

WWD

Fashion. Beauty. Business.

Suing Shein

Tapestry Inc.'s Coach brand is seeking a jury trial against the Chinese e-commerce giant for alleged trademark infringement.

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Dealing with Trump

Far from a boom, fashion and retail dealmaking in the Age of Trump has slowed so far due to the uncertain economic climate.

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Film Fan

Alexandre Mattiussi, founder of Ami Paris, has signed on to be the main sponsor of the top prize at Cannes Critics' Week.

Page 14

Savage Chic

WWD's legendary publisher John B. Fairchild called the '80s' fashionable set "Chic Savages" – and they are back, at least style-wise, with a vengeance for fall 2025. Designers in New York, Milan and Paris showed an over-the-top elegance that shouted rather than whispered, as seen here in this look from McQueen by Seán McGirr. *For more on the trend, see pages 6 to 11.*

PHOTOGRAPH BY DOMINIQUE MAÏTRE



BUSINESS

Tapestry Files Suit Against Shein

- Like its chief fast-fashion rival Temu, Shein is facing multiple cases of trademark infringement by companies and artists.

BY ROSEMARY FEITELBERG

Tapestry's Coach has filed a suit against the fast-fashion specialist Shein for trademark counterfeiting, federal trademark infringement, false advertising and unfair competition.

The 30-page complaint was filed on Thursday in the U.S. District Court in the Central District of California by Tapestry Inc., Coach Services Inc. and Coach IP Holdings against Zoetop Business Co. and Shein U.S. Services. A juried trial is being sought.

The suit alleges that Shein used commerce marks that are "identical or substantially indistinguishable or confusingly similar to Coach trademarks in connection with the sale, distribution and/or advertising" of the alleged counterfeit products.

The allegations include that when one searches for "coach" on Shein's e-commerce site, there is "no indication" that any of the products originated from a third-party seller. When a shopper selects "what appears to be legitimate 'Coach' product for purchase, the third-party

seller's information is so small and inconspicuous that the shopper could "reasonably believe" that Shein was the seller with title or possession of the product.

Attorneys for Tapestry and Coach did not respond immediately Tuesday afternoon to requests for comment, nor did an attorney for Shein. Representatives at both companies also had not returned media requests as of Tuesday afternoon.

Designer dupes and fake fashion items are an ongoing issue for major brands. Nearly seven in 10 consumers were deceived into buying counterfeit products online at least once in 2023, according to research by Michigan State University's College of Communication Arts and Sciences. Less than two years ago, the U.S. Congress passed the Integrity, Notification and Fairness in Online Retail Marketplaces for Consumers Act to better inform consumers about third-party sellers and to reduce the number of fake and stolen goods that are sold online.

The complaint features multiple pages with photographs of the alleged counterfeit Coach products including tote bags, handbags, shoes, hats and purses. Tapestry alleges that Shein made, marketed and sold knockoff items that used the Coach name, logos, hardware and signature "C" designs. The products highlighted in the legal complaint were



An authentic Coach handbag.

items that were sold through Shein's marketplace platform, which allows third-party users to post product listings.

Describing the "world of Chinese marketplaces" as a bit like the wild west, Neil Saunders, managing director for retail at GlobalData, said "it is hardly surprising that Tapestry wants to use the law as a taming influence. The complaint is legitimate inasmuch as Coach dupes are sold on Shein, and it's almost impossible for the consumer to understand exactly what they're buying. That's detrimental to the Coach brand."

While it remains to be seen how the courts "interpret the technicalities of the

law as the goods are sold by third parties rather than directly by Shein," Saunders said, "Coach is trying to hold Shein fully liable. If they win, it will be a big victory for brands and will force Shein to take tough action on dupes and counterfeits."

Like its archrival in the fast-fashion sector Temu, Shein is facing multiple suits that have been brought forward by established brands and little-known artists for trademark infringement and counterfeit goods. The Tapestry-Shein legal action comes at a time when President Donald Trump's administration is trying to stop ultra-cheap imports from entering the U.S. without tariffs.

BUSINESS

Panerai Names Emmanuel Perrin CEO

- The seasoned executive will succeed Jean-Marc Pontroué on April 1.

BY LILY TEMPLETON

PARIS — Panerai has named Emmanuel Perrin its new chief executive officer, effective April 1.

He will take over from Jean-Marc Pontroué, who held the position since 2018 and revealed his departure from the Compagnie Financière Richemont-owned company on Monday in an Instagram post.

"It is with excitement and a deep sense of responsibility that I take the baton handed from Jean-Marc and the teams that have contributed to the development of Panerai to this day," Perrin said in a statement announcing his new position. "I am looking forward to being of service to the maison, its colleagues, its clients, its partners and the Paneristi [community] worldwide."

Perrin, who will report to Richemont CEO Nicolas Bos in his new role, has been head of its specialist watchmakers at group level since 2017, overseeing brands including A. Lange & Söhne, IWC Schaffhausen, Jaeger-LeCoultre, Piaget, Roger Dubuis and Vacheron Constantin.

The incoming executive counts some 33 years of experience within Richemont.

Prior to heading the specialist watchmakers, Perrin was Cartier's executive vice president of sales, international commercial director, and prior to that, served for more than four years as Cartier North America's president and CEO. He joined the jeweler in 2010



Emmanuel Perrin

from its stablemate Van Cleef & Arpels, where he had spent almost nine years in executive roles.

Perrin also served as the president of the Fondation de la Haute Horlogerie, the organizing body of the Watches

and Wonders fair.

Meanwhile, Pontroué is expected to leave Richemont after "a distinguished 25-year tenure with the group," the watchmaking company said.

It lauded the departing executive's

"pivotal role in shaping Panerai's strategy and global presence, following his leadership positions at Montblanc and Roger Dubuis."

His future plans could not immediately be learned.

BUSINESS

Fashion Dealmaking in the Age of Trump



Donald Trump

● Tariffs and consumer spending worries are bringing a chill to the retail and fashion acquisitions market.

BY EVAN CLARK

Dealmakers are an optimistic bunch – it probably helps when you’re betting millions or even billions of dollars on a single acquisition.

But even taking that into account, bankers, advisers and would-be buyers came into 2025 feeling pretty good after a couple of slow years.

That optimism is being tested now that President Donald Trump has unleashed a series of trade wars that are threatening to tangle supply chains and rattling consumers.

Some deals are moving ahead slowly, with strategic acquirers more likely to press on than financial players. But much is on hold.

“Bankers have told us that they had deals they were bringing to market in the first quarter,” said Frank Petraglia, U.S. head of consumer and retail deal advisory and strategy at KPMG. “They did the work, they put the books together. Our private equity clients told us in December and January they had the books [detailing the financials of a company set to be sold] all ready. They were expecting those books to turn into diligence in the first quarter and

deals getting signed around now.

“That hasn’t materialized,” he said. “This is a really difficult environment to sell a business in.”

It’s been a sudden change as the set up for the market was pretty good coming into the year.

Inflation and interest rates were both down, consumers were holding steady, there was pent-up demand in the deal market and Trump was expected to sweep back into Washington as president and, in his own chaotic way, push for deregulation and business-friendly tax cuts.

“That’s where we were on Christmas morning with mistletoe in our dreams,” Petraglia said. “We came in feeling pretty bullish about where the M&A activity was going to be.”

The year also started out with a promising flurry of dealmaking.

Stella McCartney bought out LVMH Moët Hennessy Louis Vuitton’s stake in her brand; Acon Investments and SB360 Capital Partners snapped up True Religion; P180 acquired Vince Holdings; Marquee Brands bought Laura Ashley, and more.

But the bullishness was also tinged with some uncertainty.

“It was hard to decipher coming out of the election cycle what actually the administration was going to do, versus say, versus plan, versus execute in the first 30, 60, 90 days,” Petraglia said. “Where we find ourselves today is with a less bullish

“It was hard to decipher coming out of the election cycle what actually the administration was going to do, versus say, versus plan, versus execute in the first 30, 60, 90 days.”

FRANK PETRAGLIA, KPMG

have recently declined to rule out a recession as he remakes the economy.

That change of tone, and efforts to dramatically downsize the federal government, have set the consumer on edge. Consumer confidence has fallen by 22 percent since December, according to the University of Michigan’s Surveys of Consumers.

So in the short term, it’s harder for businesses to see what demand will be with consumers so skittish. And in the long term, it’s harder to see what the costs of tariffs will be.

That confuses all the algorithms experts use to value companies.

“Nobody knows what’s going to happen,” Petraglia said. “There are management teams that believe this sort of blows over and there’s a whole lot of noise that eventually will go away. There’s another group of management teams that are activating around, ‘How am I going to mitigate my margin erosion if my cost structure increases.’”

The result is a period of wait and see, with some signs of dealmaking.

Brand management firm WHP Global offered to take Guess Inc. private on Monday in a deal that would value the company at just over \$750 million. And on Tuesday, Beyond Inc. said it would sell 75 percent of Zulily to Lyons Trading Co. for \$5 million, a quick turn considering Beyond bought the brand for \$4.5 million a year ago.

The deals that seem more likely to go through are strategic in nature – where one company buys another with the same kind of business – since both buyer and seller are feeling the same kind of pain.

Investment banker William Susman, managing director of consumer, retail and e-commerce at Cascadia Capital, said: “We are actively working on late-stage transactions with two industries companies – both have strategic buyers. Conversations are moving forward, but it helps that both parties are in the same position. They understand each other’s challenges.”

Susman said he’s advising even companies with strong performances lately to wait out the uncertainty for now.

“The dust will settle,” he said. “But it’s a very large assumption that the dust will settle quickly. The administration is showing no sign of listening to CEOs who have repeatedly said, ‘Much of our decision-making is on hold.’”

prognostication for 2025 M&A.”

While Trump was seen as a friend to big business in his first term, this time through he’s become a warrior for complete economic transformation. China, Mexico, Canada and Europe have all been swept up in U.S. trade wars, ostensibly intended to rebuild the American manufacturing base.

Although many economists and experts argue against either Trump’s vision of the future or his approach to getting there, everyone agrees that he’s pushing much harder and is more organized around his vision for America this time through.

But where Trump promised immediate economic improvements on the campaign trail, he has now pivoted and is acknowledging there would be a transition period. The president and his advisers



Iris Law for Guess Jeans.

BUSINESS

How True Religion Aims to Reach \$1 Billion in Volume

● CEO Michael Buckley says the brand is generating double-digit sales gains and robust profits despite Americans slowing their spending amid inflation and the rising costs of living.

BY DAVID MOIN

True Religion, the denim, sportswear and accessories brand distinguished by its “Super T” stitch, is striving for \$1 billion in annual sales in three to five years, and is about halfway there.

The business, which executives see reaching \$450 million in volume this year, is driven by focused marketing and merchandising centered on hip-hop and rap performers and sports figures; showy logos; moderate prices; promotions, and edgier styles – think Super T miniskirts and short shorts; slouchy, baggy men’s jeans, and often form-fitting midriff-baring women’s outfits.

True Religion’s target “urban casual” male and female demographic, with a \$65,000 average household income, struggles to make ends meet in the current economy, yet according to its chief executive officer Michael Buckley, they’re still shopping the brand.

“We look at our numbers every day and I’m blown away,” Buckley told WWD. “I think our e-comm is up 35 percent year-to-date. That wasn’t the plan. Our customer is still spending. We talk to other people out there. We talk to our own retailers, and we know we’re selling better than other brands.”

“We know our customer. We know what their interests are and what product they want,” Buckley added. “We know how to market to them with people that are relevant today, performers like Megan Thee Stallion, Brazilian pop star Anitta, Chief Keef, 2 Chainz, and YG,” the rapper who chants “Own Your True,” the brand’s mantra in a campaign launched Friday.

“We have a lot of professional athletes as well that are behind the brand,” Buckley said. “So from a marketing perspective, we know how to [attract] this customer.” He said the marketing effort has stepped up since Kristen D’Arcy became True Religion’s first chief marketing officer in July 2023, after previously working at PacSun, American Eagle Outfitters and Ralph Lauren.

For spring and the weeks ahead, there’s an emphasis on new colors like pinks and oranges, baggy and cargo jeans, camo looks, crystal embellishments, logos, “spicy” shorts, baby Ts and athleisure sets, among other styles.

In the following Q&A, Buckley discusses goals and statistics of the brand, why it’s a digital-first label and True Religion’s acquisition last January by ACON Investments private equity and SB360 Capital Partners, a Schottenstein affiliate.

WWD: What prompted the sale of the business?

Michael Buckley: The business has performed incredibly well over the last five years. It was time for (the owners) to monetize their investment. They were in it for a long time – six, seven years. Now you’ve got some very sophisticated investors that see the potential of this brand.

WWD: Do you see them taking an active role and working with you?

M.B.: It’s more of an advisory capacity. They’re very smart people. They’re not



Anitta in True Religion short shorts.

cramping anything on us, but if they could help us on the distribution side, sourcing side, international side, or retail, we’ll listen to their advice. They’re very smart people but we have a management team that runs the business.

WWD: Are they putting more money into the business than previous investors, and creating a larger capital budget?

M.B.: We’re very well-funded today. We generate a lot of cash.

WWD: Do you formulate a new three- or five-year business plan as a result of the acquisition?

M.B.: We’ve been running a five-year plan, and we update it every year.

WWD: What do you see as the brand’s potential?

M.B.: We think this business can get to a billion dollars over the next three to five years. Jeans is a \$15 billion market (in the U.S.) and the apparel categories we’re going after represent \$150 billion of revenue. Our databases are approaching 10 million people. We have either their email or cell phone number or they’re in our loyalty program. They have our app, you know. But we’re going after this much bigger market, a 120-million-person addressable market. The fact that we only have 10 million means that there’s so much ocean out there for us

to continue to grow, particularly on a digital side. So the potential for us to be a billion or multibillion-dollar brand is definitely there.

WWD: Why do you consider True Religion a digital-first brand?

M.B.: We’ve done a good job of evolving the business for how you do business today. Fifty-percent of our business is online, almost all of it through TrueReligion.com. That becomes probably 60 percent (over time). We believe in controlling our own destiny. We spend \$35, call it \$40, to acquire a new customer. It’s nothing in the scheme of the lifetime value of a customer, particularly considering our average transaction is \$150.

WWD: What’s the current volume of True Religion?

M.B.: It will be north of \$450 million this year.

WWD: What about brick-and-mortar retailing and wholesaling?

M.B.: Today, we have 55 stores. We’ll probably open another four to five a year. I could open more. A store is capital intensive. We’re spending \$500,000 average just in capex to open a store. It’s a big capital investment. And we have a very large wholesale business in America, 6,000 doors and then another 1,000 wholesale doors outside America.

Michael Buckley



WWD: How is the collection evolving? Any categories being added?

M.B.: Tina Blake came on two and a half years ago and is now senior vice president of men’s and women’s design and brand image. We’ve built out the teams. Women’s is getting back to 50 percent of the business. Long term, it should be 60 percent. That’s just the nature of the apparel business in America... Looking at other brands, like the Guesses and the Tommys, they’re all 60 percent women’s. About 40 percent of our business is jeans today, which is where it should be. We sell “millions” of T-shirts, hoodies, joggers and button-down wovens and dresses and tank tops and light and heavy outerwear. We do leather. We’re in most apparel categories out there. We want to get bigger in sweaters. We do, like, 1 percent in sweaters. We should be doing a couple of percent. We do 2 percent in button-down, wovens. We should be doing 7 percent.

WWD: Where do you stand in beauty?

M.B.: We license those categories and things like that. We license out fragrance, footwear, accessories, kids – businesses we shouldn’t be in, and our licensees do a great job.

WWD: How will True Religion be impacted by the new tariffs?

M.B.: We’re less exposed to the tariff issue in China because we’re in Pakistan, India, Bangladesh, Cambodia, Vietnam and Guatemala. We’re pretty diversified, and we’ll get more diversified. Also, I am not the importer. My suppliers are the ones that import. And we’ve asked them to absorb most of the cost.

WWD: Will True Religion’s prices go up?

M.B.: I wouldn’t say that. The key categories we’re in are going to be similar. Pricing strategies will stay consistent. If we know we can get more for things that are on trend, we’ll push the envelope there because it’s an item that they want, and they’ll pay more. But we do it naturally. It’s not a function of raising our prices because of a tariff. We look at our pricing architecture every year.

WWD: What’s the price range on the collection?

M.B.: Our approximate average unit retail on T-shirts is \$39 and \$79 for jeans. On an end-of-season sale, or friends and family, it could be a \$19 or \$29 T-shirt. Jeans could be \$59, \$69. Super T stitch jeans are an average unit retail price of \$149. We’re at price points where the volume is done in this country. We know that my customers at \$65,000 household income, we know what price they want to pay for every item...We’re promotional, right? But the world is promotional.

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VIRGIL ABLOH™ "POST-MODERN" SCHOLAR
LIM College



RYAN CHEUNG

University of California,
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Last week, FSFs four finalists presented their top-scoring FSF case studies to a panel of industry leaders, listed below, as they compete for the largest FSF Scholarship of \$25,000!

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LORENZO**

Founder and Creative
Director of Fear of God and
FSF Honoree

**AMANDA
SMITH**

Chief Executive Officer
of Fairchild Media and
FSF Board Member

**GABRIELLA
KAREFA-JOHNSON**

Fashion Editor, Stylist,
and Consultant

**KRISTIN
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Chief Marketing Officer
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ERUSHA-HILLEQUE**

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WWD

Tom Ford

SAVAGE CHIC

As fashion moves on from quiet luxury, the fall 2025 collections turned up the volume with an emphasis on glamorous ladylike dressing, statement eveningwear and a good amount of chic excess.

"There was a clear shift toward dressing up, but with a fresh, modern energy that felt relevant and exciting," said Nordstrom's Rickie de Sole.

BY ALEX BADIA



Schiaparelli

Miu Miu and Lacoste photographs by Giovanni Giannoni; Nina Ricci by Dominique Maitre



Miu Miu



Nina Ricci



Lacoste



Sergio Hudson



Marine Serre



Saint Laurent



Erdem



Ulla Johnson



Gucci



Simona Rocha



Aloia



Emporio Armani



Dior



Andreas Kronthaler for Vivienne Westwood





Dries Van Noten



Givenchy



Lanvin



Jil Sander

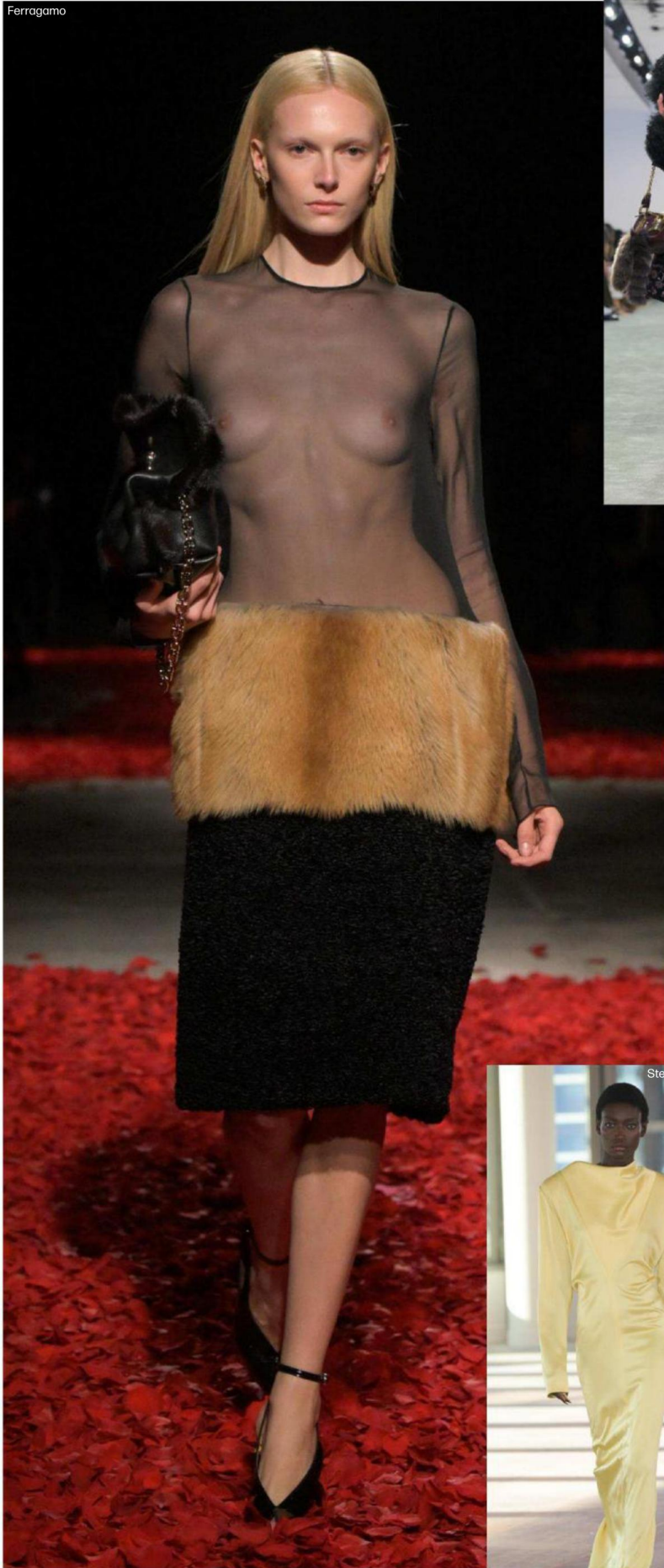


Antonio Marras



Willy Chavarria

Ferragamo



Chloé



Thom Browne

Richard Quinn



Stella McCartney



Khaite



FASHION

Paul Smith Named Guest Designer At Rakuten Fashion Week Tokyo



A Paul Smith store in Japan.

Paul Smith men's, fall 2025.



A Barbour look from Paul Smith men's fall 2025 collection. Smith plans to put the new Barbour looks on his Tokyo runway on Wednesday.



Paul Smith at Claridge's hotel in London, where he designed the 2024 Christmas tree.

- He will showcase his men's and women's fall 2025 collections, which include a lineup of waxed, cow-print coats, part of a new collaboration with Barbour.

BY SAMANTHA CONTI

LONDON — Paul Smith is back in Japan this week as the headline designer at Rakuten Fashion Week Tokyo, showing his fall 2025 men's and women's collections, and promoting a collaboration with Niwaki on specialist Japanese gardening tools.

The fashion week is sponsored by the Tokyo-based tech conglomerate Rakuten. Smith's show, which takes place on Wednesday night at the Tokyo National Museum, is part of Rakuten's "by R" project, which aims to support the Japanese fashion industry.

While he regularly visits Japan for work, Smith said he hasn't staged a show in the country for more than a decade, and he can't wait for the moment.

"We're including women's as well as men's, and there will be around 40 looks in total, plus the new Barbour collection,"

said Smith, who also created an exclusive orchid print based on a photograph by his late father for the occasion.

"Japan's traditional flower is a chrysanthemum, but the other two things you see a lot in Japan are the bonsai tree and the orchid. They're very delicate and minimal, and they definitely fit the Japanese aesthetic," the designer said in an interview shortly before boarding the plane to Tokyo.

The fall men's collection, which Smith presented in Paris in January, was filled with prints based on the elder Smith's color-drenched photographs — and the designer's own doodles — which appeared on matching shirts and ties.

The fall collection also channeled the easy glamour of the young David Bailey and Terence Donovan who often dressed in heavy clothing and layers for outdoor fashion shoots.

That collection featured heritage fabrics that had been tossed in a tumble dryer for a "dry, scruffy, vintage" feel, according to Smith. It also included thornproof fabrics, space-dyed wool, and the Prince of Wales check pattern.

Smith will also be showing his women's collection, which he usually presents in a

showroom, and the 23-piece Paul Smith Loves Barbour collection, which features a Friesian cow print and which lands on shop floors in October.

Ryo Matsumura, senior vice president, managing executive officer, commerce and marketing company, at Rakuten Group,

described Smith's participation in the week as "such a pivotal moment."

He added: "We believe that partnering with world-class brands is the key to boosting the Tokyo fashion scene's presence internationally, and we're excited to see Paul Smith's influence resonate globally, carrying Tokyo's unique style with it. Going forward, Rakuten Fashion is committed to forging an even stronger partnership with the brand."

Japan is like a second home for Smith, whose longtime minority investor and licensing partner is Itochu Corp. Smith has 150 stores in the country, and it's his largest market outside of the U.K., generating 40 percent of business.

He's often greeted like a celebrity, and customers love his cheeky sense of humor, soft tailoring and use of colorful British menswear fabrics.

In a 2020 interview with WWD, Smith said his Japanese business survived for so long because he fully integrated into the country and didn't think of Japan as just another place to make money.

"I was humbled to go to this place called Japan, which in '83 was a place you didn't think you'd ever visit in your life. A lot of the designers who were going there at that

time had very big egos and very big requests about chauffeur-driven cars and first-class travel. I was just fascinated to go," he said.

"I was interested in the culture and food. I didn't moan about jet lag or about working long hours. I went about 100 times or maybe 120 times in the Eighties," Smith added.

During an interview earlier this week, Smith said he'll never forget the faith that Itochu had in him when they first partnered in 1984.

"They trusted me, and trusted the fact that I could open shops and make them work," said Smith, adding that Itochu, one of Japan's largest general trading companies, never asked him to alter his collections or aesthetic to suit the Japanese consumer.

In addition to the show, Smith plans to visit Kyoto to see his store there, and do a series of press appointments with the founder of Niwaki, Jake Hobson. Niwaki, which offers specialist Japanese gardening tools, is based in the U.K. with a store in London.

Smith teamed with Niwaki on a co-branded collaboration that launched last year. The collaboration includes a tri-colored leather tool bag, and secateurs with colored leather wires wrapped around the handles to mimic the Paul Smith signature stripe. The collection also includes scissors and a weeding knife.

"It's a very cool collaboration," said Smith, adding that he and Hobson share a love of "all the wonderful garden tools and beautiful, amazing secateurs for trimming bonsai trees" and other delicate plants and flowers.

MEN'S

Nick Wooster Joins Allen Edmonds as Creative Consultant

● The longtime menswear style setter will help the heritage footwear brand with product and storytelling.

BY JEAN E. PALMIERI

Nick Wooster has worn a lot of hats over the course of his 30-plus year career in fashion. He started out as a buyer and over the years has worked at companies as varied as Barneys New York, Neiman Marcus, Thom Browne and JCPenney.

But despite his long tenure in the industry, he's been focused almost exclusively on men's apparel – until now.

Allen Edmonds, the Wisconsin-based heritage men's shoe brand whose history dates to 1922, has brought Wooster on board as creative consultant.

In his new role Wooster will collaborate closely with the Allen Edmonds team to provide creative direction, insights on product design, and perspective on emerging trends, the company said.

In an interview from Tokyo, where he was attending that city's fashion week, Wooster said he worked with Allen Edmonds about 1½ years ago on a social media program and stayed in touch with the team, including Jay Schmidt, chief executive officer of Caleres, Allen Edmonds' parent. So when they reached out about him taking on a larger role with the brand, he was quick to sign on.

"I have such respect for heritage brands in general, and American heritage brands in particular," Wooster said. "And I haven't worked with a U.S. brand for a while."

He pointed to the fact that Allen



Nick Wooster

Edmonds has a factory in Wisconsin, a merchandising team in St. Louis and a base in New York as advantages.

Wooster said he has worked "tangentially" with some shoe brands over the years and during the height of the pandemic, he did some programs with the British shoe brand Grenson and the Italian shoe company Scarosso. But this new position with Allen Edmonds will allow him to delve more deeply into the footwear arena.

By immersing himself in the shoe side of the business, Wooster said he'll work with Allen Edmonds on products and storytelling and will draw on "all the skills I've had the good fortune to

amass over the past 37 years," to apply his distinct point of view, taste level and understanding of the market to this new role. "I go to Tokyo and Europe twice a year and go to stores constantly. I continue to love stores," he said. "I hope to bring that point of view to Allen Edmonds."

He's already doing his homework. Wooster said he recently walked Micam, one of the industry's leading shoe shows in Milan, and was impressed. "I'd never been to it before and I couldn't believe how huge it was," he said.

Wooster also plans to apply his expertise in men's fashion to Allen Edmonds. He said that much like men's apparel, comfort is paramount to today's footwear customer. Although he doesn't expect guys to stop wearing sneakers, "I believe in the power of boots, sandals and loafers," he said.

Wooster added that much like jeans remain a staple of men's wardrobes, "people won't stop wearing sneakers. That's the thing we associate with comfort, but shoes are just as viable a category. I've been off sneakers for the past five years and I love shoes and boots."

He said the comfort technology that brands such as Allen Edmonds have infused into their products, particularly their soles, should help boost business.

Boots in particular are expected to be popular this fall, Wooster said, and there are opportunities for Allen Edmonds to complement "all the things happening in ready-to-wear," including a trend toward wider and more oversize pants.

"People need things that do triple duty," he said. "Except for formal occasions, there

are very few single-use shoes."

Wooster also pointed to the 50-plus Allen Edmonds stores as opportunities for the company. "In addition to footwear, the network of Allen Edmonds stores has a range of non-shoe product: outerwear, knitwear, bags, small leather goods, socks and belts – both third party and AE branded. So there is an entire universe of dressing a man from head to toe. This is a great way to utilize my experience from the past too."

Although Allen Edmonds has a long history offering comfort technology in dress shoes, in recent years the brand has also partnered with trend-setting apparel brands such as Willy Chavarria to further its reach. For fall, it created the Jalisco, a split-toe derby oxford with a 54 mm Cuban heel intended to complement the more-tailored pieces in Chavarria's collection. Allen Edmonds also released an elevated, hand-crafted offering called the Reserve Collection retailing for up to \$3,000.

Caleres will release its fourth quarter and year-end 2024 earnings on Thursday, but in January, the company updated its outlook, saying that due to soft sales overall in the holiday period and weather-related closures at its Famous Footwear division, the corporation is now expecting sales to decline 3 percent to 3.5 percent and earnings per share of between \$3.10 to \$3.20. It did not provide details on Allen Edmonds specifically.

However in the third-quarter earnings, released in December, Caleres reported new sneakers and dress loafers were among the best performers for Allen Edmonds while boots underperformed.

The Reviews

Phoebe Philo

Those Philo-philos are certainly a patient bunch, waiting weeks after show season has ended for their fashion fix. But for Phoebe Philo's devotees, the clothes, shoes, jewelry and bags are always worth the wait, and this season is no different.

The autumnal "collection C" was presented as a look book and virtual showroom walk-through in London. While that's never an ideal way to see the clothes, this lineup was easy-to-read and brimming with the intricately detailed luxe pieces and signature shapes for which the designer is known.

Working like a sculptor, Philo used rich materials and clever underpinnings to create oversize, cocooning shapes, from the softly rounded shoulders of an oversize tuxedo jacket and a double-breasted "man's coat," to the long jersey skirts with little Neoprene petticoats underneath.

Trousers were sculptural – and convertible. Oversize and pooling around loafers, slides and high-heeled mules with squared-off fronts, they came with zips at the back to narrow them down. Cargo pants had zippered panels, while tuxedo trousers were split at the bottom to reveal leather slides in contrasting colors.

The designer paid just as much attention to her surfaces, color and texture. This season, the signature robe coat came as a tri-color patchwork of tobacco, vanilla and black shearling, while a ginger shearling

bomber and matching "Gig" bag teddy bear appealed.

Long jersey dresses swung from the hippie to the arty, with tie-dyed, sweatshirt-like tops, or others covered in a thick ivory sequin crust. All that color and texture spilled onto accessories, such as a tapestry shag pile shopper in green and black, and chunky cream earrings that were tubular and twisted like coral.

Footwear deserves a special mention as Philo, a mother of three, is one designer familiar with the manic cycle of a working woman's day.

She paired most of those wide-legged trousers with mannish shoes, and even came up with a new style, the cozy and flat suede "bumper bootie" for driving, dog walking or dashing around town. She even teamed those bumpers with long jersey dresses for a full day-to-night (and back again) look.

There were tall heels, too; knee-high leather boots, and open-toed mules with square fronts to add some sex appeal and sharpen up all of those oversize silhouettes.

The collection will be delivered from

Phoebe Philo



Phoebe Philo

mid-year through November exclusively online at phoebephilo.com, and at dedicated shops-in-shop at Galeries Lafayette Haussmann Paris, Dover Street Market London, and through select global wholesale partners, according to the brand. – *Samantha Conti*

EXCLUSIVE

Ami Paris Joins Cannes Critics' Week as Main Sponsor

Alexandre Mattiussi
and Ava Cahen



● The fashion house will back the newly named Ami Paris Grand Prize, as well as host a dinner for filmmakers during the film festival.

BY RHONDA RICHFORD

PARIS — Ami Paris founder and creative director Alexandre Mattiussi has signed on to partner with Cannes Critics' Week, with the brand joining as the main sponsor of its top prize.

The sidebar devoted to discovering new talent will now award the Ami Paris Grand Prize to its winning film, beginning with this year's 64th edition.

"I'm very respectful and grateful about what Critics' Week represents. It's a very special prize, because it gives a great professional point of view on movies," Mattiussi said.

The section only selects director's first or second films, and a prize here can be a career game-changer for a young filmmaker.

"Each year, Critics' Week supports emerging filmmakers from around the world and celebrates their brilliant debuts. Sharing this same passion for discovering and supporting new talent with Ami Paris and Alexandre Mattiussi is particularly exciting," said Critics' Week executive director Ava Cahen.

The Critics' Week is a sidebar to the official selection. It presents seven feature films and 10 short films in competition, which are eligible for what is now called the Ami Paris Grand Prize, as well as the SADC Prize for best screenplay, among others. First feature films in this section are also eligible for the cross-selection Camera d'Or, which is awarded by a special jury.

Collaborating with Critics' Week was "an

obvious choice for the maison," Mattiussi said.

"It can really be the beginning of a career. It is really to support the young directors, movies and all the young talents to make that dream possible," Mattiussi said of the award. "It's a beautiful partnership to support the young directors. So I love being part of this."

Speaking to WWD, Mattiussi framed the tie-up as a "long-term partnership" without specific parameters but indicated it will be ongoing support.

"It's not just one year," he said. "It's going to be something that lasts a long time. It's not contractual. It's the very beginning of a beautiful collaboration. I'm really happy to add this to the Ami story."

The brand will host a dinner for filmmakers during the Critics' Week to "celebrate cinema," he said.

"We will be there as a supporter and a sponsor of the Critics' Week, but it's not



Viola Davis in
Ami Paris on
the Cannes
red carpet.

about us. It's about the Critics' Week and the movies."

Ami Paris will also open its doors to a red-carpet dressing suite at the Majestic hotel.

Mattiussi has already had a winning streak on the Cannes red carpet, dressing Viola Davis, Diane Kruger, Melanie Laurent, Catherine Deneuve and Omar Sy, among others over the last four years.

The Critics' Week sponsorship came about through a mutual love of cinema, he said, as the designer has been dipping his toes into the production pool in recent years.

He coproduced Bertrand Bonello's "The Beast," starring Léa Seydoux in 2023, and Céline Sallette's "Niki," starring Charlotte Le Bon last year. The latter film was in Cannes' Un Certain Regard section.

This year he is on board "Enzo," the most recent film from Cannes Grand Prize winner Robin Campillo. The director helmed "120 BPM (Beats Per Minute)," which won at the film festival in 2017, and went on to win a handful of César awards as well.

Mattiussi coproduced "Enzo" alongside Marie-Ange Luciani, and the film is tipped for a berth in the official selection.

He was also the star of the documentary "Alexandre Mattiussi, Ami, Naissance d'une collection," directed by French filmmaker Dominique Miceli last June.

However, Mattiussi said he has no plans to launch an official production arm of the company.

"I don't want to be a brand producing cinema, because I don't want to serve my interest as a fashion designer, because I think it's not the right place to do it," he added. "I just try to focus on my job, which is being a designer and making things beautiful for the brand, for the house. At the same time, if you can help as a humble and very supportive [partner] producing and helping people to make [a film] possible, it's fantastic."

Mattiussi recently returned from South Korea, where he made a short film with "Parasite" star and friend of the house Choi Woo Shik to launch a capsule collection for the Korean market.

That brings the biggest question for the designer, who often creates intricate scenarios and grand sets for his fashion shows: will he step behind the camera?

"One of my dreams is to direct my proper story, like a film that I've actually [been] writing since years and maybe I will be one day ready for it," he said. "I learned a lot with all these people. I'm listening, I'm watching, and maybe one day when I will feel ready to do it, I will do it, but no pressure."

The 2025 Critics' Week will take place from May 14 to 21, at the Espace Miramar in Cannes.

The jury and selection of films is expected to be announced mid-April.

BUSINESS

Macy's to Develop TV Series on Women in Retail



Charli D'Amelio at the 2024 Macy's Thanksgiving Day Parade which captures a huge television audience.

- The television series will be adapted from the bestselling book "When Women Ran Fifth Avenue: Glamour and Power at the Dawn of American Fashion" by Julie Satow.

BY DAVID MOIN

Macy's has a big presence on TV through coverage of its 4th of July Fireworks celebration and Thanksgiving Day Parade — and it's about to get bigger.

America's department store has acquired an exclusive option to develop a fictionalized television series based on

the bestselling biography "When Women Ran Fifth Avenue: Glamour and Power at the Dawn of American Fashion" by award-winning author and journalist and Julie Satow. The book is about women who shaped some of the most iconic department and specialty stores in America, including Dorothy Shaver who led Lord & Taylor, Hortense Odlum who led Bonwit Teller and Geraldine Stutz, who ran Henri Bendel. All three of those stores are no longer in business but not forgotten. Margaret Getchell, the trailblazing executive who transformed Macy's in the 19th century, will also be added to the adapted story. The women in their day were retail trailblazers in an

industry always dominated by men.

Getchell started as a cash clerk but rose up the ranks to become influential in broadening Macy's assortments into categories not previously sold, innovating marketing and window displays, and even cleverly getting Macy's to install a soda fountain at the back of the store so shoppers would have to pass by a range of merchandise and often select an item before getting a refreshment.

Under the television deal, which was led by Macy's chief marketing officer Sharon Otterman, Macy's is currently in the process of securing a showrunner and attaching talent for the lead roles. Such details, including the timing of the series and how many episodes, will be revealed at a later date, Macy's indicated.

"These are stories of resilience, ambition and creativity — women who understood the power of storytelling and branding long before it was a business strategy," said Otterman in a statement.

"'When Women Ran Fifth Avenue' celebrates all of the pioneering women who helped shape retail fashion and their enduring legacy, women like Macy's Margaret Getchell," said Satow in a statement. "I can't wait to see these trailblazing stories reach a wider audience, inspiring the next generation of innovators in fashion and business, and bring 'When Women Ran Fifth Avenue' from the page to screen." The biography made the bestseller lists of The New York Times and USA Today.

Macy's got the rights to the project through "a competitive bidding situation," the company said in its statement Tuesday morning. Recently, Macy's signed a new

10-year rights deal with NBCUniversal, for Macy's Thanksgiving Day Parade and Macy's 4th of July Fireworks on NBC, Peacock and Telemundo. The 10-year agreement will include broadcast and streaming rights to a Macy's Parade-eve special and a new special program to be announced at a later date, as well as the 4th of July Fireworks and Thanksgiving Day Parade. Macy's other big annual event is its spring flower show. The retailer expects to build audiences for these events, which are designed and created by Macy's Studios. In 2024, the 98th Macy's Thanksgiving Day Parade reached 31.7 million viewers and the 48th Macy's 4th of July Fireworks drew 7.6 million viewers.



Geraldine Stutz

BUSINESS

QVC Group Appoints Alex Wellen President, Chief Growth Officer

- The appointment is critical in light of QVC's ongoing turnaround efforts and recent consolidations.

BY DAVID MOIN

QVC Group, in another key move in its turnaround efforts, has appointed media executive Alex Wellen president and chief growth officer, effective immediately.

The position is a new one, according to a QVC representative.

"Wellen brings over 20 years of experience in digital media, product innovation and driving impactful growth strategies," QVC said Tuesday.

"Wellen will define and lead QVC Group's growth strategy across U.S. social selling, streaming, digital (qvc.com and hsn.com), new business development, and platform distribution," the company indicated. "He will oversee a growing, multifunctional team, introduce new capabilities into the organization, and develop and execute plans to drive success and growth at QVC Group."

QVC Group has recently undergone significant changes including consolidations. Most recently, the company changed its name from Qurate Retail Inc., which was an odd amalgamation of the QVC name and the word "curate," to QVC Group.



Alex Wellen

President and chief executive officer David Rawlinson II called the maneuver a "rebranding" and an "important milestone in our nearly 50-year evolution as a collection of leading retail brands." The group includes QVC, HSN, Ballard Designs,

Frontgate, Garnet Hill and Grandin Road.

Last month the company revealed the closing of HSN's campus in St. Petersburg, Fla., to centralize operations with QVC's Studio Park in West Chester, Pa. In a statement, a spokesperson told WWD,

"This reorganization is the next step in executing our plan and realizing our expansion into live social shopping." The downsizing includes role eliminations, as well as relocations and shifts to virtual working in certain circumstances.

QVC reported an operating loss of \$809 million and a revenue decline of 6 percent last year.

Regarding the hiring of Wellen, Rawlinson said in a statement, "Alex is a pivotal hire in our strategy to return to top-line growth by becoming a live social shopping company. Alex brings an impressive blend of media and digital product expertise to our top leadership team. He has a proven ability to innovate and drive growth through live experiences on social, digital, TV and many other platforms. His unique skillset will be instrumental as we continue to execute our growth strategy, build new capabilities, and compete to win."

Wellen, who will report to Rawlinson, most recently served as CEO and president of MotorTrend Group, a media company for automotive enthusiasts. MotorTrend Group was formerly a Warner Bros. company prior to its sale to Hearst in 2024. Wellen has also held strategic senior leadership roles at Turner Broadcasting and CNN Worldwide.

"QVC and HSN are the original disruptors," Wellen said in his statement. "They pioneered storytelling through live shopping, and are poised to transform the experience again across social and digital, connecting consumers whenever and wherever they shop. With beloved hosts who are trusted by hundreds of millions of fans worldwide, it's a privilege to join this iconic brand and world-class team at such a pivotal moment in the convergence of retail and media."

EXCLUSIVE

Augustinus Bader Unveils Latest SPF Launches

● The brand, best known for its skin repairing TFC8 technology, is launching two versions of sunscreen.

BY EMILY BURNS

Augustinus Bader is gearing up for summer.

On Wednesday, the brand best known for its skin repairing patented TFC8 (trigger factor complex) technology is launching its white cast-free, absorbable The Mineral Sunscreen SPF 50, retailing for \$140, which will be distributed only in the U.S. In addition, the brand is rolling out The Sunscreen SPF 50, a chemical sunscreen that retails for 125 euros and will only be available in the EU, U.K. and APAC region as the FDA does not regulate the filter being used in the U.S.

According to the team, in 2024 Augustinus Bader experienced double-digit growth and surpassed \$200 million in sales. It is expected to exceed \$250 million in sales this year with these two launches driving continued double-digit growth.

In addition to sun protection, both products employ the brand's signature TFC8 technology, which includes peptides, amino



Augustinus Bader
The Mineral Sunscreen SPF 50

acids and vitamins, that boost the skin's healing process. According to Professor Bader, the SPF and TFC8 work together in these formulas for optimal results.

"[It] is a combination of a shield with a repair technology," he said. "When TFC8 was developed, we actually tested it on volunteers who were exposed [to] UV light in a clinical trial."

Per Bader, the TFC8 helped to mitigate redness following this exposure, making it the ideal addition to a sunscreen.

He added: "No shield is perfect. It's never 100 percent [coverage]. It's SPF 50, so whatever passes the shield...we have

repair...It's much more than just an SPF. It's a sun protection product."

In addition to sun protection, both products feature microalgae extract, cotton seed extract, pomegranate flower, perilla leaf and kakadu plum complex, raspberry seed oil and buriti oil, which all fight against the signs of aging and skin damage caused by the sun. Both versions of the sunscreen underwent a 12-week clinical trial "assessed by instrumental and expert graders," per the company, and each trial reported clinically proven improvements in skin tone evenness, hydration and fine lines.

Thanks to the complexity of the formula, Bader said the sunscreens have been in development for four years. Earlier versions were scrapped as the brand was striving toward an even cleaner formula.

"It is a very important product. It just takes, unfortunately, so much time to develop," Bader said. "Many customers wanted it, of course, so we started early on, but it just took four years because we wanted it to be clean with no compromise to the client."

When asked whether a body SPF is on the horizon, Bader said: "Yes, it's certainly a very good idea."



Braydon Nelson

OBITUARY

Braydon Nelson, Celebrity And Editorial Hairstylist

● The 37-year-old hairstylist passed away March 13.

BY JAMES MANSO

Braydon Nelson, an editorial hairstylist, died Thursday at the age of 37.

The cause of death could not be learned.

Nelson, who assisted celebrity hairstylist Garren earlier in his career and went on to create his own stand-alone career, was in the early stages of launching a hair accessories brand and had styled for *Vogue*, *Flaunt* and *Esquire*.

"As a family, we want to send our appreciation to everyone in the fashion industry that gave Braydon the goals and dreams of his life and, ultimately, gave him a platform," said Shad Nelson, Braydon's brother.

Shad characterized his brother as originally a small-town farm boy from Canada who "was destined to end up exactly where he was," adding that his passion for hair had been lifelong.

"We have photos and videos of him doing hair from when he first started walking all the way up to now. It was so special for him to get to the highest platform he possibly could. He had many accomplishments throughout his career and we hold his memory dear to us," Shad continued.

Added Christopher Wolf, Braydon Nelson's life partner, "My admiration for Braydon is immeasurable not only because

of his incredible talent and the creativity he possessed but because of his unwavering kindness and support toward the people that he loved and his belief that the world, and everyone in it, should be good.

"He was old-fashioned at heart and appreciated nuances in daily life, human interaction and in art and fashion that opened my eyes and heart in ways that will stay with me forever," Wolf continued.

Garren recalled Nelson flying to his salon from Canada just for an interview. "He came for the weekend, stopped by the salon on Monday and applied for a job. We asked him when he could start, and he said any time," the cofounder of hair brand R+Co said.

They worked together for five or six years, Garren said, including on campaigns for Versace and Gucci, and on wigs for Madonna and Nicole Kidman's cover shoot with *Vanity Fair*.

"We had such a beautiful relationship, and we stayed close even after he went out on his own. I was so proud of his work. In fact, I saw one of the scarves he did and I texted him asking if the scarf would work on me. He sent me one right away," Garren continued. "It's so sad — he was so young, so talented and genuinely such a kind person. When I posted about his passing, I had over 400 comments from people sharing how beautiful, sweet and talented he was. That really made me proud."

A small, private memorial will be held Friday for Nelson's friends and family.

The ad campaign for Ferragamo's new Fiamma fragrance.



EXCLUSIVE

Ferragamo Introduces Its First Fragrance Under Maximilian Davis

- The new Fiamma fragrance is also the brand's first pillar developed under the licensing deal with Interparfums Inc.

BY SANDRA SALIBIAN

MILAN — It took longer than expected for Ferragamo and Interparfums Inc. to release the first pillar fragrance under their licensing deal, inked back in 2021.

Named “Fiamma,” the brand’s new women’s scent that is to be celebrated with a two-day event in Florence starting Wednesday before officially hitting the shelves starting April 1, also marks the brand’s first fragrance under creative director Maximilian Davis.

“Normally Interparfums is able to launch a new perfume from scratch in 18 months. This time it took us almost three years because with this new blockbuster we needed to send out three messages: a new fragrance, a new time also for Ferragamo and a new logo,” said Jean Madar, chairman, cofounder and chief executive officer of Interparfums Inc.

“It’s not just the launch of a new pillar but also a statement we’re making to the market. It’s a change of time. Ferragamo was a classic brand, we want to enter into quiet luxury, which doesn’t mean shy but it means serious luxury [done] in a subtle way,” said the executive.

Madar underscored the work done not only with Davis but with the Ferragamo family in conceiving the product, best expressed by the choice of the name itself. The name plays on the Italian word for “flame” but also nods to the late Fiamma Ferragamo, the eldest of founder Salvatore’s six children. Known for her understated elegance and considerable charm, she was a driving force behind the growth of the family business as she served as the house’s accessories and shoe

designer for almost 40 years.

Davis’ contribution came even before the parties christened the scent, as the creative director was involved in designing the glass flacon.

“Just the bottle took us more than one year to make,” said Madar. “We wanted a classic shape, but Maximilian wanted a more organic bottle. It’s not a round, not a square. It’s not flat, it has some waves, it’s a little concave and convex at the same time. It’s very subtle. When you see it, it looks simple.

“And we decided to [outline it] with a gold metalization, which was very complicated to do because it’s only partially metalized,” he continued. “It’s all about these little details that add on and make the project the most ambitious technically that Interparfums has ever done,” said Madar, highlighting the high-shine gold details and cutout cap engraved with the letter F on the top.

Davis said the fragrance “is the expression of design inspired by the heritage and elegance of the house,” pointing to the bottle’s shape and texture as elements “symbolizing the movement of sensuality and freedom.”

As for the juice, it was created in collaboration with Firmenich and its senior perfumer Clement Gavarry, who concocted a woody and floral fragrance mixing top notes of white pear with a green heart of gardenia flowers and finishing it off with amber and spicy accents at the bottom. Madar said the goal was to have “an easy-to-wear fragrance,” not to lose the existing customer base of Ferragamo’s scent. Still, the executive said it was important to have a signature fragrance, with a strong link to Florence — here expressed by the gardenia flower — that could resonate with a target consumer of “power women” aged 20 to 35.

The link with the company’s hometown will be further boosted by the advertising campaign and commercial set against

the hills of Florence. Photographed by Mario Sorrenti, model Karolina Spakowski wrapped in a flaming red gown embodies the fresh, confident muse of the scent.

Tasked with reflecting also Ferragamo’s commitment to environmental responsibility, perfumer Gavarry used more than 80 percent biodegradable ingredients in the fragrance, which is designed to be fully refillable in its 100-ml. size.

“Sustainability is very important to Ferragamo,” said James Ferragamo, chief product officer of the Florentine fashion house. “This approach delineates the willingness to innovate our products: embed sustainability principles in the production of fragrances by increasing the uptake of natural and biodegradable ingredients, and a curated packaging, using materials such as recycled glass and responsibly sourced paper.”

The product will be available in the 35-ml., 55-ml. and 100-ml. formats, which will retail at 65 euros, 95 euros and 130 euros, respectively. The refill will cost 90 euros.

The scent will launch in Italy and the U.S. at the same time. In addition to Ferragamo’s stores — many of which will dedicate windows to the fragrance — Fiamma will launch in the domestic market at the Rinascente department store first, before entering 200 doors of perfumery chain Douglas, while in the U.S. it will be available at the likes of Nordstrom, Bloomingdale’s and Macy’s. Concurrently, it will roll out in Mexico, before a big launch in Asia at department stores in China and Hong Kong.

Madar said the plan is to have a distribution of around 2,000 doors worldwide and forecast the scent will represent 20 percent of Ferragamo fragrance’s total sales and generate around 30 million euros in retail sales this year, driven by strong performances in the U.S., Mexico and Italy.

“The fragrance strategy is completely inserted in the global group one. In particular, the fragrance business is focused on attracting new customers and reach different audiences,” said Ferragamo, mentioning geographic targets such as Europe, Middle East and Africa, Americas and China.

The investment in media to promote the scent is budgeted to be 40 percent of total sales, said Madar. He added that

the brand’s fragrance business generated around \$75 million in net sales last year and that since Interparfums took the business, this has grown 20 percent. Key markets for the brand’s fragrances are the Americas, Asia and Italy, accounting for 35 percent, 30 percent and 10 percent of the business, respectively.

Existing successful pillars, which Interparfums decided not to discontinue, have been the main drivers so far. These include the Signorina blockbuster franchise launched two decades ago and that still accounts for 35 percent of total sales, while the men’s scents account for 20 percent of total sales.

“The existing business is very important because we have an established customer and we don’t want to discontinue the other fragrances,” said Madar. “Even if it’s a problem for us, we prefer to manufacture smaller quantities and keep our loyal customers, who have been using these fragrances for years and have been our ambassadors,” said the executive, adding that what Interparfums did at the beginning of the partnership was cleaning up the distribution, instead.

As reported, the licensing agreement between Ferragamo and Interparfums was signed in 2021. The deal marked a turning point for Ferragamo’s beauty business as its fragrance division had been managed in-house for two decades.

“A licensing relationship is different from developing a fragrance in-house. We found a partner which is attentive and collaborative, and we work together step by step, respecting each other’s vision,” said Ferragamo.

Madar recalled how the Ferragamo family’s demands before inking the deal included having people based in Italy managing the project. Fast-forward four years, Interparfums can count on a workforce of 70 people locally and a hub in central Milan. This outpost came in handy in securing also the Roberto Cavalli license in 2023, and might allow for further expansion in the portfolio.

“This is not the end, just the beginning, as we think this team can manage even more. So yes, we have plans for more brands and more Italian brands [to have in our portfolio],” said Madar.

Meanwhile, the company is readying the launch of its private label this summer. Named Solférino in a nod to the street where its Parisian headquarters is based, this will be Interparfums’ first line developed not under license and will launch with 12 premium fragrances positioned in the high-end niche category, a hot segment “where today we don’t participate.”

Founded by Madar and Philippe Benacín in 1982, Interparfums Inc. generated net sales of \$1.45 billion last year. The company develops, manufactures and distributes prestige perfumes and fragrance-related products for a wide array of brands and manages its business in two operating segments, flanking its U.S.-based operations with European-based ones through its 72 percent owned subsidiary Interparfums SA.

The former’s portfolio includes the likes of Abercrombie & Fitch, Anna Sui, Donna Karan, DKNY, Graff, Guess, Hollister, MCM, Oscar de la Renta, Roberto Cavalli and Ungaro, in addition to Ferragamo.

Listed on Euronext Paris with a market capitalization of almost 3 billion euros, in 2024 Interparfums SA represented around 65 percent of total net sales, generating 880.5 million euros. Interparfums SA’s fragrance licenses include Boucheron, Coach, Jimmy Choo, Karl Lagerfeld, Kate Spade, Lacoste, Moncler, Montblanc and Van Cleef & Arpels. The company, which also owns Lanvin fragrances and the Rochas brand, has recently inked a fragrance license with Off-White as well, which is effective on Jan. 1, 2026.

BUSINESS

Morose Climate for Retail Weighs on Paris Trade Shows



● Slow fashion and statement pieces were the sweet spots in Paris at Première Classe, Tranoï and Woman, but buyers and brands were playing it safe.

BY ALEX WYNNIE

PARIS – With high-end retail in turmoil and luxury in the doldrums, times are tough for the smaller fashion and accessories brands that make up the bulk of exhibitors at Première Classe, Tranoï and Woman, which ran over the weekend during Paris Fashion Week.

Major buyers in town are increasingly sitting out the trade shows, and several exhibitors said there is pressure to show during men's and pre-collections in January, rather than in March, when most retailers have allocated the bulk of their budgets for the season. An additional downer was the threat of so-called "Trump tariffs" and what they mean for brands and retailers.

Christina Rothmann Johansen, of Gazata boutique in Copenhagen, said her consumers at the moment were reluctant to spend. "They're looking for more safe pieces, but we want to challenge them," she said. Shopping at Première Classe, she commented, "Since this show is so late in the season, we save a little budget for the special pieces here."

"A lot of women's buyers are asking us to move shows to January," confirmed John Webb of Great Highway Showroom, representing Handvaerk and Chimala at Woman. "Here, people are saying that if they have money left, they will make a firm order. People are hesitant."

Woman, with an expanded offer of around 40 brands, took place at a new venue east of République. "Women's has been a bit complicated this season," Man/Woman cofounder Antoine Floch said. "It's been quite calm, but with good buyers coming through. Our January show during men's was packed, so it seems like the confirmation that a lot of buyers, even for women's, prefer to buy during men's

collections in January."

Over at Tranoï, at the Bourse, South African designer David Tlale, who has been presenting through the Canex initiative for African brands for a number of seasons, commented, "It's the slowest I've ever seen it. Retail has been really difficult for the past seven or eight months, and big retail brands are slashing outlets. What we're seeing here at the trade shows is a ripple effect of what's happening on the market."

Beth Bogulski, a retail veteran who opened the Millie + Madge boutique in Woodstock, N.Y. last year, said her customers are looking either for special pieces with a story or timeless classics, but that business so far had been good. "For me and my customer, it's about something unusual or an elevated basic, I'm looking for quality and versatility," she said. "My customer may not be buying as much, so it has to be special and unique."

The threat of tariffs was at the heart of many conversations, making both brands and buyers nervous. At Tranoï, chief executive officer Boris Provost said he had seen an uptick in interest in participating in future editions from labels in Canada and Latin America, for instance, who are aiming to anticipate potential lost business in the U.S. "For some brands, the U.S. is their biggest market, and they are looking for potential new business," he said.

Anna Palubicka, cofounder and designer for Polish jewelry label 10 Decoart, who showed at Tranoï, said that while the collection had seen interest from American buyers, they were reluctant to place orders. "They have the wholesale price, but they don't know how much they will ultimately pay. We can't raise our prices by 25 percent," she said. The U.S. has historically been a big market for the colorful brand. "We are focusing on Asia right now, and we will see what happens," said Palubicka.

"[Tariffs have] been the topic of almost every conversation we've had," said a representative for one American brand showing at Tranoï. "Everyone is worried about how much prices are going to rise. It

would definitely impact someone taking a risk on a new brand."

While exhibitors reported that traffic was slow, Tranoï's organizers were doubling down on new initiatives, including the next edition of Tranoï Tokyo, which debuted last year and has been successful, according to Provost, as well as a pop-up at Galeries Lafayette in June that will see several African designers from the show's Canex partnership showcasing their designs.

At Première Classe, which saw a 12 percent uptick in visitor numbers year-over-year and benefited from cross traffic with design event Matter and Shape next door, WSN CEO Frédéric Maus said he had not witnessed a downturn in American buyers attending, and that he remains optimistic for the business context for the

U.S. "There is a risk for brands, and they need to ask themselves do they put up their prices or eat into their margins, but there is demand on the market," he said. "When the product is right, and positioned at the right price, which is the case for the majority of our offer, it sells well."

Nevertheless, the offer at Première Classe was reduced by around a third this season, with around 250 brands showing. "Première Classe is an indispensable show on the fashion calendar, but needed to hone its selection," said Maus. "We wanted to refocus on accessories, which are the pure DNA of Première Classe, alongside a highly edited selection of ready-to-wear."

Here are some highlights from the offer at Première Classe, Tranoï and Woman:

La Caterina

Showing at: Première Classe

Category: Jewelry

Repurposing vintage spoons and beads into contemporary jewelry silhouettes with other components sourced from deadstock, Ecole Duperré graduate Olivia Simorré created her fully upcycled jewelry label four years ago, and was exhibiting for the first time. Each piece is made by hand and features a giant label detailing the history of the elements used in its creation.

Wholesale prices: Core line from 80 euros to 250 euros; one-off pieces around 300 euros.

Diane

Showing at: Première Classe

Category: Eveningwear

Diane Cabasse, a graduate of the Chambre Syndicale, worked with brands including Leonard Paris and Dress Gallery before creating her own label in 2020. Her voluminous silhouettes are made from colorful silk crêpe or tulle, either sourced in Europe or from Nonasource deadstock, and the designs are all made in France. "I wanted to recreate attachment to garments, like back in the day when you would buy couture pieces that you would pass down to your daughter," she explained. Bestsellers include a bright, full-skirted tea dress with a sweetheart neckline and puffy sleeves, and there were also more contemporary pieces like a satin crop top with pearl adornments.

Retail prices: 275 euros to 1,300 euros ▶



A design by La Caterina.



A look from Diane.



A look from Christine Phung.



Düttmann Design's sculptural belt.

Christine Phung**Showing at:** Première Classe**Category:** Ready-to-wear and accessories

Former Leonard Paris designer Christine Phung relaunched her eponymous label 18 months ago, with ready-to-wear and accessories. Inspired by "archetypes," she said, fashion pieces take the humble shirt as their starting point, which Phung works like a canvas, with abstract arty prints on Nonasource fabrics. Her bags, meanwhile, are made from upcycled leather scraps and included a graphic shape done in an electric blue patent finish.

Wholesale prices: Shirts from 150 euros to 180 euros; large bag 230 euros.

Düttmann Design**Showing at:** Première Classe**Category:** Accessories

Hailing from Germany, Janina Düttmann cut her teeth at Chloé and Iris van Herpen before recently launching her own label with a single product that is part belt, part sculpture. "I wanted to start small but extravagant," the first-time exhibitor explained. Produced in Italy from calfskin leather, the asymmetric design is laser-cut and sewn by hand, and is available in black, tan or magnetic blue. Next up, Düttmann plans to create a small collection of minimalist apparel intended to be paired with the belt. "My ambition is to create less pieces, but really well. Its an approach that goes against mass production. People are already buying less, which is what we should be teaching the customer," she believes.

Retail price: 850 euros**Studio Caro****Showing at:** Première Classe**Category:** Accessories

Another designer focusing on slow fashion was Caro-Liine Tik, founder of Caro Studio, a leather goods expert who previously worked at Bally. "My intention is to create an iconic design for each product category," she explained, starting with what she

described as "the new heritage handbag," with a graphic, instantly recognizable shape crafted from high-end deadstock leather. Her next product, a cap, which launches in April.

Retail prices: From 1,900 euros to 3,200 euros

Mathilde Hiron**Showing at:** Tranoï**Category:** Accessories and ready-to-wear

Mathilde Hiron, a finalist for the 2023 Hyères Prize, creates designs that are a hybrid of art and fashion she defines as "wearable sculptures." Colorful ceramics in organic shapes are set alongside

handwoven accessories made from deadstock fabric scraps. At Tranoï, she showcased her first rtw pieces that are designed to be comfortable and easy to wear for a diversity of body shapes, while tying in with the vibrant universe she has defined with her accessories.

Retail prices: 80 euros to 2,000 euros

Annele**Showing at:** Tranoï**Category:** Jewelry

Jina Annele Rantala takes inspiration from the natural environment of her homeland, Finland, to create playful silver- and gold-plated pieces featuring glass beads and Swarovski crystals, often evoking fruit or flowers. She founded the brand five years ago, has a strong online presence and two stores in Finland, and is now opening up to wholesale. The offer includes a full merchandising concept fine-tuned thanks to the brand's retail experience. Annele's fun designs are popular with celebrities including Katy Perry and Dua Lipa.

Retail price range: 120 euros to 250 euros

Late for Work**Showing at:** Tranoï**Category:** Ready-to-wear

Casablanca-based Youssef Drissi, showing as part of the Canex selection, creates deconstructed tailoring, all made and sourced in Morocco. His creative use of pattermaking involves twisting and duplicating structured silhouettes, for instance suit pants with side panels that look like a second pair hanging loose on the sides, complete with visible lining details, or double jackets that drape around the body.

Average wholesale price: 125 euros to 130 euros

Athenée Studios**Showing at:** Man / Woman**Category:** Ready-to-wear

Based in Athens and inspired by the city's growing influence as a cultural hub, young Greek designer Eleni Nikolaou, who launched her label two years ago and was showing in Paris for the first time, references the built environment around her, inspired by her training as an architect. Her silhouettes in crisp, lightweight fabrics are structured yet girly, designed for layering and with rounded, arch-like design details highlighted by the use of contrasting colors.

Average retail price: 250 euros

Triona**Showing at:** Man / Woman**Category:** Ready-to-wear

Kieran Mulhern, the third-generation owner of this wool specialist from Donegal, Ireland, comes from a family of weavers. The brand has until recently gone pretty much under the radar, despite being popular with international tourists – including Sarah Jessica Parker, who owns a house nearby and has been spotted wearing its designs on set. The brand is now looking to expand wholesale, and was exhibiting at Woman for the first time with a broad selection of woven wool coats and jackets in classic checks or colorful herringbones, as well as its first knitwear pieces. Its wide-fitting broken twill jacket in black and white was among the bestsellers.

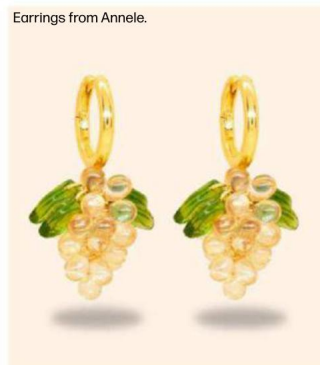
Retail prices: 350 euros to 850 euros ■



The Caro bag.



Designs by Mathilde Hiron.



Earrings from Annele.



A look from Late for Work.



A look from Athenée Studios.



A coat from Triona.

TECHNOLOGY

Fashion Tech Lab Unveils Its 2025 Cohort

● Launched in 2014 by Springboard Enterprises, the New York Fashion Tech Lab has named six women-led start-ups who are shaping the future of fashion and retail technology.

BY ARTHUR ZACZKIEWICZ

Returning for its 12th year, organizers of the New York Fashion Tech Lab, or NYFTLab, said the program is continuing its mission to accelerate women-led B2B technology start-ups transforming the fashion and retail industry by naming 2025's six cohort members.

Brand partners this year include AEO Inc., Gap Inc., J.Crew Group, Lululemon, Saks Global, The TJX Companies Inc. and Tapestry.

The NYFTLab 2025 companies and executives are:

- Tash Grossman, chief executive officer and founder of Slip-Digital, a receipt platform for personalized, omnichannel post-purchase experiences
- Disney Petit, CEO and founder of LiquiDonate, a donation matching for unsellable returns and overstock inventory to reduce logistics inefficiencies and gain reporting insights while giving back
- Stephanie Horbaczewski, CEO and founder of Vody, a multimodal large language models solution that is designed to enrich inventory data with

consumer-friendly language

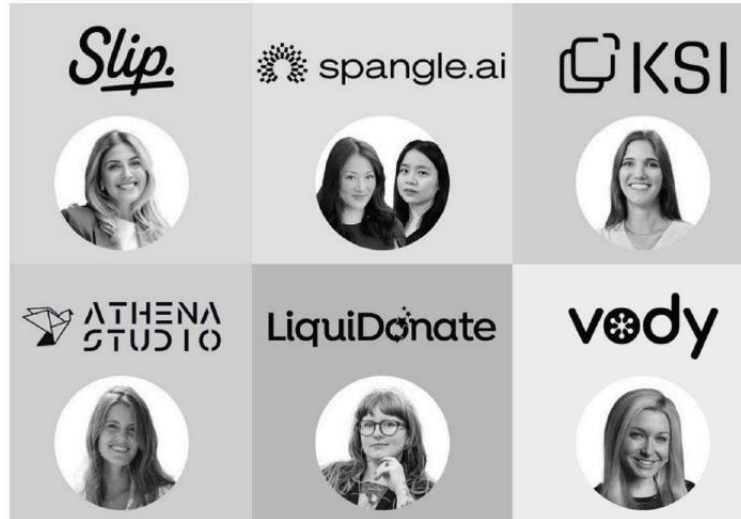
- Heidi Van Dyck, CEO and founder of Athena Studio, which offers real-time visibility into product development progress across platforms and teams
- Karen Moon, chief commercial officer and chief operating officer of Spangle AI & Yufeng Gou, and head of engineering at AI platform Spangle AI
- Sofia Lemes, chief revenue officer and cofounder at KSI Vision, which offers in-store retail analytics using existing security camera systems with AI and computer vision

The six women are participating from London, Los Angeles, Luxembourg, New York, San Francisco and Uruguay.

Last month, executives from the partner companies convened at the SAP Experience Center in New York City, to see this selected finalists present. Afterward, the six companies were chosen to take part in a 12-week program that runs from mid-March to mid-June.

Jackie Trebilcock, managing director at the NYFTLab, said each year, "the selected companies reflect the industry's most pressing priorities, and 2025 is no different. This year's cohort is tackling key areas such as circular economy, product development, personalization, customer journey, in-store analytics and post-purchase solutions."

"These innovations are more than just trends; they represent real, practical applications that drive efficiency, deepen consumer engagement and enhance loyalty, all while addressing sustainability



This year's cohort of tech leaders.

for our future," Trebilcock added.

Tapestry said in a statement that it is proud to support the NYFTLab "in fostering innovation at the intersection of fashion, retail and technology. Our partnership with [the NYFTLab] underscores our commitment to driving the future of the industry through collaboration and cutting-edge technology."

The program culminates on June 17 at the annual NYFTLab Cohort Showcase/

Demo Day event, which will take place at HSBC at The Spiral at Hudson Yards.

NYFTLab describes itself as a "community-driven, relationship-building, collaboration and business development platform" and noted that the non-profit program "was cofounded by Springboard Enterprises and key fashion retailers to support women-led companies that have developed innovations at the intersection of fashion, retail and technology."

BUSINESS

Afterpay Becomes Cash App Afterpay

● The rebranding includes a name change and an evolution of the opportunities for retailers to reach consumers.

BY ALEXANDRA PASTORE

Afterpay is entering a new chapter, joining forces with Cash App to become Cash App Afterpay.

In becoming one, the fintech companies, part of Block Inc., aim to expand access to the buy now, pay later experience to hundreds of thousands of merchants. The expanded impact will connect retailers with Cash App's impressive consumer base of highly engaged, digitally savvy, largely Gen Z consumers who have shown a preference for flexible payment options.

As Afterpay becomes available through Cash App, merchant partners that offer Afterpay's buy now, pay later service can reach the eligible consumers in Cash App's network. Cash App counts 57 million monthly active users and 25 million Cash App Card monthly active users on its platform.

In the company's announcement, Nick Molnar, global head of sales at Block and cofounder of Afterpay, said "the scale of Cash App's 57 million monthly actives

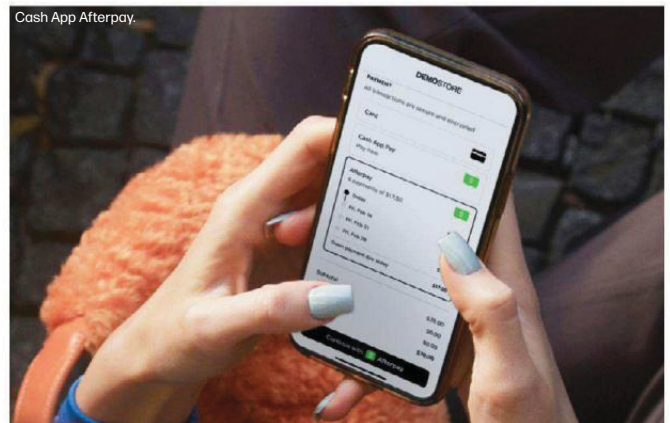
means our merchant partners benefit from a larger network of customers, and eligible customers gain greater access to simple, fair and accessible payment options outside of traditional systems."

He went on to say that the company believes that Cash App Afterpay will "not only be an accelerant to Cash App growth but also an accelerant in the growing preference toward BNPL options in the United States."

Tanuq Parikh, head of revenue, North America for Afterpay and Cash App, explained that for its retail partners, combining the power of Afterpay and Cash App will "empower merchants to reach even more customers and help them grow sales."

"We're going to supercharge our unique BNPL consumer network by making it seamlessly available to Cash App's massive audience, enabling them to check out anywhere Afterpay is integrated – which means merchant partners can benefit from a larger network of customers, and eligible customers gain greater access to simple, fair and accessible credit options outside of traditional systems," Parikh said.

For the consumer, he added, the company knows that "Millennial and Gen Z consumers, in particular, prefer BNPL over traditional credit to meet their needs



for responsible spending and greater liquidity on purchases large or small, one-off or regular."

Notably, the Afterpay and Cash App brands have both gained consumer trust over the past several years as they continue to grow in the market. Cash App was ranked in the top five most authentic brands to Gen Z in a 2023 survey from YPulse of Gen Z's top 50 most authentic brands. Afterpay shares this consumer approval and was ranked the most trusted BNPL provider in a 2023 report from Afterpay Oxford Economics.

Surprisingly, Parikh said that the vast majority of Cash App's users have never used Afterpay.

"We're excited to give them the ability to pay over time for purchases in a reliable,

simple and transparent way. We're confident that Afterpay can meet Cash App customers' desire for flexible payment options outside of traditional banking and credit systems through our diverse product suite," Parikh said. "We are working to establish Cash App as the preferred banking platform for a new generation, allowing millions of individuals to easily run their financial lives on Cash App and engage deeply with their community."

To further showcase how Cash App can make consumers' money go further, the company will launch a national brand campaign later this week called "Cash In." The four-part campaign includes videos that will highlight the growing suite of banking features available from Cash App and the connectivity of the two ecosystems.



- MAR 19** SJ Sustainability Summit / **NYC**
- MAY 7-8** WWD Beauty CEO Summit / **NYC**
- JUN 2** FN 80th Anniversary / **NYC**
- JUN 5-6** WWD Culture Club / **LONDON**
- SEP** FMG Women In Power Forum / **NYC**
- SEP** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV** WWD Fashion Loves Food Gala / **MILAN**
- NOV** SJ Sustainability LA / **LA**
- DEC 3** Footwear News Achievement Awards / **NYC**
- DEC 11** Beauty Inc Awards / **NYC**

ALL DATES AND DETAILS SUBJECT TO CHANGE





Kylie Manning Explores Time, Light, And Motherhood in New Exhibit

Manning's latest exhibition of paintings, "There Is Something That Stays" delves into themes of seasonality, fleeting moments, and the enduring beauty of change. BY KRISTEN TAUER



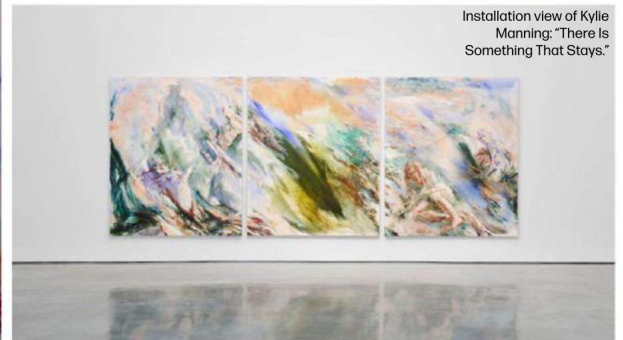
Kylie Manning



Kylie Manning, "Years Are Prowling."



Kylie Manning, "40°54'07.4"N, 72°18'08.5"W."



Installation view of Kylie Manning: "There Is Something That Stays."

A few days before the opening of her latest exhibition at Pace gallery in New York, Kylie Manning was observing the changing light of early spring. Daylight-saving time had recently set in, and she had stayed late at the gallery the night before to see how the absence of natural light entering the room through the skylight or glass windows shifted the balance of her paintings.

"As I'm painting, the season that we're in always is affecting things; the quality of light we have, all of that is a big chunk of it," she says. "So you'll see if a cloud passes by, that painting will do a jellyfish, or orb up and down based on the light changing."

Entering the gallery, visitors are confronted with the range of Manning's color palette, and by extension, a sense of seasonality. The series of large-scale paintings in "There Is Something That Stays" reflect a sense of time and place, embedded in their physical composition and thematic influences.

"I always try really hard to make sure that it feels like the paintings are going home to where they're being shown," she says. "So I include, for wherever a show is going to, the materials from its area." The bedrock of New York elements for the Pace show is quartz, tourmaline and calcite, which have been ground into the pigment.

The varying coarseness creates another layer of texture within the paintings, where corporeal forms have been stacked and obscured by energetic markings.

"It creates this tidal effect," she says of the swaths of mineral-laden paint in "Kairos," a triptych installed in the center of the room. "As they wash in and out they kind of bury previous drawings, so the paintings feel like they're filled of these souls of past lives by these tides washing them in and out."

For Manning, people are another material linked to geography: "New York is so much about the people that bring us here," she says. "So I wanted to rely both on the models, and then on the literal materials of where we are."

"I can only paint people that I really love or really admire," she adds. "But they never end up remaining. It's really important that the figures always remain a bit open and androgynous and just not nailed in, so that everybody can participate a little bit more fully. Often times, it makes you stand still and you have to decide whether or not the eye standing still helps the painting or hurts the painting."

Figurative gestures are embedded in each painting, although the specific details of the figures become apparent through time spent looking at the works and

proximity to the canvas.

"They come and go. Some will pop forward. You'll find hands or faces leading into other ones," says Manning, gesturing to details within the cool-hued painting, "Years Are Prowling." "Some people see this as a hand, and that as a profile, or a hand down here. They never totally add up, but they're kind of building the painting below. So it's more like the jumping off point," she continues. "Rather than being like 'now I understand the narrative,' it's more that we understand the energy or the mood."

The title of the show, "There Is Something That Stays," is borrowed from the penultimate line of a Jorge Luis Borges poem that reflects on the Greek philosopher Heraclitus, who was the source of the "you can't step in the same river twice" metaphor. The concept of change threads throughout Manning's paintings, which are kinetic and feel as though constantly in flux even in their final form. While influenced by specific seasons, each spring painting is different from the next one.

For her latest body of work, Manning, a new mother, found herself reflecting on the cognitive shift that follows the birth of a baby. "I have a little baby and she is so different every single day," she says. "That made me really hyper aware of time and this tragedy of how fleeting it is, because we are supposed to be celebrating every minute with them, but we don't get to mourn the fact that they aren't who they were the day before."

She was thinking about all of that while reading the Borges poem, which is about "the rapidness of time and how these things are rushing past us, but there's always something that stays," she says. "And so I wanted to leave us with something a bit more optimistic. That

even though things come and go, there are things that stay, that are a bit more archival with time. The figures that are in here are things I'm trying to cherish and give a chance to last in a more glacial way."

Manning's titles often reference music and motion; in 2023, she collaborated with choreographer Christopher Wheeldon to create backdrops and costumes for his New York City Ballet production "From You Within Me." At Pace, her individual painting titles reflect the theme of time and speed: there's the sienna-hued "Quicksand" and "Kairos," an exploration of quantitative versus qualitative time. Speaking about the ancient Greek concept, Manning's purview expands to a celestial scale.

She likens the experience of motherhood to astronauts seeing the Earth for the first time. "It's called the Overview Effect. Looking down, seeing the estuaries and the mountains through the clouds, they have a common emotional breakdown — because it's so beautiful, but it's also so fragile," she says. "The Overview Effect is this sense of understanding our fragility... this sense of thinking about how quick and how insignificant we are."

"The Overview Effect" is also the title of one of Manning's smallest paintings in the show, located away from the primary exhibition, and a natural light source, on another floor of the gallery. Although admittedly most "at home" when painting at a large scale, Manning is often intentionally working on smaller pieces.

"It's just very rare that I can get the same energy down to such an intimate size," says Manning, glancing at "The Overview Effect."

"The scale is shifting; we can't quite see if we're getting a bird's eye view or looking from below or across the horizon," she says, taking in the composition. "Every piece has to resolve and find itself with the viewer and in front of the viewer. And small ones tend to reveal themselves at their own speed."

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Fashion Scoops



The visual promoting the "Gucci Bamboo: Decoding an Icon" exhibition in Shanghai.

Icon Focus

While the world awaits Demna's take on the Gucci aesthetic, the Florentine fashion house is leaning into its heritage with the unveiling of "Gucci Bamboo: Decoding an Icon."

Set to be unveiled at Shanghai's historic mansion Sunke Villa, the exhibition is curated by the Milan-based multidisciplinary studio 2050+ and will include installations and artworks that pay tribute to "the enduring influence of bamboo as a material of strength, resilience, and elegance," said the brand in a statement. "In Chinese culture, bamboo has long symbolized humbleness, nobility, and perseverance, values deeply embedded in art, literature, and philosophy," the brand added.

The exhibition will be open to the public free of charge from March 28 to April 6. Visitors can secure a slot to visit on WeChat's Mini Program.

According to Gucci, the exhibition will guide visitors through the bag's evolution, unveil its meticulous techniques, and forge an artistic narrative to explain its lasting appeal.

Distinguished by its curved bamboo handle, the Gucci Bamboo was created in 1947, amid Italy's post-War era, during which traditional raw materials were difficult to source. The

fashion house's founder Guccio Gucci decided to use the lightweight and durable bamboo as an alternative for the purse's handle, supported by Florentine artisans in developing the design.

The bag was most recently showcased at "Gucci Cosmos," an exhibition the brand unveiled in Shanghai two years ago. British artist Es Devlin designed a special installation for the Bamboo 1949 bag as well as a series of window displays that were featured inside selected Gucci stores around the world.

Last year, an exhibition in Tokyo was also dedicated to its signature Bamboo 1947 bag, which featured a display of 60 vintage

models of the accessory. The bags, mainly from the 1980s and 1990s, were revitalized by traditional Japanese artisans and artists. — DENNI HU

Sleeper Hit

Air France has tapped Simon Porte Jacquemus as the first designer to create a loungewear set for its first-class passengers.

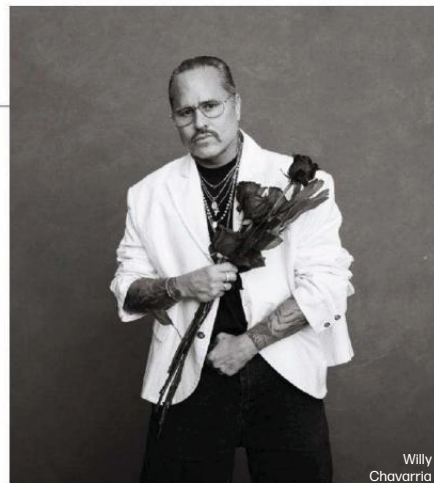
Unveiled Tuesday in Paris as part of the French national airline's new travel experience for its La Première class, it will be available on board from Thursday.

"We are proud to partner with Maison Jacquemus and its innovative creativity to design a new loungewear set exclusively available in

the La Première suites," said Fabien Pelous, director of customer experience at Air France. "Every detail matters in creating a memorable travel experience, and this collaboration strengthens our commitment to enhancing every moment spent in this exceptional cabin."

While the French airline has long called on designers to conceive its crew and staff uniforms, most recently Christian Lacroix, this marks a first for the on-board loungewear set.

Dubbed "Le Pyjama," the navy-blue cotton set features the airline's winged seahorse emblem on the front and an embroidered grosgrain ribbon with the Jacquemus



Willy Chavarria

logo on the back.

Presented to each first-class passenger, the pajama set comes in red or blue pillowcase-shaped cotton poplin pouches, which are closed with Jacquemus' round-square buttons.

Available in four sizes from small to extra-large, it will be available with two options for tops: a V-neck with a crewneck with a regular fit.

Also part of the new experience are Dumas Paris bedding, an amenity kit featuring Sisley products and exclusive cocktails by mixologist Matthias Giroud.

This comes as part of Air France's move upmarket, which includes the introduction of a La Première suite design, featuring a space of more than 35 square feet that includes a seat and a chaise longue that transforms into a full flat bed. Side suites boast five windows and floor-to-ceiling curtains, while adjacent suites at the center of the cabin offer full-height electric sliding partitions.

In January, the French airline introduced AF001, a scent developed by Francis Kurkjian that will be used in selected Air France lounges and its La Première suites at Paris-Charles de Gaulle airport.

— LILY TEMPLETON

Benefit Honorees

The New School has named its honorees for the 76th annual Parsons Benefit, taking place May 20. They are Artemis Patrick, president and chief executive officer of Sephora North America, Madelyn Wils, CEO of the Fifth Avenue Association, and designer Willy Chavarria.

"Every year, Parsons seeks to honor leaders who are creating a positive impact within the design industry and the world at large, and our honorees reflect those values," said Yvonne Watson, executive dean of Parsons School of Design.

For his part, Chavarria shared an uplifting message to the next generation of fashion talent: "I believe that design is the most sophisticated voice in communication," he said. "Our future designers will have the tremendous responsibility of influencing the way society thinks and feels, and the ability not only to shape culture but also to guide it in a way that creates a better world."

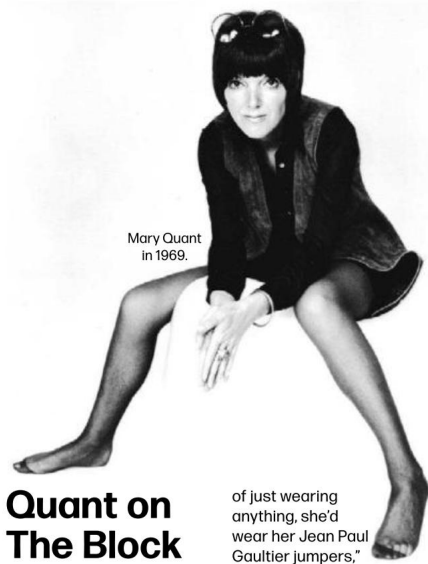
He, alongside Patrick and Wils, will be presented with The Parsons Table Award, which recognizes individuals who have made a noteworthy impact on the design industry and their influence across fashion, beauty, retail and more by championing social innovation and creativity.

This year's benefit coincides with the Parsons BFA student festival, which will showcase collections from this year's graduating students. The gala event will be held at a not-yet-disclosed location in New York City.

Past Parsons Benefit honorees includes designers Donna Karan, Jason Wu and Vera Wang as well as artist Kehinde Wiley, singers Pharrell and Rihanna and industry mogul Marco Bizzarri. — ARI STARK ▶



The new Jacquemus-designed loungewear set for La Première customers.



Mary Quant in 1969.

Quant on The Block

Mary Quant may have freed women's fashion in the '50s and '60s with her short hemlines and bold patterns, but she was also a collector of similarly fun pieces throughout her life.

The London-based auction house Kerry Taylor Auctions is putting 35 lots of clothes and accessories from the late designer's personal wardrobe under the hammer on March 25 as part of a wider auction called "Vintage Fashion, Antique Costume & Textiles."

The auction includes Quant's own designs from the '50s to the '80s, as well as pieces from Chanel by Karl Lagerfeld, Yves Saint Laurent, Issey Miyake, Vivienne Westwood, Comme des Garçons and Azzedine Alaïa.

The auction house's founder Kerry Taylor visited Quant's country house in the U.K., where she had spent her final years before her death in 2023. She picked out pieces that weren't attacked by moths.

"You could see that the clothes were constant in her life. She had two tiny, narrow dressing rooms that were absolutely rammed with things," Taylor said in an interview.

She found many of Quant's designs: a brown wool dress with a squiggle print from 1968; a gray herringbone sack dress from the late '50s; a black wool and patent leather minidress from 1966, and a set of merchandise and accessories from the '70s that includes tights, a swimsuit and a clutch bag.

Quant, whose name was synonymous with London's Swinging '60s and its fashion, offered young women a new, more liberated way of dressing, free from the girdles and restrictive undergarments that their mothers and grandmothers had worn.

"She was a cool girl right into her old age, instead

of just wearing anything, she'd wear her Jean Paul Gaultier jumpers," Taylor said.

Evident by Quant's wardrobe, she was also a fan of French designers.

The auction lot features a black velvet jacket from Alaïa; a straw hat and a cloche hat with a white bow from Lagerfeld's Chanel, and a white artist's shirt from Vivienne Westwood's spring 1992 "Salon" collection.

Taylor had a democratic approach to the auction's estimates, which start at 200 pounds and go up to 800 pounds.

"Obviously not everything is always in the best condition, but as an auctioneer, it's much more fun to give reasonable estimates and to make everything accessible. You've got to throw out the bait and then hopefully, reel everyone in – I much prefer that than going in with big, punchy estimates and then everyone saying, 'that's a bit high.' I'd much rather let the market decide," she said. —HIKMAT MOHAMMED

New Role

ThreadBeast, a Los Angeles-based men's subscription service, has named Chaz Jordan creative director.

In this new role, Jordan will oversee the visual identity and

updated assortment of the company, which is rebranding in April with a new logo, social media strategy, updated photography and an enhanced user experience. Jordan's focus will initially be on campaigns, merchandising, marketing and styling, the company said.

Jordan, a University of Illinois alum, got his start working at RSVP Gallery alongside Don C and the late Virgil Abloh in 2011. At the age of 22, he launched Au Courant in Paris, later evolving it into Ih Nom Un Nit. He was also the founder of a brand called Laundered Works Corp. and, until last year, had been working with 1989 Studio, a company he created in 2021. He gave up all ownership rights and future involvement in that company to Folli Follie Group, an Italian retailer, which purchased it in 2022.

"Over the past decade, ThreadBeast has continued to evolve alongside our consumers," said cofounder Uday Singh. "Now we're ready to take what we've built to the next level, from experience to look and feel. There is no better partner to help transform the visual identity to match our discerning customers than Chaz Jordan. We are very excited to have someone with Chaz's eye and experience on board."

"When I first discovered ThreadBeast, I was intrigued by a corner of the fashion industry that was new to me," Jordan said. "I was most excited about the possibilities we could achieve with their consumer fan base, infrastructure and my expertise. Now, with a new direction and product approach, we are excited to unveil the next chapter of ThreadBeast, rolling out this April."

The streetwear-skewed ThreadBeast offers pieces from a variety of brands and retailers including Seven for All Mankind, Levi's, New Balance, Paper, Stussy, Tommy Hilfifer, Adidas and Carhartt. —JEAN E. PALMIERI



Chaz Jordan



Kelly Wearstler poses with her Johnnie Walker blend.

Take A Sip

Ever wondered what it would be like to take a sip of interior designer Kelly Wearstler, photographer and filmmaker Gabriel Moses, or style influencer and designer Yoyo Cao?

Ponder no longer. Whisky label Johnnie Walker teamed up with each individual to distill their essence down into a bespoke whisky blend.

"Within the Johnnie Walker Vault I have access to an incredible, living, breathing library of whiskies through which to craft stories – and to be able to create private blends for these three visionary artists drawing from this archive was really special," said Dr. Emma Walker, a Johnnie Walker master blender.

Los Angeles-based Wearstler's blend was sweet and salty, much like a day spent strolling through Santa Monica, or the interior designer's memories of surfing in Costa Rica at sunset.

"My work represents blended mediums and references; I always say 'old soul, new spirit,' which manifests as vintage and antique pieces with contemporary works. It's all about the contrasting

Gabriel Moses' blend was inspired by his cinematic compositions.



textures," explained Wearstler.

Moses' brew echoed his image making processes.

"Creating an image is about the blend of different crafts; it's not only about the photographer but every creative element and part that comes together for that one image to exist. Like with whisky making, a subtle change of even 1 percent can capture an entirely different emotion," he explained.

The feeling of the photographer's vivid images were brought to life by a mix of smoky Port Ellen

and sunny Clynelish.

Cao's favorite dishes and destinations, particularly from Japan during sakura season, inspired her joy-infused blend.

"As an entrepreneur I am constantly seeking new ways to expand my creative journey, face new challenges and bring my vision to life," Cao explained. "Just as Dr. Emma Walker is doing through Johnnie Walker Vault, her craft of blending whisky to create blends with unique character is so into my own brand." —VIOLET GOLDSTONE