

C O N N E R I V E S

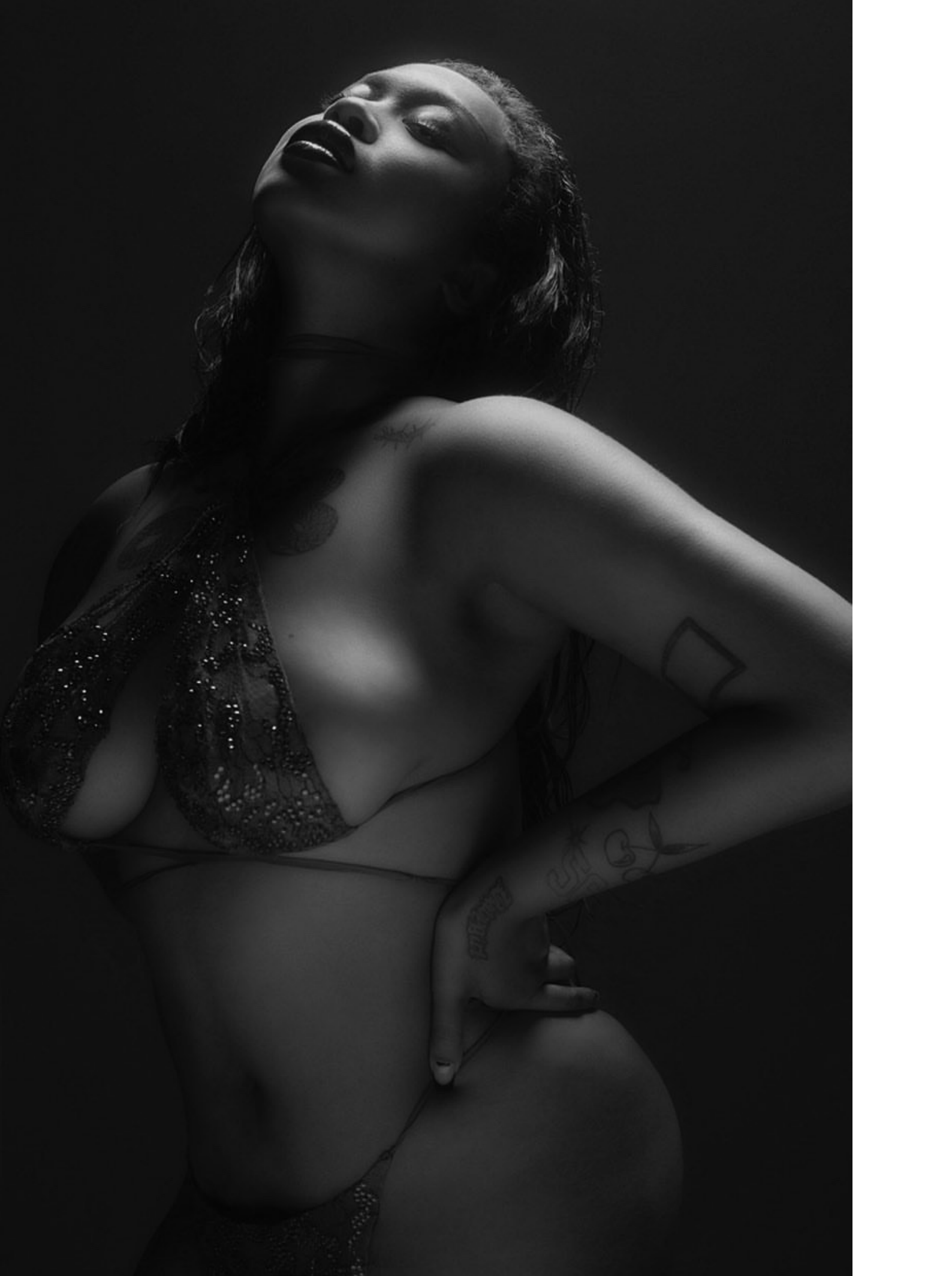
Press Book

Who Wants to Go to Fashion School in a Pandemic?

The coronavirus has triggered travel bans that could result in a significant drop in enrollment at top art and design schools.



A gown of recycled sequins from Conner Ives's Central Saint Martins graduate degree collection, American Dream.



Playboy Magazine
Photographed by Richie Talboy



Cailin Russo- High Music Video



645 AR feat. FKA Twigs- Sum Bout You Music Video/ Cover Art



年僅24歲的Conner Ives，以升級再造的設計被視為英國時裝界的冒起新秀。

FRESH PERSPECTIVE

年僅 24 歲的 Conner Ives 剛從倫敦著名藝術學府 Central Saint Martins 畢業，主修女裝設計的他被視為英國時裝界的冒起新秀，環保與 upcycling，成為了他的創立品牌的主旨。

「我不喜歡特別挑剔的設計。」 Conner 笑着說。他的設計輕鬆率性，貼近新生代追求踏實與實驗性並存的個性。他為英國超模 Adwoa Aboah 於 2017 年 Met Gala 設計的一襲白色晚裝，因而一舉成名。華麗背後，踏入美艷時尚的時尚事業，卻是始於一件謙遜、單純的 t-shirt。

「還記得我上大學前，跟我姑媽一起度過的那個暑假。」 Conner 的姑媽住在美國偏僻無人的沙漠區內，生活在一間被稱為「Earthship——地球之船」的房子內。地球之船的建築物料是以完全環保的廢途物料打造，能源完全自給自足。這獨特的生活體驗，給他開啟了環保和升級再造概念這一大扇門。生活在其中，更激發他無限的靈感：「我作品中最受歡迎的那 t-shirt 裙

子設計，概念就是來自我姑媽家中不斷累積的碎布箱；裏面的兩件 t-shirt 碰巧對稱地放在一起，這彷彿是命運的安排，真的能稱為為一拍即合！」

以現有素材再創造，成為了 Conner 的設計重心。「我用的所有創作材料，全都是二手貨，因此我的設計空間必然有很大的限制。如那 t-shirt 裙子一樣，要能夠應用手頭上的所有現成服裝成品作物料，去創造全新的衣服，猶如賦予它們一個新生命，是極具挑戰的。」

「除了注重材料，我們也要對工廠的生產程序深切了解。」 Conner 回憶起他在一家較小型的時裝品牌實習的經歷。「當時我是打暑期工，工廠正好差不多完成上季時裝的生產，而我的工

以布廠剩餘物資製作的第一個時裝系列，效果讓人眼前一亮。



「保持穿自己已經擁有的衣服，才是最可持續的生活方式。」

作是協助清理車間。品牌工廠慷慨地把剩下來的布料和半成品都全送給我，我深刻的記得那種如獲至寶的感覺……縱然手上所獲得的只是一堆別人廢棄的布料和半成品，但這些物資，卻對我往後自家品牌服裝的製作手法定了調。」

Conner 解釋，通過對製造過程的縝密認識，引發到他把「真正可持續時裝」作為品牌的核心。「可持續時裝作為一個近期特別熱門及時尚的概念，很多時仍是流於表面，作為推廣的口號而已。當我們開始全情投入以 upcycling 升級再造為時裝品牌創作主調的時候，發現時裝界根本沒有『可延續』這個

念頭，但你看，現在所有的品牌都標籤自己是可持續的。但實際上真正注重環保的品牌少之又少。」

他以有機棉為例加以解釋：「有機棉本身可能比較環保，但如果在漂染和剪裁製作的過程當中，引發和製造了更嚴重的破壞環境，浪費資源，這不是本末倒置嗎？」

對 Conner 而言，最有效實踐可持續發展的生活方式，便是減少或停止消費。「我想，我們現在的購物習慣實在太浪費了。不要因為這是一件環保的衣服成為購物的藉口，反過來說，保持穿自己已經擁有的衣服，才是最可持續的生活方式。」





Unpolished Magazine S/S 2020 Print
Maggie Maurer by Jesse Laitinen

WWD

FASHION / FASHION FEATURES

What's the Future for Fashion's Bright Young Things?

The influx of young designers breaking into the industry is bound to slow down. But some stay determined to make it on their own terms and the shift is pointing to the industry's need to change the way it treats new talent.

By [Natalie Theodosi](#)
with contributions from [Tianwei Zhang](#)
on May 6, 2020

Time for the Industry to Quench Its Thirst for Bright Young Things? – WWD



Conner Ives x Browns
Courtesy Photo

LONDON — Young design students enter the doors of famous fashion schools every year with big dreams of becoming the industry's next darling. With the London schools in particular pushing students to fulfill those dreams, they work for months toward that seminal graduate fashion show, hoping to grab buyer and media attention and embark on their journey to stardom.

https://pmcwwd.wordpress.com/fashion-news/fashion-features/is-i...preview_nonce=b485239e5a&_th



Conner Ives x Browns Courtesy Photo

Now Ives, who was also part of the design team that launched Fenty, is turning his attention back to his own label.

“It was never my intention to launch my label this early and I received lots of advice discouraging me from it. I hear that. But many companies have hiring freezes in place until 2021, so my plan is to focus on my own work until we start to understand what the word ‘normal’ will mean for the next coming years. I



HAIM sisters Wearing Reconstituted T-shirt Dresses
Styled by Rebecca Grice

Met Gala: Meet the fashion student who designed Adwoa Aboah's gown aged 19

Conner Ives tells **Olivia Petter** how a dress he created in his student flat made its way onto the most illustrious red carpet in the world



@oliviapetter | 1 day ago | |



Getty Images

Dubbed the “Oscars for fashion”, the **Met Gala** is the most prestigious sartorial spectacle of the year.

The event **takes place every year on the first Monday of May** in honour of the annual exhibition at the New York **Metropolitan Museum of Art**.

It boasts the single-most exclusive red carpet around, complete with Hollywood actors, musicians and models, offering an unrivalled platform to fashion designers who spend months vying to dress them.

Two years ago, a 19-year-old student from Bedford, New York was one such designer.

Conner Ives had only just enrolled at London’s Central Saint Martin’s (CSM) when a mutual friend, casting director Madeleine Ostlie, suggested he make one of his signature T-shirt dresses for rising British model and activist, **Adwoa Aboah**.

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indy100 1000000

After the battle of Winterfell, the **#AryaChallenge** sweeps the internet

Hillary Clinton says she's

After receiving the dress, Aboah took a screenshot of another piece from Ives' latest university project, sent it to him over Instagram direct message and asked him to recreate it for her for 2017's Met Gala. The gala's theme was Comme des Garçons's *Rei Kawakubo* and it was six weeks away.

"I didn't think she was serious," Ives, now 21, tells *The Independent*, "but after a few messages I realised, 'oh, this might actually happen'. I was freaking out."



"Adwoa had gone to the Met Gala the year before and wasn't really happy with what she wore," he continues, explaining how major fashion houses often dress 10 to 15 celebrities and stand in one stylish cohort to boost publicity for the brand. In 2016, Aboah wore a sparkling navy gown from Calvin Klein Collection that featured 134,000 sequins and took 850 hours to complete.

"I think sometimes the creative process can get a bit lost in that, especially for someone like Adwoa who is so driven and has such a clear idea in her head of what she wants. I really wanted to make her something special."



Adwoa had gone to the Met Gala the year before and wasn't really happy with what she wore

"The Met Gala is the biggest stage that you can get to for any designer, let alone one who, at that time, didn't even had a studio yet."

Ives made the entire outfit – a hand-embroidered mini dress and a tuxedo-style coat with a billowing train – in his student flat, which he shared with two flatmates.

Given the time constraints ("I can still feel some of that anxiety"), Ives only had one fitting with Aboah prior to the event. He flew with her to New York for the big day, bringing his parents along for support.

WHAT IS THIS YEAR'S MET GALA THEME?

The Metropolitan Museum of Art recently announced its new inspiration for the Costume Institute for 2019: 'Camp: Notes on Fashion'.

The theme is inspired by Susan Sontag's 1964 essay 'Notes on 'Camp'', which is widely credited to have introduced the notion of 'Camp' to the mainstream.

"The concept of Camp is the love of the contrived, of artificial and exaggerated," Sontag once explained in *Varieties of Pleasure*.

Adwoa Aboah, the Costume Institute's curator, defined the theme like this on his radio for years, and has "become increasingly more mainstream in its parlance – political camp, queer camp, pop camp, the conflation of high and low, the idea that there is no such thing as originality".

"It was the funniest thing," he recalls. "I would be sitting at my kitchen table with friends who would come and go throughout the week. We would sit there all day sewing sequins onto this little dress."



After dropping her off on the red carpet ("I was quickly ushered off after laying out her train"), Ives tried to go out for a celebratory dinner with his parents. "I fell asleep at the table about four times," he remembers.

"I had been awake for six weeks straight, living of Starbucks double shot espresso. It was really crazy, but I live for that, the exhilaration. It's the reason why I do this. I could not believe that I had gotten my work to a platform where people were seeing it and discussing it and considering me as a part of this whole thing."

Since then, Ives has been busy, to say the least. Just days after the 2017 Met

Gala, Rihanna was pictured wearing one of the designer's now famous T-shirt dresses and he has since sold capsule collections at major retailers, including Liberty and Browns. Ives spent the last year enjoying a "hiatus", during which he worked on his own collection and various freelance projects (including a secret one he can't talk about yet). Clearly, an exciting future lies ahead for Ives, who is set to graduate with a bachelor of arts degree from CSM next year.



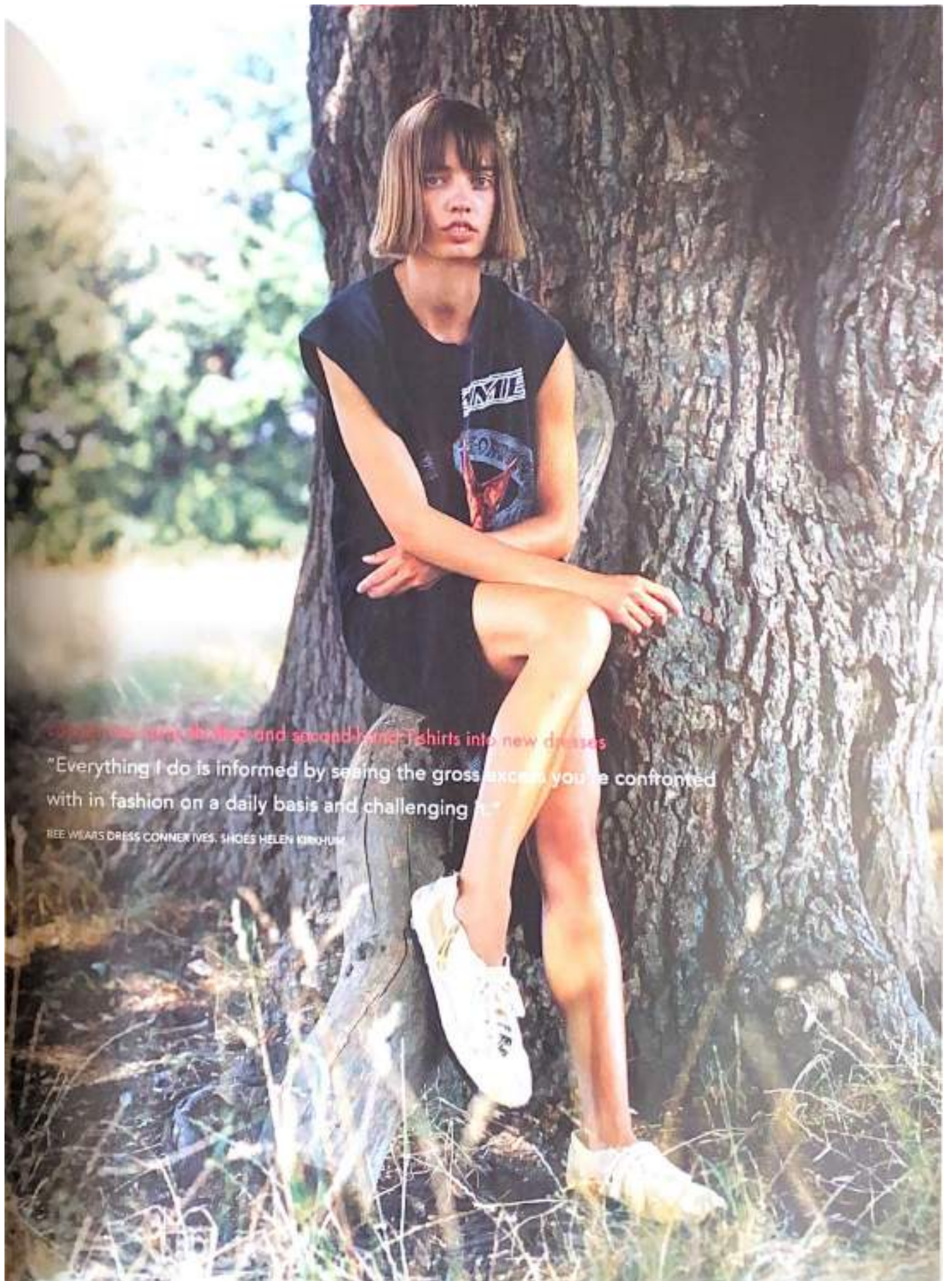
'Conner ives Finds Beauty in America'
The Last Magazine- Digital
Shot By Anna- Vitoria Best
Interviewed By Gautam Balasundar





CONVERTIBLES

"These pieces came from my obsession with ballerinas and the uniform they wear in day-to-day life. I used jerseys that were bought for sale developments in previous collections and painstakingly stitched together nearly 100 individual panels of the delicate cloth."



converts old t-shirts and sweat-band t-shirts into new dresses

"Everything I do is informed by seeing the gross excess you're confronted with in fashion on a daily basis and challenging it."

REE WEARS DRESS CONNEXTIVES. SHOES HELEN KIRKHAM



RELIGHT MY FIRE

From deadstock to deconstruction, Harriet Quick talks to the young designers reworking our view of sustainable fashion

Yuck or yes please? This is the question running through the minds of a group of designers who are trawling through warehouses, eBay, vintage stores and into the crevices of their own studios to truffle out deadstock fabrics and trimmings that might otherwise end up as landfill. They go on to repurpose and imaginatively rework the discarded and unwanted into

desirable garments. And right now, they are making a growing swell of sustainability-savvy shoppers happy.

"Last Christmas, I trawled through Goodwill stores in New Jersey and Connecticut, digging out old T-shirts," relates Conner Ives, an American designer currently in his third and final year at Central Saint Martins. "There were some gems, including a whole set of family-reunion tees that featured >

NICOLAUS HEDTIGER; JAMES LEZONI-ROSE; ANTONELLA ZANZI; NICOLAUS HEDTIGER; JAMES LEZONI-ROSE; ANTONELLA ZANZI; NICOLAUS HEDTIGER; JAMES LEZONI-ROSE; ANTONELLA ZANZI; NICOLAUS HEDTIGER; JAMES LEZONI-ROSE; ANTONELLA ZANZI

Clockwise from
below: Rave
Review; Marine
Serre; Chopova
Lowena; Conner
Ives; Rave Review;
Germanier



Right: at Maison
Margiela Couture,
John Galliano used
offcuts from luxury
fabric houses



baby photos, and 'No 1 Dad' shirts that I cut and spliced with Michael Phelps tees. I love that juxtaposition – each one is unique." Ives' ingenuity has attracted commissions for capsule collections from Browns (his second for the store landed in September) and Liberty, as well as one-off orders: a deconstructed tuxedo dress worn by Adwoa Aboah to the 2017 Met Gala was rustled up in his live/work studio in Tottenham. His passion for sustainability was triggered as a teenager while interning for designers in New York. "We have a huge consumption problem in fashion. I was witnessing so much waste in the design studios, with 40m-bolts of fabric being thrown out. People seemed numb. It is just so ludicrous," he says.

Being witness to excess is proving highly motivational for young designers. Swiss-born, CSM-trained designer Kevin Germanier recently hauled 93 bags of plastic beads from Hong Kong back to London and began making sparkling disco dresses and bodysuits from the waste that was destined for landfill. Germanier, a Louis Vuitton alum who now lives in Paris – and counts Björk as one of his fans – gets a thrill from magicking glamour out of trash, as does his fellow Parisian designer Marine Serre. She rescued hundreds of silk scarves from a consignment warehouse and made them into fluid dresses that were a highlight of her autumn/winter '18 collection. Streetwear is getting in on the act, too: across the Pond in Canada, Frankie Collective tracks down deadstock polo shirts and athletic-wear from brands including Supreme and Polo Ralph Lauren, and remodels them, cropping lengths and changing proportions.

For Eckhaus Latta, reliance on deadstock was a pragmatic decision born of limited resources. Zoe Latta, who founded the label in New York with Mike Eckhaus, likes to amplify the feel of the weird and uncommon. "We go to deadstock suppliers and get inspired. These warehouses are a great place to think about materials and textures that are uninhibited by the messages and trends a manufacturer might want to present. I've used crazy upholstery fabrics, come across old grey velour originally

ordered for Juicy Couture, '70s Hawaiian floral prints – like nothing I had ever seen," says Latta. In the new collection you'll find a tailored suit in a pale grey reminiscent of '90s sartorial trends and cut from deadstock suiting fabric found in L.A. This causes its own problems: deadstock is unpredictable. "You don't know whether you need 20 yards or 200 until orders are confirmed," Latta adds. "But discarded fabrics are now part of the brand's character. We've built in that responsibility."

And it is a responsibility, as proven by the recent outcry over news that in 2017 Burberry incinerated unsold products worth £28 million. The practice of destroying unsold luxury goods to preserve exclusivity, brand equity and guard against counterfeit is not unusual. The Burberry Foundation is now seeking out more ecologically sound solutions and continues to work with Elvis & Kresse, a company founded in 2005 that specialises in recycling leather into wallets and bags. It estimates that over its five-year partnership, 120 tonnes of leather offcuts will be reworked.

There is, of course, another way – as Martin Margiela proved when he made collections out of vintage headscarves in Paris in 1992. The designer was a pioneer, using discarded materials including bead curtains, motorcycle helmets, leather jackets and broken jewellery, ingeniously giving them a second life in the Artisanal couture collection. John Galliano, now at the helm of Maison Margiela, continues the tradition: for the autumn 2018 couture collection he utilised offcuts from luxury fabric houses and patchworked them using a Chinese technique called Ge Ba, bonding fabric scraps with rice-based glue.

Bizarre juxtapositions can prove thrilling as emerging brand Chopova Lowena proves with its fusion of Bulgarian costume and '80s sportswear. "Our wool skirts are made entirely from old aprons and unused fabric which either gets donated or we buy from auction sites. We buy Lycra/spandex from New Jersey which is deadstock due to slight imperfections in the fabric which we cut around," says Sofia-born Emma Chopova.

In Sweden, the label Rave Review, which has shown two collections in Paris, takes upcycling to its logical extreme. The name itself was even taken from a vintage clothing label. "Sustainability doesn't have to define the brand or product aesthetically," say the founders, Josephine Bergqvist and Livia Schück. In their hands, thick lace tablecloths turn into butterfly-sleeve dresses, and citrus-check curtain material into tailored wrap skirts that will give a sunny feelgood boost to any wardrobe. Waste not, want not. ■

"We have a huge consumption problem in fashion. I was witnessing so much waste," says Ives



Moffy Gathorne Hardy

Moffy Gathorne Hardy, 23, grew up in London with her mother (a painter), step-father (a pianist) and whoever else needed the spare room at the time. As a child, she recalls enjoying her own company, contemplating the meaning of life and listening to her parents talk about art. In 2013, Moffy made her modeling debut on the cover of *Pop* magazine. Since then, she's been tapped by everyone from Vivienne Westwood to Tatler's own Mimi Wade. When she's not pulling shapes in front of the camera, you'll most likely find her in one of the libraries at UCL, where she's studying French and Russian. "I've always derived great pleasure and comfort from words," she says. Quite.

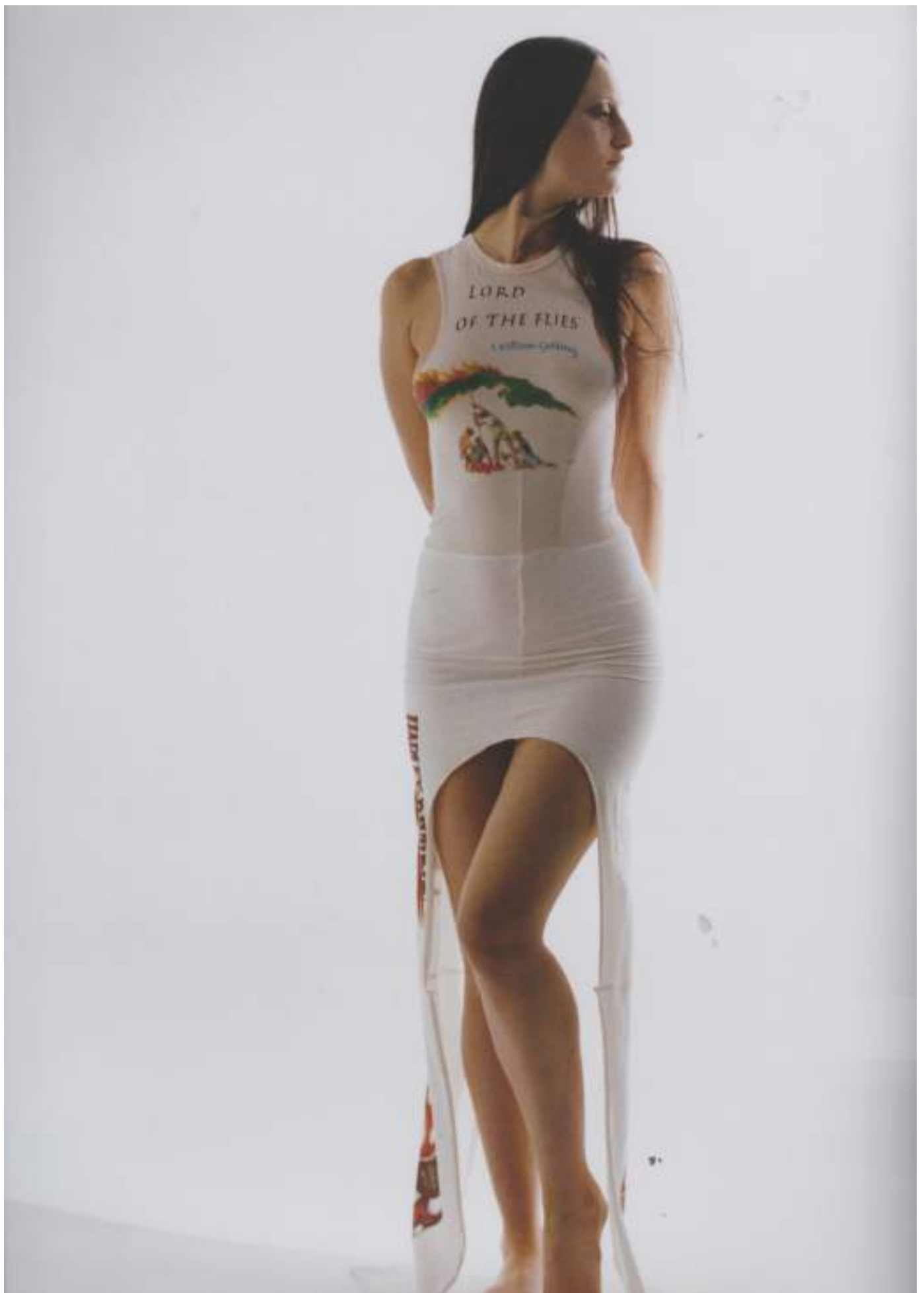
Conner Ives

You may not know his name yet, but you'll have come across Conner Ives' work, most likely on Rihanna's Instagram or the red carpet at last year's Met Ball, for which he dressed model Adwoa Aboah. "It will always be a career highlight," says the 22-year-old, who is still only in his second year at Central Saint Martins. Born in Bedford, New York, Conner moved to London six years ago where he's been making magic ever since.

Moffy wears fringed straw dress, POA; vintage cowboy hat, POA; hair by **CONNER IVES**. Cowboy boots, stylist's own. Conner wears wool blazer, POA, by **CONNER IVES**. Suede cowboy boots, £500, by **JESSIE WESTERN**



Print Publication
Jess Maybury by Harley Weir
Styled by Fran Burns



Print Publication
Jess Maybury by Harley Weir
Styled by Fran Burns



Dazed & Confused Magazine Print
Spring 2018
Shot By Hana Moon



Dazed & Confused Magazine Print
Spring 2018
Shot By Hana Moon

The group: Vivienne Westwood and Annessa Kmetzhofer for Vivienne Westwood AW18 (seen throughout). From left: Zina wears Vivienne Westwood AW18 'Pierrot Collection' coat courtesy of Alexander Ferry, Alt V/Prequel, and Peter Ashimon Azibwa, outfit inspired by Soori Contemporary Wazalaba. Jon wears all clothes by her own, her Alowalola. Judith wears their Amfomanta, by nyintshana, vintage Sodermaries boots, Contemporary Wardrobe. Jon wears all clothes Yohun Wang, knickers Mirealola, vintage pinna Bobin, wide white hat. Dany wears all clothes Charles Jeffrey COWERBOY. Harry wears top Fawcett Steenson, dress, boots his own, waist Hermes. Lulu wears all clothes Eiko Kantadine, dress Sofia Goshu. Anne wears latest Comme des Garçons Margaux Almeida, light (1) 1000000. Tobi wears all clothes Gngela, shoes Les Hommes.



This page, from left to right: Tasha wears faux fur jacket, boots, necklace, socks, shoes, all items from Vivienne Westwood; Holly wears all clothes from Vivienne Westwood; Anna wears blazer, dress, boots, all items from Vivienne Westwood; Daisy wears all clothes from Vivienne Westwood.



This page, clockwise from left: Daisy wears boots Chopova Lowena, collar Andreas Kronthaler for Vivienne Westwood, tights stylist's own, mules Mansur Gavriel. Tasha wears faux fur jumper Hilier Bartley, earrings, necklace, socks Andreas Kronthaler for Vivienne Westwood, hiking boots The North Face. Holly wears all clothes Andreas Kronthaler for Vivienne Westwood, hiking boots The North Face. Anna wears blazer Comme des Garçons, dress Marques' Almeida, wooden bangles Belamaze and Pebble London, tights stylist's own.



STYLING: DAN SABLON
HAIR: JESSICA WATSON
MAKEUP: ANNE WATSON
DRESS: PRADA

Lui Magazine Print
Summer 2018 Issue
Styled by Dan Sablon



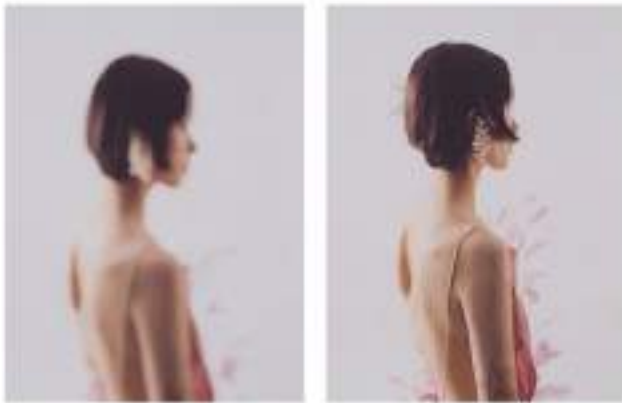
Pink Parachute and Coque Feather Gown
Exhibited in the Cristobal Balenciaga Museoa
Getaria, Spain
'Transmissions' Exhibit



"I wouldn't be able to do what I do without the support of my friends.
We're a new generation with a new aesthetic and new ideas."

CONNOR WEARS ALL CLOTHING CONNER WEA BOOTS MOGEL'S OWN. JEMIMA
WEARS ALL CLOTHING CONNER WEA. SHOES MANDLO BLARNE.

I-d Magazine Print
Issue 352
Shot By Oliver Hadlee Perch





Bon Magazine- Digital
Shot by Laurent Amiel







had such a great time that I decided to go back to the office with the work I was doing. I didn't go back to the office until I had a chance to see the work I was doing. I didn't go back to the office until I had a chance to see the work I was doing.

The way I see it, I'm not really doing anything. I'm just sitting there and reading. I'm not really doing anything. I'm just sitting there and reading. I'm not really doing anything. I'm just sitting there and reading.

I think it's just a matter of time before I'll be back to work. I'm not really doing anything. I'm just sitting there and reading. I'm not really doing anything. I'm just sitting there and reading.

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Photo: [unreadable]



Photo: [unreadable]



Photo: [unreadable]

Do you have any advice?
I think it's just a matter of time before I'll be back to work. I'm not really doing anything. I'm just sitting there and reading. I'm not really doing anything. I'm just sitting there and reading.

Did you ever have a project? How do you see the future of the industry?
I think it's just a matter of time before I'll be back to work. I'm not really doing anything. I'm just sitting there and reading. I'm not really doing anything. I'm just sitting there and reading.

What do you think about the future of the industry?
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Do you see any other projects?
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The Last Magazine- Print
Adwoa Aboah by Mario sorrenti

MORE IS MORE

But too much is never enough. CLOCKWISE FROM TOP LEFT: Designer Conner Ives. Model Pixie Geldof in a **Valentino** top; Valentino, NYC. L'Oréal owner Taz Fustok. Designer Matty Bovan. Attai in a **Coach 1941** jacket (\$895) and dress (\$895); coach.com. Singer-songwriter Cosmo Pyke. Actor Joe Dempsie. Actress Ellie Bamber in an **Erdem** dress; Neiman Marcus stores. Ling in a **Coach x Keith Haring** jacket, \$2,200; coach.com. **Giambattista Valli** dress, \$3,600; modaoperandi.com. Designer Hannah Weiland in a **Shrimps** coat and dress (\$765); shrimps.co.uk. Photographed at L'Oréal.



LIFE OF THE PARTY

Forget the red carpet—when the big event is all over, the real fun begins, with the season's splashiest sequins, brightest beadwork, and trains upon trains of tulle. Photographed by Mario Testino.



TWIST AND SHOUT
 High-heeled shoes and the excitement of the occasion. Singing party. The A-listers are in for a night of **Dolce & Gabbana** (p. 10), **Tommy Hilke**, **Gabriel Byrne**, **Michael Fassbender**, **James Van Der Beek**, **Carrie Underwood**, **Shirley Manson**, **John Legend** and **Paul McCartney**. **Photo: Mark**



THE WALK, THE WALK
 The night of the party. The A-listers are in for a night of **Dolce & Gabbana** (p. 10), **Tommy Hilke**, **Gabriel Byrne**, **Michael Fassbender**, **James Van Der Beek**, **Carrie Underwood**, **Shirley Manson**, **John Legend** and **Paul McCartney**. **Photo: Mark**

NICOLE

Nicole from London's favourite TV show is *Friends* and her feminist icons are Michelle Obama and Natalie Portman. For Nicole, *Gurls Talk* has helped build her self-confidence and "made me feel like I belong at a time of insecurity".

Adwoa: Jacket and trousers, both price on request, Connor Ives (connorives.com); dress, £740, Mulberry (mulberry.com); jewellery, Adwoa's own

Nicole: Jacket, £1,085, and skirt, £445, both Mulberry (mulberry.com); shirt, £238, Stevental (stevental.co.uk); earrings, £265, Natalie Perry (natalieperryjewellery.com)





Emerging Designers Stand Behind Upcycling — But Is It Good for Business?

WHILE UPCYCLING INCURS HIGH COSTS AND PREVENTS DESIGNERS FROM BEING ABLE TO PRODUCE COLLECTIONS IN LARGE QUANTITIES, IT ALSO PRESENTS MYRIAD OPPORTUNITIES. BY NATALIE THEODOSI WITH CONTRIBUTIONS FROM FLEUR BURLET

LONDON — Having witnessed the amount of waste that fashion has spawned over the years, many up-and-coming designers have developed a natural instinct for upcycling, looking to charity shops, landfills — and even the natural world — to source materials for their collections.

Among them are Kevin Germanier, whose glamorous, sequined creations are made using beads found in Hong Kong landfills; Conner Ives, who produced two successful capsules for Browns by sourcing vintage T-shirts at charity shops; Ingy Stockholm whose oversize earrings are made out of dead wood; and Hôtel Vetements, which turns old hotel fabrics into garments.

Still a nascent concept in design circles, upcycling can prevent designers from scaling their collections and keeping up with the production demands of major retailers, resigning them to forever be niche labels.

Sourcing itself is one of the first major obstacles, but these young designers are seeing opportunity in limitations, too.

Hôtel Vetements designer Alexandra Hartman started her business by calling Parisian hotels and asking for their old fabrics. But finding the right ones took a lot of time and effort. "The hardest part is the sourcing. My requests weren't always very well received and it takes time to find the diamonds in the rubble. Luckily, I'm a real textile geek: I go to auctions and reach out to my network all around France. I look for old curtains, sheets, home linens, cloths, embroidered handkerchiefs," said Harman, adding that one of her greatest

finds was a pair of embroidered silk curtains that belonged to the Ritz.

Designers have also been building communities with those who share their values, which is helping them overcome their sourcing challenges: "It's very 2018. People reach out on Instagram, saying 'I have 10 meters of black organza, do you want it?'" said Germanier, explaining that this type of limitation has also become an integral part of his creative process.

Earlier this year Bianca Balti, an Italian model who is based in L.A., launched a capsule collection of short, snappy maternity dresses and matching shorts underneath. She works only with deadstock fabrics and the collection is produced in an L.A. factory that allows women to bring their children to work.

Balti said she loves working with deadstock because it means the pieces automatically become limited-edition and when a certain fabric runs out, that's it. "They're almost one of a kind," she said, adding that she's planning to expand beyond the handful of styles she showed in Milan in September, "depending on what fabrics we find."

Ives, who is still a student at Central Saint Martins, echoed her thoughts: "For me, sourcing is always the first step and serves as somewhat of an inspiration pull. Larger design houses will pull vintage pieces for references and often copy them, while I see vintage pieces as the textile source. My challenge is to see how I can twist it and make it my own. I've become a

bit of a hoarder because of this: My studio is filled with boxes of vintage ranging from categories of T-shirts to sequin blouses from the Eighties."

A new set of rules also needs to come into play with regard to retail partnerships, as designers working with waste cannot abide by industry standards of designing four collections a year and then producing them in large quantities, given the finite nature of their resources.

"It's almost like haute couture: It takes a lot of work to create a garment, you have to adapt to the fabric and not the other way around," Hartman said. "Shops didn't understand the way we functioned: They would ask for large quantities, which was impossible for us. Luckily we've found stockists that understand and support our concept. We have five stockists worldwide, including Holly Golightly in Copenhagen, and will be launching our e-shop next year."

Ives admits to still not having found a factory that is willing to work with the deadstock fabrics that he uses, but he refuses to give up and shift to a more traditional production process that would make him "like every other design house contributing to the problem."

Instead, he handmakes everything he produces, from blouses featuring 40 panels of vintage scarves each, to the T-shirt dresses he created for Browns using vintage pieces sourced from organizations such as Salvation Army or Goodwill.

"Seeing how something so individual and bespoke can be adapted to work en

masse has been a challenge for me these past few years," added Ives. "The way I see it, however, there should be no excuse not to make it work. We have a consumption problem in fashion — it's evident in the amount of vintage there is out there. If we can do what we do from bolts of fabric that pollute the environment with chemical dyes, then we can surely do the same with materials that have already been in circulation and therefore often have more character. This also ultimately makes each piece entirely unique which I don't see as a disadvantage but rather a selling point."

For the French designer Coralie Marabelle — who staged a successful upcycling campaign in Paris last October — the answer could lie in working with a mix of upcycled and mass-produced pieces to counter-balance the costs incurred by upcycling. "When you mass-produce a shirt, design, pattern-cutting and prototyping costs are absorbed as you can produce a lot of them. An upcycled piece requires the same work and same number of steps, but there can only be one or two end garments," explained Marabelle.

While pieces made of deadstock and vintage fabrics are hard to replicate, they also present a different, untapped opportunity for retailers: To offer their customers handmade, one-off pieces without the couture price tag.

"Unless you go to a couture atelier, you don't get that kind of level of detail. I could pretty much guarantee that the [Conner Ives capsules] would be gone too quickly," said Ida Petersson, Browns' women's wear buying director, about Ives' exclusive collections for Browns.

Matchesfashion.com's Natalie Kingham created an Innovators initiative to celebrate designers working "outside the normal fashion remit." And even though they were not able to guarantee quantities or frequent collections, Kingham saw value in working with these designers under different terms and offering the Matches audience a new proposition.

"Our customers are really interested in investing in unique, one-off pieces that have a point of difference and this includes designers who use deadstock fabrics such as Kevin Germanier and Edeltrud Hofmann. These pieces have such a unique story and aesthetic to them, we want to support and work with them in a different way to give them a platform and amplify what they are doing," said Kingham.

Livia Firth, who runs the consultancy EcoAge and has been working with Matches to spearhead its sustainability mission, also pointed to the advantages that come from staying niche and not participating in the traditional fashion cycle.

"It's a very smart business," she said. "I think when you produce tons and you're not in control of your supply chain, you might be profitable in the next quarter and maybe in the next year or two, but soon enough you are going to have a huge problem because raw materials are becoming more and more scarce. If you are small and in control of every single element, you can be so much more efficient from a business point of view, too." ■



ACCESSORIES

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BUSINESS

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BUSINESS

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SPECIAL REPORT

Bridging the Gap



ENTREPRENEUR

Collections: Hot Ones

Telfar, Dior Prada and Marine Serre are just a few of the brands and influencers heating up fashion today.

By WWD Staff on April 11, 2018



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Garner lives. Courtesy: Puma

Garner Lives

Canoe Two has become known as the 21-year-old Central Saint Martins design student behind Adwo Aboah's Met Gala look — an asymmetrical, sequined number layered over a deconstructed, tailored cardigan in white taffeta and paired with a statement crystal one earring.

Since then, everyone in the industry has been wanting a piece of him. Rihanna commissioned the designer to create one of his top-upposed signature T-shirt designs for her Liberty London, hosted a pop-up of his work alongside other emerging talents. *Business Insider* launched an exclusive capsule of his T-shirt designs to mark the start of London Fashion Week last February, and editors, buyers and stylists go to him regularly to place private orders of the pieces he shares on Instagram. His work, which is largely based on deconstructed silhouettes and sportswear fabrics, seems to have struck a chord for the beauty of its simplicity, as well as its commitment to sustainability.

"My style is inspired by my upbringing, it's inherently American. I always look at American sportswear, as a lot of the clothing that I do is quite a bit more than other things happening in the industry. I love a frayed piece of clothing. I think there's something really honest about that and the idea that it comes from something practical," said the designer, who tends to use secondhand fabrics sourced in markets.

He describes the opportunity to dress Aboah for the Met Gala as "the most magical experience of [his] life" yet also admits that being cast into the spotlight from so early on has had its challenges. "Thinking about the Met Gala was just thinking about the show, it wasn't thinking about all the things that would come with that exposure. I was working on custom pieces for Rihanna, while going back to school. At times it had gotten so overwhelming that my career was some better than my schoolwork and I would wonder which one was going to give," said Two, who is currently completing the second year of his design degree at Saint Martins.

Halfway through his degree, Two has no intention of quitting school due to his newfound stardom. He describes Saint Martins as "almost like an incubator," forcing you to grow up quickly, deal with criticism and learn to wholety stand behind your work. Upon graduation, he will be ready to launch his label in full force. "At this point, there is absolutely nothing holding me back. Once I graduate, I'll be free to finally do this for real. Not to say I'm not doing it for real now, but there will be no limitations to when I want to take it," — Natalie Theodosi

6

FASHION'S
A-STAR
STUDENT



WARNING: CONNER IVES will make you feel like an underachiever. At just 21, the emerging designer has already seen his work on the Met Ball red carpet (on Adwoa Aboah), worn by Rihanna and championed by some of the most influential names in the fashion industry. Impressive feats for designers twice his age, Conner's prodigious talent is all the more remarkable when you consider that he's juggling it with studying full-time at Central Saint Martins, London's most famous art school.

'I'm still a student trying to make ends meet - there's definitely been a lot of toast!' says NY-born Conner, who's in the second year of his womenswear BA course. His life has become a surreal back and forth between the glamour of being a fashion world darling and the graft of being a student. Saint Martins remains his priority, however. 'I dreamed my whole life of coming here,' he says from his Tottenham live-work space - a 'shoebox' with a bed in one corner and studio in the other.

The latest string to Conner's bow is a capsule collection of graphic handmade separates for Browns (which may help with the toast situation). The legendary London boutique has a track record of spotting the next big thing - it was the first store to carry John Galliano and Christopher Kane. 'We came across Conner through Instagram and instantly became obsessed,' says Ida Pettersson, womenswear buying director. 'He has an amazing eye for patterns and colours and is not afraid of taking a new direction. I love his collection even more when you consider the sustainability element of it.'



T-shirt, £415



WORDS: LAURA ANTONIA; JORDAN; PHOTOS: INSTAGRAM/CONNERIVES

Top: Conner, left, with Adwoa in her Met Ball gown. Conner Ives' collection, from £415, at brownsfashion.com from 14 February

Indeed, Conner leads the charge of a new generation of designers for whom sustainability isn't a luxury - but a necessity. His Browns collection is spliced together from hundreds of graphic vintage tees ('I can look at walls and walls and walls of used clothing that people have thrown out and see a gold mine,' he says). So, each handcrafted design isn't just a one-off, but a foray into the world of sustainable fashion. 'I'm completely dissatisfied with the fashion industry over-ordering, over-producing. We clearly have a consumption problem,' he says.

Yes, his clothes might carry the worthy 'sustainable' label, but Conner's triumph is to make you want to wear them, first and foremost, because they're great designs: effortless, modern and unlike anything else. 'I'm not saying my work is trying to save the world - but it's definitely a place to begin.' We couldn't agree more.

Browns Taps Central Saint Martins Design Student Conner Ives for Range of T-shirt Dresses

Ives has already dressed the likes of Adwoa Aboah and Rihanna, although he has yet to launch a label.

By **Natalie Theodosi** on February 13, 2018





**Dasha wears jacket by CONNER IVES, dress by WENDY JIM, necklace (worn as bracelet) by AMBUSH;
Laurien wears coat, skirt and snood by ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD, jacket, shirt and skirt by GOOM**

Right: Lady Gaga in Edda Gimnes and Giuseppe di Morabito; Marion Cotillard in Halpern; Rihanna in Molly Goddard. Below: Madonna in Dilara Findikoglu. Far right: Amal Clooney in Richard Quinn; Rihanna in Matthew Adams Dolan



KITA OBA IN ART SCHOOL

AOWDA ABOAH IN CONNER EYES

STARS

THE NEW BRANDS THE

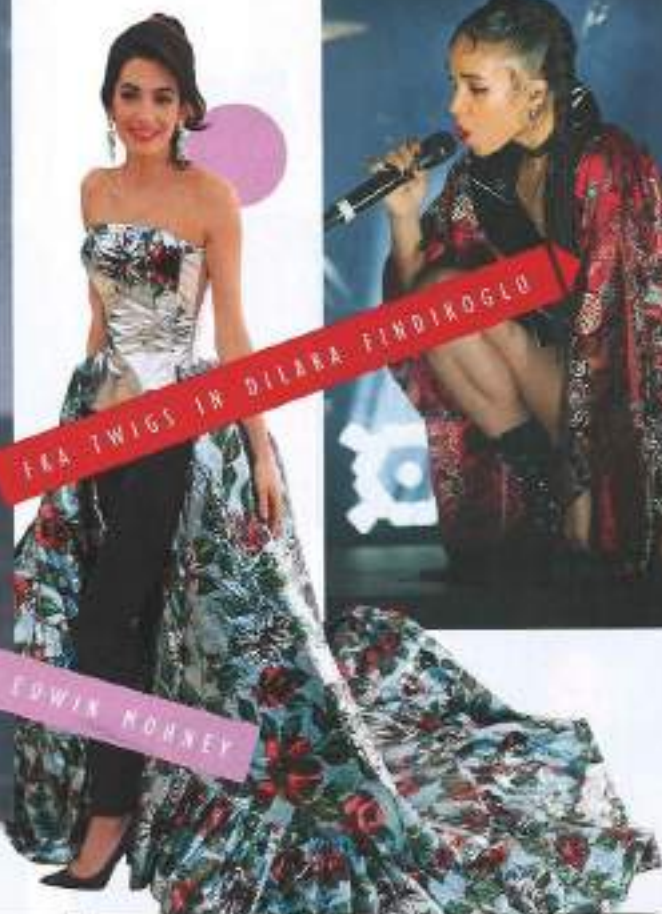
THE LIFE OF THE A-LISTER is that of access all areas – both literally and metaphorically. But when velvet ropes are lifted wherever you go and superyachts, mega mansions and mortgageable diamonds are available at the click of your fingers, how the hell do you avoid being one big label-clad cliché?

The answer is, of course, to keep your finger firmly on the pulse of the zeitgeist, to tune into youth culture and tap up the skills of younger, newer talents. In fashion terms, that means swapping fairy-tale couture and megabrand houses for emerging designers (even better, unknown ones).

Consider Beyoncé, an icon who is at once ubiquitous and constantly surprising. She has the access and budget to work with any designer in the world, and yet, for her *The Run II* tour film the singer chose to collaborate with hot young London stylist Ibrahim Kamara, to put together avant-garde looks by some of the most exciting new talent in British fashion, namely Central Saint Martin's alumni Edwin Mohney, Liam Johnson and Richard Quinn.

She's not the only one. Rihanna, always a fearless dresser, has frequently been a champion of young designers, including Molly Goddard and Matthew Adams Dolan. Lady Gaga – no stranger to out-of-the-box dressing – has worn Giuseppe di Morabito and Edda Gimnes recently. ('An enormous compliment and such a dream come true,' says Norwegian Edda.) And then there's Madonna, who has always excelled at plugging into youth culture, resplendent in Dilara Findikoglu, the Istanbul-born London-based designer (yep, another CSM graduate) making a name with her fantastical Gothicism, also seen on FKA twigs and Grimes.

And it's not just the reigning pop queens at it. How refreshing did it feel to see Amal Clooney brush aside big-budget brands to wear that made-in-Peckham Richard Quinn cape on the most important red carpet of all, the Met gala, this year (to host, no less!)? And wasn't it such a *moment* when Marion Cotillard propelled Halpern into the limelight at last year's Cannes Film Festival, pitching up in his Studio 54 sequins



POTTED

A - LIST SWEAR BY

before everyone else cottoned on to the young American?

For the designers, such A-list endorsement is a money-can't-buy opportunity. 'It's always exciting and good exposure when a star wears young brands,' says Lulu Kennedy MBE, founder and director of Fashion East, the non-profit initiative that champions new talent and is considered a bellwether of future names to know. 'Rihanna wore Ashley Williams when she was doing Fashion East and it definitely helped amplify her name,' says Lulu. From the current Fashion East stable, Rita Ora has supported Art School, the self-proclaimed 'non-binary queer-luxury fashion label,' while American singer Kelela is repping ASAL.

Conner Ives, the American 22-year-old London-based designer who is still studying at Central St Martins, has already seen his designs on Rihanna and Adwoa Aboah, who wore a bespoke dress to last year's Met gala. 'To have some of the coolest girls wear your stuff in only the first two years of going at this was so thrilling and made me want to do more. There is a huge platform

offered; and it is great exposure for any small label looking to get their name out there more,' he says. 'I received media attention from unexpected places and got great recognition from important people in the fashion industry,' says Edda of the Gaga effect.

So, where's the appeal for the A-lister? Certainly, supporting an unknown over a megabrand implies an innate confidence and cements the wearer's status as a tastemaker rather than a trend-follower. Predictability is just one paparazzi-flash away from irrelevancy but, by embracing new brands and talent, red carpet regulars get to flex their woke credentials. 'It shows that they are bang up to date on what's coming through and keeps them looking super-relevant in fashion terms, which, nowadays, is as much about the new as it is about a luxury power brand,' says Lulu. 'It shows that you know your fashion and care about young talent – giving back to the kids is important.'

Important it may be, but in the highly competitive, upper echelons of A-list celebrity, being first is *everything*.

НА РОДУ НАПИСАНО

На ней — платье из черного крепдешина, на котором распускаются цветы. На платье накинут серый плащ с кожаным ремешком, на голове — зеленый тюрбан, в ушах — цыганские серьги, в руках — сумка-сетка с батонном хлеба и батончиками «РотФронт». Каждый из нас точно видел такую бабушку на улицах Москвы, Питера, Самары или Минска — да где угодно! И заглядывался: как удачно у нее все подобрано. Не так давно сайт takiyeda.ru опубликовал историю бабушки Веры из белорусского городка Воложинка. По трогательным фотографиям на фоне ковра на стене — вот платье невесты, вот жакет для театра из 1970-х, вот шляпка, привезенная сестрой из Парижа, — можно изучать не только частную жизнь, но и моду. Чувствуется, что эту одежду, как близких родственников, любит безмерно. Эти вещи успели «от-

растить душу», обзавестись собственной биографией. Мы, наши родители и даже дети уже накопили внушительные гардеробы: современные дизайнеры призывают не выбрасывать излишки одежды, а надевать их вместе, один слой на другой, клетку сочетать с горохом, повязывать платочки на голову... Никого не напоминает? Точно так делали наши бабушки. С возрастом, возможно, приходит не столько мудрость, сколько равнодушие ко всякого рода условностям. Стоит лишь наплевать на классические законы моды и на то, что подумают окружающие, как аутентичные образы начинают рождаться сами собой. Инструкции от дизайнеров — лишь источники вдохновения, что и как сочетать. Но главное в этих образах даже не комбинации, а истории, которые мы собираем вместе с любимой одеждой и тщательно храним как память. ■



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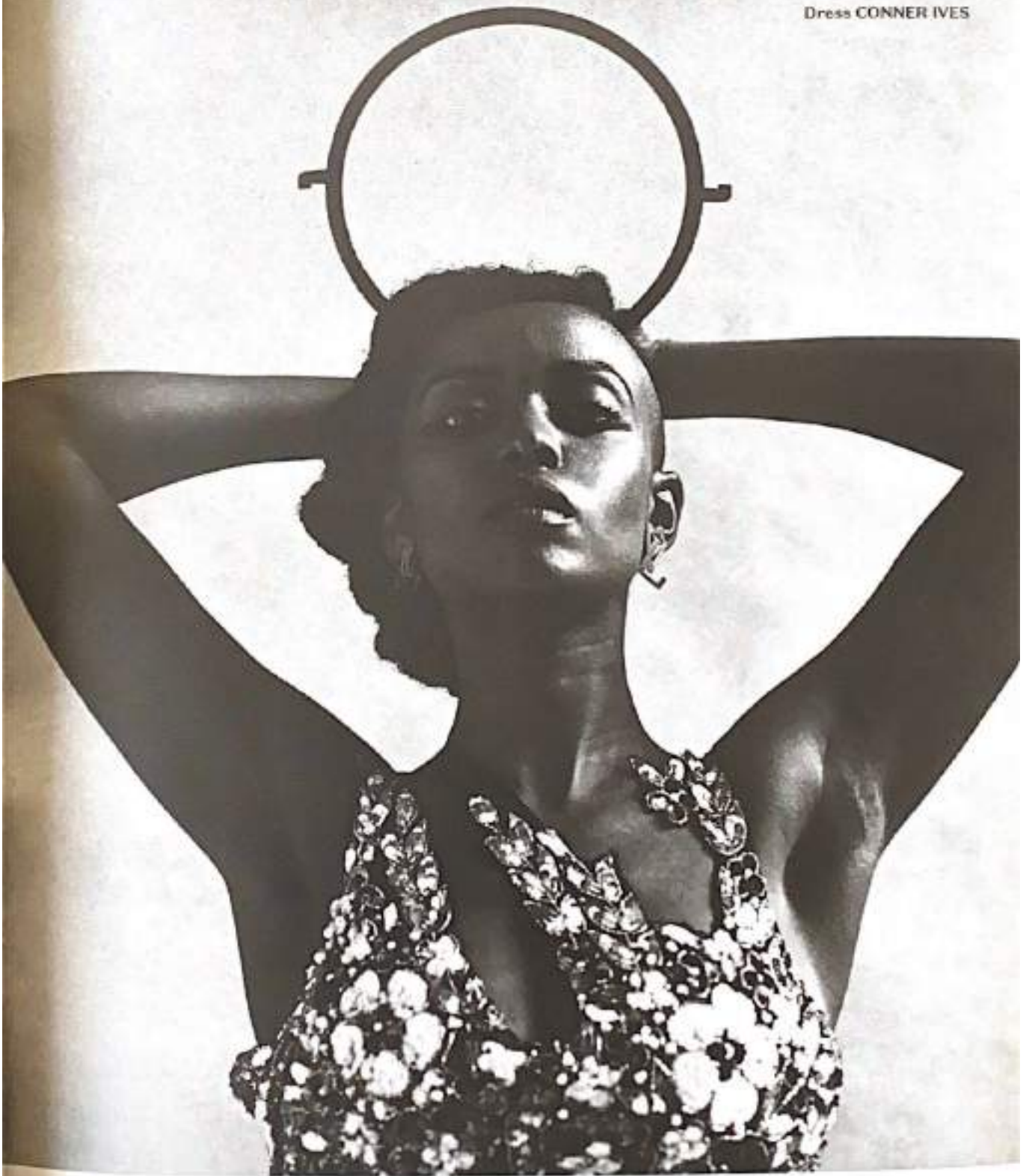
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9

Robe CONNER IVES

Dress CONNER IVES



PROFESSIONALS



IN A CORNER SHE'S ENJOYING
BANGOR CITY WITH
MANOLO BLAHNIK SHOES AT
THE HOT BALL

WEARING A BUBBLY
SUIT AND OVERCOST AT
THE LADY'S
INSTITUTIONS AHEAD
IN PARIS

IN AN UNUSUAL
GARMENT SUIT
AND HIS SHIRT
CONVERSE THE BATTLE
IN NEW YORK

IN A REDDIE BEE DRESS
AT A WEDDING IN SAN PEDRO
DE ALCANTARA SPAIN

WEARING A REDDIE
DRESS WITH A JAZZ
AND LEOPARD PRINT
LEOPARD ACE BUN

Adwoa ABOAH

OCCUPATION: Model and founder of Gurls Talk. **RESIDENCES:** New York City and London. **NOTABLE DESIGNERS:** Gap, Versace, Conner Ives, Burberry. **MOST MEMORABLE LOOK OF THE YEAR:** A white embroidered Burberry suit paired with Reposi jewelry, worn to the Fognr Paris Foundation dinner.

Alexandre ARNAULT

OCCUPATION: CEO of Rimowa. **RESIDENCES:** Cologne and Paris. **FAVORITE DESIGNERS:** "Hedi Slimane, J. W. Anderson, Karl Lagerfeld, Tom Ford." **STYLE IDOL:** "Pharrell Williams." **STYLE MOTTO:** "Simplicity, good taste, and grooming are the three fundamentals of good dressing. And these do not cost money." —Christian Dior

Hervé PIERRE

OCCUPATION: Fashion designer and creative director. **RESIDENCE:** New York City. **FAVORITE ITEM OF CLOTHING:** "Hermès scarf." **FAVORITE PLACE TO SHOP:** "24 Rue du Faubourg Saint-Honoré, in Paris." **STYLE IDOL:** "Philippe Noiret." **STYLE MOTTO:** "Casual clothes are not always the answer!"

Inés DOMEQC

OCCUPATION: "Co-founder of The Editors and Bqoenic." **RESIDENCE:** Madrid. **FAVORITE DESIGNERS:** "Clare Waighi Keller's work for Chloé, and Roberto Ditz." **FAVORITE PLACE TO SHOP:** "Net-a-Porter." **STYLE IDOL:** "My grandmother." **STYLE MOTTO:** "Be yourself."

Mercede DOMEQC

OCCUPATION: "Public relations for Zara." **RESIDE:** Madrid. **FAVORITE SHOES:** "Venetian velvet slippers and espadrilles." **FAVORITE PIECE OF JEWELRY:** "Eart inherited from my grandmother." **STYLE IDOL:** "My mother." **STYLE MOTTO:** "Wear what you most comfortable with, and trust your style sense."



FLUFF AND FOLD

Go full cycle with a new spin on timeless tailoring: Think exaggerated shoulders and bouche legs. On Corden: William Hunt Savile Row suit. Danhill tie. On Miller: Conner Ives suit: connerives.com.

BEAUTY NOTE

Power dressing calls for impactful makeup. Yves Saint Laurent's Touche Éclat. No stain in Black Red Code is pigment packed with a luxurious, matte finish.

PURPLE

purple FASHION

[SEPTEMBER 15 2017]

Photo by Conner Ives and Art Direction by Carl Gustaf Von Platen

INTRODUCING AMERICAN DESIGNER CONNER IVES

CONNER IVES is what you call a gifted boy. He just entered the second year at *Central Saint Martins* and has already made his debut among the big ones at the Met Ball 2017, dressing none other than ADWOA ABOAH.

I remember the first time I saw CONNER's creations on Instagram by chance, the candid and creamy sensuality of the fabrics, and a remarkable ability to manage textures and structures instantly captured me. It gave me a thrill.

CONNER's work is neither aggressive nor pretentious; it's the natural expression of a notably sensitive temperament and the result of his attraction to graceful and fragile beauty.

CONNER is just being himself. He smoothly combines myths, memories, and American archetypes, and generates an atmosphere pervaded by nature, heritage and a sort of fresh youngness, which is concurrently very personal and immersive.

VALERIA DELLA VALLE — *Do you remember the moment you realized you wanted to become a fashion designer?*

CONNER IVES — Realizing that it was even a profession was eye opening for me. I've always been creative, when I was younger the title 'fashion designer' sounded no different to what I was allowed to do when I was 7: trying trades out and making things. Realizing that it was an actual job was a huge learning curve for me. Before then I just considered it what I used to do.

VALERIA DELLA VALLE — *What has been the key element in growing your aesthetic?*

CONNER IVES — I think time has played a wonderful role the past few years. If it's something I'm genuinely obsessed with, it will come back into my work. Sometimes, I also feel that I'm not done with a thread, and that there is more to be said. I'm at this really lucky point in my life where I can produce these things and almost test drive them, seeing how I like them as they age.

So yes, I think time – and the reality of never being satisfied – has made everything develop quite naturally.

VALERIA DELLA VALLE — *Would you say that your aesthetic is nostalgic?*

CONNER IVES — Yes! Very much so. All of the concepts that I develop are usually based on themes and obsessions that I've had since I was 10. So many concepts will be based on memories; which is nice because a memory is almost better than a tangible reference because it's a bit hazier and romantic. I try to celebrate objects in my work and I think there is a lot of nostalgia attached to certain objects, at least for some.

VALERIA DELLA VALLE — *Tell me about your childhood in Bedford, your homeland, and how this influenced your creativity.*

CONNER IVES — I grew up in a pretty rural farming town in the suburbs of New York City, and I always preferred the country to the latter. Even to this day, it's a highlight of my year to be able to go home. It is located in the Hudson Valley a lot of the beauty of it comes from how pretty the light can be. At dusk in the summer there's this "witching hour" where the sun makes everything go gold and filters through the leaves.

In my life, I haven't found anything prettier than that. I'm really inspired by my childhood there, and the things exclusive to that part of the world. It was all very American and ideal.

VALERIA DELLA VALLE — *In your latest collection "Precious Lord take my hand", the American influence is very strong. Right now, the US is going through some rather delicate and controversial times.*

CONNER IVES — When I began drafting a lot of these clothes I was really shaken in my American identity. I had spent the past summer exploring parts of Maine and New Mexico that I fell in love with the sheer beauty and scale of it all over again after leaving to study in London. So I wanted the clothes to reflect that respect of American identity. I focused on themes and references that I saw as the beautiful parts of America, despite its dark past and uncertain future.

I love American folk art for that reason: it brings an idealized and altered view of America that is still imperfect, in its naive style. I recreated some of my favourite paintings and heat transferred them onto fleece for dresses made to look like Patagonia ski pullovers, which for me was another idealistic reference to a part of American culture when I was growing up. This is why I titled the collection 'Precious lord take my hand': it is a hymn written by Thomas Dorsey after his wife and child were killed in childbirth. It became a surrender of sorts for me, the same way it was for him. I pulled a lot of reference from memories of what women would wear to church on Sundays. That's where a lot of the sequin pieces come from.



VALERIA DELLA VALLE — *What strikes me in your work is the way you present your creations and work using videos. You create an atmosphere in which clothes are just ones of several elements that come together to offer a more intense experience.*

CONNER IVES — I like to video tape my fittings because it's a good way for me to see the pieces move, since photos can be so static. I record it all on our family's camcorder that my parents made all the home videos of my sister and me on. It sounds like such a cliché but captures the clothes really well.

VALERIA DELLA VALLE — *You propel people into a universe. Do you think that the curating of the artwork is as important as the artwork itself?*

CONNER IVES — I think it's all relative. My favorite designers and creatives are people that create worlds beautifully. It's something I always aim to do, even if it's in a smaller scale.

VALERIA DELLA VALLE — *Does the inspiration come as a sort of epiphany or as the result of a long reflection?*

CONNER IVES — I guess it all begins with obsessions. I get really easily obsessed, and once I see something I can't get it out of my head until I do it, which was the case with almost every project I've done. It's what I was explaining before about synchronicity, and I'll find if I collect things I genuinely am obsessed with, the clothing will almost design itself. It's not a very satisfying answer, but has always been how I work. I guess more than anything I can totally envision it in my head before consciously knowing what it will look like. If that makes any sense [laugh]. I'll draw and drape, but I see all of those processes that refine the final product, but never where I begin.

VALERIA DELLA VALLE — *Where do you find the fabrics?*

CONNER IVES — My design process is similar to the restore of it, and is highly indicative of the raw materials I have on hand at the time. Like I've said, there are themes that I come back to, and the same goes for materials. T-shirts obviously, silk scarves and those 80's sequin tops are all categories of materials I collect. I also spend most of my free time combing through flea markets and estate sales to see what attracts me. Sometimes I'll hold onto pieces I've found for years before I eventually figuring out what I'm going to do with it.

VALERIA DELLA VALLE — *Tell me about the dress Adwoa Aboah wore at the Met Gala 2017. I remember seeing the original version on Instagram and felling in love with your work straight away.*

CONNER IVES — It was the first making project at CSM, the White Show. You're asked to make a look entirely out of the provided white felt or cotton. My research went into American southern debutante balls, and the pageants they would throw. They would embroider trains that were 15-20 feet long depending on a theme. So the whole look was an adapted debutante look, with mini dress and a 3-meter duster coat forming the train, which was coated in appliquéd white swans. Adwoa had seen it and said that she wanted to wear it, so we remade it in a duchess ivory satin for her. It was the most fitting display of that project, as all the research centred round high glamour and high society events. I never expected that to happen in a million years.

VALERIA DELLA VALLE — *Has your life changed after the Met?*

CONNER IVES — I think things started to move very quickly after that. It's a blessing and a curse because while the attention and praise is so kind, you also kind of begin to feel these pressures that design houses usually feel 1-2 years of opening. However, the big misconception is that there is a house. It really is just me, and my friends who volunteer their time when things get too much for just me. I still feel I am growing and learning as a designer and I'm just doing that a bit more visibly now. I'm still getting used to that.

VALERIA DELLA VALLE — *You told me that your friends are also your main source of inspiration. Can you tell me about the "dream team" behind CONNER's factory?*

CONNER IVES — I couldn't do it without my friends! Like I was saying before, I don't have really any permanent employees so I rely a lot on my close friends for advice and consulting. We'll do a fitting together and try everything on, seeing what we like and how things feel on, all while styling. We are in no way similar designers or have similar aesthetics, but I trust them and like to challenge them as they challenge me.

VALERIA DELLA VALLE — *CHLOE NARDIN and JOSEPHINE SIDHU are true muses for you. What makes them the best ones to represent your aesthetic and style?*

CONNER IVES — I hate the word muse but both JOSIE and CHLOE are huge inspirations and extreme close friends. Both are first and foremost designers and I met them while studying fashion at CSM. I guess I really never seek out girls that I would feel fit my aesthetic, rather what I was saying before about having friends that challenge me. I'll create looks sometimes with them in mind, channelling their style in the look. I'm extremely loyal to that relationship and often struggle to branch out to new models because I really consider them family.

VALERIA DELLA VALLE — *I remember the anecdote about CHLOE mother's gloves ...*

CONNER IVES — Yes, CHLOE was in Paris for a job one weekend while I was working on the *Met Gala* and called me to catch up. I happened to mention to her that we were trying to source some opera gloves to be worn with the look. CHLOE was shooting and explained that she didn't think she'd have time to look and it left my head as just a fleeting thought. Finally, she called me back minutes later and explained how she similarly had just happened to mention it to her mom, who then managed find her mothers vintage French wedding gloves, and generously offered them to me. Chloe and I were made nearly sick by the chance and coincidence of it, but it's something that happens so frequently to me, that I be begun to accept it as some crazy wrinkle in the universe.

VALERIA DELLA VALLE — *You have a nice studio apartment in London where you work.*

CONNER IVES — Yes! I recently moved into my own studio, where I also live now. It's small, but situated in a converted textile factory in Tottenham and I love the character of the building. Workspace to me is extremely important as I feel I'm working almost 24/7... I wanted a space that had plenty of light and I could see myself being able to think in. My bed is just in the corner and the rest is just studio space or storage for the clothes. It's humble but also a wonderful space to be starting in.

VALERIA DELLA VALLE — *You've been living in London, attending Central Saint Martins, for a couple of years now. Do you think that UK and US have different approach to fashion?*

CONNER IVES — I think my best way of explaining the difference between UK and the US is that I always got the feeling that people in the UK took themselves not as seriously as some of the people I met growing up in New York. When I graduated from high school I felt I needed to leave the US to see it from the outside in. In the states you really begin to believe that America is the only place in the world, for better or worse. It was the best thing I ever did because it shattered that bubble for me, and I could see how small the world truly was.

VALERIA DELLA VALLE — *What is your experience with the fashion system so far? Are you disappointed in some way?*

CONNER IVES — Of course I am! I think we all are. At least the good ones. I don't see what I would have to accomplish in fashion if I wasn't dissatisfied. Waste is something that haunts me, and something the fashion industry is extremely guilty of. I like to think that what I'm doing addresses that and seeks to find new ways of repurposing waste. But I also have a lot of hope. I feel with what I've seen recently there has been a shift in younger generations wanting to address some of the industries more archaic problem areas.

VALERIA DELLA VALLE — *Would you consider menswear?*

CONNER IVES — Yes of course, I have already! I did a single collection two years ago where many of the looks were shot on both guys and girls, in an exercise to challenge my ultra feminine clothes. It was based on the idea of boyhood, and my rose tinted memories of my own. The confusion I had towards gendered clothing and my granted freedom in what I wore, even as a kid. I guess it's again the factor of it being very similar to how I work now, not much has changed. I love the idea of lifestyle brands as well and love to think anyone who likes the work could comfortably wear it themselves. I just think there's something so thrilling about dressing women that I am partially biased.

VALERIA DELLA VALLE — *You also make some jewellery pieces magnificently embroidered; the attention to detail is obvious. Tell me about your favourite piece from the collection and how you realized it.*

CONNER IVES — The purple ear cuffs are my absolute favorite, and are a style I originally developed for the White Show and then ultimately for ADWOA at the *Met Gala*. The purple ones however were the biggest and most fanciful ones I've done yet. The purple stone was originally a belt that I cut in half for each ear and they're about a foot long. The pieces around the ear are the same ones used on ADWOA. My favorite piece was a pair of diamanté star clip on earrings that were from a NYC costume jewellery designer from the 80s.

VALERIA DELLA VALLE — *Since the Met Gala, things are moving fast for you. Where do you see yourself in 10 years?*

CONNER IVES — I have no idea! I think it's all come together quite naturally that I trust things will come organically. I am really excited for the time I am entering now, because more than ever I'm just thrilled to be doing what I'm doing and take every opportunity as a challenge to test myself. So I want to continue to do that: to test myself.

Purple TV introduces the work of American fashion designer CONNER IVES with a series of original videos:

[see Conner Ives' "Lilith" F/W 2016 collection here](#)

[see Conner Ives' "Ordinary People" S/S 2017 collection here](#)

[see Conner Ives' "Precious Lord take my hand" here](#)



LABEL TO KNOW:

CONNER IVES

A CHANCE DM WITH MODEL-OF-THE-MOMENT ADWOA ABOAH CHANGED THE FATE OF THIS BUZZY CENTRAL SAINT MARTINS STUDENT FOREVER. LYNETTE NYLANDER REVEALS THE STORY BEHIND HIS SUCCESS

Plucked from relative obscurity, Conner Ives had the sort of 2017 that no PR could have engineered. First, there were the custom pieces stylist Jacob K (whose show credits include Balenciaga and Versace) requested to shoot on model Edie Campbell, photographed by Tim Walker for i-D. Then, there were the creations commissioned by one Rihanna Fenty. But the cherry on top was when Adwoa Aboah shunned major design houses to wear Conner's work to the Met Gala. Oh, and did we mention Conner is only 21 years old?

Conner's romance with fashion began in his home town of Bedford, New York, a picturesque American suburb. He describes being 'bothered with aesthetics and craft' from an early age. 'For me, the love of fashion was always there. I inherited a lot of it from Mom. She wasn't a fashionista, but she had very American taste and swore by Ralph Lauren. She was into heritage, sportswear... everything was really refined. I can see that influence in my designs.'

Conner craved something outside of the Abercrombie & Fitch hoodies and Patagonia fleeces that dictated style in his town, and after doing short courses at NYC's Fashion Institute of Technology, he knew he wanted to study at Central Saint Martins. 'I met a rep in Denver, Colorado, when I was 16. She looked at my work and gave me advice. Knowing that going to Saint Martins was possible lit a fire under my ass.'

After completing his foundation year and, initially, being rejected from Saint Martins' Womenswear BA, he refined his portfolio and

secured a place. But how did this unknown designer go on to take centre stage at one of the industry's key events?

'After I made the dresses for the Tim Walker shoot, I was already exploring my own projects outside of a school setting. I made a six-piece collection and the Instagram reception was good. Soon after, I met a friend of Adwoa's, casting director Madeleine Østlie, who loved my work. Then Adwoa hit me up on Instagram DM last February. She had been looking at photos of my show, and said, "I haven't chosen what I am wearing to the Met Gala yet," and asked if I would like to do it. I thought I was going to have a heart attack. The dress she liked was cotton, so we remade it in a double-faced duchess satin. The coat was three metres long and we added appliqué swans. I made everything from my studio in London's Seven Sisters, and my parents' house in Bedford. I was a mess. Until we walked her on to the carpet, I was sure she wasn't going to wear it.'

His clothes marry two sides of an edgy girl's wardrobe: sporty, with vintage band tees (think Wu-Tang Clan mixed with Metallica) refashioned into dresses; and glamorous, daringly short or sheer pieces, with exposed details.

Post-Met, fans and stores were quick to want a piece of his work. Fashion critic Sarah Mower asked him to be part of #SarahsList, the pop-up she curated with liberty, in which he repurposed silk scarves into distinctive oversized shirting. But with the small task of a BA degree to complete, Conner has been quick to calm the buzz.

'I want to be mindful of what I am trying to shape myself into. I don't want to just make 150 T-shirt dresses and sell them. I don't want to become known for just one thing. I look at the work of Jonathan Anderson and Phoebe Philo, how their work challenges people, and I love that. There's no rush. I want to have a long-term impact - that's my personal goal.'

LYNETTE NYLANDER



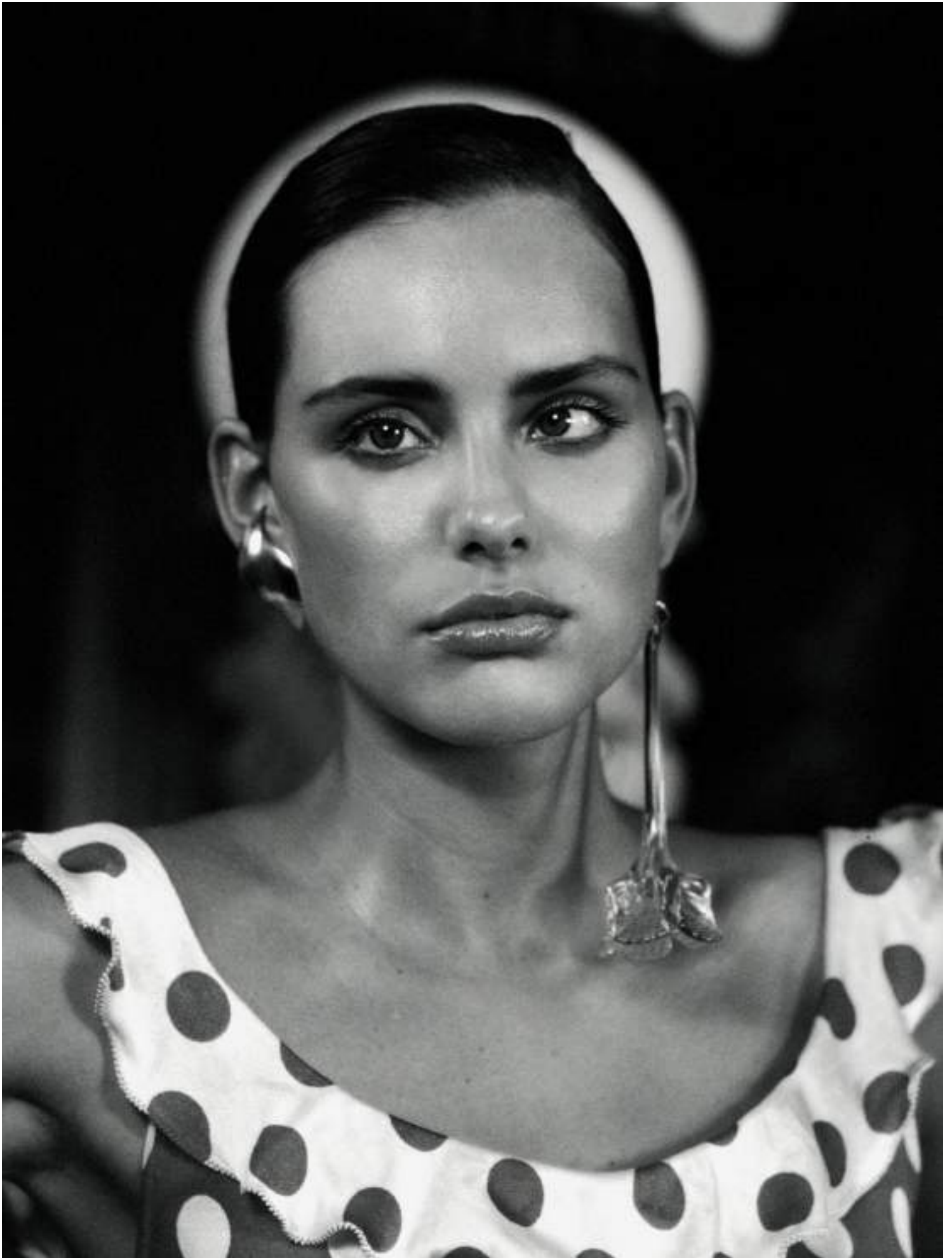


© Dave Benett/Getty Images for Lov

Edie Campbell Photographed at Love Magazine Party



Buffalo Zine
A/W 2017
Shot by Arnaud Lajeunie



Buffalo Zine
AW 2017
Shot by Arnaud Lajeunie





Central Saint Martins student Conner Ives presents looks from his collection
Photographed By Derren Gerrish
Courtesy of Vogue

Interview



Discovery: Conner Ives

By [Kate Silzer](#)
Photographed by [Mark Hubadan](#)

July 8, 2017

Interview Magazine- Digital
Discovery: Conner Ives
Interview by Kate Silzer



Interview Magazine- Digital
Discovery: Conner Ives
Interview by Kate Silzer





Interview Magazine- Digital
Discovery: Conner Ives
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ROYALTY

Designers taking inspiration from the royals is nothing new, but 2018 is looking super-regal. First there's Virgil Abloh's SS18 collection, inspired by the style of Diana, Princess of Wales, featuring frothy, sherbert-hued tulle ball gowns. Then there's Erdem's spring collection, inspired by the Queen's meeting with American jazz composer Duke Ellington in 1958. Add to that the impending birth of Kate and Will's third child and a possible engagement between Meghan Markle and Harry, and you've got the perfect recipe for royal fever. Grab your Urban Jack, it's time to get patriotic.



THE CULTURE

High art

Make 2018 the year you brush up on your art knowledge — no lectures required. The spring season threw up art inspo openly, from jewellery inspired by Alexander Calder's sculptures at Reynoldson to a lampshade by Anissa Farniche, to John Kacere's expressive photorealistic paintings adorning T-shirts. Christopher Kane and Miuccia Prada's celebration of female comic book artists. Your dinner party conversation just got richer.

THE DESIGNER

Conner Ives

Not many young designers can boast an operational label while still studying, but Conner Ives can. The New York native is studying womenswear at Central Saint Martins, but has bagged a collection with London store Liberty, for which he reconstructed silk scarves to create 12 one-off shirts, demonstrating his love of vintage fabrics. As if that wasn't recommendation enough, Rihanna and Adwoa Aboah have worn his designs, with the latter sporting one for the 2017 Met Gala (the Oscars of the fashion world). connerives.com



THE TASTEMAKER

Maggie Marilyn

The New Zealander's designs are not only making waves with the likes of Karlie Kloss and Kendall Jenner, she's also bucking the trend for fast fashion by producing her collections in a sustainable way. She works from her parents' beach house and manufactures most of her pieces in Auckland. And, at one year old, her young label is now stocked exclusively at Net-a-Porter, making her your go-to for classic silhouettes with an edge. maggiemarilyn.com



AK

10 HOT

1

DESPITE FASHION'S PURSUIT of the new, when it comes to the designers we cover and actually wear, it's easy to fall back on familiar names. But if you fancy shaking things up – here's your chance. This week, Liberty London unveils its Sarah's List pop-up, which will host seven of the most exciting new fashion talents.

Sarah is legendary fashion journalist Sarah Mower, British Fashion Council ambassador for emerging talent and chair of the BFC's NewGen committee (which spawned the likes of JW Anderson and Christopher Kane). Now she's bringing the stars of the future to Sarah's List. Part of

MEET THE MAGNIFICENT SEVEN

THE NEW NAMES YOU NEED TO KNOW

Liberty's rebooted womenswear department, it will host breaking brands – including print innovator Richard Quinn, kilt specialist Le Kilt and student Conner Ives (who dressed Adwoa Aboah for this year's Met Ball). All handpicked by Sarah.

Sarah's List started life last year as an Instagram hashtag to champion new designers. The idea evolved when, in a post-Trump, post-Brexit fug, Sarah decided it was time to stop talking and start doing. 'Everything was so dark,' the US *Vogue* chief critic says. 'I thought, I can keep moaning on Instagram, but what's the use?' So she

RICHARD QUINN



SARAH MOWER ON THE #SARAHSLIST SEVEN

Richard Quinn

Known for explosive florals, London Fashion Week's breakout star is set for big things. Sarah has supported the 2017 H&M Prize-winner, who showed his debut catwalk collection in Liberty during LFW, from the get-go. 'The talent that I look for has to have depth and dimension,' she says. 'He's so incredible.'

turned it into a platform of positivity to 'shine a light on these amazing people who deserve to be hired'. #SarahsList became a rallying cry for businesses to support new talent. 'Big companies really need this sort of energy!' she explains.

Such is the power of a hashtag, Liberty answered the call and turned Sarah's List into an offline experience. 'I never thought someone would say, "Do this in a store," and give a budget for it,' Sarah says, adding that discovering new talent still gives her 'chills - I'm only in it to be surprised'.

This isn't just a feel-good project, however, but a chance for new brands to get real experience and develop viable businesses. 'I don't randomly pick people I like the look of. To succeed you have to be a hard worker, open and positive.' When the pop-up finishes the designers will be housed alongside established brands like Valentino and Dries Van Noten.

As for #SarahsList: this is just the start. 'I want to grow it into a forum for all types of talent,' she explains. Watch this space.

Conner Ives

The American Central Saint Martins student has made 12 one-off silk shirts reconstituted from surplus Liberty scarves (left). 'It's so amazing to see how accomplished and enthusiastic he is,' says Sarah.

Shirt, £620

Marta Jakubowski

Sarah first encountered Marta when she was a Royal College of Art student. 'A couple of years down the line and she's just had this incredible breakthrough with sexy, chic, tailored eveningwear. She's reached a level of sophistication that's really relevant.'

Left: top, skirt and trousers, price on request. Right: puffer jacket, £1,065

Kitty Garratt

A new graduate of Central Saint Martins, Kitty's 'exuberantly patterned' upcycled boots - hand-painted with Charleston-style illustrations - caught Sarah's eye. 'These things can't be produced in massive numbers so you're buying something that's really special. They are actually works of art.'

Boots, £520



New talent champion Sarah Mower



“It’s out there, and it’s fabulous”

Adwoa Aboah profiles five game-changing young designers that she can't get enough of, and explains why their work is important

I'm lucky enough to be constantly surrounded by fashion – but when it comes to the pieces that I invest in myself, I always make a point of buying from the first collections of young designers. Not only do I think it's incredibly important to support emerging talent in the industry, I also really love the idea of wearing a designer that someone else might not be known about before.

Here are some of my favourites: the most liberating and expressive young designers who I think are pushing the boundaries of the industry, who don't feel they have to stick to the rules – and who, most importantly, make me feel like I have stopped every time I wear them.

Michael Halpern

Here came across Michael when I saw Giovanna Engelbert in one of his sequined dresses – I was totally impressed. Since then, Michael has become both a great friend and one of my favourite designers to wear: I love his aesthetic and the pieces themselves made joy, celebrating the excitement that comes with dressing up. They make me feel alive – and when you wear them, you know that all the attention will be on you. Halpern is not there, it's extra and it's fabulous.

Conner Ross

My friend Madeleine Ostlie gave me one of Conner's recycled T-shirt dresses when we went on holiday together, and I immediately fell in love with the way that he cuts fabric. When it came to deciding what to wear to the 2017 Met Ball, I thought of him immediately –

and it was really exciting to champion someone who was still studying at Central Saint Martins, rather than wearing an established designer. He pulled together a modern interpretation of Southern-belle elegance for me in two weeks, and created something totally unique that blew me away.

Matty Bovatta

I love Matty: he is humble, talented, eccentric and embodies so much of what I love about fashion. I walked in one of his shows last year with the best group of girls, and we all felt so strong walking down the catwalk. I also got to meet his mum, Plum, a little while ago – she designs all his jewellery – and she was as every bit as brilliant as I'd imagined.

Richard Quinn

His prints are completely incredible, and I love the way that he mixes them together. I always feel like such a stunner when I wear one of his dresses – I wore one to the *Vogue* party during Paris Fashion Week last season, and spent the whole evening answering questions about where I got it. He's mega.

Mimi Wade

I discovered Mimi Wade when she presented her Central Saint Martins graduate collection, and I became obsessed with her use of screen prints, which is always intelligent and unexpected (and looks brilliant). As well as being such a talented designer, she's a darling friend – and, if I go on a night out with Mimi, wearing one of her dresses, I know I'm going to have a good time... ■



Got the party started... top, Adwoa in a Michael Halpern design. Above, clockwise from top, wearing Mimi Wade, Conner Ross, Matty Bovatta and Richard Quinn.

STYLE

Fashion director Jane McFarland's **antennae**



FIRST
LOOK

WEARABLE ART

Jonathan Anderson often takes inspiration from art and design, and his latest muse for Loewe is the British textile designer William Morris. Having gained exclusive access to the Morris & Co archives, he selected four original prints, dating from 1874 to 1883, including the Strawberry Thief, Forest, Acanthus (right) and Honeysuckle. "Morris changed the way we look at craft," Anderson says, "making him one of the most important designers of the past 200 years." Calfskin pouch, £450, Loewe, from November 15



PARTY WITH ROLAND
After 20 years in the biz, Roland Mouret is a dab hand at knocking up a frock. In celebration of this milestone, he has reworked some of his favourite party pieces in collaboration with Net-a-porter. The exclusive the Years Before the Galaxy collection launches tomorrow. Hamburg dress, £1,995, Roland Mouret; net-a-porter.com



#SARAHSLIST

THE FASHION CRITIC AND WRITER SARAH MOWER IS RENOWNED FOR CULTIVATING THE BEST NEW TALENT. NOW LIBERTY LONDON IS SHOWCASING SIX OF HER FAVES: CONNER IVES, LE KILT, MARTA JAKUBOWSKI, RICHARD MALONE, SOPHO GONGLIASHVILI AND RICHARD QUINN. OUR PICK IS IVES'S TWIST ON THE STORE'S FAMOUS SCARVES (RIGHT).



THE VELVET BAG FEW TRENDS HAVE AS MUCH STAYING POWER AS THE DECADENT VELVET ACCESSORIES THAT EMERGED SEVERAL SEASONS AGO. MANUATELIER'S DAY BAG IS THE DEFINITION OF ARM CANDY. £379. NET-A-PORTER.COM





Adwoa Aboah at the 2017 Met Gala
Wearing Custom Conner Ives Look





Rihanna in Conner Ives t-shirt
May 2017, New York.



i-d Magazine issue no. 348
The Creativity Issue by Tim Walker
March 2017





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The Creativity Issue by Tim Walker
March 2017



Adwoa Aboah Photographed in Mexico



Rihanna wearing Conner Ives photographed in Barbados