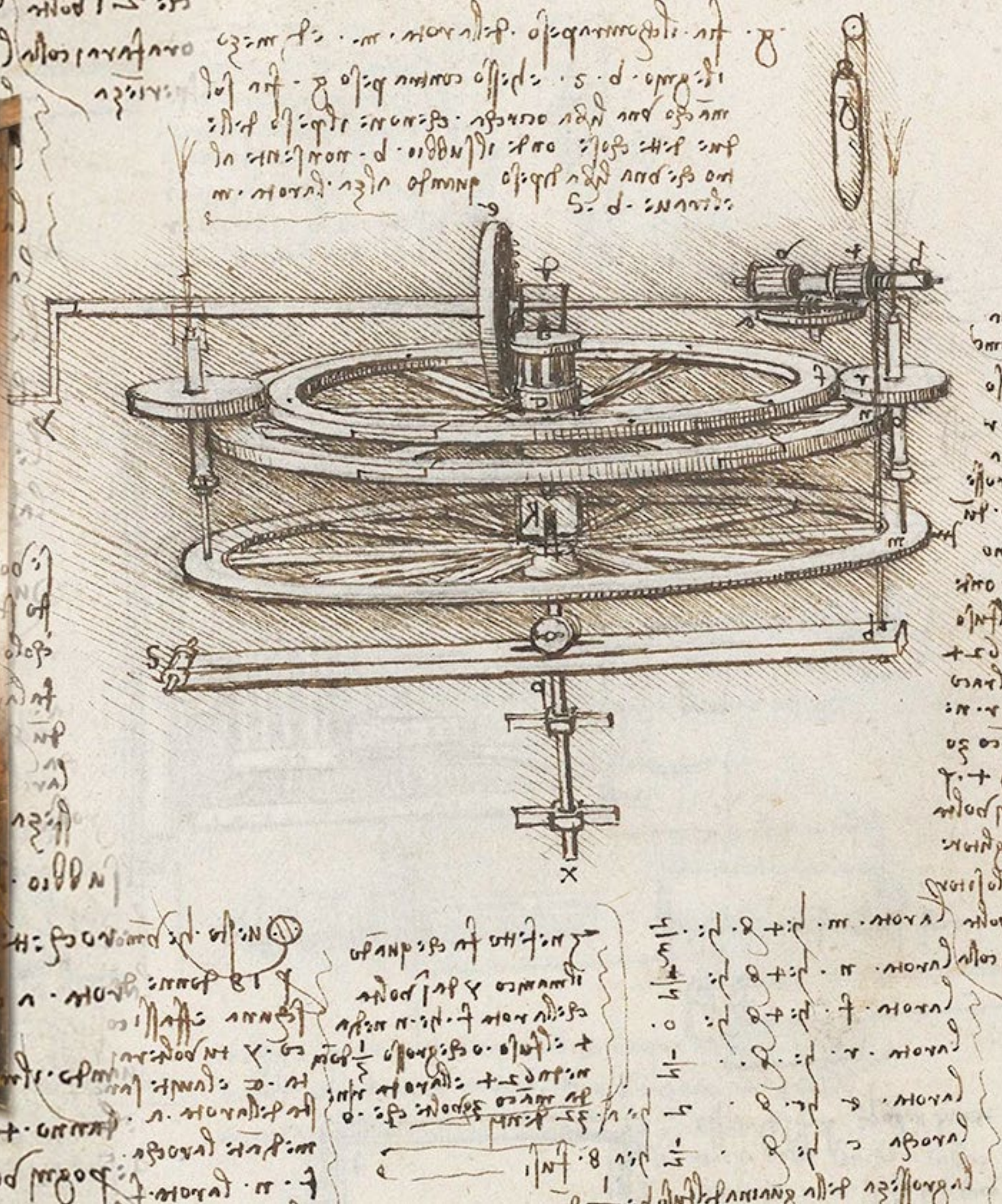




ANTICO SETIFICIO FIORENTINO

SINCE 1786







The art of silk was introduced in Italy around 1100, by Catholic missionaries who had returned from China or, as legend has it, by some oriental princess, married in Europe, who had, in addition to magnificent fabrics, also silkworm as dowry.

In Tuscany, in particular in Florence, this art already found the right environment for a flourishing development in the fourteenth century. Source of prestige for the city and wealth for its merchants, the Art of Florentine silk reached its maximum importance in the Medici period, when, due to the entry into Florence of the Grand Duke Cosimo, the streets were decorated with "very precious tapestries and drapes ... and no shop could be seen that did not make a spectacle of works in silk and sumptuous gold".

Since the Renaissance, silk was the source of the wealth and fame of many noble Florentine families, not least the Rucellai who, with the discovery of the color "crimson" made the fortune of their family and of Florence. Around the mid-eighteenth century, some of the noble Florentine families, including the

della Gherardesca, the Pucci, the Bartolozzi, the Corsini, the Agresti, decided to create a single workshop, sharing looms, cartons and drawings of the fabrics that they kept in their respective buildings. The result was a factory capable of satisfying all the needs of the founding families and whose headquarters were set in Via de' Tessitori.

The silks produced were intended for the periodic renewal of the furnishings, for the decoration of the family halls and chapels, for the creation of wedding trousseaux and for special events. In recognition of the importance of this manufacture, in 1780, the Grand Duke Pietro Leopoldo di Lorena donated some still working looms to increase the silk industry. These fabrics were much admired and production was also extended to a wider clientele. Thus, the fabrics, of what is now called the Antico Setificio Fiorentino, began to furnish the most important European residences. In 1786, the Antico Setificio Fiorentino, while remaining in the historic district of San Frediano, was transferred to its current headquarters in Via Bartolini at no. 4.





In the fifties, the Marquis Emilio Pucci di Barsento, a partner with the other founding families, took over the majority package and this made it possible to produce fabrics to furnish the most prestigious homes of Italian and international nobility.

In 2010, the acquisition of the Antico Setificio Fiorentino from the fashion company STEFANO RICCI S.p.A. ensured its future and the continuation of this ancient artisan tradition in Florentine hands.

At the head of the company since 2011, General Manager Elisabetta Bardelli Ricci dedicates her energies with the inventiveness that distinguishes her and with company management

with strong feminine imprint.

A vigilant and passionate eye, that of the young manager, with particular attention paid to the well-being of its employees, the eco-sustainability of work and social solidarity. Among the many innovative projects, the now consolidated collaboration with various shipyards.

This, together with the new STEFANO RICCI HOME project, has brought the Antico Setificio Fiorentino to a second rebirth today, offering its precious and unique fabrics to an ever-growing clientele with refined tastes, and relaunching the interest in this historic artisanal laboratory around the world.





MAZZANTI PIUME

Italian flair since 1935



ELIE SAAB

BEIRUT, THE SACRED SOURCE



In a time where humanity is forced to slow its rhythm, ELIE SAAB calls on the renewing energies of the elements to bring into being an enchanted world that endlessly blossoms and forever blooms. This year has given the world a new perspective on time and a new understanding of resilience. When the noises of our busy lives were silenced, only one sound emerged, from within the deep void: The sound of the Sacred Source. We return to the fundamentals of creation, our sacred way of artistic expression, our core and essential craft. Haute Couture dresses delicately conceived and crafted to express the brand's DNA. While going back to the roots, Elie Saab paying homage to artistry and digging deep into the abundant beauty of nature. A return to the source in its purest form, an assiduous attention to the energy that surrounds us and has the power to build worlds. Beirut, the sacred source".



WATCH THE VIDEO



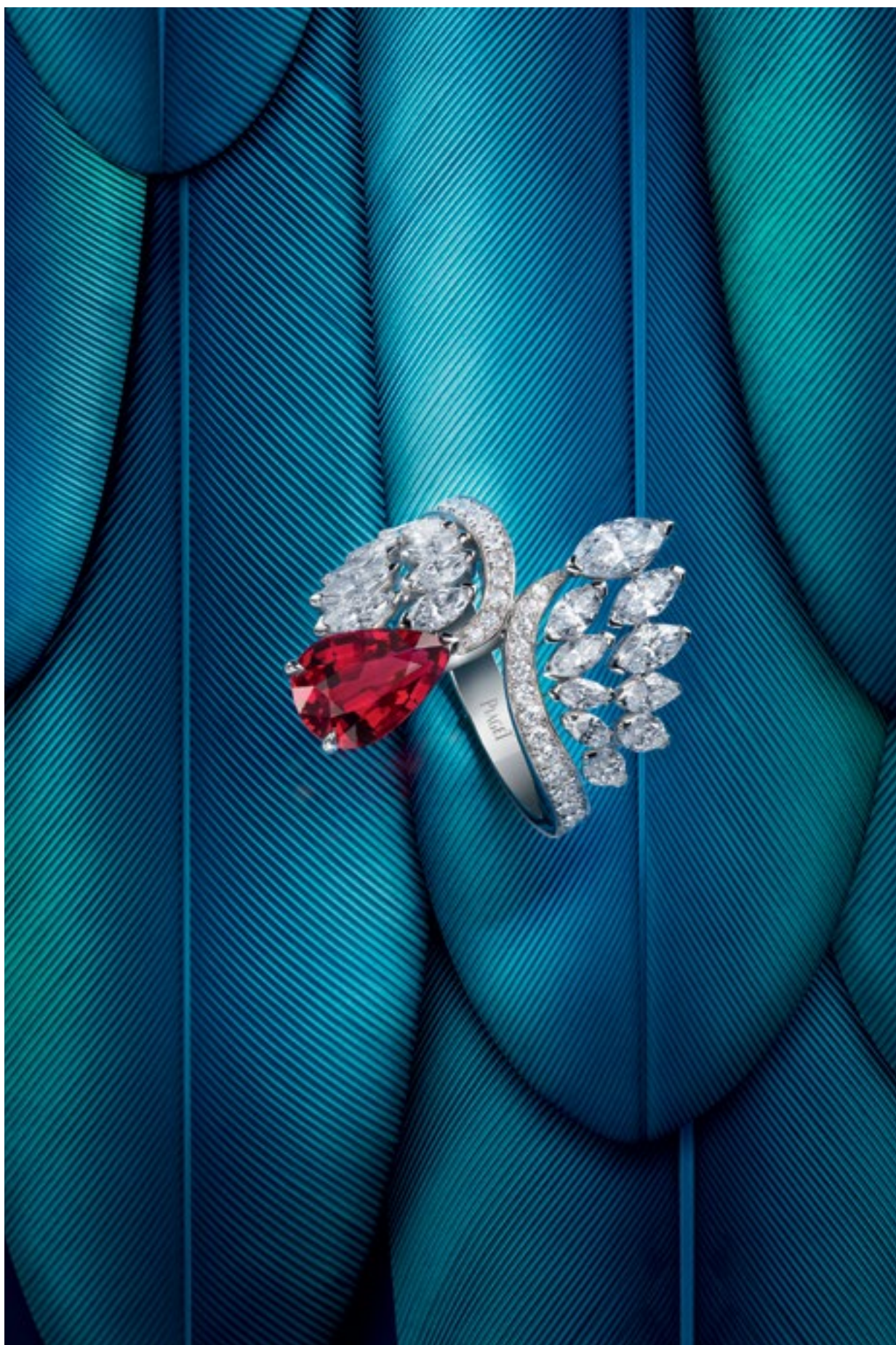




PIAGET

WINGS OF LIGHT





PIAGET

invites you
to join with us
on a joyous journey
to a fantasy land
of magic and mystery,
romance and rarity,
lifted on the wings of light.



CHAPTER 1 ENCHANTED FLIGHT

Transcending precision and perfection, we soar with the Piaget Bird on its flight of imagination and inventiveness through the tropics, to reach a tranquil oasis of wonder and harmony, where, as the setting sun glows as embers towards dusk, we emerge to celebrate excellence in an explosion and crescendo of exotic brilliance.



CHAPTER 2 MAGNIFICENT HAVEN

As our journey continues across glistening lands we reach a magnificent oasis and come to rest in an enchanted clearing. Beyond cascading rivers of blue, fierce waters become quiet pools. At the heart of this jungle is a haven where clean lines and smooth shapes mirror the balance of nature as earth, stone and water unify in perfect harmony. This natural pool, poetically called 'cenote' (translated from the Spanish as 'holy well') is a place of rest and refuge, where the colour of the water reflects and soothes us into a gentle state of calm.




CHAPTER 3 ECSTATIC DANCE

Rested and revived, it is time to celebrate the wonders of this world, as the sun sinks into a golden glow, the colours of its setting bathing all in a rosy richness of golds and pinks. Across the painted landscape, rainbow colours begin to illuminate the night, washing everything they touch with a magical richness.



MAISON FRANCK SORBIER

IL MEDICO DELLA PESTE



Where habits seem to be erasing and transformations are accelerating, the unprecedented health context is leading the Houses to reinvent themselves. An common exercise for the Maison Franck Sorbier which, as usual, goes where it is not expected.

This season, the Maison Franck Sorbier has teamed up with the Musée des Arts et Métiers . LE CNAM to write a new story: « Il Medico della Peste ». With a Master of Art (Maître d'Art) and an exceptional jewel of the French technical and industrial heritage, it is the meeting between lovers of history, know-how and creativity to draw the shapes of the future.

An unprecedented adventure that we would like to see last. Prayer heard. Wishes granted.

With the favor of the Musée des Arts et Métiers . LE CNAM, the Maison Franck Sorbier articulates its 2020/2021 Winter Haute Couture Master of Art (Maître d'Art) season around two key moments:

Time 1

PRELUDE from the 2020/2021 Winter Haute Couture Master of Art (Maître d'Art) film, Wednesday July 8 at 11 a.m. 100% digital streaming.

Time 2

REVELATION of the 2020/2021 Winter Haute Couture Master of Art (Maître d'Art) film, at the Musée des Arts et Métiers . LE CNAM, Monday September 21.

By invitation, guests will be able to attend the screening of the film, within the Church, with varnished paneling in a thousand colors, of the Musée des Arts et Métiers . LE CNAM.

Become an exhibition space, the Church lives to the rhythm of the yesteryear vehicles, the Foucault Pendulum and prototype of the Statue of Liberty : a tasty spatio-temporal hodgepodge where

each stone,
each mechanism,
each creation is a page in the history of art and science.

An entire symbolic.

This collection features one of the major characters of the Comedia dell Arte : Il Medico.
In fact, at the time of the black plague, the city of Venice paid doctors to treat the rich and the poor. If this mask with the long beak can make think of a bird, it is none other than a filter garnished with fragrant herbs, spices, lemon, mint leaves, camphor, laudanum, myrrh and rose petals.
A filter capable of protecting from the airborne epidemic.
A wooden cane was used to examine the patients.
Science has its own aesthetic, mystery.
The trailer was broadcast on Wednesday July 8 at 11 am and the short film was released in September, they were directed by Amaury Voslion, and were shot at the MUSÉE DES ARTS ET MÉTIERS . LE CNAM – Centre National des Arts et Métiers.
A privilege to benefit from this cultural and educational framework with multiple inventions and architecture that has seen the centuries go by. And as Victor Hugo wrote, «architecture is a thought written in stone». His house in Guernsey did not leave us indifferent.

The Statue of Liberty appears tied up, wrapped, gagged, a whole Symbol as for the plague aka COVID 19, it is embodied by Ophélie Kolb and Il Medico, by Alexandre Risso, aka the medical profession, to whom we can only pay tribute.
A current and universal theme.
Each staging of the film interpreted by Jeade Pasquier, La Comedia, each silhouette will be associated with surprising and ingenious innovations.
The MUSÉE DES ARTS ET MÉTIERS . LE CNAM is rich in the noble sense of the term.
We wanted to transpose this story into a Victorian era to bring it to the present day. This new season is more than ever part of «the Master of Art spirit».
But let's talk a bit about fashion. As in the second half of the 70s, we were teenagers, fashion was mixed, creation but also renovation.
Rather than recovery, I prefer the word resurrection. Set the pace : Paisley and old lace.
What is a Paisley? It is a cashmere or soft wool pashmina shawl or a clever combination of these materials in which

silk is used, woven in jacquard with patterns strongly influenced by Persian elements.
These shawls were made in Kashmir at the start of the 15th century. Since 1586, European women have worn them, draped over their shoulders.
But it was during the Victorian and Edwardian eras that their success was at its peak. You will be able to discover it in September under various aspects, cut, recomposed, re-embroidered, applied, veiled ...
The colors are warm: red, ginger, brown, cauldron, orange but also offset like pale pink, almond green or wormwood, blue porcelain and Naples yellow.
On some pieces, the patterns are underlined, by touch, in gold and copper.
Black punctuates all the silhouettes. We discover it in many facets. Laces are the majority but also crumpled velvet, taffeta and embroidered tulle decorated with small Mexican exvotos, in silver (Ah Maria Felix, when you hold us !). We called it «the spells of the black.»
A pantomime of old pearl embroidery in silk thread, trim-

mings, fabric flowers, old jet,

19th century silk lace, Lyon lace embroidered and encrusted piece by piece... Epochs and geographies are jostling, clothes asserting their identity without complex. It's playful, warlike, elegant, funny, charming, nostalgic ... A happy din.

The Comedia della Moda?

La Commedia della Moda!

Les Sorbier



WATCH THE VIDEO







LE SIBILLE

WEARING PRECIOUS WORKS OF ART

MODERN
VISION





The jewelry made by Le Sibille is of enchanting beauty and absolute savoir faire, authentic artworks of high Made in Italy craftsmanship. Le Sibille operates in a beautiful laboratory-showroom in the heart of Rome combining myth, art, history and design. Here they create jewelry of extraordinary beauty and elegance using a technique which combines modern design with the highest stylistic standards.



Each piece of jewelry created by Le Sibille is unique and exclusive, made through a meticulous process of combining and assembling tiny tiles. Thanks to the extraordinary ability of Francesca Neri Seneri, Camilla Bronzini and Antonella Perugini, the creative souls of Le Sibille, unique jewelry comes to life, each piece telling the story of a true work of art.







Francesca, Camilla and Antonella bring to La Sibille different experiences matured through a shared passion for research and the study of the goldsmith's art of the past. They form a team of individuals each with profound professional capacity, specializing in mutually supporting complementary sectors.

The founders of the brand have the extraordinary artistic and goldsmith ability to assemble jewels of sublime quality, perfectly balanced to create jewelry whose complexity vanishes in an impression of movement, lightness and uniqueness.



SAMATEX

Concretizziamo la **tua** creatività

GEORGES CHAKRA

TIMELESS ELEGANCE





For the Fall Winter 2020-2021 Haute Couture Collection, Georges Chakra gathers inspiration from the legacy of matriarchs and ancestors, the heirloom of pride, courage and strength carried on by the contemporary woman.

Exceptionally launched out of the headquarters in Beirut, the collection was developed on the sidelines of Paris Couture Week, maturing at its own pace and savoring its process.

The collection features timeless elegance in simple volumes and primal colors. Black, white, red, purple, gold, with touches of anthracite, and greige. The color palette is reminiscent of eras of prosperity and artistic expression. Elements of lamé and iridescence magnify the opulence that illuminates the collection.

Created with resources from the House archives, the pieces in the collection are adorned with fabrics of lace, velour de soie, silk organza, and gazar. Pleats, ruffles, fans, and flames animate the gowns to move like light changing with time. Opaque meets with a glimmer of translucence creating a striking optical play.

The bust is highlighted; the cuts hug the body. The silhouette, this season, accentuates the contours of the back. There is strength in the pronounced collars and defined epaulettes, and subtlety in the fluidity of the capes and fabrics.

This collection affirms the promise that Georges Chakra has previously made, and embraces the complexity of the current situation. Looking with a steady gaze towards a raw future with a rediscovered sense of gratitude and faith in a perpetual path of finding perfection in an imperfect world.



GIAMBATTISTA VALLI

"LA VILLE LUMIÈRE"





An ode to Paris and the gestures of Haute Couture.

Giambattista Valli's Haute Couture collection is dedicated to "la Ville Lumière", and to the support of the Art of the Ateliers. Haute couture seen not only as the "Excellence" of dressmaking. But also about culture, gestures and rituals, seen as an experiment with the silhouette, the shape and cuts that the creations play in the surrounding space.

This season's focus are indeed volumes and the fundamental techniques that build the DNA of the Maison.

Mousseline and chiffons are skilfully draped, tulle is multi-layered in cascades of ruffles that create extraordinary shapes and faille and taffetas are cut to, by themselves, give life to remarkable bows.

Fabric sculptures are created with the cut of a scissor with the aim to spread and share beauty.

Colors include red like the lipstick marks often found on empty cups on tables in Parisian cafes, black like the notorious "Petit robe Noir" • pink like the wild roses growing in the city's gardens and ivories like the moulures that adorn the windows and Parisian ceilings.

The collection is presented in the form of a video and images that, alongside the creations, shows fragments of Paris and its nature seen through the eyes and the camera of Giambattista Valli himself.



GUO PEI
SAVANNAH



"Life is fascinating and beautiful. Life is the utmost gift from nature to the earth.

The growth and renewal of life forms, the constant evolution of life seemingly reveals life's infinite wisdom and vitality.

The pandemic has impacted everyone and renewed our understanding of the life's value and purpose.

As we stay safely indoors, we long for Savannah's vast grasslands.

In the face of mortality, we take pleasure in visualizing the vitality and grace of a galloping animal.

The beauty of life gives us courage in the face of adversity.

The awe of nature inspires us to live life more humbly. The delicate balance of life and nature reflects the future of mankind. . . "

Gao Pei





Guo Pei's Autumn/Winter 2020 collection is inspired by the mystical African grasslands. Here, the original landscapes of Earth are preserved. Nature's law of survival, migration and procreation remain untainted. The designer draws upon this invigorating life force, composing a concerto to nature's rhythm, celebrating the tenacity of life.

The fabric, Piñatex features prominently in this collection. Combining rich natural resources and traditional Filipino weaving techniques, Piñatex fabrics are made from plant fibers of pineapple leaves. The designer chose the fusion of this naturally sourced material put together by manual craft to once again, explore sustainable fashion. Elephant grey and white, neutrals, serve as supports for the two colours that symbolize the veins of life - the passionate red and the dreamy blue. Evocation of our life, sometimes calm, sometimes exhilarating, in a dimension between dream and reality.

As a substitute for natural leather, Piñatex fabrics have an excellent crisp texture, providing unlimited possibilities for the construction of modern silhouettes. Using outward-folded edges, three-dimensional geometric cross-sections and exaggerated circular arcs, Guo Pei boldly uses deconstructed cuts to interpret simple lines and structured silhouettes. Through contemporary styles of neatly-cut coats, classic suits and A-shaped skirts, Guo Pei portrays the independence and liberal spirit of today's women.

Contrasting with the structural silhouettes are hand embroidered, graceful animal motifs such as cheetahs, giraffes and zebras. The elegant neck curve of the giraffe, the mesmerizing stipes of the zebra, the sturdy limbs of the elephant, blended into the movement of the garments, as if ready for a modern urban adventure. Puffy sleeves adorned with zebras and elephant trunks innovatively conveys the affinity between nature and fashion.

The principles of sustainable fashion are also reflected in the craftsmanship in this collection. The texture of traditional handcrafted sheep wool felt is creatively blended with intricate embroidery, like a lively dialogue - intense yet delicate...a romantic representation of the grandiosity of the savanna grassland.

Guo Pei Autumn/Winter 2020 collection transports one from urban life to the primitive and vast fields of Savannah, embracing the essence of life in its primal and true form.



WATCH THE VIDEO



IRIS VAN HERPEN

TRANSMOTION



For many, the year 2020 will go down in history books to mark a poignant chapter in their lives. Amidst tension and turmoil, silence has been brewing; clearing the ground for a seed to be planted, an opportunity to incite new growth. In the right conditions, positive change can emerge to welcome first breath.

Iris van Herpen unveils the 'Transmotion' dress in the eponymous short film, featuring mesmeric muse and on-screen maven Carice van Houten. Like most, the past few months have seen Iris van Herpen operating closer to home. Paying homage to the brand's Dutch roots, the home-grown actress serves as both inspiration and collaborator, starring in the film that references the illusionary style of Dutch graphic artist Maurits Cornelis Escher. The term transmotion not only depicts the process of change from one state, form, style or place to another, it is also the visionary perceptions of the seasons and the visual scenes of motion in art and literature. In parallel to Iris van Herpen's drive to visualise the invisible, her quest to question reality and urge to explore the realms of impossibility, the project aims to narrate the process that ushers change, to materialise an unconscious state of meditation.

The 'Transmotion' dress radiates in a diaphanous bloom of white silk organza, translucent layers pleated within the confines of an undulating form, tracing the fluid outline of the creation. Contrasted against the frailty of sheer petals, black branches of duchess satin were laser-cut, hand-stitched and form the central roots of the garment. Threads of inspiration for the graphic yet organic extensions derive from the intricate art of Ruth Asawa. This geometric lattice recalls humankind's inclination to tame nature. Beneath the surface, the branching also reveals the synonymy of mycorrhizal networks (the Wood Wide Web) and the symbiotic nature within human communities. Like fronds frozen in time, crystalline filaments sprout from the heart of the dress. Portraying delicate new life, black seed-like crystals punctuate the tip of each stamen-like strand.

The concept of the creation stems from the notion of growth and regeneration. The seemingly simple seed is the embodiment of life and the potential that comes with it. A seed embedded upside down in dirt still sees the seedling growing the right way up. The dress follows symmetry in both its axis and without context, indiscernible which way is up or down. Motion and fluidity involved in the formation of tessellations highlight the capacity to shift between negatives and positives. Amidst an era when polarising ideologies are heightened, the work reflects upon the nature of perception.

Optics is the study of sight and the behaviour of light, or the properties of transmission, deflection and radiation. Optics is also defined as the way an event or course of action is perceived by the public. Refracted light illuminates the film, igniting a movement for growth. Resembling iridescent flames, pulsating lights and dappled shadows caress Carice van Houten. The facets of perception oscillate between blur and clarity.

Intertwining craftsmanship and innovation, the project is rooted in dichotomy and duality. In line with Iris van Herpen's continuous pursuit to traverse the organic and the synthetic, the film explores the relationship between structure and fluidity. Within nature and societal terms, exist a paradox in how chaos can forge harmony, how destruction can enable regeneration. The process of metamorphosis at its peak is muddled and turbulent. This pertinence extends to the interdependency of the exterior and the interior. In recent times, individuals and communities alike have taken the form of digits on weights and measures. The connection between vigour of physicality and soundness of mind have become especially apparent; mirrored in highlighting how minute actions of individuals are integral to sustain the fabric of society. With bated breath, scales tip between fragility and resilience.

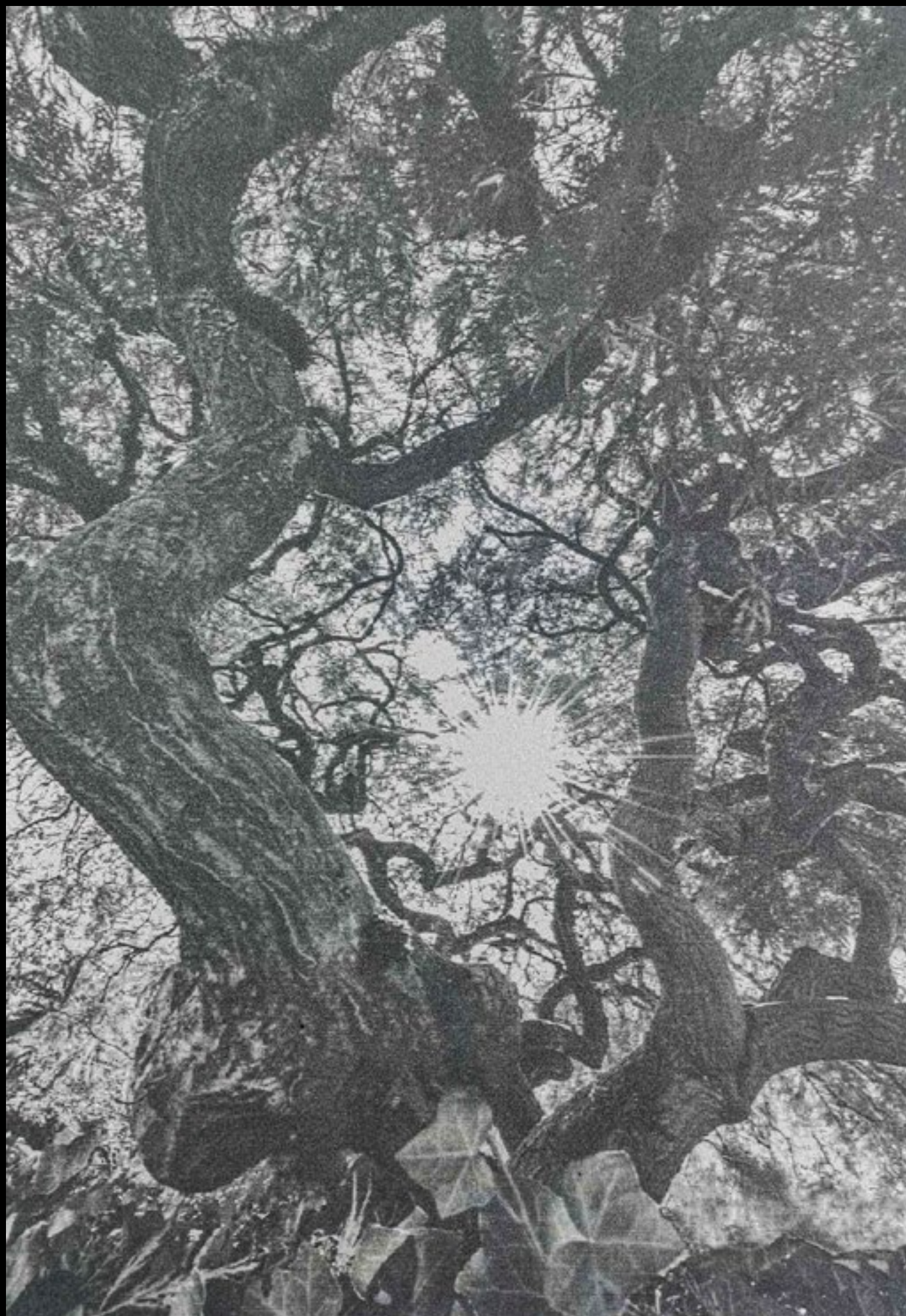
A breath can fan the winds of change, spurring the dispersal of seeds. The film sheds light on the polarisation within our society and the need to sow a catalyst for change. 'Transmotion' follows the process of a germinating first seed, that through nurture, may break ground and bloom into a better world.

Eugene Yeap





FASHION FUTURE



Samatex is an entirely Made in Italy company. Research, innovation and the choice of top-quality materials for the production of their collections make this company an internationally recognized expression of Italian excellence in the fashion system.

Applications, transfers made to design, laser cuts and special seams allow Samatex to solve all the challenges of design and creation for high fashion and pret-a-porter collections. From clothing to accessories, this company is able to satisfy every request every time, using designs developed over thirty years of activity that guarantee the success of collections from internationally renowned fashion houses.

Samatex looks to the future with innovative techniques for the creation of its collections.

In the company's style office, cutting-edge and unparalleled collections are developed every season to meet unfailingly the needs of its clients and those of the market.



The background features a dark grey field with vibrant, wavy lines in shades of green and blue that flow from the top corners towards the center. In the lower center, there is a complex geometric pattern of intersecting red lines forming a series of nested triangles and polygons.

CUTTING EDGE

TECHNOLOGY



THE SHOW
MUST GO ON



ANTICA FORNACE MARIANI
M.I.T.A.L.
dal 1914
ANCIENT ART CRAFTS



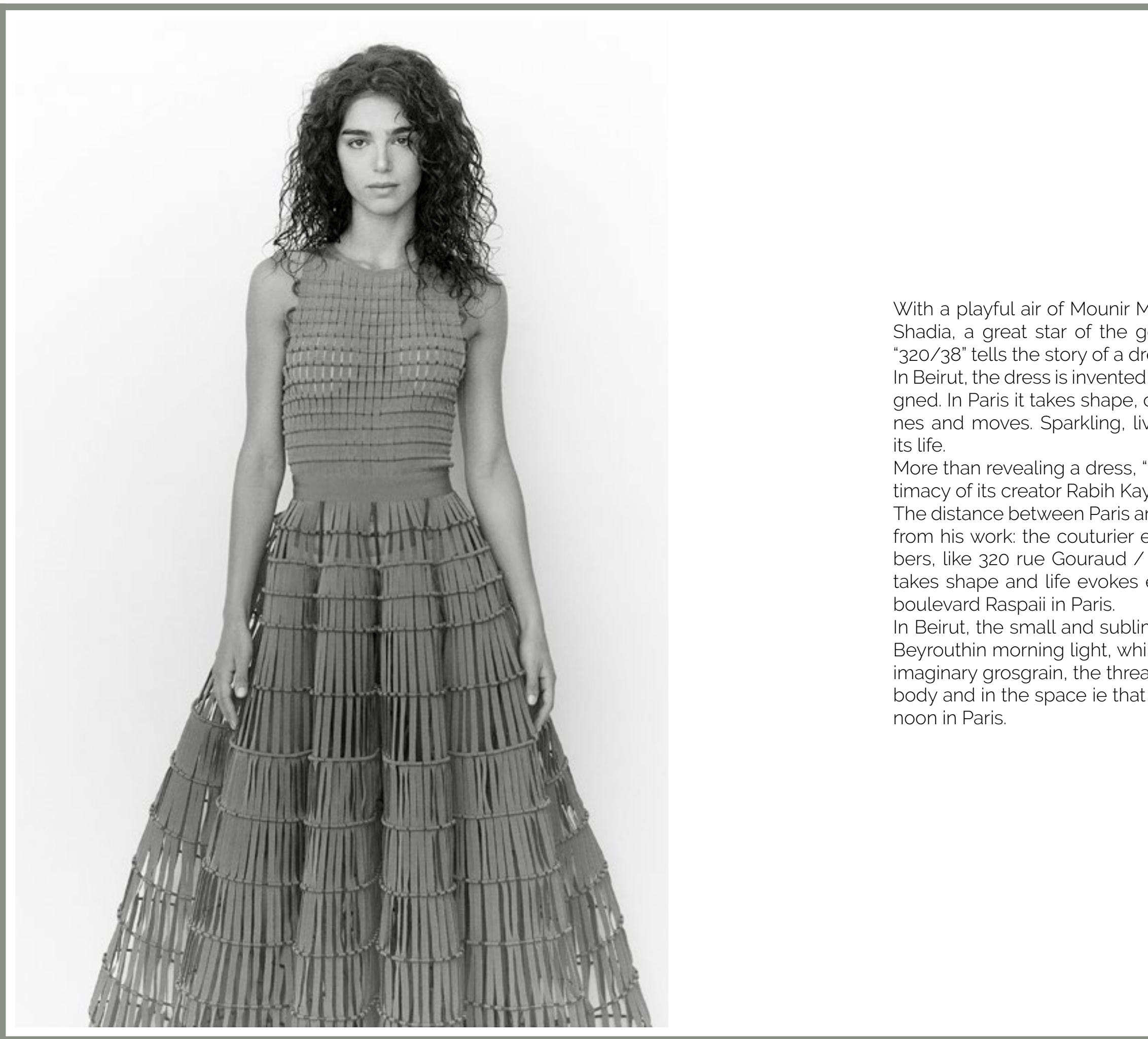


Experts in working the clay of Impruneta which, baked at 1000 degrees in the wood-burning kiln becomes, in the hands of the Mariani family, an artistic vase, a statue, a work of art, a traditional or creative object to triumph in gardens all over the world.

MAISON RABIH KAYROUZ

THE STORY OF A DRESS





With a playful air of Mounir Mrad and the crystalline voice of Shadia, a great star of the golden age of Egyptian cinema, "320/38" tells the story of a dress.

In Beirut, the dress is invented, imagined, conceived, and designed. In Paris it takes shape, comes to life, activates, intertwines and moves. Sparkling, lively, playful, red-orange begins its life.

More than revealing a dress, "320/38" is an invitation in the intimacy of its creator Rabih Kayrouz.

The distance between Paris and Beirut separates the designer from his work: the couturier evokes the distance using numbers, like 320 rue Gouraud / Beyrouth, where his dress now takes shape and life evokes emotions and playfulness at 38 boulevard Raspail in Paris.

In Beirut, the small and sublime hands pass, caressed by the Beyrouthin morning light, while precious hands embroider an imaginary grosgrain, the thread of dress that will be put in the body and in the space ie that will come to life on a July afternoon in Paris.



MAURIZIO GALANTE

A PROMISE



Entitled A PROMISE, Maurizio Galante's Haute Couture Collection pays tribute to those precious moments of anticipation that precede a special encounter or event. Moments during which everything seems possible, with unlimited potential, when we envision with delight what is about to unfold.

These magical moments of preparation are characterized with particular quality; time passes slowly, leisurely, yet feels very brief.

A series of outfits comes to life, conveying the pleasure and delicacy of such precious instants. Iconic model Amalia Viarelli, a timeless yet contemporary woman, enlivens this collection with gesture and pause. As in a poem by Marina Tsvétaieva, in which emotions are strung one by one, like pearls of a fantastic necklace, the garments appear one after another. Closely fitted volumes for short dresses, comprising metres of silk cut on the bias, give way to pleated capes and kaftans made from thousands of fabric elements. Silhouettes created by emotions and memories; a nostalgia ode to bygone shapes.

Reminiscent of flowing architecture, constructed with soft and delicate materials, Maurizio Galante 2020 collection tells of lightness, elegance, and inner strength.



WATCH THE VIDEO

© MAURIZIO GALANTE
Ph: Lili Roze

RAHUL MISHRA

BUTTERFLY PEOPLE





"With the migrant crisis reaching devastating levels, the above quote takes on a whole different meaning. Maybe it is enough to live, to survive, to feed and support your family through the most unprecedented times in recent human history. India witnessed one of the biggest crisis during this pandemic when thousands of migrant workers were displaced during the lockdown. A significant part of our New Delhi team is kaarigars (hand embroiderers and tailors), who, with the studio shut due to safety measures, were at the centre of the storm. We are fortunate to have built a brand that stood by them in these troubled times and will continue to do so. But my conversations with the artisans, some of whom have been with us for over a decade now, was a strong reminder of why we are doing what we do.

"Butterfly People" answers a simple, yet very pertinent question— 'what is the relevance of couture in such times?' The last few months have been a time when the entire atelier struggled together— "together" being the more important word here. We ensured that every artisan is supported despite the countrywide official lockdown and an acute drop in sales. We were anxious, like the rest of the world, because everything seemed uncertain. But we were together in spirit.

Couture felt like a leap of faith. It united us as we started thinking, ideating, sketching from the safety of our homes and crafting the first samples with few embroiderers in the studio. I am often questioned on the need of clothes that are so indulgent, with such level of detail and extravagance. The core idea behind the luxury we are trying to cultivate is pushing for sustainable employment of the craft community. Indeed, there is an unperturbed expression of art through our motifs, but every stitch, every knot is strongly related to the present and future of an artisan, especially hit by the pandemic. The greatest leveller, that did not see race, religion or social hierarchy, brought with itself a sea of change.

This period of pause let nature be without much human intervention. Skies in Delhi have been the clearest shade of blue and the air cleaner than ever. Migratory birds have miraculously appeared along long forgotten water bodies and the cityscape has been kissed by nature's revival. This took me back to the corals in Maldives. Was there the slightest chance of the lost colours re-emerging in brighter hues? How do the ocean beds look now? Are they replete with newfound psychedelia? The lotus pond paints a very different picture today, with swarms of dragonflies perched on floating leaves and the atelier feels nothing short of a garden - hosting, cultivating and celebrating the craftsmanship of the -Butterfly People-

Rahul Mishra



WATCH THE VIDEO





CASTORINA

A PASSION FOR WOOD



A world of wonders, in wood, a magical place in the heart of Florence, where the objects are still made by hand and you can still smell the odor of wood. furnishing accessories can be easily customized, made completely from drawings, or based on suggestions made by experienced artisans. In an archive of hundreds of articles in natural wood, friezes in raw wood or pulp, and useful accessories for luxury of interior designer. Castorina's philosophy has always been the same from 1895: "a passion for wood".



RALPH&RUSSO

A SPECIAL EXPERIENCE





Reflecting on the far-reaching beauty of our natural world and the digitally charged future, Creative Director Tamara Ralph presents a collection infused with wonder.

Encouraging all to take refuge during this difficult time in the world of fantasy, to look beyond and to dream, this season all are invited to partake in a special experience as we unveil our Autumn - Winter 2020/2021 couture collection through the lens of technology.

Abundant with vibrant tones of yellow-gold and sky blue, hues of lavender and fuchsia pink, the collection harkens to the natural palette of our planet, citing seven of the globe's most unique and awe-inspiring locations, and enhancing silhouettes with intricate floral details.

From three-dimensional organza blooms to swathes of floral taffeta and tweed, each distorted, blurred like water colours, and digitally printed, the collection defies singularity, bridging the gap between technology and the elements.

Uniquely presented against the seven contemporary wonders of the world, this season is brought to life by an equally international individual; our very own avatar and muse, Hauli.

Named in traditional Swahili after strength and power, Hauli is at once rooted in African origins and a reflection of womankind; of the beautiful and inspiring women bringing courage and positive change to all four corners of the world. In combining two seemingly opposed dimensions, Tamara Ralph not only presents the brand's first ever digital show experience, but continues to represent art and the world in its purest form; as truly knowing no bounds.



WATCH THE VIDEO



PERSPECTIVES DE CHAUMET





For 240 years, architecture has been an inexhaustible source of inspiration and one of the cornerstones of the Chaumet stylistic repertoire, of which the new thematic High Jewellery collection Perspectives de Chaumet now forms part. Palmettes and meanders, scrolls and rosettes, friezes and lace have consistently adorned the Maison's historic creations, reflecting the various artistic evolutions of its time, celebrating the buildings of here and elsewhere. This latest collection reinterprets this founding theme and takes its place in the heritage succession, with a resolutely contemporary and innovative approach that pays tribute to the major movements in international architecture. Chaumet spans the centuries: from the Italian Renaissance to contemporary deconstructivism, via Russian constructivism, Bauhaus and Italian futurism, each parure proffers a singular vision of these styles and the constructions from which they are composed. A radically new way of constructing is transposed into jewellery, combining purity of line, striking volumes and remarkable virtuosities.

Revisiting the tradition of transformable jewels that has distinguished the Maison since the beginning of the 19th century, Perspectives de Chaumet also offers creations inspired by evolving buildings. Whether a tiara to construct or deconstruct, a modular ring, or sliding dials to transform a watch into a bracelet, several jewels can be appropriated to provide a custom look.

And because light is a fundamental element of architecture as well as jewellery, Perspectives de Chaumet fully employs the broad range of features and finishes gold has to offer. Yellow gold with its radiant reflections animates the collection in the manner of the avant-garde creations Pierre Sterlé designed for the Maison in the 1970s. Mirror polished, openworked, engraved, hammered, shaped into sculptural curves or sharp angles, as flat surfaces or in flexible mesh – through a singular and virtuoso focus, the precious metal captures the light to better magnify the stones.





Lastly, the gold highlights extraordinary stones – Colombian emeralds, Burmese sapphires, Australian opals flickering mesmerisingly – carefully selected for their rarity and the richness of their hue, creating precious and harmonious compositions that express the renowned Chaumet art of colour.



[WATCH THE VIDEO](#)



PARIONE

TRADITIONAL TECHNIQUES



The Florentine has been producing book binding works. Parione printing traditional techniques business cards and invitations, artistic impressions. The handmade accessories in leather paper are expert-master craftsman, and dedication also albums, diaries, frames much more, always the client's personal. Them albums are built and sewn by the needs of the and following the craftsmanship to the best materials, - fior di pelle, pavenized and marbled hand painted paper. Most leathers are vegetable tanned without the use of harmful substances.



workshop Parione cing typographic and since 1923. workshop uses traditional to print personalized letter paper, wedding tions and tickets with of all kinds. bindings and desk ather or decorated ly worked by them who with passion realizes notebooks, mes, coins heels and trying to satisfy also nal requests. entirely handmade, hand, according to customer, adopting ancient Florentine chniques. They use including vacchetta





ANTICA OCCHIALERIA

EXCLUSIVE GLASSES



When Lucio Enrico Di Nardo, expert collector and lover of objects of art, began his career in optics in 1956, he never imagined that his descendants would transform it into an artisan eyewear business, whose production, by virtue of long experience, has allowed it to combine aesthetics with visual function.

Each piece, made from the best materials available on the market and carefully hand finished in full respect of the "Made in Italy" tradition, draws its uniqueness and originality from the vast historical collection by which the Di Nardo Family and his colleagues were inspired.

The models are slightly vintage and retro in style and are distinguished by the extreme distinctiveness of their design and the use of different materials such as wood, horn, leather and 18Kt gold. L'Antica Occhialeria also has a wide selection of authentic antique glasses, and designs and produces exclusive custom models for clients with the most discriminating taste.





SCHIAPARELLI

COLLECTION IMAGINAIRE

On June 29th, 2020, I woke up early, got ready in my New York apartment on 12th street, put on my mask and headed outside to face another day of life in quarantine.

Three months ago I was marooned in New York while taking a quick trip back to the States. Since then I have been living in isolation while Maison Schiaparelli took a hiatus. Everyone has their own lockdown story, some harrowing, some tragic, some utterly lonely. The luckiest of us have been able to spend this time in nature, far removed from city life. My own experience was shared with millions of other Manhattanites: It was privileged, but nothing extraordinary. What was extraordinary, however, was the ability to walk into Washington Square Park on a Monday morning and sketch out an entire Couture collection.

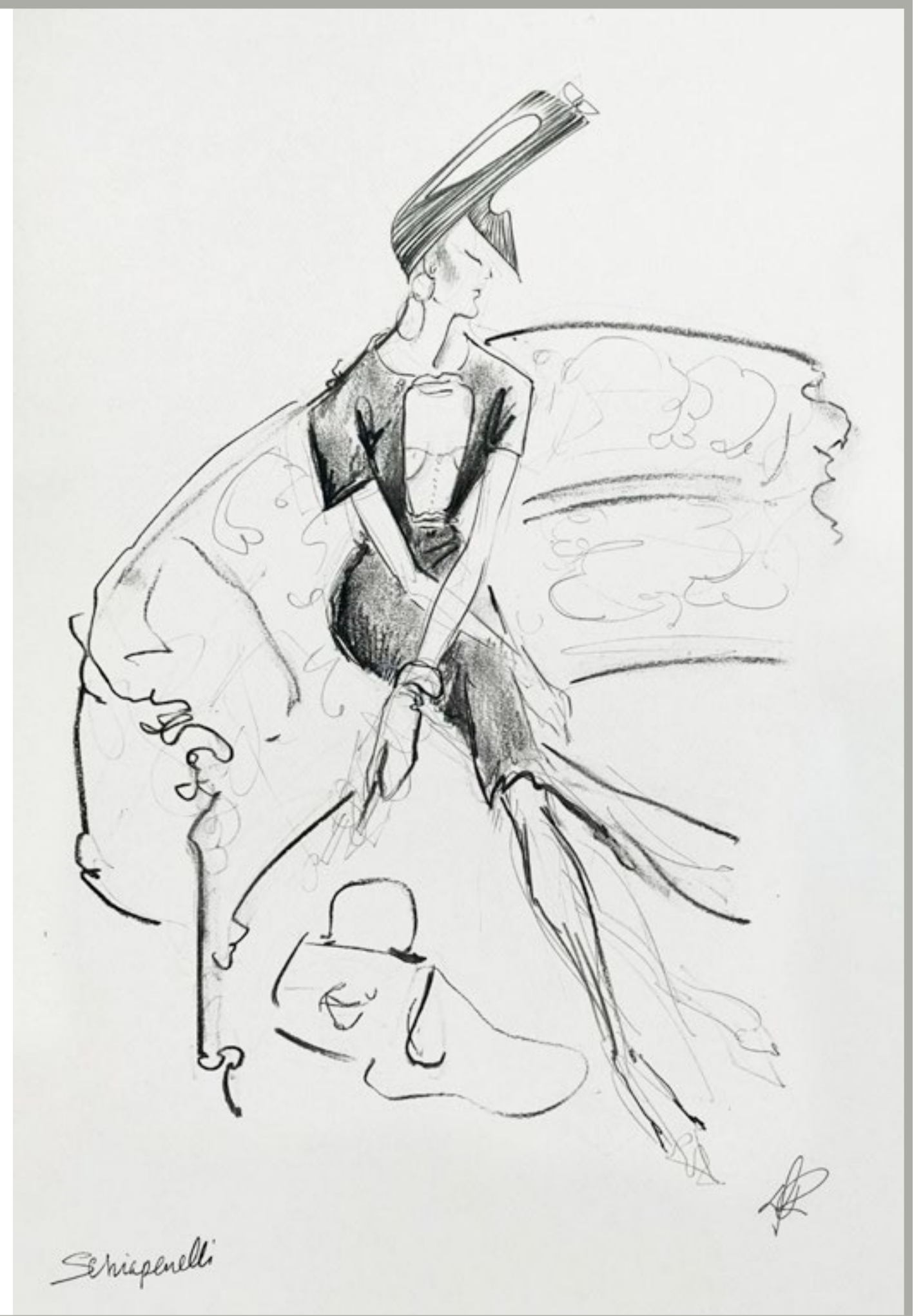
Life today is lived according to opposites; the pandemic has inverted everything we knew. Now, instead of a team to execute this collection, I just have my own imagination. Instead of the Place Vendome in Paris, it's been designed and sketched on a park bench.

Everything has changed, but imagination, and the drive to create, has never been more relevant, or more profound. This collection is a tribute to that impulse to create. It's also why the world of Schiaparelli has never felt more reflective of our time. Elsa's commitment to the surreal, her fascination with inverting our everyday reality, has never been more timely. This collection is full of tributes to her work and her obsessions, done in my way, on new terms.

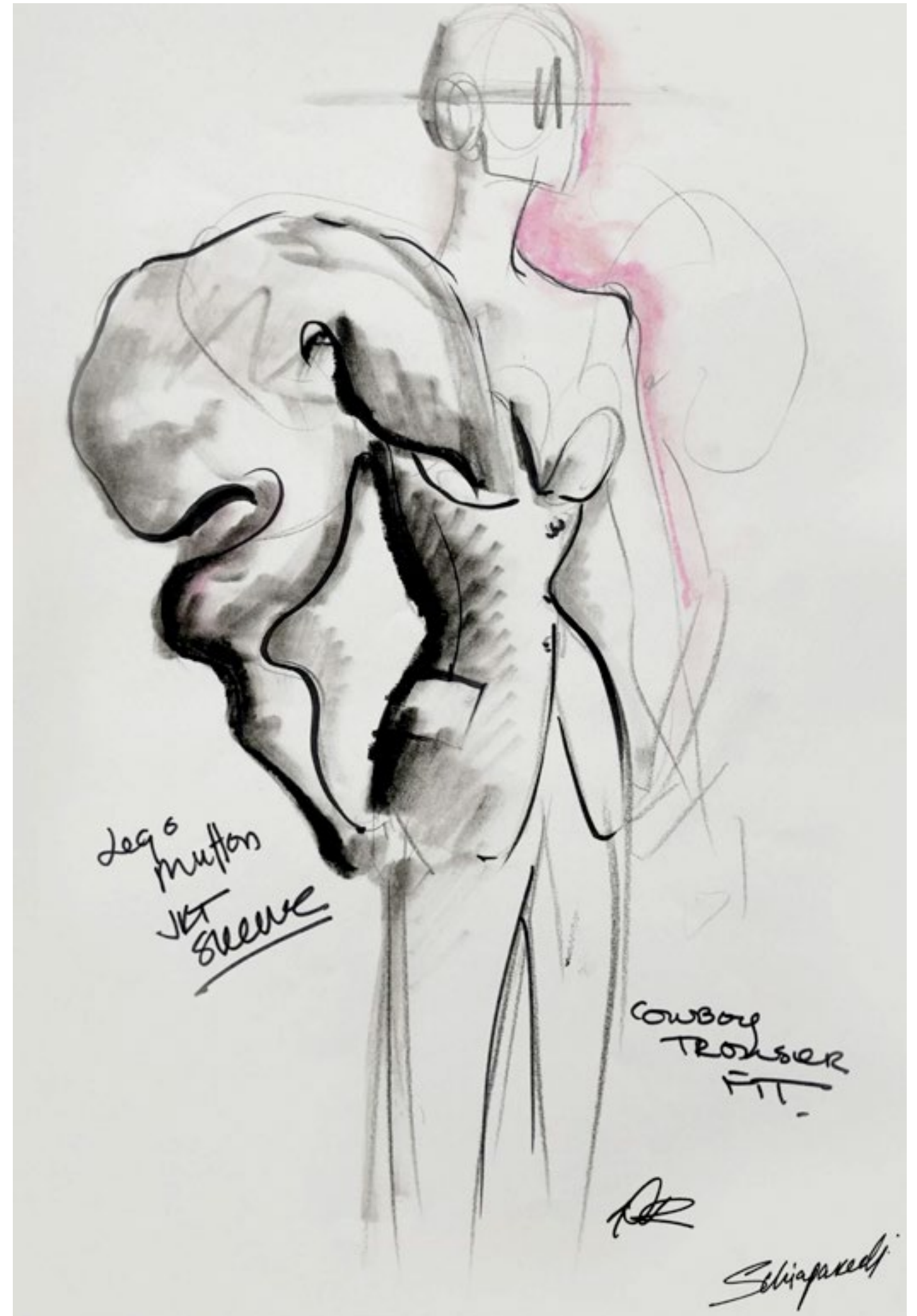
Someday very soon, I will venture back to Paris and hand these styles off to the Atelier. We will make a portion of these and take them around the world to share with our valued clients and stylists.

Imagination and dreams can be profound, but they are even more so when they guide us into action. Without putting our dreams into practice, these abstractions would be denied their ultimate power.

Daniel Roseberry



WATCH THE VIDEO



STÉPHANE ROLLAND

A WOMAN AS A QUEEN

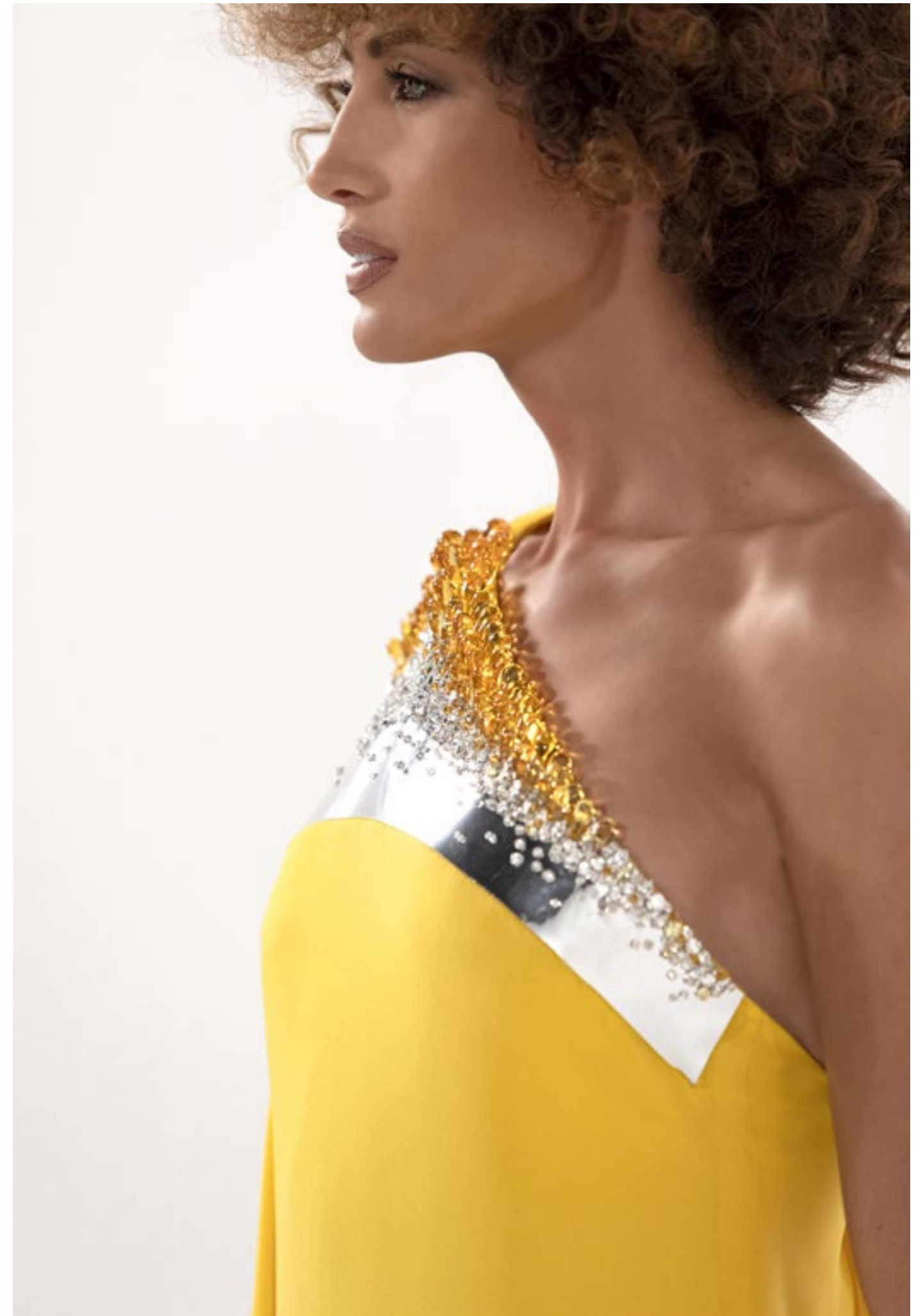




Garments are a form of language.
 They tell the story of time, the story of your whole being.
 This Winter 2021 collection is shaped like a cocoon : protecting and wrapping.
 Within the purity of round and sensual constructions are found some wise cuts, ovoid and kinetic.
 A poncho-dress in cut out black and white grainy crepe reveals an entire leg wrapped in black.
 Harem-pants jumpsuits are covered by an organza coat or a spiral jacket with a hood.
 An arabesque cascade made of ink gazar escape from a black sheath dress.
 Opulence is born from simplicity.
 Golden caviar spills on a cape dress made of gazar and pleated crepe.
 From a window in smoked polyurethane appears a swarm of topaz and quartz.
 On the top of an arm wrapped in black chiffon appears a tiara of emerald blown glass.
 Parisian master glass makers specially developed the range ...
 Tiaras of citrine on the top of a toga and its Bisht in a sunny yellow crepe.
 Topaze tiaras to decorate the bust of a wrapped dress in caramel satin crepe...
 Thus begins the next winter. Beautiful, strong and radiant. A mirror of a strong personality, a body free to move as widely as wanted.
 A woman as a Queen.

Stéphane Rolland







WATCH THE VIDEO
© STÉPHANE ROLLAND



PAOLO PENKO

TIMELESS JEWELRY



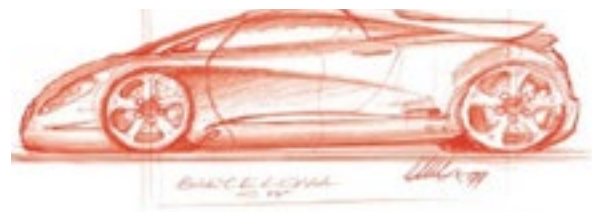
The Bottega Orafa Penko, located in the historic center of Florence, a few steps from the Duomo, creates unique jewels according to the ancient techniques of the centuries-old Florentine goldsmith tradition. Paolo Penko, his wife Beatrice and their children Alessandro and Riccardo, retracing and reinterpreting the works of ancient Florentine art, in its many artistic and artisan expressions, give life to "timeless jewelry", with a classic taste but, at the same time, with a strong innovative imprint, to adapt to the natural cultural evolution of styles, fashion and "beauty". An example of this is the "Videojewel", the first video jewel in the world that was able to combine the goldsmith's art with video-art. Ancient processes, such as fretwork, burin engraving, niello and agemina, are wisely used, giving life to techniques such as cesoro and allucciola-to and, sometimes, to new techniques such as Penkato. Great attention is given to Sacred Art, both in the creation of new works and in restoration. Paolo Penko is, in fact, the founder and manager of the goldsmith's section of the first School of Sacred Art established in Florence in 2013. Inside the workshop, precious artifacts are also created for historical or cultural events such as the Crosses of St. John on the occasion of the Saint Florentine patron, the Seal of Peace or the Golden Florin used as honors by the Municipality of Florence. Works are also designed and built such as those for the liturgical furnishings for Pope Francis' Holy Mass, on the occasion of his visit to Florence in 2016, the creation of the "Masgalano 2017" for the Palio of Siena, up to works by historical re-enactment such as the making of Cosimo I's crown to celebrate the 450th anniversary of his coronation as Grand Duke of Tuscany. Numerous works have become part of the collections of museums including the Bargello, Palazzo Medici Riccardi and the Museo degli Argenti in Palazzo Pitti. America, Japan and China lead the internationalization process of the Florentine brand "PAOLO PENKO" in which the concept of "artisan workshop" and "family business" has become a real strength. In 2018, the Bottega Orafa Penko opened its second headquarters in Via delle Oche next to the Visdomini tower and, the following year, on the occasion of the family's 60th anniversary, it restructured the historic headquarters in Via Zannetti. In June of the same year he received the highest honor in the city, the Fiorino d'Oro, becoming the first family-run artisan shop to receive this recognition.





WALTER DE SILVA

SHOES



With an unquestionable talent for drawing, a love for cars since childhood and a strong and resolute personality, he began his professional career in 1972 in Turin as a Junior Stylist at the Fiat Style Centre. In 1975 he joined the Rodolfo Bonetto firm in Milan where he was responsible for interior car design. Franco Mantegazza and Renzo Piano asked him to head the Idea Institute Design Department from 1979 to 1986.

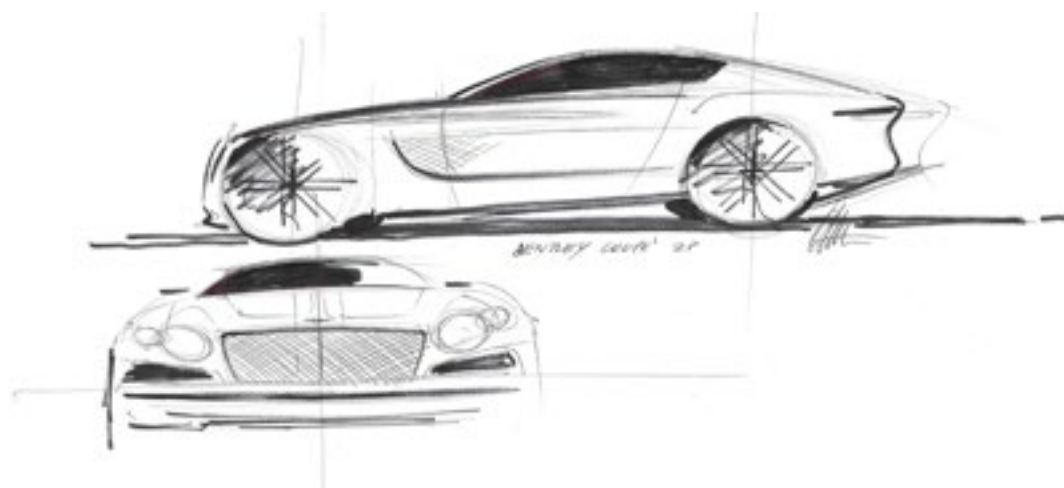
The Fiat VSS was designed in those years, an experimental, subsystems-based car, the first example of modular design in the automotive sector. After a short period with "Trussardi Design Milan", in 1986 De Silva was invited by Alfa Romeo's Rudolf Hruska to become the head of the company's Centro Stile in Milan.

His dream had come true: designing for the brand he had been in love with since childhood. He designed prototypes such as the "Proteo" and the "Nuvola" as well as production models such as the 156, 147 (Car of the Year in 1998 and 2000, respectively) and the 166.

In 1999 he was asked by Ferdinand Piech to become Head of Design for Seat, for which he developed strategic projects such as Salsa and Tango and production models for the Spanish brand such as Leon, Salsa, Ibiza and Toledo. Prof. Piech and Martin Winterkorn invited him to become Head of Design for the Audi Group (Audi, Seat, Lamborghini).

The aim was clear: to relaunch the four rings cars with a unique and emotional design. He personally developed the new Audi style which won immediate recognition for its extraordinary design and signature single frame front. A6/A8/A7/ A4 /A3/ TT/ Q7/ Q5/ A5 /A1/ Q3 /R8 are his most famous creations, for which he received numerous international awards, including the 2010 Design Award of the Federal Republic of Germany for the Audi A5, which he considers "the most beautiful car I have ever designed".

On January 1st 2007 he was appointed Head of Design of the Volkswagen Group in Wolfsburg for 12 brands: Audi, Volkswagen, Seat, Skoda, the luxury brands Porsche, Bentley, Lamborghini as well as Ducati and the industrial vehicles brands Scania, Man, Volkswagen Commercial. A formidable challenge in terms of complexity, organization and synergies. Walter De Silva based his research on the definition of brand-specific design criteria and the formal simplicity of the models, combining German technology and his great Italian creativity.



This led to the New Polo and the Golf 7 (Car of the Year 2010 and 2013) and the new aesthetic principles promoted by De Silva characterized all subsequent Volkswagen models such as Up/Tiguan/ Touareg, giving them a distinctive and clearly recognizable identity...There were numerous concept cars, such as the Lamborghini Miura Concept and the Egoista, a tribute for the 50th anniversary of the Sant'Agata Bolognese company. In recognition of his undisputed and extraordinary merits, in 2015 De Silva was awarded Car of the Year for the fifth time for the Volkswagen Passat. Walter De Silva was awarded the Compasso d'Oro alla Carriera (Golden Compass for Lifetime Achievement in Design awarded by the Italian Association for Industrial Design) and continued to focus on product design, which led to two magnificent products such as the Leica M9 Titanium camera and the Luft armchair for Poltrona Frau. When his career as car designer came to an end in December 2015 he immediately started to pursue his not so secret dream: designing women's shoes.... so together with his wife Emmanuelle he has now created WALTER DE SILVA SHOES.



FRATELLI PICCINI

A SUCCESS STORY



Four generations of artisans who create jewels with their own philosophy: the jewel is first of all an ornament of the body, the greatest expression of what is feminine and intimate. The history of a family, the history of a beloved city, a history of great passion for our work. A Success Story.

116 years of history filled with events of all kinds: universal recognition at the Biennale di Venezia of 1936, surviving the Second World War and the bombs around the Ponte Vecchio, the International Diamond Award of 1958 in New York and 1959 in Buenos Aires, the flood of 1966 when the Arno river rose right into the shop, the retrospective exhibition of 1993 with the donation of 14 hand carved stones to the city of Florence, today housed into the Museum of Argenti at Pitti Palace, the restoration of the famous painting "La Carità" by Antonio del Pollaiuolo in 2003, the exhibition of collectors' watches in the Museum of Palazzo Vecchio in 2013.

More than a century in which they have built that reputation that enabled them to acquire and consolidate privileged relationships with the best suppliers of rare precious stones worldwide. A firm that is in step with the times, constantly renewed yet strong in its identity. An identity recognized and appreciated all over the world. An identity of excellence and impeccable service to the Client.

A firm today under the leadership of Elisa Tozzi Piccini, graduated gemologist at the G.I.A. of Los Angeles who continues the family tradition in the wake of the experience, craftsmanship and creativity. Handcrafting the future.



THE OPERA BAG





ULYANA SERGEENKO

THE MAGNIFICENCE OF DETAILS

Intuitively, from the very beginning, the fashion house of Ulyana Sergeenko has been creating a look for a woman regardless of time. The heroine of Ulyana easily changes her mood, scenery and cities, sometimes even times and entire eras, but from the very first day she remains true to herself. She does not adapt to momentary trends, appreciates the sincerity of history, the purity of the idea. She seeks and finds them in the things that she surrounds herself.

Her wardrobe consists of dresses that fits every occasion, tailored jackets and two-piece suits. Their complexity lies in the high quality of the fabrics and impeccable tailoring. Attention to details and to decorative embroidery is of paramount importance. This season she decided to minimize the colorful tones of the new collection in order to show the beauty and magnificence of every little detail of hand-embroidered ornaments. Black and white colors become a perfect duo for seamstress to play with textures, introduce the delicate laces and show the diversity of embroidery. All these elements set the mood of the collection.

Fall collection of Ulyana Sergeenko features pieces created with the Russian folk art of the Krestetsky stitch. This craft appeared in the Novgorod province in 1860, when a peasant woman began using the soaked in water flax straw to make white fabric for tablecloths, valances (descending frill, fringe), towels and other items that served to decorate the house. Unique patterns of the Krestetsky stitch are created from plain hand-woven natural fabrics, by pruning, pulling and further weaving of diagonal strands. Based on the ornament, typical for the craft – clear geometric shapes – the fashion House developed the designer drawings, which formed the basis of decorative elements of several pieces, among them: a black linen apron with open-work fringe and an ornated lace element in the middle, a collar embroidered with ornaments that imitates the letters of the name ULYANA, black and white cropped shirts with plenty of Krestetskaya embroidery- on the front and the back, on collar and sleeves.



WATCH THE VIDEO





XUAN

WINDOWS OF INFINITY

The collection is about building. It is about the elements of life—fire, water, air, earth. The four cornerstones. Life's path is continuous. It's ongoing, with occasional stops and stalls. Yet it always carries on.

The concept

- The constructual/geometrical aspect
- The pure structured lines and shapes
- The inner awareness and growth
- The layers of life in all it's diversity

The use of soft cotton for the white looks represent the concept of a clean canvas. A toile on which you can build, an empty book that can be filled.

The white filled bias straps play with structure, light and shadow. Synonymous to the pureness of accidental movement. The mixture of clashing colours and use of different silk fabric show the fragility and boldness of the designer.

Delicate silk organza is juxtaposed with the solidity of leather flowers. Petals float and flutter with movement. Sensitivity against an inner wall. All, representing the various facets of XUAN.



WATCH THE VIDEO





APROSIO & CO

A SOPHISTICATED BEAUTY



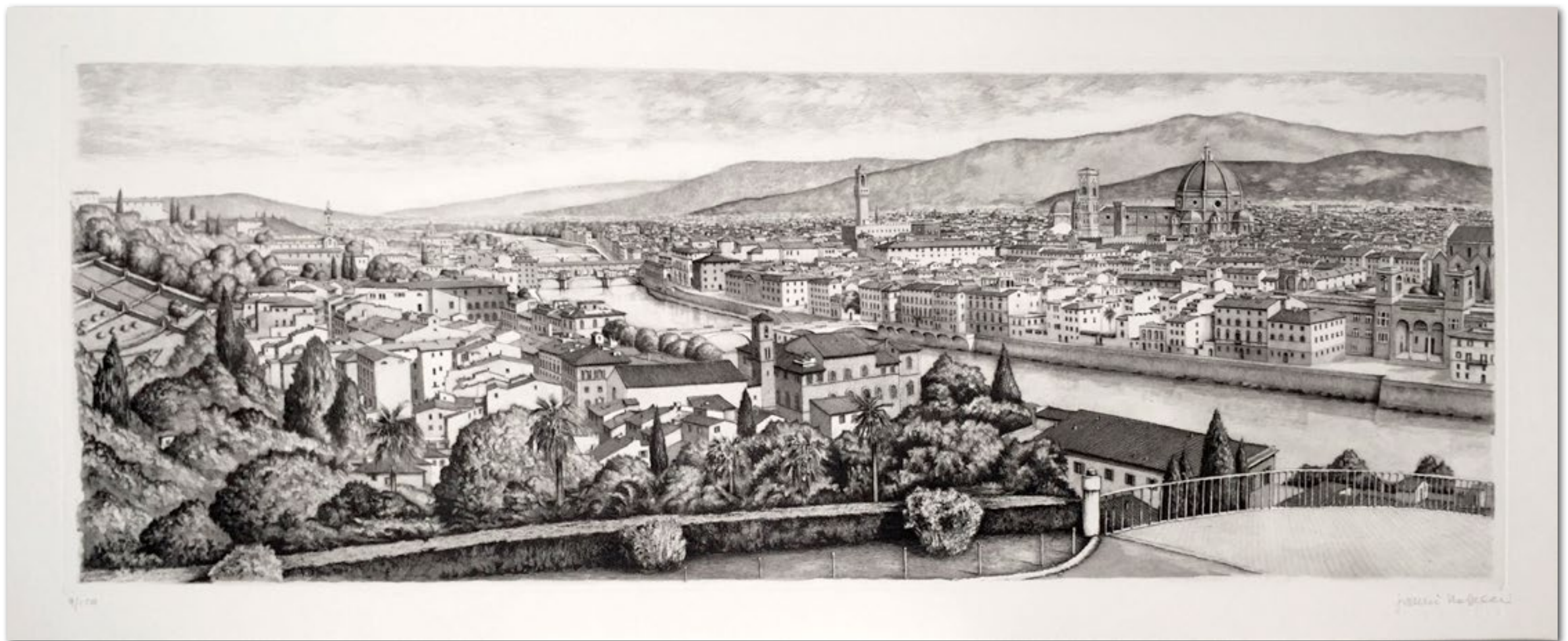
Aprosio & Co is an Italian company based in Florence that since 1993 has been working and creating only jewelry and accessories in Murano glass beads and Bohemian crystals. All the executive steps of the product are made entirely by hand, with natural materials: the glass of the beads, the wool or the cotton of the threads of the processing. Both in the crochet technique and in the knitting techniques you must first count and thread the beads on the cotton thread, then work them one by one following a pre-drawn pattern: working and meditation as for Tibetan mandalas. Finally, what attracts in glass or crystal beaded jewelry is the splendor of the infinite combinations of colors that the passionate love for her work of Ornella Aprosio, founder of APROSIO & CO, communicates. Many international fashion houses make use of the precious craftsmanship of this extraordinary laboratory that preserves ancient manufacturing techniques.





L'IPPOGRIFO STAMPE D'ARTE

SINCE 1977



For over 40 years in the historic Oltrarno area of Florence, the studio of L'ippogrifo Stampe d'Arte has created magnificent art etchings (acquaforte in Italian) using time-honored traditional techniques. Master artisan Gianni Raffaelli, working with his wife Francesca and son Duccio, hand-engraves original illustrations on copper plates and then prints limited editions of the images on high quality paper.

These prints are then hand-painted, signed and numbered by the artist, keeping alive the tradition of old Florentine workshops. With subjects that range from traditional to whimsical, these heirloom-quality etchings can be purchased unframed for easy transport and shipping or as a complete framed product with attractive handmade frames.

BRANDIMARTE

BEAUTY AND MERITS
IN THE DAILY USE OF SILVER





The history of silversmithing began in this workshop three generations ago and is carried on today by the heirs who create works of significant size, various tableware lines, including one expressly dedicated to wine, jewelry and historic medals. The company's philosophy remains the one of the founder: the use of silver in everyday life by exploiting the properties antibacterial, antibiotic, conductor of heat and flavor enhancer in beverages, in addition to invaluable aesthetic value.

Martino Dini
-Photography-





YANINA COUTURE

A TRIBUTE TO THE BEAUTY OF LIFE

The YANINA Couture FW2021 collection was designed in times of uncertainty, still drawing great inspiration in picturing a better world, filled with magic and light. One of the Creative teams main focus was to portray a collection synonymous with freedom and liberty; a tribute to the beauty of life.

The graceful and refined YANINA Couture heroine is reborn into this world after a momentary break in wonderland. She is bold and audacious, mixing leopard print and zebra, leather and sequins, velvet and mesh, in the most inimitable style. The looks are inspired by bourgeois suits with a modern twist, coupled with sequins, beads or decorative stones.

Transparent dresses are robed by giraffe motifs and applied in leather and suede whilst suede coats are covered in Black Panther motifs made of beads and sequins.

Black and white monochrome palettes are complemented with red leather; an homage to the eighties. Leather is also a fundamental element of the collection.

Accessories are also a key component to the FW2021 vision, including fur pillbox hats with veils, thick headbands covered with crystals and leather masks which are all essential in depicting the spirituality of this collection where boundaries are limitless.







MANGANI 1958

A PRESTIGIOUS HISTORY



At the end 1800 the Mangani's was already a sculptors family and from that time they hand down the knowledge from father to son. From the start of 1900, Cesarino Mangani works in his own workshop atelier in Florence with five children, producing works on commission by French, British and Americans, owners of wonderful villas in Florence countryside.

After few years the small "bottega" starts to receive request of lot of piece in porcelain made by Mangani family.

Then thanks to will and determination of the eldest son Ivan they opened a factory in "Doccia" area in Sesto Fiorentino.

This area was already an important place for porcelain tradition thanks to the famous Richard Ginori company.

After some years (1958) some directors of prestigious jewellery Tiffany New York noted the well done cup with a butterfly as handle in a shop of Florence. Unfortunately that products wasn't sign with any logo or name on it. So after an hard research they discovery that was a Ivan Mangani cup. Thanks also to this first and lucky order the Mangani atelier became a real company and an industry in the following years. So Mangani enlarged his production investing in research and creating huge collection of object, lamps and complements with innovative technics and decorations.

Mangani 1958 presents its new collections every year at international trade fairs, such as SALONE DEL MOBILE MILANO and INDEX DUBAI, becoming, for buyers and professionals, a reference point for luxury and for the true Made in Italy.





Today, the generation related to Ivan Mangani, continue the tradition with optimism and enthusiasm, looking at the new world. Thanks to the ability, experience and tradition of all this years of work the company create now high quality products characterised by the research of beautiful concept.

Finding inspiration in a piece of wood, a flower, a sunset... than realise it with any technics using difficult materials as porcelain mixed with modern glass, crystal and plexiglass. This is a way to gift to the buyer a unique sensation as loving the life and appreciate it for the different aspects and giving importance to all done with art by hands. This is the philosophy that generated a unique

company as Mangani that leave a sign in the history of porcelain and that today live with new projects searching always the concept of beauty. The subjective, objective and artistic beauty proposed in collection classic and modern keeping always the high quality value.

The "custom made" its a service that born from the collaboration between the clients and company suggestions. This relationships is a cultural aspect that create object really unique. Thanks to the experience in this field we find out the way to achieve difficult project and we take any challenge as a way to grow up together with our clients creating extraordinary object with out apparent limits.



ORCHIDÉE IMPÉRIALE
BLACK
KINTSUGI LIMITED EDITION



GUERLAIN
PARIS