

WWD

Fashion. Beauty. Business.



Sknn is in

Skims has purchased Sknn by Kim from Kim Kardashian and Coty, which had acquired 20 percent of KKW Beauty for \$200 million in 2021. **Page 3**



Green Growth

The PGA Tour Superstore recently opened its 75th store, with seven more planned for 2025 as the retailer rides golf's growing popularity. **Page 12**



Partying For Printemps

The French retailer unveiled its new Manhattan location at a party that drew the likes of Parker Posey and more. **Page 22**



Fur Flies

Fur – real and faux – was all over the fall 2025 runways, riding its return in popularity among Millennials and Gen Z. And few did it cooler this season than that arbiter of cool Miuccia Prada, as seen here backstage at the Miu Miu show during Paris Fashion Week.

For more on the trend, see pages 4 to 9.

PHOTOGRAPH BY KUBA DABROWSKI

EXCLUSIVE

Proenza Schouler Duo Will Join Loewe as New Creative Directors

● Jack McCollough and Lazaro Hernandez succeed Jonathan Anderson, who propelled the Spanish house into fashion's big leagues.

BY MILES SOCHA

Designers Jack McCollough and Lazaro Hernandez, better known as the duo behind New York label Proenza Schouler, are the new creative directors at Loewe, effective April 7.

They succeed Jonathan Anderson, who officially stepped down last week after an acclaimed 11-year tenure that catapulted the Spanish house into fashion's big leagues.

That development further clears the way for Anderson to eventually take up a creative role at Dior, as reported. Loewe and Dior are both owned by French luxury group LVMH Moët Hennessy Louis Vuitton.

Confirming a widely expected move exclusively to WWD, Loewe said McCollough and Hernandez would carry “the entire creative responsibility of all Loewe collections across womenswear, menswear, leather goods and accessories.”

The American duo seemed poised to take up the role after revealing last January that they were stepping down as creative directors of the brand they founded in 2002.

Why They Were Chosen

In an exclusive interview, Loewe chief executive officer Pascale Lepoivre elaborated on the choice of McCollough and Hernandez for the plum Paris post.

“To name just two factors: They are highly creative and also entrepreneurs, whose curiosity and vision go beyond fashion and extend to diverse cultural fields as well as to the diversity of markets and customers that we talk to,” she told WWD. “They are warm, open and lively, an excellent fit with the company culture of being intense and passionate, while also committed to being playful and not taking ourselves too seriously.”

She added: “Their vision and creativity are a perfect match for the codes of the house that we have built, and I am excited to see them shape its future.”

Emblematic of their commitment to the project, the two men are relocating from New York City to Paris, where Loewe's creative offices are located, Lepoivre said, noting they are also eager to spend time in Madrid, where Loewe was founded in 1846 as a leather-making collective and supplier to the Spanish royal crown.

“Some of their first days will be spent in Madrid, visiting the atelier, meeting artisans and browsing the archive,” she said.

It was not specified when the duo might unveil their first collections for the brand.

In a joint statement shared first with WWD, McCollough and Hernandez said they are “incredibly honored to join

CONTINUED ON PAGE 10

FASHION

Ex-A&F CEO Mike Jeffries Faces New Allegations

● Jeffries remains under house arrest, after being charged with sex trafficking and interstate prostitution last year.

BY ROSEMARY FEITELBERG

At least 14 more men are alleging sexual misconduct against former Abercrombie & Fitch chief executive officer Mike Jeffries, who was charged with sex trafficking last fall.

Jeffries, who exited the company in 2014, is under house arrest for allegedly orchestrating an international sex trafficking and interstate prostitution operation with his partner Matthew Smith and a middleman James Jacobson. Some of the accusers have said that they were drugged and forced to have sex. Others claimed they had attended events at five-star locations under the false promise that it could lead to modeling opportunities. Jeffries, 80, pled not guilty last year. Smith, 61, and Jacobson, 72, who are also under house arrest, have pled not guilty as well. That 16-count indictment alleged that the trio used a combination of force, fraud and coercion to traffic while operating a prostitution ring between December 2008 and 2015.

The claims, which include sex trafficking and were first reported by the BBC Friday, date back to 1992 and include accusers,

who were Abercrombie & Fitch employees. Jeffries joined the company in 1992.

Jared Scotto, an associate attorney at Weitz & Luxenberg, said he is representing 12 men who had worked for the company, and is speaking with other individuals about their allegations against Jeffries. "We are investigating everybody's claims, and we are following the criminal proceedings and civil class action suit very closely. We continue to interview potential claimants," Scotto said.

Separately, two other men, Brandon Steele and Joseph Sterling, have reportedly filed lawsuits in New York alleging they were raped by Jeffries. The men claimed to have been "assaulted on multiple occasions, after being pressured to take illegal narcotics and forced to endure penis injections at Abercrombie-themed" events, where they were given Abercrombie & Fitch clothes to wear, according to the BBC's report Friday. When in their late teens and 20s, the men claimed to have been approached for potential modeling jobs with the American brand.

Steele and Sterling could not be reached for comment Friday.

Representatives at Abercrombie & Fitch did not acknowledge requests for comment Friday about the allegations or about negligence lawsuits that have been filed against the company. One of Jeffries' attorneys, Brian Bieber of Gray Robinson, had not acknowledged a media request

Mike Jeffries walks out of federal court after his arraignment in Central Islip, N.Y., last year.



early Friday afternoon.

The former CEO was credited with rebuilding the sportswear brand with editorial-style advertising of well-chiseled male models and bare-chested greeters at the entrance to Abercrombie & Fitch stores.

Reports of alleged sexual misconduct by Jeffries first aired in 2023 via a BBC investigation that was led by Rianna Croxford, who also reported the new allegations. That also led to a BBC documentary "The Abercrombie Guys: The Dark Side of Cool" and a BBC podcast "World of Secrets."

Should the class action suit that Edwards filed on behalf of his clients be certified, the accusers, whom Scotto is representing,

could join that. In December, Jeffries' lawyers called for a competency hearing to determine if he can face a sex trafficking trial, claiming that he has late-onset Alzheimer's disease.

Asked for comment about the new allegations, Edwards said, "There is still so much that we know and the world does not. But, once our civil lawsuit starts up again, the number of people who knew about the rampant sexual abuse and did nothing will be shocking. Someone in Mike Jeffries' position should feign to have forgotten everything. Oh wait..."

A status hearing for Jeffries, Smith and Jacobson is scheduled for May 1 in federal court in Central Islip, N.Y.

BUSINESS

Pickleball Power: Sports-specific Apparel Drives Athleisure Market Growth

● Pickleball saw a 645 percent year-over-year growth in product availability in the fourth quarter, according to a new Centric Market Intelligence report.

BY LISA LOCKWOOD

Pickleball drove athleisure growth in the fourth quarter.



Get out your pickleball racquets.

Specialized sports are driving demand in the activewear market, with interest in tennis, running, golf and pickleball continuing to rise. Pickleball saw a 645 percent year-over-year growth in product availability in the fourth quarter of 2024. Running apparel also saw a 12 percent year-over-year growth, tennis showed a 4 percent gain, while golf and snow sports experienced declines.

That's according to a study by Centric Market Intelligence, which took a deep dive into the activewear market. The report focused on fourth-quarter market data from such U.S. retailers as Adidas, Alo Yoga, Asics, Athleta, Bandier, Bloomingdale's, Carbon38, Dick's Sporting Goods, Fabletics, Finish Line, Foot Locker, H&M, Hoka, JD Sports, Kohl's, Lululemon, Macy's, New Balance, Nike, Nordstrom, Old Navy, Puma, Reebok, Sweaty Betty, Target and Under Armour.

Overall, athleisure apparel is showing strength, with sweatpants, particularly

from brands such as Hollister, Aritzia and Adidas, having a strong year. They are seeing growth in online searches. By comparison, leggings saw only modest growth or declines in searches, showing that consumers may be looking to augment their crossover athleisure wardrobes versus traditional active ones, according to Centric Market Intelligence.

Recognized as the U.S.'s fastest-growing sport, pickleball has seen a surge in popularity, leading to a demand for specialized apparel. Brands are introducing "racquet-wear" that combines functionality with style, suitable for both on-court performance and casualwear, according to Centric's report. This trend reflects a shift from traditional athleisure to sport-specific clothing that meets the needs of the pickleball player, the report said.

The report pointed out that tennis has become a focal point for luxury fashion collaborations. Brands such as Gucci and Hugo Boss have launched tennis-inspired collections, blending athletic performance

with high fashion. These collaborations have expanded the appeal of tennis apparel beyond the court, attracting fashion-conscious consumers, said Centric.

Prices appear to be on the rise. The premium segment saw an 11 percent year-over-year price increase, making it the fastest-growing category in terms of pricing. However, at the start of this year, sold-out rates for premium activewear have declined, indicating potential weakness in demand at the higher price points, according to Centric's report.

The report showed weakness in the mass market with discounting highest at the lowest price points. Mass retailers saw an uptick in sold-out rates at the start of 2025.

In women's activewear for the fourth quarter, the top sold-out brands in women's pants and leggings were Old Navy, Nike, Under Armour, Athleta, Adidas, Lululemon, Reebok, Sweaty Betty, Carbon38 and Concept Sport. In women's shirts and tops, the top sold-out brands in women's were Nike, Under Armour, Adidas, Antigua, Old Navy, Fanatics, Sweaty Betty, Athleta, Reebok, and Colosseum.

In terms of search data, Lululemon tennis skirts showed a 272 percent growth, while Hollister sweatpants had a 188 percent growth. That was followed by Aritzia sweatpants, up 110 percent, Under Armour compression shirts, up 82 percent, and Adidas sweatpants, up 59 percent.

The report also noted that newer brands such as Varley, Vuori and Rhone are carving out space in the market — giving traditional brands a run for their money — with premium, performance-driven and sustainable activewear and athleisure. Niche brands such as Bandit Running and Staud Sport are also gaining attention, focusing on community-driven and fashion-forward activewear. While they might not have the broader distribution of traditional brands, these niche brands are catching up, according to the report.

Pickleball is recognized as America's fastest-growing sport.



BEAUTY

Skims Acquires Skkn by Kim From Kim Kardashian and Coty

- Coty acquired 20 percent of KKW Beauty for \$200 million in 2021.

BY KATHRYN HOPKINS

After months of speculation, Kim Kardashian and Coty are parting ways.

Skims, Kim Kardashian's shapewear and apparel company, has acquired Skkn by Kim from Kim Kardashian and Coty Inc.

Coty acquired 20 percent of KKW Beauty, for \$200 million in 2021. Now that stake will belong to Skims, while Kardashian's 80 percent stake will also be transferred to Skims. Coty plans to use the proceeds to progress its deleveraging strategy and invest in wider brand portfolio innovations.

Anna von Bayern, chief executive officer of Kylie Cosmetics and leader of Kim Kardashian's beauty business at Coty, said: "Since Coty's establishment over 120 years ago, we have remained at the forefront of consumer innovation. We are the go-to partner for global brands, fashion houses and celebrities looking to create leading beauty products. I would like to thank Kim for the partnership and look forward to continuing our work on our hugely successful Kylie Cosmetics brand, which we have grown by 1.5-times in the last two years and where we own the majority, as well as hold the perpetual license."

Terms of the deal were not disclosed, apart from that through this acquisition, Skims will open its doors in 2026 to expand into beauty, skin care and fragrance.

"My mission has always been to create products that resonate deeply – whether it's shapewear and lingerie that empowers or makeup and skin care that transforms," said Kardashian, Skims' chief creative officer and cofounder. "Uniting everything under the Skims brand streamlines that vision."

Jens Grede, CEO and cofounder of Skims, added, "This acquisition isn't just growth. It's about the strength of our brand and our ability to enter a new category with authority."

Skims snagged a \$4 billion valuation in 2023 by raising \$270 million in a series C funding round, led by Wellington Management and included funds from Greenoaks Capital Partners and existing partners D1 Capital Partners and Imaginary Ventures. Kardashian remains the company's single biggest shareholder, and she and Grede still own a majority stake. Speculation continues that Skims is looking to do an initial public offering.

Kardashian launched KKW Beauty in 2017 with contouring products, and also introduced KKW Fragrance.

Kardashian shuttered both brands in 2022, with a plan to return with "a

completely new brand with new formulas that are more modern, innovative and packaged in an elevated and sustainable new look," she said in a statement at the time.

Coty helped Kardashian expand into skin care in 2022 with Skkn by Kim, a \$630, nine-step system, including a toner, exfoliator, hyaluronic acid serum, vitamin C8 serum, face cream, eye cream, oil drops and a night oil.

In January 2024, the brand dove back into color cosmetics, introducing Skkn by Kim Makeup on Jan. 26.

Coty also bought a 51 percent stake in Kylie Jenner's business, Kylie Cosmetics, for \$600 million. While rumors have circulated about the future of that partnership, WWD understands that it will remain with Coty, which has the perpetual license.

For Coty, betting on the Kardashian-Jenner family provided a means of accelerating the direct-to-consumer business, which was a key focus for CEO Sue Nabi as she looked to turn around the group. Sources told WWD it makes the most sense to focus on Kylie Cosmetics, of which it is the majority shareholder.

Most recently, while the fragrance effect has boosted Coty for the past year, it was not enough to offset a trio of impacts including weak demand in Asia,



Kim Kardashian

FX headwinds and a slowing mass market from weighing on sales in the second quarter.

Net revenue declined 3 percent to \$1.66 billion in its fiscal second quarter ended Dec. 31, below Wall Street's expectations for \$1.71 billion. On a like-for-like basis, sales fell 1 percent.



Nathalie Gerschtein

Nathalie Gerschtein photograph by Ryan Williams

BEAUTY

Nathalie Gerschtein Joins Haleon's C-suite

- Gerschtein is pivoting to the consumer health space after nearly 23 years in beauty at L'Oréal serving a variety of brands and markets.

BY EMILY BURNS

Changes are afoot at Haleon.

Following her departure from L'Oréal as president of the consumer products division for North America, Nathalie Gerschtein has been appointed chief executive officer USA and president North America at Haleon. Lisa Paley, who previously held the role, will stay on at the company until May.

"I am honored to join Haleon as CEO USA and president North America at such an important time for the company and the industry. Consumer health is at the heart of people's lives, and Haleon has an incredible opportunity to make a meaningful difference by empowering people to take control of their health," Gerschtein said. "What drives me is putting consumers at the center of everything we do, moving with agility to meet their evolving needs and leading with clarity and purpose to unlock growth. My passion for science and the belief in the power of innovation to improve lives will be at the core of how we shape the future. I look forward to working alongside such a talented team to build on the strong foundation already in place and lead the next phase of growth and impact in North America."

The appointment marks a shift for Gerschtein into the health and wellness

industry after nearly 23 years in beauty at L'Oréal across brands like L'Oréal Paris, Maybelline and Garnier. During her tenure, she had worked in several markets including France, India, Thailand, Laos and Cambodia and had overseen North America since 2022.

In an interview with WWD in 2023, Gerschtein emphasized the importance of what she called the "growth zone," a concept exemplified through her latest career move.

"If you are in your comfort zone all the time, you don't do anything amazing, but if you are in the stress zone all the time, then you also don't do anything amazing. You have to find your sweet spot," she said at the time. "You have to remain in the growth zone."

At Haleon, Gerschtein will work across oral health, pain relief, respiratory health, digestive health and VMS (vitamins, minerals and supplements) with brands like Advil and Sensodyne.

"Nathalie understands the dynamics of the North American market and the importance of combining data, consumer insight, and innovation to meet evolving customer needs," said Haleon chief executive officer Brian McNamara in a statement. "Her experience leading complex organizations through change and driving operational excellence will be instrumental in guiding the North American business through its next phase of growth. I believe she will be an outstanding addition to our executive team."

This news follows the appointment of Dawn Russell as chief financial officer of Haleon in November.

FUR FLIES

Fendi



Fur frenzy took over the fall 2025 collections as an '80s-meets-'60s revival, Gen Z's furry fixation, and the rise of maximalism transformed a former fashion "faux pas" into the season's must-have trend.

BY ALEXBADIA

Michael Kors



Gucci

Khaite



Burberry



Bally



Louis Vuitton



MSGM



Juun.J



Giorgio Armani



Aknavas



Brandon Maxwell



Luar



Dsquared2





Schiaparelli



Acne Studios



Roberto Cavalli



Simone Rocha



Jil Sander



Chloé

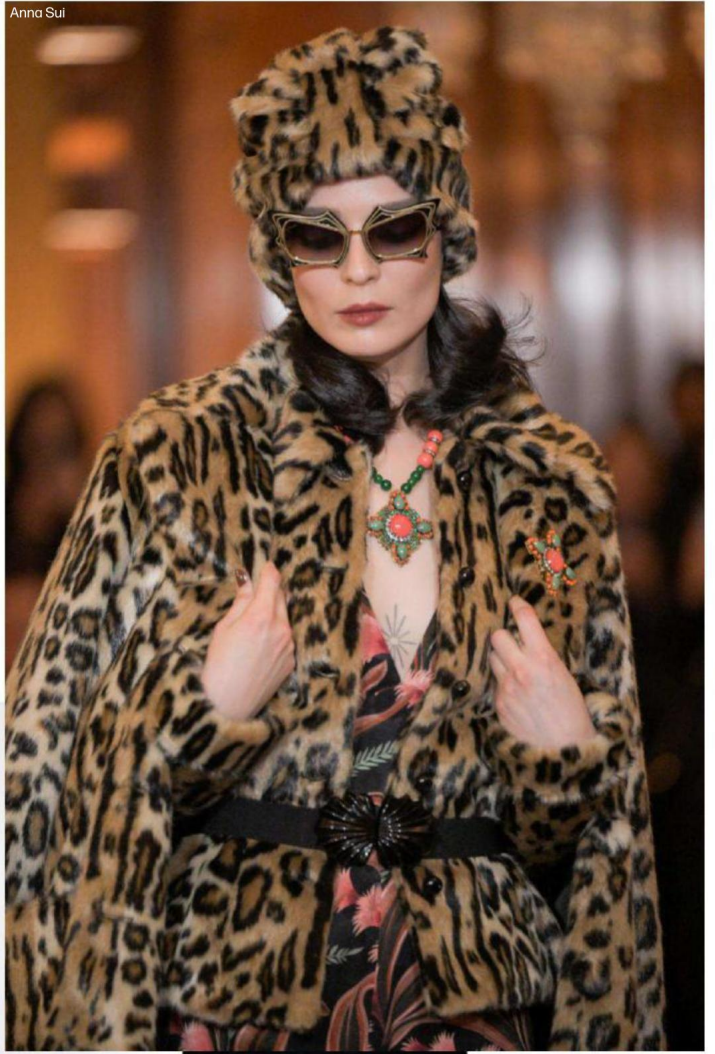
Balenciaga



Prada



Anna Sui



Balenciaga, Prada, Anna Sui and Ferragamo photographs by Giovanni Giannoni, Dior and Marni by Delphine Achard

Dior



Marni



Ferragamo



Vaquera





Alaïa



Etro



Ferrari



Burç Akçöl



Rabanne



Elle Saab

Proenza Schouler Duo Will Join Loewe as New Creative Directors

CONTINUED FROM PAGE 1

Loewe, a house whose values and mission align closely with our own.”

“We look forward to working alongside its extraordinary teams and artisans, whose talent – under the exceptional creative direction of Jonathan Anderson – has shaped Loewe into the cultural force it is today,” they continued. “We extend our sincere gratitude to Bernard Arnault, Delphine Arnault, Sidney Toledano, and to Pascale Lepoivre for entrusting us with this remarkable house’s next chapter.”

“I have long admired Jack and Lazaro’s work at Proenza Schouler; their eclectic creativity and dedication to craft make them a natural choice to build the next chapter for Loewe,” commented Toledano, a veteran of Christian Dior Couture, LVMH Fashion Group and an adviser to Bernard Arnault, chairman and CEO of LVMH. “I look forward to seeing them lead the evolution of the house.”

Stalwarts of the New York fashion scene with an undiminished aura of arty cool, the Proenza Schouler duo have long been on the radar of top European fashion houses.

Valentino Fashion Group took a stake in Proenza Schouler in 2007. Four years later, a group of backers led by John Howard and Andrew Rosen bought most of Valentino’s position.

Then in 2018, Mudrick Capital Management led the designers’ buyback of their company.

Long-running Talks

According to sources, LVMH has held discussions with McCollough and Hernandez over the years about joining one of its marquee fashion houses, which include Dior, Louis Vuitton, Givenchy and Fendi.

Under-the-radar talks about them joining Loewe commenced last October, the same sources said.

The boyish duo burst onto the fashion scene straight out of Parsons, selling their senior thesis collection to Barneys New York, and managing to hang onto the aura of an emerging brand even as they became part of the American fashion firmament. (They used their mothers’ maiden names for their brand instead of their own surnames.)

Proenza Schouler would go on to win five CFDA Awards, including Womenswear Designer of the Year in 2007, 2011 and 2013; launch an enduring “It” bag in the messenger-style PS1 in 2008, and decamp to Paris Fashion Week for a couple of seasons. Over the years the brand has collaborated with the likes of L’Oréal, Birkenstock, Sorel and Mercedes-Benz.

McCollough and Hernandez remain company shareholders at Proenza Schouler and serve on its board.

In addition, the two men are working in tandem with Proenza Schouler CEO Shira Suveyke Snyder to find a new creative lead for the brand, prized for an aesthetic that WWD once described as “anti-minimal modernism.”

Loewe was acquired by LVMH in 1996, enlisting Stuart Vevers, José Enrique Oña Sella and Narciso Rodríguez as designers over the years.

Anderson was appointed creative director in 2013, in tandem with LVMH taking a 46 percent stake in his London-based signature brand, JW Anderson.

His fashion star has been steadily rising in recent years as his widespread approach



Jack McCollough and Lazaro Hernandez

to Loewe – rooted in craft and closely linked to the art and film worlds – has gained traction and propelled the house into a global player.

To be sure, the designer from Northern Ireland set a high bar, transforming a small house known mostly for leather goods, gifts and perfumes into a global player synonymous with daring fashions, quirky collaborations with the likes of Studio Ghibli, and whimsical campaigns. Market sources estimate Loewe’s revenues multiplied by more than seven times over his tenure to approach 2 billion euros.

McCollough and Hernandez enter a house with strong momentum, and brand equity.

“The Loewe business is very healthy, and we keep gaining market share from our competitors,” Lepoivre told WWD. “We have built strong foundations across all product categories and key markets, which we believe will provide a great platform for Jack and Lazaro to build on.”

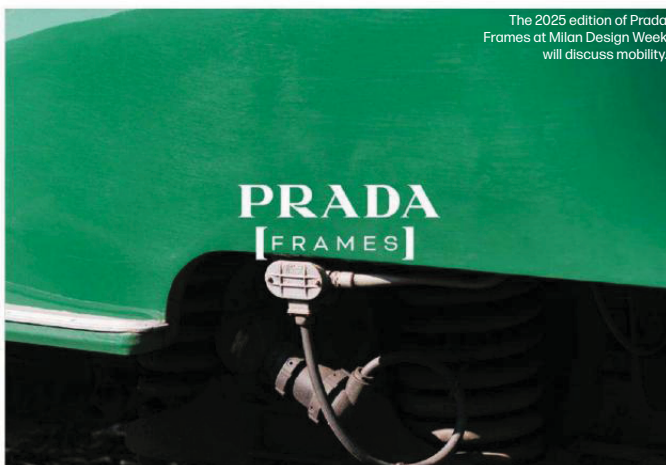
Among tentpole events for the brand in 2025 are the opening of Loewe’s “Crafted World” exhibition in Tokyo this week; an exhibition of teapots at Salone

del Mobile in Milan next month; the Loewe Foundation Craft Prize returning to Madrid for its ninth edition; the extension of the Loewe boutique on Avenue Montaigne into a full Casa concept, and the opening of a Loewe Casa building in Tokyo’s Ginza district.

“The craft prize is very important to Loewe and to the Loewe Foundation, and we hope to see its profile continue to grow and support the global craft community,” Lepoivre said. “As for other art-related projects, we are all excited to see the angle that Jack and Lazaro bring to this.”

EXCLUSIVE

Prada Frames' 2025 Edition to Discuss Mobility Inside Gio Ponti-designed Train



● Design duo Formafantasma sheds light on the 2025 edition of Prada Frames titled "In Transit" to be held April 6 to 8 in Milan.

BY MARTINO CARRERA

MILAN – Prada Frames is going on a metaphorical journey during Milan Design Week.

The fourth iteration of the symposium exploring the complex relationship between the natural environment and design is focusing on mobility and infrastructures allowing it, seen as dynamic systems shaping movement of people, goods, data and power.

Titled "In Transit," the three-day event – conceived by Milan and Rotterdam, Netherlands-based design studio Formafantasma and backed by Prada – is to be held April 6 to 8 ahead of the official kickoff of Salone del Mobile and Milan Design Week, which run April 8 to 13.

"Our idea is always to bring to Milan Design Week a reflection on subjects adjacent to design that are barely visible... to tackle the elephants in the room" that are equally crucial, said Simone Farresin, one half of the Formafantasma duo. "Prada Frames is an opportunity to discuss contemporary times, and change is inevitably part of that. In this case it's about infrastructural shifts triggered by [the emergence] of AI, data centers and migration fluxes, which are all linked to the idea of movement," he offered.

Prada and the design studio earmarked a fitting location for the event, which is to be held at Milan's Central Train Station inside the so-called "Padiglione Reale," or Royal Pavilion in English, a hall once reserved for Italian royalty and heads of state waiting to depart.

Prada Frames attendees will also have the rare opportunity to sit aboard the "Arlecchino" train for some of the conversations that will be part of the symposium. A vehicle designed by Gio Ponti and Giulio Minoletti in 1950 that is equipped with sophisticated midcentury interiors defined by glass partitions, adjustable armchairs and panoramic lounges, it was recently restored by the FS Italiane Foundation and is visible only a few times a year, Farresin said.

"Taking people to a place that's linked to the topics we're exploring allows



us to frame the usual in-depth and contemporary reflections inside a more traditional design dimension," he offered.

Formafantasma's other half, Andrea Trimarchi, said the agenda includes intimate talks introduced by British design critic and author Alice Rawsthorn OBE, held inside the pavilion, which will be flanked by readings by speakers aboard the Arlecchino train.

The latter "are going to be the poetic, lighter side of the event," Trimarchi said. Farresin added that the train, one of the least known of Gio Ponti's projects, further telegraphs the late Italian designer's radical design ethos.

Tackling the subjects of movement, mobility and related infrastructures has opened up to a plethora of intertwined themes.

The symposium is to examine the impact of digital revolutions and global distribution networks on daily life; the disruptive nature of infrastructural advancements – from the internet to large-scale logistics systems – as well as advancements in procurement and distribution; the discrepancies between goods versus human mobility, the latter

"subject as it is to geopolitical biases and legal constraints," Prada said, as well as the inherent contradictions of today's hypermobility.

The expansive theme required that speakers from across disciplines were involved, including architects, scholars, designers, filmmakers and even astrophysicists.

The roster includes, among others, Kate Crawford, a leading scholar of artificial intelligence and a Prada favorite, who mounted an exhibition at Fondazione Prada Osservatorio in Milan in 2019; Elias and Yousef Anastas from Palestinian architectural and engineering practice AAU Anastas; French architect and urban designer Charlotte Malterre-Barthes; Jesse LeCavalier, a designer, writer and educator whose work explores the architectural and urban implications of contemporary logistics; Marta Foresti, founder and chief executive officer of Lago Collective, a research and creative collective on migration, culture and the arts; German filmmaker Hito Steyerl; Samia Hennl, historian and curator; London-based designer, artist and filmmaker of Armenian and Algerian descent Nelly Ben Hayoun-Stépanian; Italian director Giacomo Abbruzzese; astrophysicist Ersilia Vaudo; travel writer Nick Hunt; Tung-Hui Hu, a poet and scholar of digital media; Italian architect and designer Paola Antonelli; author Nicola Twilley; cultural anthropologist Bettina Stoezter; Vinca Kruk and Daniel van der Velden from Amsterdam-based research and design

studio Metahaven, as well as architect and researcher Marina Otero Verzier.

"We looked at different kinds of infrastructures, from digital to global and logistics-related ones, as well as to the way authorities handle them, for example dictating the migratory fluxes," Trimarchi explained.

Attendance of Prada Frames is free of charge and based on preregistration on the company's website.

The Prada Frames project kicked off in 2022, based on the luxury brand's and Miuccia Prada's desire to offer meaningful content during Milan Design Week.

The designer and the company's link with design and architecture, as well as patronage of the arts, is best exemplified by the Fondazione Prada art space, established in 1993, which has locations in Milan and Venice.

The previous three editions of Prada Frames, held in 2022, 2023 and 2024, hinged respectively on the interconnections between the forest ecosystems and the wood industry; how design and science can spur change and the notion of waste as an ever-evolving material, and on the home as a private space seen through a cultural lens.

Founded in 2009, the award-winning Formafantasma bills itself as a research-based design studio investigating the ecological, historical, political and social forces shaping the discipline of design today. It has worked with several companies across industries including, among others, Flos, Cassina, Rubelli, Bitossi, Bulgari, Hermès, Lexus, Samsung and Maison Matisse.

MEN'S

PGA Tour Superstore, 'A Disneyland For Golfers,' Continues Rollout

Most PGA Tour Superstore stores average 35,000 square feet.



● The company just opened its 75th store and is on track to add another seven this year.

BY JEAN E. PALMIERI

Rory McIlroy is on a roll, winning both the Pebble Beach Pro-Am and the Players Championship and heading into The Masters in early April, the only major tournament he has yet to win to capture a career Grand Slam.

Scottie Scheffler, the world's top-ranked player, is struggling this season after slicing his hand open making ravioli for Christmas dinner, and Tiger Woods just tore his Achilles tendon and had to undergo another surgery.

Yes, it's officially golf season and with courses in the Northeast just starting to reopen after a cold winter, enthusiasts are eagerly waiting to hit the links for another season in the sun.

But the players are not the only ones chomping at the bit. The PGA Tour Superstore is also ready to welcome golfers and golf fans into the fold.

The retailer just opened its 75th store in Grand Rapids, Mich., a 35,000-square-foot mecca to the sport with an indoor putting green, lessons from certified professionals, custom club-making and repair services and a wide assortment of apparel, footwear and equipment from all the top brands.

As Jill Thomas, chief marketing officer for PGA Tour Superstore, described it: "It's a Disneyworld for golfers."

The business traces its roots to Martin's Golf & Tennis Superstore in Myrtle Beach, S.C., in the late 1960s. That store, according to Thomas, served as a "beacon" for golfers heading to the area to play its myriad courses. "When you got to Martin's, you knew you'd made it," she said.

In 2004, a group of investors acquired Martin's and rebranded it the PGA Tour Superstore after acquiring a license in perpetuity from the Professional Golfers Association, Thomas said. In 2010, Arthur M. Blank, the cofounder of Home Depot, acquired the company and added it to his AMB Sports & Entertainment business, which includes the Atlanta Falcons, Atlanta United Soccer Club, Mercedes-Benz Stadium Atlanta Drive Golf Club and other companies. The PGA also retained an

ownership stake, she said.

Today, PGA Tour Superstore's brick-and-mortar presence spans more than half the U.S. and the company also operates an e-commerce business that ships globally. While the private company would not provide a volume figure, industry sources put its sales at over \$600 million, and this year, Thomas said, the plan is to add another seven stores to the fleet.

With golf "having a moment," as Thomas described it, and the fact that the stores also carry product for tennis and the new hot sport of pickleball, it's no surprise the retailer is in expansion mode.

According to the National Golf Foundation, 28.1 million Americans played the game on a course in 2024, the highest number since 2008. Of that count, 28 percent were female and 25 percent were Black, Asian or Hispanic, also the highest numbers recorded in those categories.

To serve such a diverse customer base, PGA Superstore sells about 50 percent hardgoods and 50 percent softgoods and offers product targeted to everyone from "the avid golfer to the newcomer," she said. In equipment, the stores carry everything from entry-level package sets to custom studio-fit clubs with exotic shafts. All the major brands are represented: Ping TaylorMade, Callaway, Cobra, Titleist, Srixon and other smaller manufacturers.

In apparel, men's brands run the gamut

from the sports giants such as Adidas, Puma and Nike to popular newer brands including Bad Birdie, B. Draddy, Bogey Boys, Chubbies, Eastside Golf, Greyson, Johnnie-O, TravisMathew, Polo Golf and Peter Millar. There's also PGA Tour brand, which offers a more-affordable alternative to some of the bigger players.

"You see so many individual expressions today," Thomas said, adding that PGA Tour Superstore "serves a wide audience. Golf is for everyone, and inclusion is our competitive advantage."

For women, popular brands include TravisMathew, Lilly Pulitzer, J.Lindeberg, Le Lis and Barstool Sports. "We serve the female customer better than anyone," Thomas boasted, pointing to the selection of brands, sizes and styles offered.

In footwear, in addition to the usual suspects — Adidas, Nike, Footjoy and Under Armour — the golf version of styles such as the Samba and Gazelle, which she referred to as "course to street" models, are "really hot now."

Although most customers play the game, the stores also serve the spectators. "Golf as a lifestyle is very popular whether you play or watch," she said. "We're seeing younger women and men coming in for apparel with different silhouettes." For women, they're often opting for skirts and tops that "may not be the best for golf, but they look cute," she said with a laugh.

The stores generally range in size between 25,000 and 45,000 square feet, with most averaging around 35,000 square feet. "That's the right size for us," she said, adding that experiences are a key component of the company's success.

While many are in resort communities, others are located in high-traffic spots such as Paramus, N.J., Chicago or Dallas. "Every town is a golf town today," she said. Among the new additions on tap for this year are Louisville, Ky.; Norwalk, Conn.; Cherry Hill, N.J.; Woodbury, Minn., and a couple more in the Southeast.

But PGA Tour Superstore is not without competition. Thomas said any retailer that sells golf equipment or apparel is a competitor, although Golf Galaxy, which is owned by Dick's Sporting Goods, is perhaps the closest rival. However, the "non-traditional" stores that sell golf product, such as Target or Costco, or athleisure brands such as Vuori that are popular with golfers, also chip away at sales. "It's a great sign for golf and an interesting challenge for us," she said.

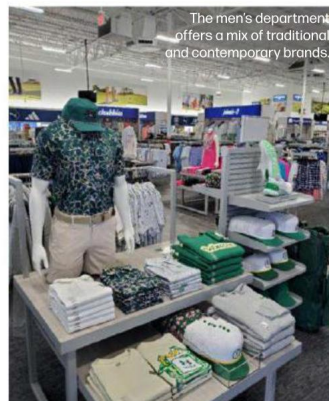
One way to cut through is with marketing. Thomas said when she joined PGA Tour Superstore five years ago, the company marketed almost exclusively to the avid male traditional golfer. Now it targets a younger, more-diverse audience. "The day we run a TV spot on Bravo will be the happiest day of my life," she said. "And we're getting close to that."

She said the core golfer still represents the majority of the business, "but we want to be welcoming and inclusive." That includes offering merchandise tied to the other golf leagues including LIV Golf and TGL. Although LIV, the upstart league financed by the Public Investment Fund of Saudi Arabia, lured some of the game's most popular players including Brooks Koepka, Jon Rahm and Phil Mickelson with its enormous paychecks, the PGA has been searching for a way the two can work together.

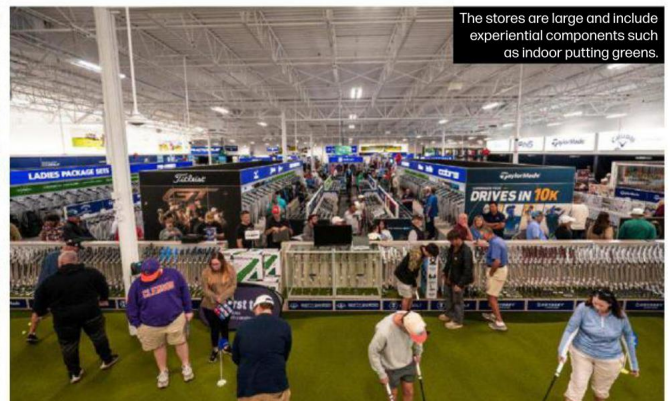
And the PGA Tour Superstores are also the official retail partner for TGL, a PGA-approved league formed by sports executive Mike McCarley, along with Woods and McIlroy, that combines traditional play and simulated indoor golf. "We are a PGA Tour-affiliated brand but we are fans of golf and we're loyal, but we're not limited," she said.

The stores' association with the PGA itself is also an advantage, she said. The primary operator of professional golf tournaments in North America is not involved in merchandising at all, which is where the PGA Tour Superstore comes in, Thomas said. "We help them. Where we are the experts, they lean into us and we lean into them when it comes to the golfers."

Although the retailer doesn't directly sponsor any athletes, it partners with its vendors and the PGA to gain access to the players. If that changes in the future, she said, "we would probably focus on women athletes or juniors — they need the support more."



The men's department offers a mix of traditional and contemporary brands.



The stores are large and include experiential components such as indoor putting greens.

MENTALITIES

● IN THE SPOTLIGHT

Charles Séblin on His Quest To Make the Perfect Shirt

● The Franco British designer honed his craft alongside Yves Saint Laurent's master tailor, and women like Cate Blanchett can't get enough of his men's shirts.

BY JOELLE DIDERICH

PARIS — For as long as he can remember, Charles Séblin has been obsessed with clothes. One of his earliest childhood memories is of dressing up as Mickey Mouse in a jacket made of red felt, and he still remembers the exact texture of its black buttons.

"It's about emotion," he said. "I've always had this thing for detail and for trying to make something the best that I possibly could."

These days, he channels that energy into his brand Séblin, which specializes in the kind of exquisitely crafted men's shirts that women just love to borrow (Cate Blanchett is a fan, and Lily Collins wore one of his designs in the hit Netflix series "Emily in Paris.")

Born in France of a French father and an English mother, Séblin has always had a foot in both cultures, so it stands to reason that his designs combine French rigor with a touch of British eccentricity.

His fall 2025 collection includes dandyish cotton poplin shirts with satin bibs and ties in watery shades of almond green and lilac.

His signature painter's shirts in two-ply Italian cotton poplin come in bold primary color stripes with contrasting bibs, while other styles are trimmed with Moroccan thread embroidery or military-inspired frogging.

Séblin studied at Central Saint Martins in London and had a charmed entry into the fashion industry. When Vivienne Westwood came to give a talk at the school, they bonded over their shared love of Yves Saint Laurent and she ended up offering him an internship, which coincided with her Anglomania collection.

From there, he spent almost two years at Yves Saint Laurent soaking up sewing techniques in the workshop of Monsieur Jean-Pierre, the house's head of tailoring.

"I can picture him making a toile, and he was so quick," Séblin recalled, snapping

his fingers for emphasis. "Just like that, like a dancer, like Nureyev or something — it was just so effortless."

He developed his love of shirts while working at Saint Laurent under Tom Ford, when he would hit secondhand stores for research. These days, Séblin can spend hours perfecting details like aligning the stripes on a sleeve with those on a cuff. "I guess I'm totally obsessive, quite neurotic," he confessed.

Yet the shirts are made to be worn with a certain nonchalance. "I like the idea of it being something which you can pull out of the washing machine, drip dry, and just throw on and wear with a pair of jeans and a pair of boots, and you're done," he said.

Priced at \$285 for a collarless shirt to \$775 for a striped shawl-collared style with frogging, the collection is carried in 25 points of sale worldwide, including Bergdorf Goodman and Newport Beach, Calif., boutique A'maree's in the U.S.; United Arrows and Ron Herman in Japan, and concept store Trois Pommes in Zurich.

Séblin is mulling the launch of e-commerce, but the nature lover in him likes to keep things small. Meanwhile, he continues to hone his craft.

"I love the idea of designing things that are really going to last. I'm probably less interested in fashion than I am in making beautiful clothes," he said. "With time you try and go towards what's essential, and you just try and make it as distilled as possible."

Séblin's pleated smoking shirt in white poplin with lilac satin.



Stylist's STUDIO

MEN'S

Holly White Is the Internet's Boyfriend's Secret Weapon

● The celebrity stylist dresses a roster of Netflix's leading men including Corey Mylchreest, Joe Locke and Luke Newton.

BY HIKMAT MOHAMMED

LONDON — Every month a new heartthrob is declared the internet's boyfriend, a term used to describe emerging actors who have quickly become Romeos through streaming service franchises on Netflix, Apple TV+ or Amazon Prime Video.

Among them have been Netflix's leading men — Corey Mylchreest from "Queen Charlotte: A Bridgerton Story," Luke Newton from "Bridgerton" and Joe Locke from "Heartstopper" — who all share one secret weapon: their stylist, Holly White.

She plays the role of a fairy godmother of fashion and has worked with them from the start of their skyrocketing careers. She has also helped open the fashion gates for them and helped them get scooped up by luxury brands to sit front row at shows.

Mylchreest, Newton and Locke may all share the same stylist and streaming provider, but when it comes to style, they couldn't be more different.

White met each actor through their agents, where she was set up on a Zoom date to meet them.

"It's a bit like dating — there's an energy you get from someone through conversations," she said in an interview.

She recalls that most

of her fittings with Newton are spent laughing. He's one of her clients who "really loves fashion. Our WhatsApp chat is just a stream of pictures, videos and details. I really like to encourage my clients to feel like they can communicate with me and that we have a space to throw ideas in," said White.

As the leading man of "Bridgerton" Season Three, she strategized with Newton to strike a balance between subtle nods to the show's romantic mood and its huge fan base, while also retaining the actor's own style identity.

White said Newton is a fan of tank tops and wide-leg trousers, so on the show's press tour, she sourced from Filippa K, Loewe, Amiri and Dior.

At the Dublin premiere of "Bridgerton," he wore a black jacket with a pearl-embellished notch lapel from Irish designer Simone Rocha — a salute to his costar Nicola Coughlan's nationality and the show's use of costume jewelry.

Another look that leaned into the show's romantic nature was a boxy gray two-piece suit from Emporio Armani that had floral sequin embellishment details on the shoulders.

"It was cool and sexy and just the perfect balance between Luke and what the show was promoting," said White, who has been working with the actor for four years.

The stylist is well-versed in the "Bridgerton" universe, but is careful to keep each client's style separate and unique. As men's fashion has become more democratic on the red carpet, there are still clients of White's who prefer a traditional approach to all the glitz and glamour.

When it comes to dressing Mylchreest, she's often given creative freedom. The actor starred as a young King George in "Queen Charlotte: A Bridgerton Story" and will be leading Netflix's upcoming rom-com "My Oxford Year."

"He has a strong preference for darker

silhouettes and keeping things a little bit more classic and minimal. It's exciting for me because it's a challenge, and it means I'm always looking out for those modern details or interesting ways of making an impact on the carpet without him feeling like it's 'too fashion,'" said White.

At the "Queen Charlotte: A Bridgerton Story" premiere, Mylchreest wore a beige Prada suit with a black shirt and a necktie featuring the brand's metallic logo.

His looks are consistently classic, from a burgundy Fendi suit to a black ensemble from Givenchy by Matthew Williams with a little bit of wiggle room for a denim shirt or green knit jumper from Loewe.

At the 78th BAFTA awards last month, Mylchreest opted for a head-to-toe Saint Laurent look that had a "French effortless energy to it." White added a pair of black round aviator sunglasses that "made the whole look come together." She later received a text from the actor saying, "This is the best I've ever felt."

A big part of White's job is cultivating trust with her clients. In the case of Locke, she has worked with the "Heartstopper" actor since he was 17 years old. The pair have come a long way since his muted looks of yore. "Since he's joined the Marvel Cinematic Universe, we're really leaning into a darker, sexier and slightly grungier look," said White. A big moment for Locke was earlier this month attending his first Academy Awards red carpet. White turned to Celine for the occasion — choosing a modern take on a morning suit with a gold waistcoat that featured 44,000 sequins.

"I wanted to find something that felt really memorable for him. We went a bit more formal than before," said White. "If I had shown him something sleeveless or a three-piece three years ago, he would've laughed at me, but my job is about building people's confidence and getting them to a point where they feel like they want to start taking fashion risks," she added.

White's magic touch is not limited to internet's boyfriends; she also works with emerging ladies of the stage and screen such as the South Korean singer and actress Yerin; "Paris Has Fallen" actor Ritu Arya and Charithra Chandran, a "Bridgerton" alum.



Holly White

[CULTURE CORNER]

Bad Bunny Campaign Generates \$8.4M In Media Exposure for Calvin Klein

- Videos of the underwear campaign accumulated more than 56 million views on social media platforms.

BY RENAN BOTELHO

Calvin Klein has struck marketing gold again. The brand's latest underwear campaign featuring international music sensation Bad Bunny generated \$8.4 million in media impact value in less than 48 hours, according to a new report from Launchmetrics. (MIV is a proprietary metric that assigns an actual monetary value to marketing strategies across print, online and social media to calculate return on investment.)

Released last Monday, the campaign shot by photographer Mario Sorrenti featured the Puerto Rican singer wearing Calvin Klein's new Icon cotton stretch underwear. Across Instagram and TikTok, the campaign garnered more than 3.7 million likes, while its videos accumulated more than 56 million views.

"This has been in the works for some time now, seeing it finally come to life has been gratifying," Bunny said in a statement released with the campaign. "I'm excited and grateful for the opportunity to be part of this brand's iconic campaign, and getting to shoot it in Puerto Rico made it that much more special and genuine."

With 90 billion streams on Spotify and 47 million followers on Instagram, Bunny's likability has been borrowed by other fashion brands before. The singer has starred in multiple Jacquemus campaigns,

collaborated with Adidas on signature sneakers, and posed with Kendall Jenner for Gucci Valigeria's 2024 ad. In 2024, Bunny was one of the top-searched guests at the Met Gala, earning Maison Margiela \$9 million in MIV with his outfit.

Calvin Klein has a long history of celebrity partnerships that dates back

to the 1980s when the brand enlisted a 15-year-old Brooke Shields to star in its denim commercials. In the 1990s, Mark Wahlberg secured his "sex symbol" status with his Calvin Klein underwear campaign. The tradition has been kept alive through the years with ads featuring Kendall Jenner, Lily Collins, Justin Bieber and others.

Bad Bunny for Calvin Klein.



MEN'S

Lucchese, Parker McCollum Partner on Second Collection

- The boots, apparel and hats will make their debut in June.

BY JEAN E. PALMIERI

As a Texas native, it was always a goal for country singer Parker McCollum to perform at the Houston Livestock Show and Rodeo, one of the state's most popular yearly events that generated \$597 million in total economic activity last year.

McCollum managed to attain that goal in

2022 when he made his debut at the rodeo in front of 73,000 people, a feat he has repeated every year since then.

So it's no surprise that McCollum and Lucchese Bootmaker, who have had a partnership since 2022, opted to reveal their latest collection on Friday, ahead of his evening performance at the rodeo.

"I couldn't think of a better way to announce this collection in my hometown – while doing what I love and performing in front of thousands of fans," he said.

"The Houston Rodeo has a special place in my heart."

Lucchese x Parker McCollum: The Encore collection, which will be available on June 13, is the second for the partners. It will feature four men's boots, including the sold-out Evening Patriot, the Hollywood Gold in two new colorways, as well as the debut of The Limestone Kid.

The Evening Patriot, the collection's signature boot, is a tribute to the military and veterans. It features navy suede caiman vamps and wheat goat quarters with five inlaid red roses. The Hollywood Gold will now be offered in tobacco and purple or platinum and merlot. It is named after a champion cutting horse and features ostrich vamps, goat quarters and roses stitched into the leather.

The new Limestone Kid pays tribute to McCollum's 2015 album of the same name and is made from caiman vamps and goat quarters and also include an inlay of roses.

In addition to footwear, the collaboration features apparel and accessories including two Pima cotton T-shirts in black or white, one long-sleeve and one short-sleeve button-down shirt with pearl snaps, and two caps, one in black with gray script

For the past couple of years, Calvin Klein's celebrity strategy has been getting a boost from social media. In August 2023, the brand went viral with its Jungkook campaign for Calvin Klein Jeans, which earned \$13.4 million in MIV in 48 hours. In January 2024, the fashion retailer triumphed again with its Jeremy Allen White underwear campaign, generating 12.7 million in MIV.

The PVH Corp.-owned label returned to the runway in New York during Fashion Week in February after a six-and-a-half-year hiatus. The runway show marked the debut of the brand's new designer, Veronica Leoni, whose first collection will be released at retail this fall.



Parker McCollum wears a Lucchese hat during a stage show.

and the other in white with blue script.

With every purchase of the hat, a portion of the proceeds will be donated to McCollum's charity, The Ruger Fund, which supports a variety of charitable organizations.

"Parker is more than just a collaborator – he's part of the Lucchese family," said Doug Kindy, president of Lucchese.

"His deep appreciation for Western heritage and unwavering commitment to authenticity align seamlessly with our brand. After the overwhelming success of the first collection, we are honored to continue this journey together creating boots that embody the craftsmanship, storytelling, and tradition that both Parker and Lucchese value."

"The best way I can describe my partnership with Lucchese over the past few years is that it has truly felt like home, and home is everything," McCollum added. "It means the world to me and plays a huge part not only in my music, but also in who I am as a whole. Home is a place where you feel seen and understood, and it's something Lucchese and I have really connected on."

The Encore collection will be available for purchase at select Lucchese retail locations and online.

McCollum's most recent single is "What Kinda Man," and follows his fourth consecutive number-one, "Burn It Down," which was nominated for Song of the Year at the Country Music Association Awards last year. The singer and his wife, Hallie Ray Light, welcomed their first child, Major Vancey Tyler McCollum, in August 2024.

FASHION

M.M. LaFleur Taps Jennifer Cote as Design Director



Jennifer Cote

● It's the first time the company has had someone in that position since its launch in 2013.

BY LISA LOCKWOOD

M.M. LaFleur has named Jennifer Cote as design director, the first time the 12-year-old company has had someone in this role.

Cote has held senior design roles at Diane von Furstenberg, Michael Kors, and most recently, Theory. In her new role at M.M. LaFleur, she will oversee every visual aspect of the brand, reporting to Sarah LaFleur, founder and chief executive officer.

Cote enters the New York-based company as Miyako Nakamura, co-founder and chief creative officer, has exited. Cole worked alongside Nakamura for several months in advance of Nakamura's departure. Nakamura plans to freelance as creative consultant.

During Nakamura's tenure, she and LaFleur redefined the modern woman's wardrobe, originally starting with a clothing subscription service to help women get dressed for work.

M.M. LaFleur was founded in 2013 by LaFleur, a former management consultant, who was frustrated by a lack of women's workwear options that were both stylish

and practical. Today the brand has eight stores in cities such as New York (2), Washington, D.C., Georgetown, Boston (2), Chicago and Philadelphia. Since COVID era lows, M.M. LaFleur has been in a period of significant re-growth. Gross profit is up 144 percent since 2020, and M.M. LaFleur's owned stores were profitable in 2024.

M.M. LaFleur also sells such wholesale accounts as Nordstrom, Saks Fifth Avenue and Bloomingdale's, in addition to its own online business and retail stores. As part of its online business, M.M. LaFleur also has a Bento Styling Service, where its stylists put together a look book of five to seven pieces based on the customer's style and fit preferences.

"I always said that Miyako was my 'other life partner' (the first being my husband), and over the past 14 years of our partnership, we built so many things together: a beautiful team, a brand we are both proud of, and a genuine friendship that will last forever, even if our business partnership dissolves," said LaFleur. "Miyako and I both knew when the time was right for her to take her next step. The first person that Miyako thought as her successor was Jenn."

LaFleur said they ended up interviewing dozens of candidates, but Nakamura's first instinct was the right one.

"I'm beyond thrilled to be joining the M.M. LaFleur team," said Cote. "Over the

last few months as I've gotten to know the team, I've been so inspired by Sarah LaFleur's vision for empowering modern women through thoughtful, elevated and truly beautiful designs that are both stylish and functional - the kind of pieces which would have a home in every woman's closet."

She said she has long admired M.M. LaFleur's luxe fabrics, precise fit and proportion and "unparalleled garment construction." She is also excited to build upon the foundation built by Nakamura, who struck a balance between more structured styling and casual pieces.

She said she looks forward to exploring the M.M. ethos through her own design aesthetic and background at such firms as Theory, DVF and Kors, among others. She said her goal "is to make getting dressed a joyful ritual where women feel confident and strong."

Cote will play a major role in the overall aesthetic of M.M. LaFleur's collection, from creating inspiration boards, concept, color palettes, sketching, fitting, selecting prints and fabric and marketing and look book styling.

Beyond fashion, M.M. LaFleur champions women in the workplace through initiatives like "Ready to Run," which provides clothing for women running for office, and "M.M. Mentors," a platform for fostering career connections.

EXCLUSIVE

Saint Laurent Reissues Rare Charlotte Perriand Furniture Designs



Saint Laurent's reedition of the Indochina guest armchair by Charlotte Perriand.

● The four pieces will be presented during Milan's Salone del Mobile.

BY JOELLE DIDERICH

PARIS — Having worked with the Donald Judd Foundation on the redesign of its Rive Droite flagship in Paris, Saint Laurent is celebrating another icon of 20th century design with a special event during the Salone del Mobile in Milan.

The French fashion house is resurrecting four rare furniture designs by Charlotte Perriand for an exhibition titled "Saint Laurent — Charlotte Perriand," due to take place at the Padiglione Visconti from April 8 to 13.

Dating from 1943 to 1967, the items chosen

by creative director Anthony Vaccarello previously existed only as prototypes or sketches, including several pieces the French architect and designer created for her own homes around the world.

Saint Laurent has painstakingly reproduced the furniture designs, which will be available on a made-to-order basis as a limited edition.

"The partnership between Saint Laurent and Charlotte Perriand is the latest example of the house's ongoing commitment to heritage, aimed to bring important artifacts of design culture — previously hidden in inaccessible collections — to a wider audience," the brand said in a statement shared exclusively with WWD.

"It also honors Yves Saint Laurent's

admiration for Perriand's work, whose pure modernity echoed his own creations. He collected her designs throughout his life, while Pierre Bergé supported important global retrospectives of her work," it added, referring to the house's founder and his partner.

Having started her career working alongside Le Corbusier and Pierre Jeanneret, Perriand went on to travel widely, heading to Tokyo in 1940 to work as a consultant to the Japanese government on the development of furniture production.

Forced to leave the country during World War II, she was appointed director of crafts and applied arts by the colonial administration of present-day Vietnam, where she met her second husband Jacques Martin.

Perriand designed the Rio de Janeiro bookcase in 1962 for Martin, who was working for Air France in Brazil at the time. Made of solid rosewood, it was conceived to display works of art alongside books, with sliding doors made of woven cane.

Part of a private collection, the original has only been exhibited three times over the last 25 years, Saint Laurent noted.

Likewise, the Indochina guest armchair was created in 1943 for the couple's home in Vietnam. Saint Laurent recreated the piece from a drawing, as the original piece was lost.

The Mille-feuilles table, meanwhile, existed only as a reduced-scale model as it was too complex to manufacture. Designed in 1963, it is made from 10 layers of two varieties of wood, one light and one dark, and recessed in the center to form concentric circles.

Saint Laurent noted that each table

produced will be unique, owing to the singular patterns created during its fabrication.

The final design was more public-facing: a sofa for the Japanese ambassador's residence in Paris from 1967. Perriand was in charge of the interiors of the dwelling, designed by the architect Junzo Sakakura, including the large sofa in the main reception room.

The Japanese embassy in Paris helped to identify key details of the banquet sofa, which features a 23-foot-long curving base, so that it could be reproduced in limited numbers.

To coincide with the exhibition during Milan Design Week, the temporary Saint Laurent Editions kiosk outside its store on Piazza San Babila will carry a book of Perriand's photographs alongside a catalog of the new furniture collection.

A selection of her photos will also be on view at the brand's bookshop and record store on Rue de Babylone in Paris, from April 9 to May 4, and its Rive Droite flagship on Rue Saint-Honoré, from April 8 to May 7.



A detail of Saint Laurent's reedition of the Mille-feuilles table by Charlotte Perriand.

FASHION

Kenneth Cole Launches 'Purposeful Voices'

- Isabella Strahan models styles from Kenneth Cole's spring collection while sharing her journey fighting brain cancer.

BY LISA LOCKWOOD

Kenneth Cole has introduced a new spring campaign titled "Purposeful Voices," with storyteller Isabella Strahan, a cancer survivor and advocate for hope.

Throughout the digital campaign and accompanying video directed by Carlos Serrao, Strahan models styles from Cole's spring women's ready-to-wear collection while sharing her journey fighting cancer and how she's partnering with Kenneth Cole to further inspire hope.

"For over 40 years, we've used our voice to provoke thought and inspire conversation about important social issues and to help others feel seen, feel heard and feel relevant," said Kenneth Cole, chairman and chief creative officer at Kenneth Cole Productions Inc. "This

spring, we are launching our 'Purposeful Voices' campaign and partnering with individuals with a meaningful mission who are using their own voice to support and empower others," he said.

For this reason, Strahan, who is the 20-year-old daughter of Michael Strahan, was chosen to be the first person spotlighted in the "Purposeful Voices" series. Inspired by her vulnerability and strength in publicly sharing her journey fighting a cancerous brain tumor at the age of 19, the brand recognized how Strahan became a role model for others – both fighters and survivors with her mantra featured in the campaign, "giving up was never an option."

She said in one video that the day before her 19th birthday she had brain surgery and lost the ability to walk and talk. She spoke about how "life can change so quickly."

"I'm so grateful for the opportunity to use my voice to comfort, inspire and give hope to others fighting to survive. I'm honored that Kenneth recognized me as a beacon of light for those in need and asked

me to be part of his 'Purposeful Voices' campaign. The brand's long-standing dedication to social impact is something I've always admired and it's empowering to be part of the brand's story," said Strahan.

In the campaign, Strahan models seven full looks, "Isabella's Picks" from Kenneth Cole Productions' spring 2025 women's ready-to-wear collection designed by Emily Cole, the brand's new executive vice president, women's creative director and product strategy. Among the looks she models are the layered vest with detachable front shirt, gradient dye oversized shirt, and the gradient dye wide-leg denim jeans.

"For spring 2025, our collection draws inspiration from nature featuring earthy tones and light, almost ethereal materials. In an era where technology increasingly shapes every aspect of our lives, we believe this return to simplicity and natural elements offers a grounding sense of balance – especially in today's fast-paced urban lifestyle. This collection was designed to feel easy for women, allowing for effortless dressing that can feel comfortable while still looking elevated," said Emily Cole.

Isabella's Picks are now available at kennethcole.com and in select retailers, including Macy's and nordstrom.com. The campaign featuring Strahan will run across the brand's various social channels as well as out-of-home and digital marketing.

Isabella Strahan in Kenneth Cole's ready-to-wear.



FASHION

Everyone's a Winner at the 2025 Edition of the ITS Awards

- The International Talent Support contest bestowed its 2025 awards on all 10 finalists and unveiled a new exhibition by Olivier Saillard and Emanuele Coccia titled "Fashionlands – Clothes Beyond Borders."

BY MARTINO CARRERA

MILAN – Everyone was a winner at the 2024-2025 edition of the International Talent Support fashion contest, known as ITS.

Shaking up its consolidated format, the talent search competition bestowed an initial reward on all the 10 finalists it shortlisted among 900 talents hailing from 75 countries.

The ITS Creative Excellence Award 10x10x10 included a scholarship valued at 10,000 euros, 10 days of creative residency in Trieste and Villa Manin, a landmark in Italy's Friuli-Venezia Giulia region, as well as the exhibition of the winners' works at the ITS Arcademy Museum of Art in Fashion for 10 months. The latter space was opened by ITS in 2022.

On Thursday night during a ceremony held at the ITS Arcademy in Trieste, Italy, additional prizes were awarded by the contest's different partners, which include the OTB Group, Fondazione Ferragamo, Swatch and Pitti Immagine, among others.

"Today, more than ever, fashion needs creative talent, but for many young people the path to embrace is marked with almost insurmountable obstacles, especially when they cannot count on adequate resources and networks," said Barbara Franchin, president of Fondazione ITS and the founder and mastermind of the ITS Contest. "Offering all designers the opportunity to grow together is a new answer to the global and ethical challenges



of our time. Focusing on collaboration instead of competition was the most responsible choice in order to enhance the potential of this new generation of designers," she offered.

The ITS competition, which marked its 20th anniversary in 2022, has been a launchpad for marquee contemporary designers in the past including Chanel's Matthieu Blazy and Balenciaga's Demna, who's moving to Gucci later this year, as well as London darling Richard Quinn and Iceberg's James Long, among others.

The 2025 jury panel included Dame Zandra Rhodes, as well as Ann Demeulemeester's creative director Stefano Gallici; Andrea Rosso, OTB and Diesel sustainability ambassador; jewelry designer Maria Sole Ferragamo; Serge Carreira, director of emerging brands initiative at the French Fédération de la Haute Couture et de la Mode and stylist

and fashion consultant Tom Eerebout, among others.

The ITS Jury's Rewarding Honours was awarded to Maximilian Raynor for his use of "powerful historical traces and a conscious use of artistic codes that come from theater and music."

The U.K.-based designer was also among the 10 recipients of the Rewarding Honours Powered by OTB, alongside Macy Grimshaw; Cindy Zhaohan Li; Gabrielle Swarczenberg; Mijoda Dajomi; Naya El Ahdab; Patrick Taylor; Qianhan Liu; Yifan Yu and Zhuen Cai. They will be offered an opportunity to visit the group's headquarters and learn about manufacturing processes and techniques, as well as sustainability practices under the guidance of Rosso.

Grimshaw scooped up the Rewarding Honours Powered by Swatch, which comes with a cultural experience in

Venice, including an exclusive workshop at the historic Palazzo Mocenigo, home to the Museum of Textiles, Costume and Perfume.

Receiving the Rewarding Honours Powered by Vogue Eyewear, a house brand part of EssilorLuxottica, Swarczenberg is granted a chance to visit the EssilorLuxottica Tortona Experience Center in Milan, a workshop with the design team and the opportunity to present her project to company representatives.

The Rewarding Honours Powered by Camera Nazionale Della Moda, which includes a scholarship worth 5,000 euros, was bestowed on Cai for the sustainability credentials of the collection, while Yu received the 7,000-euro cash prize awarded by Fondazione Ferragamo.

Other Rewarding Honors were presented by Pitti Immagine's Tutoring and Consulting division, Fondazione Sozzani, Modateca Deanna and Wråd. Meret Olympia Salome Baer from the Royal College of Art in London was awarded with the ITS Fashion Film Award for her fashion film "Lactic Acid," selected by Lee Swillingham, founder of the London-based creative agency Suburbia.

Ahead of the award ceremony, the finalists-cum-winners joined the ITS team in Trieste for the residency, which offered them a chance to attend experimental workshops, explore local craft techniques and meet industry experts and internationally renowned creatives.

The works of the 2025 finalists will join the permanent collection of the ITS Arcademy Museum of Art in Fashion and be displayed as part of the "Borderless" exhibition for 10 months starting March 27. A public choice award will reward the designer receiving the most votes from visitors of the exhibit throughout the 10 months. The winner will receive a 5,000 euro prize in January 2026.

The award event also marked the opening of "Fashionlands – Clothes Beyond Borders," a second exhibition curated by Olivier Saillard and philosopher Emanuele Coccia drawing a parallel between fashion creations by 23 designers who have over the years participated in the ITS contest and photography by Gabriele Rosati centered on utilitarian clothing.

WWD

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Viktor Horsting and Rolf Snoeren



FASHION

Viktor & Rolf Are Ready for Their First U.S. Exhibition

- The European designers will be staging “Viktor & Rolf. Fashion Statements” at the High Museum of Art in Atlanta this fall.

BY ROSEMARY FEITELBERG

For the first time in the U.S., Viktor & Rolf’s work will be the focus of a museum exhibition.

“Viktor & Rolf. Fashion Statements” will debut at the High Museum of Art in Atlanta this fall, following its inaugural run at the Kuntshalle Munich last year in Germany. There will be upward of 100 examples of their daring designs, showcasing the Dutch fashion artists’ dexterity in creating haute couture that challenges what constitutes art. For 30-plus years, they have been creating avant-garde and thought-provoking work.

As was the case with the show in Germany, they are working with the curator Thierry-Maxime Loriot, who has set up nine chapters – “Fashion Artists,” “Russian Dolls,” “Fashion Statements,” “The Dolls,” “Zen Garden,” “Performing Fashion,” “Viktor & Rolf on Stage” and “Upcycling Couture.” A ninth chapter that will feature commissioned work and has yet to be revealed will be announced in the coming months. The exhibition will debut on Oct. 10.

To give visitors further insight into their creative process beyond the garments that will be displayed from more than 30 of their collections, there will also be some of

their “works-in-progress dolls.” Inspired by antique porcelain dolls, these figures will be dressed in miniature versions of their handmade designs. Animated projections will also be splashed in the galleries, thanks to the special effects envisioned by the studio Rodeo FX, which has pitched in for such series as “Stranger Things,” and “Game of Thrones,” as well as the film “Blade Runner 2049.”

Imaginative, humorous and highly technical, Viktor Horsting and Rolf Snoeren started their luxury house in 1993. While they have participated in numerous exhibitions at the Metropolitan Museum of Art, the Kyoto Couture Institute, the Musée de la Mode et du Textile and other museums, this will be the first to solely spotlight Viktor & Rolf Stateside. Early on in their career, the design duo worked with vintage fabrics that were used by Cristóbal Balenciaga and Yves Saint Laurent, and later they incorporated oversized bows, ruffles, embroideries and unexpected silhouettes into their collections. Their spring 2019 haute couture collection, “Fashion Statements,” highlighted social media-friendly catch phrases that were combined with elaborately shaped dresses made of layers of tulle.

Loriot said, “People ask me the same question all the time, ‘Why have fashion in a museum?’ Viktor & Rolf are exactly the answer to this question. When you see the work, it’s not about trends, the flavor of the work or the flavor of the season. It’s really important for young generations to understand what’s being created. We live

in a moment that is really a popularity contest. It’s about how many likes and followers you have, and who will be your brand ambassadors. Viktor & Rolf don’t think about creating this way.”

Horsting said the designers, who met at the ARTEZ Institute of the Arts in Arnhem, the Netherlands, said he hopes that people will be “inspired, energized, that they will think, be moved, and also that they may have a bit of a different view about the fashion and the clothes than perhaps the ideas that they have, when they come in [to the museum.] That would be nice to widen people’s view of the horizon,” he said.

Emphasizing the importance of how fashion can elicit an emotional reaction, Horsting said that when he looks at art, great design or a great book, he wants “to be moved and

touched. I hope that we can offer that to the audience.”

While the exhibition is about Viktor & Rolf’s brand and its work, the designer noted that is not a brand-sponsored show. “I am proud to have been invited by the High Museum to show an overview of what we’ve done. I like to think that it’s on artistic merit.”

He also said that he is “really proud” of not just all of the work that he and Snoeren have done, but how Loriot has put the exhibition together. “It’s really beautiful and he really made it into a lively exhibition. It’s not just a continuation of this year we did this, the next year we did that,” Horsting said. “I’m looking forward to see this edit of everything that we’ve done. Obviously, I’ve lived all of these collections and all of these shows. Obviously, not everything is great. But when you see a show like this. The stuff that was not-so-great is edited out. It’s nice to see the highlights.”

Each piece also serves up plenty of memories. “So much work, so much time has passed,” Horsting said. “Hey, we are still here.”

Horsting said that it’s exciting to be having a show Stateside for the first time, having had several other shows in Europe – Paris, London, Munich and the Netherlands, as well as in Australia. Exhibiting at the High Museum will also allow the designers to address a new audience for their fashion, even though their fragrances are well-known in the U.S.

“We love to show in galleries for several reasons. We’re complete control freaks. With the catwalk show, there’s always the element of surprise. You cannot control everything. There can be a wonderful energy with the catwalk show, but it’s only for a very short amount of time and for a very limited audience,” Horsting said. “With the museum show, there’s a sense of control, the possibility to address the larger audience and to focus on the craftsmanship. That’s also a very important element that sometimes gets overlooked at a show. There’s simply not the time to

appreciate all of the finer details and the technical aspects of our work.”

Horsting added, “Perhaps we’re different from other designers, because we always seem to want to tell a story or create something that tells a little more than only style.”

The exhibition was first staged last year at Munich’s Kuntshalle museum, where Loriot has also held ones for Jean Paul Gaultier, Thierry Mugler and Peter Lindbergh – all of which were museum-initiated versus brand projects. “It’s very important for an artistic project to be about the artist,” he said.

From his perspective it is important nowadays to make the distinction between a museum exhibition and a brand-sponsored one. “There are a lot of these brand-sponsored exhibitions, which are more like advertising or storytelling from inside of the brand,” he said.

Making the point that having unlimited budgets doesn’t mean that an exhibition will look nice, the curator said, “It’s like a painting. It doesn’t need to have gold or diamonds to have value. It’s really the content that wins...I’m in awe of all of the ideas that they come up with. It’s not just about having the ideas, but also [being capable of] translating them into clothes. With them, it’s a good idea well-executed every season.”

There will be nearly 10 looks that have not been presented before from new and past collections, as well as artworks from Cindy Sherman and Andreas Gursky among others. Before meeting the designers, Loriot said that he thought they might be the Gilbert & George of fashion – very serious. “But they have a really tongue-in-cheek sense of humor, which I really appreciate. They are also incredibly open to new ideas and are very curious to have other people’s opinions, which is quite rare in the industry. I think most of the true artists always question themselves.

“I really believe that when you’re a creative and an artist, you are inspired by so many different things. Artists are a bit like sponges. They absorb information and different beauties. Anything can become inspirational,” Loriot said.



“Late Stage Capitalism Waltz Haute Couture,” spring/summer 2023, Viktor & Rolf. Modeled by Eva Bus. Photographed by Marijke Aerden.

FORMULA 1 ISSUE

WWD

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



FOR MORE INFORMATION

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CLOSE APR 2 • MATERIALS APR 21 • PUBLISH MAY 28

VERTICAL TK

Amouage Returns to Its Roots With Historic Flagship Reopening



Dubbed "The Sacred Tree," the newly renovated Amouage flagship boutique in Muscat features a two-floor glass facade and monumental seven-meter wooden frankincense tree sculpture at its center.

- The luxury perfume house unveils a redesigned original boutique and new fragrances following a year of strong growth.

BY RITU UPADHYAY

Omani fragrance house Amouage on Friday unveiled a redesign of its first retail location in Muscat.

The flagship at Sabco Centre has undergone an 18-month transformation to create a modern space that is an architectural homage to the brand's heritage. The location is where the perfume maker's story began four decades ago and marks a symbolic reconnection with the brand's roots during a period of global expansion and record growth.

The store features a dramatic two-floor-high crystalline glass facade housing an artistic depiction of a majestic frankincense tree, native to Oman's desert. Envisioned by chief creative officer Renaud Salmon and designed by Héroïne Paris, the space serves as both a retail environment and an artistic statement.

"This boutique holds profound significance not only to Amouage but to my family and to many people in Oman," said Sayyid Khalid bin Hamad Al Busaidi, chairman of Amouage. "It was here at Sabco Centre that we built Amouage's first boutique ever 40 years ago, and it was here that we built the first modern shopping mall in Oman in 1985, inaugurating a new era of shopping experience in Muscat. Today, the relaunch of the boutique is a tribute to our past

and a testament to how far we have come. While the space has been completely transformed, its essence remains unchanged; a place where our passion for the art of perfumery will continue to thrive for generations to come."

At the center of the space stands the towering seven-meter-high tree, a contemporary sculpture commissioned by Salmon and handcrafted by Ouvrage Paris. "I was inspired by my numerous trips to Wadi Dawkah, as well as the rugged grandeur of the project," Salmon explained. "I enjoyed the idea of a totemic representation of a frankincense tree, bringing a strong atmosphere, emotion, and visual gravitas through its uncompromising shape and size."

The boutique is finished in materials including dark oak, polished black stainless steel, brass and gold leaf touches, and includes a custom designed table by French designer Dimitry Hlinka for an overall look the company describes as "a refined 21st century brutalist patchwork." There is also an intimate "majlis" or living room area for bespoke perfume rituals and consultations, an ode to Omani hospitality.

This reopening coincides with the release of two new perfumes, Decision and Existence, marking the conclusion of Amouage's Odyssey Collection. The fragrances represent the culmination of a five-year olfactory journey that began in 2020 with 10 perfumes, including Meander, Ashore, Crimson Rock, Search, Guidance, released over the course of five years.

This reopening coincides with the release of two new perfumes, Decision and Existence, marking the conclusion of Amouage's Odyssey Collection. The fragrances represent the culmination of a five-year olfactory journey that began in 2020 with 10 perfumes, including

Meander, Ashore, Crimson Rock, Search, Guidance, released over the course of five years.

The distinctive flacons reflect each fragrance's character – Decision is housed in seagull-gray glass representing its "dazzling single-mindedness," while Existence appears in a celadon hue expressing its "more ethereal sensibility."

The flagship reopening and fragrance launches come during a period of strong growth for Amouage. The company reported a 30 percent increase in sales for 2024, with annual retail sales now exceeding \$260 million – about 2.5 times the growth rate of the global perfumery market.

The growth stems from what Al Busaidi described as a "transparent craftsmanship-driven business model" that prioritizes "creativity over trends, artistry over mass production, and excellence over haste." The approach has resonated with luxury consumers globally, with particular strength in the Americas, which saw a 61 percent increase in sales in 2024.

Amouage's omnichannel strategy continues to evolve, balancing exclusivity with accessibility. The company's fragrances are available in 1,000 select points of sale and 17 dedicated boutiques worldwide, with the boutique network recording 31 percent sales growth last year. Meanwhile, the brand's e-commerce platform grew by 54 percent in 2024 following a complete redesign.

At the heart of Amouage's operations is its "Manufacture in Muscat" ethos, where every perfume is formulated, blended, macerated and bottled by hand. Even with increasing global demand, the company remains committed to this artisanal approach, investing in training craftspeople and expanding facilities without compromising quality.

The company recently took a minority investment from the L'Oréal Group, which will support further development while preserving its independent vision. Looking ahead to the rest of 2025, Amouage plans to expand its headquarters and manufacturing facilities in Muscat, while opening new flagship boutiques in Rome, Riyadh and Singapore.

ACCESSORIES

Tiffany & Co. Debuts Flagship in Mexico City

- The flagship offers the brand's jewelry and timepiece collections, and brings the first Blue Box Café to Latin America.

BY THOMAS WALLER

Tiffany & Co. has opened the doors to a new flagship location in Mexico City's Masaryk district with its third Blue Box Café. Unfurling over about 9,500 square feet, the debut brings the American brand's retail concept on New York's Fifth Avenue – The Landmark – to Mexico.

"Prominently located within Mexico City's prestigious Masaryk district, our new flagship store sets an unprecedented bar for luxury retail in Mexico," claimed Anthony Ledru, president and chief executive officer of Tiffany & Co., in a statement. "Providing an experience beyond traditional retail, the Tiffany & Co. Masaryk flagship store immerses visitors in an unforgettable experience showcasing exceptional architecture, craftsmanship, exquisite art and hospitality."

In the store's design, the brand continues its approach of blending local touches with aspects of Tiffany & Co.'s heritage. Guests are greeted by a handmade ceramic blue gradient facade



Tiffany & Co.'s Mexico City's Masaryk district flagship.

– a first taste of the Tiffany iconic hue and a nod to the legacy of Louis Comfort Tiffany's early 20th-century mosaic work.

Inside, local Mexican design elements include a ceramic wall by Mauricio Paniagua and Tony Moxham and bespoke lamps by Perla Valtierra. The first floor presents the LVMH Moët Hennessy Louis Vuitton-owned brand's signature jewelry collections, including Lock by Tiffany, KnotWear by Tiffany, T by Tiffany and Knot by Tiffany, and a section devoted to high jewelry and Jean



Inside the flagship.

Schlumberger by Tiffany. The space also includes a dedicated watch corner and a private salon.

On the second floor, the All About Love section showcases engagement rings in Tiffany & Co.'s signature diamond vitrine design. The floor also includes a section for home and accessories and a Tiffany Bar inspired by Louis Comfort Tiffany's mosaic curtain at the Palacio de Bellas Artes, as well as two private salons.

The Masaryk store features the third Blue Box Café, but the first in Latin

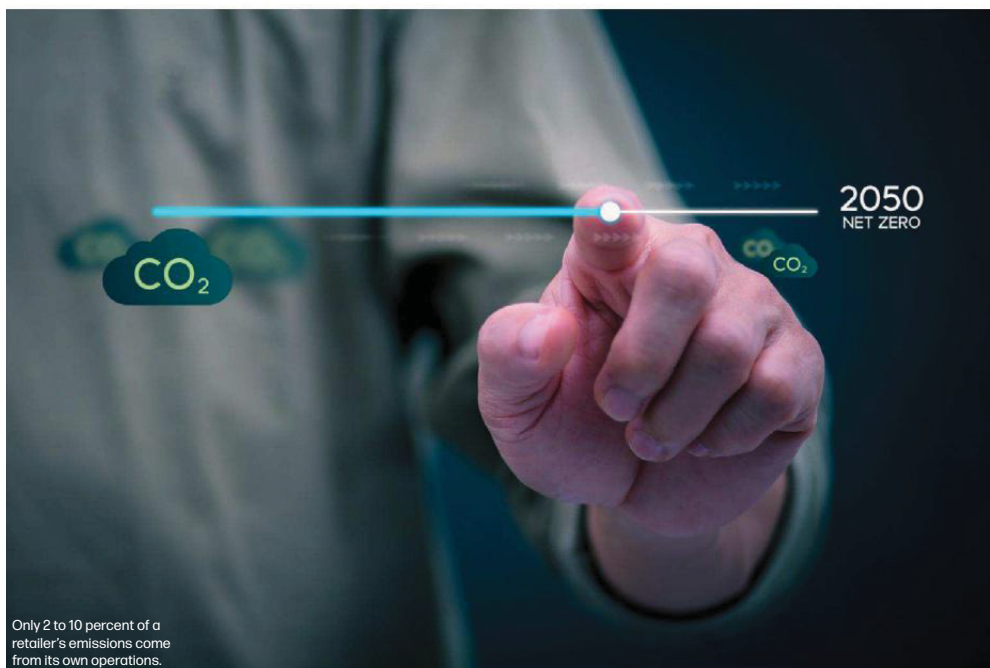
America. The concept debuted at The Landmark in Manhattan and a second location was opened in Taipei. For the Mexico City version, Tiffany & Co. partnered with well-known chef and restaurateur Edo López to create all-day menus and teatime offerings infused with Mexican culinary traditions.

"As the most spectacular luxury store in Mexico, the new Tiffany & Co. flagship underscores our longstanding commitment to our clientele in the country," Ledru said.

In Focus Business Insights

BUSINESS

Optera CEO on Overcoming Sustainability Challenges in Retail



Only 2 to 10 percent of a retailer's emissions come from its own operations.

● Tim Weiss explains how data integration and supplier collaboration drive progress in corporate climate action.

BY ARTHUR ZACZKIEWICZ

As climate goals become more urgent and regulatory pressures intensify, retailers are at a pivotal moment in their sustainability journeys. Addressing key challenges such as managing supply chain emissions, integrating accurate data and enabling supplier collaboration is essential for achieving meaningful progress.

Tim Weiss, cofounder and chief executive officer of Optera, explores these pressing issues while offering insights into overcoming hurdles and unlocking opportunities in value chain decarbonization. From empowering corporations with actionable emissions data to forging partnerships like the Retail Sustainability Collective, Weiss illuminates how businesses can approach the energy transition with clarity, precision and purpose.

WWD: What do you see as some of the challenges facing retailers and brands in implementing sustainability practices and tracking their progress?

Tim Weiss: The simple answer is supply chain. On average, only 2 to 10 percent of a retailer's emissions come from its own operations (e.g., electricity use, on-site fuel consumption, company-owned vehicles). The rest is generated by its value chain, including waste, manufacturing and transportation. These indirect emissions, known as "Scope 3," pose a significant challenge because retailers don't have direct supplier data and don't control the emissions from their supply chain or product use.

Without supplier sustainability data, retailers are unable to develop a strategy

to de-risk and decarbonize their supply chain. This leaves retailers vulnerable and ill-prepared to address new regulations and the energy transition. When retailers rely on industry-wide average data for their emissions accounting, they can't determine which suppliers pose the greatest risk and opportunity or which they should prioritize for engagement.

This lack of specific information makes creating actionable decarbonization strategies nearly impossible, much less achieving real results. The sheer volume of partners and organizational silos make obtaining primary data from suppliers a formidable task for retailers. Many suppliers lack the resources to calculate emissions, let alone respond to the dozens of different ESG surveys sent by retail customers.

Uncertainty in trade policy and regulations complicates supply chain planning and may cause retailers to delay sustainability investments, making long-term environmental commitments riskier and less predictable. For example, tariffs could artificially inflate emissions reports that rely on spend-based calculations (as retailers pay more for materials while the carbon output remains the same), resulting in unreliable progress tracking.

WWD: From an operational and organizational perspective, why is data integration such a problem?

T.W.: The problems differ for supplier data and internal data. With supplier data, retailers face incomplete information and difficulties in vetting the data they do have. It is not possible to have comprehensive data across a retailer's entire supply chain. There are too many vendors, and this information is difficult to collect even if suppliers have the information you need. Retailers are faced with the challenges of using both primary data and secondary data at the same time. For the supplier data you collect, it can be difficult to know

how credible or reliable this information is because it is self-reported and may not have third-party verification.

For internal data, retailers are often faced with fragmented systems, siloed data ownership and inconsistent formatting and quality.

The complexity and variability grow when collecting data from hundreds or even thousands of value chain partners at varying levels of climate program maturity. Manual data collection and reconciliation processes add even more hurdles to creating a centralized emissions database with granular figures.

WWD: How would you describe the value proposition of your platform? What are some of the expected outcomes of companies that partner with you?

T.W.: Optera empowers corporations – including retailers – to effectively measure, manage and reduce their carbon emissions across their entire value chain. Our comprehensive carbon management platform goes beyond spend-based calculations, equipping businesses with supplier-specific details to calculate real emissions and unlock progress. Thousands of suppliers in over 25 countries have used Optera's supplier data collection module to share primary emissions with key corporate customers to date.

Specific to Retail, we've recently partnered with SPS Commerce to form the Retail Sustainability Collective, which deploys this emissions survey technology across their network to bring supplier-specific emissions data to retailers at scale, using the infrastructure and systems retailers already rely on for supplier engagement.

WWD: Do you think companies can do a better job of reaching their sustainability goals? How?

T.W.: Too many companies are developing sustainability data that has no strategic value to the business. It relies on industry averages and spend-based calculations to determine their emissions. While this is a helpful starting point, it is not actionable or insightful enough to help make progress in de-risking or decarbonizing your value chain. Organizations must mature their climate programs by collecting supplier- and product-specific emissions data. This granular information is where the real opportunity to illuminate change lies. When you can pinpoint which partners or products are generating the most emissions, you can take targeted action and accurately measure the resulting reductions.

Businesses must also work with their suppliers as partners in this journey. We've seen the most success when our clients build supplier engagement programs across sustainability and supply chain functions that continually gather data, support vendors' carbon measurement initiatives, track supplier performance, incentivize reductions and encourage collaboration to reach sustainability goals.

WWD: What other trends are you seeing in the market that is of note from a sustainability/tracking perspective?

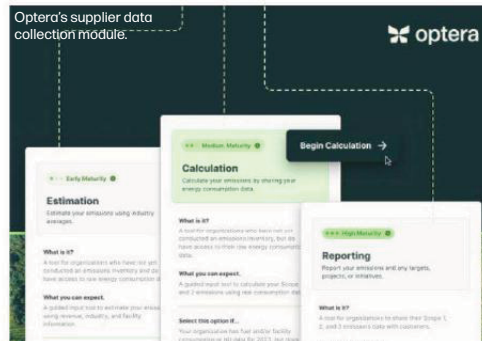
T.W.: There are two fundamental forces driving corporate climate action, regulatory pressures and market pressures. These fundamental forces are so pervasive that we continue to see a ratcheting up of ambition for major companies, particularly retailers.

Regulations mandating climate risk disclosure are not in place or progress across nearly every major economy, with these countries representing more than 70 percent of global GDP. Every company of size will essentially be impacted by these requirements directly or indirectly in the coming years.

Market pressure to decarbonize is growing, with investors and consumers increasingly demanding sustainable products and services. Optera's 2024 Trends in Corporate Emissions Management report found that 76 percent of respondents ranked brand differentiation as a top motivator for reducing emissions.

More than 90 percent indicated that they report emissions either publicly or to regulators and customers. Scope 3 is also becoming a bigger corporate focus. Almost half of those surveyed included value chain emissions in their science-based decarbonization targets, and about seven in 10 are actively working across their value chain to help their suppliers decarbonize.

These numbers are encouraging as the need for dramatic carbon reductions becomes more acute.



Jean-Marc Bellaïche
and Parker Posey

Katie Holmes



Larsen Thompson

eye Parker Posey, Noah Cyrus and More Welcome Printemps to New York

The French luxury store opened the doors to its New York flagship with a VIP opening party on Thursday.

BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND

Two hours into the Printemps grand opening party in New York, CEO Jean-Marc Bellaïche was leading a quick, and very timely, French lesson for the crowd.

"Tonight is the eve of Spring Equinox — and as you know, 'spring' is 'printemps' in French. You need all to know how to pronounce 'pron-thom,'" Bellaïche told the crowd, enunciating the French word for "spring." "We'll do a test later."

Earlier in the evening, Bellaïche could be found walking VIP guests including Katie Holmes and Parker Posey across the store floor and down to the landmarked mosaic "red room," which serves as the store's shoe department.

"She's the best," gushed a fan, watching Posey pick up one of the shoes on display as she posed for photos. The "White Lotus" star was on selfie duty all night, gamely welcoming the nonstop photo requests and praise everywhere she went. "These are so pretty," the actress remarked, pausing to admire one of the many fragrant floral arrangements within the store's beauty corridor.

On the eve of the spring equinox, Printemps kept the Moët & Chandon flowing throughout the crowded store. Guests included designers Gilles Mendel, Michelle Ochs, Tanner Richie and Fletcher Kasell, along with hotelier Alan Faena, Isabella Boylston, Larsen Thompson, Francesca Scorsese, Daniel Boulud and more continued to arrive throughout the evening.

On the second floor, the live music underneath one of the display gazebos transitioned from jazz to country.

"We're going to bring a little Nashville to New York," said Noah Cyrus, the evening's surprise performer, as she took the "stage" for a four-song set for the lively crowd. She closed out the evening with "Don't Put It All on Me," her newest single and music video that had been released the day before.

After her performance, the singer was decompressing in one of the store's luxe dressing rooms. "This is the first time I feel like I've worn jewelry out in such a long time," said Cyrus, dressed in a black Saint Laurent gown, as she removed a few of the gold bangles from her wrist. "I'm not a jewelry girl — since I've gotten engaged, it's gotten me into wearing my one ring," she added, with a quick flash of her hand.

Cyrus was staying in town for an intimate performance in Brooklyn on Friday night, where she was planning to perform new, not-yet-shared songs from an upcoming project. "I haven't even rehearsed them," she says. "I'm gonna do that tomorrow."

Both performances are a warm-up for the year, as Cyrus gets ready to release more new music and a tour on the way. The singer has been leaning into her personal relationships for inspiration. Her new song, written by brother Braison, speaks to her

Michelle Ochs
and J. Mendel

Alan Faena



Noah Cyrus

role as "the observer" in their family.

"There's just so many things that run through the record metaphorically, but also story-wise, that have stemmed from relationships in my life and family dynamics," said Cyrus.

"My perspective has grown so much

since the last record, just from growing up and going into adulthood and talking about marriage and the future. It's just a different perspective on life, which has given me a much more hopeful perspective," she added. "Because one of the greatest things of life is to feel love and love others."

Fashion Scoops



Tommy Hilfiger features T-Wave stars in spring ad campaign. Clockwise from top left: Gemini, Fourth, Phuwin and Pond.

T Time

Tommy Hilfiger is once again featuring T-Wave stars Pond, Phuwin, Gemini and Fourth as faces of the spring 2025 campaign.

"Pond, Phuwin, Gemini and Fourth are leading a movement of their own," said Tommy Hilfiger. "Through storytelling, talent and a deep connection with fans, they're shaping a cross-cultural fandom that celebrates diversity, creativity and shared experiences. I'm thrilled to continue this journey with them as we push the boundaries of classic American style for a new generation."

On the heels of a spring 2025 campaign headlined by K-pop sensations Stray Kids, Hilfiger continues with Thailand's entertainment stars. The four T-Wave

stars are wearing classic prep styles from the Tommy Hilfiger spring 2025 collection, including cable knits, heritage shirting, varsity jackets and layered outerwear.

"Being part of this campaign has given me the freedom to express myself in the truest way possible," said Pond. "To me, fashion isn't just about what you wear, it's a reflection of who you are. Working with Tommy Hilfiger, I feel like I can embrace every part of myself with confidence, and that's an incredible feeling." — LISA LOCKWOOD

Fashion Path

The Nipissing First Nation reserve in northern Ontario is a long way from the Marc Jacobs-owned book shop Bookmarc in New York City, as author Christian

Allaire understands more than most. Celebrating the release of "From the Rez to the Runway: Forging My Path in Fashion," Allaire said growing up on that reservation, he dreamed of working in fashion, but he never thought that he would get to a place where he would work in the field.

Now a senior writer at Vogue, who specializes in Indigenous fashion, Allaire signed the biopic for guests, including some who marked the occasion with a little Champagne. Condé Nast's Anna Wintour buzzed by the crowded West Village shop to show her support. As for how Allaire established a foothold in Manhattan's media field, the author said, "Honestly, it was a little bit of delusion. I just always knew I wanted to be here and work here. And I thought I belonged here. Somehow believing that helped to get me here. With hard work and perseverance, I somehow got here."

Growing up on the reservation, the writer was inspired by the fashion that he saw going to powwows. His sister, who was a jungle dress dancer, also sharpened his focus, since the designs she wore were so colorful and symbolic with "drawn-out" stories. "That showed me that fashion is colorful and meaningful," he said.

Model Irina Pantaeva was among the style setters in the crowd. Designers Chris Habana, Elena Velez, Siying Ou, Jontay Kahm and Jamie Okuma were on hand. Actor Liev Schreiber also dropped by the event that was hosted by Kelly Cutrone, as did Anna Delvey and Constance White. Delvey, whom many know from the Netflix series "Inventing Anna," which was inspired by her escapades as a phony European heiress that led to jail time, is considering starting her own fashion label. Having recently moved back to Manhattan

from upstate New York, Delvey, whose birth surname is Sorokin, said she is in talks about that prospect. The former "Dancing with the Stars" competitor said she is also still dealing with U. S. Customs and Immigration Services-related legal issues.

Habana, who has worked with Zendaya and Beyoncé, Doja Cat and Rihanna, is mulling over doing a show in September. Now based in a Chinatown studio, he has quietly been working on his own since 2008. While he and a few of the other designers talked shop on the sidewalk about the challenges of staying independent, when retailers want to commoditize them for marketability. Another creative talent, Gina Oh, whose nail art can be seen on celebrities like Rihanna, was also at the party.

Pantaeva showed off her signature runway walk on Bleecker Street. She also reminisced about how years ago, while en route to a job interview for a nanny position in Paris, she wound up at a Chanel model casting and talked her way into a face-to-face meeting with the luxury house's then-designer Karl Lagerfeld. Within days she walked in her first runway show, opening Chanel.

Just back from Paris Fashion Week, Pantaeva said she told Rick Owens after his show, "Thank you for bringing me back to my planet." He said, "Welcome to the family." So I have a new family now."

Habana and Velez also spoke of the strength that can be found in camaraderie. Velez said she has been thinking about having a young designer support group "where we just meet up for a potluck to just commiserate and be trauma-bonded, and share secrets."

Habana said he has followed some of the rules of fashion, but he tends to not follow them. "That's very much why I am about being on my own. I think that's healthy," he said.

Earlier Allaire said Wintour's support meant everything to him, since working at Vogue and writing about indigenous fashion for the media outlet was not something he ever imagined. "She's been a huge part of helping me to do that," Allaire said.

Acknowledging how DEI pillars are in jeopardy under President Donald Trump's administration, Allaire emphasized the importance of supporting BIPOC fashion designers and creatives now, especially

Michel Gaubert



indigenous ones. "We're one of the most unrecognized groups in fashion right now. I really want to keep writing about them," Allaire said. — ROSEMARY FEITELBERG

Hey Mr. DJ

Fashion, it seems, has always been last-minute.

Michel Gaubert opens his breezy new autobiography, "Remixed," with a cold-sweat-inducing anecdote from 1990 in which Karl Lagerfeld rang him at 1 o'clock in the morning to see if the French DJ could come up with something better than the "horrible" soundtrack proposed for his Chanel show set to unfurl in a few hours.

Never mind that Gaubert was already tucked into bed, a sleeping pill already taking its effect: He pulled an all-nighter, stuck his neck out with a little-known track by Chicago house music pioneer Lil' Louis, "I Called U (But You Weren't Here)," and saved the day. Phew!

The 306-page French language tome, published by Editions Fayard, debuted Thursday night at 7L, Lagerfeld's famous Left Bank bookstore, where Gaubert signed copies for the likes of Rick Owens, Michèle Lamy, Elie Top, Martine Sitbon, Carine Roitfeld and Sarah Andelman.

The music-meister is probably best known for his long collaboration on runway shows with the late German designer at Chanel, Fendi and the Karl Lagerfeld house, in addition to Sacai, Jil Sander, Gucci, Balenciaga and many other brands over a career that has spanned more than 40 years.

(Some may also remember the outrage he provoked in 2021 when he showcased slanty-eyed paper masks on Instagram that were decried as racist by influencers including

Susanna Lau and Bryan Grey Yambao. Gaubert subsequently removed the post, apologized, and Chanel stood by him through the crisis, to the influencers' displeasure.)

The book offers a chance for him to tell his life story — growing up in a religious household in Paris, his ears always open to the latest French pop stars, and groundbreaking sounds like the musique concrète composed by Pierre Henry in 1967 for a Maurice Béjart ballet, particularly the influential snippet "Psyché Rock." He describes having eclectic taste in music as a student, spanning from the Moody Blues and James Brown to Led Zeppelin, but the more eccentric the sound, the more it pleased him.

Among his first fashion discoveries was Kansai Yamamoto, who designed David Bowie's stage costumes, and Antony Price, who dressed Bryan Ferry and Brian Eno.

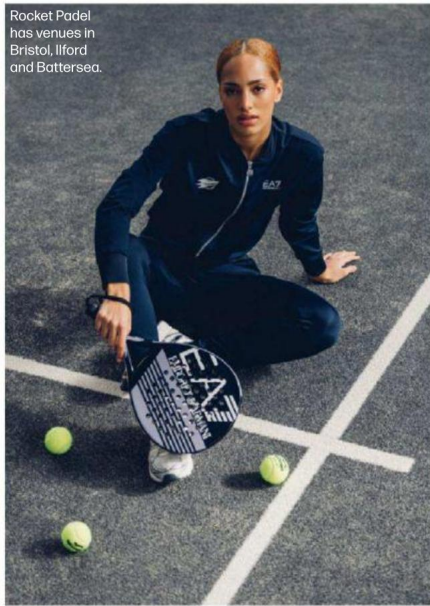
"Clothing is a tremendous lever for self-affirmation, and to a certain extent, emancipation. Music too. I've always linked the two," he writes in the chapter "London Calling."

The book unfurls largely chronologically, delving into the impact musicians like Bowie, Daft Punk, Roxy Music, Aphex Twin and New Order had on various stages of Gaubert's career, and how evolutions in the fashion industry changed his work — particularly the advent of itinerant shows and of live performances, not only canned music.

To be sure, Gaubert delighted in the challenges set before him, with Loewe's Jonathan Anderson once giving as his brief: "music with variable geometry," and "symmetrical cacophony." — MILES SOCHA ▶



Chris Habana, Elena Velez, Christian Allaire, Siying Ou, Jontay Kahm and Jamie Okuma.



Rocket Padel has venues in Bristol, Ilford and Battersea.

Padel Pair

Sportswear diffusion line EA7 Emporio Armani has teamed with padel club Rocket Padel as its official apparel partner.

The partnership will mean that EA7 will outfit coaches and staff at the club's U.K. locations. The updated uniform include a zip-up jacket, trousers, T-shirts and shorts in navy and white.

"We are excited to announce this strategic partnership with EA7, a brand we've long admired for its blend of athletic performance and stylish lifestyle," said Sebastian Gordon, Rocket Padel's founder.

"At Rocket Padel, we are constantly pushing boundaries in the sport, and this collaboration will bring a new level of energy and appeal to the padel community, attracting fashion-conscious players across the U.K.," he continued.

A selection of EA7 products will also be available to shop in the gyms, alongside EA7 branding and signage posted courtside and on doors.

EA7's latest collaboration comes on the heels of other fashion brands dipping their toes into the world of activewear.

Puma and LaQuan Smith's second collaboration launched on March 15, and featured boxing-inspired cropped jackets, shorts and high-ankle sneakers that were ring-ready.

In January, Rebecca Minkoff teamed with television personality Erin Andrews to create a Super Bowl-themed capsule, which included moto-style leather jackets.

Agache, the holding group controlled by the family of luxury magnate Bernard Arnault, revealed in

October it had entered into exclusive negotiations to buy a majority stake in the Paris FC soccer club.

That same month, Arnault's LVMH Moët Hennessy Louis Vuitton revealed that it had inked a deal to be the global luxury partner of Formula 1 for the next 10 years, starting with the 2025 season.

— VIOLET GOLDSTONE

On the Road

Stella McCartney is having a big Japan moment.

The British fashion designer has launched the black version of her Rasant sneaker in collaboration with Adidas exclusively at the Isetan department store, where she will be signing the sneakers for customers.

The brand has also taken over the Isetan windows with its spring 2025 collection, which urges

bypassers to "Save What You Love."

A Stella McCartney pop-up has also opened at Isetan.

As part of the designer's trip to Japan, she visited the Bunka Fashion College, where she's one of the judges on the "Mitsukoshi Isetan Mirai Award – Colour of the Future" award.

The competition for the award was open to students from the Bunka Fashion College, Tokyo Mode Gakuen and ESMOD Tokyo.

Yamazawa Press provided students with deadstock fabrics to use for the competition.

The winner of the award will be able to choose between a \$20,000 cash prize or a commercial partnership with Levi's Japan or Isetan.

The students' works will be displayed in the window of Isetan's Shinjuku store in April and the winner will be flown to Paris Fashion Week in October to attend Stella McCartney's fashion show.

The award is one that's close to McCartney's green ethos as it champions sustainability in fashion.

The fashion school has notable alumni that includes Rei Kawakubo, Yohji Yamamoto and Nigo.

Stella McCartney has more plans for Japan.

She plans on opening a concept store in Shibuya Parco and another at Umeda Hankyu.

— HIKMAT MOHAMMED

Canada Rocks

Like so many luxury products right now, diamonds – natural and lab-grown – are having a hard time. The prices of both are down in the double-digits while the fate of the best-known diamond



Lily James checking out the rocks at the Canadian diamond event at Canada House in London.

brand, De Beers, remains uncertain with owners Anglo American pondering a sale or spin-off.

The grim environment has done little to deter the Canadians from touting their diamond industry and close work with the Indigenous communities where the mines are based.

On March 19, representatives from Canada's natural diamond industry gathered at Canada House in London to talk about their work and discuss the details of a new paper by the Natural Diamond Council about Canada, the third-largest diamond producing country in the world.

Boodles, the British jeweler that works with Canadian diamonds, took part in the event as did the actress Lily James, a global ambassador for the Natural Diamond Council, and Kateri Rose Lynn, a councillor for the community of Dettah, part of the Yellowknives Dene First Nation, in Canada's Northwest Territories.

The new paper by the Natural Diamond Council said Canada's diamonds date back 3.5 billion years, making them the oldest in the world. Despite the diamonds' age, the first mine only opened there in 1998, so they are still a relatively new resource in the industry.

The Natural Diamond Council argues that because the Canadians started so late, they were able to put positive impact practices in place from the get-go.

As of 2024 all of Canada's diamonds were recovered from the arctic region of the Northwest Territories or NWT. Called Denendeh, or "Land of the People11" in the Dene languages, the NWT is home to 11 official languages, with more than half of the population identifying as Indigenous.

According to the report, the diamond mines work closely with governments, local communities and Indigenous peoples to optimize their socioeconomic contributions and environmental stewardship, and ensure that the operations leave enduring benefits long after mines have closed.

The diamond mines in the NWT have contributed a

total of 27.7 billion Canadian dollars, or around \$21.8 billion, to the Canadian economy since 1996, of which 8.63 billion Canadian dollars, or \$6.8 billion, went to Indigenous-owned local companies.

Since the beginning of diamond recovery in the '90s, 70 percent of procurement spend has been allocated to NWT-based businesses, according to the report.

"Canadian diamonds are a true testament to ethical luxury. Their legacy is built on transparency and unparalleled craftsmanship," said David Kellie, chief executive officer of the Natural Diamond Council.

Boodles, which had some of its jewelry on show at Canada House during the event, has hopped aboard the Canadian diamond train, partnering with Rio Tinto's Diavik mine, one of the world's top sources of ethically sourced, quality diamonds.

According to Boodles, mine operators work in extreme conditions where temperatures can drop as low as minus 40 degrees Fahrenheit. Diavik uses renewable energy, and operates one of the largest hybrid wind-diesel power facilities at a remote mine site. It also works to preserve local wildlife and support local community organizations.

Other brands with diamond jewelry on show included Dries Criel, Almod Diamonds, Misfit Diamonds, Gemporia, HRA Group, and Diacore. The exhibits aimed to highlight the diamonds' journey from ethically sourced mines to jewelry pieces. — SAMANTHA CONTI

Making Connections

Sondr, a digital platform dedicated to making the creative industry accessible to emerging artists, is set on breaking down boundaries.

The platform wants to unite those in the creative fields by connecting them.

"Seeing how manual and relationship-based the creative industry remains, I wanted to democratize access. Rather than building technology first, we validated market demand by building brand and community – now with over 150,000 members," said Hilary Xherimeja, the company's founder and chief executive officer.

The platform features job postings, mentorship opportunities, events and a space to post work. The website aims to connect budding creatives, who work across music, art and fashion, with those established in industry.

Xherimeja is no stranger to working in the creative field herself, founding Mission Statement Magazine prior to Sondr. She's put her Rolodex to use since founding Sondr in 2023, partnering with brands including New Balance, End., and WME to offer job and networking opportunities for the platform's users.

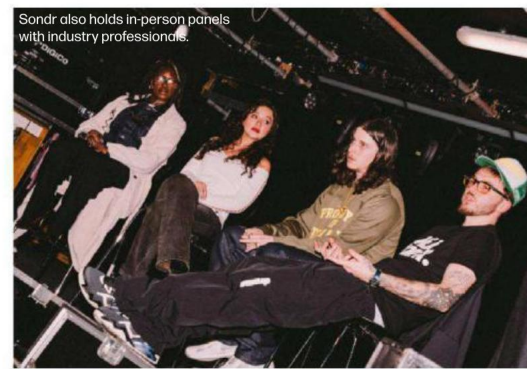
"Connection is fundamental for emerging creatives. We partner with other leading creatives to share knowledge and provide regular opportunities for connection," she continued.

While Sondr's creative target demographic sets it apart from other work-oriented social networking sites, like LinkedIn, Xherimeja also teased an upcoming launch that she said would further differentiate Sondr.

"Instead of relying on who you know, our proprietary matching technology connects brands with talent, based on contextual alignment. This simultaneously democratizes opportunity for emerging creatives while delivering better matches for brands," she claimed. — V.G.



Stella McCartney at Isetan.



Sondr also holds in-person panels with industry professionals.