



**WWWD**

**DONNA KARAN**  
NEW YORK

# WWD

Fashion. Beauty. Business.



## Sheer Energy

Giorgio Armani is marking 50 years in business this year and he hasn't lost his soft touch or knack for timeless tailoring and Oscar-worthy eveningwear, like that seen here. His fall offer was filled with gentle shapes, gossamer layers and flat shoes for women on the move. *For more on Milan, which wrapped Sunday, see pages 10 to 17.*

PHOTOGRAPH BY AITOR ROSÁS SUÑÉ

## BUSINESS

# Lanvin Group's Revenues Fall 23% in 'a Transitional Year'

- The company has a new executive president, new creative leadership at Lanvin and Sergio Rossi and plans to drive growth this year.

BY EVAN CLARK

Lanvin Group's revenues fell by 23 percent last year to 328 million euros as it struggled through changes both within and without.

The company called 2024 "a transitional year marked by creative evolution and strategic realignment amid market headwinds."

Almost every part of the operation is on the move and during a time when the luxury world is struggling at large.

- In January, Andy Lew stepped up to take charge of Lanvin Group as executive president while continuing to hold the reins at the St. John Knits brand.

- Last year, Peter Copping was named artistic director at the Lanvin brand while Paul Andrew stepped in as creative director at Sergio Rossi.
- The company's store network is being consolidated.
- And the New York-based firm is opening a second headquarters in Europe to optimize its decision-making locally.

Lew made brief remarks on a conference call going over revenues for the year, saying it was a "pivotal" time for the company, which is headed into 2025 focused on "driving growth and enhancing operational efficiency."

To do that, he said the company was cultivating its leadership team, seeking revenue growth through "strategic partnerships and collaborative ecosystems" and looking for new creative leadership to deliver sales growth at Lanvin and Sergio Rossi.

At Lanvin, Copping had a strong start and staged his first show in late January, taking his cues from house founder Jeanne Lanvin's personal style in the '20s and '30s.

But there's plenty of work to do at the brand, which saw sales fall 26 percent to 82.7 million euros, with Greater China down 40 percent and North America off 19 percent.

Sergio Rossi sales fell by 30 percent to 41.9 million euros while Wolford dropped 31 percent to 87.6 million euros, St. John was off 12 percent to 79.3 million euros and Caruso was down 7 percent to 37.1 million euros.

David Chan, executive president and chief financial officer of the group, said: "While these results reflect the broader industry trends and driven by a challenging macro backdrop that weighed on consumer sentiment, particularly in Greater China and the wholesale channel, Lanvin Group has laid the foundation for gradual return to growth. We remain optimistic about our future prospects."



Backstage at Lanvin, fall 2025.

## BUSINESS

# Milan Court Lifts Judicial Administration On Dior Over Labor Practices

- Dior stated it was "able to further enhance [its] supply chain operations and establish a new benchmark for industry best practices" during the procedure.

BY LILY TEMPLETON

**PARIS** — A Milan court has ordered the revocation of the judicial administration imposed since June on Dior over allegedly illegal labor practices at some of its suppliers.

Dior said in a statement it welcomed the "successful early resolution" of the procedure, which came ahead of the one-year term initially outlined.

The court had recognized its "unwavering commitment to the highest ethical and operational standards," the French luxury brand noted. "Thanks to a constructive and collaborative dialogue with the court of Milan and the court-appointed experts, Dior was able to further enhance [its] supply chain operations and establish a new benchmark for industry best practices."

Last year, an Italian investigation was launched into alleged worker exploitation at several Chinese-owned firms in Italy

producing luxury goods for the Armani Group, Dior and Alviero Martini.

In the wake of the probe, Dior had vowed to take a larger proportion of its production in-house and in November, revealed the creation of a new industrial department tasked with strengthening its overall production capacity over the long term and ensuring the continuity of its know-how.

In a separate press statement, the court declared that Manufactures Dior Srl, an Italy-based subsidiary of the French brand, had "reacted positively and correctly," taking the receivership as "an opportunity for improvement and renewal" with corrective and preventive measures swiftly put in place.

"Dior remains deeply committed to upholding and enforcing our values of transparency, integrity, and respect throughout our supply chain," it continued in the statement issued on Friday. "We continue to monitor, and whenever possible strengthen, our internal procedures to maintain fair and equitable working conditions for everyone who contributes, with great commitment and skill, to creating the finest quality Dior products."

Earlier this month, the same form of special administration imposed on Giorgio Armani Operations, a unit of the namesake designer's fashion group, was revoked.



The Dior store on Avenue Montaigne in Paris.



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## BUSINESS

# How CEO Rati Levesque Is Rebuilding at The RealReal



Rati Levesque

● The luxury resale pioneer hit a profitability milestone last year and seems to be finding its way forward.

BY EVAN CLARK

Rarely do the worlds of high luxury and big value meet.

And when they do – as is the case with The RealReal Inc. – there’s usually some confusion.

When the company started out 14 years ago, it was the techie resale pioneer, breaking new ground, buzzy as can be and threatening to drop luxury on its head.

As the years rolled by and the company felt around for its sweet spot, inching only slowly toward profitability, much of the fashion world moved on as the next new thing inevitably came to the fore.

But The RealReal – having cycled through different approaches and chief executive officers – might just finally be starting to hit its stride.

Rati Levesque, the company’s first employee who stepped up to become CEO in October, hit a profitability milestone recently, turning in adjusted earnings before interest, taxes, depreciation and amortization of \$9 million for 2024.

Gross merchandise value expanded 6 percent to \$1.83 billion while revenues increased 9 percent to \$600 million, with the average order value rising 4 percent to \$545.

It took time for The RealReal to get to know itself.

The latest round of changes came when Levesque and chief financial officer Robert Julian took the reins as co-interim CEOs when founder Julie Wainwright left the business abruptly in 2022.

“[We] looked at each other and said, ‘there’s a profitable business in here. We know there is one.’ And so we made some big changes during that time,” Levesque told WWD in a recent interview.

For instance, the company boosted its “take rate,” increasing the amount it charges on each sale. That brought in more money and helped cut out items valued at under \$100, where the economics are harder to square with its service, which authenticates every piece sold.

The RealReal’s sweet spot was “anything over \$100,” Levesque said.

“We can sell really well, we can get top dollar for both the consignor and the RealReal [at that price],” she said. “You earn more with us because we’ve got over 40 million luxury shoppers on the site. When you’re known for luxury resale, you can sell things for more because you’ve got more of that client on the website and shopping in our ecosystem.”

The clientele is exacting and isn’t just looking for a vintage Prada look and a particular print from a 2002 collection, she said.

The RealReal also moved to a consignment model and stopped buying



The RealReal in Houston.



The RealReal authenticates all of the items it sells.

inventory. And it stepped away from unprofitable categories, including kids, home, art and outdoor goods.

## Going Back to the Core

“We just went back to our core of fashion buying jewelry, watches, handbags, ready to wear, shoes,” Levesque said.

The San Francisco-based company also stuck to its longtime love of high-tech everything and implemented a smarter pricing system that’s driven by AI, factoring in color, sizing, sleeve length, skirt length and so on.

All that together has reset The RealReal.

“It’s a completely different business model because we made those changes because we took a position on the product offering and who we want to be,” Levesque said. “The good news is it worked. We needed some time, we actually shrunk our base because some of the buyers and the consignors were only buying and consigning low-value items.”

“The P&L is different,” she said. “The flow-through from revenue to adjusted EBITDA now is much healthier. Now we got back to growth.”

But in some ways, nothing has changed.

The RealReal still has something to prove – not to its buyers and consignors who are already fans and supporters. Women make up 70 percent of The RealReal’s workforce and the CEO said the younger employees come in wearing Zara and leave in Givenchy.

But the broader business world might still need some convincing.

“People at the beginning told us, ‘Is this a real business? No one’s going to resell anything,’” Levesque said. “We went from investor to investor, and I’ll never forget all the ‘Nos.’ ‘My wife would never resell any of

her shoes.’ ‘My wife only shops at X place.’”

The bar kept moving for The RealReal, which was first told it couldn’t grow by 30 to 40 percent, and then that it couldn’t produce adjusted EBITDA and then that it couldn’t generate positive cash flow. (Free cash flow tallied \$1 million last year, an improvement of \$104 million from 2023).

Levesque’s response, maybe the only possible response besides giving up, was: “We’ll just prove it.

We’re always going to have that. All we can do is obsess over service, drive operational excellence and grow profitably and really continue to deliver product that resonates with our consumer and show that this can be a viable longer-term business. There’s \$200 billion sitting in people’s closets and in just the U.S. alone, \$80 billion gets added every year.”

Investors are paying attention to The RealReal. It was the best-performing fashion stock last year and is up nearly fourfold for the past 12 months. But the company’s overall value doesn’t necessarily reflect that opportunity of all those luxe bags and dresses hidden away in the back of closets.

The stock rose 4.4 percent to \$6.82 on Friday, leaving it with a market capitalization of \$759 million. When it went public in June 2019, the company was valued at \$2.5 billion on its first day of trading.

“I don’t think people quite understand that this is not a commodity. I think we get lumped up with discretionary from an investor shareholder standpoint, but in a lot of ways we’re different than that. We’re a value play,” Levesque said. “When the consumer might be pulling back a little bit, we see less of that because of who we are and what we’re doing.”

So The RealReal and Levesque are just going to have to keep proving they can do it.

“Resale is not going to go away,” the CEO said. “It’s now a part of how people are thinking about things. It’s a part of the community, the broader culture. Resale is becoming more mainstream, and it is changing the way people shop every day.

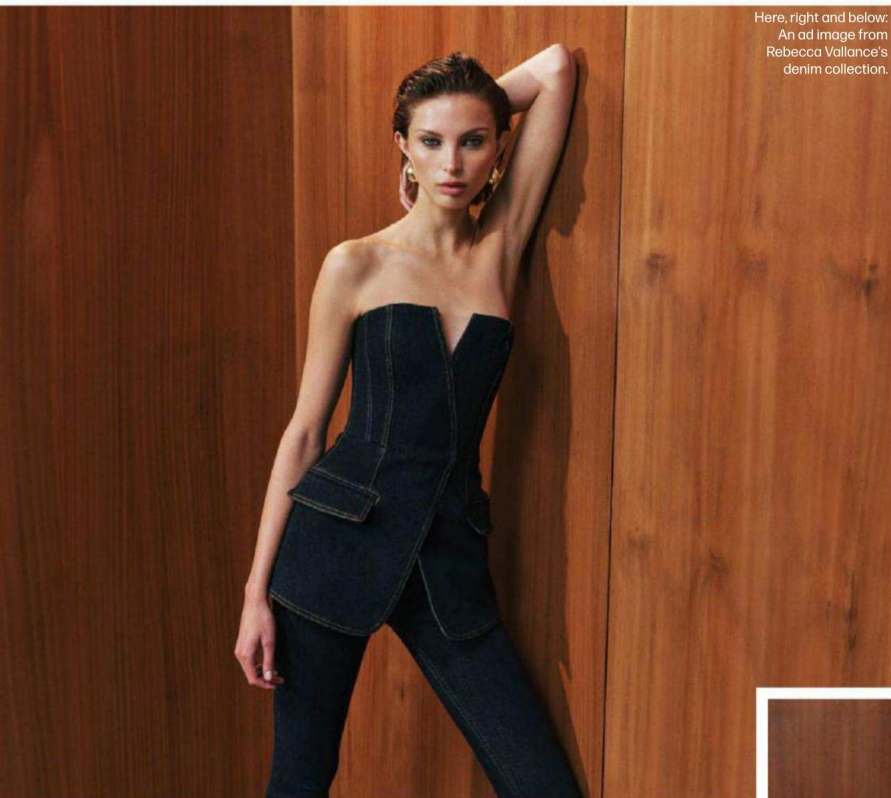
“It’s kind of exciting,” she said. “If you can wrap your head around that, you realize that we’re just getting started in so many ways.”



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FASHION

# Aussie Designer Rebecca Vallance Launches First Denim Collection



Here, right and below: An ad image from Rebecca Vallance's denim collection.



- The offering includes 15 denim pieces ranging from jeans to dresses and aviator jackets.

BY LISA LOCKWOOD

**Rebecca Vallance**, the Australian fashion designer, is launching her first denim collection. The initial collection encompasses 15 pieces that are available globally online and in all Rebecca Vallance stores throughout Asia.

Known for her tailoring and craftsmanship, the collection features sculptural high-waisted straight-leg jeans; tailored flares; cinched-waist, fitted denim dresses; a strapless denim top with cinched-waist detail; oversize aviator denim jackets with cocoon-sleeve tailoring, and a modern denim tailored blazer. Prices range from \$285 to \$570.

"The goal for me is not only to make each woman feel her most beautiful self wearing the pieces in the collection, but also to dress her through the day in all facets of her life, whether that's waking up and racing the kids to school in the morning, going to work or catching up with girlfriends for lunch. That definitely means wearing denim jeans at some point," said Vallance, on a call from Australia.

"I'm not always dressed up to the nines, and it's a natural, authentic evolution of the brand. It was something our customers were definitely asking us for, and we wanted to do denim in our own way," she said.

Vallance is offering 15 stock keeping units — six jeans, four dresses, two tops, two jackets and a blazer. The high-quality denim comes in three core washes — washed white, mid-blue and dark indigo.

Sixty percent of Vallance's business is

international, and 40 percent is done in Australia. By May, she will have 13 stores in Australia.

For the launch, she's doing an exclusive direct-to-consumer launch and then will roll it out. "I always like to launch new categories with our direct-to-consumer model," said Vallance. "We launched bridal after COVID which was direct-to-consumer. After that, I roll it out."

The denim collection is being made in China.

Will she be chasing the trends with her denim, or just design what she likes?

"Look, I don't love the whole trend space. I want to be relevant, I want to be modern. I like to do what is authentic to Rebecca Vallance, to the brand. I think the customers appreciate that. When they spend a certain amount of money, they want to have it a long time, as opposed to a seasonality-based collection," she said.

As for silhouettes, she's launching a skinny leg, "a really cool flare," and a wide-leg jean. "We're loving that whole finished look — the denim jacket with the cinched-in look and the cocoon sleeve. It has a sexy DNA. There are some very sexy minidresses. It's very us," said Vallance. Sizes range from size 2 to size 12, and the collection launches Monday.

Discussing her inspiration, she said, "I think I wanted it to have that sex appeal. We definitely have a nod to '70s denim with the flare. You also see it in the campaign as well. It's quite a '70s polish," she said.

For the campaign, Pierre Toussaint photographed Lulu Wood, who's been the face of Tom Ford. "We were thrilled to get her exclusively. She's Aussie and she's killing it at the moment," said Vallance.

Turning to overall business, Vallance said the company has had a really big year and a half. She anticipates by June 30, business will be up 35 percent versus last year.

"Eveningwear is doing great. We're having callouts for more and more gowns" she said. She said people also want a pared-down look. They are launching denim at the same time they're launching a knitwear capsule. She said she wants to dress women for all aspects of their lives.

Vallance said she's listening to her customers and personally reads the end-of-day reports from all the stores every night. "How we ended up doing gowns was Net-a-porter saying to me, 'I think you should do gowns.' And I said, let's try it."

"We've been approached to do lots of things and it's more about what is authentic to the brand, what does the customer really resonate with and working

strategically and slowly and getting it right as opposed to being everything to everyone," she said.

Launched in 2011, Vallance's clothing is carried in such retailers as Net-a-porter, Mytheresa, La Rinascente, Selfridges, Harvey Nichols, Harrods, Brown Thomas, Farfetch, Neiman Marcus, Nordstrom, Saks Fifth Avenue, Shopbop, Revolve, Holt Renfrew, Bhdn, Anthropologie, and Galeries Lafayette, and is available at the company's boutiques.

The brand has been seen on such celebrities as Naomi Campbell, Nicky Hilton, Dakota Johnson, Rita Ora, Lady Gaga, Eva Mendes, Hailey Bieber, Paris Hilton, Priyanka Chopra, Aubrey Plaza, Sienna Miller, Eva Longoria, Molly Sims, Rachel McAdams, Chrissy Teigen, Chanel Iman, Joan Smalls, Halle Berry, Sofia Vergara, and Kate Beckinsale, among others.

## WELLNESS

# Basketball's Iman Shumpert Launches Cannabis Brand 'TSA Approved'

- The brand, created in partnership with farm and cannabis company Glenmere Farms, will be available in New York State starting in March.

BY EMILY BURNS

**Iman Shumpert** is the latest celebrity to tap into the cannabis craze.

The professional basketball player, last seen on the Brooklyn Nets, is launching TSA Approved, a wellness-centric cannabis brand, in partnership with vertically integrated Glenmere Farms founded by molecular biologist Dr. Sha-Ron Pierre-Kovler, who has studied the endocannabinoid system and the benefits of THC. The lifestyle brand will be available throughout New York State starting in March with a sativa-dominant strain focused on creativity and an indica-dominant strain focused on relaxation, both around \$50 for 3.5 grams.

According to the team, the cannabis market in New York is estimated to be worth \$1 billion and within that, TSA Approved is aiming to reach \$5 million in monthly sales. Additionally, Shumpert's involvement is a multimillion-dollar deal, according to the team.

Pierre-Kovler is New York's first biomedical researcher with a license to grow and distribute cannabis. Upon starting Glenmere Farms, she knew she wanted to create a consumer-facing brand with a known name at the center. Enter Shumpert.

"I just said, 'Hey, I feel like I need a partner, someone that understands a consumer, someone that smokes all the time, that smoking [was] part of their daily regimen,'" said Pierre-Kovler. "It was part of Iman's journey, and I was interested in that intersection between my curiosity about the plant and my knowledge on the potential to revolutionize health and wellness and



someone that is actually utilizing every day...Iman was able to explain the role of the plant in his daily life."

The name TSA Approved is a cheeky yet meaningful play on Shumpert's own experience with the cannabis landscape, as he was arrested for carrying

marijuana through the Dallas Fort Worth International Airport in 2022.

"Having my trial at the airport, it was more about education for me, as well as a solution for medical because though I played in the league, I had a lot of injuries that I played with," Shumpert said. "I still

ended up having to do a lot of different surgeries, a lot of different rehabs. With surgeries, rehabs and trying to come back from injury, a lot of times, you have to explore the possibilities of medicine. In my experience, I don't want to get strung out on prescriptive pills... so I looked to cannabis in those times."

He continued: "I found a harmony in using cannabis as opposed to having to stay on a prescription."

Having followed Shumpert's experience, Pierre-Kovler knew he would be an ideal representative for this type of brand.

"From an advocacy perspective, it was something that stood out in the cannabis community, and we definitely want to help shed light on patient access and access to what they need for their day, just as if you are a diabetic and you might carry insulin with you on a plane," she said, adding that she is hopeful federal legislation is on the horizon.

Shumpert added: "It's turning trials into triumph... Instead of letting that moment define me negatively, we're transforming it into a movement that acknowledges and celebrates the role of cannabis in our daily lives."

In addition, Shumpert and Pierre-Kovler are working with sports injury advocate Bianca Stewart to create The Vet Evolution Program, which will develop wellness protocols and experiences for athletes during and after their careers.

As far as what the future holds for TSA Approved, Shumpert's ultimate goal is for other professional athletes to embrace the brand.

"Within the next year, we aim to have players embrace our brand as their go-to for recovery and wellness. Our vision extends beyond just basketball – we hope to establish wellness touch points in various cities with professional sports teams, providing players across all major leagues with access to our specialized care," he said – in 2023, the NBA removed marijuana from its banned substance list. "This approach allows us to serve the wider professional sports community, as cannabis-based recovery continues to gain significant traction among elite athletes."

## BEAUTY

# Rodan + Fields Enters Ulta Beauty



- This marks the first major retail partnership for the skin care brand.

BY KATHRYN HOPKINS

**Rodan + Fields** has scored its first major retail partnership, teaming with Ulta Beauty. The antiaging skin care line started in

2000 by Proactiv founders and practicing dermatologists Dr. Katie Rodan and Dr. Kathy Fields will enter 150 Ulta Beauty doors and debut on its website.

"Rodan + Fields Beauty has always been about delivering confidence through real skin care results, empowering women with science-backed solutions tailored

to their unique skin care needs at every stage of life," said Anncy Rowe, chief commercial officer of Rodan + Fields Beauty. "This expansion into retail is an exciting moment for us because we know that more women will be able to discover our cutting-edge formulas."

Products that will be available at Ulta include Lash Boost Eyelash Enhancing + Conditioning Serum, \$153; Redefine Intensive Renewing Serum With Retinol, \$99; Total RF Serum Anti-Wrinkle Face Serum, \$159, and Hydra Mask Gel Cream with Peptides for Overnight Barrier Repair, \$54.

"We are excited to welcome Rodan + Fields to the Ulta Beauty family," Lisa Tamburello, vice president of merchandising at Ulta Beauty, said.

"As a female and dermatologist-founded skin care brand, R+F brings innovative formulas that align with our commitment to offering guests effective solutions. We look forward to introducing their products to even more beauty enthusiasts through this exclusive retail partnership."

In addition to this, Rodan + Fields Beauty is also unveiling a new Dermatologist Advisory Board – a collective of board-certified dermatologists. The Dermatologist

Advisory Board will collaborate with the company's innovation team to advance the use of proprietary ingredients, breakthrough technologies, and innovative solutions for both skin and hair care.

As part of the retail expansion, the brand plans "unprecedented levels of investment" across paid media, influencer, and PR to increase brand awareness, including an influencer and media event, PR mailers, and more.

This comes after the brand revealed a \$75 million funding round, and unveiled a new business model, resulting in the elimination of about 100 roles.

This entailed it moving away from a multilevel direct-selling model to a new affiliate program, supported by a broader array of marketing and advertising across traditional channels and social media.

Dimetri Haloulos, chief executive officer of R+F, said: "We moved to an affiliate model. We're above all expectations, and we have a strong community. We're trying to keep that community growing, invest in brand storytelling and invest behind a retail partner, because we do not believe it's a zero sum game."

The brand's founders sold the business to the Estée Lauder Cos. in 2003, but repurchased it in 2007 and relaunched the following year with a direct-sales model, building a network of independent consultants to sell products. In the spring of 2018, TPG made a strategic minority investment in R+F.





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# The Reviews



## Giorgio Armani

It's been 50 years since Giorgio Armani launched his label, and it's sometimes easy to forget what he stood for and how impactful his designs were, especially for Boomer women. Whether they were climbing the corporate ladder, or taking a turn on the red carpet they wanted to look powerful, elegant and "and not like a Christmas tree," as Sophia Loren, one of Armani's biggest fans, once said.

Armani was designing for all of them, tearing off collars, pulling out linings and sculpting soft shoulders with his needle and thread. The silhouettes were fluid, the tailoring was meant to flatter a variety of body shapes, and the earthy color palette was inclusive from the get-go.

Greige has always been Armani's color, and it still looks good on almost everyone.

It should come as no surprise that

in such a big anniversary year, the fall collection was Armani-core, brimming with the silhouettes, colors and tailoring that made him famous and beloved of that first generation of women who couldn't get enough of all that low-key power dressing.

The collection unfurled in the show space at Armani's headquarters on via Bergognone. It was set up like a vast cocktail bar, with semicircles of seating around tables set with little Armani Casa lamps while models walked on a long runway that snaked through the room.

They were dressed in updated Armani classics. There was a trench with leather piping and a soft elastic gathering at the back, and a lineup of long top coats in chocolate, olive or gray, some of which came with brass military buttons. For evening, those long coats took a glamorous turn in fur, chenille or crystal embellishment, and were layered over slim or draped trousers. ▶



  
**The Collections**  
 Milan



Jackets – collarless, patterned or with sparkling embroidery on the sleeves – played a starring role, too. Among the standouts were drummer boy styles, which came with frogging or velvet panels, while sportier coats had padding or old-fashioned cross-stitch patterns.

Armani paired many of them with chubby fur stoles and voluminous scarves, which have been over the European runways so far this season.

Trousers were loose and fluid and included harem styles. Others had draping at the front, a nod to all of the Middle and Far Eastern influences that Armani has woven into his collections over the decades. As the show progressed, the trousers became more dramatic, with sheer panels, gold embroidery and sequin shimmer.

Eveningwear called for sunglasses – and not because the days are getting longer here in Italy. Nearly every look was high-shine, from the embroidered shawar kameez styles to the strapless dresses iced with sequins and covered with sheer, shimmery veils.

And because Armani is always trying to draw the sting out of dressing, every model was wearing flat shoes, booties or sandals. “Women don’t need to be slaves to height, and they shouldn’t feel pressured to dress or behave in a mysterious, sexy way,” said the designer following his spring 2024 show in September 2023.

At the time, Armani said that all a woman really needs is a nice outfit and a sparkle in her eye. After 50 years, he’s still designing like he means it. – *Samantha Conti*





## Versace

How inventive of Carol Burnett's costume designer Bob Mackie, for that famous "Gone With the Wind" sendup, to transform parlor curtains, rod included, into an unforgettable Scarlett O'Hara costume.

At a time when interior design, hospitality and fashion have never been closer, how cheeky of Donatella Versace to pilfer quilts from the Versace Home collection and transform them into a glamorous, portrait collar puffer jacket; a tutu, and a corset-topped, leg-baring ballgown as sexy as it was cozy.

The house's bold, baroque prints formed the backbone of a strong Versace fall collection, also appearing on leggings, sculpted skater skirts, silky balloon-sleeve blouses – and lining long leather and wool coats.

The menswear must have sent Hanan Besovic into raptures, given all the sweeping coats, flashy shirts and gold hardware favored by the fashion commentator known by his Instagram handle I Deserve Couture. Some printed shirts and jeans were glazed with clear sequins for extra oomph.

From the moment the show lights went up at the giant streetcar depot, illuminating a very long black runway belching dry ice, you could feel the Versace fierceness that's been missing the

past few seasons. (You could also feel the over-the-top luxury of heated bench seats, and rococo-print lap blankets.)

The heels on shoes were shaped like daggers, the platforms could give you vertigo, and there were enough leather pants for a Peter Marino look-alike party.

You could quibble that the collection was too rooted in the past – but what a past. The extensive show notes highlighted that the studded, V-shaped collars and pockets were cribbed from the fall 1991 collection; the offset shoulders from fall 1997, and a pair of exceptional swagged-fringe dresses in gold and silver from the fall 1998 Atelier couture range.

The designer interspersed sleek black tailoring between more opulent looks, and her roomy black blazers looked cool shrugged over strapless minidresses, frilly bodysuits or a lingerie-style slip.

The dresses were terrific, from skater styles with crystal-embroidered skirts to chainmail gowns that may very well turn up on Oscar night on Sunday.

Versace did not offer previews this season, or backstage interviews, perhaps to avoid questions about the sale of the company – its American owner Capri is said to be in the late stages of finding a buyer – and about her own future as its longtime creative leader.

Luckily, the collection spoke for itself, clear and loud. – *Miles Socha*





Ferragamo



Ferragamo



Ferrari

  
**The Collections**  
 Milan



Ferrari

**Ferragamo**

Since the off-duty model look has gone the way of skinny jeans, how about the off-duty Pina Bausch dancer?

Models dressed in handsome wool overcoats and nightgown-like silk gowns tread a runway carpeted in red rose petals, their bare feet slid into furry flip-flops at the Ferragamo show, which saw creative director Maximilian Davis continuing to explore the world of dance. (Last season was ballet.)

The late German choreographer had no specific connection to Ferragamo, but her troupe's style signatures – long, stick-straight hair, handsome coats and long, silky dresses – resonate still, and continue to inspire fashion designers.

Davis zeroed in on the presence of flowers in her work – a mountain of red roses for “Der Fensterputzer”; a sea of pink carnations for “Nelken” – and scattered petal embroideries on dresses, or agglomerations of them on the ankle straps and toe boxes of mid-heeled shoes.

“Ferragamo was very known for using flowers as prints as an embroidery,” he said backstage, noting that a troll through the archive also unearthed a lot of footwear with flower details.

This rates as Davis’ smoothest Ferragamo show yet, hardly a barn burner, yet pleasing in its restrained palette of red, camel, white and black, and its devotion to enduring and “normal” clothing archetypes, as Bausch favored. And so there were knit tube dresses, double-breasted topcoats, satin skirts and sheer flapper dresses banded

with shearing and lace for modesty.

Swooping stoles and scarf-like necklines have been a recurring theme this season, which can probably be traced back to Matthieu Blazy’s hit Bottega Veneta collections.

Here, they gave drama to simple gray sweaters and tweed coats. Sometimes sleeves on tailored garments gave the impression of stoles, or stoles with sleeves served as an alternative to a bolero.

Capitalizing on the popularity of its Hug bag, Davis transposed its sagging buckle hardware onto leather blousons and suits, and as an offbeat, double-pouch belt bag. He figures Bausch would smile on its utilitarian intention. – *Miles Socha*

**Ferrari**

For Ferrari’s creative director Rocco Iannone, creativity is paramount, it is what has enabled humankind “to improve itself, write new chapters and focus on the research of beauty.”

Backstage ahead of Ferrari’s fall show, he spoke of the Officina, an atelier, lab or study center, where a collection is launched into production, and “where creation takes place.” For Ferrari, this is its workshop, “the beating heart of its universe.”

This translated for Iannone into an extensive and meticulous exploration of textures and materials. All surfaces underwent special treatments. For example, a group of leather jackets and pants were oiled, sponged and hand-dyed in a range of different colors, creating intriguing artistic motifs.

Pinstriped patterns were revisited in mélange versions and 3D weave yarns. Jersey in body-hugging column dresses resembled velvet. Garment-dyed nylon gabardine showed an iridescent finish that had a technical feel. Silk velvets and jacquard fil coupé embellishments looked like feathers on skirts, pantsuits and bombers. Denim was treated to create trompe-l’œil patterns. Ornamental stuccoes were the inspiration behind the

knits with braids and ribbing.

The coats were impeccably and rigorously tailored, in a defined and elongated silhouette. Shearing outerwear had a frosted finish.

Iannone played with leather fringe on the miniskirts, dresses and jackets that add movement to the garments, he observed, and were presented in a deep red inspired by Ferrari’s Formula 1 livery this year. The fringes are also a reference to the mane of the Prancing Horse, the brand’s iconic logo.

While succeeding in peppering the collection with the brand’s distinctive symbols and narrative, Iannone also is assuredly infusing his own aesthetic into the garments and accessories, in alignment with the luxury positioning of Ferrari. The Formula 1 2025 season kicks off on March 16 in Melbourne, with Lewis Hamilton joining Charles Leclerc on the team. Attention on the sport is reaching fever pitch, with promising commercial prospects – and the brand’s fall collection is on track to help fuel them. – *Luisa Zargani*

## Missoni

In tricky times for high-end fashion, brands are going back to what they do best, dusting off the classics, updating them for a new generation and crossing their fingers that customers prioritize quality over quantity.

Nowhere is that more true than at Missoni, one of many big-name European brands that has recently ejected its creative director and started down a more commercial path.

Last October, Missoni's chief executive officer Livio Proli announced – in the same breath – the long-mooted departure of Filippo Grazioli; the appointment of company veteran Alberto Caliri as his successor, and a shift in strategy.

“We are thinking of one lifestyle collection that covers menswear, womenswear and home, and not three single lines,” said Proli, adding that Caliri could bring a sense of consistency back to the brand. And that's just what Caliri delivered.

The collection felt like one big reset. Caliri drew on his memories of how the company's late founders, Tai and Rosita Missoni, dressed – he in multicolored cardigan jackets with shawl collars, and she in finer-gauge patterned knits, turtlenecks and long, skinny scarves.

Caliri added that while he may have been inspired by the past, he was looking dress younger men and women, and going for a “dynamic, modern, daywear” look.

To wit, he layered nubby knits and jackets over short patterned skirts and transformed oversized, tweedy cardigans and chunky zigzag turtlenecks into minidresses. He teamed those looks with giant scarves, some with a magnified check, mittens and skinny, stripey turtlenecks worn as base layers.

Jackets had heft. Some were even padded, while others were covered in lumberjack checks, tangles of skinny stripes, or windowpane squares with a built-in scarf. Autumnal colors – brown, burgundy, orange and red – and dizzy patterns spilled onto the knitted collars of leather jackets, cardigan jackets and tailored suits.

In a further effort to get down with the kids, and despite the chilly concrete show venue, Caliri kept models' legs bare and finished off the looks with flats – strappy sandals, chunky boots and slingbacks – for a generation on the move. – *Samantha Conti*

## Loro Piana

The relationship between Loro Piana and nature is of utmost importance for the luxury brand, which celebrated lands close to its history and its precious fibers for fall 2025.

The journey the company embarked on this season started in Argentina, passed through the Scottish Highlands and landed in New Zealand and Australia, the home of its merino wool.

The refined wardrobe of the Loro Piana traveler followed suit through looks that were treats for both the eye and the hand with their nonchalant sophistication and top-notch fabrications, their softness too tempting not to touch.

Embroidered double cashmere jackets paired with a matching full skirt or gaucho pants tucked into leather boots had Argentinian echoes and was a recurrent silhouette in the collection.

The equestrian reference was reinforced in looks that winked to the British countryside and that one could easily picture the royals in. From the Maremma jacket hailing from Loro Piana's archives and made extra-comfortable with wool

inserts to quilted hunting jackets and parkas, the outdoorsy proposition flanked the overall polished tailoring, which also included relaxed suits, collarless jackets and tuxedos tweaked into quilted silk versions or featuring cashmere lapels.

But as always at Loro Piana, texture spoke louder than shape, with cheviot, cashmere, silk, cash melton and merino wool rendered in earthy colors. In its constant pursuit of excellence when it comes to fibers and textiles, the company also introduced the Royal Lightness yarn and fabric, developed by a team after two years of research and showcased at the brand's presentation in a special installation with an artisan at work.

The former mixes Mulberry silk and the finest merino wool into an ultra-fine sheen thread, the latter is a lightweight double-sided blend of 21-denier organzino silk with 15-micron cashmere. New tools in Loro Piana's expert hands that promise to satisfy its ever-demanding target customer. – *Sandra Salibian*

## Bally

Performance. The word could create anxiety in many of us but for Simone Bellotti it telegraphs “an act of self expression on a stage.”

The stage for his Bally fall 2025 coed collection was a floor left bare in the Velasca Tower, a newly restored 1950s skyscraper, a view of Milan's skyline below. The space helped enhance the designer's stark and minimalist aesthetic – save for a supersized checkered motif in China blue, a floral pattern on a short dress and colorful sequined ballroom skirts.

“The starting point of this collection was an exploration of routine – the repetition and order that shape our daily

lives. Eventually we yearn to challenge this structure, to subvert it, to dream, and to escape into a world that is less precise and more instinctive,” read the show notes, which also mentioned Swiss artist Luciano Castellì and his works of “unrestrained self expression. This juxtaposition further deepens the dialogue between discipline and creativity, a core theme in Swiss culture and history.”

That might sound cryptic and, unfortunately, there was no opportunity to speak with Bellotti, which was a pity because his views on art and how they translate into his fashion always make for an interesting conversation. While the official reason for the closed backstage was that it was on a different, unreachable floor of the tower, the suspicion that this helped avoid questions about his future at the brand was strong. As reported, sources in Milan say the Gucci alum may be headed to Jil Sander now that the exit of Luke and Lucie Meier has been confirmed, and as Bally goes through some changes under a new owner.

In fact, while Bellotti again showed pleasing peplum tops and sculptural dresses and rigorously tailored suits filled with irreverent touches – for example, disrupting them with sprouts of pink or lime green shearing – the designs didn't really evolve. Since his appointment in May 2023, Bellotti has created a precise silhouette for the brand, which has garnered positive editorial and commercial reviews. The sleek leather pea coats, the vintage-looking denim designs, the flouncy dresses and the terrific accessories were all still there for fall, but overall the collection lacked a certain oomph.

Here's hoping that, whatever is next in the cards for Bellotti, he will be able to express his talent with gusto.

– *Luisa Zargani*



Missoni



Loro Piana



Bally

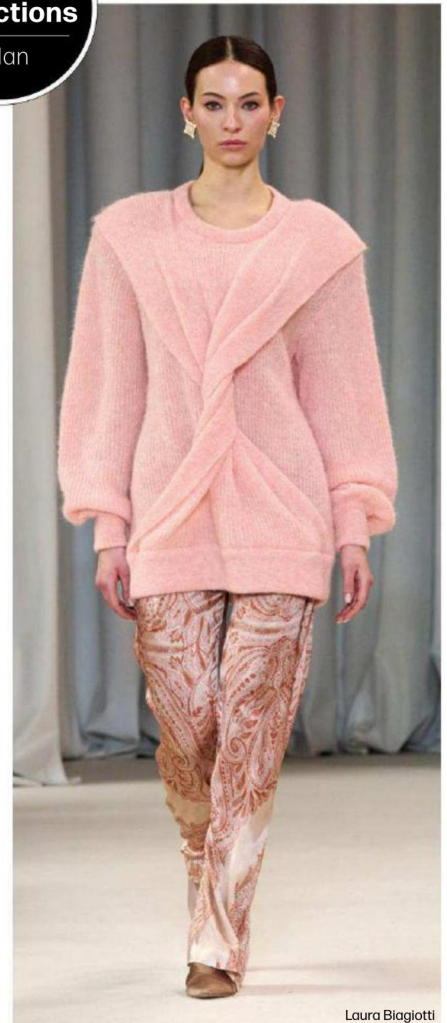




Elisabetta Franchi



Ermanno Scervino



Laura Biagiotti

## Elisabetta Franchi

Elisabetta Franchi celebrated “free, resolute women, confident in their power and their sensuality without compromises” in her fall 2025 collection.

In fact, she turned to the ‘90s and the early 2000s for inspiration because “in the former decade women felt they had to dress as men, and in the following decade they reclaimed their dresses and their femininity,” said the creative director of her namesake brand.

Franchi admitted the customer she had in mind this season was similar to herself, someone “who wants to dress well and chooses less ostentatious” designs compared to her past collections. To be sure, the lineup, unveiled in Milan’s stunning and opulent 17th-century Palazzo Acerbi in the Baroque style, was more sophisticated, sleek and rigorous than expected. “I chose this location because of its grandeur and boldness,” which contrasted with the sharp tailoring of her pantsuits and statement coats.

The designer, a dedicated animal-rights activist, presented coats, biker jackets and shirts in mock crocodile, and the scales of the reptile were also reproduced in light embroidered dresses sparkling with sequins. Ditto for the furry looks, in sync with the trend in Milan, and the vinyl jackets, fetching also in a deep burgundy hue.

The focus was on the shoulders and on the waist, with sculptured and body-hugging dresses, midi pencil skirts and suits. The black looks were all lit up by gold details and buttons. Strategically placed cutouts contributed to the sultriness of the evening dresses in jersey.

There’s no denying Franchi is a designer who is focused on catering to her community built over the years and, in this new phase with the arrival last year of former Gucci president Marco Bizzarri as an investor, she showed she’s staying true to her vision while further modernizing it.

— Luisa Zargani

## Ermanno Scervino

It was a tale of two collections. On one side, there was sculptural tailoring, luscious knitwear, and clothes meant for movement. On the other, corsets, black lace and skimpy bra tops, totally out of tune with modern times.

Ermanno Daelli loves dressing women and “exalting” femininity. “I couldn’t imagine doing anything else,” said the designer as he greeted one of his early — and favorite — models, Natalia Vodianova, backstage before the show.

He described the collection as a play between masculine and feminine with lots of classic fabrics — check, herringbone and houndstooth — in addition to shearling and leather.

So much of it was spot-on, from the hourglass jackets layered over short dresses, to the trouser suits with long coats in gray or powdery yellow, to the lineup of leather and shearling jackets.

Knitwear was strong, too, and came in the shape of ribbed sweater jackets with fluffy collars, languid sweaters with lacing up the sides, and the cocooning, cable knit sleeves on a long, navy blue coat.

There was even a long, cozy-looking white knitted dress that should give new meaning to après-ski fashion.

Evening looks were just as easy. The designer paired a sheer fluttery gown, and a black velvet minidress, with flat mary janes, and layered sweater-jackets over long, embellished dresses.

In between, there were also a lot of corsets.

One was pinky beige and layered under an elegant gray suit, another was knitted with a zipper at the back, while another still was fashioned from leather. At one point, the corsets gave way to little bra tops made from wool fabric and edged in black lace.

Daelli loves a corset, and often uses the shape to underpin his gossamer dresses and tailored suiting. But the full-on, corset-as-top is making these collections look out-of-touch, trapped in a 1950s Sophia Loren film, a Guess ad from the 1990s or a Halloween costume catalogue. Sexy witch, anyone?

This designer knows exactly what women want and need in their wardrobes, and he delivers it season after season. So with Gen Z practically braless, and older generations embracing feather-light shapewear, it’s time for Daelli to get real, shift his gaze and deliver the sort of clothing that truly empowers women.

— Samantha Conti

## Laura Biagiotti

“This is cashmere squared,” said Lavinia Biagiotti with a smile.

To be sure, the Laura Biagiotti fall collection was an ode to the material, which isn’t surprising — the designer recalled how her late mother, the namesake founder of the brand, was dubbed the “queen of cashmere.”

“This fabric helps swath women with a

warm embrace,” she said, speaking ahead of the show held at the cloister of Milan’s Piccolo Teatro Studio, returning to the venue after 25 years. “This is a fantastic location, filled with vital and cultural energies and reminiscent of women before us, as Leonardo Da Vinci painted here the famous ‘Dama con l’Ermellino [Lady with an Ermine],’ the portrait of Cecilia Gallerani.”

Women, her customers, were top of mind. She said that, as a designer, her duty is to “suggest options to women, never forcing them, just like a theater prompter with actors. A woman should not have to adapt to fashion, it should be the other way around.”

Accordingly, she underscored the importance of staying true to her brand, and that she did. It was a strong and fetching collection, with cashmere elaborated in numerous ways, from the purest white coats to paisley pattern prints or with a watercolor motif from the 1960s on double coats, as well as elaborated as furry outerwear.

Knitwear with a new ribbing was made from multiple yarns: mohair, cashmere, and cashmere and silk. Maxi braids on sweaters unravelled to become knots with a sculpted and three-dimensional effect. Jacquard was developed with Lurex to create a 3D effect.

Coats, skirts and trousers were shown in silky double fabric and palms were embroidered by hand on fluid silk dresses.

The palette extended through several shades, from alabaster to beige, pink, tea and Arctic blue in addition to white, a Biagiotti signature. “It’s like a white page where we can paint something new,” she said. — L.Z.



MSGM

## MSGM

Tulle is a fascinating material: its stiffness, sheerness and the way multiple layers create optical patterns when the light hits it.

No wonder it's a mainstay of the couture, and even a key material for people like Alberonero, an Italian artist and sometime farmer named Luca Boffi, who does performances tented in multiple layers of colored tulle.

You can see why a designer like Massimo Giorgetti would be attracted to Boffi's work, given the lighthearted spirit of his MSGM brand. His fall collection included multilayer tulle ponchos, capes and tops, or basic cardigans or crewnecks cloaked in a single ghostly layer.

He also folded in the word-based works of textile artist Caterina Frongia, blown up on roomy sweaters, pencil skirts and shawls, which resembled easy-to-decipher eye charts if you don't understand Italian.

Gorpcore was a third well of inspiration, which made for a hodgepodge of a collection, which sometimes looked like a more cheerful, colorful version of Balenciaga.

Mixed in were some supersized faux fur coats, complete with furry boots for a Chewbacca effect. The low-slung jeans in colorful washes felt more on-brand, as did the crisp shirts, sometimes worn in double-layers, and sometimes trailing fabric streamers – a detail seen all over the runways this Milan season.

The ebullient designer moonlights as a cheerleader for Milan's vibrant art and music scene – and emerging neighborhoods. He nabbed a raw subterranean space in the gritty, but arty Corvetto neighborhood, which he prizes for its bookstores, museums and galleries. "I like the energy of this area," he enthused. – *Miles Socha*

## Sunnei

Following its 10th anniversary celebrations last September, Sunnei entered its second decade with a new attitude and a little shopping spree.

After having spoiled the audience to expect the unexpected with their inventive, buzzy show concepts, founders Simone Rizzo and Loris Messina invited guests not to overcomplicate things – in (too) wordy press notes, though – as "maybe the moment calls for something else – a bit of fashion realism."



Sunnei

"It's been a year of change – some doors are closing, and new ones are opening," read their statement.

These include the white one of their new store, a 1,614-square-foot space installed in their Palazzina Sunnei headquarters, designed by the 2050+ architecture studio and replete with a café.

It was unveiled to guests at the end of the show, minutes after the models emerged from it to walk down the runway staged in the street, holding multiple shopping bags in both hands to accessorize their fall 2025 looks.

"Fashion is about buying and selling, and there's nothing wrong with saying that matters to us," continued the press notes, underscoring this season was about "stripping away expectations, shedding interpretations."

All that guests were left with was the Sunnei product then. The collection was refreshingly comprised of new silhouettes, the most appealing of which were a series of high-waisted pleated pants, cool in their structured yet comfy ample volume, and sleeveless felted tops sculpted on the torso with snap buttons, which often came with matching long skirts or pants.

These pieces added to dresses with feather-embellished straps and pencil skirts with side slits that seemed to riff on bourgeois codes and fit with the more mature direction of the lineup. Even the brand's signature retro-athletic vibe was more subdued and elevated in the zippered tops, arm warmers and padded vests that flanked fuzzy knits and beanies rendered in multiple colors.

It was good for the duo to fully focus back on clothes, but the show lacked that special ingredient of catching people off-guard that has contributed to increasingly build excitement around Sunnei. It proved that if you take the concept out of the brand, chances are energy falls flat. Hopefully its sales won't. – *Sandra Salibian*

## Susan Fang

There was no fur, faux fur or single furry detail in sight at Susan Fang's show on Sunday morning – and that's news.

In a Milan season that has explored different takes on wild and raw femininity, the Chinese designer at her solo debut in town displayed a compelling alternative: naïf, delicate and joyful.



Susan Fang



Fiorucci

Supported by Dolce & Gabbana as part of its ongoing project endorsing young designers, the show was a breath of fresh air and a little mood-boost with its free-wheeling creativity, artisanal touches, colorful palette and intricate ornaments.

In a preview with WWD, Fang teased she was indeed in the pursuit of happiness with this collection, in which she intertwined her family history, Chinese culture, Italian craftsmanship and cutting-edge technology.

Flowers and natural landscapes were the main themes, reinterpreted in an array of techniques, spanning from the handmade beading of the dandelions suspended on the opening dresses to the 3D-printed floral bralettes and headpieces. Other iterations ran the gamut from tiny florals applied on quilted padded jackets and miniskirts to fantasy tulle gowns and short frocks in candy floss hues.

The central part of the lineup winked more to Dolce & Gabbana's seductive codes. Fang leveraged access to the brand's archives and design team to introduce ladylike coats and sequined cocktail dresses covered with her mother's paintings of natural landscapes and farming scenes, as well as more formfitting silhouettes, such as ruched body-con frocks and net dresses she embellished with the same motifs.

"Her dream was to have her own art exhibition, but she has given so much to my brand and her dream has been a bit delayed," Fang said about her mother, who has helped develop unique textile techniques for the brand since its launch in 2017.

Before ending on a high note with origami-like dresses and long skirts crafted from layers of colorful organza strips bouncing as models strode the runway, Fang also added pretty denim separates and lingerie pieces to her lexicon. A plethora of embroidered and crystal-encrusted accessories rounded off the collection, which probably was the most complete of the guest designer showcases Dolce & Gabbana has hosted so far. – *S.S.*

## Fiorucci

A plastic H-line dress encasing Polaroids of everyday moments stood out in the lighthearted collection Francesca Murri designed for fall 2025, which marked a step forward in her revamp of the Fiorucci brand, while honoring its legacy.

Impractical yet fun, the look was imbued with a nostalgic feel but also reminiscent of a wearable Instagram feed, best expressing the tension between past and present and clash of elements Murri injected in the collection. To be sure, the designer continued to build on the concept of utopia introduced last season, here imagining a surreal happy place – and wardrobe – where the boundaries between fake and real, summer and winter, young and old, were blurred.

Cue the opening video clip flashing different milestones of one's life from childhood to maturity and the backdrop later appearing on the set's maxi screen – a postcard-like picture of an imaginary holiday destination where palm trees stand against snowy mountains and an outdoor pool is flanked by show-clad cabins.

How to pack for such a gateway? Murri suggested a pop, easy-to-approach hodgepodge, as she kept shapes unfussy in her playful mix of formal and casual and juxtaposition of fabrics like pinstripe wool and chevron with natural latex, recycled PVC and Neoprene.

Loud prints and trompe-l'œil effects alternated with quieter tailoring and sportswear, as seen in looks layering blazers over tracksuit-inspired long dresses. Elsewhere, printed puffers and bomber jackets were worn over swimsuits and sheer frocks; summery slipdresses and broderie anglaise sets with palms and heart-shaped motifs flanking corduroy hoodies and furry coats, while cropped knits revealed shirts splashed with Hawaiian florals underneath.

As part of the official Milan Fashion Week schedule, the runway show further signaled the new management's serious commitment in its repositioning strategy for the brand. Even in this institutional framework that clashes with the original disruptive spirit of the label, the company tried to pay justice to its inclusive roots by inviting 400 fashion students to attend the event.

"It's in the brand's DNA to bring Fiorucci and its contents closer to a bigger audience, that goes beyond the fashion one. This [move] has been a first step toward the democratization of Fiorucci," said chief executive officer Alessandro Pisani, who also teased the opening of a virtual store in Milan's San Babila area, where the late founder first installed his famed emporium, for later this year. – *S.S.*

## Avavav

Attendees of Avavav's shows are well aware the indie brand is known for its irreverent runway concepts with viral appeal, and they look for hints to the latest gimmick creative director Beate Skonare Karlsson has come up with as soon as they step into the venue.

On Sunday, they simply found a runway covered with fresh grass. When at one end of it a hand emerged from below ground and the first model crawled out of a grave-like hole, the effect was certainly surprising – but unsettling too. Considering the current social and political moment, one's first thought was that there must have been plenty of other – and better – options to create buzz.

But fashion can be an area of self-expression and Karlsson later revealed that the controversial choice was a very personal one.

"Lately I've been grappled by a quiet fear – one that lingers rather than overwhelms. It's not an urgent panic, but a slow, creeping unease," she said. "I've been dealing with some health problems recently – things I never would have expected to face so soon – and it has forced me to reflect on how I've treated my body over the years. I've never felt physically weak before; I feel like I'm not in control anymore."

Rather than letting the fear take over, Karlsson said she chose to channel it into her fall 2025 collection. "As always, the creative process has been a form of therapy for me, translating the uncertainty into something tangible, something expressive," she said.

The designer dealt with themes of strength and vulnerability by mixing her signature Goth streetwear with feminine touches, juxtaposing hoodies with rib cage cutouts and baggy denim pants with boucle blazer jackets, asymmetrical skirts, sheer dresses mimicking cable knits and bow embellishments.

Clashing with pieces in georgette satin, protective gear hailing from sportswear and ranging from American football's shoulder pads to boxing gloves with bow ties emphasized the hunched posture of the zombie-esque models, who were often

covered in soil and blood.

The sports references fit with the second chapter of the brand's collaboration with Adidas Originals, which included oversized shredded T-shirts and logoed hoodies with frayed, washed-out details, among others.

– Sandra Salibian

## Philipp Plein

And just like that, Philipp Plein's new hotel and restaurant complex overlooking Milan's public gardens is all done, and the designer is planning to roll out more residences and hospitality spaces in places including Albania, Dubai, Monaco and Miami.

"We are a small, niche brand in between the big groups in fashion, and we're building our own community. Places like these help us to connect even more with our people and clients," the designer said. "There's a lot of room for expansion and several opportunities await."

As he spoke, the designer was leaning against one of the bars in his new Milan hotel, which was packed to the outer edges with the usual exotic crowd – women with sky-high skirt slits, and lots of flesh and sparkle on show.

The mood at this year's show was even more wild than in the past, what with the bucking bronco positioned in the center of the room and a performance by Busta Rhymes. The rapper lived up to his name, telling the crowd, "You lookin' fine in yo' Philipp Plein," and describing the designer as the "king of fashion" (albeit in more vulgar, and unprintable terms).

Plein said fashion and music have so much in common. "They both create their own community. If somebody likes country music, they'll dress in a certain way and talk a certain way. It's the same with hip-hop, heavy metal and punk," the designer said.

His inspiration this season was Post Malone, the rapper, singer, songwriter and producer known for blending genres, and his latest album "F-1 Trillion," which features country music. So Plein galloped to the great American West, plonking crystal-encrusted cowboy hats on models and urging them to step off the runway to

ride the bucking bronco.

Many of them did, and in almost pornographic fashion.

Models wore short, sparkly minidresses (some with Bambi images) and thigh-high boots, and loped down the runway in emerald green python skirt suits, pinstripe and puffer jackets sprinkled with sequins and a lineup of varsity jackets with faux beer logos.

Plein tipped his hat to America many times, and even sent out a model in sequin trousers done as the U.S. flag. The move should play particularly well with the locals as he prepares to roll out those hospitality concepts in Miami, and beyond.

– Samantha Conti

## Ports 1961

The fall Ports 1961 collection was one of sharp clarity.

At his sophomore effort as design director of the brand, Francesco Bertolini seems to have found his footing, with fewer and more precise ideas.

Handsome tailoring made the best impression, with tweed pencil-skirted, belted suits and egg-shaped peacoats with a martingale. A black belted pantsuit had patch pockets edged in chiffon, a delicate counterpoint to the razor-sharp silhouette. Ditto for the coat with mother-of-pearl button running down the back.

He trained his tailor hand on chameleon-like pieces intended to offer the wearer different styling options. The flowing sharkskin topcoats seemingly layered on top of one another were in fact a single garment with two lapels; A-line shirts came with an over-bib that doubled as a cape, and rainproof parkas had a detachable cloak. All inspired by the Bauhaus idea of functionality over ornamentation, they were sleek, conceptual and desirable, although one was skeptical about their practicality.

Visibly excited and committed to the brand's success, Bertolini said he wishes to inject desirability into his collections but would love to hit the red carpet, too. Here he subtly referenced flapper girls, with jewel-like crystal fringes cascading from under furry coats, shift dresses with

georgette fringes swishing with every move and three-piece tuxedos, with a vest layered under a lapel-less blazer.

A mock neck number decked in tiny feathers made of chiffon would look stunning on Demi Moore at Sunday's Oscars. – Martino Carrera

## Twinset

The opulent rooms of Palazzo Litta, a baroque gem in Milan, created a charming contrast with the undone attitude of models treading the carpeted runway at Sunday's Twinset show.

Billed as a tribute to Marianne Faithfull and Anita Pallenberg, style icons of the '60s and '70s, the show unfurled at a quick pace, looks falling somewhere between rock-tinged boho and romance.

Crocheted minidresses as intricate as lace and embellished with faux feathers; elongated knits which doubled as minidresses, some coming with crocheted bibs and collars; argyle knit sets with briefs and shrunken tops, and rib knit calf-long dresses with boat necklines made for commercially appealing items, a display of Twinset's prowess in the knitwear category.

A cardigan with fuzzy, mop-like shoulders tempered a flowing silk slipdress trimmed in lace, conjuring a just-out-of-bed cool, while a burgundy chiffon ruffled frock with bell sleeves was music festival-ready. Dark floral patterns and paisley motifs decked velvet *dévoré* blouses and gowns for occasionwear with an indie flair.

A touch of the '80s silhouette echoed in the strong-shouldered topcoats and army-inspired boleros, which got more inventive in the tapestry-like number with matching HotPants – thrifted-like pieces for the vintage-loving younger generations.

The show opened to Led Zeppelin's 1971 hit "Stairway to Heaven" – and the lyrics "with a word she can get what she came for."

Backstage before the show, chief executive officer Alessandro Varisco used similar words to describe Twinset's proposition, rooted in unfussy fashion at an accessible price point. "An alternative to luxury," he said. – M.C.



Avavav



Philipp Plein



Ports 1961



Twinset

  
The  
Collections  
Milan

## BUSINESS

# Who Were Retailers' Milan Winners?

- Key trends included fur, faux or real; statement outerwear; fringe; lots of texture, and sharp tailoring, with high heels making a comeback.

BY LUISA ZARGANI, SANDRA SALIBIAN,  
MARTINO CARRERA AND SAMANTHA CONTI

**MILAN** – The current social and financial challenges and the changes at brands from Gucci to Jil Sander didn't dampen retailers' mood about Milan Fashion Week, which they said still offered plenty of trends and novelty.

"Milan was energizing," said Marissa Galante Frank, beauty and accessories fashion director at Bloomingdale's. "Designers celebrated individuality in their own way whether it was maximalist and adorned with embellishment or more understated and layered with rich texture. Artisanal craftsmanship always takes center stage in Milan and this season it played a key role, showing up in unexpected ways, helping to underscore the importance of personal style."

The week "captured a moment of transition," said Rickie De Sole, vice president, fashion director at Nordstrom, "with designers navigating creative exits and debuts while staying grounded in their core identities. There was a clear shift toward dressing up, but with a fresh, modern energy that felt relevant and exciting. The most striking statements came from those who embraced bold risks – Marni, Prada and Diesel stood out by showing that fearless creativity continues to define Milan's impact on fashion."

Fendi's centennial collection by Silvia Venturini Fendi was hailed as a winner and a special emotional moment, and Miuccia Prada and Raf Simons' innovative and out-of-the-box thinking was a hit. The artistic tie-ups at Tod's, Diesel, Etro and Marni was inspiring and engaging, and retailers praised the brands that stayed true to their legacy.

Trends were loud and clear this season, with shearling and bold faux fur, often in dramatic proportions, on almost every runway, in addition to snake prints, eel skin, crocodile and pony hair. Fringes and feathers were added to skirts and outerwear. Texture plays defined the season, and layered and chunky knits took center stage. Sharp tailoring and cinched waists emphasized strong statement coats and suits, but a looser silhouette was still present. Sequins, and appliqué gems, studs and grommets highlighted Italian craftsmanship.

Here is what retailers said about the week:

## Roopal Patel

senior vice president, fashion director  
at Saks Fifth Avenue

**Favorite collections:** Fendi's 100th anniversary celebration brought the best of the house's elegance, craftsmanship and glamour, rooted in family, tradition and craftsmanship; it was elegant and glamorous. Silvia Venturini Fendi touched upon all the Fendi codes as only she can do. Miuccia Prada and Raf Simons explored femininity and beauty at Prada, offering a chic and authentic take on how women put themselves together in today's modern world. The paper bag waist-skirts, topcoats over pajama-inspired skirt sets, tailored menswear separates, soft plush faux-fur coats and stoles, knits with charms sewed into the neckline and artisanal pumps were even more beautiful in person.



Backstage at Prada.

Lucie and Luke Meier's final collection for Jil Sander was an emotional one and also some of their best work, full of strong tailoring, fringe, lace and feathers. Francesco Risso's "The Pink Sun" collection for Marni was a creative burst of art and fashion. The play on proportion, bold color blocks, texture and the 1920s Deco glam drop-waist gowns created a powerful mix of inspiring and expressive fashion. Other top collections included Brunello Cucinelli and Tod's.

**Best presentation concept:** Fendi's 100th anniversary presentation was a family affair with Silvia's grandchildren opening the doors to a super-chic show, followed by the touching moment of Silvia's emotional embrace with her mother on the runway. It was a high energy and feel-good celebration.

Dolce & Gabbana's "Cool Girls" takeover of Viale Piave directly off of the runway was high energy, with DJ Victoria De Angelis spinning. The downtown/uptown vibe of the models going from cargos to slip crystal dresses brought the Dolce & Gabbana glamour to the streets with a

full-on dance party.

**Trendspotting:** Lady-like polish with a nod to the '60s and '70s, statement outerwear in a bevy of fabrications and textures, corpcore with tailored separates, the return of the skirt suit, fringe, feathers, textured knitwear, furry textured and shearling outerwear and accessories, the faux fur stole, cinched waists and belts, sling backs, mules, pumps and statement boots.

**Must-have item:** Anything from Fendi's 100th anniversary collection.

At Prada, the pajama skirt set ensemble, the treated shearling raincoat with coated PVC for a rainy day, the short-sleeve knit with inset charms, the signature paperbag waist-skirts and the artisanal pump. **General comment on the season:** Milan brought the glamour, sophistication and elegance of getting dressed up after a long period of quiet luxury. It was an emotional week as Fendi celebrated its 100th anniversary, and Lucie and Luke Meier announced their departure from Jil Sander after their stunning fall 2025 show. With that, there was a packed lineup of strong

fashion for the customer to embrace for the fall season.

## Marissa Galante Frank

beauty and accessories fashion director  
at Bloomingdale's

**Favorite collections:** Fendi's 100th anniversary show was a fashion celebration like no other. Iconic Fendi styles were reimagined, like their "spy" bag in satin, paying homage to the past while foreshadowing their exciting future ahead. Prada inspired us to think about what femininity means today through unexpected twists on the classic button down or LBD. They also introduced incredible new handbags that will appeal to a wide range of customers and certainly become bestsellers. Tod's was a beautiful example of how texture and color can breathe exciting, interesting new life into minimalism. Max Mara opened their show with a beautiful shade of bordeaux layered from head to toe. ►

**Best presentation concept:** The theme of art was pervasive throughout Milan and played a strong role in many of the presentation concepts. Diesel partnered with more than 7,000 graffiti artists to spray-paint nearly two miles of fabric for their set. The invite was a real spray-paint can, and some attendees tagged the set themselves after Glenn Martens took his final bow. Tod's celebrated the art of craftsmanship. As we walked into PAC, the contemporary art pavilion where the show was held, we saw Carla Bruni-Sarkozy standing incredibly tall wearing a recycled leather patchwork art installation created by artist Nelly Agassi and holding a large exaggerated sewing needle.

Etro collaborated with artist Numero Cromatico, who created a curtain made up of more than 120,000 tiles and stretched across their runway. At Marni, Francesco Risso partnered with visual artists Soldier Boyfriend and Olaolu Slawn and their work was present throughout the venue and in the collection itself.

**Trendspotting:** One of the biggest trends is covering your neck – whether that is via a funnel neck coat, scarf coat or silk scarf. Snake print and croc added texture to almost every runway. Fringe was found everywhere, from skirts and outerwear to leather gloves. Shearling and faux fur, especially in an exaggerated trapper hat. Pony hair in rich colors and leopard print. Slim denim. Riding boots. Bag charms and chains.

**Must-have item:** Prada's loafer riding boot hybrid and jeweled knit collar, Ferragamo's hug clutch in fun new embellishment, Fendi dolls.

### Jodi Kahn

*vice president of luxury fashion,  
Neiman Marcus*

**Favorite collections:** Fendi pulled out all the stops for their 100th anniversary with a collection worthy of celebration. Silvia kicked off the week with a bang. We enjoyed the embroidered and textural elements, belted knitwear paired with beaded skirts and “wow” accessories, including their iconic Baguette bag in countless iterations. Prada challenged conventional ideas of femininity.

Embracing undone beauty, great outerwear and proportions. Their pajama details, oversize knit dresses, the little black Prada dress and an exceptional shoe offering all stood out. There was lots to love in Etro's signature eclectic mix with texture, fluidity and dimension that embodies the season. Luke's and Lucie's final collection for Jil Sander was a master class in sleek, modern power dressing. The outerwear at Tod's was another major standout, including an olive cape coat, red leather trench and raw edge scarf coat, just to name a few.

**Best presentation concept:** Presentations this season took us to different hidden Milano jewels, like the sleek domestic scene at Blazé Milano to the striking contrast of modern sculpture in an ornate classic salon at La Double J – each serving as a thoughtful backdrop for its brand's distinct vision.

**Trendspotting:** Texture play defines the season, with feathers, fringe, leather, and layered knits taking center stage. Faux fur, fur and shearling appeared everywhere. While colorful accents made a statement at Marni, reworked to couture heights at Fendi and rainproof at Prada. A polished, feminine sensibility emerged through skirt suits and sharp tailoring, with belts – often layered – cinching waists at Max Mara, Tod's and Brioni. Meanwhile, tailoring took an inside-out turn with visible seams and stitching at Moschino, MM6, Prada and even seen in footwear.

**Must-have item:** Must haves include Fendi's embellished Baguette and chevron leather boots. As well as the new Prada

open-toe loafer and their short shearling coat.

**General comment on the season:** After more serene outings in New York and London, Milan certainly has dialed things up a notch. Dolce & Gabbana's “cool girl” show featured a live DJ, while Dsquared2's 30th anniversary show delivered a surprise performance by Doecheii, Brunello Cucinelli's quintessential familia presentation and plenty of A-list celebrity sightings made for an exciting week. Milan had plenty to celebrate.

### Linda Fargo

*senior vice president women's fashion and  
store presentation at Bergdorf Goodman*

**Favorite collections:** Applause and appreciation for Fendi's tour de force 100th anniversary collection, which recalled their rich heritage but ultimately moved forward with the innovative craft and beauty they excel at. Prada stands out, not only for the most forward and thought-provoking

proposals on dressing, but also for collectible must haves like the toeless loafer boot, and outer seamed pumps and sweater necklaces. Loro Piana was a master class experience in the ultimate of Italian refinement and materiality. It's impressive to see year after year the development and progress at this storied brand. Gorgeous. Brunello Cucinelli was one of the most sumptuous and innovative collections within this year's fascination with texture. Etro's richly colored neo-bohemian collection perfectly spoke to the remarkable ability here in Italy for the houses' ability to evolve their signature craft and DNA.

**Trendspotting:** Most of the compelling trends we're falling for tied back to texture, strong color or novelty. Shearling and faux furs, especially when used in dramatic proportions or applied as extreme detailing, took top billing. Other deluxe materials, which will be great for our special clients – extraordinary leathers, lush cashmeres, the new eel skins, customized tweeds, glossy patents, satin and deep velvets. Standout handbags embraced the same lineup of

textures. We loved the joy that all the sequins, paillettes, fringe and appliqué gems brought to the season. We need some sparkle these days clearly. We're tracking the tough touches for tough times with neo-punk elements, studs and grommets. Outerwear was the top trending category, and the new bomber here morphed into the more couture-like bubble back blouson shape. Slim skirt dressing is a welcome trend away from prior pant-driven seasons. Knitwear, a sweet spot for Italy, looked great with added novelty, like the built-in jewelry at Prada. Trending colors went in two directions – either playful mixes rarely seen for fall [like] bubblegum, lemon, sky blue and brown, or rich autumnal tones [such as] walnut, earth brown, wine, olive and turmeric. Shoes, like ready-to-wear, were slimmer and closer to the body. We are noting the new wedge slides especially in patent, as well as novelty pumps and cool loafer varieties.

**Must-have item:** A dramatic shearling detail, the double wraparound belt especially worn over outerwear, the mélange cardigan from Missoni, and the clipped toe loafer knee-high boot at Prada. **General comment on the season:** “Quiet luxury,” move over. Novelty, touch me surfaces, remarkable rich and playful colors livened up our buying prospects for fall. No city can deliver on high-touch like Milan, where luxurious materiality meets legacy craft, coupled with provocative design....Milan is weathering all their transitions locally and globally, in style. Can't wait for September to see where all the changes will take us.

### Rickie De Sole

*vice president, fashion director at Nordstrom*

**Favorite collections:** Prada stood out this season with its refined yet unconventional approach, where there were considered fits and clever details that needed a closer look to fully appreciate. Marni made an impact with its vibrant use of color, its playful yet refined approach to dressing up, its beautifully eclectic spirit and a cast that brought the collection to life with real depth and character. Fendi's 100th anniversary show presented a sophisticated collection that felt deeply personal, reflecting Silvia Venturini Fendi's thoughtful vision of the house's evolution.

**Best presentation concept:** Milan offered up some unforgettable show formats: Versace's '90s throwback with its raised long runway, Dolce & Gabbana's show that extended onto the streets, sharing the runway experience with the crowd of onlookers, and Marni's bistro table setup that pulled guests into the show's electric energy.

**Trendspotting:** A “dressed but slightly undone” aesthetic emerged with loose silhouettes, and texture clashing took center stage – think Ferragamo's lace-and-fur combinations, Marni's satin-and-feather pairings, or Gucci's bold interplay of textures. Embellishment for daytime added a sense of everyday opulence, exemplified by Fendi's refined yet luxurious looks, while delivering a maximalist edge. Red carpet dressing returned in full force, highlighted by Dolce & Gabbana's dramatic finale and Versace's all-out glam closing looks.

**Must-have item:** The high-vamp pump is making a powerful comeback – it's the ideal mix of timeless and contemporary. Big faux fur is another must-have, with Prada's oversize statement pieces offering both warmth and bold style. Animal print accessories are a must, and the leopard heels at Le Monde Beryl's first Milan presentation stole the spotlight. Adding a touch of personality to your handbag, like Fendi's leather pencil case and notebook set, brings a sense of everyday joy and individuality. ▶





Jil Sander

### Simon Longland

director of buying, fashion at Harrods

**Favorite collections:** Fendi stood out as the highlight of Milan Fashion Week, delivering a collection that seamlessly blended heritage craftsmanship with modern sophistication. Celebrating 100 years, the house's ability to balance tradition with contemporary allure made it a clear front runner of the season.

**Best presentation concept:** Dolce & Gabbana mastered the art of spectacle, with models seamlessly transitioning from the runway to an open-air setting, where a live DJ set brought the energy of the show to the surrounding crowds. This immersive format blurred the lines between the exclusive fashion world and the city itself, creating a dynamic and inclusive experience.

**Trendspotting:** Shaggy textures, shearling and faux fur dominated the runways, appearing in full jackets and coats as well as linings, and trims on trousers and skirts. Black and ivory formed the foundation of most collections, while shades of brown – from soft latte hues to deep espresso – emerged as the strongest color story. Where designers did embrace color, red was the undeniable standout, ranging from bright scarlet to deep bordeaux. As a

natural complement to the shaggy trend, leather and suede were omnipresent and not just restricted to outerwear pieces. Chunky, enveloping knitwear added to the season's theme of tactile comfort and understated luxury.

**Must-have item:** A beautifully crafted shearling coat is set to be the ultimate wardrobe investment for the season, embodying both warmth and timeless elegance.

**General comment on the season:** The mood of Milan Fashion Week felt like a direct continuation of the menswear fall 2025 collections presented in January. This was a season of transition, with several major houses in limbo – some lacking a creative director, while others presented what may be their last collection under current leadership. As a result, many collections leaned toward caution rather than bold reinvention. Yet even within this sense of restraint, the week reaffirmed Milan's status as a hub for exceptional craftsmanship and enduring style.

### April Hennig

chief merchant at Moda Operandi

**Favorite collections:** Prada's collection challenged the ideals of beauty through



Carla Bruni at Tod's.

subverted manipulation and the reworking of fabrication and silhouettes. The Meiers' final lineup at Jil Sander – perhaps their best collection yet – was an expertly executed mash-up of artful, punk and glam elements. Ferragamo was romantically cool and full of many surprising yet sophisticated touches that elevated the collection. Versace reinterpreted '90s house codes with a powerful energy.

**Best presentation concept:** Prada's multilevel scaffolding was industrial and impactful; Dolce & Gabbana's livestream video backdrop of cool girls literally brought style to the streets; Carla Bruni-Sarkozy embodying the craftsmanship at Tod's, and Blazé Milano's intimate yet chic Milanese apartment presentation setting.

**Trendspotting:** Dressed-up daywear continues to be the general approach to the season, and the Italian houses proudly embraced and modernized classic iconography (Versace's barocco-lined sculptural minis, Missoni's reinvented spacedye). The ubiquity of fur-like shearling continued in Milan and appeared on almost every runway, from Prada to Gucci to Fendi to Etro. Monochrome feathers added glamorous interest at Jil Sander and Ferragamo. Designers elevated utility outerwear – from bombers at Missoni and Dolce, to draped capes and ponchos at Tod's and Max Mara – while denim was printed, embellished and reworked at Versace and Etro. Punk styling of stuffed gloves and shoes, and doubled belts added rebellious edge at Jil Sander, Versace and Max Mara.

**Must-have items:** Prada's loafer-boot hybrid and charming sweater collar necklaces, Jil Sander's mixed-media lace and organza inset skirts, shearling boleros from Ferragamo, Jimmy Choo's calf hair

boots (a collaboration with Connor Ives), Versace's range of pieces featuring punk-western stud flap pockets.

**General comment on the season:** Given that the majority of the Italian houses are in a state of creative transition, brands were focused on wearability and reinforcing brand codes.

### Bosse Myhr

director of menswear, womenswear and childrenswear buying at Selfridges

**Favorite collections:** The Prada collection was a favorite for sure. Each look desirable. The outerwear in particular was a highlight.

**Best presentation concept:** The Dsquared2 anniversary show was a huge production show – musical performances, special appearances and Naomi Campbell closing the show. A fitting show to celebrate the brand.

**Trendspotting:** Eveningwear was present in most shows – at Versace, Dolce & Gabbana and Roberto Cavalli, to just name a few of the brands executing eveningwear excellently.

**Must-have items:** Every look at the Max Mara show felt very commercially desirable and sure to be on the wish list for a lot of our customers.

**New talent:** The Milan fashion hub put on by the Camera Nazionale Della Moda is always a must stop for me and the team to check out the amazing talents coming from all across Italy.

**General comment on the season:** Milan has once again bridged the link of creativity and commerciality artfully and successfully, cementing its status as one of the most important fashion weeks in the world. ▶

## Giuseppe D'Amato

buying and merchandising director at Rinascente

**Favorite collections:** Prada for the femininity and new glamour aesthetic, Dolce & Gabbana for the coolness and strength of each single look, and Fendi for the 100-year celebration and journey through the house codes.

**Best presentation concept:** Prada's industrial concept and Dolce & Gabbana's show on the street.

**Trendspotting:** Daywear becomes more elevated through reinterpretations of key streetwear pieces in a stronger way. More denim (washed, printed, with big shapes), full leather looks, wide variations of outerwear in many different fabrics and with tons of special embellishments are the key trends for this new daywear. On the opposite side, there's still the very feminine and sensual look, with dresses, see-through fabrics, embroideries and applications – all played with some elements of tailoring.

**Must-have items:** Fendi's Spy bag, Dolce & Gabbana's crystal dress, leather or embellished outerwear, cozy knitwear.

**General comment on the season:** Maximalism took over at most of the runway shows and presentations. After a period of quieter and cleaner looks, designers are going back to the DNA and brand codes in a very strong way. No one is following trends anymore, but the real trend is [in the] identity and personal interpretation of glamour.

## Marta Gramaccioni

buying director at LuisaViaRoma

**Favorite collections:** Jil Sander's show was particularly emotional, marking the farewell of the two designers in a dark, almost haunting atmosphere. MM6 also stood out – just as for the men's collection. The brand is on a perfect trajectory: modern, sophisticated, well-priced and always staying true to the Margiela identity while adding a fresh twist that makes the collection highly desirable. It was my absolute favorite show.

**Best presentation concept:** Fendi's 100-year celebration deserves a special mention, honoring a century of craftsmanship and innovation. Prada also delivered a deeply intimate message, exploring and redefining the essence of feminine beauty in today's world. Another notable moment was Bottega Veneta's event – intimate and conceptual, without presenting a collection. It was a reminder that the brand typically holds its runway show on Saturday evening, adding an intriguing element to the week.

**Trendspotting:** This season, key trends include tousled, effortless hair; classic pajamas reinterpreted with new shapes and volumes; fur in all its variations, and sharper, more structured tailoring reminiscent of the '60s. We also saw a hint of color here and there, breaking up the dominance of neutrals.

**Must-have items:** For next winter, fur – whether real or eco – is a must-have in all its forms. I would definitely invest in a minimalist eco-fur coat, structured like a classic overcoat.

**General comment on the season:** This was a season of "second acts" – new designers settling into their roles and proving their vision. MM6 was the strongest, Francesco Murano impressed, Sportmax felt right, and Blumarine finally aligned with its heritage. On the bigger side, Ferragamo delivered a solid collection, and Prada was deeply moving.

## Joseph Tang

fashion director at Holt Renfrew

**Favorite collections:** Prada consistently challenges traditional conventions of

femininity. The way Mrs. Prada and Raf Simons manipulate fabrications and play with shape and silhouette resulted in a collection ripe for personal innovation. Fendi's centennial anniversary was a celebration of the brand's rich legacy. With an all-star cast and reinterpretations of iconic Fendi codes, the collection served as a tribute that will be remembered. Brunello Cucinelli continues to evolve traditional menswear tailoring into its women's collections. The expanded eveningwear offering, crafted from arvensan knits and intricate embroideries, was a standout, and we look forward to seeing its further development.

**Best presentation concept:** Tod's collection, showcased at Milan's PAC, featured an art installation of Carla Bruni-Sarkozy wrapped in a recycled leather blanket, one of the most striking statement concepts of the week.

**Trendspotting:** An equestrian theme continues to shine through the collections of Tod's and Brunello Cucinelli, with a focus on heritage plaid fabrications and Highland shearling, all styled with supple leather satchels and sophisticated riding boots. Textural layering was key this season, with a strong emphasis on knitwear as outerwear, exemplified by Alberto Caliri's debut at Missoni. Shaggy outerwear, done in faux fur or shearling, was another dominant trend.

Tailored outerwear remains a runway staple, with a heightened focus on shape and silhouette at Max Mara and Ferragamo. Finally, reimagined codes of femininity and eclecticism were best demonstrated at Prada, Etro and Dolce & Gabbana, where unexpected pairings and silhouettes were styled in an effortlessly sophisticated way. **Must-have items:** The return of the Fendi Spy bag, in satin; Prada pajama shirt and skirt paired with the patchwork shearling jacket; Missoni's knit cardigan; Tod's knee-high boots; Max Mara shawl-collar cashmere knits, and Brunello Cucinelli Duo bag. **Buying process:** We have spent as much time in showrooms as at the shows, continuing to strengthen our relationships with our Italian partners. As we navigate this market, we are encouraged by what we've seen, and our buys will reflect the pieces we believe our customers will covet next season.

**General comment on the season:** Milan was a week filled with tradition and tribute, as brands celebrated milestone collections while honoring their deep-rooted legacies in Italian fashion. With Gucci's design-led collection and the recent announcement of Luke and Lucie Meier's departure from Jil Sander, both brands now awaiting new creative directors, we are eager to see what the future holds. Overall, the season emphasized craftsmanship, materiality, and individuality, leaving us inspired to curate the best of the collections for our customers.

## Tiziana Fausti

owner, 10 Corso Como and Tiziana Fausti

**Favorite collections:** Prada is always outside of the crowd, which leads to expressing the most interesting subjects. Fendi was the most sophisticated. Marni is always alternative. A pleasant daily from Bally.

**Best presentation concept:** Fendi for its centennial was one of the most anticipated events of the week. The engagement of the city and the public outside the Dolce & Gabbana show was very exciting.

**Trendspotting:** Shearling, hair, furs, eco-fur, menswear fabrics for jackets and outerwear that define the look.

**Must-have items:** Coats, blazers and bombers with contrasting details. Bags, stoles and accessories in eco-fur, also in a colored version.

**Buying process:** This delicate moment requires absolutely buying in person to better approach style and fabrics.

**General comment on the season:** Despite the lack of some brands on the runways, Milan Fashion Week offered interesting ideas in a context that will continue to Paris, where we will see the offers of young designers including Hodakova and Duran Lantink that we are exhibiting at 10 Corso Como as part of The Waves until March 30.

## Kate Benson

chief merchant at Harvey Nichols

**Favorite collection:** Prada delivered an exceptional collection this season, with a grown-up interpretation of modern beauty and a very different structural approach to what was seen elsewhere. Simone Bellotti's designs for Bally were also a standout moment, reinforcing his precise aesthetic, showcased perfectly on the 16th floor of the modernist Torre Velasca.

**Best presentation concept:** Inspired by the late Pina Bausch, the Ferragamo show, with its rose petal strewn runway, was a wonderful sequel to last season's ballet. Marni's transformation of their cavernous showroom into a speakeasy-style bar was a revelation. The close proximity of the models working their way through the audience created an energetic intimacy around the collection.

**Trendspotting:** Autumnal tones of burgundy, olive, mushroom and mocha

formed the overarching palette, highlighted with bold shades of butter yellow, rich purples and scarlet. Bows, fringing and tassels added extravagant texture, as did faux fur, which was evident on a number of runways from Gucci to Bally. Tonal dressing, combined with layered texture, defined many of the Milanese collections.

**Must-have items:** Standout skirts falling either just above or below the knee. Beaded and metallic pieces or those in unexpected contrasting colors to add an elegance and flair to otherwise pared-back looks. Bold, statement outerwear, whether it's a dramatic faux fur trench from Gucci or a buttery leather red coat from Tod's, was very much the anchor of many collections this season. Heels are back, with the most impactful being patent pumps with elongated points in a wide variety of shades.

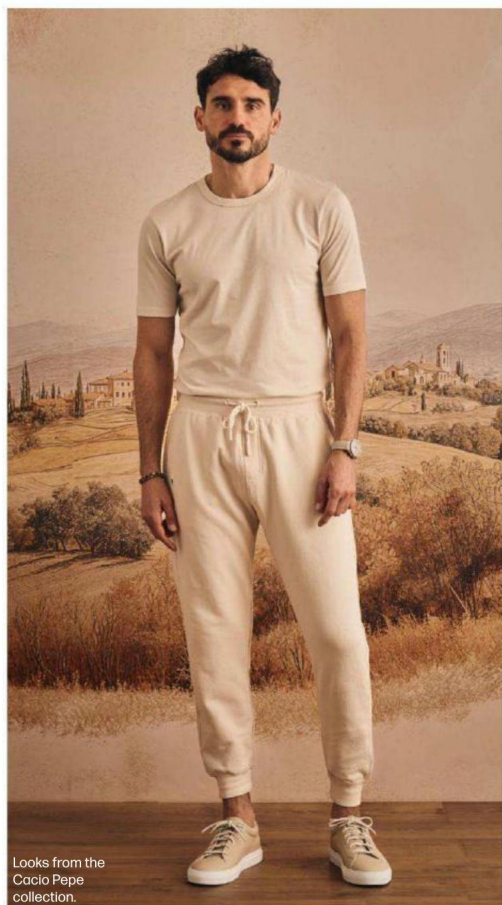
**New talent:** Lorenzo Serafini's debut collection for Alberta Ferretti paid homage to the original ultra-feminine vision of the brand's eponymous founder. Whilst not ostensibly a new talent, having worked as the creative director of Philosophy, it was exciting to see him take the reins, injecting a fresh vision of romanticism.

**General comment on the season:** More than is evident most seasons, the oscillating movements of the fashion world were apparent in Milan. Joyous centennial celebrations for Fendi, an emotional farewell for the Meiers at Jil Sander and other rumored creative director moves amounted to a season of poignancy, but also possibilities. ■



MEN'S

# Goodlife Founder Chris Molnar Launching Essentials Brand, Cacio Pepe



Looks from the Cacio Pepe collection.



- The collection will include knit wardrobe staples, reimagined vintage T-shirts and limited editions created from deadstock fabric.

BY JEAN E. PALMIERI

Chris Molnar is back.

The menswear industry veteran, whose background includes Michael Kors, John Varvatos and WP Lavori in Corso, is launching a new men's brand called Cacio Pepe.

Molnar, who also created the men's premium basics brand Goodlife Clothing in 2014, described his new business as a "multidimensional lifestyle and essentials brand built on quality, transparency, positivity and style."

What that translates into is a collection of knit wardrobe staples such as T-shirts, hoodies and joggers in neutral colors with subtle branding details. The debut collection will consist of 50 stock keeping units all manufactured in Los Angeles that will retail for \$75 to \$195.

The launch will include an eco-friendly sneaker created by Italian sustainable manufacturer ACBC – which works with Moncler, Missoni, Zegna and others – in bio-free leather. It will sell for \$245.

"It's not just a 'basics' or essentials brand – there are tons of them [launching] every day," Molnar said in describing how Cacio Pepe would be distinctive from what already exists in the

market. "This is a true multidimensional brand where we're going to have lifestyle essentials, seasonal prints and graphics and complementary footwear."

He said Goodlife, which, at its height was an "eight-figure essentials brand," taught him "the need to have more than just a basic T-shirt offering. Part of what I'm really excited about is taking my experience and learnings in menswear and growing this brand."

Another differentiator, he said, is that Cacio Pepe uses organic cotton, hemp and recycled polyester and is sustainable, a word he's actually loath to use.

"I don't like the word 'sustainability.' I prefer to call it a focus on conscious consumerism," he said. "We're using all-natural fibers or recycled synthetics. The knitwear and accessories are going to be made in Los Angeles and the footwear will be made in Italy. The market is saturated with brands that really lack authenticity and transparency about what they're making and where, and that's going to be one of the differences with this."

As part of this initiative, the company will offer a capsule of repurposed vintage T-shirts called Second Chance. The shirts will be hand-selected by Molnar and rebranded Cacio Pepe "as a way to show the sustainable thread and circularity that's running through the brand."

Molnar said he's also working with a fabric mill in Los Angeles "that literally has a football field full of deadstock fabric" to find novelty knits from which limited

runs can be made and offered quarterly. For example, if he discovers a "really cool roll of 80 yards of terry cloth, we'll make 50 T-shirts out of it. There's so much product that exists in the marketplace, you don't need virgin materials to create product."

Cacio Pepe will launch as an online business but will be "entertaining wholesale on a case-by-case basis."

Molnar said he has some investors and is in the process of raising capital through a pre-seed round. He also has a partner, Brian Mazza, an entrepreneur with a background in hospitality, fitness and wellness and the founder of HPLT, High Performance Lifestyle Training. Mazza will serve primarily as an ambassador for Cacio Pepe and will work with Molnar on creating some high-profile collaborations for the brand.

In the works is a vintage capsule with Henry Lehr that will be introduced in the Hamptons this summer; a 5K run led by Mazza followed by a pasta dinner at a soon-to-be-announced restaurant partner; a deadstock release with a well-known New York City pizzeria; partnerships with a beach club in Ibiza and a hospitality group in Mykonos, and a pop-up in Portofino, Italy, in May with ACBC.

"As we grow, these partnerships and collaborations will get bigger and more relevant," Molnar said. "These days, you can't win just on digital, you also have to offer experiential stuff and collaborations, and hopefully that translates into success."

Molnar said the name of the brand is an offshoot of the classic Italian pasta dish cacio e pepe, a simple dish made with pepper and pecorino romano cheese. "I knocked the 'e' out to trademark it, and it just flowed better," he explained. "It's inspired by the minimalism of the pasta dish, quite literally, but more figuratively, for how it evokes simple pleasures and the simple things in life."

At this point in his career, Molnar could kick back and enjoy the simple things in life himself rather than creating a business. But he pointed to his family history – his father was a Hungarian immigrant who launched Hugo Boss in North America – as well as his experience at Goodlife as incentives.

In the middle of 2023, a group he declined to name bought the intellectual property of the Goodlife brand to "support the business financially and ensure its continued success." Molnar remains as a creative adviser and helps guide the product direction but is no longer involved in the day-to-day operations.

Instead, it's Cacio Pepe where his energies are focused.

"I'm a product guy; I have 25 years of experience. This industry is in my blood. I want to continue to make my own mark," he said. "While the landscape has changed dramatically over the last 10 years, I love the challenge of starting a new brand from a very different place. I'm a creator and a builder at heart, and I need to do it again."

## MENTALITIES

## BUSINESS

# Streetwear Style-setter Karl Kani, Culture Creators Team Up for Collaboration

- The Brooklyn-born designer was among the first to get into the category.

BY ROSEMARY FEITELBERG

**Culture Creators**, a platform dedicated to amplifying diverse voices and shaping cultural narratives, has debuted the Creators Collection – with help from Karl Kani.

The longtime streetwear icon is now the first designer to collaborate on a limited-edition capsule collection. Others will follow. Kani is also going to be mentoring emerging designers through a program that is launching through the Culture Creators Foundation. Geared at emerging designers enrolled at HBCUs, the program is accepting applications until April 1. Students between the ages of 16 and 24 are eligible.

Born and raised in Brooklyn, Kani was a pioneering force in the hip-hop-inspired category. He started out in 1989 working from his mother's Brownsville apartment and selling to Simon's, a specialty store that was popular with celebrities. After heavyweight boxer Mike Tyson bought some of Kani's clothes, the designer's career gained momentum. Kani went on to help define a category along with competitors including Russell Simmons' Phat Farm, the Daymond John-supported FUBU and Sean Combs' Sean John.

Kani, who has been based in Los Angeles for years, connected with Culture Creators' founder and chief executive officer Joi Brown when he was honored at the organization's 2023 brunch. Kani said, "I loved what she was doing. Our brands represent the street and the culture. I thought that by doing a collaboration, we could put together something really cool with my quality and her input."

Available online as of today, Kani's capsule with Culture Creators includes sheepskin leather jackets, oversize hoodies, wool-cotton blend beanies and other items. It will also be sold at select pop-up events.

With 10 freestanding stores in Japan and distribution in 25 countries, Kani said Germany, Italy and Sweden are some of the biggest markets for his own label. Through a partnership with Snipes, a streetwear-oriented retail chain with hundreds of stores in Europe and in the U.S., the Karl Kani European collection is offered in some locations. Domestically, the Karl Kani brand, which includes men's, women's and children's apparel and footwear, is sold directly to consumer on the designer's site. Global sales are \$200 million, Kani said.

"The success of Karl Kani brand goes as far as hip-hop goes – meaning we first started selling in Italy, Germany and Sweden because of hip-hop," he said. "The kids listen to the music and now they want the fashion to go along with it. That's what has given [the Karl Kani brand] a strong foothold in the international market."

But that doesn't mean his original fans have moved on. "What's really funny is, when you go to Europe, guys in their 40s and 50s all have the same story. They will say how when they started wearing baggy jeans as teenagers, their parents would say, 'Oh, don't wear those jeans. They don't fit you,'" Kani said with a laugh, "They were kind of rebellious. That fits along the lines of hip-hop – that's for sure."

Kani continues to do some manufacturing in L.A., as he has since starting his company. "You can't beat the L.A. quality. The pricing is a little bit higher, but the turnaround time is quick," he said.

This fall Kani plans to bring his European

Karl Kani wearing one of the collaborative designs.



collection to the U.S. via in-store Snipes activations, with the kickoff slated for the chain's just-opened Flatbush outpost in Brooklyn. Having been on the streetwear scene since 1989, Kani said he is most surprised by how important streetwear is worldwide with top fashion designers. "The same things that were popular in the '90s are popular today," he said.

Between 1996 and 2002, he had endorsement deals with 15 National Basketball Association players like Derek Fisher, John Wallace and Karl Malone to wear his sneakers and Kani is interested in rekindling that part of his business. His entry into the footwear arena was serendipitous. In the pre-internet days, the young entrepreneur strategically held up a sign imprinted with his name and the company's toll-free phone number during a live broadcast of NBC's "Today" show on Rockefeller Plaza. After seeing that, Skechers' chairman and CEO Robert Greenberg, who had been negotiating a deal with Kani, reached out to solidify the partnership. Kani recalled, "That was really entertaining at the time."

Kani sporadically worked with entertainers, too. Combs did an ad campaign for his brand in 1991, and Kanye West did a song for one of Kani's artists nearly 20 years ago. "Before Kanye got into the fashion business, he reached out to me for some insight. In return, he did a song for one of the artists on the Kani Life record label we owned," he said.

More secluded in "his zone in California," Kani said he seldom saw West or Combs in the years that followed. In general, he prefers to keep to himself. But he still returns to New York City once a quarter. "That connection with Brooklyn has always been there. I need to come back to feel that energy. There's nothing like being around where the brand and streetwear started. It's unlike any other place in the world. I am somewhat secluded here in California. When I'm in New York, I'm on the streets for sure, feeling the culture."

Looking ahead, the founder hopes to have a presence during Paris Fashion Week this fall. As for whether he has any regrets, Kani said, "No regrets for me – I'm good."

## MEN'S

# GU and Undercover Unveil Clothing Line UG

- The new line furthers the two brands' existing partnership.

BY LAYLA ILOCHI

**GU and Undercover** are furthering their partnership with a new apparel line.

The Uniqlo sister brand and the Japanese clothing label founded by Jun Takahashi, respectively, unveiled on Friday UG, a new brand that is said to "elevate the initiatives between GU and Undercover," according to GU.

UG's first collection, which debuts on March 14, is based on the concept of "Silent/Noise," which includes "playful designs and unstructured styling that bring a slight sense of discomfort and surprise to everyday fashion," according to both brands.

The 19-piece collection offers new versions of GU staples such as sweatshirts, utility pants, button-up shirts, jackets and T-shirts designed in Undercover's signature "fang camouflage" pattern, in denim and in a dark color palette of navy and earthy green. There are also items designed with graphics drawn by Takahashi of the motif "Noise Burger Shop." The collection ranges in price from \$5.99 to \$69.99.

UG's collection can be found at GU stores and its website. The brand will follow with its second collection dropping on April 18.



Styles from UG's first collection.

"We are thrilled to announce the launch of UG and our expanded partnership with Undercover, a brand that continues to push the boundaries of fashion with its avant-garde vision," said Yosuke

Hasegawa, research and development director at GU. "This collaboration with the Undercover team led Jun Takahashi is an exciting opportunity to blend GU's commitment to empower everyone to

enjoy fashion freely with Undercover's innovative artistry. With UG, we aim to redefine the intersection of mainstream and high fashion, offering unique, forward-thinking designs that can be enjoyed people around the world."

GU and Undercover first embarked on their partnership in 2021, and have produced many collaborations leveraging both brands' motifs and design codes. Most recently, the two brands delivered a 22-piece collection in September titled "Kosmik/Noise," which included a range of track jackets, pants, stadium jumpers, logo tops and convertible items.

As part of Fast Retailing Group, GU was launched in 2006 and operates roughly 470 stores in Asia, primarily in Japan. Last September, GU opened its New York flagship at 578 Broadway in SoHo, marking the brand's first permanent U.S. location. GU initially hosted a pop-up store in 2022 near its flagship to test out the U.S. market.

GU's fiscal year 2023 saw revenue and profits increase, with revenue totaling \$1.89 billion, up 20 percent, and operating profit reaching \$166 million, up 56.8 percent, according to Fast Retailing. GU opened 52 new stores in fiscal year 2023, primarily in Japan. The company has no current plans to open more U.S. stores.

## FASHION

# Mschf's Cofounder Talks 'Jesus Shoes,' 'Satan Shoes' and New Book

● The Brooklyn-based collective is a mash-up of art and consumerism.

BY ROSEMARY FEITELBERG

As its name suggests, Mschf can be an exclamatory mishmash of art, consumer goods, projects and other undefinable intangibles.

Now several years after the Brooklyn-based collective started, Phaidon is gearing up for the March 6 release of "Made by Mschf," a book that draws back the curtain on some of Mschf's more viral creations.

Provocative and ironic, Mschf has whipped up such pop culture commentaries as a line of designer handbags that are only visible under a microscope and an anime dating game that helps players generate a functional tax return.

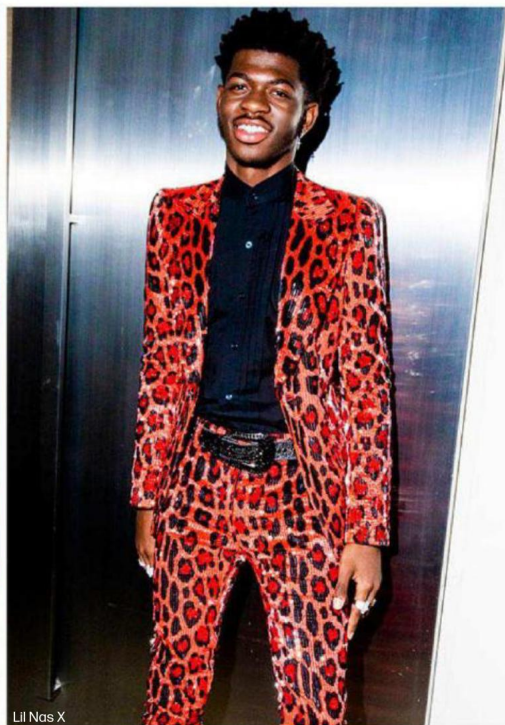
Readers of the book will find a blueprint of 12 of the collective's projects that highlights how they were conceptualized and executed. How else could one understand the ATM Leaderboard, an ATM that was set up at Art Basel Miami that ranked users by their respective bank balances?

Written by two of Mschf's cofounders, Kevin Wiesner and Lukas Bentel, the 284-page "Made by Mschf" is largely visual and plays up experimentation. Started in 2016 and reincorporated in 2019, by Gabriel Whaley, Daniel Greenberg, Stephen Tetreault, Wiesner and Bentel, Mschf is widely known by some for its "Jesus Shoes" and its "Satan shoes." Both projects took a jab at consumerism and spoofed larger entities. The former were made from Nike Air Max 97s and featured a gold crucifix emblem on the upper, and the sneakers were said to be injected with holy water to enable the wearer to walk on water. After the rapper Lil Nas X launched the "Satan Shoes," repurposed Nike sneakers with an inverted cross and a drop of human blood, a social media firestorm ensued in 2021. And Nike sued Mschf for trademark infringement, a dispute that both parties later settled.

In an interview, Wiesner spoke of Mschf's inner workings and how it was started by "a handful of people who had been making things of a similar sensibility



In 2021, Mschf initiated a voluntary buyback program for the "Satan Shoes" that were developed in collaboration with Lil Nas X.



Lil Nas X

on the internet." He and Bentel first met at the Rhode Island School of Design, later took part in the New Museum's New Inc. program, and had worked together for about a decade before Mschf. He said that all of the founders were essentially asking the same question, "How do you make any and all of the creative work that you want to do, and somehow exist in the world?"

Before launching Mschf, they periodically met up for drinks, because "you're not sure whether you're competing with each other, or collaborating," he said. But after doing a few "little" projects together, they felt that they "worked extremely well together, and that we really complemented each other in a way that felt

generative and fresh," Wiesner said.

Wondering what would happen if they just made things, they set about doing that on the condition that they would release something new every two weeks "come hell or high water," he said. Although there wasn't a master plan as to how that would pan out two or three years later, the founders had faith that they "would certainly make some interesting things. And making interesting things can open up a lot of other doors," Wiesner said.

The trajectory of the "Jesus Shoes" to the "Satan Shoes" and then the Nike lawsuit established sneakers as "this object category almost by accident that became like a vertical within the larger umbrella of what we were doing. Over time, that became an ongoing business, where you make product and sell product," Wiesner said.

Currently, Mschf's output is half physical and half digital. "People say there are two business models. You either sell products or you provide a service. As category-spanning and ADHD as our output is, at the end of the day we sustain the drop cycle by selling the drops," Wiesner said.

If that sounds like a riddle, it is. Wiesner agreed that as much as the collective does to make fun of consumerism, that also provides a major revenue stream. "Part of what the book wrestles with is, 'Is Mschf an art practice? Are some of the things it makes artworks? Is that even a useful categorization?'" he said.

He allowed that the collective "certainly has an underlying streak of critiquing consumers and being critical of those impulses and often satirizing the behaviors in that space."

Case in point were the "Jesus shoes," which were "the conflation of the [Nike] Swoosh and the cross — two brand logos at the top of their game." From his viewpoint, if you are going to engage with consumerism artistically, you want to work with product. That is "quite different"

from institutional art, which he said, "is often engaged in commentary. But unless it's critiquing the art world, it tends to be silo-ed away from its subject material. Art is kind of this white box at the top of the ivory tower."

One example of how Mschf makes art more accessible was "Severed Spots," which involved cutting out the color spots from Damien Hirst prints and selling them as individual works of art. Wiesner also flagged the ATM Leaderboard as another sign of the collective's reach. "Mschf is really bouncing around a whole lot of spaces," he said.

Knowing that some people may only have seen one Mschf creation and presumed that was its specialty, Wiesner said, "It's not until you see a number of the works side-by-side that you start to observe the similarity of the approach to the work that spans across those categories. This idea of trying to make work and insert it in the relevant arena [like the bank balance-ranking ATM at Art Basel] is the sort of the thing that the practice is built on and that unites these horribly discombobulated pieces."

Productive as it has been in churning out new material, Mschf's initial impulse of chasing the things that it hasn't done before still prevails. "We have a laundry list of things that includes architecture, land art and political campaigns — all of the things that we haven't figured out how to engage with yet."

As for whether "Made by Mschf" is giving away secrets, Wiesner said, "Maybe, but I also think that's kind of nice. There is certainly a hope that the back stories behind these projects that we work through in the book could be helpful to people who are trying to make things and put them out into the world. To be honest, that would be amazing outcome."

Wiesner and Bentel will participate in a March 13 talk at the New Museum with its artistic director Massimiliano Gioni.

A guest is seen wearing the Mschf red boots outside the Collina Strada show during New York Fashion Week on Feb. 10, 2023.





# Megalook ProAngle Wig Launch Emboldens a Mission to Embrace Transformative, Confident Looks

The new collection aims to **REINVENT** standard product design and give extraordinary experience to creative wigs.



**H**AIR WIGS AND EXTENSIONS are on the rise as consumers take to social media with free expression of their self-confident transformations. Market data from Grand View Research projects that the hair wigs and extensions market, valued at \$6.46 billion in 2022, will see a compound annual growth rate of 8.4 percent from 2023 to 2030.

The incredible growth of wigs can be credited to these aesthetic-enhancing products becoming a symbol to many, representing a powerful means of fostering self-confidence. And leading the way is one of the most popular wig and hair extensions producers the international premium hair brand, Megalook.

Megalook was founded on a mission to provide all women with hair options to make them feel more beautiful and confident. Its affordable styles, including wigs and extensions, have reached more than 18,600 hairstylists, and salon and store owners to date.

According to the company's data, its products are most popular with young women. Though on a deeper level, Ray, chief executive officer of Megalook Hair, said he would describe the Megalook consumer as "those who want to find their true selves and those who want to become whoever they want to be. They are young, adventurous, unique, self-expressive tastemakers."

Megalook has differentiated itself in the market through its trendy and versatile styles, creative vision, belief in empowerment through transformation and innovation-forward, affordable selection. All Megalook products are made from 100 percent high-quality human hair and crafted by hand for premium quality. Styles cater to the modern woman who is always looking to switch up her style in a variety of textures and colors.

"At Megalook, we believe in the transformative power of hair," said Ray. "Our tag line, 'Be Yourself, Be Mega', speaks to our brand's mission of helping customers confidently change their appearance and embrace their true selves. We understand the power of transformation, and we're here to help women feel confident, empowered, and ready to take on the world with every look. With Megalook, it's not just about changing your hair – it's about embracing your full potential and living life in color, loud and proud."

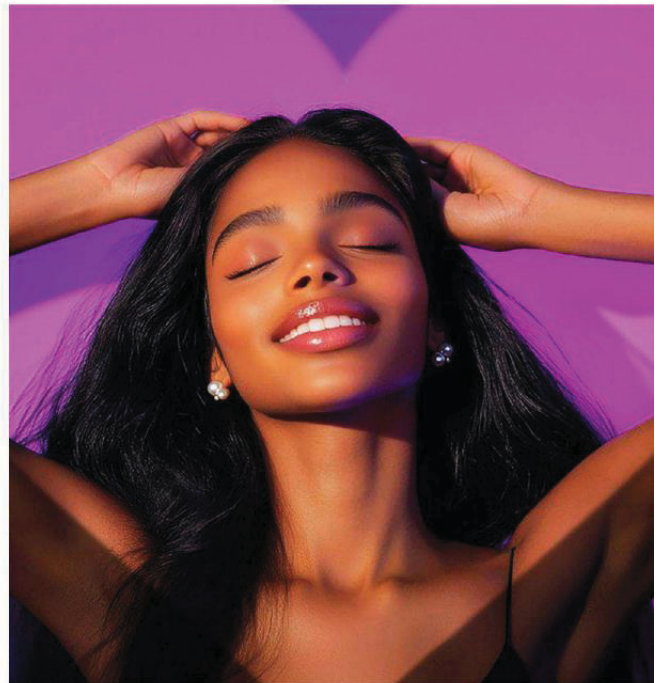


IT'S ABOUT EMPOWERING OUR CONSUMERS TO EMBRACE THEIR UNIQUE STYLE AND CONFIDENTLY STAND OUT."

Ray explained that the ProAngle Wig stands out in its design made for instant wear, made with high-quality manufacturing and higher density compared to others on the market. It is soft and comfortable to wear.

The ProAngle Wig features a unique curved design at the ear area as the highlight, the "angle" plays a dual role, referring both to the curve of the wig cap and the brand's signature, which consists of several curved shapes. This fusion of brand characteristics with the new product's features strengthens the key memory points and enhances brand recognition.

"Among most pre-everything wigs, we meticulously craft wigs with an ear-shaped temple contour to solve the problem of fitting behind the ears," said Ray. "The precise angle design allows users to reveal their ears and showcase a perfect side profile. The ultra-glossy finish, achieved



To that end, Ray told Fairchild Studio that Megalook is constantly embracing the power of creativity, catering to those seeking the creative pursuit of infinite wig possibilities. "We strive to continuously stimulate consumers' inner self-imagination through innovative products. And empower each unique individual to step up and step out into the world framed in full vibrancy."

To meet the needs of its vibrant consumer following further, Megalook launched ProAngle Wigs on Feb. 24 with the slogan: Live Loud, Live Colorful. The main selling points of the new offering, said Ray, is the redesigned comfort that designs the wig to reveal ears for a true-to-life hairline, lively colors and a comfortable fit.

"'Live Loud, Live Colorful' represents Megalook's commitment to bold self-expression and individuality," said Ray. "For the brand, it's about empowering our consumers to embrace their unique style and confidently stand out. Our new collection, with its rich colors and trendy styles, perfectly reflects this message, offering endless possibilities for women to express themselves. With Megalook, they can transform their look anytime and live their most vibrant, authentic selves."

through premium hair sources and exquisite craftsmanship, makes users feel as if it's their own natural, high-quality hair. Additionally, the unique curved design and magic ear tab ensure comfort while keeping the wig securely in place."

As with all of its products, the launch of the ProAngle Wig is the next step in celebrating the individuality, creativity, and self-expression of the Megalook community. Ultimately, Ray said the goal is to help women break their own boundaries, both in terms of style and self-expression.

"We're more than just a wig brand," said Ray. "Our products are designed to give women the freedom to reinvent their look, anytime and anywhere. We're passionate about providing high-quality, versatile wigs that make it easy for our customers to express their unique style, no matter the occasion. We lead by innovation, but we also inspire personal transformation by encouraging women to embrace their fullest potential."

To learn more about Megalook [CLICK HERE.](#)



## BUSINESS

## Brands Anticipate Increased Retail Media Budgets Amid Measurable Challenges

● The Path to Purchase Institute's annual trend study highlights continued growth in retail media investments alongside ongoing challenges.

BY ALEXANDRA PASTORE

Seventy percent of companies surveyed in The Path to Purchase Institute's 2025 Annual Trends Study reported plans to increase their retail media budgets this year, suggesting growth across retail media networks. Still, despite the potential seen for connecting with consumers, brands said that this path is not without some major challenges.

The report, commissioned by TransUnion, surveyed CPG brand professionals (45 percent director level, 33 percent manager level, 16 percent senior management, 3 percent head of business and 3 percent other), to determine retail media's current hold on commerce marketing and advertising. The findings highlighted trends in retail media investment, engagement and performance.

"Retail media is undeniably reshaping the way brands connect with shoppers, but proving its value isn't always straightforward," said Mark Rose, senior director, market strategy for TransUnion's retail business. "Brands face challenges with targeting and measurement consistency across retailers, as well as comparing ROI across retail media

and other digital media channels. The key is solving these challenges with the development of aligned best practices to broaden participation in retail media growth industry-wide."

According to the company's survey, 80 percent of marketing professionals "recognize the value of retail media" as being more or as effective as other digital channels. And 70 percent agreed that retail media spending is incremental to annual trade budgets.

When asked how retail media budgets are determined, 60 percent of respondents said it is determined in the annual budget, 34 percent said it is determined campaign by campaign, based on objectives and 6 percent said something else. Notably, however, the entirety of retail media spend is created from a variety of marketing budgets with shopper marketing leading the way at 28 percent of the budget contribution. This is followed by trade (26 percent), national media (24 percent) and dedicated retail media budget (22 percent).

While respondents said they are planning to invest more in retail media, several areas were identified where improvement is needed. Eighty-eight percent said that a key priority to address is proof of sales life and ROI from campaigns. Another 45 percent called out the ability to prioritize comparable cross-retailer measurements and attribution, 42 percent called for standardized metrics and definitions and 39 percent emphasized the need for offline and online attribution.



Seventy percent of CPG brand professionals said that retail media spending is incremental to annual trade budgets.

"As retailers adopt industry standards they will see improved ratings," added Rose. "However, retailers beyond the largest national platforms will also need to simplify and streamline how brands can partner with them for large-reach national campaigns."

Notably, brands reported that they are 3.4-times more likely to rate the largest national retailer platforms favorably in capabilities related to scale, targeting and measurement.

When prompted, respondents rated areas with very good or excellent capabilities from national platforms as targeting (50 percent), measurement (49 percent), traffic-driving (45 percent), sales growth (43 percent) and ROI (42 percent). In contrast, when asked the same for

the broader retail industry (national and regional retailers excluding the national platforms) respondents rated areas with good or excellent capabilities as targeting (16 percent), traffic-driving (15 percent), ROI (15 percent), sales growth (13 percent) and measurement (11 percent).

With these findings in mind, Rose said that there is an overall understanding that "retail media can reshape how brands connect with consumers, but we must address its challenges head-on to ensure its actual growth meets projections, and in a way that enables broad participation across the retail industry." He advised that "focus on scale, targeting and measurement is key to unlocking its full potential for everyone involved."

## CONSUMER BEHAVIOR

## Gen Alpha Is Already Thinking About Their Financial Futures

● A recent study looks at how the youngest generation is saving up for the future and the top 10 companies they're spending on.

BY KANIKA TALWAR

A recently published report by Acorns, a fintech investment and wellness app, titled "Acorns Money Matters Report for Kids," looks at how the current stress of finances by Generation Alpha's parents is influencing how the youngest generation is dealing with finances – especially when considering Gen Alpha already commands an estimated \$11.3 billion in spending power.

The survey polled 2,000 U.S. consumers from the ages of 6 to 14 and 2,000 parents of Gen Alpha aged 24 to 72, and found that financial independence is a major driving factor in the lives of U.S. Gen Alpha.

Acorns Money Matters Report from earlier this year found that nearly 25 percent of American adults believe their financial situation is so dire it could lead to homelessness – which makes it unshocking that children are stressed too, especially since they associate stress with money. Many children are mirroring their parents' feelings toward money.

Notably, 63 percent of children and teens hear their parents talk about money often and 36 percent of them want their parents

Sixty-nine percent of Gen Alpha polled stated that they have already started or are planning to start a side hustle.



to speak about money more. Sixty-nine percent of Gen Alpha polled stated that they have already started or are planning to start a side hustle, citing earning extra money to spend (58 percent), saving for the future (31 percent) and learning skills to get a job in the future (27 percent) as the main reasons for doing so.

Gen Alphas, who are planning for life's major money moments, reported that 24 percent of them are saving for a car, 19 percent are saving for college or other higher education and 11 percent are saving for a

home. Twenty percent are even saving for an emergency fund – which is in stark contrast to the 25 percent of adults in the 2024 Money Matters Report who said that they don't have an emergency fund and 46 percent said they aren't planning to start one.

Parents are the most trusted source for children to learn about finances – 81 percent said that they turn to their parents. Moreover, 37 percent of children surveyed said that they learn about money from social media, TV, movies and influencers to figure out where to shop and

what brands they like. Outside influences take a stronger foothold the older children get, with 40 percent of 10- to 14-year-olds looking to social media in comparison to 31 percent of 6- to 9-year-olds.

While side hustles are a major way children are saving up money, many are also allocating their allowances to their savings – especially when considering that 62 percent of 6-year-olds receive an allowance and 80 percent of children receive one by the age of 14.

In 2023, Acorns launched its Acorns Early money app and debit card for children and teens. On Feb. 4, the app celebrated 1 million kid users in the U.S., which speaks to just how much of a financially savvy generation Gen Alpha is, with users earning \$7 million in the last year.

The top 10 companies Gen Alpha is saving up to spend on are Amazon, Microsoft, PlayStation, Apple, Target, Doordash, Steamgames, Walmart, Roblox and Google – with gaming, technology and digital marketplaces being the major consumer spending categories.

"We can offer the next generation a lifetime of financial wellness if we set them up with the right tools and knowledge early on," said Noah Kerner, chief executive officer of Acorns. "It's encouraging to see how mindful Gen Alpha already is about financial security, and how quickly Acorns Early is growing and making an impact."



# 'Anora' Cast and More Attend Giorgio Armani's Pre-Oscar Party

Adrien Brody, Kit Connor, Madelyn Cline and Cooper Koch were among the guests. BY RYMA CHIKHOUNE PHOTOGRAPHS BY RIVER CALLAWAY



John Lithgow, Adrien Brody and Georgina Chapman.



Walton Goggins



Kristen Bell and Cooper Koch



Mark Eydelshteyn



Kit Connor

On the eve of the 97th Academy Awards, Hollywood was toasting around town – raising a glass to their victories as they reached the culmination of award season.

At Giorgio Armani's annual cocktail party, held at the Rodeo Drive flagship, there was a palpable electricity in the air. It was jam-packed, filled with energy and chatter; a sea of people mingled on the first floor as a crowd of spectators gathered outside the glass facade, eager to catch a glimpse of the stars.

Inside were some of Netflix's breakout talents: heartthrob-of-the-moment Kit Connor of "Heartstopper"; Madelyn Cline of teen drama "Outer Banks"; Shira Haas of the critically acclaimed miniseries "Unorthodox"; Diego Boneta, celebrated for his role as Luis Miguel, and Cooper Koch, who shot to fame portraying Erik Mendez in "Monster."

The men of "Anora" were out, including Yura Borisov, who's nominated for Best Supporting Actor on Sunday, and rising young actor Mark Eydelshteyn. Adrien Brody arrived with Georgina Chapman – stealing the show. Eyes were on the couple and particularly Brody, who's been on an award-winning streak for his role as László Tóth in "The Brutalist." He's considered the frontrunner for the Best Actor Oscar (which he took home in 2003 for "The Pianist," becoming the youngest to do so), after winning both a Golden Globe and BAFTA in the category.

Brody was also joined by his costar in the film, Felicity Jones, who plays his wife, along with fellow actors Samuel L. Jackson,



Madelyn Cline



Billy Crystal

LaKeith Stanfield, Jurnee Smollett, Billy Crystal, John Lithgow, Kristen Bell, Henry Golding, Eiza González, Ginnifer Goodwin, Josh Dallas, Odeya Rush and Walton Goggins.

"It's really nice to be here on a Saturday night with everyone before the big day tomorrow," said Goggins, eyebrows flying up.

The seasoned actor is no stranger to the Oscars and, in fact, won in 2012 for producing the short film "The Accountant," in which he also starred. These days he's captivating audiences

every Sunday on season three of HBO's "The White Lotus" as the rugged, brooding, Hawaiian-shirt-wearing Rick Hatchett. In Giorgio Armani, dressed in a sharp, well-tailored suit, Goggins was a far cry from his character.

"I've just been a fan for a really long time," he said of the Italian brand. He spent time in Sicily last year with a member of the Armani team and developed a relationship with the company, he added. "And as fate would have it, this moment in time in my life, it just made sense and easy to say, 'Yes, I feel honored to wear your clothes.'"

He got some help from stylist Erica Cloud: "She's extraordinary."

"I picked it out yesterday," Joan Chen said of her look, standing out in a shimmering

dress – a fitted power blue number with a plunging neckline. "I'm not a fashionista or anything. I'm a very simple gal," she smiled. "I liked the sequins. And it fits like a glove. And it's actually comfortable."

Chen has been receiving praise for her role as an immigrant mother in Sean Wang's "Didi," which won Best First Feature and Best First Screenplay at the Independent Spirit Award – though got no Oscar nominations.

She's been enjoying the ride of promoting the film, as well as the romantic comedy she'll soon be seen in, "The Wedding Banquet," out April 18.

"I haven't done this in forever," she said of making the party rounds. Chen received worldwide recognition for her role in Bernardo Bertolucci's "The Last Emperor," which won nine Academy Awards including Best Picture in 1989. "It's been decades."

**WWD**


# Mick Jagger, Demi Moore Turn Out for Pre-Oscar Dinner

The annual affair, hosted by Chanel and Charles Finch, drew everyone from Leonardo DiCaprio and Kim Kardashian to Lily-Rose Depp and Colman Domingo. BY LEIGH NORDSTROM PHOTOGRAPHS BY LEXIE MORELAND

Charles Finch and Mick Jagger



Lupita Nyong'o



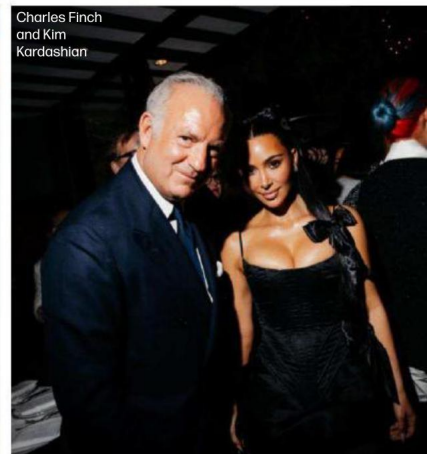
Sebastian Stan and Annabelle Wallis



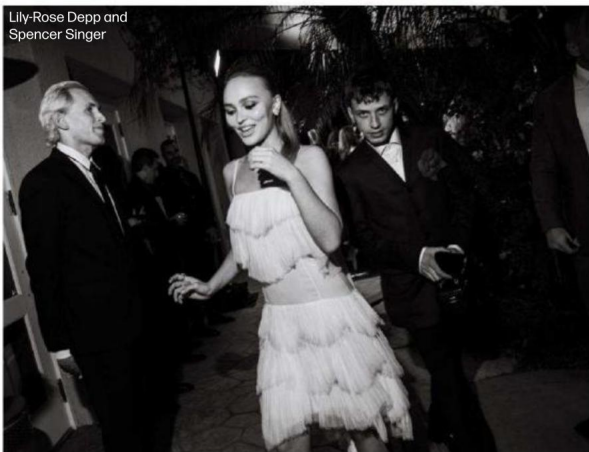
Riley Keough and Gina Gammell



Felicity Jones



Charles Finch and Kim Kardashian



Lily-Rose Depp and Spencer Singer

Chanel and Charles Finch have turned the night before the Oscars into one of the most anticipated of all awards season nights, thanks to their pre-Oscar dinner. Held at the Polo Lounge at the Beverly Hills Hotel, the annual affair – now in its 16th year – drew a mix of film stars, fashion folk, artists – and Jeff Bezos – out for a night of mingling.

Several of this year's Oscar nominees came out, including Demi Moore (in Chanel shorts), Adrien Brody, Fernanda

Torres, Ralph Fiennes, Colman Domingo, Felicity Jones, Sebastian Stan and Jeremy Strong.

Chanel mainstays Lily-Rose Depp, Riley Keough, Phoebe Tonkin, Ava DuVernay and H.E.R. were in attendance, as were Mick Jagger, Lupita Nyong'o, Danielle Deadwyler, Elle Fanning, Dakota Fanning, Kim Kardashian, Da'Vine Joy Randolph, Patrick Dempsey, Maude Apatow, Willem Dafoe, Molly Gordon, Rita Ora, Gayle King, Michael Keaton, Natasha Lyonne, Olivia

Munn, John Mulaney, Olivia Wilde, Zoey Deutch and many more.

The courtyard outside the Polo Lounge was lit with heat lamps and scattered with waiters bearing trays of skinny margaritas, as well as red and white wine. Fiennes was the first to arrive, in a crisp navy suit, and was somewhat charmingly handed a black wristband, which he gamely slipped on before heading to the bar.

"Do I look cute?" Odessa Young asked a

photographer as she tried a few poses.

Keough, dressed in a feathery white Chanel mini, was momentarily stumped when asked to describe the dress in one word.

"It's great, it's a great look," Felicity Jones offered as she walked by.

The Fanning sisters caught up with King as they waited for their moment on the carpet, each in a caped dress look.

"Always a treat, never a chore," Lyonne quipped as she adjusted her leather jacket around her red curls before hopping in front of the cameras. She posed with boyfriend Bryn Mooser as Regé-Jean Page began his turn for photos.

"They're both my boyfriend," she said, motioning between the two.

Mulaney looked on from afar while Munn posed for photos.

"Oh good, the only two troublemakers in Hollywood," Lyonne said as soon as she spotted them. ▶



Demi Moore



Ralph Fiennes



Dakota Fanning and Elle Fanning



Margaret Zhang, Miguel, Natasha Lyonne and John Mulaney



Jeremy Strong



Colman Domingo



Adrien Brody and Georgina Chapman

Maude and Judd Apatow had a father-daughter moment, with Maude attempting to give Judd some guidance on how to button his jacket for photos.

At an event filled with people accustomed to seeing the most famous of the famous, the arrival of Jagger still managed to cause a commotion. The legendary musician indulged the crowd for some photos before giving a little wave and heading off into the room with girlfriend Melanie Hamrick in tow.

Kardashian, new to the Chanel party circuit, walked the step-and-repeat twice, so as to give her Claudia Schiffer-inspired hairstyle and archival look their proper due. Jeff Goldblum had a Chanel fashion moment in an oversize blazer and a lapel-full of camellias, while Miguel opted for tweed and a Chanel western ribbon tie.

Toward the tail end of the cocktail hour, Finch gathered everyone's attention in the garden by standing atop a ledge and addressing the crowd.

"It is a difficult time, as you know, I'm prohibited [from] making long political speeches," Finch said, before moving into safer territory.

"It's not about that tonight. It is about the greater movies that happen here and the great people that are here tonight. We have nominees, we have amazing filmmakers. The party started really many years ago, 30 years ago, when you were all children. And it was a night where we welcomed really independent filmmakers to come and have free food," he said. "Nothing has changed. My passion for cinema remains the same." After cheers-ing (and one final pointed remark from the host: "We will not give

into tyranny"), it was time to find seats – and Finch took a fork to a plate to corral people as such.

"I didn't see you at Diane von Furstenberg," a gentleman said by way of greeting to another guest.

"I don't go to day events," came the reply.

"Are you here?" Elle Fanning asked Depp as she and Dakota slid over into their booth to make room for her.

Those who skipped the cameras popped

up at tables inside the restaurant: Al Pacino and his much-younger companion, who waved off photographers on the actor's behalf; Stan and his girlfriend Annabelle Wallis were late arrivals, and lingered outside deep in conversation with Dan Stevens; Leonardo DiCaprio materialized, black baseball hat on, taking a seat at a round table in the back, which he requested. The only pictures he took were for Brody's mother, who snapped a few of her son and DiCaprio on her iPhone. ■

 SOURCING JOURNAL

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Demi Moore in  
Giorgio Armani Privé.



# Fun And Fancy

Demi Moore, Timothée  
Chalamet and more on the  
2025 Oscars red carpet.

BY LEIGH NORDSTROM AND RYMA CHIKHOUNE  
PHOTOGRAPHS BY LEXIE MORELAND,  
GREG DEGUIRE, GILBERT FLORES AND JC OLIVERA



Emma Stone in Louis Vuitton.



Selena Gomez in Ralph Lauren.



Colman Domingo in Valentino.



Elle Fanning in Givenchy.



Mikey Madison in Dior.



Kieran Culkin in Zegna.

**Oscar day is finally here.**

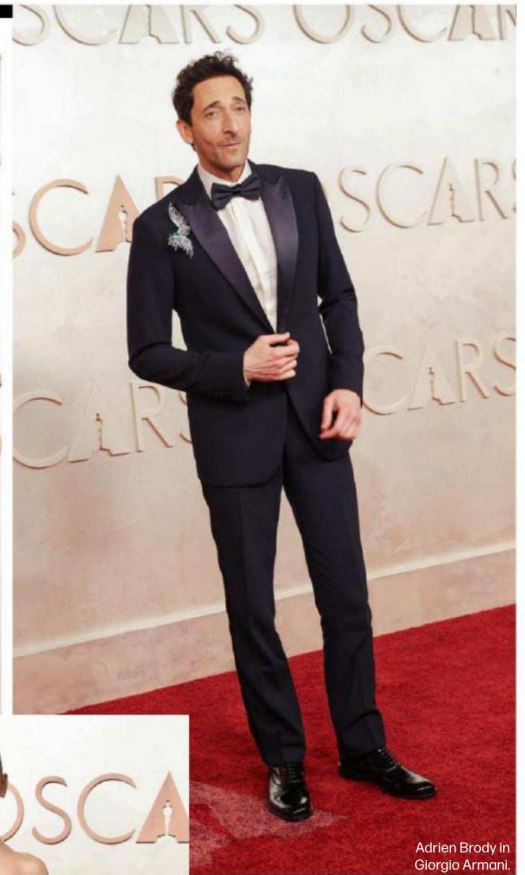
After a whirlwind month filled with back-to-back events – and the lingering haze of the Los Angeles fires – the long-awaited 97th Academy Awards were underway on Sunday afternoon under a sunny sky in Hollywood.

Kit Connor, among the first to arrive, made his Oscars red carpet debut showing slight nerves – and in a double-breasted suit by Giuliva Heritage. The “Heartstopper” star has been busy of late, recently wrapping his Broadway run in “Romeo + Juliet” opposite Rachel Zegler. “Give us that smile Kit!” the photo pit shouted at him, getting him to crack. “There it is.”

Flashes went off for “Wicked” stars Ariana Grande and Cynthia Erivo. Grande channeled her character Glinda in Schiaparelli couture, a fitted, strapless bodice with a voluminous, tulle skirt made with more than 190,000 crystals. “It’s just my favorite dress in the world,” Grande told reporters. Erivo wore a custom velvet, emerald green Louis Vuitton gown, an homage to both her role (with the choice of color, of course) and to Hattie McDaniel, the first Black person and Black actress to win an Oscar. ▶



Zoe Saldana  
in Saint Laurent.



Adrien Brody in  
Giorgio Armani.



Ariana Grande  
in Schiaparelli.



Felicity Jones  
in Giorgio Armani Privé.



Rachel Sennott  
in Balenciaga  
couture.



Fernanda Torres  
in Chanel.

The night's host Conan O'Brien looked on. "Hey, I'm in 'Wicked,' too," he joked to laughs.

"Conan, give her a kiss!" he was yelled at moments later while posing with his wife, Liza Powell O'Brien. "It hasn't happened in 22 years of marriage," he teased. "We're saving it for our 25th."

Meanwhile Charlotte Lawrence and boyfriend Andrew Watt obliged. "Mean mugging, thank you!" Watt was told, to which he winked. The producer is nominated for Elton John's "Never Too Late," the song cowritten with Brandi Carlile from the English music superstar's Disney+ documentary of the same name.

Early on, Julianne Hough arrived in Dior; Emily Mortimer in Rodarte, and Rachel Sennott in a dazzling pink Balenciaga number with thigh-high black boots. Later, Selena Gomez came out in Ralph Lauren; Elle Fanning in Givenchy haute couture, the debut of Sarah Burton's designs for the

house; Zoe Saldana in Saint Laurent; Lupita Nyong'o in Chanel; Miley Cyrus in Alexander McQueen; Halle Berry in Christian Siriano; Colman Domingo in Valentino, and Emma Stone in Louis Vuitton.

Standing out from the pack was Lisa, opting for a Markgong tuxedo gown, and equally impossible to miss was Timothée Chalamet, in an all-yellow leather suit and trousers, also by Sarah Burton for Givenchy (her official debut comes during Paris Fashion Week in the coming days). "I went for a subtle look," Chalamet quipped on the carpet. ▶



Lisa In Markgong.



Penélope Cruz  
In Chanel.



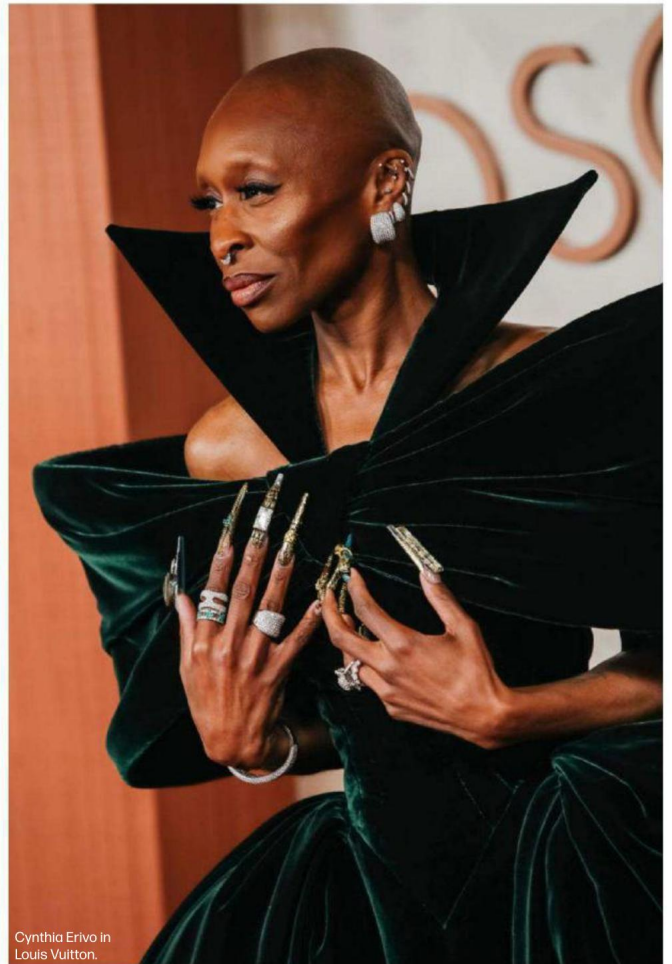
Timothée  
Chalamet in  
Givenchy.



Halle Berry in  
Christian Siriano.



Laura Dern  
in Gucci.



Cynthia Erivo in  
Louis Vuitton.



Monica Barbaro  
in Dior.

Demi Moore, in Giorgio Armani, exchanged pleasantries with Miles Teller. Meanwhile Meg Ryan gave a playful wave to Michelle Yeoh. Further down the carpet, there was commotion. "Wicked" director Jon M. Chu turned to see: Ana de Armas, wearing Louis Vuitton, had arrived. Steps away, an Armani-clad Adrian Brody held tight to his mother's hand, before smooching girlfriend Georgina Chapman. ■

# Fashion Scoops



Guy Berryman at Antonia in Milan.



Maison Margiela x Gentle Monster collection.

## Celebrating At Antonia

The Milan Fashion Week calendar marked two events taking place at luxury retailer Antonia this season.

The multibrand store celebrated the collections of the New York-based brand Khaite and of Applied Art Forms, designed by Guy Berryman, Coldplay's bass player.

Khaite unveiled its spring 2025 collection with an in-store cocktail and a special display running through Thursday. The event was followed by a dinner with the brand's founder and designer Cate Holstein at the 10\_11 restaurant inside the Portrait hotel.

The temporary corner at Antonia of Applied Art Forms, based in Amsterdam, will be on display until Thursday. It offers the brand's two lines: the Atelier Collection and the AAF Collection.

The former "draws inspiration from vintage sartorial garments and antique Dutch workwear styles," Berryman said. It's made in Japan, Italy and Portugal, and features leather jackets, refined shirts, oversized cardigans, and canvas worker pants. Key styles include the Dutch worker jacket, made from heavy cotton canvas and featuring a double-breasted closure with horn buttons. Berryman said this

was inspired by a Dutch jacket worn in local fishing communities in the late 19th century, one of which he owns since he is a collector of vintage garments.

The AAF Collection combines workwear influences with an aesthetic drawn from Japanese street culture. Key styles include the mountain parka, which is inspired by mid-20th century mountaineering jackets with the addition of a modern silhouette.

— ANDREA ONATE

## Landing In Milan

The arrival of Gentle Monster in Milan did not go unnoticed.

On Friday night during Milan Fashion Week, the eyewear brand held a special event at its first store in Europe located inside the concept store 10 Corso Como. The new space spans 1,022 square feet and presents cybercore aesthetics, raw patterns, sheer materials and a silver color palette mixing classic with futuristic features.

The store carries the brand's jewelry collection, the Bold collection and Gentle Monster's bestsellers. Also, the brand offered a first look at its third collaboration with Maison Margiela, which was celebrated by a temporary

abstract human-shaped installation placed in the center of the store.

The collection includes 20 eyewear styles — eight sunglasses and 12 spectacles — that merge cyber-core style, metallic materials, cable temples and Maison Margiela's iconic four white stitches. The statement pieces are available in silver and green metallics, as well as signature colors like black, gray, navy, ivory, red and tortoiseshell. Among the designs are three silhouettes set on super-light structures, as sunglasses with gold frames and as spectacles with silver frames. Two silhouettes are set on silver-tagged wire temples: a cat-eye version in black, gray and red and a wide round lens in black, brown and tortoiseshell.

The Margiela eyewear campaign was photographed and directed by Jordan Hemingway, which reflects on the alienation and attraction between humans and cyborgs. On Thursday, to mark the release of the collaboration, several stores around the world will host installations dedicated to the collection and its themes.

Gentle Monster counts 72 stores worldwide in cities such as London, Los Angeles, Singapore and Shanghai. Since its foundation in 2011, the company has collaborated with luxury brands such as Moncler, Coperni, Fendi and with the likes of actress Tilda Swinton and South Korean singer Jennie.

— A.O.

## Stepping Down

Priya Shukla has resigned her role as senior vice president of global communications at Vera Wang. She had been with the luxury apparel brand for nearly 20 years.

"Priya is one of the most talented PR executives I've had the pleasure of working with. I wish her nothing but

the best," Vera Wang said. Shukla told WWD, "I have had the incredible honor of working for an icon and trailblazer for almost 20 years. It has been the education of a lifetime. I have enormous respect for Vera, and she will always be a mentor to me."

Shukla said she plans to take some time off and then look into new opportunities.

As senior vice president of global communications, Shukla oversaw corporate communications, PR strategy, advertising, events and philanthropy. She has become widely recognized for cultivating and spearheading relationships with celebrities and VIPs, and consistently ensuring Wang's red carpet presence.

Hailing from Sydney, Australia, Shukla started her career at Vera Wang as the designer's executive assistant and parlayed that into PR management roles of increasing responsibility. Before joining Vera Wang, she worked at Ralph Lauren.

As reported, Wang sold her 35-year-old luxury lifestyle brand to WHP Global in December. Wang's brand today generates more than \$700 million in annual retail sales across categories including women's apparel, bridal, men's tuxedos and suiting, fine jewelry, fragrance and home, among others. The game plan calls for further expansion of her bridal and ready-to-wear brand internationally, expansion into hospitality, adding more categories of business, and growing the categories they already have.

Wang continues as founder and chief creative officer of her brand and will become a shareholder of WHP Global.

— LISA LOCKWOOD

## Larger Partnership

Anthropologie has expanded its partnership with Nest, a nonprofit dedicated to empowering artisans and makers.

## ON THIS DAY

New York's elite thrive in the wintertime and have the outerwear to prove it, as shiny black minks and well-tailored overcoats stood out as top picks for Nancy Kissinger, Jackie Rogers and Pierre Bergé, as seen in WWD on March 3, 1982. — Jasper Brown



Anthropologie has extended its partnership with Nest, which empowers artisans and makers.

The partnership will include a six-month fellowship program, in-store activations, and events throughout the U.S. In addition, Anthropologie will commit to a \$100,000 annual corporate donation to support Nest's mission.

"We're honored to kick off Women's History Month by announcing the expansion of our partnership and fellowship program with Nest," said Kate Haldy, head of PR, communications and impact at Anthropologie Group. "Over the past two years we have been deeply inspired by the incredible work our friends at Nest are doing to uplift and empower artists and makers across the country. We are excited to deepen our commitment to this impactful journey, expanding our support and creating even greater opportunities for these talented communities in 2025 and beyond."

The new Anthropologie x Nest Fellowship Program will provide five recipients with support and mentoring from key Anthropologie team members across the organization as well as the opportunity to sell their work commission-free through Anthropologie's stores and digital marketplace beginning in the fall.

"We are excited to build upon our long-standing partnership with

Anthropologie in 2025 and provide more business development and market opportunities for U.S. makers, artisans and creative entrepreneurs," said Rebecca van Bergen, founder and executive director at Nest. "Through in-store pop-ups and our new fellowship program, we aim to elevate emerging makers by giving them access to professional development, expert mentorship and increased exposure through Anthropologie's stores and digital marketplace. Our collaboration celebrates the creative community and aims to foster sustainable growth for participants, ensuring they have the tools, platforms and opportunities to thrive."

To celebrate the expanded partnership, Anthropologie will host a Women's History Month Panel on Thursday in New York. The event will feature key executives from both Anthropologie and Nest, alongside a selection of local artisans and makers from Nest. In addition, on Saturday, Anthropologie's New York City, Los Angeles and Chicago stores will host Nest artisans and makers for community pop-up markets, where customers can shop exclusive products while supporting local women-led businesses. — L.L.



Priya Shukla