

WWD



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# WWD

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## Art Attack

Tod's creative director Matteo Tamburini has been evolving the brand's aesthetics with his own vision and assuredness, and the fall collection was a convincing step further in his narrative. Inspired by Milan's art museum PAC, where he staged the show, he looked to artists Carla Accardi, Alberto Burri and Lucio Fontana, but he cautioned that the inspiration was not literal, rather materic, exploring "how they treated the fabrics." *For more on Tod's, see page 8; for more from the shows, see pages 10 to 13.*

PHOTOGRAPH BY GIOVANNI GIANNONI

## BUSINESS

## Saks Global Stays Firm On Closing Neiman's Downtown Dallas Flagship

- The historic store, a symbol of Dallas culture, is scheduled to close at the end of March.

BY DAVID MOIN

Saks Global is doubling down on its decision to close the historic Neiman Marcus flagship in downtown Dallas.

Last week, Saks officials said the decision to close the flagship was due to an inability to come to lease terms with a landlord over a small piece of the property. But on Thursday, Saks appeared to be including the flagship's business prospects as a factor in closing the store. In its statement on efforts to resolve the issue, Saks cited "the slow resurgence of the downtown Dallas area over the last several years" and a preference among customers to shop the Neiman Marcus store in NorthPark Center, which is also in Dallas.

Ian Putnam, chief executive officer of Saks Global Properties and Investments, said in the statement, "The claims that the store will remain open are misleading for the Dallas community, our store employees and our brand partners. Saks Global inherited this lease issue from Neiman Marcus' previous owners and worked in good faith to come to an agreement with the landlord, who chose to terminate our occupancy. We acknowledge the position of the Dallas Consortium, particularly given the slow resurgence of

the downtown Dallas area over the last several years, and are willing to hear their perspective. However, we have to make decisions as a business about what's best for the future and our long-term success in Dallas and beyond."

A meeting between a representative from Saks Global and the Dallas Consortium, which is a group of city leaders and businessmen with the goal of enhancing downtown Dallas, is expected next week. It's not likely to sway Saks' decision to close the store.

As WWD reported, the consortium claimed Wednesday that it had reached a deal that could keep the downtown Neiman Marcus flagship open. The deal involves the transfer of the property in dispute to the city from the landlord, thereby ending disagreements between the landlord and Neiman Marcus involving the land lease. "We have reached an agreement for the land in question to be donated to the City of Dallas," the consortium stated Wednesday. "This transaction secures the continued operations of the flagship Neiman Marcus store in downtown."

However, Saks officials said that as of Thursday, they did not receive any documentation regarding an agreement between the landlord, Slaughter Partners, and the City of Dallas, and how this new agreement would affect the property, its other owners and the store's ability to operate.



Neiman Marcus in downtown Dallas.

Marc Metrick, CEO, Saks Global Operating Group, in Thursday's statement said, "Dallas continues to be a top market for the Neiman Marcus brand. Based on customer data, we know that the overwhelming majority of our Dallas customer base prefers to shop at our NorthPark store. We look forward to the \$100 million renovation of this location, enabling us to offer a new level of luxury fashion and service at one of our premier store locations. We know that the local community shares in our disappointment

about losing a piece of Neiman Marcus history, but customers have expressed their excitement about the re-imagining of NorthPark."

Saks said it is offering transfer opportunities to nearby Neiman Marcus locations to associates affected by the downtown Dallas closing, which will happen on March 31. Those who are eligible have been offered appropriate separation packages.

Saks acquired the Neiman Marcus Group last December.

## BUSINESS

## Dior, Louis Vuitton, Cartier Among Social Media Winners: Report

- The report from WeArisma, an influence analytics agency, also listed the 2025 top 10 global voices in luxury.

BY TIANWEI ZHANG

LONDON — Brands should prioritize media and influencers who authentically connect with their target customers or those who reach beyond their immediate communities into the broader social media web, according to a new report from WeArisma, an influence analytics agency.

WeArisma said the global luxury industry doubled down on high-profile personalities and partnerships to offset lukewarm revenue performance in 2024, with global earned media value up 16 percent year-over-year across fashion.

But engagement flatlined, down 1 percent year-over-year. Brand resonance and virality were also down 10 percent and 8.5 percent, respectively, in fashion, despite an overall 8 percent increase in exposure.

WeArisma said resonance showcases the percentage of consumers interacting with influencer content compared to the total number viewing it, while virality tracks the extent to which influencer content spreads beyond their immediate audience.

Advocacy and loyalty, which show the percentage of influencers consistently posting about a brand over time,

strengthened in 2024 with a 9 percent year-over-year increase in mentions and a 15 percent boost in posting frequency.

Yet engagement softened, with a 1 percent decline year-over-year. WeArisma said it indicated changing consumer interaction patterns and content preferences.

Dior, Louis Vuitton and Cartier were top performers across resonance, virality, earned media value and advocacy, said WeArisma, adding that their success showed that cultural relevance is cultivated through meaningful cultural associations and nuanced campaigns.

"Dior and Louis Vuitton took center stage at the Olympics, expanded their reach in East Asia and amplifying diverse voices while maintaining brand consistency. Cartier strengthened its position by partnering with Asia Pacific ambassadors like Jisoo Kim and iconic figures such as Monica Bellucci, reinforcing its aspirational brand image and regional appeal," WeArisma said in the report.

Looking at single metrics, Lanvin and Queelin drove the highest resonance, while Ralph Lauren and David Yurman stood out in virality.

WeArisma said Lanvin shined with its diverse and multifaceted brand positioning and Queelin reinforced resonance through a strong presence in East Asia and China.

Ralph Lauren's virality score was achieved by leveraging the associations

and credibility of major cultural events such as the Olympics and the U.S. Open. David Yurman relied on trendy ambassadors like Alex Consani and Sabrina Carpenter to spread the brand name to a wider audience.

When measured by projected earned media value generation, WeArisma said the 2025 top 10 global voices in luxury include South Korean boy band Enhypen, Jisoo Kim, Nicki Minaj, Felix Lee, Kim Kardashian, Ariana Grande, Anne Curtis Smith, Kendall Jenner, Kylie Jenner and Rosé Park.

The report noted that while some influential voices, particularly in Asia Pacific, maintain strong engagement with their immediate audiences, their reach rarely extends beyond these communities.

WeArisma said conclusions in the report were drawn after examining 1,748,633 conversations, 90 brands, and 168,903 verified influential accounts across 64 markets, eight platforms, and nine key metrics, with the help of AI-powered video and image recognition to detect brand-related content, even when brands were not tagged or mentioned.

Looking at 2025, WeArisma said entertainment is now a key part of the luxury marketing strategy. Successful campaigns tied to cultural moments, like the Olympics, music albums like Charli XCX's "Brat," or movie launches like "Wicked," appeal to both broad and niche luxury audiences.

Among trends like luxury going into wellness and athleisure, the power of the red carpet, and sports personalities at shows, WeArisma believes that luxury consumers are looking for fresh, unexpected viewpoints. Alix Earle of Hot Mess and Kenz Lawren, which both provide behind-the-scenes luxury show glimpses as prime examples, were name-checked in the report.



Jisoo at the Dior Gold House concept store in Bangkok.



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EXCLUSIVE

# Moët & Chandon, Pharrell Williams Team For Limited-edition Champagne Collection



Pharrell Williams with a limited-edition magnum of Moët & Chandon Brut Impérial Champagne.



The Jewel Masterpiece from the Moët & Chandon Pharrell Williams limited-edition collection.

● The worldwide rollout includes an outdoor campaign, a takeover of the façade of Harrods in London, and pop-ups in cities ranging from Mexico City to Tokyo.

BY JOELLE DIDERICH

**PARIS** – Moët & Chandon has joined forces with Pharrell Williams on a collection of limited-edition bottles and a global advertising campaign that aims to put the “Happy” into birthdays.

The film and images were unveiled on Saturday, kicking off a worldwide rollout that will include an outdoor campaign, a takeover of the façade of Harrods department store in London, and pop-ups in cities ranging from Mexico City to Tokyo.

“We’re super excited. It’s one of the biggest campaigns that Moët has done in a long time because it’s so global,” Sybille Scherer, chief executive officer of Moët & Chandon, said in an interview.

“He’s truly global. We are truly global as well, so we feel it’s such a perfect fit, and it will bring, hopefully, happiness and joy to the world,” she added.

As creative director of menswear at Louis Vuitton, Williams is an organic partner for Moët & Chandon, which belongs to the wines and spirits division of luxury conglomerate LVMH Moët Hennessy Louis Vuitton.

In the months after taking up his position at Vuitton in 2023, he took a tour of the Champagne house’s historic wine cellars and stayed at Château de Saran, its stately country home surrounded by forests and vineyards.

While other rappers extol the virtues of Cristal, Ace of Spades or Dom Pérignon, Williams said he prefers to toast special

occasions with a glass of Moët & Chandon bubbly.

“Moët & Chandon has a rich history and heritage, yet it continues to evolve and remain relevant in today’s culture. It’s not just about the Champagne itself, but the values of joy, togetherness and celebration that it embodies,” he told WWD in an emailed exchange.

“Moët & Chandon is about creating special moments and bringing people together, which is something that resonates deeply with me,” Williams added. “When I was old enough to drink, Moët & Chandon was my choice for celebrating.”

The campaign shows him joining a diverse group of friends as they come together for a birthday party in Paris. One brings flowers, another cake and Williams shows up with a magnum featuring an oversize bow in midnight blue, one of his signature colors.

## Take a Bow

“Moët has always stood for celebrations, the big and the small ones,” said Scherer. “And he had this idea of celebrating the most universal of all celebrations, your birthday.”

She noted that 22 million people mark their birthday every day around the world.

The collaboration offers a range of products that are ideal for gifting. They range from limited-edition bottles priced at 45 euros to the Jewel Masterpiece, a jeroboam of Brut Impérial available in a numbered limited edition of 30, costing 30,000 euros apiece.

The bottle, covered in a mirrored chrome coating, is decorated with hand lettering with embossed relief pearls in paint, courtesy of artist Astrid de Chaillé, who also painted the midnight blue wooden case with a special “Pharrell” signature.

Adorning the neck is an oversize bow embroidered with more than 7,000 beaded

beads, requiring 300 hours of handwork.

It was made by specialized workshop Atelier Baqué Molinié, which also created the bows for a capsule collection of magnums in different colors: black for the Grand Vintage Collection 2003; midnight blue for the Brut Impérial, and white for the Nectar Impérial Rosé.

These retail for 650 euros apiece, and the bows – inspired by an archival bottle design from the 19th century – can be detached and worn as brooches, marking only the second time that Moët & Chandon has created a fashion accessory.

Customers can shop the collection in pop-up shops at department store La Rinascente in Milan; Dubai International Airport; concept store Jet in Mexico City; the Galería Canalejas shopping mall in Madrid, and O-Yane Plaza, a multipurpose entertainment space in Tokyo’s Roppongi Hills district.

Harrods, which is home to a permanent Moët & Chandon bar, will host a separate pop-up from March 10 to 30, with a takeover of its façade on Brompton Road from March 17 to 30.

The temporary spaces, done up like blue gift boxes, will offer special birthday rituals and opportunities for personalization.

Outdoor ads will run from Saturday, with a focus on the U.S., France, the U.K., Spain, Germany, Mexico and Australia. The category leader, Moët & Chandon is present in 150 markets, with one bottle popped every second, according to the brand.

## A Challenging Year

The campaign film is by Convoy, the creative and brand agency founded by Juan Costa Paz and Nordine Benotmane, while Anthony Seklaoui shot the photographs.

“The goal is to inspire people to cherish the special moments in their lives and to come together with loved ones to

celebrate. It’s about spreading joy and creating memories that will last a lifetime,” said Williams, who is dressed in a Vuitton suit and pearl brooch in the clip.

“Wearing a look from Louis Vuitton in the campaign was a natural choice, as the design of these special limited-edition bottles dovetails perfectly with some of the propositions I have developed as menswear creative director of the brand,” he said.

The Moët Hennessy division is under new management, following the recent arrival of LVMH veteran Jean-Jacques Guiony as president and CEO, with Alexandre Arnault joining him as deputy CEO.

It’s counting on the collaboration to lift its sales of Champagne, which were down 8 percent on an organic basis last year amid a global slump in luxury spending, according to sources familiar with the LVMH data.

Scherer declined to give figures, but said Moët & Chandon’s performance was broadly in line with the segment, which also includes brands like Ruinart, Veuve Clicquot and Dom Pérignon. “We’re not better, and we’re not worse. Having said that, we gained market share in many markets,” she said.

Compounding a complex situation, unfavorable weather slashed France’s 2024 wine harvest. “Last year, for sure, was a difficult one. I mean, we never had so much rain,” said the executive, though she noted that chardonnay fared better than red grapes.

“We remain very positive for the future as long as we do our work, which we do in terms of crafting the most exceptional Champagne and experiences – how do we bring innovation to our category?” she added.

The brand is doubling down on its fashion credentials, following its summer pop-up last year with designer Charles de Vilmorin. It has previously created limited-edition bottles with the likes of Yoon Ahn, Virgil Abloh and Public School.

“A partnership like the one with Pharrell gives us the relevance to attract the next generation of Champagne drinkers,” Scherer said.



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## BUSINESS

# J.Jill Picks Mary Ellen Coyne as Next CEO

● Coyne spent nearly 10 years as chief executive officer of J.McLaughlin where she was instrumental in modernizing and growing the brand.

BY DAVID MOIN

J.Jill Inc. appointed Mary Ellen Coyne as its next chief executive officer and president, effective May 1.

Coyne, the former CEO of J.McLaughlin, will also join the board as she succeeds Claire Spofford, who announced her retirement from the top job in December.

Coyne is credited with revitalizing J.McLaughlin, driving sales and profitability at the 48-year-old brand during the nearly 10 years she worked there. Working closely with Kevin McLaughlin, chief creative officer and cofounder of J.McLaughlin along with his brother Jay, Coyne was instrumental in repositioning and modernizing the brand from its very traditional, straight-up preppy classic roots to a brand with a much more contemporary take on classic style. She also led a steady rollout of J.McLaughlin stores, enhanced the brand's e-commerce

capabilities and expanded the collection by introducing several new categories. Prior to J.McLaughlin, Coyne held executive roles at Ralph Lauren, including chief merchandising officer of women's and children's. She is a three-decade veteran of the retail fashion industry.

"I am honored to join J.Jill at such a pivotal time in its journey," Coyne said in a statement. "J.Jill's commitment to providing high-quality, versatile apparel that resonates with the consumer aligns perfectly with my passion for creating meaningful customer experiences. I am excited to work with the talented team at J.Jill to continue building on the brand's strong heritage and drive its future growth."

"Mary Ellen's extensive experience in the retail industry, combined with her proven track record of driving growth and strategic transformation, makes her the ideal leader to take J.Jill into its next phase," said Michael Rahamim, chairman of the board. "Her recent success as CEO of J.McLaughlin and her impactful tenure at Ralph Lauren speaks to her ability to build and scale businesses, enhance customer experience and deliver shareholder value."

Spofford ran the 65-year-old Quincy,

Mass.-based J.Jill for four years. During her tenure, she was on a mission to elevate the brand's profile and put greater focus on selling full-price casual merchandise appropriate for on the job and after hours. It's a segment of the apparel business that's sprung into popularity with people return to working at their offices after the pandemic. J.Jill sells merchandise under its own private label and primarily caters to middle-aged and older women.

Spofford once told WWD that J.Jill's sweet spot is "sophisticated premium casual." In terms of style, "We don't go out there, because she doesn't want us to go out there. We try to fast-follow on the trends. This premium casual, versatile product that you can dress up or dress down is really where we sit and that is what [the customer] is looking for. It's suitable for back-to-office or whatever you do during your day. You can dress it up or dress it down."

J.Jill's net sales for the third quarter increased 0.3 percent to \$151.3 million compared to \$150.9 million a year earlier. In 2023, J.Jill generated \$604.7 million in sales. The company operates more than 200 stores nationwide and an e-commerce platform.

"We believe, with over three decades of experience at reputable fashion and lifestyle brands, Coyne will be able to pick up the groundwork that has been laid by current CEO Claire Spofford with support from chief financial officer Mark Webb," Dylan Carden, analyst at William Blair, wrote in an equity research report. "We are particularly encouraged that under Coyne's leadership, J.McLaughlin achieved several years of high-single-digit growth and consistently maintained 70 percent margins with over 80 percent of sales

Mary Ellen Coyne



made at full price.

"Since 2021, J.Jill has focused on greater discipline around inventory, allowing for a more controlled position to stimulate demand at full price selling," Carden said. "Here, it would appear Coyne will continue executing on this strategy. Shares of J.Jill trade at six times our 2026 earnings per share, where we believe the company can return to a low-single-digit comp [with] low-single-digit store growth while maintaining margin. We see the largest risk at this point being macro, which puts the company in similar standing as the broader retail field."

The change in command at J.Jill was announced late Thursday afternoon.



## ACCESSORIES

## Giorgio Armani, 10 Corso Como Unveil Women's Shoe Collection

● The collection features ballerina flats, sabots, loafers and slipper models.

BY STEPHEN GARNER

Italian retailer 10 Corso Como saluted Milan Fashion Week on Wednesday night with a celebration at its store to mark the launch of a new women's shoe collection with Giorgio Armani.

The collection – which marks the duo's third collaboration together – centers on flat shoes, a staple of the Armani silhouette, offering a mix of refined comfort styles across ballerinas, sabots, loafers and slipper models. The shoe collection retails between 750 euros and 1,200 euros.

One of the standout styles include the mesh ballerina flats that are embedded oversized multicolor rhinestones and smooth black leather trims. The style features a square toe, leather insole with a stitched logo label, napa leather lining and

a natural leather sole.

Another key style is a simple leather loafer with a stitched apron. It also features a square toe, leather insole with a stitched logo label, napa leather lining and a natural leather sole.

The new shoe collection is now available at 10 Corso Como as part of a dedicated pop-up open until the end of March. The same setup will be replicated at the Giorgio Armani boutique located at Galleria Vittorio Emanuele II in Milan.

Following its debut, the collection will be available at Giorgio Armani boutiques and select flagships in Europe, Japan and China, as well as at Neiman Marcus in the United States and Tiziana Fausti in Bergamo, Italy.

This new collaboration follows what was a busy fall 2024 season for Armani. In September, Armani unveiled a special collaboration with Kith. The large collection spanned multiple categories and

even included three shoe styles – a chukka boot, hiker boot and a loafer.

In October, Armani relocated his New

York City flagship to 760 Madison Avenue on the corner of East 65th Street. The building has been entirely redesigned to include residential units, the new Giorgio Armani and Armani/Casa boutiques, and an Armani/Ristorante, which opened in November.

The October opening coincided with the unveiling of Armani's namesake brand's spring 2025 collection at the Park Avenue Armory in front of 650 guests, followed by a party.



Here and right: Styles from the new Giorgio Armani women's shoe collection.





# MISS SIXTY

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# The Reviews



  
**The  
 Collections**  
 Milan



## Tod's

Imagine walking into Milan's Museum of Contemporary Art PAC to catch the Tod's fall show and seeing Carla Bruni perched on a high pedestal, poured into sculptural dress that spilled onto the floor made from recycled leather fragments and holding a needle as the symbol of craftsmanship. It was quite a sight and made for an Instagrammable moment if ever there was one.

However, this installation by artist Nelly Agassi reflected owner Diego Della Valle's goal of a lifetime – to celebrate the artisanal intelligence of the brand's artisans.

Creative director Matteo Tamburini has embraced Della Valle's vision and since his arrival at the brand at the end of 2023 has evolved his designs with an increasing confidence.

The fall collection was a step further in his narrative and it was convincing. He was inspired by the museum and its history, explaining backstage how the venue was built in the early 1950s and was destroyed in a terrorist attack in 1993. Its refurbishment thus symbolizes "resilience and rebirth from its roots," similarly to the brand's own evolution while staying true to its heritage. As a space that showcases art, Tamburini looked to artists Carla Accardi, Alberto Burri and Lucio Fontana, but he cautioned that the inspiration was not literal, but instead explored "how they treated the fabrics."

Cue a beautiful brushed alpaca coat with black-and-white swirls reminiscent of an Accardi abstract painting or Fontana's technical severity reflected in the sharp and structured tailored coats. These also came in a new double-breasted style in mohair, where the buttons were positioned more on the side of the coats, which modernized the classic garment. The silhouette was elongated and formfitting.

A cotton trench with a printed furry texture had a trompe l'oeil effect. For a more traditional look, Irina Shayk wore a beautiful belted trench in leather that spoke volumes about Tod's expertise.

Tamburini continued to make use of the finest Pashmy suede or napa in bombers, and used double-layer cashmere in oversize peacoats with leather details.

Tod's gommino was revisited in napped python, and the brand's signature W.G. ankle boot was reinvented as a brushed Chelsea boot, flanking several riding boots.

The patchwork on the Di Bag Folio, in

maxi and small versions, was also inspired by the artistic installation and the Wave bag was made lighter and softer.

As Della Valle said ahead of the show, with artisanal intelligence "we put men at the center of the stage, and machines will never replace our artisans." Nor the creative directors who lead a brand with conviction and fresh ideas. — *Luisa Zargani*



Laura Biagiotti



## Moschino

"Luxury Is Relative," a sweatshirt declared midway through Adrian Appiolaza's latest show for Moschino, which could also be the title of a lecture as fashion grapples with a downturn, creative churn and a topsy-turvy world.

This varied, uneven collection included outfits seemingly made of paper, or trash bags; hats modeled after sofa cushions, and a handbag shaped like a sack of Pepperidge Farm Milano cookies.

(For the record, the designer prefers chocolate or coconut varieties, and can never eat just one. "I don't know what's inside," he said with a yelp of laughter.)

His show opened with a treatise on sartorial tailoring, but none of it quite finished, the stitches still visible and the thread still attached to a gold needle jabbed into a pin-cushion brooch. Underneath their suits and coats, models wore turtlenecks that resembled Stockmans.

So for Appiolaza, luxury can be a product of serious craft technique, like tailoring, or an idea that's original and

clever enough to go viral, like his clutch bags shaped like a baguette, or a stalk of celery, not only racking up views on social media but prompting reorders galore.

Contenders for fall include a globe-shaped minaudière, and a clutch of wound spaghetti, with cherry tomatoes as the ball clasp.

Founder Franco Moschino "was really about the chaos of ideas put together in a way that feels fun and festive," Appiolaza said during a preview. "So it's good sometimes to not hold back."

The Argentinian designer, now one year into his tenure, seems to be finding a way to honor the house's ironic sense of humor without cheap jokes, while also aligning them with subjects he cares about, including the climate crisis, and respect for all genders.

As at Prada, LBDs were a key silhouette at Moschino, some with smatterings of festive polka dots; others embroidered with dark clouds and jet-bead raindrops. A sweater version had strategically placed, sagging holes to approximate a smiley face, albeit a sinister one.



The venue was carpeted in black, and black confetti rained down at the end. "I didn't want to do anything extravagant or anything," he said.

Later, Appiolaza would bound out for his runway bow with a big smile, and a black T-shirt proclaiming, "Don't Be Silent." — Miles Socha



Roberto Cavalli

## Roberto Cavalli

The timing could not have been better. Fausto Puglisi unveiled a collection of Pompeii-inspired looks the day after frescoes depicting Dionysus, the god of wine and indulgence, were unearthed in a banqueting room on the archeological site outside Naples.

Maybe it wasn't such a coincidence. Puglisi is a culture-lover, poring over architectural details in his native Sicily (and beyond), flitting between churches, museums and archeological sites, snapping pictures of colored marble all over the world.

"I remember the first trip I made with my parents to Pompeii and it's still in my heart. It's a magical place, and an extremely modern one as well," said the designer, pointing to a picture of a dark red Pompeii fresco on his mood board.

"That deep red is very Rothko-ish. I love that Roman culture is connected to something extremely modern," he added.

Puglisi dug even deeper into the ancient ruins, working with an artist to recreate a blue-green garden fresco from the site. Its colors spilled over a saucy slipdress edged in black lace, a lineup of gowns embroidered with flowers and vines, and the gold serpent-shaped handles on handbags.

The Pompeii palette dominated, with rich reds and grays for velvet *devoré* slipdresses, and coats covered in lava-hot colors and edged in faux leopard. Those coats, and other hefty furs, were a wink to the founder's love of animal print, and to the exotic beasts kept by the ancient Romans for hunting games.

Feathery straps on short slipdresses and the delicate choker necklace on a black gown looked as if they were made from gold leaf, while the twinkling oversized sequins on la ong-sleeve minidress resembled mosaic tiles.

Puglisi went wild with prints, too, using abstract images of Pompeii's walls and frescoes for knotted, off-the-shoulder scarf tops and matching tap pants and wide-leg jeans.

"We all remember the golden age of Roberto, who used to sell thousands of printed jeans to all the American department stores. Jeans, jeans, jeans! Now, we're back on track selling printed jeans, but I wanted them to be cooler with a baggier shape but still feminine, and young," said the designer, who certainly has a respect for history, ancient and otherwise. — *Samantha Conti*



Roberto Cavalli



Etro

## Etro

During his tenure at Etro, Marco De Vincenzo has frequently describes his vision as "maximalist minimalism," meaning showcasing the fashion house's textile exuberance via sleek silhouettes and stripped-back layering more attuned to his language and modern times.

His fall 2025 collection leaned more into the former term, though, as reading myths about the origin of the world let the designer's imagination and ornamental impetus run loose. Inspired by the theme, he continued to investigate the origins of Etro, too, unearthing plenty of patterns to exalt with an untamed approach.

"My work is like that of an archeologist: I discover, dust off and take [elements from the brand's] legacy," said De Vincenzo backstage, explaining that he titled the show "Etro Magma" "because it seems to me that this family has created an incandescent matter that self-regenerates with its strong codes, and I simply tap into different ones every season."

De Vincenzo didn't hold back in conjuring a plethora of flashy prints of paisleys and botanical patterns, yarn fringes, sequins and furry elements. These blended with a wild, primordial force in a dense lineup paraded against an installation by Roman art collective Numero Cromatico that echoed hieroglyphs and prehistoric cave paintings with its graphic zoological motifs.

Animal shapes were reprised in garments and accessories via embroideries developed in collaboration with South Korean artist Maria Jeon, while florals abounded on denim pants, corduroy separates and chunky sweaters that telegraphed De Vincenzo's commitment to widening Etro's daywear offering.

The designer further emphasized thick jacquards, statement wool furs and frayed trimmings to convey a heavy tactile feeling that contrasted with billowing print dresses, form-fitting ribbed sets and glitzy flourishes that built on the overall '70s vibe.

The same mood informed the men's wardrobe via patterned duffle coats, painterly printed suits and monochrome options with a crinkled effect.

Despite the feast of print and texture, the best looks were the ones with a tonal approach to patterns. They showed that sometimes all it takes is just a sparkle.

— *Sandra Salibian*



Etro



## MM6 Maison Margiela

Do you remember Esther Cañadas? Her demonstrative, prowling style of runway walking seems to be making a comeback, including at the MM6 show on Thursday night in Milan, where models slowly stalked the room, making eye contact with front-row guests – sort of – through their censor-bar sunglasses.

Their leisurely pace meant that Ice Spice, who arrived 55 minutes late, could still catch the last half a dozen looks, while the rest of the audience had already spent 10 minutes appreciating the very fine tailoring on display.

They surely noticed vertical panels of silk lining fabric inserted in the back of some supersized wool coats and trenches, which could be gathered up for a more “normal” silhouette.

Enlarging and reducing wardrobe staples was the main idea this season, so there were also ultra narrow coats and suits with a fin of fabric running down the spine, reduced so much as to make it well-nigh impossible to close in front. Likewise reduced, jeans and dress pants came with extra seam allowance jutting out from the legs, giving pants a square aspect when viewed straight on.

Other attempts at reduction, by trapping shirts and coats under tight tulle tops or dresses, seemed forced.

This was a restrained MM6 collection, at times reminiscent of house founder Martin Margiela’s celebrated tenure at Hermès, felt in the demure pencil skirts and boxy, austere tunics in taupe wool or camel-colored suede. Long leather gloves added a glamorous touch.

Military shirts, lopped-off trenchcoats, cable-knit sweaters and striped polos were rigged with removable shoulder structures that gave familiar clothes a fierce, ramrod appearance. They looked cool and chic.

– Miles Socha

## Sportmax

Keeping up with Sportmax’s fashion direction has been challenging recently, for it has morphed toward different territories every season.

The underlying concept one could grasp, though, is based in the design

team’s continued design-driven, no-storytelling approach, rooted in their quest for exploring – and challenging – the possibilities of textures and shapes.

At Friday’s fall show, note cards on every guest’s seat contained statements about the collection, including “our job is

for the vision to become reality.”

Again toying with conceptual and abstract thinking – this season aimed at making the ordinary extraordinary – the team distilled a wardrobe that often deceived, and fascinated, the eye.

Closed-loop silhouettes were the overarching theme, as in the handkerchief dresses made of one single jersey cloth looped between legs, or silk frocks with panels jutting from either side and wrapped around the neck.

The wraparound feeling carried over to double woolen trenchcoats with over-capes, often trimmed in fringe, dresses with built-in scarves and in the more dainty but graphic evening wear.

A sleeveless minidress was made of tiny strips of laser-cut organza enveloping the body and protruded into fringes.

When constructions went more linear, texture played the trick, as in the denim-looking shirts and trucker jackets or faux furs embossed with a croc pattern.

Press notes reminded guests that Sportmax was launched in 1969 as a “catalyst of the ready-to-wear revolution by reinventing the women’s wardrobe with an unprecedented vision, highly evolved for everyday living.”

In that sense, the fall lineup was Sportmax to the max. – Martino Carrera



  
**The Collections**  
 Milan



by laser-cutting and embroidering fabric. He turned the lily lace into delicate tops, skirts and the hemline of a long, dark jacket.

Other looks were inspired by flower petals, as in the delicate panels that formed a deep V-shape at the back of a cape top, and the origami-like folds on the collar of a white coat and a black skirt.

When Colangelo wasn't tending to his garden, he was focused on designs that were both sharp and sensual. Standout pieces included a gray cashmere sable jacket and a lineup of cocooning mohair and alpaca tops and scarves that added a soft edge to Colangelo's stricter, but still elegant, silhouettes. — *Samantha Conti*

## La Double J

J.J. Martin is always able to inject a dose of positivity and energy into the season and it was no different for fall 2025 as she unveiled La Double J's collection in Milan's sumptuous and frescoed 18th century Palazzo Visconti di Modrone.

"I think that I am just intrinsically attracted to adornment of all kinds, and then the trick is always trying to find a balance so it's not totally overwhelming," Martin said, as she juxtaposed the rich interiors with "1970s galactic sculptures" as a way to "harmonize with the decor without looking like it's a car crash."

She dubbed the collection "Magical Matter" and explained that "it's all about the energetic transformation, raising everyone's vibration as usual" thanks to new "powered-up prints inspired by Mother Earth," featuring insects such as supersized butterflies; mushrooms; birds, and floral prints.

The prints reminded her of "what you would see under a microscope of budding life, constantly regenerating. We're always really recreating, so that's what I'm really interested in and in how we can transform our energies because we know there's a lot of darkness and density out there in the world. So what are the small things that we can do for ourselves to transform? This is just meant to be that kind of joy station," Martin said.

"Nucleus" was a print inspired by atoms and cells in patterns that resemble mosaic-ed stones and the "Camelot" print of a golden stallion was, upon closer inspection, made up of hundreds of other creatures and sprouts.

A catchy novelty was the use of scarves as a new construction turned into dresses and bias-cut tops, vests, blouses, skirts and capes, also reversible. It was an elevated take on boho that fit well with Martin's vision.

There were plenty of knits, which were more intricate and patterned this season, ranging from padded tweed vests and the meditation poncho to a hand-crocheted mini cardigan. Crystal embroideries added a luxurious touch to tweed jackets and skirts. A bomber in custom Lurex bouclé and a cocooning coat with "akimbo hems like a kimono," she said, was available in printed brushed wool.

Martin also presented the brand's first sneaker collection with Hdn-Ander, entirely made in Italy, comprising three high-top styles and five low-top ones decorated with in-house designed "vibration-raising charms for the wearer to customize their footwear to their energetic aesthetic." Blending basketball sneakers with the classic European tennis shoe, they are available with an additional set of laces threaded across the top and secured with a pearled button.

The collection was perfectly in sync with Martin's imaginative and colorful world, and there was plenty to please her customers. Crystals or no crystals, these designs are likely to uplift, energize and motivate them. — *Luisa Zargani*



La Double J



La Double J

## Giada

At first glance this collection looked like minimal Milanese fashion, full of rich fabrics that had been folded, draped and tailored with discretion. Up close, though, it was entirely different, with layers of detail and nods to history and botany.

Gabriele Colangelo took the iris as inspiration, specifically the one that appears in the foreground of Botticelli's "Primavera," and the symbol of the artist's native Florence.

Colangelo turned the flower into 3D embellishments on coats and dresses using tiny, tubular black glass beads. The flowers

drifted down the top and sleeves of a long, white A-line coat, while the stems and leaves were twisted into the delicate straps on a black evening dress.

The designer said he loves when the glass beads shimmer under the light and cast shadows on bare skin.

Colangelo also created a lily-shaped lace

THEY ARE WEARING

# MILAN MODE

During an unseasonably warm Milan Fashion Week, fashionistas opted for an upbeat, colorful array of looks and accessorizes. "Bold colorblocking is everywhere, with striking reds, pinks and neon shades. Many looks were accessorized with matching socks, shoes and bags," said WWD's street-style photographer Jonathan Daniel Pryce. Within that, boxy leather jackets, neckties and a good amount of retro '70s touches were some of the leading messages so far in Milan.

BY ALEX BADIA PHOTOGRAPHS BY JONATHAN DANIEL PRYCE



# WWD NY LUXURY BRIDAL ISSUE

This April, WWD, in partnership with The Bridal Council, presents a special printed edition of WWD's Digital Daily to coincide with **NY LUXURY BRIDAL FASHION WEEK.**

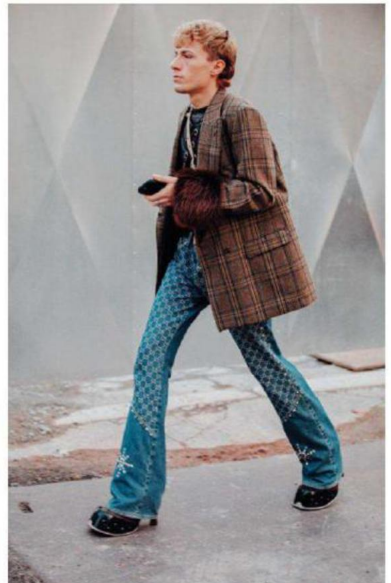
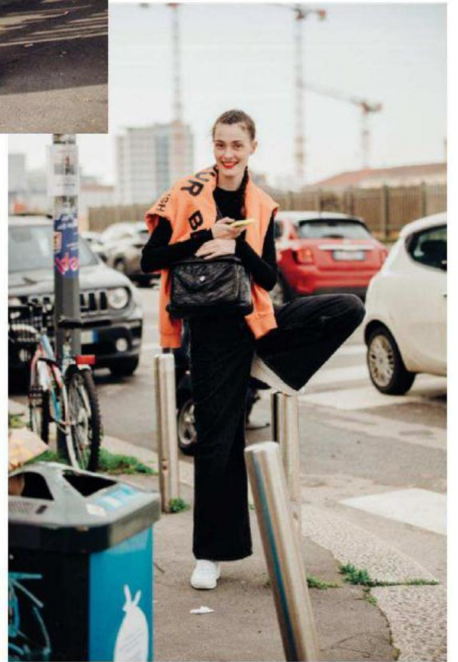
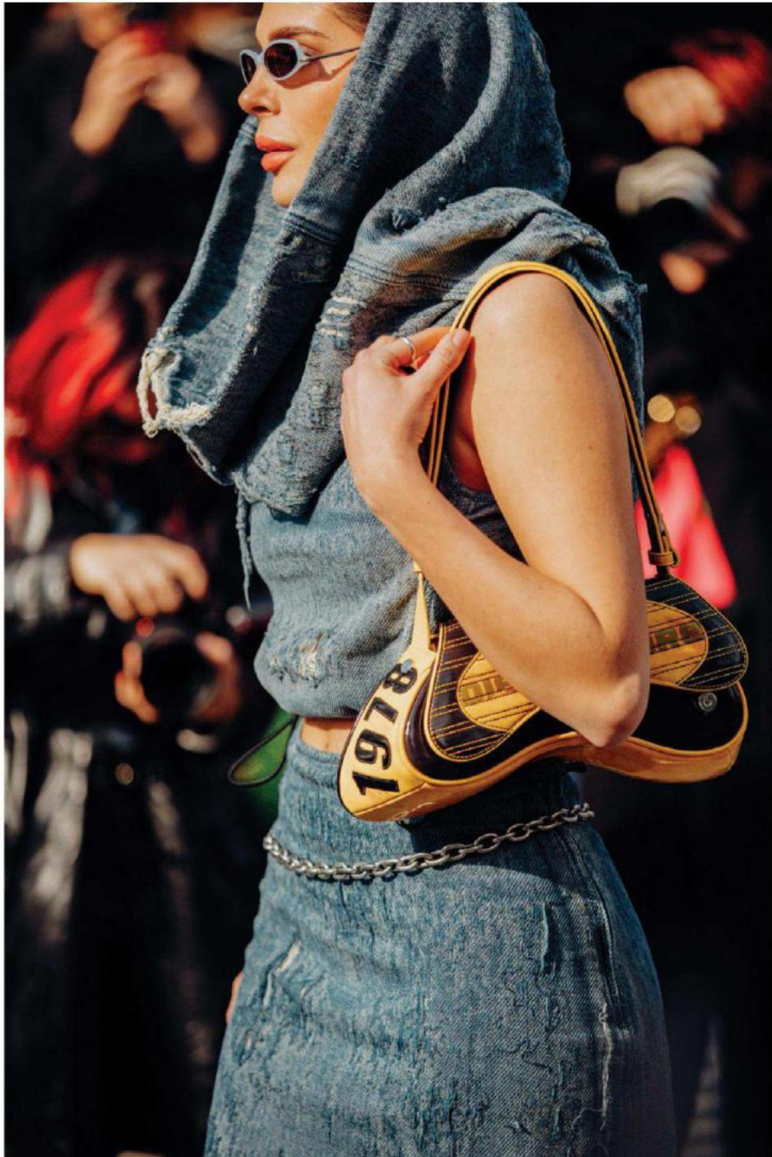
This issue recaps the hottest runway moments, spotlights must-have bridal trends, and offers a behind-the-scenes look at the future of the bridal market. With additional distribution during NYLBFW, it's the ultimate resource for industry professionals and bridal enthusiasts alike.

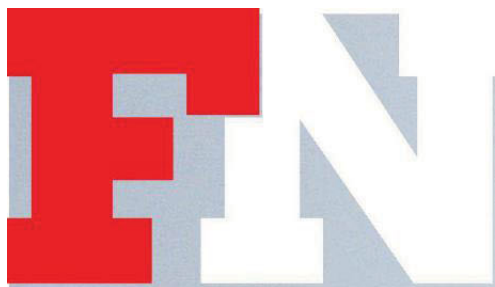
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