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Fashion. Beauty. Business.

Amfiteatrof Exits

After seven years, Francesca Amfiteatrof has left Louis Vuitton, where she designed its fine and high jewelry lines.

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The Bottom Line

Will President Donald Trump's drive to bring manufacturing back to the U.S. apply when it comes to apparel?

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A New Vow

Vera Wang has expanded her jewelry offering at Jared with the introduction of the new "Vow" collection.

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True to Form

As part of the empowering message from the fall 2025 collections, designers continue to celebrate the female form in all its variations, emphasizing strength as well as sensuality. Think corsetry, panniers and extreme nipped-in-waist looks as seen in this Schiaparelli sleek suiting. *For more on the trend, see pages 6 to 10.*

PHOTOGRAPH BY KUBA DABROWSKI



ACCESSORIES

Francesca Amfitheatrof Exits Louis Vuitton

- The jewelry designer's departure comes after seven years at the LVMH Moët Louis Vuitton-owned luxury house.

BY LILY TEMPLETON AND JENNIFER WEIL

PARIS — Francesca Amfitheatrof has left Louis Vuitton, where she was charged with designing fine and high jewelry collections.

In a statement released Wednesday evening, Amfitheatrof said: "I am incredibly grateful to have been given the opportunity to create the jewelry and high jewelry collections for Louis Vuitton. After seven wonderful and intense years I am so proud of these collections and the legacy I leave behind as I embark on exciting new endeavors, which I will be announcing soon."

Louis Vuitton did not respond to repeated requests for comment Wednesday.

The brand recruited the high-profile designer in April 2018 to oversee the design of the house's jewelry and timepieces, at a time when Louis Vuitton had trained its sights on invigorating the activity.

Amfitheatrof's recent high jewelry offering for the house was the 100-piece opening chapter of the "Awakened Hands, Awakened Minds" collection, with firsts including fully traceable rubies, a yellow LV Monogram star-cut diamond and a tiara. She unveiled the 11 themes in June 2024 in Saint-Tropez, for which she explored the 100 or so years that followed the French Revolution and ended with the 1901 Universal Exposition.

Another important recent launch under Amfitheatrof was the fine jewelry line for men, also last year. For that, she leveraged house codes and the playful personality of Vuitton's founder's grandson Gaston-Louis Vuitton in the 18-piece "Les Gastons Vuitton" collection.

The line was articulated around three personality traits of this "interesting character and was not talked about very much," Amfitheatrof told WWD at the time.

A globe-trotting designer born in Tokyo and trained at Central Saint Martins in London, Amfitheatrof was at the time of her hire at Louis Vuitton most recently known for her work heading the jewelry design team at Tiffany & Co. In 2013, she became the first woman to hold that position at the storied American label. She exited the company in January 2018, the same month Tiffany revealed Reed Krakoff would be the firm's chief artistic officer overseeing all product categories.

Amfitheatrof has also lived in Rome, Moscow, London and New York.

Her arrival at Louis Vuitton came less than a year after the brand opened its monumental flagship on the Place Vendôme in Paris. Anchoring the square dotted with high jewelers Boucheron, Van Cleef & Arpels, Chanel and Chaumet, another LVMH Moët Hennessy Louis Vuitton-owned brand, the building also houses a high jewelry atelier for Vuitton.

Amfitheatrof broke into the fashion and art world with her own line of silver jewelry presented by Jay Jopling of the White Cube gallery in London in 1993.

Francesca Amfitheatrof



EXCLUSIVE

Golden Goose Debuts New Personalization Concept

- This marks the brand's fourth outpost in Manhattan.

BY STEPHEN GARNER

Golden Goose has landed on the west side of Manhattan with its latest New York City outpost.

Located at 812 Washington Street in the Meatpacking District, the opening marks the company's fourth physical retail space in the city, with other stores located in SoHo, the Upper East Side and a shop-in-shop inside Bloomingdale's 59th Street flagship.

According to the Italian sneaker company, the store features its newest experiential retail concept centered around customization and community. Described by Golden Goose as "more than a retail space," the company sees the store as an "ever-evolving creative space" and offers the brand's ready-to-wear and sneaker collections for men and women, sneakers for kids, handbags and accessories, limited-edition products and more.

The concept, which was teased at the brand's pop-up at Selfridges Corner Shop in London earlier this month, is centered around a product personalization area dubbed the Co-Creation Bar, Golden Goose said. This station is offered to allow customers to personalize their Golden Goose pieces with patches, charms, pins, brooches, crystals and studs. Customers can also distress, embroider or hand-paint their items.

The new concept also features the Con Amore Corner, which provides personalized gift-wrapping options as well as coffee, sweet treats and fresh flowers.



What's more, the Meatpacking store features a music room where curated vinyl records are available on headphones, an "Artisanal Lab" for a one-on-one personalization experience with craftspeople and a bespoke sneaker program.

Silvia Merati, chief executive officer of the Americas at Golden Goose, told WWD in an exclusive interview that the company felt the Meatpacking District's industrial heritage "aligns perfectly" to the concept they have created on Washington Street.

"This neighborhood is the perfect place to celebrate our co-creation process, where our clients can see and also interact with our artisan work," Merati said. "It's also located right across the street from the High Line Park and the Whitney

Museum, which also highlights our brand's connection to culture and art."

Indeed, elements of the neighborhood are seen in the store's design with remnants of the High Line seen throughout the store's interior, while raw concrete walls are mixed with warm touches from global archival souvenirs and vintage wooden furniture.

Merati noted that the company plans to expand this concept later to different parts of the world such as Europe and Asia. "But for the moment, New York will be the first one," the Americas CEO said. "We will be measuring our success, not only with the traditional retail KPIs, but also with the time of the people that we spend into the store, as well as through their desire to come back and stay with us again."

The executive added that the public can get its first glimpse of the concept on Thursday, when Golden Goose will celebrate the opening with all-day experience. Hosted along with popular Instagram account @90sAnxiety, the "Dreaming in New York City" event will unfold at the store, where there will be classic city bites from Lucia Alimentari and vinyl beats curated by The Love Club. This in-store event will be followed by an exclusive party at People's cocktail bar in Greenwich Village.

The opening comes as the company reported earlier this month that revenues rose 13 percent to 654.6 million euros compared with 587 million euros in 2023. By region, the Americas were up 14 percent, representing 40 percent of the total, while the Europe, Middle East and Africa region showed a 37 percent growth in the year, accounting for 48 percent of the total. Asia Pacific represented 12 percent of the total.

Looking ahead, Merati is looking forward to continued retail expansion in the U.S. along with a new experience on the Upper East Side. While few details were shared, the executive said "something very special" would be coming soon to the neighborhood.

"The only thing I will tell you is we are really thinking super strategically in every single customer touch point," she admitted. "We want to differentiate the experiences across the city. So, we are working actively towards our next step in that plan."

THE BOTTOM LINE

Can Trump's Tariffs Revive U.S. Apparel Manufacturing?



American Giant styles are made in the U.S.

● American manufacturers said there is currently capacity to make more T-shirts and sweatshirts domestically, if brands and, ultimately, consumers will pay up.

BY EVAN CLARK

As U.S. President Donald Trump launched his chaotic trade war — with everybody — he's focused on the power of the U.S. manufacturing industry.

Or its potential to build back. But can America build back its apparel manufacturing muscle? The big brands say no, not in any real way. But those still producing in the U.S., at least some of them, call that B.S., and say there are areas, like knit T-shirts and sweatshirts, that are ready to come charging back. One thing's for sure: For U.S. fashion production to regain its footing, it's going to take some major changes — to hearts, minds and supply chains.

Domestic manufacturers added 10,000 jobs last month, despite a 1,200-person decline at apparel factories. Trump wasted no time taking credit for the industry's overall gains, noting the last year of President Joe Biden's administration saw losses of 9,000 a month on average.

"Since the beginning of NAFTA, there's been 90,000 plants and factories closed in this country," Trump said, referring to the North American Free Trade

Agreement, which launched in 1994. "That's a terrible statistic and we're going to be turning that around."

Trump specially pointed to motor vehicle and parts producers, which added 8,900 jobs for the month, making up the lion's share of the manufacturing gains.

"We've not only stopped that manufacturing collapse, but we've begun to rapidly reverse it and get major gains," the President said. "We gained all of those jobs, 10,000 jobs and we've barely started yet. I'm even a little surprised."

That rhetoric is nothing like reality — at least in fashion.

Employment in U.S. apparel manufacturing has plummeted to less than one-tenth of what it was 35 years ago — down to 83,500 workers from the 924,900 on the payrolls in 1990, according to the Bureau of Labor Statistics.

To try to reverse the manufacturing trend, Trump has ratcheted up or threatened tariffs on countries and specific goods — 20 percent on shipments from China, 200 percent on Champagne.

All together he has promised to boost duties at more than any time since President Herbert Hoover signed the Smoot-Hawley Tariff Act in 1930, a protectionist move that is widely seen as extending The Great Depression.

And fashion is feeling the pressure.

Taking in Tariffs

Morris Goldfarb, chairman and chief executive officer of Donna Karan and Karl

Lagerfeld parent G-III Apparel Group, said just over 30 percent of the company's goods are now made in China. That's less than half what the company was making in China before it diversified. Now, 76 percent of its products come from China, Vietnam or Indonesia.

Goldfarb expects to have to raise prices in the mid- to high-single-digit range, holding steady for \$5 T-shirts and making up for it with a \$5 to \$10 bump up on more expensive coats.

G-III's production might move between countries, but the CEO doesn't see it coming back to the U.S., where the company got its start in New York's Garment District.

Goldfarb said he understands the value of producing domestically, with quicker turns and the ability to respond to trends.

"But the likelihood of anything scalable happening in the sector that we operate in is not very good," he said. "I don't believe that we can build scale to replace what we import. We'd love to support our own country. We look at opportunities regularly. We visit states to see the locations that are available, the labor force, all of it. And it doesn't add up to the scale that we need in the diverse classifications that we produce."

The U.S. spent more than three decades trading away its apparel production capacity and bringing it all back would be the project of years, even if it were Washington's top priority.

But there are pockets of potential.

What Could Be Made in the U.S.

Bayard Winthrop, CEO of the Made in USA brand American Giant, said there's plenty of capacity to make knit goods, like T-shirts and sweatshirts, in the U.S., even for big brands.

"There's a lot of companies that can make T-shirts and sweatshirts [in the U.S.], ones that can do it at scale," Winthrop said. "That knowledge, those connections, those relationships take time. But it's there. That is a question of networking and spending some time getting people out in the field and learning the lay of the land standing up in a facility."

American Giant is an example of that since the brand last year inked a deal to start selling Made in USA cotton T-shirts in 1,700 Walmart doors.

The Walmart line went from zero to hundreds of thousands of units and Winthrop said there was "no friction in the supply chain at all."

"We had some friction on the needle, but none in the supply chain," he said. "That gives you a sense."

Winthrop said brands and retailers willing to make longer-term order commitments could start selling domestically made T-shirts in as little as six months.

Paying Up

The kicker is cost.

While Walmart sells some T-shirts made overseas for \$4.98, the retailer's American Giant T-shirts go for \$12.98.

Winthrop pinned much of that on the cost of workers in the U.S.

Using back of the envelope math, he said a specialty store in the U.S. selling an imported T-shirt for \$25 is probably seeing a 70 to 80 percent margin, with about \$6 of input costs, including \$3 for labor.

In the U.S., labor will cost two to three times as much.

"If margin requirements remain the same, maybe it becomes a \$35 T-shirt" instead of \$25, he said.

So the T-shirt can be made, but it could be a tough sell to consumers at the mass level.

"There's been a structural shift towards much cheaper stuff," Winthrop said. "And the consumer base has gotten conditioned for that."

Manufacturing Chops

Brands also have gotten away from the factory.

"They're not manufacturing businesses anymore," Winthrop said of the big importers. "They're not in the business of making clothes. They're in the business of real estate transactions and marketing. And so to go build back in that capability is really, really hard. And it's expensive. And so it looks to them like this very daunting, impossible task and it's going to be more expensive."

Winthrop said that when brands say, "You can't do that or this" what they really mean is "it's outside of our zone of capability, our zone of expertise."

But that U.S. production expertise does exist still in some areas.

Kevin McCarter, president and owner of Clover Knits in Clover, S.C., bought the company in 2000.

"Back then it was as much as you could make, as fast as you could make it," McCarter said. "And then this thing called free trade broke out, which is inevitable. It's a global economy and it was going to happen. So our customer base just totally changed."

The Other Impact of Tariffs

Clover Knits still does some basic fabrics for apparel, but does a lot more technical fabrics, for things like flame retardant workwear.

Tariffs aren't always helpful for U.S. producers, who themselves are plugged into international supply chains.

"We have a lot of customers who do business in Canada and in Mexico," he said. "They might have a fabric that they have a special process that they apply in Canada. If they ship it up there and if they ship it back with a 25 percent tariff, you could do the math."

Dyes also come from overseas and are subject to tariffs.

But the increase in duties out of Washington has helped generate some interest.

"But we have received some calls with folks saying, 'Hey, we want you to make a sample, give us pricing and let's see what work,'" McCarter said. "I don't think everything can be made here now, that's probably not going to be as cost competitive if you're competing against very low labor rates. But there are some apparel programs that certainly can be made here — from T-shirts that are fairly simple and then fleece products that are fairly simple."

"The bottom line is, there is capacity. We get calls from brands all the time, and we did during COVID-19," McCarter said. "We did a huge fleece program for a big name store when they were having trouble getting container loads of garments sent. And it was at a price premium."

"It was probably 30 percent more than their imported [styles], 40 percent more," he said. "And they advertised it as Made in USA. And those things sold out in the holidays quicker than anything did. I tried to go on and buy some garments and they were all sold out."

The Bottom Line is a business analysis column written by Evan Clark, deputy managing editor, who has covered the fashion industry since 2000. It appears every other Thursday.

BUSINESS

Vera Wang Launches 'Vow' at Jared Jewelers



The Vow jewelry collection by Vera Wang for Jared Jewelers.



Vera Wang

- The launch of the Vow collection reflects an expansion of Wang's business at Jared, the high-end, accessible luxury banner of parent company Signet Jewelers.

BY DAVID MOIN

While best known for her elegant bridal dresses and her 56 years in fashion, Vera Wang also has a long history in jewelry design, which on Thursday enters a new chapter with the launch of a collection called "Vow," available only at Jared Jewelers.

The Vera Wang Vow collection consists of engagement and anniversary rings and wedding bands designed with diamonds set in 14-karat gold. The jewelry pieces, priced from \$900 to \$8,800, are sleek, minimal, with a sophisticated 1940s and '50s look of luxury, reflecting Wang's design ethos. Among the items are a mined diamond bridal ring, priced at \$8,800, and a mined diamond anniversary ring, priced at \$1,200. The collection will be sold at all Jared stores and on the Jared website.

The launch of the Vow collection reflects an expansion of Wang's business at Jared, the high-end, accessible luxury banner of parent company Signet Jewelers. Last December, Wang launched a line for Jared Atelier, a format showcasing guest designers creating limited-edition, high jewelry collections. Pre-owned Vera Wang jewelry is sold at Jared as well.

Wang also has a collection at Signet's Zales division, which sells fine jewelry at lower prices than Jared. Aside from Vera Wang, Jared's list of designer brands sold at the store includes 1933 by Lulu Frost, Charm'd by Lulu Frost, Crivelli, Kallat, Le Vian, Pnina Tornai, Shy Creation, Yoko London and Zydo Italy.

With Vow, "We really wanted to bring a line to Jared that's higher-priced than what we did at Zales, to reach a different audience," Wang told WWD. "I love working in every category, but in particular, designing Vow gave me a chance to really explore more techniques

and scale of diamonds, because the price point was higher.

"For the moment there are 38 styles, but I'm sure there's more coming because we have been working on Vow for about a year," Wang said.

"Vera Wang is an icon in the bridal category," said Claudia Cividino, president of Jared Jewelers. "This new Vow collection is a testament to her vision and mastery of design." It also "carries through the artistry of her high jewelry Atelier collection into a bridal offering that our clients will cherish," Cividino said.

The pieces in Vow are designed "intentionally" to be worn separately or "stacked" together, Wang said. "I see the girls today — maybe they are encouraged to — wearing their engagement rings with more of their personal jewelry collection, and why shouldn't they? And why shouldn't they wear their other jewelry with their wedding band? So this idea is not new. It was there in the '70s, but it disappeared for some 50 years. So now it seems to be a real trend again.

"I really wanted the engagement ring, of course, to sit on its own, but then when you click in the wedding band, there's this fit. They were designed in the same theme."

The Vow collection includes mined and lab-grown diamonds. "We can service a client that wants lab-grown and therefore scale. And we also can service clients that want mined diamonds, which many young people are very attached to...For a long time it's been lab-grown, as a growing trend. But certainly now there seems to be more of a balance in demand between lab and mined diamonds," Wang suggested. "They are two very different clients, in my opinion. I mean, I'm not a full-time jeweler, but in my opinion, both seem valid for the moment."

In 1989, Vera Wang designed her own bridal dress, and launched her bridal line with her own salon at New York's The Carlyle hotel in 1990. Back then, "I was doing dresses that were extremely minimal and very architectural, and that's really at the core of how I think of myself. That's really who I am," Wang said. "But on the other hand, as a designer, I also feel we evolved through another period, certainly in the Nineties, into the 2000s and onwards, where we were very artisanal as a [fashion] house. It will be 56 years this year in fashion for me. So I know the pendulum swings, and now I've seen a return to this very architectural, pure, quiet luxury, if you want to call it that, which applies to wedding gowns," and notably those she designs for Pronovias, the Spanish bridal retailer, where her bridal designs "parallels" her Vow jewelry for Jared.

"But I've really seen a return to that in the last three years. And this line at Jared really enabled me to leave the more Baroque bridal pieces that we have designed and explore what's more modern, architectural, things I personally relate to. That was the wonderful part about this collaboration with Jared. You see changes in trends, not only in our wedding gowns, but also in wedding jewelry."

At times last year, Wang was simultaneously working on her Jared Atelier line, which she explained "is really fashion, and has nothing to do with bridal," and Vow. Her Jared Atelier assortment contains 15 pieces including those in diamond pieces at up to \$125,000, Wang said.

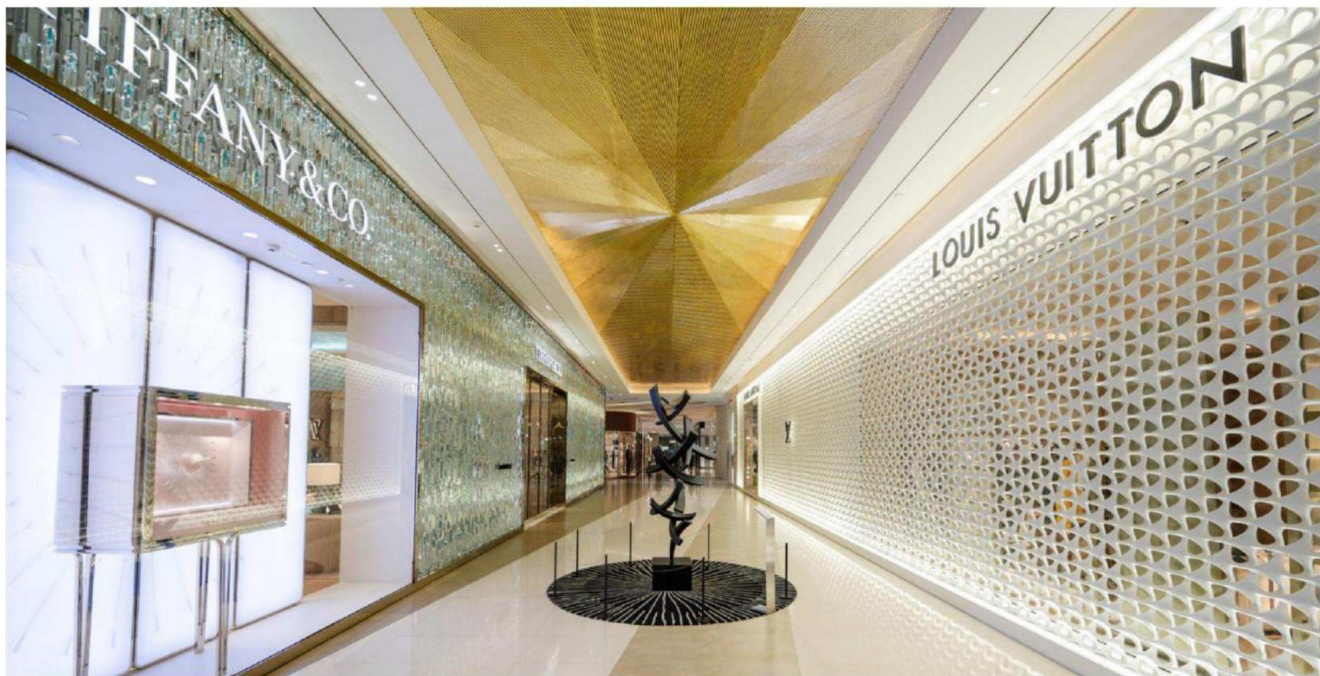
"With everything I do, I am highly involved, probably to everyone's annoyance," Wang said. "Nonetheless, I really do try to make sure that I am very careful about anything we design."



FAIRCHILD STUDIO X SIAM PIWAT

Luxury Retail's New Model

Siam Piwat invigorates its commitment to creating a **NEW PARADIGM OF LUXURY DESTINATIONS** that are cutting-edge and meet customer demands through comprehensive strategies.



REAL ESTATE FIRM Siam Piwat Group, known for being Thailand's top developer of global destinations including Siam Paragon and IconSiam, is reinforcing its position as the preferred destination for leading luxury brands with a new set of rules.

Siam Paragon, one of Siam Piwat's most iconic and most visited global destinations, is under a major transformation to create a prototype bringing together the world's finest luxury products and wide range of lifestyle experiences from around the world. IconSiam, the iconic landmark on the banks of the Chao Phraya River in Bangkok, has set a new benchmark for integrated developments and showcases the best of Thailand with the best of the world, which has achieved great success after six years since its opening.

"We always set a prototype and new standard for the shopping center industry in Thailand," Tipanat Lenbury, chief of sales and business relations, Siam Piwat Co. Ltd., told Fairchild Studio. "We have become the preferred destination for leading luxury brands seeking to expand into the Thai market, due mainly to proven track records of helping some global luxury brands to achieve the highest sales in the region and ranked among the world's top sales for some brands."

Notably, Siam Piwat Group already has a stronghold in the luxury market of Thailand. Through sales of luxury brands at Siam Paragon and IconSiam, Siam Piwat has a combined market share of 70 percent, the highest in the luxury retail market in Thailand. As the business has grown, the company now counts the largest number of luxury stores for 90 brands. Another 15 luxury brands will debut with Siam Piwat malls in 2025.



Top: Louis Vuitton's men's store at Siam Paragon, the first in South Asia, along with Tiffany & Co.'s new flagship. Bottom: Hermès opens the first duplex store in Thailand at IconSiam.

According to the company, the luxury market in Thailand continues to demonstrate growth potential and "has garnered increasing interest from leading brands looking to invest." This is seen especially in the fine jewelry and watch markets, which has enhanced Siam Piwat's competitive strength as a global developer of luxury destinations, catering to the highest-spending clientele in Thailand.

With a new prototype, both Siam Paragon and IconSiam are set to more than double their space devoted to luxury brands in 2025. The expansion will see both malls welcome several new and exclusive luxury brands and the largest number of luxury duplex flagships in Thailand. Siam Paragon will also reveal new luxury dining, the first of its kind in Thailand with many restaurant brands making their debut in the country and Michelin-starred chefs preparing new exclusive concepts.

Siam Piwat's new "luxury for all" concept aims to elevate the ultimate luxury experience and fulfill the needs of future lifestyles in every dimension, ensuring accessibility for everyone. The new model furthers the company's position as a leader in the Thai market and underscores its continued commitment to creating the best luxury destinations in the world.

Despite the global downturn in the luxury market, Lenbury said that Siam Piwat has managed to achieve an increase in luxury brand sales in 2024.

"We continue to expand our luxury floor spaces at Siam Paragon and IconSiam in 2025," she said. "To take the luxury retail market in Thailand to the next level, we aim to set a new prototype for creating unparalleled first-time and exclusive experiences at both Siam Paragon and ICONSIAM."

Strategies for the future of Siam Piwat include curation and co-creation, accessible luxury for everyone, extraordinary experiences, building a new affluent community of young high-spenders and the promotion of brands focused on sustainability.

Thanaporn Tantiyanon, head of business unit at Siam Paragon, explained that the concept of "luxury for all" is to offer a luxury lifestyle experience to people of all ages, genders and backgrounds. The experience will cover every lifestyle while maintaining uniqueness and a strong alignment with individual preferences not only for fashion and shopping but also for dining, art, culture and trends.

"The expansion is to secure Siam Piwat's leadership in the luxury retail market in Thailand and promote the country to be a global luxury destination in the region, as part of our attempt to attract quality tourists into Thailand," said Tantiyanon. "The luxury zone expansion is part of Siam Paragon's major transformation, which will redefine the global landmark to the 'Grand Stage of the World' to meet the lifestyle needs of the future."

With these concepts in place, she told Fairchild Studio, the company aims to create a global prototype of a co-created platform for a sustainable future, where the best of the best from every field can come together and co-curate world-class projects and experiences that exceed all expectations.

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True to Form

The fall 2025 collections embraced an empowering celebration of the female form, highlighting both strength and sensuality through myriad silhouettes.

BY ALEX BADIA

Dior



Véronique Leroy



Givenchy



Thom Browne



Erdem



Alexander
McQueen





Ermanno Scervino



Harris Reed



Khaite



Ashlyn



Marine Serre



Elisabetta Franchi



Christian Siriano

Elena Velez

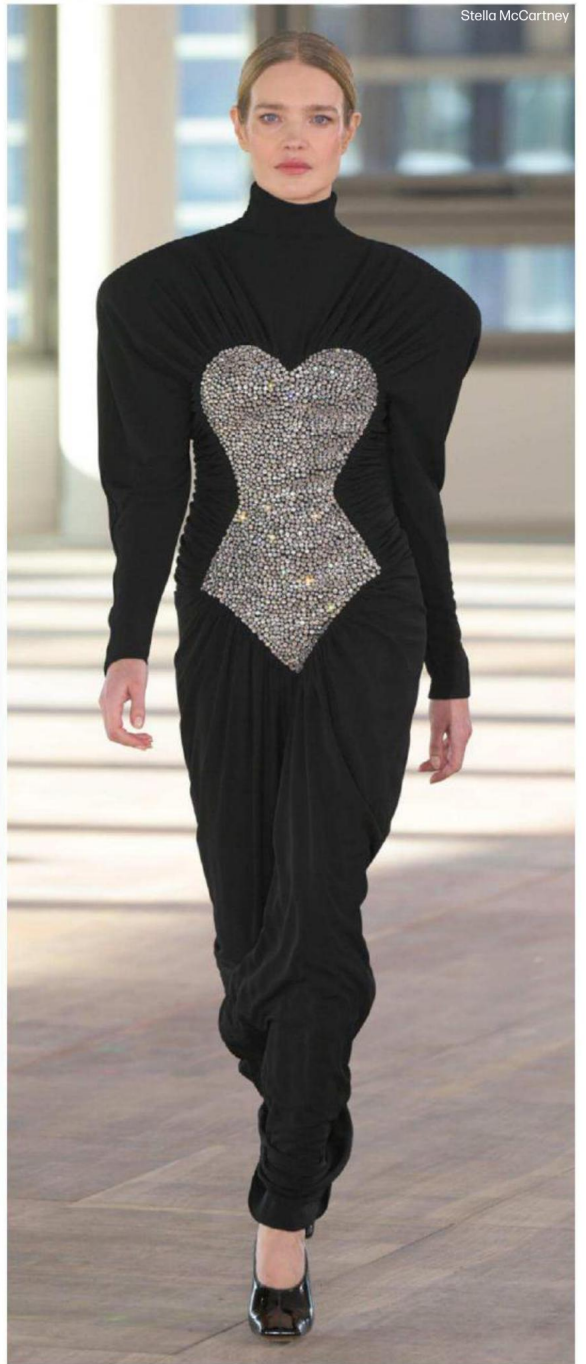


Balmain



Blumarine

Stella McCartney



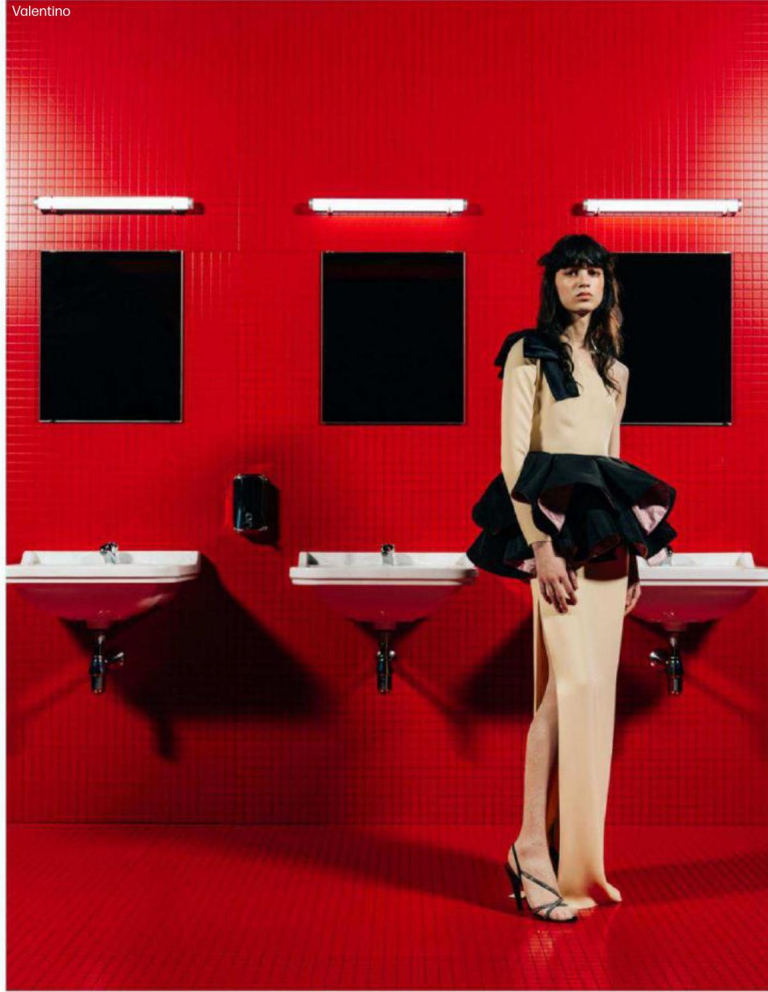
Magda Butrym



Giuseppe Di Morabito



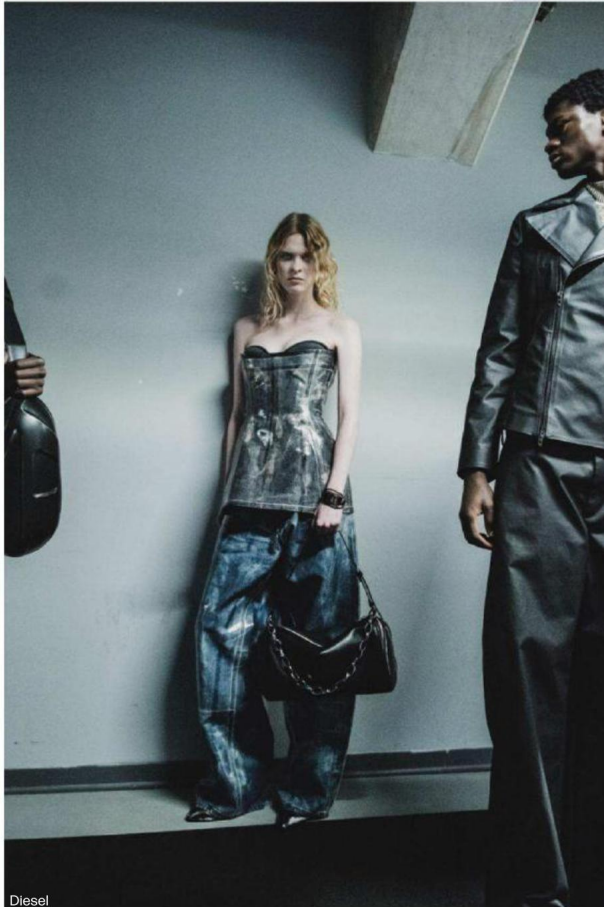
Valentino



Coperni



Richard Quinn



Diesel

Huishan Zhang



FASHION

PatBo Taps Isabella Baboury as President



Isabella Baboury

- She has held roles at Burberry and Christian Louboutin in Canada.

BY LISA LOCKWOOD

PatBo, the Brazilian lifestyle brand, has named Isabella Baboury president.

She succeeds Cara Chen, who had been with the brand for eight years and

introduced and spearheaded the Brazilian business in the U.S. Earlier, Chen was director of global wholesale for Calypso St Barth.

Baboury has previously held roles such as director of Burberry, Christian Louboutin and Chloé in Canada, as well as vice president of Saks Fifth Avenue.

"We are thrilled to welcome Isabella and to have her be a part of the next stage of PatBo," said Patricia Bonaldi, founder and creative director of PatBo. "Her extensive background in the luxury market is an asset, but her fresh approach to this ever-changing market will be where she shines and is most valuable to my brand. Together we will build this new and global chapter in PatBo's story."

Baboury, who is based in New York, reports to Bonaldi.

"Joining PatBo felt like a natural evolution for me – the brand embodies everything I believe in: bold femininity, craftsmanship and global vision," Baboury said. "What excites me most is the opportunity to build a deeper connection with the North American audience while honoring the brand's Brazilian roots. PatBo is more than fashion – it's a movement, and I'm truly honored to help lead its next chapter alongside such an incredible woman," she said.

PatBo, which was founded by Bonaldi in 2005, has significantly grown its eveningwear, resortwear and ready-to-wear offerings since entering the American market in 2017. The brand has been worn by such celebrities as Beyoncé Knowles-Carter, Tate McRae, Alicia Keys and Paris Hilton. It is sold in more than 20 countries and 150 stores globally including Net-a-porter, Saks Fifth Avenue, Bergdorf Goodman, Mytheresa, Neiman Marcus, Frwd and Revolve.

On a recent visit to New York, Bonaldi told WWD she was meeting with potential investors in the company. "I don't want to sell. I want to bring money to the brand without losing the DNA or control," she said.

The São Paulo-based company, which is profitable, has 15 stores in Brazil and two stores in the U.S., in the Miami Design District and New York City. Bonaldi looks to open more stores in locations such as Los Angeles and Dallas and Austin. "I'm following the clients that we sell through e-commerce to see where the customer is," she said. She plans to open at least 10 to 12 stores in the U.S. over the next five years.

Bonaldi said she doesn't have any licenses, but eventually hopes to produce accessories, bags and shoes. "I want to be a lifestyle brand. I can service the woman from resort to evening gowns," said Bonaldi, who is known for her hand-embroidered ready-to-wear and swim collections that blend vibrant Brazilian culture and bold designs.

In addition to Brazil and the U.S., PatBo also sells 50 different stores in Italy.

Bonaldi has established a school in her hometown of Uberlandia, Brazil, along with PatBo's atelier, where local women are taught craftsmanship skills that enable them work as artisans. The company employs 600 people globally.

Bonaldi, who has been making clothes since she was a child since she couldn't afford buying new clothing, fell in love with the process of creating out of a family necessity. After a few detours, including a period of studying law, Bonaldi created her eveningwear collection in São Paulo. She has since expanded that eveningwear focus to resortwear and lifestyle clothing.

Bonaldi has been showing in the U.S. during New York Fashion Week for the past five years. "I thought it was a very good



PatBo, fall 2025

decision. It was a stage for me," she said.

Even though the seasons are opposite in the U.S. and Brazil, Bonaldi said she doesn't need to design a totally different collection, and 80 percent is the same. "It's one of the reasons my business is successful. That's why I can sell both," she said.

Retail prices at her stores range from \$350 to \$3,000, including the runway collection. The average retail price is \$700, which would be a beach dress or the entry price for eveningwear.

"What I'm most proud of all this is happening organically. I'm building step by step without investors. I think Isabella can take the brand to the next level," she said. She's said she's talking to investors that she believes can help her take the brand "where it can be," declining to name them.

BUSINESS

Foot Locker Promotes Franklin Bracken to President

- Bracken joined Foot Locker in 2010 and most recently served as executive vice president and chief commercial officer at the retailer.

BY STEPHEN GARNER

Foot Locker Inc. has promoted Franklin Bracken to the role of president, effective immediately.

Bracken, who most recently served as executive vice president and chief commercial officer at the retailer, will continue reporting to Mary Dillon, Foot Locker's chief executive officer.

In his new role, Bracken will work alongside Dillon to accelerate the execution of the Lace Up Plan, Foot Locker's strategy announced in 2023 to elevate the omniretail experience, enhance productivity, and create long-term shareholder value. Bracken will also continue to oversee global retail operations, merchandising, marketing, digital, loyalty and real estate, the company noted.

Bracken said in a statement he is focused on delivering on the company's long-term goals.

"We remain committed to expanding sneaker culture and elevating the omnichannel experience for our

customers and brand partners, and I'm confident our proven consumer-focused initiatives will further deepen customer engagement, strengthen our market position, and drive meaningful business results," Bracken said.

The executive joined Foot Locker in 2010 and has held several senior leadership roles of increasing responsibility across the company. During his tenure, he has led the expansion and elevation of Foot Locker Inc.'s core banners such as Kids Foot Locker, Lady Foot Locker, Champs and most recently WSS.

The company noted that during his tenure he has led the globalization of the Foot Locker brand with unified global standards and the revitalization and diversification of its brand partnerships. He also spearheaded the company's omnichannel strategy – advancing digital capabilities, modernizing stores, and transforming the customer experience through a consumer-first approach.

Prior to Foot Locker Inc., Bracken held senior management roles at The Coca-Cola Company, SABMiller, and began his career as a management consultant at PricewaterhouseCoopers.

"We are delighted to recognize Frank's leadership and valuable contributions to Foot Locker Inc. with this appointment,"



Franklin Bracken

Dillon added. "Over his 15-year tenure, Frank has led several important initiatives across the business, including playing a critical role in the development and execution of our Lace Up Plan, building our brand partnerships, and advancing our omnichannel capabilities. I look forward to continuing to partner with him in his new role as we execute our strategies, further our significant progress in advancing the Lace Up Plan and create sustained value for our stakeholders."

Earlier this month, Foot Locker said that it delivered fourth-quarter results above its previously revised expectations, as the company noted that investments and execution drove positive comparable sales and "meaningful" gross margin

improvement compared to the prior year.

Total sales in the fourth quarter of 2024 were \$2.24 billion, down 5.8 percent from \$2.38 billion the same time in 2023. Net income from continuing operations was \$55 million, as compared with net loss of \$389 million in the prior-year period.

For the full fiscal year of 2024, Foot Locker said total revenue was \$7.99 billion, down from \$8.17 billion in fiscal 2023. Net income from continuing operations in the year was \$18 million, up from a \$330 million loss last year.

Looking ahead, the company expects sales for fiscal 2025 to range between a 1 percent decrease and a 0.5 percent gain, with comparable sales to increase between 1 percent and 2.5 percent.

EXCLUSIVE

Louis Vuitton Shows Takashi Murakami Works in Hong Kong

● The Art Basel exhibition follows the recent reedition of the seminal collaboration between the French luxury brand and the Japanese artist.

BY JOELLE DIDERICH

PARIS – When Takashi Murakami first joined forces with Louis Vuitton more than two decades ago, he got blowback for using the brand's monogram motif in his paintings. Now the partnership that set the mold for collaborations between artists and luxury brands is being celebrated with a dedicated booth at Art Basel Hong Kong.

Hot on the heels of the reedition of the Louis Vuitton x Murakami collection, the French luxury house will present a selection of the Japanese artist's works at the art show, set to run from Friday to Sunday at the Hong Kong Convention Center.

A show partner for Art Basel Hong Kong, Louis Vuitton has previously showcased works by famed architect Frank Gehry at the Miami Beach and Paris editions of the prestigious art fair.

Visitors entering the Hong Kong booth, shaped like a metallic Vuitton trunk, will pass between a pair of Murakami's large-scale statues, "Zoucho-kun" and

"Tamon-kun," and the "Superflat Jellyfish Eyes 1" screen, which all belong to the permanent collection of the Fondation Louis Vuitton in Paris.

Works including sculptures, textiles and videos illustrate his signature style, set out in his Superflat Manifesto in 2000, which flattened the distinctions between "high" and "low" art, commercial and conceptual work, and Japanese and Western aesthetics.

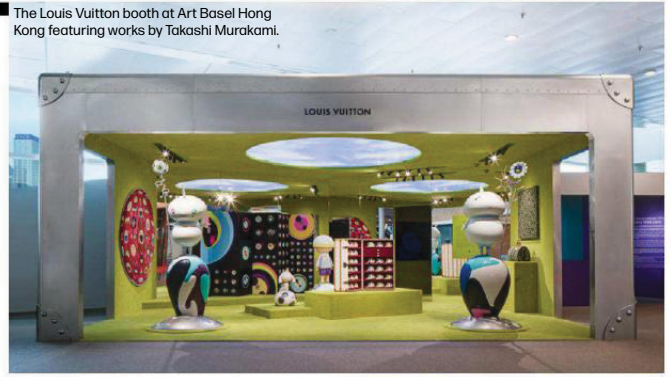
The exhibition will also feature items from Murakami's collaboration with Vuitton, which began with the Monogram Multicolore designs unveiled at the label's spring 2003 show under then-creative director Marc Jacobs.

Among them are a Monogram Multicolore Marilyn Trunk from 2003, containing 33 Marilyn bags in the 33 colors of the signature motif, and a canvas and a Keepall bag in the hybrid Monogramouflage pattern he created in 2008.

Speaking to WWD in December, Murakami said that approach was considered disruptive at the time. "Part of the thing I was doing was to paint the monogram itself onto canvas and then present it as painting," he said.

"I didn't receive any specific criticism, but what I noted was that my artworks that were coming up at auction for maybe a

The Louis Vuitton booth at Art Basel Hong Kong featuring works by Takashi Murakami.



year after I did the collaboration, the price was going down," he recalled. "I still don't think that in the contemporary art world of the time, it was so well received."

These days, his work with Vuitton is an integral component of his practice. For his exhibition at the Kyoto Kyocera Museum of Art last year, he requested the use of a Vuitton Monogram Multicolore trunk to display alongside his "Flower Parent and Child" sculpture.

"The reason was because, in Japan, contemporary art is sort of a minor interest, whereas fashion is something everyone's really, really interested in," Murakami explained. "I thought it would be something good to attract Japanese audiences' attention."

Pietro Beccari, chairman and chief executive officer of Louis Vuitton, immediately agreed and the idea for reviving the collaboration quickly followed.

The second installment of the collection, featuring the Cherry Blossom motif, arrived in stores worldwide on March 21, in tandem with new campaign images featuring the line's ambassador, Zendaya.



Takashi Murakami's Monogramouflage pattern featured on a canvas and a Louis Vuitton Keepall handbag at Art Basel Hong Kong.

FASHION

Peter Copping and Tory Burch To Be Honored by SCAD



Tory Burch



Peter Copping

● The Savannah College of Art and Design will welcome an all-star lineup to SCADstyle.

BY ROSEMARY FEITELBERG

The Savannah College of Art and Design is known to deliver some top-shelf talent for its SCADstyle event and this year is no exception.

Kicking off March 31 and running through April 3, the design-focused event will feature some marquee names at the

school's locations in Savannah and Atlanta. Fashion and style won't be the only subjects that will be analyzed and celebrated at the annual gathering. Attendees will also get an earful from leading forces in the fashion industry about entrepreneurship through master classes and panel discussions.

In keeping with SCAD's interdisciplinary curriculum and environment, there will be deep dives into not just fashion and beauty but also architecture, game design and other areas. Many will be on hand to learn from this year's SCAD Étoile Award

honorees, including Lanvin's artistic director Peter Copping and the self-made American designer and entrepreneur Tory Burch. Copping will receive the SCAD Étoile Award on April 2 in Savannah, before sitting down with fashion journalist Cathy Horyn for a Q&A. Copping will discuss the European fashion house's past and present, and the timing of their chat is prime. SCAD Fash will unveil "Jeanne Lanvin: Haute Couture," the first U.S. exhibition dedicated to the famed designer, on April 3.

In a statement, Copping described the SCAD honor as "a testament to the many creative talents with whom I have collaborated throughout my career. That it coincides with the opening of the Lanvin exhibition at SCAD makes it even more special."

And Burch, executive chairman and chief creative officer of Tory Burch LLC, will be saluted with the SCAD Étoile award on April 3 in Atlanta. Afterward, she will sit down with another design authority, Stefano Tonchi, to discuss her style and ethos. In advance of visiting the campus and meeting the students, the designer said in a statement, "SCAD is an extraordinary institution that is shaping the future of every creative industry, from fashion to film and architecture."

This year's program in Savannah will feature a new series called "Next In," with Refinery29 editors speaking with creatives in fashion, beauty, design, tech, entertainment and culture about their insights, strategies

and the changing landscape. Attendees will hear from the designer Willy Chavarría and the sustainability pioneer Eileen Fisher in separate talks in Savannah. Gamers will be eager to hear from Jiyoon Yoon, the lead UI designer behind inZoi, the life simulation game where players step into the role of creators on April 1 in Savannah. UI designers are tech professionals who design the graphic user interface of an app, site, device or video game.

There will also be a live recording of the beauty podcast, Gloss Angeles, about makeup, skin care and wellness with hosts Kirbie Johnson and Sara Tan. The beauty journalists will be joined by Violette Serrat, chief executive officer of Violette Fr.

This year's lineup for SCADstyle Savannah will also include an April 2 Dezeen design talk with the designer, urbanist and Limbo Accra cofounder Dominique Petit-Frère and Dezeen's U.S. editor Ben Dreith about how Petit-Frère's practice builds durable institutions that are meant to raise social awareness and connection through design. Their talk is being billed as "Driving social change through material practice with Dezeen." That afternoon Fisher will delve into the peaks and valleys of building a responsible fashion business.

And on April 2 in Atlanta, the British Ghanaian photographer Campbell Addy will talk about the "Stillness of Elegance." The following day, attendees at the Atlanta installment can glean information about using AI for design, retail, marketing, manufacturing and the consumer experience from executives from Puma, Nordstrom and Tiffany & Co.

At SCADstyle Savannah, there will also be a Paul Egee Waterworks lecture, with the interior designer and Soan Britain founder Lulu Lytle discussing upholding craft traditions in modern decor manufacturing on April 1.

Retail

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BUSINESS

Marcolin Sees Profitability Growth in 2024



Fabrizio Curci

● CEO Fabrizio Curci discussed new brand partnerships, continued investments and development across key regions, including Asia and Europe.

BY LUISA ZARGANI

MILAN – Eyewear firm Marcolin closed 2024 on solid ground, with improved profitability and growth in the key Europe, Middle East and Africa region.

In the 12 months ended Dec. 31, adjusted earnings before interest, taxes, depreciation and amortization amounted to 85 million euros, up 10.2 percent compared with 2023, and a margin of 15.6 percent of sales, compared with 13.8 percent in 2023.

Adjusted operating profit improved to 57.8 million euros compared with 52.8 million euros in 2023.

The Italian company produces eyewear collections for brands ranging from Bally and Max Mara to Tod's, Pucci, Guess, Timberland and Adidas Original, to name a few. In 2023, Marcolin inked a perpetual license with Tom Ford as part of The Estée Lauder Cos.' takeover of the brand's business for about \$2.3 billion.

Last year Marcolin renewed its licenses with Zegna, GCDS, Max&Co. and Skechers and, while Moncler signed with EssilorLuxottica, Marcolin added new agreements with Christian Louboutin, K-Way and Abercrombie & Fitch Co.

While sales decreased 2.2 percent to 545.8 million euros, compared with 558.3 million euros in 2023, chief executive officer Fabrizio Curci pointed out that, organically, sales were up 1.7 percent at constant exchange rates.

He touted "substantially stable and slightly positive" organic revenues, highlighting "strong margins, growing substantially in absolute and relative terms. This is the important figure in my

opinion and it is at the top in the market."

Curci attributed the growth to the strategy embraced over the past four to five years of "rebuilding a portfolio of brands that would be balanced and consistent as much as possible, premium luxury and more accessible, allowing Marcolin to sell to all categories of consumers, business-to-business and business to consumer in all market conditions."

Sales in the Europe, Middle East and Africa region rose 1.8 percent to 269.1 million euros, representing 49.3 percent of the total. On a like-for-like basis, sales in the region rose 6.2 percent.

Revenues in the Americas fell 7.1 percent on a like-for-like basis (40.2 percent at current exchange rates) to 198.6 million euros, accounting for 36.4 percent of the total. "We saw a deep instability, and inflation and political issues affected consumer spending there, but our margins were in line with the previous year," Curci said.

Sales in the Rest of the World area totaled 30.4 million euros, up 4.4 percent on 2023.

Sales in Asia grew 6.7 percent on a like-for-like basis (9.6 percent at current exchange rates) to 47.6 million euros, representing 8.7 percent of the total. "We continue to grow in Asia, and taking over our joint venture in China, rebuilding our presence there was very important. The same happened in Mexico and Russia, for example, being directly in charge is key for us," Curci said.

In February last year, Marcolin inked an exclusive global licensing agreement with Christian Louboutin for the design, manufacture and distribution of the brand's sunglasses and optical frames. The deal will run through 2029 and the label's first eyewear collection will bow for spring 2025 to be distributed in a network of selected stores worldwide.

This was followed in May 2024 by the signing of an agreement with K-Way for the

design, production and global distribution of sunglasses, prescription frames, ski masks and children's glasses. The first collection bowed for spring 2025.

In 2023, Marcolin acquired independent eyewear brand Ic! Berlin GmbH. The brand, founded in Berlin in 1996, manages the design, prototyping and production of luxury sun and prescription frames internally.

Two new showrooms for the brand opened in New York and London last year. The goal of the acquisition for Marcolin is to increase its expertise in metal craftsmanship and to expand its portfolio of luxury brands, at the same time strengthening its commercial position in key regions such as Asia and Europe.

Web Eyewear is the other Marcolin proprietary brand, which is a segment that is considered strategic for the company.

Speculation has resurfaced about leading private equity firm PAI Partners looking to exit Marcolin. This would not be surprising since PAI Partners acquired a majority stake in Marcolin in 2012 – way beyond a fund's usual exit time frame.

PAI is a "lucid, attentive and supportive partner," said Curci, adding there were no updates at the moment.

Marcolin and Tom Ford's license dates back to 2005 and sources believe this could be a significant additional asset for a potential buyer, given the success of the American brand's eyewear.

PAI Partners bought Marcolin, which was founded in 1961 and is based in Longarone, in Italy's Veneto region known for being an eyewear manufacturing hub, from a number of investors who included the Marcolin family and brothers Diego and Andrea Della Valle, and delisted the company.

Last year Marcolin did not cut back on its investments in technology, processes, marketing and in its production, which have led to more efficiency, also in its spending, Curci said. "There is not one single element that has contributed to the growth, despite the complex and patchy scenario."

Asked about investing in new medical and technological devices, Curci said he had "no doubt that will be the future. This is just the beginning, we are observing and working intensively on this segment, aiming for the formula that is the right one for us and for our size. We will be a part of it, it's inevitable and also an opportunity, but there is no rush." Sales of Marcolin's optical and sun segments are balanced.

Curci said he plans "to stay the course in 2025, there is no need to change our strategy. The dynamics will not be different from 2024 and if certain geopolitical situations will cool off, including concerns about the tariffs, we hope there will be more consumer confidence, but we don't think there will be an overnight spike in the market." At the same time, he expressed confidence in the resilience of the high-end range of the market.

The executive said it is not the number of licenses that influences his decision-making but rather "a portfolio that allows us to sell in any area of the world. It may seem banal but it's actually not. We need to manage a number of brands that is enough to cover our needs and our growth ambitions. We are well balanced and don't need to add for the sake of adding. But of course we will evaluate no-brainer opportunities."

Securing more perpetual licenses "depends on the brand," Curci said. "I don't think everything is valid for every brand. It's easier for some brands to imagine them forever and there is also an issue of investment capacity."

While there have been other examples, such as Safilo with David Beckham's perpetual eyewear license, Curci said that, rather than a trend, "this is a new alternative or possibility that was not considered before and that now changes the relationship with a brand."

As of Dec. 31, the net adjusted financial position amounted to 321.3 million euros, improving by 23 million euros compared with the end of December 2023.



Tom Ford eyewear by Marcolin.

BUSINESS

Old Navy Adopts Innovative RFID Platform

- The Radar radio frequency identification platform will be phased in across the entire 1,200-unit Old Navy chain.

BY DAVID MOIN

Retailers are beginning to adopt an advanced radio frequency identification platform designed to track inventory in real-time with greater accuracy and provide improved customer service and inventory management.

The platform, called Radar, is being phased in at Old Navy stores, following a successful pilot program. The AI-powered Radar technology utilizes disk-shaped overhead scanners that are always on, constantly tracking garments embedded with RFID chips. Store associates receive RFID-generated product data on their mobile devices, enabling them to quickly locate items when they're requested by customers, whether the item is on the selling floor, in storage or being picked up in store from an online order.

Radar has already been rolled out in about 500 American Eagle Outfitters stores and to other retailers to varying degrees. Similarly, the H&M store located at 591 Broadway in Manhattan's SoHo neighborhood is rigged with RFID readers suspended from its ceiling throughout the store to capture data from the assortment and locate product styles, sizes and colors, though the H&M system is not from Radar.

Radar's RFID platform is an alternative to the conventional labor-intensive handheld RFID readers, or wands, that store associates use to read RFID tags in garments to take inventory, typically done twice a year for accounting purposes. The RFID technology provides real-time data on what's selling, what's hot and what items need to be replenished, to improve selling, reduce stockouts and help retailers in their merchandise planning. With Radar, retailers can get a real-time read on the inventory continuously, and provides the kind of data for stores that otherwise could only be



Radar's RFID scanner.

attained online through e-commerce.

Radar executives say their RFID platform is 99 percent accurate. Depending on the height of the ceiling, Radar's scanners can cover 750 to 1,000 square feet. The devices also have cameras to anonymously monitor shopper traffic patterns. Executives would not disclose the costs of implementation. However, the price of RFID chips has dropped dramatically over the last 12 years or so from 15 cents or higher, to under 4 cents for large retailers purchasing them in mass.

Managing retail inventories and maintaining proper levels in line with consumer demand is challenging and subject to often unpredictable, fluctuating sales trends, fast-moving fashion cycles, and shipping issues like bottlenecks. Old Navy's plunge into plus sizes in 2021 led to overzealous investing in inventory, which was complicated by pandemic and supply chain disruptions. But the situation was temporary and inventories have since come under control.

"We're excited to partner with Radar, which offers a sophisticated platform

and analytics that will give our teams greater real-time inventory visibility to provide an even better in-store shopping experience," Haio Barbeito, Old Navy's president and chief executive officer, said in a statement. "Building on the rigor and discipline that is now core to how we operate, this new technology can place power in the hands of our frontline teams to better serve our customers."

"In 2025, we are focused on innovating as we pave the way for momentum in the years ahead," added Sven Gerjets, Gap Inc.'s chief technology officer, in a statement. "This partnership brings proven capabilities that can generate value over time as we take a strategic, multiyear approach to merging technology and retail to deliver a human-centered, digitally led shopping experience. With Radar's always-on RFID technology, we will look to transform our stores into truly connected spaces, starting with Old Navy. Continuous product tracking can help us optimize inventory replenishment, improve customer and team member experiences, and give us more real-time insights that can support product design and innovation."



A Radar scanner hovers above Old Navy merchandise.

Spencer Hewett, founder and CEO of Radar, said the technology will provide Old Navy store teams with "e-commerce-level inventory and product insights, enabling them to manage physical stores with the same precision as their online operations. This will help them optimize operations and ensure customers find what they want, when and where they need it." He also said that Radar's AI and data analytics will help inform inventory decisions, so companies can stock the right products in the right locations at the right times while minimizing shrinkage, stockouts and overstocks.

"Radar's platform enables granular measurement of product movement down to the shelf, which enables retailers to optimize their floor sets and item locations for more effective sell-through," Hewett said. "This is something that has been happening for decades in e-commerce and Radar is excited to finally bring the same capabilities to physical stores, with Old Navy at the forefront."

Radar, which has offices in New York, San Diego and the San Francisco Bay area, indicated that it has raised more than \$100 million from retailers, funds and individual investors for its operations, including American Eagle, Gap Inc., Lojas Renner, Align Ventures, Founders Fund, Y Combinator, Sound Ventures, Beanstalk, Gideon VC, the Agnelli family and the family offices behind Michael Kors and Tommy Hilfger, among other sources.

BUSINESS

Noble Panacea Names Chief Technology Officer

- Dr. Benjie Limketkai, who works out of Irvine, Calif., will oversee the brand's technology and science as it ramps up operations.

BY HIKMAT MOHAMMED

LONDON — Luxury skin care brand Noble Panacea is continuing the legacy of its founder Sir Fraser Stoddart, who died in January.

The brand has named Dr. Benjie Limketkai chief technology officer, where he will be working on "developing transformative breakthroughs" across technology and science.

Limketkai works out of Irvine, Calif., where he oversees all of the brand's labs and its team of scientists.

The brand creates all of its own formulas, including the OSMV, otherwise known as the Organic Super Molecular Vessel, which is "built from biodegradable, renewable carbohydrate and fatty acids to house

and protect ingredients at the individual molecule level to preserve ingredient freshness and potency while preventing cross-interaction."

Limketkai was Fraser's first employee 10 years ago before launching the skin care brand in 2019.

In his new role, Limketkai said that he's looking forward to "continuing to advance our OSMV technology, to break the boundaries, innovate, and bring our OSMV to life in a unique way with each product we launch. I'm also excited by the opportunity of utilizing and integrating AI into the evolution and optimization of the OSMV technology roadmap and the development of future skin care formulations."

The appointment of Limketkai comes at an apt time, when the brand is entering a phase of growth.

Noble Panacea's chief executive officer Céline Talabaza said the brand has seen "triple-digit sales increases at the global company level year-to-date February 2025."

The company is ramping up its operations and entering three new



Dr. Benjie Limketkai and Céline Talabaza.

countries later this year. In October 2024, Noble Panacea entered China and earlier this month it launched in Greece.

"We are making significant investments in digital-first brand storytelling and expanding our global presence, with a

particular focus on markets such as the U.S., U.K. and China," said Talabaza.

Noble Panacea is launching a TikTok account at the end of the month to "enhance our educational platforms, and fostering stronger collaborations."

Alevi Milano's brand campaign.



Alevi Milano's signature Penelope pumps.

EXCLUSIVE

Alevi Milano Sells Majority Stake

● The Mexican Bal Group is investing in the brand, which has won over celebrities including Beyoncé and Demi Moore.

BY MARTINO CARRERA

MILAN — Alevi Milano, the Italian luxury footwear brand worn by celebrities including Beyoncé, Reese Witherspoon, Zoe Saldana, Demi Moore, Hailey Bieber and Kendall Jenner, among others, is ready for its next phase of growth — with a business partner to boot.

Founded in 2019 by Valentina Micchetti and Perla Alessandri, the brand has sold a majority stake to Mexico-based Bal Group, a multi-industry business helmed by chairman Alejandro Baillères with interests in retail giant El Palacio de Hierro and jewelry label Tane, among others.

Financial terms of the deal were not disclosed, but it is understood the two cofounders have retained a significant minority interest in the company.

Micchetti and Alessandri will also continue to serve in the respective roles of chief executive officer and chief production officer. They design the brand's collections together.

The former, a public relations expert running her own agencies in Milan and Los Angeles, is also in charge of Alevi Milano's marketing activities, while Alessandri has leveraged her family company Grey Mer Srl's know-how in footwear manufacturing. The latter company, based in Italy's storied San Mauro Pascoli shoe district, recently sold a majority stake to Chanel, a longtime client. It also produces and distributes the premium contemporary house brand 3juin.

In the span of six years, Alevi Milano has grown into a red carpet fixture, which began at the 2019 Vanity Fair Oscar Party when Jenner was seen pairing her Rami Kadi gown with leather and PVC stiletto pumps by Alevi.

Identified by a pearl set in the outsole, Alevi Milano shoes are known for their

sexy and glam aesthetic, best exemplified by the signature "Stella," a stiletto pump with a refined cagelike upper and a double ankle strap, as well as the "Penelope" ankle-strap pump dotted in crystals and the "Ally" model.

In 2023, Alevi Milano generated revenues of more than 2 million euros, the most recent financial figure publicly available.

Born as a side gig to their respective jobs, Alevi Milano has become a full-fledged business, Micchetti told WWD's sister publication Footwear News at the company's headquarters, a tony apartment in downtown Milan. She noted how their determination and business strategy spurred interest among investors.

"We met Bal Group through my PR activities and then El Palacio de Hierro buyers approached us," Micchetti said. "As they introduced our brand to the luxury department store [in 2022] we started engaging in conversations about potentially opening up to investments, especially a retail investor becoming our partner," the Alevi Milano CEO said.

"Over the years we've been approached by other players, but Bal Group emerged as the most interesting one for their ties with the South American market, where we see a strong potential," Micchetti said. "They also boast crucial experience in retail. Their vision was trustful and their structure will allow us to scale up from our start-up status," she said, noting that the team has already beefed up with hires across key operations.

"Our ambition is to be able to grow organically over time, without financial pressures and burdens," she said. "So far we've grown but have remained a nimble business, which has ensured profits."

"We are thrilled to invest in Alevi Milano, an exciting high-end brand that has carved out a unique space in the luxury footwear market," Baillères said in a statement. "With its signature blend of style, sophistication and impeccable craftsmanship, Alevi Milano has captured the attention of the most discerning clientele worldwide.

"We welcome this fantastic opportunity to partner and work closely with Valentina and Perla to build a lasting and successful future for Alevi Milano," he added.

As part of the business plan developed with the new majority stakeholder ahead of the acquisition, Alevi Milano is opening its first flagship in Porto Cervo, Italy, in May, a two-story boutique at the local Promenade du Port luxury retail complex. This will mark a significant step forward for the footwear brand's mainly wholesale-driven business.

On April 1, the label is also debuting a

monthlong pop-up shop at Harrods in the department store's footwear department and a corner at Milan's Rinascence department store a few days later, on April 7, in conjunction with Salone del Mobile and Milan Design Week. "It's a reason of great pride because we will be flanked by all our competitors," Micchetti noted.

The brand currently counts 50 stockists globally, mainly located in the Mediterranean basin, Europe, including Eastern countries, and the Middle East. Retailers include Italy's Antonia, Al Duca D'Aosta, Deliberti and LuisaViaRoma, as well as Harrods and Selfridges in the U.K.; Beymen in Turkey; Level Shoes in Dubai; Harvey Nichols in Doha, and Tsum and Helen Marlen in Russia, among others.

Upon its launch, Alevi Milano had inked an exclusive in the U.S. with Barneys New York but scaled back its presence in the country since after the retailer's bankruptcy, forgoing American department stores.

"One of our objectives is to address the North American market again," Micchetti said. She noted that investing more heavily in the brand's e-commerce performance is among the priorities.

The footwear label handles distribution internally and has forgone traditional presentation formats, holding sales campaigns at its headquarters. It also frequently engages with its community with one-to-one appointments around the world, offering top clients customization services.

Valentina Micchetti and Perla Alessandri.

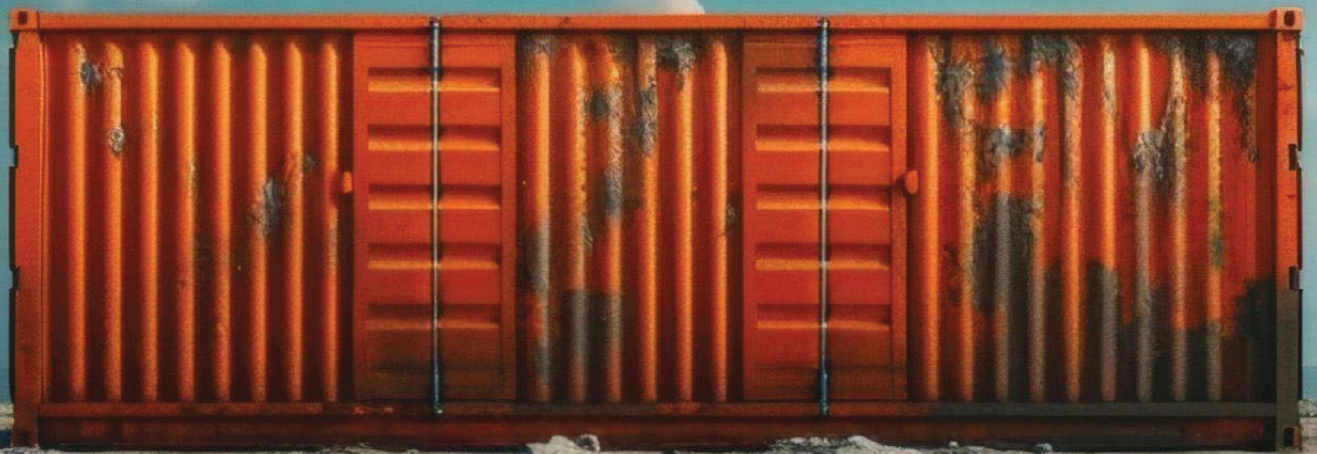


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SPECIAL REPORT

Reinventing Retail:
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TECHNOLOGY

Shopsense AI Launches Multi-Agent System

● Shopsense's Agentic AI platform transforms content monetization, enabling broadcasters and brands to integrate sponsorable shopping experiences seamlessly.

BY ARTHUR ZACZKIEWICZ

Shopsense AI has unveiled its "Multi-Agent System," which the company described as "an industry-first Agentic AI system that automates content monetization at scale."

The company said broadcasters and brands have struggled to turn content into commerce due to the slow, expensive process of manually selecting products as well as relying on engineers to build shoppable experiences from scratch. "These outdated methods, with limited scalability and high activation costs, have prevented content publishers from fully capitalizing on the potential of shoppable TV," Shopsense claimed, adding that its new Agentic AI-driven platform "eliminates these inefficiencies, autonomously integrating second-screen sponsorable moments across live sports, scripted series, reality TV and movies."

Shopsense AI said by leveraging Agentic AI to seamlessly deploy sponsored shoppable experiences, "Shopsense



Shopsense AI adds "Multi-Agent System" to its platform.

enables broadcasters and brands to connect with viewers at the moment when they're most engaged – turning inspiration into action and fandom into purchases."

Zia Daniell Wigder, chief content officer at Emarketer, said shoppers have long been influenced by what they see on TV, "but a gulf still exists between viewing and buying. There remains an opportunity to enable viewers to make purchases quickly and easily after being inspired. It's inevitable that inspiration and transaction are going to move closer together."

Shopsense AI said its Multi-Agent System deploys a network of specialized AI agents "that collaborate in real-time to automate, refine, and scale sponsorable shoppable integrations." The company claimed this approach essentially eliminates "the inefficiencies of manual creation, ensuring seamless, contextually relevant shopping experiences across live and on-demand content via an intuitive AI-powered LLM assistant interface."

The interface includes a "Store Builder Agent" feature, which streamlines content

monetization by using AI to validate and correct recommendations while ensuring alignment with sponsorship goals, reducing approval time from weeks to hours. There's also a "Collection Agent" that personalizes product sets based on user preferences like retailers, brands and price points, integrating direct feedback to refine recommendations. And there's a "Similar Agent" that enhances product discovery by suggesting comparable alternatives, including budget-friendly dupes and options from more than 1 billion stock keeping units sourced through partnerships with 1,000-plus U.S. retailers. Together, these agents optimize shopping experiences through AI-driven automation and personalization.

Glenn Fishback, chief executive officer and cofounder of Shopsense AI, said Shopsense "is redefining the relationship between content, commerce, advertising and fandom engagement. With our Multi-Agent AI System and powerful 'snap to shop' Lens technology – first launched at the MTV VMAs – broadcasters can now activate that inspiration in real-time, seamlessly turning content-driven fandom into actionable sponsorships at scale. By using purpose-built AI to lower the barrier to entry, our technology enables more advertisers to engage passionate fanbases, making commerce-driven storytelling more accessible than ever."

SUSTAINABILITY

Sami Miró and Tinder Encourage Singles to Upcycle Ex's Leftovers

● The ExCycle program taps into the two-thirds of American singles who are holding on to apparel from an ex and shows them how to refresh.

BY ALEXANDRA PASTORE

Tinder continues to double down in its collaborations with fashion. Following recent collaborations with Willy Chavarria, Eckhaus Latta and Area, Tinder has partnered with Sami Miró to launch the ExCycle program.

Through the ExCycle program, which officially kicked off in New York City on Saturday, Miró and Tinder are encouraging singles to take a look at past relationships through fashion, exploring the emotional ties that items from an ex may still hold.

"At Tinder, we're all about redefining connection and exploring possibilities," said Devin Collieran, head of brand at Tinder. "ExCycle is a bold, unexpected way to do just that. Since two-thirds of Americans are still holding onto something from an ex, we saw an opportunity to turn old baggage into fresh beginnings. Upcycling isn't just about sustainability; it's about transformation. Breakups can be tough, but they're also an opportunity to rediscover yourself, make space for new connections and prove that the best stories start when you embrace what's next."

To show consumers how to upcycle items

into something new Tinder tapped Miró, who is renowned for her upcycled style.

Miró worked with a group of singles to share their stories on social media and personally lend an expert hand to their ex-cycling process. She told WWD that when she was working with these singles she first interviewed them to understand their personality and likes and dislikes. "It's all about upcycling something from somebody's past relationships and turning it into something new that reflects who they are or want to be entering this new chapter of dating."

As she reflected on the unique design of the project, Miró said it was exciting to make something custom for "the cool kids of New York. It was really fun for me to just work with, real amazing, talented, creative people and give them that fun experience."

Moreover, Miró shared her excitement for the project as it has grown calling it "genius" and something that "everybody can resonate with."

"Essentially, upcycling just means taking something preexisting and turning it into something better," Miró said. "That can be determined in a very simple cropping of a T-shirt or a hoodie, all the way to amalgamating of five different products. I do this literally every single day, whether I'm going to the office or out at night, I can't help myself with reimagining anything in my wardrobe."



Sami Miró and Tinder launch upcycling program.

Notably, the public was also invited to take part in ExCycle as a community at an open three-hour event at New York's Tumbao. Visitors were asked to bring a garment to enter. During the event, participants took part in a clothing exchange, personalized styling sessions and customization stations, while rethinking past relationships.

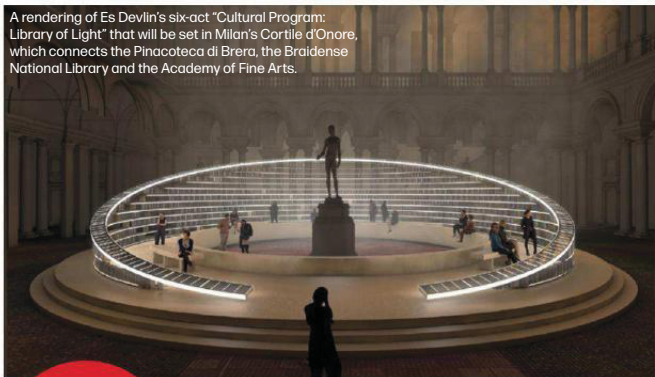
"The feedback has been so positive,"

Miró said. "Everybody has something in their possession that either belonged to their ex or that they wore on their first date with an ex – something that really has such a strong emotional connection to a previous partner that is sitting there and the emotional gas from the item is just like bubbling up around in your closet. Everybody has something that they would want to ExCycle."



Es Devlin

A rendering of Es Devlin's six-act "Cultural Program: Library of Light" that will be set in Milan's Cortile d'Onore, which connects the Pinacoteca di Brera, the Braidense National Library and the Academy of Fine Arts.



Es Devlin Unleashes Her Mastery of Light

The British contemporary artist and designer chats with WWD about her installation "Library of Light," which will unfurl at Milan's Braidense Library during Salone del Mobile.Milano. BY SOFIA CELESTE

MILAN — Es Devlin, the winner of three Olivier Awards and a Tony Award for stage design, grins when she recalls her early days in theater. She got her start as a magician's assistant to Charlie Chaplin's daughter, Victoria. "I had to put the rabbit in the hat."

Throughout her prolific 30-year career — during which she has been a longtime collaborator of Louis Vuitton, overseeing Nicolas Ghesquière's productions, and produced stage designs for everyone from Beyoncé Knowles-Carter to composer and pianist Max Richter — light has been the magic Devlin wields when expressing depth of emotion.

To kick off Salone del Mobile.Milano and EuroLucce, the biennale of light, which open concurrently April 8, a testament to her mastery of light will be showcased in the 17th century Cortile d'Onore, which connects the Pinacoteca di Brera, the Braidense National Library and the Academy of Fine Arts.

Before an 18th century statue of Napoleon by Antonio Canova, Devlin will cut the ribbon on "Library of Light," a sculpture formed by illuminated shelves containing more than 2,000 volumes donated by Italian publishing house Feltrinelli. The large structure, characterized by a rotating floor and illuminated surfaces, will be positioned in a layout similar to that of a sundial. During the day, sunlight will be reflected by slanted mirrors that close off the library, illuminating the columns and surrounding statues of the portico that have never in all the library's 255-year history been

penetrated by the rays of the sun. At night, its luminous structure will create suggestive shadow plays on the walls of the courtyard.

At the heart of the installation, reading is understood as a collective experience: the words of mathematician and theologian Maria Gaetana Agnesi will resonate through Devlin's voice, blending with those of the British actor Benedict Cumberbatch, who will recite the words of Italian theoretical physicist Carlo Rovelli's reflections on the concept of time.

Here, Devlin discusses her latest design project.

WWD: In all the 30-plus years that you've been working in fashion and music theater, where did your fascination with light begin?

Es Devlin: It's interesting because my practice in light started when I was about six years old. We happened to have a very small space in our house underneath the stairs. There were four of us children, and we used it as a kind of studio. It was a place where you could make up your own rules and you could rehearse life as if different rules applied. You determined how much light there would be in that space: with torches, with little bits of colored sweet paper in front of the torch, with cutout holes and bits of cardboard. We had toy theaters and small projectors with our favorite cartoons. So the practice began then, and then I would say it developed through school theater.

WWD: You said your first job was working in magic at the Cirque Invisible?

E.D.: It was a very particular circus, and it was run by Charlie Chaplin's daughter, Victoria Chaplin, and her husband, Jean-Baptiste Thierrée; he was a clown and a magician, and she was a dancer and an acrobat. They trained me...and I had to do about 80 different backstage tasks for each show: catch a thrown bunch of flowers, put the rabbit in the hat, put a goose in a cauldron, light a match, put up the tightrope, put down the tightrope. It was an extraordinary training, and I learned the beautiful dance of being backstage — how the magic is made.

WWD: In 2023, in an 858-page book titled "An Atlas of Es Devlin," you illustrated your career through pull-outs, cutouts, different textured papers, mirrors and full-bleed images that run across double-page spreads. What drew you to light and the art of working with light in the first place?

E.D.: I wasn't ever particularly good at acting or anything like that, but I liked being in school after hours when it was dark and different rules applied. I liked the possibility that the rules that we live life by could change when the light changed. When I started to make theater in the 1990s, it was in very small rooms...in a room above a pub in West London, where the lighting designer would turn all the lights off and start to carve a vision of the object you had made out in light. So the telling isn't really the object, it's the way the object is presented through control of light. And then that expanded out to large-scale concerts and events in very huge spaces.

WWD: Salone del Mobile.Milano president Maria Porro has done a lot to infuse the worlds of film and theater into Salone and draw the attention to the masterpieces of Milan. How did you two come together on this project?

E.D.: I was aware of Maria Porro's work. She also trained, as I did, as a set designer, in fact she trained at Milan's Accademia di Brera in the Pinacoteca. We'd known of one another's practice for a long time. Having worked at La Scala, having spent time in Milan, being a huge lover of the city and all its treasures, it was really a case of finding the right time and the right place to collaborate.

WWD: What were some of the other things that you learned about the Braidense Library that you didn't know that surprised you or endeared you to the space?

E.D.: If I had to pick one moment, it would probably be the discovery of Maria Gaetana Agnesi [the first woman appointed as a mathematics professor at a university. She was also a philosopher, theologian and humanitarian], because I had no idea that this remarkable woman existed...and I'm probably not alone. And yet, having researched her life and practice that fused mathematics and spirituality, it becomes clear what an important figure she was of her time.

WWD: There's a lot of science behind what you do, the science of light. There's so much engineering that goes into the projects that you have done, especially as they have gotten more complicated. Can you tell us a little bit more about how you became an expert in lighting?

E.D.: I think my approach to technology of any kind, or mechanics, or mechanical instruments of any type, is entirely led by my desire to feel something myself and to invite an audience to feel something. That is really all I care about. And as I progress through various media, I often encounter extraordinarily talented technicians or

creative technologists or artists, especially in technology, who will be fascinated by the technology. And I find it very hard to get excited by a piece of technology until I have a project in which I want you to feel something.

WWD: Your current project, "Congregation," a large-scale choral installation you first created in partnership with U.K. for UNHCR, The Courtauld and King's College London incorporates your work as a portraitist through continuous encounters with strangers, many of them refugees. This is very introspective compared to large-scale works you have made in collaboration with celebrated musicians.

E.D.: When I was making "Congregation," quite a few people asked me: What's the common denominator between this project and some of the large-scale concert works? And actually, to me, there's quite a common thread between them. Because actually, when you sit with a lyricist, a musician, that music, those lyrics come from a very intimate place. And if they reach around the globe, it's not because they are designed to reach the world. It's because they came from a place that's so closely and carefully and truthfully observed, and because that truth of observation of an intimate personal experience has been held close and protected and successfully guarded, while the parallel processes of magnification for mass reach have taken place around it.

WWD: You mentioned the same happens with music that you interpret through stage design...

E.D.: It's the reason why you can stand at Glastonbury and sing [Adele's] "Someone Like You" with 200,000 people all weeping together: It's not because Adele wrote that song to move 200,000 people. It's because she wrote it because she had to write it, to express how she felt in that moment. And guess what? There are 200,000 people on any given day who have felt that too but didn't know how to express it until that moment. So actually, in all of the work I do, there is close observation of life and experience, and careful expression of that observation, and it's always intimate, and my job has been to express that intimacy at a grand scale. There's no real difference in the intimacy that I felt when I sat alone in the studio making a chalk and charcoal portrait of someone as they told me their story of a difficult journey to the U.K. from a place in conflict: Most of the work that I engage in, at any scale, is based on truthful observation of a moment of intimate encounter.



Sveto Muhammad Ishaq during a portrait session for Es Devlin's project, "Congregation."

Fashion Scoops



The location was purchased by the designer in 2006.

A Touch Of Calvin

Millions might like to live like Calvin Klein with his ultraclean, minimalist aesthetic, and soon they can.

The designer is putting his penthouse office and studio space, which is located at 545 West 25th Street in New York, up for grabs.

The asking price for the turn-key commercial condo in the Chelsea Arts Tower is \$3.495 million. With floor-to-ceiling glass walls, sky-high ceilings and polished concrete floors, the unit is true to the designer's style. Klein first plunked down \$4 million for the 18th-floor office and studio space in 2006. It was designed by the well-regarded architect Richard Gluckman and features a first-rate kitchen and a private terrace.

Klein, who has homes in other locales, declined to comment through a spokesperson Tuesday. He sold his namesake business to Phillips-Van Heusen Corp. in 2003 and stepped back from his company the following year.

The location offers sweeping views of the Hudson River and of Hudson Yards. Built in 2006, the 20-story Chelsea Arts Tower is rooted in the Chelsea Gallery District. A crane was reportedly needed to lift the 24-foot metal conference table that adorns the space, Klein's

neighbors in the Chelsea Arts Tower include the Marlborough Gallery and the Flagg Art Foundation among others.

Klein's penthouse had been put on the market before in 2019 for \$6.5 million. The move-in space could be used for a family office, art studio, designer or professional firm. (It could also be dressed up with items from the Calvin Klein Home Collection.)

Through the years, the American designer has had homes in the Hamptons, Miami Beach, Los Angeles and New York City including a few that he has flipped for a hefty payout. In 2021, Klein sold his 8.4-acre oceanfront estate in East Hampton for \$85 million, which was considerably more than the \$3.6 million that he and his ex-wife Kelly bought it for in 1987 from Pan Am founder Juan Trippe.

The 82-year-old designer once dropped \$30 million to tear down a Southampton mansion that he described as "a monstrosity and an embarrassment to the town." Klein explained in 2011 that he built "a full-scale model of the house that we are building in Southampton on the property of what I thought I wanted so that I could walk through the space. It is very difficult to know proportions and height to get it right. I wasn't building a house, just a structure." — ROSEMARY FEITELBERG

Full-Time Fashion Week

Now that New York, London, Milan, Paris and Tokyo fashion weeks have ended, are you ready for World Fashion Week?

It's the latest brainchild of Finnish tech entrepreneur and sustainability guru Evelyn Mora, who is billing World Fashion Week as the "ultimate digital-first commerce and experience platform" that's immersive, gamified and "always on."

As chief executive officer of Vlge Inc., which markets a virtual-world creation tool already used by the likes of Parsons, L'Oréal, Charlotte Tilbury, Diesel, the Louvre and Ukraine Fashion Week, Mora sees WFW as a better way for fashion brands to engage digital-native consumers, and monetize their designs.

"This is not about NFTs and metaverse and blockchains: This is about gaming and immersive commerce," she said in an interview. "It's about retail. It's about helping the physical fashion industry to restructure its schedule and tackle challenges around sustainability."

According to her research, traditional fashion weeks lead to overproduction, and the time lag between the reveal of designs during traditional fashion weeks

and availability leads to a disconnect that alienates young generations.

A pioneer in digital fashion weeks in Helsinki during the pandemic, Mora argues that WFW would democratize access to

high-fashion experiences, and increase engagement with consumers via gamification, personalization and immersive experiences — all the while reducing the waste of IRL fashion weeks

and consuming less water and electricity.

"We're stepping into a future where fashion is no longer bound by seasonality, geography or gatekeepers," she said, revealing the project exclusively to WWD.

While still in development, she envisions an online ecosystem spanning virtual flagships, real-time commerce, AI-powered personalization — and interoperability with platforms like Roblox and Unreal Engine.

Given the surging popularity of online gaming, and Vlge's interoperability technology, the potential audience size numbers are in the hundreds of millions. Mora envisions a year-long calendar of activations, game launches, product drops, and digital and physical events.

She is in the throes of signing on large brands, independent designers and academic institutions, with plans to launch the first full edition of WFW in 2026.

In her view, WFW will give a leg up to emerging and small brands who struggle to reach consumers as the wholesale channel withers.

"The primary product sold will be physical, but it will be sold in the immersive games experiences across different platforms," she said. — MILES SOCHA ▶



Evelyn Mora



The Tate museum's London Tate Collective Producers program.

Arts Support

Change might be afoot at Gucci, but the brand is forging ahead with its educational programs.

The Italian luxury brand has revealed that it will be supporting the Tate museum's London Tate Collective Producers program for the next three years through its Gucci Changemakers initiative.

The annual program selects 50 young people between the ages of 16 and 25 from youth groups and educational organizations in the London boroughs local to the museum's two branches, Tate Modern and Tate Britain.

The boroughs applicable for selection are Southwark, Westminster, Lambeth and Croydon.

The group of 50 will research, plan and produce multidisciplinary events for the Tate inspired by its current exhibitions and displays. They will also have the opportunity to collaborate with artists, designers and curators on their events, which may vary

from late night openings and workshops to talks.

"Tate's Collective Producers program has not only helped the gallery engage new audiences but also provided the producers themselves with career pathways into the arts sector. Tate Collective Producers have been at the forefront of our work with and for young people for over two decades," said Mark Miller, the Tate's director of learning.

"The generous support from Gucci will enable us to bring young people's creativity, ideas and voices into the museum in new ways, and connect us to the things that are most important to young people's lives," he added.

Gucci is fostering its relationship with the museum after staging its cruise 2025 show at the Tate Modern.

In November 2024, the brand supported Tate Modern's "Electric Dreams: Art and Technology Before the Internet" exhibition, which runs until June 1.

The showcase traces technology from the '50s until the dawn of the

internet age and features more than 70 artists and more than 150 works, from psychedelic installations to home computers and video synthesizers.

— HIKMAT MOHAMMED

Comeback Story

"People love a comeback," said Christos Garkinos.

The TV personality — seen in Bravo's "Dukes of Melrose" and co-owner of Los Angeles' famed consignment shop Decades — has reclaimed his life, and he tells the story in his new book "Covet the Comeback: How a Son of Greek Immigrants Found Success, Lost Everything, Then Built a Fashion Empire," out now.

"I've seen the ebbs and flows of his career," said actress and producer Garcelle Beauvais at his book release dinner party on Tuesday night, held in partnership with Etro inside Spago in Beverly Hills. The two have been friends for 23 years.

"So to see him now launch this amazing network,

and the book, it's exciting," continued Beauvais, who just revealed her exit from "The Real Housewives of Beverly Hills."

The network she's referring to is the community he's built selling luxury consignment on Instagram Live, recently passing \$100 million in sales. "Not only did he figure it out, he pivoted in a way that now he's created this network where women can be in the carpool lane and they shop, they can be at home and shop. It's become a cult following," Beauvais said.

Garkinos, born and raised in Detroit, moved to L.A. in 1990, working for Disney and Virgin Megastores with Richard Branson, before getting into fashion. With co-owner Cameron Silver, he turned Decades into a retail destination for celebrities and stylists, with carefully curated, in-demand pieces.

"I used to live at the top of Mulholland [Drive]. The whole cliché — the pool, parties galore," Garkinos said. "I turned 50 and everything fell apart. I lost everything. I lost my marriage. I lost my sobriety." His finances had dwindled, and within four months he was living in a one-bedroom a few miles south. "I would walk out my front door and see my house at the top of the hill."

Then came a chance encounter that changed his life: "I was down to my last \$1,000. Someone asked me to host a dinner in Detroit. I thought, 'How much? Great. I'll go and pay my rent for the next month.'"

At the event he met the head of marketing of a Detroit hotel, who took him to breakfast the next day. "She asked how I was, and I said, 'I'm just trudging my way through life,'" Garkinos continued. "Trudging is a

big A.A. word. She's like, 'Are you sober? So am I. How can I help you?' She literally set me up with all her hotels in these small markets, Omaha, Detroit, Minneapolis, for me to do my truck shows. If I hadn't said that word, I wouldn't be here today."

He began paying off his bills, he said. "And then COVID-19 happened. I was like, 'Are you kidding me?' I owed so many people money from consignment."

But he acted quickly and took the business online in March 2020, growing through the years. With the book, he's sharing lessons he's learned along the way. "I've had a lot of pivots in my life, and so I wanted to talk about what to do when those pivots happen.

"You know what, in life, we have to go through some of those times to appreciate the wonderful times," said Kathy Hilton. "It happens to everybody."

She, like many in the room — including Beauvais, Selma Blair, Melanie Griffith, Karen Zambos and Monet Mazur (all in Etro) — met Garkinos during his days at Decades.

"He's got such an eye," Hilton said of his work. "He is fashion."

"I think it's about people feeling safe to shop with me," Garkinos said of his online business. Now 60, he's married to his third husband, Roland Ryan.

"This book is a love letter to my parents, first, who were Greek immigrants, but secondly, a love letter to Los Angeles and Hollywood and that you can actually rewrite your story," he added. — RYMA CHIKHOUNE

All About Sun

Agua Bendita, the Colombian swimwear and ready-to-wear brand, has teamed with Hawaiian Tropic, the sun care brand, to launch a limited-edition collection for spring.

The capsule will be available in Colombia and Mexico starting Wednesday.

The capsule is inspired by the spirit of vacations and the DNA of Hawaiian Tropic, highlighting vibrant colors and the beauty of nature, including the hibiscus flower. The prints feature vintage-inspired maps, bold colors, and exclusive hand-illustrated prints by Agua Bendita's design team.

Among the styles are a bikini, one-piece, pareo, towel, beauty bag, tote bag, and a bucket hat. To complete the experience, the collection is paired with four essential Hawaiian Tropic products.

Prices of the capsule range from \$70 to \$200.

The capsule will be available at eight selected Agua Bendita stores in Colombia, Liverpool stores in Mexico, the Agua Bendita store in Cancun, and online in both Mexico and Colombia.

Mariana Hinestroza and Catalina Álvarez are the cofounders of Agua Bendita, which is known for its handcrafted details and ancestral techniques used by Colombian local artisan women. Each print is hand-illustrated and placed on silhouettes by their in-house artists.

— LISA LOCKWOOD



Garcelle Beauvais, Christos Garkinos and Monet Mazur.

Erilyn Mora photograph by Luci Boudi; Garcelle Beauvais by River Calloway



An ad image from the Agua Bendita x Hawaiian Tropic capsule.