

WWD

Fashion. Beauty. Business.



Liquidation Looms
Hudson's Bay, North America's oldest company, said it will liquidate unless it can arrange last-minute financing. **Page 2**



Thumbs Down
Analysts gave a lukewarm reaction to Demna's appointment at Gucci, sending Kering's shares down over 10 percent. **Page 7**



Favorite Accessories
Retail buyers said fall 2025's ladylike trend offered plenty of new bag and shoe styles, as well as belts, scarves and more. **Pages 10 to 13**



Blizzard Bliss

Moncler Grenoble sits at the "pinnacle of our brand," said the company's chairman and chief executive officer Remo Ruffini. So it was only natural Moncler would hold a coed show highlighting the brand's fall 2025 collection at the world's highest altitude airport in Courchevel, France. The display of 140 looks staged amid a blizzard left attendees gobsmacked, including, among others, Anne Hathaway, Adrien Brody, Jessica Chastain, Penn Badgley and Brooklyn Beckham, who described the experience as "surreal." *For more on the show, see pages 4 to 6.*

PHOTOGRAPH BY GIOVANNI GIANNONI

EXCLUSIVE

Leaving Loewe: Anderson Exits Brand

- Designer Jonathan Anderson built the Spanish leather house into a vibrant luxury brand steeped in contemporary culture. His successor has yet to be named.

BY MILES SOCHA

Jonathan Anderson is departing after 11 years as creative director of Loewe, which he transformed from a small, reputable Spanish leather house into a vibrant global luxury brand steeped in contemporary culture.

Loewe announced his exit in a short statement shared exclusively with WWD. It did not say what Anderson's next move might be — or mention any successor.

However, it is practically an open secret in Paris that Anderson is heading to Dior — and may have already started working on the spring 2026 menswear collection there.

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BUSINESS

Vendors Vent Over Saks' Payment Strategy

- Business conditions are tough at Saks Global, as many designers and brands sweat it out waiting for the luxury retail conglomerate to make good on unpaid bills.

BY DAVID MOIN, LISA LOCKWOOD, EVAN CLARK AND ROSEMARY FEITELBERG
WITH CONTRIBUTIONS FROM JEAN PALMIERI, SAMANTHA CONTI, TIANWEI ZHANG AND LUISA ZARGANI

It's a dicey situation.

Saks Global executives, while continuing to manage their newly formed luxury retail empire through tough times, are working overtime attempting to mollify vendor concerns and frustrations over Saks' revised payment terms.

Vendors, particularly smaller ones, are uncertain about future dealings with Saks Global, which on Feb. 14 announced that vendors will be paid 90 days after receipt of merchandise, and paid for unpaid bills beginning July in 12 monthly installments. Some even believe the longevity of their business is at risk as a consequence.

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BUSINESS

Canada's Hudson's Bay Set to Liquidate

● North America's oldest corporation has struggled through decades of roller-coaster business trends, management changes and repositionings.

BY DAVID MOIN

Hudson's Bay Company, Canada's venerable department store chain and the oldest corporation in North America, will begin to liquidate its entire business next week.

The Toronto-based company said Saturday that it filed documents with the Ontario Superior Court of Justice indicating that it was only able to secure limited debtor-in-possession financing, necessitating the liquidation of the entire business. The company said it made "exhaustive efforts to secure sufficient financing" to keep operating, but was unable to.

"A store-by-store liquidation process will begin as soon as next week," the company said Saturday.

While the liquidation appears inevitable, Hudson's Bay is holding out some hope for a last-minute rescue. In its statement Saturday, the company said it "remains hopeful that key stakeholders, particularly its landlord partners, will engage to explore a viable alternative restructuring path that could preserve jobs, tenancy in retail locations, and a company with deep historic significance before it is too late. This alternative would necessitate significant capital and immediate and substantial cooperation from landlords and other critical partners."

The closure of Hudson's Bay, given that it operates 80 stores across Canada — including some huge downtown locations in Toronto, Vancouver and Montreal — would dramatically alter the country's retail landscape and put thousands of people out of work. Hudson's Bay employs 9,364 people.

The company also operates TheBay.com, as well as three Saks Fifth Avenue stores and 13 Saks Off 5th stores in Canada through a licensing agreement. The Saks Fifth Avenue and Saks Off 5th stores in Canada are also expected to be liquidated.

"Our team has worked incredibly hard to identify a viable path forward, and our resolve is strengthened by the overwhelming support from customers and associates who have shared heartfelt stories about Hudson's Bay and what our stores have meant to them, their families, and their communities across the generations," Liz Rodbell, president and chief executive officer of Hudson's Bay, said in a statement. "These powerful experiences remind us why we must continue to pursue every possible opportunity to secure the necessary support from key landlords and other stakeholders to save The Bay."

During the liquidation process, Hudson's Bay and its licensed Canadian Saks Fifth Avenue and Saks Off 5th stores will remain open to serve customers in stores and, for a limited time, online at TheBay.com. The company will share additional details regarding impacted locations, closure timelines, and customer accommodations, including final sales events. Once the liquidation sales begin, all sales will be final, the company indicated.

The liquidation plans, while dramatic, are not surprising since last week HBC disclosed that it was restructuring and was granted protection from its creditors by a Canadian court. While pegging its financial difficulties on sector conditions

The Hudson's Bay flagship in Toronto.



Hudson's Bay's signature striped blanket and scarf.

Hudson's Bay in Edmonton, Canada.



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. In addition, 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.

Hudson's Bay Co. is led by Richard

Baker. While his track record running and turning around retail operations isn't the best, his business has profited through divestitures, including some lucrative retail real estate selloffs.

In June 2006, HBC purchased Lord & Taylor from Federated Department Stores for \$1.2 billion and in 2019 sold the Lord & Taylor flagship on Fifth Avenue to WeWork for \$850 million, and later sold the remaining Lord & Taylor business to Le Tote. But Le Tote soon took Lord & Taylor into bankruptcy.

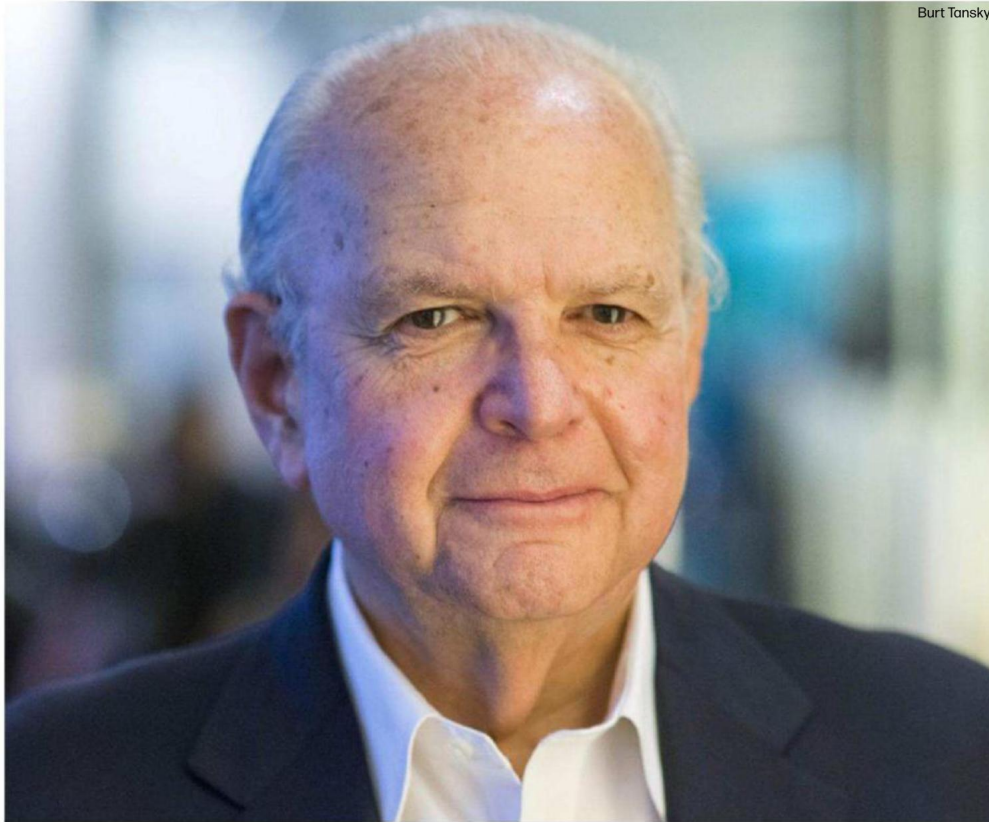
In 1978, HBC acquired the Zellers department store chain in Canada, and 33 years later sold off the Zeller leaseholds to Target, which after some pricing and merchandising mistakes, failed to resonate with customers and pulled out of Canada.

HBC in 2016 bought Kaufhof in Germany for 2.6 billion euros and sold it to René Benko's Vienna-based Signa Group for 3.8 billion euros in 2019, leading to the merger of Kaufhof and Signa's Karstadt retail business, forming Galeria Karstadt Kaufhof

(Signa later dramatically collapsed after taking on too much debt as it attempted to build a European-wide department store chain). Subsequently, NRDC Equity Partners, the private investment firm controlled by Baker and his family, acquired Galeria when it was bankrupt.

In another unsuccessful retail venture, NRDC acquired Fortunoff, the jewelry and home furnishings chain, in 2008 but liquidated it in 2009 after it went bankrupt. The Fortunoff family bought the business back that year.

Baker is executive chairman of Saks Global, comprised of Saks Fifth Avenue, Neiman Marcus and Bergdorf Goodman. Saks has for months been unable to pay its bills, but last month Saks Global unveiled a payment plan that includes 90-day terms, and eventually making good on past due bills. HBC acquired Saks Fifth Avenue in 2013, though as of December, with the formation of Saks Global through the \$2.7 billion deal by Saks to buy the Neiman Marcus Group, Saks is no longer part of HBC.



Burt Tansky

OBITUARY

Burt Tansky, Giant In Luxury Retail, 87

● A merchant's merchant who loved walking the stores, Tansky early in his career worked in middle-market department stores and later took on leadership positions at the nation's top luxury retailers.

BY DAVID MOIN

Burt Tansky, whose leadership roles at Saks Fifth Fifth, Bergdorf Goodman and most significantly the Neiman Marcus Group earned him the industry-wide reputation as “Mr. Luxury,” died Sunday morning after a bout with cancer. Tansky was 87.

Tansky got his first job at age 12, worked for 60 years and retired 15 years ago at age 72. His 49 years in retailing took him across the country, with his earlier years spent at department stores such as Kaufmann's and Filene's before rising to run America's foremost luxury stores. He served as president of Saks Fifth Avenue, chief executive officer of Bergdorf Goodman, and CEO of Neiman Marcus, eventually being promoted to president and CEO of the entire Neiman Marcus Group, which included Bergdorf's and Horchow.

It was at Neiman Marcus Group where Tansky really made his mark and established his reputation as Mr. Luxury, catapulting the store as the world's leading arbiter of luxury, assiduously catering to the world's richest. Tansky was also a mentor to many, maintained a firm but caring approach to those he managed, and in front of an audience, be it at a fundraiser or award ceremony, would warm up the crowd with his wit.

He was also among the earliest believers in the internet as a viable channel for selling luxury at a time when the industry was full of doubt. But he relished being in stores, watching the selling action and interaction between customers, sales associates and the products. While touring Neiman's Northpark store in Dallas years ago, he told WWD, “I'm a shoe dog,” as he admired a \$2,300 Christian Louboutin above-the-knee boot with a zipper. “It's amazing. It zips down all the way to the heel. I bet you we will sell all the Louboutin.”

Most of Tansky's 14 years running Neiman's was marked by tremendous growth, though when the Great Recession hit in 2008 business became challenging.

“Burt was a remarkable mentor. He was so good to me,” said Karen Katz, who succeeded Tansky as CEO after he retired in 2010. “He had such good direct feedback. He made me a better merchant and a better leader.

“One of things that made him so unique was that he knew he could not run a company without strong women and men around him, but he also knew there had to be a balance in their lives, particularly with women if they had kids. He enabled people to have a personal life.”

On his first day on the job as Neiman's CEO in 1996, he met Katz at the Northpark store in Dallas where she was the general manager at the time.

“We walked the store together. We immediately clicked,” Katz recalled. “He had a way of connecting with people. He could stand up in front of any group and tell funny stories. Even though he looked buttoned up in his Brioni suits and Charvet

ties, he made people feel very much at ease around him. When men walked into his office, he would shake their hands, then flip their ties to see if they were from Neiman Marcus. If they weren't, he would send someone down to get some Neiman Marcus ties, and sell them the ties. He was always doing things like that....He united his team, the designers, and the customers on a vision that there were no limits to luxury. I don't know who came up with that name Mr. Luxury for Burt, but it really stuck.”

“Burt was a like a second father to me. He's been in my life for 25 years,” said Brendan Hoffman, the former CEO of Wolverine Worldwide, Vince, Lord & Taylor and neimanmarcus.com, and now cofounder and CEO of P180. “Burt was a role model personally and professionally. I spoke with him regularly, and up until his last day he was always interested in my life and my family and how he could help. He was one-of-a-kind.”

Tansky gave Hoffman his big break, making him CEO of Neiman Marcus Direct in 2002. “Burt saw something in me. He thought I was the right person for taking this fledgling e-commerce business on a new path. But he also always made sure I left in time for dinner,” Hoffman said.

He recalled that 20 years ago, “Burt, myself and Jeff Bezos were in a meeting when Amazon was trying to break into luxury, and Burt said, ‘I have lots of wealthy friends and they all shop on Amazon.’ Burt had the foresight to recognize the changing consumer, and to see that luxury would work on e-commerce. When I left Neiman's to become CEO of Lord & Taylor in 2008, we talked every week. He would still press me on business and opportunities to drive more sales.

“Burt loved retail. He loved the action in stores,” Hoffman added. “Whether it was Neiman's or TJMaxx, he loved seeing how consumers were reacting to the merchandise and the sales associates.”

“Burt was the quintessential ‘merchants' merchant,’” said Muriel Gonzalez, the president of The Vitamin Shoppe, and a former Bergdorf's and Saks executive. “He always raised the bar on how high is high. He loved every category of product – picture frames, fragrance, handbags, shoes, or designer apparel. He was passionate about driving business but also about all the people who became his friends in the business. Intensely curious, he led the way for so many. I treasure the time I had with him as a young merchant at Saks, then later at Bergdorf Goodman. He was a marvelous teacher.”

Tansky was the recipient of numerous industry awards and honors, among them the Gold Medal Award from the National Retail Federation, and he was appointed as a Chevalier de la Legion d'Honneur by the French government for his support of French brands. He was also very active in charitable and community causes, including Jupiter Hospital and Cancer Center in Florida, Temple Judea in Palm Beach Gardens, and The University of Pittsburgh, which he graduated from.

Tansky was the son of Harry and Jeannette Tansky, immigrants who escaped religious persecution and settled in Pittsburgh, Pa. His father was a hairdresser and his mother, a homemaker. He is survived by his wife Rita; children Hyla and Michael; his son-in-law Eric Weiss; daughter-in-law, Ellen; his sister Eva Blum and her husband Norman Wolmark, and three grandchildren.

A funeral service will be held Tuesday at 10 a.m. at Temple Judea, 4311 Hood Road in Palm Beach Gardens, Fla.



Karen Katz and Burt Tansky

The Reviews



Moncler Grenoble

The message came across loud and clear: Moncler wants the biggest slice of the luxury high-performance mountain apparel market. And it most likely knows how to get it.

The brand mounted another runway extravaganza for its Grenoble division at France's Courchevel Altiport, Europe's highest airport at 6,588 feet – with a scary-short and upward-sloping runway to boot.

The aviation complex, opened in 1961, was the brainchild of Michel Ziegler and his wife, Martine, who owned the restaurant Les Pilatus flanking the runway – an indicator of how hospitality is very much woven into the fabric of the clifftop village.

The show on Saturday night capped off a two-day brand experience that offered guests a peek into the lavish lifestyle of the tony destination's regulars, complete

with après-ski events, music dinners and nightclub fun.

"This wasn't just a show; we wanted to create an experience. It didn't feel corporate at all. It felt more like a family gathering than a typical corporate weekend event," said Moncler's chairman and chief executive officer Remo Ruffini.

"I want to extend that same feeling to our end consumers. I always push to have more of them involved because they are our true ambassadors, our spokespeople and, in my opinion, one of our brand's greatest assets...the goal is to deepen that connection, to make Moncler feel more familiar and approachable to our consumers," he said.

"Ideally, I would love for Moncler to become a company that creates experiences, not just events, but true brand experiences at every touchpoint. That, to me, is the next frontier," he added.

Top members of the Hollywood set attended, including Anna Hathaway; Adrien Brody fresh off his Oscar win; Jessica Chastain; Penn Badgley; Ashley Park, and Leonardo DiCaprio, in addition to Brooklyn Beckham and Nicola Peltz, Tomohisa Yamashita, Qi Wei and Vincent Cassel, among many others.

Courchevel is the crown jewel of the Les Trois Vallées ski region and the city of Grenoble is about 75 miles west. Moncler named the collection Grenoble in homage to the 1968 Winter Olympics held in that

town, when the brand supplied gear to the French national ski team.

According to Ruffini, the gargantuan production over the weekend reflected Moncler's strategy of working "across the three dimensions of our brand [the other two being Moncler Genius and Collection]. One of them is Grenoble, which may be among the smallest, but it's the one closest to my heart because it truly represents our brand's DNA," he said, adding the division contributes a high single-digit percentage of the Moncler brand's revenues. ▶



Adrien Brody



Penn Badgley



Anna Hathaway

"I think Grenoble has now reached a level of credibility in the market that's almost unmatched. I believe we are, so to speak, the leaders in luxury ski apparel," Ruffini said. "It operates in a very interesting niche. We were born in the mountains, and we come from the mountains. Over the years, I've become somewhat obsessed with quality and skiing, and I don't see anything on the market that quite matches what we do."
 "We're not aiming for reckless growth.... Instead, we're positioning Grenoble at the pinnacle of our brand. I believe we're getting very close to achieving that," he said. "The key now is to improve our

distribution. We need more dedicated spaces for Grenoble....That's something we're looking to expand into other mountain resorts in the future."
 Moncler Grenoble operates one store in Saint Moritz, Switzerland, where last year the brand hosted an equally striking event for the division. High on Ruffini's retail agenda for Grenoble are Courchevel and Aspen, as well as the Japanese ski resort Niseko, he said.
 In keeping with the aviation theme inspired by the show venue, guests were welcomed in Courchevel with an airport map-style leaflet with the schedule of the two-day event, a show ticket shaped like a

boarding pass and instead of shabby airline fleece blankets, a cloud-light duvet cape.
 The latter came in handy as a snow blizzard started in midafternoon on Saturday, taking even locals by surprise, unaccustomed to late winter precipitation, and forcing the brand to push back the show by an hour.
 Among the many guests who called the experience "surreal" was Badgley. "I've never done anything like this. It's so cool," the "You" star said.
 A nuisance for showgoers and models alike, snow stirs in Hathaway childhood memories of a suspended time when her hometown was dotted in the white stuff. She said she just felt very lucky to

witness such a spectacle. The rest of the audience was, too.
 Indeed, the snowflakes floating down made for the perfect icing on top of the 140 look show, which was accompanied by a live orchestra, polar lights projected into the sky and models striding the airport's runway toward the audience as if returning from a high-adrenaline expedition, "The Spy Who Loved Me"-style.
 The first several looks reinforced what Moncler Grenoble's DNA is all about: polarwear aimed at outdoorsy activities, especially since Ruffini rebooted the division, boosting its association with high performance, in 2022. ▶



But even the first ski suit – a workwear-inflected jumpsuit with cargo pockets – telegraphed the brand's ambitions in the category are very much linked to innovation. Crafted from denim treated with a special finishing and paired with a waterproof membrane, it set the tone for a lineup rich in what-you-get-is-better-than-what-you-see fashion.

For those who can see themselves snowshoeing in a performance skirt suit, here there were plenty of choices disguised as BCBG bouclé or tweed sets vaguely nodding to the '60s. Particularly appealing was a salmon pink version layered over a hooded mustard rib knit, crafted from intricate wool embroideries on a nylon base for the wearer to stay warm, dry – and chic.

Ditto for tartan pants and matching shearling-lined overshirts or houndstooth wools plied into field- or workwear-jacketed ski suits, worn by both women and men, convincing for their active-meets-retro-urban sophistication.

Even the faux fur-trimmed chunky cable-knit puffers with a coordinating turtleneck and wraparound skirt or apron dress, many iterations of which punctuated the collection's après-ski and leisure segments, challenged the conventions of appropriate mountaintop gear. They were often paired with snow boots done in collaboration with category specialist Moon Boot.

Shaggy faux furs, fur trims and cuffs were abundant, in sync with the trend seen on the recent Milan and Paris catwalks. A gorgeous forest green furry coat sported by Eva Herzigova read Gen Z cool and wasn't unlike styles worn a few hours before by many guests at the fancy après-ski spot Bagatelle.

In menswear, the activewear offering shined the brightest, with numerous iterations of ski gear – in traditional mannish fabrics, including corduroy; in aviator jumpsuit styles; gorpcore-nodding, or retro-tinged – to accommodate everyone's needs, including Badgley's, an avid skier and snowboarder.

The male models often trod the catwalk carrying Moncler Grenoble ski equipment cross-body, including the latest snowboard created in partnership with brand ambassador Shaun White.

Après-ski the men would restyle technical gear, for example ditching performance jackets for intarsia-ed puffers with Fair Isle patterns layered atop buffalo check shirts and cargo denim pants.

Brody said among the many characters he played, Dmitri Desgoffe and Taxis from "Grand Budapest Hotel" would definitely blend in the best in Courchevel. Should there ever be a reboot, Mark Vanderloo's cocooning puffer coat (look 48) with big lapels would make a great movie costume on the Oscar-winning actor.

Moncler Group may be bucking the luxury slowdown, having reported sales of more than 3.1 billion euros in 2024, but it's no secret consumers are turning their focus toward travel, wellness, and experiences, rather than fashion.

If Saturday's show – and the overall brand experience in Courchevel – was any indicator, one reason is that Ruffini is successfully building a lifestyle proposition around the company, Grenoble included.

The two-day trip exuded the familiarity – and "warmth," as Brody put it – of a luxurious weekend getaway among a circle of friends just enjoying the slopes. Many of Ruffini's friends indeed were there, including Marco Bizzarri, OTB Group's Renzo Rosso, and Loro Piana CEO Damien Bertrand, among others.

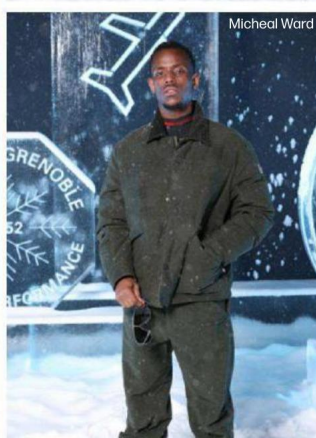
A few hours before the show, Ruffini was slalomming down the sunny, pre-storm slopes in a Grenoble outfit. Queuing for a gondola lift, he said, "Today's amazing, isn't it?" Indeed. – *Martino Carrera*



Jessica Chastain



Brooklyn Beckham and Nicola Peltz



Michael Ward



Tomohisa Yamashita



Balenciaga, fall 2025

Demna Gvasalia

BUSINESS

Investors, Analysts Look Dimly on Demna at Gucci

- Shares in Gucci parent Kering plunged more than 10 percent in trading on Friday.

BY MILES SOCHA AND LUISA ZARGANI

PARIS — Luxury analysts had been plumping for Gucci to name a high-profile creative director to reverse its declining business, but they seem lukewarm on the choice of Demna, who made Balenciaga a byword for underground, streetwise cool and hype collaborations.

"The choice of Demna came as a surprise to us considering his bold and sometimes controversial aesthetic. We think that at this stage, the announcement brings as much risks as opportunities," Carole Madjo, analyst at Barclays, wrote in a research note Friday.

Investors seem to agree, sending shares in Kering plunging 10.7 percent in trading on the Paris bourse on Friday.

Madjo questioned the Italian megabrand's about-face after two years focusing on a "timeless" offering. "Gucci is now completely shifting gears to focus on being a fashion authority."

A Georgian designer who logged 10 years at Balenciaga, Demna succeeds Sabato De Sarno, who exited Gucci in early February after a two-year collaboration that failed to spark a renaissance. Demna is to start at Gucci sometime after his Balenciaga couture show on July 9.

Madjo warned Demna's aesthetic, which has skewed dystopian, gritty and underground, "may not resonate with Gucci's consumers," and that his "edgy and sometimes provocative" approach could spell trouble, as it did for Balenciaga in 2022 when it faced outrage over an advertising campaign seen to be exploiting children.

"This episode had a significant impact on the performance of the brand for more than a year due to some consumer boycotts, especially in the U.S.," Barclays said. "We also note that since the designer will join in July, his products are unlikely to be available in stores before 2026."

At Bernstein, analyst Luca Solca rated Demna's appointment a five out of 10. "He is iconoclast and ironic, which is good to attract attention toward a small brand like Balenciaga, which we estimate at around 2 billion euros," Solca wrote in a research note. "However, we are not sure the strategy would work as well for a bigger brand: it defies the point of selling exclusivity by the million."

What's more, the analyst pointed out that "street-style — his bread and butter — also seems to be out of fashion. Between 2017 and 2022 Balenciaga stayed at the top of Lyst's hottest brand index, but has since fallen from the top 10.

"We are not sure that Demna measures up to the task, nor that he is the right fit for Gucci at the moment, but we understand their risk minimization strategy: going for the well known," Solca added.

Oliver Chen, analyst at TD Cowen, had a more positive view.

"Demna leading Gucci should drive commercial, cultural and artistic impact, which could support [long-term] growth," he wrote in a research note Friday. "Demna has the potential to be a great leader for the next era of Gucci."

Chen highlighted the designer's long-term and loyal fan base; his ability to bring young and new customers to the brand with "contemporary sensibility" to style, and the "strong theatrics and sparkle" of his collections, "which tends to drive buzz, cultural relevance and drama."

"We also note his latest show included tailored looks, underscoring his range

across streetwear, suiting and women's," he added.

Erwan Rambourg, global head of consumer and retail research at HSBC, also accentuated that Demna "has the experience and gravitas for the role. There are also likely benefits of promoting internally as Demna will be familiar with Kering processes and culture."

However, investors are likely to question why Kering initially went with an external hire, "losing two years, when they had the talent internally at hand? This might be another case of 'Kering always takes the right decisions, but two [to] three years too late,' as recently heard from luxury executives," Rambourg wrote.

He also questioned why Kering did not communicate on the incoming internal designer when it announced De Sarno's departure on Feb. 6: "This may have

investors thinking Demna may not have been the first choice."

According to JP Morgan analysts, the choice of Demna is "controversial, based on the early feedback on social media and fashion blogs so far." The appointment raises "a question mark at this point on how the brand codes will be further evolved."

According to Piral Dadhanian and Richard Chamberlain of RBC Capital Markets, Gucci's choice "can be surprising to investors who expected an external designer and with a higher profile, which this appointment does not seem to guarantee. We recognize Demna's success at Balenciaga, but we fear that this appointment at Gucci will not be sufficient to meet the expectations of both consumers and investors."

Analysts at Oddo BHF viewed the choice as "rather disruptive. We were in favor of a real new start for Gucci, with a certain amount of stylistic rupture."

Equita Sim analysts questioned "if the new creative director will manage to reconcile in Gucci the necessary balance between timeless and elegance on the one hand and fashion and creativity on the other. We also think that several quarters will be needed to see a concrete impact on sales."

Gucci has been losing steam since the 2022 exit of creative director Alessandro Michele, who ignited a renaissance at the brand that lifted it to nearly 10 billion euros in revenues — until the market grew fatigued with his exuberant, retro-tinged designs.

Gucci reported a 24 percent drop in organic revenues in the three months to Dec. 31, worse than the 23 percent decline forecast by analysts. In 2024, the brand accounted for 63 percent of parent Kering's operating profit.



Kim Kardashian attends The 2021 Met Gala.

BUSINESS

Aeffe Returns to Profitability in 2024

● However, the slowdown in the luxury industry and challenges in Aeffe's wholesale and retail distribution impacted the group's revenues last year.

BY LUISA ZARGANI

MILAN — Aeffe is back in the black thanks to the sale of Moschino's beauty business in September but the slowdown in the luxury industry and challenges in its wholesale and retail distribution impacted the group's revenues last year.

In addition to Moschino, Aeffe owns the Alberta Ferretti and Pollini brands.

In the 12 months ended Dec. 31, Aeffe's net profit amounted to 19.3 million euros compared with a loss of 32.1 million euros in 2023.

In September, Aeffe revealed it was selling Moschino's beauty business to Euroitalia for 98 million euros, transferring the ownership of the brand's cosmetics, fragrances, scented candles, rooms and textile perfumes.

Euroitalia has been the licensee of the brand's beauty products since 1987. Ever since, the companies launched key fragrances and commercial successes, ranging from Moschino by Moschino and the Cheap & Chic by Moschino scent, best known for its flacon shaped in Olive Oyl's silhouette, to Glamorous Fruity Floral with its heart-shaped bottle and the teddy bear-shaped Toy 2.

In 2024, earnings before interest, taxes, depreciation and amortization soared to 84.7 million euros, or 33.8 percent of revenues, compared with 5.8 million euros in 2023.

Operating profit returned positive to 48.5 million euros, compared with an operating loss of 27.1 million euros in 2023. Both indicators benefited from the capital



Alberta Ferretti, fall 2025



Moschino, fall 2025

gain following the sale of Moschino's beauty business.

"While we await with great confidence a general recovery of the international markets, our Group is working with a clear and well-defined strategic vision to reap the benefits of a process of company's reorganization and repositioning of our brands that I am convinced will bring us great satisfaction," said Massimo Ferretti, executive chairman of Aeffe.

Last year, consolidated revenues fell 21.3 percent to 251 million euros, compared with 319 million euros in 2023.

Sales of the ready-to-wear division amounted to 166.1 million euros, recording a decrease of 21.8 percent.

Revenues of the footwear and leather goods category amounted to 106.2 million euros, down 25.3 percent.

Moschino and Alberta Ferretti have been going through changes. The former named Adrian Apoliola creative director in January 2024 and Aeffe made extraordinary strategic investments for a total of 90 million euros relating to taking full control of Moschino in 2021 through the purchase of the 30 percent stake it did not already own and the change of distribution in China for the Moschino brand.

In September, after unveiling her spring 2025 collection, designer Alberta Ferretti revealed she was exiting the namesake

brand she launched in 1981. A month later, Aeffe promoted Lorenzo Serafini to succeed Ferretti at the helm of the brand and his first collection was presented in February.

He joined the group in 2014 to design the Philosophy label, which is being integrated into the Alberta Ferretti line from the fall 2025 season.

Last year, the group appointed Alexandra Lamprecht, who hails from Ferragamo, Valentino and Etro, as the Italian brand's general manager, a new role.

"The fashion week that recently ended gave us a great injection of optimism with our brands Alberta Ferretti, Moschino and Pollini whose collections were received with great enthusiasm," said Ferretti. "We hope that the current geopolitical instability will be followed by a phase of renewed balance and growth that I believe will give an important boost to the fashion and luxury sector, a strategic and central asset for our country's economy."

Sales in Italy, representing 42.4 percent of the total, decreased by 20.6 percent to 106.4 million euros.

Sales in Europe, with an incidence on turnover of 30.5 percent, registered a 22.4 percent decrease to 76.5 million euros.

In Asia and the Rest of the World area, sales fell 21.4 percent to 52.4 million euros, accounting for 20.9 percent of the total.

Sales in America were down 20.3 percent to 15.4 million euros, an incidence on turnover of 6.2 percent.

Revenues of the wholesale channel, which represents 63.8 percent of turnover, fell 25.1 percent to 160.2 million euros.

The retail channel showed a decrease of 12.9 percent to 82.7 million euros, accounting for 33 percent of the total.

Royalties were down 19.4 percent to 8 million euros.

Net debt including the IFRS 16 effect amounted to 152 million euros compared with 253 million euros at the end of December 2023. Net of the IFRS 16 effect, it totaled 68 million euros, compared with 152 million euros at the end of the previous year.

EXCLUSIVE

Inside Santoni's New and Improved Madison Avenue Boutique

● Located at 667 Madison Avenue, Santoni moved its store just three blocks uptown from its previous space.

BY STEPHEN GARNER

The constant retail shuffling on Madison Avenue continues with the soft opening of Santoni's relocated Upper East Side boutique.

Located at 667 Madison Avenue, next to the new Jimmy Choo store that opened in December, Santoni moved its store three blocks uptown from its previous space at 625 Madison Avenue.

According to the company's executive chairman Giuseppe Santoni, who spoke to WWD's sister publication FN last week during an exclusive walk-through of the two-level store, the move was needed as the 30-story building that housed its former boutique is set to be demolished. (It will be replaced by a much larger, 100-floor skyscraper.)

Stepping inside, the new boutique feels vast and airy on the main level, which features a backlit metal grid ceiling that stands at nearly 20 feet high. Santoni noted during the walk-through that the ceiling was built to mimic the natural light outside so that all of the product's true colors can be seen without the distraction of fluorescent lightbulbs.

Conceived by architect and designer

Patricia Urquiola, the roughly 3,800-square-foot boutique pairs shades of orange, terracotta and rose with champagne brass details for a warm environment. Most of the walls are covered in either orange-tinted mirrors or three-dimensional paneling, and are accented with Italian marble, including onyx and travertine consoles, shelves and partitions.

The store continues to a lower level that features the "Bespoke Santoni" area, where customers can have a custom shopping experience. A section of this level is also reserved for the artisanal workshop, where a long Rosso Verona marble surface serves as a workbench for one of Santoni's shoemakers, who can repair, polish and resole customers' shoes.

Along with the brand's shoes, bags and accessories, the boutique will carry a dedicated capsule collection featuring men's and women's accessories. The Carter wholecut oxfords, the Vanguard briefcase, the Marta slingback and a classic belt highlight the collection. The men's styles appear in hand-painted brown leather with color options that customers can customize with the guidance of Santoni artisans, while the Marta slingback is imagined in calfskin leather in a silver color with the signature ton-sur-ton maxi buckle covered in crystals.

This opening follows the unveiling of a similar space designed by Urquiola last month in Milan. On Feb. 8, at Via Montenapoleone 18, the Spanish designer and architect unveiled her vision for the Marche, Italy-based company's new retail concept that will be applied to all new stores going forward.

The Via Montenapoleone boutique, which spans approximately 1,615 square feet, is characterized by a large hallway with terrazzo flooring, typical of the Milanese tradition.

Santoni noted that this new design concept will be translated to more stores as locations roll out. "We have a plan to open more stores by the end of 2025 or beginning of 2026 in the U.S. in different cities," the executive chairman said. "The U.S. is our biggest market, so this retail growth will be great for us."

The executive added that the Middle East continues to be a hot market for the company, with more locations slated to open in the region this year, including a second store in Dubai and a Doha location. All told, six stores are slated to open globally this year.

Santoni said 2024 was a successful year, with sales increasing 7 percent globally, with sales in the U.S. increasing 18 percent for the year. "Much of our growth in the U.S. comes from our continued expansion into women's shoes and bags," Santoni



Santoni store on 667 Madison Avenue in New York City designed by Patricia Urquiola.

explained. "Looking ahead, we will keep focusing on these categories, as well as our small leather goods and accessories as we aim to keep growing."

FASHION

Contemporary Continues Quiet Luxury Trend at PFW



The Sandro fall 2025 presentation at Musée Bourdelle.



A look from Maison Kitsuné fall 2025 collection.



A look from Longchamp fall 2025 collection.



A look from Sandro's fall 2025 collection.



A look from Maje fall 2025 collection.

- As the runways got loud with "boom boom," brands including Sandro, Maje and Maison Kitsuné focused on classic shapes and improved materials.

BY RHONDA RICHFORD

WITH CONTRIBUTIONS FROM LILY TEMPLETON

PARIS — As the loud luxury of new maximalism dominated runways this season, contemporary labels presented restrained collections full of stealth-wealth signifiers.

Denim was dark-washed, structured and streamlined across the collections presented for fall, when the high street stores will offer up a studiously serious take on dressing.

The continuation of quiet luxury was

particularly true at the SMCP family of brands. Sandro, Maje and Claudie Pierlot subtly shifted their style. As the conglomerate's largest brand, Sandro led the pack.

The flagship brand Sandro is strengthening its ties with the art world, holding its presentation in the newly revamped Musée Bourdelle. Giant sculptures served as a stunning backdrop, while a solid collection of upscaled basics were displayed at the forefront.

Key pieces are a camel-colored update from last season's bestselling scarf coat and plenty of sharp jackets including a cropped trench and boxy blazers. Pleated skirts and argyle sweater vests, all in neutral shades of navy, taupe and traditional black, completed the bourgeois wardrobe. Everything was clean-cut, form-fitting and streamlined.

The brand also hit on the season's key

office wear trend with masculine suiting. Sandro is upping its game with sourcing and production to be a real player in the "accessible luxury" field, said chief executive officer Isabelle Allouch. Its fall campaign, shot by Alessandro Furchino Capria, was displayed exhibit-style in the museum's gallery.

Though the other SMCP brands Maje and Claudie Pierlot operate independently with their own creative directors, the overall aesthetic change could be felt at those labels, too.

Maje has shifted from club wear to chicer, more classic silhouettes done up in leather and vinyl. Creative director Judith Milgrom offered up her take on workwear in what she called the "office rebel." The classic workwear suits with shorter hemlines, leopard print, layers and sequins offered a more edgy take for the younger Maje demographic.

There were also subtle '60s influences in sweet mary jane shoes and boxy silhouettes.

The brand is evolving its eveningwear section, and plans to target the red carpet with velvet cocktail dresses. Full-skirted gowns with New Look-nipped waists were on offer in velvet styled over a pant lest they be too retro, gowns with thigh-high slits were topped with a sparkly bow and an accordion-pleated chiffon minidress

had an hourglass silhouette. Puff bubble skirts were a fun touch and there were a couple of fluffy faux-fur options, kismet as the maximalist trend heats up.

Claudie Pierlot, another SMCP house, has also undergone a revamp for its coming collection under the direction of new studio creative head Maria Rosa Fragapane, who came on board in October after eight years at the buzzy Balzac brand. She tapped preppy codes with jaunty collared jackets and pin-striped pleated pants. Hiking boot hooks and laces were a fun twist on trainers.

A notable style to update the brand's maritime roots was a traditional officer's coat reinterpreted with a Mandarin collar. Strong outerwear is a touchstone of the brand, and it pulled in the faux fur trend with fuzzy collars and cuffs in leopard print on a very covetable chocolate coat.

As part of its strategic shift, the house will continue to be known under the Claudie Pierlot moniker, but will drop the surname in all future branding. The Claudie girl will emerge as a lighter, more playful version with the new direction.

Maison Kitsuné

While Maje referenced its collection as a trip from Paris to New York, Maison Kitsuné's girl was on the Eurostar from Paris to London. The Japanese-influenced brand went "back to basics" in a collection designed by its studio team, after a few seasons of California surfer wear.

A return to the preppy roots brought back plaid schoolgirl-style skirts and blazers and lots of more streamlined collegiate looks.

Maison Kitsuné is also concentrating on materials, as seen in cashmere and chunky wool knits with a range of cozy sweaters in three-quarter zip and V-neck versions. Suiting was looser and fuller for women, and pleated pants were paired with plaid button-downs, while men's looks were a slim silhouette.

Without a creative head, the brand continues to concentrate on its collaboration strategy and will launch its collection with Autry sneakers in September and Hunter boots in October. The latter is expected to help elevate awareness around the Kitsuné brand in the U.K., where it's expanding its retail presence.

Elsewhere, Kitsuné continues to establish itself as a lifestyle player, with the opening of its hotel and resort in Bali last summer.

Longchamp

The cross-Channel ties were a key theme for Longchamp, too. The French house's creative director Sophie Delafontaine proposed an entente cordiale, blending influences from Paris and London in a fall lineup inspired by a passion for crafts.

Representing one side of the Channel was French artist Constantin Riant, whose blue line artwork dressed workwear jackets, accessories and Plage bags.

"We love his work and it's an opportunity to speak of all these little Parisian artisans that give flavor to our city," said Delafontaine, who met him through her daughter Juliette Poupard, head of events of Longchamp and fourth generation in the family business.

Tapping the London look, the Longchamp woman had her fill of padded kimono jackets, long cashmere dresses and a shearling vest with cable-knit pattern shorn into its surface that would be perfect for a weekend in the Cotswolds, or could go for a glossy leather miniskirt, trenchcoats and a nylon jacket in the fire red of a double-decker bus.

Another highlight was the hookup with British outerwear specialist Gloverall, which resulted in Paddington Bear-esque duffle coats and a wool version of the Longchamp Roseau tote.

FASHION

Buyers Name the Hottest Fall 2025 Accessories

● Prada, Fendi, Miu Miu, Chloé and Alaïa were among the top picks in accessories, where a dressier attitude, rich textures and blasts from the past promised to boost looks – and hopefully sales.

BY SANDRA SALIBIAN

MILAN – Another fashion marathon has come to an end and the fall 2025 season marked a further step away from “quiet luxury” toward a more maximalist approach to dressing.

It was a season of contrasts, with both dark and optimistic collections sharing the spotlight and an overall retro vibe. The trend toward bolder self-expression and different, more directional takes on femininity marked the fall 2025 lineups, from ready-to-wear to accessories.

Key Takeaways From The Shows

Overall it was easy to find an accessory for every taste on the runway. But one of the strongest trends was a dressier, ladylike attitude expressed in footwear via pointy pumps and slingbacks, the return of peep-toe shoes, as well as feminine mules and embellished sandals, as seen at shows including Prada, Fendi, Valentino and Balenciaga.

The mood was reinforced by a greater focus on rich textures. Just like in many rtw collections, exotic skins and animal prints – ranging from python and eel skin to leopard, zebra and croco patterns – as well as shearing, faux fur, feathers and embroideries abounded in the accessory offerings. Texture was used not only in footwear and bags but also in new compelling ways to give a twist to looks, such as laced hosiery, sequined socks and a profusion of furry stoles and scarves, which enhanced the dressed-up and vintage feel of many collections.

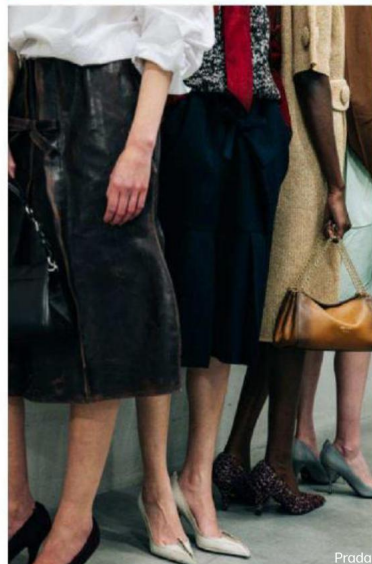
Talking about vintage, it was a season of comebacks, with the return of Chloé’s Paddington bag leading the way. Tweaking icons from the archives to bank on nostalgia for past bestselling designs was a strategy seen across all categories, from shoes to jewelry, but it resonated particularly in bags, where timeless designs and office-ready investment pieces in big sizes were trending. Shapes encompassed the return of bowling bags, east-west styles that are still going strong, and softer, slouchier designs where suede ruled among the materials.

“On one hand customers need reassurance and investment pieces. They need to feel the value of their expenses on accessories, mainly bags, especially with the recent price increases,” said Maud Pupato, buying director for luxury womenswear, accessories and footwear at Printemps. “New interpretations of brands’ classics shapes in new colors or leather are giving a guarantee to the clients. Same for footwear: our clients want quality and essential shapes, like the right loafer, the perfect pump, the clean boots.

“On the other hand, they want to be more and more singular, express their style and not just follow trends but hiking



Valentino



Prada



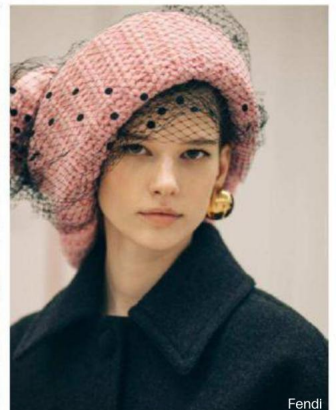
Miu Miu



Chloé



Max Mara



Fendi

their own interpretation of it,” continued Pupato. “This behavior started last year but the accessories consumption was safer and the brands’ assortment more minimal, matching also a quieter trend. It has evolved to more boldness and mix proposal.”

The plethora of hats, beanies and headscarves, as seen at shows ranging from Miu Miu to Louis Vuitton, offered a new category to play with when assembling looks, further playing into consumers’ desire for greater self-expression.

Ditto for gloves, especially opera leather ones that brought drama to the runways, and statement belts, a category no longer seen as optional but often used to redefine entire silhouettes, as seen at Max Mara, Saint Laurent and Schiaparelli. Bold sunglasses and geometric frames with sheer-tinted lenses, as well as chunky jewelry and stackable necklaces and bracelets, multiplied styling possibilities and further expressed the overall retro vibe of the season.

“Emotional accessories that spark joy are in high demand. Customers have ‘quiet luxury’ fatigue and they are reaching for new fashion deliveries to help them express their personal style. The bohemian spirit of the season bodes well for charms, talismans and jewelry,” said Marissa Galante Frank, fashion director of beauty and accessories at Bloomingdale’s.

New Names to Watch

There were plenty of new names in accessories this season that captured buyers’ attention. Leading the way was Christen, the solo project of Nina Christen, who previously designed standout shoes for The Row and Bottega Veneta. Her over-the-knee boots, shearing-lined booties and heeled sandals crafted in Italy were highlighted by the likes of Selfridges’ director of accessories Sara Wong, Mytheresa’s chief buying officer Tiffany Hsu and LuisaViaRoma’s buying director Marta Gramaccioni.

Gramaccioni also pointed to “Jude for shoes and Maeden for bags – two brands that bring a fresh perspective and a strong contemporary price point.”

The former was also mentioned by Rickie De Sole, vice president, fashion director at Nordstrom, as well as Moda Operandi’s director of accessories Ryan Klemm. They both additionally pointed to the revival of American shoe brand Herbert Levine as one to keep an eye on, as it “brings desirable, wearable shoes with standout details like minimal bicolor soles and ruched leather ballet-inspired mules,” said De Sole.

The Antipode was among the shoe picks of Pascale Leboutet, buying and merchandising director for accessories at Galeries Lafayette, while Printemps’ Pupato pointed to Duha and Hagelstam for footwear and Koné for bags.

Here, buyers weigh in on the top accessories of the season: ►

Roopal Patel

senior vice president, fashion director at Saks Fifth Avenue

Favorite accessories: Fendi's 100th anniversary collection had one of the best lineups of accessories. The snakeskin, color-blocked boots, the eel skin slingbacks and the patchwork top-handle gel bag are super chic paired with Fendi's polished rtw looks this season. Prada's artisanal pumps, the elongated bag with the gold chain and the new suede bowler bag are great staples for fall. We also loved all the delicate inset jewelry charms on the sweater collar necklaces and pearl brooches at Prada. Saint Laurent's slingbacks with the rosette. The fringe floral sandals at Alaïa. Khaite's over-the-knee boots and elongated clutch were some of the best for fall. Chloé's recycled shearling shrug layered over the boho lace dresses, as well as this season's updated version of the iconic Paddington bag. Schiaparelli's lone star belts. There were so many amazing accessories, shoes and soft accessories on the runways this season.

Top trends: With the return of ladylike dressing and glamor, pumps, slingbacks and mules were spotted on many runways this season, including Prada, Miu Miu, Fendi, Valentino and Balenciaga. Top-handle bags continue to trend, along with the east-west elongated bag with chain handles at Prada and Ferragamo. The bowler bag feels new and fresh for fall. We saw rich textures and furry details on handbags, shoes and accessories, which seamlessly transitioned into stoles, shrugs and fur capes. Exotic skins are trending again. Faux-stamped crocodile bags, python prints and eel skin are back in a big way. Cinched waists and belts over jackets and knits add a bit of polish. Long gloves were seen in every city as a finishing touch. So many chic novelty hats, beanies, head scarves and wraps for layering.

Must-have items: Prada's artisanal pumps. Alaïa's fringe floral sandals. Khaite's over-the-knee boots. The suede bowler bag at Prada. Chloé's fur shrug and Paddington bag.

Linda Fargo

senior vice president, women's fashion and director of store presentation at Bergdorf Goodman

Top trends: Top of mind to complete the newer dressed up rtw we saw on numerous runways are the more polished accessories.

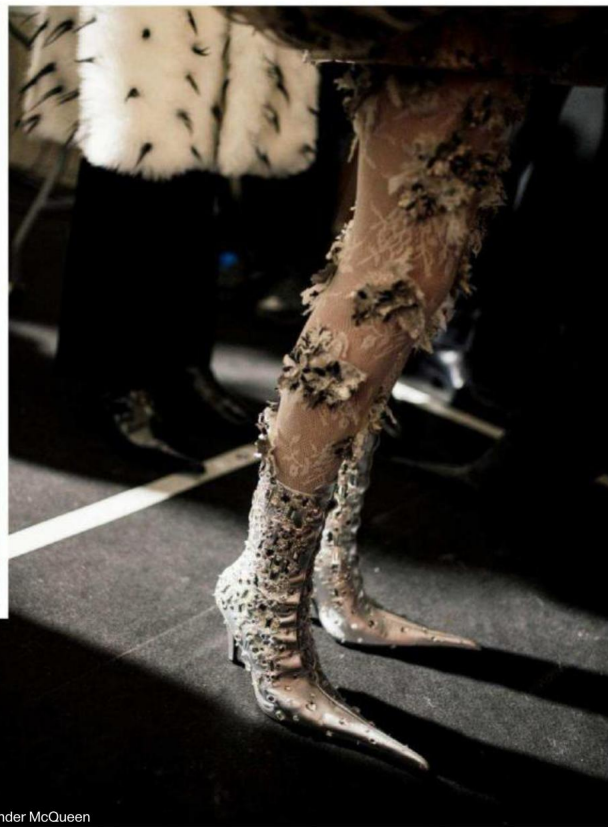


Simone Rocha

From shoulder-length top-handle bags and more feminine higher heels to pointier pumps and slit peep toes. Feminine slides, mules and wedges, especially in patent or velvet, felt fresh. Over-the-knee boots feel great too. Another best supporting actress for the more ladylike dressed up trend were all the great lacey and embellished hosiery in every kind of color.

Reflecting the pervasive textural rtw trends were more tactile luxe materials; patent, python, and eel skin in particular. Shearling was a top trend, as well as feathers and embroideries, especially when used as dramatic trim. Although novelty surfaces stood out, the real workhorse bags will most likely still be timeless, and the more novelty textures will be more seasonally specific.

Additionally, Lucite heels, slides and mule wedges felt directional, and the Southwestern trend will stay in the picture. "Anything but black" will be a major trend. The unexpected colors felt most compelling in both shoes and bags. Micro-trends particular to fall 2025 were the great



Alexander McQueen

double wrap belts, especially worn over outerwear; a face-framing, head-hugging hood as well as larger statement bijoux and sheer color-tinted sunglasses.

Must-have items: A few standout must-haves on my personal list are the Click bag from Alaïa, the chevron patchwork bags at Fendi, and the shearling neck stole with chains at Prada.

Rickie De Sole

vice president, fashion director at Nordstrom

Favorite accessories: Fendi's centennial celebration boot is a true showstopper – the sculptural heel forms an infinity symbol when the soles are paired, making it equally stunning with eveningwear or denim. Chloé's micro Kisslock bag brings a whimsical charm with buttery leather and antiqued gold, like a treasured gift. Valentino's necklaces, a playful mix of shells and cast metal flowers, are collectible gems that offer a naturalist sensibility as the perfect seasonal keepsake. Prada's pump takes a timeless shape and elevates it with exposed seams for a striking 3D effect. Feminine, sophisticated, and self-assured, it's a must-have for the season. Personality hats were all over the runways this fall, with standout pieces from Brunello Cucinelli, Stephen Jones, Miu Miu, Loro Piana and Louis Vuitton serving as bold finishing touches for fall's best looks.

Top trends: Fall 2025 accessories are defined by their rich textures and elevated purpose. Suede and leather dominated the runways, from Chloé to McQueen, while shearling and crystal accents at Valentino added warmth and dimension to footwear. Evening shoes are reclaiming their moment, signaling a renewed focus on sophisticated dressing. Office-ready investment bags offer both practicality, space and style, serving as essential pieces to tie modern wardrobes together. Animal print accessories are making an impact, with cheetah and snake emerging as focal points. Designers are using these patterns liberally, from using these patterns in Miu Miu's snake-striped sneakers to Fendi's

showstopping leather cheetah print boots.

Must-have items: New updates to Balenciaga's Bel Air and Rodeo bags bring a fresh perspective to the must-have investment bag. The pump is making a powerful comeback, striking the ideal balance between timeless and contemporary, with noteworthy designs from Miu Miu to Valentino. Stackable jewelry is a standout this season, especially on the wrist at Miu Miu, while layered necklaces at Valentino and Chloé channel a more vintage-inspired direction. Furry stoles and scarves are key accessories, with takes from Prada, Armani and Miu Miu alongside bold versions from Burberry, Simone Rocha and Diotima. These pieces add texture, sophistication and a touch of playfulness to cold weather looks.

Marissa Galante Frank

fashion director of beauty and accessories at Bloomingdale's

Favorite accessories: At Fendi's 100th anniversary show the house reissued modern versions of some of their most iconic bags: the Baguette, Spy bag and Peekaboo. The Prada jeweled collars provided the perfect unexpected twist that makes the house so special. At Chloé, the faux fur tassels and antique gold tassel charms successfully transitioned the brand's bohemian energy from spring to fall.

Top trends: Shearling and faux fur accessories added texture in every city during fashion month. Snake prints and croc dominated across handbags and shoes. Riding boots emerged as the must-have boot of the season. Gloves in a range of rich leather colors. Belts proved their status as a necessary, no longer optional, accessory. Belted bags that can be worn from the conference room to cocktails. Slim retro-inspired sneakers in suedes and snake prints.

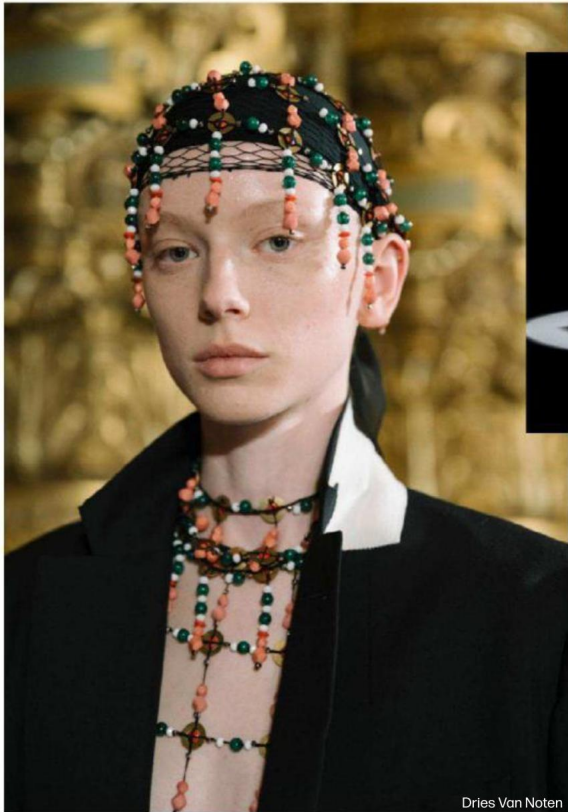
Must-have items: The Vans x Valentino collaboration will be the must-have sneaker on everyone's list; Prada's new east-west bags and loafer boot; Chloé's padlock bag; Miu Miu's sneaker updates with snake print. ▶



Khaite



Schiaparelli



Dries Van Noten



Loewe



Erdem



Gucci

Jodi Kahn

vice president of luxury fashion at Neiman Marcus

Favorite accessories: Fendi's accessories were a true work of art, perfectly encapsulating the brand's 100th anniversary. From patchwork stripe leather boots to embellished slides and fur fringe handbags, each piece felt like a collector's item. Alaïa also delivered refined artistic flair through sculpted balloon bracelet handbags and asymmetrical PVC heels featuring a statement abstract floral. And, of course, no fashion season would be complete without a nod to Prada, where we saw two striking new silhouettes of the classic loafer and peep-toe loafer.

Top trends: Patent leather added a slickness to shoes and handbags, while leopard added a graphic pop in every city. The season's fixation on fluff and fuzz extended to accessories, with boots elongated over the knee. As we embrace a more maximalist season, we especially loved the addition of novelty tights and while in Paris, all of the hoods, head coverings and balaclavas.

Must-have items: The reissued Chloé Paddington bag is back and better than ever with a new and lighter construction. The Alaïa Curve bag in chocolate suede is extremely chic. We loved Prada's exposed seam pump, which paired back to the tailoring and Loewe's mega-embellished clear beaded mary janes.

Ryan Kleman

director of accessories at Moda Operandi

Favorite accessories: Chloé belts: the low-slung belt is sure to be the go-to styling move of the season. Khaite boots: bold but wearable with endless options for heel and shaft height. Every Prada shoe from the runway because our client understands that Miuccia [Prada] knows best. Balenciaga pumps: exaggerated and sharp, the shoes will be seen in the boardroom and some basement clubs. Alaïa's Le Click bag: shown for the second time on the runway because for leather goods twice is nice.

Top trends: Longer necklaces, varying lengths but all below the décolleté and somewhere just short of the waist, as seen at Chloé, Gucci and Rabanne. Headscarves and headbands: no look was complete without some finishing touches on the head, as seen at Valentino, Magda Butrym and Prada. Frame handbags: bringing some structure and timelessness, the metal closures were seen in virtually every brand known for leather goods, and generally, the market is still showing structure bags, carried in-hand, aka the lady bag.

Must-have items: Khaite's Clive boot, preferably distressed, and the newsboy cap. Everything from The Row. An Alaïa shoe and bag, with a special mention for croc-stamped pumps and Le Click bag. Fur: every accessory category has been updated with fur – hats, handbags, boots, scarfs and even bag-straps.

Tiffany Hsu

chief buying officer at Mytheresa

Favorite accessories: Schiaparelli's triple belt stood out as an avant-garde statement piece, while Gucci's Mongolian shearling tote perfectly captured the season's love for texture and opulence. Simone Rocha's faux fur bunnies were a whimsical yet covetable addition, reinforcing the ongoing influence of playful, tactile accessories. Alaïa's sculptural black leather wrist bag – a seamless fusion of form and function – redefined the way we approach handbags.

Top trends: Shearling accessories, oversize furry totes, and shearling-lined boots are defining the season. Jewel tones have emerged as a key palette shift, particularly in footwear and leather goods, adding a vibrant yet refined touch to luxury dressing. Statement belts and layered waist accessories, as seen at Schiaparelli, introduced a fresh way to structure and elevate silhouettes. The return of bohemian luxury, especially in Paris, mentioning Chloé or Valentino, signaled a renewed interest in fluid, textured, and artisanal pieces that embody modern ease.

Must-have items: The Row's Marlo bag is set to be one of the most in-demand pieces, embodying the quiet luxury movement with its sculptural yet understated appeal. Alaïa's electric blue pumps add a vibrant, architectural edge to footwear trends.

Josie Gardner

head of buying for shoes and accessories at Harrods

Favorite accessories: Schiaparelli's hobo bag with gold cuff detailing was a true standout. Daniel Roseberry's limitless creativity shines through, merging elegance, boldness, and uniqueness into one statement piece.

Top trends: This season, the '70s are making a bold return, with key materials and prints taking center stage. Zebra print pony hair, rich suede browns, and deep vintage reds are dominating runways, offering a nostalgic yet modern aesthetic. These elements offered a sense of timeless luxury while bringing warmth and texture to accessory collections.

Must-have items: Loewe's glass slipper, a mesmerizing fusion of fashion and art, blurring the lines between fantasy and wearability. Fendi's new large shearling bag, the perfect balance of opulence and comfort, offering a chic yet practical option for the colder months.

Sara Wong

director of accessories at Selfridges

Favorite accessories: We have seen new and innovative headwear in many shows but particularly loved the head wrap with the lace peeping out worn by all the models at the Dries Van Noten show. Super romantic and chic.

Top trends: We're seeing a lot of textures and embellishments at market. Beaded and faux fur-accented bags while suede continues to be very prominent in collections. Double handbags, which essentially is carrying two handbags, emerges as a trend, perfect for those who are needing extra space while allowing creative layering. Statement sunglasses from oversized, bold, and uniquely shaped all prominent at the shows, particularly pairing it to contrast with feminine rtw silhouettes.

Must-have items: Top handle, east-west bowling bag seen consistently across all collections. From Alaïa, The Row, Givenchy, Neous to Balenciaga – all have their iterations of the more feminine shoulder silhouette.

Maud Pupato

buying director for luxury womenswear, accessories and footwear at Printemps

Favorite accessories: The beige satin mules from Calvin Klein are the perfect subtle sophistication accessories to wear with a long coat or straight dress. The gold bangles at Miu Miu add to any outfit. Any Chloé necklace for a boho retro attitude. A Prada bag with chain to bring a darker touch. Ferragamo's furry flip-flops.

Top trends: Jewelry is coming back with a big focus on necklaces and earrings, as seen at Saint Laurent, Chloé and Valentino. Gloves are complimenting many silhouettes, bringing a retro touch of sophistication, as seen at Miu Miu or Saint Laurent, or a more ladylike take, like at Sportmax and Ferragamo. Lady bags worn at the elbow with a calm and unbothered attitude as seen at Miu Miu, empowered and strong as seen at Victoria Beckham, and bowling bags with a retro touch as seen at Prada and The Row. Winter accessories, from fur scarves like at Chloé to shearling shoes. Belts are more and more important, they are not worn low waist anymore but underline the high waist, like at Ferragamo, Fendi, Max Mara, Tod's and Saint Laurent.

Shoes are either masculine with loafers or derbies (Victoria Beckham, Miu Miu) or very feminine and sexy with higher heels (Saint Laurent, Prada and Jimmy Choo). There were sandals with socks at Miu Miu and Valentino, and no shoes was also a trend – seen only at The Row but not the least. Suede bags are still everywhere and a nice commercial proposal adapted to many trends. Head and hair accessories ▶

remain extremely present this season with many headbands (Valentino, Magda Butrym, Coperni), scarves (Miu Miu, Courrèges, Ferragamo, Acne Studios), hair clips (Marine Serre), balaclavas (Magda Butrym, Valentino).

Must-have items: The thigh-high boots as seen at Balenciaga, Courrèges, Acne Studios, Balmain, but also at Rick Owens with chaps. A beanie to wear in many ways, seen at Christopher Esber, Valentino and Dolce & Gabbana. A clutch bag from Courrèges. Python printed shoes like at Miu Miu, or other animal print. Statement bags like the perfume bottle seen at Calvin Klein or the invisible bag from Zomer.

Pascale Leboutet

buying and merchandising director for accessories at *Galeries Lafayette*

Favorite accessories: Zomer's bag-no-bag; sunglasses with tinted lenses, the Coperni x Ray-Ban Meta collaboration. Faux fur scarves and faux fur charms as seen at Fendi and Chloé. Knee-high boots at Lemaire and Fendi. Western footwear: boots, pumps, derbies, block heels, architectural heels; slim sneakers at Ami and Jacquemus. Sneakers collaborations: Valentino x Vans, Maitrepierre x Converse, Issey Miyake x Camper and Balenciaga x Puma.

Top trends: Soft, slouchy bags (maxi, medium, mini). Belt bags seen on the runway. Large belts to define the silhouette. Leather is the main material, either soft or suede. Faux fur is on point for this season, as well as embossed leather...distressed or used leather and animal print. For shoes, the trend is around the western styles, as seen on boots, derbies, pointy-toed pumps with accentuated details on the soles. Knee-high boots are definitely back in the silhouettes. As for colors, brown in all its tonalities, it was the hot color of the season. Burgundy and khaki were also present in most of the collections.

Must-have items: The charm is the must-have item this year.

Jennifer Cuvillier

style director at *Le Bon Marché Rive Gauche*

Top trends: Business bags, larger-sized bags to fit a computer, which link with the office-business trend, novelty suiting,

new oversize and powerful volumes, as well as with the mannish derby shoes silhouettes. Charms accessories on bags, like multi-key chains, dolls, furry details: a fun way to accessorize bags via stacking. High boots in beautiful soft leather, which finish off the rtw fluid silhouettes and open dresses or pants. New stilettos fitting with the feminine silhouettes and dressy looks. Ballerina flats and sneaker ballerina, seen less on the catwalk and more in showrooms, with a large offer on flat and comfortable shoes but still feminine.

In terms of material, there's a big focus on suede, beautiful soft leather, embossed crocodile, python, pony skin, velvet and shearling details. In terms of prints and colors: leopard print, total black silhouettes, plus brown and khaki with flashes of [red] berries [hues] and some strong dynamic colors.

Kay Barron

buying director at *Net-a-porter*

Favorite accessories: Erdem's reimaged Bloom bag stood out as it felt unique, featuring hand-painted designs by artist Kaye Donachie. This season, the bag appeared in fresh shapes and materials such as mock croc, yet retained its signature handle. Meanwhile, Loro Piana's headscarves at the presentation were sophisticated with a modern twist, drawing inspiration from Queen Elizabeth's style. Chloé's reissued Paddington bag made a return to the runway, two decades after its

original debut, adding a nostalgic touch to the collection whilst still appearing fresh.

Top trends: Faux fur and shearling were prominent across the collections, and this trend seamlessly carried over into accessories. Mock croc and black leather accessories were abundant, creating the perfect blend of toughness and femininity. Additionally, chunky jewelry, oversize necklaces and statement cuffs proved that dramatic accessories can effortlessly elevate any outfit.

Must-have items: Boots were a standout in all shapes, colors and materials this season. In New York, riding and thigh-high boots took center stage, whilst in Milan, Tod's showcased high patent leather boots and at Aquazzura's presentation there were shaggy shearling boots. Black leather and mock croc accessories are a must-have for fall 2025 – whether bags, belts or shoes – as they're chic with an edgy twist, and also have a timeless appeal.

Marta Gramaccioni

buying director at *LuisaViaRoma*

Favorite accessories: Satin slippers from Calvin Klein Collection: chic and effortless. Low-profile boots like those seen at Khaite: a fresh alternative to high heels. Sequined socks from Rabanne: a playful and glamorous addition to any outfit. The return of the Paddington bag at Chloé: a nostalgic yet modern revival. Fur and shearling collars: perfect for layering over simple coats or jackets. Big statement belts from Max Mara:

waist-cinching accessories that redefine silhouettes. The new Le City bag from Balenciaga:

more elongated and in an east-west shape, making it even more sophisticated. New sneaker launches: Miu Miu's take on sporty chic and Balenciaga's Puma collaboration, which merges luxury with streetwear.

Top trends: Socks are the new must-have accessory. Whether in silk, embroidered, in Lurex, or covered in glitter and sequins, socks were everywhere – from Miu Miu to Valentino to Rabanne. The key styling tip is to wear them with dresses or skirts, making them a central part of the outfit rather than just a detail. Another highlight were long leather gloves, a real must-have for next fall. They add sophistication to a daytime look when paired with an oversize coat or elegance in the evening with a sleeveless top. Finally, suede bags continue to dominate, proving to be the most sought-after and widely proposed handbag style for the season.

Plus, ultra-flat boots: a shift from the towering platforms of past seasons, we saw sleek, knee-high and ankle-length flat boots at The Row and Ferragamo. Suede textures: from slouchy bags to knee-high boots, suede is the dominant material, offering a soft and relaxed feel. Sculptural eyewear: angular, futuristic sunglasses were seen everywhere, from Balenciaga to Jil Sander. Statement gloves: opera-length leather and wool gloves added a refined yet bold touch at Prada, Gucci and Valentino. Bold belts: Waist-cinching belts made a strong comeback, shaping silhouettes at Miu Miu and Saint Laurent.

Must-have items: I would definitely invest in a soft and oversize suede bag, flat statement boots and a sculptural pair of sunglasses. ■



Calvin Klein



Saint Laurent



Balenciaga

MEN'S

Eastside Golf Founders on Breaking The Rules, Opening First Store



Here and right: Looks from the Eastside Golf collection.

● The golf-inspired, streetwear-skewed brand will open its first brick-and-mortar location in Detroit this summer.

BY JEAN E. PALMIERI

Earl Cooper and Olajuwon Ajanaku have been breaking the mold for decades now.

The founders of Eastside Golf met at Morehouse College where they both received scholarships and played on the golf team. After graduation, Ajanaku turned pro and Cooper took a job as a PGA professional and golf teacher. Despite some success, Ajanaku was having a hard time making ends meet and decided to leave the professional ranks and use his degree in accounting to land a job in corporate finance.

Even so, he said he had a hard time giving up the dream, and got in touch with Cooper, who was the first Black pro at the Detroit Golf Club and the Wilmington Country Club. Together, they created Eastside Golf, a “fashion brand rooted in golf but started in lifestyle,” as Cooper describes it.

As Black men, they’ve brought diversity and inclusivity to the world of golf and attracted people of color and beyond with an assortment that straddles performance and lifestyle. Their logo is the Swingman, an illustration Ajanaku created of himself in jeans and a sweatshirt wearing a gold chain that he was going to put on his bag and clothes during his playing days. It was Cooper who said he should put it on a T-shirt.

Today, that logo is helping the brand gain fans, create conversation and develop a community. As they write on their

website: “It represents the golfer who steps onto a course and feels out of place, the one breaking stereotypes, and the one determined to play their way.”

Since its founding in 2019, Eastside Golf has been worn by NBA players Chris Paul and Jayson Tatum, NFL greats Patrick Mahomes and Victor Cruz, musician DJ Khaled and President Barack Obama, among others. The brand has partnered with Mercedes-Benz, Citi, and the NBA. The brand also debuted a six-part docuseries on Hulu and collaborated with Nike to create exclusive sneakers for the Jordan Brand. The company declined to provide a volume figure.

And now, it will be opening its first U.S. store in the Detroit airport this summer. There’s also a store in Shibuya Toyko, operated in partnership with High Draw.

Both men have roots in the city. Cooper was born in Flint, Mich., and his job at the Detroit Golf Club was a turning point in his life. “Detroit, and the state of Michigan, will always have a special place in my heart,” he said. And for Ajanaku, he’d lived in Detroit for seven years during his time in finance and it was in his apartment there on June 1, 2019, that he started Eastside Golf. “Detroit has profound meaning to us,” he said.

The store, which will be around 250-300 square feet, will be operated under license to Paradies Lagardere, an airport concessionaire that also has the license for the PGA Tour Shops. The relationship started when the PGA store added Eastside Golf and “we were outsourcing all the other brands that were in there, and they had some pretty notable brands like Puma, Nike and Adidas,” Cooper said. Paradies approached the duo and asked if they’d like their own store. “And we clearly said,

‘hell, yeah,’” he said with a laugh.

He said the decision to open at an airport is “just another example of the non-traditional route we’ve gone to bring golf to the masses. There are so many commuters every day and this gives them the opportunity to buy, touch and see the product.”

The store is expected to open at the end of June or beginning of July.

They stressed that people don’t have to play golf to wear the brand or wear it on a golf course. They likened it to Ralph Lauren’s logo of a polo pony that appeals to a wide swath of people who have never been on a horse or picked up a polo mallet.

Their goal is to eventually add other brick-and-mortar locations although no other sites have been selected at this point.

Beyond their own e-commerce site, Eastside Golf is also building a solid wholesale business. They admitted that in the beginning, they didn’t have the infrastructure necessary to sell to large retailers, but now that they’ve got a dedicated office and showroom, hired a team and have become EDI compliant, “we’re open for business,” Cooper said. Among their customers is the PGA Superstore and Nordstrom, which they boasted had an 80 percent sell-through for holiday in the two stores where the brand was sold: New York City and Los Angeles. For spring, Eastside Golf will be offered in 10 Nordstrom doors.

“And we just hit Golf Galaxy and House of Sports,” he said.

Specialty stores have also been a “bedrock” of the company since its early days. But instead of green grass stores, they’ve been embraced by lifestyle streetwear retailers such as Extra Butter, Wish, Bodega, Fat Joe’s and Sneaker Politics.

But interestingly, they said, these stores carry the same pieces as those found at the Liberty National golf course pro shop. “So you’ve got 70-year-old white men wearing the same pieces as the young shoe collector kids,” Ajanaku said. “It’s an elite sport at its core, but when you add diversity into it, it can be cooler and more approachable to many more people.”

Among Eastside’s top-selling items are its T-shirts, crewnecks and hats. Polos are beginning to make strides as well.

Although many of the lifestyle pieces are just that, Eastside Golf also offers performance attributes in its assortment such as the Snap Placket polo that is breathable and fast-drying. The brand also offers tech shorts and hoodies in a variety of fabrics that can be worn on the course as well.

Looking ahead, Eastside Golf hopes to continue to draw more people from all walks of life to the sport of golf. According to the PGA Superstore, over the past five years, participation in the game among people of color is up 46 percent, just outpacing the growth among juniors at 45 percent and women at 40 percent.

“We knew that golf had kind of hit a plateau when it came to white men knowing about the game,” Cooper said. “The growth is among minorities. But the beautiful thing about it is, it’s not like the other folks are leaving. We’re all existing and new folks are just discovering it.”

Ditto for females. Last year, Mercedes-Benz partnered with Eastside Golf around The Masters on a women’s collection and now they offer a collection specifically targeted to females. “To grow the game, we need more voices,” Cooper said.

Speaking of The Masters, the company will once again partner with Mercedes on a community day in Augusta, Ga., at a local course where there will be music, food and lessons. The Morehouse College golf team has been invited and this year, the team will also be hosted by the brand at The Masters so they can experience the “Super Bowl of golf” up close.

For those who can’t get a ticket for The Masters, Eastside Golf has created a green collection, inspired by the tournament, that will be sold exclusively at the PGA Superstore.



MENTALITIES

MEN'S

Ebbets Field Flannels to Rebrand, Offer More Menswear Staples

A look from Ebbets Field's revamped men's collection.



The Black Yankees bomber jacket.



- The vintage jerseys the brand was built on will be the inspiration for a new collection spearheaded by design director Sunny Chang.

BY JEAN E. PALMIERI

Ebbets Field has a rich history in baseball – and New York in particular. The stadium in the Flatbush section of Brooklyn was home to the Brooklyn Dodgers from 1913 to 1957 as well as the Brooklyn Eagles of the Negro Leagues.

It was also the inspiration for Ebbets Field Flannels, which was founded in 1988 and purchased by Lids in 2022. The

company manufactures vintage athletic apparel, reproduction baseball hats and wool flannel jerseys primarily for teams that no longer exist such as the Homestead Grays and the New York Black Yankees.

On Tuesday, the company is being rebranded and evolving its mix beyond historic jerseys to more of a baseball-inspired men's sportswear line. The first drop will be centered around the Homestead Grays, one of the Negro League's most popular teams, and its star catcher, Josh Gibson, whose stats were officially integrated into the MLB last year.

Sunny Chang, design director, said the rebrand is intended to "get back to what made Ebbets super successful. It has always

offered a lot of authentic replica pieces of history of baseball first, and then eventually everything else in sports, from the NHL to football to basketball. So our job is to continue to tell that story for a customer that loves it but is wanting more."

The goal, he said, is "to pull in a customer who loves fashion but is not a die-hard sports fan." For example, "if you love the Brooklyn Eagles, how can we take that logo and sentiment and apply it to garments like a jacket or work shirt and tell the story in a way that makes sense."

The result is a new collection that includes outerwear, jerseys, shirts and hats inspired by vintage sports uniforms but reimagined as menswear staples such as hoodies and chore jackets, some of which are embellished with felt appliqué, chenille embroidery and vintage screen prints.

Chang described the pieces as "a little more wearable and something the modern gentleman can wear every day."

One example is a Brooklyn Eagles cap in cotton twill rather than wool and a program inspired by the uniforms worn by the grounds crew that includes an Eisenhower-style jacket with logos from the Homestead Grays. There are also varsity jackets with leather sleeves that will retail for \$595, a satin varsity jacket for \$328, a crewneck sweatshirt for \$138, a mesh T for \$108 and short-sleeve Ts for \$54 to \$58.

But despite the rebrand, Ebbets is not giving up on its baseball roots. On April 15, the company will drop a Jackie Robinson capsule featuring the original flannels

he wore with the Kansas City Monarchs before joining the Dodgers in 1947. "You can see the originals in a museum and we're trying to evolve that for a new generation," Chang said.

Since the company was purchased by Lids, online chatter centered around the fact that Ebbets Field had moved away from its history in authentic replica products to center more on hats, the hallmark of its parent company.

Chang said that when the company relaunches, many of its historically popular pieces will return. "We're bringing a lot of old stuff back," he said. "We haven't replenished it in a while and we know our customers come to us for that."

The collections will be offered on the company's website as well as the Baseball Hall of Fame and other select baseball-themed museums.



Sunny Chang

*Black Bag: photographs by Claudette Barus/Focus Features

MEN'S

Simon Holloway Suits Up The Men of 'Black Bag'

- Dunhill's creative director puts Michael Fassbender, Regé-Jean Page and Pierce Brosnan in his designs.

BY HIKMAT MOHAMMED

LONDON – Dunhill's fall 2024 collection may have been creative director Simon Holloway's first public outing for the Richemont-owned fashion house, but it's "Black Bag," the new spy thriller film from director Steven Soderbergh, that provided a first peek into the rich, strong visual language he was imagining.

Everything about the film aligned with the designer's vision of modern Britain. It's set in contemporary London with a diverse cast of established and upcoming actors.

Holloway said that he had the film's stars Michael Fassbender, Tom Burke, Regé-Jean Page and Pierce Brosnan on his wishlist two years ago when he was picturing his version of Dunhill.

The designer was introduced to the film's costume designer Ellen Mirojnick, who was behind "Fatal Attraction," "Basic Instinct" and "Oppenheimer," through a friend of the house and walked her through sample jackets and fabrications for his debut collection.

The conversation first started around Fassbender's character George Woodhouse, a sleek intelligence agent that wears handsome turtlenecks with classically

cut suits, but it quickly snowballed into dressing the entire male cast.

The process of dressing characters for the big screen was a new feat for Holloway.

"It didn't feel like making a collection because essentially everything was derived from the blocks that we were developing – in terms of shoulders, lapels and silhouettes. What we did do was keep the styling very separate for each character and that's me relying on Ellen's direction on how to dial things up and down," he said.

He approached Fassbender's character with a somber color palette and a minimal approach by choosing single-breasted peak-lapel jackets for him in shades of chocolate brown, navy and taupe in lightweight wool, cashmere or tweeds.

"The knitwear and turtlenecks give him a modernist look, but he's simultaneously very well-dressed. I wouldn't use the word dandy necessarily to describe him, but he's a little more dandified than the other characters in that you can tell he's quite obsessive about his clothes," said Holloway, adding that Fassbender's heavy eyewear solidified that impression on screen.

The designer had fun playing with different archetypes.

Brosnan's character Arthur Steiglitz, the big boss of the intelligence firm, represents establishment, and his sartorial choices are reflected in the double-breasted suits in chalk-striped navy blue or gray. He even has a uniform of spotted neckties in



Michael Fassbender as George Woodhouse in "Black Bag."

mustard yellow or navy blue.

"Regé-Jean's character is the arriviste. He's the least experienced, but he's gunning for Fassbender's job. His neckties are a little bolder and his shoulders a little stronger," said Holloway, who could easily be slotted into Soderbergh's spy universe with his cut-to-precision suits and neat presentation.

Dunhill's love affair with the big screen is a continuous one. In September 2024, the brand announced a two-year partnership with BAFTA on its Elevate program, which will support up to 20 mid-senior development producers, directors and producer-directors from underrepresented communities.

Holloway remembers that he first became aware of costume design in Mirojnick's "Fatal Attraction" from 1987.

"For me, it was really the first time that I saw a major film about cool, urban dwellers in the era of yuppie fashion. The

Fassbender as George Woodhouse, Tom Burke as Freddie Smalls and Pierce Brosnan as Arthur Steiglitz in "Black Bag."



Japanese invasion of Paris fashion had happened and it was cool to wear black clothes with these minimalist interiors. Aesthetically, it was quite an important film and then to come full circle decades later to actually work with Ellen was insane," he said.

The designer also teased that beyond this, he's got a couple of other TV series up his perfectly cut sleeve.

HOME DESIGN

France Unites Furniture and Ceramics For Heritage and Global Future

- The chairman of the newly married Mobilier National and the Cité de la Céramique – Sèvres & Limoges talked to WWD about the new strategy to promote and preserve the savoir faire of its arts and crafts, decorative arts and design sectors.

BY SOFIA CELESTE

MILAN – United under one cultural body, France's furniture and ceramics industries are ready to face a new chapter of globalization as an even bigger force and a cohesive strategy.

"The national manufactures and workshops share many commonalities: an approach rooted in long-term excellence, mastery of artistic crafts, and a role in furnishing the emblematic spaces of the Republic. This new structure would provide greater visibility for our professions and missions, facilitating future budget negotiations," Hervé Lemoine, a renowned archivist and chairman of the newly married entities Mobilier National and Cité de la Céramique – Sèvres et Limoges, told WWD.

Combined, the institutions are now known as Manufactures Nationales – Sèvres & Mobilier National.

Years of talks went into joining the two institutions, one of them dating back to the height of the French monarchy. Mobilier National, the French national furniture institution that has been supporting arts and crafts since the 17th century, is said to have been created in 1663 by Louis XIV as a former furniture storage unit for the monarchy. It preserves 130,000 antique and contemporary furnishings and objets d'art.

The Cité de la Céramique – Sèvres et Limoges is a public institution that was created in January 2010 and brings together three key ceramics, pottery and porcelain bodies: Manufacture Nationale de Sèvres, a famous porcelain factory in Sèvres, Musée National de Céramique, a ceramics museum in Sèvres that showcases ceramic art, and the Musée National de la Porcelaine Adrien-Dubouché, a museum in Limoges dedicated to porcelain.

The Strategy

One of the institution's main goals moving forward is to open a public apprentice training center in 2025 dedicated to reviving training programs for crafts that have lost their traditional teaching structures.

"However, for the broader sector – comprising hundreds of thousands of small and medium-sized artistic craft businesses – it is essential to continue raising awareness among young people, particularly in middle and high schools, and to maintain financial support for micro-enterprises," Lemoine explained, adding that his organization launched an initiative called "Je Tisse Picasso" [French for "I weave Picasso"] in rural areas, introducing students to tapestry-making in collaboration with the L'Or dans les Mains association and the Picasso Foundation.

Unlike Italy, where globalization has endangered artisan craft, France doesn't struggle to attract new talent.

"Quite the opposite! We receive more applications than we can accommodate.



Hervé Lemoine

This is largely because we are a public institution where artisans are civil servants, benefiting from job security and stable salaries, which in turn allows for excellence in craftsmanship," he said.

Under the fortified institution, they now have an expanded budget of 51 million euros, up from 47 million euros last year, considering the combined budgets.

The two entities were united in January and unveiled as a united organization by Rachida Dati, the French minister of culture.

The idea for the merger gained momentum when the Ministry of Culture launched its National Strategy for Artistic Crafts with the mission of safeguarding the historical identity and transmitting exceptional craftsmanship in service of contemporary creation in all its forms.

"The challenges, of course, were to execute this project in record time for the French administration – just two years from the minister's initial mandate – while navigating a complex political and budgetary context," Lemoine added.

New Standards

Mobilier National has been managing and preserving historical furniture and furnishings within public buildings – the Elysée, the presidential palace, among them. In a modern world, emerging design names like Aline Asmar d'Amman, Sinople Studio, and Appartement 2 have seen their pieces chosen for their roster after a careful process. The same criteria will be implemented in the case of porcelain, ceramics and pottery.

Aline Asmar d'Amman is one of the latest designers to see her work inducted into the Mobilier National in a modern age.



A glider named Stéphanie brushes golden dust onto a molded oak design.



A table setting with Bernardaud porcelain made in Limoges, France, a region thick with forests and fresh waterways, ideal for producing fine porcelain.

"Pieces are chosen by an expert jury based on several factors. Aesthetics, of course, play a role, but durability is just as crucial – both in terms of reparability (ensuring a piece can be restored and last for centuries) and sustainable material use," Lemoine detailed.

One of its latest acquisitions was a lamp made from recycled seashells sourced from restaurant waste; furniture crafted from Drop Cake, which consists of 80 percent recycled materials, and even a chair upholstered with leather that was initially destined for disposal. "The core mission remains unchanged: supporting contemporary and emerging creators, ensuring the talents of tomorrow can flourish," he concluded.

Upcoming events include the 100th

anniversary of Art Deco; the organization plans to lend its Art Deco pieces to partner institutions such as the Musée des Arts Décoratifs in Paris and historic monuments. The idea is to revisit the spirit of Art Deco by inviting 10 pairs of designers and artisans to propose their vision of a "2025 style." This initiative, titled "Les Nouveaux Ensembliers," will be unveiled at the Galerie des Gobelins in October and November 2025.

"Once again, our goal is not just to celebrate history, but to support and inspire new creative voices," Lemoine said.

The Economy's Backbone

In France, small and medium-sized firms represent the backbone of the economy.

Despite the impact of rising inflation and shipping costs, the world of French handmade goods – from its wine to its porcelain – is holding strong.

In November, Institut pour les Savoir-Faire Français, formerly known as the Institut National des Métiers d'Art, said France's specialized craftsmanship sector now generates more revenues than the pharmaceutical industry.

Spanning 234,000 companies, the category produces combined revenues of 68 billion euros, according to the study published with market research firm Xerfi Specific and which quantified the work of manual activities via a broad survey of skilled artisans such as woodworkers, stone cutters, leather-goods makers, weavers, glassblowers and more. By comparison, the pharma sector generated revenues of 62 billion euros in 2022, according to French pharmaceutical lobby Leem.

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*Director, Product
Development & Production*
VON HOLZHAUSEN



ROSS MCBEE
*Co-founder
& Chief Science Officer*
TÔMTEX



DAVID WILLIAMSON
Chief Executive Officer
MODERN MEADOW

NEXT-GEN'S NEXT STEPS

From concept to consumer-ready products, the path to scale next-gen materials has many steps. One of the most critical ingredients in making this shift from invention and R&D to retail is commitment from implementation partners. Modern Meadow, TômTex and von Holzhausen have all surpassed the startup stage, with materials featured in products ranging from fashion brands Everlane and Collina Strada to technology giant Apple. This panel will bring executives from these firms together to discuss their journeys and strategies, why language matters when talking about materials, how financial and other costs should factor into materials' market positioning and which value propositions help convince brands to adopt new innovations (hint: sustainability doesn't always sell).

BUY TICKETS

PARTNERSHIP INQUIRIES

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PARTNERS



ACCESSORIES

Moleskine Names New Global CEO, U.S. Division President



Christophe Archainbault

- Christophe Archainbault and Ward Simmons have both been promoted by the Milan-based company.

BY JEAN E. PALMIERI

Moleskine Srl, the Milan-based brand best known for its journals and writing instruments, has made a couple of high-level promotions.

Christophe Archainbault has been elevated to global chief executive officer of the company, succeeding Daniela Riccardi who has retired. He joined

the company in 2020 as global chief commercial officer and two years later was also named managing director of Moleskine APAC and became a board member of the Moleskine Foundation.

In addition, Ward Simmons has been promoted to president of Moleskine America. Simmons, who had previously served as senior vice president of marketing for the company, succeeds Giuseppe Rizzo, who left in February to join A.T. Cross Co. as global CEO.

Archainbault began his career at Procter & Gamble, working in Europe and China where he worked for two decades before joining the Hong Kong-based Pryde Group. In 2016, he moved to Vietnam to become CEO of Hoang Phuc International, a fashion distributor for European brands including Benetton, Kappa and Doc Martens. In 2011, he became president of Greater China and the Pacific for Diesel.

"I look forward to building on Moleskine's storied heritage while charting new creative paths," Archainbault said. "Moleskine is more than a notebook – it is a brand with a mission of unleashing human genius through hands on paper. As we move forward in a world where analog and digital seamlessly intertwine, my goal is to reinforce Moleskine's role as an essential companion for artists, writers, entrepreneurs, and visionaries globally." He added that the company is

"committed to innovation while preserving the essence of our legacy. This involves expanding our global presence, enhancing our product ecosystem, and fostering collaborations with local artists in diverse markets. Whether through new product innovations, deeper digital integration, or strategic partnerships, I see Moleskine evolving into the preferred creative tool for those shaping the future with their ideas."

Simmons started his career at Ralph Lauren as a summer intern and over the next 14 years rose through the ranks to become director of the Madison Avenue flagship. He then joined Carolina Herrera as director of global communications and also served as vice president of marketing for Hugo Boss, the Americas. Prior to joining Moleskine in 2023, he was senior vice president of marketing, advertising, public relations and visual for Baccarat in North America.

"Moleskine is not just a notebook, it's a symbol of creativity, organization, and self-expression," he said. "It's an emotional journey, a quiet place where we can write our passions, ideas, thoughts, and untold stories. Joining this heritage 'love' brand has been a privilege. Working alongside such creative people has been an honor. I look forward to leading Moleskine America and continuing its mission of unleashing the next generation of human genius through putting pen to paper."

Moleskine was created in 1997 to give life to the black notebooks traditionally used by writers and artists. Since then, the company has expanded into diaries, planners, journals, bags, writing instruments, reading accessories, publishing and digital tools. It also operates 55 stores around the world.

EXCLUSIVE

Stoney Clover Lane Launches First Leather Category

- The new launch is meant to be an entry into the luxury market after increasing customer demand.

BY LAYLA ILCHI

Stoney Clover Lane is furthering its reach in the accessories market with a new category expansion.

The 16-year-old travel accessories line announced on Monday its first leather collection, marking the brand's entry into the luxury market with products at a higher price point than its average nylon styles. Co-founder Kendall Glazer, who started the brand with her sister Libby Glazer, explained that the brand's expansion comes after increasing customer demand for more elevated materials.

"We've been really refining our category and becoming who we are over the last decade of Stoney Clover," Glazer said. "We've really become the go-to for our different accessories – our pouches, our bags – and doing the majority of them in nylon. As we've grown as a brand, we've always talked to our community. We've always wanted to create what they've wanted next and really, for us, leather just felt like the next chapter of Stoney Clover and who we are."

Stoney Clover Lane's leather collection offers six styles including card cases, passport cases, pouches, crossbody bags, tote bags and duffel bags. The accessories come in three colors – black, cream and pink – and range in price from \$128 to \$628. Some styles are reinterpretations of

the brand's bestselling nylon bags, such as the pouch and crossbody, while others are completely new styles.

Glazer explained the brand wanted to offer a wider price range to make the collection accessible for customers. While the brand's nylon offerings are under \$200, some Stoney Clover Lane items – particularly its duffel bags – can go up to roughly \$500.

"We knew there was an appetite and that people were going to go for a higher price point," she said. "It's just one step above. We didn't want to alienate any customers. For some people this might be their first leather bag and for some people it might be their 100th leather bag that they're adding to their collection, but I think we wanted it to be a semi-accessible price point that no matter who you are or how long you've been a fan of the brand or whatever it may be, hopefully this is a price point that works for you in leather."

The leather pieces incorporate the whimsical details Stoney Clover Lane has become known for. There's pouches and tote bags designed with a scalloped leather detail and gold heart-shaped hardware embossed on several styles.

Even though the brand is known for its popular patchwork and embroidery customization, Stoney Clover Lane will not have those offerings for the leather collection launch.

"We really want the product to speak for itself – the details and the color," Glazer said. "We're assuming that our customer will customize through bag charms and other accessories. We'll be doing some events throughout the year in our stores with small customization events and we're still exploring what that will look like, but for us, we really wanted to start it to let the product speak for itself and then down the road we'll hear what people are looking for – hear what people want in terms of customization for their leather, if they do want it or not – and open that dialogue with the customers and expand it with them."

Glazer said the brand's leather collection will grow with seasonal drops, as opposed to its more recurring launches with its nylon styles. Stoney Clover Lane will introduce the leather collection in one new colorway this spring and another new colorway in the summer, all while introducing new styles. For fall, the brand plans to expand the collection into suede.

"Trusting our gut has always been at the core of what we're doing – what me and Libby personally want to wear, but also hearing from the community," Glazer said. "We know that this will be a constant category."



Stoney Clover Lane's leather collection.



Maxence Kinget, Zhang Ziyi and Anthony Ledru.

ACCESSORIES

Tiffany & Co. Unveils Revamped Chengdu Store

- The Taikoo Li flagship is the first triplex in China and from March 24 to May 25 the brand will house a capsule from the Tiffany & Co. archives.

BY THOMAS WALLER

Tiffany & Co. has opened the doors to a newly transformed Taikoo Li flagship in Chengdu, China.

To commemorate the milestone, Tiffany & Co. hosted a ribbon-cutting ceremony at the boutique with Anthony Ledru, president and chief executive officer of Tiffany & Co.; Maxence Kinget, president of Tiffany & Co. Greater China, and actress and model Zhang Ziyi.

"Our new Taikoo Li flagship store effortlessly blends Tiffany & Co.'s inventiveness with the unique essence of Chengdu. The store's façade welcomes clients into the world of Tiffany with a captivating diamond-inspired design by architect Hugh Dutton while the interiors pay homage to Chengdu's vibrant culture with unique design elements throughout each floor," Ledru said via email. "As the first triplex flagship in China, the Chengdu Taikoo Li store demonstrates the house's unwavering dedication to the region and offers clients a luxurious atmosphere for discovery and joy."

To celebrate the grand opening, Tiffany & Co. designed several one-of-a-kind window displays including an artistic interpretation of Chengdu Renmin Park, showcasing a glimpse into a lush bamboo forest with Jean Schlumberger's Bird on a Rock motif soaring through layers of verdant foliage, while a winding stairway weaves through the trees. All lead to a tranquil pond where Schlumberger's design rests in quiet reflection. According to the brand, the window exemplifies Tiffany & Co.'s creativity and craft while paying homage to Chengdu.

From March 24 to May 25, the flagship will host a capsule from the brand archives, titled "Wonders from the Tiffany Archives." The selection of archival pieces tells the story of the house's nearly 200-year history across three themes: origins, diamonds and Jean Schlumberger.



Jonathan Anderson on the runway during the Loewe Paris spring 2025 show in September.



Amika Mod in Loewe's spring campaign.



Jonathan Anderson's final collection for Loewe fall 2025 at Paris Fashion Week.

Leaving Loewe: Anderson Exits Brand

CONTINUED FROM PAGE 1

Pronza Schouler designers Jack McCollough and Lazaro Hernandez, who in January stepped down from their New York-based label, are widely expected to succeed Anderson at Loewe.

"While reflecting on the last 11 years, I have been lucky enough to be surrounded by people with the imagination, the skills, the tenacity and the resourcefulness to find a way to say 'Yes' to all my wildly ambitious ideas," Anderson said in the statement. "While my chapter draws to a close, Loewe's story will continue for many years to come, and I will look on with pride, watching it continue to grow, the amazing Spanish brand I once called home."

Pascal Lepoivre, chief executive officer of Loewe, expressed her gratitude to Anderson for the "unmatched creativity, passion and dedication that he has given to Loewe. With him as its creative director, the house has risen to new heights with international recognition. The Puzzle bag, celebrating its 10th anniversary, has become a true icon, and the brand codes that he has created, rooted in craft, will live on as his legacy."

Sidney Toledano, a veteran of LVMH Moët Hennessy Louis Vuitton who has been CEO of Christian Dior Couture, head of LVMH Fashion Group, and an adviser to LVMH chief Bernard Arnault, said he has "had the pleasure of working with some of the great artistic directors of recent times, and I consider Jonathan Anderson to be amongst the very best."

"What he has contributed to Loewe goes beyond creativity. He has built a rich and eclectic world with strong foundations in craft which will enable the house to thrive long after his departure," Toledano added.

The development seems to set the stage for a blockbuster European runway season this fall, which will also see the debut of designer Matthieu Blazy at Chanel, of his successor Louise Trotter at Bottega Veneta – and quite possibly the new creative directors at Gucci, Dior and Loewe.

To be sure, Anderson set a high bar at Loewe, transforming a Madrid-based house known mostly for leather goods, gifts and perfumes into a global player

synonymous with daring fashions, quirky collaborations with the likes of Studio Ghibli, and whimsical campaigns, the latest featuring bodybuilders and knights in full armor posing next to models.

His designs for Loewe and his signature brand JW Anderson earned a heap of awards, including the 2022 WWD Honor for Womenswear Designer of the Year, International Designer of the Year Award at the 2023 CFDA Fashion Awards, the Neiman Marcus Award for Creative Impact in the Field of Fashion in 2023 and Designer of the Year at the British Fashion Awards in 2024 and 2023.

Revenues Rose Sevenfold

The designs also helped catapult the scale of the Loewe business, with revenues multiplying by more than seven times over his tenure to approach 2 billion euros, market sources estimate.

A constant throughout Anderson's Loewe tenure has been a focus on craft, which stems from his personal affection for arts and crafts antiques, and his appreciation for weavers and potters.

A longtime collector of ceramics and wood-turning pieces, the designer established the Loewe Foundation Craft Prize in 2016. Its 2025 edition attracted more than 4,500 applications from around the world, with a winner to be revealed in Madrid on June 29.

The annual competition pays tribute to Loewe's roots as a leather-making collective and supplier to the Spanish royal crown.

The company was founded in 1846 and acquired in 1996 by LVMH Moët Hennessy Louis Vuitton, which first installed designer Narciso Rodriguez, then José Enrique Oña Sella, and then Stuart Vevers, who exited in 2013 when he moved to Coach.

The same year, LVMH acquired a 46 percent stake in the JW Anderson label and handed Anderson the creative leadership at Loewe.

At the time, LVMH said the designer, then only 29, submitted a brilliant proposal offering a fresh, modern and a new way of looking at Loewe, while respecting its history.

"Luxury ultimately had to fall into the cultural landscape for it to be able to become relevant," Anderson told WWD in a 2023 interview. "The brand is about storytelling. There is a complex language that is being built, but ultimately it is about bringing people on the journey with either something they expect or something they don't expect. I think that's what's nice about Loewe – you cannot pigeonhole it."

"The job of a creative director today is to bring the DNA of the brand to the forefront and make it relevant for the period – not to alter the actual DNA of the brand itself."

Indeed, his makeover of Loewe has been sure-handed and innovative. He initially appropriated '90s-era fashion imagery as present-day ad campaigns; brought an unvarnished, spontaneous spirit to the typically glossy luxury world, and introduced some dramatic store concepts with artistic elements, including Picasso ceramics and Rennie Mackintosh chairs, posing the brand in a broader cultural context.

With his tousled hair, loose crewneck sweaters, jeans – and a cup of coffee seemingly glued to his right hand – the effusive, stern-faced designer resembles a university student forever cramming for exams.

Journalists relish his post-show, stream-of-consciousness musings, during which he shares a tumble of historical and artistic references that somehow add up to very original, compelling fashions.

While some designers chase viral moments via stunts or the right celebrity affiliations, Anderson creates fireworks in effusive, sharply executed design ideas, both for Loewe and his JW Anderson

brand, which has a slightly younger, more irreverent spirit.

Simmering under the surface of both brands are references to art and surrealism, plus sly commentary about the perils of technology, social media and our estrangement from nature.

In recent years, Anderson has described his Loewe as "stripped back," "primal," "reduced" and "blunt."

Meanwhile, he has earned a reputation for handbags – headlined by the perennially popular Puzzle bag, and more recently the Flamenco and Squeeze models – and eye-catching shoes with birthday candles, bars of soap, nail polish bottles, short-stemmed roses, broken eggs or squashed balloons serving as heels.

Born in Northern Ireland in 1984, Anderson studied menswear at the London College of Fashion, graduating in 2005 and going on to work in visual merchandising at Prada under Manuela Pavesi. He consulted for several brands before launching JW Anderson in 2008.

He quickly attracted attention for provocative and androgynous designs such as frilly Bermuda shorts and bandeau tops for men. And his womenswear shows quickly became the most sought-after ticket of London Fashion Week.

At the root of everything he does is daring.

"For me, fashion is exciting, and it should be exciting whether you get it wrong or right," he told WWD in a 2015 interview. "If you do generic things, you know, after a while, brands or designers become stagnated. You have to be slightly uncomfortable with what you're doing, and you have to be able to try to find moments of newness."

Vendors Vent Over Saks' Payment Strategy

CONTINUED FROM PAGE 1

The Saks Fifth Avenue flagship in Manhattan.



The entire Saks Global retail portfolio – Neiman Marcus, Bergdorf Goodman and Saks Fifth Avenue – is now on the same payment terms.

Saks also disclosed it's cutting its vendor count by 25 percent, including those voluntarily leaving and those Saks cuts from the matrix. Some vendors saying goodbye have wondered whether they will be paid for past shipments. But Saks Global in a statement told WWD, "Saks Global is committed to fulfilling all of our obligations to both current and past partners."

Saks also told WWD that it is "actively engaging in conversations with our brand partners, so that we can build lasting relationships that are beneficial for both us and them. Saks Global is well positioned to be a strong partner to brands over the long term, and we look forward to bringing stability to the U.S. luxury multi-brand industry."

Last Thursday morning, Marc Metrick, chairman and chief executive officer of Saks Global, held a one-hour online meeting with about 50 members of the Council of Fashion Designers of America to address the concerns, among them, the impact of the extended payment schedule on wholesalers and marketplace vendors and emerging chargebacks.

The situation with Saks compounds what vendors have been worried about for some time – the rising costs of borrowing for operations and conducting business; upcoming tariffs squeezing margins, and the possibility that the U.S. economy plunges into recession, impacting already soft consumer discretionary spending.

Then there's the state of the Saks Fifth Avenue business, which last year was not good. WWD has learned that Saks Fifth Avenue sales were down 14 percent in

the fourth quarter, and down 11 percent for all of 2024. Part of the problem was significantly lower inventories.

But Saks Global officials are adamant that the \$2.7 billion Saks takeover of the Neiman Marcus Group, finalized last December, will strengthen the retail banners and increase liquidity. The company is currently burning through cash, but working to cut \$500 million in annual costs, and plans a hookup with Amazon, the details to be revealed at a later date.

To close the Neiman's deal, Saks Global, led by executive chairman Richard Baker, pulled together some creative financing involving Amazon, as well as Salesforce, G-III and Authentic Brands Group. Saks also secured a \$2.2 billion bond.

Some vendors have an inside line on the business. G-III Apparel Group – parent to Donna Karan, DKNY, Karl Lagerfeld and Vilebrequin – also invested in Saks Global as it bought Neiman's. G-III "has a confidence level in the business acumen of Marc Metrick and Richard Baker," said Morris Goldfarb, G-III chairman and CEO. "We're close to it. We have visibility on what we need to have visibility on. We don't have a decision-making responsibility investment. It's relatively small, certainly insignificant to Saks and for us it's an investment that's manageable, gives us advantages and we believe is important for the future of this company."

Does that investment translate into prominent space for Donna Karan or other G-III brands at Saks Global? "We have to earn that space," Goldfarb said. "Do we get the buyers and merchants to visit and view it? Yes. We'd be disappointed if we didn't have maybe a preferred seat in the theater showing our wares, but (there's) no influence on how it's bought...They have

good product. They have good vendors, and there's got to be greater clarity as to how their vendors are treated," Goldfarb said. "I believe that there's a desire in the management and the equity holders of Saks to make the pain as minimal as possible for their vendor base so they can sustain a creative business and support what Saks needs."

Luca Lisandrone, CEO of Brunello Cucinelli, told analysts on a conference call that he met with Saks management for lunch and sees "no big challenges...The truth is that at times, they want to maybe review and re-discuss payment terms and

so on and so forth," Lisandrone said. "But frankly, there's no problem there. And the projects they are embarking on are really relevant."

Jeff Abrams, founder and CEO of Rails, a women's contemporary brand, said: "There are a lot of moving parts with this merger and shipping them is a bit of a challenge right now [for everyone]. Pending your status as a brand and where you are financially, you have to weigh your relationship and connection to the customer with your current financial situation.

"For Rails, Saks and Neiman's have been longtime partners and have helped us connect with a lot of contemporary shoppers," Abrams said. "We're trying to figure out, through this transition period, how can we be good partners to Saks and Neiman's. Can we continue to grow our business and look at this as an opportunity to actually gain market share?"

Rails works with a factor, Hilldun, and upcoming shipments will be factored. "We would like to continue shipping to both... We are carrying a fair amount of receivables," Abrams said, though he added, "Most accounts always have some level of aging balance.

"We've tried to be thoughtful to continue to allow (Saks Global) to have newness without getting too much open balance," Abrams said. "Our hope is that the 90-day payment period does not become a permanent situation. That would be very hard for a lot of brands."

He said Rails is "not shipping blindly. We're talking to Saks and Neiman's and figuring out if we can get paid for the older invoices so we can continue to ship. Are there ways we can reduce some of the risks of future shipments, and make sure we're on a good cadence? We're trying to be thoughtful but not lose our momentum."

One chief financial officer, who requested anonymity, described Saks' longer payment terms as "robbing Peter to pay Paul" since the setup helps Saks Global build a cash reserve that will help cover its back bills. That, in a sense, has vendors financing payments back to themselves.

There are arguments that while the sector has evolved significantly, the way vendors get paid hasn't. Saks often sits on merchandise for weeks and weeks before it gets sold, leaving the retailer holding the financial bag for a long time. But that doesn't fit in all cases, as in when brands drop-ship e-commerce orders placed on Saks.

"It's really, really bad when you don't get paid for drop-shipping," said the CFO, whose company is owed money from Saks. ▶

Marc Metrick



Morris Goldfarb



"I'm not planning on that money. If we get it, it's great."

About three years ago, Alison Diboll launched Gabriella Rossetti, a New York-based, sustainable, on-demand manufacturer of plus-size women's fashions ranging in price from \$189 for a sleeveless silk shell to \$1,100 coats. When an online order comes in, the material for the garment is cut and sewn and quickly prepared for shipment to the customer, thereby avoiding excess inventory, she said.

Diboll, the CEO, characterized her collection as "attainable luxury" and said her products are listed on GabriellaRossetti.com, Nordstrom.com, Bloomingdales.com, and Saks.com.

Diboll said difficulties getting paid by Saks began in the summer of 2023 after launching on Saks.com in March 2023. At one point, she hadn't been paid for nine months until late 2024 after she went "directly to the CEO," she said. "Otherwise I do not believe we would have been paid at all since June.

"When we first onboarded with Saks, we were misclassified on their merchant side alongside wholesale brands," leading to financial burdens. "However, we are not a wholesale brand. We operate as consignment drop-ship," or marketplace model. "This has created financial and operational challenges that should not exist for a business structured like ours."

She said that for marketplace brands there's a different onboarding process at Saks than a wholesale brand, and marketplace vendors get paid digitally, which is faster and more efficient than cutting and sending out checks to vendors wholesaling to Saks, though Saks said all payments will be made through wire/ACH at the earliest date commercially possible, thereby "taking significant friction out of our processes." Diboll said she's been trying to transition onto Saks' marketplace platform.

She recalled hearing Saks executives on a conference call with vendors in August 2024 give assurances that at the close of the Saks deal to buy Neiman Marcus, which happened last December, Saks would return to normal operations. "If anything, the situation is getting worse," Diboll claimed. She said she hasn't received a payment since last November.

She also claimed that Saks has not been shipping back customer returns. "This is equally damaging as not being paid. As a sustainable manufacturer, we want to resell things that haven't been worn." Months ago, she was told Saks was conducting a warehouse inventory so they couldn't ship anything back, though there was also speculation Saks held back goods to increase its valuation to help get financing for the Neiman's deal.

"We have really reduced the amount of product that we will sell through Saks, which is what many brands have done," Diboll said. "Saks is absolutely creating hardship for us and many other brands, but because of our on-demand, sustainable model, we are able to be more flexible. There's less up-front capital required," compared to brands engaged in wholesaling. "And we are diversifying our sales channels," Diboll added. "We have to protect our financial interests from a company that wasn't paying or shipping back our returns. We are going to be OK."

Diboll said she is raising seed money to grow her business, and that the Saks situation doesn't make it any easier. "There are some investor concerns, but the good news is that more sophisticated investors understand that reduced sales are a temporary situation...I see more brands reaching out to one another to share tactics. I've been doing that myself. Shared knowledge is power. I would love brands to help each other move through this."



Alison Diboll



Plus-size fashions from Gabriella Rossetti



Jeff Abrams

Asked why she sticks with Saks, Diboll said, "It's because of our customer — a plus-size woman who has been largely marginalized by the fashion industry." But Saks, she acknowledged, "has cultivated a strong plus-size customer base."

Other vendors stick with Saks Global for other reasons. Selling at Saks, Neiman's or Bergdorf's is good exposure for a brand and adds prestige, and potentially significant sales volume. There are also few alternatives in the U.S. There's Bloomingdale's, Nordstrom, and some high-end independent fashion stores across the country, which could capitalize on the strain in vendor-Saks Global relations. Many brands can't afford to open their own stores or ship abroad.

One European luxury designer said: "There's a feeling of disappointment at how very little respect Saks has for their vendors. We are getting paid — but it's taking four to six months which makes shipping new orders tricky... Our liabilities have increased now that Neiman's is part of Saks Global, and we cannot get insurance for either one."

One executive at a designer company selling all three retailers said more than \$1 million is owed on an ongoing basis. "Managing cash has become our full-time job unfortunately. It's about constantly calling, negotiating, and waiting for payments. We finally signed on with Hilldun, which partially approved Saks with a hefty surcharge," the executive said. "The industry is really running the risk

of turning the luxury fashion ecosystem into one where only big brands with deep pockets can thrive. Independent designers are the ones that bring innovation and diversity to our industry. If they're being squeezed, they may hesitate to take risks to focus on sell-throughs."

One New York designer that does business with Saks, Neiman's and Bergdorf's is trying to focus more on markets that are "robust, growing and paying on time" in Asia and the Middle East.

Another designer said his company continues to sell to all three retailers but "we are very scared about what could potentially happen." Currently, his company is owed 700,000 euros and has orders for pre-fall and fall merchandise worth another 500,000 euros, he said. The orders will require pre-financing, he said. "By some time in July, we will be owed 1.2 million" euros.

The designer said the last payment received from Saks was the end of December. It was six months old. Slow payments from Saks started about 20 months ago, he said. Neiman Marcus, however, was paying within 30 days until the end of last year.

He said planning business based on the new Saks Global payment schedule makes it tough to sustain his business. The company has to take out bank loans at 7 percent interest. "We have no other choice. We don't like the situation at all. We need the quantities [they order] for our production minimums. It's a very difficult situation."

Already, the financial strain of the situation could be too much for some vendors. "The bigger businesses can have the privilege to wait," said one contemporary vendor. "Factors need to support the smaller brands. The factor should step up and offer relief to smaller brands."

The CEO of a men's brand selling Neiman's and Saks said Saks "has made some effort to pay, but a ridiculously low amount versus what they owe us. It's nowhere near where it should be." He felt the new 90-day payment terms "was a real shocker," he said.

Nevertheless, he continues to ship to both nameplates because they remain important to his business. "And vendors who chose not to ship have a hard time getting back in" to the retailers, he said.

Another menswear CEO said, "We sell to both Saks and Neiman's. Neiman's is actually the bigger business for us and we are very concerned about the payment terms but we have received assurances that we will be paid on time. We have been given a schedule and are receiving payments on the schedule they provided. We speak to each other often. We are thinking long term, and when this hurdle is over we want to be positioned for growth with Saks Global."

Ronny Kobo, a contemporary designer, said: "I trust very much in the merger that Saks Global has built. I think that Saks Global will bring a lot of innovative changes in the way we do business in the major retail space. I'm excited to see what the future holds. I'm optimistic. I feel that change in the retail space has to happen because we have seen so many majors go out of business the past 10 years."

She feels this merger will be a success. "There's too much invested in it. My take is not to kiss my business farewell, but change is needed to have an industry that works right."

While she wouldn't comment on whether Saks has paid her, she did say she's been in worse situations, citing Intermix, which closed many of its stores, and Barneys New York, which liquidated. She said they never stated a date when late payments would resume.

Neal Brown, who cofounded Amsale with his late wife Amsale Abera, said, "Saks has been a great partner. We're fortunate to have had a multidecade relationship with both Saks and Neiman Marcus. We're very fortunate to be working with Hilldun, which is a very sophisticated financial partner that handles our receivables. That has helped us through this challenging time. In a way, we see the success of the Saks and Neiman's merger as important to the industry as a whole. We have tremendous empathy for the challenges that Marc and his team are facing."

As for the current timing of the payments, Brown said, "We're happy that Hilldun is helping us manage the timing of the payments so that we can keep our orders flowing." ■

FASHION

Balmain to Stage Fashion Show at Tampa Art Museum



Here and right:
Backstage at
Balmain, spring 2025.

- The European luxury house's spring 2025 collection will be on the runway at the fundraiser.

BY ROSEMARY FEITELBERG

No one needs reminding that fashion and art go hand-in-hand, but the Tampa Art Museum is about to make that even clearer with a Balmain fashion show.

For its signature fundraising event "City: Fashion+Art+Culture" on March 29, the museum will present a runway show



featuring the European luxury house's spring 2025 collection. The event, which is the museum's 14th annual one, will benefit the museum's educational programs.

The museum connected with Balmain via the event's co-chairs Enrique Crespo, Allison Guimard and Debra Williams, with Crespo, an interior designer, being key, according to its director of marketing and communications Nina Contreras Womeldurf. Four hundred guests are expected at this year's runway show, which will be staged on the museum's south terrace, which overlooks downtown Tampa and the Curtis Hixon waterfront park and the Hillsborough River.

Tickets start at \$500 and there are sponsorship opportunities for those who want a VIP experience and a front-row seat. The top-level sponsorship is \$75,000 for a presenting sponsor, which includes multiple tickets, access to a VIP hour and reserved front-row seats. Balmain, which

has signed up as a sponsor at the \$50,000 level, will not be receiving any proceeds from the ticket sales as the event is solely a fundraiser, Womeldurf said. The museum expects to raise about \$200,000 with all of the proceeds going to its arts education programs.

Sponsors of the upcoming event were invited to a Balmain trunk show that was held recently at the Stovall House, a private club in Tampa, and a second trunk show that will be open to all ticketed guests is being planned in the area. The runway looks will include styles with intricate embellishments like complex pearl patterns, pictures and portraits, including some creations that required hundreds of thousands of beads and weeks of embroidery. Coinciding with the launch of Les Éternels de Balmain, a collection of eight fragrances, last fall's spring show featured glittering embroideries of lipstick-ed mouths and red manicures

on evening columns, sculptural cocktail dresses, jumpsuits and cropped jackets with jutting pagoda shoulders. Balmain's creative director Olivier Rousteing told WWD last fall that he wanted to "include the beauty world into the fashion world, and I believe that that's going to be a really strong twist for the future."

Although Rousteing is not expected at the show, he and other members of the Balmain team relayed their ideas for the runway show, Womeldurf said. Ticket holders will enjoy an after party with Balmain representatives from the U.S. in attendance and they will receive a curated gift bag from Balmain at the end of the night. "The biggest challenge for us is how to scale this show because it is opening our doors to new audiences and it can also pave the way for future 'City: Fashion+Art+Culture' events," Womeldurf said.

Balmain has no shortage of fans or followers, given the luxury house's 12.3 million Instagram followers and Rousteing's 9.9 million followers on his own Instagram page.

Thanks to this month's show being a Balmain one, the museum has already lined up a designer for next year's show, she said. "We're not making any announcements so that Balmain is getting all of the attention. It is something that we will announce later this year."

Originally started as the Tampa Museum of Fine Arts in 1920, the Tampa Art Museum is now housed in the 66,000-square-foot Cornelia Corbett Center building that was designed by San Francisco architect Stanley Saitowitz. Womeldurf said, "We're just excited that Balmain chose Tampa Bay. We think it is a good reflection of the growth that we've seen in our area, and the diversity of talent that the Tampa Bay area is cultivating. One of the nice things about this is it is putting a spotlight on the whole region for us."

FASHION

Liberty Fetes 150th Anniversary

- The British heritage retailer kicked off the celebration with a dinner and a product selection curated by editor Leith Clark.

BY TIANWEI ZHANG

British upscale department store Liberty kicked off its 150th anniversary this week with a product selection curated by stylist and editor Leith Clark.

Reinforcing Liberty's curatorial approach to retail, some 150 pieces were chosen by Clark from brands including Jonathan Adler, Fornasetti, Diptyque, Max Mara, Erdem, Le Double J, Loewe Fragrance, Commune, and exclusive pieces from Cece Jewellery, Foundrae and Liberty Interiors.

These pieces are showcased through a window display featuring larger-than-life animals and foliage inspired by the carvings found throughout the Liberty store. At the heart of the showcase is the purplish kiosk located in the central atrium. It highlights Liberty's latest silk scarf collections and the latest issue of

Violet Book, edited by Clark.

The retailer said the project is not only a key part of Liberty's anniversary celebrations but also signals a longer-term strategy of deepening Liberty's role as "a tastemaker in the global luxury space."

The video player is currently playing an ad.

"For 150 years, Liberty has been a sanctuary for the creative and the curious. This project is a love letter to the designers, makers and artisans who have shaped Liberty's identity and to those who will define its future," Clark said.

To celebrate the launch, Clark hosted an intimate dinner with live music by singer-songwriter Alison Sudol in Liberty's East Gallery on Thursday night, with guests including Rosamund Pike, Lucy Boynton, Erdem Moralioğlu, Keira Knightley, Emma Summerton, Lisa Eldridge and Katherine Waterston.

The 150th anniversary will continue throughout the year. Liberty said there will be more curated exhibitions, immersive installations, exclusive products, and collaborations with museums, artists, design institutions



Rosamund Pike,
Leith Clark and
Keira Knightley at
the Liberty 150th
anniversary dinner.

and international events.

At the heart of this milestone is the exhibition "I Am. We Are. Liberty." Running from May 9 in the Regent Street

flagship, it aims to offer visitors a glimpse into the Liberty print archive. It will then sail to Japan and appear at Expo 2025 Osaka in August.

WWD

BACKSTAGE

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BUSINESS

Fueling Alisha Palmowski's Formula 1 Dreams

• The new Red Bull Racing Pepe Jeans Academy Programme driver in F1 Academy chatted with WWD about women in motorsports and her Formula 1 aspirations after ringing the Nasdaq bell.

BY KANIK TALWAR

On Wednesday morning, Alisha Palmowski, the 2025 Red Bull Racing Pepe Jeans F1 Academy driver, rang the opening Nasdaq bell alongside Rokt's chief commercial officer, Elizabeth Buchanan. The duo was honored as part of Women's History Month and to advocate for women in STEM and motorsports, two fields that are dominated by men.

This is a continuation of Rokt's partnership with Red Bull Racing Pepe Jeans Academy Programme; last year, they announced their partnership and support of Hamda Al Qubaisi, who also rang the Nasdaq bell. Rokt's collaboration with Red Bull and its academy program is more than just racing. The e-commerce technology company highlights the women engineers at Oracle Red Bull and their contributions to the team in its "Driven Beyond Limits" video series. The videos shed light on women in all aspects of motorsports, break down barriers within STEM and racing and inspire the next generation.

"Rokt remains committed to fostering diversity in motorsports and STEM through its partnership with Oracle Red Bull Racing," said Buchanan. "By continuing this partnership, Rokt ensures that female talent – both on and off the track – has meaningful opportunities for growth and visibility in motorsports. Real diversity isn't a one-time campaign – it's a long-term commitment. By continuing our commitment beyond a single season or campaign, we ensure that female athletes



Red Bull's 2025 F1 Academy driver Alisha Palmowski and Rokt's Elizabeth Buchanan ring the opening Nasdaq bell.

and engineers receive consistent support, rather than momentary attention."

Palmowski, an 18-year-old British motorsports driver, started her karting career in 2015 and has achieved the junior vice champion title twice in the Daniel Riccardo Series for 2020 and 2021 and was vice champion of the GB4 Championship; she also made her F1 Academy debut in Qatar as a wild card entry – finishing fifth in the first race.

Calling her joining Red Bull Academy Programme a "life changing opportunity," Palmowski told WWD after the bell ceremony that she's still speechless when talking about it and calls it "a dream come true" – especially given that Red Bull boasts the reigning champion Max Verstappen. Palmowski has already met and spent time with Verstappen and also sat with the Red Bull table at the F175 event live launch.

With the F1 Academy's season underway later this month (coinciding with the Formula 1 calendar), Palmowski is most excited to get the racing underway in

Shanghai and to race down the Sin City strip in Las Vegas for the championship's last race.

One of the challenges women face in motorsports is a lack of representation, which F1 Academy is tackling – Palmowski said all the aspects involved with motorsport beyond drivers such as engineers, mechanics or media are lacking in gender diversity. While she hasn't personally experienced being treated differently for being a woman, Palmowski noted that she's one of the fortunate ones; others can't say the same.

"When girls and women see it, they can be it," said Buchanan. "Representation unleashes possibility. Representation matters year-round because visibility leads to unleashing the dreams of possibilities for girls everywhere. When girls and women see role models in business, sports and technology, it shows them that they belong in those spaces."

Buchanan went on to explain that Palmowski embodies the commitment to talent, perseverance and breaking barriers

in motorsport that Rokt shares. With supporting women drivers like Palmowski, Rokt said it's using its partnership to create more opportunities for women in racing.

"It's a matter of when, not if we will get a [woman become a] Formula 1 driver," emphasized Palmowski.

Palmowski cites Susie Wolff as an inspiring figure; many drivers see her as a beacon of hope for being one of the most recent women involved with the sport and for her role in spearheading the F1 Academy initiative as managing director.

Motorsports continue to be an expensive sport, with progression to higher levels requiring more money to offset the funds required to compete – making fighting for sponsorships of major companies for people without familial financial backing all the more crucial. "It's an opportunity that doesn't come around every day and it's not available to me without the support of these guys," said Palmowski.

Rokt's partnership with the Red Bull Racing Pepe Jeans Academy Programme will allow Palmowski to solely focus on competing and to reach her full potential and achieve victories. "Beyond financial support, we're also working to increase visibility and create a platform for female drivers, making them more attractive to future sponsors and partners. This kind of sustained investment is what creates lasting change – not just for one driver, but for the next generation of women in motorsports."

The opportunity in F1 Academy is not one Palmowski will be wasting; she said that the Red Bull Academy Programme backing will afford her the chance to showcase her skills, further move up the ladder and eventually become a Formula 1 driver – the dream that many motorsport drivers growing up are hoping they can achieve.

"We're not just here to race. We're here to make noise and drive change for the next generation in motorsport," said Palmowski.

BUSINESS

January Digital Launches Branch For E-comm Brands

• January Growth aims to drive e-commerce success with expert media, AI tools and strategic resources for high-growth brands.

BY ARTHUR ZACZKIEWICZ

January Digital said it has launched January Growth, which the company described as "a specialized division of January Digital designed to fuel fast-growing e-commerce brands."

The company said while it has been incubating its growth product for the past year with high-growth brands such as Josie Maran and T3 Micro, "the agency is now extending the initiative to all brands." This company branch offers the market "expert performance media management, powered by their proprietary Mikey AI and

analytics platform, and backed by January Digital's full-service agency planning, analytics and strategic resources."

January Digital said in its initial work with Josie Maran, January Growth helped to drive nearly a 150 percent year-over-year increase in the brand's return on ad spend.

Josie Maran, founder and chief executive officer of Josie Maran, said teaming with January Digital's Growth team "has been transformational. Their expertise and collaborative approach have refined our strategy, enabling us to share our mission of creating luxury beauty products that are good for people and the planet with a broader audience. We look forward to continued growth with a team that truly understands our vision."

Vic Drabicky, CEO of January Digital, sounding like a proud parent, said, "I'm thrilled to finally share January Growth

with the rest of the world. We have put together an incredible team and set of technologies – I'm excited to see all the great things we accomplish for brands."

The company said January Growth is its latest expansion as it rides a steady growth trajectory. "In addition to adding clients like Interstate Batteries, Sakara and Amika, the agency was recently recognized as an AdAge Best Place to Work Inc. Magazine Best Workplace in America, and has added several awards for campaign performance and strategy."

On the consultancy side, January Digital offers audience strategy and development, customer experience, loyalty and retention strategy and benchmarking, brand building and positioning, content and creative strategy, social, partnership and influencer marketing strategy, omnichannel marketing audit and strategy, marketing budget and creative process optimizations, marketing operations, hiring oversight and in-house consulting, competitive trends and industry insights and marketing analytics and dashboard strategy, among others.

Earlier this year Brooklyn-based hair care brand Amika said that, as it gears up for continued growth, it would make January Digital its media agency of record. Amika, whose dry shampoo is the number one dry shampoo in the U.S. prestige

market, is sold at Sephora and Amazon – along with its website. For Amika, the decision to partner with January Digital allows for a consolidation of media efforts which was previously split between three different agencies.

Aside from Amika, January Digital's client roster includes Steve Madden, Carhartt, Kendra Scott, and A.L.C.

Josie Maran





Twiggy's Happy Life Traced in New Sadie Frost Documentary

Frost is on a '60s streak, following up her documentary on designer Mary Quant with a film about the freckle-faced teenage modeling sensation. BY SAMANTHA CONTI



LONDON – In an age of feel-bad stories, between the tariffs, the wars and the toxic politics, Sadie Frost has a feel-good tale to tell with her latest film, “Twiggy,” about the model who helped define '60s youth culture, and went on to become an award-winning actress, singer, dancer – and a dame in Queen Elizabeth’s 2019 New Year Honors list.

Frost’s film about Lesley Hornby, the freckle-faced working class girl from north London, is mostly sunshine and flowers and – shockingly – there isn’t any sex, drugs, rock ‘n’ roll, or any other kind of scandal.

Given Twiggy’s heyday, and the fact that she was a teenager when she hit the big time, it’s nothing short of miraculous that she emerged successful, serene and still eager to sing, dance and model into her golden years.

The film is the portrait of a lady who’s living a good life. “She wakes up happy,” says Leigh Lawson, Twiggy’s actor husband of nearly 40 years, in the film, while friend Dustin Hoffman adds that “the success never altered her in any way. She is who she is.”

There is even more adulation from Twiggy’s peers, friends and admirers from across the generations, ranging from Joanna Lumley and Zandra Rhodes to Brooke Shields, Sienna Miller, Stella McCartney, Erin O’Connor and Poppy Delevingne.

Paul McCartney and Biba founder Barbara Hulanicki also feature, as does Tommy Tune, the dancer, theater director and choreographer who gave Twiggy the role in the Gershwin musical “My One and Only” on Broadway. The role would earn her a Tony nomination in 1983.

Describing their rehearsals, the colorful 6’6”-tall Tune says in his Texas twang, “We were just bones on elastic. She was a twig, and I was a stick.”

Twiggy’s interesting, but unblemished, life presented a challenge for Frost, who came up with the idea for “Twiggy” after making “Quant,” a documentary about

Mary Quant, the designer and symbol of Swinging '60s London who popularized the miniskirt.

“She’s really inspiring and has had an amazing life, and sometimes that’s harder than if you’re telling a story about Marianne Faithfull or Anita Pallenberg who’ve done these crazy things. It was a challenge to do a film that was technically very solid as well as being uplifting and celebratory,” says Frost in an interview.

So she decided to look at Twiggy as “a survivor, as someone who kept things positive, and who didn’t get sucked up by the industry.”

In the film, Frost also highlights the class and gender barriers that Twiggy was able to break with her working class London accent, and looks that Stella McCartney describes as “blurring the lines between male and female.”

The film also focuses on the challenges that Twiggy herself had to face – the sexism, patronizing treatment from older men, and body shaming.

In one archive clip, then up-and-coming comedian Woody Allen asks the high school dropout Twiggy to name her favorite philosopher. To her credit, she flips the question right back at him – but he’s unable to give her a straight answer. Looking back, Twiggy says she was so nervous during that interview that she was sitting on her hands, and trying her hardest not to cry.

It was one of many cringe moments in her early career. Male interviewers suggested that she was a bad influence on young girls in Europe who were starving themselves in order to look like her, and asked her opinion about “the bust” being back in fashion.

“I was blamed for being too thin – but I didn’t diet. I was just young and skinny,” says Twiggy, who is now 75 years old. She certainly wasn’t the only skinny teen on the block. Food rationing in the U.K. only ended in 1954, when Twiggy was 5 years



Twiggy and Sadie Frost



A still from the film “Twiggy,” directed by Sadie Frost.

old, and her generation lived on simple, plain home cooking.

“You see these talk show hosts asking for her measurements, and talking about her weight and what she looks like rather than what she’s achieved – and this is right after she’s won the two Golden Globes,” for her role in Ken Russell’s 1972 film “The Boyfriend,” says Frost.

“I’ve been in the industry myself, so I really felt it was important to highlight those things, and for young women to see how things have changed, even though we’ve still got a long way to go. It was a real passion for me to make these films,” says Frost, an actress, clothing entrepreneur, producer and director.

Patriarchy aside, the film is full of joy, and a visual history of London’s youthquake.

Viewers see Twiggy applying her distinctive black eyelashes (three sets on top, and painted spikes on the bottom) that mimicked those of the rag doll in her bedroom. They also get to watch how the famous London stylist Leonard Lewis, and the colorist Daniel Galvin, give Twiggy her signature boyish blond bob.

There is fashion galore, starting with the sweet Fair Isle sweater that Twiggy wears in the famous Barry Lategan test shot which led the British newspaper Daily Express to dub her the “Face of ‘66.” There are also the exotic, romantic Biba creations that she loved so much, and the numerous minidresses, bright, opaque tights and low-heeled shoes that all screamed youth.

Music plays a big part, too, with Twiggy (and her entire family) in ecstasy when they discover that David Bowie has mentioned her name in the song “Drive-In Saturday” from his 1973 album “Aladdin Sane.”

She also recalls, many years later, Paul McCartney making her and Lawson a

vegetarian feast of a breakfast and then picking up his guitar and serenading them with a performance of “Blackbird” right there at the table.

Only part of the film focuses on Twiggy as a teenage modeling sensation. Frost says she enjoyed reminding everyone how much the model actually achieved once she ceased to become a symbol of '60s London.

Twiggy went on to marry twice, and had her daughter, Carly Witney, in 1978, with her first husband, Michael Witney. An alcoholic, Witney died of a heart attack when Carly was young, and Twiggy would later fall in love with Lawson.

As the years passed, she pursued acting, singing and dancing and appeared on Broadway and in the West End. Latterly, she has featured in fashion shoots, campaigns for brands including Marks & Spencer and Charlotte Tilbury, and created her own line for HSN called Twiggy London.

“There’s a vast number of things that people had forgotten,” says Frost. “Twiggy was an international star – and she was funny – she was even on ‘The Muppet Show.’ Her humility is amazing, she’s grounded, and she’s not got a hoity-toity bone in her body.”

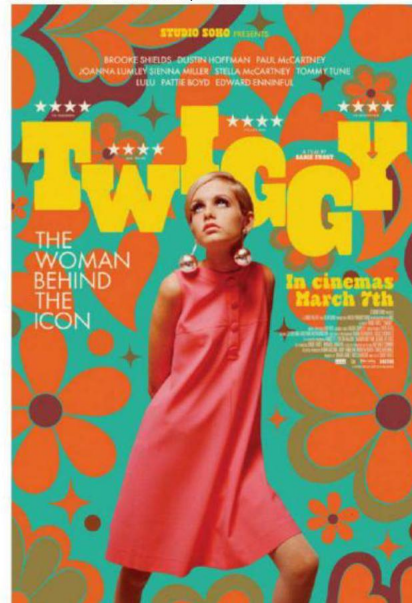
“She also taught herself to do everything. Can you imagine being 15 or 16, becoming the most famous model in the world, and then learning to act and sing and dance? She had such a strength of character, and nothing seemed to faze her,” Frost adds.

Twiggy managed to strike a work-life balance throughout her life, and it has paid rich dividends.

“Family life has always taken precedence over work,” she says at the end of the film, and her family loves her right back.

At one point, Lawson says they’ve been together for 38 years, and he’s hoping they have as many more together, while Carly tells her mother how much she loves her, and blows her kisses – just like Twiggy’s millions of fans did decades ago.

The poster for “Twiggy,” directed by Sadie Frost and distributed by Studio Soho.



Fashion Scoops



Next Up?

Does the Mugler fashion house have its eye on fashion designer Miguel Castro Freitas?

According to market sources, Mugler has held talks with Freitas to join the brand, owned since 2019 by French beauty giant L'Oréal, and best known for its popular fragrances Angel and Alien.

The likelihood of a contract, and his exact role, could not immediately be learned.

Freitas has a varied résumé, having held senior design roles at Sportmax, Dries Van Noten, and Christian Dior Couture, according to sources.

A 2004 graduate of Central Saint Martins, Freitas worked at Julie Verhoeven, YSL, Givenchy and Lanvin earlier in his career.

Mugler officials could not be reached for comment.

WWD reported on Feb. 5 that Mugler and Casey Cadwallader, its artistic director for the past eight years, would likely part ways.

Signaling what appears to be a time of transition, Mugler was not on the calendar for Paris Fashion Week, which wound up its nine-day run on March 11.

An American who joined Mugler from Acne Studios, Cadwallader oversaw the evolution of the fashion brand founded by Thierry Mugler from the theatrics of its early days to a new definition of brand codes on what celebrating the body could mean.

Before Cadwallader, David Koma, Nicola Formichetti and Rosemary Rodriguez also designed Mugler, synonymous with sharp tailoring, hourglass silhouettes and a futuristic sheen.

Mugler's previous owner Groupe Clarins ceased its money-losing ready-to-wear business in 2003, and then revived it again in 2008. Founder Thierry Mugler died in 2022 at age 73.

— MILES SOCHA

Choosing Brody

Monos has snagged Oscar winner Adrien Brody to be the face of its new aluminum collection.

The travel and lifestyle brand has tapped the actor, who won the Best Actor award at the 2025 Academy Awards for his role as a Holocaust survivor in "The Brutalist," to star in the ads for the hard-shell luggage line.

In the campaign, Brody travels through the landscape in Tangier, Morocco, with his aluminum collection. Mexico City-based filmmaker and photographer Alexis Gomez chronicled Brody's travels through the city as he meets villagers, absorbs the sounds and explores its historic sights.

"Growing up in New York — a city full of diversity and unexpected encounters — ignited a thirst for adventure," Brody said. "I often find myself on location in different places

while working on films, which is exciting; I love to explore, to travel, to get lost and find my way. Traveling reminds me that borders are irrelevant, no matter how different cultures or people may seem, we're all just people living our unique stories."

Victor Tam, cofounder of Monos, said Brody "perfectly reflects" the brand's values of "authenticity and timeless style. His unique perspective and undeniable charm make him the ideal ambassador for our brand. His influence and deep connection with his audience will not only elevate the collection but also deepen the Monos experience, creating a lasting impact on our community."

The campaign will run on Monos's social channels as well as out-of-home and digital marketing globally.

The aluminum collection is available in four styles: Carry-on Plus (\$665), Check-In Medium (\$725), Check-in Large (\$755) and a Trunk (\$775), all in three colorways: black, golf or silver. Each piece is reinforced with riveted aluminum corner guards, TSA-accepted combination latch locks, a telescopic trolley handle, soft release side handle, ergonomic bottom grab handle and 360-degree spinning wheels. The interior features a new quilted taffeta lining in black, embossed with the brand's signature dot pattern.

The collection will be available beginning Monday on the company's



Carmen Busquets and Gabriela Hearst

e-commerce site and at its stores in Toronto and Vancouver.

— JEAN E. PALMIERI

Latin Flair

A sun-drenched Paris Fashion Week took on a Latin flair as Venezuelan entrepreneur and philanthropist Carmen Busquets gathered industry fixtures and friends for a cocktail honoring Latin America's rich creative scene.

Delphine Arnault; Mytheresa's Michael Kliger, and Ian Sielecki, ambassador of Argentine in France, mingled over bite-sized empanadas and Champagne with designers including Gabriela Hearst and Esteban Cortazar, but also Vetements' Guram Gvasalia.

Busquets' soirees are a regular occurrence during show season, but it's the first time it came formally billed as a celebration of "the powerful voices of Latin America's creative community."

"I felt it was important

to establish during [Paris] Fashion Week a party that always includes voices that are perceived as a minority," she said. "Because they aren't a minority, it's quite a majority."

At a moment where divisions are on the rise, Busquets felt the world could learn from the region.

"We are bold about who we are. We don't apologize about it, we are very much colorful, loud and bold," she continued. "We have given to fashion a little boldness... pride in who we are but in a way that [doesn't feel] exclusive. We are completely inclusive about everybody. In Latin America, we love everybody, we love variety, we love spice."

And Constanza Cavalli Etro, who cofounded the biannual Latin American Fashion Awards with Silvia Arguello in 2023, wouldn't disagree.

"It's time for Latin America to be heard, and there's a lot of Latin American diaspora all over the world, and nobody thought about uniting them and celebrating them," she said.

The showcase, which hands out gongs to the best brands and designers but also fashion filmmakers, stylists and makeup artists, will be holding its second edition in November.

Willy Chavarria's January show in Paris read as a positive sign, said Mexican designer Patricio Campillo, who was a semifinalist of the 2024 LVMH Prize for Young Designers.

"What he's doing, is just relevant and it's interesting," he said. "I think it's also the first time that Latinos have had a voice because we've had many talented Latino designers before — Carolina Herrera, Maria Cornejo — but their references were more European, they were not referencing or recontextualizing their own culture."

For those already present on the international scene, like Achaval's cofounders Sofia Achaval de Montaigu and Lucila Sperber, there's a keen awareness of the challenges.

"We're ambassadors of [Argentinian] talent in the world, so we are very proud to celebrate this and to be able to show what is best for us in Argentina [translated] for the modern woman, for international women," said Achaval de Montaigu. "Our identity is what we think is the most beautiful part of our country."

"Speaking about 'our roots' is too theoretical," added Sperber. "But when you have a product you can touch and you can feel, and you make it desirable, it's a way of gaining that path [to present]."

But their efforts are recognized abroad — and at home.

"Creators like Sophia and Lucía [of Achaval] display not only the potential of the Argentine economy and creativity but also the power of Argentinian tradition — they mix both dimensions really well," Sielecki said. "We need more innovators, more entrepreneurs like them."

— LILY TEMPLETON ▶



Prada Rong Zhai in downtown Shanghai.

Dining Chez Prada

Prada's first stand-alone dining space in Asia is set to unveil at Rong Zhai, its restored historical mansion and art space in downtown Shanghai.

Named Mi Shang, which translates to "be obsessed with" in Chinese, the café and restaurant project was conceived by the renowned Hong Kong director Wong Kar Wai.

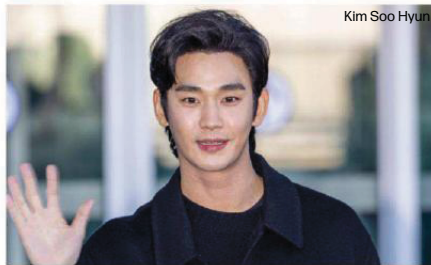
Wong drew inspiration from the philatelic concept of tête-bêche – two identical stamps linked together, with one flipped upside down – for the restaurant logo, while his cinematic style influenced its interior decor.

The interior design not only evokes scenes from Wong's iconic films, such as "In the Mood For Love" and "Happy Together," but also uses mirrors and contrasts – a cinematic device now synonymous with Wong – to strike a balance between diverse cultural and visual references, according to Prada.

"The idea of reflection, adjacency, and correspondence hints at the intersection of two great cultures, connecting Milan and Shanghai in a visual dialogue that is both sophisticated and unique," said Prada in a statement.

"Building on the success of Prada's partnership with filmmaker Wes Anderson to create Bar Luce at Fondazione Prada in Milan, the Mi Shang Prada Rong Zhai project stands as a testament to the brand's ongoing commitment to foster artistic conversations and practices," the statement added.

Located on the second floor of the four-story Rong Zhai, the Prada eatery will offer an all-day café service alongside a fine dining experience. The yet-to-be-unveiled menu will feature breakfast, lunch, afternoon tea, dinner, and evening cocktails. Its fine-dining offerings will focus on Italian cuisine inspired by Chinese flavors.



Kim Soo Hyun

The café and the restaurant are set to open on March 31 with hours of 10 a.m. to 10 p.m. daily. Reservations will be open from noon on March 29 via the eatery's WeChat Mini Program.

To celebrate the launch, Prada will host a cocktail reception on March 28 at the restored mansion.

It is not the first time that Prada has partnered with the famous film director.

Wong first linked with Prada last year for a capsule collection that recreated several looks from his hit TV series "Blossoms Shanghai." The collaboration was more than three years in the making, when Wong's team first reached out to Prada to pull items for the filming. – DENNI HU

Meanwhile, Cutting Ties...

Prada has severed ties with South Korean actor Kim Soo Hyun, who is at the center of a quickly evolving controversy following the suicide of Kim Sae-ron, an actress he was romantically involved with.

"It has been mutually decided to end the collaboration between Prada and Kim Soo Hyun," Prada said in a brief statement.

The 37-year-old actor was named a Prada brand ambassador in January and attended the brand's fall 2025 men's ready-to-wear runway show in Milan.

The K-drama star, known for his roles in "Dream High" and "Moon Embracing the Sun," counts more than 20 million fans on Instagram.

Kim Soo Hyun's reputation and fame took

a dramatic hit this week when Hoverlab, a South Korean news commentary site on YouTube, claimed that the actor and Kim Sae-ron had been in a six-year relationship since the female Kim was 15 years old. To back up the claims, Hoverlab released photos showing Kim Soo Hyun kissing Kim Sae-ron on the cheek. The livestreamed programs attracted almost 4 million views on YouTube.

Kim Sae-ron, who began her career as a child actor, went on to gain industry recognition with her roles in films such as "The Man From Nowhere" and "The Neighbors."

Her promising career took a turn in 2022 after a drunk driving incident, after which she struggled to find jobs and retreated from the public eye.

Kim Sae-ron's last role was in the Netflix series "Bloodhounds." However, her cameo has been edited out in the aftermath of the DUI conviction.

According to Hoverlab reports, Kim Sae-ron had to pay a 700 million won, or \$481,000, fine to compensate affected parties after the accident, which she allegedly borrowed from Gold Medalist. However, she was allegedly unable to repay the amount and faced mounting pressure from the agency, which happened to be the cofounded by Kim Soo Hyun and his cousin.

Hoverlab reports that Kim Sae-ron allegedly reached out to Kim Soo Hyun in March 2024, hoping to postpone the payment date. However, the actor did not respond to her plea for help, according to a screenshot of the message that Hoverlab obtained from Kim Sae-ron's family.

Last month, she was found dead at her home. She was 24 years old and police ruled her death as suicide.

Gold Medalist, which also manages Kim Soo Hyun, initially issued a statement firmly refuting the claims and vowed to take "the strongest possible legal action against those who spread lies." However, backlash against Kim Soo Hyun torpedoed as netizens discovered that Kim Soo Hyun was attending G-Dragon's listening party on Feb. 25, which was not long after Kim Sae-ron's death.

Under pressure, the agency followed up with a statement admitting that the two were in a consensual relationship "from the summer of 2019 to the fall of 2020 after she became a legal adult," read the statement.

The statement added that Kim Soo Hyun had shown signs of "severe psychological distress" due to the accusations.

"Kim has suffered extreme confusion due to claims blaming him for the actress's sudden death. People with cameras have also been loitering around his residence, adding to the psychological pressure," the agency said.

The controversy involving Kim Soo Hyun has put over a dozen brands he represents in a difficult position as they risk potential consumer backlash.

In the last few days, brands such as the bakery chain Tous Les Jours, the supermarket chain Homeplus, and the sportswear company K2 Korea pulled ads of the actor from its official channels. – D.H.

The Party Goes On

Fashion month and awards season may officially be over, but fear not: there's always something new to celebrate. And in case anyone was already missing Paris just two days after the conclusion of Paris Fashion Week, Louis Vuitton gave the New York crowd a reason to get back on the party scene.

The fashion house hosted a dinner for its newly launched bag silhouette, the Biker Bag, at the Hotel Chelsea on Thursday night. Nicolas Ghesquière unveiled the accessory on the women's runway last fall, and the bag recently launched in stores for spring.

Guests including Selah Marley, Lauren Santo Domingo, Sarah Hoover, Jennifer Fisher, Charlotte Groeneveld, Sophia Roe, Beverly Nguyen, Quil Lemons, June Ambrose, Ella

Rubin and more already had the bag in hand, styled with scarves and charms to add a personal touch. Isabella Massenet, back on DJ duty, had her Biker Bag propped next to her DJ deck. Nearby, an LV-branded wooden bookcase, which doubled as a photo backdrop, was filled with various sizes and colorways of the bag alongside a selection of Louis Vuitton coffee table books.

The room was relaxed ahead of the seated dinner, as guests swapped fashion week stories over Ruinart Champagne cocktails. Conversation flowed into dinner, where the crowd discovered another accessory waiting for them: a luggage tag, ready for the next trip. – KRISTEN TAUER

Longer License

Coach and Interparfums SA have extended their fragrance license until June 30, 2031.

The worldwide license for the U.S. leather goods brand was initially signed in 2015 and meant to last until June 30, 2026.

Due essentially to the successful launches of the Coach and Coach Dreams men's and women's lines, Coach fragrance sales rose from less than 10 million euros in 2015 to almost 190 million euros last year.

"In less than 10 years, we have succeeded in building a legitimate and coherent fragrance offering based on a high-quality brand name recognized for both its image and its products," Philippe Benacín, chairman and chief executive officer of Interparfums SA, said in a statement Friday.

"We are extremely ambitious and confident in the brand's continuing growth in the short, medium

and long term, especially driven by its gender complementarity, with equal popularity for men's and women's fragrances," he continued.

Interparfums said two new flankers for the Coach line are to be introduced this year.

"This marks continued pursuit of worldwide development for the brand in the perfumes sector," Interparfums said in the statement.

In 2024, Interparfums SA's net profit reached 129.9 million euros on sales of 880.5 million euros, each up 10 percent on-year.

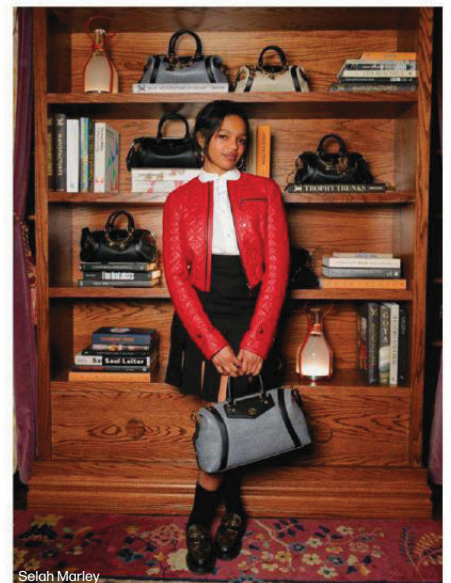
Alongside Coach, the company's portfolio of fragrance brands includes Boucheron, Jimmy Choo, Karl Lagerfeld, Lacoste, Lanvin, Moncler, Montblanc and Van Cleef and Arpels. Interparfums owns the Rochas fragrance and fashion brand.

Interparfums SA has inked a fragrance license with Off-White, which is effective on Jan. 1, 2026.

Interparfums SA is the subsidiary of Interparfums Inc. It is 72 percent owned by the New York-based company. – JENNIFER WEIL ▶



Coach Dreams Moonlight



Selah Marley



The Retori pop-up space at Harrods.

First Chapter

Retori is marking the retail debut of its first collection with a range of activations, including a pop-up installation at Harrods.

Founded in 2024 by creative director Salma Rachid and centered on dialogues with a diverse community of artists that each season inform its collections, the brand presented its debut women's and men's ready-to-wear lineup last September during Milan Fashion Week.

Dubbed Chapter 01, it was the result of the first two dialogues with African American textile artist

Diedrick Brackens and El Salvador-born painter Daniella Portillo resulting in a sophisticated and functional wardrobe cut from gentle silhouettes.

The range is now landing on the London department store's first floor with a selection of women's pieces. The pop-up space featuring Art Deco-inspired displays with a metal frame and textured glasswork runs through the end of the month.

In addition to Harrods, the brand has linked with Istanbul department store Beymen, recently hosting a lunch with premium clients attended by Rachid, as well as Berlin's multibrand fashion mecca Lou & the Finches, which opened an apartment-style pop-up

to showcase the Retori collection. In Dallas and Tokyo the brand teamed with Stanley Korshak and Takashimaya, respectively.

Hinged on a storytelling-driven proposition, Retori was launched last year by Alsara Investment Group, the luxury group established in 2017 which includes fashion and outerwear brand Khrisjoy; design venture Fromm; eyewear company Akoni; investor Bidayat; Egypt-based jewelry brand Azza Fahmy; accessories label Okhtein, and Flyroom. The group is also reviving the label of Walter Albini, one of the founders of Italy's ready-to-wear.

— MARTINO CARRERA



Pop Mart pop-up inside Harrods.

Down In Nashville

American Eagle is setting up a Denim Deli pop-up in Nashville, designed to bring AE's signature denim to life in a fresh, hyper-local and interactive way.

From March 21-22, on Nashville's 12 South, the Denim Deli will be set up, with custom sandwiches from local favorite Mitchell Deli. Chase Stokes will be there for on-site fan engagement, and there will be an open mic session throughout the two days for anyone who wants to get on stage. A partnership with Red Light Management, a local Nashville management company, will bring local artists to the event, with a special performance at 1 p.m. on March 21 with musician Abby Anderson.

Four different sandwiches will be available for consumers, including one called The Chase Stokes. Saint James Iced Teas will be served alongside the sandwiches.

The pop-up, at 2501 12th Avenue South, will feature a fully customized space with branding on everything from the backdrop of the deli to the ketchup holders, napkins and sandwich wrappers. There will also be a personalized denim customization bar, where guests can customize an AE denim tote with patches. There will also be surprise giveaways and

AE swag. Special items will be available for giveaway exclusively at the event including AE gift cards, discounts, and surprise merchandise signed by Stokes.

"We've seen firsthand how in-person experiences drive brand love, business and strengthen our connection with the current and next generation of AE shoppers. We first dipped our toes in the food category last year with a denim cafe pop-up in Austin, and now we're stepping it up with the first-ever AE Denim Deli in Nashville. The creativity, energy, deep musical roots and collegiate ties of Nashville make for the perfect recipe. Nashville is currently the only stop we have planned for the Denim Deli, but if our customer is asking for more, we'll continue to pop up wherever they are," said Craig Brommers, chief marketing officer of American Eagle.

— LISA LOCKWOOD

Labubu Fever

Harrods is now selling Labubu, one of the hottest bag charms in the world of fashion, following the opening Friday of an eight-week Pop Mart pop-up.

Diehard fans of the fluffy figurine with a grin of spikey teeth formed a long queue outside the store before opening hours, hoping to purchase rare Labubu models and meet their creator, Kasing Lung.

They came wearing designer bags accessorized with Labubu toys, dressed in stylish miniature outfits. Some even brought giant-size plush models to meet Lung.

After meeting fans in the pop-up, Lung came up to the newly opened, appointment-only Harrods penthouse to interact with VICs and celebrities, including Olivia Attwood and stylist Harry Lambert.

On Saturday, Lung hosted another signing with Perfect Magazine at Dover Street Market London.

Some 100 customers who won the raffle for a limited edition Labubu black and pink figurine also formed a long line outside the retailer. They brought their own Labubu collections for him to sign. Some even brought their pets dressed in Labubu-appropriate attire to meet Lung.

In fashion, the fluffy figurine, part of the China-based toymaker Pop Mart's The Monsters collection, is riding on the burgeoning bag charm trend and counts a string of pop stars like Lisa, Rihanna, and Dua Lipa, and even Thai royals, as fans.

The Monsters range, created by Lung, includes Labubu, first designed in 2015, as well as other characters: Zimomo, Spooky, Tycoon and Pato. Lung signed a licensing agreement with Pop Mart in 2019.

Just like most of Pop Mart's popular toy ranges, the mischievous-looking Labubu is being sold as a plush toy, a mega-size collectible, and in a blind box, meaning the customer receives a random product from a themed series. It often includes standard styles that are revealed on the packaging and hidden styles that are highly regarded among collectors.

The Harrods pop-up will be Pop Mart's seventh branch in London. For eight weeks, the store will be stocked with exclusive Labubu collectibles, special gifts, and hot products. Those who purchase a blind box item during the opening period will be able to enter a raffle for a chance to purchase a limited edition, U.K., exclusive Zimomo figurine.

As part of the artist's European trip, Lung will also attend meet-and-greets in Paris and Amsterdam in the coming days.

— TIANWEI ZHANG ▶



A rendering of American Eagle's Denim Deli in Nashville.



Mercedes-Benz's class of "Class of Creators."

Creative Class

Mercedes-Benz made a hurrah for its latest car launch, the CLA in Rome.

The German automotive brand took over Villa Miani with a host of stars including Romeo Beckham, Camilla Cabello, Central Cee, Ice Spice, Mimi Keene and Evan Mock.

At the event Mercedes-Benz announced its new "Class of Creators" project, where rapper Ice Spice; interior designer Gustaf Westman; fashion designer and artist Colm Dillane, otherwise known as KidSuper; gaming platform League of Legends and the toy car brand Hot Wheels would be producing "visions and content inspired by the all-new CLA as a creative platform."

The collaborations will be rolled out throughout the year during various events.

Guests were serenaded by South African singer Tyla, who performed some of her hit tracks including "Water."

"Rome has an incredible history of culture, art and design, and it is the perfect place for us to reveal our all-new CLA. This new CLA is the cleverest car we've ever made and sets new standards for now and into the future," said Bettina Fetzer, vice president of Mercedes-Benz's digital and communications arm.

Ola Kaelenius, chief executive officer of Mercedes-Benz Group AG, said that the premiere of the new CLA car in Rome was as "iconic and timeless as Mercedes-Benz — was more than just another

car launch. It marks the beginning of a new era for Mercedes-Benz and for our customers: The CLA will be the most efficient and the most intelligent Mercedes we've ever made."

She added that the one-liter car is for the "electric age — and at the same time will also be available as a highly efficient hybrid version. It is the first in a series of new models we're adding to the Mercedes-Benz family."

— HIKMAT MOHAMMED

More Marimekko

The venerable Finnish textiles, apparel and home furnishings brand Marimekko that has endeared the Japanese market with its lively prints, opened its fourth Tokyo store Friday.

The new shop Marimekko Hibiya opened on the third floor of the popular Tokyo Midtown Hibiya retail space.

For the occasion, Hibiya is hosting the exclusive Japan prelaunch of the collaboration with Swedish-born, London-based artist Petra Börner. To celebrate the opening, a special fabric bag was released in a limited edition and will be sold exclusively at the new store.

Last year the company told WWD that its goal is to further expand its footprint internationally and has its sights set on the U.S. and Asia-Pacific markets, along with Scandinavia, to help it reach its goals.

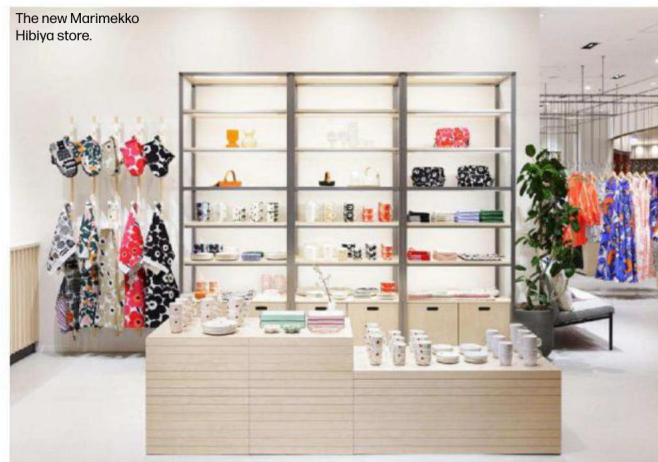
In an interview at the company's SoHo store, Tiina Alahuhta-Kasko, president and chief executive officer

of Marimekko, said in 2023 net sales grew 5 percent to 174.1 million euros with international sales rising 10 percent. Operating profit for the year rose 4 percent to 31.4 million euros. In contrast, net sales in Finland, the company's largest market, only managed to inch up 1 percent.

The collaboration with Swedish-born, London-based Börner is part of the brand's Marimekko Artist Series platform that invites emerging and established artists to collaborate on limited-edition capsule collections that it says "pushes the boundaries of printmaking."

"Her vivid, charismatic artwork captures the dualities of flowers — hope and despair, gloom and bloom," the firm, founded in 1951, said of Börner. The collection will be available for the rest of the world in stores and online March 21.

In Tokyo, the Finnish design brand is already



Gordon Ramsay

present in the Omotesando area, Isetan's Shinjuku flagship and Musashino-City.

Tokyo Midtown Hibiya originally bowed in 2018 and encompasses retail, entertainment, office and green space. It's centrally located, a short walk from both Ginza and the Imperial Palace, and just steps from the Peninsula Tokyo and the Imperial Hotel, which is a popular destination for locals and tourists alike.

— SOFIA CELESTE

Fashion And Food

Gordon Ramsay Restaurants has become the British Fashion Council's first hospitality patron. While perhaps a seemingly unexpected partnership, like the restaurant's beef Wellington, great fashion moments can be good enough to eat.

"Gordon Ramsay Restaurants has always been about celebrating British culture, pushing boundaries and championing talent, much like the British Fashion Council," said Andy Wenlock, Gordon Ramsay Restaurants' chief executive officer.

In the partnership, Gordon Ramsay Restaurants will cater dining experiences at British Fashion Council events, including ones over London Fashion Week.

"We are incredibly proud to be the BFC's first hospitality patron and excited to see how this relationship evolves," he continued.

Caroline Rush, the British Fashion Council's outgoing chief executive, echoed his sentiment.

"This collaboration reflects British excellence, bringing together two industries that thrive on innovation, craftsmanship and creativity. This intersection of fashion and food also offers exciting opportunities to enhance our events and initiatives," she added.

During London Fashion Week in February, the BFC went all-out on championing British designers and culture. London's mayor, Sadiq Khan, even came out to open the British Fashion Council's three-day pop-up store on Regent Street, which he described as "arguably the best street in Europe."

Khan, who also attended the Harris Reed show, said he wants to increase government support of the British fashion industry at the opening.

"We've got to persuade the new government of how important fashion is to our economy nationally. Fashion contributes 64 billion pounds. Half of that comes from London, but it's also who we are," he said.

— VIOLET GOLDSTONE