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Canadian Crunch

Hudson's Bay Co. has filed for bankruptcy and has begun restructuring procedures.

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Bigger Pool

Orlebar Brown, the swim brand owned by Chanel, is expanding its retail reach.

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Gap's Drivers

What is driving the turnaround at Gap Inc., which last week reported strong fourth-quarter and annual results.

Pages 22 and 23



Taking the Plunge

Alessandro Michele laid out a vast public restroom tiled in red for his racy fall Valentino show. Here, one of the narrow gowns with a plunging neckline and high slit. *For more on the Paris shows, see pages 12 to 21.*

PHOTOGRAPH BY ADAM KATZ SINDING

The designer floor at Hudson's Bay, called The Room.


BUSINESS

Hudson's Bay in Canada Files For Bankruptcy Protection, Initiates Restructuring Proceedings

● Through its long history, the department store underwent numerous repositionings, remerchandisings and ownership changes, but never recovered from the pandemic.

BY DAVID MOIN

Hudson's Bay Company, the Toronto-based department store chain and website, disclosed Friday that it is restructuring its business and has been granted protection from its creditors by a Canadian court.

The Canadian retailer said it has commenced proceedings under the Companies' Creditors Arrangement Act (CCAA) pursuant to an initial order for creditor protection from the Ontario Superior Court of Justice.

While not calling the maneuver a bankruptcy, it's similar to a Chapter 11 bankruptcy filing in the U.S. involving restructuring a business with the intent to keep it operating. Like in a typical Chapter 11, Hudson's Bay will be examining its store fleet, payroll and other operations and assets to determine what should be kept or disposed. Alvarez & Marsal Canada Inc. has been appointed as the monitor to oversee the CCAA proceedings.

Restore Capital, an affiliate of Hilco Global, together with other lenders, have committed to providing interim debtor-in-possession financing for Hudson's Bay with a \$16 million (Canadian) advance that has been approved. But more financing will be sought to fund the business during the proceedings.

The company has said the money enables it to keep operating for 10 days, at which time it must present a restructuring plan to

the court or request an extension.

"Hudson's Bay has been a vital retailer to Canadians for generations, and this decision was made with the best interests of our customers, associates and partners in mind," Liz Rodbell, president and chief executive officer of Hudson's Bay, said in a statement Friday evening. "While very difficult, this is a necessary step to strengthen our foundation and ensure that we remain a significant part of Canada's retail landscape, despite the sector-wide challenges that have forced other retailers to exit the market. Now more than ever, it is critical that Canadian businesses are protected and positioned to succeed."

Rodbell added, "Earlier this year, we worked with potential investors to refinance a portion of our credit facilities to improve our liquidity and support our business plan. However, the threat and realization of a trade war has created significant market uncertainty and has impacted our ability to complete these transactions."

While pegging its financial difficulties on sector conditions and the trade war with the U.S., Hudson's Bay has been struggling on and off for years. The company has undergone multiple restructurings, ownership changes, and strategic shifts to stay afloat. Executives from Hudson's Bay acknowledged to WWD last August that the company did not rebound after the pandemic the way U.S. retailers did. They also said that heavy investments in digital capabilities and inventory in Canada did not pay off, and that Hudson's Bay had to clear merchandise more aggressively than it wanted, particularly when Nordstrom liquidated in Canada and Bed Bath & Beyond went bankrupt. The situation was further complicated when discretionary

spending, even in the luxury sector, weakened. A few years ago, Hudson's Bay split its store operations and e-commerce operation into separate companies. That apparently did not work out because about two years ago, the company reengineered back into a single entity.

Company executives have also blamed Hudson Bay's difficulties for "triggering" slowed payments to Saks Fifth Avenue and Saks Off 5th vendors. Hudson's Bay, Saks Fifth Avenue and Saks Off 5th were part of HBC, a holding company, but last December, HBC purchased the Neiman Marcus Group and in the process formed Saks Global which includes Saks, Neiman Marcus, Bergdorf Goodman and Saks Off 5th. The HBC holding company was disbanded and Hudson's Bay is not part of Saks Global. Through a license agreement, Hudson's Bay does have a small footprint of three Saks Fifth Avenue and 13 Saks Off 5th stores in Canada, which the company said will continue to operate.

One source close to Hudson's Bay said, "This is not a Nordstrom or Target situation. Hudson Bay plans to restructure and emerge from this." Nordstrom and Target both rolled out stores in Canada, only to close them years ago. Another source in Vancouver said, "I was at the store last week to buy some bedding. There were almost no employees around. It was not a happy environment to buy anything." She didn't buy bedding.

Hudson's Bay operates 80 stores. It's expected that certain stores will close, but it's too early to announce any. WWD has reported that the Saks Fifth Avenue store in Toronto is expected to be shuttered; however, Saks Global is not commenting on that.



The Hudson's Bay flagship in Toronto.

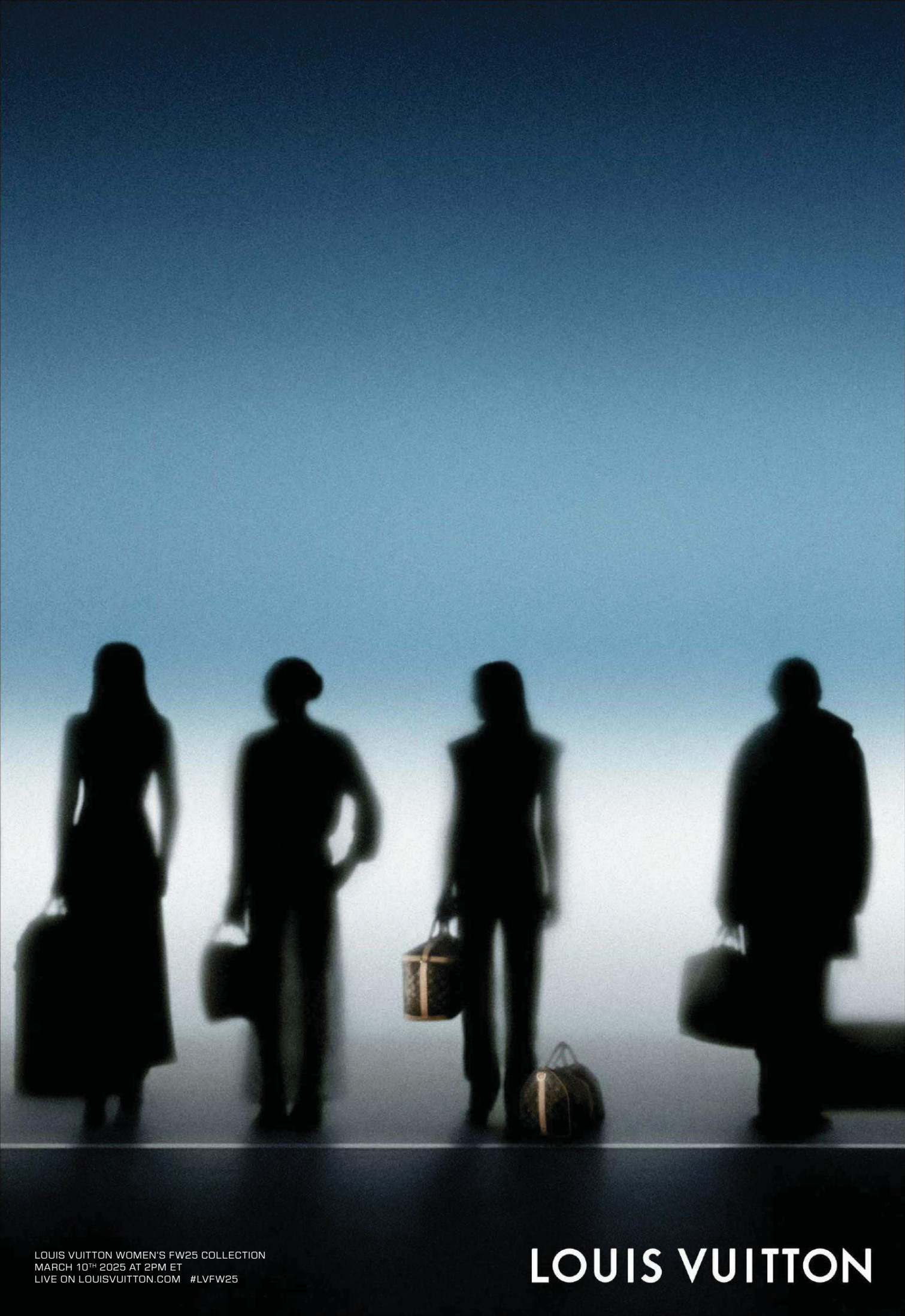
"Hudson's Bay remains deeply connected to Canada and is focused on the future. Our goal is to reestablish our foothold and ensure the company's long-term place in the evolving Canadian retail market," Rodbell stated. "As we go through this process, we will continue to show up for our customers and communities, as we always have."

In its announcement Friday, Hudson's Bay listed several reasons for restructuring, citing "ongoing trade tensions with the U.S., including the new and wide-ranging tariffs on exports to the U.S., together with retaliatory tariffs imposed by Canada on U.S. imports."

Hudson Bay said the situation has created economic uncertainty, directly impacting refinancing efforts and limiting access to the capital needed to support the business.

Hudson's Bay also cited "post-pandemic shifts" – in particular work-from-home policies – reducing the size of populations in downtown areas, and rising costs of living, higher mortgage rates, and a weakening Canadian dollar straining household budgets, and reducing discretionary spending. Hudson's Bay's Toronto flagship is located on Queen Street, which is in the heart of the city.

Hudson's Bay is considered North America's oldest company, founded 355 years ago.



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BUSINESS

Rezoning NYC Garment District Raises Questions for Some, Praise From Others



Garment District street sign.



The Garment District's Big Button was on Seventh Avenue at 39th Street.

- Mayor Eric Adams' proposal to reinvent Midtown South with 9,700 housing units would change the landscape of the Garment District.

BY ROSEMARY FEITELBERG

How New York City's proposal to re-zone Midtown South with 9,700 new homes could impact the Garment District is up for debate.

If approved, the Midtown South Mixed-Use plan would set up a 24/7 mixed-use neighborhood across 42 blocks. To create 9,700 new homes including 2,900 that are earmarked as income-restricted, the zoning would be reworked to allow for commercial, manufacturing and residential uses that are largely not allowed now. As the public review process of New York City Mayor Eric Adams' and the department of city plan continues, the potential toll on fashion-related tenants is being examined more closely. The plan would cover four areas centered around Herald and Greeley Squares and located roughly between West 23rd and West 40th Streets and Fifth and Eighth Avenues, with the Garment District comprising a portion of that. In addition to housing, the plan aims to strengthen Midtown South's economy and bolster jobs through light manufacturing, office space and retail.

Approximately 10 people with ties to proposed rezoning took a walking tour of the Garment District Friday to check out potential buildings that could be redeveloped. A public hearing will be held March 19 at Community Board 5's district office at 450 Seventh Avenue at 6 p.m. It will also be accessible via Zoom.

Dan Garodnick, the department of city planning's director and the city's planning commission's chair, was unavailable for an interview Friday. A spokesperson referenced a prior statement Garodnick issued in a press release, "We envision for Midtown South a vibrant and dynamic, 24-7 neighborhood with a strong commercial core right alongside brand-new homes for New Yorkers, and we need to change our outdated zoning rules to make it all happen. We developed this plan in partnership with elected officials and

community members and we hope they will continue to make their voices heard as public review now gets underway."

New York City Council member Erik Bottcher, who oversees the Garment District, said in a statement, "The fashion industry is absolutely critical to New York City, serving as a cornerstone of our economy and cultural identity. As the local council member, I am committed to ensuring that the Midtown South Mixed-Use Plan strikes the right balance, fostering a vibrant environment where the fashion industry can continue to thrive alongside residents. Our goal is to create a dynamic hub that benefits businesses, workers, and residents alike while generating desperately needed affordable housing for our workforce."

In a letter to Garodnick that was seen by WWD, the Municipal Arts Society's interim president Keri Butler said while the organization supports the Mayor's "City of Yes for Housing Opportunity" initiative, it would like to see a plan for the 20 or so fashion and garment-related businesses to be supported as community assets "that contribute to the neighborhood identity."

Responding to an interview request to the MAS Friday afternoon, a spokesperson cited a press release in which Butler said, "New York City needs more affordable housing and mixed-use neighborhoods, that include new residential developments, eased office to housing conversions, and public realm improvements, are a great way to get there. The proposed rezoning for the Midtown South district will enable a mix of housing, commercial, manufacturing, and community development. However, according to the city's own study, the plan could displace as many as 114 fashion and garment-related businesses. Many of these businesses are small, unique shops that provide products that cannot be purchased elsewhere in the city, and many serve the Broadway theater district."

Her letter also flagged that the proposal would eliminate the Special Garment Center District Subdistrict A-1 and provides a zoning framework that favors big-box retail and Class A office space, whereas 99 percent of existing office tenants pay the more affordable Class B or C rates, especially nonprofits and small businesses. "How is the city balancing the need for housing development with support for small businesses that want to remain in place but will not be able to afford Class A rent?" Butler asked.

The organization also noted that the components of the 2018 support package that was approved by former New York City Mayor Bill De Blasio's administration

– the Building Acquisition and NYCIDA tax incentive, the Council for Fashion Designers of America's Local Production Fund and the Garment District Alliance Funding – have not been implemented and could be reintroduced. The latter had \$10 million in unspent funds per the GDA's 2023 annual report, according to the MAS.

Butler also cautioned Garodnick about how the Draft Environment Impact

Study indicated that 12 sites within the Garment Center Historic District that are listed on the State and National Registry could be demolished. Butler wrote, "As the plan moves forward, we ask that the concerns outlined above be addressed and incorporated into the proposal, and that the city and state explore further incentives to maximize affordability throughout the new housing stock as much as possible."

The Garment District Alliance is "very encouraged and excited" by the proposal for residential zoning, having requested it from city officials in 2018, according to president Barbara Randall. "This neighborhood desperately needs a new stakeholder. COVID decimated us and drove a loss of nearly 18,000 jobs in the district. We had some of the highest job numbers before COVID."

In 2019, the GDA reported that its zip code had seen a 58 percent gain over the prior 15 years for a total of nearly 139,000 jobs. The district had seen a 12 percent increase between 2020 and 2022, Randall said.

Established between 1900 and 1925 for apparel manufacturing, the neighborhood remained that way for decades until some manufacturers started to head south. Acknowledging how the district's fashion-related jobs decreased after more domestic manufacturing shifted offshore in the 1970s and 1980s, Randall cited the North American Free Trade Agreement as another factor for the decline in jobs. As domestic production waned in the years that followed, some of the neighborhood's vacant spaces were leased by non-fashion businesses, nonprofits and "tons of hotels," she said.

Generations of American designers including Donna Karan, Calvin Klein, Vera Wang, Tommy Hilfiger, Bill Blass, Oscar de la Renta, Carolina Herrera, Adolfo, Stephen Burrows, Liz Claiborne, Claire McArdle, Bonnie Cashin, Norman Norell and others established their companies in the Garment District. In the past decade though, numerous designers, especially younger ones, have opted to run their businesses in other parts of Manhattan, outer boroughs and in some instances other states, where commercial rents are more affordable.

In 2005, the area between Ninth and 11th Avenues from West 30th to West 41st Streets was rezoned to create Hudson Yards district, which gave way for hotels in the Garment District. While the hotels led to more foot traffic, better dining options and other upsides, Randall said she "would have wished for" residential purposes to ensure 24/7 activity and more people with a greater allegiance to the community.

One of the incentives for lifting the Special Garment Center District zoning overlay of 2018 was to avoid having noncompliant tenants renting space, Randall said.

The city's decision to use 12 hotels in the area as temporary housing for people, some of whom were struggling with mental and addiction issues, or who had been incarcerated, impacted the landscape of the neighborhood, which had lost many office workers due to pandemic lockdowns. When workers started to return to their buildings in 2020 and 2021, Randall said, "There were a lot of social issues playing out on the streets and a lot of people didn't want to come back. We have buildings that are still 30 percent empty. We feel very strongly that if we can get residential here, you'll have 24/7 use, which means you can support more than ground-floor restaurants."

Given the district's proximity to transportation hubs like Times Square, the Port Authority, Penn Station and Grand Central Terminal, the district will attract new stakeholders and "more compelling retail," Randall said. "We're really looking for new user groups that will enrich the neighborhood just by their presence, in addition to the housing crisis that we already have in New York."

She does not anticipate that any fashion-related businesses will have to relocate and said the rents "unfortunately for the owners are still the lowest in the city." Randall criticized the city and state for the area's concentration of social service agencies "without any public process," which has led to disorder on the streets. "For this neighborhood to be viable and robust, as it was before COVID, it needs to be cleaned up. And that's good for the fashion industry and for anyone, who chooses to live or work here," he said.

New York Embroidery Studio's founder Michelle Feinberg said that last fall when she was negotiating for additional space with the landlord of the West 36th Street building, where she leases a studio, there was a clause in the lease that would have permitted eviction should the zoning be approved. To avoid that possibility, she opted to lease more space in Brooklyn, where her company also has space.

While the additional foot traffic that would come with the rezoning and the increased dining options would be helpful for area tenants, Feinberg suggested another option. "Looking out of my window on West 36th Street, there are several buildings that have been vacant for 10 years so that they could turn them [for redevelopment.] Why don't they focus on those buildings that have already kicked out all of the factories and are completely vacant? And why don't they keep the buildings that already have factories?" she said. "We don't need to hold all of the vacancies for factories that are already struggling to pay midtown rents regardless."

With 10,000 square feet in Manhattan and 120,000 square feet in Brooklyn, Feinberg said the rent that she pays per square foot in Manhattan is triple what she pays in Brooklyn. Having worked in the Garment District since 1989, she has been a familiar face at meetings run by New York City's planning commission and the MAS. "Being in the Garment Center for more than 30 years, I've seen nothing but a steady decline. It would be great if we could hold onto what we have," she said.

Stating that the city has offered such options as a campus in Brooklyn, Feinberg said, "What they don't really understand is that we're a symbiotic ecosystem. You can't move all of the factories without moving all of the thread stores and the designers. We need each other. It's like a fish tank – you can't take part of it and move that away."



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BUSINESS

Lands' End Exploring 'Strategic Alternatives' Including Possible Sale

● The maneuver by the board comes after being pressured for a sale by its majority shareholder, Edward "Eddie" Lampert.

BY DAVID MOIN

Lands' End Inc. has put up the "for sale" sign.

On Friday, the company disclosed it has begun a process to explore strategic alternatives, including a sale, merger or similar transaction to maximize shareholder value.

"Lands' End is a classic American lifestyle brand — and the company's strategy and execution have delivered significant operational and financial improvements," said Josephine Linden, chair of the board, in a statement Friday morning. "While we

remain confident in the company's potential for future value creation, the board also believes that the market is undervaluing this great company and its upside potential.

"As a result, in consultation with the board's legal and financial advisers, we have determined it is an appropriate time to explore strategic alternatives to maximize shareholder value," Linden said. "We are committed to conducting a rigorous process to best serve the interests of all Lands' End shareholders."

That boosted Lands' End stock price 9 percent, or \$1, to \$12.22, at the opening of the stock market Friday.

The decision by the board appears to be a response to pressure exerted by billionaire investor Edward "Eddie" Lampert, the majority shareholder, who last month sent a letter to the board advocating for a sale. Lampert owns approximately 17 million shares of the company, giving him a stake of



Lands' End x Andie Swim.

more than 53.3 percent.

Lands' End was bought by Sears in 2002, which was then merged with Kmart in a mega merger orchestrated by Lampert. But as the retail giant struggled, Lands' End was spun off as a stand-alone company in 2014 while the combined Sears and Kmart went bankrupt in 2018 and virtually disappeared.

The Lands' End board said that no assurances can be given as to the outcome or timing of the board's process.

Perella Weinberg Partners is serving as Lands' End's financial adviser and Wachtell, Lipton, Rosen & Katz is the

company's legal adviser.

The Dodgeville, Wisc.-based Lands' End is scheduled to report its fourth-quarter and year-end results on March 20.

In the third quarter, the company showed improved profitability through its continued focus on product innovation, customer acquisition and reducing price promotions.

The brand narrowed its net loss to \$600,000 in the quarter ended Nov. 1, from a net loss of \$112.4 million a year earlier, when results were hit by a noncash goodwill impairment charge of \$106.7 million resulting from a decline in the company's stock price.

EXCLUSIVE

Estée Lauder Appoints First Global Sleep Adviser



Dr. Matthew Walker

● Dr. Matthew Walker will provide educational content, be available for press opportunities and advise on future sleep-related products.

BY EMILY BURNS

Estée Lauder is ready for its beauty sleep.

The company, known for its many nighttime skin care products, on Monday is announcing the appointment of its first global sleep adviser, Dr. Matthew Walker,

who is an author, sleep scientist and professor of neuroscience and psychology at the University of California, Berkeley. In his role, Walker will provide educational content both internally and externally, employ his expertise for press opportunities and share his findings and knowledge in the field for Estée Lauder to expand and enhance its sleep-related skin care offerings.

"To see a brand that is trying to actually invest in the notion of the science of sleep, to me, was very appealing," Walker said of the partnership. "I'm excited to get



Estée Lauder Advanced Night Repair Serum

involved with the science, because there's so much more that we want to know and can be doing, but the second component is education."

For Estée Lauder, the appointment is an evolution of the brand's ongoing commitment to the category, which includes fan favorites like the Advanced Night Repair Serum (Walker's go-to), \$128, and Advanced Night Cleansing Balm, \$49.

"The Lauder brand has been all about night, researching night, obsessed with night for more than 40 years," said

Jennifer Palmer, Estée Lauder's senior vice president, global innovation development and science leadership. "We launched the first night repair serum back in 1982 and have built that into such a powerhouse for our brand...We have undergone many years of research and learnings into understanding how skin is biologically, fundamentally different at night."

Specifically, in 2013, the company released findings of a study done in collaboration with Case Western that showed a link between sleep deprivation and skin aging.

"We uncovered, sadly, that chronic poor sleep or [poor] quality of sleep ages your skin by two times," Palmer said.

It's this conversation that the brand is looking to expand by bringing Walker onboard.

"We are excited to have Matt start to advise and inform on upcoming research, upcoming new initiatives, as we think about the future of continuing to develop new studies and new research," Palmer said.

To kickstart his position, the brand will be releasing an array of educational, short videos across its platforms featuring Walker discussing different sleep subjects — for example, he'll define what good sleep really is, how it impacts the body and skin in particular and of course, share tips for better beauty rest. In addition, the brand has internal and external events planned where Walker will be featured.

"Sleep is the single most effective thing that you can do each and every day to reset your brain and body health, but skin is the very same thing under that rubric, too, that gets restored," Walker said.

While the team didn't share specifics, they said there is more coming when it comes to nighttime innovations.

"Lauder is incredibly committed to night. It's in our DNA...This will absolutely continue to feed our innovation pipeline," Palmer said. "This type of partnership with Dr. Matt Walker will help to guide, inform and strengthen the research and new pipeline of products that are to come."



IMPERIAL

BUSINESS

Orlebar Brown Accelerates Retail Strategy

- The luxury men's resortwear brand owned by Chanel is doubling down on Asia-Pacific, the U.S., Europe and the Middle East.

BY HIKMAT MOHAMMED

LONDON — Orlebar Brown, the luxury men's resortwear brand owned by Chanel, is always following the sun.

The brand is expanding its retail operations by 18.8 percent by opening nine new stores in sun-drenched locations such as Mexico, Monte Carlo and Thailand.

The brand is making its Asia-Pacific debut with a store in central Phuket on March 14, followed by two more openings in Bangkok at the shopping malls EmQuartier and Icon Siam. And it will also be venturing into retail in Singapore next year.

"We had a digital foray into China, Japan and South Korea," said Trevor Hardy, Orlebar Brown's commercial marketing officer. But despite that, there are no grand plans or an aggressive expansion strategy for China or Japan at this stage.

Instead, the U.S. market is Orlebar Brown's top priority as it's growing, and the brand is chasing American customers who travel regularly to the south of France or Italy.

"We invest in physical retail based on where our customers live and where they go on holidays," said Hardy.

He added that the brand is heavily investing in California. It opened a store in Montecito last year and two additional units recently debuted in Orange County and Newport Beach. A unit in Palo Alto is in the cards for the coming months, followed by another in Brentwood next year.

Orlebar Brown is expanding in the U.S.'s neighboring country Mexico, too, with stores slated to open in Los Cabos and Cancún later this year. In December 2024, the brand opened a cute hut that could have been plucked out of a Disney cartoon on the beach of the St. Regis Kanai Resort in Riviera Maya.

When it comes to expansion in Europe, Orlebar Brown is doubling down on areas visited by high-earning individuals.

In April, it will be opening a store in Monte Carlo and will add a second store in

Marbella at the Kimpton Los Monteros.

Hardy has nearly all continents covered, even the Middle East, which is becoming an increasingly important market for Orlebar Brown, he said. The brand has five stores in Dubai and by the end of the year, will have two stores in Abu Dhabi in the United Arab Emirates.

"We're looking at other parts of the region, too, and there's a lot of growth in that market because of the locals and the tourists coming in," said Hardy.

Even so, the development of the Middle

East has been a slow and steady one — taking the brand five years to achieve.

"Dubai has been important because it's a good holiday destination for British people and they have a local audience that comes to London," said Hardy.

In London, Orlebar Brown has retail spaces in Chelsea, Notting Hill and Mayfair, and the brand is also stocked in Harrods and Selfridges.

The brand's rigorous retail plan means that its signature soft colors and patterns will be appearing everywhere and if that's hard to miss, it has been a constant fashion brand on three seasons of "The White Lotus," which is on TV every Sunday.

Orlebar Brown's store in Thailand.



MEN'S

Streetwear Brand American Football Spotlights Soccer in the U.S.

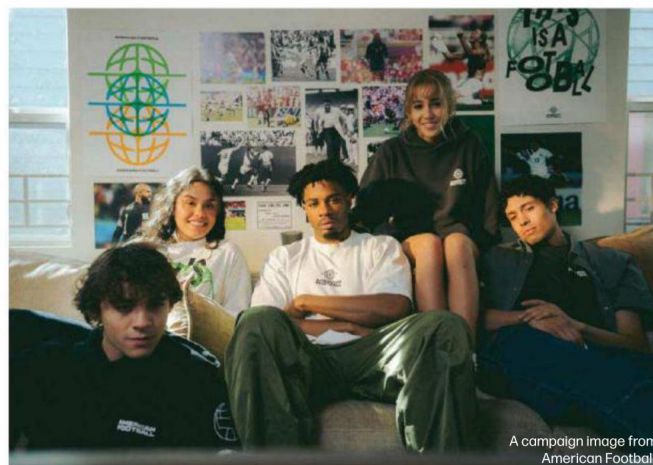
- Helmed by Kenny Mac, the brand is playing into the sport's growing popularity in the country by reclaiming what is American football.

BY LAYLA ILCHI

While "American football" for many signifies the beloved pigskin sport, designer Kenny Mac wants to reclaim the term to elevate soccer's presence in the U.S. with a new streetwear brand of the same name.

Mac, who previously worked at StockX and has consulted for brands such as Fenty x Puma and Union LA, launched American Football this month to merge sports and streetwear influences and to appeal to the U.S. soccer fan. Mac explained he was inspired to create the brand after supporting his 14-year-old son through his experience playing the sport and seeing how soccer still lacked the recognition it deserved in the U.S. despite its global popularity.

"In just engaging in [soccer] and going through this with him, I really started to see the switch of talent and interest in the sport — like, what I remember it being when I was a kid versus seeing who is on these pitches now," Mac said. "It's more diverse. We had a rap for it being a rich kid sport, but it's becoming more diverse



A campaign image from American Football.

socioeconomically, too, and you're just seeing really great talent and young kids that are coming up in this next wave."

American Football launched with its first drop this month, which offers three graphic T-shirts and three hoodies ranging in price \$60 to \$135. Several styles are designed to read "This Is a Football" with a soccer ball motif, giving a nod to the brand's mission of reclaiming what is

American football.

"The brand is really tapping into youth culture in the U.S.," Mac said. "It is a streetwear brand, so it's rough around the edges. It's not polished. It's not super pretty and it really is tapping into that L.A. aesthetic of streetwear."

Mac said American Football's next drop, which comes out this summer, offers the brand's take on a soccer kit.

While soccer jerseys have become a popular style in the streetwear world lately, American Football wants to really tap into the sport for the drop.

"Some brands are off doing the rinse, wash and repeat kit and they're not really tapped into the culture or the sport like that," he said. "They're just like, 'Oh soccer jerseys are hot so I'm going to make a jersey.' I'm really excited for when this next drop comes out because it's our play on [a soccer kit] and you see that we're doing it a little differently and we're making a mark on the sport and in the space itself."

In the lead up to next year's FIFA World Cup, which will be played in North America, Mac thinks soccer's popularity in the U.S. will only increase, with more countries looking to the States as space to watch for rising talent.

"The most sold football jersey globally is a Miami jersey right now, so it's happening," he said. Lionel Messi, arguably the sport's most popular player, is on the Inter Miami team. "The world is watching the U.S. right now and the U.S. is making noise. When you have the youngest U.S. pro athlete in history being a Major League Soccer player, you're starting to see it. When you have kids now in the U.S. being shipped overseas to go play in the English Premier League — they're realizing that this thing is actually happening in this country in a real way and the athletes are really starting to play."

Beyond the summer collection drop, Mac said he hopes American Football grows into a lifestyle brand that becomes a go-to destination for soccer fans to learn more about the sport and have a way to show their fandom through their fashion.

MENTALITIES

MEN'S

Dakine Expanding Beyond Action Sports to Active Outdoors

● The company now owned by Marquee Brands got its start in 1979 creating the surfboard leash.

BY JEAN E. PALMIERI

Dakine has its sights set on carving out a bigger piece of the outdoors space.

The company, which was purchased by the brand management firm Marquee Brands in 2018, was founded on Maui's North Shore in 1979 and is best known for the leash it created for surfboards that soon became a must-have for the surf community. Since that time, Dakine has expanded into backpacks, apparel and accessories for snow sports, surfing, biking, camping and windsurfing.

Now Marquee is seeking to expand Dakine's reach beyond the action sports arena into more of an active outdoors brand, pitting it against such industry stalwarts as The North Face, Patagonia, Columbia Sportswear and Marmot.

Dakine's new motto, according to its executive team, is: "Off the mountain and out of the water and the lifestyle in between."

"The last couple of years have been a real pivotal time for the business," said Pete Maule, executive vice president and general manager of sports and active at Marquee. He also oversees Body Glove.

Maule said since the pandemic, there have been a lot of acquisitions by brand managers, but Marquee has embarked on a "very methodical" strategy "to take advantage of the economy in the retail landscape."

Natasha Fishman, chief marketing officer for Marquee, added that Heath Golden, chief executive officer of the firm, is "a great leader in terms of leaning into the IP [intellectual property] platform" and Dakine has benefited from that.

As a result, the brand has lined up some new licensees in key categories and countries and is working to expand its distribution among big-box sports and outdoors retailers while retaining the specialty stores that have been the backbone of its business for the majority of its lifespan.

Following Marquee's acquisition of the company, JR286 was tapped to be Dakine's main licensee. Fishman said JR286 is the "pillar of the equipment business" and primarily produces backpacks, travel bags, gloves and hats, which she described as "the very core of the brand. They're very sophisticated on design and global distribution and have expertise on how to build great product and get it to market."

Beyond that, the Levy Group was licensed to produce technical and lifestyle apparel for men, women and children in North America, and MyStep Global was named the footwear licensee for lifestyle and performance product on this continent.

Outside North America, Dakine appointed Bennett & Baxter its footwear licensee for the European Union and the U.K. And the company has signed two new distributors: All Sport in the EU and Sportax in the U.K. Maule stressed that these new partners "bring a whole level of sophistication that this brand has never had from a procurement standpoint, supply chain warehousing and, more importantly, top-level relationships with broad-based retail distribution in our space."

Dakine "worked really hard over the



Dakine is expanding its target to the active outdoors enthusiast.



Backpacks remain a cornerstone of the Dakine business.



Dakine got its start servicing the surfing community.

last several years to kick a lot of tires to find the right partners for the brand that is not just label slapping," Maule added. "These are companies who understand the business. In the licensing business, you're only as good as your partners and these companies make great products and are part of our team."

Fishman added that "it's not a race to see how many categories we can license," but instead to home in on servicing an active outdoors consumer.

One of the big opportunities for Dakine is increasing its apparel penetration. Right now, apparel accounts for around 30 percent of total sales and the goal is to increase that number to 50 percent over the next two years as the company expands its reach to "a larger addressable audience" seeking products for a wide range of outdoor activities, Fishman said.

The Levy Group is the right partner, Dakine believes, because of its

"great design aesthetic" as well as its understanding of technology and lifestyle products and its ability to connect to a variety of retailers.

The distribution strategy centers around retaining Dakine's hold within the specialty store community while adding larger players such as Dick's Sporting Goods and REI.

Maule said the product sold at specialty stores is "halo product" – more technical, often using Gore-Tex or PrimaLoft – while that at the larger stores is more lifestyle.

Other areas of opportunity, the team believes, will be in the camping and water sports categories for activities such as kayaking. And ensuring that its products are available at the right times is also key.

"We hadn't been in the back-to-school space," Maule said, saying that Dakine is also eyeing the lucrative space for kids backpacks dominated by JanSport, Herschel and others.

Expanding its reach among women is also on the to-do list. Currently, 70 percent of Dakine's sales are to men and 30 to women and Maule is hoping to tweak that figure to at least 65-35. Fishman said Marquee prides itself on collecting extensive data on its brand and will use the information gathered there to determine the best path forward.

In order to get the word out, Dakine has signed Red Gerard, an Olympic and X Games Gold Medal-winning snowboarder, as a spokesperson who will be wearing Dakine head to toe. "We know how important professional athletes are for content development, for credibility and authenticity," Maule said.

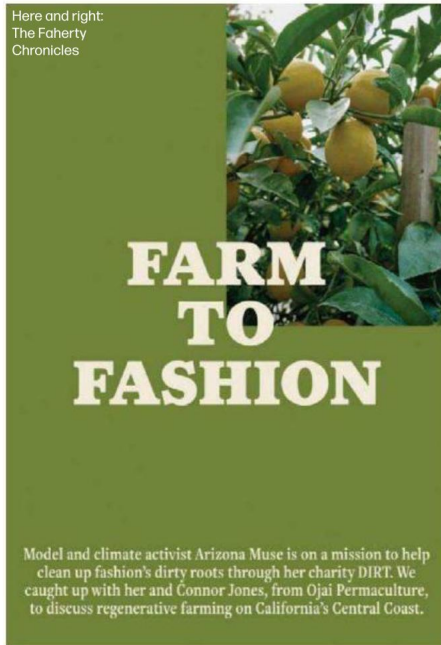
Dakine also plans to use social media as well as other internally produced content and collaborations to "put the brand in front of more people, allow this brand to expand and do it in an organic way," Fishman said.

MEN'S

Faherty Creates First Print Publication

While the Faherty Chronicles magazine includes product information, it also tackles topics of interest to fans of the brand.

BY JEAN E. PALMIERI



Niche publications are having a moment, and Faherty has jumped onto the bandwagon.

The New York-based brand is launching a quarterly magazine/catalogue, The Faherty Chronicles, that is intended as a coffee table-style publication rather than a sales vehicle.

The idea of producing a magazine has long been a passion of cofounder and creative director Mike Faherty, who had created a concept book several years ago. But when Abby Morgan, executive vice president of marketing, joined the company 14 months ago, the idea was finally brought to fruition.

"It's been a passion project of Mike's since well before I came," Morgan said. Her prior experience at Free People, where she had spearheaded the company's magalog and made it more editorial, was the impetus Faherty needed to plunge ahead with its first print product.

The Faherty Chronicles Volume #1 is 56 pages of stories that are intended to connect with the brand's top customers. Among the features in the debut publication are pieces on regenerative fashion and a deep dive into the issue with Arizona Muse, a model

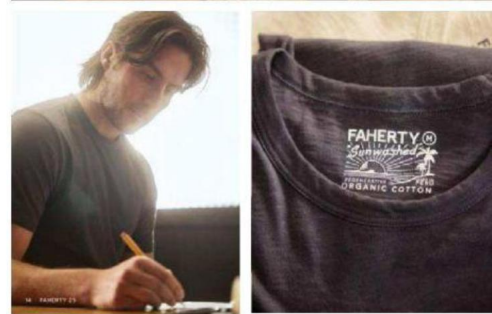
and activist devoted to cleaning up the industry; a look at a New York based-surfboard shaper and tips to catching a wave on Rockaway Beach in Queens, N.Y., and other beach towns, and an introduction to Grlswirl, a group of female skateboarders from Venice Beach in California.

Although the publication includes photo shoots of Faherty product and highlights some key pieces such as the Sunwashed Tee 2.0, made from regenerative cotton, the stretch twill Dune Utility Pant, and the new lighter weight Movement Monterey shirt, the goal of the magazine is not to sell product, Morgan stressed. "It's an editorial product," she said. "We are not prospecting with this."

Instead, she said Faherty will be mailing close to 400,000 copies to its top customers and encourage them to relax, read and flip through the pages rather than scroll on their phones.

Faherty is still a family-owned business and that shows in the publication, where the introductory page is penned by the Fahertys followed by a piece from Kerry Docherty, Alex Faherty's wife and chief impact officer, on her morning routine – a cup of coffee with lots of half and half followed by a walk on the beach. Alex Faherty, chief executive officer, weighs in with a look at the Faherty's Sun & Waves All Day Market café in Spring Lake, N.J., and his twin brother tackled the regenerative story.

Morgan said the editorial will be written by the internal team along with some freelancers with expertise in the topics near and dear to the hearts of the Fahertys and their customers. The brand got its start in 2013 when the brothers left their jobs to create a sustainably sourced East Coast-skewed men's sportswear collection



with a muted color palette that would offer an alternative to the brightly colored California surf brands. Mike Faherty majored in fashion design at Washington University in St. Louis and worked for Ralph Lauren before starting the company, while Alex is a Yale graduate with a background in finance and Docherty was a human rights lawyer.

Morgan said the plan is to print four issues a year, timed around the company's seasonal launches. "But if we find there's an appetite, we'll do more," she said.

The summer issue is already in the works and will include stories centered around Costa Rica where the publication will take on pieces about surfing, hotels, restaurants and musicians in the country.

FASHION

Shaun White's Snow League Lines Up Hublot, Tiffany, Other Brands

The three-time Olympian has kicked off a professional snow sports league.

BY ROSEMARY FEITELBERG

Snowboarders and freeskiers might be associated with relaxed style, but The Snow League has lined up some top-shelf brand name support.

The just-launched professional winter sports league has a brand-savvy founder in the former Olympian Shaun White. Attendees at the first event held Friday and Saturday at Buttermilk at Aspen Snowmass watched the competitors race down the mountain, while being clocked by the official timekeeper Hublot. And the leading athletes took home trophies from Tiffany & Co., which has signed up as the Snow League's official trophy provider.

Tiffany has a long track record of designing trophies including those for the FIFA Club World Cup winners, the Vince Lombardi trophy for the NFL's Super Bowl winner and the NBA's Larry O'Brien trophy, among others. The LVMH-owned luxury jeweler even has a book, "Crafting Victory," that details its 200-year history in prized trophies and features a foreword by the Los Angeles Lakers' LeBron James.

Fittingly, the three-time Olympian White's snowboard and clothing brand Whitespace is the league's apparel sponsor. Started in 2022, the lifestyle brand offers performance-oriented outerwear, pants, goggles and base layers, as well as hoodies, T-shirts and other statement pieces. Having been a key collaborator with major brands through the years, the 38-year-old was sponsored by Burton for years. Having finessed his signature "Double McTwist" on a Burton board, he is enjoying watching others pull off their own tricks mid-air. White told WWD last year, "You get this fun feeling that you're kind of shaping the future of the sport with our products." Some 36 of the leading athletes had been scheduled to compete in Snow League.

The Snow League's founding partners also carry some weight: Marriott Bonvoy, INEOS Automotive and Pacifico. The league's corporate backing isn't the only aspect that will help to raise its profile. White and NBC Sports inked a multiyear media rights deal for NBC and Peacock to showcase The Snow League. In addition, viewers from 90-plus countries tuned into the inaugural event's halfpipe competition live through deals with CBC Sports in Canada, Kayo Sports in Australia and Fuel TV in Latin America.

NBC Sports' Todd Harris and Tina Dixon called the event, with insights from snowboard editor Tom Monterosso, professional snowboarder Chris Grenier

and Olympic snowboarding judge Connor Manning. Jac Collinsworth hosted the event.

Additional Snow League competitions will be held in December at Yunding Secret Garden, China; in February 2026 at Buttermilk at Aspen Snowmass, and in March 2026 at LAAX Mountains in Laax, Switzerland. White has other key occasions coming up, namely his upcoming wedding to model Nina Dobrev. There are no set plans just yet, according to a spokesperson for White.



Shaun White in the Moncler Grenoble fall 2024 campaign.



NM x Lulu DK

FASHION

Natalie Martin and Lulu de Kwiatkowski Unveil Resortwear Collab

- The NM x Lulu DK range of dresses, sarongs, resort-ready pants and shorts is available now.

BY BOOTH MOORE

Los Angeles fashion designer Natalie Martin and Bahamas-based textile designer Lulu de Kwiatkowski have collaborated on a sun-soaked clothing collection just in

time for spring break travels.

NM x Lulu DK brings de Kwiatkowski's Caribbean-inspired textiles to graphic seaglass stripe dresses, sheer shirts, sarongs, caftans, shorts and quilted vests in cotton, silk and chiffon, available beginning Sunday on Martin's website and at select retailers from \$150 to \$498.

Aussie transplant Martin started her label in 2011, inspired by childhood vacations in Bali. Her breezy Balinese boho



Lulu de Kwiatkowski and Natalie Martin

block print Fiore maxidresses, Iris peasant tops and drawstring Jasper shorts are the unofficial uniform of ease in Los Angeles and beyond, with Gwyneth Paltrow, Busy Philipps, Rihanna, January Jones, Kristen Bell and many more in her fan club.

A New York native and graduate of Parsons the New School of Design, de Kwiatkowski is known for her colorful fabrics, kaleidoscopic collages and paintings, and for bringing her bohemian lifestyle to interiors and to her 2008 visual diary, "Lulu."

She and Martin met when de Kwiatkowski lived in Los Angeles in the early 2000s and they became fast friends.

"We both kind of watched each other grow in our years in L.A. and there's always been a mutual love for color and laid-back style that seems quite effortless," said de Kwiatkowski, zooming in from her home in the Bahamas with Martin joining from L.A.

"In the Bahamas, you just want to throw things on quickly and look great and presentable. And I wear a lot of Natalie's things in a really casual way. But my

mother-in-law, who's 93 and still beautiful, tall and elegant, puts on jewelry with them and looks kind of dressed up....It's really nice to have a beach dress that can also be an evening dress."

"Her use of color especially, and colors you wouldn't think of together, in her paintings, in her prints, and even in the shell work now, it's just incredible," said Martin. "The prints we ended up using really spoke to me...geometric watercolors that almost look like a stained-glass window or sea glass."

"It's almost like a graphic David Hicks concept, or sailboats I'd see as a child growing up in Quogue in the 1970s....I also grew up wearing Lacoste shirts with thick stripes. So all that mixed with my mom's big floral wallpapers and patterns everywhere became who I was," said de Kwiatkowski.

"I wanted the colors to be as close as possible to the original...and they've got a real gradient and watercolor effect to them," said Martin. "It was tricky, but I think we got really close, and I'm really happy with the results."

FASHION

Polo Ralph Lauren Brings American Style to PFW

- The brand took over Ralph's in St. Germain for cocktails with a side of sportswear to celebrate the fall 2025 collection.

BY BOOTH MOORE

Polo Ralph Lauren is usually presented in the showroom during Paris Fashion Week, but the contemporary-priced brand has had so much momentum (see the viral success of the flag sweater with Gen Z, and the mentions of Polo in the recent financial results) that it was time to make a bigger splash.

So, on Friday, the American fashion brand hosted a model presentation over cocktails at Ralph's restaurant in St. Germain de Pres, which attracted actresses Julia Schlaepfer and Rain Spencer, singer Charlotte Lawrence, influencers Becky Malinsky, Laura Reilly, Jai Johnson and many more.

The collection was superbly styled with all the fashionable contradictions that are inherently Ralph — a leather aviator jacket reimagined as a vest over a gray sweatshirt and olive corduroy maxiskirt, for example, or a distressed chamois leather Western-style jacket tucked into gray tailored trousers.

The brand tiptoed into formalwear with a navy ball skirt topped by a navy cable knit varsity jacket, and a white tuxedo shirtdress cinched with a wide leather belt that spelled out "Polo" in pearls.

The young and fresh tailoring was worth noting, too, as on a charming navy blue double-breasted blazer with two rows of delicate gold buttons. It almost had a French touch. Outerwear was also strong and varied, from an on-trend leopard faux fur coat with a lived-in feel, to the "Ralph Lauren 1967" wool varsity jacket that apparently

caught Ralph's eye for his own wardrobe.

In accessories, the Polo Play, a new handbag family introduced in spring '25, transitioned into neutral tones for fall, with a new, oversized bucket bag. And many Jane flats in solid or leopard print velvet were a nice touch alongside the more rugged footwear offerings.

Next up for the company in the fashion space will be the fall 2025 Ralph Lauren Collection runway show April 17 in New York City.



Leonie Hanne and Alexander Galievsky at the Polo cocktail party.



Models at the Women's Polo presentation.

Polo photographs by River Callaway

WWD

The Reviews




The Collections
 Paris



Valentino

“All goes down in the toilets,” Stella McCartney once captioned a bathroom selfie from the Met Gala. Though publicists spend months preparing for the event known as the fashion Oscars, those impromptu group shots often eclipse the carefully choreographed action on the red carpet.

Alessandro Michele’s set for his sophomore Valentino ready-to-wear show acknowledged the lure of the illicit. Guests emerged through a cubicle door into a giant public toilet bathed in red light to create what he dubbed in his show notes a “dystopian, disturbing, Lynchian space.”

Guests including Jared Leto — predictably — headed straight for the mirrors, either to take a commemorative selfie, or to check their reflection. Michele said the show was about exploring the performative nature of intimacy, and the way we construct our identity through clothes.

“I’m also trying to reflect the idea that Instagram is putting this conversation outside, because what’s intimacy?” he said during a preview. “Now Madonna is in the toilet,” he quipped, referring to the singer’s habit of posting risqué shots from

the bedroom, the bathroom and beyond.

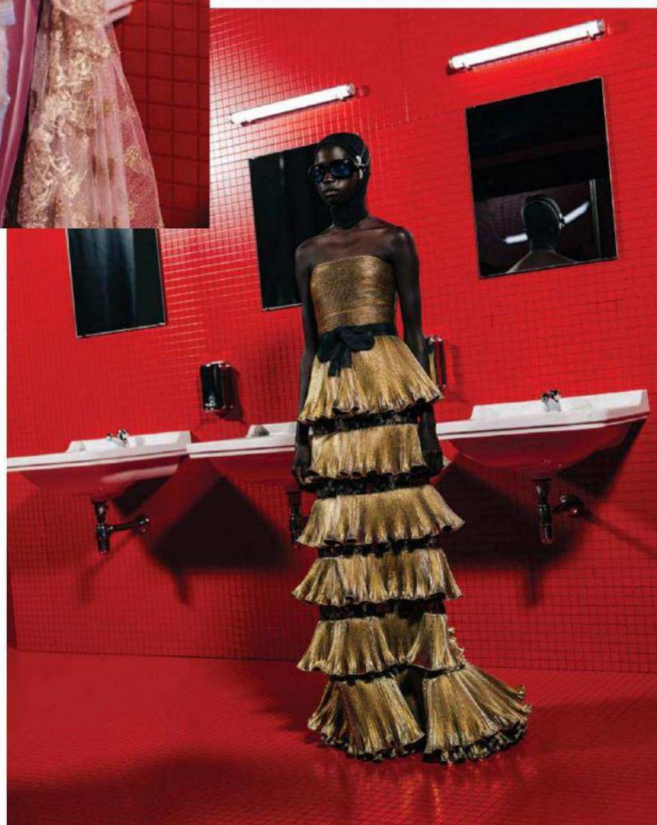
The idea of borderline indecency ran through his collection. Models emerged from cubicles in various states of dishabille. Some wore nothing more than lace bodysuits left flapping open at the crotch, directing the eye to seek out the reassurance of nude tights worn underneath.

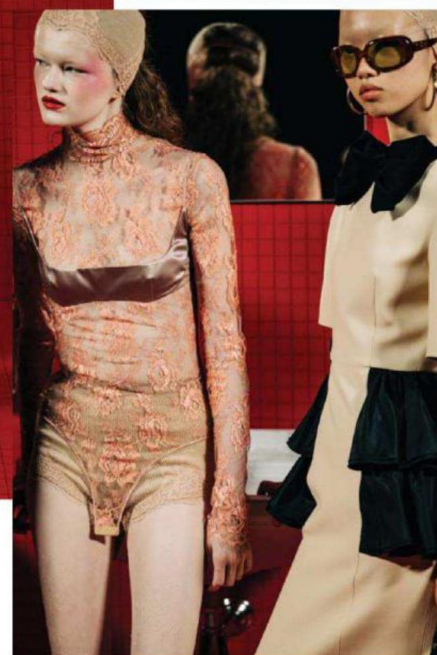
At the opposite end of the spectrum were the all-black looks, including an immaculate velvet column dress scooped low in the front and back. Mostly, though, Michele hewed close to his maximalist tendencies as he continued to explore the opulence at the core of the brand.

Take away the styling and show set, and some of the prim skirt suits and power-shouldered cocktail dresses could have stepped straight out of the “Chic Savages” era chronicled by WWD’s legendary chairman and publisher John B. Fairchild in the ‘80s.

Michele’s idea to pair a soigné suit jacket or a knotted chiffon bustier top with baggy jeans felt more current.

His grand evening gowns also felt of another era, though they were a compelling argument to bring back the kind of formal events that were the stomping ground of ▶





Backstage photographs by Adam Katz Sinding; Runway by Giovanni Giannoni


The Collections
Paris



socialites like Nan Kempner, Brooke Astor and Jacqueline de Ribes. Think tiers of stiff gold lamé ruffles, or a daring chartreuse and lilac gown with an old lace train.

There was a sense of déjà vu to some of the menswear, like a gray suit jacket worn with a Valentino red pussy-bow blouse. Michele also seemed to reference himself with the profusion of sheer tops – an echo of the opening look of his debut show for Gucci in 2015.

“I like a kind of pornography,” he said. “I’m very surprised that Instagram is now censoring nipples. It’s kind of crazy.”

The designer recalled that growing up in Italy in the late ‘70s and early ‘80s, naked bodies were everywhere: on TV variety shows, which apparently lacked a watershed, and in the streets of Rome, where statues of Saint Sebastian beckoned on every street corner.

“Nothing was forbidden. It was pretty wild, in a very interesting way,” he mused. “Mediterranean culture is about being naked.”

A form of nakedness is also inherent in the job of fashion designer. People’s fascination extends to both their public and private personas, something founder Valentino Garavani understood and exploited by embodying the brand’s jet set lifestyle.

“Trying to make fashion is creating a world, and people more and more want to

get inside that world,” Michele said. “Private life is pornography, and we are very curious to see the things that are forbidden, who you are when I’m not seeing you.”

He appears to have an ambivalent relationship with his own fame. At the 2022 Met Gala, he and Leto were playfully dressed as twins, but Michele has resisted scrutiny of his work with show concepts that blur the senses – this time, strobe lights and thumping club tracks by the likes of Liquid Soul.

Part of it is playing cat and mouse with the Valentinologists who forensically dissect each look. “I’m having fun, because there are people that are trying to play the game of the things that came from the brain of Valentino in the past and the things that are completely new, or things that they think that I’m copying,” he said.

Nevertheless, you get the sense that despite holding lengthy press conferences after each show and letting glossy magazines into his Roman palazzo, Michele doesn’t want to subject his mind to forensic examination. After all, isn’t a little mystery a good thing? – *Joelle Diderich*

Alexander McQueen

A year after his rocky debut, things are looking up for creative director Seán McGirr at Alexander McQueen, whose strong, salable fall 2025 collection should continue to build momentum for the luxury house with a rebel heart.

The brand had a ton of visibility this red carpet awards season, dressing Miley Cyrus for the Oscars, Sabrina Carpenter for the Brit Awards, Demi Moore for the BAFTAs, Angelina Jolie and Emmy D'Arcy for the Golden Globes.

And thanks to Timothée Chalamet requesting it, the skull scarf that first debuted in 2003 has gone viral with 62 million related TikTok videos, delivering the house a bonafide accessory hit for a second time. Sales increased threefold after he wore it.

"It makes sense in the culture because when I was a teenager, it was one of the first things I could afford," McGirr said during a preview.

So it's no wonder the scarf rapped in

the collection shown Saturday night, even getting remixed as a green and white skull printed blouse with ruffled collar.

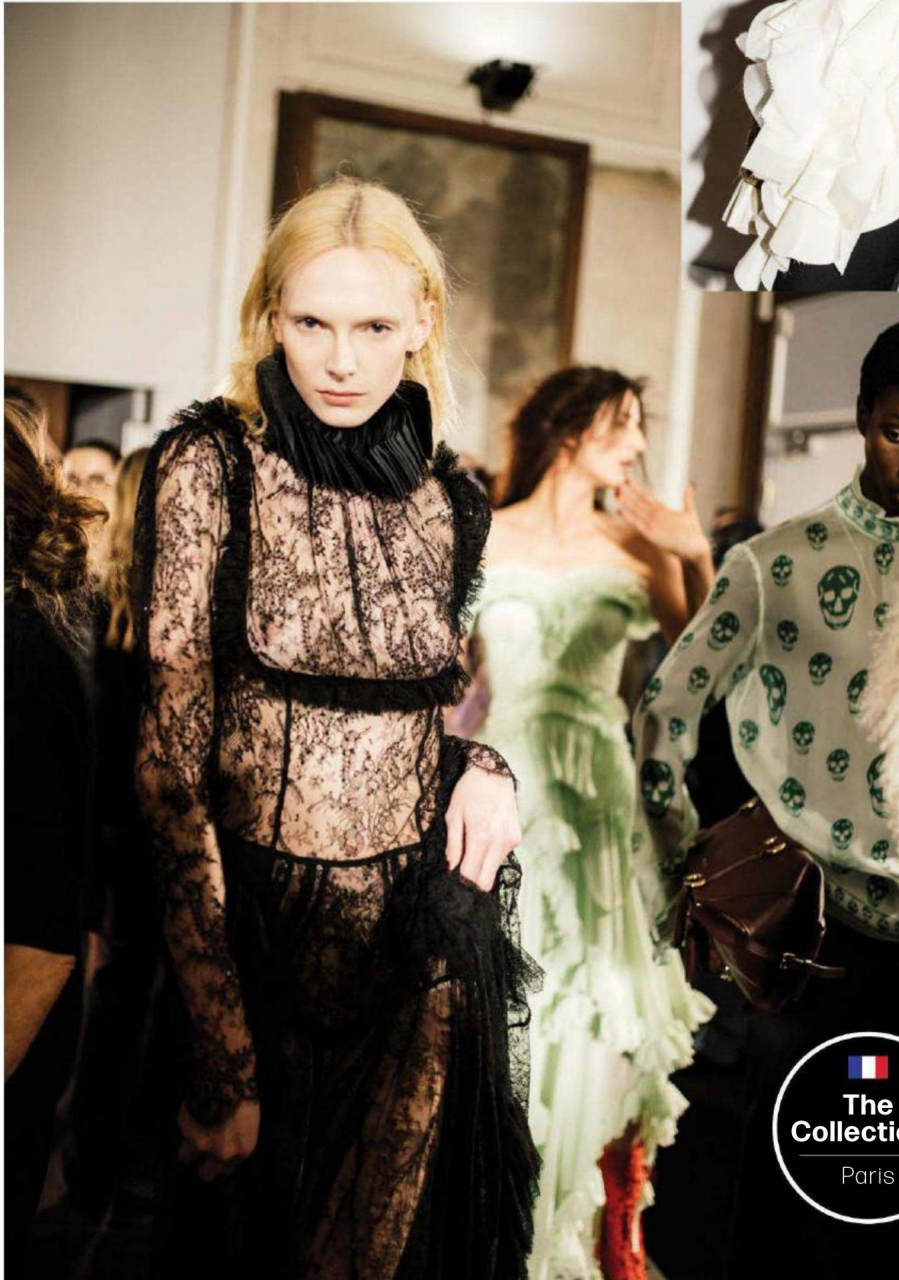
After all, McGirr was inspired by the idea of neo-dandyism, and while his references ran from Victorian-era Oscar Wilde and Vesta Tilley to Helmut Berger in the 1970 film "Dorian Gray," they just as easily could include Chalamet and D'Arcy.

"A dandy is someone who has a real radical sense of self and a strength of character, which is really McQueen," said the designer, who took a gender-agnostic approach to casting and dressing the models, who emerged onto the runway from a mirrored portal.

The show started with a run of terrific sharp, black tailoring. Jackets drew on a Victorian silhouette with pleated collars, peaked shoulders and shaped waists, and were worn with archival kickback trousers and wicked-looking, extra-elongated pointy shoes. (McGirr said he meets with the brand archivist every other week.) Other looks had ivory ruffles spilling out, Marianne Faithfull style, or were accessorized with a dandy's cocked hat. ▶



Backstage photographs by Kuba Dabrowski; Runway by Dominique Maitre






The Collections
 Paris



The romantic turned flamboyant on a sexy, bust-framing sheer black lace gown, and angelic winged boleros made from different textures of overdyed shearling to create “a raw opulence,” as McGirr aptly put it. That and much more should have Hollywood stylists clamoring, including crystalline floral-covered or cable knitted crinoline minidresses, gold bullion encrusted bomber jackets and cloaks, not to mention the bedazzled face jewelry.

Fluid silk gowns in fuchsia, inky blue, pale green and lavender had drama without sacrificing wearability, which was clearly a priority for McGirr, who also brought in more casual and contemporary pieces, like a glossy shrunken leather bomber with punk buckle details, and a tailcoat parka with dense crystal shard embroidery at the neck.

The collection struck a balance between commercial and cool, setting the brand up for success. In time, maybe McGirr will also figure out how to bring the disruptive quality of his debut into the balance, too.

—Booth Moore

Backstage photographs by Kubo Dobrowski; Runway by Dominique Maître

Comme des Garçons

Paris Fashion Week has surprised with the return of historical silhouettes, not only recent decades but times much, much further in the rear-view mirror.

So what to make of Rei Kawakubo's grandiose silhouettes at Comme des Garçons, vaguely reminiscent of La Belle Époque and from another planet at the same time?

The impact of her latest collection crept up on you as you realized how gifted she is with colors, fabric mixing, and the ability to express femininity, strength and hope with the most improbable, extreme shapes.

Being handed a piece of paper printed with the designer's deep thoughts before the show felt like a gift and also a curse, because her words invariably ring true, but the design expression is not always linear.

"Recently, we feel that big business, big culture, global systems, world structures maybe are not so great after all," she wrote. "There is also strong value in small. Small can be mighty."

There was nothing small about any of these stiff, sculpted outfits, variously bulging, dimpled, crimped, knotted or jutting.

Kawakubo seemed to subvert the signposts of corporate life with the undulating structure in navy pinstripes that opened the display: Imagine if a business suit had swallowed a string quartet.

More ensembles tailored in this cubist style followed, in houndstooth, Prince of Wales check and gray flannel, one featuring swollen pants with craters in lieu of pockets.

Pinstripes recurred as a vest exploding off the body thanks to its lining of dense white ruffles, and as a dress garlanded with strips of wadding-backed fabric. Then came the tartans, colorful satins and velvets festooned with ruffles, bows or silk flowers, all layered and jumbled to dazzling effect.

By the time the finale look trundled out on her narrow, raised plywood runway – a sublime, abstract take on the tuxedo with a long, fluffy train – many were dreaming of seeing these looks added to the hit exhibition currently on at the Louvre, which pairs contemporary fashions and accessories with historical objects in its vast decorative arts department.

To be sure, Comme des Garçons remains a small player in today's fashion landscape, but Kawakubo is usually the mighty one that sticks her neck out the furthest, and touches your heart. – *Miles Socha*



Photographs by Giovanni Giannoni




**The
 Collections**
 Paris

Runway photographs by Giovanni Giannotti; Backstage by Kuba Dabrowski




The Collections
 Paris



But funnily enough, backstage she wasn't wearing any. Instead, she was sporting a Patagonia fleece, "The American Hermès," she quipped.

She rattled off menswear and tailoring as inspirations, and wanting to forge classics. Indeed, the collection felt like an exploration of the icons of an uber-rich wardrobe, in keeping with the house's positioning under her tenure as a real ready-to-wear player.

If an Hermès bag is the ne plus ultra of accessories, Vanhée was trying to create the same in clothing, riffing on the ultimate leather equestrian jacket, bomber, pants and shorts, the ultimate blanket coat, denim jacket, mannish trousers, skinny trousers, twinset, sexy tight dress and on and on.

Held as usual at the Garde Republicaine, with the ground covered in what looked like peat moss, the show went at a fast clip, with models racing around the maze-like runway so fast you could barely take in the details, striding confidently as if they had places to be and things to do.

It made me think that the ultimate luxury must be not having to worry about clothes, because, as it said in the show notes, "she has everything she needs." The idea being she has a wardrobe for every home, perhaps, and that if it's Hermès, it's the best, and there is no need to worry about the rest.

There were a few sleepers, but overall, Vanhée succeeded in continuing her steady run of covetable classics for the .0001 percent with things for grandmothers and mothers and daughters who have the means and inclination to invest in Hermès quilted leather short shorts.

A glossy glove lambkin leather shirt and trousers were sleek and gorgeous, while a cropped sleeveless, backless cashmere top and matching long fingerless gloves redefined the twinset. Denim was interlarded with leather for a structured look, and a cyprus green dress with brogue style leather inserts was just the touch of weird needed.

The new teeny tiny Petit Sac, not much larger than a coin purse, was slung over the shoulder with many of the looks, the high heel brogues the key shoe, along with the equestrian boot. Hermès did indeed have the wardrobe covered, all except a Patagonia fleece. Not yet. — Booth Moore

Hermès

Hermès creative director Nadège Vanhée always has her finger on the pulse; looking at the crowd at the fashion shows this season, it's been a sea of leather clothing, which has been a hot commodity on the vintage market, too.

Hermès clearly has a legacy when it comes to the trend, so it's only natural that Vanhée would lean into it. There was a lot of leather in the fall 2025 collection.

Yohji Yamamoto

A backstage session with Yohji Yamamoto on his seasonal whys and hows generally lead to more questions – and the occasional curveball.

Asked what led him to add to his fall lineup silhouettes from Limi Feu, the 25-year-old label designed by his daughter Limi Yamamoto, he replied: “Probably because in the very near future, she’s taking my place, because I’m very tired.”

You’d be too, if you’d had half the ideas he’s trotted out over the years. And by the sounds of it, there’s still more in the tank.

Behind his fall season, there were “so many reasons, so many ambitions,” the elder Yamamoto said.

The one he offered was that “this is a collection for winter, [which] is cold, so it’s nice to wear something that doesn’t make people looking at you feel cold,” he said, twinkly-eyed poker face well in place.

The show started with straightforward takes on staples for cold-weather dressing, including chimney-neck sweaters so high they went over the mouth, a raincoat and a leather jacket.

From there, Yamamoto started to slice and splice into those same materials to create an impression of layers with none of the bulk. The cowl neck of a coat revealed a leather shoulder covering while a scarf-like swathe tumbled down the front, while another had curvilinear seaming that highlighted the interplay between matte suiting and the luster of leather.

Other times, what looked like draping was a cunning assemblage of elements without sewing them in place, using metal

rings, snaps and lacing that telegraphed an impression of on-the-go adaptability.

Occasional flashes of purple and even a multicolor marl added visual intrigue. In lieu of a finale, pairs of models came out wearing black coats, which they turned inside out to reveal lush purple quilted versions. It was a demonstration of his expansive creativity, but also the range he can pull out of a piece of fabric.

Where were those Limi Feu silhouettes, then? When asked how many there had been, he countered with “how did you count?”

Could cues perhaps be a minute flame jauntily perched on the head like a fascinator (“Feu” is French for fire)? The punk vibe of a pin-striped dress with frayed handkerchief hems cinched with a corset with likewise tooled edges?

The back-and-forth of questions is never-ending. From the looks of it, so is the Yamamoto story. – *Lily Templeton*

Junya Watanabe

Do you have a prickly personality, but having trouble finding clothes that suit you?

Junya Watanabe has you covered for fall, his biker jackets, trenchcoats and capes sprouting all manner of spiky protrusions to ensure people keep their distance – excepting street-style photographers.

The designer has been exploring jutting, geometric constructions for several seasons, which can read futuristic, or manga. Here, they mostly exuded a rock ‘n’ roll attitude reinforced by the Jimi Hendrix jam sessions booming from two giant speaker stacks, which models loped past in the half dark, lank hair parted and

plastered on their faces, on their way to a V-shaped runway of pockmarked concrete.

They wore tight, flaring pants just like the American guitarist and singer did. Backstage, Watanabe said Hendrix was an idol at the time he started designing clothes, and the box set released last year inspired him anew, though his main intention with the collection was to “consider clothing from a cubist perspective.”

While this show lacked the surprise and poetry of some Watanabe outings, it reinforced the Japanese designer’s mastery over his treasured outerwear archetypes, especially the MA-1. Here the famous sage-green flight jacket became a triangular cape, as fearsome as a B-2 stealth bomber, or a grand opera coat with a bubble back and a fishtail hem.

Peplum jackets and coats with glossy, triangulated surfaces were fierce – metaverse garments brought to vivid life.

His biker jackets were also strong, many jutting into flaring little capes. One was squared off into a perfect box with a sharp shoulder line looming round the cranial base.

In a similar vein, Watanabe inserted a square plane into the neckline of a blue velvet dress, its white lace collar splayed on it like a doily on a table set for tea. Cuppa prickly pear, anyone? – *Miles Socha*

Noir Kei Ninomiya

Black light bathing the Noir Kei Ninomiya venue on Saturday turned finding one’s seat into a dark ride filled with glowing shirt collars and embroideries, nails and grins floating with their owners unseen.

A blast of music had all those shining bits and bobs scrambling to arrange themselves into their rows as the first of a series of glowing concretions evoking nudibranchs, neon-hued marine gastropods, appeared at the end of the runway.

Upon closer inspection, they were sprouting from humans wearing outfits that included a PVC biker jacket, tailored shorts and a matching blouson or a suit with a transparent ruffled coat on top.

Lights for the human visual spectrum revealed silhouettes in black, purple and gold that tapped iterations of Ninomiya’s tinsel-like cocoons, harnesses and tailored elements.

A middle section had candyfloss flurries layered over floral jacquard dresses, quilted satin skirts or suits with balloon-shaped legs that felt charmingly easy to adopt. The saccharine palette of strong pastels brought to mind the bedazzling colors of microorganisms found in the dark depths of the ocean, so far below the surface that sunlight never reaches.

Elliptic show notes offered fantasy as the idea of the season, a direction Ninomiya confirmed backstage through a translator. He also pointed out a focus on resin, which he employed to create shapes and effects that could not be obtained solely from textiles.

Exploring the otherworldly and the unknown might be a daunting prospect for some, but for Ninomiya, going brightly where few have gone before is a joyful, wonder-filled endeavor.

That’s how he’s managed to attract followers so far and there’s little doubt more will come on board. – *L.T.*

Yohji Yamamoto



Junya Watanabe



Noir Kei Ninomiya



Ludovic de Saint Sernin



Victoria Beckham

Ludovic de Saint Sernin

Ludovic de Saint Sernin's color of the season was a specific shade of green from the vintage miniature Ferrari car he used to play with as a child.

He had Barbies, too, but the designer said as he grows more comfortable with his masculinity, he found joy in doing things as per mainstream social expectations.

"This season, I wanted to show a new offering of clothes, layering, tailoring, textures, and really show what you wear to be showing power while staying true to being sensual and looking hot and powerful," he said.

Think of a dominatrix exerting control over men in high places. De Saint Sernin played with python, and latex – a material he first encountered when designing a one-off couture collection for Jean Paul Gaultier – juxtaposing them with sharp tailoring and statement shearing coats accessorized with thick, lace-up eyelet belts.

"It's like, you've been going to the club all night because you need to release the pressure, but you still have a meeting on Saturday morning. You're gonna probably go from the club to the meeting, but you're gonna look fab," the designer suggested backstage.

There was a clear distinction between the male and female offerings. The men's looks came in classic sartorial shapes, with key items including wool overcoats with big shoulders, striped suits, and lace-up shirts. Even the lace-up bustiers felt masculine. The women's look were hyper feminine. Cue the evening gowns in sheer Japanese lace or shimmering chain mail, as seen on trans model Alex Consani, who closed the show.

"As I'm aging, I have probably grown into my masculinity more, which is why you used to see me undress the boys more than dress them, and now I'm dressing

them more because I'm getting more comfortable with this type of presentation of myself," he said.

But the designer stressed that the brand's core message hasn't changed: "It's still about playing with each other's gender and identities and not being ashamed of it." – *Tianwei Zhang*

Lacoste

For her third runway outing at Lacoste, creative director Pelagia Kolotouros looked at the transition of René Lacoste from tennis champion to businessman-about-town.

Pinned on her mood board backstage was a snapshot of the brand founder at a dinner with the Rothschilds and designer Jean Patou, dinner jackets and evening dresses all around.

Kolotouros used this to inject a more sophisticated tone to the brand, albeit "breaking those boundaries in a very cautious, careful way," she said backstage before the show at Roland-Garros stadium.

That's not to say her designs are meek. Volumes were bold but remained breezy, from voluminous puffer coats cut in lustrous materials and wide-leg trousers to tennis sweaters or polo shirts elongated into flowing dresses.

While glittering embellishments and materials such as technical satins, lush knits and wools gave a luxe feel, Kolotouros had her eye firmly on practicality in the details. Some were visible, such as reflective performance fabrics. Others were not, like the waterproof membrane built into tailored wool trousers or a technical yarn.

A deep dark green telegraphed a notion of eveningwear and there was also a fuchsia, used to accent a graphic motif on a sweater but also entire pieces in a trio of outfits.

In addition to de rigueur Lacoste codes, Kolotouros has made color a throughline

of her tenure so far. Hers walk the fine line between the brights meant to evoke energy and be visible in sporting goods and more sophisticated hues, which she described as a "weird take on heritage and also modernity and sports – like the entanglement of three different entities into one."

With this match between evening and everyday, Kolotouros had another solid serve in her bid to build a more sophisticated side of Lacoste. – *Lily Templeton*

Victoria Beckham

Victoria Beckham still causes a frenzy with what she's wearing. Case in point: Tuesday night, fashion watchers went wild when she re wore her brand's sleek high-shine black jersey dress with circle-gather detail on the front, after wearing it to a state dinner in December at Buckingham Palace.

The dress, by the way, is still available to purchase on her website for about \$1,200, and she'll probably move a few of them now.

Which goes to show that when it comes to her label, she is her own muse, as seen in her fall 2025 collection presented Friday night during Paris Fashion Week.

"I'm always looking at myself and my personal relationship with clothes, and making a garment really flatter," she said during a preview, marveling over how said high-shine jersey dress is really quite simple save for that small detail creating an amazing silhouette.

Indeed, it's va-va-voom event dresses like that one, alongside tailoring and black-tie separates, that have emerged as the codes of her brand, which continues to expand its accessories and beauty offerings and to notch financial gains.

On the runway, the fall collection had highs and lows in its exploration of masculine-meets-feminine dressing, which Beckham said she wanted to keep quite

grounded.

Women's fashion has been on a bit of a women's power suit trip of late, with bold shoulders, blazers, pinstripes and neckties seen on the runways of Saint Laurent, Stella McCartney and Tom Ford, among others. Beckham got into that groove, too, but with a more subtle approach, as seen on dropped lapel jackets and seam-front stirrup pants suiting, as well as her latest cool concept trouser, with wire detail making them stand away from the hips, and leather suspender belt to minimize the midriff above.

She does like to design styling tricks into the clothes, so there was also a pant with a heeled shoe built in to give the illusion of a longer leg under a good-looking green statement trench. And oversized Oxford shoes had built-in heel grips to fit a smaller foot, though the "borrowed from the boys" touch had more of a clownish effect.

Scrolled-up hems on minidresses, blazers and coats were also a bit strange; the rolled shapes were better as sweater collars, or as a small detail on the back of a crisp sleeveless tuxedo shirt.

A bit of boudoir inspiration swept into the masculine-feminine dialogue, on crisp cotton rompers and soft union suits, pretty silk dressing gowns, and pastel draped georgette dresses with intriguing sculptural wire-edged cutouts at the waist inspired by the works of artist Lucio Fontana, which Beckham collects.

Beckham also winked at the beauty tutorials she does online in her own boudoir, wearing a robe and towel turban, by showing a VB monogrammed terry cloth pussy bow top tucked into black pants. It was a welcome bit of humor in a collection that took itself very seriously. If there's one thing the brand does seem to miss about its muse, it's that she's in on the joke. There could be more of that on the runway. – *Booth Moore*

Andreas Kronthaler for Vivienne Westwood

For fall 2025, Andreas Kronthaler offered a character study of all the walks of life in the London Underground, dressing them in true Vivienne Westwood fashion, mixing cultural references from different eras and blurring the boundaries between old and new, female and male, as well as high society and street attire.

"I wanted everything absolutely different. I wanted somebody going down the Underground in London and how everybody looked different in what they're wearing. And I always do, like, you know, variation. It's great to give people choices. It's one of the pleasures in life," said Kronthaler backstage.

The designer pared back the perky-boobs-in-your-face attire from last season. Kronthaler leaned toward the androgynous side of classic Westwood. His women donned oversized English suits and elongated ties. The men, meanwhile, were not afraid to explore gender fluidity, wearing clunky heels and tactile knits.

He said the more liberated woman concept was inspired by the 1956 French romantic drama "And God Created Woman," starring Brigitte Bardot.

"She leaves home secretly with a bird cage and a rabbit. It's a wonderful scene; she waits for the bus and lets the rabbit and the bird out, and the bus doesn't stop. She changed the way women are seen. Before that, girls wanted to look like their moms," he said.

The designer also embraced winter

sports. Several models walked down the runway in colorful puffers while carrying professional ski gear. "I'm from Tyrol, from the mountains in Austria. I was born with skiing. The English invented skiing, and they always come to Tyrol for their alpine training," said Kronthaler.

The celebration of womanhood peaked at the finale. Kronthaler threw mimosas to the audience as an ode to International Women's Day. "In Italy, they give mimosa to the ladies on this special day," he explained.

The fall 2025 season marked the merger of the brand's mainline and the Andreas Kronthaler for Vivienne Westwood range for the first time. — *Tianwei Zhang*

Ann Demeulemeester

Stefano Gallici is a wanderer. Beyond his physical travels documented through Polaroids and personal writings, his creative mind metaphorically roams in a non-linear way, freely moving between past and present, across personal memories and plenty of music and literary references.

Journeys must fascinate the designer more than destinations and the one he embarked on since getting promoted to lead Ann Demeulemeester in 2023 offers him vast lands to explore. If exactly last year he compared such an exercise to wandering around a forest, for fall 2025 he seems to have switched to rugged deserts, inspired by a recent trip to Los Angeles that ignited many of his passions, including thrifting and collecting anything from vintage clothes to vinyl.

The youthful, rebellious characters that walked his compelling show exuded a

free-spirited, rock attitude and Western nods in their lived-in-like outfits that infused new energy in the brand's dark romantic aesthetic.

As he gains confidence, Gallici used this grit to reinvigorate the elements he's anchoring his vision on, such as different takes on tailoring, heavy layering, distressed effects and the interplay between rawness and delicacy.

Thick leather and shearling biker jackets and trenchcoats with a rusty, worn-out patina and disheveled feel were layered over ruffled shirts, lingerie-inspired satin and lace separates or juxtaposed with the shiny, billowing textures of a dress and robe printed with Gallici's handwriting.

Suppler leather alternatives included vests and flared pants with criss-cross detailing on the sides and long laces dragging out the runway — a silhouette that was also seen in the mannish, retro-tinged pinstripe tailoring. These ranged from the new, shrunken proportions and extra-fitted shape of stiff four-button jackets to the stark black pieces that closed the show and evoked American artist Georgia O'Keeffe's austere personal style.

The sharpness of the collarless coats contrasted with the DIY appeal of knitwear, spanning from a poncho doubling as shearling-lookalike outerwear to a distressed, gauzy-textured white dress.

Reinforcing the Western narrative and winking to music-festival attire, Gallici peppered looks with cowboy boots, fringed bags and dangling jewelry. He also secured his first collaboration in the accessories category, tying up with Ray-Ban on an oversized version of its signature aviator

sunglasses, which will come in three colors and with a beaded chain. — *Sandra Saibian*

Paloma Wool

Paloma Lanna utilized wool and leather to conjure a sense of protection for fall 2025.

"I'm very pregnant, and I wanted to protect myself and be like a cocoon. Through the collection, I wanted to protect the girls, too, and to make them feel empowered," Lanna said.

The soft and tactile wool was wrapped around the body for an armor-like silhouette, as seen on a friend of the house, Japanese model Kiko Mizuhara, who attended the brand's Los Angeles pop-up last fall.

Lanna also toyed with leather, cutting it into rectangular shapes and attaching them to sheer slipdresses, creating her own Spartan warriors. At the same time, Lanna offers great shirts, leather pieces, and relaxed-fit harem pants.

The designer also explored the idea of the body as a container. She referenced American author Ursula Kroeber Le Guin's book "The Carrier Bag Theory of Fiction," which theorized that the earliest cultural inventions must have been containers to hold gathered products.

She chose the Lycée Henri-IV library as the show venue because a library is the ultimate container of humanity. Lanna believed that humans are containers of histories, and the collection was assembled to reflect that.

"We tried to design different personalities to show that I understand them as containers of histories of different characters," she said. — *T.Z.*




The
Collections
Paris



The
Collections
Paris



Elie Saab



Florentina Leitner



Zuhair Murad

Elie Saab

What does the Elie Saab woman wear on the slopes? Sleeker shapes, sherpa hats and fluorescent faux fur chubbies made for glamorous snow bunnies.

The Lebanese designer's latest collection leaned heavily on ski codes, reinterpreting the technical wear as slim-fit trousers, high-necked ribbed bibs, zipped jumpsuits and form-fitting jackets. He went big on outerwear: a sleeveless faux fur stole grazed the ground and offered exterior pockets, layering the coziness on extra thick.

It was where he mixed his more traditional eveningwear – sequined mid-skirts, full-length brocade gowns – with chunky knits that felt most modern. Less precious and more playful, he hit the sweet spot with this silhouette.

Carine Roitfeld styled the collection, and her influence could be felt in the black pencil skirts, hooded coats and giant visor sunglasses. One trick was stirrup pants hooked over high heels, as seen on several runways this season.

Many of the models carried clutches from Saab's new Wave line, the first under new artistic and design director of handbags Marina Raphael. Despite reworking his monogram in recent seasons and incorporating it into many looks, such

as stamped on the sleeves of sweaters in this collection, they skipped logos and visible branding here and opted for an understated, undulating S handle.

The line was introduced during pre-fall, and Saab will officially launch the full collection in May. Reception has been "exceptional," said Raphael. "We've had an amazing wholesale season. We've really had strong sales, and this is just the beginning of what we can offer in handbags. The team is really dedicated to pushing the category."

In recent ready-to-wear collections Saab's been looking to shake up his house codes to instill a more youthful evolution – even couture introduced denim – and his little tweaks are solidifying this agenda.

For fall, he called the collection "sports luxe," and the whole felt chalet chic.

– Rhonda Richford

Florentina Leitner

Florentina Leitner has become a specialist of tall tales and wacky delivery.

Take the seating plan at her fall presentation. Instead of assignments, guests at three separate shows were invited to pick a number from a jar, which

directed them to a seat in the basketball stadium in the basement of the American Church in Paris.

From their courtside seats, they had a prime view of a fall collection in which the Antwerp-based Austrian designer told the story of alien college cheerleaders getting abducted by UFOs. There were also cows involved.

Long story short, there were plenty of catchy options worth abducting from a retail rack. They included a minidress that looked like a sweater with a wide pleated hem attached, sparkly oversized sweaters, a jacket shaped to look like a flying saucer and its capture beam, a hoodie with cow horns and a floor-length sports mesh hooded dress. Pompom clutches were par for the course.

While the ensembles leaned toward the quirky, there are signs that the Florentina Leitner girl is maturing. Take the tailored slacks with a gradient of dot appliqués, which could teleport to the office.

It's a direction that should help the brand travel even farther. – Lily Templeton

Zuhair Murad

Zuhair Murad is feeling as cold as ice for fall, with his collection a study in calm and cool colors of minty greens and blues

against black and white.

It represents a landing for Murad, who has spent seasons visiting more tropical climes such as Peru or Rome for his inspirations. His pre-fall collection visited the Northern Lights and took cues from Viking motifs, which he carried through in this winter collection. This time around his embellishments are stars in bright bursts across the body, or the crystalline sparkle of snowflakes on glass.

Murad said he has been challenging himself to work through ideas rather than bounce around locations from season to season. While he sticks to the same cool color palette from pre-fall, shapes are slimmer and sleeker. He also proposed several cape shapes as both dresses and outerwear. Sequined shoulders add a

power play on a full-length velvet version. Velvet was a key textile for the collection, adding a warm touch in a deep wine color, and Murad played with contrast in his fabrics, mixing velvet with satin or jersey with sequins, for example, on many of his figure-hugging silhouettes. There were also plenty of cold shoulder treatments here, with elegant clavicle-exposing necklines.

A sequined zebra print, high slits and sheer paneling added the expected dash of Murad sexiness, and kept it just this side of Elsa territory. – R.R.

BUSINESS

Deconstructing Gap Inc.'s Impressive 2024 Performance



Parker Posey in the Gap spring 2025 campaign.



Richard Dickson



Old Navy's new StudioSmooth collection.

- CEO Richard Dickson said the specialty retailer has evolved "from fixing the fundamentals to continuous improvement through innovation."

BY DAVID MOIN

When Richard Dickson joined Gap Inc. as president and chief executive officer in August 2023 and brought a fresh approach to the long-troubled retailer, change for the better was already happening.

Senior executives at the Gap and Old Navy brands had been at work for months modifying the businesses and correcting mistakes of the past, well before Dickson arrived at the San Francisco headquarters.

But Dickson, fresh off his stint as president and chief operating officer of Mattel, where he helped revive Barbie, quickly introduced a new playbook to revive all four brands in Gap Inc.'s portfolio, and has been reshaping its culture, rekindling the spirit of innovation and creativity. He's also accelerated change.

Last Thursday, the fruits of all the labor became quite visible, with the retailer posting some strong fourth-quarter results, including comparable sales up 7 percent at Gap brand, up 3 percent at Old Navy, and up 4 percent at Banana Republic, while Athleta was flat. Overall, comparable sales, driven by strong shopper response to denim and active categories, rose 3 percent, marking the retailer's fourth straight quarter of comp gains. For all of 2024, comparable sales were up 3 percent.

While those comps are impressive, 2023 numbers were not very tough to beat. In the fourth quarter of 2023, comparable sales were flat. Comparable sales for all of 2023 were down 2 percent.

Still, Gap Inc. reported 2024 fourth-quarter net income up 11 percent to \$206 million, compared to net income of \$185 million, in the year-ago period, indicating the company is managing its business well. The company maintains a healthy balance sheet, reporting \$2.6 billion in cash, cash

equivalents and short-term investments at the end of the year, an increase of 38 percent from the prior year, and free cash flow of \$1 billion.

Dickson's message to investors and the retail fashion industry was, "We continue to perform while we transform." Gap Inc., he said, has evolved "from fixing the fundamentals to continuous improvement through innovation."

That implies a business that's been firmly turned around, after decades of being down in the dumps, and changes made will continue to pay off in future quarters. Wall Street rewarded the 2024 performance, pushing the stock price up 16 percent on Thursday, and another 19 percent, or \$3.67, to close at \$23.15 Friday afternoon.

So what's behind Gap Inc.'s gains?

"They've been working to elevate the product at Gap and model themselves after many contemporary brands out there, like Ulla Johnson and Frame. The fashion is much better, and importantly, there's consistency in terms of the fashion," explained Janet Joseph Kloppenburg, president of JJK Research Associates.

"They're also sourcing faster,"

Kloppenburg added. "When a trend like the barrel-leg jean comes out and everybody wants it, they have been able to get it in season and customers can get it for 30 percent of the price you see at some other specialty brands. The Gap has done a very good job of bringing the product in, and integrating it with very strong marketing to entice the customer, mostly through social media. They've done some very successful collaborations including with Döen and Cult Gaia, which are really relevant higher-end contemporary brands, and they've done it in the men's and women's businesses."

At Old Navy, Kloppenburg said more "relevant" product has been flowing into the stores frequently, with a greater focus on denim. Kloppenburg characterized the current assortment as "elevated." She compared some of Old Navy's fashion to what's at Gap or Frame.

"Something that looks like Gap at Old Navy makes the customer feel they have access to relevant fashion at prices the family can afford."

Kloppenburg also considers Old Navy's multcategory approach selling activewear, wear-to-work, casual and sleep as a competitive advantage. "I think Old Navy is taking market share from Kohl's and moderate department stores like Dillard's," she said.

Asked if the turnaround is a lasting one, Kloppenburg replied, "I think it's very sticky."

TD Cowen, in a report on Gap Inc., wrote, "We are impressed with Gap's merchandise execution and financial discipline and believe there is a pathway to sustainable top-line growth combined with margin expansion. We acknowledge a tough macro backdrop and difficult comparisons in IH25. That said, Gap is navigating prudently and continues to focus on reinvigorating the brands. We think guide is sensible with potential room for upside."

Morgan Stanley called Gap Inc. "a specialty standout" in a research report issued Friday. "Not only did Q4 results offer further evidence that brand reinvigoration/turnaround strategies are proving successful, but they also make for a consistent performance track record under new management, e.g., beating earnings per share in every quarter since CEO Dickson has joined, and raising fiscal-year guidance in every quarter of '24."

"Put differently," the report continued, "Our turnaround conviction is building — a key reason why we upgraded Gap stock in mid-2024....Gap remains one of our favored names within specialty retail. Our \$30 price target is unchanged, and offers 30 percent upside from here." ▶



Katie Ledecy and Simone Biles in Power of She shirts.

Dickson's playbook for the Gap Inc. portfolio calls for, as he once told WWD, "always championing original, trend-right products and ensuring they're the season's canvas for self-expression, and linking the product story with popular culture to drive relevance and demand."

The playbook also calls for "true influencer strategies to further drive relevance; connecting with customers in experiential ways across digital channels, online and in stores, and executing with higher standards."

Dickson is the first merchant to lead Gap Inc. in more than two decades. The previous four CEOs were not considered merchants or fashion executives, with their expertise largely in non-merchandise areas. The last true merchant running Gap was Millard "Mickey" Drexler, who changed the way Americans dressed by masterminding the retailer's growth and the launch of Old Navy.

Gap brand's spring 2024 season, called Linen Moves, represented the first expression of Dickson's playbook, and spotlighted linen, music, dance and South African singing star Tyla, along with a diverse cast of models in comfortable, relaxed fits and soft pastels, projecting a minimalist aesthetic and Gap's classic American style. Gap's fall 2024 campaign, "Get Loose," spotlighted denim styles and featured pop star Troye Sivan and the dance group CDK Company.

Last quarter, Gap brand's comparable sales rose 7 percent to \$980 million, and were down 3 percent on a net basis, but there was one less week in the fourth quarter of 2024 compared to the year-ago period.

"Gap is back in the cultural conversation. This brand was built on strong product narratives, with brilliant marketing expressed through big ideas. And over the past year, each of these were reignited," Dickson said at a conference call with investors and retail analysts on Thursday.

He said Gap brand's 7 percent comp marked its fifth consecutive quarter of positive comps and the highest quarterly comp in three years. "This strong performance was fueled by innovation, product newness and compelling marketing with a social-first approach."

The momentum in women's continued in the fourth quarter, men's also performed well, and there were signs of early improvement in kids and baby merchandise, Dickson said. He added that "big ideas" fueled key categories like fleece, denim and sweaters. Gap's new Cashsoft fabric, which feels like cashmere but isn't



GapStudio designs by Zac Posen.

cashmere, also spurred selling. Products were "trend-right" and amplified with "culturally relevant messaging," Dickson said. Gap's latest campaign features actress Parker Posey euphorically dancing.

Turnaround efforts at Gap brand were in motion before Dickson became Gap Inc. CEO, and possibly even before joining the company's board in November 2022. In mid-2024, Mark Breitbard, president of the Gap brand, told WWD, that over the past few years "a pretty heavy lift" was occurring at the brand involving an "operational clean-up" of stores, products and styling, and the introduction of Cashsoft. There was negative impact from the sale of Gap China and the shutdown of the failed Yeezy Gap program.

"We are more responsive and fluid than we've ever been," Breitbard said at the time. "We have plans to deliver product every month and have small drops in between that." He said Gap will "move with the consumer" and was poised to "chase styles....We will flow product when we need to be flowing product....Working with talent who embody the spirit of originality is not just a choice, but a commitment to our brand's heritage," said Breitbard last year.

Old Navy posted a 3 percent fourth-quarter comp sales gain, which was the value-oriented, family brand's eighth consecutive quarter of market share gains. "Old Navy has been connecting

our customers with products they want through compelling storytelling and executing with clarity in price," Dickson said Thursday. "The brand is gaining more relevance, as demonstrated by our digital dialogue, notably our strong social and influencer engagement."

Denim and active assortments were pumped up last year, with "a consistent drumbeat of innovation and newness across these key categories," Dickson said. "We have been putting insights into active with product innovation, leveraging our scale and expertise and executing with excellence, and the results are showing up on the scoreboard. Old Navy leaned into denim with an expanded offering, a dynamic in-store and online experience supported by a fall campaign expressing our evolving brand identity."

Trending wide, loose and barrel fits, did well. Dickson also said that in the fourth quarter, "dynamic fleece and Powersoft" were great examples of innovation that drove Old Navy's strength in active, and "we are bringing more innovation style and value in 2025," citing the recently launched StudioSmooth active collection. "Old Navy's merchandising narratives and style are presenting better, and our in-store and online communication has improved with more clarity around pricing and more compelling marketing promoting great value," Dickson said.

Old Navy has been showing progress for some time. In June 2024, Horacio "Haio" Barbeito, the president and CEO of Old Navy, told WWD that the retailer had been on "a pretty good run — three consecutive quarters of strong top-line and bottom-line performance, but really six consecutive quarters of discipline, inventory improvement and profit improvement. This is not an overnight thing."

Historically the cash cow of Gap Inc., Old Navy had distanced itself from intensive promoting, inventory excess and some botched merchandising that led to a change in command. Barbeito joined Old Navy in 2022, succeeding Nancy Green, who since last February has been running Beyond Yoga. "We are actually in reasserting mode. We're stabilizing the ship," Barbeito told WWD last June.

At Banana Republic, Dickson during the conference call cited "fundamental fixes through 2024 like 'leaning' into classics, focusing on fit and rebuilding trust. We're beginning to see signs of stabilization, with the early results showing up in the fourth quarter," Dickson said, citing comps up 4 percent in the fourth quarter and market share gains. "Women's drove

the acceleration at the brand with better fundamentals across pricing, product and design, which translated incredibly well, most notably for holiday occasion dressing. The brand continued to build on the strength in the men's division and leaned into classics with a stronger cashmere point of view, which resonated with consumer," Dickson said.

Athleta, in 2024, "stabilized" with comp sales flat. "The brand reentered the cultural, wellness and sports conversation through major activations that engaged key brand partners like Simone Biles and Katie Ledecy on the world stage in Paris," where the Summer Olympics were held. Two WNBA stars, Lexie Hull and Kate Martin, more recently also became part of Athleta's "Power of She" collective, which strives to elevate Athleta's brand recognition and have top athletes appear in Athleta apparel and ads. Members of the collective also help raise funds for women's and girls' causes, serve as mentors, attend brand events and advise Athleta on product development and issues in sports.

Dickson said Athleta increased the number of new and reactivated customers but acknowledged challenges and volatility there. While the fourth quarter saw some positive sales results on more fashionable items, the core side of the business struggled. "Athleta has made progress in a number of areas this past year. However, we are still in the process of resetting the brand, which in the near term may result in choppy quarterly performance," Dickson said.

During the call questions arose about designer Zac Posen's role and contributions since he joined Gap Inc. as creative director and chief creative officer of Old Navy a year ago.

"He's been bringing significant impact on many creative aspects," Dickson said. "He's uniting us with a design-led thought process, and igniting the creative spirit of the company. We've been curating cultural moments where our brands and products have been really taking center stage."

More specifically, Dickson said Posen focuses on attention to detail and fit across the four brands.

Posen's Gap joy for Oscar-winning actress Da'Vine Joy Randolph worn at the 2024 Met Gala created a lot of buzz. More recently, he launched GapStudio, the brand's stab at evening chic, worn by actor Timothée Chalamet at this year's Oscars.

Last year, Gap had \$5.1 billion in SG&A expenses. In addition to eliminating \$100 million last year, the goal this year is to cut \$150 million in expenses partly by cutting "low-value work" and "redeploying" into higher-value projects, explained chief financial officer Katrina O'Connell. "So the \$150 million we're going after in 2025 is across technology, marketing, overhead and store expenses, and as we think about reinvestments, we're leveraging AI to create more elevated experiences for our customers with things like personalization, empowering our design and development processes, and we're modernizing our supply chain."

The company continues to rationalize its store fleet, but at this point primarily with Banana Republic.

O'Connell said the company is testing two new brick-and-mortar experiences in Manhattan, including a Gap in the Flatiron neighborhood and a Banana Republic in SoHo. "More to come as we start to evaluate the performance of those," O'Connell said.

"We do believe there are areas where we can better leverage technology to ultimately reduce the customer pain points," O'Connell said. "We're continuing to evaluate and optimize our retail footprint in conjunction with the evolving consumer landscape, and we believe collectively that we have a great advantage based on our scale." ■

FASHION

Puma, LaQuan Smith Back for Second Round With New Collection

- Their collection draws inspiration from boxing-ring glamor.

BY LISA LOCKWOOD

Puma and LaQuan Smith are back for round two, offering a collection that draws inspiration from the glitz and glisten of the boxing ring.

The collection blends Puma's athletic roots with Smith's high-fashion touch, resulting in apparel and footwear pieces that are both sporty and luxurious.

Their first collaboration was introduced at retail in February 2023. Like the sneakers, which featured metallic silver details, the first collection's apparel featured the chrome treatment with some Smith flourishes such as sharp lines and mixed materials.

Building on the success of their first collaboration, their latest collection highlights athletic silhouettes such as tearaway pants, cropped jackets and boxing shorts and luxe details such as satin finishes and studded graphics. At the center of the collection are two iterations of the Speedcat, including the Speedcat Mid, reinvented into a high-ankle boxing sneaker.

"It was an exciting and seamless collaboration," Smith told WWD. "Puma trusted my vision, and together we pushed the boundaries of sport and luxury. I love bringing my signature aesthetic into a new space."

He said the first collaboration "did

incredibly well," which is why they knew they had to expand and take it even further. "Collaboration is all about balance merging heritage with innovation while staying true to both brands' DNA," he said.

When asked why they chose boxing as a theme, Smith said, "Boxing embodies strength, endurance and discipline, values I admire and integrate into my work. Plus, there's something powerful about merging that world with my world of luxury fashion," said Smith.

Smith feels styles like the bodysuit, and the iconic Speedcats will be the bestsellers. He described them as "pieces that make you feel unstoppable and that are now synonymous with me and my brand identity."

The Puma x LaQuan Smith collection retails from \$80 to \$180 and is designed to capture the energy of the boxing world, with bold colors, sleek silhouettes and statement details that reflect the spirit of the ring.

Smith, who was born in Queens, N.Y., launched his namesake label in 2013 and is known for his sensual and luxurious day and eveningwear.

The Puma x LaQuan Smith campaign features Ming Lee Simmons in the boxing ring, with a special appearance by Smith. The ads were produced and photographed by Greg Swales.

The collection launches March 15 on puma.com, the Puma NYC and Las Vegas flagship stores, and select retailers including Foot Locker and Shoe Palace.



Ming Lee Simmons in an ad image for the Puma x LaQuan Smith collaboration.

BUSINESS

Deda Stealth Buys AI Pricing Firm Competitor

- Competitor CEO Maurizio Catellani is staying on board and remains a minority shareholder.

BY EVAN CLARK

Deda Stealth, which helps power the back of house at nearly 70 percent of Italy's luxury brands, is expanding and bringing its technical wizardry to the U.S. through the acquisition of a majority stake in artificial intelligence-pricing platform Competitor.

Together the two companies have more than 1,000 fashion clients, including Bottega Veneta, Golden Goose, Pomellato and Wolford.

Through the deal, Deda picks up a pied-à-terre in New York, the headquarters of the nine-year-old Competitor, that it will use to take on the U.S. market with a broader offering.

Deda, which is owned by Dedagroup, cut its teeth building technology and AI savvy that helps brands manage their inventory — from purchasing raw materials to producing the looks to planning and allocation for distribution.

With Competitor it picks up some AI-backed pricing and market intelligence power that can be used to keep track of pricing strategies across the market and help brands optimize their own positioning.

Luca Tonello, who is chief executive officer of Deda Stealth and will also act as president of the U.S. operation, said the



Luca Tonello



Maurizio Catellani

company's various services will be sold separately.

"It's the customer that has to put the pieces together and we will help them to put the pieces together in the best way," Tonello said.

But syncing up market intelligence with the costs to produce and hold inventory can help drive profits.

"It's very important to use a tool that allows you to manage the financial planning of your business based on this price evaluation," he said. "That can impact the margin."

In general, the fashion industry is keen to get the potential benefits of AI, but is still figuring out how to unlock them.

Tonello likened it to the time years ago when computers were entering into the back office and people would double check their Excel spreadsheet with a physical calculator.

"The AI now on the planning tool, we are in the same position," he said. "The people have to trust the data and we have to build this trust...the result will have to be valuable."

Deda is getting into the market

intelligence business just as the big run up in luxury prices hit a slowdown in the high-end market.

The global nature of that market, where brands can sell online and ship anywhere, makes keeping up with the ebb and flow of pricing all the more important.

"The last two years brought a real crisis into the fashion industry," said Maurizio Catellani, who will remain CEO of Competitor. (Catellani, along with founder Maximilian Lanaro, will continue to hold a minority stake in the business.)

"The use of a tool like Competitor has become more and more important to understand how to position their product and which ones are the key differentiator point compared to the competition," Catellani said.

And the rise of several trade wars started by President Donald Trump brings prices all the more to the fore.

"The impact of tariffs could be that there will be significant price fluctuation," Catellani said. "We need to help brands to keep track of this change and adjust the pricing strategy accordingly."

"We collect data," he said. "And our key differentiator is the fact that we turn data into information and information today is the most important thing that we can give deliver."

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PANEL SPOTLIGHT



RACHEL KIBBE

Chief Executive Officer
CIRCULAR SERVICES
GROUP AND AMERICAN
CIRCULAR TEXTILES



CHELSEA MURTHA

Senior Director, Sustainability
AMERICAN APPAREL
& FOOTWEAR
ASSOCIATION

The Legislative Landscape

Navigating Policy to Drive Progress

With a new administration in office, the sustainability-focused legislation strategy is evolving, as the less environmentally focused executive and legislative branches could place more onus on the states to drive regulation forward. However, tackling issues like waste management at a local level will require capital, which could prove a hurdle for cities and states. At our Sustainability Summit, Circular Services Group and American Circular Textiles' Rachel Kibbe and the American Apparel & Footwear Association's Chelsea Murtha will discuss how local and national legislation should work together, where extended producer responsibility (EPR) bills stand and why focusing on the non-sustainable side effects of these laws—including job creation—could provide the incentive needed to remake systems.

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BUSINESS

Tariffs a Hot-button Topic at AAFA Executive Summit

● In a keynote address, Tapestry CEO Joanne Crevoiserat said fashion companies have to be ready to operate in an industry and world that is endlessly evolving.

BY STEPHEN GARNER AND EVAN CLARK

“Trump’s tariffs” were a hot topic among apparel and shoe executives at this week’s American Apparel & Footwear Association Executive Summit in Washington, D.C.

AAFA president and chief executive officer Steve Lamar kicked off the summit with remarks calling out the confusion these tariff policies have created among the industry.

“We’ve all had these conversations about how the chaos, the uncertainty and the whiplash are making it impossible to plan and execute with any level of confidence,” Lamar said in his speech on Wednesday. “I hear you and agree. But what if we can harness the tariff conversation so it becomes more about creating negotiated outcomes around which smart sourcing and responsible manufacturing operations can occur?”

The AAFA CEO went on to say that while the tariffs could end up improving some parts of the industry – such as promoting domestic manufacturing – they are, at the end of the day, taxes that consumers eventually have to pay.

“To be clear, we cannot shy away from reminding policymakers that tariffs are taxes that are paid by the U.S. importer and that these costs have been historically passed on to the ultimate consumer,” Lamar added. “But I believe there is a way

through these curves so that smart tariff approaches can actually jumpstart a U.S. trade policy that has been moribund for too long.”

His remarks follow weeks of uncertainty on which goods from which countries will receive extra tariffs when imported in the U.S. As of Thursday, President Donald Trump has deferred duties on Mexico and Canadian goods covered under the U.S. Mexico Canada Agreement – including an array of footwear, apparel and textile products – until April 2.

Fashion executives shared their concerns during this week’s summit as well. In a keynote address, Tapestry Inc. CEO Joanne Crevoiserat said fashion companies have to be ready to operate in an industry and world that is endlessly evolving.

“What I’m talking about is playing offense in a landscape that is constantly changing,” Crevoiserat said. “How do we play offense into the change? The landscape is clearly just getting more dynamic and in order to execute well, we have to be able to navigate within a dynamic, changing landscape.

“We have to give our teams a roadmap and end goal so that they can execute in what is a crazy and ever-changing world,” she said.

Tapestry has seen plenty of its own change, starting with a corporate transformation that began just as the pandemic hit through to the \$8.5 billion deal to buy competitor Capri Holdings that was tripped up by antitrust regulators and the agreement to sell Stuart Weitzman.

Now, like the rest of the corporate world, the parent to Coach and Kate Spade is also working to understand the corporate impact of trade wars.



Steve Lamar and Joanne Crevoiserat

“I don’t know where tariffs are going tomorrow,” Crevoiserat said. “I don’t know what might be Tweeted at 3 this afternoon. I worry also about how all of this change is impacting the consumer. Diversification in this environment is your friend. We have a diversified supply chain. Is it diverse enough? I don’t know.”

So the CEO stressed the importance of strong strategic partnerships.

“Building resilience in the supply chain is honestly, I think equally, equally as important as efficiency in our supply chain,” she said. “Many of us, for so long, were very focused on the most efficient answer. And over the last five years, I think it’s become quite clear that resilience and agility is equally important.”

Lamar told WWD in an interview that he is encouraging his members “not to take the bait” when it comes to the

ever-changing trade policy happening inside the White House right now.

“Don’t make any rash irreversible decisions,” Lamar advised. “Don’t start trying to move and second guess where your supply chains are going to need to go, wait until the policies are clearer. Secondly, relentlessly communicate with your members of Congress and with administration officials. Make the case directly to the Trump administration and do it in a way that is not just critical, but that’s proactive.”

Lamar added that companies should make sure that they foster really strong strategic partnerships. “These partners, whether that’s product partners or supply chain partners, are the ones that you’re going to be on this journey with,” the executive said. “We’re on this journey together.”

FASHION

Vlisco Group CEO Talks Met Gala Theme, Connection With Company’s Roots

● Perry Oosting discusses the alignment of the theme with the significance of Vlisco’s textiles in expressing individual and cultural narratives.

BY LUISA ZARGANI

MILAN – The Met Gala and the Costume Institute’s spring exhibition “Superfine: Tailoring Black Style” is fast approaching. Vlisco Group is especially interested in seeing how the theme and the dress code, “Tailored for You,” will be developed, said Perry Oosting, chief executive officer of the Dutch maker of bold and colorful printed textiles marketed mainly in West Africa.

“We think the theme perfectly aligns with our physical identity. If you look at African dandyism, and if you look at our cultural reference, we feel we have a really authentic connection,” Oosting explained. “Our fabrics have long been transformed by African tailors into garments that tell deeply personal, cultural stories. People purchase our fabrics with the intent to have them tailored into unique, one-of-a-kind pieces that reflect their individuality.”

Vlisco fabrics are rooted in the Indonesian wax-batik technique. Founded in 1846, they have been embraced by West African culture, becoming a symbol of self-expression, tradition and celebration.

For example, civil rights activist and



A Vlisco textile.

writer Kwame Ture, and South African singer, actress and civil rights activist Miriam Makeba “embraced our prints, and even visited our factory in the Netherlands seen as a cultural reference for the deep symbolism of pride, resilience and identity they carry, because they wanted to express their identity,” Oosting said. “Our fabrics have been worn by leaders and visionaries who understood the power of fashion as a statement of belonging. Vlisco prints are more than just textiles, they are a language of personal and cultural expression.

“I am very curious to see how the tailoring is going to be expressed [at the Met show], and African dandyism, as Vlisco has been part of that tailoring culture. People express themselves in a very individual way and I see many luxury brands showing an interest in the African luxury market,” Oosting continued. “It would be exciting to witness collaborations and the involvement of a diverse array of African designers and voices, representing the full breadth and depth of this rich narrative, and to see how Vlisco could also be kind of like a point of reference, because if there’s one brand that has roots and connection with Africa, it’s Vlisco.

“Brands today demand authenticity, connection and purpose. Vlisco presents all of this. Rooted in culture and rich history, our prints are not just fabrics – they are art, stories and a way for people to connect with something greater than themselves. When people wear Vlisco, they stand for something. We want to share these rich layers with the world.”

Oosting, who joined Vlisco in the spring of 2023, has worked in luxury fashion for decades. He is currently also CEO and shareholder of luxury ready-to-wear brand A.W.A.K.E. Mode and CEO of Perely BV supporting Hussein Chalayan for its relaunch strategy and investor search. Previously, he was CEO of Clergerie; CEO of Hasselblad, and CEO of Vertu.

In the 1989 to 2009 period he was retail

director of Gucci and commercial director of Gucci jewelry; general manager North & Eastern Europe at Prada, and managing director North & Eastern Europe at Bulgari.

“I’m a Dutch national, so of course I have known Vlisco for many, many years,” he said. The company “is so ingrained in and part of the African culture as a symbol of self expression, tradition and celebration. The bond with Africa is so strong because Vlisco was part of all the moments that matter to many people in Africa and our products are sometimes called African print, although the starting point was The Netherlands.”

Vlisco Group comprises the Vlisco, Uniwax, GTP and Woodin brands, with headquarters and retail destinations in Ivory Coast, Congo, Togo, Benin and the Democratic Republic of Congo. “Our commitment to Africa is more than a business; it’s a partnership grounded in respect, culture and community: it’s our home,” Oosting said. The company has 2,100 employees, of whom 1,600 are across Africa and 500 in The Netherlands.

Vlisco has six owned stores in Africa and a new one, Maison Vlisco, will open in Kinshasa, Congo, this year, designed in collaboration with OMA and Rem Koolhaas. “The store features exquisite storytelling craft interior pieces by Jean Servais Simian from Abidjan,” Oosting said.

“Our 180th anniversary in 2026 will be a milestone. Beyond textiles, we are expanding into new products and forging global, meaningful brand and cultural collaborations – continuing to create purpose, deep connections and lasting impact through the most beautiful prints in new and inspiring ways,” said Oosting, who cited a previous collaboration with Viktor & Rolf, for example.

FORMULA 1 ISSUE

WWD

THIS MAY, WWD presents a Special Formula 1 Issue that puts readers in the driver's seat, delivering an insider's guide to the fast-paced world of racing with a focus on the Miami Grand Prix. From fashion collaborations and luxury experiences to the best places to watch, stay, and play, the issue offers a stylish roadmap to the culture, travel and fanfare surrounding the sport—designed for F1 enthusiasts, trendsetters, and adventure seekers alike.



FOR MORE INFORMATION

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BUSINESS

Textiles and Apparel Sectors Brace for Higher Costs

- With recent tariffs targeting imports from China and Mexico, U.S. retailers and manufacturers in textiles and apparel face significant challenges.

BY ARTHUR ZACZKIEWICZ

In light of the rollout of tariffs against China, Canada and Mexico, research from The Kaplan Group looked at the sourcing

exposure of various categories and found that retailers and manufacturers of textiles and apparel are facing the prospect of higher costs.

“Recent tariff increases on consumer goods and textiles threaten to drive up prices for U.S. retailers and consumers, particularly for industries with heavy reliance on imports from China and Mexico,” the report’s authors said, adding that textiles, apparel and consumer goods sectors “are at risk of increased costs, loan defaults and potential closures due

to the new tariffs on China.”

Researchers found that textiles had the highest with 99 percent “exposure to key international markets, making it highly vulnerable to tariff changes.” The apparel sector faces 74 percent to China and 8 percent to Mexico, “suggesting potential disruptions in retail supply chains and rising costs for clothing imports.”

The study also revealed that while 2.8 percent of total trade falls in these high-risk categories, “industries like consumer goods are disproportionately affected, meaning small changes in tariffs can create outsized market effects.”

With apparel, the authors of the report said the high exposure “could lead to higher costs for consumer apparel, empty shelves due to supply chain issues, and even the closure of certain retail chains, with brands such as Nike and Adidas at risk.”

The report stated that even small changes in tariffs have the potential to create “a snowball effect that could massively increase costs for key products Americans use every day, from clothing to consumer electronics.”

Dean Kaplan, president of The Kaplan Group, said consumer goods brands and retailers “need to prepare for supply chain shifts and price increases due to new trade policies. Retailers that depend on overseas suppliers will need to adapt quickly – whether through supplier diversification, strategic pricing, or shifting production sources – to manage these new risks.”



The apparel industry has the highest exposure risk with China amid the impact of tariffs.



Diane Randolph

BUSINESS

WorkJam Appoints Former Ulta Beauty Exec To Board

- Diane Randolph brings extensive experience in digital transformation and retail technology leadership to enhance workforce management solutions.

BY ARTHUR ZACZKIEWICZ

WorkJam has named Diane Randolph, the former chief information officer of Ulta Beauty, to the company’s board of directors. “Randolph, a seasoned retail and technology executive, brings decades of leadership experience in digital transformation, omnichannel strategy, supply chain innovation, and customer engagement,” the company said.

Aside from holding the chief information officer position at Ulta Beauty from 2014 to 2020, Randolph served as CIO at Reitmans Canada Limited. WorkJam said she has also served on the executive committee of the National Retail Federation CIO Council, “further demonstrating her influence and expertise in the retail technology space.”

WorkJam said in addition to her operational leadership, Randolph serves on the boards of Dollar Tree, Shoe Carnival, XCommerce and Flexe Inc., where she contributes her expertise in retail technology, cybersecurity and enterprise risk management. “Her extensive background in developing high-performing teams and fostering organizational culture aligns with WorkJam’s mission to empower frontline workers and transform workforce management through digital investments,” WorkJam said.

“As organizations continue to navigate the evolving labor landscapes and look to drive efficiency, Diane’s expertise in digital transformation and workforce technology will be invaluable to WorkJam,” said Steven Kramer, chief executive officer of WorkJam. “Her proven track record in driving technology and business process innovation at high-growth organizations will play a significant role as we continue to expand our impact, helping businesses optimize their frontline workforce and unlock new levels of productivity and engagement. We are excited to welcome Diane to the team.”

Randolph said WorkJam is transforming how businesses connect, empower and engage their employees, “and I look forward to contributing my experience in digital transformation and operational leadership to help drive continued growth.”

BUSINESS

Uber, Nuuly Collab On Student Rentals

- The collaboration serves as an added benefit for Uber One for Students users.

BY ALEXANDRA PASTORE

Uber is back with another fashion partnership, this time bringing extra benefit to its Uber One for Students users with Nuuly.

Similar to Uber’s role in transportation, Nuuly, the women’s clothing rental subscription service from Urban Outfitters Inc., has reframed the rental game. Subscribers pay \$98 to rent six items per month with shipping, cleaning and repairs included. Items are shipped in a recycled, reusable Nuuly bag. The Uber One for Students membership is priced at \$4.99 per month with benefits including earned credit and free delivery on eligible Uber Eats orders.

Notably, Uber is no stranger to partnerships within the fashion and beauty space. In 2021, Estée Lauder inked Uber Eats’ first beauty partnership which followed Uber’s partnership with Marc Jacobs in 2016. Also in 2016, Lyst tapped Uber to deliver gift bags during New York Fashion Week.

Uber’s latest partnership which connects its Uber One for Students users with Nuuly appeals to the young, budget conscious and sustainability conscious consumer.

With this in mind, Georgie Jeffreys, head of marketing at Uber, told WWD that “Uber One for Students and Nuuly are the ultimate duo” making it easy for users to streamline rides, meals and

clothing rentals. “With student-friendly benefits and prices, members save across all aspects of student life from rides across campus to late night study snacks and more. The Nuuly partnership is the perfect addition, helping students stay stylish without breaking the bank.”

“We’re excited to offer Uber One for Students members another benefit that we know they’ll love and need,” Jeffreys said. “Uber One for Students already provides big savings on rides and Eats, and now, will help students curate their wardrobes from their favorite brands. We know college life is full of special occasions, from game days and spring break vacations to friend group trips and graduation parties.”

The expansion is timed with Spring Break getaways, students will be able to get a discount when they use Nuuly to shop for looks from brands on the rental subscription. The offering is the first outside of eats and rides for the program.

In addition to receiving a discount on Nuuly purchases, members are encouraged to use the Uber Courier service for an easier return process. Uber Courier will pick up a student’s Nuuly bag and deliver it to UPS.

In practice, students will receive \$20 off any Nuuly purchase by entering the code UberxNuuly in the Uber app. Uber is also offering 50 percent off on members; first return with Uber Courier with the code FIRSTRETURN50.

Jeffreys told WWD that its partnership with Nuuly is only the beginning for fun perks in store for Uber One for Students members.

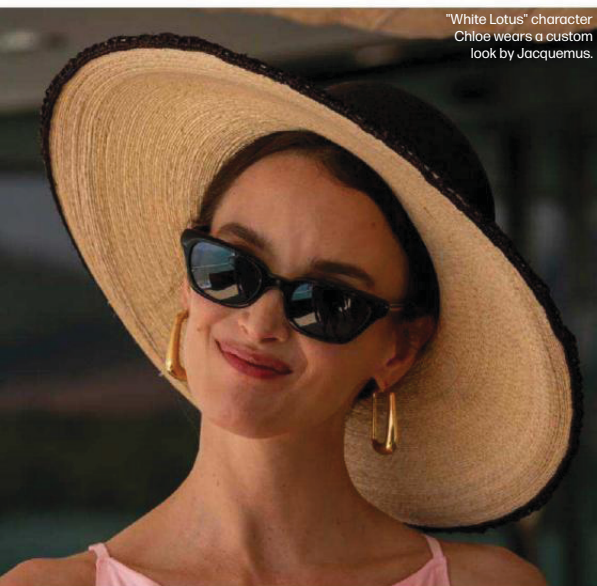


Uber One for Students | nuuly

Uber One for Students has partnered with Nuuly to make it easier for students to rent apparel.

EYE

'White Lotus' Costume Designer Reveals Details of Jacquemus Collaboration



"White Lotus" character Chloe wears a custom look by Jacquemus.



The Ratliff family on "White Lotus."



Laurie, Kate, and Jaclyn in "White Lotus."

● From Chloe's boat look to Rick's Hawaiian shirts and Victoria's pill purse, Alex Bovaird breaks down the fashion of "White Lotus" Season Three.

BY MARISSA MULLER

From the cryptic murals in the opening credits to the patterns that cloak the characters, there is no detail too small to pore over for "White Lotus" fans — including the clothing.

Over the past three seasons, costume designer Alex Bovaird has provided a visual feast for viewers to dine on. For the third season, which picks up in Thailand and follows a new crop of travelers — as well as some familiar faces — as their vacation morphs into a waking nightmare, Bovaird went bigger than ever. You can see the results in the fourth episode of Season Three where Chloe (Charlotte Le Bon), the girlfriend of Greg-slash-Gary (Jon Gries), looks like a walking postcard in a pink, bodysuit, sheer skirt and wide-brimmed hat — all of which were custom-designed by Jacquemus designer Simon Porte Jacquemus.

The look is one of two that Bovaird collaborated with Jacquemus on, and was years in the making. "I have really loved seeing Jacquemus from the beginning, and tried to work with them on Season Two, but it kind of fell through the cracks," Bovaird explained to WWD of the "White Lotus" collaboration. "Simon [Porte] reached out to me on social media and said he loves Season Two and if I wanted to do anything that he'd be up for it."

After reading the script for Season Three and determining that Chloe's character "would be the one to wear Jacquemus because she's young, travels a lot, and probably spent a lot of time in Saint-Tropez," the duo exchanged inspiration photos of vintage swimwear from the '60s and '70s, as well as references to Bangkok. Bovaird also shared a palette of "black and white and metallic," which comes across in the polka-dot bodysuit paired with a striped sequined skirt that Chloe wears in episode one when she meets Chelsea at the bar.

"We came up with these looks to make

her look striking, but not overwhelming," Bovaird explained.

"[Chloe] has a bit of a nautical vibe. But also she's so strong and just doesn't give a heck."

For Season Three of "White Lotus," Bovaird not only combed through archives of '60s and '70s resortwear "when people went on holiday [and] had a whole wardrobe for it," she also turned to the present day on Instagram. "The research is a lot of real pictures and a lot of sleuthing around the internet," Bovaird shared. "With social media these days, it's quite easy to pop in the right hashtag and or location and look at what everyone's posting at these resorts, like Four Seasons Resort Koh Samui or Mandarin Oriental Bangkok. Everybody is putting their best selves forward in those pictures. That's what we try to do with 'White Lotus.'"

If Chloe's sculptural style seems like a foil to the maximalist flair of Tanya (Jennifer Coolidge), that's not coincidental. "She's like the opposite of Tanya," Bovaird said. "She's much younger. She's using Greg, who's going by Gary in Thailand, whereas he was using Tanya. So the dynamic has shifted: She's sort of grifting on him, she has his credit card, and she's upfront about it. It's almost like an agreement that they have — you know, an arrangement. In dressing, she wears black, and her silhouette is sleek and fashion-forward, whereas Tanya had a lot of flamboyant and flowy, Bohemian getups."

Meanwhile Greg/Gary is on his own sartorial journey throughout all three seasons of "White Lotus." "He starts off in Season One pretty un-stylish, just like an average Joe," Bovaird shared. "And we wanted to make him a little more chic as he goes along. We wanted to give him some good-looking clothes in this season because he's got lots of money. So Zegna and Isaia, as you know — he packed all that stuff up from Europe — but also has some louder shirts. When they go out on the yacht, there's a bunch of these Losers Back Home that we got to put all our fun shirts on."

When asked how she approached crafting the visual identity of the "LBH," or "Loser Back Home" as Chloe refers to it while introducing Chelsea to the concept

in the first episode of the third season, Bovaird recounted, "We were out in Thailand, so they were all right in front of us, especially when we were in Phuket and Bangkok. You just have to walk around at night, and there's lots of men of a certain age who either live in Thailand or spend months at a time in Thailand — and they get to enjoy their life in a way that they can. No further comment on their lifestyle, but their dress was very prevalent. They wear loud prints and shorts and flip-flops, and they kind of just look like they're permanently on vacation. And we did a little bit of that with Gary."

The printed shirts worn by Rick (Walton Goggins), however, signify something different. "When he's in the resort, he's almost a fish out of water because he's not wearing high-end clothes," Bovaird shared. "He's wearing cool Hawaiian shirts that are mostly vintage, and he's supposed to look like, 'What's going on with this guy?' He wears these big, flowy linen pants that are super cheap at the market."

In the "White Lotus" universe, Chelsea (Aimee Lou Wood), Rick's girlfriend, also picked up some of her clothes from local markets. "The idea for Chelsea was that she hasn't been back to Manchester in quite some years," Bovaird said. "She's been traveling in India and Indonesia, and she's collected things along the way. So the inspiration was kind of the backpacker vibe that you get out there — things that you could have gotten at the markets."

On the opposite end of the sartorial spectrum is the Ratliff family, whose style was informed largely by Bovaird's personal life. "I'm married to a southerner and all my American family are from the south," Bovaird said. "They have a whole world. When I go home, there are certain prints that they wear and colors that they wear, and there's definitely a mode of dressing."

For matriarch Victoria, played by Parker Posey, that meant accessorizing with pieces from classic luxury brands. "She's got two bags: a Gucci bag with a bamboo handle and a little Louis Vuitton barrel that she opens and closes," Bovaird explained. "We knew they were going to be shown a

lot, and, practically, it was important to find the right bags. And that the vintage-style Gucci bag was just so pretty. It was cream. It was going to be noticeable, and just seemed to suit Victoria, who's old southern money but isn't making trips to New York to get high fashion. She's just more classic."

Posey's dresses, on the other hand, hail from a well of surprising sources for her character. "There's quite a bit of Rachel Comey, which was not something I would have immediately thought of but the collection was just so right for Victoria," Bovaird said. "The dress she wears on the yacht is Rachel Comey. The dress she arrives in is Banana Republic. And we took a lot of inspiration from this woman I met from Birmingham, Ala. and she sells vintage caftans. She wears a couple of

them, and then wears a caftan from Jim Thompson when she goes to the monastery that's really gorgeous. It's a company that is in Bangkok, and it's all over the tourist resorts. They do really beautiful classic dresses. She also has a Jim Thompson dress at dinner in episode one."

When it came to costume design for Season Three, Bovaird was also tasked with interpreting the nuances in style between the three friends: Jaclyn (Michelle Monaghan), Kate (Leslie Bibb) and Laurie (Carrie Coon). "Jaclyn is an actress, so we imagine that she has lots of branded clothing and we

thought maybe she's got a relationship with Valentino and she's bringing all this stuff that she got sent to her for her vacation, and she's sharing it a little bit with Kate," Bovaird explained, adding, "I think Kate and her are the more meticulous ladies in their style, and Laurie's trying to catch up. She, in her normal life, doesn't care too much, but she knows she's going on holiday with her old friends, and so she's trying to fit in a little more. And she, you know, she still looks really great, but she doesn't have as many pieces as they do."

As for Easter Eggs, Bovaird is aware of the threads that have been sparked from the costume design on "White Lotus." "There was a viral thing about the significance of Portia's top [in Season Two] because it was from 'The Princess Diaries,'" Bovaird recalled, adding, "I pulled that top from Disney's rental house, so it probably did come from that actual show. But it wasn't an Easter egg. Sometimes it's completely unpredictable. Sometimes people just look into things in a funny way." (Though she did share that this season "there's Sicilian clothes that we still had that the extras are wearing.")

When asked about looks this season that could spark similar conversations, Bovaird replied, "You can't really predict it. I remember last season, yeah, there was a lot of talk about why is [Portia] wearing a sweater vest? It's too hot. And I wanted to be like, actually, 'That was a freezing cold day we shot in February. It's cold.' There were days that we had to cancel filming because people's teeth were chattering."

This season Chelsea is the one pairing knits with her bikinis, which Bovaird explained as "I like all the different textures on screen, and I think it's really interesting to use a textured wool piece, crocheted piece, or macramé piece on top of a bathing suit. It adds a nice layer to the styling and the photography, and, really, there's so many swimwear scenes that sometimes we're trying to create looks out of bikinis. We love the concept of dressing up for the pool, which we went even further on this year, upping the ante as we go."



Ella Beatty Breathes New Life Into 'Ghosts'

The actress takes the stage in a new production of the 19th-century play written by Henrik Ibsen.

BY KRISTEN TAUER PORTRAIT BY RYAN WILLIAMS



For young actress Ella Beatty, starring in "Ghosts" onstage at Lincoln Center is a full-circle moment.

"When [Juilliard] was founded, that idea of sending students across the street to perform in Lincoln Center was so incredible," says Beatty, who graduated from the drama program in 2022. "And so to be able to do that is really wonderful, and feels familial."

Sitting at a table inside the sunny Vivian Beaumont Theater, she takes in a nearby display highlighting performers who've made their mark on the stage throughout the years. Soon, she'll head to rehearsal, followed by a preview performance later that evening.

Beatty is currently starring in "Ghosts," a moral thriller written by Norwegian playwright Henrik Ibsen in 1881. The play explore themes of family secrets and morality, and is rooted in plot lines that are still considered taboo more than a century after it was first performed.

"I had known that it had provoked a big reaction in people in its day," Beatty says of Ibsen's work, adding that she was only loosely familiar with "Ghosts" before being cast. "When I got the initial audition, I thought I should read it to go in for the audition, and that's when I really first was like, 'Wow, this is really intense – and still feels very present,'" she adds. "He was not afraid to rustle feathers and be provocative."

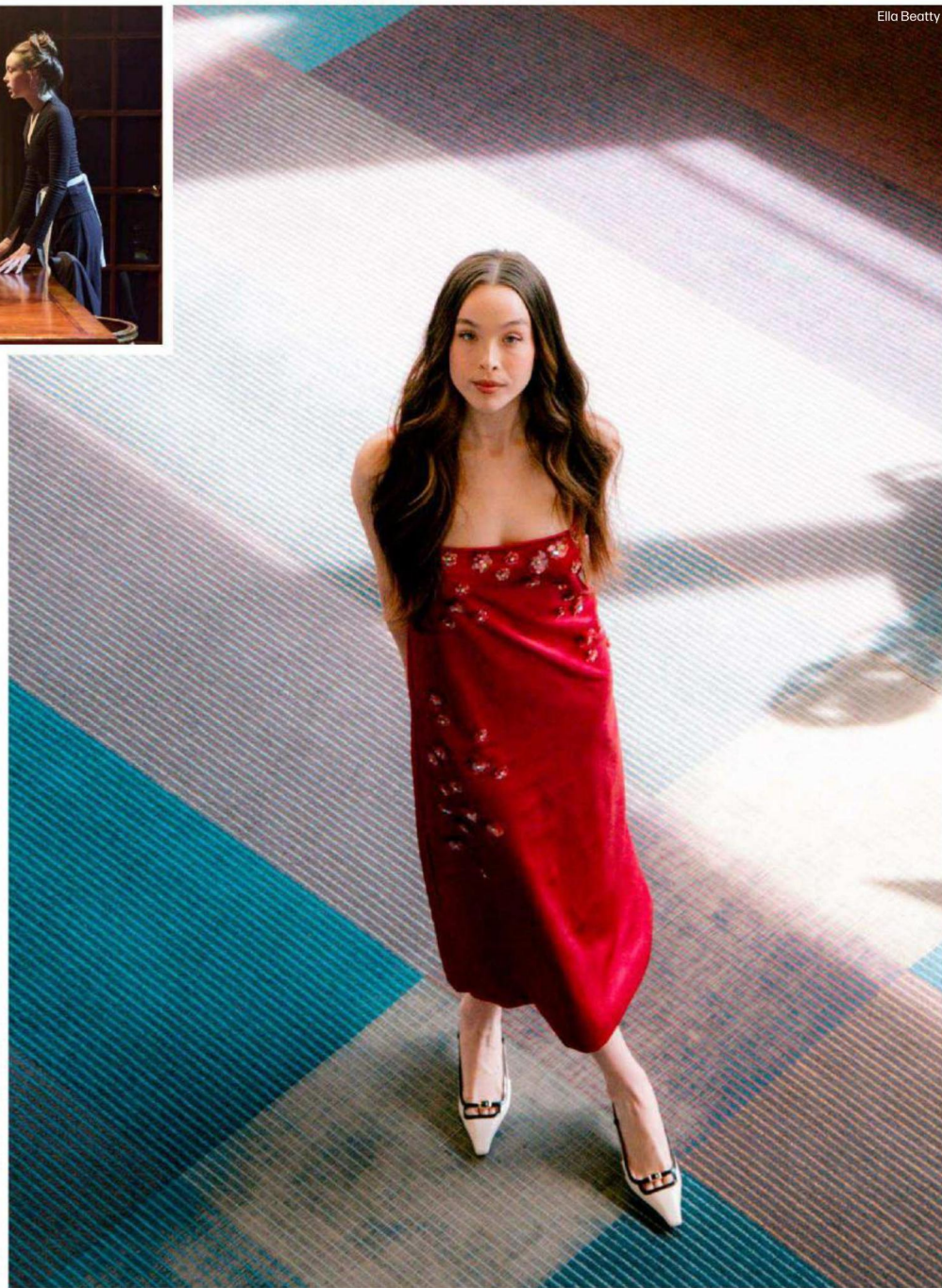
Ibsen's original play was adapted by Irish playwright Mark O'Rowe for the new staging at Lincoln Center, which is directed by Jack O'Brien. "The changes aren't massive because [O'Rowe] wanted to honor Ibsen," Beatty says. "But he was able to adapt the language to feel current, and feel still period."

Beatty was cast in the production in late 2024 following her Broadway debut in Tony-winning play "Appropriate," which closed last summer. Both plays are intense family dramas exploring generational trauma.

"I think both 'Appropriate' and 'Ghosts' are about what we take from our parents [and] what we take from our grandparents," Beatty says. "How much of that is in our bodies and our minds without a real consciousness of it? How is familial trauma passed down through the unconscious through the conscious? I think both of those plays are really trying to deal with that."

In "Ghosts," Beatty plays Regina, a young housemaid whose connection to the rest of the characters is unearthed, and become much more complicated, over the course of the play.

"I'm still learning about her," Beatty says of her character. "But she's real tough; I'm really inspired by her toughness. I'm excited to lean into that part of myself.



She's ambitious. Love that part of her," she adds. "She's one of the people that comes out of the play [and] I have hope for her. I have hope for her journey. I have hope for where she goes."

The production costars Levon Hawke as her character's love interest, as well as Billy Crudup, Hamish Linklater and Lila Rabe. "Master class," says Beatty, summing up her scene partners. "I'm so lucky to be able to work alongside them and watch them."

Beatty grew up in Los Angeles surrounded by acting greats, and had an early introduction to the entertainment industry as the daughter of Warren Beatty and Annette Bening. "I think I knew I

wanted to [be an actor] before I even knew it was a profession," says Ella Beatty. "I certainly grew up so immersed in it and I saw it all the time, but that spirit of playing and make believe was something that I had in me innately. I don't remember a time where I wasn't playing make believe or pretending to be somebody else."

After high school, she moved to New York to attend the drama program at Juilliard, and made her TV debut last year in "Feud: Capote vs. The Swans" as Kerry O'Shea, the daughter of Truman Capote's lover. She joined the cast of "Appropriate," taking over the role played by Elle Fanning for the opening, last March. Beatty also

has a supporting role in recent Sundance hit "If I Had Legs I'd Kick You," which stars Rose Byrne.

"Listen, I'll go where they'll have me," says Beatty, asked whether she finds herself drawn more toward the stage or screen.

"But there's something so special about being able to do theater," she adds. "It's kind of a rare opportunity when you get to do it. I mean, it's the best feeling in the world. I love doing theater – but there's something really individual and unique about doing TV and film too," she continues. "Both are so specific and fun in their own capacity, and are different modes of storytelling that are both satisfying."

Fashion Scoops



Rooney Mara

Sarah's Squad

Sarah Burton's debut show for Givenchy felt like a family reunion, albeit one with a cast of A-listers.

Rooney Mara, Vanessa Kirby, Gwendoline Christie, Ryan Destiny, Joseph Quinn, Fan Chengcheng and Nanao were joined by filmmakers Jonathan Glazer and Halina Reijn at the brand's historic headquarters on Avenue George V in Paris.

Yseult hugged image architect Law Roach, while Raye did the rounds, warmly greeting guests including "Heartstopper" stars Kit Connor and Joe Locke.

The singer was fresh off her performance of "Skyfall" at the Oscars. "My bucket list is going pretty well," she said. "The Oscars is pretty crazy — very terrifying, but it was definitely on my bucket list. I didn't know we'd get there so soon."

The "Oscar Winning Tears" singer also just heard she'd made it onto King Charles' Apple playlist. "I love that. I had the pleasure of meeting him last year," she beamed. "He's a really nice guy, actually."

Though it was only 11 a.m., she was rocking a short dress covered in sparkly discs designed by Burton. "This is such a big moment. I feel the pressure for her,

had a relationship with Burton, having worn one of her designs for Alexander McQueen to the Oscars in 2020. "When I wore that dress at the Oscars, I was pregnant, and no one knew, so she was so sensitive about making me feel beautiful," she recalled.

Yseult, who walked in Burton's final show at McQueen, confessed to shedding a tear when she saw that the designer had cast plus-size models Devyn Garcia, Emeline Hoareau and May Carter in her Givenchy debut.

"I was kind of emotional," she said. "It's a premiere so I was very surprised, and I'm so proud of her, and I'm just happy to be there and to support her. The collection is amazing."

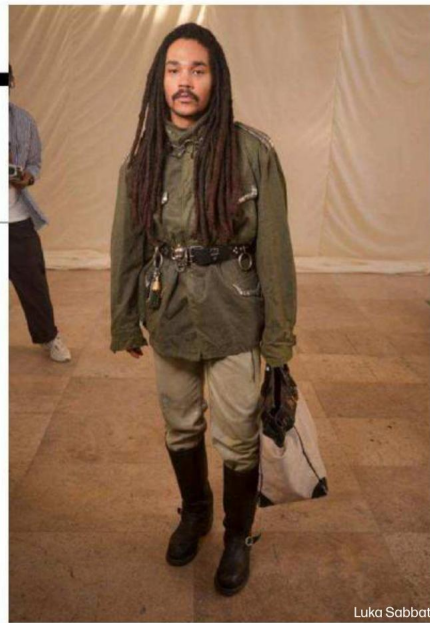
The "Alibi" singer, who kicks off a French tour at the end of the month, singled out the leather biker jacket dress, patent leather shoes and tailoring. "So f***ing cool," she sighed.

— JOELLE DIDERICH

Jackrabbit

The brand name may have begun with the next letter of the alphabet, but the common factor for the VIPs at Kenzo's intimate show inside its Rue Vivienne headquarters was the first letter of their names. With cakes disguised as Joker cards casually placed on the low coffee tables throughout the venue and fluffy leopards on the runway and as the invitation, could it have been an omen?

British pop singer Jade Thirlwall, a former member of girl band Little Mix, was still buzzing from her first Brit Award win as a solo performer, for best pop act. "I feel good, I feel very



Luka Sabbat

elated, very happy, very grateful," she said. "What I'm doing on my own, I'm very confident in that."

Promoting new music under just her first name, Jade has released a flurry of singles since her solo debut last summer, which has certainly kept her occupied. "I'm so busy with my own music I don't really listen to much else," she confessed. But she did give a shout-out to another strong female performer. "I will say that I just heard the new Lady Gaga album, it's so good," she said. "She's back, we're back!"

American rapper JID was also among the attendees. Was he fazed by the old-school soundtrack, which included numbers from Iggy Pop and Patti Smith? Not in the slightest, said the artist, who grew up listening to musicians like Sly and the Family Stone and Earth, Wind and Fire. "I make music like this," he said. He's been taking in a few shows this season. "I've been kicking it with the good people and enjoying all the styles," he said. "These moments, being around all these creative people, seeing the nods back to trends from the past, it's all good. I'm taking pride in joining in."

Joan Smalls, for her part, had just flown in from New York earlier in the day and was feeling under the weather, but was still appreciating the buzz. "It's inspiring just to see creativity come alive, and feel how welcoming it is. Outside, it's packed with so many people, and they're really excited," she enthused.

— ALEX WYNNIE

Going the Distance

Luka Sabbat marked Thursday's Rick Owens show in his own Marking Distance duds, the young fashion brand that debuted last year.

able to collaborate with major corporations? I find that really, really inspiring."

Having his own runway show for Marking Distance is the goal, but for now: "We're babies, you know, we're brand new," he said.

It was two down and many to go for Chappell Roan, who made her very first day of her very first fashion week memorable by attending Rick Owens Thursday afternoon. It followed Rabanne earlier in the day.

"I've been on tour for two years so I can do the fun pop star stuff now," she said of planning out her fashion week.

— RHONDA RICHFORD

Chain-Smoke

A screen showing a short clip of Michele Lamy smoking a cigarette while absorbed in her thoughts was surrounded by guests gathered at Dover Street Market in Paris on Friday.

Armed with their own iPhone to record the moody clip, they attended the event Panconesi staged with the retailer to mark the launch of its new jewelry collection at the store.

Rather than the product, the basement space of the shop showcased an installation of nine screens, each dedicated to a different character that jewelry designer Marco Panconesi tapped for "Facets," a movie project developed with his partner and director Jordan Robson.

"We have been thinking about this actually for a long time," said Panconesi at the event. "It was [Robson's] idea at the very beginning because we've been together for seven years and he's always been following the brand and its evolution. He's always told me that in the way I design, I [put] so many different facets in the jewelry, from how to wear things to its different materials and different way of layering things together, and overall different attitudes. ▶"



Michele Lamy starring in the "Facets" project by Panconesi.

Mark Howard Thomas



"So we've always had different types of people in mind that could embody all these different characters and facets of the brand," continued the designer, retracing how the duo involved their "icons."

Along with Lamy, who Panconesi underscored has been "so supportive of the brand for a long time," the talents starring in the clips include Anna Dello Russo, makeup artist Inge Groggnard, photographer Malick Bodian, musician Izzy Spears, performer Ambrosia Fortuna as well as JoJo Legessa, Ceval and Kat Qiu.

"We came up with these nine characters very organically and we sat them at this table... to perform a sort of very simple action and movement and [portray] how they engage with jewelry. We didn't want them to be nothing but themselves," said Panconesi, explaining that the overall concept was to have a house with different tenants "who inhabit this space and make it their own."

Inspired by director Sergei Parajanov's 1966 "Kyiv Frescoes" short film, the 30- to 40-second clips were conceived as intimate portraits of the talents, each sporting a family of jewels from the brand, which plays with movement with their sinuous silver shapes and texture via natural stones, enameled details and crystals. Most of the jewelry will be available at Dover Street Market through March 17, but the cinematic project also featured some special made-to-measure creations, such as the statement headpiece and bra worn by Qiu.

Each clip additionally teases Panconesi's first foray into lifestyle. Drawing inspiration from his and Robson's own home, nine one-of-a-kind objects ranging from a jewelry-like metal vase and a totemic lamp built with different stones to a clock and wine glasses appear in the short films.

Beyond his own label,

Panconesi has already collaborated with luxury houses such as Balenciaga, Givenchy, Cartier, Mugler and Fendi, and he also has moonlighted as design director at Swarovski since 2020. His namesake brand was among the accessories finalists of the 2023 ANDAM Prize.

— SANDRA SALIBIAN

Going In-House

Carven, the French fashion label owned by China's L'Oréal, has named Mark Howard Thomas its director of design.

Thomas will fill the vacancy left by Louise Trotter, who was poached by Bottega Veneta last year.

The brand said Thomas has designed the fall 2025 collection, and will stage its next fashion show in fall for the spring 2026 season.

Carven said in a brief statement that the team will continue to build on the foundations and refine the codes and style forged for the house.

A Central Saint Martins graduate under the influential professor Louise Wilson, Thomas joined Carven in 2023 as head of sartorial and creative collaborations. Previously, he held various design roles in brands including Lacoste, Helmut Lang, Joseph, Givenchy and Neil Barrett.

— TIANWEI ZHANG

Back for Spring

Jisoo, the South Korean singer and actor, will once again be the face of Tommy Hilfiger, featured in the company's spring campaign.

The 30-year-old returns for the third Hilfiger campaign having joined the Tommy family as brand ambassador for fall 2024 and headlining Lunar New Year the same year.

Jisoo started out as K-pop group Blackpink before forging a solo



Jisoo for Tommy Hilfiger.

career as a singer and actor. She attended Hilfiger's spring 2025 show last September during New York Fashion Week on the decommissioned Staten Island Ferry, and has a role in the 2025 K-Drama "Newtopia."

For the campaign, Jisoo is dressed in softly tailored prep classics.

"My style is always evolving, and working with Tommy Hilfiger has been a defining part of that journey," Jisoo said. "This collection blends American heritage with refined simplicity, and makes me comfortable and completely myself. I love how each piece fits into my everyday life, allowing me to express who I am in any moment. It's been a joy to bring that spirit to the campaign."

Tommy Hilfiger added, "I have always been inspired by the women redefining culture, and Jisoo is the perfect embodiment of this movement. She is a modern entertainment icon who radiates confidence, positivity and effortless charisma. Jisoo brings fresh, global perspective to our Americana style, making her the ultimate Tommy woman for today."

In the ads, she wears pieces from both the spring 2025 collection and Sofia for Tommy, a co-created capsule with Sofia Richie Grainge. She models looks that reflect Hilfiger's love for the nautical lifestyle seen through Breton stripes across a classic Henley top and flared miniskirt, and gold buttons on a cropped navy blazer.

The spring collection is available on tommy.com, in Tommy Hilfiger stores worldwide and through select wholesale partners throughout the season.

The ads will run across digital, social and retail channels.

— LISA LOCKWOOD

Burberry Redo

As any Brit will say — or to quote the brand itself — it's always Burberry weather somewhere in the U.K.

Whether they're worn on a trip through the muddy, squelchy English

countryside or while dashing for the bus on a rainy day, the clothes work hard, and sometimes need some TLC.

To that end, Burberry has opened a pop-up at Selfridges that gives customers the opportunity to repair, resell and customize their favorite items from the brand.

Onsite craftspeople from Burberry's factory in Castelford, Yorkshire, are on hand to spiff up trenchcoats or repair cashmere scarves with custom embroidery or darning.

There are also options for those looking to join the club. A selection of previously worn trenchcoats, all made pre-1999, have been zhuzhed up by Burberry's team of trenchcoat aficionados and are up for sale. Each coat is individually numbered and labeled "Proudly Restored by Burberry."

The Selfridges ReBurberry space is open until Thursday and for those who cannot make it, the brand is offering its cashmere refresh service at select Burberry stores. Like a spa day for high-end fabric, the pieces are brushed, steamed and misted back to life.

Both the pop-up and the cashmere refresh service are part of a wider strategy to elevate Burberry classics. Since joining as chief executive

officer, Joshua Schulman has said repeatedly that Burberry's focus should be on outerwear — and the label's signature check.

At the brand's fall 2025 show on Feb. 24, chief creative officer Daniel Lee sent coats, capes and trenches down the runway in the earthy dark browns, greens and burgundies pulled from the British countryside.

"Burberry is a brand that's made for being on the go, being in motion — and in movement — outside and in all different types of weather and terrain," Lee said post-show.

— VIOLET GOLDSTONE

Beyond Shapewear

Miraclesuit will introduce Body by Miraclesuit, a collection of shaping dresses that brings the brand's signature sculpting technology to a line of ready-to-wear designs. Using their 35 years of swimwear innovation, Miraclesuit will offer dresses that cinch the waist and accentuate curves.

Designed to eliminate the need for additional shapewear, Body by Miraclesuit dresses feature built-in sculpting technology (patent is pending) that delivers an hourglass shape. Among the details are a shelf bra and waist shirring that aim to enhance the natural silhouette. According to the company, the looks are comfortable, non-restrictive and move with the wearer.

"For more than 35 years, Miraclesuit has pioneered sculpting swimwear," said Susan DeMusis, brand president of Miracle Brands, which has headquarters in New York and Easton, Pa., adding the company is bringing "our legacy of shaping technology and

unparalleled craftsmanship from our bestselling swimwear to our new collection of iconic shaping dresses." The company holds many patents for its swimwear technology.

The first delivery of the Body by Miraclesuit collection features eight styles. Each dress is crafted from lightweight, breathable, wrinkle-resistant jersey knit fabric. A concealed mesh lining provides sculpting support that smooths curves. The 360-degree stretch fabric molds to one's natural shape. The dresses are made in China.

Retailing from \$198 to \$238, the dresses will be available starting Monday at miraclesuit.com/body. The styles include midi and maxidresses, featuring bateau necklines, T-shirt tops, blouson tops, one-shoulder necklines and twist strap necklines. Sizes range from XS to XL.

The eight styles run the gamut from the Suki Shaping Dress, that's a midi tank dress that features full shaping, shelf bra support and shirring, to the Loki Wrap Front Shaping Dress, which is a maxidress with a T-shirt top neckline that features waist shaping from the skirt down, faux wrap front styling, and an asymmetric hem. Colors include crimson, nori green, bronze and black, as well as paisleys, florals and patterns. — L.L. ■

A dress by Body by Miraclesuit.



A Burberry craftsman can customize trenches onsite.